

AN HISTORICAL AND PRACTICAL GUIDE TO THE *TRENT-SIX ETUDES*
TRANSCENDENTES POUR TROMPETTE, CORNET Á PISTONS, OU BUGLE

B-Flat, BY THEO CHARLIER (1868-1944).

by

JOHN BRIAN ANTHONY

(Under the Direction of Edward Sandor)

ABSTRACT

This study is divided into five chapters: the first chapter describes the purpose, methodology, and organization of the study. The second chapter provides a brief sketch of the evolution of the valved trumpet and trumpet writing in the late 19th and early 20th centuries and also includes a brief description of the life and career of Theo Charlier. The third chapter describes the general characteristics of the etude book and includes an assessment of the ordering of the etudes, the titles and keys of the etudes, and the distribution pattern of the textual notes. The fourth chapter, which is the most extensive, discusses each etude individually, giving a brief overview of the etude, a short discussion of its formal characteristics, the most significant performance challenges of each etude are identified and described, and then a number of practical strategies are given for each etude. Conclusions and suggestions for further research are given in Chapter Five.

INDEX WORDS: Trumpet, Etudes, French Trumpet, Cornet Á Pistons, Theo Charlier, Charlier, Trumpet Style, Trumpet Studies, Trumpet Pedagogy, Pedagogy, Historical, History, Practical, Guide

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DEDICATION

I would like to dedicate this document to my wife Edith and my lovely children: Daniel, Josiah, Elizabeth and Ruth. Thank you for your support and encouragement as I undertook and completed this significant endeavor. I love you all very much.

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I would like to give special recognition to Dr. Sandor for all the time and effort he has spent helping me put together this document. It has been his tireless efforts, endless critiquing, and perpetual encouragement that have given me the necessary inspiration to “work through” all of the obstacles and bring this project to completion.

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CHAPTER 1

INTRODUCTION

Purpose of the Study

The purpose of this study is to investigate the manner in which the *Trent-six Etudes Transcendantes pour Trompette, Cornet à Pistons, ou Bugle B-Flat* by Theo Charlier reflect the late 19th and early 20th Century technical development of the trumpet as well as the musical demands on the instrument of that period (Note: the title of these etudes will be abridged to “36 *Transcendental Etudes* throughout the remainder of the document). The study also provides a descriptive overview of the 36 *Transcendental Etudes* as well as practical suggestions for studying and performing them. The following issues have been specifically investigated in this study:

1. The historical context in which the book was written
2. Theo Charlier’s musical career, as it relates to his compositions
3. The nature and content of instructional materials and comments contained in the book
4. The organizational methodology of the materials contained in the book
5. The nature and recurrence of the etude titles and/or genres
6. Performance considerations for preparing the etudes
7. Practical strategies for overcoming the performance challenges identified in each etude

Methodology

This study is divided into three parts: historical, descriptive, practical. The first part examines the context in which the etudes were composed. This includes a description of the evolution of the trumpet itself as well as the orchestral and operatic literature written for it during the late 19th and early 20th centuries. The second part outlines the scope and sequence of both the textual and musical contents of the book. Additionally, the etudes are categorized according to their title and contents. In the third section, the fundamental aspects of each etude are identified, such as the formal characteristics and performance considerations, and practical strategies for studying the etudes are given.

The methodology for the third part of the study is as follows: first, an overview of the general stylistic and technical aspects of the etude is presented. Second, the important musical constructs in each etude are identified. These include a short discussion of the form, key relationships, and any significant rhythmic or melodic development that may occur throughout the etude. Third, if the compositional style of the etude clearly reflects the influence of a prominent composer or school of composition, this is noted and briefly discussed. Fourth, the most significant performance challenges of each etude are identified and described. Any progressive performance techniques, or uncommon expressive terms used in the etude are also identified, defined, and the manner of execution is described. Last of all, practical strategies addressing the main challenges of the etude are presented. When appropriate, suggested study materials are included.

Organization of the Study

This study is divided into five chapters as follows:

Chapter

1. Introduction
 - Purpose of the Study
 - Methodology
 - Organization of the Study
 - Survey of the Literature Related to the Study
2. Historical Background
 - Biography of the Composer
 - The Invention of the Valve and its Adaptation to the Trumpet
 - The Evolution of Trumpet Writing in the Late 19th and Early 20th Centuries
3. A Discussion of the General Characteristics of the Etudes
 - The Textual Notes
 - The Etude Titles
 - The Order of the Etudes in the 1st Edition
4. A Discussion of the Individual Etudes
5. Conclusions and Suggestions for Further Research

The first chapter introduces the study by delineating the purpose for the study, the methodology used, the manner in which the study has been organized and a review of the sources that relate to the *36 Transcendental Etudes*. The second chapter provides the historical background of the *36 Transcendental Etudes* by including a brief biography of the composer, a description of the manner in which the valve was adapted to the trumpet, and a discussion of the manner in which trumpet writing changed during the late 19th and early 20th centuries. Chapter three gives an overview of the organization and scope of the etudes. This chapter investigates the placement of the textual notes, the distribution pattern and genres implied by the etude titles, and the patterns inherent in the ordering of the etudes in the 1st edition of the book. A more detailed investigation of the etudes: including an overview, a description of the formal

characteristics, a discussion of performance considerations, and the provision of practical strategies for studying each etude appears in chapter four. In this chapter, the etudes are discussed in numerical order, as they appear in the second edition of the book. Finally, chapter five presents conclusions resulting from the study and suggestions for further research.

A Survey of the Related Literature

There are a number of sources that contribute to the historical portion of the project. The evolution of trumpet design and more specifically, the invention and application of the valve to the trumpet, are meticulously described in *The Brass Instruments: Their History and Development* (Baines 1976) and *The Trumpet and Trombone* (Bate 1966). Edward Tarr, in both *The Trumpet* (1988) and the *Trumpet* article in the *New Grove Dictionary of Music and Musicians* (2002), discusses the prominent performers, pedagogues, and composers who contributed to each phase of this evolutionary process.

A study of the writing style for trumpet by orchestral composers of the late nineteenth century is discussed by Hector Berlioz in his monumental *Grand traité d'instrumentation et d'orchestration modernes* (1843; rpr. 1970). Since Berlioz was contemporary with the introduction of the valve trumpet into the orchestra, he provides a great deal of insight into the manner in which the role of the trumpet evolved from reinforcing the harmonic aspects of a composition to heralding its main melodies. Obviously, this change of role was motivated by the chromatic capabilities of the valve trumpet.

The editorial notes in Richard Strauss' (1904-5; rpr. 1948) revision of Berlioz's work, provide additional insight on the practices and sentiments of the generation of composers that followed Berlioz. Nicolay Rimski-Korsakov (1913), Cecil Forsyth (1936), and Adam Carse

(1948) join Strauss in acknowledging Wagner's role in initiating a more chromatic and melodic orchestral trumpet style.

More recent researchers, such as Richard Berkemeier (1985) and Edward Sandor (1986) also affirm the strong influence that Wagner and Strauss had on the establishment of the newer trumpet style. They assert that this newer style influenced orchestral trumpet players to use the higher keyed trumpets more frequently in performances.

The life and musical career of Theo Charlier are presented in an article titled *School of Trumpet in Liege: Part Three; A Grand Master: Theo Charlier*, by Rosario Macaluso. It was originally published in the Brass Bulletin (1995) and later appeared in the International Trumpet Guild Journal (2001). This article is the only source known to this author that outlines, in significant detail, the composer's life and musical career. Other brief accounts of his life and career are found in the editorial comments of the second edition of the *36 Transcendental Etudes* (1926), in the opening comments of the translation of the notes by Dr. Michael LaPlace and Cliff Warren (1979), and in the liner notes to *The Charlier Etudes pour Trompette* (Pierre Thibaud, 1999).

The International Trumpet Guild has produced supplemental materials, both printed and recorded, that relate to the *36 Transcendental Etudes*. The printed materials include a translation of the textual notes by Dr. Michael Laplace and Cliff Warren (1979) and a list of the *Errata and Suggestions for the 36 Transcendental Etudes* by Keith Clark (1981). The International Trumpet Guild sponsored a recording of the complete set of etudes, performed by David Baldwin, in 1993. A short pamphlet included with the recording includes Baldwin's suggestions for practicing the etudes. Other recordings that include selections from the *Transcendental Etudes*

are Stan Friedman's *Lyric Trumpet* (1989), *The French Trumpet*, by Eric Aubier (1998), and *Yeh Shu Han Plays Alfred Reed*, by Yeh Shu Han (1998).

The *Charlier Companion*, composed by James Olcott (2000), is a publication that consists of a newly composed duet part for the entire set of etudes. This source resulted from Olcott's practice of improvising a duet part with his students in their applied lessons. French pianist Jean-Marie Cottet composed piano arrangements (for trumpet in B-Flat or C) for etudes 1,2,3,4,7,8,10,13,16, and 33 (2005).

CHAPTER 2

HISTORICAL BACKGROUND

Biography of the Composer

The musical life of Theophile Noel Charlier (1868-1944) may be described as diverse, innovative, and visionary. His various musical pursuits included orchestral and solo trumpet performance, teaching, composing, conducting, accompanying, and administration.

The Performer

As a performer, he championed the cause of trumpet playing at a time when its popularity was being rivaled by the cornet. On April 17, 1898, in Anvers, he was the first person to perform the trumpet part in Bach's *Brandenburg Concerto No. 2* on a modern piccolo trumpet. Afterwards, he continued to perform the work in numerous other settings. In Liege, on November 17, 1901, he performed the *Brandenburg Concerto No. 2* on a custom-made G trumpet that Belgian instrument maker Victor Mahillon (1841-1924) manufactured especially for the occasion.¹ The performance was remarkable, and was met with great enthusiasm and applause by the audience.² In retrospect, his success in this endeavor reveals much about the level of his maturity and achievement as a performer.

Collaborations with Victor Mahillon

¹ Rosario Macaluso, "The Grand Master: Theo Charlier". Trans. Jeffrey Agrell. *ITG Journal*. June, 2001:32.

²Ibid

Throughout his career, Charlier collaborated with the instrument-maker Mahillon on numerous innovative projects. Their initial undertaking, the acute trumpet³ in G, is recognized by contemporary scholars as a forerunner of the modern piccolo (or sopranino) trumpet.⁴ His second project with Mahillon was the development of the “Charlier Model” B-Flat trumpet. The full, round, and clear sound of this instrument was different than the sound of the small-bore French Besson C trumpets that were popular in Paris at the time.

Teaching Career

As a teacher, his career included an extended tenure of thirty-two years (1901-1933) at the Liege Conservatory. The success of his teaching at the conservatory is evidenced by the fact that 47 of his students were prizewinners in the yearly, conservatory-wide solo competitions during his tenure. In addition to the *36 Transcendental Etudes*, he also produced two Solo de Concours (1900 and 1943), both of which still enjoy a considerable degree of popularity among performers today. In 1905, he and colleagues Joseph Jongen (1892-1953, composer/organist), Emile Bosquet (1878-?, piano), Emile Chaumont (1878-1942, violin), Louis Miry (cello), and Arthur De Herve (trumpet, solfege), founded the Schola Musicae in Brussels. In addition to being the director of the school, he also taught voice.⁵

Although most of his orchestral and theatrical compositions are not regularly performed today, his compositional activities were diverse and notable. In addition to the *36 Transcendental Etudes* and solo de concours, he composed *Djamileh*, an opera-ballet in two acts

³ Mahillon used this term to distinguish between what he calls the “high” Bb trumpet and a smaller trumpet that sounded an octave higher. The “acute trumpet” would be the equivalent of the piccolo trumpet of today. Victor Mahillon, *The Trumpet: Its History, Its Theory, Its Construction* (Brussels: 1907): 18.

