

KENYATTA UNIVERSITY
SCHOOL OF VISUAL AND PERFORMING ARTS
DEPARTMENT OF MUSIC AND DANCE

**INCULCATING A BRASS CULTURE:
Developing Proficiency Levels in Trumpet Playing for Schools**

**A RESEARCH PROJECT
SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE: MASTER OF ARTS IN MUSIC PERFORMANCE**

**BY
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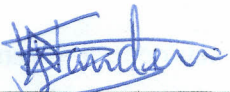
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*Inculcating a brass
culture: Developing*



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DECLARATION

This research project is my original work and has not been presented for any degree in any other university.


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ABSTRACT

The music culture of the Kenyan youth is mainly vocal with this choice being a product of circumstantial bias. Few students have several performance options beyond voice and piano and therefore choose what is readily available. This becomes an obstacle if the student decides to further his/her studies in music at a higher education level, where performance options are numerous.

This study focuses on promoting trumpet in secondary schools with the hope of inculcating a brass culture that will, among others, provide more performance options and eventually open up the now vocally-dominated music industry. It proposes a sample trumpet repertoire, which is familiar to the students and they can associate with, with the hope of developing and maintaining interest among the youth. Unfamiliar materials are also included to expose the students to the wider scope of the various music genres in the world today. Contextualizing the trumpet by performing it with other popular and available performing idioms like the voice, piano/keyboard, guitar and drums is a principle element in this study.

Finally, the study proposes recommendations that can be used to promote and maintain interest in trumpet playing among the youth in secondary schools.

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DEDICATION

I dedicate this entire work to my parents, Pr. & Mrs. Johnson Wanderi, my siblings, Kogi Samuel and Wanjiku Dorcas, my mentor Mr. John Mwesa and above all, to the creator and the giver of this life and all that come with it.

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OPERATIONAL DEFINITION OF TERMS

The following are going to be useful in the understanding of issues to be discussed in this research paper:

Appreciation: Being fully aware of the value of or to have ample information about brass.

Brass: this will refer to Western wind instruments that are made of sheet metal of any kind and use a mouth piece as a means of tone production.

Circumstantial bias: this is an inclination towards a certain direction due to circumstances that cannot be avoided. The present position is a dictate of circumstances.

Conjunct: this is the progressive nature of how tones that make a melody follow each other. It is the use of small as opposed to the use of distant intervals in a melody.

Contextualization: this means using the trumpet within the dictates of the available circumstances. It is to make the trumpet relevant or fit in whatever musical environment present by weaving or using the trumpet with musical elements or idioms locally available in a given setting.

Curriculum: the overall formal structural design laid out by the Kenya Institute of Education (K.I.E) as a guideline towards the teaching of music in both primary and secondary schools.

Disjunct: It is the use of large intervals in a melody.

Mouthpiece: a detachable small piece of metal at the end of a brass instrument through which the player blows or vibrates air for production of sound.

Performance: the act of rendering a musical item in public both in formal and or in informal settings, as a career or as a hobby, individually or in a group.

Programme: these are informal regional or school-specific programmes by various music teachers, devised to substitute or compliment formal instruction.

Syncretic Music: this music is the product of co-existence of an indigenous melody with other sonic events such as harmonic devices, instrumental accompaniment, etc., which would not, otherwise, be employed in a purely indigenous context.

Tonal Range: this is the distance in tones between the highest and the lowest notes in a piece.

**INCULCATING A BRASS CULTURE:
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CHAPTER ONE

- Introduction -

1.1 Background Information

The Kenyan youth has entered into the music industry with an impact. Financial gains might be a reason for this entry, but down in their hearts the reason is far deeper. Music takes rank as the highest of the fine arts – as the one which, more than any other, ministers to human welfare. It is the most universal form which human spirit has tried to express its innermost yearnings and perceptions – it is life (Bekken:2001). The youth's entry has seen this industry grow from a feeble income earner venture to a booming business. Most of the youths are still in the current education system or have just completed their 8-4-4 studies. The majority of them come to the industry with their musical experience back in school. Music clubs, drama clubs and other entertainment clubs are the co-curricular activities that help students realize their talents. This is the reason why music in schools is important in tapping and developing talent.

Music performance in these informal clubs is mostly vocal. More often than not, the mention of any instrument(s) is in line with the accompaniment of vocal music. The glorious past of syncretic music that employs a consort of instruments (including brass) by Les Wanyika (Sina makosa, Kwanza jiulize, Anigo), Simba wa Nyika (Hallelujah),

Maroon Commandos (Davida), and Remmy Ongalo (Ngalula) just to mention a few, seem not to have caught the attention or interest of the Kenyan youth. Despite a developed brass section in these bands, the Kenyan youth is seemingly biased towards vocal music with more vocalist youth musicians than instrumentalists. In Kenya, the names of Erick Wainaina, Achieng' Abura, DNG, Henrie Mutuku, Esther Wahome, Mr Lenny and Nameless among others are renowned for their vocal talents and rarely will you hear a renowned trumpeter like Hugh Masekela from South Africa, saxophonist, or guitarist. The creation of programmed computerized accompaniment by music producers is seen as an easier option to live accompaniment with instrumental instruction and practice being left for the wealthy. The music festival which captures most of the youth's music performance activities in Kenya shows dismal brass entries in comparison to other entries. Instrumental and brass performances are majorly popular in the evenings in pubs and hotels, and are presented mostly by syncretic Afro-jazz and jazz ensembles. Because of the nature of the settings of their venues, most of the Kenyan youths are excluded. Other brass performance opportunities are functional in nature and include the military bands, school wind ensembles that are really few and limited, Salvation Army church bands, and the Nairobi Orchestra.

Despite the unexploited brass performance opportunities in Kenya, there is very little involvement by the Kenyan youth in this area. The quest for this project was to encourage the performance practice of the trumpet by developing a repertoire that is aimed at creating and maintaining interest among the youth in the secondary schools. It takes the approach of contextualizing the trumpet so that is it relevant to the contemporary music practice.

1.2 Statement of the Problem

The enormous growth in the music industry is partly as a result of the increasing interest by the Kenyan youth to engage in the entertainment industry. Most of the popular performing groups are made up of the youth. Most of these talents were identified and nurtured when in school. Though there are many opportunities in brass performance, there is seemingly little participation in brass performance among the Kenyan youth with most of them opting for vocal practice. Performances in the Kenya Music Festivals and other music centers in Kenya show little participation in brass performance with many vocal groups flourishing both in the secular and religious circles. This has led to vocal dominance in music performance practice in Kenya with few professional instrumentalists in brass. Consequently, improvisation of brass sounds using synthesizers is very common in performances. Taarab performances for example, use brass sounds from the synthesizer with local pop performances using synthetic pre-recorded brass sounds in their instrumentation. These synthesized brass sounds deny the listener the beauty of the real authentic sounds.

1.3 Research Questions

This study sought to answer the following questions:

1. What is the status of brass performance in Kenya?
2. To what extent does the secondary school education curriculum encourage brass performance practice among the youth?
3. What are the factors that have led to the dismal brass performance by the Kenyan youth?

1.4 Objectives

The objectives of this study were to:

- ✓ Explore the status of brass performance and practice among the youth;
- ✓ Establish the extent of brass instruction in the secondary school curriculum;
- ✓ Establish factors that influence the current status of brass practice among the youth.

1.5 Research Assumptions

This project has been pegged on the following assumptions:

1. that improved brass performance culture will provide more career opportunities to the Kenyan youth;
2. that authentic brass performances will create more interest and provide listeners with real music satisfaction;
3. that brass instruction will open up the limited music performance options for the Kenyan youth.

1.6 Rationale of the Study

In the past few years the music industry in Kenya has experienced a tremendous growth more than any other sector. Everyday, more and more people are engaging in the music industry both as a hobby, and as a career. More and more music groups are being formed; there are more music recording studios and music shops now than ever before, and there are always several music performances taking place concurrently at any one

time. Music has been acculturated into the contemporary Kenyan lifestyle and promoting a brass culture will bring more options both to music listeners and performers too.

1.7 Significance of the Study

This study is crucial especially to Kenyan youth music students, parents, teachers and education policy makers because of the following reasons:

- It identifies suitable performance repertoire for trumpet for various levels of proficiency;
- It provides some literature on brass performance in Kenya;
- It provides information to guide curriculum planners and policy makers;
- It opens up more career opportunities for the youth and music students both in the formal and the informal sector e.g. in military bands, Afro-jazz bands;
- It promotes and enhances social ties between the youth, students, teachers, parents and school administration both in their institutions and outside these institutions.

1.8 Scope and Limitations

This being a performance project, the research aspect is narrow in scope and depth. Initially, this study was confined to an enquiry about the brass instruction and in particular trumpet performance among the Kenyan youth in secondary schools. It covers schools under the 8-4-4 education system and other privately owned schools under the same education system.

The following were the limitations of the study:

- Due to financial setbacks, the study has not been extensive and detailed, covering all aspects that relate to this wide topic;
- The time within which this project was carried out was short and could not allow a set up of a practical model of instrumental instruction programme to be used as an example.

1.2 LITERATURE REVIEW

1.2.1 Introduction

Instrumental playing remains an integral part of music making both in the African and the Western worlds. In Africa, though never played in isolation, instrumental music played and still plays a major role in accompanying vocal music and dance during various occasions with its players given an honorary position and respect in society. Zalo (EASME:2005) says that in some communities, a lyre player and in some the horn player, is the most respected of the musicians because of their important duties and roles. This is not unique to the African setting only. Herbert et. al. (2002) talks of the Imperial protection that trumpeters enjoyed in the Habsburg Empire by the 15th century. In the year 1548, the Imperial Diet of Augsburg decreed that trumpeters and others were allowed to form guilds. The decree was confirmed in 1577, leading to the founding of the Imperial Trumpeters and Kettle Drummers Guild in 1623 (pp. 84).

The reason for this special treatment was due to the fact that brass instruments throughout the time span maintained their association with ritual functions. “High ceremonies demanding the blare of trumpets, and armies too, evidently continued in the

Roman tradition of communication and signaling by means of horns and trumpets of various types” (Herbert, 2002:38)

This privilege gave instrumentalists support and opportunities to explore and refine their skills so as to serve the community better. This is evident in an instance where Saxon trumpeters, performing after a wedding in the Upper Palatinate, created a stir because of playing higher notes than one could possibly imagine (pg 85).

1.2.2 Performance and the Curriculum

Mbiti (1992) while discussing the bases of a school curriculum asserts that the fundamental bias of any school curriculum is knowledge. Since the major aim of the school is to transmit knowledge and it is impossible to teach everything, Mbiti says that any curriculum design must face questions such as: What knowledge is of greatest worth? What should be taught at every stage of the education ladder? What proper attitudes must the curriculum emphasize? Why do we teach what we teach at every stage of the educational system?

This research derives its principle from Mbithi’s third question of attitude with regard to the fundamental bias of school curricular. The attitude, being “a position of the body or manner of carrying oneself, indicative of a mood or condition” (American Bayer, Mark 1989 Heritage Dictionary) goes beyond the basic “knowledge” as implied by Mbiti. It is the shaping of the character and involves a personal decision on behavior. These behaviors cannot be instilled through knowledge of mathematics, physics, chemistry, biology, Kiswahili or other subjects. It is inherent in music. The social nature of music

helps in the sociology of the involved students in building teamwork, interdependence on each other, responsibility, discipline and other character building factors.

Mbiti (1992) also contends that in general, art embraces human effort to be creative and to *express* oneself freely through the medium of visual symbols (forgets aural symbols for music). Such expression may for example, include the individual's view of beauty, reality or agony in a given situation. In teaching a child art, he says, one should attempt not only to develop his potential ability to express himself through the medium of art or music, but also to train his mental facilities to appreciate works of art to music composed by others. This skill can be and should be cultivated through *proper* teaching and is needed by *any truly* educated person in a progressive society. This brings out the clear essence of music performance and in particular trumpet playing and why it should be an integral part of any balanced school curriculum. The school institution also provides the initial basic experience in any given subject. It is in the school institution that students are given the ground work experience on which to build upon for effective and efficient societal responsibilities. Trumpet playing culture should be instilled through proper teaching and through a continuous and sequential curricular as Regelski rightly asserts:

“The activities making up a curriculum must be organized into a plan that provides for *continuous* and *sequential* learning for each music course. A general music curriculum should provide a continuous, well planned sequence of learning experiences from kindergarten through to grade 12. Likewise, performance curricular should provide for continuous and sequential development...”(67:2)

1.2.3 Performance Skill

Bekken (2001:22) says that *extensive* and *ongoing* musical experience is essential to acquire playing skills, fluency in sight reading, skill in transposing and improvising and familiarity with the instrumental literature. In trumpet playing, these are essential elements and cannot be realized without promoting instrumental and brass instruction in schools. This will provide the music student with the opportunity to investigate creative performing options. In short, the more you know what you can do with an instrumental talent, the more likely you are to find your niche and to be able to support yourself in music.

