AN OVERVIEW OF THE PEDAGOGICAL BENEFITS OF TRUMPET ENSEMBLE PLAYING

D.M.A. Document

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School at The Ohio State University

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2010

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ABSTRACT

Trumpet ensemble music is an essential component of the education for trumpet students at the university level. Students can learn a great deal from playing in this type of ensemble. Furthermore, the knowledge and experience they will gain is unique. In the trumpet ensemble setting, students have the opportunity to learn more about their own instrument, thus aiding them in their private practice, and helping them play better in other ensembles.

The following document will discuss trumpet ensemble music that will benefit the education of the trumpet student in a variety of ways. The selected trumpet ensemble pieces have been chosen based on their ability to address certain fundamentals of trumpet performance. The pedagogical tools found in this genre of music are very valuable and will aid aspiring trumpet players as they continue to progress on the college level and beyond.

The author has selected several trumpet ensemble works, written for ensembles of four or more players, as examples that could be chosen by instructors to address various performance issues with their students. Topics include tone, blend and intonation, high range, mutes, trumpets in various keys, special effects, and styles of playing. There are several works for each topic varying in difficulty in order to help college students at various ability levels develop the above mentioned skills.
Dedicated to my fiancée, Jennifer Dorward
ACKNOWLEDGMENTS

This document would not be possible without the encouragement, love, and support from many. I would first like to thank my fiancée, Jennifer Dorward. Without her support, encouragement, and help proofreading, this document would not have been possible. Thank you so much for everything.

I would also like to thank my parents. I am extremely grateful to both of my parents, Ted and Pam Bosarge, for their support of me, my musical career, and my music education. Mom and Dad, you have always believed in me and encouraged me to pursue my dreams and my passion. You have always reminded me to work hard, and to always trust in the fact that God has a plan for my life.

I am extremely fortunate to have had several wonderful teachers whose dedication to my education continues to impact me and the students I teach. I would like to express my gratitude to my primary teachers, Elizabeth Rines, Amy Larson, Dr. Emerson Head, Dr. Langston Fitzgerald III, and my current professor, Timothy Leasure. I have learned so much from each of you. Thank you all.

Very special thanks go to my advisor and trumpet teacher, Professor Tim Leasure, for teaching me so much and helping me navigate through the graduate program. Also, it has been a pleasure to be your teaching assistant over the past two years. I have learned so much from you as a trumpet player and as a teacher. Finally, I would like to express
my heartfelt thanks to my remaining committee members: Professor Joe Duchi, Dr. Russel Mikkelson, and Dr. Jere Forsythe. Thank you all for your thoughtful and insightful contributions and support.
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CHAPTER 1

INTRODUCTION

Performing in a trumpet ensemble is an outstanding way for young aspiring trumpet players on the university level to learn and grow musically and technically. If the trumpet ensemble works are carefully chosen and rehearsed, they can benefit the players in all other areas in which they perform. Students will transfer this knowledge into all other areas in which they make music and will acquire a wealth of knowledge about their own instruments.

The purpose of this document is to describe how participation in trumpet ensembles can serve to develop selected performance skills and techniques. The focus is upon some of the core fundamentals that are needed to play well in ensembles and as individual trumpet players. The areas addressed below are not always addressed in larger ensembles. Trumpet ensemble participation gives students the opportunity to gain experience specific to their instrument. They can then take these skills with them into other ensembles benefiting their own development and their contribution to these other ensembles.

A body of literature has been selected that serve this purpose. The document includes at least three trumpet ensemble works for each pedagogical topic discussed. Each of these works vary in difficulty in the hope that the works chosen can be useful to
teachers and trumpet ensembles with different skill levels. The trumpet ensemble pieces chosen as examples were researched and chosen by the author using the following resources: OhioLINK, WorldCat, and ProQuest. ProQuest was specifically used to access Dr. Jon Burgess’s D.M.A. document entitled *An Annotated Bibliography of Trumpet Ensemble Music* (1988). The publisher, copyright, and information regarding each trumpet ensemble composition are listed before the first example in which the piece is used.

The second chapter focuses on tone, blend and intonation, which is a critical area for trumpet players. Not only are tone and intonation important in ones individual playing, they are crucial for success in ensemble playing. The trumpet ensemble pieces chosen as examples in this chapter will allow the players to focus and improve upon tone and intonation.

Chapter three focuses on how high range development can be addressed through a trumpet ensemble. Keith Johnson states that “No area of trumpet playing holds more fascination or is replete with more problems than that of the upper register.”¹ There are many approaches to developing the upper register with exercises and routines. Chapter three is largely dedicated to examples from trumpet ensemble literature that will encourage high range development as a musical and artistic activity. The compositions selected will challenge members of the whole ensemble, not just those chosen to play the first or second trumpet parts.

Chapter four investigates pieces that require mutes, with some even specifying certain types, in order to blend as a section. This will be useful in the preparation of

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¹ Johnson (1981) *The Art of Trumpet Playing* pg. 100
section playing in other ensembles of all sizes. The importance of mute choice and blending sounds is crucial in a trumpet ensemble. This chapter also addresses the more uncommon mutes, such as the Harmon mute and plunger.

Chapter five examines the use of trumpets pitched in different keys playing together in ensembles. The examples chosen include playing in a section where the ensemble may be mixed, with certain members playing B-flat trumpets while others are playing C, E-flat, Flugelhorn, and/or Piccolo trumpets. Composers sometimes chose more than one type of trumpet in their works because of several factors. These factors can include range, both high and low, key signatures, as well as the overall sound concept desired. Intonation, blend, and technique all become factors when playing in an ensemble section of any kind with mixed instruments. It is important for trumpet players to be versatile and to be able to perform on and with multiple trumpets.

Chapter six focuses on several special effects, ranging from glissandos to alternate fingerings, with an emphasis on the special effects trumpets occasionally have to use within ensembles. The trumpet ensemble pieces chosen in this section investigate several uncommon effects and demands on the trumpet player that are unique, and will challenge them to be better, well versed players and musicians. Musical demands of contemporary composers have increased use of these effects as they continue to look at new ways to create more modern sounds with traditional instruments.

Chapter seven focuses on styles of playing that may not be as common for many players. Playing and performing in these various styles helps trumpet students understand the versatility of the trumpet while giving them more experience. The trumpet ensemble pieces chosen in this section will aid them in playing in various styles
such as the baroque style, the orchestral/classical style, the modern/20\textsuperscript{th}/21\textsuperscript{st} century style, and playing the proper style for ragtime music and jazz. Although the wealth of repertoire for some of these styles of playing areas are not as extensive as others, the author has chosen pieces for every area that can give the trumpet ensemble and its players an opportunity to collectively learn styles and to match each other. The ensemble members must agree on the appropriate style, and then creatively work toward making each musical work as authentic as possible.
CHAPTER 2

TONE, BLEND AND INTONATION

Having the ability to play with a nice tone is obviously important to all trumpet players. In an ensemble setting, it is not only important to have a nice sound, but also to be able to blend with the ensemble and have good intonation. It is quickly evident in a trumpet ensemble whether or not these skills are adequately represented in the sound.

There are many pieces that are excellent for working on tone, blend and intonation. For the instructor of a trumpet ensemble, these pieces can be as simple as transcriptions of popular songs, hymns, or even four part choir arrangements. These pieces could be played often for warm ups for the ensembles that are working on intonation, balance, and blend. While playing these exercises, members of the ensemble will improve sound and intonation as the players become aware of the sounds around them. Delbert Dale describes that “the trumpeter must be forever concerned with intonation and problems inherent in the trumpet itself.” In reference to tone, he goes on to say that “the modern student has the opportunity to hear and compare” others.² In trumpet ensembles, students are able to be immersed with other trumpet players to learn how to match intonations and hear and blend sounds.

² Dale (1973) Trumpet Technique pg. 37, 41
Keith Johnson, author of *The Art of Trumpet Playing*, discusses ensemble balance in a section and its overall importance. He states that “to be a successful performer, one should know how to work well in a section.” Leslie Sweeney adds that “one should become aware of the factors that adversely affect intonation and use his (or her) best judgment in trying to overcome them.” Learning the pitch and intonation tendencies of trumpets takes time and practice. Working with a trumpet ensemble gives students an opportunity to learn pitch tendencies more quickly. For example, in a piece where there are many chords involving the fifth and sixth harmonics, students will quickly learn the notes in these harmonics that need to be adjusted. The fifth harmonics tend to be flat, while the sixth are generally sharp.

The harmonic series are the set of notes that can be played without the aid of valves. Before valves, these were the only notes that could be produced. In the harmonic series, the notes grow closer to each other as they become higher. Modern trumpets require certain adjustments to several notes of the harmonic series seen below in example 2.1. The fifth harmonics on the trumpet are usually flat and the sixth harmonics are almost always sharp.

**Example 2.1 Harmonic Series: Tarr. *The Trumpet* pg. 16**

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3 Johnson (1981) *The Art of Trumpet Playing* pg. 45  
4 Sweeny (1953) *Teaching Techniques for The Brasses* pg. 21
The following compositions are used as examples that will help individual trumpet players and the ensemble as a whole, work on playing with improved tone, and intonation.

**LoPresti (1981) - *Heralding for Thirteen Trumpets***

Ronald LoPresti’s (1933-1985) *Heralding for Thirteen Trumpets* (1981) in B-flat is excellent for working with tone, blend and intonation. Ronald LoPresti, both a composer and a clarinetist, was born in 1933 in Williamstown, Massachusetts. He attended the Eastman School of Music. After graduating, he received many grants from and served as a composer in residence for the Ford Foundation. LoPresti taught composition at Texas Technical University, Indiana State College, and Arizona State University.

This piece is divided into three, four part trumpet groups and one solo trumpet. It is a very lyrical piece that features lush harmonies and builds to a powerful ending. This particular work is one that is very well suited for a less experienced trumpet ensemble. The range spans just two octaves, from A below the staff to A above the staff.