⁴ In his pamphlet entitled: *The Trumpet: Its History, Its Theory, Its Construction* (Brussels: 1907) Mahillon states that his company produced an acute trumpet in Bb for a performance of the *Brandenburg Concerto* at the Royal Conservatory in Brussels, Belgium. The specific date and name of the performer are not given.

⁵ Rosario Macaluso, “The Grand Master: Theo Charlier”. Trans. Jeffrey Agrell. *ITG Journal*. June, 2001:34.

(1897), *Mad'lein*, a Wallonian opera (1899), several divertissement-ballets, school pieces for children's choirs, competition pieces, and concertos for various solo instruments and orchestra.

The Etudes

The *36 Transcendental Etudes for Bb Trumpet* constitute Charlier's most enduring work. Their distinctiveness and merit is attested to by their continuing popularity in the trumpet world today. In his article on Charlier, Rosario Macaluso observes that Charlier would have possibly vanished into obscurity had it not been for the popularity of his etudes.⁶ Both trumpet performers and pedagogues have attested to the musicality of the *36 Transcendental Etudes*. Dr. Michael Laplace and Cliff Warren, in the introductory remarks to their English translation of the textual notes, acknowledge that the Charlier studies are used in most countries.⁷ Furthermore, as a testimonial to the musicality and usefulness of the etudes, notable trumpet teachers and performers have recorded some or all of them (see Chapter 1).

The Invention of the Valve and its Adaptation to the Trumpet

The patent of the valve by Heinrich Stözel and Friedrich Blühmel in 1818 expanded the horizon for improved musical statements for brass musicians. With this new invention, the chromatic deficiencies inherent in the natural trumpet were steadily being overcome. Initially, it was the *cornet a pistons*, a valved post horn, which rose to the pinnacle of popularity, but many aspiring, nineteenth century brass musicians such as Jean Baptiste Arban (1825-1889) exploited the technical and musical potential of the cornet. The technical prowess displayed by the great cornet soloists of the 19th century dazzled audiences and attracted the creative imagination of

⁷ Theo Charlier, *Thirty-Six Transcendent Studies for Trumpet, Cornet, or Flugel Horn in Bb*. Edited by Stephen Glover, Trans. Dr. Michael Laplace with Cliff Warren. International Trumpet Guild, Supplement to May 1979 Newsletter: 1.

composers. In 1827, Hector Berlioz formally introduced the cornet into the orchestra in his epic program symphony, *Symphonie fantastique*.

Although valves were applied to the trumpet in 1820, the evolutionary process of its adoption by orchestra players took several decades longer than the adoption of the cornet by bandmen and soloists. The most popular natural trumpet in the early 19th century was pitched in low F or G. Valves were added to this instrument to form the standard orchestral valved trumpet until 1910.⁸ Although talented performers and teachers such as Joseph Kail (1795-1871) and Walter Morrow (1850-1937) championed the valved F trumpet, it failed to meet the mounting technical demands being placed on performers by orchestral composers, which in turn compelled orchestral trumpeters to search for better alternatives.

The introduction of the C trumpet into the orchestra in 1874, by the French trumpeter Xavier Napoléon Teste (1833-1905 or 1906), marked the beginning of the modern school of trumpet playing. Composers such as Richard Wagner (1813-1883), Gustav Mahler (1860-1911), Richard Strauss (1864-1949), and Claude Debussy (1862-1918) exploited the expanding expressive and technical capabilities of this trumpet while continuing to write for the trumpet in F.

As a result, trumpet players experienced a more advanced level of technical and musical demands on their playing, and trumpet teachers endeavored to prepare their students to meet these new challenges by producing pedagogical materials designed specifically to address these increasing demands. The *36 Transcendental Etudes* by Theo Charlier, published in 1926, were composed with this objective in mind.

⁸ Philip Bate, *The Trumpet Trombone: An Outline of their History, Development, and Construction*. New York: W. W. Norton & Company, 1966, 215.

The Evolution of Trumpet writing in the Late 19th and Early 20th Centuries

Trumpet writing experienced a stylistic metamorphosis during the 19th century. The restrictions of the natural trumpet, mainly its limitation to the notes of the harmonic series, remained imbedded in the compositional style of many composers during the early part of the 19th century. As time passed and instruments improved, composers became fully aware of the chromatic capabilities offered by the valve trumpet, introducing a higher level of creativity and complexity into trumpet music. In his *Treatise on Harmony*, Berlioz makes the following statement in this regard:

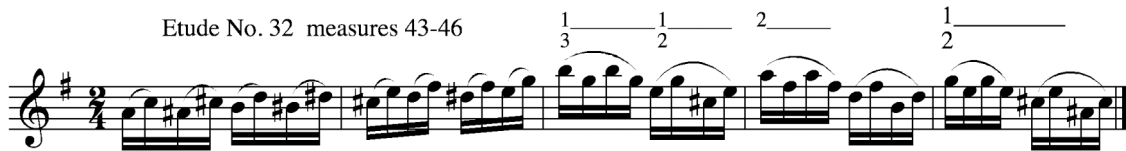
In spite of its proud and distinguished timbre, the trumpet has been degraded as few other instruments. Up to the time of Beethoven and Weber, all composers—not even excepting Mozart—limited its use to the low sphere of mere filling-in voices or to a few commonplace rhythmic formulas, as vapid as they are ridiculous, and usually contrary to the character of the piece in which they occur. This trivial practice has at last been abandoned. All composers possessing style strive to give to their melodic passages accompaniments and figurations all the latitude, variety, and independence which nature has accorded to the trumpet. It took almost a century to attain this!⁹

Although this newfound, technical vitality constituted, to a large extent, the inspiration for both the title and much of the technical content of Charlier's etudes, the older writing style is combined with certain aspects of the new, chromatic one. Etude #32, *De La Liaison Des Harmoniques*, provides a good example of this blended stylistic environment (see Figure 1). The main focus of this etude, as implied by the title, is on the *Slurring of Harmonics*. This skill originated in the older style of trumpet writing and consequently one may expect the musical setting of this etude to be limited and unengaging. Fortunately, the contrary effect is true, due to

⁹ Hector Berlioz, *Treatise on Instrumentation*. Ed. Richard Strauss, trans. Theodore Front. New York, NY: Edwin F. Kalmus, 1948:288.

the chromatic influence of the newer writing style. The harmonic slurrings contain chromatic progressions that completely revitalize the musical and technical effect.

Figure 1. Etude # 32: Slurring the Harmonics (Measures 43-46)



A similar technical setting is present in Etude #35 (see Figure 2).

Figure 2. Etude #35: The Slur (Measures 41-42)



CHAPTER 3

A DISCUSSION OF THE GENERAL CHARACTERISTICS OF THE ETUDES

The Textual Notes

The *36 Transcendental Etudes* contain both musical and textual materials. In addition to the musical etudes, it contains twenty-three independent, topical discussions, which are interspersed between the etudes. These textual vignettes illustrate and discuss various aspects of trumpet study and performance. In the forward, Charlier asserts that they were included to “inform the student and to give him some places to pause.”¹⁰ The textual materials encompass subjects such as concert etiquette, the harmonics of the instrument, a translation of relevant musical terms, and an in-depth discussion of the trumpet mouthpiece. Figure 3 portrays the titles of the notes and outlines the manner in which they are distributed among the etudes in the second edition of the book.

<u>Etude</u>	<u>Note</u>
1. <i>Articulation</i>	
2. <i>Du Style</i> (Style)	
3. <i>Intervalles: Les Tierces</i> (Intervals: The Third)	
	<i>Consiels Aux Jeunes Artistes</i> (Advice for Young Artists)
3. <i>Du Style</i> (Style)	

Figure 3. The Titles and Distribution Pattern of the Textual Notes

¹⁰ *ibid*

<u>Etude</u>	<u>Note</u>
	<i>Evitons L'emploi du Corps ou ton de Rechange</i> (Avoid Use of Crooks)
5. <i>Articulation</i>	<i>Echelle Chromatique des Instruments Designes Ci-Dessous</i> (Table of Harmonics for the Instruments Named Below)
6. <i>Du Style</i> (Style)	<i>Theorie de L'instrument</i> (Theory of the Instrument)
7. <i>Du Mecanisme</i> (Technique)	<i>Theorie de L'instrument suite</i> (Theory of the Instrument continued from page 13)
8. <i>Intervalles: Les Quartes</i> (Intervals: The Fourth)	<i>Suite des Conseils aux Jeunes Artists [voir page 7]</i> (Advice to Young Artists [continued from page 7])
9. <i>Scherzetto</i>	<i>Tableau des Harmoniques de la Fondamentale au son 24</i> (Table of the First 24 Harmonics)
10. <i>Du Rhythm</i> (Rhythm)	<i>Le Metronome [du grec metron (mesure) et nomos (loi, regle, reglemesure)]</i> (The Metronome [from the Greek metron "measure" and nomes "rule"])
11. <i>Fantasia</i>	[untitled] This note presents the proper interpretation of the dotted rhythm that pervades the Fantasia.

Figure 3. (Continued)

Etude

Note

12. *Etude Moderne* (Modern Etude)

[untitled] This note discusses tone quality and the factors that affect or don't affect it. In this discussion, Charlier refers to a wooden trumpet, constructed by Mahillon, which is proposed to have the same timbre as a brass instrument.]

13. *Prelude*

14. *Pour L'Exercice du 3 Doigt* (Exercise for the Third Finger)

15. *Intervalles: Les Quintes* (Intervals: The Fifth)

16. *Du Staccato Binaire* (Double Tonguing)

Longueur Theorique Totale de Tous Les Instruments [en cuivre simples, a 1, 2, 3, et 4 Pistons ou Cylindres]
(Theoretical Length of All the Brass Instruments [natural; with 1, 2, 3, &4 valves or cylinders])

17. *Intervalles: Les Sixtes* (Intervals: the Sixth)

18. *Du Staccato Ternaire* (Triple Tonguing)

De L'Ecriture Admise Pour Les Petits Instruments a Embouchures (The Accepted Writing for the Small Instruments With a Mouthpiece)

19. *Intervalles: Les Septiemes* (Intervals: the Seventh)

Tableau Indicateur des Tons ou Corps de Rechange (Table of the Tuning Crooks)

20. *Par Mouvements Conjoints et aux Rythmes Varies* (By Combined Movements and in Varying Rhythms)

Locutions Etrangeres [du mot "Sordine" et de son employ]
(Foreign Terms [on the word "mute" and its use])

21. *Les Octaves* (Octaves)

Figure 3. (Continued)

<u>Etude</u>	<u>Note</u>
22. <i>Des Differentes Articulations du Staccato</i> (Various Tonguings)	<i>Locutions Estrangeres [du mots: Trompette, Cornet a Postons, Bugle, etc.]</i> (Foreign Terms [on the words trumpet, cornet, flugel horn, etc.]
23. <i>L'Arpege</i> (Arpeggios)	
24. <i>A Travers La Partie de Trompette de L'oeuvre de Richard Wagner</i> (Throughout the Trumpet Parts of Richard Wagner's Works)	[untitled] Includes both a comment concerning the effect of the bell on intonation, and timbre, as well as a quote from D'Indy on rhythm.
25. <i>Du Coule</i> (Slurs)	
26. <i>Chromatisme</i> (Chromaticism)	
27. <i>Fantasie</i> (Fantasia)	
28. <i>Du Staccato Ternaire</i> (Triple Tonguing)	[untitled] A quote from Arban
29. <i>Le Mordant</i> (Mordant)	<i>Longuers d'Instruments (Lengths of Instruments)</i>
30. <i>Marche</i> (March)	<i>Classification Des Instruments Embouchures [apres Mahillon]</i> (Classification of the Instruments With a Mouthpiece [from Victor Mahillon])
31. <i>En Staccato Binaire</i> (Double Tonguing)	<i>De La Trompette en Mi#</i> (The Trumpet in E-Sharp) ¹¹
32. <i>De La Liaison Des Harmoniques</i> (Slurring the Harmonics)	

Figure 3 (continued)

¹¹ In this note, Charlier states that the label Trumpet in E sharp actually means trumpet in E.

