

Spring 2016

The creation of a skills-based grading system for Solo Trumpet Repertoire

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The Creation of a Skills-Based Grading System for Solo Trumpet Repertoire

Ross Ahlhorn

A research project 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 2016

FACULTY COMMITTEE:

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Dedication

To my parents, Bruce and Ann Ahlhorn; my brother, Kurt Ahlhorn; my grandparents, Forres and Vernice Ahlhorn, Walter and Stella Jensen; and my partner, Brianne Little. Thank you for your love and support.

Acknowledgments

I would like to thank my committee chair, Dr. Chris Carrillo, for his dedication, insight, advice, and support throughout my time at James Madison University. Thank you to my committee members, Dr. Andrew Lankford and Dr. David Stringham, for their insight, advice, and attention to detail through planning, researching, writing, and editing this document. I would also like to thank Dr. Katherine Axtell for her words of encouragement and editing expertise.

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Abstract

This research organizes a sample of solo trumpet literature, selected from state music educators associations' repertoire lists, into a bi-level, skills-based grading system. At the first level of classification, each work is assigned an overall difficulty rating of 1, 2, or 3, with the latter being the most demanding category. The second level of classification evaluates the requirements of each work in six particular skill areas: range, rhythm and meter, articulation, flexibility, endurance, and phrasing. The rating scale for these parameters ascends from 1 to 5, where 1 represents beginner-level skills and 5 connotes virtuoso-caliber challenges.

The goal of this research is to explore possibilities for a rating system that offers more detailed information about challenges of important solo literature so that teachers may more easily locate repertoire that matches their students' particular developmental needs.

Purpose

Traditional rating systems for solo trumpet literature classify works by difficulty level, yet they rarely impart clear and consistent information about the nature of the challenges presented by any given composition. By offering particular skills-based ratings in addition to a time-honored “overall difficulty” rating, this research aims to empower educators by supplying data that can assist them in locating repertoire appropriate to students’ individual strengths and developmental challenges. The ready availability of detailed, accurate information is particularly important given the vast scope of solo trumpet literature and the increasing time pressures that busy music educators face. From this pilot study, I will create an organized and replicable system to aggregate data from trumpet solo repertoire, and ultimately position students for success while challenging them in specific technical and musical areas of their playing.

To gain the maximum benefit from a skills-based classification system, an instructor must first carefully assess a student’s fundamental strengths and deficiencies before selecting literature. Regardless of the numerical rating(s) of repertoire chosen for any student, an optimal learning experience requires that the work(s) simultaneously showcase a student’s strengths and provide appropriate challenges to rectify deficiencies. In selecting literature using this detailed, bi-level rating system, teachers must be particularly alert to “outlying” ratings in particular skill categories; (i.e.), instances in which the difficulty of a single technical parameter greatly surpasses (or, conversely, falls significantly short of) other aspects of the work.

Method

Repertoire Selection

The repertoire chosen for this project appears on most, if not all, of the following lists: The Florida Bandmasters Association Solo Music List, The Indiana State School Music Association Required Music List, The Maryland Music Educators Association State Solo Festival List, The Ohio Music Educators Association Music List, The Virginia Band and Orchestra Directors Association Solo Festival List, and the Texas UIL Prescribed Music List. These lists were chosen because of their large size and inclusion of repertoire, availability to the public, and convenience to the author.

The works featured in this study were selected by myself on the basis of their inclusion in the aforementioned music lists, and my familiarity and frequent use of them in pedagogical situations with student soloists. The criteria used by each state organization to determine their own lists was not taken into account.

Grading Procedure for Overall Difficulty Level

This resource classifies the overall difficulty of pedagogical repertoire on a scale of 1 to 3. Level 1 works are suitable for a student's first public performance as a soloist. Level 2 compositions are appropriate for middle and high school students with three to four years of experience. Level 3 repertoire is suitable for the advanced high school student and undergraduate music major. This first broad tier of classification provides a starting point for the educator who seeks to select among literature of a single approximate level of difficulty.

Individual Parameters

This rating system creates a sub-classification of repertoire according to the challenges each work presents in each of six fundamental parameters: range, rhythm and meter, articulation, flexibility, endurance, and phrasing (or phrase structure). For each category, ratings range from 1 to 5, with 1 being appropriate for a true beginner and 5 representing a difficulty level that is seen in virtuosic trumpet repertoire. Range is expressed in concert pitch with the highest note in the work and the corresponding octave number on the piano.

Grade 1 Literature: Technical Requirements and Thresholds

Range

Most Grade 1 literature rarely exceeds F-5. Range is expressed in concert pitch and the corresponding octave number on the piano, and is not given a parameter skill value.

Rhythm and Meter

Rhythmic challenges in Grade 1 works are limited to the presence of occasional syncopation. If syncopation is present, the rhythmic patterns are consistent. Time signatures in these works may include compound meters of 6/8, 9/8, and 12/8. Asymmetric meters such as 5/8 and 7/8 are excluded from this category.

Articulation

Overall tempi in the Grade 1 literature are between 70 and 120 beats per minute (BPM). Articulation speeds generally do not exceed sixteenth notes at quarter = 95 BPM. If a piece utilizes a tempo of 95 or greater with sixteenth notes being present, the impact of specified tonguing and slurring patterns on tongue speed is considered. For example, a rhythmic motive comprised of sixteenth notes at 105 BPM would rate a 2 if articulated and a 1 if slurred.

Flexibility

Grade 1 pieces restrict slurred passages to the interval of a perfect fifth or smaller. Wider intervals may appear in Grade 1 works if both pitches are articulated and leaps do not appear in quick succession.

Endurance

Endurance is a highly subjective characteristic. This rating system considers the amount of rest present in the work, the distance from one breathing point to the next, and what the performer must perform (technical passages, range, etc.) between breaths. Grade 1 pieces have a performance duration of less than five minutes, ample amount of rest for the soloist, and a range that rarely ascends into the upper register (i.e., above F-5).

Phrasing

Grade 1 works have short phrases, possess clear cadences with ample breathing opportunities, and very few examples of phrase elision (i.e., an overlap of the end of one phrase and the beginning of the next).

Grade 2 Literature: Technical Requirements and Thresholds

Individual skill parameters for Grade 2 literature generally rate 2 or 3, with isolated instances of 1 or 4 ratings. An example of this is Guy Ropartz's *Andante et Allegro*, which rates 2 or 3 in all categories save for endurance, where the lack of rest near the end of the *Allegro* earns a rating of 4.

Figure 1. *Andante et Allegro*, mm. 147-184.



Range

Grade 2 repertoire occasionally reaches B-flat-5 and does not require the soloist to play in the upper range for extended periods. Consequently, Grade 2 pieces may be optimal choices for young trumpeters who may have the range for a Grade 3 piece, but are not ready for the added complexities of the advanced meter, rhythm, and flexibility found in the majority of the Grade 3 repertoire.

Rhythm and Meter

Grade 2 literature may require compound and mixed meter; time signatures of 6/8, 9/8, and 12/8 are common. Syncopation does occur in these works, typically through accented upbeats and weak beats. This category excludes hemiola, as well as beat displacement by any value smaller than an eighth note triplet.

Articulation

The principal advancement of Grade 2 literature over that of Grade 1 is the introduction of multiple tonguing. Grade 2 works may require double- or triple-tonguing; however, tempi for double-tongued sixteenth notes do not exceed quarter note = 140 BPM, and sixteenth note triplets do not exceed quarter note = 100 BPM. All multiple-tongued passages in this grade lie within the middle range of the instrument (i.e., between B-flat-4 and F-5), and are confined to conjunct motion. Odd-numbered groupings of multiple-tongued notes are excluded, as are figures that require an initial articulation with syllables of “Ku” or “Gu.”

Flexibility

Grade 2 literature requires the performance of ascending or descending slurred intervals up to an octave in width.

Endurance

Grade 2 pieces require a significant increase in endurance beyond those of Grade 1. Breathing opportunities in these works remain ample, but fewer rest opportunities are present. Articulation endurance, or the resulting fatigue from sustained articulation, becomes more of an issue in this repertoire with the addition of long phrases and repetitive, multiple-tongued passages.

Phrasing

Phrases in Grade 2 literature may not possess clear cadential points. Elision can be present, which increases the difficulty of identifying breathing points, and requires the performer to delineate individual phrases through musical inflection rather than by a natural breathing scheme alone.

Grade 3 Literature: Technical Requirements and Thresholds

The Grade 3 category, created with advanced high school and early college-level students in mind, includes individual skill values of 3, 4, and 5. The wide range of parameters available in this category enables instructors to locate literature that showcases their advanced students' strengths while also challenging them to develop

their weaker areas. In contrast to the lower levels, where clear ceilings of difficulty aid in delimiting individual skill values, there are few or no upper limits on the demands possible in any given technical area. Since works in this category are often composed as “artistic” literature rather than as pedagogical exercises, the typical difficulties described in each skill level represent a mere benchmark of expectations for the advanced trumpet student.

Range

The range required in Grade 3 typically reaches C-6, and extended phrases in the upper register are common.

Rhythm and Meter

Grade 3 repertoire may contain any dimension of rhythmic and metric complexity: simple, complex, mixed, and irregular meters; hemiola and other complex figures; and even the absence of time signatures and bar lines in some contemporary unaccompanied music.

Articulation

Examples of articulation skills required in Grade 3 works include moderately difficult multiple-tonguing and odd groupings of multiple-tongued notes with speeds of sixteenth notes reaching quarter note = 180 BPM or more. Articulation of fast conjunct and disjunct passages often appears in these works.

Flexibility

Flexibility in Grade 3 literature often requires performance of slurs and disjunct leaps of an octave or more, in tonal and atonal harmonic environments. The presence of atonal material challenges a student's ability to discern pitches with extended and odd intervals. If a student has a well-developed range, but struggles with pitch discernment, repertoire with high flexibility values will provide a high level of difficulty.

