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Preparing and Performing a Trumpet Recital

By
Jesse Allen Ketchum Gibens

A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of
the requirements of the Sally McDonnell Barksdale Honors College.

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ABSTRACT

JESSE ALLEN KETCHUM GIBENS: Preparing and Performing a Trumpet Recital (under the direction of John Schuesselin)

The pieces are examined based on historical context and explained based on the practice notes that I journaled and reflected upon by comparing and contrasting standard recordings of each work. This thesis is divided into nine sections that explore the pieces that are performed, as well as the instruments used to perform them. The thesis also explores my repertoire choices based on instrumentation, style, composer, and genre, as well as how to deal with the challenges of approaching a diverse program. Historical information has been taken from articles, books, and other scholarly writings produced by experts within their fields of study. The information regarding performance challenges and the techniques used to overcome such issues come from my own analysis of rehearsal and practice recordings, as well as from journal notes taken throughout the process. I found that preparing, journaling, and composing this thesis helped me to gain a greater understanding of the instrument, historical appreciation and understanding of the pieces, and increased my technique and musicality tremendously in such a way to help me overcome such challenges in the future.

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INTRODUCTION

This full-length recital and accompanying thesis outlining the preparation and performance serves as the culmination of all the work and research I have done as a trumpet performance major at the University of Mississippi and student within the Sally McDonnell Barksdale Honors College. Through the completion of both of these components, I gained skills that will aid me for many years to come in areas such as collaboration, efficient practice, and meaningful performance. I chose the five pieces and composers because I saw them as representative of their styles and genres.

I began playing the trumpet ten years ago at the age of 11 in the school band program at Ripley, Mississippi. At age 16, I began taking private lessons with Dr. John Schuesselin who is the trumpet professor at the University of Mississippi. To date, I have been enrolled in private lessons for six years. I have had the opportunity to perform in the University of Mississippi Wind Ensemble, symphony orchestra, and jazz bands. Additionally, I have performed with the University of Mississippi faculty brass quintet, North Mississippi Symphony Orchestra, and the Ohio Light Opera Orchestra.

Although a full-length senior recital is a requirement for the music major, it has been something that I have looked forward to doing. I have performed two other full-length recitals up unto this point in preparation for this final recital. In preparation for this recital, I have learned many practice techniques and how to schedule practice sessions so that I can perform the six to eight-hour requirements of my daily ensembles and still have stamina to practice two to three hours a day for my recital. I kept a practice log where I notated what I practiced, the problems I encountered, and how I addressed them. This

aided me not only in writing this thesis, but also it instilled a habit that I will carry with me to aid in future performances. I also recorded myself practicing and rehearsing with my accompanist in order to listen for smaller issues that I might have missed when playing through the piece. Performers tend to miss certain things when focusing on bigger issues or even simply trying to make something sound more musical.

My goal for this recital was to assemble a program that would showcase different types of trumpets and also different genres, styles, and time periods. After much thought and consultation, I finally settled upon Fasch's *Concerto for Trumpet*, Neruda's *Concerto in E-flat for Trumpet*, McKee's *Centennial Horizon*, Bowles' *Night Sun Journey*, and, lastly, Francois, Revaux, and Anka's *My Way*. To perform such a diverse program as this, there were many performance challenges that I had to overcome.

COLLABORATION

One of the greatest challenges that I faced in preparing for this recital was collaborating with the three different types of accompanists. These include a piano accompanist, pre-recorded audio, and small jazz rhythm section. Each required different approaches with respect to rehearsals and especially performance.

Three of the pieces of my recital require a pianist: Fasch's *Concerto for Trumpet*, Neruda's *Concerto in E-Flat for Trumpet*, and McKee's *Centennial Horizon*. The works by Fasch and Neruda were originally written for trumpet and orchestra and were arranged for trumpet and piano at much later dates. This poses many problems from things as simple as an arranger might have deemed a certain voice necessary so it is not included, or, on the opposite end of the spectrum, the arranger could have included too many voices and thus made the piano part too complex. For example, a harmony line from the original score may be left out by an arranger who is trying to write an easier accompanists' part so that the hands are not overly busy with too many melodies and counter melodies. Inversely, an arranger may write in too many octaves for a pianist to play in regard to a standard hand span. I was very fortunate to have Ms. Adrienne Park, principal pianist of the Memphis Symphony Orchestra, as my accompanist and she was able to perform all pieces with grace, finesse, and great attention to detail that pushed me further and further in my preparation. The piece by McKee was performed as originally written for piano and trumpet, however, the piano part is complex especially in regard to the span of the notes that the pianists' hands must cover. In addition to the complex

rhythmic and melodic passages, the greatest challenges that pose themselves can be something as simple as the pianist not being able to span all of the notes needed to perform the piece.

Performing with pre-recorded audio is not a standard method of collaboration for classical repertoire and presents a number of performance challenges. Pre-recorded collaboration is a favorite method in professional recording studios. This is done when a pre-recorded track is sent to a musician and then that one musician records their part and sends it back to the audio engineer who would then edit the audio to sound the way a performer wants. The challenge here is to make the finished product sound like a true collaboration even though they are not occurring at the same time without the editing of an audio engineer. Careful study must be done on the piece and how the musician performed the accompaniment while recording and the live performer must match that style that is presented to them. The collaboration is one sided, but the pre-recorded audio is still speaking to the performer and he must answer it back. It is less of a conversation and more of an interview, but the performer can still answer in such a way that the next question or statement flows and makes logical sense, especially since the performer knows exactly what will occur through the recording each time. This is one of the greatest positives of performing with pre-recorded audio. Each performance will be the exact same from the accompaniment's perspective down to every minute detail from tempi to dynamics.

