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An Annotated List and Searchable Database of Works for Trumpet and Piano

by Living American Composers

Shelby R. Carico

A Doctor of Musical Arts Document submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Doctor of Musical Arts

School of Music

May 2021

—
FACULTY COMMITTEE:

Committee Chair: Dr. Christopher Carrillo

Committee Members:

Dr. Andrew Lankford

Dr. Lisa M. Maynard

Dedication

To my mother, Robin Carico; my late grandparents, Roy and Shirley Roberts; and my two dearest friends, Stephanie Edwards-Compton and Dawnna Metcalfe. This document is a culmination of *all* of your efforts, and would not exist without the endless love and support that you have provided me. I am forever indebted and eternally grateful to all of you.

Acknowledgments

First and foremost, I would like to thank my academic advisor and committee chair, Dr. Chris Carrillo, for his support and insight throughout my time in the DMA program at James Madison University. Thanks to his efforts, our weekly brainstorming sessions and endless messages, have helped me build the framework of a project that will benefit myself and the trumpet community for years to come. Thank you to my committee members, Dr. Lisa Maynard and Dr. Andrew Lankford, for their advice during the drafting, writing, and editing of this document, even in the midst of a global pandemic.

A huge thank you to the numerous contributors of trumpet-rep.org for their invaluable help, without which this project would not have reached this level. Last but certainly not least, I would like to thank my former teachers and mentors, Mr. Bud Stewart, Dr. Donald Sorah, Dr. Matthew Frederick, Dr. Lisa Withers, Dr. Todd Kays, and Prof. John Schlabach for always pushing me to the next level, giving me the tools and confidence necessary to succeed, and for their sage advice in times of need.

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Abstract

One of the hallmarks of a trumpet player's performing experience is the thrill of playing solo works for trumpet and piano. Many of the works for solo trumpet and piano regularly performed today have long been considered canonical, and given the history of the trumpet, tend to be European in origin, and representative of past compositional trends and pedagogical approaches. Numerous players seek out works written by newer composers to include on solo recitals and juries. However, this is often a difficult endeavor to undertake, as the majority of existing trumpet repertoire databases and search engines contain older works. The purpose of this project was to create an online, searchable database of compositions written for trumpet and piano by living American composers. The site, www.trumpet-rep.org, was created as a resource for trumpet players of all ages and ability levels, as well as music educators, to serve as a guide for choosing appropriate repertoire.

The trumpet-rep database can be searched by composer's name and gender, composition title, range, and number of movements. Other search categories such as the technical challenges/requirements, additional equipment needed, duration of the work, and links to supplementary information for each work are also provided with the search results. Currently, the database includes more than 90 compositions written by 36 composers. This project is ongoing, and works will continue to be added to the database beyond completion of this document.

Introduction

One of the hallmarks of a trumpet player's performing experience is the thrill of playing solo works for trumpet and piano. Many of the works for solo trumpet and piano regularly performed today have long been considered canonical, and given the history of the trumpet, tend to be European in origin, and representative of past compositional trends and pedagogical approaches. Many players seek out works written by newer composers to include on solo recitals and juries. However, this is often a difficult endeavor to undertake, as the majority of existing trumpet repertoire databases and search engines contain older works.

The Database of Works for Trumpet and Piano by Living American Composers, found at trumpet-rep.org, was created in late 2019 with the aim of making an easily accessible, searchable database that trumpet students and music educators of all ages could use as a tool for finding appropriate modern solo repertoire. The inspiration for this project was drawn from Dr. Sarah Schouten's *Horn Rep* website¹ that catalogues a diverse selection of horn repertoire for all playing ability levels.

Dr. Schouten's work was made known to me shortly after my appointment as an adjunct instructor at Southern Virginia University. I had an extensive knowledge of the horn repertoire from the Baroque and Romantic musical eras, however, I was not as familiar with newer works, one of which a horn student of mine was most interested in studying. During my search for challenging and level-appropriate repertoire for this student, I discovered the *Horn Rep* database and was immediately struck by the thought that a resource focusing on 20th and 21st century works for trumpet was needed. While there

¹ Schouten, Sarah. "HornRep - Home." HornRep. Accessed November 8, 2019. <http://hornrep.org/>.

are existing lists of solo trumpet repertoire, as well as modern solo repertoire databases for many other brass instruments, no current database focuses solely on solo trumpet repertoire by living American composers. Thus, trumpet-rep.org was founded.

Works performed for recitals, juries, concerts, and other solo trumpet performances have long been considered “canonical,” and given the history of the instrument, are mostly European in origin. Because of this, the works are largely representative of former European compositional trends and pedagogical approaches to brass playing. While several works listed in the repertoire database are programmed frequently enough to now be considered “standardized” recital pieces, the main premise of trumpet-rep.org is to diversify the types of works that trumpet players and educators reach for when planning performances. Specifically, diversity in this context refers to non-canonical works by living American composers of all genders, written for a variety of ability levels, keys of trumpets, length, and traditional and extended playing techniques.

The site, www.trumpet-rep.org, was created as a resource for trumpet players of all ages and ability levels, as well as for music educators, to serve as a guide for choosing appropriate repertoire for themselves and for their students. The database can be searched by composition title, composer, multi versus single movement works, composer gender, and musical range. Other details including the techniques utilized, additional equipment needed, the duration of the work, and specific links to more information for each of the works included on the website are provided with the search results. Currently, the database includes more than 90 compositions written by 36 composers. This project is ongoing, and works will continue to be added to the database beyond completion of this document.

I. Methodology

In developing the methodology for this project, considerations were made in regards to how parameters for inclusion of repertoire on the website would be determined. As part of this process, a review of currently existing content from already existing websites was undertaken, and feedback was received from database contributors. Search fields that were deemed appropriate and useful by professors, music educators, and performers from across the country were also taken into consideration. In addition, several website building and hosting companies, along with database programs were researched to find a user-friendly interface that would enable both the database editor and users to easily build and navigate the site.

Parameters for Inclusion in the Database

To meet the requirements necessary for inclusion within the trumpet-rep.org database, a composition must have been written for solo trumpet and piano by a currently living American composer. For those composers who self-identify as an American after immigrating to the United States, there is no residency length requirement to be included. In the case that a composer previously included in the database passes away, their compositions will be archived in an update that will occur quarterly.

Presently, the database only features works for solo trumpet and piano, as solo recitals by their very nature tend to be settings where performers and educators have the greatest freedom in choosing repertoire. This decision was based upon the fact that this type of performance setting is one of the most prevalent instrumentation pairings that would benefit from a database of newer, more diversified compositions and composers. In the future, it is the intention of the researcher that trumpet-rep.org will be expanded to

include a wider range of works with varying instrumentations, including works for two trumpets and piano, and unaccompanied trumpet solos.

Review of Previously Existing Databases and Resources

The idea for this project came shortly after discovering an existing database of newer works for French horn,² and realizing after much searching that no currently existing databases contain trumpet works that focus on modern compositions by living American composers. The aim of trumpet-rep.org is to take the premises of existing compositional databases, and create a more streamlined, user-friendly database to not only help performing musicians more easily find works, but also to function as a tool that music educators can utilize.

Dr. Sarah Schouten developed the HornRep database and the accompanying document titled “*An Annotated Guide and Interactive Database for Solo Horn Repertoire*” after discovering that a comprehensive database of composition annotations for solo horn repertoire did not exist.³ In Schouten’s dissertation, she documented the potential limitations of her project before examining repertoire for horn and piano from the Baroque, Classical, Romantic, and modern eras, as well as analyzing several unaccompanied pieces.⁴ Dr. Schouten’s work serves mainly as an annotated guide of representative compositions from each era of music history, as very little emphasis is placed on the actual interactive database that accompanies the dissertation, despite the fact that Schouten states on page two that her project serves a two-fold purpose: a written resource for “horn players,

² The existing database mentioned here refers to HornRep, created by Dr. Sarah Schouten for her DMA dissertation.

³ Schouten, Sarah, “An Annotated Guide and Interactive Database for Solo Horn Repertoire,” (Florida State University, 2012), vi.

⁴ Ibid, iv.

teachers, and enthusiasts by presenting general information,” and the HornRep online database that serves as an “interactive forum to make [the] information publicly available.”⁵

The HornRep database contains ten different categories of works that can be accessed via the embedded search feature, or by clicking on the category links on the homepage. These categories consist of difficulty (Easy, Medium, Difficult); musical period of composition (e.g., classical, romantic, 20th century); nationality of composer (e.g., German, American), and specified techniques (e.g., lip trills, stopped horn).⁶ Once a category or keyword has been searched in this database, an individual can select a piece by the title only, and then is presented with a page dedicated to the specified work. Each database entry includes the following categories: Composer; Date of Composition; Duration; Range; Difficulty Level; and Techniques Utilized. Additionally, Schouten includes a brief history and analysis of the work. Although Schouten states that the database was designed to help its users “easily locate pieces in the repertoire using different search parameters,”⁷ the current database is slightly difficult to use, and does not provide visitors the ability to search multiple database parameters simultaneously.

