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Twentieth Century Music for Unaccompanied Trumpet: An Annotated Bibliography.

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**Twentieth Century Music for Unaccompanied Trumpet:
An Annotated Bibliography**

A Monograph

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

Music

**by Timothy Wayne Justus
B.M., Northeast Louisiana University, 1980
M.M., Louisiana State University, 1987
December 1995**

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To my wife, Mernet

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Glossary

- Altered intonation. Altering a pitch up or down, but within a semi-tone of the notated pitch.
- Approximate pitch. Producing a pitch on the trumpet that is within a semitone of the notated pitch.
- Clock time. Duration notated in seconds or minutes.
- Fall (Spill). A short, rapid, descending glissando.
- Feathered Beaming. A notation for indicating accelerando or ritardando, in which a single beam connecting several note stems diverges into two or more beams, or converges from two or more into a single beam.
- Flap tonguing. Produced on the trumpet by blowing air through the instrument and thrusting the tongue upward and forward against the top teeth and lip.
- Flutter-tongue. Produced on the trumpet by rolling the tongue on the letter "r" while simultaneously playing the desired pitch.
- Glissando. A slide up or down a series of adjacent notes. Produced on the trumpet in one of two ways; 1) using a combination of embouchure adjustment and half-valve to slide from pitch to pitch, and 2) using a combination of embouchure and a rapid series of random fingerings.
- Growl. Produced on the trumpet by creating a gargling sound in the back of the throat while playing the desired pitch.
- Half-valve. Producing a pitch with a piston partially depressed.
- Indeterminate. Musical material which is unpredictable before a performance. The degree of indeterminacy is variable, and may have been composed using chance operations or left to the performer.

Kiss. A sound similar to the sound of a loud kiss, produced on the trumpet by imitating the sound of a kiss on the release of a pitch.

Lip buzzing. Produced by buzzing the lips in the manner of producing the tone, but without allowing contact between the lips and the mouthpiece.

Microtones. An interval smaller than a semi-tone.

Multi-phonics. Produced on the trumpet and other brass instruments by playing a given pitch and simultaneously humming a different pitch. In the production of both pitches, a third pitch, called a difference tone, may result.

Palm tones (Percussive Bubble). Produced on the trumpet by depressing the appropriate piston and gently striking the mouthpiece with the open palm of the hand.

Pedal tone. A designation for the fundamental tone of the instrument. In trumpets, the pedal register normally includes from written c to f.

Pitch bending. Alteration of the pitch by manipulation of the embouchure.

Practical playing range. The range of the trumpet which includes f sharp to c3.

Quarter tones. Alteration of a pitch by one half of a semi-tone.

Rips. A short, fast, upward glissando.

Shake. A trill produced on the trumpet by retaining the fingering of the trilled pitch and rapidly alternating with the next harmonic above by embouchure adjustment, hand or arm motion.

Spatial music. Music in which a directional element is indicated. Sound is produced from or directed toward a particular location.

Tessitura. The general "lie" of a part, whether high or low, of its average pitch. Isolated high or low notes are not taken into consideration.

Timbral transformation. Alteration of tone quality by manipulation of the tongue, embouchure or mechanism of the trumpet.

Tongue click. Produced on the trumpet by clicking the tongue while retaining the embouchure placement on the mouthpiece.

Tonguing. In brass instruments, a momentary interruption of the airstream by action of the tongue, which produces a greater articulation. Three types of tonguing are identified on the trumpet: single tonguing (t-t-...), double tonguing (t-k), and triple tonguing (t-t-k or t-k-t).

Tremolo. Produced on the trumpet by the rapid alternation of pistons, both of which produce the same pitch.

Vibrato. A slight fluctuation of pitch produced on sustained notes. On brass instruments, this may be produced by an oscillating movement of the hand, wind stream or embouchure.

Wah. A sound effect produced on the trumpet, imitative of the syllable "wah." It is produced on the open horn or with the harmon mute by covering the bell or mute stem with the palm of the hand and opening the hand as the tone is produced.

Whinny. A sound imitative of the whinny of a horse, produced on the trumpet by simultaneously producing a shake, and a descending half valve glissando.

Whistle tone. Produced on the trumpet by whistling the desired pitch through the teeth into the instrument without using the traditional embouchure.

Abstract

In keeping with traditions of composition for solo instruments, composers of the twentieth-century have written many pieces for unaccompanied trumpet. There is, however, no listing or guide to the nature and difficulty of this literature available to the the trumpet teacher or performer. This bibliography is intended to fill that need.

Each bibliographical entry is listed alphabetically by composer's last name. Introductory data describe the range, duration, and instrument specified for the composition, and the tessitura and level of difficulty. Biographical information about the composers is followed by an annotation providing the trumpet player or teacher with technical information about each particular work, such as formal outline, key, melodic resources, difficulties in tessitura, endurance, contemporary technique and mutes.

The author is offering to performers and teachers of trumpet a guide which will enable them to discover pieces which suit their interests and abilities.

Introduction

There is no comprehensive guide in the literature for the trumpet to the nature or difficulty of compositions for unaccompanied trumpet. Some publishers such as Southern Music, Seesaw Music, Tromba Publications, and The Brass Press supply lists or catalogues of their publications. In addition, national and international retailers, including Robert King Music, and Sheet Music Service of Portland list titles available for purchase, but the player cannot determine by catalogue listing alone the style, quality or difficulty of the composition.

The purpose of this study is to produce a reference work of twentieth-century music for unaccompanied trumpet. Specifically, this study identifies the compositions currently available in 1994 from publishers, offers a brief description of the works and provides biographical information about the composer.

Delimitations of the Study

The designation "solo trumpet" indicates that the composition is for unaccompanied trumpet. For purposes of this bibliography, the terms "trumpet" and "cornet" are considered synonymous. The music was written between 1901 and 1993, inclusive, is currently in print and commercially available in the United States. Unpublished or out-of-print compositions and arrangements of music composed prior to 1901 are not included.

Entries are listed alphabetically by composer's last name. Each citation begins with a collection of essential data which includes the range of the composition in written pitch, approximate duration in real time, specified instrument, tessitura, and difficulty level. This is followed by a description in prose, which begins with a brief biographical sketch of the composer. For some composers, biographical information was not found. In addition to standard biographical references, the following sources were examined: Who's Who In Japan, Who's Who in Russia, and Who's Who in the Socialist Countries of Europe: Albania, Bulgaria, CSSR, Hungary, Poland, Romania, and Yugoslavia.¹ Searches were made of the following databases; Online Computer Library Center, Educational Resources Information Center and the Educational Resources Information Center Processing and Reference Facility, Current Index to Journals in Publication, and the Trumpet Players' International Network.

This description will provide the player with information on the style of the composition, key, form, rhythm and meter. It also advises the player on contemporary techniques, notation, mutes, and difficulties

¹Who's Who in Japan, (Asian Press Co., Ltd., Reprint, Franklin Press) n.d.; Who's Who in Russia, (H. Holt and Co.), 1995; Julius Stroynowski, ed., Who's Who in the Socialist Countries of Europe" Albania, Bulgaria, CSSR, Hungary, Poland, Romania, and Yugoslavia, (K.G. Saur), 1989.

in the piece from a technical, interpretive or endurance standpoint.

In the body of the citation ranges are discussed in written pitch using the following octave designations:



Tessitura, especially in a solo work, is an important consideration for the trumpet player. Lack of an accompanying instrument or ensemble makes this an important factor from an endurance point of view. The following descriptions will be used in the determination of tessitura:

Low	C	to	c'
Middle to low	g	to	d
Lower middle	d'	to	c''
Middle	e'	to	g''
Upper middle	c''	to	a''
Middle to high	f''	to	c'''
High	a''	to	g'''

Included in the citation is commentary on the suggested level of difficulty and recommendations for the proficiency level of the performer who should attempt the piece. For purposes of classification, the following descriptions are defined and used:

Beginning: grade school level

Elementary: junior high school level

Intermediate: high school level

Advanced: senior high school or college level

Very Advanced: college and professional level

Artist/Virtuoso: soloist level

Materials and Methods

Using various lists and catalogues from publishers and national retailers, a list of music for unaccompanied trumpet was developed. Those composers known to be pre-twentieth-century were eliminated from consideration. Each of the scores was then examined. Some scores were already in the possession of the writer. Many were located at the libraries of the University of Central Arkansas, Louisiana State University, the University of Arkansas at Fayetteville, the University of North Texas, The University of Arkansas At Monticello, Arkansas State University, Louisiana Tech University and Northeast Louisiana University. Several scores were obtained from faculty at these institutions and interlibrary loan was utilized for the procurement of some scores.

This monograph is intended to serve players and teachers of trumpet as a reference guide to twentieth-century music for solo trumpet. It provides the teacher and performer with a comprehensive listing and guide to the nature and difficulty of the many twentieth-century compositions for unaccompanied trumpet. It is expected that the use of this guide will enable players and teachers of trumpet to discover pieces which suit their, or their student's interests and abilities for performance or pedagogy.

Twentieth-Century Music for Unaccompanied Trumpet

Adam, A.A. Trumpalien. Vancouver, B.C.: Bold Brass Studios and Publications, 1981.

Range: EE (optional) to f sharp''

Duration: 9'

Instrument: B flat trumpet

Tessitura: Upper middle to high

Difficulty: Advanced

Trumpalien is described by the composer as "verse and music for B flat trumpet" and is preceded by a poem titled "Journey Around A Mad Planet." The four movements are written in traditional notation.

The first movement, titled "Sea of Psychosis," is in the key of B major, common time and is marked Andante con espressivo. The binary form of this movement incorporates harmonic and melodic material derived primarily from chromatic and whole-tone scale patterns. Rhythmically, the movement is based on triplets and sextuplets.

The second movement, "Manic Depressive Poverty," uses diminished-seventh arpeggios and a four-note motive of half-steps and tritones. This germinal material is used to develop the remainder of the movement.

The third movement, titled "Schizophrenic Kings," is an extensive rondo that contrasts "Joy to the World" and "Onward Christian Soldiers" with quotations from national anthems and songs of major world powers. Quoted are "O Canada," "Waltzing Matilda," "British Grenadiers," "America the Beautiful" and the Russian and Japanese National Anthems.

The fourth movement, "Paranoid People," incorporates 5/4, 3/4, 6/8, and 9/8 meters in a C major finale. Tempo is allegretto. The movement is through-composed and features an ostinato figure based on a chromatic descending hexachord. A coda consisting of a modified restatement of the A section ends the movement.

Tessitura is upper middle to high and there is very little rest written in any of the movements. All of the practical range of the instrument is used, including the extreme upper register and optional pedal notes. Endurance and technical demands are considerable in this very advanced work.

Adler, Samuel. Canto I for Unaccompanied Trumpet. New York: Oxford University Press, 1972.

Range: e to d flat'''

Duration: 7' 15''

Instrument: B flat or C trumpet

Tessitura: Middle to high

Difficulty: Very advanced

Samuel Adler is an American composer and conductor who was born in Germany in 1928. He came to the United States in 1939, was appointed professor of composition at North Texas State University in 1958, and to the faculty of the Eastman School of Music in 1966.¹

Canto I is a four-movement work described by the composer as four concert etudes for trumpet in B flat or C. The movements are dedicated to trumpet teachers Phillip

¹H. Wiley Hitchcock and Stanley Sadie, ed., The New Grove Dictionary of American Music (New York: MacMillan and Co.), s.v. "Samuel Adler," by Marie Rolf.

Collins, Daniel Patrylak, Vincent DiMartino, and Sydney Mear, respectively.

Canto I is based on a tone row. Melodic material is derived from various transformations and permutations of the row with occasional repetitions of three and four-note sets. While this difficult work primarily uses traditional techniques, some non-traditional effects are notated throughout, including tapping the fingernails on the bell, flutter tongue, glissando, and quarter tones.

The first movement is marked "Slowly, not in strict rhythm." Though unmetered, the quarter note remains constant through changing meters of 5/4, 4/4, and 3/4.

The second movement, "like a march," is played with straight mute. Near the end of the movement the player is required to tap the fingernails on the bell of the instrument, though no exact instruction is given for the execution of this technique.

The third movement is marked "slowly and expressively." The quarter note is constant. Mixed meters of 4/4, 3/4, 6/8, and 5/8, with rapid groupings of seven, nine, twelve and thirteen thirty-second notes occur frequently. "Whispa" mute is directed in this movement.

Tempo indication for the fourth movement is "quite fast," and a parenthetical meter indication of 2/2 is provided. The eighth note remains constant through the continual meter changes. The movement begins with a two-

octave glissando upward from b flat, which recurs several times in the movement. Also required are the execution of several two-measure passages of double-tongued sixteenth notes, quarter tones, and flutter-tonguing.

The tessitura of Canto I should be considered middle to high. Lack of any substantive rest in any of the movements and intervals often exceeding an octave require endurance as well as security in the upper register. Canto I is a very advanced work.

Andrix, George. Miniatures for Solo Trumpet. New York: Seesaw Music Corporation, 1977.

Range: g flat to c'''

Duration: 10'

Instrument: B flat or C trumpet/optional flugelhorn

Tessitura: Upper middle

Difficulty: Very advanced

George Andrix was born in Chicago, Illinois, on June 6, 1932. He received degrees from the University of Illinois and Trinity College of Music in London. His appointments include the faculties of Ithaca College and Morehead State University.'

Miniatures comprises seven short movements. They are titled, "Fanfare," "Dodecaphony," "Calculation," "Theme," "Variation," "Intonation," and "Fanfare."

The opening movement is an allegro in ternary form. It is in mixed meter and includes time signatures of 5/4, 4/4, 5/8, and 7/8. There are syncopations and abruptly changing articulations.

¹ASCAP Biographical Dictionary of Composers, Authors and Publishers, 4th ed., (1980), s.v. "George Andrix."

"Dodecaphony" is a binary form based on repetitions of a tone row. The movement begins in 4/4 but the second section is not metered. Triplet and quintuplet rhythmic figures dominate the movement.

"Calculation," is a ternary form based on repetitions and mutations of a three-note motive. The first section is characterized by staccato eighth notes at a rapid tempo, alternately on and off the beat. The contrasting middle section of five measures is legato and slower than the initial allegro.

The fourth and fifth movements together make a theme and variations. The theme, which is based on the interval of a minor third, is marked "slow and legato," for optional flugelhorn. "Variation" is the most extended of the movements and the most difficult for the player from a technical and endurance standpoint, being almost continually in the upper-middle tessitura.

The composer has included instructions for the execution of quarter tones and "out of tune" harmonics in the sixth movement. Included in this movement is a short improvisational section of approximately five measures, in which the player uses false fingerings and valve slides to produce microtones.

The final "Fanfare" is in 3/4 time, adagio tempo, and requires facility in double and triple tonguing. A straight mute is required for the final measures of this movement.

Miniatures is a very advanced work. It presents a brief introduction to quarter tones, microtones and improvisatory techniques.

Armenian, Gevork. Four Improvisations for Trumpet. New York: Autograph Editions, 1971.

Range: a flat to b flat''
 Duration: 4'10"
 Instrument: Not specified
 Tessitura: Middle to upper middle
 Difficulty: Advanced

Pianist, conductor and composer, Gevork Armenian, was born June 4, 1942, in Cairo Egypt. He attended the University of London and the Vienna Academy of Music before immigrating to Canada. He has been conductor of the Kitchener-Waterloo Symphony Orchestra since 1971 and Music Director of the Stratford, Ontario, Music Festival since 1974. His compositions have been performed on Canadian radio and television.¹

Four Improvisations contains four movements; allegro non troppo, andante, cantabile and allegretto. All the movements are in three-part form. The first movement is in the key of F major and in 2/4 meter. The movement presents no difficulties in technique or range.

The second movement is a gigue in 6/8. It begins in the key of A major, and the short B section, marked cantabile, modulates to the relative minor.

¹Ernest Kay, International Who's Who in Music and Musicians' International Directory, 11th ed. 9th ed., s.v. "Gevork Armenian."

The third movement, andante cantabile, is in the key of A minor. Meter is mixed, containing 2/4, 3/4, and 4/4 meters. Rhythmic patterns include thirty-second note quintuplets.

The final movement is a scherzo in 6/8. This movement begins in and returns to F major following the contrasting middle section in the parallel minor. Continual running sixteenth notes are interrupted only occasionally by eighth-note rests.

There is little written rest in any of the movements, and few contrasts of dynamic level or extremes of range. Four Improvisations is an advanced work.

Arnold, Malcolm. Fantasy for B flat Trumpet. London: Faber Music, Ltd., 1969.

Range: f to b flat''
Duration: 4'
Instrument: B flat trumpet
Tessitura: Middle to high
Difficulty: Advanced

Malcolm Arnold is an English composer and trumpeter. He was born in Northampton, England, on October 21, 1921. He studied at the Royal College of Music and performed with the London Philharmonic and the BBC Symphony Orchestra. Since 1948 he has devoted himself to composition. He has written other compositions titled Fantasy for solo horn, trombone, and tuba.⁵

Fantasy is a one-movement work in four continuous sections. This idiomatically written piece opens with a

⁵Sadie, ed. The New Grove Dictionary of Music and Musicians, s.v. "Malcolm Arnold," by Hugo Cole.

brisk fanfare-like section in marcato style. Octave slurs and short double-tonguing passages are the only significant difficulties in this section. A very brief transition leads to a scherzo in 6/8. Rapidly slurred and double-tongued sixteenth notes and abrupt changes of volume from fortissimo to pianissimo dominate the scherzo, which is itself a short, ternary form. The scherzo is followed without pause by a slower cantabile section in B major. The only significant rest occurs before the final section, which is a modified restatement of the initial fanfare. A final accelerando recalling the scherzo ends the piece. Tessitura is middle to high. No mutes are required. Fantasy for B Flat Trumpet is an advanced work.

Bartles, Alfred H. Sonatina for Trumpet Unaccompanied.
Nashville, TN: The Brass Press, 1971.

Range: b to b''
Duration: 4'
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Intermediate

Alfred Bartles was born on November 10, 1930, in Nashville, Tennessee. He attended the University of Mississippi at Oxford and the University of Ohio, and served on the music faculties of Schiller College in Heidelberg, Germany, and Tennessee Tech University. He has written music for orchestra, band, chorus and chamber ensembles.⁶

⁶Contemporary American Composers: A Biographical Dictionary, 2nd ed., (1982), s.v. "Alfred Bartles."

Sonatina consists of three tonal, through-composed movements. The melodies, dance-like in character and metrically simple, are based on a variety of melodic ideas, from minor thirds to fragmented chromatic passages.

The first movement, in 6/8, is mainly based on minor thirds and perfect fourths and fifths. The recurring rhythmic figure begins with an eighth-note rest followed by sixteenth and eighth notes. Even at the andante tempo, this figure gives the movement a lilting, dance-like quality.

The second movement begins in 3/4 but includes meters of 4/4 and 2/4. The lento tempo is punctuated by a recurring sixteenth-note/eighth-note figure. A straight mute is required for this movement.

The final movement is a scherzo in variable 3/4 and 4/4 meters, with some single measures of 2/4. Perfect fourths and fifths provide the primary intervallic material, though there are diatonic and chromatic runs in sixteenth notes.

The tessitura is upper-middle and the movements are relatively short, but there is little written rest.

This is a work of intermediate difficulty.

Bates, Jeremiah. Amazing Grace for Cornet Unaccompanied. New York: Philharmusica Corporation, 1990.

Range: b flat to b ''
Duration: 1'30''
Instrument: Cornet
Tessitura: Middle
Difficulty: Elementary

Jeremiah Bates's setting of Amazing Grace is a simple and straightforward offering of the standard hymn tune. This setting in B flat begins in 4/2, changing to triple meter and modulating up a half step for the second statement of the hymn. The short length of the work, its familiarity, and the middle tessitura throughout call for a difficulty rating of elementary. Aside from a brief flourish at the forte dynamic level, the piece offers no surprises or difficulties.

Bates, Jeremiah. Sonata da Chiesa after Guillaume Dufay for Unaccompanied Trumpet or French Horn. New York: Philharmusica Corporation, 1990.

Range: c sharp' to e''

Duration: 3'

Instrument: B flat or C trumpet or French Horn

Tessitura: Middle

Difficulty: Intermediate

Sonata da Chiesa is a chant-like work. The anachronism contained in the title is not explained. The work is through-composed and there are frequent shifts of meter and modality. There are no rhythmic values smaller than the eighth note, and pitches do not go above the staff. No mutes are needed. The frequent rests of quarter, half, and whole values, and the middle tessitura make this a piece of intermediate difficulty and within the performance capability of the high school player.

Blair, Dean. Variations for Solo Trumpet. New York: Seesaw Music Corporation, 1985.

Range: g to b flat''

Duration: 8' 15''

Instrument: Not specified

Tessitura: Upper middle

Difficulty: Advanced

Dean Blair was born in Pennsylvania, in 1932. He studied at the Warren Conservatory of Music, Stetson University, and the Eastman School of Music of the University of Rochester. He was a member of the faculty of Wisconsin State University from 1958 to 1970, and is currently chair of the Department of Music at the University of Lethbridge, Alberta, Canada.'

Variations is a set of eight movements in the following tempo indications: *maestoso*, *allegro*, *andante espressivo*, *allegro marziale*, *grave misteriosoamente*, *presto*, *allegretto grazioso*, and *maestoso*. The work is written using a combination of traditional and non-traditional techniques.

The first and last movements are a prelude and postlude in fanfare style. Marcato articulation of the thirty-second note patterns is the primary consideration of the player in these outer movements.

Dynamic alteration is the chief method of development in the second movement, which is written to simulate the playing of a duet. Each "part" changes volume level and register and is stemmed differently to facilitate reading.

The third and sixth movements are lyrical in quality. The third movement is based on the C dominant-seventh chord and the sixth movement is in A major/minor.

The fourth movement is a march in staccato style. Staccato eighth notes, triplets, and dotted eighth notes

'Who's Who in American Music, s.v. "Dean Blair."

are the predominant rhythms in this movement. Control of the softer dynamic levels is necessary.

The fifth movement utilizes several avant-garde techniques including glissandos, flutter-tonguing and playing on the mouthpiece only. Harmon mute is indicated for this movement.

The player needs a secure staccato and marcato single tongue, double-tonguing ability and a singing lyrical sound to play all of the movements well. The fifth movement is a suitable introduction to several avant-garde techniques. Tessitura is middle to upper-middle. Variations is advanced in difficulty.

Blank, Allan. Three Pieces for Trumpet. New York: Okra Music Corp., 1973.

Range: a flat to d flat'''
 Duration: 8 '
 Instrument: Not specified
 Tessitura: High
 Difficulty: Advanced

Allan Blank was born in the Bronx, New York, on December 27, 1925. He attended the Juilliard School of Music, New York University, and Columbia University. He played in the violin section of the Pittsburgh Symphony Orchestra, and has taught at Western Illinois University, William Paterson State College, Lehman College, City University of New York, and Virginia Commonwealth University.¹

Three Pieces for Trumpet is an atonal work employing conventional pitch and rhythmic notation throughout. The

¹Sadie, The New Grove Dictionary, s.v., "Allan Blank," by Elaine Arkin.

first movement is sectional, with sections separated by brief pauses. Sections are both metered and unmetered. The slow and lyrical first section is based on sevenths and characterized by abrupt changes of register. A faster, more agitato 5/4 section follows. Staccato sixteenth-note triplets and duplets and a change of meter to 4 1/4 are followed by the third section, which incorporates melodic and rhythmic features from the previous two sections. The movement begins with harmon mute but changes to open horn.