<u>Etude</u>	<u>Note</u>
	[untitled] This note discusses transposition
33. <i>En Staccato Ternaire</i> (Triple Tonguing)	
34. <i>Fantaisie Rhythmique</i> (Rhythmic Fantasia)	
	<i>Du Timbre</i> (Timbre)
35. <i>Etude Sur Le Coule</i> (Study of the Slur)	
	<i>De La Coulisse</i> (The Slide)
36. <i>Les Trilles</i> (Trills)	
	<i>Regles et Exceptions</i> (Rules and Exceptions)

Figure 3. (Continued)

Most of the textual notes seem to be independent of the musical content of the book (or at least of the adjacent etude or etudes) and therefore represent additional information that the author considered necessary for the progressing trumpeter to know. In a sense, the notes reflect the intuitive, pedagogical disposition of the author, as well as the breadth of his personal knowledge and experience.¹²

The Etude Titles

The etudes divide neatly into two general categories: those with a technical focus and those with a stylistic emphasis (see Figure 4). The “technical” titles indicate the specific aspect of performance being emphasized in the etude.

¹² Theo Charlier, *36 Etudes Transcendantes pour Trompette, Cornet a pistons, ou Bugle Bb*. 2nd edition, Paris: Alphonse Leduc 1946:3.

Etudes with “stylistic” titles, such as *Fantasia* and *Prelude*, focus more on the interpretive aspects of performance, capturing the stylistic essence of a specific genre or school of composition. Most of the etudes titles have a technical focus. The *Interval* etudes have the most substantial representation in this category.¹³ In the first edition of the book, these etudes are grouped together (as etudes No.12-18).

Technical Etudes

<u>Title</u>	<u>Etude Number(s)</u>	<u>Number of studies</u>
Articulation	#1, #5	2 studies
Style	#2, #4, #6	3 studies
Intervals	#3, #8, #15, #17, #19, #21, #26	7 studies
Technique	#7	1 study
Double Tonguing	#16, #31	2 studies
Triple Tonguing	#18, #28, #33	3 studies
Rhythm	#10, #20, #34	3 studies
Arpeggios	#23	1 study
Slurs	25, #32, #35	3 studies
Trills	#36	1 study
Mordant	#29	1 study
Exercise for the third finger	#14	1 study
Various Tonguings	#22	1 study

Stylistic Etudes

Scherzetto	#9	1 study
Fantasia	#27, #11	2 studies

Figure 4. Etude Categories

¹³ Since etude #26, *Chromaticism*, is based on the interval of a second, this author has included it in this group also.

<u>Title</u>	<u>Etude Number(s)</u>	<u>Number of Studies</u>
<u>Stylistic Etudes</u>		
Prelude	#13	1 study
March	#30	1 study
Throughout the Trumpet Parts of Richard Wagner	#24	1 study
Modern Study	#12	1 study

Figure 4. (Continued)

The Order of the Etudes in the 1st Edition

In the *Forward*, Charlier states that the arrangement of the etudes was done “as carefully as possible to treat rhythm, staccato and its various aspects, legato and the slur, and a great number of excerpts such as to achieve the full capability of the instrument.” It is interesting to note that the ordering was altered in the second edition of the book, without explanation, and likely for publishing rather than pedagogical reasons. The original ordering and keys of the etudes may be observed in Figure 5 (note: the keys have not been altered in the 2nd edition).

<u>Title</u>	<u>Key</u>
1. Articulation	F major
2. Double Tongue	G major
3. Triple Tongue	Bb major
4. Various Tonguings	C major
5. Style	Bb minor
6. Articulation	D major
7. Style	G major

Figure 5. The Original Ordering and Key of the Etudes

<u>Title</u>	<u>Key</u>
8. Exercise for the third finger	D minor
9. Style	G major
10. Technique	G major
11. By Combined Movements and in Varying Rhythms	A major
12. Interval/ 3 rd	D major
13. Interval/ 4 th	F major
14. Interval/ 5 th	A major
15. Interval/ 6 th	Eb minor
16. Interval/ 7 th	F major
17. Octave/ 8va	Ab major
18. Chromaticism	A major
19. Scherzetto	Ab major
20. Triple Tongue	D minor
21. Throughout the Trumpet Parts of Richard Wagner's Works	D minor
22. The Slur	Ab major
23. March	A major
24. Rhythm	D minor
25. Fantasia	C minor
26. Lip Slur	G major
27. Trills	A minor
28. Rhythmic Fantasia	B minor

Figure 5. (Continued)

<u>Title</u>	<u>Key</u>
29. Prelude	C# minor/w.t.
30. Modern Study	A Pent.
31. Double Tonguing	G major
32. Mordant	Ab major
33. Slurs	E minor
34. Fantasia	Ab major
35. Arpeggios	E minor
36. Triple Tonguing	D minor

Figure 5. (Continued)

A few patterns may be observed in the original ordering of the etudes. First, etudes 1-18 are mainly comprised of “technical” etudes. All of the etudes with “stylistic” titles appear in the last half of the book (etudes 19-36). All of the etudes in the first half of the book are in the major mode, while most of the last etudes are in the minor mode, or based on the whole tone or pentatonic scales. The *Interval* etudes (numbers 12-18 in the 1st edition) comprise a large portion of the first half of the book. The more advanced performing techniques, such as lip slurs (#26), trills (#27), the mordant (#32), and arpeggios (#35), are located in the second half of the book. In general, the etudes seem to be arranged in the order of difficulty in the 1st edition, the easier ones occurring earlier in the book and the more difficult ones being located towards the end.

CHAPTER 4

A DISCUSSION OF THE INDIVIDUAL ETUDES

Introduction

In this chapter, the etudes are discussed in numerical order as they appear in the second edition. Each discussion begins with an overview or a brief summary of the style and general characteristics of the etudes. The form and key relationships are then identified. Next, the most prominent performance challenges are considered. And finally, a number of practical strategies for studying the etude are given.

Etude 1

Articulation

Overview

This etude and etude #5 have the same title, and are very similar in length, style, and difficulty. The shifting articulation patterns are the main focus of this etude, and as a result of its limited range, technical, and rhythmic challenges, it is suitable for an intermediate level performer.

Formal Characteristics

The etude is in the key of F major and is in rounded binary form. The retransition is unique in that it contains two parts, the first part appearing in the key of D-Major (measures 41-52) and the second part (measures 53-62) modulating to E-Flat Major (indicated by a change of key signature). The original key signature (F-Major) returns in Measure 63.

Performance Considerations

Although the difficulty level of certain elements is not so demanding in this etude (i.e. the limited range and lack of rhythmic complexity), other aspects, such as the changing articulation patterns, the flood of accidentals, the occasional angular melodic lines, and the lack of pauses in the outer sections provide a sufficient amount of challenge for even the more advanced performer.

Theme A (Measures 1-8) Transition 1 (Measures 9-32)

Art. 1 Art. 2 Art. 3 Art. 4 Art. 5

sans force *p* poco a poco cresc.

Art. 6 Art. 7 Theme B (Measures 33-41)

Art. 8

moins forte

Transition (Measures 42-62) Closing (Measures 71-82)

Art. 9 Art. 10 Art. 11 Art. 12

f

Figure 6. Articulation Patterns Contained in Etude #1

Practical Strategies

Although the phrase structure in the opening and closing sections of this etude is aurally identifiable, the seamless flow of the melodic lines does not provide the performer with convenient places to breathe. This situation, which also occurs in some of the other etudes, requires the performer to prepare the breaths by easing the tempo on the last two or three notes of

the phrase. The irregular phrase structure (6+2) in the first transition (measures 9-32) presents a significant challenge in this regard. If a breath is necessary in this section, it should be taken in measure 23. It is important that this breath is prepared in the manner described above.

Eleven different articulation patterns may be identified throughout the etude (see Figure 6). By examining them carefully, we may observe the order in which they are presented and the manner in which they change, since they become more varied and complex as the etude unfolds. The first two phrases of the A theme are articulated with two articulation patterns (Art. 1-2). The third phrase (beginning at m. 9) initiates the transition, which consists of four sections (measures 9-17, 18-24, 25-27, and 28-32), each being characterized by a different articulation pattern. (see Figure 6)

The articulation patterns in the B theme consist of a combination of one or more of the patterns shown in figure 6. The first phrase of the theme (mm. 33-37) combines Articulations 3, 6, and 8. The first half of the second phrase (mm. 37-39a) uses Articulation 9, while the second half (39b-41a) uses Articulation 8. Articulations 8 and 9 are combined uniquely in phrase 3 (measures 41b-45). The transition that facilitates the return of the A theme (measures 41-62) draws from the same group of articulation patterns that comprise the B theme, but with less uniformity or predictability.

The articulation patterns of the A theme are not altered in its restatement. None of the articulation patterns in the closing section (measures 71-75) are repeated.

A preliminary study of the articulation patterns, coupled with a relaxed beginning tempo, should render this etude playable for most intermediate level students. The ability to play the etude at the marked tempo, however, will only result from careful study.

Etude 2

Style

Overview

This is the most popular etude in the entire collection. Its acceptance may be credited to the way in which it explores the expressive capabilities of the instrument without presenting insurmountable challenges for even the intermediate performer.

Formal Characteristics

This etude is in the key of B-Flat minor and is in ternary form. The middle section (measures 25-63) modulates to the borrowed subdominant key of E-Flat major.

In measure 64, the recapitulation of the opening theme is rendered in compound, instead of simple meter (this technique is used more extensively in etude #30). Although this alteration affects the visual presentation of the melody, it does not affect the way it sounds.

Performance Considerations

The lyrical nature of this etude offers the performer significant liberty in the expressive use of tempo *rubato*. Although this applies mainly to the motives in the middle section (marked *sous forme de recit*, or in a recitative style), temporal freedoms may also be tastefully used in the opening and closing sections.

Style changes occur quite frequently throughout the etude and must be interpreted convincingly. Some style changes take place gradually, while others are abrupt, occurring in the middle of the phrase. A sudden style change like this occurs in measures 17-18 (see Figure 7). The first measure of the phrase is declamatory, while the second measure is lyrical in character. The voicing is such that one can even imagine the entrances orchestrated for different instruments, such as a trumpet for the call, and an oboe for the ascending scalar gesture. This

juxtaposition of divergent styles not only creates a worthy musical statement, but also serves to contrast the older, natural trumpet figures with the capabilities of the modern instrument.

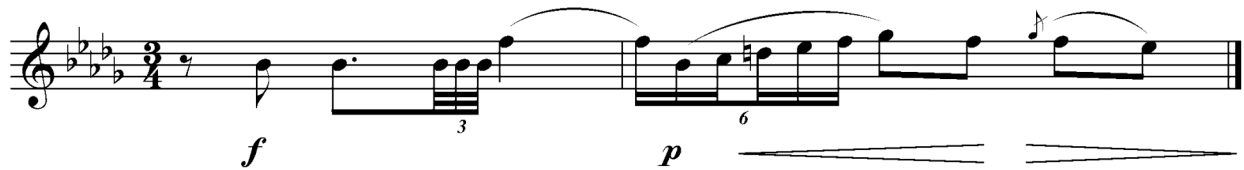


Figure 7. Style Changes Within the Phrase (Measures 17-18)

The etude is not without its technical and flexibility challenges. For example, the thirty-second note flourish in measure 27 requires a great deal of finger dexterity, while the angular, melodic lines in measures 41-57 challenge lip flexibility (see Figure 9).



Figure 8. The Thirty-Second Note Flourish in Measure 27



Figure 9. The Angular Lines of Measures 41-42 and 53-57

Practical Strategies

Expressive pauses are notated in various locations throughout the etude. These should be musically prepared by slowing the tempo on the preceding beat (see Figure 10). The original tempo should resume immediately following the pause.



