

A COMPREHENSIVE GUIDE TO TRUMPET ORCHESTRAL EXCERPTS:  
AN ANALYSIS OF EXCERPTS BY BARTÓK, BEETHOVEN,  
MAHLER, AND MUSSORGSKY

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## ABSTRACT

Orchestral excerpts have become one of the most, if not the most important component of classical trumpet education in the last 50 years. This monograph discusses how trumpet orchestral excerpts grew in importance and how the demand for them catalyzed a rush for publications. As the number of trumpet players grew exponentially more than the supply of orchestral jobs, the mindset toward perfect performances of these excerpts began to narrow the focus of learning to an emphasis on technical proficiency. Context and the understanding of how the trumpet part relates to the other instruments in the orchestra are relegated in priority. This monograph aims to restore a holistic and comprehensive approach to learning with an in-depth analysis of harmony, compositional techniques, and historical and musical contexts.

## DEDICATION

In memory of my father, Mohd Imran Wong.

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## CHAPTER 1

### EVOLUTION OF TRUMPET ORCHESTRAL EXCERPTS

#### Introduction

The modern orchestral trumpet player lives in a paradoxical era. On the one hand, there is almost too much information available in a variety of media. Compilations of orchestral excerpts are plentiful. Current and retired professional trumpet players have written books on their views of the excerpts as well as their experiences with composers and interpreters. Specific exercises have been created to solve many of the technical problems of certain excerpts. Audio and video recordings featuring principal trumpet players of the major orchestras are common. Finally, more detailed doctoral dissertations and other resources are becoming more plentiful in the research of orchestral excerpt performance and preparation.

On the other hand, there has never been a time where there is such intense pressure to perform at the highest level. Many performances are easily recorded and shared on sites such as YouTube, Vimeo, Twitter, and Facebook. Any person with Internet access can make comments on these videos. Sometimes these comments are harsh or derogatory, without any understanding of the demands of live performances or musical context.

An example of this is the famous double bass solo from the third movement of Mahler's first symphony. Mahler said in a conversation with Bauer-Lechner that "the funeral march of Brother Martin one has to imagine as being played in a dull manner by a band of very bad musicians, as they usually follow such funeral processions."<sup>1</sup> Without

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<sup>1</sup>Constantin Floros, *Gustav Mahler: The Symphonies* (Pompton Plains, NJ: Amadeus Press, 1997), 40.

this knowledge, one would assume that this solo should be played as beautifully as possible because unfortunately, there are no instructions in the part or score suggesting the contrary.

Hence, the priorities are shaped by the demands of this era, which are on achieving great sound and technique. It appears to be more important to play the excerpt perfectly than to take a musical risk. If one is not focused on the realization of musical ideas, the learning and performing of orchestral excerpts will become rigid, monotonous, and laborious.

Even though a lot of emphasis is placed on technical proficiency in a professional audition, it is not a certainty that a trumpet player would advance to the next level if she or he executed every note perfectly. I discovered from personal experience that even though I performed a note-perfect audition (Seattle Symphony Orchestra), I did not advance. On the flip side, I advanced to the final round even though I “chipped” some notes (St. Louis Symphony Orchestra). The difference was that I played with musical conviction in the latter audition.

Technical ability is still a basic requirement but at the professional level, almost every trumpet player is technically proficient; what separates them is their musical imagination. Mark Gould, the former Principal Trumpet of the Metropolitan Opera Orchestra said:

Learn the music then fit the technique to the music. NEVER THE OTHER WAY AROUND. If one learns the “notes” and then tries to make music out of the “notes” the result will still only be “notes.” One must know how an excerpt goes first before figuring out how to execute the passage. The

technique must serve the music, never must the music serve the technique.<sup>2</sup>

Every professional orchestral trumpet player that I have had the pleasure to talk to and learn from, has remarked that it is much easier to perform the excerpts with the orchestra than playing alone because the orchestra provides the musical context. At the same time, a lot of valuable information cannot be replicated by only listening to or watching a performance, whether it is live or recorded. The process of rehearsing a piece of music provides critical context to the performer.

Luis Biava, former principal 2<sup>nd</sup> violin of the Philadelphia Orchestra (1968–2004), was fortunate to learn the orchestral repertoire as a young boy in his father’s hometown orchestra. Although not a professional orchestra, his father introduced new works weekly. The orchestra was his “excerpt book.”<sup>3</sup> It was an incredible resource for him at a time when compilation literature and recordings were few and far between and acquiring them was next to impossible.

That is not to say that one cannot learn these excerpts without performance experience. Many trumpet players play along with their favorite recordings. My former teacher, Benjamin Wright, who is 2nd trumpet of the Boston Symphony Orchestra, told me that he has never performed Stravinsky’s *Petrushka* as principal trumpet. However, he won four major auditions—Kennedy Center Opera House Orchestra, Chicago Symphony Orchestra and the 4th and 2nd trumpet positions at the Boston Symphony Orchestra (in chronological order)—all in the last twenty years.

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<sup>2</sup> Rob Roy McGregor, *Audition and Performance Preparation for Trumpet: Orchestral Literature Studies, Volume 4* (Montrose, CA: Balquhiddy Music, 1996), 122.

<sup>3</sup>Luis Biava, *Personal Interview by Najib Wong* (Philadelphia, PA, December 17, 2012).

## Purpose of Monograph

This monograph is not meant to replace any of the existing publications on trumpet orchestral excerpts, all of which have unique perspectives to offer. However, this monograph aims to synthesize the existing publications by introducing a perspective on how to use the music as a foundation for forming one's interpretation. This includes delving into issues relating to harmony, rhythm, phrasing, historical context, and programmatic issues.

From this initial approach, it is my hope that the performer would be able to strengthen their musical conviction by understanding the musical context as a whole when performing these excerpts apart from the orchestra. Additional information and context may include important related historical events, relevant trivia and anecdotes, and opinions and suggestions from professional trumpet players.

This monograph aims to provide the tools that will enable the reader to reason and decide if the commentaries reflect the music and vice versa. As with any art form, the conclusions will likely be subjective and personal. However, the process of analyzing the music in depth should provide the performer more confidence in his or her interpretive decisions.

## Survey of Orchestral Excerpt Literature for Trumpet

Orchestral excerpts have become a core component in the education of a trumpeter. Recently, military bands, music schools, and music festivals have established their own audition lists that prominently include orchestral excerpts. It makes sense logistically and musically because adjudicators are usually restricted to ten-minute time slots to evaluate and make decisive conclusions about each performer.

According to Frank Kaderabek, former principal trumpet of the Philadelphia Orchestra, audition lists that ask for specific orchestral excerpts only started to appear in the late 1950s. He recounted several auditions that he took where he would bring just a single Bb trumpet and did not know what he would be playing until he arrived at the venue. At the auditions, the music director would choose the excerpts from a stack of music on a table.<sup>4</sup>

As more and more trumpet players are lured by the promise of high salaries and tenured positions by symphony orchestras, there became a great demand for excerpt books because obtaining a copy of the sheet music for study from various publishers proved challenging. A typical audition list can be seen below (Table 1).

Table 1

*Milwaukee Symphony Orchestra Audition List 2013*

Milwaukee Symphony Orchestra Associate Principal/Third Trumpet Audition Repertoire List January 2013		
<b><u>Solo repertoire</u></b>		
Haydn	Concerto	1 <sup>st</sup> & 2 <sup>nd</sup> Movements
<b><u>Orchestral Repertoire</u></b>		
<b>1<sup>st</sup> TRUMPET:</b>		
Bach	Magnificat	Opening, first 15 bars
Bartók	Concerto for Orchestra	Mvt. 2, m.90-147 Mvt. 5, mm. 211-256

<sup>4</sup>Frank Kaderabek, *Personal Interview by Najib Wong* (Philadelphia, PA, August 12, 2013).