A very brief pause precedes the second movement, a scherzo in ABA form. The first section contains rapid shifts of register and many embellishing notes. Rhythmic accuracy is needed for the second section, which, while being more legato in quality, includes proportional notations of 3:2, 7:3 and 7:4. An abbreviated return of the A section contains rapid and extreme shifts in volume level.

The third movement, also a ternary form, incorporates 13/16, 11/16, 10/16, and 15/8 meters. Syncopation and expressive rubato indications create a rhythmically complex movement. This movement is generally marcato in character with abrupt shifts of register.

Included in the inventory of effects necessary to perform this piece are growls, spills, rolling the tongue and striking the mouthpiece with the open palm. Tessitura of this advanced work is high and requires a player with rhythmic precision and stamina.

Bon, Willem Frederick. Petite Trilogie pour Trompette
Seule. Amsterdam: Donemus, 1970.

Range: b flat to b flat''

Duration: 3' 30''

Instrument: Trumpet in C

Tessitura: Middle to high

Difficulty: Advanced

Willem Frederick Bon studied clarinet and composition at the Amsterdam Conservatory. He has been an assistant conductor of Concertgebouw Orchestra.'

Petite Trilogie, composed in September, 1970, is an atonal work in three movements. The first movement uses all twelve tones in the opening measures, and while serial techniques are used, the piece is not strictly serial. The first movement is relatively straightforward, but does contain some rhythmically challenging patterns.

The second movement requires the harmon mute. This short, lento-rubato movement consists of three phrases. The first is lyrical, with open and closed mute over sustained pitches. The second is staccato triplets. The third phrase is a truncated return of the first phrase.

The triplet is the dominant rhythmic figure of the third movement, a 3/8 scherzo in ternary form. There are passages of triple-tongued sixteenth notes and chromatic fragments.

Tessitura is middle to high in this work which is classified as advanced, due to its atonal style and rhythmic construction.

'Sadie, The New Grove Dictionary, s.v. "Willem F. Bon," by Rogier Starreveld.

Booren, Jo Van Den. Strofa II per Tromba Sola. Amsterdam: Donemus, 1970.

Range: a to c sharp'''
 Duration: 3' 36''
 Instrument: Not specified
 Tessitura: Middle to high
 Difficulty: Very advanced

Jo Van Den Booren is a Dutch trumpeter and composer. He was born in Maastricht, Netherlands, on March 14, 1935. After studying trumpet with Marinus Komst, and composition with Kees van Baaren, at the Amsterdam Conservatory, he was appointed principal trumpet of the Brabant Orchestra in 1954. He is co-founder of Resonans Foundation for Contemporary Music.¹⁶

Strofa II is a one-movement work utilizing various types of non-traditional pitch and metrical notation, such as approximate pitches and quarter-tones. Unity in the non-tonal composition is accomplished by the repetition of rhythmic patterns and repeated pitches. No meter signature or tempo marking is indicated; however, a time of eight to ten seconds has been assigned to the initial musical figure. Articulations, including tonguing syllables, are highly detailed and change abruptly. Dynamic levels in the piece range from ffff to pp. Shifts are rapid and extreme.

Feathered beaming is used to indicate both accelerando, and as a glissando indication. Quarter tones are indicated by false fingering. Cup, harmon and straight mutes are used. This is a very advanced work.

¹⁶Sadie, The New Grove Dictionary, s.v. "Jo van den Booren," by Roger Starreveld.

Borishansky, Elliot. Intensity Three for Trumpet Alone.
Waltham, MA: Nichols Music Co., 1992.

Range: a to d'''
Duration: 6' 15''
Instrument: Trumpet in B flat or C
Tessitura: Upper middle
Difficulty: Very advanced

Elliot Borishansky studied at Queens College and the Juilliard School of Music. He received the masters degree from Columbia University where he studied composition with Otto Leuning. Borishansky earned the doctorate in composition at the University of Michigan studying with Ross Lee Finney and Niccolo Castiglioni. Twice a Fulbright scholar, he has also received the George Gershwin Memorial award. Borishansky teaches at Denison University in Granville, Ohio.¹¹

The three atonal movements comprising Intensity Three are "Signals," "Intimacies," and "Flight." Two motives are introduced and developed both rhythmically and through various melodic techniques, including inversion. The first motive is angular and distinguished by fifths and augmented fourths. The second motive is more lyrical, and composed of quarter-note and dotted-quarter-note values.

The second movement is characterized by constant meter changes and tempo-rubato markings. This slower and more legato movement is based on a sixteenth note/dotted-eighth note motive which recurs in variations throughout the movement.

¹¹ASCAP Biographical Dictionary, s.v. "Elliot Borishansky."

The last movement is distinguished by constant rubato and tempo change. While meter changes are not as frequent, difficult melodic skips, syncopated figures, and running passages present technical challenges.

Tessitura is generally upper-middle, and some passages are long with little significant rest. Bucket mute is used in the second movement but no non-traditional techniques are required. This work is very advanced.

Brings, Allen. Etchings for Solo Trumpet. New York: Seesaw Music Corp., 1985.

Range: b flat to d flat''
 Duration: 6' 45''
 Instrument: Not specified
 Tessitura: Upper middle
 Difficulty: Very advanced

Pianist and composer Allen Stephen Brings was born in New York City on February 24, 1934. He received the bachelors degree from Queens College and the masters degree from Columbia University. His composition studies were with Otto Leuning, Roger Sessions, and Gardner Read. Faculty appointments include Bard College, Boston University, Princeton University, and Queens College in Flushing, New York. He has performed extensively in Europe and the United States.¹²

Etchings for Solo Trumpet is a set of three non-tonal, through-composed movements. Though there are no time signatures, metrical patterns can be inferred in each measure. The motive in the first movement is developed by

¹²ASCAP Biographical Dictionary, s.v. "Allen Brings."

rhythmic and melodic reiteration. Contrasting the lyrical motive is a staccato sixteenth-note theme.

The second movement is slower and more rubato in character. There are leaps up to an octave and florid sixteenth and thirty-second note passages which require secure technique as well as flexibility.

The final allegro includes passages of staccato eighth-notes, contrasted with extended passages of sixteenth notes running into the upper register. Throughout the piece, the preoccupation seems to be with subtlety of dynamic level and the finesse of its execution. Dynamic levels are meticulously marked in each movement as well as being explained on a chart on the title page.

Tessitura is upper middle with some short passages extending into the upper register. There are few rests and endurance could present a problem. Etchings is very advanced in difficulty.

Broiles, Melvyn. Tower Calls for Solo Trumpet. Cincinnati, OH: Queen City Brass Publications, 1988.

Range: c to f sharp''
Duration: 1' to 1' 30" each
Instrument: Piccolo trumpet in A and B flat
Tessitura: High
Difficulty: Advanced

Melvyn Broiles was born in Coquille, Oregon, and studied trumpet with William Vacchiano at the Juilliard School of Music. He is principal trumpet of the Metropolitan Opera Orchestra and teaches at the Manhattan

School of Music, the Juilliard School of Music, and Mannes College of Music.¹³

Tower Calls is a collection of fifteen short etudes for piccolo trumpet in A and B flat. They recall the music of Medieval and Baroque tower trumpeters.

All are written in traditional style, quick tempos, 2/4 and 3/4 meters, and key signatures up to three flats. Melodically and rhythmically, the short exercises are developments of a single motive. The etudes include a variety of articulations and ornaments, but dynamic indications are limited. These studies are intended for the piccolo trumpet and while they present a challenge in that regard, they might also be interesting on a larger instrument.

Brons, Carel. Monologue V for Trumpet Solo. Amsterdam: Donemus, 1970.

Range: f sharp to e flat'''

Duration: 2' 30"

Instrument: Not specified

Tessitura: Middle to upper middle

Difficulty: Very advanced

Carel Brons is a Dutch composer and pianist, born in Groingen, on January 1, 1931. Though primarily a self-taught composer, he studied piano with Luctor Ponse, organ with Cor Batenburg, and theory with Johann M. Vetter. He worked as a piano teacher and critic before being

¹³Who's Who in American Music, s.v. "Melvyn Broiles."

appointed to the music department of the VARA Broadcasting Company of Hilversum in 1959.¹⁴

Monologue V is one of series of works for solo instruments. It is a short work of six atonal sections in a recitative style. Sections are separated by short pauses. Traditional meter and rhythmic notation combined with non-traditional notations, make this a very complex work. There are many difficult and angular rhythmic figures contrasted with reiterated notes.

Tessitura is middle to upper-middle. The sections are short, the longest is approximately twelve measures. Dynamic indications are very detailed and change abruptly from beat to beat. Cup mute and wooden harmon mute are required. Because of the rhythmic difficulties, Monologue V is very advanced.

Browning, Zack. Refrain for Solo Trumpet. Cincinnati, OH: Queen City Brass Publications, 1990.

Range: f to c'''

Duration: 5' 30"

Instrument: Not specified (optional amplification)

Tessitura: Upper middle to high

Difficulty: Very difficult

Trumpeter and composer Zack David Browning was born in Atlanta, Georgia, on August 10, 1953. He studied at Florida State University and the University of Illinois. He has performed with the Atlanta Symphony Orchestra and taught on the faculties of the Atlanta School of Music and East

¹⁴Slonimsky, Baker's Biographical Dictionary of Musicians, s.v. "Carel Brons."

Tennessee State University. He is currently an Associate Professor of music at the University of Illinois.¹⁵

Refrain for Solo Trumpet is a work in twelve brief sections. It is described by the composer as an attempt to create the effect of two independent instruments of contrasting characteristics. While pitches and rhythmic values are notated traditionally, some avant-garde techniques are used. There are no meter or key signatures. Time is indicated with a constant quarter-note or eighth-note indicated at the beginning of each movement. Sections alternate from fast, high, and marcato to slow, legato, and open.

Command of double-tonguing and the ability to make rapid register shifts is necessary. The first section is in the high tessitura and offers no rest for the player. The second section follows a brief pause. This section consists of a single pitch held for twenty to twenty-five seconds. The fourth, sixth and eighth sections are similar to the second, with soft, sustained pitches in the low register. The third, fifth, and seventh sections are more rhythmically active and include groupings of four, five, and six repeated notes in eighth-note, sixteenth-note, and thirty-second note values. The tenth section offers the greatest challenge rhythmically as well as in endurance, range, and command of articulation, dynamics, and finger dexterity. At times the player must execute groups of five,

¹⁵Who's Who in American Music, s.v. "Zack Browning."

six, and eight thirty-second notes, instantly changing volume, while making leaps of sevenths and octaves.

Straight mute is indicated and the part includes detailed instructions for performing with and without amplification. Refrain is a very difficult piece intended for the very advanced performer.

Buss, Howard. J. A Day in the City. Lakeland, FL: Brixton Publications, 1986.

Range: f sharp to d'''

Duration: 7' 30"

Instrument: Not specified (Clarinet, French Horn, Baritone)

Tessitura: Middle

Difficulty: Intermediate

Howard J. Buss is a trombonist and composer, born in Allentown, Pennsylvania, on January 6, 1951. He received degrees in music from West Chester State College, Michigan State University, and the University of Illinois. He was appointed to the composition faculty of Florida Southern College. In addition to music for band and orchestra, he has written for solo trombone and trumpet, brass quintet and percussion ensemble.¹⁶

A Day in The City consists of seven short movements or vignettes, each descriptive of an episode in city life. The first movement, "Another Sunrise," is in two contrasting sections, legato and poco agitato. It is written in a slow tempo, in 4/4, with no complex rhythms.

The second movement, an allegro titled, "Off to a Busy Day," is in the key of D. Sixteenth notes are the

¹⁶ASCAP Biographical Dictionary, s.v. "Howard Buss."

predominant rhythmic figure and meter varies from the initial 4/4 to 5/4, 3/4, and 2/4.

"Lost Key Episode" is a 6/8 scherzo in ABA form. The dotted-eighth/sixteenth-note rhythm is primary in the A section, while a syncopated sixteenth-note/eighth-note figure is developed in the middle section.

The fourth movement, "The Waitin' in Line Blues," consists of two choruses of a blues form in B flat. The swing eighth-note style is written out as triplets. The player is instructed to use a straight tone and a "corny vibrato" in alternating phrases.

The fifth vignette, in E flat, is a waltz in ABA form, titled "Romantic Interlude." The melody is first stated in dotted-quarter notes and reappears in rhythmic diminution. Two short sections in A major and B flat, respectively precede the return of the melody.

The sixth movement, "Sudden Storm," is a very fast, marcato movement in three-part form and mixed meters of 3/4 and 4/4. The melody is based on a descending fourth interval.

The final movement, in C major, is a rondo. The tempo is presto, marked "Latin beat." Melodies are based on diatonic scales and arpeggios, and rhythms are syncopated. There is a short section in swing style. The movement ends on a c'''.

The movements are short, but there is little written rest for this number of movements to be performed in

succession. Tessitura is middle and no mutes or contemporary techniques are required. Though the work is advanced, selected movements could be programmed by the intermediate player.

Buss, Howard J. Commemoration for Unaccompanied Trumpet.
Lakeland, FL: Brixton Publications, 1989.

Range: f sharp to d'''
Duration: 6' 15''
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Very advanced

Commemoration is an avant-garde work combining new and traditional techniques of trumpet performance, including valve and tongue clicks, multi-phonics, speaking or whispering into the horn, playing the highest pitch possible, and aleatory techniques. The work is sectionalized, with one optional section. The composer's preliminary notes include details on non-conventional performance techniques and indicate that there are quotations from other works for trumpet, such as Jeremiah Clarke's Prince of Denmark March, and that pitch serialism is used in some sections.

Metered and unmetered sections are governed by constant quarter-note value. Groups of five, seven, nine and ten thirty-second notes are included in a complicated succession of rhythmic figures.

The entire range of the instrument is utilized, from f sharp to the highest possible pitch in the player's range. Tessitura changes from section to section, but is

generally upper middle. There are many short written rests. This is a very advanced work.

Campbell, Thomas Gordon. Four Brevities for Unaccompanied B Flat Trumpet Solo. Delevan, NY: Kendor Music Inc., 1985.

Range: e to b''
Duration: 2'50''
Instrument: Trumpet in B Flat
Tessitura: Middle to upper middle
Difficulty: Intermediate

Thomas Gordon Campbell was born on February 5, 1954, and received the Bachelor of Music degree in trumpet performance from Glasboro State University in New Jersey, in 1976. He has worked as a copyist at Kendor Music Company and as a church musician.¹¹

Four Brevities consists of four short movements in contrasting moods. The first movement is a sixteen-measure phrase group in 6/8. This brief legato movement based on augmented triads evades any real sense of tonality, but begins and ends on C. Rhythmic patterns are not difficult at the andante tempo.

The second movement is a march in three sections. The first theme in eighth notes and quarter notes is contrasted with a more lyrical second theme in quarter notes and half notes. A short coda concludes the movement.

A song-like third movement contains both the highest and lowest pitches in the work. Syncopations add rhythmic appeal.

¹¹Publisher, phone interview by the author, 11 October, 1994.

A rhythmically brisk *animato* concludes the work. Meters of 2/4, 3/4, 3/8, 5/8, and 6/8 meters are used, and *marcato* sixteenth-note and eighth-note figures predominate.

Dynamic levels range from *piano* to *fortissimo* and *tessitura* is middle to upper-middle. Rests are interspersed throughout. Four Brevities is an intermediate to advanced work.

Campo, Frank. Times Opus 39, for Solo Trumpet. Dario Music, 1983.

Range: d to f'''
Duration: 6' 30"
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Very advanced

Frank Campo was born on February 4, 1927. He attended the University of Southern California where he studied composition with Ingolf Dahl. After study on a Fulbright Scholarship he was appointed to the faculty of the University of California. He has also taught at California State University at Fullerton."

Times is a three-movement work written for Thomas Stevens, principal trumpet of the Los Angeles Philharmonic Orchestra. The movements are titled "Good Times," "Hard Times," and "Time to Go." The movements are not metered and do not have bar lines; however, approximate tempo markings are suggested for each movement. Times is written using a combination of traditional metrical units from the dotted whole rest to the thirty-second note. Durations for

"ASCAP Biographical Dictionary, s.v. "Frank Campo."

some sustained tones and rests are notated in seconds. Introductory notes explain non-traditional notations for *accelerando* and other aleatory considerations. There are frequent and rapid mute changes in all movements and additional advanced muting techniques in combination with hat, straight, and harmon mutes. Various in-hat mutings are too rapid to be made by hand. Dynamic levels vary from *pp* to *fff* and markings are very detailed.

Times is a very advanced work of recital quality which could be performed by an advanced college or professional player.

Cheetham, John. Concoctions for Trumpet. Bryn Mawr, PA: Tenuto Publications, 1978.

Range: a to b flat''
 Duration: 5'
 Instrument: Not specified
 Tessitura: Middle to high
 Difficulty: Advanced

John Cheetham was born in Taos, New Mexico, on January 1, 1939, and attended the University of New Mexico. After completing graduate degrees at the University of Washington, he was appointed to the music faculty of the University of Missouri at Columbia.¹¹

Concoctions is a collection of eight short, contrasting movements whose concocted titles are intended to suggest the character and mood of each movement. They are "Velociped,"

¹¹Anderson, Contemporary American Composers, s.v. "John Cheetham."

"Innoculum," "Polemix," "Ecologue," "Redundrum," "Frenzoid," "Dictum," and "Entreacle." The movements are tonal and include a variety of melodic ideas. Motivically, they range from disjunct and angular to lyrical. A variety of meters and rhythmic patterns appear from movement to movement. In several movements, meter changes occur almost every measure. There are various articulations and dynamic markings throughout and the performer needs to be able to single tongue rapidly, as well as double tongue for short passages. The movements vary in length from thirty to forty-eight seconds and there is frequent written rest.

Tessitura is from middle to high, but, despite the abbreviated length of the movements and ample rest, the difficulty should still be considered advanced.

Croley, Randall. Variazioni for Solo Trumpet. Bryn Mawr, PA: Tenuto Publications, 1968.

Range: b to d flat'''
 Duration: 4'30''
 Instrument: Trumpet in C
 Tessitura: Upper middle
 Difficulty: Very advanced

Randall Croley was born in Knoxville, Tennessee, on September 23, 1946. He studied composition with Vincent Persichetti, Roger Sessions, and Luciano Berio. He has also written a Sinfonietta for brass quintet.²¹

Variazioni, as the title implies, is a set of variations on a theme. The chant-like theme moves generally

²¹Contemporary American Composers, s.v. "Randall Croley."

in a step-wise fashion and the free meter suggests a recitative-like quality. Syncopated and rapid technical passages and subdivisions of five and seven recur.

Tessitura is upper middle. There are short written rests and brief pauses between sections. Articulation and dynamic markings are very detailed. Quarter tones are indicated by arrows and some note groups without stems are designated "rapido." The composer indicates a preference for Vacchiano straight mute. Variazioni is a very advanced work.

Danner, Gregory. The Moons of Jupiter for Solo Trumpet. New York: Seesaw Music, Corp., 1990.

Range: d to c''
Duration: 8'
Instrument: Not specified
Tessitura: Middle to upper middle
Difficulty: Very advanced

Gregory Danner was born in St. Louis, Missouri, on May 16, 1958. He received the Bachelor of Music degree from Southeast Missouri State University, the Master of Music from the Eastman School of Music of the University of Rochester, and the Ph.D. in composition from Washington University. He has taught on the music faculty of Southwestern Louisiana University in Lafayette, and is currently chair of the department of music at Tennessee Tech University in Cookeville, Tennessee.²¹

The four movements of The Moons of Jupiter are titled "Io," "Europa," "Ganymede" and "Callisto." The

²¹Telephone interview by the author, 10 February, 1995.

composer has attempted to illustrate the landscape of each satellite as represented in the photographs returned by Voyager I and II. The movements are sectional in structure.

The first movement is non-tonal and has both metered and non-metered sections. Melodically, the lines incorporate chromatic movement, fourths, fifths, and sevenths. From the free-tempo section at the beginning of the movement, a rhythmic motive of four sixteenth notes evolves, to be played in strict tempo. This motive is developed throughout the remainder of the movement. Meter changes are frequent. There are brief technical passages.

The second movement is slower and without meter signature. There are no rhythmic values faster than eighth notes, but there are passages of wide, slurred intervals.

"Ganymede," a movement in two sections, is written in 2/2 and marked "with a jazz feel." There are some simple meter changes and the eighth note is constant from beginning to end. The melody is somewhat improvisatory and movement is mostly chromatic.

The final movement is a ternary form. The first unmeasured section is in a recitative style. It is followed by an allegro in mixed meters of 5/8 and 6/8, with staccato sixteenth-note figures in which fifths dominate.

Notes are commonly in the staff throughout the work, though in the fourth movement three measures ascend above the staff. The tessitura is middle to upper-middle and there is little written rest in any of the movements, though

there are brief pauses between sections. The third movement is the most continuous without substantive rest, and would be the biggest obstacle to endurance.

The contemporary effects used include multi-phonics, wind sound, articulation of pitches without tonguing, pitch bending, half-valve, jazz shake, and flutter-tongue.

Harmon, "Whispa," cup mute, and additional hand muting effects are called for. This is a very advanced work.

Darter, Thomas. Sonatina (Three Aphorisms) for Unaccompanied Trumpet. Chicago: Crown Music Press, 1973.

Range: g to c'''

Duration: 6' 30''

Instrument: Not specified

Tessitura: Middle to upper middle

Difficulty: Advanced

Thomas Darter was born in Livermore, California, on February 13, 1949, and attended Cornell University. He studied composition and theory with Karel Husa. Darter is instructor of music theory and composition and directs the Contemporary Music Ensemble at the Chicago Musical College of Roosevelt University and is the editor of Keyboard magazine.²²

Sonatina is in three brief, atonal movements. The term "aphorism" in the subtitle implies a rule or axiom which suggests a simple truth. The motive presented in the first two measures of the first movement is based on fourths and sevenths. It experiences some rhythmic development

²²ASCAP Biographical Dictionary, s.v. "Thomas Darter."

before returning at the end of the movement transposed up a major third.

The theme of the second movement is based on a five-note arpeggio of ascending major thirds. This motive is distinguished rhythmically by the grouping of five eighth notes. Both of the first two movements are in 4/4.

The final movement is based on a sixteenth-note motive presented in the first measure and developed throughout the movement. This movement is written in 11/16 with brief changes to 5/16 and 6/16.

Tessitura of this work is middle to upper-middle. The movements are short and there is little written rest. No rests are written in the second movement. Dynamic levels range from pp to ff with some abrupt shifts. There are no mutes required and no contemporary techniques are employed. This work is advanced.

