

HARRISON BIRTWISTLE: AN IN-DEPTH STUDY OF HIS MUSIC FOR TRUMPET  
WITH A PERFORMANCE GUIDE TO *THE SILK HOUSE TATTOO*

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This document examines the works by Sir Harrison Birtwistle that feature the trumpet as a solo instrument, with extra emphasis placed on *The Silk House Tattoo*. This document also features a performance guide for the trumpet parts of *The Silk House Tattoo*. Pedagogical methods for learning the most challenging passages are evaluated, and daily exercises based on the specific demands of each excerpt are offered.

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## CHAPTER 1

### INTRODUCTION

Sir Harrison Birtwistle has had a long and decorated career as a composer of classical music since the second half of the 20<sup>th</sup> century. He has composed many works for a variety of mediums in which he experiments with theatrical as well as musical elements. He is perhaps best known for his opera *The Mask of Orpheus*, which was a recipient of the University of Louisville's Grawemeyer Award for music composition in 1987, but his contributions to classical music cover a wide variety of genres. He has composed works for opera, choir, symphony orchestra, mixed chamber ensembles, film score, and solo literature, and his music often makes extreme physical and musical demands on those performing his works. Many of Birtwistle's compositions include trumpets, but few of his works feature the trumpet as a solo instrument. However, in 1997, he was commissioned by the International Trumpet Guild (ITG) to write a piece that would be premiered at the ITG conference in the summer of 1999 called *The Silk House Tattoo*, written for two trumpets and side drums. *The Silk House Tattoo*, originally titled *The Silk House Antiphons*, was written for trumpeters John Wallace and Edward Carroll, who performed the work at the ITG conference for which it was commissioned.<sup>1</sup> The work was recorded in 2001 by John Wallace and Adam Wright (trumpet) with Sam Walton (percussion), and released on the Royal Academy of Music label.

While very little has been written specifically about Birtwistle's use of the trumpet, *The Silk House Tattoo* shares many similarities with some of his other works. Additionally, many of the challenges faced by the performers in this work are present in his other works that include the trumpet, such as *Endless Parade*, *An Imaginary Landscape*, *Silbury Air*, *Verses for Ensembles*,

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<sup>1</sup>John Wallace and Alexander McGrattan, *The Trumpet* (New Haven and London: Yale University Press, 2011), 286.



*Hoquetus Petrus*, *Ritual Fragment*, and *Secret Theater*. A lack of literature published on Birtwistle's use of the trumpet, specifically *The Silk House Tattoo*, makes a performance guide for these works necessary.

Playing the trumpet is a skill that takes years to master, but much of the modern music that has been written for the instrument in the last century demands additional skills that many trumpeters have yet to develop. Frank Gabriel Campos writes in his book *Trumpet Technique*, about six characteristics of skill as they relate to musicians, specifically trumpet players. They are: efficiency, automaticity, timing, knowledge, adaptability, and capacity.<sup>2</sup> He came up with these six characteristics by examining the models of Harry W. Johnson, Donald A. Norman, and John Sloboda. These six characteristics can be developed through dedicated, thoughtful practice, but different skills must be practiced in order to perform at a high level across multiple genres. In his example, he says that a highly skilled classical trumpet player may not necessarily be a highly skilled jazz trumpet player.<sup>3</sup> These two genres require different types of practice to develop the skill necessary for the specific type of music. While many times, the term "classical music" tends to lump many different types of music together, there are slight differences in the skill sets required to play the music of the different musical eras. However, in the case of much modern art music, the use of extended techniques, unique staging, extreme range extension, and other unusual musical demands require the trumpet player to acquire additional skills. Campos' set of skills will be discussed in greater detail later in this document.

*The Silk House Tattoo* is an incredibly demanding work. Birtwistle requires the trumpeters to perform many different extended techniques such as flutter tonguing, pitch bending, slide glissandi, and rhythmic muting among others, as well as unique staging with

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<sup>2</sup> Frank G. Campos, *Trumpet Technique* (Oxford and New York: Oxford University Press, 2005), 10.

