

A PEDAGOGICAL APPROACH AND STRATEGIES FOR THE TRUMPET ENSEMBLE

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The trumpet ensemble has increasingly become a popular chamber ensemble inside music programs at the secondary and collegiate level. Chamber music ensembles are frequently guided by both democratic processes and ensemble coaches with limited chamber music experience. As trumpet ensembles grow in popularity, pedagogical resources are needed to guide rehearsals. This project serves as a guide for educators and performers to focus on fundamental issues related to trumpet ensembles as well as strategies for ensemble rehearsal.

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# TABLE OF CONTENTS

	Page
LIST OF FIGURES .....	v
LIST OF MUSICAL EXAMPLES .....	vi
CHAPTER 1. BACKGROUND INFORMATION .....	1
1.1 History.....	1
1.2 Trumpet Ensembles and Organizations .....	1
1.2.1 New York Trumpet Ensemble .....	2
1.2.2 Les Trompettes de Lyon .....	2
1.2.3 Tromba Mundi .....	3
1.2.4 The US Army Band Trumpet Ensemble.....	3
1.2.5 National Trumpet Competition .....	4
1.2.6 The International Trumpet Guild .....	4
1.3 Existing Literature .....	5
1.4 Purpose.....	7
CHAPTER 2. SOUND AND INTONATION .....	9
2.1 Pitch Bend.....	9
2.2 Tuning/Sound Exercise 1: Pitch Bends.....	9
2.3 Trumpet Pitch Tendencies .....	10
2.4 Just Intonation.....	11
2.5 Melodic Tuning Exercise.....	12
2.6 Summary .....	14
CHAPTER 3. ARTICULATION.....	15
3.1 Articulation Introduction .....	15
3.2 Articulation Study 1 .....	15
3.3 Articulation Study 2.....	18
3.4 Articulation Study 3.....	21
CHAPTER 4. ENTRANCES AND INITIAL ATTACKS.....	23
4.1 Introduction.....	23
4.2 Breathing Concepts.....	23

4.3	Breathing Exercises with Body Movement .....	24
4.4	Cuing with Body Movement Example 2 .....	25
4.5	Cuing with Body Movement Example 3 .....	27
4.6	Cuing Exercises with the Breath Only .....	28
CHAPTER 5. REHEARSAL STRATEGIES FOR PERFORMANCE LITERATURE.....		30
5.1	Introduction.....	30
5.2	Develop a Hitlist .....	30
5.3	Managing Rubato.....	30
5.4	Additive Process .....	33
5.5	Tuning Map.....	37
5.6	Conclusion .....	38
BIBLIOGRAPHY.....		40

## LIST OF FIGURES

	Page
Figure 1: Tuning/Sound Exercise: Pitch Bends .....	10
Figure 2: Just intonation Chart.....	12
Figure 3: Tuning Exercise: Melodic .....	13
Figure 4: Articulation Exercise: Descending Static Pitch.....	17
Figure 5: Static Articulation Exercise: Rhythmic Variation.....	20
Figure 6: Articulation Exercise: Cascading Lines .....	22
Figure 7: Tuning map of measures. 207-239 from <i>Dürrenhorn Passage</i> , Kevin McKee .....	38

## LIST OF MUSICAL EXAMPLES

	Page
Example 1: Measures 1-8 from <i>La Forza del Destino</i> , Giuseppe Verdi, arranged by Andrew Anderson.....	25
Example 2: Measures 71-77 from <i>La Forza del Destino</i> , Giuseppe Verdi, arranged by Andrew Anderson.....	26
Example 3: Measures 117-126 from <i>La Forza del Destino</i> , Giuseppe Verdi, arranged by Andrew Anderson.....	27
Example 4: Measures 205-209 from <i>La Forza del Destino</i> , Giuseppe Verdi, arranged by Andrew Anderson.....	29
Example 5: Measures 140-148 from <i>Dürrenhorn Passage</i> , Kevin McKee.....	32
Example 6: Measures 203-244 from <i>Dürrenhorn Passage</i> , Kevin McKee .....	36

## CHAPTER 1

### BACKGROUND INFORMATION

#### 1.1 History

The development of the modern trumpet ensemble is another step in the evolution of the ever-changing role of the trumpet. The instrument developed from its early beginnings in ancient cultures both as a signaling instrument in warfare and in religious ceremonies, to its use in art music of Western Europe.<sup>1</sup> The role of the trumpet was constantly shifting, from an entertainment instrument to accompany dance music to noble ceremonies.<sup>2</sup> Early trumpet ensembles existed as The Holy Roman Empire employed a band of trumpets by the early 1500s.<sup>3</sup> The trumpet and cornet continued to develop in design and musical demands through the invention of the valve and use in modern bands and orchestras. The role of the instrument continued to develop, being torn away from its early orchestral pairing with the timpani in classical era orchestral works to a melodic instrument with composers like Richard Strauss and Gustav Mahler, in addition to the proliferation of modern solo literature. While the history of the trumpet is outside the scope of this project, a general acceptance of this history can yield an understanding of trumpet ensembles. The ever-changing role of the trumpet can also be found in trumpet literature and genres such as the trumpet ensemble. As trumpet ensembles evolve a pedagogical guide is needed to strengthen the pedagogy of the medium.

#### 1.2 Trumpet Ensembles and Organizations

Early trumpet ensembles were largely relegated to the role of performing fanfares, and

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<sup>1</sup> John Wallace, *The Trumpet* (New Haven, CT) 5-35.

<sup>2</sup> John Wallace, 65.

<sup>3</sup> John Wallace, 65.



the brass quintet has long been the standard bearer of chamber music participation for trumpet players. The trumpet ensemble has become an increasingly popular chamber music medium in part due to the efforts of professional trumpet ensembles such as the New York Trumpet Ensemble, Tromba Mundi, The US Army Trumpet Ensemble, and Les Trompettes de Lyon.<sup>4</sup>

### 1.2.1 New York Trumpet Ensemble

The New York Trumpet Ensemble was formed in 1974 by the New York Philharmonic co-Principal trumpeter Gerard Schwarz for the express purpose of recording a trumpet ensemble work, *A Festival of Trumpets*.<sup>5</sup> The ensemble recorded many baroque works through the 1970s and 80s. It wasn't until 1991, under the direction of Mark Gould, the principal trumpet of the Metropolitan Opera, that the ensemble turned its focus to modern repertoire.<sup>6</sup> This emphasis largely focused on the performance of jazz arrangements. In the past decade, the ensemble has focused on performing in a wide array of styles.<sup>7</sup>

### 1.2.2 Les Trompettes de Lyon

Les Trompettes de Lyon is arguably the most prolific trumpet ensemble today. Formed in 1989, and comprised of Pierre Ballester, André Bonnici, Didier Chaffard, Ludovic Roux, and Jean-Luc Richard, the French ensemble performs musical comedy concerts worldwide. The group has transitioned to strike a balance between music and theater with original works and has performed over 800 concerts. Les Trompettes de Lyon has recorded five albums and continues to

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<sup>4</sup> Ryan Gardner, "The Evolving Role of Trumpet Ensemble," *ITG Journal* 43, no. 3 (2019) 61-62.