Della Peruti, Carl. Elegy Set for Solo Trumpet. Century City, CA: Trigram Music, Inc., 1988.

Range: g to c'''
Duration: 4' 30''
Instrument: Not specified
Tessitura: Middle to upper middle
Difficulty: Advanced

Trombonist and composer Carl Della Peruti was born in Plainfield, New Jersey, on April 1, 1947. He attended Ithaca College, the Cleveland Institute, and the Eastman School of Music. He has also written two brass quintets and Diversion for trombone and piccolo.¹³

¹³Contemporary American Composers, s.v. "Carl Della Peruti."

Elegy Set for Solo Trumpet is a suite of three movements. The first movement is an andante in 4/4 time. Minor seconds and diminished fifths comprise the motivic material which occurs rhythmically as four sixteenth notes. The melody is developed by expansion of the range and direction of the motivic material. The rhythmic pattern is also developed by expansion from four to five and six sixteenth notes.

The second movement is in ternary form and marked "espressivo e legato." The meter throughout is 3/4. The first section is based on a rising figure of two eighth notes and a dotted quarter note. The intervals change with each statement of the motive. Tempo quickens in the middle section, and the figure is transformed into an arpeggio of fourths and fifths in eighth-note figures. The final section is a brief restatement of the original melody which slowly dies away.

The final allegretto is in mixed meter, and includes 3/4, 4/4, and 5/4. The motive, a rising major second and third, is repeated and expanded. False fingerings are indicated for tonal variation.

There is very little written rest in the outer movements and no written rest at all in the second movement. Tessitura is middle to upper middle and no mutes are required in this advanced piece.

Diemente, Edward. Remember. New York: Seesaw Music, 1973.

Range: g sharp to b flat ''

Duration: 2'30''

Instrument: Not specified

Tessitura: Upper middle

Difficulty: Advanced

Edward Phillip Diemente was born in Cranston, Rhode Island, on February 27, 1923, and attended Boston University, the Hartt School of Music of the University of Hartford, and the Eastman School of Music of the University of Rochester. He taught composition at the University of Hartford.²¹

Remember is a work which incorporates both traditional and graphic notations. The composer indicates that all traditional notation is to be treated in traditional manner and played strictly in time. There are directions for the performance of the special notation on the title page of the work. No meter is given in this atonal work.

Those aspects of the work which might be considered technically challenging all have to do with the interpretation of the graphic notation. The player is required to execute series of pitches as rapidly as possible or beginning slowly and accelerating. Additional avant-garde techniques include half-valve, rhythmic improvisation, and hand muting techniques.

Tessitura is upper-middle. Remember is an advanced work.

²¹ASCAP Biographical Dictionary, s.v. "Edward Diemente."

Dlugoszewski, Lucia. Space is A Diamond. Newton Centre, MA: Margun Music Inc., 1977.

Range: C sharp to b flat'''
 Duration: 10' 30''
 Instrument: B flat trumpet
 Tessitura: High
 Difficulty: Virtuoso

Born in Detroit, Michigan, in 1931, Lucia Dlugoszewski attended Detroit Conservatory and Wayne State University. She has written over thirty commissioned works for dance companies and developed the "timbre piano." She currently teaches at New York University.¹⁵

Space Is a Diamond is a virtuoso work written for, performed, and recorded by Gerard Schwarz. It is organized into six parts, or movements, all played without break. Every aspect of the work, including range, volume, articulation, and technique, is demanding. The work contains a number of contemporary effects, including, flutter-tonguing, half-valve glissandos, and the "percussive bubble," or depressing the valves and tapping the mouthpiece. Advanced muting techniques are required as well as seven different mutes, including cup, straight and harmon. The publisher of the work developed a special notation for indicating muting techniques.

Range is extreme, and tessitura would be considered high. This is a virtuoso level work.

¹⁵Charles Eugene Claghorn, Biographical Dictionary of American Music, (West Nyack, NY: Parker Publishing Co., Inc., 1973), s.v. "Lucia Dlugoszewski."

Dokshitzer, T. Suite pour Trompette Solo. Zurich: Editions Marc Reift, 1992.

Range: f sharp to c'''
 Duration: 8' 30''
 Instrument: Not specified
 Tessitura: Upper middle
 Difficulty: Very advanced

Timofei Dokshitzer was born in the Ukraine, in 1921, and began to study trumpet at age ten. He graduated from the Moscow Central School of Music and the Gnessin Music Institute, where he became professor of trumpet. In 1945 he became principal trumpet of the Bolshoi Orchestra.²⁶

Dokshitzer's four movement Suite pour Trompette Solo is subtitled, "in the style of Prokofiev" and reflects that Soviet composer's wit and genius. The first movement is reminiscent of Prokofiev's ballet, Romeo and Juliet. A ternary form in F minor, the theme of the first section is characterized by its driving, dotted rhythms. A lyrical and less angular middle section in C minor precedes the return of the primary theme.

The cantabile second movement is in F major. This chromatic but very angular melody contains leaps up to an octave and requires an open, flexible sound and the ability to shift registers quickly.

The pattern of the third movement is established through the repetition of a theme that is constructed of an eighth note and two sixteenth notes combined in an

²⁶Timofei Dokshitzer, Trumpet Concertos. Angel SR 40123.

expanding interval pattern. Double-tonguing is necessary, as well as flexibility for executing slurs up to two octaves.

The final movement is titled "Gavot" and is suggestive of the movement of the same name in Prokofiev's Classical Symphony. The binary form in F major has a repeated first section and modulates to C major. The sixteenth-note scale passages are contrasted with eighth notes in leaps of fifths and octaves.

The four movements encompass the practical range of the instrument, and tessitura would be classified as upper middle. The amount of continuous playing in some movements, especially the first and second, might be an endurance obstacle. No mutes are necessary in any of the movements of this very advanced work.

Endsley, Gerald. Chant for Unaccompanied Trumpet. Denver, CO: Tromba Publications, 1971.

Range: c' to d flat ''
 Duration: 3'
 Instrument: Not specified
 Tessitura: Upper middle
 Difficulty: Advanced

Gerald Endsley was born on June 2, 1945, in Denver, Colorado. He received the Bachelor of Music degree in trumpet from the New England Conservatory of Music in 1967, and the Master of Music from the University of Colorado in 1969. He began Tromba Publications and Endsley Brass in 1970.²¹

²¹Gerald Endsley, phone interview by the author, 11 October, 1994.

Chant for Unaccompanied Trumpet is a one-movement work in sectionalized form. Though there are some repeated sections, the work does not fit a specific formal outline. Melodies are derived from diatonic resources and generally remain in the tonal center of C. Chant is not metered and rhythmic patterns are not difficult. The quarter-note is constant throughout the piece. Triple-tonguing and flexibility for lip slurs up to a fifth are required for this work. The opening chant motive is based on the ascending fifth, and major and minor thirds. The sections which follow elaborate on the opening motive without being truly repetitive. Except for a brief passage in the high register, the piece remains in the middle tessitura.

Though there are only two eighth-note rests in the piece, there are pauses between sections. Dynamic levels range from p to fff, and are sparsely written throughout, with some sections being unmarked entirely. The piece is of advanced difficulty.

Erickson, Robert. Kryl. Sonic Art Editions, 1984.

Range: FF to e'''
Duration: 15'
Instrument: Not specified
Tessitura: Middle
Difficulty: Virtuoso

Robert Erickson was born in Marquette, Michigan, on March 7, 1917. He studied at the Chicago Conservatory, with Ernst Krenek, at Hamline University, and privately with Roger Sessions. He has been a recipient of the Guggenheim

Foundation Award, the Ford Foundation Award, and taught on the faculty of the University of California at San Diego and the University of California at La Jolla.¹¹

Kryl is a one-movement virtuoso-level work in two sections, utilizing many contemporary techniques and notations. Six pages of preliminary notes regarding notation, execution of techniques, suggested practice methods, and other aspects of performance precede the work. Among those techniques are microtones, multi-phonics and other vocal techniques, performance with slides removed, and various types of glissandi. There are diatonic and chromatic passages, wide interval skips, and very angular figures. The piece is in 4/4 except for two measures of 3/4 and an unmeasured cadenza near the end. Rhythmic figures are complex. The second section requires reading two staves simultaneously.

Most of the playing is done in the staff, but there are some passages which extend into the extremely high and low registers. There are some very demanding, extended passages, but rest is written throughout the work. Dynamic levels range from ppp to fff, are meticulously marked, and sometimes refer only to one note.

Tessitura is middle to upper-middle. This is a virtuoso level work.

¹¹Claghorn, Dictionary of Contemporary Music, s.v. "Robert Erickson," by Bertram Turetzky.

Escher, Peter. Musica per Tromba. Zurich: Amadeus Verlag, 1975.

Range: d to a''
 Duration: 8' 30''
 Instrument: Not specified
 Tessitura: Middle
 Difficulty: Intermediate

Musica per Tromba is a suite of six movements. The movements are titled, "Planh," "Tenzonetta," "Balada," "Serena," "Alba" and "Retroensa."

"Planh" is a thirteen-measure movement in binary form. The chant-like melody in F sharp minor is based on descending minor seconds and thirds in a triplet pattern.

The two sections of the second movement are in contrasting meters. The first, in 3/4, and the second in 4/4, are both dominated by triplet figures.

The third movement is an allegretto scherzando in mixed meters, including 3/2, 4/4, and 3/4. There are three repetitions of the movement, each at a softer dynamic level.

"Serena" is an andante in 12/8, 9/8, and 6/8. This movement in C is dominated by legato dotted-eighth note patterns.

The fifth movement, in D, is marked allegretto quasi grazioso. The melody is based on an ascending major sixth.

The final movement, "Retroensa," is a lengthy rondo in which all the melodies from the previous movements return. The rondo theme, an inversion of the motive in the first movement, is based on ascending major seconds and thirds in a dotted-eighth note rhythm.

Tessitura is middle throughout this intermediate level work. No mutes are needed and no non-traditional notations or techniques required.

Frackenpohl, A. Three Statements for Trumpet Alone. Kendor Music, 1981.

Range: c' to c'''
 Duration: 6' 30"
 Instrument: Not specified
 Tessitura: Middle to upper middle
 Difficulty: Advanced

Arthur Frackenpohl was born in Irvington, New Jersey, on April 23, 1924. He studied composition at the Eastman School of Music with Bernard Rogers, at the Berkshire Music Center with Darius Milhaud and with Nadia Boulanger at Fontainebleau, France. He began teaching at the State University of New York at Potsdam in 1949.²⁹

Three Statements for Trumpet Alone was written for Gordon Mathie, Professor of Trumpet at the Cleveland Institute of Music. The first movement follows a sectional form and is in the key of C. The theme is based on the interval of an ascending fifth, which is developed throughout the three sections of the movement. The sections follow a tempo pattern of slow-fast-slow. There are frequent changes of meter with 6/8 and 9/8 predominating, but with no difficult rhythmic figures. A marcato style is generally employed throughout the movement, which varies in dynamic level from piano to fortissimo.

²⁹Oscar Thompson, ed., The International Cyclopedia of Music and Musicians, s. v. "Arthur Frackenpohl."

The second movement is an F major adagio in two parts. There are some melodic leaps in excess of an octave, but no other difficulties.

The third movement is through-composed and marked "very fast." Though beginning in the key of G major, there are frequent and abrupt tonal shifts. Syncopated figures abound in this movement as well as subdivisions of five and six sixteenth notes.

Tessitura is middle to upper-middle. The first and third movements contain frequent written rest. The second movement, except for its shorter length, might present an endurance hurdle for any but the advanced player. Tessitura is middle to upper middle in this advanced work.

Frackenpohl, Arthur. Studies on Christmas Carols. Delevan, NY: Kendor Music, Inc., 1981.

Range: a to c'''
 Duration: 1' to 1'30'' each
 Instrument: Not specified
 Tessitura: Middle to upper middle
 Difficulty: Intermediate

Frackenpohl's Studies on Christmas Carols is a collection of twelve carols written in traditional style, including, "Come, All Ye Faithful," "We Wish You A Merry Christmas," "Away In A Manger," "Go, Tell It on the Mountain," "Angels We Have Heard On High," "The Friendly Beasts," "Jolly Old St. Nicholas," "Hark! The Herald Angels Sing," "What Child is This?," "Jingle Bells," "Fum! Fum! Fum!" and "Deck the Halls." A straightforward version of the carol melody is followed by a variation, similar to

those found in the trumpet method by Arban.¹⁰ Some of the studies modulate while others remain in the same key throughout.

Tessitura in the studies is middle to upper-middle. While written rests are few, the studies are short. Dynamic markings and articulations are conservative. No mutes are required. These are intermediate studies.

Friedman, Stanley. Laude: Four Character Sketches for Solo Trumpet in B Flat or C. New York: Seesaw Music Corp, 1984.

Range: f to c'''
Duration: 10' 30"
Instrument: Trumpet in B flat or C
Tessitura: Middle to upper middle
Difficulty: Very advanced

Stanley Friedman was born on September 14, 1951, in Memphis, Tennessee, and received the Bachelor of Music degree from Memphis State University in 1973. He studied composition with Samuel Adler and Warren Benson at the Eastman School of Music, where he received the Masters and Doctorate degrees in 1975 and 1976. He has played trumpet with orchestras in Winston-Salem, Rochester, and Memphis, and taught at the University of North Carolina at Greensboro. He is currently on the faculty of the University of Tennessee at Martin.¹¹

¹⁰Jean Baptiste Arban, Complete Conservatory Method for Cornet or Trumpet, (Chicago: Carl Fischer, Inc., 1960).

¹¹Contemporary American Composers, s.v. Stanley Friedman; College Music Society Directory of Music Faculties.

Laude is a set of four character sketches commissioned by the International Trumpet Guild in 1980. The movements are titled, "Nocturne," "Phantasie," "Berceuse," and "Rondo." Each of the four movements was written for a particular trumpet artist. It is written in a modern style, utilizing elements of graphic notation and contemporary performance techniques.

The design of the first movement is established through the use of a repeated motive of four sixteenth notes followed by a sustained pitch of indeterminate duration. The motive returns at different pitch levels and in combination with different rhythmic figures. Intermittent with the motive are figures comprised of chromatic fragments and wide leaps. Each line of music is designated to last from twelve to fourteen seconds. Quarter tone vibrato, extended valve slides and "Whispa" mute are obligatory in this movement.

The "Phantasie" is a sectional structure of both non-measured and measured sections. Sustained tones are coupled with tremolos of minor thirds in varying speeds. Time indications for each line of the first section are ten to eleven seconds. In contrast to the relatively slow first section, a scherzo in mixed meter follows, which features sections of rubato tempo. The scherzo is melodically based on fourths, fifths, and chromatic fragments. A short coda in 4/4 ends the movement. Playing into the stand is

indicated, and there are some passages to be performed with valve slides extended.

The "Berceuse" is the shortest of the four movements. Recurring motives are indicated in periods of seconds. Harmon mute is used, with additional hand muting necessary. The closed mute passages, those which must be played with one hand, are of sustained pitch.

The final movement is in ABABA form. The principal theme, unmeasured and notated in seconds, is a grouping of twelve repeated notes, accelerando, coupled with an angular figure that begins with a falling minor sixth. The contrasting theme is a repeated pitch, followed by a chromatically ascending and descending passage in mixed meter, 3/16 and 4/16, with an occasional measure of 5/16.

Tessitura is generally middle to upper middle in each movement. Rest is infrequent, and the advanced player will not have endurance problems. The composer indicates that any of the movements may be performed as a separate work. The meticulously marked dynamics levels range from pp to fff. Control in the softer dynamic levels is necessary in the "Berceuse." Flutter-tonguing is required. This work is very advanced.

Stanley Friedman. Solus. Nashville: The Brass Press, 1978.

Range: B flat to d flat'''

Duration: 11'

Instrument: Not specified

Tessitura: Upper middle to high

Difficulty: Virtuoso

The four movements of Solus are titled "Introduction," "Furtively," "Scherzando and Waltz," and "Fanfare." This contemporary, non-tonal work employs both conventional and non-conventional notational devices and performance techniques.

The first movement is melodically and rhythmically diverse. Rhythms in the 12/8 movement include patterns of five sixteenth notes and syncopated subdivisions of four dotted sixteenth notes. Contemporary techniques include valve tremolo and slide extensions.

Harmon mute is required for the second movement, which is not metered. Feathered beaming is used to indicate accelerando and ritardando, and rests are notated in clock time. Hand muting in conjunction with the harmon mute is used to produce the "wah" sound.

The "Scherzando and Waltz" is in two sections and characterized by angularity and repeated sixteenth notes in the melodic line. The scherzando is in 5/8 and 4/8 mixed meter. The waltz is more lyrical. Vocalizing into the instrument is a technique included in this movement.

The final movement, "Fanfare," is idiomatic for trumpet. It consists of sixteenth-note triplet figures in B flat. The second valve slide is removed for performance of this movement. Valve tremolo, false fingerings for varied tonal quality and rhythmic indeterminacy are among the contemporary techniques used in this movement.

The entire range of the instrument is used in this virtuoso level work. Tessitura is upper middle to high, and rests are judiciously interspersed through the movements.

Gallagher, Jack. Sonata for Unaccompanied Trumpet.
Nashville, TN: The Brass Press, 1982.

Range: a to c'''
Duration: 8'
Instrument: B flat or C trumpet
Tessitura: Middle
Difficulty: Advanced

Trumpeter and composer Jack Gallagher was born in Forest Hills, New York, on June 27, 1947. He studied composition with Elie Siegmeister at Hofstra University, and with Burrill Phillips and Robert Palmer at Cornell University. He played trumpet in the National Orchestra Association and taught in the public schools until 1977, when he was appointed to the faculty of the College of Wooster, in Wooster, Ohio. His other compositions for brass instruments include Toccata for Brass Quintet.¹²

Sonata is a three-movement work in a traditional style. The first movement is in sonata form. The lyrical first theme, in C major, is contrasted by the second, in A minor. The second theme is rhythmically more energetic than the first, requiring the player to double-tongue sixteenth notes. A closing theme ends the exposition. The first and second themes are briefly developed before the

¹²Anderson, Contemporary American Composers, s.v. "Jack Gallagher"; College Music Society Directory of Music Faculties.

recapitulation. The movement is rhythmically simple, the first theme being primarily dotted half notes and quarter notes.

The second movement, *Andante Cantabile*, is a three-part form in E flat minor. The melody is based on ascending perfect fourths. Rhythmically, the only consideration would be an accurate execution of the quarter-note triplets.

The third movement, marked *allegro con fuoco*, is a rondo. The first section includes 8/8 and 6/8 meters. The prevalent grouping in the 8/8 meter is two plus three plus three. The 6/8 sections involve syncopation by the use of three quarter notes to the bar. The inner sections of the rondo are slower and less syncopated, though just as rhythmically active. Meter alternates frequently in these sections. The movement closes with a short coda.

Tessitura is middle to high, and there are short rests interspersed in the work. Sonata is very advanced.

Genelenski, D. Suite for Unaccompanied Trumpet. NY: Philharmusica, 1975.

Range: d' to a''
Duration: 4'30''
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Intermediate

Suite for Unaccompanied Trumpet is a three-movement work in a conservative, tonal style, following traditional forms. The first movement, a ternary form, is an allegro in the key of G major, the middle section modulating to the subdominant. The movement is rhythmically based on the dotted-eighth/sixteenth-note rhythmic figure.

The second movement, andante cantabile, also in ternary form, begins in the key of F sharp minor. The legato first theme is contrasted with the scherzando middle section in A major. A truncated return of the first section concludes the movement.

The final allegro scherzando is a rondo in D major. The first theme is ornamented with grace notes, and a general staccato character prevails throughout.

While there is no abundance of rest, the movements are short and the upper middle tessitura of this piece does not place extreme demands on the intermediate to advanced player. No mutes are required.

Globokar, Vinko. Exchanges. Frankfort: C.F. Peters, 1975.

Range: Indeterminate
Duration: Indeterminate
Instrument: Not specified
Tessitura: Indeterminate
Difficulty: Virtuoso

Vinko Globokar was born on July 7, 1934, in Anderny, France. He studied at Ljubljana Conservatory in Yugoslavia, and continued study on the trombone with Lafosse and Masson at the Paris Conservatory. While in Paris, he studied composition with Luciano Berio and René Leibowitz. Since 1968 he has taught trombone at Staatliche Hochschule für Musik at Cologne. In 1972 he founded New Phonic Art, an ensemble for contemporary music.³³

³³Sadie, The New Grove Dictionary, s.v. "Vinko Globokar," by Niall O'Loughlin.

Exchanges is a composition based on a tone row.

Pitch, rhythm, articulations and all effects are pictorial representations. An amplification system is suggested for performance.

Interpretation of the work would require a player well versed in the techniques of various graphic notational systems and prepared to cope with translation of the performance instructions, which are in German.

Glowaty, Andrew. Design for Solo Trumpet. Westmont, IL: Fourth Stream Publications, 1989.

Range: f sharp to b''

Duration: 4' 30"

Instrument: B flat trumpet

Tessitura: Middle to upper middle

Difficulty: Advanced

Design for Solo Trumpet is a one-movement sectionalized work combining traditional pitch and rhythmic notation with a number of avant-garde effects and techniques, including multi-phonics, pedal tones, quarter tones, playing with the second slide removed, and various advanced muting techniques. Melodic resources vary from section to section. Melodies are both tonal and atonal, with motives derived from diatonic and synthetic scales, and fourths and fifths. Recurring meter changes and rhythmic patterns are regular and simple throughout the work, though there are subdivisions of five and nine sixteenth notes and thirty-second notes.

Tessitura is middle to upper middle, and rest is conveniently placed. Harmon mute with stem, cup mute, and

additional muting techniques are required for this advanced piece.

Gorder, Wayne. 1 Point 2 for Solo B Flat Trumpet. Denver: Tromba Publications, 1976.

Range: a flat to d''
Duration: 5'
Instrument: Trumpet in B flat
Tessitura: Upper middle
Difficulty: Very advanced

Wayne Douglas Gorder was born in Milwaukee, Wisconsin, on December 1, 1946. He studied composition with Elliot Borishansky and John Downey at the University of Wisconsin, and Robert Kelly of the University of Illinois. After teaching in the public schools from 1968 to 1972, he joined the faculty of James Millikin University in Decatur, Illinois. In 1976 he became a member of the faculty of Ohio Wesleyan University. He is currently on the faculty of Kent State University in Kent, Ohio. His other compositions for brass include a quintet, Fires, for eight trumpets, and Preludes I and II for brass and percussion.¹⁴

1 Point 2 is an avant-garde work utilizing a variety of contemporary techniques while retaining traditional pitch and rhythmic notations. Among the non-traditional techniques used are quarter tones, multi-phonics, pedal tones, palm tones, or tapping the mouthpiece with the hand, and flutter-tonguing. Cup mute, harmon mute, and hat mutes are also required.

¹⁴Contemporary American Composers, s.v. "Wayne Gorder."; College Music Society Directory of Music Faculties.