<sup>3</sup> Ibid.

choreographed movements. Also, the trumpeters must have the ability to play extremely loud and soft dynamics throughout the extended range of the instrument, quickly facilitate large intervallic leaps, and navigate through aleatoric sections of music. These techniques are common to a large portion of the trumpet repertoire, especially beginning in the 20<sup>th</sup> century, but many trumpeters fail to incorporate these practices into their daily routine, leading to less musical and more labored performances. If these techniques do not become a part of one's daily practice routine, a performance of *The Silk House Tattoo*, or similar work, runs the risk of sounding less like music and more like unorganized noise. Adding these elements to the routine may sound like a daunting task, but there are many resources available that will help trumpet players to develop these skills.

This document will address the idiomatic difficulties found in the trumpet parts of Birtwistle's music, with a special emphasis on *The Silk House Tattoo*. Difficult passages and methods of developing the skills necessary for effortless performance will be examined.

## CHAPTER 2

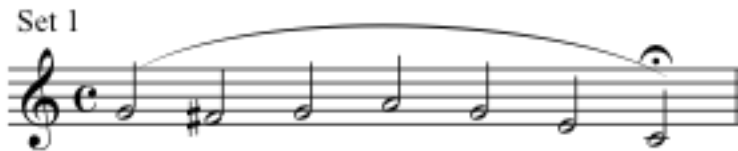
### THE SIX COMPONENTS OF SKILL

Today's modern trumpet player must have the ability to develop skills necessary to play a varied repertoire of classical music. In the preparation of the music of Harrison Birtwistle, we must take into account Campos' six characteristics of skill. Using these components as a guide for practice sessions will help to increase the effectiveness of one's efforts.

Perhaps the most important element of skill is efficiency. Campos says, "If there is a single quality of physical skill that ranks in importance above all others, it is efficiency."<sup>4</sup> Efficiency is the ability to achieve the maximum product with minimal effort. Much of Birtwistle's music, *Silk House Tattoo* included, demands the trumpeters play in extremes of range, dynamics and tempo. If the trumpet player does not play efficiently, all of the challenges that he or she would face in more traditional musical settings may become exacerbated to the point where simply getting through the performance becomes the primary goal. An efficient trumpet player is able to devote much more energy and attention to making music, with less attention being paid to the physiological aspects of playing the instrument.

The following example (see example 1) is the first in the Flow Study series written by Vincent Chicowicz.

Example 1: Flow Study, Set 1 by Vincent Chicowicz



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<sup>4</sup> Ibid, 13.

This is one of the most basic patterns in the trumpet repertoire for attaining efficiency. The purpose of this exercise is to help the trumpet player produce the most beautiful sound with the least amount of effort. The majority of the trumpet repertoire is much more challenging than this simple exercise, but if the same efficient approach is applied to all literature, then more beautiful playing can be attained during performance.

“Automaticity is the ability to perform without conscious awareness, mental effort, or monitoring.”<sup>5</sup> This characteristic is very similar to efficiency. While efficiency refers to the physiological act of playing the instrument, automaticity deals with the perceived mental effort required for performance. The extended techniques and extreme demands of modern trumpet literature require the trumpet player to incorporate these techniques into daily preparation in order for them to sound natural.

Perhaps one of the most challenging aspects of Birtwistle’s music is that of timing. In *The Silk House Tattoo*, the performers must be able to coordinate motions between movements, synchronize passages among all three parts without the luxury of eye contact, and each trumpet player must be able to play in duple and triple meter while opening and closing the harmon mute in the opposing meter. In Campos’ description of timing, he refers to the physical synchronization of the tongue stroke, vibration of the lips, and movement of the valves, but in the modern trumpet repertoire, timing can take on many more elements, such as those previously mentioned. These techniques can be difficult to coordinate unless practiced daily. In future chapters, I will discuss ways in which these modern elements can be incorporated into the daily practice routine.

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<sup>5</sup> Ibid, 10.