The last kind of collaboration I explored was with the member of my jazz combo on the piece *My Way*. The instruments used were piano, drum set, and electric bass guitar. I have been fortunate enough to perform with these musicians for almost three

years now. When performing with the same group over a long period of time, things that may need to be explained or spoken can be interpreted through, listening to how a player is phrasing, as well as through non-verbal cues. I know that if I make eye contact with my drummer and give him a nod, he will know to build or ease back based off the context of where we are in the piece or even simply because there is a certain level of “mind reading” that occurs when performing with musicians that you know very well and have performed with for long periods of time. The preparation process for this piece was relatively straightforward. I provided the group with a reference recording, the standard Sinatra version, and gave them my own idea for how I wanted it to affect the audience. The most valuable aspect of collaboration for me is not necessarily how talented or well-practiced someone is, but, rather, how we communicate musically and play together in general. There is no such thing as a perfect performance, however, when good friends come together to make music, a very special product is created.

TYPES OF INSTRUMENTS USED

This program calls for the use of four different trumpets; a piccolo trumpet in A, a trumpet in E-Flat, a trumpet in C, and a flugelhorn. Each instrument brings its own unique challenges in regard to slotting, intonation, and timbre.

The piccolo trumpet in A was used for the Fasch *Concerto for Trumpet*, originally written for natural trumpet. This instrument is roughly half the size of the standard B-flat trumpet and thus sounds a major seventh above the B-flat trumpet. My piccolo trumpet uses a trumpet shank mouthpiece that is slightly smaller than what is used on the larger trumpets so to facilitate the upper register requirements of the piece and also to allow for a more brilliant tone. The bore of my instrument is .450, which is on the larger side for a piccolo trumpet. This will aid in the transition between trumpets on the program so that the feel is similar moving across them. Because the instrument has a higher fundamental pitch, this makes the slotting of the upper register notes much easier and accounts for why the piccolo trumpet has been used to replace the natural trumpet in modern day performances. The Fasch is written for trumpet in D so I used the skills that I have learned through lessons and practice to transpose the part into the key of F for the piccolo trumpet in A.

The trumpet in E-flat sounds a perfect fourth higher than the standard B-flat trumpet. The E-flat trumpet also uses a standard trumpet shank mouthpiece and I use a mouthpiece that is slightly smaller than C trumpet in order to produce a lighter and more brilliant tone on this instrument. This instrument is typically used to replace the keyed trumpet that was popular during the classical period. This higher fundamental pitch also

makes slotting the notes in the upper register easier. The bore size of the E-flat trumpet I used was also .450. There are typically three standard bore sizes when it comes to the E-Flat trumpet; .445, .450, and .462. The smaller the bore, typically, the lighter the sound and more agile it is in performance, however, there are several other factors that account for this as well. The .450 bore will make the trumpet feel very similar to the piccolo in A that was played directly before this trumpet and the lower fundamental will also bring the ear closer to playing the trumpet in C to follow.

When considering how the two prior concertos should be performed as it relates to historically informed performance practice, I made a conscious choice to not try to make my instruments sound too similar to the period instruments that would have been used to premiere these works. Both the natural trumpet and keyed trumpet are much darker in tone and had very broad sounds. I chose to go a more modern route and follow current practices of playing with characteristic tones for the instruments I was playing.¹

The trumpet in C sounds a major second higher than the standard B-flat trumpet. This instrument is the most popular instrument among orchestral musicians in the United States. There is little difference between the trumpet in C and B-flat, however, most of the differences come in response and timbre, all of which can vary between brands, models, and even individual instruments within each model. The trumpet in C tends to have more intonation issues than the B-flat which are easily accounted for by using different fingerings for the trouble notes and by the use of the first and third valve slides. The trumpet in C that I used for this performance was a standard orchestral C trumpet with a large .462 bore. The large change in bore size did call for a very short adjustment

¹ Butt, John. "Authenticity." *Grove Music Online*. 2001 Oxford: Oxford University Press. 10 Mar. 2020.

period coming from the much smaller .450 bore of the piccolo and E-flat, however, the two pieces that call for trumpet in C were placed after intermission so I was able to take all the time I needed to adjust.

The last instrument I used on this program was the flugelhorn. This instrument is within the trumpet family yet is not considered to be a trumpet. It is more like a cross between a trumpet and a horn in F because of the mouthpiece used and the conical nature of the instrument. The flugelhorn typically uses a deep V shaped cup in the mouthpiece which is similar to what most horn players use. The taper of the bore starts very small at the mouthpiece receiver and slowly widens to the very large bell flare at the end. The flugelhorn has a rich tradition of use in British Style Brass bands, American military bands as well as within the American Jazz tradition from the 1900s to the present. I chose to perform *My Way* on the flugelhorn because of the vocal qualities that characterize the sound of this instrument. I felt that the tone of this instrument would best convey the phrasing and melodic ideas that I wanted to portray in this piece.²

² Butt, John. "Authenticity."