*Heralding* uses many chords on thirds and fourths that require good intonation. The entrances are scattered, and need to be played at the proper dynamic to blend and match other parts. For a less experienced ensemble, the blends, lush chords, and suspensions can be challenging. The tendency with dissonant chords is to try to match the part you may hear playing a note closest to you. Example 2.2 below shows choir or group two in measure fourteen playing F#’s along with G’s for an entire half note. Careful attention must be taken to ensure those notes stay in pitch as they resolve or partially resolve on the following measure. The resolution of this passing major chord
requires trumpet five to lower the third of the major chord in measure fifteen in beat one about fourteen cents. The first valve tuning slide can be pulled out slightly to lower the pitch and get the chord in tune.

Example 2.2 LoPresti (1981) - *Heralding for Thirteen Trumpets* – Triplo Press, Copyright by LoPresti Measures 10-17

This piece begins with a solo trumpet and gradually builds to a powerful ending. The blend and balance are very important toward the end of the work to achieve the right musical impact. In example 2.3, each of the entrances must be played with the same style of accent attacks. Players must listen and imitate the initial entrances in measure forty-four. For the accents a ‘Tah’ articulation would be the most effective. The final chord ends dramatically on a D major chord spanning two and a half octaves. The top two voices must be aware that they are playing in the fifth and sixth harmonics. The A above the staff is generally a sharp note on the trumpet in the sixth harmonic, and requires the third slide being pulled out slightly to adjust for this.

Just prior to the final chord, in measure forty-four, the open fifth and sixth harmonics notes E and G played in thirds can be problematic. The E is almost always a
flat note on the trumpet, and the G is usually always sharp. Balance and intonation on these chords and notes may require rehearsing them slowly and with a tuner, making the student aware of the tendencies of pitch on these notes.

Example 2.3 Heralding for Thirteen Trumpets – LoPresti Measures 43-49

Baldwin (1985) *Concerto for Seven Trumpet and Timpani*

*Concerto for Seven Trumpets and Timpani* (1983) by Dr. David Baldwin is excellent for developing blend and intonation. This piece was designed by Baldwin to be a companion piece to the famous work by Johann Altenburg with the same name that was written in 1795. Altenburg’s Concerto is also discussed for its value in learning Baroque style playing in chapter seven. This piece can be considered an intermediate level piece, requiring multiple tonguing and a range spanning two and a half octaves.

Dr. David Baldwin is currently Professor of Trumpet at the University of Minnesota School of Music in Minneapolis. Baldwin received his Bachelors of Music

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from Baldwin-Wallace College and his Masters of Music, MMA, and DMA from Yale University. From 1969-1971, Baldwin was a member of the United States Military Academy Band at West Point, New York.\(^6\)

Baldwin’s *Concerto* is set in three movements. The first movement, *Ancient Fanfares (Homage to Lübeck)*, opens with the timpani and then the melody begins with all seven trumpets playing in unison. This piece is excellent for working on intonation, blend, and tone, because the opening melody starts out in unison and then branches out, giving each trumpet part a pairing with one or two others as the melody is passed around. Measures eight to fourteen in example 2.4, demonstrate how the melody changes from unison with all seven trumpets to five players.

Careful attention in this piece must be made to the key signature. The first movement is in the key of C (on B-flat trumpet), which results in many open intervals. Tuning the chords using open intervals will make the ensemble aware of what part of the chord they are playing. For example, on a C major chord the third will need to be lowered and the fifth raised slightly. On open intervals the players will sometimes need to (lip) the note to make it in tune. For students that are newer to adjusting notes with the lip/embouchure, working with a tuner will help make them become aware of how to adjust the pitch. On all open intervals this is particularly helpful. Moreover, in the middle of the first movement several parts require straight mutes, which add to the challenges of pitch that mutes present. When playing with a straight mute the pitch usually goes slightly sharp. Most mutes require pulling the tuning slide out a quarter of

an inch or so. This can also be easily checked with a tuner and will vary depending on the particular mute.

**Example 2.4 Baldwin (1985) Concerto for Seven Trumpet and Timpani – Queen City Brass Publications Measures 8-14**

![Example notation]

The second movement of Baldwin’s *Concerto, Andante Sostenuto*, changes key to G minor. Similar to the first movement, the unison melody continues with multiple voices although the melody is now stated in the first four trumpet parts, while the fifth through seventh parts play chords with cup mutes. The combination of muted and unmuted trumpets makes the intonation complicated. It may be beneficial to divide the parts up and rehearse them separately. Generally a cup mutes make the trumpet slightly sharper than a straight mute. The tuning slide must be pulled out and adjusted by those playing with the mute in. The unison melody can be played by itself checking for pitch. The lower part should also be rehearsed separately to balance the muted chords, many of which are minor. See opening of the second movement, measures 6-9 below in example 2.5. Issues involving use of mutes will be expanded upon in Chapter 4.
The third movement is in six-eight time with multiple independent entrances as the fast melody is passed along all the trumpet parts in eighth notes. The tempo is rather quick, therefore the ensemble will be challenged by both the technical aspects of the piece as well as passing the melody line from part to part while sounding like one. In rehearsing the melody lines that are passed between the parts, rehearsing this section at a slower tempo will help the players hear the melody and match each other. Example 2.5 shows the passing of the melody from part to part. In addition to the very quick tempo, the interval leaps within the first and second trumpet, again in open fifths, at this tempo, could have intonation issues. In quick passages, players may tend to play notes sharp or flat as they leap up and down a fifth to an open G.
The third piece that is excellent for working on blend, intonation and overall sound of the ensemble is an arrangement of *Salvation Is Created* (1912) composed by Pavel Tschesnokoff (1877-1944) and arranged for trumpet ensemble by Timothy Leasure, trumpet professor at The Ohio State University. Tschesnokoff was a Russian composer, choral conductor, and teacher. It was one of the very last sacred works he composed before he was forced to compose only secular songs by the Soviet Union. *Salvation is Created* was originally published in 1913 by J. Fischer and Bro. The popularity of this piece has allowed editors to produce many different versions in both Russian and English. It was originally scored for either six or eight voices. The trumpet ensemble arrangement by Leasure is for six trumpets and a seventh solo trumpet part.

The arrangement can be played on either C or B-flat trumpet. It is written here in the keys of B minor and D major, making it playable for a wide range of skill levels. The range of this piece is from low F sharp below the staff to high C sharp above the staff. The textures and chords of this work make it excellent to work on balance, and

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7 Bakst (1966) *A History of Russian-Soviet Music*
intonation. Below in example 2.7 is a section near the middle of the piece where all the parts are playing. The third trumpet is playing two D whole notes in measure sixty-five and sixty-six. Although the held note is the same, the chord has changed. In measure sixty-five player three has the root of a D major chord. In measure sixty-six it becomes the fifth of a G major chord. In the second held whole note player three must raise the pitch slightly to be in tune. When addressing pitch tendencies, it will be helpful for students to understand that major chords should have the third lowered by fourteen cents and the fifth raised by two cents. In a minor chord the third should be raised sixteen cents and the fifth raised two cents.

Example 2.7 Salvation Is Created – Tschesnokoff /Leasure Measures 64-67

Another technique that can be helpful especially for a work originally written for choir is to have the ensemble sing their parts. This type of rehearsing forces players to use their ears to hear the pitches and balance the chords. This technique could be used in
the above example. Addressing the intonation and tone tendencies of chords will help the
trumpet ensemble play more accurately, balanced, and in tune.
CHAPTER 3

UPPER REGISTER DEVELOPMENT

The pursuit to establish a reliable and good sounding high range is something that every college level trumpet player works to improve upon. There are many techniques that can be utilized to improve high range over time. Along with hard work and dedication these techniques include lip slurs, extended scales, low tones, and mouthpiece buzzing, just to name a few. With all of these techniques, sometimes one significant aspect of playing gets lost on the pursuit of higher range. The aspect that does not always get addressed with these exercises is pitch. Pitch is just as important when playing high as it is when playing low. Below are several pieces that are excellent for working on the upper register.

Trumpet ensembles focusing on compositions in the upper register can help students’ overall playing improve. The pieces below have been chosen for range, because all of the trumpet ensemble parts have to play at times in the upper register. In many other ensembles typically only the first trumpet plays the high part.
Arnold, Arr. Olcott. *A Hoffnung Fanfare*

An excellent piece that is not too challenging for the ensemble to work on the upper register is a work entitled *A Hoffnung Fanfare* by Malcolm Arnold (1921-2006), transcribed for twelve trumpets by James Olcott. Malcolm Arnold was an English composer who started his career as a trumpet player. He was a member of the London Philharmonic Orchestra in 1941, achieving Principal trumpet by 1943. His works are vast in number and include brass quintets, chamber works, and even a trumpet concerto. Arnold originally composed *A Hoffnung Fanfare* for a trumpet ensemble of thirty-six trumpets. This piece was written for the memorial service of Gerard Hoffnung (1925-1959).

*A Hoffnung Fanfare* is an excellent piece for a large trumpet ensemble consisting of members of various abilities. The twelve parts include some that are suited for advanced players and some who are still developing their range and technical abilities. For example, trumpets one and seven are high parts with their range going up to a high C (B-flat trumpet). The parts are divided in this fanfare with two trumpet choirs of six parts, allowing the conductor or trumpet professor to challenge the students on several different levels depending on their ability.

The opening of this work starts out Maestoso, with a tempo of a quarter note equals 104, a tempo in which double tonguing is not needed. The opening of this fanfare, shown below in example 3.1, begins with the first six trumpets, who are quickly answered by trumpets seven through twelve on the same motive.