This atonal, sectional work is organized in events occurring within sections, which are separated by brief pauses. There are many wide interval skips and fragmented chromatic scales. The piece is generally unmetered, but some sections have meter signatures and tempo changes, though the quarter-note remains constant. Rhythmic figures are complex and include proportions of 14 to 1, 11 to 1 and 7 to 1.

Except for short passages in the high register, most playing is in the upper-middle tessitura. Frequent pauses are written for mute changes and there are rests of short duration throughout. Dynamic levels range from pianissimo to fortissimo. This is a very advanced work.

Gottschalk, Arthur . Construct for Trumpet Solo in C. New York: Seesaw Music Corp., 1977.

Range: f sharp to e flat'''
 Duration: 3' 30"
 Instrument: Trumpet in C
 Tessitura: Upper middle
 Difficulty: Very advanced

Arthur Gottschalk was born in San Diego, California, on March 14, 1952. He attended the University of Michigan where he studied composition with Ross Lee Finney and Leslie Bassett. He is on the faculty of the Shepherd School of Music of Rice University.³⁵

Construct is a single-movement work in sectional form. Sections are distinguished by degree of rhythmic activity. The work is atonal but not serial, and there is no melody in

³⁵Who's Who in American Music, s.v. "Arthur Gottschalk."

the thematic sense. There are wide interval skips of thirds, fourths, fifths, and octaves.

Rhythmic diversity abounds in this work. No meter signature is given, but sectional tempo indications are given on the last page of the work. The composer indicates that whole notes are "long notes of indeterminate length". Sustained pitches of indeterminate length are contrasted with rapid, angular, technical sections and diverse groupings of rhythmic figures.

In spite of brief pauses between sections and several rests of substantial, but indeterminate length, endurance is a consideration. Dynamic levels range from pp to ff and sometimes change abruptly. Accents and staccato articulations prevail in the rhythmically active sections. "Whispa" and hat mutes are required, and the player must flutter-tongue and glissando with half-valve. Construct is a very advanced work.

Grahn, Ulf. Outside the Window. New York: Seesaw Music, 1977.

Range: a to c'''
Duration: 5' 30''
Instrument: B flat trumpet
Tessitura: Upper middle
Difficulty: Advanced

Ulf Grahn was born in Solna, Sweden, January 17, 1942, and immigrated to the United States in 1972. He studied composition at the Royal Academy of Music and received the Master of Music Degree from The Catholic University of America in 1973. He has held faculty positions at the

Catholic University and Northern Virginia Community College. His other works for brass include Trombone Unaccompanied.¹⁶

Outside the Window was written at Wolftrap in 1976. It is a sectional, one-movement work melodically based on fourths and fifths. Some non-traditional notational devices are used to represent accelerando and rapidly played rhythmic figures in this unmeasured piece. Sections are differentiated by degree of rhythmic activity, with longer durations, typically half notes and quarter notes, contrasted with note groupings to be performed as fast as possible or accelerando. While most of the notes are in the staff, there are some passages in the high register. Tessitura is upper middle. Rests are scattered through the work and there are brief pauses for mute changes. This is an advanced work.

Green, George. Triptych for Solo Trumpet. New York: Autograph Editions, 1971.

Range: a to d''
Duration: 6' 15"
Instrument: Not specified
Tessitura: Middle to high
Difficulty: Advanced

George Green was born in Mt. Kisco, New York, on August 23, 1930, and studied at the Eastman School of Music and Cornell University. He has been on the faculties of the University of Kansas, the University of Vermont, Ohio State University, Cornell University, and Skidmore College, in

¹⁶Vinton, ed., Dictionary of Contemporary Music, s.v. "Ulf Grahn."

Saratogo Springs, New York. He has also written a suite for solo trombone.³⁷

Triptych is a three-movement suite in a chromatic style which includes a "Preludio," "Aria," and "Toccata."

"Preludio" is through-composed with repeated, fanfare-like melodies based on a variety of melodic ideas from thirds and fourths to chromatic scale fragments. This 2/4 movement is rhythmically developed in triplets, sixteenth notes, and thirty-second notes in an expanding interval figure.

The second movement is a ternary form. This lyrical movement is chromatic with a slow rhythmic movement. Triplets dominate the center section.

"Toccata" is based on a chromatic motive in 6/8. The rhythmic drive is incessant to the end of the movement. A precise single-tongue technique is required. Rest throughout each movement is very limited. Tessitura is upper middle to high in this advanced work.

Hartzell, Eugene. Monologue 8: St. Louis Choruses for Trumpet. Vienna: Doblinger, 1978.

Range: f sharp to c sharp'''

Duration: 5'30''

Instrument: Not specified, optional flugelhorn

Tessitura: Middle

Difficulty: Advanced

Eugene Hartzell was born in Cincinnati, Ohio, on May 21, 1932, and attended Kent State University. He graduated with a Bachelor of Science degree in 1953. He attended Yale

³⁷ASCAP Biographical Dictionary, s.v. "George Green."

University and received the Bachelor and Master of Music degrees in 1954 and 1955.¹

Monologue 8 is a one-movement work in a contemporary style, based on the chorus of W. C. Handy's St. Louis Blues. The work is in three sections, which might be described as free improvisations on the melody. The melody is quoted throughout the work, sometimes appearing in a rather disjunct manner, with phrases juxtaposed in different octaves. The entire work is in regular rhythm, though there are meter changes from the initial common time signature. Patterns are regular, though there are groupings of five and six notes to the beat, considerable syncopation, and passages in double-time feel. There are some smaller, embellishing notes without stems which the composer indicates are to be played "outside the beat" and after the preceding note has received its full value.

Monologue 8 is in a middle tessitura and rests are well placed throughout the piece. Straight and hat mutes are indicated, as well as performing with the hand over the bell. Articulations and dynamic levels are marked in detail. This work is advanced.

¹Nicholas Slonimsky, Baker's Biographical Dictionary of Musicians, 8th ed., (New York: Schirmer, 1992), s.v. "Eugene Hartzell."

Henderson, Robert. Variation Movements for Trumpet Solo.
 Avant Music, 1977

Range: g to e flat'''
 Duration: 15'
 Instrument: Not specified
 Tessitura: Middle to upper middle
 Difficulty: Very advanced

Robert Henderson was born in California in 1947. He studied composition with Ingolf Dahl and played horn in the Westwood Brass Quintet and principal horn in the Glendale Symphony. He conducted the Arkansas Symphony until 1992 when he became associate conductor of the Utah Symphony. He has been a guest conductor of the Los Angeles Philharmonic Orchestra, the Redlands Bowl Orchestra, and the Idyllwild Festival Orchestra.³

A theme and four variations comprise Variation Movements. Fourths and fifths are the intervallic basis of the theme, which suggests E, though the tonality frequently shifts. Meter changes are frequent and include 5/4, 2/2, 3/2, and 3/4. In the theme, there is nothing more rhythmically complicated than half notes and quarter notes, with an occasional eighth note, though two-beat triplets are common.

The first variation movement is a scherzo in mixed meter, 5/8 and 2/8. There are two fundamental melodic ideas. The first outlines a two-part texture of eighth notes in which melody notes are played marcato at a forte

³Who's Who in American Music, s.v. "Robert Henderson."

dynamic, and accompaniment notes are played in a different register and at the piano dynamic level.

The second variation presents the theme in eighth notes which are forte and accented. Ornamentation of the theme is accomplished by softer, unaccented notes, inserted between the melody notes.

The third movement follows without pause. It is written in continuous eighth notes in juxtaposed diatonic scale fragments. Accents and slurred patterns create the impression of changing meters.

The lyrical fourth movement is a more step-wise construction, diatonically and chromatically. Themes from the second and third movement are restated just prior to a recapitulation. Straight mute and harmon mutes are used.

The final variation retains the basic rhythm of the theme, but the note values are noticeably shortened, and notes inserted between the principal notes of the theme, so that the variation takes on a contrapuntal texture. There are abrupt changes in register and dynamic level.

Most of the notes are written in the staff. The high *e* flat''' is written with an optional lower octave, and rest is conscientiously provided. Other than some flutter-tongued notes in the fifth movement, no contemporary techniques are used. This work is very advanced.

Henze, Hans Werner. Sonatina for Solo Trumpet. Dunster Music, 1976.

Range: f sharp to d sharp'''

Duration: 6' 30"

Instrument: Not specified

Tessitura: Upper middle to high

Difficulty: Very advanced

Hans Werner Henze was born in Gütersloh, Westphalia, Germany, on July 1, 1926. He attended a local music school, where he studied piano and percussion, and continued his general education studies at a local high school. His service in the German army, from 1944 to 1945, included time in a British prison camp. Following the war, he worked as a pianist and singing coach at the Brelefield Stadtheatre. In 1946, he resumed studies at the Institute for Church Music in Heidelberg, studying with Wolfgang Fortner. In 1950 he became artistic and ballet director at the theater in Wiesbaden. He left Germany in 1953, settling in Naples, Italy, where he has since been an independant artist. In 1982 he assumed duties as Artistic Director of Accademia Filarmonia Romana. His style reflects the twelve-tone Viennese School and the rhythmic influences of Stravinsky. He later renounced serial technique but retained the processes of inversion and retrograde, which continue to influence his music."

Sonatina for Solo Trumpet is an atonal work in three movements, "Toccata," "Canzone " and "Segnali." It follows a fast-slow-fast tempo pattern.

"Sadie, ed., The New Grove Dictionary of Music and Musicians, s.v. "Hans Werner Henze," by Robert Henderson.

The first movement, a binary form, is a short allegro. Unmetered, it is characterized by rapid ascending and descending non-tonal arpeggios in patterns of sixteenth notes and thirty-second notes.

The second movement is slower and more song-like. This through-composed section is based on sixths and sevenths and a variety of rhythmic figures, including patterns of threes, fives, and sevens. Soft mute is indicated, but not specified, and half muting techniques are required.

The final movement is in two sections. The first is melodically built on thirds, fourths, and sevenths, with rhythmic subdivisions including threes, sevens, and tens. The second section is based on ninths and tenths. An unspecified "sharp mute" is indicated.

Tessitura is upper middle, and high in the final movement. There are short rests disbursed throughout the piece. There are wide melodic leaps and sections requiring superior manual technique, and command of various articulations. This work is very advanced.

Hoffman, Edward. Four Miniatures for Solo Trumpet. Denver: Tromba Publications, 1973.

Range: a to d'''

Duration: 6' 30''

Instrument: B flat trumpet

Tessitura: Upper middle to high

Difficulty: Advanced

Edward Hoffman studied trumpet at Lawrence University and the New England Conservatory. His teachers include Roger Voisin, Armando Ghitalla, and Richard Metzger. He has performed with the Milwaukee and Phoenix Symphony

Orchestras and currently teaches on the faculty of Peabody Conservatory of Music in Baltimore, Maryland.⁴¹

Four Miniatures is a set of movements employing a variety of techniques. The first movement is a sectional structure in which the initial germinal motive undergoes both rhythmic and melodic transformation. The melodic content is based primarily on minor seconds and juxtaposed chromatic scale fragments. In this movement there are both metered and unmetered sections.

The second movement is constructed in sections of varying length, defined by short pauses. Seconds and thirds are the primary intervals out of which the melody is developed. The movement is rhythmically unified by a recurring motive of one eighth note and two sixteenth notes. Meter constantly shifts from 3/4 and 2/4 to 5/8, 7/8, and 3/8.

The third movement is played with harmon mute. It is in a rhapsodic style and uses 2/4, 3/4 and 4/4 meters. Major and minor seconds and sevenths are the primary intervals. Rhythmic subdivisions of five, six, and seven occur, but are quite playable at the lento tempo.

The fourth movement is through-composed, but with motivic repetition throughout. The melody is based on

⁴¹Edward Hoffman, Four Miniatures for Solo Trumpet (Denver: Tromba Publications, 1973); College Music Society Directory of Music Faculties.

major seconds and minor thirds. This movement is in 4/4 and adagio tempo, but the patterns are rapid, including five and seven sixteenth notes to the beat. Flexibility is a prerequisite to accomplishing the skips, some in excess of an octave. Tessitura is upper middle to high in this very advanced work.

Holzer, Gerhard. Mikro-Kontrapunkte II für Trompete.
Frankfurt: Henry Litolff's Verlag, C.F. Peters, 1974.

Range: g sharp to e'''
Duration: 3'42''
Instrument: Not specified
Tessitura: Middle to upper middle
Difficulty: Very advanced

Gerhard Holzer, a Swiss composer and graphic artist, was born in Buenos Aires, Argentina, on April 15, 1932. He studied theory with Sandor Veress and composition with Konrad Lechner. His compositions have been performed on Swiss, German and Romanian radio and television.⁴¹

Micro-Kontrapunkte II is a sectionalized, one-movement work without conventional formal outline. Sections are recognizable through pauses, and changes of meter and tempo. Melodies are very disjunct, angular, and without regular phrases. Motives with wide leaps that change register abruptly, embellishing tones and complex subdivided rhythmic patterns are distributed through the melodic fabric.

While the work covers the complete, practical range of the horn, and rapid shifts of register are common, the

⁴¹International Who's Who in Music, 8th ed., s.v. Gerhard Holzer.

general tessitura of this advanced level work is middle to high. Among the indeterminate factors in the performance of the work are pitches indicated in approximate clock-time durations. The player is also directed to play groups of tones as quickly as possible "barely producing any tone," and reiterating notes as rapidly as possible. Rapid mute changes are called for, as well as hand stopping. Flutter-tongue, glissandi, shakes, quarter tones, and multi-phonics are also used in this piece. This work is very advanced.

Hvoslef, Ketil. Tromba Solo. Stockholm: Editions BIM, 1990.

Range: a to b'
 Duration: 11'
 Instrument: Trumpet in C
 Tessitura: Upper middle
 Difficulty: Very advanced

Ketil Hvoslef was born in Norway, in 1939. He studied viola and organ at the Bergen Conservatory and continued studies in composition in Stockholm and London. His other compositions for brass instruments include Concerto for Trumpet and Orchestra, Brass for brass choir, and Erkejubel for two trumpets, two trombones, synthesizer and percussion.¹³

Tromba Solo is a lengthy, one-movement work in ternary form. It is tonal, but shifts abruptly to distant key centers. Repeated pitches, scale passages and leaps of fourths, fifths, and sevenths dominate the melody.

¹³Ketil Hvoslef, Tromba Solo (Stockholm: Editions BIM, 1990).

The first section is a complex rhythmic line in 4/4, 10/16, 11/16, 15/16, and 17/16. Meters shift practically every measure. Tempo slackens and meter stabilizes in 4/4 in the second section, which is more lyrical and melodically less disjunct. After a transition in which rhythmic activity steadily increases, the final section is introduced. It is closely related both rhythmically and melodically to the first section and brings the work to close with five measures of repeated b'' marcato and fortissimo, with the final sustained pitch flutter-tongued.

No mutes are necessary and no contemporary notational devices are used. With the exception of the final measures most of the playing is in the staff. Tessitura of the work is upper middle and there are intermittent rests throughout this long work. Tromba Solo is very advanced.

Israel, Brian. Characteristic Variations for Trumpet. Bryn Mawr: Tritone Press, 1978.

Range: g to c'''
 Duration: 8'30''
 Instrument: Not specified
 Tessitura: Middle to upper middle
 Difficulty: Very advanced

Brian Israel was born February 5, 1951, in New York City. He received the bachelors degree from the City University of New York, and the masters and doctorate degrees from Cornell University. He studied composition with Karel Husa and Burrill Phillips, and in 1975 was

appointed to the faculty of Syracuse University. He has written a brass quintet and Dance Variations for trumpet and tape."⁴⁴

Characteristic Variations is a set of seven rhythmic and melodic variations on a five-note theme. Key changes are notated with accidentals. Most of the piece is in the form of arpeggios which modulate quickly from key to key. No meter signature is provided, but the eighth note remains constant. Each variation is performed at a different tempo.

The middle to upper middle tessitura of this work, and the very little rest provided by the composer calls for rating this work very advanced.

Kavanaugh, Patrick. Debussy Variations Number 12 for Solo Trumpet. New York: Pembroke Music Co., Inc., 1978.

Range: Indeterminate
Duration: Indeterminate
Instrument: Not specified
Tessitura: Upper middle to high
Difficulty: Virtuoso

Trumpeter and composer Patrick Kavanaugh was born on October 20, 1954, in Nashville, Tennessee. He studied trumpet with Lloyd Geisler at The Catholic University of America and received a full fellowship for graduate study at the University of Maryland. He has taught on the faculty of the University of Maryland, where he directed the Twentieth-Century Music Ensemble.⁴⁵

⁴⁴Contemporary American Composers, s.v. "Brian Israel."

⁴⁵Contemporary American Composers, s.v. "Patrick Kavanaugh."

While Claude Debussy's name is used in the title, there is nothing in the composition which would indicate that composer's influence. Debussy Variations is a work utilizing both conventional and non-conventional notation for pitch and duration. In addition, the performer is urged not to limit performance to twelve pitches within the octave but produce any of the infinite pitches within the range of the instrument.

Notation is represented as a graph of two lines representing the highest and lowest possible pitches. A line between the two indicates proportional pitch as well as duration. Various contemporary effects are also employed in this work, including playing with slides removed from the instrument, multi-phonics, wind sound only, trilling with the water key, half valve, hand against the mouthpiece, and lip buzzing. The work is organized in events separated by brief pauses.

Technical demands include rapid execution of harmonic slurs into the extreme registers of the instrument, including the pedal register, as well as very difficult technical passages which include skips of two octaves. Dynamic range is extreme, shifting abruptly from ffff to ppp. This is a virtuoso level work.

Ketting, Otto. Intrada. Amsterdam: Donemus, 1977.

Range: e' to b flat''
 Duration: 4'
 Instrument: Not specified
 Tessitura: Middle
 Difficulty: Advanced

Otto Ketting was born in Amsterdam, on September 3, 1935, and studied at the Royal Conservatory in The Hague, where he also played trumpet in the orchestra. He taught composition at the Rotterdam Conservatory from 1967 to 1971, when he was appointed to the composition faculty of the Royal Conservatory of the Hague. His other works include Fanfares 1956 for Brass, Concertino for Two Trumpets and Orchestra, and Collage No. 9 for 16 Brass and 5 Percussion."

Intrada is a one-movement work in rondo form with a short coda. There is no meter signature, but rhythms are consistent with a constant quarter note.

This tonal piece is built primarily around seconds and minor thirds, though there are repeated pitches and short, scale patterns. Themes incorporate sixteenth notes and sixteenth-note triplet figures which are used in expansion and diminution throughout the piece.

Pitches are mostly in the staff. Tessitura is middle. There is very little written rest; however, there are pauses between sections. Dynamic levels and articulations are of only moderate demand in this advanced work.

"Sadie, Grove's Dictionary of Music, s.v. "Otto Ketting," by Maddie Starreveld-Bartels.

Kobetz, Isaac. Variants 1-9 for Trumpet Solo. New York: Philharmusica, 1975.

Range: a to b flat''
 Duration: 9'
 Instrument: Not specified
 Tessitura: Middle to high
 Difficulty: Advanced

Variants is a collection of nine movements based on themes from works for trumpet by other composers. The movements are titled as follows: 1. On the Goedicke "Concert Etude, " 2. On the "Trumpet Concerto by Krizhek," 3. On "Trumpet Concerto" by Peskin, 4. On "Concert Etude" by Goedicke, 5. On "Concerto for Trumpet" by Arutunian, 6. On "Concerto for Trumpet" by Tzibin, 7. On "Trumpet Concerto in E Flat" by Brandt, 8. On "Pioneer Suite" by Tchemerdji, and 9. On "Fantasy for Trumpet" by Korda.

Each movement develops a particular theme of the work on which it is based. The nine movements are in a very chromatic nineteenth-century style and are demanding both technically and from an endurance standpoint. The player will encounter a variety of articulations and dynamic levels. Double and triple-tonguing are used. These nine pieces are of advanced difficulty.

Koch Erland. von. Monolog nr 7. Stockholm: AB Carl Gehrman's Musikforlag, 1977.

Range: g to c''''
 Duration: 5' 30''
 Instrument: Not specified, optional cornet or
 flugelhorn
 Tessitura: Middle to upper middle
 Difficulty: Advanced

Erland von Koch was born in Stockholm, Sweden, on April 26, 1910. He attended the Stockholm Conservatory and was

appointed to the faculty of Wohlfarts Music School and worked for Swedish Radio. In 1953 he was appointed to the faculty of Stockholm Musikhogskola, and in 1957 to the Royal Academy of Music. His compositions for brass instruments include a brass quintet, Auda, and Tubiana, for tuba and piano.¹⁷

Monolog nr 7 is a two-movement work in a lyrical style. The first movement is a ternary form in D minor, though there are abrupt tonal shifts. Rhythmically uncomplicated, the initial theme is in quarter notes and eighth notes at andante tempo. The theme in the second section is based on the interval of the fifth, and is rhythmically more active than the first. Triplet patterns at allegretto tempo are contrasted with eighth-note/quarter-note syncopations, before the return of the first theme.

The second movement is a short sonata form in F major. The first theme of the exposition expands from a rhythmic motive of an eighth note and two sixteenth notes based on fourths. The second theme is more lyrical and scale-like. A short development follows in which inversion of the themes is the primary developmental technique.

Rest in both movements is adequate and tessitura is generally middle to upper middle, with some optional lower octaves. This advanced work contains no modern effects and no mutes are required.

¹⁷Baker's Biographical Dictionary, s.v. "Erland von Koch."

Komorous, Rudolph. Untitled 2 for Solo Trumpet in C.
Toronto: E.C. Kerby, 1977.

Range: f' to a flat'
Duration: 3'
Instrument: Trumpet in C
Tessitura: Lower middle
Difficulty: Elementary

Rudolph Komorous was born in Prague, Czechoslovakia, on December 8, 1931. He studied bassoon and composition at the Prague Conservatory from 1946 to 1952 and attended the Academy of Music from 1952 to 1956. Before immigrating to Canada in 1968, he played first bassoon with the orchestra of the Smetana Theatre in Prague. He taught bassoon at the Central Conservatory in Peking from 1959 to 1961. From 1969 to 1970 he taught at Macalester College in St. Paul, Minnesota, and in 1971 was appointed professor of composition at the University of Victoria, British Columbia. He is currently on the faculty of Simon Fraser University in Burnaby, British Columbia, Canada."

Untitled 2 is a short work in variation form. It is in 7/4 and contains only four pitches, f' to a flat, chromatically. The theme is an entire measure of g', in groups of five sixteenth notes. An additional pitch is added in each measure until all are used. The remainder of the work consists in the rhythmic removal of the pitches, until the final measure when only the g remains.

"Sadie, Grove Dictionary of Music, s.v. "Rudolph Komorous," by Camillo Schoenbaum; College Music Society Directory of Music Faculties.

The entire work is in the lower middle register, and there are two beats of rest at the end of each measure. A single mezzo-forte marking and sempre staccato are the only expressive markings in this elementary work.

Kopelent, Marek. Capriccio for Trumpet Solo. Cologne: Musickverlag Hans Greig, 1977.