HISTORY OF THE TRUMPET

The trumpet dates back to when the first people created an instrument from the horn, tusks, and hollow conch shells.³ The trumpet evolved into a manufactured and common instrument in the form of “short straight instruments of wood, bronze or silver, used for both military and ceremonial purposes.”⁴ These instruments, used as far back as 1550 B.C.E in Egypt, were very simple and often accompanied marching soldiers.⁵ They would not have included a detachable mouthpiece, or really any mouthpiece that would go along with our contemporary concept of what a mouthpiece is.⁶ The trumpeter’s lips would have been placed on the narrow end of the instrument and would have buzzed into the straight pipe.⁷ In the seventh and sixth century B.C., these trumpets gained a use performing for religious purposes by playing fanfares for the services and to call upon the gods.⁸ The fall of the Roman Empire brought about a brief disappearance of the trumpet as it was not reintroduced until the time of the crusades.⁹

Around the 13th century, instrument makers began placing bends in the trumpet.¹⁰ The first popular form was an S-shape until it was replaced by a fully looped trumpet.¹¹

³ Koehler, Elisa. *Fanfares and Finesse: A Performer’s Guide to Trumpet History and Literature*. (Indiana University Press, 2014). Pages 51-52.

⁴ Sarkissian, Margaret, and Edward H. Tarr. “Trumpet.” *Grove Music Online*. Oxford: Oxford University Press, 2001. 10 Mar. 2020.

⁵ Sarkissian, Margaret, and Edward H. Tarr. “Trumpet.”

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid

¹¹ Ibid.

Around the same time period, the slide trumpet was developed with a “mouth pipe that telescoped inside the first length of tubing to enable the player to alter the instrument’s length while playing.”¹² By changing the length of the instrument, a performer would now be able to change the pitch of the instrument outside of the fundamental harmonic series.¹³ These slide trumpets were then utilized by church musicians to play chorales.¹⁴ The natural trumpet, a trumpet with no valves that could only play within the harmonic series, was the much more popular instrument throughout society especially in the trumpet-kettledrum ensembles that were very popular during this time.¹⁵

In 1548, Emperor Charles V put into effect a law that would place trumpeters under the jurisdiction of the noble which created a social distinction of trumpeters over other musicians.¹⁶ In the 17th century, the form of the trumpet became standardized with the instrument being made of brass as well as a standardization- for the most part- of the bore size and thickness of material.¹⁷ The natural trumpet was thus constructed with two sections or “yards,” two bends or “bows,” and a bell section.¹⁸ The yards and bows would not have been permanently affixed to one another, but rather stuck together with beeswax.¹⁹ Circling the middle of the bell section would have been a ball.²⁰ The Baroque mouthpiece differed from the modern in that they were flatter and wider with a sharp edge between the cup and the throat.²¹ The form of the trumpet remained relatively the

¹² Sarkissian, Margaret, and Edward H. Tarr. “Trumpet.”

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

same for the next two centuries except for the gradual narrowing of the bell flare.²² The fundamental pitch could be altered per performance requests by adding or subtracting tuning-bits or “crooks” between the mouthpiece and the instrument.²³ Composers would specify the key of the trumpet in the beginning of each piece so that they would know which crooks to use.²⁴

The evolution of the trumpet as a solo instrument came about as concert trumpeters “distinguished themselves from the members of the trumpet corps, and performed sonatas, concertos and church music with the court or municipal orchestras.”²⁵ These soloists would be spared from other playing throughout the week so as not to degrade the delicate embouchure that was required to play these challenging pieces.²⁶ The people of the day praised trumpeters who were able to play “as softly as a flute” in their performances and thus loud, aggressive playing throughout the week could ruin that for a soloist.²⁷

In the Classical period, the decline of the trumpet as a grandiose instrument is seen and is used very conservatively by composers such as Haydn, Mozart, and Beethoven.²⁸ The trumpet primarily outlines the harmonies in the works of these composers and typically play along with the timpani in a similar manner. This is a result of the limited capabilities of the trumpet at this time as they were not able to modulate keys with the rest of the orchestra. The trumpet of the period was still the natural trumpet and therefore was not able to play the more harmonically complex melodies written in

²² Sarkissian, Margaret, and Edward H. Tarr. “Trumpet.”

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

keys that did not favor the instrument.²⁹ However, trumpeters' skills were not lost nor forgotten from their Baroque "Golden Age." In the late eighteenth and early nineteenth centuries much attention was given to the invention of a fully chromatic trumpet.³⁰ The earliest of these creations was the keyed trumpet for which both Haydn and Hummel wrote their trumpet concerti.³¹ Additionally, a stop trumpet, played by inserting one's hand into the bell to change the pitch, and a newer slide trumpet were both invented and used for a short time, but quickly fell out of favor, along with the keyed trumpet, once the valved trumpet was invented in 1820.³²

The superiority of valves came from the more consistent tone that was produced once a valve was depressed.³³ There are two types of valved trumpets in use today and they are the piston and rotary valve trumpets.³⁴ Both work in similar ways where the piston valve is a tubular valve that moves horizontally to redirect the air through the different lengths of tubing and the rotary valve turns horizontally to redirect the air.³⁵ A disadvantage of the three-valve system is that, as valves are depressed, the pitch tends to go sharp.³⁶ Instrument makers accounted for the worst of these valve combinations by affixing finger rings to the first and third valve slides so that the player may adjust the pitch as necessary in performance.³⁷

²⁹ Koehler. *Fanfares and Finesse*. Page 15.

³⁰ *Ibid.*

³¹ *Ibid.* Page 46.