Figure 10. A Potential Interpretation of the Expressive Pauses in Measures 32-33

Measures 37-38, which are marked *sous forme de récit*, should be interpreted with the amount of *rubato* typically used in an instrumental cadenza, or vocal recitative. A suggested interpretation of these measures is shown in Figure 11. Measures 39-40 may be interpreted similarly (note that the placement of the *ritard* is important in this situation because it indicates specifically when it should begin).

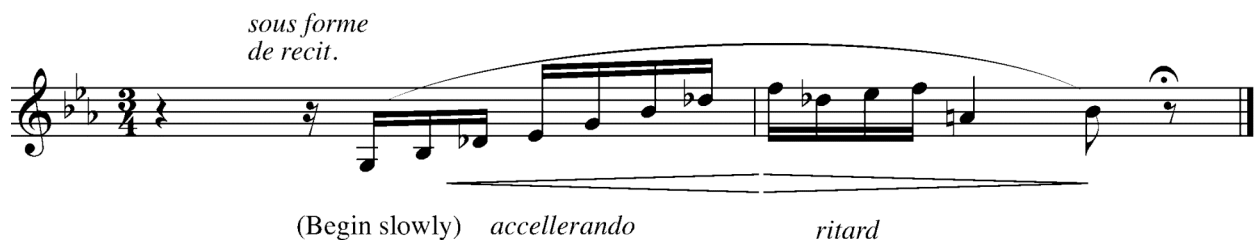


Figure 11. A Potential Interpretation of the *Sous Form Récit.* in Measures 37-38

The first eighth note in measures 17 and 19 should be short, while the dotted eighth-note that follows it should be accented and held for its full value. The abrupt dynamic change in the next measure will be accomplished more easily if the quarter note is not held over the bar line.

Instead, a sixteenth-note rest may be inserted on the downbeat of the following measure (see Figure 12).



Figure 12. A Potential Interpretation of Measures 17-18

Measures 71-75 present a number of interpretational challenges that should be considered. First, if the *sostenuto* marking in measure 71 is interpreted as a *ritard*, the quarter note at the end of the measure should be sustained for its full value. Second, the speed of the trills, in measures 72 and 74, should begin slowly, increase to the climax of the gesture and then decrease as it moves into the grace notes that complete the figure. Third, the *ad lib.* marking in measure 72 may be interpreted as a short *fermata*. Fourth, the dotted quarter note in measure 73 should crescendo into the subsequent sixteenth-note figure. The sixteenth notes in that same measure should slow down in preparation for the trill, thus reinforcing the conclusiveness of the gesture. Finally, the composer proposes an alternate fingering for the last trill, which will negatively effect the intonation, therefore, it is not advisable to use it.

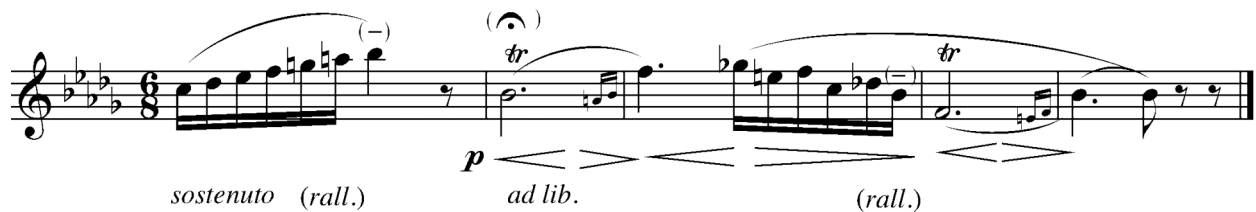


Figure 13. A Potential Interpretation of Measures 71-75

A list of interpretive suggestions by Raymond Sabarich (1909-1966), professor of trumpet at the Paris Conservatory from 1947-1966, have been given in the English translation of the textual notes by Dr. Michael LaPlace, Cliff Warren, and editor Stephen Glover. These have been included in Figure 14.

Line 1	measure 2-3	well-sustained
Line 3	measure 4	slow down
Line 4	measure 1	decrescendo on count 3
Line 6	measure 1	crescendo to count 3
Line 7	measure 4-5	sustained through count 3
Line 9	measure 4-5	slow down
Line 11	measure 1	ad lib.
Line 14	measure 5	slow down

Figure 14. Interpretive Suggestions by Raymond Sabarich

Etude 3

Intervals (The Third)

Overview

This etude is one of five interval studies. Its various sections display unique stylistic and rhythmic devices, and its melodies are very expressive and interesting.

Formal Characteristics

This etude consists of three main sections, each section being delineated by a key change (see Figure 15). Section 1 is in D major. Section 2 is in G minor/ G major, and Section 3 returns

to D major. On closer examination, the etude may also be divided into seven subsections that are delineated by a series of square-shaped *fermatas* or pauses. Although the initial key area returns at the end of the etude, the opening melodic figures do not recur.

<u>Section I</u>	<u>Measures 1-34</u>
Part 1	Measures 1-16
Part 2	Measures 17-34
<u>Section II</u>	<u>Measures 35-82</u>
Part 1	Measures 35-50
Part 2	Measures 51-66
Part 3	Measures 67-82
<u>Section III</u>	<u>Measures 83-92</u>
Part 1	Measures 83-90
Part 2	Measures 91-92

Figure 15. Sectional Divisions of the Etude

Performance Challenges

Triadic motives are common throughout the composition. In addition, diminished seventh-chord arpeggios are found in the transitions (measures 25-32 and 63-66). The end of section II (measures 78-82) contains sequential, descending seventh and thirteenth chords.

Various articulation patterns and styles are present throughout the etude, especially in Section I (measures 1-34). Typically, the articulation pattern of the first half of the phrase is altered in the second half of the phrase. This shift may be clearly seen in measures 9-12 (see Figure 16).



Figure 16. The Changing Articulation Pattern in Measures 9-12

An abrupt shift in articulation occurs in measure 75, where the flowing legato articulation style bursts into a rigorously tongued dotted figure (see Figure 17).



Figure 17. The Articulation Shift in Measures 73-75

In addition, the soft dynamic marking and the high tessitura of the multiple tonguing figures in measures 45 and 48 make them difficult to perform accurately (see Figure 19).

Practical Strategies

As a preliminary strategy, the performer may practice the subsections of this etude separately, since each part contains its own unique challenges. Additionally, the rhythmic difficulties of each section will be more easily overcome if they are practiced with a metronome.

A long succession of diminished seventh-chord arpeggios is found in measures 25-34. If these figures are problematic for the performer, the diminished seventh-chord studies on pages

149-151 of Arban's *Grande méthode complète pour cornet à pistons et de saxhorn* (1864; rpr. 2005) (which will be referred to from now on as *The Complete Method*), may be studied.¹⁴

The dynamic and expressive markings, in measures 25-50, are abundant and particularly important. Although the dynamic level is not indicated in measure 35, this phrase should begin at a softer dynamic level (perhaps *mezzo forte*).

The expressive markings in measures 31-32 are especially difficult because the descending melodic line swells and the ascending motives fade away. Due to the nature of brass instrument tone and pitch production, it is significantly easier to crescendo on ascending lines than it is to decrescendo (see Figure 18).



Figure 18. The Expressive Markings in Measures 31-32

The articulation technique in measures 43-48, changes from single tongue, to double tongue, and finally to triple tongue (see Figure 19). The soft dynamic level and high tessitura of some the multiple-tongued patterns make this passage difficult to perform. The higher notes in these motives may be taken down an octave if they are too difficult to play as notated. If the shift in the articulation pattern is troublesome, the performer should practice the rhythms in this section on a stationary pitch before attempting to play the notated pitches. The arpeggios, in

¹⁴Jean Baptiste Arban, *Complete Conservatory Method for Trumpet, Cornet, or E-Flat Alto, B-Flat Tenor, E-Flat Baritone Saxophones, Euphonium and B-Flat Bass Tuba in Treble Clef*, editors. Edwin Franko Goldwin and Walter B. Smith, annotations by Claude Gordon (New York: Carl Fischer, 2005)

measures 78-81, may also be simplified by playing the higher notes down an octave (see Figure 20).

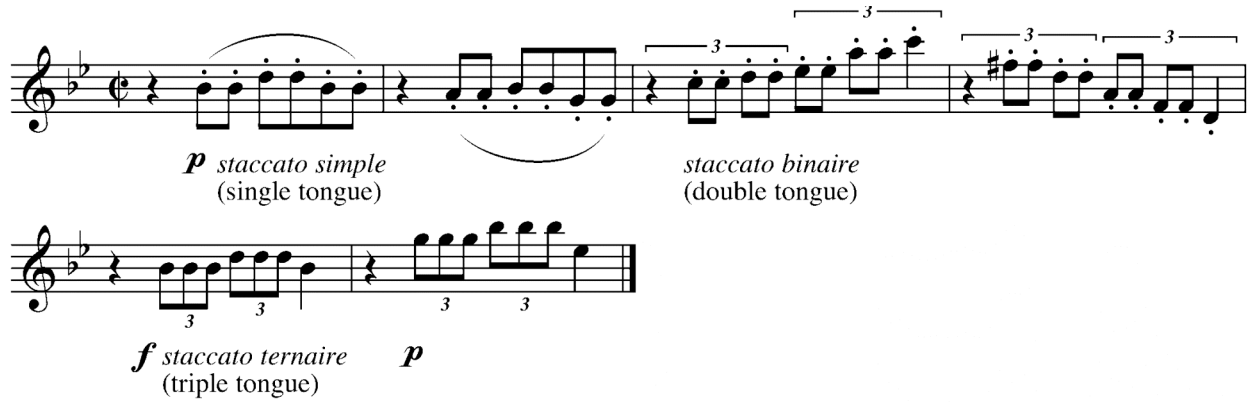


Figure 19. Articulation Patterns in Measures 43-48

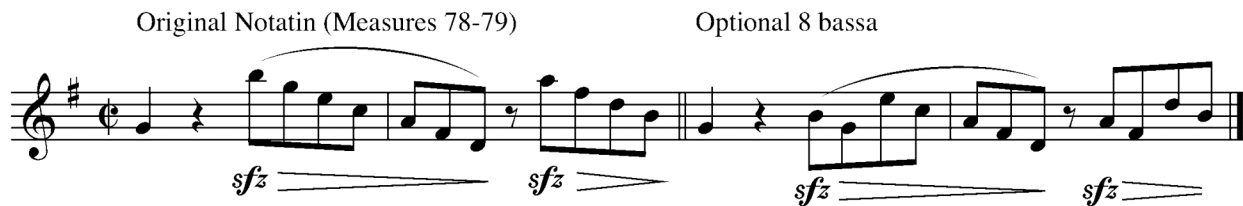


Figure 20. Optional Simplification of Measures 78-81

Etude 4

Style

Overview

This etude focuses on the performer's ability to interpret contrasting styles of music. It requires the performer to fulfill the role of an actor, conveying a variety of differing moods in a convincing manner. The styles found in this etude alternate from the *cantabile* style of an aria, to a more agitated, *arioso* style.

Formal Characteristics

This etude is in the key of G major. Three sections (measures 1-24, 25-49, 50-72) are evident in the etude, each marked by a change in key signature. The first and third sections are in G major, while the middle section is in E flat major; or the flat submediant. Although the melodic materials of the beginning do not recapitulate in the final section, the style of the ending is somewhat reminiscent of the beginning.

Performance Considerations

Five different style markings: *feramento* or boldly (measure 1), *dolce* or with feeling (measures 17 and 50), *Leggiero* or light and detached (measure 26), *marcato* (measure 57), and *largement* or broadly (measure 57) are present in this etude. Style changes occur within each of the main sections. The styles present in measures 40-56 resemble the vocal styles of *recitative* (measure 40-49) and *arioso* (measures 50-56), although these terms are not indicated in the music. Contrasting styles are juxtaposed in measures 57-62.