Endurance

Endurance values in Grade 3 literature range from 3-5. In this category, the cumulative effects of range, phrasing, and flexibility on the performer are considered. The more difficult these dimensions, the higher the level of fatigue a performer likely will experience; thus, the work will carry a higher endurance skill value. For example, the Handel/arr. Fitzgerald *Aria con Variazioni* scores only a value of 3 for endurance, due to the rest opportunities created by the work's theme and variations structure. In contrast, Bozza's *Rustiques* receives a skill value of 5 for endurance due to the three long and technically difficult cadenza sections that offer few rest opportunities for the soloist.

Phrasing

The main consideration for rating the difficulty of phrasing in Grade 3 literature is the availability of breathing points within the musical context of the phrase. This parameter must take into account difficult artistic and technical decisions, such as foregoing the continuity of a phrase to take a breath, that are associated with challenges such as complex phrase structures and evaded cadences. Individual parameter values given in this grade level reflect how phrasing, specifically length and breadth, affects the

work's breathing structure. Skill parameter values for phrasing range from clear, conventional, and audible cadential figures to complex and continuous polyphonic lines that offer the performer no opportunity to rest between phrases.

Limitations

This resource is not designed to convey detailed information about each's composition's harmonic construction. Brief remarks about tonal language and large-scale musical structure appear in the individual annotations for each work; however, the data set (Table 2) does not express this information.

The repertoire included in this resource was drawn from a limited selection of state music associations' repertoire lists: The Florida Bandmasters Association Solo Music List, The Indiana State School Music Association Required Music List, The Maryland Music Educators Association State Solo Festival List, The Ohio Music Educators Association Music List, The Virginia Band and Orchestra Directors Association Solo Festival List, and the Texas UIL Prescribed Music List. The lists used in this research are not necessarily representative of the country in terms of geographic location and population; Northeastern, Western, and Southeastern regions of the United States are unrepresented. Lists from the unrepresented regions of the United States may include additional works—perhaps by noted regional composers—that would serve instructors and students well and that deserve to be more widely known.

Table 1

Individual Parameter Thresholds

Parameters	Grade 1: Skill Values of 1-2	Grade 2: Skill Values of 2-4	Grade 3: Skill Values of 3-5
Range	Rarely exceeds F-5	Can reach B-flat-5	Typically reaches C-6
Rhythm and Meter	Duple and triple beat subdivisions; repetitive patterns; infrequent syncopation; 2/4, 3/4, 4/4 used.	Introduction of compound meter; syncopation; consists of accented upbeats and weak beats.	mixed, simple, and compound meters, including 5/8, 7/8, etc.; no bar lines; cadenzas present, No restrictions.
Articulation	Tongue speed does not exceed 16 th notes at quarter note = 95 BPM.	Introduction of multiple tonguing. Short bursts of quick articulation; speed limit of sixteenth notes at 140 BPM; introduction of sustained articulation.	Multiple tonguing at speeds faster than 140 BPM, odd-number groupings of notes, articulated conjunct and disjunct motion. No restrictions.
Flexibility	Slurred leaps do not exceed a perfect 5 th . Articulated leaps may exceed a fifth, but not an octave.	Slurred leaps limited to octaves in ascending and descending directions; articulated leaps restricted to elevenths.	Slurs of at least an octave are present in tonal and atonal harmonic environments. No restrictions.
Endurance	Ample rest; limited range; short pieces of music.	Common breathing opportunities; sustained articulation endurance challenges; moderate amount of rest.	Little rest; high range; flexibility; articulation endurance demands. No restrictions.
Phrasing	Delineated cadences with rest for breathing opportunities; prescribed breath marks; consistent phrase lengths and structure.	Introduction of elision; varying phrase lengths; deceptive or aborted cadences can be present.	Asymmetrical phrase lengths with limited breathing opportunities; polyphonic textures. No restrictions.

Table 2
Repertoire Skill Values

Composer	Title	Grade	Range	Rhythm/Meter	Articulation	Flexibility	Endurance	Phrasing
Clarke, Herbert L.	<i>The Supremacy of Right</i>	1	F-5	2	1	1	2	2
VanderCook, Hale A.	<i>Lyra</i>	1	C-5	1	1	1	2	1
VanderCook, Hale A.	<i>Vega</i>	1	C-5	1	2	1	1	1
Balay, Guillaume	<i>Petite Pièce Concertante</i>	2	F-5	3	3	2	3	2
Barat, Joseph E.	<i>Fantasie in E-Flat</i>	2	Gb-5	3	3	2	3	4
Barrow, Edgar L.	<i>Tarantelle</i>	2	G-5	2	3	1	3	2
Bozza, Eugène	<i>Lied</i>	2	G-5	2	1	3	3	4
Clarke, Herbert L.	<i>The Maid of the Mist</i>	2	Ab-5	2	4	2	3	3
Hansen, Thorvald	<i>Sonate, Mvt. 1</i>	2	G-5	2	3	2	3	2
Ropartz, Guy	<i>Andante et Allegro</i>	2	A-5	3	3	2	4	3
Arban, Jean Baptiste	<i>Variations on The Beautiful Snow</i>	3	G-5	3	5	4	4	4
Balay, Guillaume	<i>Andante et Allegretto</i>	3	F-5	3	2	3	3	3
Bozza, Eugène	<i>Rustiques</i>	3	Bb-5	5	5	5	5	5
Charlier, Theo	<i>Solo de Concours</i>	3	Ab-5	4	4	4	5	4
Goedicke, Alexander	<i>Concert Etude</i>	3	Ab-5	2	4	3	4	4
Handel/arr. Fitzgerald	<i>Aria Con Variazioni</i>	3	A-5	4	3	4	3	4

Note. Range is expressed in concert pitch with the highest note in the work and the corresponding octave number on the piano.

Annotated Guide to Sample Repertoire

This section provides detailed commentary on skill values for each selection. Brief composer biographies and remarks on harmonic and structural characteristics are also supplied. These annotations, along with data supplied in Table 2, are intended to assist educators in readily locating appropriate repertoire and in charting a sequential pathway through these works.

Grade 1 Repertoire

Clarke, Herbert L.- *Supremacy of Right*

Herbert L. Clarke's career as a cornet soloist featured numerous international tours and command performances.¹ His compositions number over 240 works, including 40 cornet solos. A renowned pedagogue as well as a performer and composer, Clarke penned four pedagogical texts for the cornet and taught his method to thousands of students around the world.²

Clarke's *Supremacy of Right* is an approachable introduction to the cornet tradition of the mid-19th to early-20th century. The work is in ternary form: identical

¹ Herbert L. Clarke, *How I Became a Cornetist* (United States: J.L Huber, 1934), 79-80.

² James Thomas Madeja, "The Life and Work of Herbert L. Clarke (1867-1945)," (Ed.D. diss., University of Illinois, 1988), 1-3.

march-like sections in B-flat major, marked *Moderato, majestically*, frame a central lyrical section in E-flat major, marked *Tranquillo*.

A (Moderato) | B (Tranquillo) | A (Moderato)

Figure 2. *Supremacy of Right*, Form Diagram.

Range

This work employs a range of B-flat-3 to F-5, which is characteristic of Grade 1 literature.

Rhythm and Meter

The meter is 4/4, with a moderate tempo and rhythmic figures that commonly feature half notes, quarter notes, and dotted-eighth note patterns (Figure 3). *Supremacy of Right* is a suitable piece to introduce dotted-eighth-sixteenth-note patterns to students. Due to the consequent small increase in rhythmic complexity, the work receives a rhythm and meter score of 2.

Figure 3. *Supremacy of Right*, mm. 1-5.



Articulation

The articulation required in this work is of moderate speed with no multiple-tongued passages. There are numerous instances of quick, two-note syllables tied to dotted-eighth-sixteenth-note figures (Figure 4). The A sections of the work include accented articulations, but not in quick succession. This work receives a skill value of 1 for articulation.

Figure 4. *Supremacy of Right*, mm. 11-15.



Flexibility

Supremacy of Right offers little challenge for the beginning trumpeter or cornetist regarding flexibility. The majority of slurred figures are descents in conjunct motion. The rare examples of slurred leaps always descend, and remain within a perfect fifth (Figure 5). Open harmonic slurs are not present. This work receives a skill value of 1 for the flexibility parameter.

Figure 5. *Supremacy of Right*, m. 52.



Endurance

The soloist is given four measures of rest during the entire work occurring just before and after the B section. Since the performer plays continuously for the majority of the work, the endurance parameter receives a skill value of 2.

Phrasing

This work features eight-bar phrases in the A sections and four-bar phrases in the B section (Figure 6). Each cadence point is audible and ends with a half note or a dotted half note, leaving the performer ample time to breathe at the conclusion of each phrase. The phrasing parameter receives a skill value of 2 instead of 1 due to the increase in phrase length from 4 to 8 bars.

Figure 6. *Supremacy of Right*, mm. 1-20, Sections A and B.



VanderCook, Hale A.- *Lyra*

Hale Ascher VanderCook (1864-1949) was a cornetist, conductor, and composer born in 1864. His works include over 70 marches for wind band, numerous series of solos for brass instruments, and a cornet method published in 1922. VanderCook founded the VanderCook Cornet School, which later became the VanderCook College of Music in Chicago, Illinois.³ Among VanderCook's many series of pedagogical literature for brass instruments, two pieces from the *Star Series* for cornet or trumpet have been selected for inclusion in this resource.