Dr. Christopher Hahn developed TrumpetIndex.org in combination with his treatise “*Web-based rating and annotation system for trumpet solo literature for middle and high school levels*,” in 2013.⁸ TrumpetIndex.org was created as a resource for middle and high school music educators who may not be familiar with canonical works in the trumpet

⁵ Schouten, Sarah, “An Annotated Guide and Interactive Database for Solo Horn Repertoire,” (Florida State University, 2012), 2.

⁶ “HornRep,” HornRep, accessed on November 26, 2019, <http://www.hornrep.org>.

⁷ Schouten, “Annotated Guide,” 2.

⁸ Hahn, Christopher, “Web-Based Rating and Annotation System for Trumpet Solo Literature for Middle and High School Levels,” (University of Northern Colorado, 2013).

repertoire.⁹ This database contains a more in-depth search feature when compared with the HornRep database, complete with three different search fields (title, composer, and arranger/transcriber/editor).¹⁰ Once the search fields have been selected, database users can choose a work from the results page, and are then re-directed to a separate page for the composition. Each database entry on TrumpetIndex.org contains the following search options: Composer; Publisher; Year of Composition; Key; Range; and Duration. Additionally, Hahn provides a short analysis of the form, a grading scale, and information about the piano accompaniment. In direct contrast to Schouten's treatise, Hahn places a greater emphasis on the creation of TrumpetIndex.org by briefly reviewing works included in his database, before presenting multiple chapters on the precise methodology used when building the database.¹¹

The final databases researched for this project were the *Composer Diversity Database* (CDD), and the *Works Diversity Database* (WDD) from the *Institute for Composer Diversity* at the State University of New York at Fredonia's School of Music. These databases were referenced mainly for organizational purposes,¹² as well as for information regarding appropriate search fields. The CDD contains a wealth of search fields including, but not limited to: Composer; Living/Deceased; Gender; Genre; Instrumentation; Ethnicity; and Nationality.¹³ After an individual completes the database search fields, information about each composer is given on the results page (City, State,

⁹ Hahn, Christopher, "Web-Based Rating and Annotation System for Trumpet Solo Literature for Middle and High School Levels," (University of Northern Colorado, 2013), iii.

¹⁰ Ibid.

¹¹ Ibid, iv.

¹² Caspio, the database host that is utilized on trumpet-rep.org, is also used in both databases from the Institute for Composer Diversity.

¹³ "Composer Diversity Database," Institute for Composer Diversity, accessed on November 20, 2019, <https://www.composerdiversity.com/composer-diversity-database>.

Territory, Country of Residence). A link to the composer's personal website is also included. The WDD is organized in a similar manner as the CDD, with the exception that the WDD provides information about specific compositions rather than a link to each composer's website.¹⁴ Information contained in the WDD includes: Composition Title; Composer; Instrumentation; Level of Difficulty; and Duration.¹⁵ In addition, many entries contain links which provide purchase and rental information for specific works.¹⁶

Two additional sources of information utilized in the formation and building of this project were the "Trumpet Music by Women Composers," and "Trumpet Music by Society of Composers, Inc. Members" documents compiled by Amy Dunker (2014),¹⁷ and the "Catalogue of Trumpet Works by Underrepresented Composers" created by Ashley Killam (2021).¹⁸ Both researchers collaborated in conjunction with the trumpet-rep database in order to add additional works that were previously not included in the database. The documents compiled by Amy Dunker list the composer's name, the title of the composition, instrumentation, and a link to the publisher or composer's website.¹⁹

Killam's catalogue is currently a Google Sheet containing separate sheets for Trumpet Etudes and Studies, Solos, Works for Younger Trumpeters, Chamber Works, Brass Ensembles, and Trumpet Ensembles.²⁰ The "Solo Works" section contains the following categories: Composer's Name; Nationality; Continent; Composer's Dates;

¹⁴ "Works Diversity Database," Institute for Composer Diversity, accessed on November 20, 2019, <https://www.composerdiversity.com/icd-works-database>.

¹⁵ Institute for Composer Diversity, "Works Diversity Database."

¹⁶ Ibid.

¹⁷ "Writings," Amy Dunker, accessed on August 1, 2020, http://www.amydunker.com/index_files/Page613.htm.

¹⁸ "Current Projects," Ashley Killam, accessed on November 24, 2020, <https://www.ashleykillam.com/projects>.

¹⁹ Dunker, "Writings."

²⁰ Killam, "Current Projects."

Composer's Contact Information; Work Title; Links to Available Recordings; Work Duration; Year Composed; Instrumentation; Purchasing Information; and Miscellaneous Information.²¹ Although Killam's catalogue is much more in-depth than others mentioned above, search features are not included, making the catalogue difficult to use when searching for specific works.

Identifying Database Contributors

When initially searching for works and composers to add to the trumpet-rep database, I contacted twenty-five university-level trumpet and composition professors to ask if they would be willing to participate and contribute to my research. These professors were chosen due to their previously documented involvement in national and international organizations such as the *International Trumpet Guild* and the *International Women's Brass Conference*. The individuals I contacted also included many of my former professors, mentors, colleagues, and other acquaintances.

In addition to the aforementioned contributors, individuals who work closely with middle and high school aged trumpeters, as well as professional soloists and amateur players were contacted in order to provide a larger, more diverse range of works in the database. These individuals were identified through the *Virginia Band and Orchestra Director's Association* directory, and by posting "Calls for Contributors" in online groups formed by *Positive Trumpeters Worldwide* and *Female/Trans/Non-Binary Brass Players Worldwide*.

²¹ Killam, "Current Projects."

Determining Appropriate Database Search Fields

After reviewing the previously mentioned repertoire databases, it was determined that trumpet-rep.org should include a number of specified search fields. HornRep does not include any specified search fields, which makes the database somewhat difficult to navigate. The CDD and WDD both contain a wealth of search fields, which can sometimes leave the user feeling overwhelmed or with very few results that match all of the search criteria. The aim of trumpet-rep.org is to give database users the opportunity to narrow the scope of their search via search fields, but not overwhelm them with options.

Currently, search fields on trumpet-rep.org include: Work Title; Composer; Composer's Self-Identified Gender; Multi vs. Single Movement Work; Alternative Instrumentations; and Instrument(s) Utilized. To streamline the search process as much as possible, only the work title and composer can be searched via text entry. All other fields are selected via drop-down menus or checked boxes.

Although fields such as duration and range could be seen as important features of the search, this information has been relegated to the "Search Results" and "Entry Details" pages. By providing this information outside of the search fields, database users will generate more results during each separate search, thus giving them access to works that might have previously been omitted due to the users' choice of specified search fields.

Acquiring a Website Domain, Host, and Database System

Although the initial stages of this project restrict database inclusion to works for solo trumpet and piano, the database was built with the infrastructure in place to support expansion in the future. As such, the domain name of the site is broadly labeled. Inspired by Schouten's HornRep database, I initially hoped to secure the non-hyphenated

TrumpetRep.org. However, this domain was unavailable. Therefore, the hyphenated trumpet-rep.org was selected.

After purchasing and securing the trumpet-rep.org domain, a web hosting and website builder service needed to be selected. I initially considered WordPress, Wix, and Squarespace, as they are the most widely used and advertised website building and hosting services, but ultimately chose to use Weebly due to their easy-to-use platform, customizable coding features, and search engine optimization controls. During the literature and database review, I discovered that both databases from the *Institute for Composer Diversity* utilize database software from Caspio. Due to their numerous building features and enhanced security, Caspio was chosen as the database system for the trumpet-rep.org database.

Database Data Entry

Data can be entered into the trumpet-rep database in several ways. The first method of data entry involves opening the specific deployed “DataPage” and spreadsheet on the Caspio website,²² and manually inputting information about each piece. By entering information in this manner, one can switch easily between included compositions to add more information, refine data that already has been entered, or delete entries.

The second method of data entry is much faster than entering into the spreadsheet, although creating this method did take additional time. In the quick entry method of data entry, I open the deployed DataPages on Caspio, and then select the submission form. From there, I can enable a one-time URL address, type the URL into an internet browser, and

²² “DataPage” is a term used by Caspio to describe their interface where users can view, edit, code, and encrypt data that is stored on a specific database. These can also be coded to function as small applications or widgets using stored database information. From: <https://blog.caspio.com/what-is-a-datapage/>

arrive at a submission form. In the submission form, all pertinent information is entered, submitted, and automatically published in the database. This form can be refreshed or reloaded after each entry to allow for multiple compositions. In both forms of entry, information is published immediately and accessible on the trumpet-rep website.