Some articulation challenges are present in the etude, the most notable of which are the multiple tongued figures in measures 26 and 53. Although the stylistic marking *leggiero* only appears in measure 26, both figures should be interpreted in the same manner. The style change in measures 57-62 is very strongly connected to a change in articulation.

Locating and preparing the breaths in measures 16-17 and 57-68 will be a challenge since the phrases are joined without pauses. The connecting motive in measure 16 introduces additional interpretational challenges. The angular melodic lines throughout the etude will challenge the performer's flexibility. The large leaps in the middle section (measures 25-49) are notable in this regard.

In measures 63-72, the etude finishes with much pomp and grandeur. The challenge in this section is to maintain the intensity of the line when it descends in the lower range of the instrument.

Practical Strategies

Most of the style changes in this etude should be done gradually. For example, the change of style indicated by the expressive marking *dolce* in measure 17 should be forecast in the previous measure by a shift in articulation style (from slightly separated, to light and connected). The introduction of the short and punctuated motives in measures 32-49 should be used to set up the style change that occurs in measure 50. The style change in measures 56-62 should be enacted by shifting the articulation from heavy and marked to light and legato on the last two eighth notes of measures 58 and 61

The flexibility and technical challenges in this etude may be diminished initially by reducing the lines. For example, the flourish in measure 62, which is the most technically challenging figure in the etude, may be reduced in the manner shown in Figure 21. Some of the angular melodic lines may be reduced in the manner shown in Figure 22. The sixteenth-note gestures in these passages should sound almost improvisatory, their function being to embellish the melodic lines.

Measure 62 (Original Notation) Reduced Notation



The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The original notation (left) consists of six measures of music. The first two measures feature a sixteenth-note flourish marked with a '6'. The third measure continues the flourish. The fourth measure has a sixteenth-note flourish marked with a '6'. The fifth and sixth measures are eighth-note patterns. The reduced notation (right) shows a simplified version of the same six measures, where the sixteenth-note flourishes are replaced by eighth-note patterns, making the line easier to play.

Figure 21. A Reduction of Measure 62

Figure 22. Examples of Melodic Embellishment With Reductions

The phrases in measures 13-20, 25-39, 57-68 must be studied carefully to identify appropriate places to breathe. The difficulties in these measures are due to the manner in which the phrases are joined together without pauses.

In measure 16, the breath should be prepared by broadening the eighth notes on the first beat so that a breath may be taken in place of the first sixteenth note on beat two of that same measure. The tempo should then gradually speed up in measure 16, so that measure 17, begins in the original tempo (see Figure 23). The articulation style of the sixteenth-note triplets on beat three should be lighter and more connected.

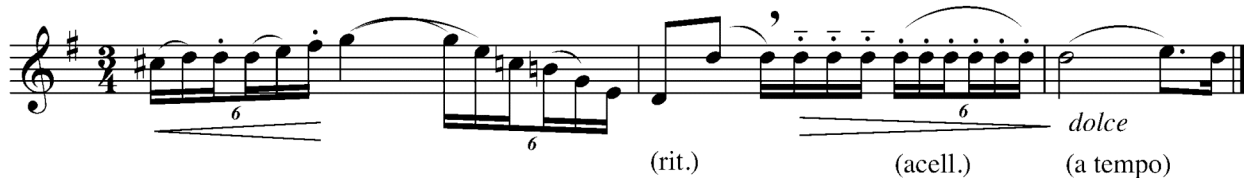


Figure 23. A Suggested Breathing Pattern for Measures 15-17

Finding appropriate places to breathe in the seamless flow of the phrases in measures 25-39 is also difficult. The first breath in this section (between measures 28 and 29) should be prepared by broadening the last two notes of measure 28. The second breath in this section should be taken after the second quarter note in measure 32, the duration of that note being slightly lengthened to smooth over the resulting break in the flow of the line. Additional breaths in this section may be taken in measures 34 and 36 if necessary. The placement and manner of preparation for these breaths should follow the pattern laid out for the breath in measure 32 (see Figure 24).

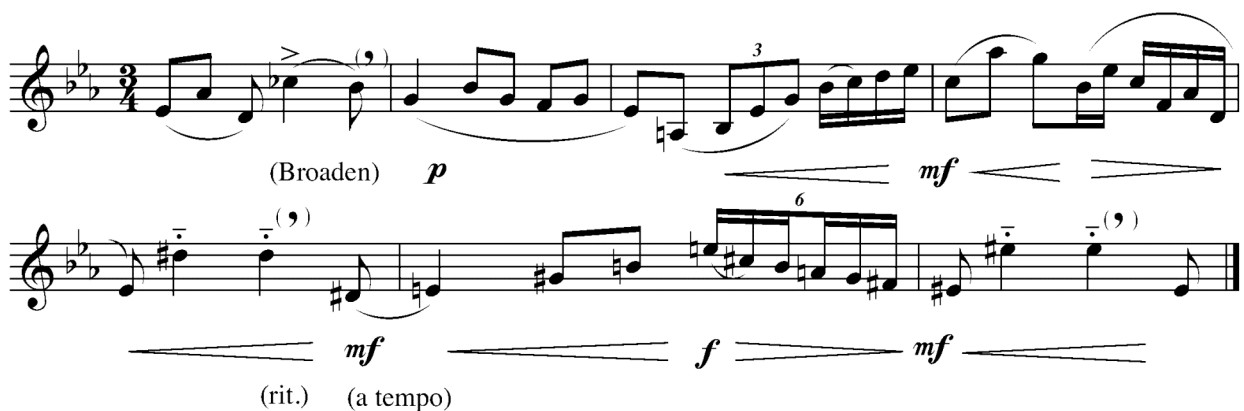


Figure 24. A Suggested Breathing Pattern for Measures 28-34

The phrase pattern in measures 57-62 may be interpreted as 2+1+2+1, breaths being taken between measures 58-59 and 61-62. Again, the breaths must be adequately prepared or

they will be disruptive to the melodic flow. The breathing pattern for measures 57-63 is shown in Figure 25.

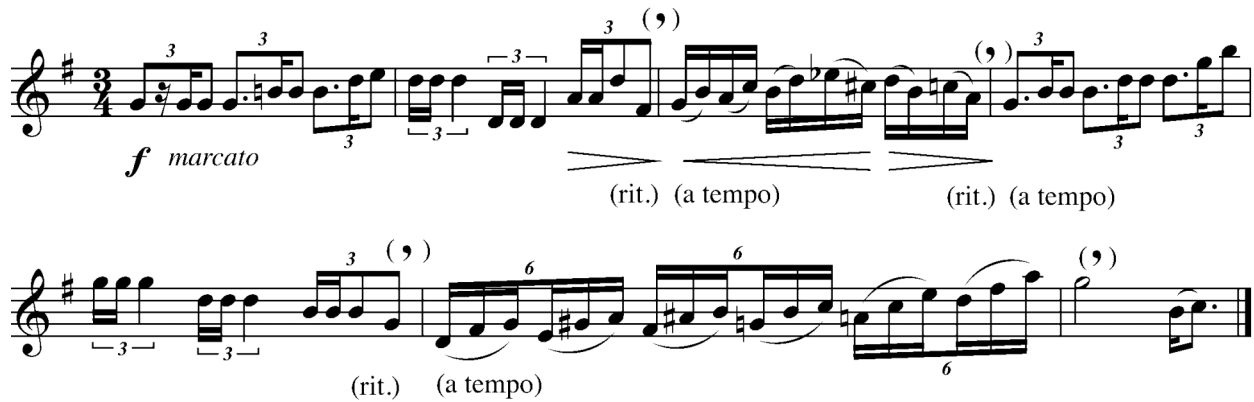


Figure 25. A Suggested Breathing Pattern for Measures 57-62

The final section of the etude (measures 63-72) is marked *Largement*, or broadly. Again, the phrases are joined in such a manner that finding a breathing place is difficult (see Figure 26). Breaths may be taken after beat two of measure 63 and after the first eighth note in measure 66. If measures 66-68 cannot be played in one breath, a breath may be taken either after the tied eighth note on beat three of measure 66, or after the half note in measure 67. By separating the syncopated figures in measure 66, the breath after the tied eighth note may not be as noticeable.



Figure 26. A Suggested Breathing Pattern for Measures 63- 68

Etude 5

Articulation

Overview

This is the second etude that is titled *Articulation*. The other one, Etude #1, is similar to it in length, time signature, form, and style. This etude is a bit more difficult than Etude #1 because of its additional flexibility challenges.

Formal Characteristics

The etude is in the key of D major and divides into four sections. Section 1 (measures 1-24) is in the key of D major. Section 2 (measures 25-40) begins in D minor but soon modulates to B-Flat Major. Section three (measures 41-69) is in the key of A major. The final section (measures 70-97), which is a repetition of the first sixteen measures plus a coda, is in the tonic key of D major.

Performance Considerations

The breathing pattern indicated by the optional eight-note rests implies four bar phrase lengths. Obviously, the optional rests need only to be used when they are necessary. Optimally, the performer should play as many measures in one breath as possible.

Only two articulation patterns are present in this etude. Articulation A, which is introduced at the beginning, is the most pervasive (see Figure 27). Articulation B, appears less frequently, and is used mainly in the transitions (see Figure 28).



Figure 27. Articulation Pattern A (Measures 1-5)



Figure 28. Articulation Pattern B (Measures 25-28)

Most of the passages that use Articulation A involve a leap from a repeated note, creating a compound melody. The only exceptions to this are the transitions in measures 49-53 and 62-69. On pages 125-130 of his *Complete Method*, Arban introduces a similar technique. In Arban's studies, the moving notes constitute an ascending or descending scale, while in this etude they form a melody that moves above or below the stationary pitch (see Figures 29 and 30).



Figure 29. Arban's *Complete Method* Page 125



Figure 30. Compound Melody in Measures 25-28

Practical Strategies

As a beginning practice strategy, this etude may be broken down and studied in sections as shown in Figure 31. Each section utilizes a different articulation pattern.

<u>Section</u>	<u>Measures</u>
Section 1	1-16 (Articulation A)
Section 2	17-24 (Articulation B)
Section 3	25-32 (Articulation A)
Section 4	33-44 (Articulation A)
Section 5*	45-69

Figure 31. Sectional Divisions in the Etude

In this etude, Articulation A appears in two different melodic contexts. When it is combined with a compound melody in which the one voice is stationary, the moving notes should be emphasized. This pattern occurs in measures 1-16, 25-32, 45-48, 57-60, and 70-77. To emphasize the main notes in Articulation A, the rhythm may be simplified in a manner similar to that shown in the Figure 32.

Additional technical challenges are present in the sections that use Articulation B. In these sections, the melodic line moves more quickly, because the stationary tones are not present. These passages may simply be isolated and slowed down to a comfortable tempo until the technical challenges are conquered.

* This section is quite long and contains all of the articulation and melodic patterns encountered in the etude. It may therefore be studied as one unit or broken into smaller units.

Figure 32. Simplifying the Rhythm in Measures 1-2, 25-26, and 70-71

Etude 6

Style

Overview

This etude is the last of three studies titled *Style*. If it is to be interpreted accurately, careful attention must be given to the numerous expressive markings found in this etude. The lyrical/vocal style of the opening and closing sections are contrasted in the middle, with a section that is marked *poco agitato*.

Formal Characteristics

This etude is in the key of G major. Unlike many of the other etudes, this etude has no key signature change; nevertheless the middle section (measures 36-53) is in B minor.

Performance Considerations

The most challenging aspect of performing this etude is to successfully interpret its various style changes. This etude does not venture into the higher tessitura, which means that the range of the etude should be comfortable for most intermediate players. It does not contain any

extremely difficult technical passages, although the key of the middle section (B minor) has inherent technical demands.

Pedagogical Strategies

As was mentioned earlier, the composer has carefully indicated many changes in tempo, dynamic and mood throughout this etude. These markings should be studied as carefully as the notation.