Lyra exhibits contrasting stylistic features, including changes in time and key signatures. The A section in B-flat major, marked *Andante* in common time, is to be played in a legato manner, with extensive use of quarter- and dotted-quarter notes. The B section, also in B-flat, accelerates slightly with a tempo marking of *moderato*, stylistically changes to *staccato*, and shifts to 2/4 time. The trio of *Lyra*, cast in E-flat major and 2/4 time, requires a *dolce* performance style. At the conclusion of the trio, the soloist returns to the B section before advancing to the Coda, which concludes in the original key of B-flat major.

A | B | C (trio) | B | Coda

Figure 7. *Lyra*, Form Diagram.

³ "Founders," VanderCook College of Music, accessed February 20, 2016, <http://www.vandercook.edu/about/founders/>.

Range

VanderCook's music limits range in a thoughtful way. *Lyra*'s range is restricted to B-flat 3 and C-5, which makes it an approachable first solo piece for new trumpeters.

Rhythm and Meter

The rhythm and meter in this piece present the beginning soloist with several moderate challenges, including dotted rhythms, different patterns of sixteenth notes, and 2/4 and 4/4 time signatures. Despite the diversity of material, the overall level of difficulty is low; thus, the work earns a skill value of 1.

Lyra is structured in a way that each section of the work displays a single, characteristic rhythmic motive. The motive of the A section is a dotted-quarter note, a single eighth note, and two quarter notes in 4/4 time (Figure 8).

Figure 8. *Lyra*, mm. 5-6.



The B section features four sixteenth notes and two eighths in 2/4 time (Figure 9).

Figure 9. *Lyra*, m. 25.



The trio section includes a longer motive comprised of four measures, as seen in Figure 10.

Figure 10. *Lyra*, mm. 57-60.



The coda contains perhaps the most difficult rhythm for an inexperienced musician to perform accurately: a dotted-quarter note followed by two sixteenth-notes; the sixteenth-notes function as an anacrusis to the next downbeat (Figure 11).

Figure 11. *Lyra*, mm. 81-82.



Articulation

An absence of fast single-tongued passages leads to a skill value of 1 for *Lyra*. VanderCook requires a five-note articulation syllable (Figure 9), while most of the other works in the Grade 1 literature only have two- or three-note syllables.

Flexibility

Flexibility in this composition is minimal, with most slurred subjects presented as descending conjunct patterns, and one leap of a descending sixth at the beginning of the trio section. This parameter receives a skill value of 1.

Endurance

Each of the solo sections in this piece is sixteen measures long, with the exception of the eleven-measure coda. The piece features ample amounts of rest between the solo sections of the piece, including a sixteen-measure solo piano transition before the trio. The longest unbroken passage required of the soloist, the reiteration of the B section combined with the coda, reaches twenty-seven measures without any significant rest. With the large amount of rest elsewhere in the work, the endurance skill level is very low; thus, *Lyra* merits a skill value of 1.

Phrasing

In the A section of the work, VanderCook writes clear and concise two-measure phrases. Eighth rests provide ample opportunity for the performer to breathe. The B and C sections are given the same treatment, but in 2/4 time; the change in meter allows the soloist to progress through full four-measure phrases even more readily than in the A section. The coda presents a slightly more challenging breathing scheme. Here, the soloist must play full-value dotted-quarters, as well as breathing at the prescribed breath marks without shortening the final note of the preceding phrase (Figure 12). In this section, VanderCook gives the soloist clear instructions on the locations of breaths. The skill value for the phrasing parameter is a value of 1.

Figure 12. *Lyra*, mm. 80-90, Coda.



VanderCook, Hale A.- *Vega*

Like *Lyra*, *Vega* comes from VanderCook's *Star Series*. The two share many characteristics, including identical five-part form. The key centers also are similar, with the A and B sections in E-flat major, and the trio in A-flat major.

A | B | C (trio) | B | Coda

Figure 13. *Vega*, Form Diagram.

The A section is an *Andante Cantabile* in 4/4 time. The B section, in 2/4, accelerates to *Moderato*. As in *Lyra*, a *Dal Segno* reprise of the B section leads to a concluding coda.

Range

Vega's range is limited to B-flat-3 and C-5 for the same reasons given in the description of *Lyra*.

Rhythm and Meter

The rhythmic complexity in *Vega* is slightly more advanced than that of *Lyra*, but still receives a skill value of 1. VanderCook continues the practice of providing each section of the work with a distinctive rhythmic motive or pattern, but *Vega's* patterns are longer than those of its sister work.

The first rhythmic motive is two bars in length and occurs in measures five through twelve (Figure 14). It features a dotted-quarter note followed by five eighth notes, and a half note slurred to a quarter note in the next bar.

Figure 14. *Vega*, mm. 5-8.



The second rhythmic motive occurs in measures 13-19 and consists of a dotted-quarter note, one eighth note, and either two quarter notes or a single half note (Figure 15).

Figure 15. *Vega*, mm. 12-13.



The third rhythmic motive occurs in the *Moderato* section of the piece; it is a four-bar motive that repeats three times (Figure 16).

Figure 16. *Vega*, mm. 29-32.



Articulation

VanderCook's rhythmic motive in the B section of *Vega* presents a more challenging articulation pattern. This motive requires the soloist to quickly single-tongue a seven-syllable pattern (Figure 17), followed by one instance of a nine-syllable pattern in measure sixty-seven (Figure 18). Even though the tempo remains moderate and well within the range for single-tonguing, articulation endurance is a factor that increases the parameter skill value of this work to a level 2.

Figure 17. *Vega*, mm. 30-32.



Figure 18. *Vega*, mm. 67-68.



Flexibility

Flexibility requirements in this composition are minimal, with only two slurs in the entire piece (measures six and ten). Disjunct motion occurs occasionally in the A section, but the slow tempo and simple rhythm keep the level of difficulty well within the range of a beginner. The flexibility skill value for *Vega* is 1.

Endurance

Ample rests are built in to the structure of *Vega*: at least four bars of rest frame the A and B sections of the piece, and 8 measures on either side of the trio and coda. The rest gives the performer ample time to recover from each section of the work. This work is substantially longer than other pieces in this grade level; nevertheless, the piece receives a skill value of 1 for endurance.

Phrasing

Phrasing is another skill area in which *Vega* advances over *Lyra*. VanderCook prescribes fewer breath marks, yet ample breathing opportunities are present. In the first half of the A section, the breathing points are implied by the quarter rests at the ends of

measures six, eight, and ten. The remainder of the piece is largely without breath marks, with natural breathing points between phrases occurring on quarter or eighth rests. Ample breath opportunities and simple phrase structures hold this composition at a skill value of 1 for phrasing.

Grade Two Repertoire

Balay, Guillaume- *Petite Pièce Concertante*

Guillaume Balay was a French virtuoso cornetist, composer, and head of the French National Conservatory of Music.⁴ *Petite Pièce Concertante* is a cornet solo in two parts. The first section opens in 2/4 time with a moderately slow tempo marked quarter note = 72 BPM, and ends with a fermata and a double bar in the key of G-flat major. The second section, marked *Moderate Marche*, maintains 2/4 meter but employs the tonality of E-flat major.

A | B | C (Marche) | D (Development of C) | C' | Coda

Figure 19. *Petite Pièce Concertante*, Form Diagram.

⁴ “Guillaume Balay,” Robert Martin Publishers, accessed April 18, 2016, <https://www.edrmartin.com/en/bio-guillaume-balay-214/>

Range

Balay limits the range to a thirteenth with the lowest note a B-flat-3, and the highest an F-5.

Rhythm and Meter

Balay employs syncopation and ties across downbeats. Both sections include instances of quarter notes tied across bar lines, followed by moving eighth or sixteenth notes after the downbeat (Figure 20).

Figure 20. *Petite Pièce Concertante*, mm. 26-27



In the march, Balay frequently syncopates the second and fourth bars of each phrase by writing a single eighth note on the downbeat of the bar, and placing either a single quarter or two tied eighths on the upbeat of beat one, to the downbeat of beat two (Figure 21).

Figure 21. *Petite Pièce Concertante*, mm. 66-69.



This syncopated motive expands in measures 117-121, where two sixteenths comprise the downbeat, and a tie from the eighth note upbeat of beat one to the downbeat of beat two creates the syncopation (Figure 22). *Petite Pièce Concertante* earns a skill value of 3 for the rhythm and meter parameter. This rating is due to syncopation caused

by notes tied across beats and single eighth notes and quarter notes occurring on upbeats, as seen in measure sixty-seven in Figure 21.

Figure 22. *Petite Pièce Concertante*, mm. 118-121.



Articulation

The articulation parameter for this work also receives a skill value of 3 due to the presence of quick single-tongued sixteenth notes. Balay provides very specific articulation instructions; *Tenuto*, *Staccato*, and *Marcato* accents all appear throughout the work. The use of such well-differentiated articulations can make this piece an excellent vehicle to teach varied articulation styles.

Flexibility

Petite Pièce Concertante contains conjunct and disjunct motion in equal proportion, and often requires disjunct passages to be articulated rather than slurred. This characteristic enables the piece to retain a less challenging skill value of 2 for flexibility. Some difficult leaping figures as well as slurred octave jumps are present (Figure 23), but these motives are either articulated or occur in the slower first section of the solo, which lessen the difficulty level in the flexibility skill parameter.

Figure 23. *Petite Pièce Concertante*, mm. 118-120.



Endurance

Perhaps the most challenging aspect of this work is the endurance it requires, although the limitation of the melodic range to a thirteenth aids in restraining the endurance difficulty. Despite the piece being under four minutes in duration, it contains few rest opportunities: seven bars of rest separate the opening section and the first march section in measure 66. Another five bars of rest appear before the recapitulation of the march theme. No rests exist from measure 110 to the end, the most technically demanding passage of the composition. *Petite Pièce Concertante* rates a skill value of 3 for endurance.