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8 Cole (1989) *Malcolm Arnold: An Introduction to His Music*
The finale of Arnold’s *Huffnung Fanfare* has the multiple trumpet parts playing ascending eighth note triplets with the first and seventh trumpet ascending to high C concerts on B-flat trumpets. This work challenges each part on intonation, balance, and range, and is well suited for a young group of college level students. The final chord will need to be tuned properly. The third trumpet part is playing the third of the chord, and open E which is on the fifth harmonic. Again, this note is generally flat and will work well as major chords need the third lowered by fourteen cents.
Lazarof (1982) Fanfare

The next piece, *Fanfare*, by Henri Lazarof was composed in 1982 for six trumpets. Born in Bulgaria on April 12, 1932, Lazarof began his musical training at the age of six, moved to the United States in 1957 where he attended Brandeis University and later moved to the west coast in 1959 to teach French language and literature at the University of California, Los Angeles. He became a professor in the Music Department in 1962 and is now Professor Emeritus.

Very little is known about this piece that was published and copyrighted in 1982. Lazarof is more well known for his *Fanfare* for brass quintet (1997) written for the Atlantic Brass Quintet.

Lazarof’s work starts out at a rather slow tempo with sixteenth note triplets alternating among the six parts. Although this piece is only fourteen measures, it has
very high sections for each of the six parts. The range of this piece is from low C concert to high E-flat concert. The extreme range and technical aspects of this piece would make it most suitable for advanced level college students and graduate students who have had more experience playing C trumpet.

In example 3.3 measures four to six, the first and fourth trumpets begin to be challenged with the very high parts in the upper register. Despite all the parts being marked fortissimo at this point in the Fanfare, the balance of this section is important. The piece turns rather atonal in measure four with the first trumpet playing C sharp concerts against the second trumpet playing C concerts two octaves below.

**Example 3.3 Lazarof (1982) Fanfare, Merion Music Inc. – Measures 4-6**

This work concludes uniquely with the first trumpet, which was previously playing high C-sharp concerts above the staff in measure four, playing one and two octaves below that. In the final three bars, the second, third, fourth, and sixth trumpet parts ascend into the upper register to a high C-sharp concert, with trumpet parts three and six having high E-flat concerts.
Example 3.4 *Fanfare* – Lazarof Measures 11-14

With its slow tempo and extreme range this work will challenge even advanced students. Daily practice on scales and arpeggios played on C trumpet will help make this piece performable.

**Blatter (1987) *Fanfare***

The next piece, Alfred Blatter’s (1937-) *Fanfare for Twelve Trumpets*, is written for B-flat trumpets on a similar level of difficulty as the Lazarof piece with the exception that it is not as high. It was commissioned by the International Trumpet Guild in 1977. Blatter is a French horn player, composer, and author. His books include *Instrumentation and Orchestration*, published by Schirmer, and *Revisiting Music Theory: A Guide to the Practice* published by Routledge. Blatter is Professor Emeritus at Drexel University where he taught for twenty-three years and is currently on the faculty of the Curtis Institute of Music in Philadelphia since 1989.9

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Blatter’s *Fanfare for Twelve Trumpets* is five minutes in length and divides the twelve trumpets into two separate sections of six players. Within the six players, he composed two sections of solo trumpets with four to accompany. The range of this work spans from low to high C-sharps played on B-flat trumpets.

This piece is very technical and involves many entrances on high pitches that clash with other members of the trumpet ensemble. In order for the entrances to be secure they must be rehearsed carefully. The opening measures below in example 3.5 show how security and accuracy on entrances are so important. These entrances must all be played forte with accents. There is no place to “hide” on this opening chord played by the first six players, while the other six await their entrance of similar difficulty in measure four. Carefully rehearsing the chords and entrances will help each player to become more confident on their parts.
The *Fanfare* by Alfred Blatter continues to have many difficult entrances and technical rhythms throughout. The straight muted section begins with very complex
rhythms and difficult slurs, with some in the upper register. These must be practiced slowly and with the section. Although many of the rhythms are independent, once the ensemble is together, one can easily be drawn into playing along with another trumpet part’s rhythms. An example of this is in measure thirty-four and thirty-five in example 3.6. Trumpets nine through twelve are muted, and all playing slightly different rhythms. Note accuracy and the wide slurred leaps of major sevenths make this passage and others in this piece similar to it, very difficult. This section will need to be slowed down and rehearsed using subdivision on the eighth and sixteenth notes if necessary.
Playing in the upper register is something that can be developed and improved upon over time. Keith Johnson says “success in the upper register depends on developing the best possible skills in the moderate ranges and extending those skills gradually, systematically, and always musically.”¹⁰ The pieces above give players the opportunity to play in the upper register and also play in the middle and lower range. Playing these

such pieces over time will help the students become more confident in playing in the upper register.
Mutes are a significant part of modern trumpet playing, with numerous composers using mutes more than ever before. Various mutes sound different depending on the type, size, make, and model. Although there are many different types of mutes available today, most are variations of four basic types: the straight mute, cup mute, Harmon or Wa-Wa mute, and the plunger. In ensembles, blend and overall sound unity is very important while playing with or without a mute.

The examples below only use the four basic types of mutes listed above; however, it is important to note that not all mutes of the same type produce the same sounds and timbres. For example, a straight mute can be made up of different materials including metal, aluminum, cardboard, fiber board, and even plastic that will change the sound produced.

A straight mute is the most common type of trumpet mute. Using a straight mute can make the trumpet sound raspy and possibly “stuffy” sounding when made from cardboard and also very bright, piercing, or buzzing sounding when made out of aluminum and metal. Cup mutes make the trumpet sound softer or more muffled than the straight mute. Cup mutes are also made from cardboard, metal and aluminum. Harmon

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11 Sherman (1979) *The Trumpeter’s Handbook* pg. 120
mutes can produce a variety of sounds by adjusting the position of the stem. A Harmon mute played with the stem all the way in sounds similar to a cup mute with a slight raspy, buzzy sound. As the stem is pulled out of the Harmon mute it tends to become softer and softer. Harmon mutes tend to make the trumpet significantly sharp similar to a cup mute.\textsuperscript{12} Since mutes can sound differently depending on the material, the ensemble should decide which mutes to use, as is the case in the piece below.

\textit{Nelhybel (1975) Music for Six Trumpets}

One work for trumpet ensemble that exemplifies the importance of using the same mutes is \textit{Music for Six Trumpets} by Vaclav Nelhybel (1919-1996), written in 1975. This five minute composition was written for and is dedicated to Dr. James Ode and the trumpet students of Ithaca College School of Music. It is published by E.C. Kerby Limited, Toronto, and Copyrighted in 1975.

Vaclav Nelhybel was born on September 24, 1919, in Polanka, Czechoslovakia. He attended the Conservatory of Music in Prague, and studied musicology at Prague University and the University of Fribourg in Switzerland. He later became a lecturer at the University of Fribourg in the 1950’s. He immigrated to the United States in 1957 and became an American citizen in 1962. During his time in the United States, he worked as a teacher, composer, and conductor. At the time of his death, he was composer in residence at the University of Scranton. Nelhybel was a prolific composer who has written compositions for many small ensembles, as well as larger orchestral and wind band works. He has written works for both six and twelve trumpets.

\textsuperscript{12} Sherman (1979) \textit{A Trumpeter’s Handbook} pg. 122
According to James Ode’s program notes published with the composition’s score, *Music for Six Trumpets* “most effectively re-creates the atmosphere of Renaissance courts and Baroque trumpet guilds. Yet the composition is constructed both horizontally and vertically on a twelve tone series.”¹³

*Music for Six Trumpets* is in the key of B-flat. James Ode recommends that each player use B-flat trumpets and matching straight mutes, to help with the overall sound unity achieved when each player performs on the same mute. The range of this piece spans two octaves, from low G concert below the staff to G concert above the staff. Technical aspects of this piece include extreme dynamics ranging from forte, sforzando piano accents, and pianissimo entrances.

Quick mute changes in this work must be made within four beats, requiring the players to hold the mutes in their hand, or on a close by music stand to achieve this quick change. These fast mute changes happen independently within each of the six trumpet parts. This is best exemplified in example 4.1 where rapid mute changes occur in almost all the parts. Starting in measure thirty-three, the first, fourth, fifth, and sixth trumpets are playing with mutes with rapid changes. Because of the rapid changes and multiple parts playing similar lines, the same mute choice helps with the unity of sound and the overall effect.

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¹³ Nelhybel (1975) *Music for Six Trumpets* pg. 1 (score)
Uber (1982) *Prologue*

Another composition that addresses mutes is the *Prologue* for four antiphonal trumpet choirs by David Uber (1921-). This work calls for the use of a Harmon mute by some of the players multiple times throughout the piece.

Dr. David Uber is a prominent American composer for brass, woodwind and percussion, whose works are played extensively throughout the world. He graduated from Carthage College, received a scholarship to Curtis Institute of Music, and subsequently served in the United States Navy Band for four years. After his four years of service, he continued his studies at Columbia University, graduating with his Master of Arts and Doctor of Education degrees.\(^{14}\)

Prologue was commissioned by Dr. Harold E. Krueger of Augustana College and first premiered in Sioux Falls, South Dakota on April 26, 1978. Later, the work was performed at the International Trumpet Guild 1980 Conference at The Ohio State University on June 21, 1980 by the All-Ohio Trumpet Ensemble conducted by James Olcott.

Prologue by Uber is a very complex work for sixteen B-flat trumpets in four antiphonal groups, and has several elements that make it very difficult to perform. With regard to mutes and intonation being the primary focus of this chapter, the distance between the antiphonal choirs along with the Harmon mutes challenge the intonation of the ensemble performing. The use of Harmon mutes in the alternating choirs adds dynamic changes and color contrast in this composition.

Harmon mutes tend to almost always make the pitch of the trumpet sharp, thus the student must be cognizant of how far to pull out the tuning slide for the muted sections. In the score notes it is suggested that this piece should be rehearsed in a group until each player becomes comfortable with the contrasting rhythms and sonorities in the alternating choirs. In example 4.2 the second choir uses Harmon mutes to enter on the second measure. They must be in tune to match the first choir which is sustaining an E-flat. They must play in tune with the non-muted players in measures two, three, and four, as shown below in the opening several measures.