Where possible, brass and trumpet instruction should be introduced at an early stage of a child's life. This will allow the discovery of talent and a non-strenuous progressive nurturing of that talent. Creativity in the administration of music is also needed as Dankworth (1978:5) asserts; "...used imaginatively, these instruments can invigorate any music lesson and provide opportunity for creative music activity, the work being linked with ear and eye training, leading directly to the reading of scores and parts". He emphasizes the essence of practical instrumental instruction:

Activity and discovery are as vital and essential in music as they are in art, science and mathematics. By incorporating instruments in the general classroom work we stand more possibility of involving everyone in the class at some point of our work, because we can provide for every level of interest that the singing lesson on its own can never achieve.

The experience of boys as exemplified by Dankworth (1975:5) can also be achieved by girls in trumpet playing; that music is the most social of subjects, reliant as it is upon individual responsibility contributing towards the whole effect. This is particularly significant in the involvement of boys, whose first interest in music is often instrumental rather than vocal; capture their interest by means of activity and discovery in the primary school, and their continued interest at secondary level will thus avoid the regrets of many musical teenage boys that they didn't learn sooner to play an instrument and read music. The practice and Interest created in trumpet playing at the lower levels of school instruction should be progressive in nature.

The inclusion of a brass performance education in the school curriculum is by no means a crucial entity of an all-round education programme. Though seen by some as a non-curricular subject, research has shown that music which includes trumpet instruction and playing, is important in developing the right hemisphere imagery, and therefore contributes to creativity. The right hemisphere imagery is the vehicle through which incubation produces creativity and is a precursor of creativity in both arts and sciences (Gowan, J. C.). Music develops the art of divergent thinking and reasoning (Andang'o:2005). Music aids in the construction of an authentic national "place" that inform and create solidarity of the people (Njoora:2005). More and more indispensable reasons can be outlined in support of trumpet instruction and performance which is an integral component of a wholesome music curricular. The conclusion of the matter is that music holds a power of inner reassurance and satisfaction which must stem from quite deep within the human spirit and like life itself, music has a value which needs no accounting, being quite simply its own justification (Donington, 1982:xi).

Despite its crucial role in the society, little has been done to promote brass and trumpet instruction in the secondary school music curriculum. A look at the contents of the secondary school music books exemplifies this point further. In the Form three music textbook (K.I.E,1996), only 2 pages (1.4%) give an *outline* of brass instruments, 12 pages (8.2%) discuss, *theoretically*, about African musical instruments whereas the aural and vocal training topic is covered in 21 pages (14.3%) with 80 direct practical instructions. The form four music textbook is not any better with 13 pages (14.4%) of aural and vocal training with 45 direct practical instructions, and only 7 pages (8%) of *theoretical* content on African instruments. Nothing is written for the instruction of the trumpet or any brass instrument.

Lack of instrumental resources is a factor that affects the promotion of brass instruction. Due to inadequacy of resources, music students end up opting for what is readily available, more often, vocal music. Katuli (2005) remembers how two of his classmates had to drop their instruments which they had learnt from childhood and study voice because of lack of teaching personnel. The researcher of this study had to learn the trumpet on his own at the university because trumpet tutors could hardly be available. On the other hand, few scholars delve into instrumental and brass music as an academic pursuit. For example, of the twenty five scholarly papers published in both the East African Journal of Music (EAJM:2005) and The East African Symposium on Music Education (EASME:2005), only three articles, representing (12%), researches about an instrument or instrumental music directly. Others talk about music instruments superficially, making them supplementary to vocal music.

1.2.4 Impact of the Study:

It is worth noting that trumpet performance and brass instruction will enrich the school curriculum and provide a wider scope of intellectual achievement both to the secondary school students and the contemporary society. A brass culture will ensure ample teaching and performing personnel that will provide rich and authentic brass music to the society. It will give the secondary school students a chance to lay the foundation of a career that will earn them a living if they decide to pursue it further.

1.2.5 Theoretical Framework

This study was pegged on the theory of behaviorism. This is a psychological framework primarily associated with Pavlov. Behaviorism is dominated by the constraints of its attempts to emulate the physical sciences, which entails a refusal to speculate about what happens inside the organism.

- In educational settings, behaviorism implies the dominance of the teacher. Through conditioning, it can, however, be applied to skill development. After being exposed to a musical stimulus (instrumental practice), a student should be able to manifest a conditioned response for the same.

Trumpet practice being part of the music making in the secondary schools will condition the youth and develop a culture that is progressive in nature and will provide him a solid foundation and more performance choices at higher levels of instruction.

1.3 METHODOOOGY

1.3.1 Introduction

This study has two major areas namely the research and the recital. This section elaborates the manner in which data for the research section was collected and consolidated to meet the project objectives.

1.3.2 Research Design

In this project, the historical survey design has been used to establish the popularity of the topic at hand. The data is presented in both quantitative and qualitative formats due to the nature of information gathered.

1.3.3 Population and Sampling

This study targeted both music students and music teachers since the topic at hand involves practicing musicians, both in training and in the field. The sampling of informants was random.

1.3.4 Research Instruments

The data was collected through various verifiable methods. The following were the specific data collection instruments used:

(a) Questionnaires:

Two types of anonymous questionnaires were distributed to different informants as follows:

Questionnaire I – this targeted the youthful music students and was structured to enquire about their interests and what influenced their choice in choosing their current performance area, and their views with regard to brass music, brass instruction and programmes (*see A1*).

Questionnaire II – this was structured for music teachers to find out the real challenges they are facing in teaching general music and instrumental and brass instruction and programmes in their respective schools (*see A2*).

(b) Interviews:

Music practitioners and professionals were interviewed. This helped in establishing the challenges that they face in the field and why the brass culture is dismal in secondary schools.

(c) Archival Data:

A records analysis schedule was used to scrutinize archival data. The Kenya Music Festival, which is held annually, was a good avenue for checking the trend in instrument and brass performance among the Kenyan youth. This is because most of the participants in these festivals are the youth. This enquiry is about data on performance entries, both vocal and instrumental by students in the Kenya Music Festivals in the past three years. The KMF is national in nature and represents a picture of music performance from all parts of the Republic of Kenya.

1.3.5 Data Collection

The data collected using the above mentioned research instruments was personally administered by the researcher. These included two questionnaires - one for the music students and another one for music teachers – and the archival data from the Kenya Music Festival. Aural interviews with music professionals were also used and recorded by the researcher.

1.3.6 Data Analysis

The data collected was codified and presented in tables that are easy to interpret with this codification being presented in a narrative form. It was then analyzed using descriptive statistics and emerging trends studied to answer the research questions.

CHAPTER TWO

- The Trumpet -

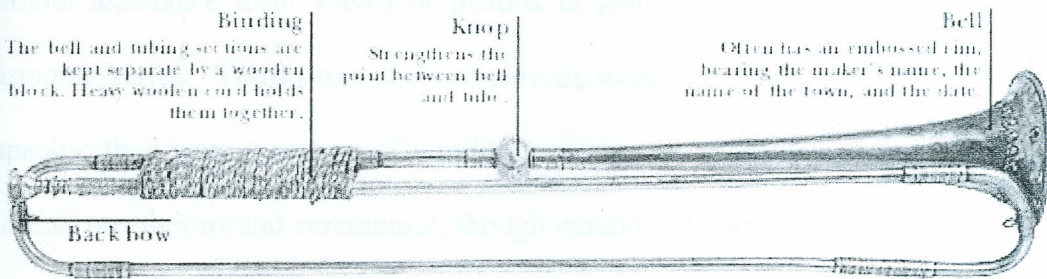
2.1 Historical Background

The trumpet is one of the oldest instruments. It was first used for signaling in ancient China (2000 B.C.), Egypt (1500 B.C.), and Scandinavia (1000 B.C.). The trumpet was long and had no valves. By Roman times, the trumpet was also played at military and civilian ceremonies. One of the oldest musical instruments still in use today is the Alphorn. The Alphorn is one of the largest trumpets. It is used in many high mountain regions, particularly in Switzerland. The alphorn is usually made out of mountain trees such as young firs, lime trees, or poplars. They are split in half and hollowed out. The halves are rejoined and bound with bark strips, rattan, or gut.

The first musical use of the trumpet was in the late 1300's, when it acquired the folded shape similar to today's trumpet. In the 1500's, Nuremburg, Germany became the center of trumpet making. It was during that time that the first music for trumpet was written. In the late 1700's, the trumpet became a regular member of the Orchestra. Crooks (short pieces of tubing) were invented and were used to lengthen or shorten the trumpet so it could be used to play more notes. In 1815, the valve was invented which made crooks unnecessary. Now, the trumpet could play any note of the scale by using the valves.

During the middle ages, the trumpet, more than any other instrument, was associated with pomp and pageantry. It was known as the "nobleman" among musical instruments, because trumpet performers stood at the king's right hand. In English

manuscripts of the thirteen century, the trumpet appears as a straight cylindrical tube, made of metal with a flaring bell at one end. Because of its length (over 6') and its normal tendency to bend, the instrument was eventually folded into a wide, flattened S. By the beginning of the sixteenth century, the trumpet evolved three straight lengths of tubing which lay parallel to each other and were united by pieces of U-shaped tubing.



Early in the seventeenth century the *Trompeterkameradschaft*, a professional trumpeters' union was formed. Each member of the union was identified by the part they played. The trumpet in this century was known as the natural trumpet because it had no valves, slides, or pistons. The art of playing the natural trumpet was known as "clarino" playing, which reached its peak in the works of Bach and Handel.

During the eighteenth century crooks and tuning slides became popular. Crooks consisted of coiled brass tubes that could be inserted into the main tube to increase its length. By inserting a crook trumpeters were able to change their instrument's length to accommodate the keys of the music they were playing. In 1788 Charles Clogget invented the first valve, and in 1801 Widinger of Vienna improved it by putting five keys on his trumpet, enabling him to play the chromatic scale. The development of the valve made possible the modern-day trumpet. In 1813 Frederick Bluehmel added the rotary valve to

brass instruments, and in 1815 Stolzel, a German, added improvements. Perinet of Paris and Antoine (Adolph) Sax brought numerous mechanical improvements to our present-day instrument.

The trumpets of the late Renaissance and the early Baroque were the natural trumpets, having tubes of about eight feet for a fundamental *C*, and about seven feet for a fundamental *D*, bent for convenience in the shape of an elongated *S* or thereabouts, and without assistance from valves or pistons in getting notes not found in the resulting harmonic series. Trumpeters at those periods were not musicians in quite the ordinary capacity; they were members of a military or courtly, or civic corps whose duties were martial, prestigious and ceremonial, though extended to artistic occasions by permission of their patrons, particularly when these occasions were for the entertainment and aggrandizement of the ruling family or municipality.

Other tonalities were built, or got by crooks; but *D* was a standard tonality for the later Baroque trumpet. The fundamental is not available, but the upper harmonics of *C* are possible up to about the twenty first on f^{III} . No one trumpeter was expected to attempt the changes of embouchure required over this prodigious compass. The top register was called *clarion*, and was given melodic parts only to be performed by specialists who cultivated this register to an extraordinary refinement, probably with some slight assistance from a mouthpiece shallower and more angular than the usual. Lower parts, variously known as *Quinta*, *Alto*, *Pricipale*, *Vulgano*, *Basso*, were taken by other players.

Trumpets and cornets are typically made of brass or other metal, usually silver-plated or lacquered. Today, trumpets are played in bands, orchestras, jazz bands, brass ensembles, and popular music.

2.2 Classification

The trumpet belongs to a family called the Brass family. These are instruments of which the tone exciting their vibrations is produced by the human lips. This makes the player part of his instrument and the instrument part of the player. The brass player has to think of his note before he makes it just as a singer will. There is a mental stage of being prepared, without which it is too late to prepare the physical state. The singer really is his instrument, whereas other musicians use their instruments; but the rapport with which they use them is as much mental as physical, and as much emotional as either. The brass only differs in this respect, that its primary vibrating substance is human tissue; and the singer is only providing in his own person not only the exciting tone, but also the resonating cavities. But the state of the lips the player is bringing to a brass instrument is a physical factor in that instrument so important that no discussion of the acoustic behavior resulting can be adequate while overlooking it. Reeds are important but replaceable. The right lips and even the right teeth are among those gifts of nature which must be assumed in brass players before fine training can so much as begin.

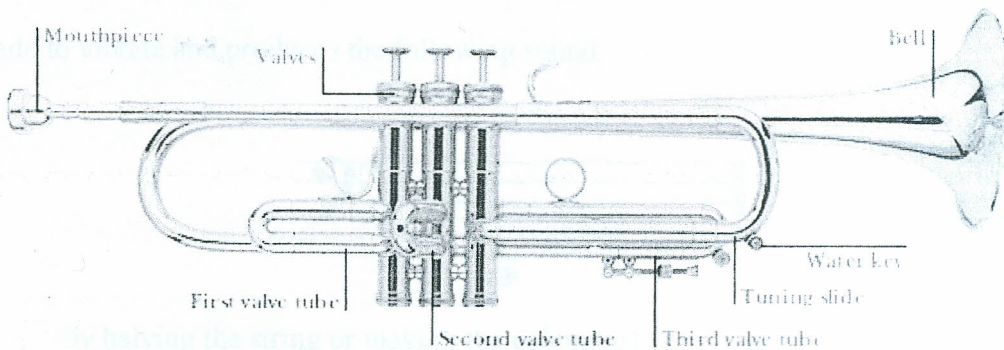
If a brass instrument is designed to excel in its upper register, as a treble instrument should, it will be more or less narrow for its length, since this encourages high harmonics both as notes and as tone coloring. But a narrow air column of more than a

certain length is not capable of vibrating as a whole; thus the fundamental as the bottom, though present in theory, is virtually or wholly unobtainable in practice.