Phrasing

The first large section of *Petite Pièce Concertante* (mm. 1-65) consists of eight-bar phrases. The march section, in contrast, employs four-bar phrases marked by clear cadences. Therefore, the phrasing parameter receives a skill rating of 2.

Barat, Joseph Edouard- *Fantasie in E-Flat*

Joseph Edouard Barat (1882-1963) was a conductor, bandleader, and composer who studied at the Paris Conservatory with Paul Vidal and Georges Caussade.⁵ Barat's *Fantasie* consists of two major sections with a cadenza-like introduction. The A section consists of an *Andante* in 6/8 time and is cast in the key of E-flat minor. Tempo increases in measures thirty-one and forty-five propel the A section forward, while a reprise of the

⁵ "Joseph Edouard Barat," Robert Martin Editions, accessed April 18, 2016, <https://www.edrmartin.com/en/bio-guillaume-balay-214/>

introductory theme provides an effective conclusion (mm. 59-63). The B section consists of a *Scherzo*, changes to E-flat major and 3/8 time; like the A section, it too features tempo and style shifts (mm. 135 and 174).

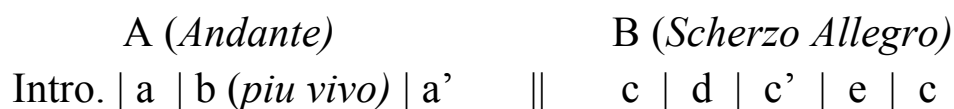


Figure 24. *Fantasie in E-Flat*, Form Diagram.

Range

The range in this work is F-3 to G-flat-5.

Rhythm and Meter

Barat employs common time, 6/8 time, and 3/8 time. Syncopation occurs throughout the *andante* sections of the work, with single eighth notes occurring on the downbeats in 6/8 time (Figure 25).

Figure 25. *Fantasie in E-Flat*, mm. 7-11.



Articulation

The articulation skills required for this work vary widely because its tempo range permits employment of either a fast single-tongued or multiple-tongued articulation. For example, the sixteenth notes in measures fifty-one through fifty-six could be double-

tongued, or, if the soloist possesses a quick single-articulation, single-tongued. (Figure 26).

Figure 26. *Fantasia in E-flat*, mm. 49-54.



The principal rhythmic motive of the *scherzo* section consists of two sixteenth notes and two eighth notes in 3/8 time. Here again, the soloist may choose to employ either single- or double-tonguing, depending on technique and tempo (Figure 27).

Figure 27. *Fantasia in E-Flat*, mm. 75-78.



In addition, some passages in the *scherzo* contain ascending sixteenth notes starting on G-3 and A-flat-3 that are mostly articulated to the top of the staff. This is challenging since the lower the pitch, the more forcefully the soloist must articulate to produce a sound and style equivalent to that of the middle and upper registers. Barat's *Fantasia in E-flat* receives a value of 3 for the articulation parameter.

Flexibility

This work contains no harmonic or ascending slurs that could pose a problem for the soloist. The only noteworthy challenge to the performer's flexibility is the first melodic motive in the *Andante* section starting at measure eight (Figure 25). This motive places three successive descending intervals (a perfect fourth, a major second, and a

perfect fifth) on the first three beats of the four-bar melody. Even though these descending intervals are not harmonic slurs, this motive does present an accuracy-related challenge for the soloist to leap to the correct pitch. Compared to flexibility parameter levels of other represented works in the Grade 2 literature, this composition poses little challenge in flexibility, and receives a skill value of 2.

Endurance

Fantasie in E-flat is in the median level for the endurance parameter and receives a skill value of 3. Each significant formal section is framed by large amounts of rest, entire bars with fermatas, and natural pausing points at the ends of phrases and over cadences. Within the larger sections, there are few instances of long phrases, or of two or more phrases that are not separated by a piano interlude.

Phrasing

The phrasing parameter of this work receives the highest skill rating of any of the parameters for this piece at a value of 4. This advanced skill level for Grade 2 literature is due to Barat's tendency to stack two or more phrases together without rest. The two sections where this occurs are in measures eight through thirty-one and 137-160 (Figures 28 and 29).

Figure 28. *Fantasie in E-Flat*, mm. 7-36.



Figure 29. *Fantasie in E-Flat*, mm. 138-173.



In measures 9-10 and 18-19, the soloist must breathe in the middle of a phrase to preserve the effect of elision (Figure 30). The breaths should be placed on the tied eighth note on beat two of measures eight, twelve, sixteen, twenty-one, twenty-four, and twenty-eight. For this breathing scheme to work, the player must elongate the quarter notes before each breath to create the smallest possible effective breath space.

Figure 30. *Fantasie in E-Flat*, mm 7-20.



In the second section (mm. 136-158), this challenge can be solved by breathing after the dotted quarter notes and cadences in measures 141 and 149 (Figure 31). There is not enough metric space for breathing between the phrases themselves, so the soloist must practice creating space, as well as performing the decrescendo at the same time. This skill requires the student to exaggerate the crescendo to the dotted-quarter notes, begin the decrescendo shortly after beat one of the measure, then breathe in the time of an eighth note just prior to the next downbeat. This will require coordination, planning, repetition, and attention to detail.

Figure 31. *Fantasie in E-flat*. mm. 138-152.



Barrow, Edgar L.- *Tarantelle*

Tarantelle is in 6/8 time, with a tempo marked *allegro* throughout. The piece alternates with parallel major-minor shifts centered on D: after opening in D minor, it

transitions to D major at the trio in measure fifty-eight, and hints again at D minor in measures seventy-four through seventy-seven and ninety through ninety-six before concluding with a brief coda in D major.

||: A :|| B | A | C (Trio) | Coda

Figure 32. *Tarantelle*, Form Diagram.

Range

The work reaches G-5, but remains largely in the middle register of the instrument with only two instances of pitches above the staff. This is an important detail for teachers who may wish to assign this piece for an advanced middle-school student due to the limited range in use and the advanced articulation and endurance requirements.

Rhythm and Meter

The work remains in 6/8 time throughout and features little rhythmic complexity. Only one syncopated rhythmic pattern occurs in measures sixty-three through sixty-five, seventy-four and seventy-five, and ninety through ninety-three (Figure 33). This one-measure pattern ties the third triplet eighth note of beat one to the downbeat of beat two in every instance of its appearance. Given that this single syncopated figure is the most complex rhythmic idea in the piece, the overall skill value for articulation in *Tarantelle* is 2.

Figure 33. *Tarantelle*, mm. 63.



Articulation

Barrow's *Tarantelle* can serve as a vehicle to help students with development of correct articulation technique. A performance of this piece requires clear, resonant articulation regardless of rhythmic value. Once this skill is mastered, the student may develop endurance to replicate the sound and resonance of that articulation throughout the piece. The skill value for articulation is rated at 3, due to the quick tempo and running triplet-eighth notes characteristic of the melodies.

Flexibility

There are no examples of slurred disjunct motion and only one example of slurred conjunct motion (m. 96); consequently, the flexibility parameter is rated at 1.

Endurance

There is little rest through the duration of the solo. Save for the four-bar piano introduction, there are only eight bars of rest in the entire work, which result in the soloist having long uninterrupted sections of melodic material to perform. Articulation endurance presents a challenge in *Tarantelle* in that the soloist must maintain tempo over a long period of time while articulating, despite the likely onset of tongue fatigue. Special attention to maintaining articulation style despite fatigue is another facet of the endurance factor for this piece. The skill value given for the endurance parameter is 3.

Phrasing

The phrase structure in *Tarantelle* consists primarily of eight-bar phrases with clear cadences on dotted-half notes or dotted-quarter notes tied to quarter notes. This pattern repeats throughout the work, with only two instances of shorter melodic statements in measures seventy-nine through eighty-four. The repetitive nature of Barrow's phrase structure places *Tarantelle* below average for Grade 2 literature, but the average phrase length of eight bars retains the phrasing skill value of 2.

Bozza, Eugène- *Lied*

Eugène Bozza (1905-1991) was a French composer and conductor who studied at the Paris Conservatoire and received three *premiers prix* for violin (1924), conducting (1930), and composition (1934).⁶ *Lied* is a mere 26 measures in length and features a sequence of phrases and phrase segments in four sections, each with unique melodic material.

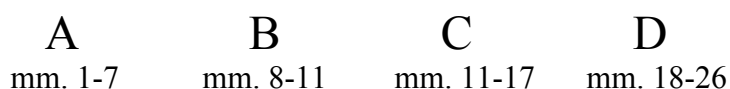


Figure 34. *Lied*, Form Diagram.

⁶ Oxford Music Online, s.v. "Bozza, Eugène." (by Paul Griffiths), http://www.oxfordmusiconline.com/subscriber/article/grove/music/03791?q=eugene+bozza&search=quick&pos=1&_start=1#firsthit (accessed April 25, 2016).

Range

The piece requires a range of C-4 to G-5, which is typical for Grade 2 literature. *Lied* is ideal for a student who has a strong upper register, but needs to address the middle-to-upper-register connection in a smooth, vocal manner. Appropriately, given its titular allusion to German Romantic song, his work teaches a clear, singing approach to phrasing and musicianship.

Rhythm and Meter

Lied is in 4/4 time with a moderately slow tempo. Bozza employs syncopation by starting phrases on the upbeat of beat one and tying the upbeat of beat two to the downbeat of beat three. In measure eight, syncopation occurs with upbeats barred to downbeats (Figure 35). In measure nine and measures fifteen through seventeen (Figure 36), triplet subdivisions follow duple subdivisions of the beat. Bozza's *Lied* receives a skill value of 2 for the rhythm and meter parameter.

Figure 35. *Lied*, mm. 8-9.



Figure 36. *Lied*, mm. 15-17.



Articulation

Bozza's *Lied* is a slow and lyrical work that emphasizes rhythm and phrasing more than any other skill. Given the stylistic nature of the piece, articulation is not a challenge for the soloist. This piece earns an articulation skill value of 1.