Beethoven*	Leonore Overture #3	Offstage Call
Brahms *	Academic Festive Overture	Chorale
Gershwin	American in Paris	4 before 46 thru 2 before 47 5 after 50 to 52 and 57 to 61
Gershwin	Piano Concerto	Mvt. 2
Mahler	Symphony No. 3	Mvt. 3, Posthorn Solo
Mahler	Symphony No. 5 (Kalmus, revised 1910)	Mvt. 1, Trauermarsch (complete)
Mussorgsky/Ravel	Pictures at an Exhibition	Opening & Goldenberg
Ravel	Piano Concerto in G	Mvt. 1
Respighi	Pines of Rome	Mvt. 1 and Offstage Solo
Rimsky-Korsakov	Scheherazade	Mvt. 4, C to D, Q to R & T to U
Schumann*	Symphony No. 2	Mvt. 1, opening
Strauss	Don Juan	5 after F thru 3 before G; 8 after H to K
Strauss	Ein Heldenleben (Eb Trpt)	7 bars after 49 to 51; 54 to 55
Stravinsky	Petroushka (1947)	Ballerina Dance, Waltz
Stravinsky	Firebird Suite	Infernal Dance (1919 version)
Wagner*	Parsifal	Opening to rehearsal #3
<b>3<sup>rd</sup> TRUMPET:</b>		
Britten	Four Sea Interludes	Mvt. II
R. Strauss	Don Quixote	3 to 4; 4 before 61 to 5 after 62; 3 before 67 to 1 before 69
R. Strauss	Sinfonia Domestica	rehearsal 89 to 91
R. Strauss	Till Eulenspiegel	3rd bar of 35 to 38
Possible Sight Reading		
*to be played on rotary trumpet		
The official pitch of the Milwaukee Symphony Orchestra is A=440		

Some orchestras today prepare audition packets for the applicants. However, consistency in this process does not exist. Some packets may contain all the excerpts for the audition. The orchestras either own all the parts or seek permission from publishers to use the excerpts for audition purposes. Some orchestras distribute only the parts they own and asks the applicant to seek out the 20th-century repertoire, which are rental only, from the publishers. Some orchestras do not distribute any packets. Sheet music may be purchased from publishing houses such as Luck's Music Library. The process can be tedious.

One of the earliest collections of excerpt books was published by the International Music Company in New York. There were ten original books in the collection, spanning from 1948 to 1970. Volumes one to five were edited by Gabriel Bartold. Bartold was the principal trumpet at the National Symphony, Kansas City Symphony, Houston Symphony, and San Diego Symphony Orchestras. Volumes six to ten were edited by Roger Voisin, who was the principal trumpet of the Boston Symphony Orchestra.

Two books were added shortly after 1970 on the music of Strauss and Wagner. Recently, International Music Company published a set of three books on Mahler's nine symphonies. They were edited by Michael Sachs, who is the principal trumpet of the Cleveland Orchestra. Unfortunately, some of these volumes are out of print because of evolving copyright laws on specific excerpts. However, it was not a total loss as the International Music Company series was riddled with mistakes including pitches, articulation, tempo, and rhythm.

Example 1: Excerpt of Bruckner's Symphony No. 7 from International Music Company



Example 2: Excerpt of Bruckner's Symphony No. 7 from The Orchestra Musician's CD-ROM Library



Examples 1 and 2 demonstrate a few inconsistencies. Example 1 is from International Music Company's *Orchestral Excerpt* book and the second is from the orchestra part. Two measures at the beginning were not included. The key signature is incorrect. Some markings that are not present in the part, such as accents, are added in the excerpt book.

In response to the poorly edited International Music Company collection, Hickman Music Editions published a CD-ROM and a 16-volume set of orchestral excerpts for trumpet compiled and edited by Jean-Christophe Dobrzelewski. Dobrzelewski, currently the trumpet professor at West Chester University, began this project as a doctoral candidate at Arizona State University, with David Hickman as his

advisor. It was entitled *The Most Requested Trumpet Excerpts from the Orchestral Repertoire*.

Dobrzelewski and Hickman surveyed the most popular orchestral excerpts requested at orchestra auditions and compiled a list of 137. They “only used complete scores and full parts . . . to avoid any misprints that may exist in excerpt books”<sup>5</sup> as sources. The excerpts were compared to the score and used in lessons by the Arizona State University trumpet studio conducted by Professor Hickman. The music was presented with careful consideration for information transfer such as legibility and page turns.

Alternatively, another collection of sheet music on CD-ROM called *The Orchestra Musician’s CD-ROM Library* is also available. This collection has twelve volumes in total, and each volume contains the parts for up to ninety works. *The Orchestra Musician’s CD-ROM Library* is not a publisher and therefore it can only use works that are not copyrighted in the United States. These are actual parts used by professional orchestras, although there is no uniformity in editions.

Other general excerpt collections include Philip Norris’s *Top 50 Orchestral Audition Excerpts for Trumpet*, Gilbert Johnson’s *20th Century Orchestra Studies*, London Royal Conservatory of Music’s *Trumpet Orchestral Excerpts*, Edition Peters’s *Orchester-Probespiel: Test Pieces for Orchestral Auditions*, and Wilhelm Zimmermann’s *Orchester Studien* collection.

Unfortunately, orchestral excerpt collections that only use public domain music have been made obsolete by the International Music Score Library Project, more

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<sup>5</sup>Jean-Christophe Dobrzelewski, *The Most Requested Trumpet Excerpts from the Orchestral Repertoire*. DMA monograph, (Phoenix, AZ: Arizona State University, 2004), 9.

commonly known as IMSLP. IMSLP is an online resource that maintains a collection of non-copyrighted music worldwide. Anyone with access to the Internet can access these materials.

A subscription option also provides access to an online listening resource, Naxos Music Library. Naxos houses a collection of more than 1,008,000 tracks of music. Granted, these recordings are not produced by the highest-rated international orchestras. However, the collection is still a valuable resource. Both IMSLP and Naxos can be accessed from any mobile device such as a tablet and smartphone. Many digital libraries subscribe to Naxos, including Temple University; students and faculty have free access.

Among these collections listed above, Philip Norris's *Top 50 Orchestral Audition Excerpts for Trumpet* stands out. Norris provides introductory information for each excerpt on the suggested or frequently-used instruments to perform those excerpts, the character associated with each excerpt, and special notes that include preparation, suitable articulation, timbre, mechanical tricks on the trumpet, and musical tradition.

Other collections have been compiled by distinguished trumpeters from major professional orchestras that include performance and commentary. Summit Records released a collection of compact discs of orchestral excerpts for every instrument in the orchestra. The trumpet excerpts were played by Philip Smith, former principal trumpet of the New York Philharmonic. He begins each track by announcing the excerpt and providing tips on musical style and practical performance considerations.

Michael Sachs, the principal trumpet of the Cleveland Orchestra, also released a compact disc recording of excerpts. He supplemented the recording with a book entitled *The Orchestral Trumpeter*, expounding on topics such as trumpet technique, audition

preparation, offstage playing, and instrument choice. These two publications provide the trumpet player with essential information regarding sound, intonation, technical preparation, and style. However, they do not provide the trumpet player with the justification for certain choices that are proposed.

For example, in the commentary for the opening trumpet trio in the 1st movement of Bartók's *Concerto for Orchestra*, Mr. Sachs wrote:

Create a *mysterioso* and ominous mood by taking over the color of the low strings preceding this entrance. Put a slight emphasis on the first sixteenth-note of each bar by sitting on the tone and playing it just slightly longer than the other sixteenths, then phrasing down and away with subsequent notes to the tied sixteenth to the half note. Avoid any *crescendo* or leading of the half-note to the next bar each time this figure is played. In some situations, using a felt hat can also provide the right covered color for this. Take care that the sixteenths are quick enough so that they are not to be mistaken for a triplet, and that you always arrive at the last sixteenth (tied to the half-note) before beat three so that this is clear.<sup>6</sup>

Sachs's commentary does not contradict the general performance practice of this work. However, he does not provide the reader with reasons for his choices especially why one should "put a slight emphasis on the first sixteenth-note of each bar." Although this is accurate performance practice that is accompanied by a demonstration in the recording, this information is more of an instruction rather than an academic conclusion. On the other hand, Smith chose to not emphasize the first sixteenth-note of each bar and prefers to "play this rhythmically square so as to contrast the preceding theme of the flute."<sup>7</sup>

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<sup>6</sup> Michael Sachs, *The Orchestral Trumpet* (n.p.: Tricorda LLC, 2012), 13.

<sup>7</sup> Philip Smith, *Orchestral Excerpts for Trumpet* (Tempe, AZ: Summit Records (Classical) B0000038JG, 1995), Compact Disc.

This is not to say that Sachs's commentary should not be taken seriously. However, the reader should examine how Sachs arrived at that conclusion. Only then can Sachs's advice be internalized by the reader.