Conversely, if a brass instrument is so designed as to excel in its lower register, as a brass instrument should, it will be more or less wide for its length, since that encourages low harmonics both as notes and as tone coloring.

2.3 Anatomy

Below are the basic parts of a modern trumpet



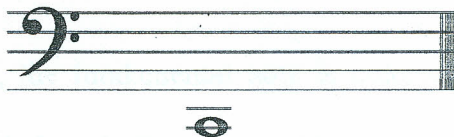
Below is a table of the various foreign language identifications of the trumpet.

English	French	Italian	German
Bb Piccolo Trumpet	Petite Trompette en Sib	Ottavino Tromba in Sib	Kleine Trompete in B
F Trumpet	Trompette en Fa	Tromba in Fa	Trompete in F

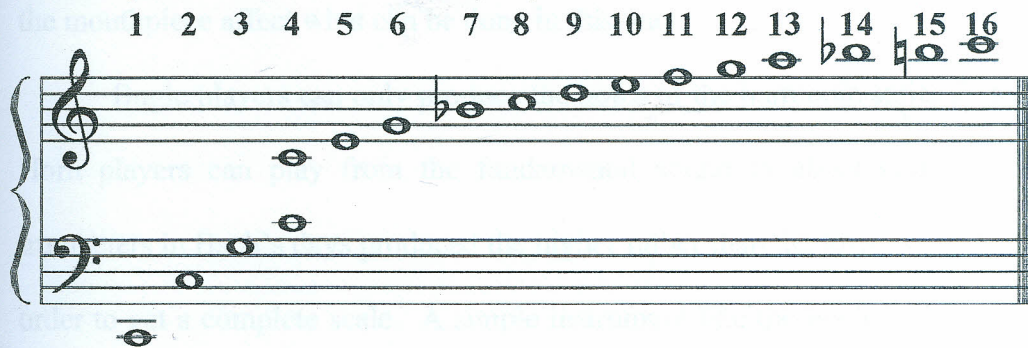
E♭ Trumpet	Trompette en Mib	Tromba in Mib	Trompete in Es
D Trumpet	Trompette in Re	Tromba in Re	Trompete in D
C Trumpet	Trompette in Ut	Tromba in Do	Trompete in C
B♭ Trumpet	Trompette in Sib	Tromba in Sib	Trompete in B
A Trumpet	Trompette en La	Tromba in La	Trompete in A

2.4 Harmonic Series

Before one can understand the mechanism and notation of the brass instruments one must know something about the harmonic series. When a string or a column of air is made to vibrate and produces the following sound,



by halving the string or making the column of air vibrate in halves, the sound goes an octave higher. Divisions of a third will produce the sound a fifth above again, and similar higher ratios produce the following, known as the “Harmonic series”.



The lowest note is known as the “fundamental” sound, and the rest are called “harmonics”, “upper partials”, or “overtones”. Theoretically the series goes on to infinity.

A tuning fork, when struck, produces only its fundamental note. But a note played on any kind of musical instrument produces harmonics of greater or less strength, in addition to the fundamental sound of which one is conscious and which varies from the recorder which produces nearly a “pure” note, to church bells in which harmonics are strongly present. The only reason for contrast in tone color between, for example, the violin, the flute, clarinet or trumpet sounding the same note with equal strength lies in the differing number and intensity of different harmonics present with the fundamental sound. For example, the clarinet sounds hollow because the even numbered harmonics are left out completely; the trumpet is bright because the high overtones are relatively strong.

In these sounds, the fundamental note is colored by the presence of overtones which are not consciously heard. But one can blow a wind instrument in such a way that one of the overtones becomes the main sound, because the column of air is vibrating, for example, in halves, thus producing the sound an octave higher. The shape of the tube and the mouthpiece affect what can be done in this way.

Bugle players can only produce the notes of the harmonic series from three to six. Horn players can play from the fundamental sound to about number twelve, while trumpeters in Bach’s days produced the higher rather than the lower notes of the series, in order to get a complete scale. A simple instrument like the bugle has no other means of producing different sounds. Horns and trumpets used to have crooks and now they have

valves; while trombones have a slide. All these devices are used to produce more notes by changing to a different harmonic series.

2.5 Trumpet Fingering

The tonguing mechanism of the trumpet and the combination of the fingering makes the contemporary trumpet able to produce both the diatonic and chromatic notes with a compass of three octaves. A trumpet player has to master the fingering combinations of either open position, valves 1, 2, 3, 1& 2, 1&3, 2&3, and 1&2&3. A complete fingering chart for the trumpet is in A3.

2.6 Performance Implications

(a) Advantages

The trumpet is the most brilliant instrument in the brass family. With this, the trumpet is often accorded leading roles in performances, be they orchestral, pop or jazz. Properly played, the trumpet displays a unique timbre that makes it an instrument of admiration in the brass family. Once learnt, the trumpet is easy to handle and manipulate to produce unique sounds by using unfamiliar techniques like the half-closed valves and the mutes.

Trumpet playing can also be used to earn a living through teaching in learning institutions, playing in bands and other ensembles, playing in studios, creating revenue through recording instrumental albums and other numerous avenues available in the market today.

(b) Challenges

The trumpet is one of the challenging instruments of the brass family. This is because, more than any other instrument, the player needs to be part of the instrument and vice versa. Besides the availability, the zeal and the necessary materials for learning the instrument, other natural factors are very important. These include the *right lips*, the *right teeth*, *endurance* and the *right mental, physical and emotional preparedness*. All these factors are important to producing the right tone quality of the trumpet. The hard part is that these qualities cannot be taught nor can they be instilled into the student by the teacher; they are innate qualities. The state of the lips determine the length of playing, the tone quality, phrasing, and intonation. Lips, when tired produce a poor breathy tone with a weak intonation that is not desirable.

The characteristic of the trumpet sound is rough and loud and it is only after playing for a long time that one is able to control the production quality of the trumpet. For this reason, some people cannot stand the practice of a beginner trumpeter. This loud characteristic determines its functionality even in the orchestra. Sections that are loud and require a climactic feel use the trumpet to attain the effect. The other challenge is that it may take longer for a learner to play a constructive melody than it takes in other instruments. This may discourage players since it makes it look like there is little progress. Trumpet playing also requires energy which has to be consistent and sustained through the learning process. Therefore, the health status and endurance by the player is crucial in trumpet learning and playing. When playing the trumpet, one should note the following points of resistance:

- Throat or Glottis;
- Tongue (front and back);
- Lips.

When playing the trumpet, most players will also encounter problems in chest breathing, stale air in chest, holding or setting breath, and the air speed might be too slow.

The other challenge is brought by the repertoire that is associated with the trumpet. Most of the best known trumpet pieces are so demanding and can best be handled by trumpet virtuosos. Their tonal ranges, phrasing, articulation and ornamentation are so advanced that an average player cannot be able to play. Most of these pieces were composed for specific brilliant trumpeters.

(c) Trumpet Software (technical)

Trumpet software encompasses the technical aspects of the trumpet that a player should know. These aspects aid the player to have insight on how to produce the best out of the trumpet. The following are the areas that comprise the trumpet software:

Embouchure

Farkas defines embouchure as: "The mouth, lip, chins and cheek muscles, tensed and shaped in a precise and cooperative manner, and then blown through for the purpose of setting the air-column into vibration when these lips are placed upon the mouthpiece of a brass instrument." It is similar to the reed of a wind instrument and sets the air column in motion and it consists of many small muscles working together. The following is the correct embouchure position:

- Not puckered;
- Not smiling;
- combination of the two;
- flat chin, not "bunched up" ;
- jaw thrust slightly forward;
- lips should be even;
- teeth provide support for the pressure placed on the lips.

The mouthpiece placement should be 50/50 top and bottom lip. This position of the center is the best to start with. When playing, the following will give you problems in trumpet playing:

- Smiling embouchure;
- Bunchy embouchure;
- Puffy cheeks;
- Mouthpiece placed too high or low;
- Bottom lip rolled under top lip.

Breathing: Breathing is essential for tone production. The lips vibrate on a constant stream of air, like the string of a violin vibrates with the movement of the bow. The diaphragm is another essential organ that aids and helps in breathing. It is a dome-shaped muscle whose outer edge is attached to the bottom of the rib cage. As it contracts it moves downward pulling lungs with it. It relaxes in the support stage and its support comes from the abdominal muscles. When inhaling, be relaxed and take a deep breath. Think of a yawn and your body should be relaxed and upright. When exhaling, the air

should be projected through the horn in a steady airstream while the contraction of opposing muscles controls the air speed.

Articulation: The use of the tongue, breath, and embouchure in starting, stopping, accenting and slurring of a tone on a brass instrument, must be thought of in relation to proper embouchure and breath support and not as an entity unto itself. The tongue is used to interrupt, not to stop the airstream. In order to produce as fast a tonguing stroke as possible, only the tip of the tongue should be used. The player should move the tongue in an up-and-down motion, not in and out. The tongue should remain relaxed and should return to the lower part of the mouth after the tongue stroke. The following are the correct articulation syllables for the trumpet:

- Correct placement is a "Tu" syllable;
- To create a softer or harder attack Can use a "d" or "t" syllable.

Multiple tonguing is a technique used when a rhythmic pattern is too fast to use the same repeated syllable, mostly when there is an alternation between two syllables in either a duple or triple pattern. When the rhythmic pattern is grouped in twos, fours, eights and so on, the player would employ double tonguing. If the rhythms are grouped in threes, sixes, nines, and so on the player would employ triple tonguing. The following are the best articulation syllables for multiple tonguing:

- Alternate between "te" and "Ke";
- The clean "K" syllable is the most important aspect of multiple tonguing.

The following are basic concepts that a player ought to practice when handling the trumpet:

- Holding the instrument - one should form one's right hand as though they were holding a ball. Keep left hand relaxed and in a natural position.
- Inserting mouthpiece - one should not force the mouthpiece into the mouthpiece receiver but place it naturally.
- Good posture - this is essential for proper breath support. An upright position is most recommended.
- Third valve slide - some notes require the sliding out of the valve for correct and stable pitch. This should be practiced early: D would be 1-3 with 3rd Valve slide out for example.
- Oiling valves -the valves are never oiled through the bottom caps. Take the valve out part-way, then put a few drops of oil on valve, and then replace the valve.
- Cornet vs. Trumpet - cornet can be easier for a small player to hold. The cornet has a greater percentage of conical tubing while a trumpet has a greater percentage of cylindrical tubing.

Transposition: All professional trumpet players at some time must use transposition when playing the trumpet. It is essential for the trumpet player to understand trumpet transposition. This is because the trumpet is a transposition instrument. This means that it is not played at concert pitch. An example is if the player is reading from a four-part

hymnal in church, or accompanying a choir, or reading a duet with a flute. The trumpet is pitched in B-flat, meaning its **sounding** note is a step lower than **written**. If you want the trumpet to play a concert pitch note you have to write that note up a whole step (i.e., concert pitch note is C, written note for trumpet would be D).

An easy way to determine what to do when confronted with a trumpet transposition problem is to first decide which trumpet would produce the desired sound for the part in question. This decision would include consideration of:

- the historical period of the music (baroque, classical, etc.);
- the ensemble the music will be played by (orchestra, chamber ensemble, etc.);
- consultation with the conductor or musical director, and
- the acoustics of the performance site. After the trumpet for performance has been decided the following ratio will help decide the transposition and new key.

Below is a formula for determining the new performance key for the various types of trumpet.

$$\frac{\text{New Trumpet for Performance}}{\text{Trumpet of Original Part}} = \frac{\text{Key of Original}}{X \text{ (new key for performance)}}$$

This is an original part for Tromba
in F



If the performer of the Tromba in F
part decided to play the part on a Bb
trumpet these are the notes and key
that would be played.



This is an original for Trompette in
E flat



If the performer of the Trompette in
E flat part decided to play it on a Bb
trumpet these are the notes and key
that would be played.



This is an original part for
Trompette en La



If the performer of the Trompette en
La part decided to play it on a C
trumpet these are the notes and key
that would be played.



(d) Trumpet Hardware

This is a section that deals with the many tangible parts of the trumpet, their functions and how to maintain them for proper use. Any malfunction of any part hampers the functioning of the trumpet. The trumpet has many parts that function differently and all play a major role in shaping it as well as contributing to the tone and tone coloring. Outlined below are the major parts of the trumpet:

Description: the modern trumpet has 4 feet 7 inches of tubing wrapped into the compact shape. It has a three valves and a cylindrical bore. The trumpet is used in the orchestra because of its diversity. It has both a piercing, brassy sound and a soft, muted sound.

Sound Production: the sound is produced by the player holding his lips tightly against a specially shaped mouthpiece. The lips vibrate when air is forced through them. This sets the air column in motion. The brass tube acts as a resonator. The notes are produced by changing the length of the tube. This is accomplished through the use of valves. A valve at rest has air passing directly through it. A depressed valve causes the air to divert through extra tubing. This lengthens the air column.