Flexibility

The melodies of *Lied* exhibit few examples of harmonic slurs, but there are many instances where the soloist must cross harmonic breaks on the instrument, outline triads that move from the middle register to the upper register, and perform phrases with a mixture of conjunct and disjunct motion (Figure 37). The disjunct nature of the slurred phrases, along with the occasional appearance of a harmonic slur, give *Lied* a skill value of 3 for flexibility.

Endurance

The performance duration of Bozza's *Lied* is brief, approximately two minutes and ten seconds. The short duration is misleading, however, in that the work requires multiple crossings in and out of the upper register (Figure 37). Consequently, Bozza's *Lied* earns a skill value of 3 for the endurance parameter.

Figure 37. *Lied*, mm.18-21.



Phrasing

The phrases in the work are between two and six bars in length, and occasionally include cadential avoidance, as seen in Figure 38, specifically in measure four, beat three and measure five, beat three. The phrasing parameter for Bozza's *Lied* receives a skill level value of 3.

Figure 38. *Lied*, mm. 1-7.



Clarke, Herbert L.- *The Maid of the Mist*

The Maid of the Mist is written in four main sections. The work opens in B-flat major with a cadenza-like introduction (mm. 1-12) that progresses to a lyrical A section in 3/4 time marked *Andantino* (mm. 13-33). Clarke continues with a polka section (B) in 2/4 time, then a seven-bar transitional passage for solo piano (mm. 54-61). The C section is a slightly slower trio in A-flat major; the trio repeats, then a sixteen-bar transition in E-flat major leads to the coda at measure 95. The coda in *The Maid of the Mist* concludes the piece with thirty-six bars of uninterrupted music in the solo cornet part.

Intro. | A | B ||: C (Trio) :|| Coda

Figure 39. *The Maid of the Mist*, Form Diagram.

Range

The apex of the range requirement for this work is F-5 with an optional A-flat-5 in measure seventy-eight. The majority of the piece uses the low and middle registers of the instrument, and presents a low level of difficulty for the performer.

Articulation

The soloist must be able to maintain triple-tongued (“Tu, Tu, Ku” or “Tu, Ku, Tu”) sixteenth-note triplets at a pace of quarter note= 90-98 BPM (Figure 40). The repetitive use of multiple-tongued figures in sequence causes maintaining a clear and resonant articulation through the duration of this work a significant challenge; therefore, the skill value for the articulation parameter is 4.

Figure 40. *Maid of the Mist*, mm. 110-115.



Flexibility

The Maid of the Mist requires little flexibility from the performer. There are numerous instances of ascending arpeggiated motion in the work (mm. 12, 40-41, 44, 48-49, 52, 78, 101-102, and 105), but the use of articulation diminishes the flexibility skill in these cases. The slurred passages in the Coda (mm. 115-125) are lower- and upper-

neighbor-tone turns that do not require the soloist to cross harmonics. The flexibility parameter for this piece receives a skill value of 2.

Endurance

As mentioned in the discussion of articulation, tongue endurance is an issue in this work. Blocks of rest between the large formal sections of the piece give the soloist a chance to recover; however, the most repetitive and challenging articulation passages of the entire work appear in the final thirty-six bars. The skill value for the endurance parameter is characteristic of Grade 2 literature at a value of 3.

Phrasing

Articulation requirements in this work potentially impede clear phrase structure. Typically, phrases in *The Maid of the Mist* reach four or eight bars and usually end on a dotted-quarter note. In the second half of the Coda, a series of imperfect authentic cadences extend the dominant tonality (mm. 111-132). The phrase structure of the piece aligns with many of the characteristics of a Grade 3 piece. However, this parameter alone is not enough to move the work from the Grade 2 repertoire into the Grade 3 category. The work receives a parameter skill value of 3 for phrasing.

Hansen, Thorvald- *Sonate pour Cornet and Piano*, Mvt. I

Thorvald Hansen (1847-1915) was a Danish multi-instrumentalist, teacher, and composer. Hansen performed in the Copenhagen Philharmonic, the Royal Lifeguards

Band of Copenhagen, and the Royal Danish Orchestra. In addition, he taught at the Royal Danish Conservatory from 1893-1915.⁷

The first movement of Hansen's *Sonate* consists primarily of two contrasting themes repeated and transposed. The opening theme features dotted-eighth-sixteenth note rhythms juxtaposed with triplets, with a quick tempo in common time (Figure 41).

Figure 41. *Sonate pour Cornet et Piano Mvt. I*, mm. 1-4.



The contrasting second theme, beginning in measure thirty is flowing and lyrical and is often felt in a slow two-beat pattern (Figure 42).

Figure 42. *Sonate pour Cornet et Piano Mvt. I*, mm. 30-34.



The first theme returns in measure fifty-two as a truncated version of a development in measures sixty-five through seventy-one, where chromaticism is present and suggesting different key centers. The second theme returns having been transposed up a perfect fourth for the first phrase (mm. 75-79), and down a perfect fifth in measures

⁷ Bryan Ewing, "Thorvald Hansen's *Sonata for Cornet and Piano*, Op. 18," *The International Trumpet Guild Journal* 38, no. 4 (June 2014): 94-95.

eighty-one through ninety-two. A short coda starting in measure ninety-three completes the movement and reaffirms E-flat major.

A | B | A' | B' | Coda

Figure 43. *Sonate pour Cornet et Piano Mvt. I, Form Diagram.*

Range

Hansen's *Sonate* occupies primarily the middle register of the instrument, but the soloist occasionally must ascend to a G-5. The opening theme exploits the upper range in the beginning of phrases, then descends into the middle register for the end of the musical line. This occurs in measures six and fifty-five, where the first note of the phrase is a G-5 (Figure 44).

Figure 44. *Sonate pour Cornet et Piano, mm. 6-8.*



Measures 93-103 require the soloist to leap into the upper register to play the lyrical theme for a final time (Figure 45). To assist the student in developing a foundation for the upper-register performance necessary in this work, an instructor can use ear training exercises that feature singing, matching pitch, and buzzing on the mouthpiece, as well as scales and arpeggios that move through the upper register.

Figure 45. *Sonate pour Cornet et Piano*, mm. 91-100.



Rhythm and Meter

The rhythmic and metric characteristics of the piece are below average for Grade 2 literature. Rhythms consist of simple duple and triple divisions of the beat, along with quarter, half, dotted-quarter, and dotted-eighth notes in common time. This composition receives a skill level value of 2 for rhythm and meter.

Articulation

The articulation speed required for this work merits a skill value of 3 due to the presence of articulated triplets at a moderately fast tempo. In the quicker section at measures eighteen through twenty (Figure 46), triple-tonguing may be required depending on the tempo chosen and the soloist's ability to single-tongue quickly.

Figure 46. *Sonate pour Cornet et Piano*, mm. 18-20.



Flexibility

The flexibility parameter skill value for the work is 3, due to ascending and descending slurs that cross harmonic breaks on the instrument (Figure 47). The piece also contains many large slurs that descend from the upper register into the middle register

(Figure 48). Overall, the flexibility requirements for the first movement of the *Sonate* are well within the criteria of the Grade 2 literature.

Figure 47. *Sonate pour Cornet et Piano*, mm. 41-42.



Figure 48. *Sonate pour Cornet et Piano*, mm. 6-8.



Endurance

This work offers only three instances of two or more bars of consecutive rest (mm. 22-24, 48-51, 72-74), meaning the soloist has little recovery time during the performance. The majority of the melodic material occupies the upper and middle registers. The *Piu Vivo* section presents the most rhythmically active melodic material at the end of the movement (mm. 93-106). The overall skill value for the endurance parameter for the work is 3.

Phrasing

Hansen's phrase structure in the opening of the solo consists of three two-measure phrases (mm. 2-4, 6-8, 8-10), followed by a sequence of four-measure phrases that evade cadences in measures fourteen and eighteen. This creates a harmonically unstable transition into the secondary theme. The same structure appears in measures fifty-two

through seventy-one. It is recommended by the author that interrupts the phrases on beat three of measures sixteen, eighteen, and twenty (Figure 49).

Figure 49. *Sonate pour Cornet et Piano*, mm. 5-29.



Overall, the phrasing structure of the opening of Hansen's *Sonate for Cornet and Piano* is best facilitated by the establishment of a breathing scheme through harmonic and melodic analysis, listening, and singing. The skill value for the phrase structure of this movement is 3.

Ropartz, J. Guy- *Andante et Allegro*

Joseph Guy Ropartz (1864-1955) was a French composer with training in harmony and composition from the Paris Conservatoire. In 1894, Ropartz became the director of that institution, and the director of the Strasburg Conservatoire in 1918.⁸

The opening *Andante* centers on the key of D minor with allusions to the dominant tonality (A major) in measures twenty through twenty-five. The *Andante* concludes in D minor in measure forty-two. The subsequent *Allegro* is bipartite: the first subsection begins in F major in measure forty-nine, then modulates to the dominant tonality (C major) in measures 109-112. A brief allusion to the *Andante* follows in measures 117-127, marked in Figure 50 as a'. A second subsection, b', returns in the key of D major, with the principal cornet melody transposed a sixth higher. The coda begins in measure 167 and reaffirms the key of D major.

A | B | C | a' | B' | Coda

Figure 50. *Andante et Allegro*, Form Diagram.

Range

The highest pitch required of the performer in *Andante et Allegro* is an A-5 that occurs once in measure 132. The majority of the upper register material in this piece

⁸ "Biography," Association Guy Ropartz, accessed April 19, 2016, <http://guyropartz.chez-alice.fr/biography.html>

remains around a G-5. This composition would serve a student who has a strong upper register, but needs to work on endurance and consistency within this tessitura.