Coding and Publishing the Search Engine, Input Form, and Website

As the creator of this website and as someone who has had no formal training in coding, creating a searchable database seemed a daunting task initially. However, each element of the trumpet-rep project was selected because of their practical coding features. This helped to easily build the framework of the database.

After inputting information in the database spreadsheet in Caspio, I was able to code a “search and report” DataPage. Using Caspio’s DataPage Wizard, I first selected the tabular report style, and then chose the specific spreadsheet of previously entered database entries as the source for this report and search engine. During this step in the building process, Caspio gives users the option to show a results page after completing their search, which I chose. The next step in the coding process involves choosing the selected search fields from the columns that have been entered into the spreadsheet. For the purposes of the trumpet-rep database, fields available in the search include: Work Title; Composer; Composer’s Gender; Key of Instrument; Multi or Single Movement Work; and Additional Arrangements Available.

Since the additional columns of information from the spreadsheet (Duration, Range, Techniques Utilized, Year of Composition) are not selected during this step, they do not appear in the search engine. However, these categories of information are included in the search results. After selecting the desired search fields, I correctly labeled each of

these categories as they are to be listed on the database. During this step, I also coded each search field using the and/or logic elements, so that results would not be excluded from the search results if the user does not select or input any information in a specific search field category. After the logic elements of the search were finalized, the spreadsheet categories of Work, Composer, Duration, and Year were selected as the four short pieces of information that users see listed on the results page after searching. The final step in coding consisted of enabling a details page for each database listing, so that all of the information entered for each work can be viewed in a separate window from the results page.

Once the DataPage for the search and report engines was created, it was deployed using an embedded JavaScript code that was entered into the quick-code feature of the trumpet-rep site on Weebly. Following this step, the database was fully operational. The database was also then able to be accessed from the front page of the trumpet-rep website.

The quick-entry form discussed in “Database Data Entry” was coded in a very similar fashion as the search and report DataPage. To create the entry form, I initially selected the submission form DataPage Wizard template. Following this, I selected all of the listed fields from the database spreadsheet, and then submitted the form to be deployed by Caspio.

After the database was successfully built, and the search engine was embedded on the trumpet-rep database, an alternate, temporary homepage for the site was built and published. During this phase of building, many contributors expressed hesitation to collaborate with the project, as there was no existing database framework. The temporary homepage was designed as a placeholder for the site, so that if any contributors navigated

to the site before the “soft-opening,”²³ they could see that the project was in the process of being built out.

On the initial version of the website, pages with information about the project, how to navigate the database, frequently asked questions, contributors, and contact information were built. Each section of the trumpet-rep website was created using the drag-and-drop “Structure” and “Elements” features on the Weebly site builder. Following the successful creation of each of these pages, the full site was published. However, in the first published version of the site, full details for each database entry were not viewable by site visitors. The database was fully functional at this stage, and viewers were able to find the work’s title, composer, instruments used, duration, and date written for each entry in the database.

²³ “Soft-opening” in this context refers to a preview of the full trumpet-rep database that was only made available to potential contributors.

II. Features of *trumpet-rep.org*

Overview

Trumpet-rep.org specifically was designed to be simple, effective, and easy-to-use. The website consists of six separate pages: the Homepage; About Us; Navigating the Database; Frequently Asked Questions; Contributors; and Contact Information. The database search engine is conveniently located on the home page for ease of access. All pages can be accessed by clicking on the corresponding page title at the top of the home page. In addition, trumpet-rep.org is compatible with mobile browsers and can be accessed and used from any phone or tablet with internet capability.

Home Page, About Us, and Contact Information

As the database is the main foundation of the website, the entirety of the homepage is dedicated to the search engine itself. Trumpet-rep.org was specifically designed to allow for quick website visits. Therefore, users have full access to the entire database on the site's home page. In addition to the database search engine, the home page contains a short welcome message, decorative header, and links to the additional website information pages. The "About Us" section of trumpet-rep.org contains a brief history of the database project and a biography of the database creator. A contact form is provided for all users, and is listed under the "Contact" link at the top of the website. Here, individuals can directly submit questions, feedback, or suggestions without having to navigate away from the website.

Navigating the Database

In order to make trumpet-rep.org easily accessible, there is a page explaining each feature of the database search in greater detail. For ease of navigation on the website, the following explanations are grouped into five distinct sections. Below, these features are explained further, as is written on the website.

The first section of the database search contains fields for a specific work's title, a composer's name, and the composer's self-identified gender as seen in Figure 1. The work title search field has been formatted to enable database users to search by full or partial titles. By coding the search in this manner, users who wish to view all sonatas included in the database can simply type "sonata" into the search field and view all applicable options on the results page. The composer field allows users to search by partial or full name. All composers included in the database also have been categorized using the composer's self-identified gender (male, female, non-binary). This field was specifically included in the database search for individuals wishing to prepare a more diversified recital program (i.e. all-women composers) to narrow their search results.

Work Title	<input type="text"/>
Composer (Last, First)	<input type="text"/>
Composer's Gender	<input type="text" value="--"/>

Figure 1. Database Section 1 Content.

The second section of the database search can be used to narrow search results based upon number of movements, and if there are any other instrumentation options available for specific pieces (see Figure 2). The "multi-movement work" option is seen as

especially useful for users who are looking for longer works. The “other instrumentation available” option is included, as it narrows search results to include pieces written for instrumentation pairings other than trumpet and piano. Common alternate instrumentations include solo trumpet and wind band, and solo trumpet and orchestra. This option is helpful for users who may be looking for works to perform for concerto competitions, where they will audition using a version of the work for solo trumpet and piano, and later perform the same piece with a larger ensemble such as an orchestra or wind band.

Multi-movement work	<input type="checkbox"/>
Other instrumentation available?	<input type="checkbox"/>

Figure 2. Database Section 2 Search Options.

The third section of the database search (see figure 3) allows users to narrow their search results based upon the specific instrument required for each composition. Presently, the database search results can be filtered to include or exclude: Bb trumpet, C trumpet, Eb trumpet, Piccolo trumpet (A and Bb are not specified), and flugelhorn.

Bb	<input type="checkbox"/>
C	<input type="checkbox"/>
Eb	<input type="checkbox"/>
Piccolo	<input type="checkbox"/>
Flugelhorn	<input type="checkbox"/>

Figure 3. Instrument Search Option.

After users have determined the specific fields for their search, and have entered all pertinent information, they will arrive at the results page as seen in Figure 4, where they will see basic information including: Work Title; Composer Name; Work Duration; and Year Composed. Clicking on the “view details” link in the far-right column will take users to a detailed results page for each individual piece.

Work Title	Composer (Last, First)	Work Duration	Year Composed	
Sonata for Trumpet and Piano	Ewazen, Eric	20'	1995	 View Details

Figure 4. Database Search Results Page.

When viewing the “Detailed Results” page (see Figure 5), database users can see additional information such as range, other instrumentations available, and various techniques used. In the future, links to purchase pieces and listen to or watch performances of the piece can be found on this page. Additionally, future analyses of the piano accompaniment will also be located on this page.

Work Title	Sonata for Trumpet and Piano
Composer (Last, First)	Ewazen, Eric
Duration	20'
Multi-movement work?	Yes
Range	A3-C6
Techniques	Multiple tonguing (double and triple)
Other instrumentation available?	No
Year Written	1995
Composer's Gender	Male
Bb	Yes
C	No
Eb	No
Piccolo	No
Flugelhorn	No
Miscellaneous Notes	Requires: straight mute
Publisher	Southern Music

Figure 5. Trumpet-rep.org Database Results Page.

Frequently Asked Questions

After informal conversations with many potential database contributors, I decided to include a dedicated page to answer many of the questions that the contributors asked. At the time this document was written, this page featured four of the most commonly asked questions posed by these contributors. In order to make the database seem more approachable, these questions and answers were created in a “conversational style,” and follow.

Q: “What composers will be included in this database?”

A: “Any composer who is living, identifies as American, and has written for solo trumpet and piano can have their composition included in the database.”

Q: “Why does the database only contain works for solo trumpet and piano?”

A: For trumpet players, solo recitals are where we have the greatest freedom in choosing and performing great repertoire. Many performers are trying to move away from playing the great, canonical works that have been performed by generations upon generations of players. Yet, it often takes a great deal of time and research to find more modern works that could be added to a solo recital program (or even a jury). This database was designed to make the process of searching for music easier. Because the pairing of trumpet and piano is such a prevalent one, the choice to start the database with this instrumentation pairing was easy!