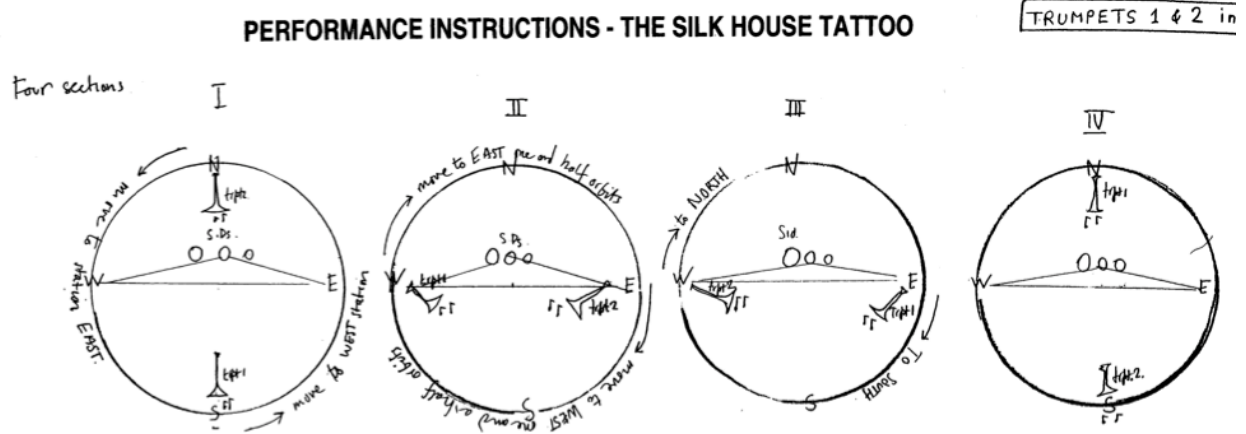
In terms of skill, knowledge can be related to many things such as experience, understanding of the score, or the style specific to the music being performed. In the case of *The Silk House Tattoo*, it is not enough that the performers have knowledge of their parts in the score. They must know what all of the parts are doing at all times, including percussion, in order to know how one's individual part fits. Also, Birtwistle uses his own unique symbols for the different extended techniques and other instructions in which each performer must become proficient. Many of the notations used in *The Silk House Tattoo* can also be found in his other works.

Many of Birtwistle's pieces, including *The Silk House Tattoo* and *Ritual Fragments* require unique staging and choreographed movement by the performers during the music. This added responsibility is one with which some trumpet players are not comfortable, especially when the added stress of live performance is placed on them. For this reason, the modern trumpet player must be adaptable to different unique situations. While Campos refers to adaptability as "the ability to perform under diverse (and especially adverse) circumstances," Birtwistle's music certainly can be categorized as diverse.<sup>6</sup> For example, the first page of *The Silk House Tattoo* detailing the staging instructions is illustrated in example 2. In movements I and IV, visual contact is not possible, as all players are lined up single file behind one another. Birtwistle notes that in these two movements visual contact is not necessary, but there are many passages that require coordination among all of the parts. While visual contact may not be necessary, it can certainly be helpful. In these situations, the performers must adapt to the unique requirements demanded by the staging.

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<sup>6</sup> Ibid, 11.

Example 2: Staging Instructions for *The Silk House Tattoo* by Harrison Birtwistle



The final characteristic of skill, capacity, will be discussed briefly in this document, as it deals with one's physical or mental limitations to perform well on the instrument such as embouchure formation, mouthpiece placement and performance anxiety. Proper embouchure formation and mouthpiece placement is extremely important in the development of a brass player, but too much focus on the small muscular details may become problematic. Performance anxiety is a problem that many musicians face, and is very difficult for many to overcome, and for many it is impossible to eliminate. However, the more times one performs, the less he or she will be affected by performance anxiety. Additional practice techniques such as visual imagery and performing frequently for friends and family are helpful in the reduction of performance anxiety.

## CHAPTER 3

### SURVEY OF SELECTED LITERATURE

Harrison Birtwistle has written a large volume of music, but has rarely featured the trumpet as a solo instrument. His works that do feature the trumpet in a soloistic setting are *The Silk House Tattoo* and *Endless Parade*. *Endless Parade* is perhaps the closest thing to a trumpet concerto that Birtwistle has written, and it has been critically acclaimed, in part, because of the performances by Hakan Hardenberger, for whom the piece was written.<sup>7</sup> In it, the trumpet is the main solo instrument, and it is accompanied by a string orchestra and solo vibraphone. Like *The Silk House Tattoo*, *Endless Parade* pushes the boundaries of what is expected from a trumpet player. Both works feature many of the same musical elements that present major challenges to trumpet players.

*Endless Parade* demands a much greater range than *The Silk House Tattoo*. *Endless Parade* ascends up to an F#6, and descends to F#2, while the range of *The Silk House Tattoo* extends from D6 to F3. This octave labeling system denotes middle C as C4. Examples 3-6 show the ranges of these two pieces.