Rhythm and Meter

The meters incorporated in *Andante et Allegro* are simple: 3/4 in the *Andante* and 2/4 in the *Allegro*. The work contains no complex syncopated rhythm or polyrhythm, but dotted-sixteenth-thirty-second-note figures appear in the *allegro* sections (Figure 51).

Figure 51. *Andante et Allegro*, mm. 55-56.



Also worthy of mention are the dotted rhythms within the triplet-based fanfare sections of the work in measures 89-112 and 158-167 (Figure 52). The sixteenth notes in a triplet context will be quicker than sixteenth notes in a duple context. The rhythmic and metric skill value for Ropartz's *Andante et Allegro* is in line with the Grade 2 repertoire at a value of 3.

Figure 52. *Andante et Allegro*, mm. 87-116.



Articulation

The *Allegro* portions of this work present two related challenges: the quick speed of the single tongue and the resulting articulation fatigue. For the style of the fanfare sections to remain consistent, the soloist must articulate accurately and quickly to maintain clarity. The piece requires continuously articulated triplet fanfares with durations as long as twenty-four measures. The skill value for the articulation parameter of Ropartz's *Andante et Allegro* is 3.

Flexibility

The skill value of 2 for this parameter derives from Ropartz's compositional characteristic to write descending harmonic slurs that retreat from the high points of the phrase (Figure 53). This example, and others like it, are the only instances of harmonic slurs in the piece, and result in a skill value that is below average for a Grade 2 composition.

Figure 53. *Andante et Allegro*, mm. 129-135.



Endurance

The skill value given for the endurance parameter is 4, which is above average for Grade 2 repertoire. This is warranted due to the articulation challenges mentioned above, as well as the minimal resting opportunities the work affords. More importantly, the difficulty level of this parameter is rooted in the second D major *Allegro* in measures 128-183 (Figure 53). Here, the principal theme appears a sixth higher than its original form, which shifts the tessitura into the upper range for the final quarter of the piece. Finally, the coda, marked *Piu Largamente*, requires the soloist to perform a triple-forte at the conclusion of the work.

Phrasing

The *Andante* section of the work is comprised of four-bar phrases with clearly defined cadences, breathing points, and rest between phrases. The *Allegro* sections also feature clear breathing points with eighth rests and the occasional breath mark (mm. 68) establishing the precise location of a breath. The *Allegro* sections also feature an unconventional structure of a single two-measure fragment followed by a six-measure completion of the idea (Figure 54). Overall, the phrase structure parameter for Ropartz's *Andante et Allegro* is characteristic of the Grade 2 literature with a value of 3.

Figure 54. *Andante et Allegro*, mm. 49-86.



Grade 3 Repertoire

Arban, Jean-Baptiste- *Variations on “Vois-tu la neige qui brille”* (*The Beautiful Snow*)

Jean-Baptiste Arban (1825-1889) was a French cornet soloist, teacher, and conductor who studied at the Paris Conservatoire. Arban completed his *Complete Conservatory Method* for the cornet in 1864 and established the first cornet class at the

Paris Conservatoire in 1869. He is regarded as one of the top cornet soloists and pedagogues of his era.⁹

Variations on The Beautiful Snow opens with a lyrical theme marked *Andante quasi Allegretto*. Variation one (mm. 33-56) attaches triplet eighth note rhythms to the melody (Figure 55). The second variation substitutes sixteenth notes for the eighths (Figure 58). Variation three employs a triplet-sixteenth note rhythm (Figure 59). The finale begins with a restatement of the theme beginning in measure 112, that exhibits the fastest and most virtuosic material of the piece (Figure 60).

Range

The range requirement for Arban's *Variations on The Beautiful Snow* is well within Grade 3 parameters, with G-5 being the highest pitch specified. The majority of the piece utilizes the middle register of the trumpet, with occasional arpeggiations into the upper and lower registers.

Rhythm and Meter

The rhythm and meter of this work are representative of the easier Grade 2 literature. The work uses common time throughout, makes light use of syncopation, and lack of hemiola. The only rhythmic challenge in this parameter is the pacing of the written grace notes in measures twenty-two and twenty-three of the theme, and measures

⁹ Oxford Music Online, s.v. "Arban, Jean-Baptiste." (by Edward H. Tarr), http://www.oxfordmusiconline.com/subscriber/article/grove/music/01162?q=Jean+Baptiste+Arban&search=quick&pos=1&_start=1#firsthit (accessed April 25, 2016).

105 and 109 of the finale (Figures 55 and 56). The rhythm and meter skill value for this work is 3.

Figure 55. *Variations on The Beautiful Snow*, mm. 22-23.



Figure 56. *Variations on The Beautiful Snow*, mm. 105-111.



Articulation

The articulation challenges of this work begin in the first variation (Figure 57) that requires the soloist to quickly single-tongue sequences of triplets.

Figure 57. *Variations on the Beautiful Snow*, mm. 33-56.



The second variation features the melody in double-tongued conjunct and arpeggiated sixteenth notes. The different tongue strokes involved (“Tu” and “Ku”) must remain clear and even throughout the changing registers and melodic contours (Figure 58).

Figure 58. *Variations on The Beautiful Snow*, mm. 57-80.



The third variation requires the soloist to quickly triple-tongue repeated sixteenth-note triplets, with the main melodic notes occurring on each downbeat. It may be helpful to the soloist to double-tongue the long, triplet-based articulated passages in this variation. This aids in achieving a faster tempo for the variation as the tongue only needs to use alternating “Tu-Ku” syllables instead of the slower “Tu-Tu-Ku” pattern of conventional triple-tonguing (Figure 59).

Figure 59. *Variations on The Beautiful Snow*, mm. 81-84.



The *Allegro* portion of the Finale features multiple-tonguing through conjunct and disjunct motion. Multiple-tongued arpeggiations like those found in Figure 60 stress the importance of consistency in articulations with the “Tu” and “Ku” tongue strokes, as conjunct motion between them accentuates the differences between the two articulation syllables. The skill value for the articulation parameter is 5, the highest available in this grading system.

Figure 60. *Variations on The Beautiful Snow*, Finale.

Flexibility

The flexibility challenges in Arban's composition are representative of the Grade 3 literature at a value of 4. There are few instances of slurred passages, but the piece includes many articulated passages that require the soloist to move quickly through the upper and lower registers (Figure 61 and 62).

Figure 61. *Variations on The Beautiful Snow*, mm. 112-115.



Figure 62. *Variations on The Beautiful Snow*, mm. 120-121.



Endurance

Articulation endurance is a challenge in this work, as the tongue must be trained to maintain the technical demands of constant multiple-tonguing and the consistency of articulation style throughout the registers. The wide pitch range and the advanced technical demands of the articulation and articulated flexibility contribute to an endurance skill value of 4 for *Variations on The Beautiful Snow*.

Phrasing

Arban's *Variations on The Beautiful Snow* is characteristic of the Grade 3 repertoire and receives a skill value of 4. The lyrical nature of the main melody is also clearly delineated through each of the variations, and features an easily audible, song-like phrase structure. The execution of advanced technical skills in this work must not be allowed to overshadow the lyrical nature of each phrase.

Balay, Guillaume- *Andante et Allegretto*

This work for trumpet and piano is a representative from the French *concours* system. Like other examples mentioned above, this piece features two contrasting sections. In this case, both the *Andante* and the *Allegretto* are small ternary forms with a coda concluding the work. The *Andante* section is in F minor with allusions to the dominant tonality and other keys such as E-flat, B-flat, and C in measures eighteen through twenty-four (Figure 63).

Figure 63. *Andante et Allegretto*, mm. 18-24.



The *Allegretto*, in the key of A-flat major, features a recurring theme that is characterized by a descending third motive from E-flat to C. This theme is varied slightly throughout the *Allegretto* section. *Andante et Allegretto* is an approachable Grade 3 work that features limited challenges as compared to other Grade 3 repertoire.

<i>Andante</i>	<i>Allegretto</i>
A B A'	A B A' Coda

Figure 64. *Andante et Allegretto*, Form Diagram.

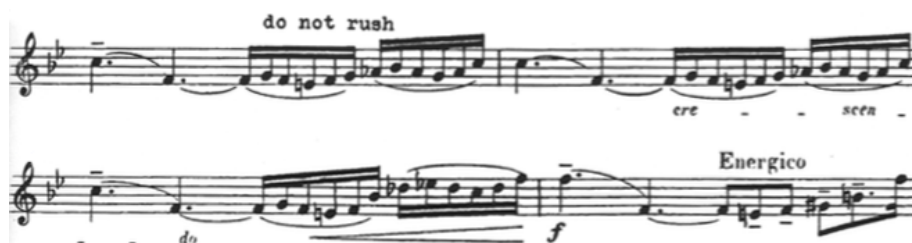
Range

Balay's *Andante et Allegretto* is an ideal piece for a student soloist who does not have a well-formed range. The highest pitch in *Andante et Allegretto* is F-5.

Rhythm and Meter

The *Andante* of this work is in the compound meter of 12/8 time, which is a characteristic of the Grade 3 literature. The rhythms of the section could prove challenging, however, with ties commonly occurring across downbeats, and eighth and sixteenth notes following unarticulated downbeats (Figure 65).

Figure 65. *Andante et Allegretto*, mm. 16-19.



The *Allegretto* section is comprised of the same rhythmic characteristics as the *Andante* section. In measure sixty-six, for example, ties extend to the downbeat, which require precise placement of the three sixteenth notes after the unaccented downbeat (Figure 66). The same example contains both duple and triple sixteenth-note subdivisions (mm. 71, 80, 82). The rhythm and meter skill value for Balay's *Andante et Allegretto* is 4.

Figure 66. *Andante et Allegretto*, mm. 65-84.