This etude makes frequent use of trills (see Figure 33). In measures 18 and 20, the trills embellish the final step of the ascending, melodic line; they ornament the syncopated motives in measures 31-32, and add elegance to the melody in measures 65 and 67. In this author's opinion, the trills should not begin with a grace note on the upper neighbor note; instead, they should commence on the notated pitch. If the performer prefers to start the trills on the upper neighbor note, they all should be interpreted in the same manner, for the sake of consistency. Although an alternate fingering has been indicated for the trill in measure 31, a use of the normal fingering results in better intonation and easier execution. The trills in measures 31 and 32 may begin slowly and gradually increase in speed as the note progresses. The acceleration of the trill, in measures 18 and 65 will be less noticeable.

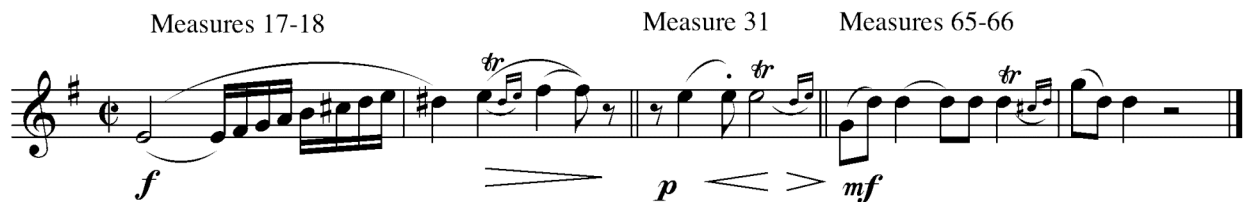


Figure 33. The Various Settings of the Trills (Measures 17-18, 31, and 65-66)

The middle section, which is marked *agitato*, contains syncopated rhythms that should be practiced with a metronome so that they are interpreted accurately. Although the melodic line is sometimes marked *dolce* in this section, the underlying syncopated rhythms perpetuate the agitated mood until the mood changes (*senza agitato*) and the syncopation relents in measure 47. If the technical challenges of the *dolce* phrases are problematic at first, the lines may be simplified as shown in Figure 34, so that the main notes may be identified and emphasized.



Figure 34. Simplification of Measures 38-39

Etude 7

Technique

Overview

This etude focuses on the use of the valve mechanism or finger technique. It has a continuous eighth-note pattern throughout most of the etude. The range of this etude is mainly in the middle register, its highest note and lowest notes occurring infrequently. The key signature does not change, although the tonality does shift in the middle section.

Formal Characteristics

This etude has three main sections. The first section (measures 1-35) is in the key of G major. The second section (measures 21-43) is in A major. The final section (measures 43-61) returns to G major. There are sizeable sections of this work that utilize hemiola (such as in measures 9 to 18).

Performance Considerations

Three technical aspects of trumpet playing are put to the test in this etude: finger dexterity, articulation, and lip flexibility. The constant sixteenth-note rhythm, which runs throughout most of the etude, demands good technique and note reading skills. Although most of this etude lies in the middle register of the instrument, good lip flexibility is necessary to negotiate the lip slurs in measures 36-39 and 46-47.

The large variety of articulation patterns should be observed meticulously. Sometimes the articulation pattern changes at the beginning of the measure and other times it changes in the middle (see Figure 35). In measures 9-10 and 17-18, the articulation pattern changes the metrical organization of the measure (see Figure 36).

The image displays musical notation for seven measures of a trumpet etude, arranged in two rows. The top row contains measures 1, 5, and 9. The bottom row contains measures 11, 13, 15, and 19. The key signature is one sharp (F#) and the time signature is 3/4. Measure 1 is marked 'sans force'. Measure 9 features accents (>) over the notes. Measure 13 includes slurs over the notes. Measure 15 has slurs and accents. Measure 19 has slurs and accents. The notation shows various articulation patterns such as slurs, accents, and slurs with accents.

Figure 35. Articulation Patterns Found in the Etude (Measures 1, 5, 9, 11, 13, 15, and 19)

Two final performance observations will be made. First, the crescendo to *subito piano*, in measures 20-21, will sound quite dramatic if it is interpreted accurately. Second, in the footnote to this etude Charlier instructs the performer to transpose the etude into the keys of A-Flat or B-Flat.

Practical Strategies

The displaced accent groupings in this etude must be aurally identifiable by the listener. For this to happen effectively, the performer must hear the syncopated passages in compound meter. Note the manner in which the unique accent pattern is highlighted when the time signature is altered in measures 9-10 as shown in Figure 36. The accents in Figure 38 have been added to show the new accent pattern and are not in the original notation.



Figure 36. Changing the Time Signature to Highlight the Changing Accent Patterns (Measures 9-10)

Measures 52-53 contain an expanding pattern that progresses sequentially from a three, to a five-note grouping. This should also be clearly communicated to the listener by slightly emphasizing the first note of each group (see Figure 37).

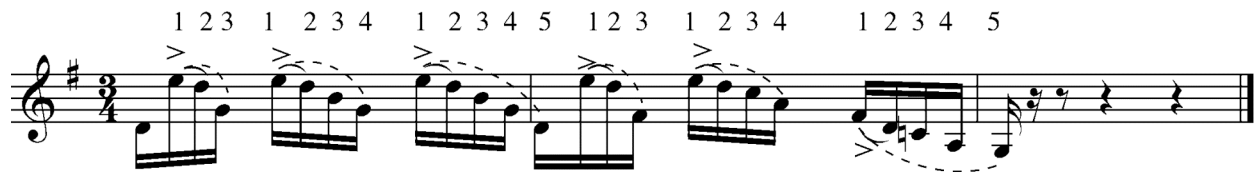


Figure 37. The Expanding Accent Pattern in Measures 52-53

Etude 8

Intervals (the Fourth)

Overview

The *cantabile* style of this etude is reminiscent of a vocalise. This is the second of seven etudes that are dedicated to the study of a specific interval. Although it is only sixty measures in length, its music spreads over two pages, mainly as a result of the many rhythmic subdivisions present in the etude.

Formal Characteristics

The etude is in the key of F major. It has three key signature changes. The first one is in measure 17 (B Flat major), the second one is in measure 29 (D major), and the third one is in measure 45 (F major).

Performance Considerations

Some of the challenges in this etude are shown in Figure 38. As in most of the etudes, the articulation groupings in this etude are quite complex and varied. The thirty-second note flourishes throughout the etude present a substantial challenge to finger technique, and good lip flexibility is necessary to smoothly execute its slurred, disjunct lines. The lip slurs in measures 31-32 and 53-54 serve to illustrate some of the flexibility challenges present in the etude.

Pedagogical Strategies

Performing this etude at the suggested tempo initially may cause the performer to focus on the technical aspects of the etude instead of the expressive elements. It should be noted that a slower, yet expressive and accurate performance is to be preferred over one that is up to tempo but insecure and unmusical. To facilitate an accurate interpretation of the rhythmic complexities of this etude, it should be practiced with a metronome set to the speed of the eighth note.

Articulation Patterns in Measures 9-12



Thirty-Second Note Flourish in Measure 23



Flexibility Challenges in Measure 53



Figure 38. A Sample of the Diverse Challenges in the Etude

The syncopated passages are easier to read if they are notated in a manner that displays the subdivision of the beat more clearly (see Figure 39).

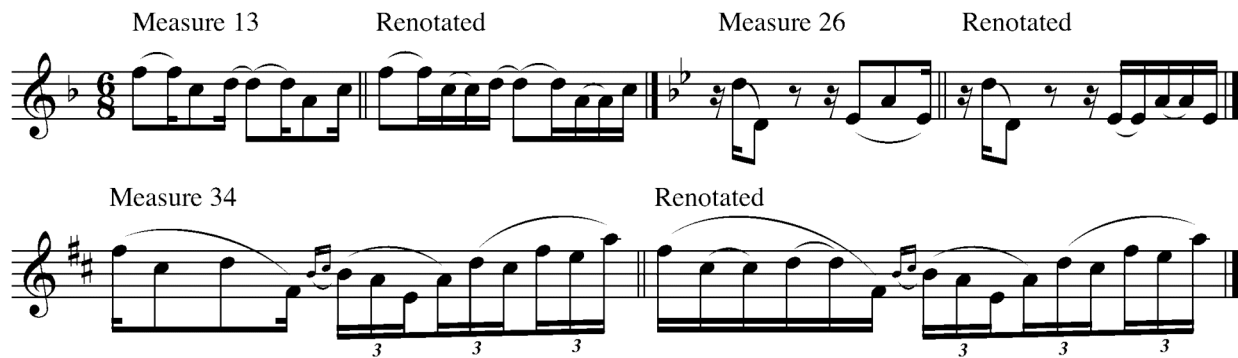


Figure 39. Changing the Notation of the Syncopated Rhythms in Measures 13, 26, and 34

Measures 51-54 have melodic figures that are to be repeated as an echo effect (see Figure 40). In order for the echo to be conveyed effectively, the first rendition of the motive must not be too soft, or the echo will be impossible to play. Additionally, the main statement and echo should be played with an equal amount of expressivity. Measure 51 will be the most difficult to interpret because of the fading melodic line that precedes it. A slight *ritard* on the last three thirty-second notes, followed by a brief pause before the next measure, will help to smooth out the phrase change.

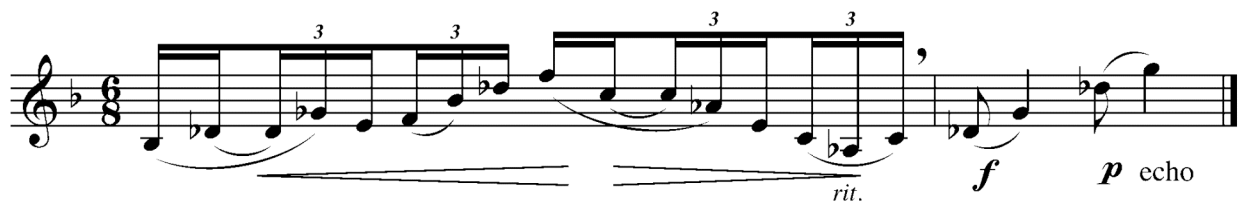


Figure 40. Adding a Slight *Ritard* in Measure 50

In Figure 41, the quick, technical flourishes in measures 22-23 have been reduced so that the main notes may be identified and heard.

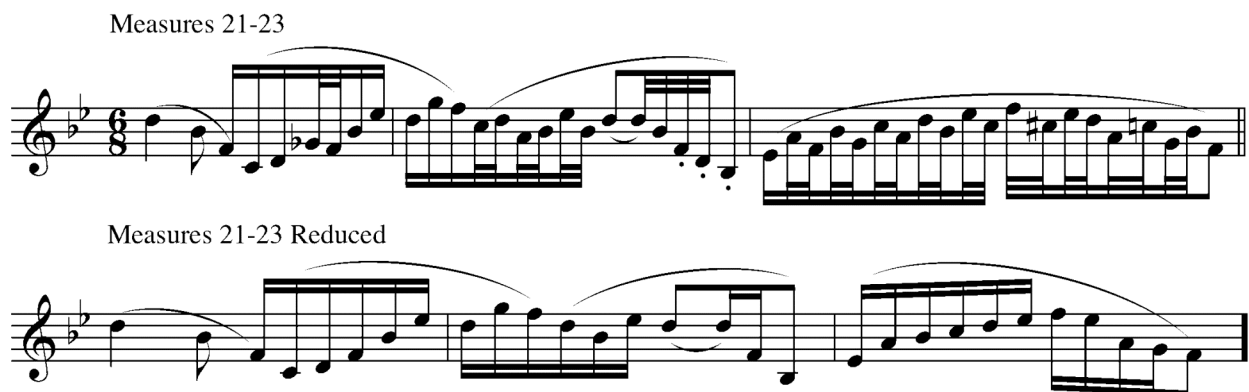


Figure 41. A Reduction of Measures 21-23

Etude 9

Scherzetto

Overview

The title of this etude, *Scherzetto*, implies that it should be interpreted as a short dance movement. The opening stylistic marking, *leggiero*, indicates that it should be played in a light and articulate style.