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15 Uber (1982) Prologue pg. 1 (score)
Later in this work, the first two trumpet choirs are using Harmon mutes. They must be very careful in order to balance well within each choir. The intervals vary, but are usually within major and minor thirds and fourths. The two muted choirs start with Harmon mutes in measure forty-five, immediately following the tempo picking up after a fermata in measure forty-two. This section shows that the two choirs have very little time to adjust their tuning slides to accommodate for the rise in pitch from the Harmon mute.

Below is a section of the score where both the first and second antiphonal choirs are using Harmon mutes. The pitch and intonation will need to be addressed on the close intervals between the two choirs. Rehearsing this section in smaller groups will help with pitch issues. It would be helpful for the players to match with the players next to them for pitch and accuracy. For example, one could rehearse the first four trumpet parts
together starting in measure forty-six, followed by rehearsing parts five through eight starting in measure forty-seven.

**Example 4.3 Prologue – Uber Measures 46-50**

![Musical notation]

**Schmidt (1988) Fantasia**

The next piece is one of the most difficult pieces for trumpet ensembles that requires multiple different mutes. *Fantasia for Eight Trumpets*, by William Schmidt (March 1926-April 2009), effectively uses a variety of different mutes throughout the composition. *Fantasia* (1988) was written for and first directed by William Pfund for the International Trumpet Guild at Western Michigan University. It was first premiered on June 15th, 1987, by the University of Northern Colorado Trumpet Choir. William Schmidt attended the University of Southern California where he studied with Ingolf Dahl (1912-1970), and earned his Master’s Degree in composition. He has been the
recipient of numerous awards throughout his career, and in 1959, he founded Avant Publishing, which today is Western International Music (WIM).

*Fantasia* can either be played in a group stage setting or antiphonally. If it is played antiphonally, the first four players are to play on stage, and players five through eight should play in the back of the hall. Numerous quick mute changes make this composition very difficult. This piece starts at a slow tempo, with the entire ensemble having many entrances at different times, usually paired in twos. The first mute change for the entire section is to Harmon mutes before measure six shown below in example 4.4. It is a very rapid mute change, especially for the eighth trumpet. Schmidt requests that the mute be played with the stem in, which is usually the case with Harmon mutes, unless it is being used for jazz. “When the stem is in, the mute itself has a timbre with the resonance of a cup mute, but a soft raspiness.”

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16 Sherman (1979) *The Trumpeter’s Handbook* pg. 121
The next mute change in this piece, to a cup mute, also happens very quickly.

Many of the entrances are sustained; therefore, this section will blend better if all eight members of the ensemble play with the same type of cup mute.
The third mute change in the work that is most uncommon in trumpet ensemble music is the use of a plunger mute. The trumpet plunger mute is nothing more than a standard plunger without the wooden handle. Some manufactures make special trumpet plunger mutes; however, the ‘real’ ones are still the most popular. The two sizes of plungers available are usually effective; however the smaller size that fits the size of the trumpets bell is the most widely utilized. To prevent the mute getting suctioned to the bell, players can poke a small hole in the center of the mute which will allow air to go in and out. This will also prevent the player from hitting notes in the partial above by accident if the mute does get too close to the bell.

Schmidt requires plunger muted sections for all eight parts for a brief section after the Harmon, straight and cup mutes. The plunger muted section lasts approximately eight bars through the various lines. Schmidt indicates the wa-wa style muted sections with both the “w” and “a” markings as well as plus (+) and minus (-) markings. The ensemble members will need to agree on the style and sound of the “wa-wa” muted section. As shown below in example 4.5, many of the parts echo each other, and all the entrances should sound the same. The resulting effect should be that the audience cannot distinguish which trumpet player is playing which plunger “wa-wa” entrance. Moreover, careful attention must be paid to the eighth-note plunger sections by trumpets two, four, six, and eight, as they should all sound equal in volume and have the same style.
Example 4.5 *Fantasia* - Schmidt Measures 40-42
CHAPTER 5

VARIOUS TYPES OF TRUMPETS

At the university level, trumpet students begin to learn and develop skills on multiple instruments beyond the common B-flat trumpets. On the college level, these typically include C trumpet, piccolo, E-flat, and flugelhorn. Pieces that require multiple instruments are excellent opportunities for learning and skill development, because of the challenges they bring to the ensemble. With a few exceptions, trumpet ensemble pieces written for multiple instruments are generally more advanced and suitable for juniors, seniors, and graduate students. These advanced students are usually more comfortable with matching pitch and blend within a section. However, this can present several challenges when trumpet ensembles play with different types of trumpets at the same time.

Playing with multiple instruments in a trumpet ensemble is similar to what a trumpet student would encounter when playing in larger ensembles and chamber ensembles with other instruments. The opportunity to play on multiple instruments in a trumpet ensemble will give the students an opportunity to learn the pitch, timbre and sound qualities of instruments that they may currently not be very comfortable playing. The following pieces for trumpet ensemble all require the use of more than one type of trumpet. These works include original compositions and one transcription.
Moser/Olcott (1991) *Scherzo for Twelve Trumpets*

*Scherzo*, composed for twelve trumpets by Franz Moser (1880-1939) and edited by James Olcott, originally dates back to around 1929, and is one of four known pieces composed for wind band by Moser. The original manuscripts for all of them are housed in the Austrian National Library Music Collection in Vienna. Franz Joseph Moser was an Austrian conductor and composer, who studied at the Vienna Conservatory. In 1919 he became professor of piano and music theory at the State Academy in Vienna. He also held positions as chorus director of the Vienna State Opera and lecturer at the University of Wien. He was highly respected in many music circles, and his music was said to be a reflection of the influences of Brahms and Schumann mixed with Impressionism.\(^{17}\)

This piece was originally scored for three groups of four trumpets, with each group containing three C trumpets and one B-flat. The original work also called for one bass trumpet in C in treble clef.\(^{18}\) James Olcott’s edition of the piece made it more accessible to a wider range of ability levels by transposing some of the parts. Parts one, five, and nine are to be played on C trumpet, and the remaining parts are to be played on B-flat trumpets. This piece uses several techniques including multiple (double) tonguing and complex rhythms and melodies, which are all very well composed for the abilities of the trumpet. *Scherzo* by Moser is in a quick tempo throughout with a slight style change in the trio section at a slower tempo. The composition is seven minutes in length.

The trumpet parts in the arrangement by Olcott are very similar to the original by Moser. Olcott changed some of the trumpet keys to B-flat to allow them to be more easily played. The parts that were changed to C trumpet help with the several instances

\(^{17}\) Die Musik in Geschichte und Gegenwart (1961) pg. 627
\(^{18}\) Grove’s Dictionary of Music and Musicians (1961) pg. 906
of D’s that were to be played on B-flat trumpet (C concert) in the original score, a sometimes out of tune note on the B-flat trumpet. The challenge in this piece specifically regarding multiple instruments is the many unison notes that must be played in parts on C trumpet and on B-flat. Example 5.1 below shows the C trumpet having to match B-flats in unison sixteenth note passages in the fifth and sixth harmonics in measure five and six.


The trumpet parts in this piece, especially the C trumpet parts, are rather difficult. The piece can be used to help teach trumpet ensembles the tendencies of pitch in both the B-flat and C trumpets. Example 5.2 below shows the independence of the parts and how each player must be aware of the pitch tendencies on these instruments.

The first trumpet players must play high C concerts while the fifth trumpet part in C is playing bell tone quarter notes on E, C#, and B-flat. These notes, and entire line, are in unison with the sixth trumpet in B-flat. Careful attention to this and subsequent
entrances will give the students an opportunity to learn and understand how and what they need to do to play both instruments in unison while sounding strongly as one voice playing different trumpets. Playing different trumpets together can create different timbres. For example, a C trumpet usually sounds brighter than a B-flat trumpet yet sounding together a unique timbre is created.

Example 5.2 *Scherzo for Twelve Trumpets* – Moser/Olcott Measures 68-72

![Sheet music](image)

*Danny Boy* – Traditional/Olcott

The next composition that is excellent for working with students on multiple instruments is another arrangement by James Olcott of the traditional tune *Danny Boy*. The arrangement is scored for six trumpets; two piccolo trumpets in A, one E-flat trumpet, two B-flat trumpets, and the sixth part to be played on B-flat trumpet using
“Carmen” fingerings (see example 5.3). The scoring of trumpets on this traditional song is filled with complicated dynamics, pitch, and ensemble balance.

As mentioned above, the sixth trumpet part uses “Carmen” fingerings as indicated in the score. Using “Carmen” fingerings is a way to allow the sixth trumpeter not to have to “fake” the low F’s or to lip down the lowest keyed note on the B-flat trumpet, F-sharp. The sixth player must pull his “third valve tuning slide out far enough to create a half step lower than normal (i.e., pushing down the third valve elicits a written E-flat rather than E-natural.)”

Below is the new fingering chart the sixth B-flat trumpet must play with its now prepared “Carmen” trumpet.

Example 5.3 Danny Boy – Traditional/Olcott “Carmen Fingering Chart”

Pitch and accuracy are extremely important in this popular and very lyrical piece. The lyrical style needed to play this piece is particularly difficult in the two piccolo trumpets, parts one and two. The piccolo parts range from low D to high E flat concerts in this piece. The extreme range complicates matching the other trumpet players. Accuracy and control in these piccolo parts will be very important, as evident below in example 5.4 with the first forte in the piece when the first piccolo has the highest note in the whole piece, the F sharp, in measure twenty-five.

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19 Traditional-Olcott Danny Boy Score notes on “Carmen” fingerings
Example 5.4 Traditional/Olcott *Danny Boy* Triplo Press: Oxford, Ohio–Measures 24-32

The textures and sound of this work with its unusual arrangement of multiple different trumpets is both a challenge and excellent teaching tool for the more advanced trumpet ensemble.

**Schmidt (1988) Fantasia**

The next piece, *Fantasia for Eight Trumpets* (1987), by William Schmidt, is also a great composition for mixed ensembles playing on different instruments, as it uses four C trumpets and four B-flat trumpets. He alternates them every other part. So, first trumpet plays C trumpet, second plays B-flat, third trumpet plays C trumpet, and so forth.