Articulation

The articulation parameter for Balay's *Andante et Allegretto* is rated below average for the Grade 3 literature at a skill value of 2 due to the *Andante* section's slurred passages at a moderately slow tempo. The sixteenth notes in this section never require more than four pitches articulated consecutively. Consequently, single-tongue speeds are limited to short bursts of articulation, rather than sustained articulation for multiple beats or measures (Figure 67).

Figure 67. *Andante et Allegretto*, mm. 42-48.



Flexibility

Like the articulation parameter, the flexibility parameter is rated below average for the Grade 3 literature at a skill value of 3. There are few instances of slurs across harmonics in either an ascending or descending direction. Slurred disjunct figures occur primarily in the *Andante* and consist mostly of descending octaves, tritones, perfect fifths, and sixths, which are consistent with the Grade 2 literature.

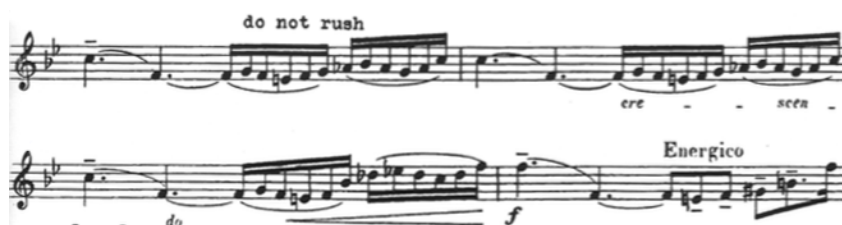
Endurance

Endurance in this work is given a skill value of 3, due to a relative balance of rest and playing material for the soloist, and clearly delineated breathing points between phrases. In all, *Andante and Allegretto* is very accessible as a student's first advanced level solo work.

Phrasing

The *Andante* contains phrases of two or two and a half measures, delineated with breath marks. The phrase structure becomes elongated through evaded cadences in measures sixteen through twenty-one (Figure 68).

Figure 68. *Andante et Allegretto*, mm. 16-19.



The *Allegretto* utilizes eight-bar phrases in measures forty-three through sixty-one and measures eighty-nine through 104, and ten-bar phrases in measures sixty-five through eighty-four. The phrasing skill value for *Andante et Allegretto* is 3.

Bozza, Eugène- *Rustiques*

This improvisatory-sounding work contains numerous unmeasured (i.e., *ad libitum*) passages. In the following discussion, the bar number of the corresponding cadenza section and staff number on the trumpet part will be referenced when discussing specific figures, melodies, or other aspects of the music within these passages.

Bozza's *Rustiques* consists of seven sections: an opening cadenza, a lyrical *Andantino* in 4/4 and 2/4 time beginning in (m. 10), a second cadenza (m. 33), an *Allegro* in 6/8 (m. 50), a third cadenza (m. 151), and a coda (m. 152, *Meno Vivo*) to conclude the work. The tonal structure of the work juxtaposes diatonicism in the *Andantino* and *Allegro* with chromatic material in the three cadenzas and transitional passages (Figures 70 and 71).

Cadenza 1 | A (*Andantino*) | Cadenza 2 | A' | B (*Allegro*) | Cadenza 3 | Coda

Figure 69. *Rustiques*, Form Diagram.

Figure 70. *Rustiques*, mm. 45-98.Figure 71. *Rustiques*, mm. 99-116Figure 72. *Rustiques*, mm. 152-167.

Range

This piece exploits the full range of the trumpet, which is characteristic of Grade 3 literature. The soloist must be able to reach the lowest note on the trumpet (E-3) and as high as B-flat-5.

Rhythm and Meter

Effective performance of the free-sounding cadenzas requires as much attention to artistic conception as to technique. Listening to as many professional recordings of this piece as possible, such as those by Mattias Höfs and Wynton Marsalis (see Appendix), will help the student become familiar with the level of metric freedom and the pace at which the individual figures of the cadenza should occur.

The piece employs uncomplicated meters of 4/4, 2/4, and 6/8, yet within these common structures, difficult patterns appear. Bozza intersperses duple and triple relationships as well as metric *Accelerandos* and *Rallentandos*, sixteenth-note triplets, thirty-second notes, and odd groupings of eleven notes. Although a performance should convey an impression of improvisatory freedom, the student should perform the rhythms precisely as specified on the page.

Articulation

The skill value for the articulation parameter is 5, due to the unrestricted use of fast single-tongued triplets and sixteenth notes, and the use of various forms of multiple-tonguing. The cadenza sections of *Rustiques* require the soloist to gradually accelerate and decelerate fast articulated passages. This may require a transition from single- to multiple-tonguing within the same passage. In Figure 73, the thirty-second-note run in the

second system is an example of an articulated figure that should begin with a single-tongue articulation, then accelerate to a velocity where multiple-tonguing is required.

Figure 73. *Rustiques*, mm. 1-3, First Cadenza.



The performer also will need to decide which articulation syllable (“Tu” or “Ku”) to begin with in odd-numbered note groupings. These groups usually occur as a result of the composer tying or slurring a note in the preceding beat to the first note of a fast articulated figure. In Figure 74, a D-5 quarter note tied to a group of thirty-second notes leaves three articulated thirty-second notes instead of four. In this passage, it is recommended by the author that the soloist use a “Tu” syllable for the first thirty-second note G-4, another “Tu” syllable for the C-5 and a “Ku” syllable for the G-5. The rest of the figure should be articulated “Tu, Ku, Tu, Ku, Tu”. Figures like this are common in Bozza’s compositions and are characteristic of Grade 3 literature.

Figure 74. *Rustiques*, opening cadenza, system 3.



Phrasing

The phrasing parameter receives a skill value of 5, primarily due to the amount of interpretation required for the three cadenza sections and inconsistent phrase lengths.

Charlier, Théo- *Solo de Concours* (1900)

Théo Charlier (1868-1944) was a Belgian trumpeter and composer who championed the trumpet at a time when the cornet was gaining popularity. Charlier taught at the Liège Conservatory, where forty-seven of his students won prizes in the annual solo competition during his thirty-two-year tenure. Charlier is known for his collection of *36 Transcendental Etudes* for Trumpet, and two *Solos de Concours* (1900 and 1943) for trumpet and piano.¹⁰

Charlier's style in this composition includes diatonic melodies, odd meters, and French-styled virtuosic technical passages. The piece includes three short, distinctive movements performed *Attacca*. The first movement is in the key of B-flat minor with allusions to E-flat major (m. 51), movement two (mm. 66-122) is in G-flat major, and the third movement (mm. 123-233) returns to the original key of B-flat minor.

¹⁰ John B. Anthony, "An Historical and Practical Guide to the *Trente-Six Etudes Transcendentes pour Trompète, Cornet 'A Pistons, ou Bugle B-Flat*, By Theo Charlier (1868-1944)" (DMA diss., University of Georgia, 2007), 7-9.

Mvt. I (*Allegro*)

A | B | C

Mvt. II (*Lent*)

A-(trans.) | B | A'

Mvt. III (*Allegro Marcato*)

Intro. | A | B | B' | A' | Coda

Figure 77. *Solo de Concours*. Form Diagram.

Range

This work exploits a range of F-3 to B-Flat-5, as one would expect in a *concours* composition.

Rhythm and Meter

Contrasting meters characterize the movements of this work. Movement one (mm. 1-65) opens in 12/8 time; the triple subdivision of each beat lends the melody a lilting and rounded feel. The meter changes to 4/4 in measure forty-nine. Movement two (mm. 66-122) features a simple, lyrical, and song-like style cast in common time. The third movement, *Allegro Marcato*, begins in 3/4 with the dotted-half note receiving the beat. At measure 131, the meter changes to 5/4, which is felt in a large three-plus-two compound pulse with the dotted-half note and half note receiving the beat (Figure 78).

Figure 78. *Solo de Concours*, mm. 123-132.



The rhythm within each movement consists of common duple and triple divisions of the pulse, and does not use syncopation or hemiola. This piece receives a skill value of 4 for rhythm and meter.

Articulation

The articulation requirements in *Solo de Concours* are consistent with the Grade 3 literature and is given a skill value of 4. This composition requires double, and triple-tonguing with conjunct and disjunct motion throughout. For example, measures forty-nine through fifty-eight feature a quick stream of sequenced sixteenth-note diminished arpeggios and scalar figures marked with staccatos (Figure 79).

Figure 79. *Solo de Concours*, mm. 49-58.



Flexibility

The flexibility parameter for Charlier's *Solo de Concours* receives a skill value of 4, due to ascending and descending arpeggiations, as well as challenging articulated figures that transition among the low, middle, and high registers. Examples of this can be seen above in Figure 77. In measures fifty-five and fifty-six, Charlier writes descending perfect fifths within the context of articulated sixteenth notes. The melodic content of movement 2 includes slurred arpeggiations that span the distance of a thirteenth (Figure 80, m. 96).

Figure 80. *Solo de Concours*, mm. 90-107.



Endurance

The endurance parameter for *Solo de Concours* is rated at a skill value of 5 due to its multi-movement, through-composed structure; its wide range; its slurred and articulated flexibility requirements; and the absence of significant amounts of rest.

Phrasing

This work features a variety of phrase structures. Rather than maintaining consistent periods, Charlier frequently truncates and elongates phrases at will. This

requires the soloist to be constantly mindful of phrasing. Audible cadences do exist and will aid the student in developing an effective interpretive approach. The skill value for phrasing in this work is 4.