Gilbert Johnson, former principal trumpet of the Philadelphia Orchestra, compiled and annotated a book entitled *20th Century Orchestra Studies for Trumpet* in 1972. This collection of 20th-century repertoire was and still is difficult to obtain. Johnson adds his commentary to prepare the reader, such as highlighting a particular solo that is unusually exposed and the use of alternative key trumpet.

The first trumpet excerpt book to include an orchestra reduction was compiled and edited by Vincent Cichowicz, former trumpeter of the Chicago Symphony Orchestra. He explains that "the purpose of this collection is to provide the performer with a context for the study of orchestral excerpts [because] we are most often confined to preparing this material without reference to the full musical content of the composer's creation."<sup>8</sup> He added that one must "choose carefully and decide on an informed and convincing presentation which best represents your insights into the music."<sup>9</sup>

Rob Roy McGregor, former trumpet player of the Los Angeles Philharmonic, had a very different approach to practicing orchestral excerpts. He noticed that these "excerpts tend to be repeated mindlessly with little or no variation [thus] this produces little improvement but a great deal of frustration."<sup>10</sup> His solution was to introduce exercises that attack specific technical obstacles. He added:

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<sup>8</sup>Vincent Chicowicz, *Orchestral Excerpts for Trumpet* (Montrose, California: Balquhidder Music, 2005), 3.

<sup>9</sup> Ibid.

<sup>10</sup> Rob Roy McGregor, *Audition and Performance Preparation for Trumpet: Orchestral Literature Studies, Volume 2* (Montrose, CA: Balquhidder Music, 1997), 3.

The aim of this series is to study orchestral literature in new ways to make better use of practice time, produce better command of the material and to prevent errors from becoming ingrained. It can also help the player develop more interpretive flexibility, required by the fact that in the final analysis, it is the conductor who will most often dictate the tempi, dynamics and inflection.<sup>11</sup>

Dissertations on the subject of trumpet orchestral excerpts can be grouped into three main categories. The first category, re-edited collections, such as *The Most Requested Trumpet Excerpts from the Orchestral Repertoire* by Jan-Krzysztof Dobrzelewski has already been mentioned. The second category is the discussion on preparation of these excerpts. Most, if not all, contain interviews with former or current professional orchestral trumpet players. Examples include *An Orchestral Audition Preparation Tool for Aspiring Trumpeters* by Todd James Hastings and *Selected Excerpts for the Trumpet and Cornet from the Opera Repertory: A Guide for Preparation and Performance* by Timothy Allen Shaffer. The third category focuses on grouping excerpts within instrumental genre. Some examples include *An Annotated Collection of Twentieth Century Wind Band Excerpts for Trumpet* by Carly Jo Lynn Johnson and *Wind Ensemble Music for the Trumpet: An Excerpt Guide* by William Stone Richardson.

### Methodology

Another purpose of this monograph is to facilitate the learning of trumpet orchestral music with the understanding of the music as the starting point. Several orchestral excerpts of varying musical genres have been chosen to demonstrate the process of analysis.

In the following chapters, the four chosen excerpts in this monograph provide a wide sampling of genre. Beethoven's *Leonore Overture* is an opera that represents the

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<sup>11</sup> Ibid.

Classical-Romantic period. Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition* is of a programmatic piano piece. Mahler's fifth symphony is one of the most important symphonic works involving brass instruments. Bartók's *Concerto for Orchestra* is influenced by eastern European folk music and 20th-century compositional techniques that also features brass instruments in unique ways.

Each excerpt begins with a summary of objectives. There is no one-size-fits-all approach because each excerpt has qualities that are unique and therefore require different treatment. For example, the analysis for the Promenade from *Pictures at an Exhibition* centers on meter whereas the analysis for Bartók's *Concerto for Orchestra* centers on elements of folk music and fugal techniques, among other things.

I will then provide an overview to provide musical and historical context. Following that, the analysis of the excerpt is the main section. The technical elements of the excerpts are dissected thoroughly. These areas include but are not limited to harmony, rhythm, voice leading, time and key signature, hypermeter, articulation, and dynamics. The monograph ends with a short conclusion on interpretation as well as some performance notes.

## CHAPTER 2

### PROMENADE FROM PICTURES AT AN EXHIBITION

COMPOSED BY MODEST MUSSORGSKY,

ORCHESTRATED BY MAURICE RAVEL

#### Objectives

Mussorgsky's *Pictures at an Exhibition*, originally written for piano, has no fewer than twenty orchestra arrangements; the most popular version is the one orchestrated by Maurice Ravel in 1922. The uniqueness of the *Promenade* is its eleven-beat phrase for the solo trumpet. This analysis aims to show the interesting design of the phrases by highlighting arrival points and how they are supported by the harmony.

#### Overview

Mussorgsky's *Pictures at an Exhibition* consists of eleven distinct movements, ten of them being paintings: Promenade, The Gnome, The Old Castle, Tuileries, Cattle, Ballet of Unhatched Chicks, Samuel Goldenberg and Schmuyle, Limoges, Catacombs, The Hut on Hen's Legs (*Baba Yaga*), and The Great Gates of Kiev. Additionally, variations of the Promenade are inserted five times. Ravel's orchestration omits the fifth Promenade.

*Pictures at an Exhibition* was completed in 1876 but was only published in 1886, five years after Mussorgsky's death. This edition was edited by Nikolai Rimsky-Korsakov and was determined to have several errors. In 1931, a scholarly edition was published to mark the 50th anniversary of Mussorgsky's death. In 1940, a critical edition was published by Italian composer Luigi Dallapiccola. Finally, Mussorgsky's handwritten manuscript was published in 1975.

As mentioned previously, Ravel's orchestration was completed in 1922, before the errors were corrected. Today, there is an errata sheet for Ravel's orchestral version. Despite this, some conductors and orchestral musicians still choose to perform with the errors, citing personal preference. It should be noted that there are no errors in the Promenade.

### Analysis

Vladimir Stasov, a critic and friend of Mussorgsky, commented that Mussorgsky depicted himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend (artist and architect Viktor Hartmann)." <sup>12</sup>

Thus, the Promenade suggests a movement, both in the sense of a section of music, and as the musical equivalent to walking. From the quote, we may infer two things. Firstly, we should avoid creating arrival points until the end of the Promenade and sometimes, into the next movement when the Promenade elides into it. Secondly, the pace is regular and this relates to the previous point. Therefore, the goal is to achieve a line that is uniform and constant in temperament that barely peaks.

Since the first phrase (Example 3) is unaccompanied and the listener does not hear the eventual harmonization, let's explore the most expected harmonization and the metric grouping that results.

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<sup>12</sup> Michael Steinberg, "Mussorgsky: *Pictures at an Exhibition*," San Francisco Symphony (San Francisco, CA), <https://www.sfsymphony.org/Watch-Listen-Learn/Read-Program-Notes/Program-Notes/MUSSORGSKY-Pictures-at-an-Exhibition.aspx>.

Example 3: MM. 1–2 as published



Suppose we received all the same information—i.e., pitches, rhythm, dynamics, etc.—but without the time signature and bar lines (Example 4). Let us take a look at what the implied harmonies might be.

Example 4: The first phrase, without bar lines. Mussorgsky originally wrote it in 11/4 but it was published as 5/4 + 6/4 for clarity.



The first three notes seem to imply a IV-V-I or a vi-V-I progression. Then, beats three to eight imply the prolongation of I before a return to V via its secondary dominant. This suggests the following barring (Example 5).

Example 5: Re-barréd under the mistaken assumption that B-flat is harmonized with the I chord.



Notice the clear arrival points that become very predictable. Now let us look at the harmonies used by Mussorgsky when this phrase repeats (Example 6).

Example 6: MM. 3–4—Tutti orchestra. Note “stronger” harmonies on weaker beats

Bb: vi V vi V iii V I vi V/V V

Keep in mind that this is essentially an 11/4 measure. Mussorgsky has theoretically taken away predictable strong beats found in time signatures such as 4/4 and 3/4. The phrase begins with a relatively weak vi chord. As it turns out, the opening progression is a vi-V-vi instead of a vi-V-I. Therefore, one should try to avoid adding an exclamation to the B-flat as it is part of a chord that functions as passing chord and is not the harmonic goal.

The harmonic goal in the phrase is the second beat of the second measure or the seventh beat out of the 11. It is harmonized as the tonic and prepared by the dominant. As an interesting side fact whether coincidental or purposeful, it is the closest beat to the golden ratio (approximately 1.618). The ratio of 7:11 is reduced to 1:1.571.