Formal Characteristics

This etude is in the key of A-Flat major. Although the time signature does not change throughout the etude, the triplets in measures 13-24 imply compound meter. In measure 15, hemiola occurs as a result of the slurs and melodic pattern.

Performance Considerations

One of the teaching strategies that Charlier uses in this etude is to notate a musical figure, namely the grace notes, in more than one manner. Sometimes they are notated as a grace note, and other times they are notated as thirty-second notes. An example of the written-out, thirty-second note grace notes may be seen in Figure 42.

The image shows a musical staff for Measure 11 in A-flat major, 3/4 time. The staff is divided into two sections. The first section, labeled 'Measure 11 (Original Notation)', shows a melodic line with a series of grace notes (indicated by a vertical line with a flag) preceding each main note. The second section, labeled 'Reduced Notation', shows the same melodic line but with the grace notes replaced by thirty-second notes (indicated by a vertical line with a flag and a '32' below the note).

Figure 42. Grace Note-Like Motives in Measure 11

Most of this etude is in the middle range of the instrument. The highest note of the etude only occurs once, five measures from the end. Alternating metrical subdivisions are common throughout this etude. Just before the recapitulation of the opening material (measure 48) the

rhythmic pattern changes in a rather subtle and interesting manner (see Figure 45). The agogic accents must be obvious in this passage so that the rhythmic shift is aurally distinguishable to the listener (the accents in Figure 43 have been added by this author and are not in the original notation). The syncopated figures located throughout the etude contribute to its rhythmic vitality, especially in measures 25-49, where the syncopated rhythm gradually dominates the texture.



Figure 43. The Accent Pattern in Measures 48-49

Pedagogical Strategies

The subtle, rhythmic complexity of this etude makes “slow practice” with a metronome necessary for an accurate performance. The syncopated rhythms should be played with a slight accent on the syncopated notes (the accents may be penciled into the music). This is especially important in measures 41-50 (see Figure 43), where the syncopation becomes more prominent.

In the passages where the grace-note figures are prevalent, the main notes should not be clipped short. The grace notes should embellish the main notes of the line without shortening the duration of the notes. This principle also applies to the passages in which the grace note gestures are not notated as such. On the other hand, the tied notes in the syncopated passages should not be held longer than notated. The embellishing sixteenth-note triplets, in measures 41-47, make this a formidable challenge. The reduction shown in Figure 44 will help the performer identify the main notes of this passage. The syncopated notes in this section should also receive a slight accent.

The slurs occurring immediately after the ties in measures 41-47 create rhythmic challenges that may be diminished by following two preliminary strategies (see Figure 44). Initially, the entire section may be reduced to the underlying eight-note rhythmic pattern. In addition, the lip slurs may temporarily be removed to establish the rhythm of this section.

Original Notation (With Asterisks Placed Above Ties That May Be Removed)

Reduced Notation

The image displays two musical staves. The top staff, titled 'Original Notation (With Asterisks Placed Above Ties That May Be Removed)', shows a sequence of six measures in 3/4 time with a key signature of three flats. It features eighth-note patterns with slurs and ties. Asterisks are placed above the ties in measures 2, 5, and 6. The bottom staff, titled 'Reduced Notation', shows the same sequence of six measures but with the slurs and ties removed, leaving only the eighth-note rhythmic pattern.

Figure 44. Two Preliminary Strategies for Measures 41-47

Etude 10

Rhythm

Overview

This etude is the first of three etudes that focus on rhythm, the other etudes being #20 (*By Combined Movements and in Varying Rhythms*) and #34 (*Rhythmic Fantasia*). Although this etude includes the typical rhythmic challenges one would expect in a rhythmic study, it also contains some advanced, multiple tonguing patterns in the last section.

Formal Characteristics

This etude has three main sections that are delineated by key signature changes. The tonal relationship between the sections is modal. The outer sections are D minor and the middle

section is in D major. The two time signature changes in this etude occur in measures 35 and 59. A chart of the keys and time signature changes may be seen in Figure 45.

Section	Key	Time Signature
Section 1 (Measures 1-16)	D minor	6 4
Section 2a (Measures 17-34)	D major	6 4
Section 2b (Measures 35-58)	D major	3 4
Section 3 (Measures 59-80)	D minor	2 4

Figure 45. A Chart of the Keys and Time Signature Changes

Performance Considerations

Sections 1 and 2a (as labeled on the chart above) should be interpreted with a dotted half-note pulse, since the dotted half note appears in the metronome marking at the beginning of the etude. This metrical interpretation will enhance the flow of the melodies in those sections.

Two challenging rhythmic gestures found in the etude should be noted. First, the rests or ties over the down beat in measures 17-34 are difficult to perform accurately when the duration of the rest or tie is less than a beat (see Figure 46).

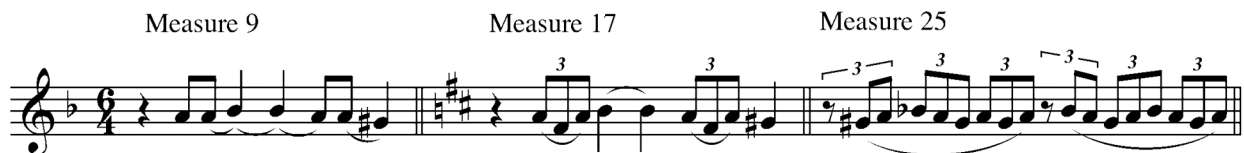


Figure 46. Phrases That Begin After a Rest on the Down Beat (Measures 9, 17, and 25)

Second, the syncopation in measures 29-32 is quite difficult because the syncopated figure transpires in the middle of a metrical shift (from a duplet to a triplet).

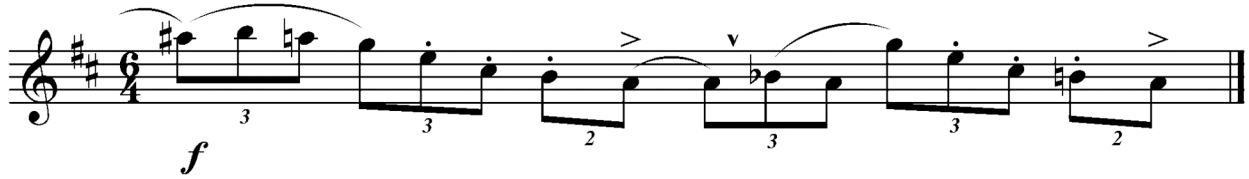


Figure 47. Tied Notes in Measure 29

Pedagogical Strategies

The tempo indicated by the initial metronome marking is quite fast, especially for measures 25-34. The initial study tempo should be considerably slower than the marked tempo, so that the rhythms can be learned accurately. Later, the tempo may be increased. Sections 1 and 2a should be felt in duple meter. The metronome should be set to the speed of the quarter note only when working out specific rhythms. The last section should be studied and performed at the tempo at which the double and triple-tongued figures may be performed comfortably.

Care must be taken that the tied notes are not held longer than their notated length. The slurring patterns in measures 35-58 should be carefully observed, since they constitute the rhythmic focus of this section.

The syncopated gestures throughout the etude should be interpreted as follows: the note before the syncopated pattern should be slightly shortened, and the syncopated note should receive a slight accent. This will help the performer to communicate the rhythmic vitality of these passages to the audience.

An accurate performance of the syncopated rhythm in measures 26 and 28 may be difficult initially. This can be simplified by breaking the ties of the syncopated notes until the rhythmic essence of the passage is established (see Figure 48).

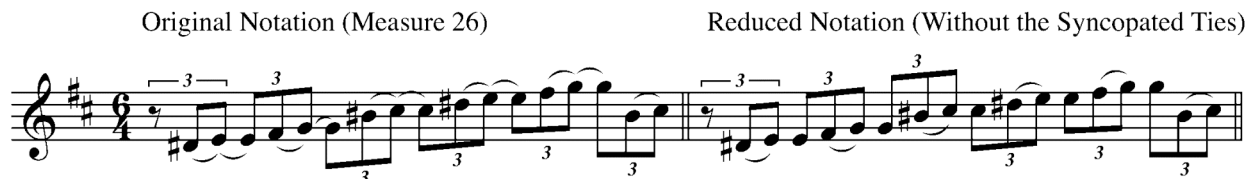


Figure 48. Removing the Syncopated Ties in Measure 26

Etude 11

Fantasy

Overview

This etude focuses on a rhythm found in Charlier's first *Solo de concours*. From the detailed information given in the footnote, it is possible to suppose that among other things, the composer intended this etude to reinforce what he considered to be a correct interpretation of the recurring dotted rhythm.

Formal Characteristics

The outer sections of this etude are in C minor, while the key signature of the middle section changes to C major. The time signature shifts from compound quadruple to compound duple in the middle section (measures 39-67). In measure 68, the opening theme returns in the original key and time signature.

Performance Considerations

In the footnote to this etude, Charlier points out the importance of interpreting the main dotted rhythm correctly. He gives two specific instructions: first, double dot the eighth note at

the beginning of the motive, which will change the next note from a sixteenth to a thirty-second note. Second, make sure to give the last eighth note its full value.

The sectional breaks in this etude are never approached by a *ritard* or *rallentando*. For the most part, the instructions *sans ritard* (without slowing down) and *stringendo* (with more tension, therefore gradually increase the tempo) precede all of the most important pauses in the etude (measures 15, 29, 51, and 67).

Three expressive markings are found throughout the etude. The first is *Fieramento* or with “boldness and vigor”, which occurs at the beginning of the etude and pervades the mood from there to measure 29. As was mentioned above, the breaks in the musical flow of this section (measures 15 and 29) are to be abrupt, approached *sans ritard* (without slowing). The final section, beginning in measure 68, is also marked *Fieramento*. In measure 30, a second expressive marking, *dolce* is indicated. After the pause and time signature change in measure 39, the third marking, *leger*, or “light and detached” appears. The change of meter in this section is to be carried out *Listesso tempo*, or “without a change of tempo”.

Practical Strategies

The less advanced student may want to precede the study of this etude with the articulation exercises in Figure 51, which have been derived from the characteristic rhythm of the etude (note: the notation in the studies matches the interpretation of the rhythm suggested by Charlier). As previously stated, care should be taken that the last eighth note of the motive in both exercises is given its full value.

The composer uses pauses throughout the etude as a means of expression. These are indicated in two ways: either by rests in the music, or by a small, square fermata placed above the bar line or rest, where the break should occur.

The sudden dynamic changes require a significant degree of control. In some instances, they may be preceded with a short lift or pause, as long as the length of the note before the lift is not cut short (see Figure 50).



Figure 49. Suggested Places to Breathe in Measures 12 and 48



Figure 50. The Sudden Dynamic Change in Measure 21

Exercise #1



Figure 51. Preliminary Exercises Based on the Main Rhythm of the Etude

Exercise #2



Figure 51. Preliminary Exercises Based on the Main Rhythm of the Etude (Continued)

Etude 12

Modern Etude

Overview

This etude makes use of the pentatonic and whole-tone scales, the style being reminiscent of the Impressionistic composer Claude Debussy (1862-1918). Although Russian composers such as Glinka and Dargomizhsky utilized melodic lines based on the whole tone scale, it was the French Impressionists such as Claude Debussy that used the whole-tone scale as a means of suspending tonality in their works.¹⁵ This etude, along with etude #13, serves as an excellent introduction to the whole-tone scale for the young performer.

Formal Characteristics

The opening material of this etude returns at the end, giving it a rounded formal characteristic. The key signature of the etude is A major, although the tonality is not always clear due to the composer's pervasive use of the whole tone and pentatonic scales, the augmented triad, and the chromatic scale.