<sup>5</sup> Gerard Schwarz, "Biography," Gerard Schwarz.com, Karen Ames Communications, 2018  
<https://www.gerardschwarz.com/bio.html>.

<sup>6</sup> "Home," New York Trumpet Ensemble, accessed December 6, 2019, [www.newyorktrumpetensemble.com](http://www.newyorktrumpetensemble.com).

<sup>7</sup> "Home," New York Trumpet Ensemble.

expand the bounds of the trumpet ensemble.<sup>8</sup>

### 1.2.3 Tromba Mundi

Perhaps the most well-known trumpet ensemble in the United States is Tromba Mundi. Tromba Mundi has been instrumental in performing, recording, and commissioning new works for trumpet ensemble since its creation in 2008.<sup>9</sup> Many of these works have been composed by noted trumpet composers, such as their recording of Erik Morales's *Cityscapes*, or by members of the ensemble themselves. To date, Tromba Mundi has recorded three albums, as well as performed at major competitions and conventions across the country, including the International Trumpet Guild and the National Trumpet Competition (NTC). Members of Tromba Mundi are prominent performers and pedagogues in their own right and hold teaching positions at universities. In addition to their teaching careers, members of Tromba Mundi have also performed with many professional orchestras and artists.<sup>10</sup> Tromba Mundi states that their mission is "the exploration, promotion and performance of new works for trumpet ensemble... (and) is dedicated to drawing the attention of students, professionals and brass music aficionados to the thrilling sounds of the trumpet ensemble!"<sup>11</sup>

### 1.2.4 The US Army Band Trumpet Ensemble

The US Army Band Trumpet Ensemble has also raised the profile of the trumpet ensemble through performances both nationally and internationally. Formed in 2009, the ensemble has premiered a plethora of new works, many by major trumpet composers like Phil

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<sup>8</sup> "About us," Trompettes de Lyon, accessed December 6, 2019, <https://www.lestrompettesdelyon.com/en/#about>.

<sup>9</sup> "About," Tromba Mundi, accessed December 6, 2019, [https://www.facebook.com/pg/TrombaMundi/about/?ref=page\\_internal](https://www.facebook.com/pg/TrombaMundi/about/?ref=page_internal).

<sup>10</sup> "About," Tromba Mundi.

<sup>11</sup> "About," Tromba Mundi.

Snedecor and James Stephenson.<sup>12</sup> The presence of a trumpet ensemble as a member of such a prestigious group helps to legitimize the modern trumpet ensemble.

### 1.2.5 National Trumpet Competition

The advancement of the trumpet ensemble as more than a medium for fanfares has further been encouraged by organizations such as the National Trumpet Competition and the International Trumpet Guild (ITG). Founded in 1991, the National Trumpet Competition is the largest trumpet competition in the world. To date, the National Trumpet Competition website purports to have had competitors from over forty states and eight countries.<sup>13</sup> The competition features dozens of trumpet ensembles each year and in the past decade has expanded to a small-ensemble division featuring four to six players per ensemble and a large-ensemble division with seven to ten players per group. The organization also expanded in 2018 to include a quarterfinal round to keep up with the increased demand and number of ensemble applicants.<sup>14</sup> 2019 saw the addition of a High School Ensemble Division. NTC has helped expose over 12,000 students to trumpet ensemble growth and participation.<sup>15</sup> Participation at NTC represents a sizeable time, pedagogical, and financial commitment from institutions.

### 1.2.6 The International Trumpet Guild

The International Trumpet Guild has also had a significant impact on the development

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<sup>12</sup> “About,” The United States Army Band Trumpet Ensemble, accessed December 6, 2019, [https://www.facebook.com/pg/The-United-States-Army-Band-Trumpet-Ensemble-328775380490627/about/?ref=page\\_internal](https://www.facebook.com/pg/The-United-States-Army-Band-Trumpet-Ensemble-328775380490627/about/?ref=page_internal).

<sup>13</sup> “About Us,” National Trumpet Comp, National Trumpet Competition, Accessed December 5, 2019. [http://nationaltrumpetcomp.org/pages/page.asp?page\\_id=386648](http://nationaltrumpetcomp.org/pages/page.asp?page_id=386648).

<sup>14</sup> Jason Bergman, “Guiding Principles for Success with Trumpet Ensembles,” *ITG Journal* 41, no. 3 (2017): 83-84.

<sup>15</sup> “NTC At a Glance,” National Trumpet Competition, accessed December 6, 2019, <http://nationaltrumpetcomp.org/ataglance>.

and acceptance of modern trumpet ensembles. The ITG yearly conference frequently features prelude performances before masterclass sessions and performances. Of the forty-one prelude ensembles at the 2018 International Trumpet Guild conference in San Antonio, Texas, forty were trumpet ensembles from universities and high schools, with a brass trio holding the last spot.<sup>16</sup> Coinciding with the growth in ensembles, the amount of literature for the modern trumpet ensemble has also increased. Compositions by composers such as Eric Ewazen, Erik Morales, and Kevin McKee, among others, have made significant contributions to the validity of the trumpet ensemble as a chamber music medium.<sup>17</sup>

### 1.3 Existing Literature

While limited, trumpet specific literature is available for consideration. Recent articles in the *International Trumpet Guild* journal highlight the trumpet ensemble. Jason Bergman's article "Guiding Principles for Success with Trumpet Ensembles" offers a brief background into the growth of the trumpet ensemble and discusses the benefits of having student-led ensembles.<sup>18</sup> According to Bergman, benefits include studio unity, camaraderie, and student accountability. Bergman also believes performing transcriptions benefits his students by forcing them to perform parts designed for other instruments, which leads to students performing on a variety of trumpets. Bergman stresses that the students should focus on the music first, and that performing a variety of styles will broaden students' musical vocabulary and understanding of style. Finally, the writing suggests using the ensemble as a laboratory that provides additional instruction for students beyond studio class and lessons. He believes that a homogenous setting provides an

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<sup>16</sup> Peter Wood, "Conference Prelude Performances," *ITG Journal* 42, no. 3 (2018): 28-31.

<sup>17</sup> Oswaldo Zapata Correa, "The Compositions for Trumpet of Erik Morales: A Study of Technical and Stylistic Elements for Performance," (DMA diss., Arizona State University, 2016).

<sup>18</sup> Bergman, "Guiding Principles for Success with Trumpet Ensembles," 83-84.

opportunity to work on instrument specific intonation, style and articulation, and playing as a section. Bergman's writing does not address specific ways in which to address these desired skills.