At the macro level, even though mm. 1–4 display more instances of the dominant chord than the tonic, there is a sense that the whole opening section is still rooted in the

tonic. However, Mussorgsky cleverly keeps the phrase flowing forward by avoiding big cadential points.

The next four measures, mm. 5–8 (Example 7), are quasi-sequential and quasi-transitional. The Promenade moves to another key area, this time Ab-flat in m. 7. This wandering of key area is akin to the wandering of a person inside a museum. Mussorgsky arrives at A-flat in m. 7 by way of F via a sequence.

Example 7: MM. 5–8 as published

The musical score for Example 7 consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 5/4. The score shows a sequence of chords: C major (m. 5), F major (m. 6), E-flat major (m. 7), and A-flat major (m. 8). The bass line in measure 8 shows a sequence of chords: C major, F major, E-flat major, and A-flat major.

The harmonic goals in the phrases have not changed. They are still the 7th beat of each phrase. The first goal (F) is set up by its dominant (C), i.e., the 5th beat of m. 5. The second goal (A-flat) is set up by its dominant (E-flat), i.e., the 5th beat of m. 7, and then prolongs the A-flat for the rest of the phrase. A-flat is now the new dominant that will resolve to D-flat.

#### Performance Considerations

The importance of the meter cannot be overstated. In conjunction with knowledge of the harmony, one can avoid putting accidental accents on what seemingly sound like tonic. These accents may cause the excerpt to sound as if it was in another meter (Example 8).

Example 8: Promenade re-notated with false chord assumptions, causing accentuations

The musical score for Example 8 consists of two systems. The first system features a C Trumpet part and a Piano part. The C Trumpet part is written in a single staff with a treble clef and a key signature of two flats. The Piano part is written in two staves (treble and bass clefs) with the same key signature. The second system starts at measure 8 and continues with the same instruments. The Piano part in both systems shows re-notated chords that create accentuations, indicated by the placement of notes and stems.

Compare that to the original (Example 9).

Example 9: Promenade original

The musical score for Example 9 consists of two systems. The first system features a C Trumpet part and a Piano part. The C Trumpet part is written in a single staff with a treble clef and a key signature of two flats. The Piano part is written in two staves (treble and bass clefs) with the same key signature. The second system starts at measure 5 and continues with the same instruments. The Piano part in both systems shows the original notation, which differs from the re-notated version in Example 8.

The step-wise motion of scale degrees 6 to 5 in the melody is prevalent in this movement as if to imply the left and right steps of the feet. One interesting observation is the choice of phrases that are all odd in the number of beats instead of even. An even-numbered phrase can feel like a march and there is a certain predictability when transferring the feel of the beats to footsteps. An odd-numbered phrase takes away this predictability.

Also prevalent is the step-wise harmonic progression of vi-V, not only in a melodic context in the case of adjacent chords, but also the overall phrase structure; the phrase from mm. 1–2 begins with a vi chord and ends with a V chord. By keeping the ends of phrases on the dominant, Mussorgsky ensures a continuity of flow. This flow also has a meandering quality, which is manifested by the tonicization of other key areas.

Overall, regardless of the style of playing, one should avoid punctuating the phrases to create false tonics, e.g., B-flat on vi and iii chords, but should also consider that there is a tonic arrival on the 7th beat of the first two phrases, which is the climax.

## CHAPTER 3

### SYMPHONY NO. 5

COMPOSED BY GUSTAV MAHLER

#### Objective

Philip Smith, former principal trumpet of the New York Philharmonic, described Mahler's fifth symphony as "almost a concerto for trumpet" because the "variety of styles and colors needed to perform this piece require an imaginative and competent player."<sup>13</sup> The opening fanfare of the symphony epitomizes this. The trumpet begins by itself, sets up the entrance of the orchestra and continues to be the (only) leading voice as the orchestra accompanies it. This analysis aims to aid the solo trumpet in highlighting key harmonic arrivals and transitions that aligns with vivid and dramatic imagination.

#### Overview

Mahler's 5th symphony represents a breakaway from the emphasis of folklore from his earlier symphonies. The 5th symphony, completed in 1902 and premiered in 1904, began a shift that focused on instrumental development. A 2nd edition was published in 1904 and the final one, completed in 1911, was only published in 1964 as part of a complete edition of Mahler's works. Edition Peters published the *New Complete Critical Edition* in 2001 edited by Reinhold Kubik, which is the only edition that is still in print.

The 5th symphony has five movements but Mahler grouped them into three parts. Part 1 consists of the *Trauermarsch and Stürmisch bewegt, mit größter Vehemenz*. Part 2 consists of the *Scherzo*. Part 3 consists of the *Adagietto and Rondo-Finale*. The

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<sup>13</sup>Philip Smith, *Orchestral Excerpts for Trumpet* (Tempe, AZ: Summit Records (Classical) B0000038JG, 1995), Compact Disc.

performance of the symphony lasts just over an hour depending on the choice of tempi. For example, the tempo of the *Adagietto* is especially varied. Mahler's instruction is *Sehr langsam*, which translate to "very slow." It is common for recordings of that movement to be in excess of 10 minutes; Bernard Haitink's 1988 recording with the Berlin Philharmonic is almost 14 minutes long. Ironically, a recording by the Concertgebouw Orchestra conducted by Willem Mengelberg, who was a personal friend of Mahler, is just over seven minutes long.

### Analysis

The trumpet solo in the opening of Mahler's 5th symphony (Example 10) is a paradox. On one hand, Mahler has prepared the performer with extremely detailed instructions.

- "*In gemessenem schritt. streng. Wie ein kondukt.*"
- Measured walk. Strict. Like a funeral procession.

Additional notes are included in later editions:

- "*Die Auftakt-Triolen dieses Themas müssen stets etwas flüchtig-quasi acc., nach Art der Militärfanfaren - vorgentragen werden!*"
- The upbeat triplets in this theme must always be somewhat volatile and quasi-accelerated, in the style of a military fanfare; be carried forward!

Example 10: Opening trumpet solo

# Opening Fanfare

Mahler Symphony 5

In gemessenem schritt. streng. Wie ein kondukt..

C Trumpet

Orchestra

5

C Tpt.

Orch

10

C Tpt.

Orch

14

C Tpt.

*ff*

Orch

17

C Tpt.

*sempre ff* *ff* *f*

Orch

22

C Tpt.

*Pesante*

*ff* *p* *f*

Orch

27

C Tpt.

Orch

On the other hand, the solo can be interpreted in performance in a variety of ways, from the tempo of the overall solo to the fleetingness of the triplets. This analysis is not meant to give the definitive interpretation. That is impossible. If one has listened to Mahler playing this on a piano roll, the interpretation is slightly different from the way that it is notated. I hope to identify sections and implied key areas, and how the overall solo flows from the start to the end harmonically.

This fanfare is the introduction to a funeral march. Harmonically, the solo starts on the tonic (C-sharp) and ends up in the key of the minor V (A-flat or enharmonically G-sharp) by way of VI (A). This A and G-sharp relationship can be thought of as a Neapolitan relationship, i.e., bII–I. The Neapolitan is frequently used in the romantic era to symbolize death. The Neapolitan also manifests melodically such as in mm. 20–21.

#### Tonic (I) Section (mm. 1 –8)

This section prolongs the tonic. Since this part is unaccompanied and the trumpet outlines a C-sharp minor chord, there is no harmonic motion. The forward motion is created by the *crescendo* on each group of triplets. On a macro level, each group of triplets is slightly louder than the preceding one. The E in measure three is the important note in the first phrase. It resolves the mystery of the C sharps that precede it and sets the tone for the movement. This minor key is then emphasized before it reaches a melodic climax as a result of the arpeggiation to the final C-sharp (m. 6).

On a practical note, even though the solo begins with a *piano* dynamic, there is a fairly high probability that one may begin to get too loud too fast. It may be an involuntary reflex to play louder when one sees *sforzando*. One should be reminded that in most scenarios of performing this work, it is likely to be in an indoor concert hall.

Along with the expected attention of the audience, the solo trumpet would have no problem being clearly audible during the opening section. Thus, in this context, it is not necessary to exaggerate dynamic changes especially when there is a contrast of solo trumpet and the arrival of the orchestra in measure 13.