³² Sarkissian, Margaret, and Edward H. Tarr. "Trumpet."

³³ *Ibid.*

³⁴ *Ibid.*

³⁵ *Ibid.*

³⁶ *Ibid.*

³⁷ *Ibid.*

Upon the creation of the valve system, trumpets in different keys soon emerged in order to allow for the performance of more types of music.³⁸ One of the most popular trumpets was the low F trumpet, which used about six feet of tubing.³⁹ This trumpet also utilized crooks which brought the fundamental of the trumpet down to C and even B-flat.⁴⁰ Composers such as Wagner, Mahler, and Strauss would notate their trumpet parts in C and simply indicate the desired transposition above the music.⁴¹ Since these transpositions would occur every few measures, a trumpeter would not be able to change crooks and thus would need to transpose on the fly.⁴² The increasing demands of technicality and higher register influenced trumpeters to change to the shorter four-foot C trumpet or the four-and-a-half-foot B-flat trumpet.⁴³

During the twentieth century, small bore instruments were substantially more popular in countries where the piston trumpet was used.⁴⁴ After World War II, however, larger-bore trumpets were introduced into the symphonies to balance out the greater volume produced by the horns and trombones which had already adopted this larger bore.⁴⁵ These larger bore trumpets began to bring the genres of jazz and classical together as both started utilizing the same instruments and similar effects.⁴⁶ Special effects such as flutter-tonguing, rips, and shakes began to make their way into a wide range of symphonic and chamber works.⁴⁷

³⁸ Sarkissian, Margaret, and Edward H. Tarr. "Trumpet."

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

The piccolo trumpet was developed by F. Besson in 1885 to replace the trumpet in D, a whole step above the standard four-foot C trumpet, in a performance of Bach's *Magnificat*.⁴⁸ The piccolo trumpet continues to be used to as a means to perform Baroque repertoire because of its agility in the upper register.⁴⁹ Since its development, the piccolo trumpet has also seen extensive use by composers specifically writing for the timbre of this instrument, such as Stravinsky in *The Rite of Spring* and Ravel's arrangement of Mussorgsky's *Pictures at an Exhibition*.⁵⁰

It was not until after World War II that the trumpet was once again recognized as a solo instrument again.⁵¹ Before this time, a trumpeter would have to seek an orchestral job to sustain himself as a musician.⁵² This revival led to the rediscovery of many long-forgotten pieces such as the Haydn concerto recorded for the first time in 1946.⁵³ The trumpet is now considered equally virtuosic and an equal to all others on the solo stage.⁵⁴

⁴⁸ Sarkissian, Margaret, and Edward H. Tarr. "Trumpet."

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

APPROACH TO PRACTICING

The most important part of every practice session is the warm-up. The warm-up sets the pace for how that session will proceed. A proper and thorough warm-up ensures that the lips will feel the same each day no matter how much playing or other conditions have occurred. Along with a proper warm-up a performer should also maintain a healthy sleep schedule, drink plenty of water, and apply chapstick regularly so that the lips do not feel different from day to day.

Each performer is different and thus will be attracted to many different types and lengths of warm-ups. Michael Sachs, principal trumpet of the Cleveland Symphony Orchestra, argues for a very consistent routine that is to be used every day. I prefer to do a warm-up that focuses on the same basic ideas each day but does not use the same exercises day-to-day. Reinhold Freidrich recommends starting each warm-up with just the lips. I take a few moments taking a few good breathes and then just loosely buzzing the lips to get the blood flowing and to relax them. I then go to the piano and buzz a concert F on just the mouthpiece and hold it for a few counts to work on opening up my sound. James Stamp has several exercises in his method that provide simple lines to buzz. The most important idea here is producing a relaxed and full sounding buzz. I then take a few more breathes and loosely buzz the lips to relax them before picking up the trumpet. I then extend and contract my fingers for a few seconds before working the valves by fingering through scales to warm-up the fingers so that they too are ready for a day of playing. This is a technique that I learned while playing with the Mississippi All-State

Concert Band in 2016. When I move to playing the horn as a whole, I focus on three main aspects. These include long tones, flow, and articulation.

To practice long tones, I rotate between exercises from Lowell Little's "Embouchure Builder,"⁵⁵ Emory Remington's "Daily Routines,"⁵⁶ and James Stamp exercises from his method⁵⁷. The goal for me with long tones is to maintain a constant pitch, produce a full tone, and to extend dynamic range. To maintain a constant pitch, I will play the pitches on the piano or play along with a drone on my phone. I will play the pitch on the trumpet for a few seconds, turn off the drone or let off the note, hold the pitch a few more seconds, and then check back in with the drone or piano to ensure that my pitch has not wavered. Doing this pitch exercise also helps to reinforce pitch memory and what each note feels and sounds like when perfectly centered. This helps later by making difficult passages with leaps easier to play because the muscle memory aids in placing each note. To practice producing a full tone, attention is given to consciously trying to enlarge the sound without losing brilliance and resonance. Occasionally, I will bend the pitch with the lips, something that also helps open up the sound. To extend my dynamic range, I will sustain a pitch on the trumpet and crescendo as loud as I can play with a good sound and then go a little past and then work to make small adjustments to control that sound. I will then decrescendo to as soft as I can play and then try to gently decrescendo until no sound is produced.

⁵⁵ Little, Lowell. *Embouchure Builder for Trumpet (Cornet): for Daily Use with Any Method*. Warner Bros. Publications, 1982.