*Fantasia for Eight Trumpets* is a very complex and challenging work for numerous reasons. It was previously mentioned in chapter four for its use of multiple different kinds of mutes. Moreover, the opening chords are staggered by different instruments. Schmidt tends to group the instruments together in pairs, especially at the beginning. There are unison entrances by the first and second trumpet, each playing a different note on a different trumpet, along with all the other parts. The challenging part about this is that they are played on different instruments each with different intonation.
tendencies. Each entrance is also fortissimo, making it even more important to know the intonation of the instrument being played.

Example 5.5 Fantasia – Schmidt Measures 1-4
Heussenstamm (1985) *Double Quintet Op.81*

The next trumpet ensemble piece that requires use of multiple trumpets is the *Double Quintet Op. 81* by George Heussenstamm (1926 - ). George Heussenstamm gained much of his musical training while living in the greater Los Angeles area.

*Double Quintet*, written in 1984, was commissioned by William Pfund and the University of Northern Colorado trumpet ensemble and was premiered at the 1985 International Trumpet Guild Conference. It is scored for ten trumpets. One quintet is scored for C trumpets and the other for B-flat trumpets. The work “explores both harmonic and contrapuntal possibilities, on the one hand searching for richly sonorous multi-tone chords; on the other, dense and intricate contrapuntal passages…”20 The composition is very interesting in its depth and creativity of writing styles. In addition to the multiple trumpets aspect of this work, it will be mentioned in the next chapter for the special compositional and technical effects that are needed from those who perform this work.

The multiple trumpets required in this work are rather unique. Not only is this work one of only a few double quintet trumpet ensemble pieces, it uses separate trumpets for each quintet. While many sections of this piece have each quintet playing independently, the opening begins with the top three parts in each quintet in unison. This piece requires strong knowledge in both the C and B-flat trumpets’ intonation for unison passages like those in the opening. Also, later in the piece, three members of the C trumpet group switch to play on B-flat piccolos, further complicating the intonation. The ability to play on multiple instruments is essential, especially in a work like this or in...

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20 Heussenstamm (1985) Composers Notes (Score)
many brass quintet works that require trumpet players to switch horns throughout a piece.

Below is the opening from the score (written in C) of this rare double quintet work for trumpet ensemble in example 5.6.

Example 5.6 Heussenstamm (1985) *Double Quintet Op.81 – Measures 1-6*
Playing in a mixed ensemble with various different types of trumpets gives players a chance to learn about what they must do to be in tune with the rest of the ensemble, while learning an instrument that may not be as familiar to them. The value and experience these types of works provide will help them as musicians to be comfortable playing in an ensemble on any one of the several trumpets that are typically used.


William Tell Overture is originally from the opera William Tell, by Gioachino Rossini (1792-1868), an Italian composer. The opera was composed in 1829 and was the last of Rossini’s thirty-nine operas. This overture is most well known for the “cavalry charge” gallop which was often featured on and became the television show, the Lone Ranger theme music.²¹

Rossini’s *William Tell Overture* was arranged by David Marlatt for the University of Kansas Trumpet Ensemble with Steve Leisring conductor. This piece is arranged for four B-flat trumpets and flugelhorn.

The flugelhorn has “achieved a prominence in contemporary music because of its distinctive, very useful sound...the tone quality is much darker than that of the cornet or trumpet. The mellow quality is accounted for in large part by the predominantly conical taper of the tubing and large bore size.”²² Rossini’s *William Tell Overture* is an excellent example of the use of the unique sound of the flugelhorn in a trumpet ensemble setting.

*William Tell Overture* starts out with the flugelhorn playing the melody in the opening bars while the other four trumpets play accompaniment with cup mutes. The

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²¹ Osborne (2007) *Rossini: His Life and Works*
unique warm sound of the flugelhorn is perfect for the opening of the overture. Below are the first five bars of the overture in example 5.7.


Students learning to play the flugelhorn will need to work on several aspects. These include exploring the particular intonation issues of the instrument and also quality of sound and projection. In the opening of the overture the flugelhorn should have no problem with projection and balance however, in the allegro section the flugelhorn takes the roll of the bass line. These low parts will need to be played out strongly in order to be heard. Balancing flugelhorn against several others playing in the middle and upper registers on B-flat trumpets will be a challenge. Forte accent attacks on the front of the notes will help them speak better and balance the ensemble. Below is an example from the allegro section in example 5.8.
Performing in an ensemble with trumpets pitched in different keys gives students the opportunity to learn about each instrument. Being able to perform on different types of trumpets is very important. Composers continue to utilize different types of trumpets and trumpeters must be ready and able to comfortably perform on all of the instruments mentioned above.
CHAPTER 6

SPECIAL EFFECTS

Special effects on the trumpet are being used more and more by modern composers; therefore, it is very important to know about these “special” techniques and to be able to employ them when needed. These special effects include such things as glissandos, flutter tonguing, half valved notes, and alternate fingers for notes. It is important in a student’s development that these techniques be addressed and worked on, as wind band and orchestral works of this century require use of more of these techniques, along with very technical rhythms and repetitions of notes.

This chapter contains several works for trumpet ensemble that use some of these special techniques. These works would be of great value for a group studying special effects on the trumpet that are also needed in the solo and ensemble literature they are currently working on and performing.

**Nelhybel (1975) Music for Six Trumpets**

Nelhybel’s *Music for Six Trumpets*, which is mentioned in chapter four where the use of mutes is addressed, also uses other technical aspects as compositional devices. The piece includes glissandos ranging in intervals of sevenths and augmented fourths. Glissandos can be very difficult, and are not routinely seen in non-jazz related music. It
will take practice on this skill to ensure these are effective and sound the same by all six players. The tempo is indicated at a quarter note equals 150, requiring double tonguing and very accurate rhythm in all passages. This piece also uses a twelve tone series of notes that makes the glissandos’ intervals complicated. The twelve tone row starts on C sharp and continues as follows: C#, G#, D, G, Eb, E, Bb, A, F, C, B, F#. The glissandos start in measure thirty six and are all played at different times by the six trumpet parts in example 6.1. The glissandos begin with the first trumpet ascending upwards in sevenths and an augmented fourth, as shown below. The first trumpet sets the style of all the following glissandos performed by the other players; therefore, the first trumpet’s style must be appropriate for the other following parts. For glissandos like those below usually a half-valve would be the most effective. This can be done by slightly pressing down each valve half way at the same time as the player ascends or descends to the designated note.
After the opening glissandos are played by the first trumpet, the piece quickly increases in difficulty. In measure fifty-six in example 6.2, the first trumpet starts descending glissandos over one beat, which are followed by descending glissandos on the same beat as player one’s arrival on the note after the glissando. The glissandos continue by every player except part six. This is a very complicated section that will take a great deal of practice and precision by everyone in the ensemble.
In addition to the glissandos, Nelhybel uses jazz-like falls off of certain notes. While these do not happen as often, they should be addressed. The falls off a note are similar to a glissando, except that the note itself ends quickly after the fall, and is dependent on the duration of the line as an indication of how long to fall off of the note. In example 6.3 the fall off the note by the second trumpet should be very short, possibly even less than half a beat in measure 159. Meanwhile, the third and six trumpets are using a glissando at the same time. Both techniques of a glissando and a fall utilize a half valve technique that can be adjusted to fit the style or sounds of the rest of the section.
Schmidt’s *Fantasia for Eight Trumpets* (1988) previously referred to in chapters four and five, also uses a special effect of changing note combinations mid-note to alternate fingerings on the trumpet to create a change in the sound and the timbre. This special effect is rather unique, and sometimes is seen in etudes such as the Theo Charlier etude book, but rarely in a piece for trumpet ensemble. Schmidt uses this technique by all eight trumpets while everyone is using cup mutes. The sound effect is noticeable, and requires each player to change note combinations quickly in order not to sound like the players are adjusting note pitch during this section of the piece. In example 6.4 the score shows how Schmidt indicates which note fingers are to be used and when. In this section, each note combination changes every other half note.
Example 6.4 *Fantasia* – Schmidt Measures 17-20
This work also uses flutter tonguing. “The technique for producing flutter tongue is the same as the singer uses to roll the syllable r.” If the player is not able to roll the syllable r, a similar sounding effect can be done by using the throat and making a growling sound while playing. Below in example 6.5 all but the first and fifth trumpet parts have a flutter tongue effect to play.

23 Sherman (1979) The Trumpeter’s Handbook pg. 88
Heussenstamm (1985) *Double Quintet Op. 81*

George Heussenstamm’s *Double Quintet Op. 81*, used as example in the previous chapter, also involves many special effects for the trumpet. In addition to the challenge of the work being scored for two quintets, one on B-flat trumpets and the other on C trumpets, he also uses several musical techniques that are rarely used in musical compositions. The first of these starts midway through the piece in measure fifty-seven. This section has notations in the score from the composer with specific instructions on how to play the example below. It reads as follows:

“All trumpets: Repeat each cell as specified. Make each repetition different. Vary the articulation, rhythm, speed; pause very briefly between repetitions. No vertical coordination is intended. After initial entry each player proceeds on his own.”

Example 6.6 shows that each player is given specific instructions for how many times they are to repeat the motive. Players may have the most difficulty in a performance counting the number of repetitions they are supposed to play, and being able to vary the speed, rhythms, and articulations each time they repeat the short motive.

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24 Heussenstamm (1985) score pg. 15.
Example 6.6 *Double Quintet Op.81* – Heussenstamm Measures 57-58

This technique is continued until another special effect is called for. Toward the end of the section, a very interesting compositional technique is used where players are all instructed to play “very fast atonal legato. Move up very high at end”. The style required is very free and rather sporadic; however, the composer gives a sketch of what he would like. Example 6.7 below looks somewhat like an elevation chart, and is varied slightly for each player. Creativity and technical ability are required by the players in the section to create music without musical notes on the page. They are required to interpret atonal legato music from the lines they are given in the parts.