#### Submediant (VI) Section (mm. 8–18)

In m. 8, the note B is part of an implied dominant of A, and functions as a pivot to tonicize A; therefore, it should lead to the A. Measures 9 and 10 are identical. They outline an 8-7-6-5 motion, with accents on the 8th and 6th scale degrees. Since the A is now tonic, it should be the strongest note, followed by the F-sharp. Then the dominant E should lead to the next measure.

The following measures, 11 and 12, alternate between tonic (A) and submediant (F-sharp) before arriving on the 5th scale degree of A (E), which is an implied dominant. Instead of resolving to the tonic (high A) directly, Mahler recalls the submediant chord. The result is a strong quasi-plagal cadence that is aided by the entrance of the orchestra. The trumpet player should be aware of the *tutti* entrance so that she or he may lead it. The quasi-plagal arrival brings a sense of religious solemnity.

The closing measures 15 and 16 are an octave above measures 9 and 10. From m. 17 to 18, there is an abrupt shift from D major to D-sharp major. This is to setup a perfect authentic cadence to G-sharp minor in m. 19, which is the minor dominant of original key, C-sharp minor.

#### Dominant (v) Section (mm. 19–end)

This section prolongs the minor dominant. The first instance of the dominant is in m. 19. Even though the G-Sharp does not have an accent, harmonically, it is the stronger

note, and therefore, the D-Sharp in m. 18 should lead towards it. Following this, Mahler uses the Neapolitan chord to resolve continuously to the tonic. The Neapolitan chord has traditionally been used to represent death and this effect paints a haunting picture.

The final arrival comes at m. 23, which is emphasized by the octave descent in the trumpet. Just like the opening measures, the repeated G-Sharp should lead to the last one. However, in this instance, the orchestra provides harmonic support. Within such a short amount of time, Mahler was able to build an incredible climax by establishing and moving through three key areas and showcasing his mastery through various types of cadences.

It is interesting to note that the final triplets starting from m. 20 are not marked with instructions by Mahler and therefore could be interpreted as strict triplets. Some evidence of this comes from mm. 14–16 from the orchestra. Mahler juxtaposed eighth-note triplets against sixteenth notes, probably implying that they should be played strictly. However, since the final triplets are played as *tutti*, the final decision depends on the interpretation of the conductor.

#### Performance Considerations

Depending on the version of the symphony, the notes from m. 25 onward are omitted. The common instrument that is used to perform this work is the C trumpet and the final low D-sharp (enharmonic E-flat) is out of the C trumpet's range. Mahler wrote the trumpet part in F and B-flat. At that time, it was not yet customary for trumpet players to transpose. Hence, it was common to use multiple instruments in various keys that corresponded with the key in which the part was written. In this case, the trumpeter would have used an F and B-flat trumpet.

Several theories for this practice exist but none are verified. One theory proposed that Mahler had specifically assigned the lyrical sections for the F trumpet and the fanfare sections to the B-flat trumpet because of their warm and bright sound respectively. Another theory proposed that Mahler wanted the convenience of writing in the staff and would change keys depending on the range. Regardless, the C trumpet coupled with the art of transposition has made this aspect of performing Mahler's 5th symphony largely irrelevant.



Example 12: Leonore Overture No. 3, Offstage Trumpet (B-flat drone)

In Bb  
in der Entfernung blasen

1. Tempo I 16

8 in der Nähe blasen

The first overture Beethoven composed for the opera was Leonore No. 2 and it preceded an opera in three acts that premiered on November 20, 1805. After the premiere, Beethoven was encouraged to shorten the opera to two acts. He also wrote a new overture, Leonore No. 3 and it was premiered on March 29, 1806. This version of the overture was much more popular than the original and is sometimes included in the production of *Fidelio*, just before the final act of the opera.

The setting for the opera is a prison just outside of Seville. Florestan was a political prisoner of the Governor Pizarro for two years. Leonore, Florestan's wife, determined to free her husband, has disguised herself as a man, attaining employment with eventual access to the prison. Pizarro plans to kill Florestan before the King's Minister, Don Fernando, finds out Pizarro has illegally imprisoned Florestan.

The trumpet fanfare, played twice, signals Minister Don Fernando's approach to the prison to foil Pizarro's attempt at killing Florestan; the second trumpet call is typically played louder to show that Don Fernando is getting closer to the prison.

## Analysis

In the first two versions of the opera (the three-act and two-act versions), the fanfares, which are played twice with a short interlude in between, occur once in the overture and again in the final act, during the quartet “Er Sterbe!” Both versions are preceded by an ascending scale that establishes the key of the fanfare; E-flat and B-flat respectively. There is a big difference in the character of the interlude. In Overture No. 2, the *Allegro* theme (Example 13) returns in a mellow fashion and is accompanied by repetitive and meandering eighth notes in the cello. In Overture No. 3, the flute introduces a new theme (Example 14) based on ascending arpeggios, that symbolizes hopefulness.

Example 13: Theme between trumpet fanfares in Overture No. 2



with the “Fidelio” Overture and then follow with either “Leonore” No. 2 or “Leonore” No. 3 before the final act.

The repeated fanfares in Nos. 2 and 3 have several differences. First, they differ in key. No. 2 is in E-flat, which is a logical (i.e., tonally related) choice; the overture is in C major and Beethoven gets to E flat via C minor. It is also a key that Beethoven previously associated with heroism as in the case of his third symphony, *Eroica*. More accurately, this heroism is symbolized by the theoretical key of D sharp, the enharmonic equivalent to E flat. This was announced at the first public performance of the third symphony.<sup>14</sup>

The fanfare in Overture No. 3 is in B-flat, which is the subtonic (in C) of the movement. The Act Two Quartet “Er Sterbe!” is in the key of D and therefore going to the B-flat achieves key symmetry. Regardless of key choice, the trumpet fanfare is played in a key that highlights its abrupt interruption, despite it being played offstage and sounding at a distance; more on the offstage element later.

The second difference is the rhythm: eighth-note triplets in No. 2 and sixteenth and eighth notes in No. 3. The eighth-note triplets give a feeling of forward motion by emphasizing the 2-3-1 grouping and phrasing, as highlighted in Example 11. The eighth-notes on the other hand give a feeling of stasis and rigidity because more emphasis is placed on the first notes of each 1-2-3-4 grouping as shown in Example 12. However, two things help provide forward motion: the descending arpeggio and the sixteenth notes that precede the eighth notes.

The third difference is how the two fanfares resolve. On the surface, these fanfares are an extension of the tonic and are supported by a tonic drone. However, the

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<sup>14</sup> Eric Blom, (Ed.), *Grove's Dictionary of Music and Musicians*, 5th ed. (New York, NY: Macmillan 1955), (accessed September 11, 2016).

way the trumpet player paces the fanfare and what she or he emphasizes can affect how the listener hears the harmonic rhythm. In Fanfare No. 3, the repetitive motion of scale degree 5 to 1, presents the illusion of a Perfect Authentic Cadence even though there is a tonic drone, especially if the performer emphasizes scale degree 5 and chooses a particularly slow tempo. In Fanfare No. 2, in the penultimate measure, the long pause on scale degree 3 followed by the motion to scale degree 1 creates a much weaker resolution. This is especially compounded by most performers' choice to *diminuendo* to the whole note.

The structure of the fanfares is similar. The first two measures are signal themes that announce the arrival of Minister Don Fernando while the next four measures describe his character. The fanfare is played twice, usually played louder the second time to highlight that Don Fernando is closer to arrival.

Beethoven must have been dissatisfied with Fanfare No. 2 because he made significant revisions. In the first two measures of No. 2, the tonic moves to the dominant after one measure while in No. 3, the first measure is restated. This works much better from a logistical and musical perspective. The restatement of the first measure helps the audience to acclimatize and shift focus to the offstage trumpet solo. The music of the orchestra and tension by the actors are intensifying but the entrance of the offstage trumpet creates a sudden drop in dynamic, which causes the audience to lose its bearing for a split second. Therefore, the restatement of the same music in the second measure helps orient the audience.

Musically, the restatement makes the phrase stronger if one plays the second measure louder and more deliberately. In contrast, since the music leaves the tonic for the

dominant after the first measure in No. 2, the fanfare does not sound as strongly established due to the listener's disorientation in the first measure coupled with a quick exit from the tonic.