⁵⁶ Remington, Emory, and Donald Hunsberger. *The Remington Warm-Up Studies: An Annotated Collection of the Famous Daily Routine Developed by Emory Remington at the Eastman School of Music*. Accura Music, 1980.

⁵⁷ Stamp, James. *James Stamp Warm-Ups + Studies*. Bulle, Switzerland: Éditions BIM, 1998. 8th Edition

To practice flow, I rotate between exercises from Lowell Little's "Embouchure Builder,"⁵⁸ exercises from Vincent Cichowicz's "Flow Studies,"⁵⁹ and also exercises from J.B. Arban's "Complete Conservatory Method for Trumpet."⁶⁰ These exercises cover everything from playing scales, simple melodies, and lots of slurring with a large focus on octave slurs. These exercises allow me to focus on maintaining a smooth, uninterrupted air stream. I take this optimized air stream into slurs which helps tremendously with being able to slur smoothly without breaks in the sound. I start by slurring just one partial in the middle register and then doing two partial octave slurs in the lower register. Finally, I play three partial octave slurs starting on low c sharp going up by half steps until I am slurring between c'' up to c''' focusing on maintaining the same tone and embouchure without a break in the sound.

To practice articulation, I rotate between exercises from Lowell Little's "Embouchure Builder,"⁶¹ J.B. Arban's "Complete Conservatory Method for Trumpet,"⁶² and Victor Salva's "240 Double and Triple Tonguing Exercises."⁶³ These exercises work through four types of articulations and their variations. I work on my staccato, marcato, legato, and multiple articulations through these methods using the same fluid air from the flow studies.

Once I complete my warm-up, I move into practice of repertoire. I try to divide my two to three hours of practice a day into multiple hour or hour-and-a-half sessions,

⁵⁸ Little, Lowell. *Embouchure Builder for Trumpet (Cornet)*

⁵⁹ Cichowicz, Vincent. *Flow Studies Vol. 1*. Montrose, CA: Balquhidder Music, 2011.

⁶⁰ Arban, J.-B. *Complete Conservatory Method for Trumpet*. Edited by Edwin Franko Goldman and Walter M. Smith. Annotated by Claude Gordon, C. Fischer, 1982.

⁶¹ Little, Lowell. *Embouchure Builder for Trumpet (Cornet)*

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

⁶³ Salva, Vivtor V. *240 Double and Triple Tonguing Exercises: Progressively Arranged for Cornet (Trumpet) and Baritone T.C.* Alfred Music, 1985.

usually one early in the morning and the other later at night. This allows my lips plenty of time to recuperate from a day of playing. When I start to work on repertoire, I go into the practice session with a small list of easily obtainable goals such as working a section up closer to tempo or a few bars where the rhythmic clarity is not quite there. I used the techniques I have learned from lessons, masterclasses, and method books.

FASCH'S *CONCERTO IN D*

Johann Friedrich Fasch was a violinist, organist, Kapellmeister, and composer.⁶⁴ Born north of Weimar, Germany, he was a student at the Thomasschule in Leipzig under J. S. Bach's predecessor Johann Kuhnau; he also studied composition with Christoph Graupner.⁶⁵ When Fasch was invited to apply for the Thomaskantor position in Leipzig, he withdrew even though the position was once held by J.S. Bach who was familiar with Fasch's compositions and held them in high regard.⁶⁶ One of Fasch's organ compositions was thought to have been composed by Bach himself for a long period because Bach would frequently perform the works of Fasch in his Collegium Musicum.⁶⁷ Many of his vocal compositions are lost, but most of the instrumental ones survive, including this Concerto for trumpet.⁶⁸ Fasch was a great innovator for his time as he bridged the gap of the more technical works of Bach to the more emotional works of Haydn.⁶⁹ Among the innovations he brought to the concerto was his combining of wind instruments for the original orchestral accompaniment.⁷⁰ The original scoring of this work includes two oboes in addition to the full string section and harpsichord.⁷¹ This edition has been transcribed for solo trumpet and piano.

⁶⁴ Küntzel, G., & Reul, B. (2001). *Fasch, Johann Friedrich*. Grove Music Online. Web. 1 Apr. 2020

⁶⁵ Küntzel, G., & Reul, B. (2001). *Fasch, Johann Friedrich*.

⁶⁶ *Ibid.*

⁶⁷ *Ibid.*

⁶⁸ *Ibid.*

⁶⁹ "Johann Friedrich Fasch: A Biographical Note." *Baroquemusic.org*. N. p., 2020. Web. 1 Mar. 2020.

⁷⁰ "Johann Friedrich Fasch: A Biographical Note."

⁷¹ *Ibid.*

I started learning this piece at half tempo and listening to Maurice Andre⁷² and Wynton Marsalis⁷³ as a basis for the style. I regularly struggled with the high F in the first movement. In order to overcome this, I tried playing more quietly and slurring up to the pitch, keeping my airstream moving smoothly and this helped me to play the F each time. My tongue was disrupting the air stream and not allowing the F to speak. To master the technical passages in measures 12 and 13, I played the runs as eighth notes which helped me to better conceptualize the outline of the phrase and to think about the run as eight notes with upper and lower neighbor notes.

In the second movement, I decided to double dot the rhythm which helped solidify the rhythm. Upon listening to the piece, I realized that measures 12 to 21 featured a duet with the piano and so I played softer to emphasize the importance of both parts. The last three measures are in the upper register of the piccolo and playing these parts softer with a fast air stream helped these notes to speak. I thought I would need to play louder than I actually did and that was keeping me from playing this passage effectively.