Example 3: Extreme low range in *Endless Parade* by Harrison Birtwistle



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<sup>7</sup> John Wallace and Alexander McGrattan, *The Trumpet* (New Haven and London: Yale University Press, 2011), 259.

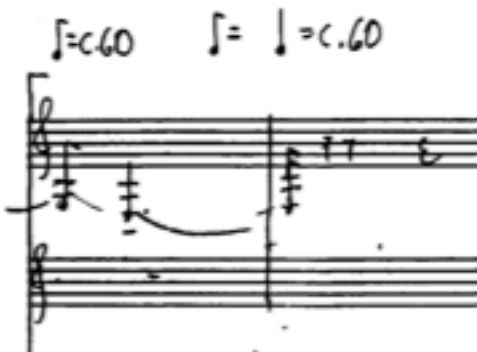
Example 4: Extreme high range in *Endless Parade* by Harrison Birtwistle, Rehearsal 37, minus 2



Example 5: Extreme high range in *The Silk House Tattoo* by Harrison Birtwistle, Page 10, line 3



Example 6: Extreme low range in *The Silk House Tattoo* by Harrison Birtwistle, Page 7, line 2



Unique staging is an element not common in all of Birtwistle's works but is present in *The Silk House Tattoo* and *Ritual Fragments*. *The Silk House Tattoo* calls for the trumpets to revolve around stations set at the north, east, south, and west points of the stage (see example in chapter 2). This motion happens silently between movements I and II and between III and IV,



but playing while moving is required between movements II and III. Additionally, the trumpets are instructed to move in a certain direction with specific foot movements in coordination with the percussion part. *Ritual Fragments* does not feature the trumpet as extensively as *The Silk House Tattoo* but requires similar staging requirements. *Ritual Fragments* features solos by all instrumentalists in the ensemble, beginning with the trumpet. The soloists must move from their station in the ensemble to a solo station at the front of the stage.

*Hoquetus Petrus* is a short work for flute, piccolo, and piccolo trumpet. It was commissioned by the Chicago Symphony Orchestra and was premiered as a tribute to Pierre Boulez on his 70<sup>th</sup> birthday.<sup>8</sup> This work presents many idiomatic challenges to the trumpeter, which include range, rhythm, and large intervallic leaps. It also requires the musicians to be positioned far apart, creating timing challenges among the ensemble members. The instrument for which it was written, the piccolo trumpet, exacerbates these challenges. In his book *The Art of Trumpet Playing*, Keith Johnson advocates the method of learning a challenging piece for the piccolo on a much larger instrument first:

...begin...on the large B-flat trumpet using the same fingerings and transposition you would use on a B-flat piccolo. Work out the transposition, phrasing, ornamentation, and other problems first in a comfortable range (an octave lower than actually written in this case). Then move up one step by going to a C trumpet, continuing to use the same fingering patterns, then to a D trumpet and so on until you arrive at the performance key on the proper instrument.<sup>9</sup>

*Hoquetus Petrus* also requires the use of a piccolo straight mute, and the range extends up to E-flat 6. The following is an excerpt from *Hoquetus Petrus* that shows the rhythmic and melodic difficulties of the work (see example 7).

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<sup>8</sup> Harrison Birtwistle, and Guillaume. *Hoquetus Petrus: for 2 flutes (1st doubling piccolo) and piccolo trumpet*. (London: Boosey & Hawkes, 1999).

<sup>9</sup> Keith Johnson, *The Art of Trumpet Playing* (Denton: Gore Publishing, 1994), 133.

Example 7: Excerpt from *Hoquetus Petrus*



## CHAPTER 4

### *SILK HOUSE TATTOO* PERFORMANCE GUIDE

Both trumpet parts in *The Silk House Tattoo* are extremely difficult and present problems for the performers that are not common to most trumpet music. The parts that will be extracted will be those that contain the greatest amount of difficulty. I will discuss ways that the performers can gain the skills required to become proficient on this piece. This document will also include exercises that can be incorporated into the daily routine.

#### Movement I

The first movement of *The Silk House Tattoo* features a conversation-like exchange between the two trumpets. The first trumpet is open, and plays quick angular passages with wide intervals in the beginning of the movement. In measure 3, shown in the following example (see example 8), the intervallic relationship between the notes can be difficult to hear, which can lead to pitch inaccuracies during performance.