Ryan Gardner also offers commentary on the trumpet ensemble. In "The Evolving Role of Trumpet Ensemble" Gardner gives background on the medium and discusses the pedagogical benefits of its use in place of the brass quintet.<sup>19</sup> He further advocates for pushing musical boundaries with the ensemble through playing non-traditional repertoire arranged for the specific group. Gardner offers some specific ideas for approaching the ensemble as a pedagogue or leader suggesting focusing on ensemble breathing, learning how to properly rehearse through working on unified phrasing, working on ensemble cues and communication and using additive processes to be able to isolate players tendencies and work on pitch. This project will further many of those ideas by creating exercises and outlining how to work on those particular ideas in addition to others.

Wiff Rudd's book *Collaborative Practice Concepts* offers fundamental exercises for two players that focus on building fundamentals through teamwork and that by developing individual skills, the ensemble is strengthened.<sup>20</sup> Rudd believes in functioning as a team by learning to practice with other people. These ideas can conceivably be extrapolated to work with fundamentals through an ensemble setting as well. Rudd has successfully used his concepts in his applied studio at Baylor University leading to numerous educational sessions at International Trumpet Guild conferences.<sup>21</sup>

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<sup>19</sup> Ryan Gardner, "The Evolving Role of Trumpet Ensemble," 61-62.

<sup>20</sup> Wiff Rudd, *Collaborative Practice Concepts* (Waco, TX: 2013).

<sup>21</sup> Aaron Jensen, "Wiff Rudd- Tag Team Practice Jam," *ITG Journal* 42, no. 4 (2018): 10.

#### 1.4 Purpose

While institutions have begun to place an emphasis on the trumpet ensemble, the implementation of trumpet ensemble instruction is often minimal at best. The majority of chamber music rehearsals are self-guided by ensemble members who may not have high level performance experience or experience directing an ensemble. Many undergraduate students are tasked with running rehearsals for chamber music with limited or no chamber music experience. Often times graduate students with little chamber music experience themselves, or no experience coaching an ensemble are left to guide an ensemble with little instruction from established pedagogues. Students need instruction on how to problem solve in chamber music rehearsals, develop the ability to perform together without a conductor, create uniform articulations, work on ensemble pitch, make musical decisions, structure a rehearsal, work on memorization, and work on blend and balance across the ensemble while incorporating auxiliary trumpets that may be new to them.

The trumpet ensemble creates unique pedagogical problems and benefits for students and educators alike. With limited traditional repertoire, many ensembles perform transcriptions of orchestral and chamber music works that are not idiomatic. The limited range of the trumpet forces ensembles to either use auxiliary instrumentation to expand the range of the ensemble and bring clarity to the ensemble or have creative strategies to create the same transparency with a homogeneous instrumentation. With the increasing involvement of students in trumpet ensembles throughout the country, resources are needed to guide effective ensemble instruction. Resources in this area will benefit the pedagogical community as a whole by answering these questions and providing effective strategies for rehearsing a trumpet ensemble and allow for it to

be an effective pedagogical tool for collegiate and secondary teachers. The remaining chapters of this project outline those strategies.

## CHAPTER 2

### SOUND AND INTONATION

#### 2.1 Pitch Bend

One of the guiding principles of homogeneous ensembles is a uniform concept of sound. Ensemble members must be able to match timbre and be able to adjust tone color depending on the style of the piece or phrase being performed. This is made particularly difficult in the trumpet ensemble when auxiliary instruments such as piccolo trumpet or E-flat trumpet are introduced into the ensemble. One of the most productive tone building/blending exercises for brass players is the pitch bend. Half step lip bends have been advocated for by noted pedagogues such as James Stamp.<sup>22</sup> The pitch bend allows for players to not only work on pitch, but to center their sound where it is the most resonant while matching the sound of the player standing next to them.

#### 2.2 Tuning/Sound Exercise 1: Pitch Bends

When performing the pitch bends in Figure 1, the first player begins by bending her pitch down. The player should work toward being able to bend the pitch down as far as a half-step. As the player bends the pitch back up, she must focus on finishing the bend where the sound is the easiest (not forced) and most resonant. Once she has found the center of her sound, she should stop, take a full breath and try to play the note with the same easy sound she just created. Looking at a tuner to help her stabilize the pitch she should play this static pitch while the second player repeats the exercise the first player just completed, using the static pitch as a guide to match sounds and pitch when bending his sound/pitch back up to center. Repeat this process with

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<sup>22</sup> James Stamp, "Warm-ups and Studies," (Switzerland: Editions BIM, 1998).



player two holding a static pitch for player three, player three holding the static pitch for player four and so on. Giving all players in the group a chance to perform the exercise requires the bottom part holding the pitch for player one to repeat the bend to match the bottom part player's sound as opposed to performing the exercise by herself as in the beginning. All of the players perform their notes beginning with an 'air attack', and not the tongue to ensure that the air column is steady and immediate without being encumbered by the tongue.

The musical score is for a tuning exercise in 4/4 time, titled "Full Breath". It features six staves: one for Piccolo Trumpet (Picc. Tpt.) and five for Trumpet (Tpt.). The Picc. Tpt. staff begins with a whole note G4 (one sharp) and a slur over the next two measures. A vertical line marks the start of the "Full Breath" section. The instruction "Bend pitch down and back up to most centered sound" is written above the Picc. Tpt. staff. The Picc. Tpt. staff then shows a pitch bend down to F#4 in the third measure, followed by a return to G4 in the fourth measure. The other five Tpt. staves have rests in the first three measures, then play a whole note G4 in the fourth measure, mirroring the Picc. Tpt. staff's final note.

**Figure 1: Tuning/Sound Exercise: Pitch Bends**

### 2.3 Trumpet Pitch Tendencies

It is important for young pedagogues and ensemble members to understand the pitch tendencies of the trumpet. The length of the tubing leaves certain valve combinations naturally out of tune, leaving each valve combination with its own characteristic pitch tendency.<sup>23</sup> The 1

<sup>23</sup> David Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: 2006), 287.

+2 combination tends to be sharp, 2+3 combination sits flat, 1+3 combination is sharp, and 1+2+3 is particularly sharp. The piccolo trumpet, E-flat trumpet and other higher pitched horns will largely keep the same pitch tendencies, but they will be more extreme. On the piccolo trumpet, employ alternate fingerings when possible to mitigate these tendencies. In a general sense, D-flats are performed with a 2+4 combination, 1+2 combinations can be played with the third valve to help lower the pitch, and 1+3 combinations are substituted with the 4<sup>th</sup> valve to lower the pitch. Not all piccolo trumpets are the same, and each horn will have different tendencies depending upon the performer, but these tendencies can be explored inside the context of ensemble pitch exercises.

#### 2.4 Just Intonation

Moving beyond using static pitches to focus intonation and sound production, it is important for the ensemble to develop uniform sound and pitch through melodic content. Players must learn to perform smoothly without individual notes sticking out of the texture, while also accurately performing notes within diatonic/just intonation and adjusting for the pitch tendencies of the trumpet. Melodic ensemble pitch exercises will allow for players to learn diatonic pitch while also blending sounds with the players next to them.