Goedicke, Alexander- *Concert Etude*, Op. 49

Alexander Goedicke (1877-1957) was a Russian composer, pianist, organist, and pedagogue who spent the majority of his career as a professor at the Moscow Conservatory. Goedicke's compositional output for solo trumpet included two works, a *Concerto in B-Flat Minor*, Op. 41 and the *Concert Etude*, Op. 49.¹¹

Goedicke's *Concert Etude* includes fast, technical sections and lyrical melodies. The work is in a short sonata form with the beginning to measure seventy-one marking the exposition, measures 72-110 comprising the development, and measures 110 to the end serving as the recapitulation in the original key of A minor.¹²

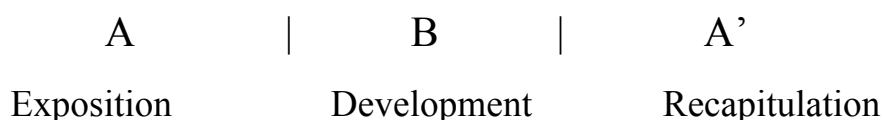


Figure 81. *Concert Etude*, Form Diagram.

¹¹ Aryeh Oron, "Alexander Goedicke (Composer, Arranger)," *Bach Cantatas Website*. accessed April 18, 2016, <http://www.bach-cantatas.com/Lib/Goedicke-Alexander.htm>.

¹² James Johnson, "An Analytical Look at 20th Century Trumpet Music, Including Works by Joseph Turrin, Vincent Persichetti, Alexander Goedicke, and Eric Ewazen" (MM Thesis, Kansas State University, 2013), 26.

The work presents two contrasting melodic ideas. Theme A (Figure 82) remains in the key of G minor, whereas Theme B is presented in B-flat major (mm. 48-64, Figure 83), and restated in A major (mm. 90-105, Figure 84).

Figure 82. *Concert Etude*, mm. 1-7 (Theme A).



Figure 83. *Concert Etude*, mm. 48-64 (Theme B).



Figure 84. *Concert Etude*, mm. 89-101 (Theme B).



Range

The range for this composition extends from A-3 to A-flat-5. Although the majority of the melodic material occupies the middle register of the instrument, sections frequently conclude with excursions into the upper register of the trumpet. Examples of this can be found in measures 27-28 (Figure 85), 107 (Figure 86), and 126 (Figure 87).

Figure 85. *Concert Etude*, mm. 27-28.



Figure 86. *Concert Etude*, mm. 106-109.



Figure 87. *Concert Etude*, mm. 124-127.



Rhythm and Meter

The rhythm and meter parameter for this work receives a skill value rating of 2, which is well below the average range for Grade 3 literature. The meter is common time, and features exclusively duple subdivisions of the pulse that never surpass sixteenth notes. Yet, despite this metric and rhythmic simplicity, it remains in the Grade 3 literature primarily for the difficulty level exhibited in the articulation and endurance parameters.

Articulation

Concert Etude is given a skill value of 4 for articulation, due to long segments of double-tongued sixteenth notes (mm. 7, 21-23, 38, 60-63, 82-85, and 102-105). The most difficult of these sections can be seen below in Figure 88 (mm. 82-85). This work is ideal for students who are developing multiple-tonguing and finger-velocity techniques.

Figure 88. *Concert Etude*, mm. 81-87.



Flexibility

The *Concert Etude* demonstrates few instances of slurred disjunct motion, and these never leap more than an octave. The composer's use of articulated flexibility is best illustrated in the figure above (Figure 87), where an arpeggio in the key of F-sharp major is followed by a rising sequence of fully diminished triads. The skill value for flexibility is 3.

Endurance

The skill value for endurance is 4, primarily due to a lack of rest between the large formal structures of the piece. The largest amount of uninterrupted rest for the soloist occurs in measures sixty-five through seventy-one, at the juncture between the exposition and the development.

Phrasing

Goedicke's *Concert Etude* features two contrasting themes (Figures 82 and 83). The seven-bar A theme may be segmented into two three-measure phrases (mm. 1-3 and 5-7). Subsequent statements of the A theme are varied by substituting or expanding upon previous material. The lyrical B theme contains no clear breathing points in the four-measure sequences (mm. 48-51, 52-55, and 56-59), but the performer may take quick breaths between the half notes at the end of each phrase.

It is important for the student to recognize the evolving nature of, and relationship between, the two themes in the *Concert Etude*, as phrase lengths and breathing points change over the course of the work. The phrase structure for Goedicke's *Concert Etude* is rated at a skill value of 4.

G. F. Handel/arr. Bernard Fitzgerald- *Aria con Variazioni*

George Frideric Handel (1685-1759) was a prolific Baroque era composer who helped found the New Royal Academy of Music in London in 1727.¹³

Bernard Fitzgerald (1912-2005) was a composer, arranger, conductor, and educator who held teaching positions at the University of Kentucky, the University of Idaho, the University of Texas at Austin, the Jordan College of Music, and the Emporia

¹³ Oxford Music Online, s.v. "Handel, George Frideric." (by Anthony Hicks), http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060?q=Handel&search=quick&pos=1&_start=1#firsthit (accessed April 25, 2016).

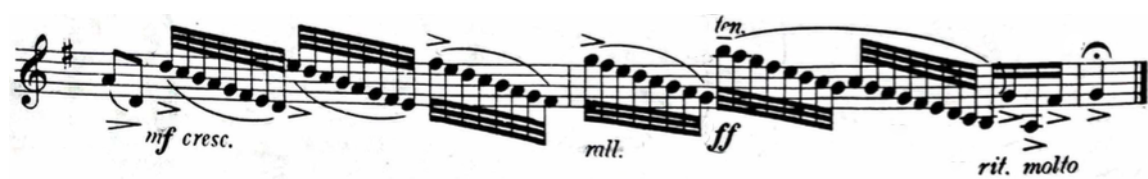
State Teachers College. Fitzgerald's works include more than 25 original compositions and 100 arrangements of brass literature.¹⁴

Bernard Fitzgerald's transcription of the fourth movement of Handel's *Harpsichord Suite No. 5* is an air with a set of five variations in the key of G major. This composition is an example of an approachable Grade 3 piece of literature with simple harmonic structures and consistent tonality.

Range

The range of this piece is characteristic of the Grade 3 literature. Variations two, four, and five require the soloist to perform an A-5. The high-register material in this work is usually approached and departed by stepwise motion, except in the fifth variation in which a passage of descending thirty-second notes commences from A-5 (Figure 89).

Figure 89. *Aria con Variazioni*, mm. 59-60.



Rhythm and Meter

Handel's *Aria con Variazioni* features a wide variety of meters, which result in a skill value of 4 for this work. Common time appears in the theme and the first, third, and fifth variations; variations two and four feature 24/16 meter. The rhythm in *Aria con*

¹⁴ "R. Bernard Fitzgerald," *The International Trumpet Guild Journal* 29, no. 4 (2005): 100.

Variazioni uses exclusively duple and triple beat divisions with many examples of ornamental passages transcribed into the solo part (Figure 90).

Figure 90. *Aria con Variazioni*, mm. 37-38.



Articulation

Aria con Variazioni has an articulation skill value of 3, due to the rapid single-tonguing required in the second variation. This variation is entirely articulated at the prescribed tempo of eighth note = 120 BPM (Figure 91).

Figure 91. *Aria con Variazioni*, mm. 21-26.



Flexibility

Handel's composition receives a skill value of 4 for flexibility, due to the disjunct nature of variation one, as well as the unidirectional motion of the final variation. The flexibility challenges in the first variation stem from the disjunct arpeggiation that occurs between the notes of the main theme. In measure 11, the main melodic notes are G, B, A,

and D. Handel varies this melody by adding slurred leaps, descending to the lower D to complete the harmony (Figure 92).

Figure 92. *Aria con Variazioni*, mm. 11-20.



Endurance

The endurance challenge of this work is lessened by the bridging of each variation with four-bar piano interludes (a trait not found in the original harpsichord suite). Nevertheless, this work includes both lyrical and articulated passages across the full range of the instrument; slurs with conjunct and disjunct motion; and a wide dynamic range. Consequently, the work earns a skill value of 4 for endurance.

Phrasing

The phrase structure in *Aria con Variazioni* features clear and conventional cadences. Each phrase is the equivalent of two bars in length, with the eighth note receiving the beat in the 4/4 sections. The variations in 24/16 time also feature two-bar phrases that tend to conclude on a durational rhythmic figure of a dotted-eighth or longer. The phrasing parameter of Handel's *Aria con Variazioni* receives a skill value of 4.

Suggestions for Future Research

This project is a proof-of-concept for a much larger undertaking: a graded catalog of repertoire that includes all student-level solo trumpet literature commonly performed in the United States. This expansion will be accomplished by reviewing the state-level solo festival lists for all fifty states to identify the most frequently cited compositions. The process of comparing repertoire lists may initiate new research into several areas. One possibility for future study would be an investigation of state associations' criteria for repertoire selection. Another option, if enough historical lists could be obtained, would be a study of trends in the popularity of specific repertoire and the implication of those trends for trumpet pedagogy.

The bi-level grading system employed in this project, where each work receives an overall rating as well as sub-ratings for particular skill parameters, certainly is not trumpet-specific. Pedagogues and performers of other instruments could easily modify this system to meet their own needs. It could also be modified for chamber, and large ensemble repertoire. Finally, creation of a fully searchable database would be tremendously beneficial regardless of the repertoire to which the system is adapted.

Finally, the end result of this resource will be a fully searchable web-based subscription resource that incorporates the grading procedures outlined in this document, the repertoire of all of the available state music lists, performance frequency data for each piece, common performance tempos as recorded and performed by leading professionals, and a discography of reference recordings for each piece.

Appendix: Sample Discography

Arban, Jean-Baptiste. *Variations on The Beautiful Snow*. Charles Gates, Cornet, and Stacy Rodgers, Piano. Centaur CRC2917, 2008, CD.

Balay, Guillaume. *Andante et Allegretto*. Ryan Gardner, Trumpet, and Charity Wicks, Piano. Mark Records 51295-MCD, 2014, CD.

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