The inclusion of triplets presents a technical as well as musical challenge for the trumpet player. Ideally, one should accelerate starting from m. 3 and build momentum towards the apex of the phrase, which is the concert pitch G in m. 5. However, two things occur in m. 4 that disrupts this.

The arrival of the tonic on the downbeat of m. 4 creates a strong arrival point that interrupts the path to the apex and the downward leap of an eleventh immediately after this arrival is technically demanding. It is extremely difficult for the trumpet player to execute that leap without slowing down, because of the shift in embouchure. Most trumpet players are resigned to creating the illusion of a continuous *accelerando* by piecing two different *accelerandi* together; the first being slower to prevent highlighting the leap and associated problem.

It is important to note that Beethoven did not write any instruction pertaining to tempo, as to how one should execute the fanfare. There are no *accelerando* or *ritardando* markings. The fanfare should be played in a bravura style that is typical in this period and is paced in pseudo-cadenza form.

By changing the triplets into sixteenths and eighths in Fanfare No. 3, Beethoven reduces the technical challenge, which translates into a more logical flow of the phrase. Imagine that Fanfare No. 3 is a roller coaster at the beginning of a U-shaped run. It starts out slowly, creeping towards the drop, then accelerates and uses the U-shape's natural momentum to back up again.

The resolution in Fanfare No. 2 is somewhat unsettling. The arrival of the tonic is preceded by a *fermata* on the third degree of E-flat major. This movement suggests an imperfect resolution and the *fermata* further exaggerates this, resulting in a feeling of a cadential  $6/4$  to the tonic. Traditionally, the performer would *decrecendo* on the long note because the last note in Fanfare No. 2 elides into the next section of music. Does this make Fanfare No. 2 a five-measure phrase instead of a six-measure phrase? In contrast, the resolution of Fanfare No. 3 is definitive and powerful. The whole phrase has a clear direction to the final note.

#### Performance Considerations

While the fanfares are performed offstage in a concert, they are performed on stage in an audition. Therefore, different acoustical considerations are needed for both circumstances. For an audition, the audition committee may sometimes specify how the fanfares should be executed. They may ask the performer to angle their trumpet a certain direction away from the committee. It is highly unlikely that they will ask the performer to move to a different spot because it complicates the process and wastes time.

From my experience with playing these fanfares in concert and auditions, the effect of the offstage trumpet is not the critical factor in an audition. As Michael Sachs emphasized in his book *The Orchestral Trumpeter*, the audition committee is listening for “tone quality . . . intonation . . . musicality . . . [and] articulation.”<sup>15</sup> The performer should expect to execute the solo onstage during an audition that highlights these attributes.

Depending on the acoustics of the hall and distance of the trumpet player from the hall, the player needs to adjust certain aspects of the playing. If playing behind many

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<sup>15</sup> Michael Sachs, *The Orchestral Trumpeter* (n.p.: Tricorda LLC, 2012), 22.

obstructions, the player needs to emphasize articulation. The player needs to lengthen or shorten note lengths and spaces between notes depending on the reverb of the hall and hallway. This will affect the rate of acceleration and deceleration. The trumpet will have to tune higher as the distance will cause the pitch to sag by the time it reaches the hall.

Fortunately, the trumpet player does not have to be in sync with the conductor or orchestra unlike the offstage solos in Mahler's third symphony and Respighi's *Pines of Rome*. The trumpet player has almost complete freedom in the performance of the fanfare. The only constraints are to enter and exit with the orchestra.

CHAPTER 5  
CONCERTO FOR ORCHESTRA  
COMPOSED BY BÉLA BARTÓK

Objective

Bartók's music is highly influenced by folk music from Eastern Europe whose ethnic makeup is extremely diverse. Differentiating one style from another is challenging if one is not intimately familiar with them. Furthermore, Bartók, as an innovative composer, combines different folk styles to create his own original melodies. This analysis aims to highlight Bartók's combination of these styles and 20th-century compositional techniques.

Overview

The *Concerto for Orchestra* is arguably Bartók's most famous work. In 1942, a year after Bartók emigrated to the United States, his publisher, Ralph Hawkes, suggested in a letter that Bartók should write a series of concertos.

By this I mean piano and string orchestra, solo violin and string orchestra, flute and string orchestra, etc., or combinations of solo instruments and string orchestra. I have in mind the Brandenburg Concertos by Bach, and I believe you are well fitted to do something on these lines.<sup>16</sup>

Coincidentally, Bartók had been struck by the same idea and was already sketching. However, he was prioritizing another publication (on peasant Romanian-Yugoslav folk music) that he was working on at Columbia University and he was not in good health; he was later diagnosed with advanced stage leukemia. He was skeptical about whether he could take on and finish another big project. In 1943, Bartók presented

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<sup>16</sup> Benjamin Suchoff, *Bartók: Concerto for Orchestra, Understanding Bartók's World* (New York, NY: Schirmer Books, 1995), 123.

his theory of Romanian-Yugoslav folk songs at Harvard and, shortly after, accepted a commission by the Boston Symphony for *Concerto for Orchestra*. Serge Koussevitzky, the conductor of the Boston Symphony and a close friend to Bartók, knew of his worsening health and precarious financial situation and decided to present him with the \$1,000 commission as he knew Bartók was too proud to accept charity.

The work was completed in a remarkable two months, starting August 15, 1943. Its premiere at Symphony Hall on December 1, 1944 was led by Koussevitzky. The piece was later revised in 1945 to give it a longer ending that became the more popular rendition. Bartók also wrote the program notes for the premiere, which appear in Suchoff's book, *Essays*.<sup>17</sup>

#### Analysis: Introduction

The first movement of Bartók's *Concerto for Orchestra* is constructed in a modified sonata form with an introduction. Most of the piece's thematic material derives from the Introduction. There are three sections in C-sharp, E, and G respectively, followed by the main section in F. The trumpet excerpt is found in the second section of the Introduction (Example 15).

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<sup>17</sup> Benjamin Suchoff, *Essays* (New York, NY: St Martin's Press, 1976).

Example 15: Trumpet Trio from Introduction (Movement 1)

# Introduction

Concerto for Orchestra

Bela Bartok

C Trumpet 1-3

C Trumpet 2

Piano

*p*

*p*

8vb

Detailed description: This musical score is for the first system of the Introduction. It features three staves: C Trumpet 1-3, C Trumpet 2, and Piano. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The trumpet parts are silent, indicated by whole rests. The piano part begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and quarter notes, while the left hand plays a rhythmic accompaniment of eighth notes. An 8va (octave) marking is present below the piano part.

C Tpt. 1-3

C Tpt. 2

Pno.

*pp*

*pp*

5

Detailed description: This musical score is for the second system of the Introduction. It features three staves: C Tpt. 1-3, C Tpt. 2, and Pno. The key signature is one flat and the time signature is 3/4. The piano part begins with a pianissimo (*pp*) dynamic. The right hand plays a melodic line with eighth and quarter notes, while the left hand plays a rhythmic accompaniment of eighth notes. The trumpet parts enter with chords and rhythmic patterns. A measure number '5' is written above the first staff.

8

C Tpt. 1-3

C Tpt. 2

Pno.

11

C Tpt. 1-3

C Tpt. 2

Pno.

15

C Tpt. 1-3

C Tpt. 2

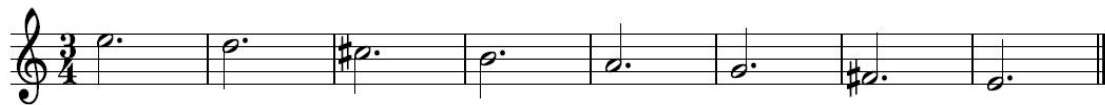
Pno.

The melody (Example 16), which is a Bartók original, i.e., not based on existing folk melody, has been foreshadowed by solo flute at the end of the first section. The dotted half notes, representing the structure of the melody, outline an E Dorian Scale (Example 17). Example 18 shows the harmonic progression. The fifth chord in the progression is particularly interesting. It is a common-tone diminished seventh chord, with the E in the accompaniment.