In order to learn to properly adjust notes to fit diatonically, players must first have a basic understanding how just intonation differs from equal temperament. Figure 2 shows the differences between pitches in just and equal temperament tuning systems as outlined by Larry Scripp from the New England Conservatory of Music.<sup>24</sup>

The far-right column outlines the adjustment needed when tuning that interval in relation

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<sup>24</sup> Larry Scripp, "Tuning Systems 1," (Handout received in Orchestral Excerpts class with Professor Justin Bartels, Boulder, Colorado Oct., 2015).

to the tonic. Using the chart, a player can learn that the interval of a minor seventh (in this case, G being a minor seventh above A) must be lowered 23 cents in order to be in tune with the root of a chord. The plus indicates the need to raise the pitch and the minus sign indicates the need to lower the pitch. Use this guide when tuning notes in Figure 3 and when approaching chordal tuning during trumpet ensemble rehearsal and performance.

None Name	Just Intonation	Equal Temperament	Adjustment needed (cents)
A	0	0	0
A#/Bb	112	100	+12
B	204	200	+4
C	316	300	+16
C#/Db	386	400	-14
D	498	500	-2
D#Eb	590	600	-10
E	702	700	+2
F	814	800	+14
F#/Gb	884	900	-16
G	977	1000	-23
G#/Ab	1088	1100	-12
A	1200	1200	0

**Figure 2: Just intonation Chart**

## 2.5 Melodic Tuning Exercise

Figure 3 is an exercise designed to help players develop quality diatonic pitch while focusing on a consistent air stream and sound on each note. Two players sustain an open fifth between them (without vibrato) on the tonic and dominant pitch. Care should be taken to tune the fifth before the melodic player joins. This will benefit the chordal pitch accuracy inside the ensemble while players practice holding steady pitch with an unwavering sound. When the fifth is properly tuned, the melodic player begins her line.

The image shows a musical score for a tuning exercise. It consists of three staves. The top staff is for Piccolo Trumpet in B $\flat$ , the middle for Trumpet in B $\flat$ , and the bottom for another Trumpet in B $\flat$ . The Piccolo staff has a tempo marking of ♩=72-76 and a 'Freely' instruction. The melody starts on a whole rest, then ascends through a major scale (C4 to G4) and descends back to C4. The other two staves show sustained notes for each instrument.

**Figure 3: Tuning Exercise: Melodic**

This exercise gives her the opportunity to tune every pitch inside the major scale while tuning the third approaching from both above and below. She must adjust the major 2<sup>nd</sup> lower and allowing for the sharpness of the 1+3 combination, use the alternate fingering of the 4<sup>th</sup> valve discussed above to mitigate these pitch problems. This will also aid in adjusting for the intonation tendencies of the major second as outlined in Figure 2. The third should be taken care of to not be too wide of an interval, particularly coming from below when the player may have the tendency to push the pitch sharp, following the direction of the line.

The salient feature of this exercise is the continuous flow and pitch adjustment through direction changes. Maintaining consistent sound without gaps between the notes through scale degrees 5 and 6 while lowering the 6<sup>th</sup> scale degree to fit the key without losing the center of the resonance should be a primary goal of the player. This is followed by the scalar descent to the major third, succeeded by the direction change leading back up to the tonic. The melodic player will want to take note to lower the third and not anticipate the direction change, followed by lowering the sixth and making sure the leading tone is not too close to the tonic. Finally, the player must make sure that the semitone resolution does not push the tonic sharp.

Approach performing Figure 3 through two lenses. First, it should be performed with the

player adhering to the rhythm and meter very loosely with a focus on the centered sound and adjusting the pitch to match each diatonic pitch. Secondly, the performer should adhere strictly to the given metronome marking, focusing on the flow of the exercise and blowing through the center of each note in time. This is not to say that the two approaches are mutually exclusive, rather that the metered approach integrates with the skills that have been developed in both the freely metered approach to Figure 3 and the free blowing, resonant sound of the sound exercise found in Figure 1.

As with Figure 1, each player in the ensemble should take a turn performing each voice of the trio exercise. After completion of the first trio performance, player four performs the tonic, player three should perform the dominant, and player two performs the melodic content. This is followed by passing the roles down the line of players through the score order. This successively moves each player through the exercise from the most stable pitch requiring the least adjustment (tonic) to the melodic line that requires the most. Moving through the exercise in this manner will firmly ground the player inside the key before they have to perform the melodic portion of the exercise.

## 2.6 Summary

The exercises outlined in this chapter will develop and strengthen uniform ensemble sound and pitch. By isolating each player's static and linear pitch, the individual skillsets necessary for good ensemble intonation can be developed and strengthened. It is particularly helpful for ensembles to move from static pitch development to melodic performance so they can develop their ear to properly recognize when they are in tune and in balance with the performers on either side of them.

## CHAPTER 3

### ARTICULATION

#### 3.1 Articulation Introduction

It is crucial for a modern trumpet ensemble to develop varying styles of articulation. From the demands of new works by composers Anthony Plog, Kevin McKee, Erik Morales, Eric Ewazen, among others, arrangements of works in a jazz style, and orchestral transcriptions, the trumpet ensemble is an ideal setting for students to learn and develop a wide array of articulations. Incorporating fundamental articulation exercises into a rehearsal will allow for students to develop their articulation away from the technical, often fragmented demands of the performance literature while also developing their ear and ensemble communication skills. This is also an open environment in self-guided rehearsals for students to learn to listen critically and constructively evaluate the performance of themselves and other ensemble members.

#### 3.2 Articulation Study 1

Figure 4 is designed to isolate articulations on a static pitch. In a general pedagogical sense, players should strive to keep their air moving forward to achieve an even articulation and sound on every note. The exercise descends diatonically to allow for the clear, pointed articulation of the mid to upper register of the instrument to be the model for the ensemble. As the exercise descends and gets passed around the ensemble it moves into the lower register of the instrument. Moving into the lower register of the instrument gives the performers the opportunity to work on articulations in a register that players often struggle to achieve the same clarity they find in the upper register. This process also provides the clarity of the upper register instrument before them to serve as a model.

Piccolo Trumpet in A

Trumpet in Bb

Trumpet in Bb

Trumpet in Bb

Trumpet in Bb

Trumpet in Bb

12

Picc. Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

24

Picc. Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

36

Picc. Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

Tpt.



**Figure 4: Articulation Exercise: Descending Static Pitch**

This exercise further enables performers to work on their pitch consistency. Not only will each individual player be striving to keep their pitch consistent from note to note, they will need to make an effort to match the pitch of the person that came before them while trying to match the same articulation and sound concept. This exercise will directly influence uniformity across the ensemble in performance literature, particularly when melodies, background figures, and melodic fragments are passed around the ensemble. Performing this exercise will further challenge students to keep a steady pulse and dynamic from player to player while performing the articulation pattern. The players should approach the exercise with a lyrical approach, as if they are a part of a melodic line as opposed to individual cells. This will further aid in developing ensemble communication skills. The notes in parentheses should be performed to make sure the performers are not clipping their last note and are smoothly passing the line off to the next player without putting a wrinkle or gap in the time. As the ensemble develops this skill, perform the exercise both with and without the note in parentheses. When the note is not performed, ensemble members should mentally perform the note to aid in the continuity of the line.