I also started learning the third movement at half tempo because of its many runs. I decided to double tongue these passages which helped me to maintain the tempo up and to keep the notes light. I added some of the ornamentation from Marsalis's version into the piece because of the virtuosic nature of his playing. The addition of these ornaments coincides with the period practice of adding ornamentation when none is marked.⁷⁴

⁷² Andre, Maurice. "Trumpet Concerto in D Major, FWV L:D1" Erato, 2010, Disc 5, Tracks 1-3. *Naxos*. 1 May 2020.

⁷³ Marsalis, Wynton. "Concerto for Trumpet and 2 Oboes in D Major." Sony Classical, 1994, Tracks 6-8. *Naxos*. 1 May 2020.

⁷⁴ Hashimoto, Eiji. "Baroque Ornamentation: A Guide to Correct Interpretation." *American Music Teacher*, vol. 29, no. 2, 1979, pp. 6-10. *JSTOR*. 31 Mar. 2020.

Composers of this period would typically write no ornamentation into the part and allow the performers to add embellishments that they saw fit.⁷⁵

There are conventions we as performers today have come to mutually agree on “standard” ornamentation for many of the typical works and these are now written into the editions by the publisher or arranger and these relate directly to the period conventions of ornamentation. During the Baroque period, there were two types of ornamentation: the simple French style of ornamentation that added trills and appoggiaturas to the melody and the more complex Italian style of ornamentation that changed the melody so that performers could showcase their virtuosic talents.⁷⁶ The edition that I am performing from was notated with French style ornamentation while the Marsalis recording of this piece showcases a more Italian style of ornamentation. I borrowed from both and, through examining guides on Baroque ornamentation, added my own. I believe that adding ornamentation from recordings or, better yet from interpretations of historic informed performance practices, helps to add a more personal connection to the piece and shows a greater understanding of the time period and style.

⁷⁵ Hashimoto, Eiji. “Baroque Ornamentation: A Guide to Correct Interpretation.”

⁷⁶ Hashimoto, Eiji. “Baroque Ornamentation: A Guide to Correct Interpretation.”

NERUDA'S *CONCERTO IN E-FLAT FOR TRUMPET*

Johann Baptist Georg Neruda was born in Bohemia and worked in Prague for most of his life.⁷⁷ He was an accomplished composer, violinist, and cellist who worked as a member of the theater orchestra in Prague until becoming a member of the court orchestra under Count Rutowski of Dresden from 1750 until his death.⁷⁸ Neruda composed ninety-seven pieces including eighteen symphonies, fourteen concertos, thirty trios, six violin pieces, and an opera.⁷⁹ Unfortunately, many of his works are now lost.⁸⁰ Neruda had two sons, Ludwig and Anton Friedrich, who became accomplished violinists as they learned from their father who was also an active teacher.⁸¹

The Concerto in E-flat was originally written for the corno da caccia, a valveless member of the horn family with a slender bore size and was tightly coiled into a small package which made it easy for hunters to carry on their shoulders.⁸² "The corno da caccia differed from the traditional eighteenth-century horn in that it possessed a shallow cup-shaped mouthpiece quite similar to that of a trumpet."⁸³ These instruments are believed to have been in use as early as the late seventeenth century and were often used by many composers, including Johann Sebastian Bach and George Frederic Handel. Trumpeters and high horn players were asked to play the corno da caccia in order for the

⁷⁷ Pilková, Zdeňka. "Neruda, Johann Baptist Georg." Grove Music Online. 2001. Oxford University Press. Web. 1 Apr. 2020.

⁷⁸ Pilková, Zdeňka. "Neruda, Johann Baptist Georg."

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Koehler, Elisa. *Fanfares and Finesse*. Pages 59-63.

⁸³ Ibid.

instrument to sound properly.⁸⁴ Therefore, the tone attained by a trumpeter must have sounded more similar to that of a modern trumpet performance compared to that of the modern French horn because of the small bore and bell of the corno da caccia.⁸⁵

This piece falls closely between the Baroque and Classical periods and shows forms from both periods.⁸⁶ My analysis gleaned that the first movement is a complex combination of the Baroque ritornello and Classical sonata forms. It opens with the ritornello being played by the orchestra followed by the exposition. Then, the ritornello is played again and then is followed by the development. This continues throughout the movement until all parts of the sonata form are completed. The third movement, however, is a simple, straight forward sonata form.

I began learning this piece on Bb trumpet and simply reading with the Eb part without transposing as to put it in a lower register and to help me get it under my fingers. I slowed this piece down to half tempo to keep the runs clean. I struggled with over doing the staccato notes so to combat this I slurred all the runs and thought of the phrases as if they were not staccato. I later decided that it was not that the notes were too short, but the articulation itself was wrong. I revisited these accents and practiced keeping them short, yet light. At measure 72, I struggled with playing this rhythm in tempo. To work on this, I played the eighth notes as two 16ths to sustain the tempo. For ornamentation and style, I referenced Tine Thing Helseth's recording of this piece. I do not play all of the grace notes the same. Some are played before the beat, and others are played as eighth notes on the beat. Measures 114 and 116 on beat two have a dotted sixteenth rhythm that I played

⁸⁴ Koehler, Elisa. *Fanfares and Finesse*. Page 59-61

⁸⁵ Ibid.