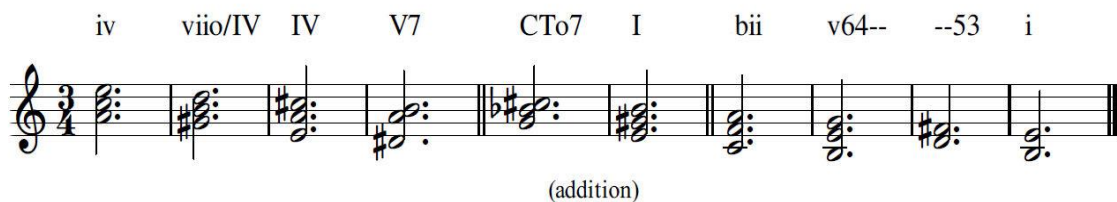
Example 16: Original Rhythm and Melody



Example 17: E Dorian Scale



Example 18: Harmonic Progression



Even though the melody is original, the style of execution has been associated with that of the *parlando-rubato* style. Bartók had identified two primary singing styles in Eastern European folk music, which he named *parlando-rubato* and *tempo giusto*.

“*Parlando-rubato*, stressing the words, departs frequently from strict metric and rhythmic patterns and is often highly ornamented, while *tempo giusto* follows metric patterns and maintains an even tempo.”<sup>18</sup>

The accompaniment layer (Example 19) in the strings provides a drone of sorts on E while disguising the strict metronomic feel of three. This gives the trumpets ample freedom to execute their quasi-recitative melody. While a solo instrument would have more liberty to vary the execution of each measure, the trumpet section would either have to take a more conservative approach or predetermine the style and execution of the sixteenth-notes.

Example 19: Layer

The musical score for Example 19, Layer, consists of three staves. The top staff is for C Tpt. 1-3, the middle for C Tpt. 2, and the bottom for Pno. The music is in 3/4 time. The piano accompaniment features a drone-like accompaniment on E, while the trumpets play a quasi-recitative melody. The score is marked with a forte dynamic (pp) and includes a measure number 5 at the beginning of the first staff.

The chords in the trumpets are “non-functional” in the traditional sense but they do “function” in the sense of voice leading. For example, in m. 5 of Example 19, we have A minor chords that are interrupted by neighboring tones that function like a quasi-dominant chord, i.e., scale degrees 5–#4–5, 3–4–3, 1–b2–1. Hence, the function of these chords is either tonic or dominant. Much of the challenge of this excerpt falls upon the

<sup>18</sup> Bruno Nettl, “Folk Music,” *Encyclopaedia Britannica* (2007), <https://www.britannica.com/art/folk-music>

2nd and 3rd trumpet players to match the 1st trumpet player's pitch and style by understanding the chords and progression.

In my conversations with several trumpeters in major orchestras, most of them prefer to perform this excerpt in the *parlando-rubato* style. Sachs demonstrates this in *The Orchestral Trumpet* by placing a slight stress—playing it slightly longer—on the first sixteenth-note of each measure and then phrasing away from it. Each measure is phrased consistently.

However, in its purest form, the execution of *parlando-rubato* depends on the words associated with the melody. The Hungarian language is almost entirely beginning-accented. Each stress of a note has a direct relationship with the stress of the syllable of the word. Since it is highly unlikely that the word associated with each measure in this excerpt is the same, each measure is likely to be phrased differently. The solo flute melody that precedes this excerpt demonstrates this.

Hence, this is where the trade-off lies. It is much easier for a solo flutist to stay true to the spirit of *parlando-rubato* than three trumpets. However, taking into account that Bartók wrote this melody without basing it on any lyrics, there is merit in choosing to perform each measure consistently to achieve a high level of cohesion.

#### Analysis: Game of Couples (Presenting the Couples)

The second movement of the piece was originally entitled *Giuoco delle coppie* (Game of couples—Example 20) but was renamed *Presentando la coppie* (Presenting the couples). It is an orchestral *scherzo* in ternary form (ABA). The A section consists of an introduction by the snare drum and five duets: bassoons, oboes, clarinets, flutes, and muted trumpets. The bassoon duet is based on the interval of a major sixth, the oboe duet

is based on the interval of a minor third, the clarinet duet is based on the interval of a minor seventh, and the flute duet is based on the interval of a perfect fifth.

Example 20: Trumpet Duet and Chorale from Game of Couples

## Game of Couples

Concerto for Orchestra

Bela Bartok

The image displays a musical score for the 'Game of Couples' section of the 'Concerto for Orchestra' by Bela Bartok. The score is written in 2/4 time and consists of three systems of staves. The first system (measures 1-4) features two C Trumpet staves and a Piano part. The Piano part begins with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The second system (measures 5-8) features two C Trumpet staves and a Piano part. The Piano part starts with a piano (*pp*) dynamic, playing a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. A dynamic marking of *f* appears in the right hand at measure 7. A rehearsal mark '90' is placed above the Piano staff at measure 8. The third system (measures 9-12) features two C Trumpet staves and a Piano part. The Piano part continues with a piano (*p*) dynamic, playing a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The C Trumpet parts in the second and third systems play a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand.

13 97

C Tpt.

C Tpt.

Pno. *pp*

16

C Tpt.

C Tpt.

Pno.

19 102

C Tpt. *mf*

C Tpt. *mf*

Pno. *mf*

22

C Tpt. *p*

C Tpt. *p*

Pno. *p*

25

109

C Tpt. *mf*

C Tpt. *mf*

Pno. *mf*

29

C Tpt. *p* *mf*

C Tpt. *p* *mf*

Pno. *p* *mf*

33 116

C Tpt. *p* *mf*

C Tpt. *p* *mf*

Pno. *p* *mf*

37 123

C Tpt. *mf*

C Tpt. *mf*

Pno. *f* *mf* *p* *mf*

42 129

C Tpt. *p* *mf*

C Tpt. *p* *mf*

Pno. *p* *mf*

50 135

C Tpt.

C Tpt.

Pno.

*p* *mf* *p*

57 141

C Tpt.

C Tpt.

Pno.

*mf* *p*

The trumpet duet (mm. 90–120) is based on the interval of a major second except for measures 117 and 119 where minor seconds are used as the C-sharp functions as a leading tone to D. It can be broken up into two parts—part A (mm. 90–101) and part B (mm. 102–122).

The trumpet duet is based on the melodic and rhythmic material from the first three measures of the section (Example 21). There are three distinct elements and each has a unique trait. The first element (E1) is a pair of notes where the first note is sustained and the second is *staccato*. It acts as a marker or signal, and every sub-section begins

with this element. It sounds resolute and should be played deliberately. It almost sounds like the composer's last name, Bar-tók.

Example 21: Duet Hypermeter Analysis

The musical score consists of two staves for C Trumpet. The first system (measures 90-102) features a melody with dynamics *p* and *mf*. Hypermeter elements are labeled as E1, E2, E3, E2 Augmented, and E3. The second system (measures 109-116) features a melody with dynamics *p* and *mf*. Hypermeter elements are labeled as E3 Transition, E2, E3, E1 Inversion, E2, and E3. The final system (measures 116-120) features a melody with dynamics *p* and *mf*. Hypermeter elements are labeled as E2, E3, E1 Inversion, E2, and E3.

The second element (E2) is a *staccato* group of four sixteenth notes. This element is the one that is developed the most. It is used to elongate the melody such as in measures 95 and 96. It is also used as transitional material such as in mm. 105–108. Therefore, it is a bridge and propels the phrases forward. However, one should take extra care not to rush through the sixteenth-notes to preserve its robotic-like quality.

The third element (E3) is a three-note group with the first two notes being *staccato* eighth notes and the third note a sustained longer note. It is quasi-cadential and is used to close each sub-section such as in measures 100 and more emphatically, measures 114 and 115. The two eighth notes lead into the third note and there is a sense of arrival.

The melody is set up in triple hypermeter, represented by the circled numbers in Example 21, and Bartók plays with the listener's expectation by appending extra measures in 108, and 115. In measure 101, a breath mark takes the space of an added beat and the syncopation functions as a half cadence. Measure 108 connects two sections chromatically and measure 115 adds an extra closing element for a more final-sounding finish.