Example 8: *The Silk House Tattoo* by Harrison Birtwistle, Movement 1, measure 3



This and similar passages, which appear in the first movement, should first be practiced with all of the pitches within a single octave displacement, as shown below (see example 9).

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a whole rest. A box containing the number "1" is positioned above the first measure.

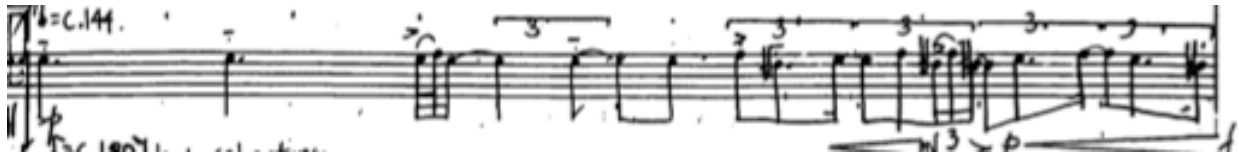
### Example 10: Interval Studies by Jean Baptiste Arban



<sup>10</sup> Verne Reynolds, *48 Etudes for Trumpet* (Milwaukee: G. Schirmer, Inc, 1961), 1.

In the opening of the movement, the second trumpet part responds with a muted passage that is faster and more rhythmically challenging than the first part, but covers a smaller intervallic range. The second trumpet response is shown in the following example (see example 11):

Example 11: *The Silk House Tattoo* by Harrison Birtwistle, Movement 1 trumpet 2



The challenge in this part comes in the alternation between duple and triple rhythmic values and the syncopation within the triple subdivision.

The end of the first movement challenges the range of the first trumpet player when he is required to sustain a D6 and crescendo beyond fortissimo. There are differing philosophies on how to improve one's range, and most trumpet players incorporate range into their daily routine, but if practiced incorrectly, damage to one's playing may occur. In order to improve the upper range on the trumpet, the player's focus should be on producing a beautiful sound rather than focusing on a specific physiological response or manipulation. It is true that in order to play in the upper range of the instrument, the trumpet player must produce increased velocity of the wind moving through the instrument, however not by muscular tension. By shifting the focus to the quality of sound, and efficient flow of the wind, an easier and more beautiful upper register can be achieved. Additionally, it is suggested by many that by listening to and imitating great performers, one will be able to develop efficiency in the upper register.<sup>11</sup>

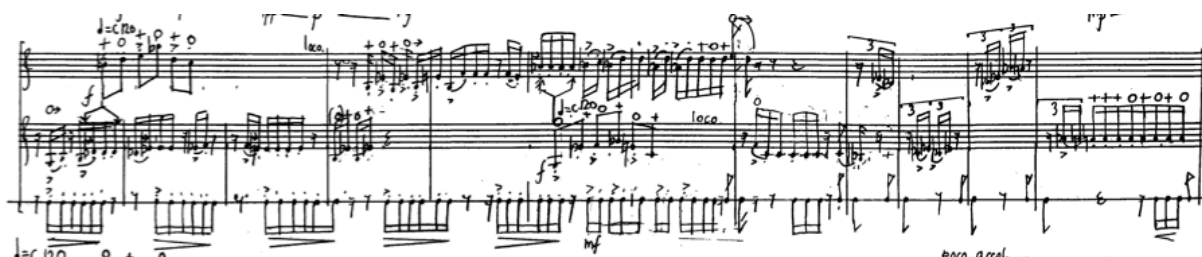
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<sup>11</sup> Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River, New Jersey: Prentice Hall, 2002), 58.

## Movement II

The challenges faced by the performers in Movement II are mostly rhythmical in nature, which brings great attention to the timing element of skill. In addition to the rhythms that must be played, the element of rhythmic muting is also introduced. The following excerpt shows an example of rhythmic muting (see example 12).

Example 12: *Silk House Tattoo* by Harrison Birtwistle, Movement II



In this example, the trumpeters are instructed to rhythmically open and close the end of a harmonic mute. Birtwistle uses the standard + to indicate closed and O to indicate open muting. This particular section presents a challenge because the trumpeters have the dual responsibilities of changing notes while alternating between open and closed mutes, as in the first measure of the first trumpet part. To perform these measures with accuracy requires automaticity and timing, developed by incorporating exercises into the practice session. The following exercise is an adaptation of the Second Study from Clarke's Technical studies (see example 13).