⁸⁶ "Johann Baptist Georg Neruda." *Dbpedia.org*. N. p., 2020. Web. 1 Mar. 2020.

in a jerky fashion when it should sound light. To correct this, I swung the rhythm and slurred it. I slowly moved the 32nd note into the right place. The second movement I made sure to play everything very smoothly like a vocalist or violin so as not to disrupt the melody.

In the third movement, at measure 27, I practiced this rhythm by subdividing the offbeat quarters lightly to keep the pulse moving. Measures 32-34 I rushed the 16th note runs so I made myself conscious of this while practicing. This piece is in a dance style and to keep it interesting to listen to, I kept this in mind and tried to make it more musical and imagined people dancing to this in a ballroom in the 1700s. In fact, all the movements of this piece are in dance styles. I worked hard to maintain a danceable feel to all movements as to provide an enjoyable listening experience.

MCKEE'S *CENTENNIAL HORIZON*

Although primarily a professional trumpet player, Kevin McKee is an American composer who frequently writes for brass instruments.⁸⁷ McKee began composing during his master's degree at the University of Maryland.⁸⁸ His first piece was written for brass quintet and, more specifically, for a group in which he was a performing member.⁸⁹ Since then he has expanded his compositions to include many brass solo works, brass chamber pieces, and even compositions for large ensembles that also feature trumpet solos.⁹⁰ *Centennial Horizon* was commissioned by Catherine Sheridan, but the idea for the piece ultimately came from McKee's late grandmother who had always wanted him to compose a piece about the most beautiful parts of Colorado, the Centennial State⁹¹. He chose to write one movement that depicts the quiet calmness of the state and the contrasting quickly flowing Gunnison River.⁹² The middle movement is titled "Interlude" and borrows melodic material from the first movement but with a quickly wandering key center.⁹³ While the first movement features the singing capabilities of the trumpet, the patterns and scales in the second movement fly across the range of the instrument, deftly depicting the rapidly flowing river.⁹⁴

⁸⁷ "Bio." *Kevinmckeemusic.com*. N. p., 2020. Web. 1 Mar. 2020.

⁸⁸ "Bio." *Kevinmckeemusic.com*.

⁸⁹ *Ibid.*

⁹⁰ *Ibid.*

⁹¹ *Ibid.*

⁹² *Ibid.*

⁹³ *Ibid.*

⁹⁴ *Ibid.*

This piece presented many challenges for me. The first movement contains many key changes which just took repetitions to get used to and studying the score and analyzing parts of it helped me to hear these progressions and how they connect. The first movement is also a beautiful lyrical melody. I tried practicing it as if I were singing it. I sang this piece on pitch at a piano to better develop the phrasing. I based my phrasing and style off of Kevin Gebo's recording of the piece⁹⁵. The Interlude has a constant wandering key center which not only brought about problems with accidentals, but also pitch issues in tuning each note to the chord. There are several places with the same rhythmic figure of a half note tied to an eighth and the last eighth note moving to the next chord. This rhythm gave me lots of problems because I would play the last eighth either out of time, or too short.

The last movement had many fast-rhythmic passages that were difficult at first but clicked very quickly after working on them. The runs all lie on the fingers very easily because they are primarily in the keys of C major and E minor which tend to not require cross fingerings, when fingers are moving contrary to each other, or more than one finger valve combinations. There are several quarter note triplet rhythms that were complex at first at a slower tempo, but as I sped it up and felt it in larger units, they became much easier. The double tongue section on the last page was troublesome, but I realized that I was compressing the 16ths which drove the tempo faster. Upon slowing them down and playing them in time, it actually felt slower and therefore easier. Any tied rhythms presented a challenge to me as well because I would sit on the tie too long. Taking out the tie helped me to better perform these rhythms. There were also two phrases that

⁹⁵ Gebo, Kevin. "Centennial Horizon" Kevin Gebo, 2013, Track 2. *Apple Music*. 1 May 2020.

arpeggiated a chord. Playing these phrases slowly and singing them helped me to not overshoot the partial.

BOWLES' *NIGHT SUN JOURNEY*

Meg Bowles earned her degrees in music performance at Northwestern University and Boston University.⁹⁶ After she graduated from Boston in 1979, she chose a career in investment banking.⁹⁷ In 1992, she left the banking field and devoted more time to pursue studies in shamanism, Jungian psychology, and psychoanalysis, and to create and produce electronic space music.⁹⁸ Over the next four years, Bowles released multiple CDs, *Inner Space and Solstice Dreams* (1993), and *Blue Cosmos* (1996).⁹⁹ During those years, she developed a musical association with David Bilger, Principal Trumpet of the Philadelphia Symphony Orchestra.¹⁰⁰ This relationship resulted in several commissioned works for trumpet and synthesizer.¹⁰¹ This first work was *Night Sun Journey*, which premiered at the International Brassfest in 1996.¹⁰² While there is not a specific story associated with *Night Sun Journey*, the image Bowles had in mind was that of a sun's transit across the night sky of some mysterious, distant planet.¹⁰³ The music describes the "journey" of the sun.¹⁰⁴

This piece has been very difficult to prepare as there is no accompanist with whom to collaborate. Finding the beat is harder than most other pieces I have performed

⁹⁶ "Meg Bowles - Bio." Megbowlesmusic.com. N. p., 2020. Web. 6 Mar. 2020.