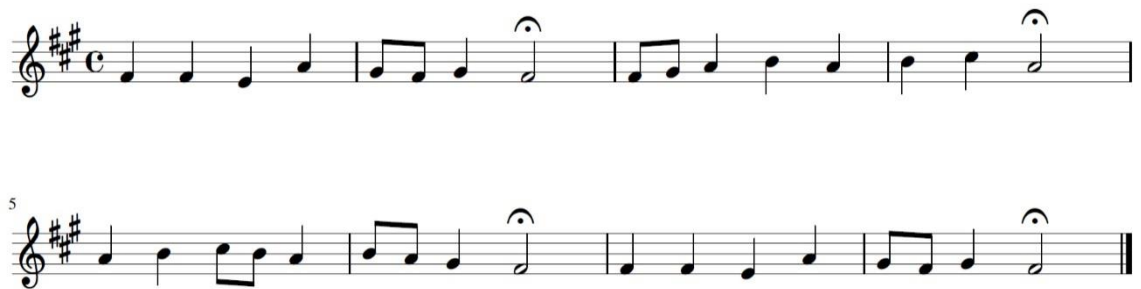
The most important part of performing the duet is choosing the right straight mute. Today, many more choices are available than at the time of the premiere. The qualities that the mute should have are crisp articulation and good projection. A long-time favorite among professionals is the Denis Wick straight mute. Bear in mind that playing with a straight mute causes the intonation of the trumpet to rise quite significantly. The design of the Denis Wick straight mute has undergone some changes that have affected its intonation and timbre slightly. One should check the difference in pitch with a tuner to

compensate either via a tuning slide or embouchure. The biggest challenge is making a physical adjustment with only five beats between the duet and chorale. Therefore, one needs to be comfortable making adjustments with the embouchure. Another commonly used straight mute is the Trumcor Lyric model.

### Chorale

The melody of Bartók's chorale seems to be paraphrased from the Lutheran chorale *Nun komm, der Heiden Heiland*<sup>19</sup> (Example 22). Even though it is an homage to Bach, the similarity ends there. Bartók uses an eleven-tone Phrygian/Ionian polymode, which contains the pitches [B C D E F# G A / B C# D# E F# G# A#]. Bartók often combined modes to create a combination of diatonic and chromatic collections, a technique that he called "polymodal chromaticism."<sup>20</sup>

Example 22: *Nun komm, der Heiden Heiland*



While the duet section of the second movement is almost always requested for both 1st and 2nd trumpet auditions, the chorale section is mostly requested in 2nd trumpet auditions. What makes the chorale much more challenging for the 2nd trumpet than the 1st trumpet? The 1st trumpet is responsible for playing the melody and the 2nd

<sup>19</sup> David Cooper, *Bartók Concerto for Orchestra* (Cambridge, UK: Cambridge University Press, 1996), 48.

<sup>20</sup> Benjamin Suchoff, *Essays*. (New York, NY: St Martin's Press, 1976), 367.

trumpet is responsible for sustaining good harmony and intonation. In order to do that, the 2nd trumpet needs to understand the harmony and the note's scale degree in every chord in the chorale.

Example 23 shows the 2nd trumpet note's chord member in each chord in the chorale. It is important for the 2nd trumpet to take note of his or her position in each chord to adjust for intonation, i.e., root, third, fifth, seventh, etc.

Example 23: Chorale

# Game of Couples Chorale

Concerto for Orchestra

Bela Bartok

123

C Trumpet

*mf*

C Trumpet

3rd 1st 3rd 5th 7th 1st 3rd

*mf*

Piano

*mf* *p*

7 129

C Tpt.

C Tpt.

5th 1st 7th 3rd 3rd 7th 5th

Pno.

*mf* *p*

13 **135**

C Tpt.

C Tpt.

Pno.

3rd 9th 5th 5th 3rd 7th 3rd 7th 3rd 7th

*mf* *p* *mf*

19 **141**

C Tpt.

C Tpt.

Pno.

3rd 7th 7th 5th

*p*

In measure 124, there are two consecutive D-sharps in the 2nd trumpet. The first one is the third of a B major chord and the second one is the fifth of a G-sharp minor chord. Even though, the 2nd trumpeter is playing the same note, she or he is required to adjust the pitch according to the position in the chord. Therefore, the first D-sharp should be lowered and the second one should be raised according to the laws of just intonation. Other instances in this excerpt require a pitch adjustment of the same note.

This brings up an interesting situation. What happens when one is playing this excerpt alone in an audition? This question was posed to several trumpeters: David Bilger, principal trumpet of the Philadelphia Orchestra; Anthony Prisk, Second Trumpet of the Philadelphia Orchestra; Scott Moore, Principal Trumpet of the Memphis Symphony Orchestra; and Joseph Foley, Principal Trumpet of the Portland Symphony Orchestra.

The consensus was that if the excerpt is asked in the solo round, the trumpeter should play the notes in a melodic fashion, for several reasons. First, the committee is made up of mixed instrumentalists who might not be familiar with the nuances of the chorale. Second, the solo rounds put more emphasis on the technical and musical aspects of musicianship. One should be “in tune” with oneself. Third, adjusting intonation falls under the category of section playing, which is usually the final round. The candidates will have the opportunity to showcase their knowledge at that point.

## CHAPTER 6

### CONCLUSION

Trumpet orchestral music spans several centuries and is represented in a wide variety of genres. In context, the extensive study of orchestral music only began in the past 50 to 60 years. This coincided with the formalizing of the audition process that became necessary as the supply of highly qualified trumpet players far exceeded the number of jobs available because these jobs were well paid and held in high esteem. Today, the study of orchestral excerpts is a core component in music conservatories and universities in America.

The transfer of information from teacher to student is mostly anecdotal with emphasis on technical proficiency and the melodic material. Other aspects—such as score study, performance analysis of live and/or recorded performances, and historical contexts—are left to the discretion of the student. The existing trumpet orchestral excerpt literature can be categorized into three main groups. The first is the compilation, which consists of volumes of excerpts based on genre or popularity at auditions. These compilations are the earliest collections of trumpet orchestral excerpts that predate the Internet. When broadband Internet became widely available and affordable at the turn of the 21st century, these collections became available online.

The second category is the study, which suggests specific exercises that help improve technical proficiency. These are written by established professionals from major symphony orchestras and tenured professors at major universities. These studies target specific technical areas on the trumpet such as articulation, slurs, and tone production as well as musicianship and transposition.

Sound and video recordings by trumpet players from major symphony orchestras represent the third category. These recordings provide invaluable insight to style, tone, and phrasing. The most popular ones are recorded by retired New York Philharmonic principal trumpeter, Philip Smith and Cleveland Orchestra principal trumpeter, Michael Sachs. Both also offer verbal and written perspectives.

A new trend is also emerging. Various entities are setting up online teaching services. An example is *Play with a Pro*. Among the available teachers are David Bilger, principal trumpet of the Philadelphia Orchestra and Reinhold Friedrich, trumpet professor at the Staatliche Hochschule in Germany. These websites allow the students worldwide to record their excerpts, send it to one of the teachers, and receive feedback as well as any recorded playing by the teacher.

The excerpts by four different composers were chosen to provide examples of multiple approaches to analysis. While the fundamental aspects of context and harmony are similarly explained, each excerpt has certain characteristics that makes it unique.

The Promenade from Mussorgsky's *Pictures at an Exhibition* uses alternating odd and even meters to represent a person meandering through an art gallery. The opening phrase is played by solo trumpet and sometimes, performance decisions are made based on just the melody and without consideration for the harmony, which is present in the second phrase played by the whole orchestra. This causes involuntary punctuation whenever the tonic note is mistaken as a member of the tonic chord.

The opening fanfare of Mahler's fifth symphony creates drama by contrasting accompanied and unaccompanied trumpet playing. The trumpet player can create more drama by not playing too loudly at the start of the movement and then rely on the

entrance of the orchestra to create the contrast from mysteriously soft to excitingly loud. The funeral march theme is manifested by the Neapolitan-tonic relationship. The excerpt also presents an interesting history of transposition and instrument choice.

The fanfares from Beethoven's *Leonore Overture* reveal the intricacies of offstage playing. The performer needs to consider his or her location and its distance to the performance space as this will affect his or her dynamics and how much to compensate for pitch; it will be lower the farther the trumpeter is.

Finally, Bartók's *Concerto for Orchestra* was analyzed from the perspective of a 2nd trumpet player, focusing on intonation. The approach is different when the 2nd trumpet player is playing his or her excerpts alone or with his or her section. The 2nd trumpet player should focus on being in-tune horizontally in reference to the melody when playing alone but focus on being in-tune vertically in reference to each chord. Therefore, it is important to know the harmonic progression intimately.

I hope that this document will be helpful to trumpet players by providing in-depth analysis on aspects of harmony, history, and context. I also hope that it provides a methodology for verifying traditional performance choices as well as enabling performers to justify their own interpretation of the music.

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