### Example 13: Clarke Technical Study with rhythmic muting



The opening and closing should be practiced with as many variations as possible. For example, opening the mute on only the F's, or every 5<sup>th</sup> note, et cetera.

The next excerpt from movement II shows one of the most challenging passages in the entire work (see example 14).

Example 14: *The Silk House Tattoo* by Harrison Birtwistle, Movement II, page 5 system 1



In this passage, the trumpets are required to play eighth notes on the instrument while muting quarter note triplets, then vice versa. In order to gain fluency with this type of rhythmic coordination, the first two technical studies by Herbert L. Clarke in combination with rhythmic muting is recommended (see examples 15 and 16). The second study should be played while muting triplet quarter notes, and the first study should be played with a triplet grouping, while muting eighth notes.

Example 15: Clarke Studies #2 with rhythmic muting



Example 16: Clarke Studies #1 with rhythmic Muting



The final element of rhythmic muting challenges presented in this movement appear in the excerpt below (see example 17).

Example 17: *The Silk House Tattoo* by Harrison Birtwistle, page 5, system 3



This excerpt combines the difficulty of rhythmic timing and muting. The notes with the stems pointing outward should be played at a *piano* dynamic level with the mute closed, while the stems pointing inward are to be played at a *forte* dynamic level with the mute open. The pitches with the stems pointing inward are always in unison time and pitch. Additionally, by combining the two parts, a composite is created which will make learning the individual parts much easier (see example 18).



Example 18: *The Silk House Tattoo* by Harrison Birtwistle, Page 5, System 3, composite



Another beneficial practice technique to gain coordination between playing and muting is using wind patterns. The wind pattern is a technique used extensively by the late Vincent Chicowicz (professor of trumpet at Northwestern University). It involves blowing the air away from the instrument in a manner similar to that used while playing. “By removing the trumpet from the equation, you can focus on practicing the quality and intensity of your airflow while thinking musically of your tone quality and phrasing.”<sup>12</sup> Also, the coordination between the wind, articulation, and the opening and closing of the mute can be learned without making the embouchure fatigued.

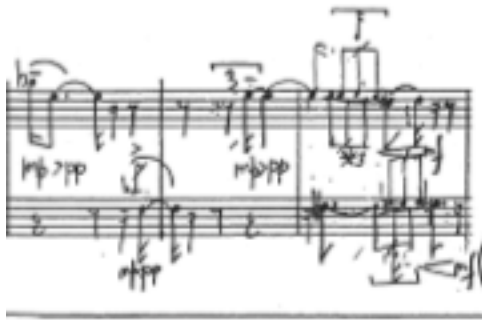
### Movement III

Movement III features extended techniques commonly found in 20<sup>th</sup> century trumpet literature. The techniques used are flutter tonguing, valve tremolo, quartertone pitch bending, and slide glissandi. Some of these techniques happen quickly, sometimes even simultaneously. Example 18 shows the first occurrence of simultaneous extended techniques (see example 19). This excerpt requires a valve tremolo and slide glissandi simultaneously.

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<sup>12</sup> Paul Bhasin, “Efficient Playing Part II: Application/Exercises and Examples,” *International Trumpet Guild Journal* (January 2007): 65.

Example 19: *The Silk House Tattoo* by Harrison Birtwistle, Movement 3 page 8, system 1, mm 4-6



In this excerpt, the player is required to play a metered tremolo between the E open and 3<sup>rd</sup> valve, while slowly extending the third valve slide to drop the pitch a semitone, sounding Eb. Then, the 2<sup>nd</sup> trumpet does exactly the opposite, beginning with the 3<sup>rd</sup> valve slide extended, and raising the pitch to the open E. Most of the valve tremolos in this movement are metered. Example 20 shows an extended section of music with metered valve tremolos (see example 20).