Mouthpiece: the mouthpiece is the piece of the trumpet that comes in contact with the trumpeter's lips and harnesses the player's buzzing to produce a tone. There are many types, brands, and sizes of mouthpieces that are made specifically for a unique purpose, such as high register playing or deep orchestral playing. Mouthpieces can be made as a solid piece of brass, plated in silver, or it may have the ability to have a rim, cup, or

throat that may be unscrewed so that changes can be made without buying an entirely new mouthpiece. The mouthpiece has different sections outlined as follows:

1. The Rim - of the mouthpiece affects comfort and flexibility. The narrower the rim the better the flexibility, but the comfort suffers. The wider the rim, the more comfortable the mouthpiece, but flexibility will suffer.
2. The Cup - effects tone quality. The deeper the cup, the darker the tone; the shallower the cup the brighter the tone.
3. Inner Rim Diameter - affects endurance and tone quality. If the diameter is too large, the player will have a difficult time with endurance. If the diameter is too small, the tone quality will suffer.
4. The Throat - of the mouthpiece affects endurance, range and tone quality. If it is too small it will cause tension and increased backpressure, resulting in poor tone quality and decreased range effectiveness. If it is too big it will not provide enough backpressure, resulting in a loss in endurance and range.
5. Backbore – a more cylindrical shaped backbore will aid in the upper register, while a conical backbore will help produce a bigger tone quality.

The Bell: This is a very critical part of the trumpet. Everything about it, from the materials it is made from, to its flare is important to producing the characteristic sound that a trumpet is known for. Most bells are made from brass that is plated in silver or coated in gold lacquer. The silver plating produces a brighter sound that is more open and tends to protect the instrument longer; while the lacquer produces a more mellow or "deadened" sound and has a tendency to wear off. Some trumpet companies offer options

such as sterling silver or beryllium bronze bells. This may be helpful for some people in improving tone, intonation, and projection, but it is not for everyone. It is always best to test these options out for a while to see what best meets your needs. In addition, some bells may be delicate, and require very special care to be taken with them.

Bell flare, the rate that the bell increases in diameter, is also an option on trumpets. Very large flare produces more mellow sounds (an example of this would be a French horn, that has a very mellow sound and a very large bell flare). On the contrary, a small bell flare produces a sharper timbre and adds a brassy color. When choosing bell flare, most people try to find a middle ground so that their instrument may be used in multiple musical settings. When choosing trumpets, it is also a good idea to see if the bell is hand hammered and seamless, or machine manufactured with a seam. The seam may be hardly noticeable, but it does effect sound production slightly.

As opposed to using a tuning slide, some more expensive trumpets use tuning bells. The bells on these trumpets are removable and attach at the valve casing. The bell slides into a receiver where it screws in place. To change the tuning, all that is needed is to loosen the screw and pull out or push in. These instruments are useful because they allow the characteristics of the instrument to be changed by changing out the bell to one that better suits your needs. In addition, it allows you to leave the main tuning slide pushed in all of the way, which eliminates any gaps that could occur where slides come in contact. The main drawback of tuning trumpets, in addition to cost, is that they are extremely fragile because there is only one brace holding them in place as opposed to the normal three.

The Leadpipe: this is the tube that goes from the mouthpiece and its receiver to the tuning slide. It is very important that this section of tubing is free from dents, as they can severely hamper the sound produced.

The Valve Slides: The valve slides are on a trumpet for one reason: to produce sound between the natural notes (harmonics) of a trumpet. When a piston is depressed, the air is re-routed through the various slides to extend the overall length of the tubing, which lowers the pitch of the note that is being played. The first and third valve slides are movable on most trumpets today, by use of a thumb saddle, trigger, or finger ring. Each of these devices allow for the player to manually lengthen the tubing a little more, to help fix the pitch of certain notes, most notably low C# and D, which are notoriously sharp notes.

The Main Tuning Slide: The main tuning slide provides the ability to compensate for tuning problems that face trumpets and all instruments. No instrument will tune consistently to perfect pitch, so some room has to be given so that it can be adjusted. The slide is usually left pulled out about one half of an inch, so that if the instrument is sharp, it can be pulled out further or if the instrument is flat it may have room to be pushed in.

Many trumpets are constructed with what is known as regular construction. This is where the main tuning slide fits inside both the leadpipe and the pipe that leads to the valve casings. This may result in a small bit of resistance to a sound wave, which hits the "bump" in the leadpipe. In reverse construction, however, the leadpipe fits into the main

tuning slide and the bottom connection remains the same. The difference in sounds may be small, but to a discriminating musician it is discernable.

The Finger Hook: While the finger hook serves no musical purpose, it is necessary to have to play a trumpet with just your right hand, freeing your left to turn music. Proper playing position includes resting your smallest finger on top of the hook and not in it. This seems to be a big deal with beginning trumpeters. The reason this is done is so that when playing very difficult passages of music your fingers are not tangled because of having one finger at a different angle.

Valve Pistons: Good pistons are very important to playing well. They should move extremely fast and smoothly, with no jerks or sluggish responses. This is perhaps one of the most difficult aspects to constructing a trumpet. Each valve piston is different, and reroutes the air's path into a different set of slides, so no valve is interchangeable. A small number should be printed on the stem of each piston that indicates which piston that it is. The 1 piston is closest to you, and the 3 piston is farthest away. When putting your pistons back in it is important to line them up properly. There are different ways of telling if they are lined up depending on the manufacturer. If the valve is put in backwards, no air will pass through the horn, and it feels as though you are blowing into a closed bottle. It is usually very funny to watch beginners try to play with their valves in backwards.

It is very important to keep the valves in good shape. This includes keeping them free from corrosion and keeping them well oiled. There are many different brands of commercially available valve oil that range from organic to totally synthetic. Some are

colored; some may leave a poor taste in your mouth. The best advice is to just use one that you like. Some people also go the cheap route and dip their valves in pure, clear lamp oil.

The Valve Casings: The valve casings are the three cylinders that the pistons fit into. It is extremely critical that dents are avoided on the casings, because they cause very costly piston damage

(e) Cleaning and maintaining the Trumpet:

The trumpet player should clean the instrument at least four times per year. It should be cleaned in a large sink or tub that is big enough to fully immerse the body of the trumpet. The following cleaning supplies are needed:

- Mouthpiece brush;
- Valve Brush;
- Flexible snake brush;
- Cleaning rod and cheesecloth;
- Slide grease;
- Valve oil;
- Mild dishwashing detergent;
- Warm water.

To disassemble the trumpet for cleaning, one removes the tuning slide, valve slides, and bottom valve caps and soaks them in warm water. Then the three valves are

removed and set them aside on a soft towel. The body of the trumpet is placed into the warm water and is left to soak. The entire valve assembly should never be placed under water when cleaning. Dip the valves in the water far enough to cover the valve itself, making sure that the pads or felts are kept dry. Rinse with clean water and carefully dry with a soft cloth. Put the valves aside while cleaning the rest of the trumpet.

One should use the flexible snake to clean each valve slide and the main tuning slide. Never force the snake around the tight bend in each of the valve slides because it can get stuck. Flush the slides with clean water and dry.

Carefully run the flexible snake brush down each of the tubes and the bell of the trumpet, taking care not to scratch the inner wall of the valve casings. The leadpipe naturally collects the most debris, and extra time should be taken in cleaning it.

Wrap a piece of cheesecloth around the cleaning rod and carefully swab out each of the valve casings. Remember that the slightest dent or scratch can cause a valve to stick. Reassemble the trumpet, starting with the valves. Be careful not to touch the valve itself; handle it by the valve stem or cap. Coat each valve with a liberal amount of valve oil and place it back in the proper valve casing, taking care to align the valve guide with the corresponding groove in the valve casing.

Grease and reassemble the slides. To do this, place a small amount of slide grease on the slide and spread it on the slide with the fingers. Depress the appropriate valve so as not to build up any undue pressure, and put the slide into the trumpet. Wipe off any excess grease.

The mouthpiece should be cleaned regularly with a mouthpiece brush. The exterior of a lacquer trumpet needs little maintenance. Wipe off gently with warm (not

hot) water. For silver or nickel-plated instruments, use a nonabrasive polish to shine the finish.

Choosing a Trumpet and Trumpet Equipment

There are many brands and models of trumpets and cornets from which to choose.

Below is a list of recommended trumpets for the various proficiency levels:

Beginning trumpets:

- Holton, Collegiate model, T 602
- Yamaha YTR 2320TH
- Selmer, Bundy 1530

Beginning Cornets:

- Yamaha YCR 2310TH
- Getzen 300 series, models 380 and 380

Advanced Trumpets

- Bach, Stradivarius 180 series
- Schilke B1 through B7 series, S-22, S-32
- Yamaha 6000 series

C Trumpets

- Bach, Stradivarius C180
- Yamaha YTR-6445 H, 6445 HG

D/Eflat Trumpets

- Schilke E 3L
- Yamaha YTR 9620

Piccolo Trumpets

- Yamaha YRT-9810, A/Bflat
- Besson BN 60 MP, A/Bflat
- Yamaha YTR-9710, F/G
- Schilke P5-4, A/Bflat
- Schilke G1L, F/G

Recommended Mutes:

Mutes are important in effecting varied tone qualities and reducing the sound intensity of the trumpet when desired. The following are the recommended trumpet mutes:

Straight Mute

- Tom Crown
- Vincent Bach
- Denis Wick

Cup Mute

- Humes and Berg
- Denis Wick
- Harmon
- Harmon Wah Wah
- Tom Crown
- Jo-Ral

2.7 Choosing Repertoire

The repertoire is crucial since it is one of the biggest determinants of one's development. A mistake in the choosing of appropriate repertoire leads to either, difficult materials that one cannot manage or too simple material that there is stagnation or no stimulation for development. The repertoire should be progressive, moving from simple to complex with the level of difficulty increasing as one moves from one level to the other. Familiar pieces that students can associate with are also tools that should be used in order to maintain interest in young players. The Army and Salvation Army bands for example play very familiar pieces that their audiences associate and identify with. Creativity, improvisation and extemporization are elements that should also be noted and encouraged in trumpet playing.

Nonetheless, professionals have in the past, through experience and their knowledge printed materials that are suited for the various stages of students' musical development in trumpet. However, occasionally the teacher may be required to provide different repertoire that fits unique situations and occasions. The following are the points to consider when choosing repertoire for the various stages and the available materials and books for the various levels of proficiency:

(a) For *Elementary Performers*, the repertoire chosen should:

- Develop and aid in the mastering of basic handling of the trumpet;
- Aid in mastering few basic scales and arpeggios;
- Aid in strengthening the muscles that are involved in tone production e.g., the lip muscles, chin muscles, etc.;

- Develop basic rhythmic patterns;
- Have melodies that aid in developing basic musical and technical skills and techniques e.g., phrasing, breathing, tonguing, accentuation, etc.;
- Should improve the sight-reading ability of the student;
- Should develop creativity, improvisation and extemporization of the student;
- Develop the tonal compass of the student.

The following are recommended materials for Elementary performers:

1. Getchell, Robert W. First Book of Practical Studies for Cornet and Trumpet.
Belwin-Mills
2. Endresen, R.M. Rubank Supplementary Studies. Rubank Inc.

For *elementary solo* performers:

1. Bach, J.S./L. Smith. Chorale Melody No. 19. CPP/Belwin Grade II
2. Handel, G.F./Buchtel Cantilena Kjos Music. Grade II

(b) Trumpet repertoire chosen for *Intermediate performers* should:

- Reinforce the mastery and increase the number of basic scales and arpeggios;
- Develop simple to complex rhythmic patterns based on permutations;
- Have more complex melodies that will reinforce basic musical and technical skills and techniques;

- Increase the tonal range of the performer.

The following are recommended materials for Intermediate performers:

1. Getchell, Robert W. Second Book of Practical Studies for Cornet and Trumpet.
NY: Belwin-Mills
2. Hering, Sigmund. Forty Progressive Etudes for Trumpet. Carl Fischer
3. Arban, J.B. Etudes contained on pages 28-36 of Complete Conservatory Method for Cornet. Edited by Edwin Franko Goldman and Walter M. Smith. Carl Fischer
4. Hering, Sigmund. Thirty-two Etudes for Trumpet or Cornet. Carl Fischer

For intermediate solo performers:

1. Balay, Guillaume. Petite Piece Concertante. Southern, Grade III
2. Fitzgerald, B. "Call" from the Modern Suite. Carl Fischer, Grade III
3. VanderCook, H.A. Vega. Rubank. Grade III

(c) For *Advanced Intermediate performers*, the repertoire chosen should:

- Aid in mastering all major and minor scales and arpeggios;
- Aid in mastering clean and sustained tone production;
- Develop more complex rhythmic patterns;
- Have melodies that have more complex musical and technical skills and techniques e.g., phrasing, breathing, tonguing, accentuation, etc.

The following are recommended materials for Advanced Intermediate performers:

1. Hering, Sigmund. Twenty-Eight Melodious and Technical Etudes for Trumpet or Cornet. Carl Fischer
2. Pottag, Max P., ed. Preparatory Melodies to Solo Work for B-flat Cornet. Belwin, Inc.