Range: a to c''
 Duration: 8'30''
 Instrument: Trumpet in B flat
 Tessitura: Middle to high
 Difficulty: Virtuoso

Marek Kopelent was born in Prague on April 28, 1932. He studied piano and composition at the Prague Academy of Musical Arts from 1951 to 1955 and became editor of contemporary music for Supraphon Records. He received a grant from the German Academy of Arts in West Berlin in 1969, and has since devoted his time to composition.⁴⁹

Capriccio for Trumpet Solo is a one-movement work in avant-garde style, utilizing graphic notation and quarter tones, as well as effects, including glissandos, flutter-tonguing, and playing with the mute half in the bell. Conventional pitch notation is used in this sectional work. The first section, in a recitative style, is very complex. There are some repeated motivic fragments and patterns of repeated notes in this rhythmically capricious section, which also has frequent tempo rubato indications rapid shifts of dynamic level. The following section

⁴⁹Sadie, Grove Dictionary of Music, s.v. "Marek Kopelent," by Oldřich Pukl.

is described as "jazz," and the concluding section as "fanfares."

The entire practical playing range of the instrument is covered in this work, which is generally in the middle to high tessitura. There are frequent mute changes, short pauses and an abundance of short rests. Interpretive markings, which are profuse, are in German. Mute changes, crescendo and diminuendo, sforzando, accelerando, and ritardando indications are notated graphically, and explained, along with the notations for quarter tones in a chart at the beginning of the piece. This work is classified as virtuoso level.

Kupferman, Meyer. Five Predictions for Solo Trumpet. Dobbs Ferry, NY: General Music Publishing Co., Inc., 1980

Range: g sharp to c'''
Duration: 12'30''
Instrument: Not specified
Tessitura: Middle to upper middle
Difficulty: Very advanced

Meyer Kupferman is a self-taught composer, conductor and clarinetist. He was born in New York City on July 3, 1926, and has held appointments to the faculties of Queens College and Sarah Lawrence College.⁵¹

Five Predictions is a five-movement work combining traditional techniques and notations with twentieth-century notational devices. A variety of melodic and rhythmic resources is used. Melodies in the five movements vary from angular and pointillistic to lyrical.

⁵¹Contemporary American Composers, s.v. Meyer Kupferman.

The first movement is a non-tonal, non-metrical adagio rubato. Recurring rhythmic patterns and melodies in inversion and transposition serve to unify the movement. Sustained pitches contrast with the sudden occurrence of patterns of sixteenth notes and thirty-second note figures in subdivisions of four, five and six.

The second movement is a ternary form with the first section repeated. A repeated motive of two sixteenth notes and four thirty-second notes begins this rhythmic section, which is in $4/4+3/8$. Halfway through the movement, straight mute is added. The contrasting second section in $3/4+3/8$ centers in E flat. Fourths, fifths, and sevenths dominate the melody. Cup mute is added for tonal variety.

Movement three is a lento in free rhythm. Short sections of pitch indeterminacy are incorporated, notated as beamed stems without note-heads. Angular and flowing melodies contrast with abruptly occurring technical passages. The third movement is played with harmon mute.

The fourth movement is marked allegro molto. The meter is $4/4+3/4$. The theme is developed from a motive in major sevenths which appears inverted and in various rhythmic variations.

The final movement is a ternary form in B minor. The outer sections in $4/4+3/8$ are contrasted with the middle section in free rhythm. The melody grows out of a motive of minor thirds.

Tessitura is middle to upper middle. There is virtually no rest in any of the lengthy movements. Brief pauses can be made in the freely rhythmic sections. Technical and rhythmic demands are considerable and stamina is required for the performance of this very advanced work.

Lambro, Phillip. Trumpet Voluntary from the film, "Mineral King." Wimbledon Music, Inc., 1977.

Range: d' to g sharp''
 Duration: 1'
 Instrument: Trumpet in C
 Tessitura: Middle
 Difficulty: Intermediate

Composer and conductor Phillip Lambro was born September 2, 1935, and attended Boston University and Miami University. His compositions have been performed by the Philadelphia Orchestra under Stokowski. He has written instrumental works, songs, and music for films, including Mineral King and Energy and the Man.⁵¹

Trumpet Voluntary is a work of only sixteen measures. The short development of the motive is mainly in ascending fourths and fifths. Dotted rhythms are prevalent throughout. While there are no rests longer than a dotted-eighth note, endurance would not be a factor owing to the shortness of the work. The tessitura is middle. This is a work of intermediate difficulty.

⁵¹Contemporary American Composers, s.v. "Phillip Lambro."

Láng, István. Poco a poco dim. per Tromba Sola. Budapest: Editio Musica, 1979.

Range: a to c'''
 Duration: 5'
 Instrument: Trumpet in C
 Tessitura: Middle
 Difficulty: Very advanced

István Láng was born in Budapest, Hungary, on March 1, 1933. He studied at the Budapest Academy of Music and joined the faculty there in 1973. He has also written Cassazione for brass quintet.⁵¹

Poco a poco dim. is a one-movement atonal work utilizing graphic notation for some aspects of rhythm. It is sectional in structure with short sections and events defined by brief pauses. Melody flows continuously with little repetition or development. Rhythmic notation in this unmetered piece occurs in two ways. Note stems without heads are beamed in groups of three to nine, and note heads without stems grouped together under a single beam. No details are given for the interpretation of this particular notation.

While the pitches are mostly in the staff and in the middle tessitura, there are abrupt leaps into the upper register. Short staccato passages of one to three notes are contrasted with longer, flowing lines, some rhythmically grouped in fives and sevens. Dynamic markings and articulations, like the other aspects of this piece, change

⁵¹Baker's Biographical Dictionary, s.v. "Istvan Lang."

abruptly and extremely. There are numerous short pauses which are indicated by breath marks and fermatas. This work is very advanced.

Leitermeyer, Fritz. Trompetissimo. Vienna: Ludwig Doblinger, 1979.

Range: f sharp to e flat'''

Duration: 4'

Instrument: Not specified

Tessitura: Upper middle

Difficulty: Very advanced

Fritz Leitermeyer was born in April 4, 1925 in Vienna, Austria. He attended the Vienna Academy of Music, studying composition with Franz Mairecker, and violin with Willi Boskovsky. He performed with the Vienna Philharmonic, the string quartet of the Vienna Philharmonic, and the Vienna Opera. Since 1959 he has devoted his time to composition.⁵³

Trompetissimo is a one-movement idiomatic work for the trumpet. It is essentially a study in rhythm. Beginning in the key of C, it modulates through many tonalities before returning to tonic in the final measures. While no meter indication is given, it is apparent that meter is implied as either 4/4, 2/4, 3/4, or 5/8. The quarter note is constant at 144. Melodically, almost every conceivable interval is employed, and leaps sometimes span two octaves. Diatonic and chromatic scales, scale fragments, and arpeggios in various articulations sometimes stretch two octaves. The primary rhythmic contrast is between divisions of threes and

⁵³Frederich Blume, ed., Die Musik in Gesshichte und Gegenwart, Vol. 15 Supplement (Kassel: Barenreiter-Verlag, 1979).

fours in sixteenth notes and eighth notes. Double and triple-tonguing is necessary to articulate at the indicated speed. There is an e flat''' which occurs at the climax of a two-octave chromatic run.

Rests in this piece are few. While the full range of the instrument is used, the tessitura is upper middle.

Trompetissimo is a very advanced work.

Levy, Robert. Gestures for Trumpet Alone. Waltham, MS: Nichols Music Co., 1992

Range: a to e'''
Duration: 7' 30''
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Very advanced

Robert Levy is Director of Bands and Professor of Music at Lawrence University in Appleton, Wisconsin. He attended Ithaca College School of Music and North Texas State University.⁵⁴

Gestures is a non-tonal work in four movements. It combines traditional pitch and rhythmic notation with elements of non-traditional notation.

The first movement, titled "Assertively," is a ternary form in a quasi-recitative style. Rapid and angular technical passages are contrasted with pointillistic notes and note groups which abruptly change articulations and dynamic. Ritardando and accelerando contribute to the

⁵⁴Robert Levy, Gestures for Trumpet Alone (Waltham, MS: Nichols Music Co., 1992).

expressive character of the movement, which includes tremolo, trills, and rips.

The second movement, "Graciously," is written in two short, contrasting sections which are in contrasting tempos. The first section, a slow 4/4, is lyrical but angular, and the quarter-note theme is embellished with grace notes. The contrasting 3/4 section is much faster and written in eighth notes. Plunger mute is required in this movement.

"Elegy, in Memory of Alec Wilder," is the third movement. It is in a sectional form with contrasting angular lines and pointillistic groups in free rhythm. Wide leaps, trills, and a lack of rhythmic pulse characterize this movement.

The fourth movement is a ternary form with two contrasting sections and a da capo. This rhythmic movement is in 3/4, 4/4, 3/8, and 5/8, with the eighth note constant. The second section is in 6/4, and at a faster tempo.

Tessitura of this work is middle. Rests are written throughout the piece and an extra page has been included to eliminate an awkward page turn. This is a very advanced work.

Lewis, Robert Hall. Monophony VII. Vienna: Doblinger, 1977

Range: g to c sharp'''
 Duration: 8'
 Instrument: Trumpet in C
 Tessitura: Middle to high
 Difficulty: Virtuoso

Composer and conductor, Robert Hall Lewis was born in Portland, Oregon, on April 22, 1926. He earned Bachelor and Master of Music degrees at the Eastman School of Music, continuing the study of conducting at the Paris Conservatory and theory at the Vienna Academy of Music. He received Guggenheim Fellowships in 1966 and 1979, and has served as Professor of Composition at Johns Hopkins University, and Goucher College in Towson, Maryland.⁵⁵

Monophony VII was written for Thomas Stevens, principal trumpet of the Los Angeles Philharmonic Orchestra. It is a virtuoso level, atonal composition in three movements, employing both traditional and non-traditional techniques of composition. Extensive performance notes are included.

The first movement is marked Senza Misura, without tempo indication. Motivically the work is disjunct and pointillistic, employing leaps of sevenths and ninths, trills and embellishing tones in groups of two and three. Rhythmically, sixteenth notes and eighth notes in groupings of three and five are contrasted with sustained tones and short groups of thirty-second notes. While sustaining, the player must gradually insert and remove the cup mute.

⁵⁵Thompson, The International Cyclopedia of Music and Musicians, s.v. "Robert Hall Lewis."

The two sections of the second movement are separated by a brief pause. The first section is metered, and very complex. Frequent meter changes, irregular rhythmic patterns and groupings of five predominate. The second section, Senza Misura Quasi-Cadenza, is typified by accelerating passages of ascending staccato eighth notes, contrasted with sustained tones. The avant-garde effects include pitch fluctuation, measured and accelerating vibrato, and flutter-tonguing. Additional rapid mute changes are expected in this movement.

The third movement is in 4/4 with some simple meter changes. The rhythmic complexity is similar to the earlier movements, however. While range demands are not excessive for the very advanced player, the movement does begin on a fortissimo, staccato c sharp'''. Rhythmically and motivically similar to the first movement, the third includes sections of no vibrato, flutter-tonguing, hand muting and short cadenza-like passages in rubato tempo.

Tessitura is middle to high, and there are frequent written rests. This is a virtuoso level work.

Loeb, David. Romanze e due Scherzi for Trumpet Solo.
Plainview, NY: Harold Branch Publishing Co., 1976.

Range: g sharp to d flat'''
Duration: 4' 30''
Instrument: Not specified
Tessitura: Middle to upper middle
Difficulty: Intermediate

David Loeb, born in New York, on May 11, 1939, attended Cornell University, Mannes College of Music, Yale University, and Columbia University. Following study with

Copland, Witoslawski, and Leuning, he was appointed to the composition faculty of Mannes College of Music. He is currently on the faculty of the Curtis Institute of Music in Philadelphia. Loeb is best known for his compositions for period instruments and music for traditional Japanese instruments.⁵⁶

Romanza e due Scherzi is a three-movement work utilizing traditional pitch and rhythmic notation. The three movements are in ternary form and all are melodically built on minor thirds and augmented fourths.

The first movement is at andante tempo. The melody is rhythmically simple, written in half notes and quarter notes. Meters vary, and include 2/4, 3/4, and 4/4. A quasi-improvisatory section follows, which briefly develops material from the previous section. A da capo follows the second section.

The presto second movement is in alternating 2/4 and 3/4 meters. Like the first section, minor thirds and augmented fourths are the melodic material from which the melody develops. It is rhythmically uncomplicated as well, consisting primarily of half-note and quarter-note values.

The final movement, Allegro grazioso, has several short, repeated sections and a da capo. This is the most rhythmically active of the three movements, being in mixed

⁵⁶ASCAP Biographical Dictionary, s.v. "David Loeb"; College Music Society Directory of Music Faculties.The

meter and including 3/4 and 7/8 time signatures. The eighth note is the primary subdivision of the beat.

There are few details of articulation, phrasing or dynamic level written, and no contemporary effects or mutes necessary. Tessitura is middle to upper middle in the outer movements with some written rest, but upper middle to high in the middle movement with no written rests. This is a work of intermediate difficulty.

Lubet, Alex. Lament. Sound Ideas Publications, 1982.

Range: g to a''
Duration: 1'15''
Instrument: Not specified
Tessitura: Middle
Difficulty: Very advanced

Alex Lubet was born in Harvey, Illinois, on June 9, 1954. He attended Roosevelt University and the University of Iowa, receiving the doctorate from the latter in 1979. He is on the faculty of the University of Minnesota at Minneapolis.⁵¹

Lament is a short, one movement work. Pitch is serialized, and several transpositions of the initial row are used. Pitch alteration in eighth tones occurs twice. Rhythmically, the piece is very complex. The 3/8 meter changes to 2/8 for only one measure, and the figures are angular, disjunct and irregular. The figure that appears most frequently is seven dotted thirty-second notes that occupy the full measure.

⁵¹Who's Who in American Music, s.v. "Alex Lubet."

Tessitura is middle and there are several beats of rest in this short piece. Dynamic levels range from pp to ff and change abruptly. No mutes or contemporary effects are called for. This is a very advanced work.

Mayor, Stephen. Variations for Trumpet. Delray Beach, FL: Accentuate Music, 1989.

Range: a sharp to e'''
 Duration: 8' 30''
 Instrument: Not specified
 Tessitura: Upper middle to high
 Difficulty: Advanced

Variations for Trumpet comprises a theme and nine variations. The theme is in two contrasting sections, a 4/4 section of half and whole note durations, and a faster section in 6/4, in which triplet and sixteenth-note values predominate. Major thirds and sixths, and minor seconds are the primary melodic intervals.

The first two variations are rhythmic and closely follow the theme. Variation one ornaments the theme with a series of trills. It is performed muted. Variation two consists of double-tongued sixteenth notes. Variations three and four combine syncopation and diminution of the theme with mixed meters. Variations five and six are in rhythmic diminution. The largo tempo of variation seven contrasts with the faster tempos of the previous movements. Mixed meter sections include 7/16, 5/8, 3/4, and 2/4+1/8. Variation eight is a march militaire in which the theme appears in retrograde. The final movement is a coda and the theme appears again in diminution.

Tessitura is upper middle to high and there is little written rest. Some passages are written with an optional lower octave. There are few dynamic and expressive markings. This is an advanced level work.

Michel, Jean-François. Oriental Express for Trumpet Solo.
Zurich: Editions Marc Reift, 1992.

Range: a to d''
Duration: 4'30''
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Advanced

Jean-François Michel was born in 1957. He studied trumpet at the Friborg Conservatory in Switzerland, and at eighteen he was engaged to play principal trumpet with the Munich Philharmonic and the Munich Bach Orchestra.⁵⁸

Oriental Express is a sectional work with a Middle Eastern sound. It begins with a slow, chant-like melody based on minor thirds, and as the work progresses it becomes more melodically and rhythmically complex. Modal and synthetic scales are used along with ostinato, grace notes, and alternate fingerings to modify intonation. A mixed-meter section includes 7/8, 8/8, and 9/8 meters with figures of five, six, and seven thirty-second notes. There is a short, non-metered cadenza and a section in which the player must stamp a foot while accelerating. The final section is a technically demanding accelerando run of almost continual sixteenth notes.

⁵⁸Jean-François Michel, Oriental Express for Trumpet Solo, (Zurich: Editions Marc Reift, 1992).

Though some places briefly ascend to the high register, the tessitura is upper middle. There is little written rest and extended passages make the work difficult from an endurance standpoint. Flutter-tonguing is the only contemporary technique required in this very advanced work.

Mitsuoka, I. Banshees for Unaccompanied Trumpet. New York: Philharmusica, 1976.

Range: Indeterminate
Duration: 2'10''
Instrument: Not specified
Tessitura: Indeterminate
Difficulty: Intermediate to Virtuoso

Banshees is a composition of totally indeterminate rhythm and pitch. Pitch and rhythm is indicated in an entirely graphic notation which indicates direction only. The duration of specific events is indicated in seconds. There are no dynamic indications.

Tessitura, and all other interpretive aspects are improvised by the player during performance. The only interpretive indications present in the score are accents which occur at the apex of certain events. No mutes are indicated; however, the composer suggests that electronic amplification with reverberation will be effective.

Due to the indeterminate nature of the work and lack of any pitch notation whatever, tessitura cannot be determined. Depending on the level of technique and maturity of the player, Banshees could be used by the intermediate to virtuoso performer.

Moylan, William. Seven Soliloquies for Trumpet Solo. New York: Seesaw Music, 1988.

Range: f sharp to b''
 Duration: 10'
 Instrument: C trumpet
 Tessitura: Upper middle
 Difficulty: Advanced

William Moylan was born in Virginia, Minnesota, on April 23, 1956. He attended the University of Minnesota and Peabody University, and studied composition with Lothar Klein at the University of Toronto. He is currently on the faculty of the University of Massachusetts at Lowell. Among his works for brass instruments are this composition for solo trumpet and a concerto for bass trombone.⁵⁹

The seven short movements of Seven Soliloquies are non-tonal, but not specifically twelve tone. Melodies are irregular and patterns in each movement are established by repetition of melodic or rhythmic fragments. A single rhythmic motive pervades the cyclic work, appearing in all but the last two movements.

The first movement is based on a motive of two sixteenth notes followed by an eighth note in successive perfect fifths. This intervallic and rhythmic motive is repeated throughout the movement.

The second movement is motivically inclined toward major sixths and minor thirds. The sixteenth-note motive reappears in this slower movement.

⁵⁹ASCAP Biographical Dictionary, s.v. "William Moylan;" Directory of Music Faculties.

The third movement is melodically based on seconds, and the rhythmic motive appears in inversion. This movement is played with cup mute.

Minor seconds and juxtaposed chromatic scale fragments dominate the fourth movement. Short, technical passages contrast with sustained pitches and long rests.

The fifth movement is unique in this collection because it is the only one of the seven that is metered. Except for the two appearances of the unifying motive, the movement is composed entirely of sixteenth notes repeated and moving in half steps.

The sixth movement is based on major seconds and augmented fourths. It provides a slower and more lyrical contrast to the fifth movement, with rhythmic values in half notes and dotted-quarter notes. Straight mute is required for this movement.

The seventh movement is in a marcato style. Brief statements in quarter-note values are separated by rests under fermatas.

Tessitura is upper middle and written rest in all of the movements is generous. Dynamic levels range from ppp to fff. Aside from the use of flutter-tongue, there are no unusual articulations. This work is advanced.

Natra, Sergiu. Sonatina for Trumpet in C. Tel Aviv, Israel: Israel Music Institute, 1973.

Range: f to b''
 Duration: 7' 30''
 Instrument: Trumpet in C
 Tessitura: Middle
 Difficulty: Advanced

Sergiu Natra was born in Bucharest, Rumania, on April 12, 1924. He studied at the Bucharest Music Academy and was active in Rumanian cultural activities. From 1943 to 1944, he experimented with a compositional style based on the use of folksongs, but eventually returned to his previous style, which is based on the variation of short motives. He immigrated to Israel in 1961. In 1971, he was appointed to the faculty of the Rubin Academy of Music in Tel-Aviv.⁶

Sonatina is in four non-tonal movements. The first movement is sectional and adagio in 2/2. Sustained pitches and two-beat triplet figures of major seconds and thirds dominate the first section. The second section, which is much shorter, is based on a repeated motive of ascending fourths in an eighth-note pattern.

The second movement is a presto in mixed meter. The eighth note is constant through the 3/8, 4/8, 5/8 and 6/8 meters of the movement. Repeated step-wise figures in legato eighth notes and syncopated quarter notes unify this through-composed movement.

The third movement is in free rhythm. Double whole notes in the low register are contrasted with chant-like sections of faster quarter notes.

The final allegro is in sonatina form. The first of the two themes is based on a motive of rising minor thirds in half notes and sixteenth notes. A brief pause is

⁶Sadie, The Grove Dictionary of Music, s.v. "Sergiu Natra," by Uri Topf.

followed by the second theme, a rising eighth-note line in major seconds and minor thirds. The recapitulation briefly recalls both melodies and includes a short section of repeated patterns which leave the number of repetitions to the player's discretion.

Tessitura is middle to upper middle. No mutes are necessary to perform this advanced work.

Pellman, Samuel. Trump-It for Solo Trumpet. New York: Edition Delusive Phantom, 1982.

Range: a to a sharp'
Duration: 5' 15"
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Very advanced

Samuel Frank Pellman was born on September 16, 1953, in Sidney, Ohio. He studied composition with David Cope at Miami University, and with Karel Husa and Robert Palmer at Cornell University. He currently teaches at Hamilton College in Clinton, New York.⁶¹

Trump-It is a piece which requires some theatrical interpretation in performance. Staging accessories are required, or at least suggested, including a metal wastebasket containing two inches of water, dry ice, an arm chair, end tables, a throw rug, and a floor lamp. A rubber chicken is optional. The three movements, titled "Intrada," "Incidental Music for the Rising of the Moon," and "Scherzo," are written using graphic notation.

⁶¹Contemporary American Composers, s.v. "Samuel Pellman"; College Music Society Directory of Music Faculties.

Dry ice is placed in the water prior to beginning. The opening fanfare movement is in D major, and uses various mutings.

Opening pitches of the second movement are in clock-time notation, and involve multi-phonics, measured vibrato, and hand muting. Isolated pitches in strict time, flutter-tonguing, and altered intonation close the movement.

The third movement involves running eighth notes and sixteenth notes, unmetered and unbeamed, utilizing various effects such as rips, glissandos, and falls. In this movement, the player engages in whatever theatrics have been rehearsed with the rubber chicken and plays into the wastebasket using a clucking sound while implementing a simultaneous crescendo and accelerando. An abrupt stop precedes the return of the fanfare, as played in the first movement.

This work is in the upper middle tessitura. Dynamic levels and articulations are marked in detail. Derby, solo-tone, harmon, metal straight, and plunger mute are required. This is a very advanced work.

Persichetti, Vincent. Parable for Solo Trumpet (Parable XIV). Bryn Mawr, PA: Elkan Vogel, Inc., 1975.