Q: “Can anyone contribute to the database?”

A: “Yes, anyone can contribute to the database! Feel free to submit the names of any composers and/or works that you believe would be great additions to the database via the ‘contact’ page.”

Q: “Will this database be expanded in the future?”

A: “Yes! In the future, this database will be expanded to include other works for trumpet (i.e. unaccompanied trumpet, two trumpets, etc.) that are written by living, American composers.”²⁴

Links and Contributors

On the “Links and Contributors” page of trumpet-rep.org, users can see a list of university professors, professional musicians, additional contributors, and other databases that have aided significantly in the creation of the database, as well as additional links to the websites of many featured composers. In addition to the contributor’s name and applicable affiliations, a link to their online biography or website has been included, so database users can easily access more information about the various individuals who have added to the success of this project. Below individual contributors, users will find links to the three databases that trumpet-rep.org was influenced by: *The Composer Diversity Database*, *The Trumpet Index*, and *HornRep*. Like the database itself, all information contained on the “Links and Contributors” page will be updated quarterly to keep all biographies, websites, and affiliations current.

Trumpet-rep.org was created to help its users discover new composers, with the aim of diversifying the types of works that performers and educators reach for when planning performances. Working in conjunction with these composers to obtain perusal scores and information about the history of their compositions aided tremendously in the success of trumpet-rep.org. By including links to the websites of many featured composers, the database not only accomplishes the goal of helping users learn about new compositions, but also informs them of other pieces written by these composers that could add to

²⁴ Carico, Shelby. “Frequently Asked Questions,” trumpet-rep.org, accessed May 1, 2020.

performances of their works for other instrumentation pairings and ensemble types. Including links to the three databases that trumpet-org was influenced by gives these individuals and organizations recognition for their achievements in aiding performers and educators, and continues to help individual composers gain recognition and more frequent inclusion on various performance programs.

III. Limitations

There were several limitations identified as a result of the planning, data collection, and building portions of the trumpet-rep.org project. The most significant limitation was identified as being the limited access to full scores. Many full scores were obtained via institution or personal music libraries. However, over half of the works listed in the database could not be obtained via the libraries. Subsequently, the COVID-19 global pandemic severely impacted the accessibility to music libraries, and also slowed the printing production and shipping of many works that are eligible to be entered into the database. In an attempt to obtain digital copies of many compositions, several composers were contacted directly. While many composers were willing to share perusal scores of their works, so that full annotations and work details could be entered into the database, many were not responsive to communication, or declined the request for perusal scores.

To combat this limitation, several publishing companies were contacted to inquire about acquiring perusal scores. Again, many were unresponsive. However, there were positive responses from many smaller-scale publishers, who only asked that a link to their website be listed on the “Links and Contributors” page, in exchange for partial perusal scores. Over twenty additional scores were obtained from these publishing companies.

In addition to lacking information regarding specific techniques utilized throughout works, not having access to full scores also has led to the decision to omit information regarding accompaniment difficulty from the database at this time. Although information regarding the accompaniment of each work is vital, and has been requested by many contributors, it is not feasible at this stage of the project due to the lack of access to full scores. Additionally, full details for each entry in the database are unavailable for a

number of works because of the limited score access. Many of the details can be determined aurally, provided that recordings of the works are available. However, this is not possible for several included works.

One additional limitation that has been resolved is the hesitation from possible database contributors. In the initial data collection stages of this project, many contributors were hesitant to provide information or suggestions, as this was a new project that had no published information. However, after the initial publication of the site, along with subsequent updates, additional contributors are providing new information on a regular basis.

IV. Future Expansion

The Continual Addition of New Composers and Compositions

When creating the framework for the trumpet-rep database, my paramount goal was to build a tool that could be expanded for years to come. Subsequently, the domain name and all included search fields were broadly labeled. The main goal in expanding trumpet-rep.org was to allow for opportunities to continually add more composers and new compositions to the database. As this project has continued to grow, additional contributors and composers have submitted requests for their works to be included on a daily basis.

In addition, the ever-growing number of musicians networking groups that have an active online presence is proving to become a valuable resource in learning of and connecting with self-published composers who are attempting to get their works more widely recognized and included on concert programs. As the database is expanded further through the three ways outlined below, the requirements for possible entries will also expand. This will allow for the inclusion of a greater variety of works and a larger pool of composers.

Expanding Search Results

The initial phases of the trumpet-rep.org website and database launch included a basic framework, and contained only essential knowledge about each database entry. The next phase of database expansion included an analysis of each work, so that information about the compositions could be added to the “Detailed Results” pages. These details will include techniques used, visual and audio samples, and purchasing information. Additionally, contact information provided by individual composers who have self-published their works is also available on specific detail pages.

One feature of the detailed results pages that has been heavily requested by those using it is the inclusion of accompaniment information. Details regarding the accompaniment level of difficulty can easily be considered “pertinent” information. Unfortunately, due to the inability to access full scores for a large portion of the included works, this has not yet been achieved. This request has been taken into consideration, however, and will be included in a later publication phase of the database.

The trumpet-rep database will be updated on a quarterly basis to repair any broken links included in search results. These updates also allow for any changes in composer contact information, new recording links, and additional details for works to be included. Additionally, works written by composers who have passed will be archived, as the database currently includes works by living composers.

Features for Young Trumpeters

In the future, trumpet-rep.org will collaborate closely with music educators from middle and high school band programs, along with music education faculty from the university level. The aim of these collaborations is to select and define specific features of the database that would be helpful additions for younger trumpet players. One such feature that will be incorporated into the database “Detailed Results” pages in the near future is information regarding a specific work’s inclusion on state prescribed music lists, along with rating levels as defined by each state’s list.

At the time of this document’s writing, there are no published databases to aid young trumpeters and their teachers in finding appropriate solo repertoire other than the web-hosted state prescribed music lists hosted by the music education associations of individual states. In many cases, these databases and lists only contain works that have

long been considered canonical, tend to be European in origin, and representative of past compositional trends and pedagogical approaches. By creating specialized features of trumpet-rep.org that will cater to a younger audience, attention will be shifted from these older compositions to newer works that utilize current pedagogical approaches and compositional trends, along with aiding to diversify the composers that are often played by younger students.

Additional Instrumentation

Perhaps the most obvious way to expand the amount of works contained within the trumpet-rep.org database in the future is to expand the instrumentation pairings necessary for inclusion in the database. These instrumentations will be expanded to include works by living American composers for trumpet and organ, unaccompanied trumpet(s), multiple trumpets and organ/piano, solo trumpet and wind band, and solo trumpet and orchestra. Database inclusion restrictions will also be expanded to include works for trumpet ensembles of varying sizes, trumpet and electronics, and trumpet and other instrument pairings. Once all full scores have been acquired and analyzed, these works featuring expanded instrumentation pairings will be entered into the database, along with all pertinent details.

After the above expansion is completed, the next logical step in expansion would be to adapt the current inclusion restrictions to include other living composers who are presently under-represented on performance programs. Although a lofty goal for expansion, adding living, under-represented composers from other countries to the database could continue the site's current mission to help move performers and music educators away from the compositions that are most often prepared and performed to newer

works that deserve recognition and performance time. This stage of expansion would likely be much more easily attainable after the current database is expanded to additional instrumentation pairings, as it will have an expanded list of entries, composers included, and will also have a wider user base, which could possibly attract a wider audience of composers who wish to be included.

V. Representative Selection of Featured Works

The following annotations are a representative selection of compositions that were included in the trumpet-rep.org database. These specific works were selected in order to showcase the diversity of compositions included in the database. In the following twenty-five annotations, specific information about each work as shown below can be found. The format of the following information is largely the same as is found on the trumpet-rep.org database, for the sake of continuity.

- Name of Work
- Composer's Name
- Composer's Self-Identified Gender
- Year Composed ²⁵
- Duration of Work
- Multi or Single Movement Work
- Instrument(s) Needed for Performance
- Range ²⁶
- Additional Instrumentation Available
- Level of Difficulty/Techniques Utilized ²⁷
- Additional Information ²⁸

²⁵ In all annotations, the "Year Composed" label refers to the date of composition, not the date of publication.

²⁶ A referential chart is provided on trumpet-rep.org to aid users who may not be familiar with this octave designation system.

²⁷ For more information on the level of difficulty designations, please see the "Navigating the Database" section of trumpet-rep.org.

²⁸ This section will briefly state the history and additional information about each piece. In many cases, this section also includes program notes or additional information from the composer of the work.