For *advanced intermediate solo* performers:

1. Balay, Guillaume. Prelude et Ballade. CCP/Belwin, Grade IV
2. Corelli/Fitzgerald. Sonata VIII. CPP/Belwin, Grade V
3. Fitzgerald, Bernard. Rondo Capriccio. Carl Fischer, Grade V Handel, G.F. Aria Con Variazioni. CPP/Belwin, Grade V
4. Ropartz, J. Guy. Andante et Allegro. Cundy-Bettoney, Grade IV

(d) For *Advanced performers*, the repertoire chosen should:

- Aid in mastering advanced scales and arpeggios covering secondary progressions;
- Perfect tone production in lower, middle and upper registers;
- Develop complex rhythmic patterns;
- Have melodies that are complex and have high musical and technical skills and techniques in phrasing, breathing, tonguing, accentuation, etc.

The following are recommended materials for advanced performers:

1. Goldman, Edwin Franco. Practical Studies for the Trumpet. Carl Fischer

2. Bousquet, N. Thirty-Six Celebrated Studies for Cornet. Revised by Edwin Franko Goldman. Carl Fischer
3. Clarke, Herbert L. Characteristic Studies for the Cornet. New and revised edition. Carl Fischer
4. Arban, J.B. "Characteristic Studies" contained in Complete Conservatory Method for Cornet. Edited by Edwin Franko Goldman and Walter M. Smith. Carl Fischer
5. Brandt, Vassily. Etudes for Trumpet. Edited by William Vacchiano. MCA Music

For *advanced solo* performers:

1. Goedicke, Alexander. Concert Etude. Brass Press, Grade V
2. Haydn, G.F. Concerto in E-flat. Various publishers, Grade VI
3. Hindemith, Paul. Sonate. Schott, Grade VI
4. Kennan, K. Sonata. Warner Bros. Grade VI

Performance Area	Number of Responses
Vocals	10
Brass	6
Other Instruments	12
Other Answers	2

CHAPTER THREE

- Brass Performance Survey -

3.1 Introduction

A survey to determine the status of music and brass performance in particular was carried and the data presented in this chapter was collected through three research instruments namely the questionnaires, oral interviews and archival data. This data was collected by the researcher personally. These data is important because it sheds light on the status of brass performance and therefore justifies the need to promote a brass culture among the youth.

3.2 Responses from Students

The student informants were subjected to varied questions related to various performance areas. These questions reveal, among others, students' music preferences, options that they had when choosing what they are doing at the moment and students' exposure to brass. This determines whether these areas of specialization by the students are by free will or by merely circumstantial bias.

Table 3.1: Students' area of specialization

Performance Area	Number of Respondents	Percentage (%)
Vocals	10	46%
Brass	0	0%
Other Instruments	12	55%
Other Answers	2	9%

Table 3.2: Performance options students had when choosing music

	Number of Respondents	Percentage (%)
Minimal Options	11	50%
No other Options	10	46%
Other Answers	1	5%

Table 3.3: Those that would have opted for a different area of performance

Performance Area	Number of Respondents	Percentage (%)
Vocals	3	14%
Brass	3	14%
Other Instruments	5	23%

Table 3.4: Exposure to brass instruments

	Number of Respondents	Percentage (%)
Yes	12	55%
No	10	46%
Other Answers	0	0%

Table 3.5: School curriculum in support of brass instruction

	Number of Respondents	Percentage (%)
Yes	4	18%
No	12	55%
Other Answers	6	27%

3.3 Responses from Teachers

The music teachers were subjected to questions that were related to various areas of music performance. These questions reveal, among others, the teacher's area of specialization, their options that they had when choosing what they trained for and are teaching at the moment and their exposure to brass. This determines whether their areas of specialization are by free will or merely by circumstantial bias.

Table 3.6: Music enrolment in relation to other subjects

	Number of Respondents	Percentage (%)
Good	0	0%
Fair	0	0%
Low	14	93%
Other Answers	1	7%

Below is a summary of reasons given by the informants why they do not teach any area of specialization in their schools:

- There is insufficient time to teach all the areas of music (music theory, practicals and prepare for music festivals);
- The future in music is unpredictable;
- Lack of adequate teaching skills;
- Music is not an examinable subject and those that teach it just teach it for examinations purposes only.

Table 3.7: Teachers' areas of specialization

Performance Area	Number of Respondents	Percentage (%)
Vocal Performance	10	67%
Brass Instruments	0	0%
Other Instruments	3	20%
Other Answers	2	13%

Table 3.8: Teachers who would have opted for a different area of performance

	Number of Respondents	Percentage (%)
Yes	10	67%
No	3	20%
Other Answers	1	7%

Table 3.9: Performance area that would have been opted for

Performance Area	Number of Respondents	Percentage (%)
Vocals	1	7%
Brass	1	7%
Other Instruments	6	40%
Other Answers	3	20%

Table 3.10: Interest in brass

	Number of Respondents	Percentage (%)
Yes	11	73%
No	4	27%
Other Answers	0	0%

Table 3.11: School curriculum in support of brass instruction

	Number of Respondents	Percentage (%)
Yes	6	40%
No	7	47%
Other Answers	0	0%

Below is a summary of what informants think is the benefit of brass knowledge and performance:

- Can get employment if they are good performers;
- Personality development;
- Enjoyment;
- Youths can fit smoothly in the military bands;
- Occupy them during their leisure time thus avoid unbecoming behaviors that emanate from idleness;
- Provide variety in music performance.

3.4 Data from the Kenya Music Festivals

The Kenya Music Festival is a mega music event that brings together the greatest and the largest music performance activities among the youth in the country. It is under the patronage of the ministry of Education and Science and Technology and is structured in a progressive manner, starting with the simple level at the location, to the most refined and complex national level. Performers are chosen by merit and quality of their performance to proceed to the next level. Qualified and experienced personnel are deployed in all these level to adjudicate these festivals with the aim of maintaining high standards in music performance. These festivals draw youths from primary schools, secondary schools, teachers colleges and also universities. Performance items are of varied nature ranging from choral music ensembles, small ensembles, traditional performances, instrumental performances and English, French, German and Swahili elocution, among others.

This festival is majorly a youth affair and the analysis of its performance entries is crucial in shedding light on the performance trends on the ground. It is crucial to note that instrumental entries are only done at the national level. This is due to the fact the instrumental participation at the lower levels is very low. Below is a table of all music performance entries at the national level for secondary schools only for the last three years. The key given will help in the understanding of the coding of the data presented.

Key: *Choral Ensembles:* these refers to a performance of a chorus or a choir, be it mixed or of the same gender and regardless of the song genre.

Small Ensembles: these are performances by a limited number of performers that include soloists, duets, trios, quartets, and otherwise described by the KMF syllabus as small groups.

Traditional Ensembles: These are vocal performances of indigenous music from various cultures by a chorus. This excludes dances.

Other Instruments: these are instruments that are not included in the broader categories of Western instruments like the guitar. It also includes syncretic ensembles of both Western and African instruments.

Table 3.12: Vocal music performance entries

Year	Choral Ensembles	Small Ensembles	Traditional Ensm.
2007	424(62%)	156(23%)	107(16%)
2006	412(60%)	139(20%)	140(20%)
2005	334(59%)	148(26%)	89(16%)
Total	1170	443	336

Table 3.13: Instrumental performance entries

Year	Piano	Brass	Strings	Wood/W	Percssn.	African	Other
2007	78(32%)	5(2%)	13(5%)	15(6%)	23(9%)	80(32%)	34(14%)
2006	93(32%)	19(7%)	12(4%)	17(6%)	11(4%)	82(28%)	58(20%)
2005	70(34%)	9(4%)	8(4%)	13(6%)	16(8%)	50(24%)	43(21%)
Total	241	33	33	45	50	212	135

Table 3.14: Average vocal and instrumental entries for the past three years

Performance Area	Average Entries
Vocals	650(72%)
Instrumental	250(28%)
Total	900

Table 3.15: Vocal music entries versus instrumental performance entries

Year	Vocal Entries	%	Instrumental Entries	%
2007	687	73	248	27
2006	691	70	292	30
2005	571	73	209	27

Table 3.16: Instrumental entries

Instrument	2007	%	2006	%	2005	%
Piano	78	8	93	9	70	9
Brass	5	0.5	19	2	9	1
Strings	13	1	12	1	8	1
Woodwind	15	2	17	2	13	2
Percussion	23	2.5	11	1	16	2
African	80	9	82	8	50	6
Others	34	4	58	6	43	6

Table 3.17: Specific instruments entries average for the past three years

Performance area	Average for 3 years	%
All Performances	900	
Vocal	650	72
Instrumental	250	28
-Piano	80	9
-Brass	11	1
-Strings	11	1
-Woodwind	15	2
-Percussion	17	2
-African	71	8
-Other Instruments	45	5

4.2 Responses from Students

The response by the students population was generally positive. The students were randomly distributed to music students from various schools. The students responded positively. 46% of these students specialise in vocal performance, 34% in piano, 10% in brass, 50% of all students interviewed had limited experience in playing instruments from (piano, voice, guitar and recorder).

CHAPTER FOUR

- Discussion of the Findings -

4.1 Introduction

Instrumental playing is paramount to the contemporary youth. It is one of the important aspects in modern music making. Kenya has reached a stage where hiring of expatriates to play or teach Western instruments in our schools and our ensembles should be a diminishing thing, and soon a thing of the past. This is because the Kenyan youth has the ability and the capacity to make this happen if only priorities can be made right. The military, police and the Salvation Army bands have proven that we have the capability. Brass practice should not only be limited to the military and police bands, Nairobi Orchestra and the Salvation Army Church bands, but should be part of our music culture. Brass imitations in our music through synthesizers should be replaced by authentic brass sounds. This study and its systematic implementation will also see more of our Kenyan youth earn a living through brass teaching and playing, consequently enhancing appreciation of brass music in Kenya.

4.2 Responses from Students

The response by the students population was good. 50 questionnaires were randomly distributed to music students from various institutions and 44% responded positively. 46% of these students specialize in vocal training with no student specializing in brass. 50% of all students interviewed had limited performance options to choose from (piano, voice, guitar and recorder), while 46% had no other option. 55% have only

had the exposure of seeing brass performance in the military and police bands with a few who attended a performance with brass. 46% have had no exposure to brass performance at all. 55% feel that the Kenyan school curriculum does not support brass instruction at all.

This information clearly shows that brass participation and appreciation is dismal and the Kenyan youth is not exposed to brass practice enough. The following are some recommendations by the students regarding brass performance:

- More brass exposure is needed;
- Brass practice will increase performance options for music students and practicing musicians;
- Support of brass practice would uplift society's opinion about music;
- Should have more trained teachers and instructors;
- The cost of brass instruction should be looked into.

4.3 Responses from Teachers

The response by the teachers was encouraging. 40 questionnaires were randomly distributed to music teachers from various institutions and 40% responded positively. 93% observe that music enrollment in comparison with other subjects taught in school is low. The reason given is that this subject is not examinable and therefore given less attention. 67% of these teachers specialize in vocal practice with no teacher in brass practice. 67% stated that they would have opted for a different area of musical performance if they had other options. 73% have interest in brass practice and 47% feel that the school curriculum supports brass instruction and practice.

With the above information, one can understand why there is little teaching and practice of brass in school. This is one of the reasons why the Kenyan youth does not engage in brass practice. The following are some recommendations by the teachers regarding brass performance:

- The cost of brass instruments needs to be subsidized;
- More teachers should be trained in order to pass on the skills effectively;
- Brass should be introduced at all levels of secondary and tertiary institutions;
- A good coaching programme should be established for interested candidates and the public as a whole;
- Seminars for music teachers should be organized;
- Should be set apart as an area of specialization for any aspiring musician to major in it rather than learning them collectively;
- Should be included in the curriculum so as to expose students early enough instead of meeting them at higher institutions of learning;
- Music syllabus should be emphasized and reviewed as one for the examinable subjects in school curriculum.

4.4 Responses from Oral Interviews

The researcher carried out oral interviews with six music professionals involved in the teaching of music. The content of the interviews included among others, reasons why brass practice is not popular and what should be done in order to enhance brass literacy among the Kenyan youth. Below is a summary of reasons given for the dismal brass practice:

- Brass practice is expensive and most institutions opt for less costly performance areas;
- The instrument-per-student ration for brass is low and therefore considered a less economically viable option;
- There are very few brass teachers and instructors;
- Brass exposure to the Kenyan youth is limited therefore making them opt for other performance options;
- The limited resources in learning institutions where the youths are mostly involved leave the youth with limited options.

The following are their recommendations on the way forward:

- Exposure to the youth through brass performances is paramount;
- Partnership with interested organizations will help in incurring costs of running and maintaining a successful brass programme;
- More teachers should be trained for effective teaching and to make available human resources needed in brass practice;
- The youth should be educated about the importance of music as a subject and brass practice as an area of specialization to eliminate the notion that science subjects are more important to this society than art subjects.

4.5 The Kenya Music Festivals

The analysis of the Kenya Music Festival performance entries by the secondary schools in Kenya reveals very low instrumental practice. This shows that there is

little or no exposure at the school level where the Kenyan youth is most of the year. 72% on average, of all secondary school performance entries at the Kenya Music Festival for the last three years are in vocal music. The instrumental entries comprise of only 28% on average for the last three years. The piano is the most practiced instrument with an average entry of 9% on average for the last three years. Brass entries account for only 1%, strings 1%, woodwind 2% and percussion 2%. African instruments and other mixed ensembles account for 13% on average. This reveals that the Kenyan youth is biased towards vocal performances.