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Heussenstamm (1985) score pg. 17.
The *Double Quintet Op. 81* ends with a more solemn atmosphere than the examples seen above. The piece returns to written music without players’ interpretation or the very free style of playing. The final chords are more resolved with more tonal harmonies. This work is excellent for an advanced ensemble to work on special techniques that are not often seen in trumpet compositions.
CHAPTER 7

STYLES OF PLAYING

Trumpet players today are required to play in a variety of styles in order to be successful. These styles include Baroque, Classical, Modern, Ragtime, and Jazz, just to name a few. The modern trumpeter must be able to play well in all of these styles. The trumpet’s history is very rich, and its development over the years has lent itself to having a very important role. Aspiring trumpet players owe it to the history of the instrument, and themselves, to study as many different styles of trumpet literature and music as possible. “A proficient musician constantly listens to his own playing and the playing of other musicians. A musician who does not listen can be compared to an artist who paints with his eyes closed.”

There are numerous contemporary trumpet ensemble works written in different styles and musical periods. This chapter contains several examples in a variety of different styles, each of which are very helpful for the development of both the trumpet ensemble and the individual player. This chapter is designed to showcase the broad repertoire for trumpet ensembles in a variety of musical styles and help trumpeters learn to play in those styles.

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26 Bush (1962) Artistic Trumpet Technique and Study pg. 88
Learning different styles of playing takes time to learn and perfect. In the trumpet ensemble setting, each player can learn with their peers by practice and careful listening. These works provide excellent opportunities for instructors and their students to experiment with new things. Learning styles of playing is similar to and just as valuable as learning another language. When it comes to music, trumpet players must learn many languages. Listening to recordings, in some cases on period instruments, is the best way to approach playing in styles that are less well known to the ensemble or some of its members. Investigating and listening to period instruments is especially helpful when learning about baroque style, the first style discussed in this chapter.
BAROQUE

A number of excellent works for trumpet ensemble written in the Baroque style are available. For example, Heinrich Biber’s (1644 – 1704) Sonata “Sti Polycarpi” for eight trumpets, timpani, and basso continuo; Concerto for seven trumpets and timpani by Johann Altenburg (1734-1801); and George Frideric Handel’s (1685-1759) Sound an Alarm from Judas Maccabeus (1747), arranged for twelve trumpets, timpani, and optional organ by Dennis Horton, and Hornpipe, from Water Music (1717), transcribed for six B-flat trumpets by James Olcott. Each of these are discussed here.


Heinrich Biber’s Sonata “Sti Polycarpi” is written for eight trumpets, timpani, and basso continuo. Biber was a Bohemian-Austrian composer and violinist. His work for the trumpet ensemble is very much in the Baroque style of playing, as it was originally written for the natural trumpet. This piece has many imitative passages where the melody is passed between the parts. Modern trumpet players must be able to match sounds and style at all times. The melody passes between lines, and is often repeated. The repeated line should always sound like the original time it was played. Performers on modern recordings tend to change dynamics in this repeat, which also could have been a performance practice in that time period.
During the Baroque era, it was common to have trumpet players who would specialize in a certain range of playing. In Biber’s composition, the melody passes between the first four parts but not the last four. Consistent with traditions of the time, the seventh and eighth parts do not even play until the second Allegro section. This will need to be taken into account when deciding what part each player will perform. Below in example 7.1 the imitative lines pass back and forth, while the lower parts, in this case parts five and six, provide accompaniment.


This piece continues into the Allegro section, in which all the trumpet parts finally begin to play. The time signature changes from 4/4, or a slow cut time, to 3/2, which is conducted with the half note as the beat. Below is the end of the 3/2 section shown in example 7.2 where all the trumpets are playing together for the first time in the piece. Toward the very end, major chords are stacked with some players playing the same notes, requiring all notes to be properly in tune for this to sound well balanced.
The writing of Biber is outstanding, especially in his voice leading and counterpoint. The lines pass back and forth between the parts seamlessly. This piece could be played by separating the parts, making it two antiphonal trumpet choirs of four players. In example 7.3 the first, second, fifth and sixth parts could be one choir, and parts three, four, seven, and eight another choir.
Johann Ernst Altenburg is most well known for his 1775 *Essay on an Introduction to the Heroic and Musical Trumpeters’ and Kettledrummers’ Art*. It was written in 1775, but not published in Halle until 1795. He became a member of the trumpeters’ guild after his apprenticeship as court trumpeter. At the time, it was customary to have an apprenticeship and a mentor to learn from.

Altenburg’s *Concerto* for seven trumpets and timpani are excellent examples of the heroic/baroque military style, and is representative of the later part of the Baroque era. The trumpets in this piece are divided into two choirs of three trumpets, along with one solo trumpet. The *Concerto* is in three movements that follows the general lay out of the Classical concerto: fast, slow, fast. This arrangement is for B-flat trumpets and has been edited by Gerard Schwarz (1947- ).

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27 Steele-Perkins (2001) *Trumpet* pg. 20
Altenburg’s *Concerto* is an excellent example of Baroque style playing. Each trumpet ensemble member playing this piece must think about the sound and limitation of notes of the natural trumpet. The upper register is where the natural trumpet is given the most possibilities of notes. In the first movement, the two choirs play unison lines making the three parts doubled. Careful attention must be made to the opening intervals for them to be played in tune with the group and the timpani. Careful attention to the tendencies of pitch in the fifth and sixth harmonics and by rehearsing this opening at a slow tempo will help the ensemble play this opening accurately and in tune.


The solo trumpet enters alone with a pick up to measure eight in the first movement after the ensemble plays a brief introductory melody, one which returns later in the piece toward the end of the movement. The dynamics can be strong here because while the solo trumpet is playing, the accompaniment is decreased to just three parts.
The Andante second movement is rather short and played by only the six trumpet parts without the solo trumpet. The melody is repeated by the alternating choirs of three players. This movement should be played in four, not two, with the eighth note getting the beat.

**Example 7.5 Concerto – Altenburg Movement 2 Measures 1-7**

The third movement is in three eight with the eighth note as the beat and is played rather quickly. Similar to the first movement, the two choirs of three players often play in unison. The style of the third movement must be light and played with energy. Slight accented articulations can be placed on the down beats of the measure to give this movement a light dance-like feel. Example 7.6 shows the ending of this piece that includes all six of the parts playing.
Two other examples of Baroque style trumpet ensemble pieces are transcriptions from George Frideric Handel (1685-1759). Handel’s *Sound an Alarm* from *Judas Maccabaeus* (1747) has been arranged for twelve trumpets, timpani, and optional organ by Dennis Horton. Horton is professor of trumpet at Central Michigan University where he has been since 1968. *Sound an Alarm* is written for B-flat piccolo trumpet, two C trumpets, and nine B-flat trumpets; however, it could be played on all B-flat or C-trumpets, with the exception of the B-flat piccolo. It is an excellent piece to work on style with the ensemble. In the opening which is in six eight, the emphasis and stress with slight accents should be placed on beats one and four. There is a brief one measure Largo played by trumpets two and three before the Allegro begins with the full ensemble. Below in example 7.7 are the opening measures from the score.

The last piece in the Baroque style of playing discussed in this chapter is an excellent piece for a less experienced ensemble to work on Baroque style playing. *Hornpipe*, from *Water Music* (1717) by Handel, has been transcribed for six B-flat trumpets by James Olcott. It was written for the Cincinnati Herald Trumpet Ensemble, and copyrighted in 1989. The Cincinnati Herald Trumpet Ensemble has a series of
pieces, including this one, of arrangements for five and six trumpets that are excellent for younger ensembles. Unlike the previous Baroque examples, Hornpipe’s range for the trumpet ensemble is only from low F sharp to A above the staff in the key of B-flat.

Below are the final measures of the piece when the full trumpet ensemble of six players is playing.


Several period instrument recording that are excellent for listening and learning Baroque style to reference are listed below:


One additional recording to reference the above mentioned Biber Sonata “Scti Polycarpi” a9 and Altenburg’s *Concerto*, is a recording on modern instruments by the New York Trumpet Ensemble with Gerard Schwarz as conductor and soloist.

CLASSICAL

Classical/orchestral style pieces for trumpet ensemble are uncommon; however, transcriptions of symphonies and sections of orchestral works do exist. These can be outstanding pieces to work on in a trumpet studio, possibly as orchestral excerpts; however, orchestral excerpts give only small samples of entire works, and sometimes these excerpts are all a student learns to play. Despite the fact that there are not many pieces for trumpet ensemble in the classical/orchestral genre, this chapter includes two pieces that exemplify this style.

Stravinsky, Arr. Olcott (Final Hymn from Firebird)

Final Hymn from Firebird by Igor Stravinsky (1882-1971), arranged by James Olcott, is particularly fitting for a trumpet section to work with style. This arrangement is for ten B-flat trumpets and organ. Although this piece is in B-flat, it can be a valuable introductory piece for a younger ensemble to work on style and projection. The end of Firebird is very strong, broad, and powerful. The contrasting styles in this piece are also very dramatic, as the opening has the very dolce chorale-like passages before the Allegro.

This arrangement was written for a performance by the Miami University Trumpet Ensemble at Springdale Music Palace in Fairfield, Ohio. Below in example 7.9 is the section from the chorale-like section before the Allegro. The parts are doubled,
separating the ten parts into two groups of five players. Intonation is complicated by multiple players playing in unison on the open fifth and sixth harmonics.