Karen Amrhein: *Sonata for Trumpet and Piano*

Name of Work: *Sonata for Trumpet and Piano*

Composer's Name: Karen Amrhein

Composer's Self-Identified Gender: Female

Year Composed: 1996

Duration of Work: 4' 45"

Multi or Single Movement Work: Multi-movement work

Instrument(s) Needed for Performance: C trumpet

Range: B3 – B5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This piece is of a medium-advanced difficulty level, and is written without use of mutes, extended techniques, or multiple tonguing passages.

Additional Information: This brief sonata, lasting no more than five minutes, is an appropriate solo for a player who may not have previous experience playing C trumpet, as it does not require any mutes, which could further impede the learning process of understanding the unique tuning challenges that the C trumpet requires. The first movement, "Fanfare," is composed using a "triplet motive of two perfect fourths stacked one upon the other,"²⁹ while the second and third movements, "Fugal Fantasy" and "Farewell" are written in a free, through-composed style. Amrhein describes the work as "an interplay of triadic, quartal, and non-functional harmony and modality, set upon a metrically shifting path."³⁰

²⁹ Amrhein, Karen. *Sonata for Trumpet and Piano*. (Baltimore: Happy Lemon Music Publishing, 1996), 1.

³⁰ Ibid, 1.

Kent Philip Baker: *Monologue*

Name of Work: *Monologue in E Minor*

Composer's Name: Kent Philip Baker

Composer's Self-Identified Gender: Male

Year Composed: 2020

Duration of Work: 5'

Multi or Single Movement Work: Single movement work

Instrument(s) Needed for Performance: Bb trumpet

Range: F#3 – C#6

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This work includes rapid slurred passages, many of which utilize the full range of the instrument. Proficient lip flexibility and agility are also required of the performer.³¹

Additional Information: *Monologue in E Minor* was commissioned in 2020 by Master Sergeant Michael Brest and the United States Air Force Band.³² This lyrical work for Bb trumpet is classified as a medium-advanced solo by the publisher. Currently a high school band director at James Madison High School in Vienna, VA, Baker's style of writing, as well as his careful consideration of instrument-specific challenges, makes this work particularly well-suited for an advanced high school-aged trumpeter and beyond.

³¹ Baker, Kent. *Monologue in E Minor*. (Salem: Cimarron Music Press, 2020).

³² "Chamber Music," Kent Baker Music, accessed December 11, 2020, <https://www.kentbakermusic.net/chamber-music>.

Greg Bartholomew: *Summer Suite*

Name of Work: *Summer Suite*

Composer's Name: Greg Bartholomew

Composer's Self-Identified Gender: Male

Year Composed: 2009

Duration of Work: 13' 30"

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: Bb or C trumpet

Range: A3 – C6

Additional Instrumentation Available: Yes; also available for trumpet and string quartet, and trumpet and organ

Level of Difficulty/Techniques Utilized: This piece is a medium-advanced difficulty level, and is written without use of mutes, extended techniques, or multiple tonguing passages.³³

Additional Information: *Summer Suite* was commissioned in 2009 by six trumpeters, Brian Chin, Nate Mayfield, Bryan Appleby-Wineberg, Adrian Kelly, Marco Esperti, and Matt Burke,³⁴ and has since been recorded on a number of albums. With lyrical flowing passages and soaring melodic lines, this accessible composition could be added to any recital program where a performer is interested in including an award-winning, 21st century work.³⁵

³³ Bartholomew, Greg. *Summer Suite*. (Princeton: Art of Sound Music, 2009).

³⁴ "Summer Suite for Trumpet," Greg Bartholomew, accessed December 11, 2020, <https://www.gregbartholomew.com/summer.html>.

³⁵ *Summer Suite* is the winner of the 2013 Cheryl A. Spector Prize, the Third Prize winner of the 2013 Third Millennium Ensemble's Composers Competition, and the Honorable Mention winner of the 2010 Pathways Contest sponsored by Imagine Music Publishing.

Lauren Bernofsky: *Concerto for Trumpet and Orchestra*

Name of Work: *Concerto for Trumpet and Orchestra*

Composer's Name: Lauren Bernofsky

Composer's Self-Identified Gender: Female

Year Composed: 1997, re-published in 2011

Duration of Work: 22' 30"

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: C trumpet

Range: G3 – C6

Additional Instrumentation Available: Yes; Trumpet and Orchestra

Level of Difficulty/Techniques Utilized: This is an advanced work that features rapid multiple-tongued passages, several muted sections, changing meters, extended slide techniques, and technical melodic patterns and leaps that intermediate-level players will find to be out of their reach.³⁶

Additional Information: This work was originally written for trumpet and orchestra, with doubled winds and brass. Later, Dr. Mary Thornton commissioned an arrangement for trumpet and piano as part of her doctoral dissertation project.³⁷ At nearly twenty-three minutes in length, this work is not only a test for a player's technical ability, but also stamina and endurance. Now considered to be a substantial work in the trumpet repertoire, the Bernofsky *Concerto for Trumpet* is an excellent addition to any program.

³⁶ Bernofsky, Lauren. *Concerto for Trumpet and Orchestra*. (Montrose: Balquhiddy Music, 2011).

³⁷ "Concerto for Trumpet and Orchestra," Lauren Bernofsky Composer, accessed December 11, 2020, <http://www.laurenbernofsky.com/music-concerto.php>.

Robert Bradshaw: *Fantasy No. 4: Warm Sun, Cool Breeze- An Autumn Day in New England*

Name of Work: *Fantasy No.4: Warm Sun, Cool Breeze- An Autumn Day in New England*

Composer's Name: Robert J. Bradshaw

Composer's Self-Identified Gender: Male

Year Composed: 2005

Duration of Work: 4'

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Flugelhorn or Bb trumpet

Range: Bb3 – Bb5

Additional Instrumentation Available: None.

Level of Difficulty/Techniques Utilized: This piece is a medium-advanced difficulty level, and is written without use of mutes, extended techniques, or multiple tonguing passages.³⁸

Additional Information: Robert Bradshaw's *Fantasy No. 4*, also known as *Warm Sun, Cool Breeze: An Autumn Day in New England*, is a lyrical work for flugelhorn and piano that showcases the full range and stylistic possibilities of the instrument. Although the work is considered a medium-advanced work because of its lack of mutes, extended techniques, and multiple tonguing, there are several passages throughout the piece where entrances in the higher register of the instrument may prove to be problematic to younger players. At only four minutes in length, this piece is well-suited for any recital program.

³⁸ Bradshaw, Robert. *Warm Sun, Cool Breeze*. (Gloucester: Beauport Press Music Publications, 2005).

Richard Byrd: *Canción del Pájaro*

Name of Work: *Canción del Pájaro*

Composer's Name: Richard Byrd

Composer's Self-Identified Gender: Male

Year Composed: 2012

Duration of Work: 2' 40"

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Bb trumpet

Range: E4 – C6

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This piece is of a medium-advanced difficulty level, and is written without use of mutes, extended techniques, or multiple tonguing passages.³⁹

Additional Information: Richard Byrd's *Canción del Pájaro* originally was commissioned by Glendover Elementary School as a work for trumpet soloist and wind band, and was later re-orchestrated for solo trumpet and piano.⁴⁰ Although it is a brief work, at under three minutes in length, *Canción del Pájaro* presents a number of challenges to the performer, such as technical ornamented passages requiring advanced finger dexterity, and the option to improvise instead of relying on the included cadenza.⁴¹

³⁹ Byrd, Richard. *Canción del Pájaro*. (Markham: Eighth Note Publications, 2012).

⁴⁰ Ibid, 1.

⁴¹ Ibid, 1.

Brandon Dicks: *Coming Home*

Name of Work: *Coming Home*

Composer's Name: Brandon Dicks

Composer's Self-Identified Gender: Male

Year Composed: 2019

Duration of Work: 5'

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Bb or C trumpet

Range: C4 – A5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This is a medium-advanced work that requires sufficient knowledge of multiple tonguing techniques (both double and triple-tongued articulations), as well as ornamentation found in both the classical and jazz styles of trumpet performance.⁴²

Additional Information: *Coming Home* was commissioned by renown pedagogue and performer Phil Snedecor as part of his “The Music of New England, Then and Now” project.⁴³ In addition to the above techniques utilized by Dicks in the composition, he also includes passages throughout the work for harmon mute (no stem), cup mute, and straight mute. At only five minutes in length, it is an appropriate addition to any concert or recital program lacking a modern, classical-styled work that incorporates many stylistic elements from jazz.

⁴² Dicks, Brandon. *Coming Home*. (Tempe: B Dicks Music, 2019).

⁴³ “Coming Home,” Brandon Dicks, accessed November 29, 2020, <https://bdicksmusic.com/coming-home>.