CHAPTER FIVE

-The Recital-

5.1 Introduction:

The famous and best known trumpet pieces that students come across in music classes are pieces in history that were written, most often, for specific trumpet talents. Most of these talented trumpeters were virtuosos who possessed unique talents that are not inherent in an average trumpet player. The Trumpet Concerto in E flat by Joseph Haydn for example, was specifically composed for a virtuoso trumpet in Vienna.

This project has two major aspects namely, the recital and the research. These two areas complement each other in that the problems that are posed by doing the research are resolved in performance. The recital was not a show of brilliance in trumpet playing but a demonstration of a miniature module on issues discussed in the research section. Much can be done to develop more elaborate and exhaustive repertoires for various levels of proficiency.

The presentation of trumpet pieces that exemplify the concept of contextualizing trumpet playing among the youth is paramount. It is a concept that should be researched in detail and expanded by other music scholars and practitioners. Trumpet materials should be expanded to include familiar pieces that students can associate with for the purpose of creating and maintaining interest and should be progressive in nature in order to promote intellectual growth. African pieces that elaborate and can develop various technical aspects in trumpet playing should be studied and selected to enrich the trumpeters' repertoire.

5.2 Recital Pieces

This researcher used the following pieces for his recital to elaborate how the trumpet can be used in the secondary schools, with the aim of contextualizing and creating interest among the youth.

(a) Malaika - tune by Fadhili Williams

This is an old song and one of the popular African love songs

Technical Components: This piece is in binary form (AB) and contains a clearly cut out melody that is simple, lyrical and with few chromatic elements. The mode is a mixture of the major and minor scale with a thin texture. It contains some rhythmic patterns of tied dotted quarter notes and semiquavers that can be challenging to the students at the beginning. The meter is quadruple and the last section contains a short melodic motif that is repetitive and is open to improvisation where the trumpeter is free to express himself within the context of the thematic material. The tonal range is average.

Contextualization: This piece is performed by the trumpet, a vocal trio, a bass guitar, rhythm guitar, drums and an organ/piano and any other instrument that can be used to enhance the performance. The trumpet and the vocal trio act as leading instruments and work in alternation depending on the context.

(b) Africa/Patapata - tune by Franklin Bukaka and Miriam Makeba

This is a medley of two distinct pieces. "Africa" has been adopted and given Swahili words. Patapata is a South African dance accompanied by a vocal line sung during joyous celebrations and to dance the night away.

Technical Components: Both pieces are made up of a repetition of a single thematic motif that is in responsorial style. Both pieces are in quadruple time with the tempo of Africa being slightly slower and Patapata a bit faster. 'Africa' has a more complex rhythmic idiom but a clear-cut lyrical melody that is sequential in pattern. 'Patapata' has a simple rhythm of quarter notes but the melody contains some disjunct intervals and leaps that can be challenging to the trumpet player. The scale is in a major mode throughout and the texture is light with the tonal range being average.

Contextualization: This piece is performed by the trumpet, a vocal trio, a bass guitar, rhythm guitar, drums and an organ/piano and any other instrument that can be used to enhance the performance. Some dance movements are allowed to make it livelier.

(c) Jamaica Farewell - by Lord Burgess arranged by Raymond Malone

Technical Components: This piece is in strophic form containing a stanza and a refrain. The melody is simple with no chromatic elements but very lyrical. The scale is in a major mode and the texture light. The rhythmic patterns are not very complex but are a bit syncopated with the tonal range being average. The meter is in simple duple time and in cantabile performance style.

Contextualization: This piece is performed by the trumpet, a vocal trio, a bass guitar, rhythm guitar, drums and an organ/piano and any other instrument that can be used to enhance the performance. The trumpet and the vocal trio act as leading instruments and work in alternation.

(d) Falling in Love - by Hugo Peretti and Luigi Creatore

Technical Components: This piece is in ternary form (ABA) with a simple melody that is lyrical with no chromatic elements. In the second section though, the melody contains some disjunct intervals that can be challenging to performer. It is in simple quadruple meter with an inclusion of triplets inherent in its rhythmic scheme. The scale is in a major mode with a thin texture. The tonal range is a bit high and challenging using the middle octave and extending to F¹ of the upper octave.

Contextualization: This piece is performed by the trumpet, a soloist or a duet, a bass guitar, rhythm guitar, drums and an organ/piano and any other instrument that can be used to enhance the performance. The trumpet and the soloist or duet can be used in alternation depending on the context.

(e) Jesu, Joy of Man's Desiring - by J.S. Bach arranged by Shirley Denwood

Technical Components: This piece is through composed with a recurring theme that is lyrical and challenging because of its fluidity and phrasing. Chromatic elements are not present with the scale remaining in the major mode throughout the piece. The tonal range is a bit high exploiting both the middle octave and going to F¹ of the higher octave. The meter is a combination of both 3/4 and 9/8 with a less complex rhythmic scheme.

Contextualization: Because of its classical nature, this piece is performed by the trumpet and the piano or organ and gives little room for additive and creative elements.

(f) I Love You Lord - by Laurie Klein

Technical Components: This is a contemporary worship piece with only one major section which is repeated as desired. This section can be divided into smaller themes within ||a:b:a:c||. The mood is serene because of its functionality in worship. The melody is simple, lyrical and deficient of chromatic elements. The scale mode is major throughout the piece and the texture light. It contains simple rhythmic patterns with an average tonal range.

Contextualization: This is a piece in contemporary gospel style and is performed by the trumpet, vocal trio, a bass guitar, rhythm guitar, drums and an organ/piano. Any arrangement by the leading idioms (the trumpet and the vocals) that can contribute to the overall effect of the performance is acceptable.

(g) Guantanamera - words by Jose Marti

Technical Components: This piece is strophic in nature with a lyrical melody that is a bit syncopated. The melody has no chromatic elements and uses both the lower and the middle registers of the scale. The scale remains major though the piece employing a thin texture. The rhythmic patterns can be challenging to the students at the beginning.

Contextualization: This piece is performed by the trumpet, a vocal duet, a bass guitar, rhythm guitar, drums and an organ/piano and any other instrument that can be used to embellish the performance. Some dance patterns can be devised if desired with the trumpet and the vocal duet taking leading roles in alternation.

(h) Love Divine, All Love Excelling - by W.P. Rowlands arranged by Shirley Denwood

Technical Components: This piece is in strophic form with a stanza and a refrain. It is a hymn that contains a simple and a conjunct lyrical melody. It contains only the chromatic subdominant at the refrain that adds color to the melody. The scale is major and the texture light. The rhythmic patterns inherent are simple with the tonal range employing F on the upper octave and the texture is simple and light.

Contextualization: This piece is performed by the trumpet, a soloist, and the piano or organ. Since this is a hymn, the soloist can be the congregation and the trumpet can play in alternation depending on the circumstances at hand.

5.3 Conclusion

Trumpet playing has always been seen to be functional in big wind ensembles, the orchestra, military bands, and Salvation Army bands. It has always been associated with very technical classical pieces that are mostly handled by virtuoso players. Since a trumpeter cannot play a trumpet for a long time because of the lips getting tired, contextualizing the trumpet performance to include other locally available performing idioms is crucial. Besides giving the audience the authentic brass timbre, it gives the audience a chance to interact and be able to relate with the trumpet in a more functional and friendly way. With time, the trumpet becomes not a ceremonial instrument, but a functional and a friendly instrument just like the piano and the guitar.

CHAPTER SIX

- Summary, Conclusions and Recommendations -

6.1 Summary

The analysis and discussion of findings in the preceding chapters clearly show the status of brass practice among the youth in Kenya. There is very little instrumental practice in general and brass in particular being done by the youth. Economic setbacks at schools of learning, lack of exposure to brass instruments and music, and lack of competent and qualified teaching personnel are some of the major reasons that have led to this state of dismal brass practice among the youth. Lack of resources has limited the performance options by the youth, leaving him/her with what is “readily available”.

There are very few trumpet and brass teachers with most teachers specializing in choral music. Few schools have invested in brass instruments leading to dismal exposure to the students. The trumpet has been left for the military and Salvation Army bands that play occasionally and in major functions.

6.2 Conclusions

Brass appreciation and in particular the trumpet is lacking among the Kenyan youth. The trumpet has not been integrated into the Kenyan music culture. Liberation is the process of delivering people from any form of domination setting them free so that they become masters of their own destiny. Music scholars and stake holders in Kenya should refocus their efforts towards music liberty by opening up performance options, one of which is by promoting and encouraging brass practice. Schools should invest in

brass instruments to enhance brass appreciation and instruction among the youth. Local and familiar pieces should be integrated in the trumpet repertoire to promote and maintain interest. Contextualization of the trumpet by using it with locally available and used performance media is important so that the youth can associate with the instrument as a functional one and not a ceremonial. This in turn will open up the existing limitations in the choice of music performance currently facing the Kenyan youth and will create more music opportunities in instrumental performance. Equitable music performance practice calls for true music liberation.

6.3 Recommendations

The following are recommendations on the way forward:

- Institutions of learning should invest in brass instruction and practice so that the youth can be equipped with necessary information about brass music and also have more performance options to choose from;
- Institutions should partner with interested organizations in running and maintaining brass programmes. This will help in the sharing of costs and expenses;
- Institutions of higher education should train more teachers for effective teaching and to make available human resources needed in brass practice;
- The youth should be educated about the importance of music as a subject and brass practice as an area of specialization to eliminate the notion that science subjects are more important to this society than art subjects;

- The curriculum should encourage and promote instrumental practice in general and brass practice in particular. It should not only be left as an option of performance, but should be part and parcel of the taught curriculum.

6.4 Sample Trumpet Repertoire for Various Proficiency Levels

A well developed repertoire for various proficiency levels is crucial for brass performers and students. Below is a sample of specific pieces that the researcher proposes for use by the various trumpet proficiency levels:

Elementary Level

Develops:

- Basic rhythmic patterns;
- Diatonic notes of the lower and middle octaves;
- Simple short phrasing;
- Difference in tonguing and slurring.

Sample pieces:

(a) "Ode to Joy" by *Beethoven* (A4)

(b) "What wondrous Love" – *American folk hymn* (A5)

(c) "Holly Manna" – *American folk hymn* (A6)

(d) "Morning has broken" – *American folk tune* (A7)

Intermediate Level

Develops:

- Simple but more complex rhythmic patterns;

- Introduction of common chromatic notes;
- Precision in articulation (appropriate tonguing and slurring);
- Increase of tonal range to cover lower diatonic notes of the upper octave;
- Develop simple performance techniques like dynamics.

Sample pieces:

- (e) "Tis a Gift to be Simple" – *shaker tune* (A8)
- (f) "I Love You Lord" by *Laurie Klein* (A9)
- (g) "The Ashe Groove" – *English folk song* (A10)
- (h) "A New Year Carol" by *Benjamin Britten* (A11)
- (i) "Promenade" (A12)
- (j) "Where'er You Walk" by *G.F Handel* (A13)

Advanced Intermediate Level

Develops:

- Complex rhythmic patterns;
- All the chromatic notes;
- More complex articulation techniques and interpretation;
- The tonal gamut to cover the lower octave, middle octave and half of the upper octave.

Sample pieces:

- (k) "Downtown" (A14)
- (l) "Austrian Hymn" by *Joseph Haydn* (A15)

- (m) “Be Happy Rag” by *C. Tipton* (A16)
- (n) “Over the Hills and Far Away” (A17)
- (o) “Johnny Get Your Hair Cut” – *American traditional song* (A18)
- (p) “Lounge Lizard” by *Paul Harris* (A19)
- (q) “Musettee” by *Johann Sebastian Bach* (A20)
- (r) “Mango Walk” *Traditional Jamaican* (A21)

Advanced Level

Develops:

- Complex rhythmic patterns;
- Tonal range to cover, if possible, the three octaves;
- Tonal embellishments like trills, mordents etc.;
- High level of interpretation and performance discipline;
- Long phrases.

Sample pieces:

- (s) “Somewhere” *from West Side story* (A22)
- (t) “America” by *Bernstein* (A23)
- (u) “What is Life to be Without Thee” by *Gluck* (A24)
- (v) “Centaurus” by *Vander Cook* (A25)
- (w) “Humoresque” by *Antonin Dvorak* (A26)
- (x) “Fur Elise” by *Ludwig van Beethoven* (A27)
- (y) “Maple Leaf Rag” by *Scott Joplin* (A28)

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Regelski, Thomas

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Prentice-Hall, Englewood, New Jersey.

Free Sheet Music, 8notes.com

http://www.8notes.com/piano_chord_chart/

1. Where do you study music (institution) _____
2. My age is between 12-15 years 16-18 years
3. Do you have an area of specialization in music? _____
If yes, which one? _____
4. Why did you choose this area of specialty? _____

5. When choosing this area of specialization, what were your options to choose from? _____
If yes, which one(s) _____

If no, would you have opted for a different area of specialty? _____
If yes, which one? _____
Reason(s) _____

6. Have you had any exposure to brass instruments? _____

KENYATTA UNIVERSITY LIBRARY

A1**QUESTIONNAIRE I****MUSIC STUDENTS**

1. Where do you study music (Institution) _____

2. My age is between 12-15 years 16-19 years 20-24 years

3. Do you have an area of specialization in music? _____

If yes, which one? _____

4. Why did you choose this area of specialty?

5. When choosing this area of specialization, did you have more music options to choose from? _____

If yes, which one(s) _____

If no, would you have opted for another area, given more options?