⁹⁷ "Meg Bowles - Bio." Megbowlesmusic.com.

⁹⁸ Ibid.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

because I cannot dictate the tempo early on. Also having a recording means that there is no room for error or rubato, so I have to keep strict time throughout. The opening 32nd motif was compressed and to practice this, I played it slow and subdivided 16ths until the motif was to be played. Measure 88 contains a septuplet run with an interesting articulation pattern. To practice this I slurred it all, tongue it all, and then finally put the correct articulations in once I had the notes and rhythm down. I listened to David Bilger's recording¹⁰⁵ to help with style.

Since this piece does not require me to actively communicate with an accompanist, I decided to go a step further to make my performance of this work more entrancing for the audience. Firstly, I plan to perform this piece in total darkness with only a stand light for myself. Since this piece is based on space, I feel that creating a dark void within the auditorium with one dim light in the distance will help convey the feeling of a solitary star that can just barely be seen.

¹⁰⁵ Bowles, Meg. "Night Sun Journey (feat. David Bilger)." Meg Bowles, 2011, Track 2. *Apple Music*. 1 May 2020.

FRANCOIS, REVAUX, AND ANKA'S *MY WAY*

Written in 1967, "Comme d'habitude" was a French song written to describe the feelings of a couple who were becoming routine with one another and thus falling out of love.¹⁰⁶ Paul Anka heard this song on the French radio at his house in the south of France and fell in love with the song and swiftly bought the song's publication and adaptation rights, but the original songwriters retained the music-composition half of their songwriter royalties.¹⁰⁷ When Anka returned to New York, he tried to set new lyrics to the beautiful melody but lacked inspiration.¹⁰⁸ Anka was a good friend of Frank Sinatra and had previously promised him that he would write a song for Sinatra.¹⁰⁹ At dinner one night, Sinatra was complaining about the treatment he had been receiving regarding allegations of mob association.¹¹⁰ Anka took this inspiration back to his hotel room that night and wrote a song of defiance for Sinatra which was later finished at 5 a.m. that morning.¹¹¹

I chose this piece to close my recital for three reasons; I wanted to perform a piece with some of my dear friends that have helped me along my journey through college and who have performed in our jazz ensembles "Duly Noted" and "DU5T," I wanted to perform a crowd pleasing piece that everyone could hum along to and recognize, and lastly, I wanted to perform a piece that would be in a way, a swan song for my career

¹⁰⁶ "Story Behind The Song: My Way." *Singing the Song in My Heart*. N. p., 2015. Web. 5 Mar. 2020.

¹⁰⁷ "Story Behind The Song: My Way." *Singing the Song in My Heart*.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Ibid.

here at the University of Mississippi. I have had the great opportunity to perform in almost every ensemble, minus one, that contains a trumpet. It was a lot of hard work and was not something that was highly recommended by professors, but I feel that pursuing all of these opportunities helped to accelerate my academic career and allow me exponentially more experience than had I followed a more “traditional” academic track.

The greatest problem that this piece posed was performing an authentic and musical performance. The rhythm section and I performed this piece from a simple lead sheet that only provides the melody and chord symbols. Everything else came from us modeling the piece on recordings by Frank Sinatra¹¹² and also from our own personal preferences. There are no musical directions outside of the form of the piece, however, this can be liberating. There are no exacts that must be followed in regard to orchestration and dynamics which left us free to create our own arrangement. We worked together to plan out large scale phrases and how to shape them from a dynamic and orchestration standpoint. The pianist used different voicings to be able to provide a much thicker texture in the bigger sections and thinner textures in the softer sections. The bass player played mostly roots in the verse and when we got to the chorus, he provided more leading tones at faster rhythms to provide more movement to the piece. The drummer also followed the same idea to sell the softer and larger sections.

¹¹² Sinatra, Frank. “My Way” Frank Sinatra Enterprises, LLC, 2008, Track 20. *Apple Music*. 1 May 2020.

CONCLUSION

During the University of Mississippi's spring break, the University officials made the decision to move all classes to an online format for the duration of the semester as a result of the world pandemic of COVID-19. As a result of this, I was not able to present my recital, however, I was able to have many rehearsals with my accompanist and jazz ensemble before our transition to online classes. While it is not how I would have liked things to have ended, I still found the preparation of my senior trumpet recital to be immensely rewarding.

In preparation for this recital, I applied the research and writing skills that I gained from English composition classes as well as from my research-intensive music classes to write about each composer and their compositions that I chose to perform as well as an in-depth look at how the trumpet has developed over time. I also used the skills I learned in my form and analysis, music theory, and music history classes to analyze the forms and harmonic progressions to be able to apply historical contexts around each work. I used the skills and techniques that I learned through my trumpet lessons to practice and rehearse each piece as well as documenting my practice through a practice journal. Additionally, I used the collaboration skills that I have gathered through rehearsals with my accompanist on previous juries and recitals and also through rehearsals and performances that I have had with Duly Noted and DU5T. I used skills that I learned from many of my music classes to think about how I would teach students in the future to prepare these works and others in more efficient way.

Though the outcome was unexpected, this process has allowed me to closer analyze my practice strategy and helped me grow as a musician. I have altered my practice schedule to be more efficient and gained valuable experience on the Bb, C, Eb, and piccolo trumpets as well as the flugelhorn. Through writing this thesis, I have grown as a scholar through the planning and preparation of this recital. I will retain this program for a performance at a later date and I look forward to finally presenting it.

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