Figure 4 should be approached through multiple lenses. Adjusting the approach by changing articulations, tempo, dynamic, and other musical affects will give the exercise a



broader musical meaning and deeper efficacy. At the conclusion of each performance of the exercise, students must take time to make observations regarding the execution of the exercise, taking care to note if every player matched the articulation, dynamic, note shape, and pitch of the rest of the ensemble. Following this brief conversation, the ensemble performs the exercise again with the goal of adjusting these tendencies while striving for uniformity. The ensemble will choose various articulations to perform the exercise, ideally moving from an area of strength to weakness. For example, if the ensemble feels most confident in achieving a uniform articulation performing the exercise in a legato style, perform the first repetition of the exercise during a rehearsal in a legato style, with each successive performance moving closer to a staccato or separated style.

As the ensemble gets more comfortable with the exercise, it can be adapted to fit the needs of the ensemble. The insertion of multiple tonguing can alter the exercise to develop an even multiple tonguing approach. By replacing each beat of sixteenth notes with sextuplets, the ensemble can begin to unify their triple tonguing approach. By turning the sixteenth notes in 32<sup>nd</sup> notes, double tonguing can also be polished through this exercise. Players will want to commit to breathing in time before their entrance to minimize shifts in the ensemble's time. The ensemble can experiment with dynamic contrast by playing each repetition with a crescendo, diminuendo, hairpin dynamic markings, or dynamic gestures found inside their performance repertoire that reset every repetition to work on even dynamic changes. It should also be noted that the use of the piccolo trumpet or E-flat trumpet is not required for these exercises, and they can be adapted for any number of players or instrumentations.

### 3.3 Articulation Study 2

The exercise found in Figure 5 can be further adapted to develop the performance

requirements of trumpet ensemble literature. By lessening the number of notes and altering the meter of the exercise the ensemble can learn to respond to each member quicker while working on developing comfortability with mixed meter and unorthodox groupings of notes being passed through the ensemble. Figure 5 Static Articulation with Rhythmic Variation offers an example of how this can be achieved. At each successive pass around the ensemble, the exercise changes meter and truncates the exercise, eventually leading to one note per player. This gives each performer less time to adjust to the articulation of the group. As with Figure 4, this exercise should be performed many times, at various tempos and articulations. One strategy is that the player that begins the exercise adjusts his articulation the next time he plays. This creates a different articulation that players must quickly adjust to as the exercise progresses. As in previous exercises, the ensemble can experiment with dynamic contrast by playing each repetition with a crescendo, diminuendo, hairpin dynamic markings, or dynamic gestures found inside their performance repertoire. These dynamic markings can reset on each successive pitch.

Piccolo Trumpet in B $\flat$

Trumpet in B $\flat$

Trumpet in B $\flat$

Trumpet in B $\flat$

Trumpet in B $\flat$

6

Picc. Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

2

13

Picc. Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

22

Picc. Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

30

Picc. Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

**Figure 5: Static Articulation Exercise: Rhythmic Variation**

### 3.4 Articulation Study 3

The previous articulation exercises have focused on the performance of articulation largely on static pitches. Figure 6 focuses on the ability to seamlessly pass articulated scalar passages between members of the ensemble. As with the previous exercises, approach Figure 6 through multiple lenses. Adjusting the approach by changing articulations, tempo, dynamic, and other musical affects will give the exercise a broader musical meaning and deeper efficacy. Players should particularly focus on beginning their fragment at the same energy level and dynamic as where the previous player ended. The goal is to sound like one continuous player and have all notes at the same dynamic level with the same articulation. At the conclusion of each performance of the exercise, performers must take time to make observations regarding the execution of the exercise, taking care to note if every player matched the articulation, dynamic, note shape, and pitch of the rest of the ensemble. Following this brief conversation, the ensemble should perform the exercise again with the goal of adjusting these tendencies with uniformity in mind. The ensemble must make sure to choose various articulations to perform the exercise, again ideally moving from areas of strength to weakness.

Figure 6 uses the initial 16<sup>th</sup> note pattern to set up the style and flow for the ensemble. Following the original passage, the exercise is passed between ensemble members. The performers should attempt to keep their fragments as if they are constantly playing and may even find it valuable to learn the entire passage in order to maintain the momentum of the line and understand how their note fits into the whole line. Players will want to commit to breathing in time before their entrance to minimize shifts in the ensemble's time and may find it useful to suspend their breath between notes as the exercise progresses.

Spending time during each rehearsal to isolate fundamental skills to develop as an

ensemble can ease the learning process and preparation process for the ensemble. In addition to this, it gives ensemble members the opportunity to learn to critically evaluate and comment on ensemble and individual performance in a democratic, constructive model. Ideally, this will train the musicians' ears as they isolate problems and help them better identify and fix these problems within the performance repertoire.

This musical score is for four Trumpet in Bb parts, arranged in a 4-staff system. The time signature is 4/4. The music is written in treble clef. The first staff is labeled 'Trumpet in Bb'. The second staff is also labeled 'Trumpet in Bb'. The third staff is labeled 'Trumpet in Bb'. The fourth staff is labeled 'Trumpet in Bb'. The music consists of four measures. In the first measure, the first staff has a quarter note G4, followed by a quarter rest. In the second measure, the first staff has a quarter note A4, followed by a quarter rest. In the third measure, the first staff has a quarter note B4, followed by a quarter rest. In the fourth measure, the first staff has a quarter note C5, followed by a quarter rest. The second staff has a quarter rest in the first measure, followed by a quarter note G4 in the second measure, a quarter note A4 in the third measure, and a quarter note B4 in the fourth measure. The third staff has a quarter rest in the first measure, followed by a quarter note G4 in the second measure, a quarter note A4 in the third measure, and a quarter note B4 in the fourth measure. The fourth staff has a quarter rest in the first measure, followed by a quarter note G4 in the second measure, a quarter note A4 in the third measure, and a quarter note B4 in the fourth measure.

This musical score is for four Trumpet parts, arranged in a 4-staff system. The time signature is 4/4. The music is written in treble clef. The first staff is labeled 'Tpt.'. The second staff is labeled 'Tpt.'. The third staff is labeled 'Tpt.'. The fourth staff is labeled 'Tpt.'. The music consists of three measures. In the first measure, the first staff has a quarter note G4, followed by a quarter rest. In the second measure, the first staff has a quarter note A4, followed by a quarter rest. In the third measure, the first staff has a quarter note B4, followed by a quarter rest. The second staff has a quarter rest in the first measure, followed by a quarter note G4 in the second measure, a quarter note A4 in the third measure, and a quarter note B4 in the fourth measure. The third staff has a quarter rest in the first measure, followed by a quarter note G4 in the second measure, a quarter note A4 in the third measure, and a quarter note B4 in the fourth measure. The fourth staff has a quarter rest in the first measure, followed by a quarter note G4 in the second measure, a quarter note A4 in the third measure, and a quarter note B4 in the fourth measure.