If yes, which one? _____

Reason(s) _____

6. Have you had any exposure to brass instruments?

If yes, to what extent?

7. Given a chance, would you like to play a brass instrument? _____

If yes, which one? _____

9. What would be your view to have brass instruction introduced in the curriculum? _____

10. In your opinion, does the Kenyan school curriculum support brass instruction? _____

11. Do you have any recommendations or suggestions with regard to brass instruction? _____

A2

QUESTIONNAIRE II

MUSIC TEACHERS

1. In which institution do you teach? _____
2. Does your institution offer other teaching subjects? _____
3. What is the rate of enrollment of music in comparison to other subjects?

What is the probable reason? _____

4. Do you offer varied areas of specialization in music? _____
- If yes, which ones? _____
- _____
- If no, reason(s)? _____
- _____

5. What is your area of specialization? _____

6. What are the factors that led you to choose this area of specialty?
- _____
- _____

7. Given other options, would you have opted for another area? _____
- If yes, which one? _____
- If no, reason(s)? _____
- _____

8. Have you ever been interested in any brass instrument(s)? _____

If yes, which one? _____

Reason? _____

9. Given a chance, would you learn a brass instrument? _____

10. In your opinion, does the Kenyan school curriculum support brass instruction? _____

If yes, how? _____

If no, how? _____

11. Do you think brass instruction is of benefit to the Kenyan youth? _____

Reason(s)? _____

12. Do you have any recommendations or suggestions with regard to brass instruction? _____

A3Trumpet Fingering**Key:**

● = Valve Pressed Down

○ = Valve Up

F# G G G# Ab A A# Bb

Valve diagrams for the first row of notes: F# (1, 2, 3), G (1, 2), G (1, 2), G# (1, 2, 3), Ab (1, 2, 3), A (1, 2), A# (1, 2, 3), Bb (1, 2, 3).

B C C# Db D D# Eb

Valve diagrams for the second row of notes: B (1, 2), C (1, 2), C# (1, 2, 3), Db (1, 2, 3), D (1, 2), D# (1, 2, 3), Eb (1, 2, 3).

E F F# Gb G G# Ab

Valve diagrams for the third row of notes: E (1, 2), F (1, 2), F# (1, 2, 3), Gb (1, 2, 3), G (1, 2), G# (1, 2, 3), Ab (1, 2, 3).

A A# Bb B C C# Db

Valve diagrams for the fourth row of notes: A (1, 2), A# (1, 2, 3), Bb (1, 2, 3), B (1, 2), C (1, 2), C# (1, 2, 3), Db (1, 2, 3).

D D# Eb E F F# Gb

Valve diagrams for the fifth row of notes: D (1, 2), D# (1, 2, 3), Eb (1, 2, 3), E (1, 2), F (1, 2), F# (1, 2, 3), Gb (1, 2, 3).

G G# Ab A A# Bb B

Valve diagrams for the sixth row of notes: G (1, 2), G# (1, 2, 3), Ab (1, 2, 3), A (1, 2), A# (1, 2, 3), Bb (1, 2, 3), B (1, 2).

C

Valve diagram for the final note C: (1, 2).

A4

Ode to Joy

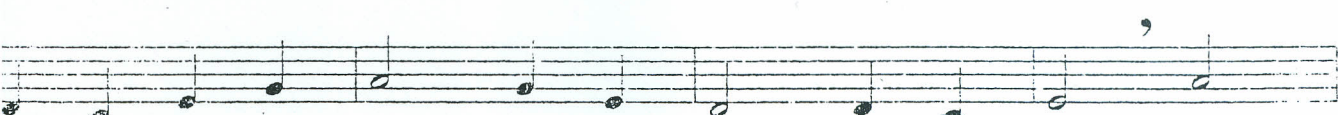
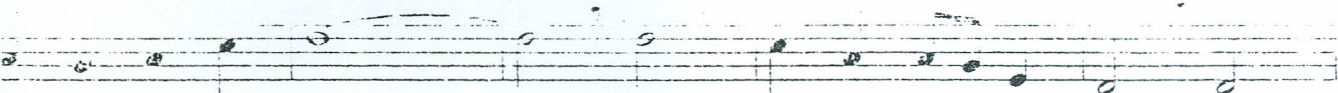
Beethoven

Moderato



What Wonderful Love

American Folk Hymn



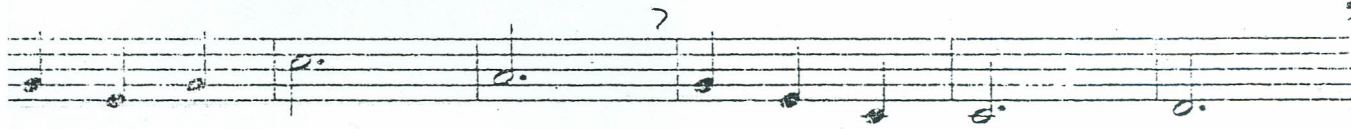
Holy Manna

American Folk Hymn



A7

Morning has Broken

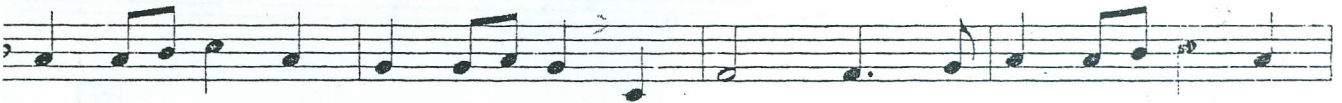


F Major Scale

RENTAL

'Tis a Gift to be Simple

(Shaker Tune)



F Major Scale



I LOVE YOU LORD

Bb Instruments

By Laurie Klein

Prayerfully (♩ = 88)

3

mp molto legato

7

11

15

19

23

mp

27

31

mf

35 Slowing

Rubato

p

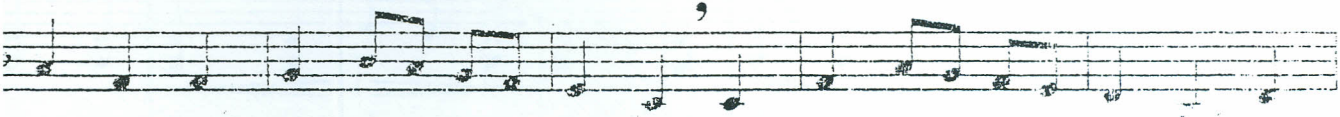
The Ash Grove

Folk Song

The image displays a musical score for the folk song "The Ash Grove". The score is arranged in eight horizontal staves, each containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line. There are several small, handwritten-style annotations above the staves, including the number '9' appearing multiple times and the number '2' appearing once. The overall appearance is that of a handwritten or typeset musical manuscript.

The Ash Grove

Folk Song



1934 A New Year Carol

from *Friday Afternoons*, Op. 7

Benjamin Britten

(1913-1976)

Quietly (♩ = c.100)

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a whole rest followed by a repeat sign, then a series of eighth notes. The dynamic marking *p* is placed below the first note. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part starts with a *pp* dynamic and features a steady eighth-note accompaniment. The dynamic *p sim.* is marked in the middle of the system, and *sim. rit.* is marked at the end.

The second system continues the vocal and piano parts. The vocal line has a first ending bracket labeled '1' over the final two measures. The piano accompaniment continues with its eighth-note pattern. Dynamic markings *mf* are placed below the piano part in the middle and towards the end of the system.

The third system features a second ending bracket labeled '2' over the final two measures of the vocal line. The piano accompaniment includes a *cresc.* marking in the first measure and a *pp* marking in the final measure. The system concludes with a double bar line.

The fourth system begins with the tempo marking *rall. molto*. The vocal line starts with a *pp* dynamic and includes a *dim.* marking. The piano accompaniment features a *ppp* dynamic and a *una corda* instruction. The system ends with a *rit.* marking and a double bar line.

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8. Promenade

G.L.

Maestoso (♩ = c.96)

The musical score is written for a piano in 4/4 time. It consists of a single system with three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a grand staff for the piano accompaniment. The tempo is marked 'Maestoso' with a quarter note equal to approximately 96 beats per minute. The score begins with a dynamic marking of *f* (forte) in the right hand and *mf* (mezzo-forte) in the piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, including a trill-like figure marked with a checkmark (✓). The piano accompaniment provides harmonic support with chords and moving lines in both hands. A '(solo)' marking appears above the right hand in the second system, indicating a solo passage. The score concludes with a dynamic marking of *sim.* (sforzando) in the right hand.

Where'er You Walk

G.F. Handel
(1685 - 1759)
arranged A.T.

Andante Cantabile

Trumpet in B.

Piano

mp

5

mf *P*

10

mf

15

mf

2

Downfall

20

Musical score for measures 20-24. The piece is in D major (two sharps) and 2/4 time. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics are marked *p*, *mf*, and *f*. The piano accompaniment in the grand staff features chords in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, and *f*.

25

Fine

Musical score for measures 25-30. The melody in the treble clef has a fermata over measure 25, then continues with notes G4, F4, E4, D4. Dynamics are *mp* and *mf*. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*. A double bar line is present after measure 25.

31

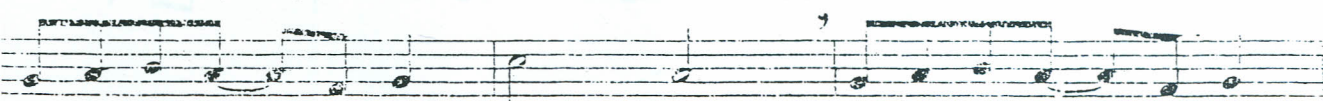
Musical score for measures 31-35. The melody in the treble clef has a fermata over measure 31, then continues with notes G4, F4, E4, D4. Dynamics are *p*, *mf*, and *f*. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *p*, *mf*, and *f*.

36

D.C. al Fine

Musical score for measures 36-40. The melody in the treble clef has a fermata over measure 36, then continues with notes G4, F4, E4, D4. Dynamics are *mp* and *mf*. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*. A double bar line is present after measure 36.

Downtown



Austrian Hymn

Joseph Haydn

Andante

The musical score is written in C major and 3/4 time. It consists of 16 measures, organized into four systems of two staves each. The tempo is marked *Andante*. The melody is primarily in the upper voice, with a bass line providing harmonic support. The piece concludes with a final cadence.

Be Happy Rag

Trumpet & Piano

C. Tipton - 06

The musical score consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *mf*. It features a double bar line with a '2' above it, indicating a second ending. The second staff continues the melody with various rhythmic patterns. The third staff shows a continuation of the melodic line. The fourth staff includes a dynamic marking of *mp*. The fifth staff features a double bar line with a '2' above it, marking another second ending. The sixth staff concludes the piece with a dynamic marking of *mp*, a double bar line with a '5' above it, and an *8vb* marking with a dashed line extending to the right.

2 *mf*



Musical staff 1: A single staff of music with a treble clef. It begins with a dynamic marking of *mf* and a measure number of 2. The melody consists of eighth and sixteenth notes, with a key signature of one flat (B-flat).



Musical staff 2: A single staff of music with a treble clef, continuing the melody from the first staff.



Musical staff 3: A single staff of music with a treble clef, continuing the melody from the second staff.



Musical staff 4: A single staff of music with a treble clef, continuing the melody from the third staff.



Musical staff 5: A single staff of music with a treble clef, continuing the melody from the fourth staff. It ends with a double bar line and a fermata. A measure number 3 is written above the staff.



Musical staff 6: A single staff of music with a treble clef, continuing the melody from the fifth staff. It features dynamic markings of *mf* and *f*.

Over the Hills and Far Away

1 - Beggar's Opera

arr. C.Tipton - 06

Allegretto

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth notes in the second measure, and continues with quarter notes in the third and fourth measures. A dynamic marking of *mf* is placed below the second measure. The middle staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a series of chords, with some notes beamed together. A dynamic marking of *mf* is placed below the first measure. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a simple bass line of quarter notes.

The second system of music continues the piece. The top staff has eighth notes in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure. The middle staff has chords, with some notes beamed together. The bottom staff has a bass line of quarter notes.

The third system of music concludes the piece. The top staff has quarter notes in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure. A dynamic marking of *mp* is placed below the second measure. The middle staff has chords, with some notes beamed together. A dynamic marking of *p* is placed below the third measure. The bottom staff has a bass line of quarter notes, with a dynamic marking of *mp* placed below the second measure. The system ends with a double bar line and a fermata over the final notes.

Allegretto

The first system of music consists of three staves. The top staff (treble clef) begins with a dynamic marking of *f*. The middle staff (alto clef) starts with a dynamic marking of *ff*. The bottom staff (bass clef) provides a harmonic accompaniment. The music is in a 3/4 time signature and features a mix of eighth and quarter notes.

The second system continues the piece with three staves. The top staff has dynamic markings of *mf*, *mp*, and *p* across the measures. The middle staff has a *mf* marking. The bottom staff continues the accompaniment. The music includes some longer note values and rests.

The third system features three staves. The top staff is marked *poco rall.* and includes a *mp* marking. The middle staff has a *mp* marking. The bottom staff has a *mp* marking. The music shows a gradual deceleration and includes some complex rhythmic patterns.