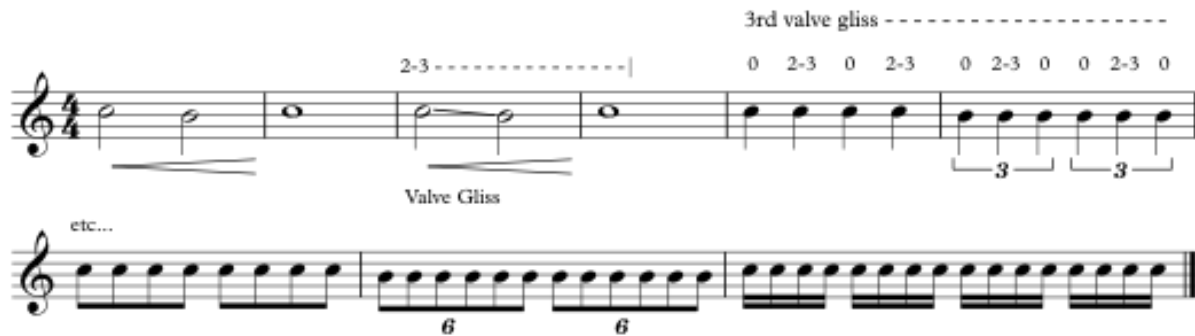
Example 20: *The Silk House Tattoo* by Harrison Birtwistle, Movement 3 page 8, system 2



In this example, the stems going down are the notes to be played with the alternate fingering to facilitate the slide glissandi during a metered tremolo. The F# in the first trumpet part should be played with a tremolo from 2<sup>nd</sup> valve to 2<sup>nd</sup> and 3<sup>rd</sup> valve.

This technique is not common in much of the standard trumpet literature, and should be practiced in a manner ensuring a smooth, gradual change in pitch. The following examples are exercises that can be practiced starting on many different pitches (see example 21).

### Example 21: Slide glissando



In example 21, the trumpet player should first play both pitches using traditional fingering to hear the desired interval followed by playing the alternate fingering indicated without the valve flutter to ensure that the glissando is smooth and even, and finally adding the metered valve tremolo. The crescendo must be used to ensure that the airflow remains continuous between the two notes. This exercise should be played with a tuner and metronome or drone for time and pitch accuracy.

### Movement IV

The final movement of the work is similar to the first in that it is much like a conversation between the two trumpets. It requires precise rhythmic accuracy, which is made more difficult by the alternation between duple and triple rhythms. By studying the composite and learning both parts, as in Movement II, the trumpeters are more likely to carry on this conversation with fluency. By practicing both parts together, each player will gain a clearer understanding of the rallentando, which closes the work.

## CHAPTER 5

### *SILK HOUSE TATTOO* ENSEMBLE GUIDE

Playing the chamber works of Birtwistle offers many challenges besides the physical demands of the individual parts. Many of these works require specific staging instructions that require the musicians to move between locations. The changing of locations can make communication difficult between the performers. Additionally, Birtwistle's music requires performers to understand the desired effects of the music. This chapter will address these issues and present possible solutions to maximize the performance potential.

The first challenge in putting together any chamber ensemble is communication. *The Silk House Tattoo* presents extra communication challenges in certain places because the performers are not always able to make eye contact. In the first and fourth movements of the work, the performers form a single file line facing the audience. Birtwistle makes a point to say that visual contact is not necessary in these movements. The first few rehearsals should not include the staging to be used in the performance, but should be set in a way that each performer can communicate visually until the aural cues can be determined.

In his book "Modern British Music," Otto Karolyi says that Birtwistle "on occasion... employs deliberate ugliness in order to confront the listener with dramatic ideas that are neoexpressionistic and deeply related to the theories and practices of Antonin Artaud's theater of cruelty."<sup>13</sup> Movement III of *The Silk House Tattoo* may very well be a shining example of the ugliness that Karolyi refers to. In this movement, the trumpets often clash, playing in intervals of half steps and quartertones. The tempo marking for the movement is eighth note = 54, but there is plenty of room for rhythmic interpretation within each measure. Because of the chaotic

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<sup>13</sup> Otto Karolyi, *Modern British Music: The Second British Musical Renaissance – From Elgar to P. Maxwell Davies* (London and Toronto: Associated University Presses, 1994), 108.

nature of this section, the dynamic contrast is much more important than playing the exact rhythms in order to create the desired effect.