Range: f sharp to d'''
 Duration: 4'20''
 Instrument: Trumpet in C
 Tessitura: Middle to upper middle
 Difficulty: Very advanced

Vincent Persichetti was born in Philadelphia on June 6, 1915. He enrolled in Combs College, graduating in 1936. After graduation from Combs, he served as head of the theory

and composition department while studying piano and composition at the Philadelphia Conservatory, and conducting at Curtis Institute. In 1947 he was appointed to the faculty of the Juilliard School of Music, becoming chairman of the composition department in 1963, chairman of the literature and materials department in 1970. From 1952 he served as director of publications for Elkan-Vogel. He died on August 13, 1987."¹

Parable for Solo Trumpet is among the most frequently performed solos for unaccompanied trumpet. It is in a sectional structure in which each section has its own distinct melodic and rhythmic characteristics, though there is some repetition of melodic and rhythmic figures throughout the work. It is chromatic, somewhat improvisational, and includes lyric and contrastingly angular melodies derived from a variety of sources, including juxtaposed chromatic fragments, sevenths and fifths. There are a number of differing rhythmic patterns, from sustained pitches to thirty second notes in running and repeated patterns, syncopations, and subdivided figures of five and nine.

Tessitura is middle to upper middle and there are frequent written rests. Dynamic levels are not extreme and range from ppp to ff, but there are instantaneous volume changes. Cup and straight mute are required and a brief

¹Sadie, New Grove Dictionary of American Music, s.v. "Vincent Persichetti."

flutter-tongue section occurs. No other contemporary techniques are used in this advanced work.

Phillips, Peter. A Lonesome Music. New York: Murbo Music Publishing, Inc., 1963.

Range: f sharp to e'''
 Duration: 5'
 Instrument: Not specified
 Tessitura: Upper middle to high
 Difficulty: Very advanced

Peter Phillips was born in 1930 and served on the staff of Whole Earth Studies. His other works for brass include Music for Brass Quintet.⁶³

A Lonesome Music is an atonal work in four short, through-composed movements. The angular melodies incorporate a variety of intervals including sevenths, seconds, and ninths, and leaps up to two octaves.

The first movement is a sectional form, based on sevenths, with the triplet rhythm predominant. It is marked, "slow and desolate." There are frequent meter changes and complex rhythmic subdivisions which negate the feeling of pulse.

The second movement occurs in alternating sections played at different tempos as though two different players were taking turns playing the same piece. Throughout, the overriding characteristic is complexity of rhythm.

The third movement, played with cup mute, is in varying 3/4, 4/4, and 2/4 meters, with measures of 7/16

⁶³Contemporary American Composers, s.v. "Peter Phillips."

and 5/8. There are angular lines and leaps in excess of two octaves in this adagio movement.

The fourth movement is very brief, and fast. The eighth note is constant in this predominantly 5/8 meter, which is marked "driving, as fast as possible." The final movement is played with straight mute.

Abrupt leaps into the upper register are typical in this work. Tessitura is upper middle to high. There are many rests of short duration. Dynamic markings are detailed and change abruptly. Cup mute is used in the third movement, and straight mute in the fourth. Preceding the work is a description of markings used to indicate the length of pauses or breaks in the music, and a bar graph of relative note durations corresponding to traditional articulation markings. This work is very advanced.

Pousseur, Henri. Flexions II per tromba sola. Edizioni Suvini Zerboni, 1979.

Range: c sharp to d'''
 Duration: 4' 30''
 Instrument: Not specified
 Tessitura: Upper middle
 Difficulty: Advanced

Henri Pousseur was born in Malmedy, Belgium, on June 23, 1929. He studied at the Conservatory of Music in Liege from 1947 to 1952, where he worked as an organist, and at the Conservatory of Music in Brussels, graduating in 1952. He founded the Studio de Musique Electronique, in Brussels, in 1958. From 1963 to 1964, he was professor of composition at the Basel Conservatory. In 1964 he taught at the Boston

Academy of Music and lectured in the United States and Europe. He worked at the Electronic Music Studio of Ghent University in 1965, and from 1966 to 1968, taught at the State University of New York at Buffalo. In 1970 he returned to Belgium to teach at the Liege Conservatory."

Flexions II is a one-movement, through-composed work which is not strictly serial but exhibits some use of serial techniques. The first two phrases use the row and its first transposition. Repetition of two and three-note cells occurs in the development of the rhythmic motive, which is two eighth notes followed by a quarter note. Meters include 2/4, 3/8, 3/4, and 5/8. Rhythmic figures are moderately difficult and include sixteenth-note triplets and figures notated 5:4, 3:2. There are several abruptly shifting rubato indications.

There are few written rests and tessitura is upper middle. Articulations and dynamic levels are marked in detail and there are some "echo" effects. The part is a facsimile of a handwritten part and presents obstacles to reading, particularly the small size of the note heads. No mutes are required for this advanced work.

"Sadie, Grove's Dictionary of Music, s.v. "Henri Pousseur," by Henri Vanhulst.

Powell, Morgan. Alone for Trumpet Unaccompanied. Nashville:
The Brass Press, 1974.

Range: g to d'''
Duration: 4' 30"
Instrument: Not specified
Tessitura: Middle to upper middle
Difficulty: Very advanced

Morgan Edward Powell was born in Graham, Texas, on January 7, 1938. He attended North Texas State University and the University of Illinois. Before joining the faculty of the University of Illinois, he taught jazz composition and arranging at North Texas State University and Berklee College in Boston.⁶⁵

Alone is an avant-garde composition augmenting conventional notational practices with some graphic techniques, which include clock-time notation for sustained pitches, aleatory groups of pitches, and singing while playing. The player must also insert and remove mutes rapidly during short rests and while playing.

Alone begins with sustained pitches in clock-time. An unmetered agitato section follows, in which pitches are indicated as note heads without stems. Rhythm seems to be the primary method of development, as the initial rhythmic subdivisions of twos and threes are used in combination. Midpoint in the composition, a short metered section occurs in which the already complex rhythmic figures are further developed in subdivisions of 5:4. There are wide and rapid slurred intervals, frequent sevenths, octaves, and tenths.

⁶⁵ASCAP Biographical Dictionary, s.v. "Morgan Powell."

Except for brief reaches into the high register, the tessitura is middle to upper middle. There are written rests throughout, and one four-second pause. Plunger and hat mutes are required. This piece very advanced.

Presser, William. Suite for Trumpet. Buffalo, NY: Ensemble Publications, 1972.

Range: g to c'''
 Duration: 6' 30''
 Instrument: Not specified
 Tessitura: Middle to upper middle
 Difficulty: Advanced

William Henry Presser was born on April 19, 1916, in Saginaw, Michigan. He was educated at Alma College, the University of Michigan and the Eastman School of Music where he studied composition with Roy Harris. He taught composition at the University of Southern Mississippi."

The first movement of this three-movement work follows an ABABA pattern. The two themes are similar, being based on the C and G Dorian modes. The development of the themes is accomplished primarily by presenting them in various arpeggiated forms. The sections alternate in tempo from adagio to andante. The movement is generally legato and varies in dynamic level from pianissimo to fortissimo.

The second movement, also in four sections, alternates slow-fast-slow-fast. Beginning in D Dorian, modal qualities also dominate this movement. The allegro sections are in waltz tempo.

"Thompson, International Cyclopedia of Music and Musicians, s.v. "William Presser."

The last movement is an allegro vivo in 4/4 meter. While there are some repeated rhythmic and melodic patterns, there are no sectional repetitions. Repeated pitches notated in sixteenth notes and modal scales recur in this rhythmically active movement.

The tessitura of Suite for Trumpet is middle to upper middle. There is little written rest in any of the movements. This is an advanced work.

Rabe, Folke. Shazam for Trumpet Solo. Stockholm: Editions Reimers AB, 1984.

Range: f to g'''
 Duration: 6'
 Instrument: Not specified
 Tessitura: Middle to high
 Difficulty: Very advanced

Folke Rabe, pseudonym of Alvar Harald Reinhold, was born in Stockholm, Sweden, on November 28, 1935. He studied at the Royal College of Music in Stockholm from 1957 to 1964 and was an assistant teacher there from 1964 to 1968. He worked in San Francisco with Morton Subotnik in 1965, and later studied composition with Gyorgy Ligeti. He has performed as a jazz trombonist and has produced radio and television programs for the Swedish Broadcasting Corporation. Since 1968 he has worked with Swedish National Radio. His compositional style is primarily influenced by Pauline Oliveros, Morton Subotnik and Robert Erickson.⁶⁷

⁶⁷Sadie, Grove's Dictionary of Music, s.v. "Folke Rabe," by Rolf Haglund.

Written for and dedicated to the Swedish trumpet virtuoso, Hakan Hardenberger, Shazam is a one-movement work unified by repetition and development of melodic figures which are distributed through the work. Sectional writing is recognizable through tempo changes and pauses. The work is melodically eclectic, utilizing chromatic, diatonic and altered scales and arpeggios, wide leaps, and embellishing notes. The first short section is unmeasured, and meter changes are frequent after the initial 3/4. A variety of rhythmic figures is used in very rapid technical passages that include subdivisions of five, six, and seven sixteenth notes, and nine thirty-second notes. The figures themselves are not complex, but the rate of change of the subdivided beat is quick.

The entire practical range of the instrument is used, including the extreme high register. The tessitura is middle to high. There are brief pauses between sections and there are two complete measures of rest, one immediately preceding the ascent to g'', and the other following a section of very high register playing. Otherwise, there is very little written rest. Dynamic levels range from pp to ff and are subject to instantaneous change. Control at all dynamic levels is necessary, especially in high register pianissimos. A spatial aspect also enters into the interpretation of the piece. Arrows on the part indicate whether the player's bell is directed left, right, directly forward, or moved in continuous motion from one direction to

another. Other than tremolo, and directional playing, no avant-garde techniques are employed in this very advanced work.

Rahn, John. Counterpoints for Solo Trumpet. Autograph Editions, 1970.

Range: f sharp to e flat'''

Duration: 1'

Instrument: Not specified

Tessitura: Upper middle

Difficulty: Very advanced

Composer and bassoonist John Rahn was born in New York City, on February 26, 1944. He studied bassoon and composition at the Juilliard School of Music, later studying composition with Milton Babbitt at Princeton University. He has been a bassoonist with several symphony orchestras, a faculty member of the University of Michigan, and since 1975 has taught at the University of Washington in Seattle."

Rhythm is the primary developmental factor in Counterpoints. Melodically, two octave skips, sixths, and sevenths are frequent in this atonal, one-movement work. Unmeasured and rhythmically intricate, it requires the execution of 5 to 4, 6 to 4 and 7 to 4 rhythmic figures.

While the tessitura is generally upper middle, there are some passages that extend into the high register. Written rests are few. Abruptly shifting dynamic levels range from ppp to fff. The last short section requires single-tongue technique, double-tonguing, and flutter-tonguing. This is a very advanced work.

"ASCAP Biographical Dictionary, s.v. "John Rahn."

Ramey, Phillip. Fanfare Sonata for Solo Trumpet. G. Shirmer, 1984.

Range: a to b''
 Duration: 8'
 Instrument: Trumpet in C
 Tessitura: Middle
 Difficulty: Advanced

Phillip Ramey was born in Chicago, Illinois, on September 12, 1939. He received the bachelors degree from DePaul University and the masters degree from Columbia University. After studying composition with Alexander Tcherepnin at the International Academy of Music in Nice, France, he was appointed program editor and annotator for the New York Philharmonic Orchestra."

Fanfare Sonata is in three continuous movements. The themes are developed from fanfare-like motives and are cyclical throughout the first and second movements.

The first movement is in sonata form. A recitative-like first theme is contrasted with an angular second theme, and both are briefly developed. A short further development of the first theme ends the first movement. Meter in the first movement alternates from the initial 4/4 to 9/8, 7/8, 5/8, and 2/4.

The second movement, marked "andante tenebroso," is a ternary form. New melodic material is presented, and the second theme from the first movement returns.

The third movement is an allegro burlesco, in which a jaunty dance-like theme in 6/8 and 3/4 is transformed into a

"Contemporary American Composers, s.v. "Philip Ramey."

more lyrical tune. The dance theme returns, followed by a march-like finale. Cup mute and harmon mute are required in this movement.

Performance in a crisp, fanfare-like style, with precise articulation, is necessary throughout this work. Tessitura is middle to upper middle, and rests are distributed throughout this advanced work.

Reinhardt, Bruno. Music for Trumpet Solo. Tel Aviv: Israeli Music Publications, LTD., 1965.

Range: b to c''
Duration: 4'30''
Instrument: Trumpet in b flat
Tessitura: Middle to upper middle
Difficulty: Advanced

Bruno Reinhardt was born in Rumania in 1929, and studied music at the Bucharest Conservatory. He immigrated to Israel in 1961 and joined the violin section of the Haifa Symphony Orchestra.¹⁰

Music for Trumpet Solo is a three-movement atonal work. The first movement is a two-part form. Though not strictly serial, the first section theme uses all twelve tones. The second section theme is based on tritones.

The second movement is in a recitative style. There are no meter or tempo markings. While key centers are avoided, repeated pitches in rhythmic groupings of six and seven give the movement a sense of unity.

¹⁰Vinton, Dictionary of Contemporary Music, s.v. "Bruno Reinhardt."

The last movement is a march. While it has no formal sectional divisions, the first motive, a quarter note and two eighth notes, recurs throughout the movement.

Tessitura is middle to upper middle and written rests are few. This is an advanced work.

Renwick, Wilke. Encore Piece for Solo Trumpet. Denver: Tromba Publications, 1974.

Range: b to b''
Duration: 1' 30''
Instrument: Trumpet in B flat or C
Tessitura: Middle
Difficulty: Advanced

Wilke Renwick was born in Stockton, California, on December 17, 1921. He attended the Longy School of Music in Cambridge, Massachusetts, and studied horn at the University of Denver. He played principal horn in the Pittsburgh Symphony Orchestra and the Denver Symphony, and taught at the University of Denver. He has written for solo horn, trombone, and trumpet, as well as for brass quintet.¹¹

Encore Piece is a short work dedicated to Gerald Endsley and David Hickman. It is an ABA form written in contemporary style. Meters include 7/8, 5/8, 9/8, 8/8, 6/8, and 3/4, and change frequently. Groupings of 2 plus 2 plus 3 are predominant in the 7/8 and 2 plus 3 in the 5/8 meters. The presto tempo imparts a dance-like quality to the work that is similar to his Dance for brass quintet. Melodically, the piece uses short chromatic and diatonic scales and arpeggios, and leaps of sevenths and octaves.

¹¹Contemporary American Composers, s.v. "Wilke Renwick."

Tessitura is middle and there are frequent written rests. Tempo and dynamic level change abruptly. There are no contemporary notations or techniques used. This is an advanced work.

Riley, James. Conversation Piece for Trumpet. Bryn Mawr, PA: Tenuto Publications, 1983.

Range: g sharp to d flat''' (highest possible note)
 Duration: 4' 30''
 Instrument: Not specified
 Tessitura: Upper middle
 Difficulty: Very advanced

James Riley was born in Shreveport, Louisiana, in 1938, and received degrees in music from North Texas State University, where he studied composition with Samuel Adler, and from the University of Texas at Austin.¹¹

Conversation Piece is a sectionalized work in one movement. The sections alternate between strictly notated and quasi-improvisatory sections. There are no key centers, but the recurrence of various ostinato figures serves as a melodically and rhythmically unifying aspect throughout the piece. No meter indicated but the eighth-note is constant throughout. Though notated primarily in conventional pitch and rhythmic notation, there are some contemporary techniques, including indeterminacy in repeated rhythmic and ostinato patterns, note values, and quarter tones. Rapid mute changes include some hand muting techniques and tapping the mute against the mute stand pole.

¹¹Contemporary American Composers, s.v. "James Riley."

There are wide leaps and some rapid technical passages. The entire range of the instrument is used, up to the player's highest possible note. Tessitura is upper middle, and there are frequent written and unmetered rests, and pauses between sections. Cup and straight mute are required in this very advanced piece.

Sampson, David. Litany of Breath for Unaccompanied Trumpet. Nashville: The Brass Press.

Range: a flat to c sharp'''
 Duration: 3' 30"
 Instrument: Not specified
 Tessitura: Middle to high
 Difficulty: Advanced

Composer and trumpeter David George Sampson was born in Charlottesville, Virginia, on January 26, 1951. He studied composition with Myron Fink at the Curtis Institute and with Harold Boatright and Karel Husa, privately. Among his other compositions are The Mysteries Remain for trumpet and organ and Piece for Brass Quintet.⁷³

Litany of Breath is a one-movement composition which achieves its cohesiveness through the repetition of motives and patterns, both melodic and rhythmic. There are no tonal implications and the disjunct melodic skips will require accuracy of attack as well as flexibility in slurring for skips of fifths, sixths, and sevenths. Meter is mixed throughout the work.

Tessitura is middle to high. The work begins in a comfortable range and stays within the staff most of the

⁷³ASCAP Biographical Dictionary, s.v. "David Sampson."

time. Some passages however, extend into the upper register. Lengthy passages necessitate extreme breath control and some rapid technical passages require technical facility. No mutes are required and there are no non-traditional techniques used in this piece.

Schelokov, V. Caprice for Unaccompanied Trumpet. New York: Philharmusica, 1975.

Range: b to c flat ''
 Duration: 2'15''
 Instrument: Not specified
 Tessitura: Middle to upper middle
 Difficulty: Intermediate

Caprice is a scherzo in ternary form. It begins in the key of B flat, and modulates to F in the middle section. Melodic material is derived from tertian scales and arpeggios. Except for two measures in 2/4, the entire work is in 6/8. The initial theme is syncopated but not difficult. The second section is based on scale patterns in F major.

Tessitura is upper middle and there are only two rests of eighth-note duration in the entire piece. Dynamic levels range from piano to forte, but are sparingly written and no mutes are required. This is a piece of intermediate level.

Schmidt, William. The Sun Lady: Variations on A Seminole Medicine Chant. Greeley, CO: Western International Music, Inc., 1989.

Range: b flat to b''
 Duration: 9'
 Instrument: C trumpet
 Tessitura: Middle
 Difficulty: Advanced

William Schmidt was born on March 6, 1926, in Chicago, Illinois. He attended the Chicago Musical College, and the

University of Southern California, where he studied composition with Halsey Stevens and Ingolf Dahl. He worked as a free-lance woodwind player, copyist and arranger in Hollywood and for the Columbia Broadcasting System. He has written for various combinations of instruments and chamber ensembles, including brass quintet. Schmidt's other works for trumpet include a concerto with symphonic winds, a sonata, Turkish Lady for Trumpet and Piano, and Concertino for Two Trumpets and Organ.¹⁴

The White Sun Lady is a set of four variations on a Seminole Indian melody. The theme is based on a pentatonic scale and consists of three short recitative-like statements. The variations become increasingly longer and melodically and rhythmically more complex.

Variation one is a restatement of the theme, ornamented with short figures of thirty-second notes and grace notes. Dotted rhythms are predominant in this variation.

Variation two is slightly faster. The theme is presented in repeated sixteenth notes. Repeated pitches are played alternately rallentando and accelerando.

Variation three is a quasi-improvisatory movement in a slower tempo. Rapid repeated figures of six and nine sixteenth notes give way to sustained pitches of long duration, which finally fade to nothing.

¹⁴ASCAP Biographical Dictionary, s.v. "William Schmidt.

Variation four is played with cup mute. In contrast to the previous variations, which were in 3/4, this variation is in mixed meter and includes 4/4, 5/4, and 2/4. Flutter-tonguing is indicated. Triple-tongued sixteenth notes and rapid technical passages finally slow and diminish to the last pianissimo notes of the theme.

Tessitura is middle and there is little written rest throughout the work. The last movement is quite long, demanding stamina from the player. This is an advanced work.

Schneider, Willy. Suite for Trumpet Alone. Zurich: Moseler Verlag, 1972.

Range: a to b flat''
 Duration: 4' 30''
 Instrument: Not specified
 Tessitura: Middle
 Difficulty: Intermediate

Willy Schneider, pseudonym for Matthias Burger, was born in Kirchhenn on October 15, 1907. He studied at the Stuttgart Conservatory from 1928 to 1935, and in 1953 was appointed to the faculty of the Hochschule fur Musik in Trossingen.¹⁵

Five movements comprise Suite for Trumpet Alone. It is written in a modern style using a variety of melodic ideas, made up predominantly of fourths, fifths, and seconds.

The first movement is a ternary form in C. The primary melodic interval is the fourth and the melody is repeated sequentially during the movement. Marked "allegro

¹⁵Blume, Die Musik in Geschichte und Gegenwart, s.v. "Willy Schneider.

moderato," rhythmic figures are primarily eighth notes and quarter notes in this 4/4 movement.

The second movement is a larghetto. In this movement, the motive, which is rhythmically distinctive and melodically angular, is created from successive thirds and fourths.

The third movement is a ternary form developed from chromatic fragments. The 2/8 figures are to be double-tongued throughout.

The fourth movement is in ABA form. It is dominated rhythmically by triplets and melodically by minor seconds.

The final vivo is a scherzo in three parts. It is in the key of F. There are arpeggios in fourths and fifths. Continuous eighth notes are interrupted intermittently by running sixteenth notes.

All movements are in the middle tessitura, and, while rests are not abundant, all the movements are short enough to be easily playable by the intermediate player. No mutes are required.

Schröter, Heinz. Fanfarette pour Trompette Seule. Paris: Alphonse Leduc, 1963.

Range: c to a''
Duration: 2'30''
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Advanced

Heinz Schröter was born in 1907 and died in 1974.¹⁶
His Fanfarette is a short work in ternary form. As the

¹⁶Bull Storm, Index to Biographies of Contemporary Composers.

title suggests, the quality of the piece is generally marcato and the rhythms are typically in fanfare style. While accurate fingering is required in the running passages, there are no rhythmic turns or tricks and no extremes of range. A lyrical middle section in which half and quarter-note values predominate, precedes an exact return of the A section. Two trills are the only ornaments in this sixteen measure trio.

Dynamic levels and articulations are conservatively written. Tessitura is upper middle. The selection is of advanced difficulty.

Schuman, William. Twenty-five Opera Snatches for Unaccompanied Trumpet in B Flat. Bryn Mawr, PA: Merion Music, Inc. 1979.

Range: a to e flat'''

Duration: 5'

Instrument: Trumpet in B flat

Tessitura: Middle to upper middle

Difficulty: Advanced

William Schuman, born in New York City on August 4, 1910, left the New York University School of Commerce to study harmony with Max Persin, and counterpoint with Charles Haubiel. He attended the Columbia University Teachers College and studied conducting at the Mozarteum in Salzburg. Studies in composition followed with Roy Harris at the Juilliard School of Music. Schuman received two Guggenheim Fellowships, the first Pulitzer Prize in Music, the Koussevitsky Foundation Award and many other honors including twenty honorary doctorates. From 1935 to 1945 he was a member of the faculty at Sarah Lawrence College,

director of publications for G. Schirmer, Inc., from 1945 to 1969. As president of the Juilliard Graduate School, Schuman merged the school of music with the Institute of Music and Art to Form the Juilliard School of Music. He founded the Juilliard String Quartet. Schuman was director of the Lincoln Center from 1962 to 1969. In 1985, he received the American Symphony Orchestra League Gold Baton Award.¹¹ Schuman died on February 2, 1992.