Amy Dunker: *When There are Nine*

Name of Work: *When There are Nine*

Composer's Name: Amy Dunker

Composer's Self-Identified Gender: Female

Year Composed: 2020

Duration of Work: 3'15"

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Bb trumpet

Range: A3 – C6

Additional Instrumentation Available: Yes; also available for French horn and piano.

Level of Difficulty/Techniques Utilized: This piece is a medium-advanced level work, and is written without use of mutes, extended techniques, or multiple tonguing passages.

Additional Information: *When There Are Nine* was commissioned originally as a work for French horn and piano by Wendy Hinman the day of Supreme Court Justice Ruth Bader Ginsburg's death in September of 2020. After Dunker self-published this work, I contacted her personally to ask if she would be willing to arrange the work for trumpet and piano, and she graciously accepted. The three minute work is written in a fanfare style, and is largely based on quartal harmonies.⁴⁴ Although written to commemorate such a somber event in American history, the work is subtitled "A Fanfare of Hope," which is largely shown through the soaring melodic lines and dramatic climax of the closing bars.⁴⁵

⁴⁴ Dunker, Amy. *When There are Nine*. (Dubuque: Batuta Press, 2020), 1.

⁴⁵ Dunker, Amy. *When There are Nine*. (Dubuque: Batuta Press, 2020), 2.

Terry Everson: *Hyfrydol Aspects*

Name of Work: *Hyfrydol Aspects*

Composer's Name: Terry Everson

Composer's Self-Identified Gender: Male

Year Composed: 2008

Duration of Work: 6'

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Bb trumpet

Range: B3 – A5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This work, while written with young players in mind, contains several passages that utilize multiple tonguing, as well as a valve tremolo five measures from the end of the piece, therefore making it more suitable for more advanced younger players.⁴⁶

Additional Information: Terry Everson composed *Hyfrydol Aspects*, a theme-and-variations styled work based upon the Welsh hymn tune Hyfrydol, for his son Peter to perform at the 2009 National Trumpet Competition.⁴⁷ In the program notes for the work, Everson states that his intention was to “craft a piece that would be musically and physically accessible to young players...but would also provide some ‘stretch’.”⁴⁸ As such, this work is an appropriate solo work for young trumpeters to study, as it will prepare them technically and stylistically for more challenging works that lie ahead.

⁴⁶ Everson, Terry. *Hyfrydol Aspects*. (Boston: TReverson Music, 2008).

⁴⁷ Ibid, 1.

⁴⁸ Ibid, 1.

Eric Ewazen: *A Song from the Heart*

Name of Work: *A Song from the Heart*

Composer's Name: Eric Ewazen

Composer's Self-Identified Gender: Male

Year Composed: 2011

Duration of Work: 6'

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Bb or C trumpet

Range: C#4 – Ab5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This is a medium-advanced work, and is written without use of mutes, extended techniques, or multiple tonguing passages.

Additional Information: Eric Ewazen's *A Song from the Heart* was commissioned by Marsha Caron to commemorate the retirement of her husband Dennis in the spring of 2007, and was premiered by renown trumpeter Charles Schlueter.⁴⁹ The soaring melodic lines and interplay between the trumpet and piano make this piece a suitable choice for any recital program. Although Ewazen wrote no passages requiring mutes, multiple tonguing, or other extended and advanced playing techniques, there are sections throughout the work that require a great deal of agility on the horn,⁵⁰ therefore making this work suitable for the extremely advanced high school student, or the average undergraduate college performance major.

⁴⁹ Ewazen, Eric. *A Song from the Heart*. (Malvern: Theodore Presser Company, 2011).

⁵⁰ Ewazen, Eric. *A Song from the Heart*. (Malvern: Theodore Presser Company, 2011), 2-3.

Barbara Harbach: *Perambulations*

Name of Work: *Perambulations*

Composer's Name: Barbara Harbach

Composer's Self-Identified Gender: Female

Year Composed: 2004

Duration of Work: 5' 30"

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: C trumpet

Range: F#4 – A5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This work is described by the publisher as suitable for “university and professional level musicians.”⁵¹ Although there are no extended or advanced techniques, or multiple tongued passages included, the tessitura, required agility, and finger dexterity make this an appropriate piece for the reported difficulty level.⁵²

Additional Information: *Perambulations*, an advanced work for solo trumpet and piano was written in 2004 by Barbara Harbach in order to showcase the “lyric possibilities and rhythmic energy of the trumpet.”⁵³ Interplay between the solo trumpet and the collaborative pianist further reinforces a “blues-like” motive introduced at the beginning of the work that only dissipates for soaring trumpet cadenzas between each theme.⁵⁴

⁵¹ “Grade Levels,” Art of Sound Music, accessed December 12, 2020, https://artofsoundmusic.com/index.php?main_page=grade_levels.

⁵² Harbach, Barbara. *Perambulations*. (St. Louis: Vivace Press, 2004).

⁵³ “Chamber,” Barbara Harbach, accessed December 12, 2020, <http://www.barbaraharbach.com/chamber.html>.

⁵⁴ Harbach, *Perambulations*, 2.

Charles Ingram: *Sonatina for Trumpet and Piano*

Name of Work: *Sonatina for Trumpet and Piano*

Composer's Name: Charles Ingram

Composer's Self-Identified Gender: Male

Year Composed: 2018

Duration of Work: 6' 30"

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: C trumpet

Range: C#4 – Ab5

Additional Instrumentation Available: None.

Level of Difficulty/Techniques Utilized: This is a medium-advanced work that would be suitable for trumpeters at the collegiate level and beyond. There are no extended techniques utilized in this work. However, the finger dexterity, agility, and required multiple tonguing skills further confirm the publisher's included grade level.⁵⁵

Additional Information: Charles Ingram's *Sonatina for Trumpet* is an excellent addition into the standard trumpet repertoire. At only six and a half minutes in length, the piece showcases the melodic capabilities of the trumpet in the second movement (aptly titled "Meditative"), as well as the technical capabilities of the performer and the instrument in the first movement, "Boldly," and the third movement, "With Flamboyance."⁵⁶ This is an excellent piece to include on any program, and would be a suitable composition to consider for a student's first larger work on the C trumpet.

⁵⁵ "Sonatina for Trumpet," Cimarron Music Press, accessed December 9, 2020, <https://www.cimarronmusic.com/brass/trumpet/trumpet-and-piano/sonatinafortrumpet>.

⁵⁶ Ingram, Charles. *Sonatina for Trumpet*. (Salem: Cimarron Press, 2020).

Libby Larsen: *Ridge Runner*

Name of Work: *Ridge Runner*

Composer's Name: Libby Larsen

Composer's Self-Identified Gender: Female

Year Composed: 2012

Duration of Work: 9'

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: Bb trumpet

Range: F#3 – D6

Additional Instrumentation Available: Yes; trumpet and percussion ensemble

Level of Difficulty/Techniques Utilized: This is an advanced work that utilizes a variety of mutes, multiple tonguing (double and triple), and includes many passages that utilize a jazz style of playing, specifically in regards to included ornaments, articulation, and phrasing.

Additional Information: *Ridge Runner*, originally for trumpet and percussion ensemble is “an uninterrupted suite in five sections”⁵⁷ that draws upon styles of music commonly found throughout various parts of the United States: “banjo picking, ballad, jazz, [and] harmonica.”⁵⁸ The work itself presents a number of challenges to the performer: finger dexterity, agility, quick mute changes with necessary tuning adjustments, and endurance. For advanced performers looking for a work that will showcase their ability to play in multiple different styles, while also incorporating a newer work written by a female composer, *Ridge Runner* is an appropriate choice.

⁵⁷ Larsen, Libby. *Ridge Runner*. (Minneapolis: Libby Larsen Publishing, 2012), 2.

⁵⁸ Ibid.

Mark Lathan: *Sonata for Trumpet*

Name of Work: *Sonata for Trumpet*

Composer's Name: Mark Lathan

Composer's Self-Identified Gender: Male

Year Composed: 1993

Duration of Work: 15' 30"

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: Bb trumpet

Range: A3 – D6

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This work is rightly described as a work suitable for “professional level musicians” by the publisher,⁵⁹ due to the numerous instances of required agility into multiple tessituras of the instrument, multiple-tongued passages, and brisk articulated passages requiring advanced finger dexterity.⁶⁰

Additional Information: This three-movement sonata for trumpet and piano is an incredibly technical, yet beautiful work that would serve as a major work on any performance program. According to a review of the composition in the *International Trumpet Guild Journal*, this piece is very “reminiscent of the trumpet sonatas of Antheil and Dello Joio,” and while it is primarily a tonal work, the accompaniment introduction includes motives based on a 12-tone row.⁶¹ Overall, this composition features a number of

⁵⁹ “Grade Levels,” Art of Sound Music.