Another element of Birtwistle's music that should garner attention is the changing of tone colors. Because of this, the proper selection of mutes is extremely important. In some cases, Birtwistle specifies which type of mute to be used, metal straight mute for the second trumpet in movement 1, harmon mute in movement 2, and whisper mute for both trumpets in movement 4. Movement 3 is less specific than the others. He calls for two mutes of varying tone qualities. The second trumpet must be able to play *ffff*. The best mute choice for the second trumpet would likely be a metal straight mute, as the straight mute blocks the lower frequencies of the trumpet while amplifying the higher frequencies.<sup>14</sup> By allowing the higher frequencies to pass through more easily, the sound of the straight mute is able to project at a much louder dynamic than most other mutes. In order to achieve a contrasting sound to the second trumpet, the first trumpet may choose to use a cup mute, which has a sound that "is attenuated and lacks edge yet has a certain roundness,"<sup>15</sup> or a harmon mute without the stem. The end of the movement calls for a whisper mute. With this mute, "All the sound goes into a chamber filled with sound-absorbent material and it can escape only through small holes."<sup>16</sup> If a whisper mute is not available, a practice mute may be used in its place.

Mutes can alter the range, intonation, and physiological feeling of playing the instrument. It is important to note that harmon mutes and straight mutes raise the pitch center of the instrument whereas the cup mute tends to lower the pitch center. Because of the added resistance from the insertion of the mute, the lower range of the instrument may become more

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<sup>14</sup> Murray Campbell and Clive A. Greated, *Musician's Guide to Acoustics*, (London: Dent, 1987), 399.

<sup>15</sup> Clifford Bevan and Janet K. Page, "Mute," in *Oxford Music Online*, <http://libproxy.library.unt.edu:2093/subscriber/> (accessed May 13, 2013).

<sup>16</sup> Ibid

difficult to play, especially at louder dynamic levels. Additionally, this added resistance can cause unwanted tension, triggering the valsava maneuver, closing the larynx, or creating excessive internal compression in the lungs.

In preparing to perform *The Silk House Tattoo*, the author found a few errors as well as several places where additions to the score may prove to be helpful. Also noted are places where cues may prove helpful. These changes are shown in Table 1.

Table 1: Summary of changes after author review.

Page	System	Measure	Change	Cue
3	1	2		Visual cue given by trumpet 1 for drum roll after fermata
3	2	1-4	Insert 3/8 time signature	
3	3	9		Aural drum cue for trumpets
4	1	4-5	Move 2/4 time signature to measure 5	
4	2	9	Insert 1/8 time signature	
4	2	10	Insert 2/8 time signature	
4	2	12	Insert 5/8 time signature	
4	4	1		Visual cue given by trumpet 1 for drum roll
5	2	3	Insert 3/4 time signature	
5	2	3	Insert additional eighth rest after beat 2, trumpet 1	
5	2	3	Optional eighth note rim taps for time through system 3, measure 6	
6	1	2	Move + above staff, trumpet 2	
6	3	2	Add flam and accent to 4 <sup>th</sup> 16 <sup>th</sup> note in percussion	

## CHAPTER 6

### CONCLUSION

The works of Sir Harrison Birtwistle have been celebrated for years by critics and musicians alike, and the difficulty of his music is equal to that of any composer in the modern era. Despite all of his accolades, his music for trumpet is relatively unknown. *The Silk House Tattoo* contains challenges common to Birtwistle's other works, as well as many modern works for the trumpet by other composers. Some of the extended techniques required rarely find their way into the daily practice routine of many trumpet players. By practicing these simple exercises that have been adapted from the standard trumpet technique repertoire, one can hope to acquire the unique skills required to better perform the music of Harrison Birtwistle. The exercises suggested are designed so that if practiced regularly, most of the extreme trumpet literature of the 20<sup>th</sup> century will be more attainable for those unfamiliar with this type of playing.

*The Silk House Tattoo* is a work that is best experienced live with open ears and an open mind. The coordinated marching between the movements, the timbre changes, and the antiphonal effects created by the staging of the performers is not fully captured by a sound recording alone. And while *Endless Parade* is Birtwistle's most grand work for the trumpet, it can be difficult to program on a recital because of the instrumentation of the string orchestra, and because of the lack of a piano reduction. *The Silk House Tattoo* contains many of the same challenges, but does not require the same manpower, making it much easier to program. Boosey and Hawkes have documented 14 performances of the work since 1999, mostly in the United Kingdom. The piece is not well known in the United States, but perhaps with more exposure can begin to receive more performances.

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