**Figure 6: Articulation Exercise: Cascading Lines**

## CHAPTER 4

### ENTRANCES AND INITIAL ATTACKS

#### 4.1 Introduction

Breaking the silence and attacking notes together after a breath or rest are some of the more challenging elements of brass chamber music. For many students, trumpet ensemble may be their first chamber music experience, and they may be used to large count-offs or multiple beats of preparation from ensemble conductors. These students will need practice gaining musical independence from the large ensemble setting and learning to take ownership of entrances and time, rather than following a conductor. Similar to a young conductor, chamber musicians must develop strategies for cuing and developing unified attacks after rests. These skills will also benefit the players as a trumpet section within a large ensemble.<sup>2526</sup> Rather than counting off each entrance during rehearsal, a few strategies can be employed to aid in unified entrances: a unified concept of breathing, learning to cue with body movement, and learning to cue with the breath alone.

#### 4.2 Breathing Concepts

Much has been written about brass breathing, and this document will not present a new methodology of breathing but will offer some general concepts that can aid a trumpet ensemble in articulating notes together. As with the articulation exercises in Chapter 3, ensemble members must strive for a breath that is strictly in time and is as continuous as possible with no pause between the inhalation and exhalation. The breath should be audible so the furthest away

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<sup>25</sup> Denise Grant, "Improve Large Ensembles with Chamber Music," *Canadian Music Educator/Musicien Educateur Au Canada* 49, no. 1 (2007): 39-41.

<sup>26</sup> James Latten, "Chamber Music for Every Instrumentalist," *Music Educators Journal* 87, no. 5 (2001): 45-53, DOI: 10.2307/3399708.

member of the ensemble can hear the breath and tempo. This simple approach will aid the ensemble in being able to place the first note after the breath together.

### 4.3 Breathing Exercises with Body Movement

To maximize rehearsal efficiency, exercises can be pulled from ensemble moments found inside the performance literature. Examples in this chapter will be drawn from Andrew Anderson's arrangement of Giuseppe Verdi's overture to *La Forza del Destino*.<sup>27</sup>

In Example 1, the ensemble is on unison concert Fs. When working on cuing passages such as this, it can be beneficial for the ensemble to cue their entrance with body and horn movements. Each player should follow a few guidelines when working on cuing entrances with horn movement. First, players begin with a two-beat preparatory gesture. Modeling the gesture after a conducting pattern will keep the pattern familiar for both the player and the ensemble. The bell of the horn moves outward for beat three, and when moving upward for beat four, the entire ensemble mimics the gesture with a slight upward motion of their trumpet bells before arriving together on the downbeat. The ensemble should breathe together, both audibly and in time, and articulate clearly on the downbeat. It is important that the performer giving the cue is diligent in ensuring that the bell of their trumpet's ictus is at the exact moment their sound begins. The ensemble will be able to learn and match this ictus with their own instruments and this consistency will help the rest of the ensemble know where to articulate the first note.

As the ensemble gets more comfortable with these non-verbal cues and the entrances get more exact, the need for the outward motion before the breath may be eliminated and the ensemble can begin developing one-beat cues. Both types of cues will be useful for the ensemble

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<sup>27</sup> Andrew Anderson, "La Forza Del Destino," (Music Score, Stillwater, 2012).

depending on the tempo of the performance literature. Faster tempos may be better suited to the two-beat gesture, while the one-beat version may be preferable for slower tempos. This distinction cannot be made through a standard rule but after repeated practice is determined by both the comfortability of the ensemble and clarity of entrance. As an exercise, have all players practice leading the cue for the ensemble. Players must also learn to minimize the movement of their gesture as they get more accustomed to ensemble movement. The goal should be movement that provides clarity for the ensemble while not gesticulating wildly with their instrument.

arr. Andrew Anderson

The musical score is arranged in six staves. The first section, marked 'Allegro', spans measures 1-8. The Piccolo Trumpet in A, Trumpet in E♭, and Flugelhorn parts play a series of chords, with the Flugelhorn part starting on a lower note. The Trumpet in B♭ parts play a similar chordal pattern. The second section, marked 'Allegro agitato e Presto', begins at measure 9. The Piccolo Trumpet in A and Trumpet in E♭ parts are silent. The Trumpet in B♭ 1, 2, and 3 parts play a rhythmic pattern of eighth notes, starting with a piano (p) dynamic. The Flugelhorn part continues with a melodic line, starting with a piano (p) dynamic.

**Example 1: Measures 1-8 from *La Forza del Destino*, Giuseppe Verdi, arranged by Andrew Anderson**

#### 4.4 Cuing with Body Movement Example 2

When a passage of music joins an existing passage, cuing the entering phrase with body movement can be particularly helpful. With sound present, an audible breath may not be heard, but breathing in time and motion from the entering players can help keep consistent time from phrase to phrase.



**Example 2: Measures 71-77 from *La Forza del Destino*, Giuseppe Verdi, arranged by Andrew Anderson**

In the second system, Example 2 has the three B-flat trumpet parts joining on the downbeat of m. 76, while the flugelhorn part is already in motion from the previous measure. In this example, the second B-flat trumpet part has the melody and is responsible for guiding the gesture for the three B-flat parts. A simple upward motion on beat four, followed by an arrival back to playing position on the downbeat will suffice. As with working on concepts similar to what is outlined in Example 1, the performers align their articulation with the ictus of the trumpet bell. While the B-flat trumpet two player would be responsible for guiding the gesture,

the remaining players should mimic the gesture. Physical motion will help align the initial articulation. Having all players keep the gesture in time will help there be a smooth transition into the new melody, alleviating any wrinkle in the pulse as the hierarchy of the ensemble changes.

#### 4.5 Cuing with Body Movement Example 3

In Example 2 the players joining the ensemble were taking over the prominent role. In Example 3 the primary voice is maintained in the flugelhorn from m. 123 to m.124, and the three B-flat trumpet parts are joining in a subordinate, quasi pizzicato-like role. With these shifting roles the players entering cannot be responsible for cuing their entrance as they are filling a supporting role and must be guided by where the flugelhorn player places the downbeat of m. 124. She should feel the freedom to stretch the time into m. 124 and therefore will guide the ensemble with a slight horn motion indicating where the downbeat is. The entering players may see fit to join the flugelhorn player in that motion to aid in the accuracy of time given the rubato nature of the phrase.

The image shows a musical score for measures 117-126 from *La Forza del Destino*, arranged by Andrew Anderson. The score is for six parts: Piccolo Trumpet (Picc. Tpt.), E-flat Trumpet (E♭ Tpt.), three B-flat Trumpets (B♭ Tpt. 1, 2, 3), and Flugelhorn (Flghn.). The tempo is marked "Andante come prima". The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The score shows a transition from a 3/4 time signature to a 2/4 time signature at measure 124. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). The Flugelhorn part is the primary voice, maintaining a melodic line while the trumpets provide a subordinate, quasi-pizzicato-like accompaniment.