Twenty-Five Opera Snatches was written for Melvyn Broiles, principal trumpet of the Metropolitan Opera Orchestra. It is a one-movement, sectionalized piece in the character of a fantasy, quoting principal themes from twenty-five operas. It is written in traditional notation and but without key signature. There are frequent changes of meter, key, and tempo as the piece moves from section to section. There are cesuras between sections and written rests throughout the work. Tessitura is middle to upper middle but the fourth and fifth measures from the end of the piece require an optional e flat¹². No mutes are required and there are no contemporary techniques used. This is an advanced work.

¹¹Sadie, ed., The New Grove Dictionary of Music, s.v. "William Schuman," by Bruce Saylor.

Smith, Charles W. Five Short Pieces. San Antonio: Southern Music Co., 1993.

Range: b to d''
Duration: 6'
Instrument: Trumpet in B flat or C
Tessitura: Middle
Difficulty: Intermediate

Charles W. Smith was born in Palmerton, Pennsylvania, on September 5, 1936. He attended the University of Wyoming, New York University, and The Eastman School of Music. After teaching in the public schools he joined the faculty of Madison College in 1968, and Wake Forest University in 1969. He currently teaches at Western Kentucky University at Bowling Green."

The movements which comprise Five Short Pieces are titled, "Song," "Dialogue," "Burlesque," "Lament," and "Caccia." They are written in traditional notation and use no non-traditional techniques.

The first movement is quite short, consisting only of a phrase group. Though A flat is emphasized, the tonality is unstable. No difficult rhythmic figures are presented in the 4/4 movement.

The second movement is developed from a motive of five sixteenth notes. The tempo of quarter-note at 72 is slow enough to single-tongue and accurately execute the varying patterns of slurs and tonguing.

"Contemporary American Composers, s.v. "Charles Smith"; College Music Society Directory of Music Faculties.

"Burlesque," a three-part form in D minor, suggests a march. It is in cut time throughout and offers no rhythmic patterns of any difficulty.

The "Lament" is a three-part movement in triple meter. There are leaps of tenths and octaves. The legato phrases are not overly long and the middle portion moves at a faster tempo.

The final movement is a rondo form with a recitative-like introduction. There are no difficult rhythmic figures in this movement.

Tessitura is generally middle. The lengthy third, fourth, and fifth movements, however, contain very little written rest. All dynamic levels from pianissimo to fortissimo are required, sometimes with very abrupt changes. No difficult articulations are encountered, but flutter-tongue is used in the second movement. Straight and cup mute are needed for the second and fourth movements. This is an intermediate work.

Smith, Glenn. ...to seek the center of quiet. New York: Seesaw Music Corp., 1985.

Range: f sharp to f sharp'''
 Duration: 8'
 Instrument: Trumpet in B flat or C
 Tessitura: Upper middle to high
 Difficulty: Very advanced

Glenn Smith was born in Oswego, Illinois, on February 26, 1912. He studied trombone at Wheaton College and Northwestern University. He performed with the Chicago Civic Orchestra and was instructor of trombone at the

University of Michigan from 1950 to 1980. He is currently on the faculty of George Mason University in Fairfax, Virginia."

...to seek the center of quiet is a work in four sections employing a spatial element in its performance. The four sections are to be played from different positions on the stage and movement from position to position is part of the performance. The short and rhythmically simple first section is a recitative-like statement based on minor sevenths and perfect fifths.

The second section is based on a motive of chromatically descending sixteenth-notes. Rhythmically more active, it starts in 4/4 and includes meters of 5/4 and 6/4. While the primary figures are groups of four sixteenth notes, there are subdivisions of six sixteenth notes and eight thirty-second notes. Plunger mute is used throughout the section.

The third section consists of three choruses of a nine-measure blues melody in G. The composer indicates an audible foot tap for at least the first two measures. Each chorus is more rhythmically sophisticated than the one previous. The final section, a short epilogue, is an elongated arpeggio that is based on an arpeggio consisting of D, F sharp, A flat and C.

¹Who's Who in American Music, s.v. "Glenn Smith"; College Music Society Directory of Music Faculties.

Tessitura throughout the work is upper middle to high, including an extended high passage in the third section for which optional lower octave is written. Additionally, there are notations in the second and third sections for pitches as high as possible. There is very little written rest. The only pauses for the player are between sections. Dynamic levels and articulations are not extreme but include some abrupt changes. This is a very advanced work.

Soloman, Edward. S. Dialogue for Trumpet Solo and Imaginary Friend. San Antonio: Southern Music Co., 1989.

Range: b flat to b flat''
 Duration: 4'
 Instrument: Trumpet in B flat
 Tessitura: Upper middle
 Difficulty: Intermediate

Edward Soloman was born on March 9, 1932. He attended Central State University in Oklahoma, and North Texas State University before enlisting in the United States Navy Bands. He was a professional musician for twenty-seven years and presently is a music educator in the Texas public school system. Soloman has also written solos for trombone, bass trombone, French horn, and a brass quintet."

Dialogue, a one-movement work in D major, is in AABA form. The melody is derived from scale patterns and major, minor, and diminished arpeggios. There are frequent modulations, and the entire work is not unlike a technical exercise of intermediate difficulty. The piece

"Phone Interview by the author, 11 October, 1994.

begins in cut time with a motive that is developed throughout the piece by variation and diminution. The latter three-fourths of the piece is in 4/4 time. For the most part, the patterns are consistently sixteenth notes and eighth notes in running figures, but there are no rhythmic difficulties. Incorporated into the piece is the dialogue with the "imaginary friend." Interruptions in the musical line direct the player to speak, echo, sing, and hum.

Tessitura is upper middle. Dynamic levels and tempos are not extreme, nor do they change abruptly, and no mutes are called for. This is an intermediate work.

Sommerfeldt, Oistein. Divertimento for Trumpet Solo, op, 21
Stockholm: AB Nordiska Musikforlaget, 1970.

Range: b flat to c'''
Duration: 7'
Instrument: Trumpet in B flat
Tessitura: Middle to high
Difficulty: Advanced

Oistein Sommerfeldt was born in Christiana, Norway, on November 23, 1919. He studied piano, bassoon, and theory. Composition studies were in Paris, with Nadia Boulanger, after which he worked as a music critic in Oslo. He has also written Elegy for Trumpet and Organ.¹¹

Divertimento is a three-movement tonal work. Conventional notation for pitch and rhythm is used throughout and there are no avant-garde techniques.

The first movement, in sonata form, is marked "marcato energico." The two angular themes are constructed in

¹¹Slonimsky, Baker's Biographical Dictionary, s.v. "Oistein Sommerfeldt."

thirds, fourths, tritones, and fifths, and contain many accidentals. Eighth-note and sixteenth-note figures dominate the rhythm of this movement. There is a short development in scale and arpeggiated patterns before the recapitulation and final ascending two octave scale from c' to c''' . There are few written rests in his movement.

The larghetto second movement, a ternary form, contrasts an expressive legato theme with a middle section subdivided in thirty second notes with a more staccato articulation. The very brief rest amounts to less than four beats throughout the entire movement. Lack of rest and long phrases create a formidable endurance challenge.

The third movement is a rondo in 6/8 meter. Rhythmic figures are typical of the meter, with double and triple tongued patterns in marcato and staccato style that take a syncopated twist in the last eight measures.

Tessitura is middle to high. This is an advanced work.
 Stari, Karel. Three Pieces for Trumpet Solo. New York:
 Philharmusica Corp., 1975.

Range: b flat to a''
 Duration: 5'
 Instrument: Not specified
 Tessitura: Middle
 Difficulty: Intermediate

Three Pieces for Trumpet Solo is a collection of movements of intermediate difficulty. They are short, tonal works in two and three-part forms titled "Allegro con brio," "Lento" and "Allegretto."

The first movement is a brisk 2/4 in C major and is developed from a motive of repeated sixteenth notes which

gives way to a short lyrical section followed by a truncated return of the initial melody.

A lyrical second movement in F minor derives its melody from the minor seventh chord. Triplets and thirty-second notes in an ornamental figure dominate the rhythmic movement.

The last movement is in two sections with a da capo. Rhythmically and melodically more interesting than the other two, it is in 9/8, with some measures of 10/8. The 9/8 patterns are grouped 2+2+2+3.

Tessitura is middle. There are no extreme dynamic levels or contemporary techniques or notations. This is an intermediate work.

Stein, Leon. Sonata for Solo B Flat Trumpet. New York: Composer's Facsimile Editions, 1969.

Range: b to b''
Duration: 10' 30''
Instrument: Trumpet in B flat
Tessitura: Middle to upper middle
Difficulty: Advanced

Leon Stein was born in Chicago, Illinois, on September 18, 1910. He studied at De Paul University, receiving the Ph.D. in music in 1941. Stein taught at De Paul until 1976. He directed the Institute of Music at the College of Jewish Studies in Chicago and was conductor of the Chicago Sinfonietta.¹²

Sonata for Solo B Flat Trumpet consists of three movements, "Allegro," "Adagio" and "Allegro." The first

¹²Niel Butterworth, A Dictionary of American Composers, s.v. "Leon Stein."

movement, an alla breve, is in sonata form with an adagio introduction. The first theme is angular and dominated by dotted rhythms. The second theme is somewhat more legato. Both are chromatic. The development and recapitulation are composed mainly of material from theme two, and there is a short coda.

The second movement is a ternary form. Though more lyrical in style, the angular melody is based on minor seconds and alternates meters of 4/4, 3/4, 2/4, and 5/4.

The sonata concludes with a rondo in an staccato-marcato style which is based on major and minor thirds.

There are very few written rests, and tessitura is middle to upper middle. Dynamic markings are not extreme. Straight mute is indicated in the second movement, though no indication is given when to remove it. This is an advanced work.

Stockhausen, Karlheinz. Eingang und Formel für Trompete.
Kurten, GDR: Stockhausen-Verlag, 1983.

Range: e to f'''

Duration: 3'

Instrument: Trumpet in B flat

Tessitura: Upper middle to High

Difficulty: Virtuoso

Karlheinz Stockhausen was born in Modrath, Germany, on August 28, 1928. He studied oboe and piano and began attending the Musikhochschule in Cologne in 1947, where he also studied philosophy and musicology. Study with Messiaen and Pierre Boulez in Paris was followed by work in the electronic studio of French radio and in the Studio for

Electronic Music in Cologne, where he became artistic director. He performs with his own ensemble."¹

Eingang und Formel (Entry and Formula) is the beginning section of a more extended work, Michael's Journey Round the Earth from the second act of Thursday from Light. The original version is for trumpet and orchestra and the immediate version for solo trumpet is intended for use in concert performances, in a hall or auditorium without scenery. It is a semi-theatrical piece, and directions are included for entrance, gestures, movements, and costuming. The player is directed to perform from memory. The piece is in two continuous sections. The initial motive, "Eingang," is that of a descending perfect fourth and ascending semitone, in the pattern of an eighth note and two sixteenth notes. The motive is repeated, extended, inverted, and rhythmically altered. Rhythmic patterns are subdivided within the meter, predominately as triplet patterns within larger triplet patterns. The conclusion of the first section is a glissando from *f* sharp'' to *f'''*.

"Formel" contains thirteen "core pitches" and various types of "colored silence" or noise, which are explained in two full pages of introductory performance notes. Tempo and dynamic markings are serialized. Dynamic levels are notated graphically on a seven-line staff below the music. The mutes necessary are harmon, with and without stem, "Whispa,"

¹Sadie, ed., Grove's Dictionary of Music and Musicians, s.v. "Karlheinz Stockhausen," by G.W. Hopkins.

and cup mute. In addition to fixed and free glissandi, half-valve, and flutter-tonguing, the player must blow into the mouthpiece, create explosive tongue attacks with little tone from the instrument, and tongue-click into the mouthpiece using differing vowel sounds.

The tessitura of the piece is middle to high. Written rest in the two sections is generous. This is a virtuoso level work.

Tarr, Edward, ed. Fanfares: New Trumpet Pieces for Young Players. Vienna: Universal Editions, 1989.

Range: g to b'
 Duration: 30'' to 2' each
 Instrument: B flat and C trumpets
 Tessitura: Middle to upper middle
 Difficulty: Advanced

Edward Tarr was born in Norwich, Connecticut, on June 15, 1936. He studied trumpet with Roger Voisin at the New England Conservatory, and with Adolph Herseth of the Chicago Symphony. Musicology studies were with Leo Schrade in Basel, Switzerland. Tarr joined the faculty of Rheinische Musikschule in Cologne in 1968, and was appointed to the Schola Cantorum in Basel in 1972 as teacher of trumpet. He is also the conservator of the Bad Sackingen Trumpet Museum."

Fanfares is a collection of twenty-three short pieces by various composers. All but two are for unaccompanied trumpet, one being a duet for two trumpets and the other a

"Baker's Biographical Dictionary, s.v. "Edward Tarr."

duet for trumpet and tom-tom. Among the composers represented in this collection are Luciano Berio, Harrison Birtwhistle, Gyorgy Ligeti, Witold Lutoslawski and Morton Feldman. The collection derives its title from the general characteristics of all the pieces included. These works range from tonal to atonal and from metrically and rhythmically simple to unmetered, complex, and indeterminate.

Tessitura varies from piece to piece, but is generally middle to upper middle. The brevity of each piece precludes any endurance concern for even an intermediate player. Interpretively, however, the works are beyond the description "for young players," unless the designation refers to mature high school or college players.

Dynamic levels range from pp to fff and sometimes change quickly from measure to measure. Double-tonguing is necessary in one selection, and the player needs a consistent attack, flexibility, and dependable, finger/tongue coordination. Harmon mute with stem and cup mute are required in some of the works. The difficulty level of these works is advanced.

Tautenhahn, Gunther. Caprice for Trumpet. New York: Seesaw Music Corp., 1977.

Range: b to d'''
 Duration: 5'
 Instrument: Trumpet in C
 Tessitura: Upper middle to high
 Difficulty: Advanced

Gunther Tautenhahn was born in Kovno, Lithuania, on December 22, 1938. He attended William Howard Taft High

School and studied composition privately with Leon Kirchner and Edward Appelbaum. In addition to compositions for orchestra and chamber ensembles, he has composed for solo horn, brass quintet, and a commissioned work, Two October Songs, for trumpet and marimba, for the International Trumpet Guild.⁶⁵

Caprice for Trumpet is a one-movement work in the style of a fantasy. There are several different melodies, each of which is based on an assortment of ideas, including chromatic sequences and diatonic major and minor patterns. There are rapid technical passages and leaps of fifths, sevenths, and ninths. The entire work is in 3/8 and is rhythmically active from beginning to end. While the primary patterns are eighth notes and sixteenth notes, subdivisions of five thirty-second notes occur with frequency. A short section of sustained pitches precedes a final accelerando.

Tessitura is upper middle to high, and there is very little written rest. Dynamic levels range from pp to fff, with emphasis on the loud dynamics. Dynamic emphasis frequently changes from measure to measure and note to note. This is an advanced work.

⁶⁵ASCAP Biographical Dictionary, s.v. "Gunther Tautenhahn."

Thilde, Jean. Variations sûr un Thème du Paganini. Paris: Billadot, 1978.

Range: g' to e flat''
 Duration: 2'35''
 Instrument: Piccolo Trumpet in B flat
 Tessitura: Upper middle to high
 Difficulty: Advanced

Jean Thilde was born in 1908, in Paris, France, and studied composition with Maurice Ravel and Florent Schmidt. Among brass players, Thilde is known for his transcriptions of Baroque sonatas and concertos.¹⁶

Variations sûr un Thème de Paganini is a theme and four variations written in a straightforward style. Piccolo trumpet is used throughout. The variations are in short movements, all in C minor. Scale patterns and leaps of thirds and fourths predominate, although there are some wider leaps. All the movements are in 2/4 except the gigue, which is in 6/8. There are no rhythmic difficulties in any of the variations. Patterns include running sixteenth notes, sixteenth-note triplets and dotted-eighth/sixteenth-note patterns. Tessitura is upper middle to high in this advanced work.

¹⁶Phillip Cansler, Twentieth-Century Music for Trumpet and Organ, (Nashville: The Brass Press, 1984), 35.

Thomas, Augusta Read. Sonata for Trumpet. Bryn Mawr, PA:
Theodore Presser Co., 1989.

Range: f sharp to d'''
Duration: 6'
Instrument: Not specified
Tessitura: Middle to high
Difficulty: Very advanced

Augusta Read Thomas was born in Glen Coe, New York, on April 24, 1964. She studied composition with Alan Stout at Northwestern University, receiving the Bachelor of Music degree in 1987. She studied with Jacob Druckman at Yale, and at the Royal Academy of Music in London from 1988 to 1989. She accepted an appointment to the faculty of the Eastman School of Music in the fall of 1994.¹⁷

Sonata for Trumpet is a one-movement work in three sections. The melodic line is atonal and disjunct and seems to lack a unifying motive or pattern. Sustained pitches are succeeded by rapid technical patterns of sixteenth and thirty-second notes. Meter is mixed and includes 4/4, 2/4, 3/4, and 5/4. There are varieties of rhythmic figures from successive whole notes to groupings of thirty second notes, and subdivisions of five, seven, and nine, yet no single rhythmic figure seems to assume a position of primary importance.

Aspects of controlled vibrato and non-vibrato are employed, and there are some flutter-tongued passages. Dynamic markings are very detailed. Dynamic levels range from ppp to fff. Harmon mute is used in the second section,

¹⁷Slonimsky, Baker's Biographical Dictionary, s.v. Augusta Read Thomas."

with additional hand muting techniques. Tessitura is middle to high. This is a very advanced work.

Ticheli, Frank P. The First Voice for Solo Trumpet.
Cheltenham, MD: PP Music, 1987.

Range: f sharp to d'''
Duration: 7'50''
Instrument: Trumpet in B flat
Tessitura: Middle to high
Difficulty: Virtuoso

Frank Ticheli was born in Monroe, Louisiana, in 1958. He began study of the trumpet at age nine and received his Bachelor of Music degree from Southern Methodist University in 1980. He received his M.M. and D.M.A. in composition from the University of Michigan, where his principal teacher was Leslie Bassett. He has taught at the University of South Carolina and is currently on the faculty of the University of Southern California at Los Angeles."

Inspiration for The First Voice comes from Revelation 4:1 in the Holy Bible. There are two movements, both incorporating contemporay notations and techniques, including multi-phonics, extensive muting, quarter tones, flap-tonguing, approximate pitches, timbral transformation, and half-valve. Four mutes are required, including straight, cup, harmon with stem, and a separate harmon without stem.

The first movement imitates speech rhythms and is written in a disjunct, pointillistic style, with detailed

"ASCAP Biographical Dictionary, s.v. "Frank Ticheli";
College Music Society Directory of Music Faculties.

dynamic and interpretive markings. Though unmetered, the tempo for the quarter note is indicated.

The second movement is in three sections. It begins tranquilly, with long notes that accelerate in tempo as they decrease in value. A mixed-meter waltz section precedes the ending of the movement, in which there are rapid and angular figures and abrupt changes of dynamic level and register.

Tessitura is middle to high and the entire range of the instrument is used throughout the work. There are very few written rests. This is a virtuoso level work.

Toulon, Jacques. Trois Lectures Concert pour Trompette Solo.
Macon Cedex, France: Editions Robert Martin, 1989.

Range: a to b flat''

Duration: 3' 15''

Instrument: Not specified, optional cornet

Tessitura: Middle

Difficulty: Intermediate

Trois Lectures-Concert is a set of three short movements. They are descriptively titled "Resolu," "Affable" and "Badin." The melodies are tonal and based on a variety of diatonic concepts including step-wise motion, leaps of thirds, fourths, fifths, and diatonic sevenths. Each movement is in a simple meter with no complicated rhythmic patterns.

The melody in the first movement is developed from a motive of ascending fourths in eighth notes. There are some figures of four sixteenth notes and triplets, in this 3/4 movement, but nothing which could be considered difficult at the moderato tempo.

The second movement is based on a variety of intervals, including fourths, seconds, and thirds. The rhythmic patterns are consistently in eighth notes, with some isolated groups of sixteenth notes.

The final movement is an allegro in 2/4 meter. The short motive of staccato eighth notes is based on ascending fourths and thirds. Short staccato phrases are contrasted with lyrical passages and isolated marcato notes.

Tessitura is middle. The movements are quite short. This work is intermediate.

Tull, Fisher Aubrey. Eight Profiles for Solo Trumpet. Boosey and Hawkes, 1980.

Range: f sharp to d''
Duration: c. 2'30'' each
Instrument: Not specified
Tessitura: Middle to upper middle
Difficulty: Intermediate to Advanced

Fisher Tull was born in Waco, Texas, on September 24, 1934 and received the B.M., M.M., and doctoral degrees from North Texas State University. He studied composition with Samuel Adler and teaches on the faculty of Sam Houston State University. Other works by Tull include two concertos for trumpet and orchestra, Three Bagatelles for trumpet and piano and Segments for trumpet ensemble."

Eight Profiles is a collection of eight works, each having two movements. Generally, the first movements are slower and in a more lyrical style, in contrast to the second movements, which are faster and more rhythmic. The

"ASCAP Biographical Dictionary, s.v. "Fisher Tull."

sixteen movements utilize a variety of forms, styles, keys, and rhythmic, tonal and melodic resources. There are extended lyric lines, quasi-improvisatory movements, rapid technical passages that require agility in fingering and tonguing, abrupt shifts of register, frequently changing meters, and subtleties of dynamic level and articulation.

There is little written rest in any of the movements. Tessitura is middle to upper middle. These works are intermediate to advanced difficulty level.

Uber, David. Springfall for Solo Trumpet. Vancouver, B.C.: Ward Music, 1985.

Range: g to c'''
 Duration: 3' 15"
 Instrument: Not specified
 Tessitura: Upper middle
 Difficulty: Intermediate to Advanced

Trombonist and composer David Uber was born on August 5, 1921, in Princeton, Illinois. He attended Carthage College, and earned graduate degrees at the Curtis Institute and Columbia University. He played principal trombone with a number of orchestras including the NBC Symphony of the Air, the NBC TV Opera, the New York City Opera and Ballet, and the Joffrey Ballet. He has recorded with RCA, Decca, Capitol and Crest Records and taught on the faculties of Trenton State University and Princeton University."

"ASCAP Biographical Dictionary, s.v. "David Uber."

Springfall is a sectional work dominated by the tonal centers C and C minor. The work opens with a fanfare which is repeated at the end. The melodic material is derived from diatonic and non-diatonic sources, including chromatic sequences, diatonic scale and arpeggio patterns, modal mixture, and quartal and quintal chords. Though the work is mainly in C major and minor, tonality frequently shifts to other keys. The entire work is in duple meter, 6/8 and 2/4, and is not rhythmically difficult. Throughout the 6/8 sections, the prevailing rhythmic figures are dotted eighth note/sixteenth notes and running sixteenth notes. In the 2/4 sections, there are frequent eighth-note arpeggios in consecutive fourths.