⁶⁰ Lathan, Mark. *Sonata for Trumpet*. (Princeton: Art of Sound Music, 2012).

⁶¹ Walker, Brian. “Mark Lathan Sonata for Trumpet.” *International Trumpet Guild Journal* 37, no. 4 (2013), 82.

challenges to both the performer and collaborative pianist, but would be suitable not only for professional level musicians, as the publisher suggests, but also advanced undergraduate and graduate students who are looking to program an unfamiliar sonata on a recital program.

Kevin McKee: *Centennial Horizon*

Name of Work: *Centennial Horizon*

Composer's Name: Kevin McKee

Composer's Self-Identified Gender: Male

Year Composed: 2011

Duration of Work: 11' 30"

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: Bb or C trumpet

Range: G3 – B5

Additional Instrumentation Available: Yes; also available for trumpet, strings, harp and percussion, and trumpet with concert band

Level of Difficulty/Techniques Utilized: This work utilizes a combination of multiple tonguing, muted passages, as well as brisk sections that require advanced agility and finger dexterity.

Additional Information: *Centennial Horizon* was commissioned in 2011 by Catherine Sheridan.⁶² After being inspired by his late grandmother, who “was always suggesting that [he] write a piece with Colorado as the subject,” McKee crafted this two-movement work

⁶² McKee, Kevin. *Centennial Horizon*. (Kevin McKee Music, 2011), 2.

drawing upon the landscape and beauty of Colorado. The composer was inspired to write soaring melodic lines and brisk technical passages, reminiscent of the groves of Aspen trees and roaring whitewater rapids that are often seen as synonymous with the state.⁶³ A longer work suitable for any program, this piece is accessible to performers of many ability levels, as there are several included optional passages that alter the difficulty of the composition to better match the abilities of each player.

Alexander Panos: *Vanadium*

Name of Work: *Vanadium*

Composer's Name: Alexander Panos

Composer's Self-Identified Gender: Male

Year Composed: 2006

Duration of Work: 3'

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: C trumpet

Range: Bb3 – A5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This is a medium-advanced work, and is written without use of mutes, extended techniques, or multiple tonguing passages.

Additional Information: *Vanadium*, written by electronic music composer Alexander Panos in 2006, is a little-known work for solo C trumpet and piano.⁶⁴ As the work does not include any advanced techniques, and has a relatively conservative range for a modern 21st

⁶³ McKee, Kevin. *Centennial Horizon*. (Kevin McKee Music, 2011), 2.

⁶⁴ Panos, Alexander. *Vanadium*. (Farmington: Brassworks 4 Publishing, 2006), 1.

century solo, this would be an excellent piece for any trumpeter who has little experience on the C trumpet. At three minutes in length, it's a suitable choice to include on any program that is lacking a 21st century modern solo.

Stan Pethel: *Essay for Trumpet*

Name of Work: *Essay for Trumpet*

Composer's Name: Stan Pethel

Composer's Self-Identified Gender: Male

Year Composed: 2018

Duration of Work: 3'

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Bb trumpet

Range: Bb – A5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This is an intermediate level work, and is written without use of mutes, extended techniques, or multiple tonguing passages.⁶⁵

Additional Information: This short work for trumpet and piano is an excellent piece for intermediate students who may want to play a more modern-styled work, versus the ever-popular solos by composers like J. Guy Ropartz and Guillaume Balay. As the work's range spans from a Bb3 to an A5, it is accessible to trumpeters in late middle school and early high school, and features a number of different articulation patterns that will challenge students, while still being accessible to most players.

⁶⁵ Pethel, Stan. *Essay for Trumpet*. (Salem: Cimarron Press, 2020), 1.

Phil Snedecor: *Prayer*

Name of Work: *Prayer*

Composer's Name: Phil Snedecor

Composer's Self-Identified Gender: Male

Year Composed: 2007

Duration of Work: 4'

Multi or Single Movement Work: Single

Instrument(s) Needed for Performance: Bb or C trumpet

Range: Bb3 – B5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This is a medium-advanced composition, and is written without use of mutes, extended techniques, or multiple tonguing passages.

Additional Information: Phil Snedecor's *Prayer* was originally a section of his *Sonata for Trombone and Piano*. He later transcribed the section for solo trumpet and piano.⁶⁶ At four minutes in length, this lyrical work includes soaring melodies and constant interplay between the trumpet and piano. This work is a suitable choice for an advanced high school or undergraduate student. Although there are no muted or multiple-tongued passages, and no extended techniques in the work, Snedecor has written a number of large leaps over an octave that intermediate students might find difficult or out of reach.⁶⁷

⁶⁶ "Prayer: Phil Snedecor," Art of Sound Music, accessed December 7, 2020, <https://artofsoundmusic.com/trumpet-and-piano/prayer?zenid=u1mcc1qbpo361rgnesr5cgk262>.

⁶⁷ Snedecor, Phil. *Prayer*. (Princeton: Art of Sound Music, 2007).

James Stephenson: *Fantasie for Trumpet*

Name of Work: *Fantasie for Trumpet*

Composer's Name: James Stephenson

Composer's Self-Identified Gender: Male

Year Composed: 2005

Duration of Work: 8' 15"

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Bb or C trumpet

Range: A3 – Eb6

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This is an advanced work, and is written without use of mutes. There are, however, several instances of multiple tongued passages, extended tessitura, and sections requiring an advanced level of finger dexterity and agility.

Additional Information: *Fantasie for Trumpet* was commissioned by Paul Merkelo in 2005 as a work to be premiered at the 2005 International Trumpet Guild Conference in Bangkok, Thailand.⁶⁸ The piece is largely a tribute to renown trumpeter Timofei Dokshitzer, who had recently passed at the time of this commission, and is “reminiscent of the old recordings: concert waltzes, scherzos, and dances that he played so touchingly and delicate, yet with his inimitable Russian flair.”⁶⁹ This is a challenging work for the advanced level trumpeter, yet serves as an appropriate addition to any program to showcase the technical and lyrical abilities of the player.

⁶⁸ “Fantasie for Trumpet,” Stephenson Music, accessed December 13, 2020, <https://composerjim.com/works/fantasie-for-trumpet/>.

⁶⁹ Ibid.

Ray Strobel: *Something Pretty, Something Lively*

Name of Work: *Something Pretty, Something Lively*

Composer's Name: Ray Strobel

Composer's Self-Identified Gender: Male

Year Composed: 2018

Duration of Work: 5'

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: Bb trumpet

Range: B3 – B5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This piece is a medium-advanced difficulty level, and is written without use of mutes, extended techniques, or multiple tonguing passages.⁷⁰

Additional Information: Ray Strobel, a longtime music educator in the Pittsburgh area, wrote his *Something Pretty, Something Lively* in 2018. He states that the piece “delivers exactly what the title advertises: a moving, lyrical first movement featuring a short cadenza, followed by a spirited second movement that employs...edgier harmonies to contrast the first.”⁷¹ Despite the “edgier harmonies” described by the composer,⁷² and the numerous meter changes of the second movement, this work is appropriate for advanced high school players and beyond, and is a suitable introduction to playing multi-movement works for young trumpeters.

⁷⁰ Strobel, Ray. *Something Pretty, Something Lively*. (Salem: Cimarron Music Press, 2018), 1.

⁷¹ “Something Pretty, Something Lively,” Cimarron Music Press, accessed on December 15, 2020, <https://www.cimarronmusic.com/brass/trumpet/trumpet-and-piano/somethingprettysomethinglively>.

⁷² Ibid.

Daniel Thrower: *Away*

Name of Work: *Away*

Composer's Name: Daniel Thrower

Composer's Self-Identified Gender: Male

Year Composed: 2005

Duration of Work: 5'

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: Bb or C trumpet

Range: F#3 – A5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This work is classified as a difficult work by the publisher due to the range and technical facility required to perform the piece.⁷³

Additional Information: Daniel Thrower originally composed and published *Away* for harp and solo trumpet, later re-orchestrating it for piano and solo trumpet due to technical difficulties within the harp part.⁷⁴ The composer states that the “wandering harmonies and sweeping motions,” within the work are inspired by long periods of time spent away from his family, and the performer should approach the work delicately in order to appropriately convey these feelings.⁷⁵

⁷³ Thrower, Daniel. *Away*. (Markham: Eighth Note Publications, 2005), 1.

⁷⁴ Ibid.

⁷⁵ Ibid.