**Example 7.9 Stravinsky, Arr. Olcott (Final Hymn from Firebird) Triplo Press: Oxford, Ohio – Measures 23-26**

The grand ending of *Firebird* has a powerful trumpet part in the orchestral version. This same sound concept should be used in this arrangement. Accents and fortissimos are needed from all ten players in order for this ending to be effective. Projection and sound being equally strong by all the parts is crucial to this ending. The organ is also doubling the parts below the twelve trumpets. Strong accents on the front of the notes while still played full value will make this ending as powerful as it was originally intended to be. Below in example 7.10 are measures 45-49.
Another excellent orchestral arrange for trumpet ensemble is *Festival Overture* by Dimitri Shostakovich (1906-1975), arranged by Stanley Curtis, a trumpet player in the United States Navy Band. This arrangement calls for six trumpets with the second trumpet part doubling on B-flat piccolo at certain times throughout the composition.

Shostakovich wrote *Festive Overture* in 1954 for a concert at the Bolshoi Theater in Moscow, in only three days, basing the piece itself on Mikhail Glinka’s (1804-1857) *Russlan and Ludmilla Overture* (1842). Festive Overture is a standard piece in orchestral and wind band repertoire, and features a great deal of trumpet and brass throughout.

*Festive Overture* is an excellent orchestral piece for the trumpets. In the orchestral version, Shostakovich uses the trumpets for the opening fanfare and the finale.

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28 Wilson (1994) *Shostakovich: A Life Remembered*
of this work. These excerpts provide opportunities for trumpet students to learn from. The arrangement by Curtis for trumpet ensemble allows the players to learn all the components of the entire six minute work, providing an opportunity for the trumpet players to play more than the fanfares. They must become proficient in all the parts, including those originally written for the violin, cello, and woodwinds.

Curtis arranged this piece slightly different than most trumpet ensemble works. He does not assign the original first trumpet part from the orchestral version to trumpet one in the trumpet ensemble arrangement. Instead, he assigns the original parts from the orchestral version to trumpet parts four, five, and six. This creates a unique ensemble, allowing all the players to play different parts and have a much needed break at times throughout the piece. Example 7.11 shows the opening fanfare, where the fourth part has the lead.

**Example 7.11 Shostakovich/Curtis Festive Overture – Measures 1-11**
The next entrance in the orchestral version sounds similar to the galloping of a horse. In the arrangement, this part is played by the first three players and is written just like the original orchestral trumpet parts. The melody changes here, the dynamics drop, and the ensemble decreases to only four parts playing with trumpet five playing little embellishments and trumpet six playing off beats. This section is usually double tongued, depending on the tempo.

**Example 7.12 Festive Overture – Shostakovich/Curtis Measures 60-68**

The real challenge in this arrangement comes not from playing the excerpts taken directly from the trumpets’ original orchestral parts, but from playing the fast-paced melody lines originally written for the flutes, clarinets, and violin. This melody is passed among many of the six parts. These sections of this piece are very difficult, and strong technique is needed to play these lines at a fast, steady tempo, while sounding fluid and easy. The arrangement is in B-flat for B-flat trumpets, while the original orchestral work is in the key of A major. Example 7.13 shows one of the many challenging melody lines.
This one in particular is the first trumpet part. Slowing down these technical melody lines and practicing them with a metronome will help make them sound fluid and played with ease.

**Example 7.13 Festive Overture – Shostakovich/Curtis Measures 236-244**

Festive Overture ends similar to its opening with a grand fanfare just before the final presto. As mentioned previously, the parts are mixed up and almost every part gets to play the melody at some point. Unlike the opening where the fourth, fifth, and sixth trumpets take the original fanfare parts, in the final fanfare they are switched. While the fourth trumpet continues to play the first orchestral part, the third trumpet plays the second orchestral part, and the first trumpet plays the third orchestral part. Below in example 7.14 is the section from the final fanfare before the presto. Again, similar to the opening, balance and intonation are very important in the chords made up of mainly thirds and fourths all playing in root position. Moreover, it is also difficult to balance the chords in this section, because the three trumpets playing the fanfare and not side by side. They must rely on listening to each other to stay balanced.
Example 7.14 *Festive Overture* – Shostakovich/Curtis Measures 350-355

This work is an outstanding arrangement that will challenge its players while having them learn a piece that could be on an orchestral audition list for them in the future.
MODERN – 20TH-21ST CENTURY

The next section includes several pieces for trumpet ensemble that are in a more modern style including such characteristics as mixed meters and complex rhythms. Although this recent composition style and modern type of playing is technically not considered a style of playing, it is important to note that much of the repertoire for trumpets in the twentieth and twenty-first centuries use mixed meter and complex rhythms. An excellent example from trumpet solo literature is Halsley Stevens’ (1908-1989) Sonata for Trumpet and Piano (1959), which uses many complex rhythms. Trumpet ensembles can gain valuable experience playing works with such rhythms and meters. These types of pieces will help them with the solo and ensemble works they prepare and play in the future.

Trumpet Guild Fanfare (1982) by Bernard Fitzgerald (1911-2005) incorporates mixed meter changes in several places. This fanfare was composed for the 1982 International Trumpet Guild Convention held at the University of Kentucky. This piece can be played with five to eleven trumpets with the following combinations: five B-flat trumpets, six trumpets with a B-flat piccolo, ten B-flat trumpets, or ten B-flat trumpets with a B-flat piccolo. Trumpet Guild Fanfare has numerous meter changes, starting right at the beginning.
This piece is well suited for a younger ensemble as the range only varies from B-flat below the staff to C above the staff in the key of B-flat.

**Ewazen (2000) Concert Fanfare**

Eric Ewazen (b. 1954) has written music for trumpet and trumpet ensemble that use modern styles of playing like mixed meter and interesting harmonies and textures. These textures and harmonies are very complex and are excellent for working with a trumpet ensemble. For less experienced ensembles, an outstanding piece is Eric Ewazen’s *Concert Fanfare* (2000), which was commissioned for the celebration of the twenty-fifth anniversary of the International Trumpet Guild.

*Concert Fanfare* was written for six B-flat trumpets, and is only two and a half minutes in length. As mentioned above, this work has very colorful harmonies and compositional techniques using lots of interplay and exchanges of the melody between the voices. The range of this piece is low F# to C. Example 7.16 below shows just how
Ewazen’s writing style passes the important lines between different parts. This challenges ensemble members to be aware of what is going on around them instead of just focusing on their particular part. The melody in this example goes from a duet between third and fourth trumpet to a duet between trumpets one and two.


A challenging piece for a more advanced ensemble by Eric Ewazen is his *Fantasia for Seven Trumpets* (1995). This piece has more changes in style, dynamics, and rhythms, which makes it increasingly more difficult for an ensemble to play well. The textures in his writing of this piece are similar to those in *Concert Fanfare*; however, the mixed meters in this work make it increasingly more challenging. The work is almost eight and a half minutes in length.

**LoPresti (1979) An Overture and A Finale**

*An Overture and A Finale* (1979) by Ronald LoPresti is also an excellent piece for less experienced ensembles to work on blend, style, technique, and multiple mixed meters. LoPresti was commissioned to write this piece by The Arizona Trumpet Guild and Arizona State University for the opening ceremonies of the International Trumpet
Guild Conference. The premier took place on May 30, 1979. James Olcott wrote that this piece has “continued popularity amongst a growing number of trumpet ensembles due to its inherent musical quality, high pedagogical value, idiomatic concept, harmonic and rhythmic interest, and technical accessibility.”

An Overture and A Finale is scored for eight B-flat trumpets, and is approximately just over six minutes in length. This work also does not have separate movements like the title suggests. Like the arrangement of Concert Fanfare by Ewazen, this piece also passes around the melody, making it exciting for each part, and hopefully for every player. Brief mixed meter begins in the opening lines in the Andantino. Below is the opening showing how the sixth, seventh, and eighth parts are separate, creating a contrast in style.


Olcott (September 1991) LoPresti score notes pg. 1
At the end of the Andantino section, each trumpet part is paired with another. As shown in example 7.18, the eight trumpet parts are divided into two groups of four. This section could have the sixteenth note triplets played with triple tonguing; however, the tempo marking of quarter equals 76-80 allows players to single tongue these passages.

Example 7.18 An Overture and A Finale – LoPresti Measures 10-15

The Allegretto before the Maestoso near the end of the composition also has complex rhythms for each player. The first four parts are all playing two dotted quarters in a 3/4 bar, while the fifth through eighth parts are all playing a quarter two eighths, quarter in measure 151. Careful rhythm is crucial for all the parts to line up on these passages. Rehearsing the rhythm and meter changes below in example 7.19 will help the ensemble play together more accurately and consistently.
The final composition in this section, *Concert Piece* for Eight Trumpets written in 1999 by Bruce Broughton (1945), is more advanced, and is suitable for an advanced undergraduate, graduate, or professional level ensemble. This work was written for Lew Soloff (b. 1944), a prominent jazz and classical trumpet player, most well known for his work with Blood, Sweat, and Tears from 1968-1973, and was first recorded on the Phil Smith Legends album under the CALA label.

While not specifically indicated in the score or the parts, Broughton’s *Concert Piece* is for the B-flat trumpet. The C trumpet does not work well, because range would become a factor for most ensembles. The works range extends to high D’s in several places.

The composition begins with a fanfare-like motive with all eight parts in unison until measure four, creating a challenge for players because of its technical aspects with
all parts in unison. Tonality is also a factor. In measures two and three in example 7.20, interesting leaps can make this short piece very challenging right from the start. Below are the opening five bars of this one minute and forty-five seconds composition.


After the opening four bars, the parts begin to separate, leading to additional challenges for the ensemble. In measures five and six, the range is extended to some of its highest points. In measure six, intonation again becomes a challenging moment with the dotted quarter in unison D’s spanning three octaves. Both the first and fourth parts have the high D’s together. This piece is very challenging in that the high parts do not just play in the upper register. For instance the first trumpet part has high D’s to play above the staff in measure six, followed by a low F sharp below the staff in measure
eleven, the lowest keyed note on the trumpet. Example 7.21 shows the high parts being passed through multiple parts, as well as the unison D’s spanning three octaves in measure six.