Tessitura is upper middle throughout, and there is little written rest. Dynamic levels are not extreme or exaggerated; there are no mutes needed and no contemporary techniques are required. This is an advanced work.

Vackar, Dalibor. Four Poems for Trumpet Solo. Zurich:
Edition Eulenburg, 1972.

Range: a to b''
Duration: 5'15''
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Advanced

Dalibor Vackar was born in Korcula, Yugoslavia, on September 19, 1906. He studied violin and composition at the Prague Conservatory and played violin in the Prague

Radio Orchestra. He has written music for films and has also written short stories, poems, and a ballet.⁹¹

The first movement of this four-movement work is titled, "Arioso." It is through-composed and very chromatic, with melodic and rhythmic figures recurring throughout the movement. Melodic material is derived primarily from juxtaposed fragments of chromatic scales. The triplet is the primary rhythmic figure in this movement. No meter signature is given, but the quarter note remains constant.

The second movement, "Capriccio," is a sectional form, with no repeated sections. A variety of melodic ideas are used in this movement, which depends primarily on two and three-note chromatic fragments. The movement is rhythmically diverse with dotted-eighth/sixteenth note figures, sextuplets and eighth notes in an ostinato pattern.

The third movement, "Amoroso," is a sectional form in a quasi-improvisatory style. Rhythmic variety through this lento movement is enhanced by continuous accelerando and ritardando, and sixteenth-note and thirty-second note patterns. Straight mute is required for this movement.

The final movement, "Deciso," is an allegro moderato in 4/4, which is interrupted by a quasi-cadenza section. Triplets and sixteenth-note patterns are rhythmically significant. The movement ends with a stringendo.

⁹¹ Slonimsky, Baker's Biographical Dictionary, s.v. "Dalibor Vackar."

Tessitura is upper middle. There is little written rest in any of the four movements. This is an advanced work.

Vackar, Dalibor C. Parita for Trumpet Solo. Zurich: Edition Eulenburg, 1972.

Range: b to d''
 Duration: 7' 30"
 Instrument: Trumpet in B flat
 Tessitura: Middle to upper middle
 Difficulty: Advanced

The five movements which constitute Partita are titled, "Prelude," "Blues," "Scherzo," "Aria" and "In Jazz Style." "Prelude" is a chromatic movement in ABCA form. The first and last sections are fanfare-like, beginning with repeated C's in eighth-note and sixteenth-note figures. Meters are mixed 4/4 and 3/4. The middle two sections contrast. The B section is derived from a marcato motive based on thirds and is primarily marcato in character. The C section, also based on thirds, is more legato initially but gradually assumes a more marcato articulation before the return of the fanfare.

The second movement is marked "molto lento e cantabile." Though unmeasured, the eighth note is constant. No tempo is indicated. It is quasi-improvisatory in character and motivically derived from juxtaposed scale fragments. Syncopation is frequent, and there are ornamental figures in thirty-second-note patterns.

The "Scherzo" is a ternary form, also motivically based on chromatic scale fragments. The primary rhythmic figure

is staccato sixteenth-note triplets. A short middle section of a more legato character provides the melodic contrast in this movement.

The "Aria" is an andante movement in three non-repeating sections. It is melodically based on major and minor seconds and thirds and rhythmically on eighth notes and triplets.

The final movement is quasi-improvisatory and in cut time. Legato chromatic lines in eighth notes contrast with running sixteenth notes and embellishing figures until a final two octave chromatic scale to d''' completes the work.

Few rests are longer than an eighth note and there are many extended melodic lines throughout each movement, particularly the "Aria." Tessitura is middle to upper middle. The "Scherzo" concludes with a flutter-tongued note, but there are otherwise no non-conventional articulations, dynamic markings, or effects throughout the work. This is an advanced work.

Van Apple Dorn, Mary Jeanne. ed. by Richard E. Tolley.
Cornucopia for Unaccompanied Trumpet. Denver: Tromba Publications, 1991.

Range: f sharp to d'''
Duration: 4'
Instrument: Not specified
Tessitura: Upper middle
Difficulty: Intermediate to Advanced

Mary Jeanne Van Appledorn was born in Holland, Michigan, on October 10, 1927, and attended the Eastman School of

Music. She studied composition with Alan Hovhaness and has taught on the faculty of Texas Tech University."²

Cornucopia is a suite of five movements titled, "Peppermint Twist," "Jasmine," "Little Blue Rag," "Flight of Another Bee" and "Carnival Time."

"Peppermint Twist" is a two-part structure in D. Though the tempo is a moderate quarter note equals eighty, the sixteenth-note and thirty-second-note patterns occur in subdivisions of seven and eight.

The second movement is a slow blues, played with harmon mute. It is quasi-improvisational using "blues scales," extended tertian chords, and embellishing chromatic fragments. Rhythmically free, there are frequent syncopations, "double time" passages, and sixteenth-note and thirty-second note runs.

Rhythms and articulations in "Little Blue Rag" are typical, and the "Flight of Another Bee" is a parody of the Rimsky-Korsakov work. "Carnival Time" is a salsa style movement in 3/8. Thirds, chromatic fragments, and mariachi articulations, along with many fast running passages express the style.

Tessitura is upper middle in the five movements, and there is very little written rest. There are no contemporary notations or effects. This is a work of intermediate to advanced level of difficulty.

²Contemporary American Composers, s.v. Mary Jean van Appledorn."

Vehar, Persis. Foursquare for Unaccompanied B Flat Trumpet Solo. Delevan, NY: Kendor Music, Inc., 1985.

Range: a to f'''
 Duration: 6' 35''
 Instrument: B flat trumpet
 Tessitura: Upper middle
 Difficulty: Advanced

Persis Anne Vehar was born on September 29, 1937. She received the Bachelor of Music degree from Ithaca University and the Master of Music Degree from the University of Michigan. Composition studies were with Warren Benson, Ned Rorem, Milton Babbitt, John Cage and Roger Sessions. She currently teaches at the State University of New York at Potsdam."

Foursquare is a four-movement study in contrasting styles. The movements are titled, "Flourishes," "Midnight Blues," "Queen City Rag," and "Ruffles."

The first movement is a design constructed by a process in which the initial three-note motive, based on an f sharp major triad, is extended by additional sixteenth notes. When the motive has been developed, the process is reversed, and by deleting notes, the original motive returns. Sixteenth notes in subdivisions of fives and sixes dominate this movement.

The second movement is an unmeasured blues in which the melody undergoes some quasi-improvisatory development and repetition. There are skips of sixths, sevenths, and

³Phone interview by the author, 11 October, 1994

octaves, both tongued and slurred. Harmon and cup mute are required in this movement.

The ragtime movement is in 2/4 meter. Rhythmic patterns are characteristic syncopated sixteenth notes and eighth notes in fragmented chromatic patterns. The movements ends with a two-measure trill on g''. Straight mute is required in this movement.

"Ruffles" is based on chromatic scale patterns. Juxtaposed chromatic fragments in staccato sixteenth-note triplets are coupled with repeated pitches at vivace tempo. Contrasting elements are the glissando which begin each phrase and the flutter-tongue articulations.

Tessitura is essentially upper middle. There is little written rest in any of the movements. A c sharp''' is repeated four times in the first movement and a d flat''' occurs in the second. The fourth movement ends on a note of indeterminate pitch, which due to lack of notational explanation, is assumed to be the highest pitch possible. This is an advanced work.

Vizzutti, Allen. Cascades for Unaccompanied Trumpet.
Nashville: The Brass Press, 1981.

Range: f sharp to c sharp'''
Duration: 2' 30''
Instrument: Not specified
Tessitura: Middle
Difficulty: Advanced

Composer and trumpeter Allen Vizzuti was born in Missoula, Montana, in 1952. He studied trumpet with his father and attended the Eastman School of Music on scholarship. He has performed with the bands of Woody

Herman and Chick Corea and works primarily as a studio musician in Los Angeles."

Cascades is a one-movement work in ABCBA form. The beginning five-note motive is very angular and incorporates leaps of sevenths, octaves, and tenths. The eighth note remains constant through the changing 4/4 and 5/4 meter. The motive becomes an ostinato which is followed by a second section based on a B flat pentatonic scale in a running sixteenth-note pattern. A truncated return of the opening ostinato is followed by a cantabile section in which the melody is constructed in skips of octaves and fifths. Abbreviated and slightly altered returns of the B and A sections round out the work.

Except for the short passages in the high register, the work is in the middle tessitura. There is little written rest and dynamic levels are not extreme. This is an advanced work.

Volotsky, P. Two Vocalises for Unaccompanied Trumpet. New York: Philharmusica, 1975.

Range: b flat to b''
Duration: 1'30'' each
Instrument: Not specified
Tessitura: Middle
Difficulty: Intermediate

Two Vocalises is a set of pieces in a tonal, nineteenth-century style. The first vocalise, in the key of B flat, is in ternary form. Sixths and octaves are the basis for the lyrical and expressive melody in 4/4,

"Frankie Nemko-Graham, "Profile on Allen Vizzuti," Downbeat, (December, 1982): 71.

stated in values of half notes and quarter notes. Tessitura is middle and the study is short, though there is very little written rest.

The second study is in F sharp minor, and 3/2 meter. The motive, based on a minor ninth, is further developed in minor seconds. All time values are half notes and quarter notes. Written rest is more frequent than in the first movement, but still not abundant, and tessitura is middle. Both vocalises are of intermediate difficulty.

Weiner, Stanley. Five Pieces for Trumpet Solo. Paris: Gerard Billaudot, 1973.

Range: a sharp to e'''
Duration: 8' 50''
Instrument: Trumpet in C
Tessitura: Upper middle
Difficulty: Advanced

Stanley Weiner was born in 1925. He has also written a concerto for horn and strings."

Five Pieces for Trumpet Solo is a set of movements titled, "Prelude," "Nocturne," "Tempo de Gavotte," "La Nostalgie," and "Gigue." The movements are very chromatic.

The first movement is a three-part structure in the key of A major, with the middle section modulating to the dominant key. Thematically, the first section is derived from the A-major triad, though there are many altered pitches. The middle section is based on arpeggios and scale passages. The entire movement is in 4/4 and there are no difficult rhythmic figures.

"Contemporary American Composers, s.v. "Stanley Weiner."

The "Nocturne" is an improvisatory structure in mixed meter, primarily 9/8 and 6/8. There are many extended legato passages and florid rhythmic patterns. Control at the soft dynamic levels is necessary.

The gavotte is a ternary form with a da capo. The theme is angular and jaunty with grace notes and some running scale passages culminating in a high e flat'''. .

The fourth movement is also a ternary form in mixed meter. Continuous running sixteenth notes dominate this movement in E minor.

The last movement is a binary form in 6/8. It is dominated by scale passages in contrasting articulations and figures.

The tessitura of these advanced pieces is upper middle, and there is little written rest. Dynamic markings range from pianissimo to fortissimo. Softer dynamic levels predominate in the second and fourth movements. Articulation markings are extremely detailed. This is an advanced work.

Whittenburg, Charles. Polyphony for Solo C Trumpet. New York: McGinnis and Marx, 1970.

Range: f to e'''
 Duration: 7'
 Instrument: Trumpet in C
 Tessitura: Upper middle
 Difficulty: Very advanced

Charles Whittenburg was born in St. Louis, Missouri, on July 6, 1927. After study at the Eastman School of Music with Bernard Rodgers and Burrill Phillips, he studied in

Munich and at the American Academy in Rome. He received two Guggenheim Fellowships, twice won the Prix de Rome, and was briefly associated with the Columbia-Princeton electronic music studio. He was appointed to the faculty of the University of Connecticut in 1966."

Polyphony is a one-movement work based on a tone row. Segments are used in a cyclic manner and articulations, dynamic levels, and registers are associated with particular segments of the set. There are pointillistic melodic statements that rapidly shift register and direction with wide-interval leaps. The work is rhythmically complex as well. Continual shifts of meter and tempo are further complicated by intricate patterns frequently subdivided into thirty-second notes.

The entire practical playing range of the trumpet is employed in this work. Tessitura is upper middle to high. Frequent short rests of eighth note, quarter-note, and whole measures are incorporated. Dynamic markings are widely varied and change abruptly. Articulations are detailed and include flutter-tongue, tremolo, very short staccato, and staccatissimo. Half-valve is indicated in some sections. Straight mute is used in one section, where it must be removed while playing. This is a very advanced work.

"ASCAP Biographical Dictionary, s.v. "Charles Whittenburg."

Wilder, Alec. Suite No. 1 for Unaccompanied Trumpet. Newton Centre, MA: Margun Music, Inc., 1981.

Range: g to f'''
 Duration: 5' 30''
 Instrument: Not specified
 Tessitura: Middle to high
 Difficulty: Advanced

Alec Wilder studied at the Eastman School of Music in Rochester, New York, the city of his birth, on February 16, 1907. He was a songwriter and arranger in New York during the 1930's and later turned from popular song to chamber and orchestral music. He was a winner of the Deems Taylor Award, a Guggenheim Fellowship, and several grants from the National Endowment for the Arts. His other works for brass include seven quintets and two tuba sonatas. He died in Gainesville, Florida, on December 24, 1980.¹

Suite No. 1 is a work of five movements, all of which have patterns of continuous thematic development and are highly chromatic within a tonal center. The first movement, in E flat, is dominated by a chromatic triplet motive and a scale pattern of sixteenth notes. Meter changes frequently from 4/8 to 3/8 and 2/8.

The second movement, *lento e rubato*, is more song-like, with extended flowing lines. In A minor, the theme is based on intervals of fourths and fifths. Technical difficulty increases as the rhythmic values decrease from eighth notes to sixteenth notes near the end of the movement.

¹Sadie, Grove's Dictionary of American Music, s.v. "Alec Wilder," by Gunther Schuller.

A 6/8 scherzo in "quasi-swing style" follows. A mix of staccato and legato eighth notes and sixteenth notes based on intervals of fourths, fifths, and scale patterns prevail. There are repeated pitches and sequencing of the motive in this movement. The final melodic statement is an octave higher than the opening and further intensified by the use of straight mute.

The last movement, marked "contrastingly," is developed by abrupt shifts from loud to soft volume level, and with successive skips of fourths and fifths in eighth notes. Contrasted with fast scale passages, triple-tongued sixteenth-note figures and trills, the movement is an exercise in contrasts.

Throughout the suite, tessitura is middle to high. Written rest in each individual movement is infrequent at best, and non-existent in the first and fourth movements. This is an advanced work.

Wilder, Alec. Suite No. 2 for Unaccompanied Trumpet. Newton Center MA: Margun Music, Inc., 1978.

Range: g sharp to c'''
 Duration: 5' 15"
 Instrument: Not specified
 Tessitura: Middle to upper middle
 Difficulty: Advanced

Wilder's Suite No. 2 for Unaccompanied Trumpet is a work in six succinct movements, similar to, but less complex than Suite No. 1. The first movement is highly chromatic, in A minor, and draws from a number of melodic ideas, including diatonic scales and seventh chords. The

movement is marked "up-tempo." It is notably legato in character and rhythmically simple.

The song-like second movement is in G. While mainly deriving the melodic material from scale fragments, there are melodic skips of fourths and fifths. This movement is played muted.

Minor scale fragments and quartal and quintal arpeggios define the third movement. There are several changes of simple meters, and triplet figures are prominent.

The fourth movement alternates between $3/4$ and $3/2$ meters. The motive is developed from scale patterns of contrasting staccato and legato eighth-notes.

The fifth movement is marked dolce and is played muted. While fourths and fifths are the primary intervals, there are leaps of sevenths and tenths.

The final movement is a scherzo in $6/8$ and $2/4$ meter. The very brief movement is composed mostly of running sixteenth notes. A two-octave glissando completes the piece.

Tessitura is middle to upper-middle and there is little written rest, particularly in the first and second movements. Dynamic and interpretive markings are sparingly written. This is an advanced work.

Winick, Steven. Equinoctial Points for Solo Trumpet. New York: Autograph Editions, 1970.

Range: c to b'
 Duration: 2' 30''
 Instrument: Not specified
 Tessitura: Upper middle
 Difficulty: Advanced

Steven Winick was born on July 7, 1944, in Brooklyn, New York, and studied with Hugh Aitkin at the Juilliard School of Music and with Samuel Adler at the Eastman School of Music. In 1972 he was appointed to the faculty of Georgia State University, serving as director of the School of Music from 1976 to 1987. He has since been Coordinator of Brass Studies and Professor of Trumpet.¹

Equinoctial Points is an atonal work in one sectionalized movement. It is based on a tone row but has recurrent quotations from the African-American freedom song, "We Shall Overcome." The work has frequently changing meters and complicated rhythmic figures. It contains technically difficult atonal passages, reiterated pitches in groups of five and six, and repeated figures.

The tessitura is upper-middle and there is frequent written rest throughout the piece. There are no extreme dynamics. Harmon mute is required in combination with hand muting and rapid mute changes. Flutter tongue, valve tremolo, and advanced muting techniques are the only non-traditional techniques used.

¹ASCAP Biographical Dictionary, s.v. "Steven Winnick."

Winick, Steven. Trumpetude for Unaccompanied B Flat Trumpet Solo. Delevan, NY: Kendor Music, Inc., 1985.

Range: a flat to c'''
Duration: 1' 45''
Instrument: B flat trumpet
Tessitura: Middle
Difficulty: Intermediate

Trumpetude is a sectional work in a conservative tonal style. The sections have titles that indicate somewhat the character of the music. They are, "From Sea to Shining Trumpet," "Trouble Tongue," "Trumpetrip," and "Lippety-Split." Melodically derived from diatonic and chromatic scales and arpeggios, this work contains nothing technically or rhythmically difficult. The initial melody is a quotation of America the Beautiful. An easy staccato, double-tongue section is notated for the player, and a section of 12/8 meter is played in swing style. The final section is a series of running chromatic sixteenth notes. The music indicates alternate fingerings to be used in combination with extended first valve slide to facilitate technique.

Tessitura is middle throughout and there are frequent written rests. No extremes of dynamic level or tempo and no contemporary techniques or mutes are used in this piece. This is a work of intermediate difficulty.

Wittekind, Donald H. Audition Essay for Unaccompanied
Trumpet. Award Music Co., n.d.

Range: f sharp to d'''
Duration: 2' 30''
Instrument: Not specified
Tessitura: Middle to upper middle
Difficulty: Advanced

Donald Wittekind was born in New York on November 4, 1923. He attended the Juilliard School of Music, and Columbia University, where he received a diploma in Special Music Education. As a trombonist, he performed with the National Symphony Orchestra and the Radio City Music Hall Orchestra. He taught in the public schools of New York and New Jersey, and on the faculties of the Juilliard School of Music, Columbia University, and New York City College."

Audition Essay is a work in two movements. The movements are sectional in outline, with repeated sections, and cyclical themes. The movements are tonal with frequent shifts of tonality. Melodic ideas come from a variety of sources, primarily diatonic and chromatic scales, and arpeggios.

The first movement is in 4/4 meter with some tempo changes. The movement contains no unusual rhythmic figures. There are frequent wide interval skips, and extended arpeggios extending from the low to the high register.

The second movement is very similar to the first. Essentially, melodic material is brought back from the first movement in a short recapitulation.

"Who's Who in American Music, s.v. "Donald Wittekind."

While there are some short passages in the high register, the tessitura is generally middle to upper middle. Written rest is frequent though in short durations and there are brief pauses between sections. Both double and triple-tonguing at rapid tempos is required, as well the ability to move rapidly from low to high registers. Dynamic markings range from piano to fortissimo. No mutes are needed. Other than glissando, lip trilling, and flutter-tonguing, no twentieth-century techniques are written. Audition Essay is an advanced work.

Wolpe, Stefan. Solo Piece for Trumpet. New York: Josef Marx Music Co., 1968.

Range: g to e'''
 Duration: 2' 30''
 Instrument: Trumpet in C/optional F alto trumpet
 Tessitura: High
 Difficulty: Very advanced

Stefan Wolpe was born in Berlin, on August 25, 1902, and died in New York on April 4, 1972. He attended the Berlin Hochschule from 1919 to 1924, before immigrating to Vienna and then to Palestine, finally moving to New York in 1938. From 1946 to 1948 he taught at the Settlement Music School in Philadelphia. He was on the faculty of the Philadelphia Academy of Music from 1949 to 1952, and Black Mountain College, North Carolina from 1953 to 1957. From 1957 to 1968 he was chair of the C.W. Post School of Music of Long Island University."

"Sadie, The New Grove Dictionary of Music, s.v. "Stephan Wolpe," by Austin Clarkston.

Stefan Wolpe's Solo Piece for Trumpet, while written in a very progressive style and without time or key signatures, is still notated in the traditional manner. It is atonal but not serial. The first of the two movements is described as "Graceful, talking, and in moderate tempo." It is in sectional form, the sections being separated by brief pauses and changes of tempo. The second movement, in two sections, is marked, "intimate." The composer indicates that this movement should be performed on F alto trumpet, but may also be played in B flat on the same instrument as the first movement.

The tessitura is high but the movements are short and rest is frequent. Almost every melodic interval is used, including some leaps in excess of an octave. There are no bar lines, and the varying unit of beat makes performance rhythmically difficult as well. Articulations change abruptly with changes in dynamic level. Solo Piece is a very advanced work.

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DCD-148.

Vita

Timothy Wayne Justus was born in Bastrop, Louisiana, on May 19, 1954. He received the Bachelor of Music Degree from Northeast Louisiana University in 1980, and the Master of Music Degree from Louisiana State University in 1987. He has been a cornet soloist with the United States Marine Corps Field Band, performing throughout the United States, Canada and Japan. He has also performed with the Baton Rouge, New Orleans and Arkansas Symphony Orchestras. From 1990 to 1995 he was Assistant Professor of Music and Director of Instrumental Activities at the University of the Ozarks in Clarksville, Arkansas and is currently Instructor of High Brass at North Dakota State University in Fargo, North Dakota, and Principal Trumpet of the Fargo-Moorhead Symphony Orchestra. He is married to the former Mary Mernet Hogan of West Monroe, Louisiana.

DOCTORAL EXAMINATION AND DISSERTATION REPORT


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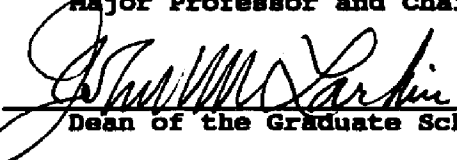
Major Field: Music

Title of Dissertation:




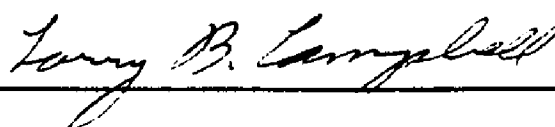
Twentieth Century Music for Unaccompanied Trumpet: An Annotated
Bibliography

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Robert Perle


Date of Examination:

October 24, 1994