Jen Trueman: *Sketches of a River*

Name of Work: *Sketches of a River*

Composer's Name: Jen Trueman

Composer's Self-Identified Gender: Female

Year Composed: 2006

Duration of Work: 4' 10"

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: Bb trumpet

Range: Bb3 - C6

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This work utilizes a cup mute in multiple sections of the piece, and does not require the use of multiple tonguing or any additional extended techniques. Although the publisher classifies the work as “medium-difficult,”⁷⁶ the piece would be better labeled as a “difficult” work, due to the range and agility required for performance.

Additional Information: *Sketches of a River* was premiered in 2006 by Rob Weymouth at the New Music Festival at the University of Toronto.⁷⁷ The composer states that the first movement, “Lake,” “depicts a flat, calm inland body of water where things are at peace,”⁷⁸ whereas the second movement, “Waterfalls,” “Illustrates a river picking up speed through playful but lyrical melodies.”⁷⁹ The composer requests that the trumpet player strive to

⁷⁶ Trueman, Jen. *Sketches of a River*. (Markham: Eighth Note Publishing, 2006), 1.

⁷⁷ Trueman, Jen, *Sketches of a River*, 1.

⁷⁸ Ibid.

⁷⁹ Ibid.

create “long, smooth lines,” and the accompanist should “feel free to take rhythmic liberties in order to create a free feel.”⁸⁰

Joseph Turrin: *Two Portraits*

Name of Work: *Two Portraits*

Composer’s Name: Joseph Turrin

Composer’s Self-Identified Gender: Male

Year Composed: 1995

Duration of Work: 14’

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: Bb trumpet and flugelhorn

Range: G3 – D6

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This piece requires a number of technical skills including multiple tonguing (double and triple), knowledge of metric modulations and a thorough understanding of performing works that utilize large multi-meter sections.

Additional Information: Turrin’s *Two Portraits* originally was written in 1995 for the 20th Anniversary of the International Trumpet Guild.⁸¹ It consists of two movements: “Psalm,” a flowing, lyrical melody written for the flugelhorn, and “Incantation,” an energetic, lively movement that utilizes both the trumpet and flugelhorn in a combination of multi-meter and cadenza-like passages. “Psalm” is an excellent work for the medium-advanced trumpeter, while “Incantation” proves more challenging, as it features a highly-

⁸⁰ Trueman, Jen, *Sketches of a River*, 1.

⁸¹ Turrin, Joseph. *Two Portraits*. (Vuarmarens: Editions BIM, 1999), 3.

technical trumpet part, and requires coordinating multiple precarious entrances and multi-meter passages with the accompanying piano part.

Allen Vizzutti: *Sonata No. 2*

Name of Work: *Sonata No. 2*

Composer's Name: Allen Vizzutti

Composer's Self-Identified Gender: Male

Year Composed: 2004

Duration of Work: 13'

Multi or Single Movement Work: Multi-movement

Instrument(s) Needed for Performance: Bb trumpet

Range: F#3 – C6

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This composition is classified as an early-advanced work.⁸² *Sonata No. 2* does not utilize any mutes, but does incorporate rapid passages requiring advanced flexibility, finger dexterity, and agility.⁸³

Additional Information: Famed trumpeter Allen Vizzutti wrote his *Sonata No. 2* in 2004 “without extremes of range, technique, or endurance in order to enhance the trumpet repertoire for players of all ages.”⁸⁴ This three-movement work was composed in the traditional sonata form, and incorporates a first movement written in 5/4, a second movement that is a “permutation of the...melody from Haydn’s legendary Trumpet

⁸² “Sonata No. 2,” Hickeys Music Center, accessed on December 15, 2020, https://www.hickeys.com/music/contests/NYSSMA/trumpet_solos/level_5/products/sku054066-vizzutti-allen-sonata-no-2.php.

⁸³ Vizzutti, Allen. *Sonata No. 2*. (San Antonio: Southern Music Publishing, 2004).

⁸⁴ “Sonata No. 2,” Hickeys Music Center.

Concerto,”⁸⁵ and a third movement that includes the flamboyant technical passages that are typical of other Vizzutti compositions.⁸⁶

John Williams: *With Malice Towards None*

Name of Work: *With Malice Towards None*

Composer’s Name: John Williams

Composer’s Self-Identified Gender: Male

Year Composed: 2012

Duration of Work: 4’ 30”

Multi or Single Movement Work: Single movement

Instrument(s) Needed for Performance: C trumpet

Range: A3 – B5

Additional Instrumentation Available: None

Level of Difficulty/Techniques Utilized: This work does not utilize any advanced techniques such as multiple tonguing or extended techniques, and is written without the use of mutes.

Additional Information: John Williams scored the music for the 2012 film *Lincoln*, which featured a variety of prominent trumpet solos throughout. Later, Williams extracted the solo from the “With Malice Toward None” section of the score, and re-orchestrated it for solo trumpet and orchestra for the then Principal trumpet of the Chicago Symphony, Chris Martin, who premiered this version with the National Symphony Orchestra in 2013.⁸⁷ Due

⁸⁵ “Sonata No. 2,” Hickeys Music Center.

⁸⁶ Vizzutti, Allen. *Sonata No. 2*, 5.

⁸⁷ Williams, John. *With Malice Toward None*. (Milwaukee: Hal-Leonard, 2012), 2.

to high demand, Williams also arranged the piece for solo trumpet and piano. Although not technically demanding, this five minute composition challenges a trumpeter's aural abilities, due to the number of large leaps in metered and un-metered passages.⁸⁸ This piece features numerous *ossia* passages, which make the work accessible to those who are not as experienced in playing the C trumpet, and are looking for shorter C trumpet solo works to include on various types of performance programs.

⁸⁸ Williams, John. *With Malice Toward None*. (Milwaukee: Hal-Leonard, 2012), 3.

Conclusion

The Database of Works for Trumpet and Piano by Living American Composers, found at trumpet-rep.org, was created with the aim of making an easily accessible, searchable database that trumpet students and music educators of all ages could use as a tool for finding appropriate, modern, solo repertoire. Prior to the creation of this database, there was a demonstrated need for such a resource. Through the aforementioned methodology, trumpet-rep.org fulfilled this need by providing an accessible interface and catalogue of solos for trumpet and piano.

Each step of the project was carefully planned and executed to allow database users a pleasant experience when using trumpet-rep.org, and to give music educators a resource that could be used easily and quickly. Although there were a plethora of challenges in the creation of this database including initial contributor hesitation, a lack of access to full or perusal scores, and having to learn a multitude of coding and procedures, the outcome was incredibly successful. The created framework allows for streamlined additions and updates to the database, which will make expansion into additional composers and other instrumentation groupings a possibility in the near future. Furthermore, this expansion can potentially attract additional contributors, which will further aid in the success of the project.

Expansion into other instrumentation groupings will aid tremendously in the popularity and overall helpfulness of the database. Expansion and addition of specified features for younger trumpet players will help to propel the trumpet-rep.org database further, and allow it to gain a much larger following. Not only will this expansion make the database a useful tool for music educators, but will also help many composers gain a

larger following and inclusion on more performance programs, which is one of the main goals of this project, and of trumpet-rep.org.

As of final writing of this document, trumpet-rep.org contains a total of 94 works for solo Trumpet and Piano by living American composers. Of these works, 78 were written by male composers, 15 by female composers and 1 by a non-binary composer. 34 of these compositions are multi-movement works, and 15 include options for additional instrumentation pairings. Currently, the database contains 64 pieces scored for Bb Trumpet, 57 for C Trumpet, 4 for Eb Trumpet, 2 for Piccolo Trumpet, and 12 for Flugelhorn. Additionally, many of these works include transposed scores for multiple keys of instruments, so that the composition can be adapted and performed by a wider variety of players. Although the current iteration of trumpet-rep.org does not include a search field for difficulty level, the 94 works listed in the database consist mainly of pieces for intermediate and advanced high school trumpeters, intermediate and advanced undergraduate music education and performance majors, and several works for professional level musicians.

It is evident when analyzing the repertoire included within trumpet-rep.org that living American composers are presently writing solo trumpet and piano works that showcase the virtuosity of the player, regardless of ability level, while also considering the history of the instrument in order to showcase the typical “classical,” jazz, and 21st century extended technique styles of playing. Thus, the role of the trumpet player in current solo performance situations is undergoing a slight shift from a more “interpretive” role, where the performer was merely showcasing typical stylistic traits from certain regions and time periods, to a role where virtuosity, adaptability, and innovation in performance are the key

focuses. It is the aim of the researcher that trumpet-rep.org not only becomes a guide for choosing appropriate repertoire, but also to advocate for the ever-evolving catalogue of newer works for trumpet players, and to aid in advancing the number of works by a diverse and under-represented group of composers that are included on concert and recital programs.

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