Example 7.21 Concert Piece – Broughton Measures 5-9

While trumpets players can be challenged in all styles and types of music they perform, the examples in this section are just some of the works written in the last century that can continue to challenge trumpet ensembles. These pieces demand range, technique, and strong rhythm for the mixed meter passages.
RAGTIME & JAZZ

Ragtime and Jazz are an important part of the musical traditions that were started in America in the late eighteen hundreds and the early part of the twentieth century.\textsuperscript{30} Within trumpet playing itself, many style changes have occurred within these two genres. Many times you will hear trumpet players describe themselves as either Jazz or Classical oriented players. It is unfortunate to hear such statements. It is important for all musicians to study, learn, appreciate, and respect all styles of music. Learning various styles of music aids in musical creativity, development, and ultimately benefits one’s primary musical focus.

Ragtime is a style most well known from some popular tunes of the early 1900s. Ragtime music is usually played by smaller ensembles or simply by piano. Works that helped make Ragtime famous are pieces such as Scott Joplin’s (1968-1917) *Maple Leaf Rag* (1899), composed for piano. The style is typically rather up-beat and has a lively tempo with syncopated rhythms. Although the author failed to find any works directly from this period for trumpet ensemble, several arrangement do exist. However, it is more common to hear a brass quintet playing Ragtime music than a trumpet ensemble. One composition for trumpet ensemble is a set of three Ragtime pieces that are great introductory works for a less experienced trumpet ensemble. This set of Ragtime pieces

\textsuperscript{30} Schuller (1968) *Early Jazz: Its Roots and Development*
includes Joplin’s *The Entertainer*, *The Ragtime Dance*, and Heger’s *Little Annie’s Swing Rag*. All three pieces have been arranged for trumpet ensemble by Uwe Heger.


The first piece, *The Entertainer* (1902), is transcribed for four B-flat trumpets and an optional piccolo trumpet part. The arrangement of this work is exactly like the original, and does not cut any parts out of the original piano piece. This is helpful, because each of the players in this ensemble can listen to a recording and be able to hear where their parts change from melody to accompaniment, as this happens often in this arrangement. While the rhythm in this piece should be played “straight” (i.e. not swing style) it could also be considered a relaxed rhythm. The main rhythm that can sometimes be played incorrectly is the sixteenth eighth note bars in the melody, while the lower part plays straight eighth notes. The sixteenth notes should be slightly swung or played very relaxed. Below are the opening five bars from *The Entertainer*.


Although not overly challenging for the whole ensemble, the B-flat piccolo part is challenging, because at times it has the melody doubled an octave above the first trumpet
part. Intonation for the first trumpet and piccolo will have to be practiced and rehearsed individually so it can be played consistently in tune. In the opening bars shown above, one can see that the piccolo’s range extends to the optional high G or F concert in measure 4.

**Heger (1987) Little Annie’s Swing Rag**

The second Ragtime style piece in this collection by arranger Uwe Heger was written in 1987. This piece gives the players the opportunity to “swing.” Unlike *The Entertainer*, *Little Annie’s Swing Rag* calls for the pairs of eighth notes to be played as a quarter-eighth triplet. This piece also incorporates straight mutes in the middle section. This work is written for just four parts without a piccolo. Example 7.23 contains the opening several bars showing the swing style and walking bass lines played by the lower voices. Although the melody does pass between the parts, the bass line is important to ensure the players are playing long-short on the quarter notes as indicated.
The third Ragtime by Heger is Joplin’s *Ragtime Dance*. This piece was first published in 1902, and like *The Entertainer*, *Ragtime Dance* was originally written for piano. This work was considered a two step dance, as it was subtitled a “stop time two step,” where the pianist would stomp his heels on the floor as indicated in the middle of the piece. The four trumpet parts all take turns with the melody, and like the original, also indicate for each player to stomp their feet together in the middle section. Below is the second section with the melody in the third and fourth parts.
Jazz style pieces of music are also uncommon for trumpet ensembles. There are far more pieces with the word fanfare in the title for trumpet ensemble than pieces closely related to jazz. However, like Ragtime, this style of music is very important to the development of the trumpet player.

In a jazz band, the trumpet section must play well together by matching style, articulations, volume, and musical phrasing. In a trumpet ensemble, this can be accomplished without the rest of the band waiting to rehearse. Jazz trumpet ensemble pieces can be an important teaching tool for players with limited experience in jazz ensembles. The two pieces described in this chapter are excellent for ensembles who are working on a more jazz influenced style of playing.

**W.C. Handy, Arr. Yuzva (1914) The “St. Louis Blues”**

The first piece is an earlier jazz piece by William Christopher Handy (1873-1958) entitled The “St. Louis Blues” (1914). Handy was described by many as being the “father of the blues”. The trumpet ensemble arrangement is by Yuzva. This piece is scored for six B-flat trumpets. Its range for the instrument is from low G below the staff to an optional high D above the staff. This piece is very accessible for trumpet ensembles.

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31 Handy (1941) *Father of the Blues: An Autobiography* pg. 37
and is great for working on jazz style and blend. Below is an example where the melody is being played by the first several parts, while the lower trumpet parts play something similar to a kind of “walking” bass line.


This piece, like many other trumpet ensemble pieces, passes the melody between the lines very well, allowing all the players to work on the correct style matching each other. Careful attention must be placed on matching the articulations of the other players and which notes should be more swung or played straight. Example 7.26 below shows the section just before the main theme returns where the first and sixth trumpets pass the melody back and forth.
Count Me Out is a work by Jimmie Lunceford (1902-1947) also for four trumpets. This work was originally written for Jimmie Lunceford and his band. He was an alto saxophone player and the band leader of the Legacy Orchestra, with whom several recordings were made. One of the most popular recordings by Lunceford and his Legacy Orchestra is entitled “Rhythm is Our Business.”\(^3\)\(^2\) This work by Lunceford is in the style of what a trumpet section would play in a jazz band. The accents, style, and rhythms must all match up in order for it to work. Count Me Out requires all the players to swing and execute the length of accents and falls or glissandos off of notes to be together. This is an excellent shorter work for any smaller trumpet ensemble working on matching styles to play in a jazz section. Below is the first trumpet part in example 7.27. The

\(^3\)\(^2\) Determeyer (2006) *Rhythm is Our Business: Jimmie Lunceford and the Harlem Express* pg. 344
accents and rhythms in this piece are of course important. The dotted eighth sixteenths in measure three and four are also to be played swung.

Example 7.27 “Count Me Out” – Lunceford Measures 1-12

Balmages (2000) The Storm’s Path

The next piece is not a traditional jazz arrangement, but a more modern composition written for a trumpet ensemble. The Storm’s Path by Brian Balmages was written in 1999 for the James Madison University Trumpet Ensemble, and was first premiered at the 1999 International Trumpet Guild Conference. While this piece is very contemporary, it has many influences that make it suitable to address a jazz style of playing.

Brian Balmages is an active trumpet performer, arranger, and composer. He received his bachelor’s degree from James Madison, and his master’s degree from the University of Miami. The Storm’s Path is a work that is as much a special effect as a composition. It starts out very choral-like, similar to the calm before a storm. Then, the storm interrupts the calm, and the piece picks up in intensity. This work is written for eight B-flat trumpets.

In this composition, as the storm approaches, the longer lines turn to faster sixteenth note lines that are passed between all of the eight players. Below is an example
of this effect. The sixteenth notes start with the eighth trumpet and travel all the way through the first part. The example below shows the eighth notes in parts eight through three. Rehearsing this section slowly will help make the sixteenth notes transition smoothly from one part to the next.


The sixteenth notes lead to the one area that is rarely used in trumpet ensembles outside of the jazz genre of playing. Improvisation is used in this composition in the first trumpet part. Improvisation is a style of playing usually associated with the jazz genre and not common for all trumpeters. This work by Brian Balmages is an excellent example of trumpet ensemble music that can challenge the traditional. Twentieth and twenty-first century composers continue to use creative ways to write music. This piece shows that a traditional style of jazz improvisation can be used in a very different way.
Below in example 7.29 is the start of the improve solo for the first trumpet using only a chart for each chord change.

**Example 7.29 The Storm’s Path – Balmages Measures 82-84**
CHAPTER 8

CONCLUSION

Trumpet ensembles serve an important role in college and universities. They allow trumpet players to learn from each other in a unique genre. They can be challenged by playing with others slightly more advanced and by pieces in a range of styles and difficulty. The learning that can take place in this environment is truly unique and special. Trumpet players and teachers are blessed that such a vast number of original works and arrangements have been created for trumpet ensembles.

This document has provided a guide to some of the possibilities of this ensemble through which teachers can challenge, engage, and motivate students in addition to private one-on-one teacher student lessons. Just as students learn from their teachers, they can learn a great deal from their peers, and in this case, trumpet player colleagues.

With careful selection of music, teachers can help their students improve in their playing. The pieces described in this document are devoted to the possibilities for student growth and development in a number of areas. Having been a trumpet player for many years, the author has observed many areas that seem to be lacking in development for so many players is ensemble playing. Many players work and focus on solo literature and excerpts, and sometimes forget that one the most important things we do is make music with others. Ensemble playing is crucial. Ensemble playing truly takes not only
skills as a musician, but also excellent listening and communication skills. Trumpet ensembles give trumpeter colleagues a chance to learn from each other and grow and mature as ensemble players.

One of the main goals of this document has been to provide a resource for teachers and future educators. Although written specifically for trumpet, this document can give bring ideas to teachers of different instruments insight on how to engage and improve the skills in their own students. Technique, style, intonation, blend, balance and other main skills are addressed in this document. Utilizing a genre of music to help students learn and become better musicians is very important. Trumpet ensemble music can and will help enrich the musical lives of students while making them better technical, stylistic, musical, and ensemble players.

It is my hope that teachers and students will value all they can teach and learn from playing in trumpet ensembles and continue to use it in the future. Playing in trumpet ensembles which focus on pieces that will challenge and improve weaknesses in students’ abilities will help them become better ensemble players and musicians in general. This pedagogical teaching tool, if properly used, will help students in any genre of music they play in, and also help and enrich the ensembles in which they make music.
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