**Example 3: Measures 117-126 from *La Forza del Destino*, Giuseppe Verdi, arranged by Andrew Anderson**

It is crucial to identify these issues and concepts prior to rehearsal so that all players get the chance to develop their ensemble skills during rehearsal. Finding a rehearsal spot to isolate for each player to work on their cuing skills will pay dividends later in both the performance repertoire and the individual player's development.

#### 4.6 Cuing Exercises with the Breath Only

While it is important for players to learn to properly use body and horn motion to cue the ensemble, players will also need to develop the ability to cue notes and passages with just their breath. Aside from the immediate benefits of lining up entrances, ensemble members will also develop the skills of being more aware of and attuned to the other members of the ensemble.

As with the notes earlier in the chapter, cuing with the breath alone will require an audible breath.

A functional, audible breath for the ensemble is dictated by the upcoming phrase. With this in mind a good practice is to take entrances from the performance literature and perform them with the expressed purpose of working on the unified ensemble breath and quality of the entrance. Measure 207 of *La Forza del Destino* provides an example to illustrate a functional, audible breath inside the desired style.

The phrase shown in Example 4 at m. 207 should be performed with a light character, and the breath must reflect this. When isolating this passage, a few strategies can be employed. First, the players should memorize their notes to be played. In order to force the players to listen to the audible breath and not rely on motion, have the players close their eyes while the piccolo trumpet player leads the entrance with the breath. She will need to ensure that her breath is light, full, in time, and covers the duration of the beat for the flugelhorn and second trumpet players to be able to join cleanly on the downbeat. She will be able to dictate the tempo by the speed of the

breath and the dynamic of the ensemble by changing the volume of the breath. A louder inhalation will naturally cue a louder dynamic while a quieter breath will indicate a softer dynamic. Similar results can be found from having the players form an outward facing circle instead of closing their eyes. Allow the musicians to keep their music stands in front of them and move through separate entrances at a faster pace. This is helpful for multiple repetitions or extended practice time. Have the ensemble member responsible for dictating the quality of breath repeat the exercise many times with various dynamics and tempos. This will help the ensemble develop the ability to respond to different breath types.

The image shows a musical score for measures 205-209. The score is arranged in six staves, each with a different instrument: Picc. Tpt., E♭ Tpt., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, and Flghn. The key signature is one flat (Bb) and the time signature is 4/4. The score begins at measure 205. The Picc. Tpt. part features a melodic line with accents and a triplet of eighth notes starting in measure 208. The E♭ Tpt. part has a melodic line with accents and rests. The B♭ Tpt. 1 and 2 parts have melodic lines with accents. The B♭ Tpt. 3 part has a melodic line with accents and rests. The Flghn. part has a melodic line with accents and rests. Dynamics include *p*, *pp*, and *p* to Flugelhorn. There are also triplet markings over some notes in the Picc. Tpt. part.

**Example 4: Measures 205-209 from *La Forza del Destino*, Giuseppe Verdi, arranged by Andrew Anderson**

## CHAPTER 5

### REHEARSAL STRATEGIES FOR PERFORMANCE LITERATURE

#### 5.1 Introduction

Beyond incorporating fundamental ensemble exercises into trumpet ensemble rehearsal, ensemble members and coaches need rehearsal strategies for performance literature. Having rehearsal strategies can make the most of the time spent during rehearsals that emphasize a democratic process. As ensemble members receive feedback from each other, they need to have strategies prepared to work on the affected musical passages. To illustrate effective strategies, this chapter will use excerpts from Kevin Mckee's *Dürrenhorn Passage*. *Dürrenhorn Passage* is a popular trumpet ensemble work written for six B-flat trumpets where the sixth part doubles on flugelhorn.

#### 5.2 Develop a Hitlist

Throughout the course of rehearsals, develop a short list of difficult passages from the literature that need to be 'hit' (practiced) every rehearsal. Ensemble members should look for places in the literature that pass off from member to member, similar to the fundamental exercises established in Chapter 3. This will help to bridge the musical gap between fundamentals and the performance repertoire. Structuring rehearsal to practice the 'hitlist' after the fundamental exercises will further aid in applying the fundamental exercises to the performance repertoire.

#### 5.3 Managing Rubato

As many chamber music coaches will argue, it is essential to have an understanding of

the score to have a successful performance and rehearsal.<sup>282930</sup> Knowledge of the contents of the score is different from understanding how to unlock the subtlety of the score.

Measures 140 through 144 in *Dürrenhorn Passage* (shown in Example 5) are a prime example for how to rehearse rubato. Found in the fourth trumpet part, the four quarter notes in m. 143 (marked with a crescendo), are finishing a four-bar phrase. This phrase is being handed off to the second trumpet part in m. 144. The aforementioned four quarter notes are an appropriate musical moment for adding rubato; however, the ensemble must understand where beat one of m. 144 is, particularly in consideration of the first and fifth trumpet parts rest on the downbeat.

A clear approach is assigning each note in a rubato section a sequential number. Rather than try to tackle this tricky pass off while playing the instrument it is best to vocalize these numbers out loud. In this case the fourth trumpet player will vocalize the number “one, two, three, four” in strict time, and the ensemble should answer and say “five” where it would lie in the beat pattern with a steady pulse. After a few repetitions of this, the fourth player repeats the numbers but successively slows down each number and the ensemble should again say “five” but say the number when it lines up in this new progression of time. Numbers are assigned to help accurately place the eighth note on the upbeat of beat four in the flugelhorn part in m. 146 and the arrival on the fermata in m. 147. This exercise is also used for *accelerando* by speeding up the vocalized numbers.

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<sup>28</sup> Seth Beckman and Jeffrey Graves, “Promoting Thoughtful Musical Collaboration,” *The American Music Teacher* 46, no. 4 (1997): 20-24.

<sup>29</sup> Sharan Leventhal, “Chamber Music: It’s Your Move,” *American String Teacher* 65, no. 4 (2015): 28-31, <https://doi.org/10.1177/000313131506500405>.

<sup>30</sup> James Boldin, “Why the Brass Quintet?” *Horn Call: Journal of the International Horn Society* 39, no. 3 (2009): 69-73.

140

1 *mf* *f*

2 *mf*

3 *mf*

4 *mf* *f*

5 *mf*

6 *f*

Detailed description: This musical score covers measures 140 through 148, specifically measures 1 through 6 of the system. It features six staves. Staves 1 and 2 have dynamic markings of *mf* and *f*. Staff 3 has *mf*. Staff 4 has *mf* and *f*. Staff 5 has *mf*. Staff 6 has *f*. There are trill ornaments above notes in measures 140 and 144. The notation includes various rhythmic values and articulation marks.

147

1 *p*

2

3

4

5

6 to trumpet

Detailed description: This musical score covers measures 147 and 148, specifically measures 1 through 6 of the system. It features six staves. Staff 1 has a dynamic marking of *p*. Staff 6 has the instruction "to trumpet". The notation includes various rhythmic values and articulation marks.