The fourth system consists of three staves. The top staff has a *pp* marking. The middle staff is marked *p* and *molto rall.*. The bottom staff has a *p* marking. The music is characterized by very long, sustained notes and a significant slowing down of the tempo.

1861 Johnny get your hair cut

American traditional song

Allegro moderato (♩ = 96)

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 96 beats per minute. The initial dynamics are 'mf leggiero'. The score consists of several systems of staves. The first system shows the vocal line and piano accompaniment. The second system includes a repeat sign and the instruction 'gaily'. The third system also features a repeat sign and 'gaily', ending with a 'Fine' marking. The piano part continues with various accompaniment patterns throughout the piece.

1991 Lounge Lizard

Paul Harris

Allegretto (♩ = 120)

The first system of music consists of three staves. The top staff is in treble clef, the middle in treble clef with a key signature of two flats, and the bottom in bass clef with a key signature of two flats. The time signature is 4/4. Dynamics include *f*, *mp*, and *f*.

The second system continues the piece. It features treble and bass staves with dynamics *f*, *cresc.*, and *f*. The system concludes with the word *Fine*.

The third system continues with treble and bass staves. Dynamics include *p* and *mp*.

The fourth system continues with treble and bass staves. Dynamics include *f* and *mp*.

D.C. al Fine



A20

Musette

Johann Sebastian Bach (1685-1750)

Trumpet in B-

Piano

The first system of the score consists of three staves. The top staff is for the Trumpet in B-flat, written in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a forte (*f*) dynamic and a half note, followed by eighth-note patterns. The second and third staves are for the Piano, with the right hand in a treble clef and the left hand in a bass clef, both in the same key signature and time signature. The piano part starts with a forte (*f*) dynamic and features a steady eighth-note accompaniment. A piano (*p*) dynamic marking appears in the second measure of both the trumpet and piano parts.

5

The second system of the score consists of three staves. The top staff is for the Trumpet in B-flat, continuing from the first system. It features a forte (*f*) dynamic and a half note, followed by eighth-note patterns. The second and third staves are for the Piano, continuing the accompaniment. A piano (*p*) dynamic marking appears in the second measure of both the trumpet and piano parts.

9

The third system of the score consists of three staves. The top staff is for the Trumpet in B-flat, starting with a mezzo-forte (*mf*) dynamic and a half note, followed by eighth-note patterns. The second and third staves are for the Piano, continuing the accompaniment with a mezzo-forte (*mf*) dynamic.

13

The fourth system of the score consists of three staves. The top staff is for the Trumpet in B-flat, continuing with eighth-note patterns. The second and third staves are for the Piano, continuing the accompaniment.

Mango Walk

2

17

Musical score for measures 17-20. The score is in 3/4 time and B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody consists of eighth and quarter notes with some slurs. The piano accompaniment uses chords and moving lines. A dynamic marking of *p* (piano) is present in measure 19.

21

Musical score for measures 21-24. The score continues in 3/4 time and B-flat major. The melody in the right hand features a dynamic change from *f* (forte) in measure 21 to *p* (piano) in measure 22. The piano accompaniment in the left hand consists of chords and moving lines. A dynamic marking of *p* is also present in the piano part of measure 22.

25

Musical score for measures 25-28. The score continues in 3/4 time and B-flat major. The melody in the right hand starts with a dynamic marking of *f* (forte) in measure 25 and changes to *p* (piano) in measure 26. The piano accompaniment in the left hand consists of chords and moving lines. A dynamic marking of *p* is also present in the piano part of measure 26.

A21

Mango Walk

Trad. Jamaican

Trumpet in B♭

My bro-ther did a tell me that you go man- go walk, You

Piano

3

go man go walk, You go man - go walk My bro-ther did a tell me that you

6

go man go walk, And steal all the num-ber 'lev-en Now tell me Joe do

10

tell me for true, Do tell me for true, do tell me That

2

13

you don't go to no man - go walk And steal all the num - ber

16

'le - ven My bro - ther did a tell me that you go man - go walk, You

19

go man go walk, You go man - go walk My bro - ther did a tell me that you

22

go man go walk, And steal all the num - ber 'lev en

SOMEWHERE

from WEST SIDE STORY

Trumpet

Adagio ♩ = 72

mp

p

Poco più mosso

mf

f

pp

rall.

a tempo

pp

cresc.

f

ff

dim molto

ppp

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KENYATTA UNIVERSITY LIB

A23

America

Bernstein

Moderato

The image shows a handwritten musical score for guitar, consisting of six staves of music. Each staff contains a line of music with notes and rests, and a line of fingering numbers (1, 2, 3) written below the notes. The music is written in a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score is for the piece 'America' by Leonard Bernstein, identified as A23. The handwriting is in black ink on a white background. The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a bass clef and a common time signature. The fingering numbers are written in a simple, clear style, often with a vertical line to the left of the number to indicate the finger. The music is written in a clear, legible style, with notes and rests clearly defined. The overall appearance is that of a professional or semi-professional handwritten score.

What is Life to be without Thee

Moderato

Gluck

The musical score is written for voice and piano. It consists of 12 systems of staves. The first system shows the vocal line and piano accompaniment. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is a simple melody with some grace notes and slurs. The score concludes with a 'poco rall.' marking followed by a 'Moderato' marking.

This page contains a musical score for guitar and voice. It consists of eight systems of music. The first system has three staves: a vocal line with a treble clef and a key signature of one flat, and two guitar staves. The second system has three staves: a vocal line with a treble clef and a key signature of one flat, and two guitar staves. The third system has three staves: a vocal line with a treble clef and a key signature of one flat, and two guitar staves. The fourth system has three staves: a vocal line with a treble clef and a key signature of one flat, and two guitar staves. The fifth system has three staves: a vocal line with a treble clef and a key signature of one flat, and two guitar staves. The sixth system has three staves: a vocal line with a treble clef and a key signature of one flat, and two guitar staves. The seventh system has three staves: a vocal line with a treble clef and a key signature of one flat, and two guitar staves. The eighth system has three staves: a vocal line with a treble clef and a key signature of one flat, and two guitar staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and phrasing slurs.

32

Musical score for measures 32-35. The top staff (treble clef) features a melodic line with eighth-note runs and a long slur. The middle staff (treble clef) contains a complex accompaniment with sixteenth-note patterns and chords. The bottom staff (bass clef) provides a steady bass line with eighth notes.

36 *poco rall.*

Musical score for measures 36-39, marked *poco rall.* The top staff (treble clef) shows a melodic line with a long note in measure 36. The middle staff (treble clef) has a complex accompaniment with sixteenth-note patterns. The bottom staff (bass clef) provides a steady bass line with eighth notes.

CENTAURUS

VANDER COOK

Grand march

4

bold

Musical staff 1: Grand march, 4/4 time, bold, *f*, *mf*

Faster

mp

mp

Musical staff 2: *Faster*, *mp*, *mp*

Slower

a tempo

f

f

mf

f

rit

Musical staff 3: *Slower*, *a tempo*, *f*, *f*, *mf*, *f*, *rit*

Moderato

mf

accsi.

Musical staff 4: *Moderato*, *mf*, *accsi.*

a tempo

mf

Musical staff 5: *a tempo*, *mf*

accel.

f

7

Musical staff 6: *accel.*, *f*, 7

TRIO

p dolce

mf

Musical staff 7: TRIO, *p dolce*, *mf*

p

Musical staff 8: *p*

f

D. S.

Musical staff 9: *f*, *D. S.*

CODA

Cod.

Allo.

f

Musical staff 10: CODA, *Cod.*, *Allo.*, *f*

Musical staff 11: Final staff

1894 Humoresque

Antonín Dvořák
(1841-1904)

- Poco lento e grazioso (♩ = 104)

trp: 3b

p leggiero

no

p leggiero

dim.

dim.

pp

mf

pp

mf

f

dim.

p

mf

f

dim.

p

mf

The first system of the musical score consists of three staves. The top two staves contain melodic lines with various note values and rests, some connected by slurs. The bottom staff contains a bass line with notes and rests. The key signature is one flat (B-flat).

rit.

a tempo

The second system begins with a measure marked *fz dim.* (forzando diminuendo) and a measure marked *p* (piano). The top staff continues with melodic lines, and the bottom staff has a bass line. The tempo marking *a tempo* is indicated above the second measure.

The third system starts with a measure marked *fz dim.* and a measure marked *p*. The top staff has melodic lines, and the bottom staff has a bass line. The key signature remains one flat.

The fourth system concludes with a measure marked *cresc.* (crescendo). The top staff has melodic lines, and the bottom staff has a bass line.

The fifth system concludes with a measure marked *cresc.*. The top staff has melodic lines, and the bottom staff has a bass line.

rit.

The sixth system concludes with a measure marked *mf* (mezzo-forte). The top staff has melodic lines, and the bottom staff has a bass line.

The seventh system concludes with a measure marked *mf*. The top staff has melodic lines, and the bottom staff has a bass line.

A27

Fur Elise

Moderato

Ludwig van Beethoven (1770-1827)

Trumpet in Bb

The first system of music for 'Für Elise' is presented in two staves. The upper staff is for the Trumpet in Bb, and the lower staff is for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The music begins with a piano (*p*) dynamic. The trumpet part features a melodic line with slurs and accents, while the piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

5

The second system of music continues the piece. It consists of two staves: the upper staff for the Trumpet in Bb and the lower staff for the Piano. The notation follows the same format as the first system, with the trumpet playing a melodic line and the piano providing accompaniment. The piano part includes some rests in the right hand.

10

The third system of music continues the piece. It consists of two staves: the upper staff for the Trumpet in Bb and the lower staff for the Piano. The notation follows the same format as the previous systems, with the trumpet playing a melodic line and the piano providing accompaniment.

15

The fourth system of music continues the piece. It consists of two staves: the upper staff for the Trumpet in Bb and the lower staff for the Piano. The notation follows the same format as the previous systems, with the trumpet playing a melodic line and the piano providing accompaniment.

2

18

mf

mf

Musical score for measures 18-22. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords and slurs. The dynamic marking *mf* (mezzo-forte) is present in both staves.

23

p

Musical score for measures 23-27. The right hand has a long melodic phrase starting with a slur over measures 23-24. The left hand continues with eighth-note accompaniment. The dynamic marking *p* (piano) is indicated in the left hand.

28

rit.

1. 2.

rit.

Musical score for measures 28-32. The right hand features a melodic line with a slur over measures 28-29 and a *rit.* (ritardando) marking. It concludes with a first ending (1.) and a second ending (2.). The left hand has eighth-note accompaniment with a *rit.* marking and a fermata over the final measure. The piece ends with a double bar line.

A28

Maple Leaf Rag

Scott Joplin (1868-1917)

Energico

Trumpet in B \flat

Musical score for the first system (measures 1-4). The top staff is for Trumpet in B \flat and the bottom two staves are for piano accompaniment. The piano part starts with a forte (*f*) dynamic marking.

5

Musical score for the second system (measures 5-8). The top staff continues the trumpet part. The piano accompaniment has a piano (*p*) dynamic marking.

9

Musical score for the third system (measures 9-12). The piano accompaniment has a forte (*f*) dynamic marking.

2

13

Musical score for measures 13-16. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) features a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 14. The left hand (bass clef) provides harmonic support with chords and a steady eighth-note bass line.

17

Musical score for measures 17-20. Measures 17 and 18 are marked with first and second endings. The right hand has a melodic line with a first ending that repeats and a second ending that leads to a new melodic phrase. The left hand continues with harmonic accompaniment, including a triplet of eighth notes in measure 19.

21

Musical score for measures 21-24. The right hand begins with a melodic phrase marked *mf* (mezzo-forte). The left hand features a steady eighth-note bass line, with a dynamic shift to *f* (forte) in measure 23. The piece concludes with a melodic flourish in the right hand.

25

Musical score for measures 25-28. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 25: Treble clef has a quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter rest. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 26: Treble clef has a quarter note F4, quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 27: Treble clef has a quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 28: Treble clef has a quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Dynamics: *mp* in the treble clef staff, *mp* in the bass clef staff, and *f* in the treble clef staff of the grand staff.

29

Musical score for measures 29-32. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 29: Treble clef has a quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 30: Treble clef has a quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 31: Treble clef has a quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 32: Treble clef has a quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Dynamics: *mf* in the treble clef staff, *mf* in the bass clef staff, and *f* in the treble clef staff of the grand staff.

33

Musical score for measures 33-36. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 33: Treble clef has a quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 34: Treble clef has a quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 35: Treble clef has a quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter note F4. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Measure 36: Treble clef has a quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Grand staff has a half note chord (F3, B-flat2) in the bass and a half note chord (B-flat4, E-flat5) in the treble. Dynamics: *f* in the treble clef staff of the grand staff.

4 37

Musical score for measures 37-40. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The melody in the top staff features eighth and sixteenth notes with some rests. The piano accompaniment in the grand staff consists of chords and single notes.

41

Musical score for measures 41-44. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. The melody in the top staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff features chords and moving lines.

45

Musical score for measures 45-47. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. The melody in the top staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff features chords and moving lines.

48

Musical score for measures 48-51. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. The melody in the top staff includes a first ending (marked '1') and a second ending (marked '2'). The piano accompaniment in the grand staff features chords and moving lines.