Example 5: Measures 140-148 from *Dürrenhorn Passage*, Kevin McKee

#### 5.4 Additive Process

An additive process during rehearsal can help to properly layer texture as well as give every voice fewer options to adjust to than when playing a musical passage with the entire ensemble. Beginning with one voice and successively adding in the other voices allows an ensemble to isolate one line at a time. This has the added benefit of the non-playing musicians being able to narrow their focus to fewer problems in a performance repetition. Limiting listening options will aid in the democratic process of the chamber music rehearsal.<sup>31</sup> Less vocal members will be able to pick out details and as the number of resting musicians decreases, the opportunity to make comments will increase for those musicians.

Example 6 shows Measures 207-239 of *Dürrenhorn Passage* and offers a great example for how the additive process in rehearsal can be beneficial. Rehearsal of this passage begins with the second trumpet part. The player should take care to make sure the flow and continuous sound achieved in Chapter 2 is again achieved inside the performance literature. He will then need to ensure his written E in m. 208 is properly tuned in relation to the A, making sure his pitch is adjusted (in this case lowered) to the pitch tendencies outlined in Chapter 2. The performer continues to detail his individual line before adding the line of trumpet five. These two players should perform their lines together and make the necessary pitch, articulation, and phrasing adjustments as guided by themselves and the resting ensemble members. When the ensemble deems this has been done to a consistent, satisfactory level, the other voices are added in one at a time with the adjustments needing to be made, focusing on initially adding in parts that are either very similar to the existing parts, or voices that outline remaining parts of the chordal texture so

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<sup>31</sup> David Hedgecoth, "Student Perspectives and Learning Outcomes from Self-guided Ensemble Rehearsal," *Research and Issues in Music Education* 14, no. 1 (2018): 5, <https://eric.ed.gov/?id=EJ1201771>.



that a full ensemble pitch may be realized, leaving the contrasting lines to be added last.

Musical score for measures 203-210. The score is for a six-part ensemble. Measure 203 is marked with a box containing the letter 'N'. The tempo/mood is indicated as 'With mounting intensity'. The key signature is one sharp (F#). The score shows various dynamics: *sfz p*, *f*, *p*, and *mp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sfz p*, *f*, *p*, and *mp*.

Musical score for measures 210-217. The score is for a six-part ensemble. The key signature changes to two flats (Bb). The dynamics are marked as *mp* and *mf*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mp* and *mf*.

217

1

2

3

4

5

6

**O**

*mf*

*f*

*f*

*f*

*f*

*f*

224

1

2

3

4

5

6

*f*

*f*

231

1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

6 *f*

Phat!

*ff*

Phat!

*ff*

Phat!

*ff*

Phat!

*ff*

238

**P** *It's On!!*

1 *p* *ff* *mf*

2 *mf*

3 *mf*

4 *p* *mf*

5 *p* *mf*

6 *p* *mf*

Example 6: Measures 203-244 from *Dürrenhorn Passage*, Kevin McKee

Additive processes can also be beneficial when working on sequenced melodies. In the case of mm. 207-239 *Dürrenhorn Passage* modulates through many tonal centers using the material in the sixth trumpet part from m. 207-210 as the primary material. This motif is passed to the fifth trumpet part in mm. 211-214, followed by the fourth trumpet part in mm. 215-218, before being replaced by a lyrical melody. These three statements can successively be stacked on top of each other, adding one voice at a time to work on the articulation and note shape of the staccato marked eighth notes and to find a uniform style for the second note of each slurred combination (the second and fourth eighth notes of the measure), and the articulation on the accented notes in the fourth measure of each statement. While this approach can help to unify articulations, phrasing and note shape, it can be challenging for young players, particularly in situations as the provided example, due to the tonality differences between the musical lines being added. The ensemble may need to rely on the democratic process and the non-performing ensemble members to look past that challenge and properly address discrepancies among the group.

## 5.5 Tuning Map

In an effort to improve ensemble pitch in performance repertoire ensembles should create a tuning map of ‘arrival moments’ of the literature. This should include the first chord of each passage or major section, the chordal progression into phrase peaks, cadential moments, and the first chord after these arrival moments, based upon tendencies of the ensemble. These moments will change with piece and ensemble, but conceptually will give the ensemble a map to follow to keep their pitch consistent. Breaking the map into sections can provide easy goals for a rehearsal structure where every different rehearsal is focused on a different section of the music. A brief map, taken from Figure 5.2 (mm. 207-239 of *Dürrenhorn Passage*) is provided in Figure 7.

Tuning map Dürrenhorn Passage

Measure	Chord	Part with chordal 3rd
207	A- minor	Trumpet 3
210	F- Major	Trumpets 4 and 6
211	Db- minor (open fifth)	
214	e-dim	
215	f-minor	Trumpet 2
218	Db- Major	Trumpets 3 and 5
220	Bb- Major	Trumpets 3 and 5
223	f-minor	Trumpet 6
226	Db-Major	Trumpets 1,5, and 6
227	Eb- Major	Trumpet 4
231-232	Db-Major 9-8 sus	Trumpet 4
237	Db-Major	Trumpet 3
239	f-minor	Trumpet 2

**Figure 7: Tuning map of measures. 207-239 from *Dürrenhorn Passage*, Kevin McKee**

Figure 7 offers a map of a smaller section of the music, one that is particularly difficult due to the shifting tonalities and voicings. Tuning chords individually and turning them into connected long tones can help the ensemble be grounded in the tonality before adding in the technique and moving lines. The ensemble should mark this map in their part, and it can be performed as a fundamental long tone tuning exercise, moving seamlessly from chord to chord to develop quality ensemble pitch. This can also be done on a larger scale using the chords found at each rehearsal letter/number.

## 5.6 Conclusion

The modern trumpet ensemble has the ability to perform varied repertoire. Ensembles have the ability to follow in the footsteps of Tromba Mundi, the New York Trumpet Ensemble, the US Army Band trumpet ensemble, or Les Trompettes de Lyon and perform original works, orchestral transcriptions, jazz arrangements, or arrangements of popular music, or whatever direction they see fit.

As the ensemble role changes and continues to be a staple within both the collegiate trumpet studio and secondary chamber music programs, pedagogy must shift to match the performance demands of the repertoire. Strategies must be employed by pedagogues and ensemble members to expand and unify the technique and musicality of ensemble members. This document aims to assist pedagogues and performers in that aim. By bringing fundamental exercises into the ensemble rehearsal ensembles will be able to develop unified fundamental ensemble skills. Addressing fundamental concepts of pitch, sound, and articulation in various styles is essential for ensemble members become more versatile musicians and meet the demand of the literature. This pedagogical guide serves pedagogues and ensemble members by providing a framework for rehearsal strategies and approaches to combine both a fundamental approach and repertoire rehearsal strategies. This document is a concise foundation with all exercises being adapted to fit the needs of the ensemble. It should not be a dogmatic, rigid method, but assists in giving ensemble coaches and members ideas to further developed and create their own approaches and exercises to best serve the developing musicians and their musicianship.

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