¹⁵ H. K. Andrews: "Whole-Tone Scale", *Grove Music Online* ed. L. Macy (Accessed [30 April 2007]), <<http://www.grovemusic.com>>

The augmented triad is used throughout the etude in the transitions leading to or moving out of passages based on the whole tone scale. In measures 28-33 it is used as a means of transition from the whole tone passage of the previous measures. In measures 55-56 it is used in the transition back to a passage based on the whole tone scale (see Figure 52).



Figure 52. The Augmented Triad Initiating the Transition in Measures 55-58

Chromatic motion is prevalent in measures 41-57. In measure 48, a chromatic scale is used as a means of transferring the G-Sharp to the lower octave (where it becomes A-Flat). As was mentioned earlier, this emphasis on chromatic motion, the strategic occurrence of the augmented triad, and the use of the whole tone scale work together to deemphasize the tonal center of the work.

Although the time signature of the middle section (measures 41-67) is different than the outer sections, the metrical arrangement of this section is not always consistent with the time signature. For example, measures 54-57 and 66-67 could easily be notated in duple meter (see Figure 53).

Measures 54-57 (Original Notation)



Measures 54-57 (With Implied Meter Changes)



Figure 53. Implied Meter in Measures 54-57

Performance Considerations

The terms *décidé* and *dolce* mark the initial entrance of the two contrasting themes in measures 1-40 (see Figure 54). Although the term *décidé* is not used again, similar passages often appear in immediate contrast with those marked *dolce*. Typically, the smooth *dolce* passages are comprised of slurred, conjunct lines. On the other hand, the bolder *décidé* passages are usually more disjunct and should be performed with a more pointed articulation.



Figure 54. The Two Contrasting Themes of the Opening Section (Measures 1-2 and 13-14)

Occasionally, the transition between styles is accomplished over the course of a few measures. When this occurs, the latter part of the transition usually consists of motives that combine aspects of both styles. The transition in measures 54-57 is achieved in this manner. It

begins with a motive in the bold style, derived from the previous section. The rhythm and articulation then begin to stabilize, although the line continues to maintain its disjunct shape.

Finally, the *dolce* theme appears (see Figure 55).



Figure 55. The Transition in Measures 54-57

In measures 27-40, the transition occurs in the opposite order, moving from the *dolce* theme to the *décidé* theme. Here, the transitional motive is somewhat conjunct but the articulation is not as smooth as the previous section. The rhythm of this transitional motive foreshadows the initial rhythm of the upcoming section (see Figure 56).

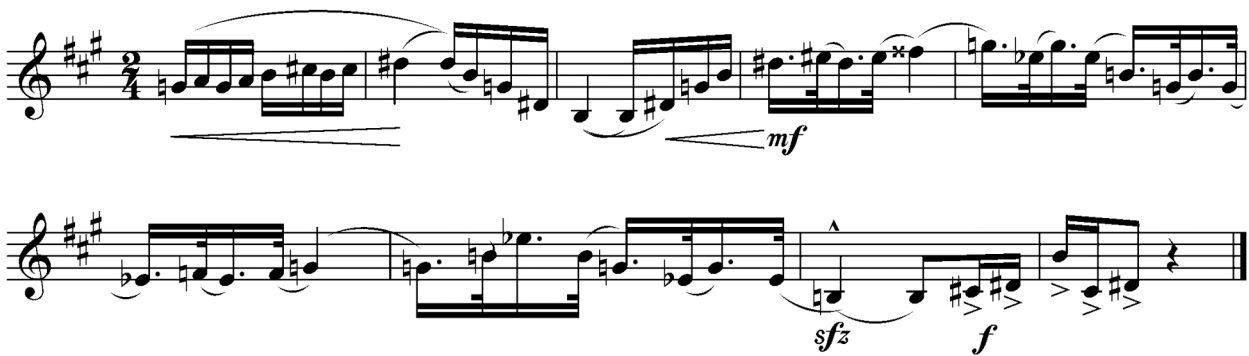


Figure 56. The Transition in Measures 27-34

Notice the manner in which the notation changes from sharps to flats in measure 31 (see Figure 56). Enharmonic spellings of this sort can also be found in measures 25, 46/50*, 55-56, 58-59, and 61-62.

The continuous rhythmic flow that characterizes much of this etude demands that the breathing places be chosen carefully. Some of the breaths will have to interrupt the flow of the line, in which case the breath should be taken at the end of a phrase, the pause being set up by gradually slowing the tempo of the preceding measure. A good example of this situation occurs between measures 8-9 (see Figure 57).

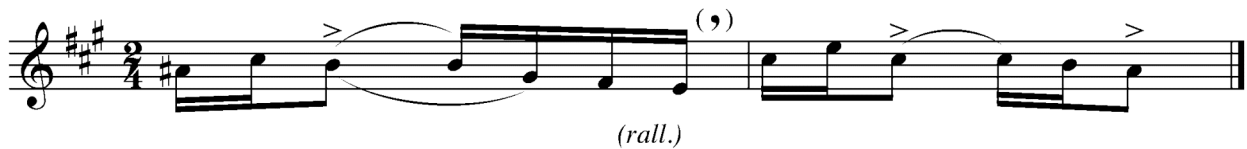


Figure 57. Breathing Between the Phrases in Measures 8-9

Sometimes, the breath can be taken at the end of a tied note if the logical phrasing break coincides with the tie. Breaths taken in measures 56-94 may be executed in this manner (see Figure 58).



Figure 58. Breathing After a Tied Note in Measure 57

* The G sharp in measure 46 and 48 becomes an A flat in measure 50.

In measures 82-86, Charlier moves away from the whole-tone scale long enough to establish the importance of the pitch A. This passage is technically challenging and may be reduced for preliminary study as in Figure 59.

The image displays two musical staves for measures 82-86. The top staff, labeled 'Original Notation', is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a highly rhythmic passage of sixteenth notes, with many notes beamed together and some marked with accents. The bottom staff, labeled 'Reduced Notation', uses the same key signature and time signature but simplifies the rhythm to a sequence of eighth notes, making it easier to learn and practice. Both staves end with a double bar line.

Figure 59. A Reduction of Measures 82-86

Obtaining a clear and accurate articulation of the dotted sixteenth and thirty-second note rhythms in measures 41-49 is another performance challenge in this etude. There are at least two strategies that will be helpful in overcoming the difficulties of this section. First, the passage may be practiced at a slow tempo to establish an accurate feel for the pitches and rhythm. Second, the rhythm of the passage may be simplified by changing all the note values to sixteenth notes. This will help the performer blow through the note changes more freely. This strategy may also be useful in measures 62-67 (see Figure 60).

Original Notation

f p *poco a poco crescendo*

Altered Notation

f p *poco a poco crescendo*

Figure 60. Altering the Rhythm in Measures 41-43

The less advanced student may want to play through the whole-tone scale before studying this etude. This author has provided three studies for this purpose in Figure 61.

Exercise #1 (Transpose as Necessary)

Exercise #2 (Transpose as Necessary)

Exercise #3 (Transpose as Necessary)

Figure 61. Preparatory Exercises Based on the Whole-Tone Scale

Etude 13

Prelude

Overview

This etude makes use of the whole-tone scale. Its style is reminiscent of the style of Claude Debussy (1862-1918). Although Russian composers such as Glinka and Dargomizhsky utilized melodic lines based on the whole tone scale, it was the French Impressionists such as Claude Debussy that used the whole-tone scale as a means of suspending tonality in their works. Etudes #12 and #13 serve as an excellent introduction to the whole-tone scale for the young performer.

Formal Characteristics

The key signature of this etude is A major, but many of the scalar passages in measures 18-40 are based on the whole-tone or octatonic scales (measures 20-21). The scalar passages based on the whole tone scale become diatonic at the end of the phrase (see figure 62).



Figure 62. The Use of the Whole-Tone Scale in Measures 18-21

Performance Considerations

This etude contains some sixteenth-note flourishes, one of which is shown in Figure 63. To perform these with accuracy and finesse, the performer must be comfortable playing the

whole-tone scale. Exercises that may help to develop facility in this regard may be found in Figure 61.



Figure 63. Sixteenth-Note Flourish in Measures 25-26

Good flexibility is necessary to smoothly perform the wide leaps that characterize the opening theme as well as the short cadential extension in measures 50-53 (see Figure 64).



Figure 64. Flexibility Challenges in Measures 2-4 and 50-53

A large portion of this etude is marked *piano*. Other dynamic markings such as *mf* and *f* occur infrequently, although swells in the dynamic level (a crescendo followed by a decrescendo) are common. In measures 10-13, a crescendo suddenly diminishes to *piano*, creating the effect of a *subito piano*. The performer may want to interpret the breath mark

between measures 11 and 12 as a slight pause between phrases, the pause being prepared by a *ritard* on the two preceding beats (see Figure 65).

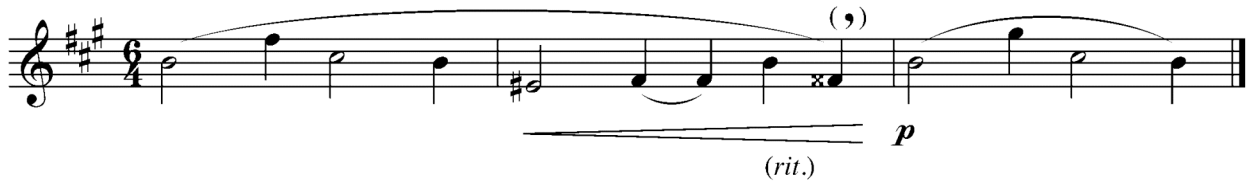


Figure 65. Crescendo to *Subito Piano* in Measures 9-10

Although the sixteenth-note patterns usually occur within the soft dynamic level, the note-changes should be clearly audible. Ideally, these passages should sound as if they were being played on a piano with the damper pedal engaged.

The indicated breath marks should be interpreted within the melodic context. As a result, not all of them will be interpreted in the same manner. For example, the breath mark between measures 8-9 may also include a slight pause or lift, since it marks the end of a melodic phrase or idea. On the other hand, the breath mark in measure 27 should not disturb the rhythmic flow of that particular section, since it is located in the middle of a musical phrase (see Figure 66).



Figure 66. Two Unique Types of Breathing Places in Measures 7-8 and 27

Short, suspenseful pauses, a gradually diminishing dynamic, and a slowing pulse should characterize the final motives. A careful interpretation of these measures will create a diminishing effect, the final motives fading into the final note (see Figure 65).

Etude 14

Exercise for the Third Finger

Overview

This etude resembles the etudes that occur after each study in the *Technical Studies* (1912) of Herbert L. Clarke (1867-1945). In the footnote, the composer indicates that the etude may be transposed to the keys of E minor, F minor and G minor (up a major 2nd, a minor 3rd, and a perfect 4th). Obviously, the etude loses its main focus when it is transposed, although other difficult patterns will emerge. In the footnote, Charlier also suggests that an additional element of difficulty may be added by tonguing the etude instead of slurring it. This may be done using single, double, or triple tonguing technique.

Formal Characteristics

This etude is in the key of D minor. Its melodic line contains scalar passages as well as compound melodies with a semi-stationary voice. The moving voice is prominent in the compound melodies, since it normally occurs on the strong part of the beat (see Figure 67).



Figure 67. The Compound Melody With a Semi-Stationary Voice in Measures 19-22

Performance Considerations

The title of this etude may be understood from two different perspectives, both of which may be beneficial to the performer. First, the title may imply that the etude contains numerous fingering patterns that incorporate the extensive use of the third finger in them. If studied from this perspective, no alternate fingerings should be used for the more difficult technical passages.

Second, the etude may also be used as a study in the use of the third finger as an alternate fingering. Many of the fingering patterns in the compound melodies are easier to perform if the regular fingering (1-2) is replaced with the alternate use of the 3rd finger alone. A perfect example of this is found in measures 21 and 49 (see Figure 68).

The image shows two musical staves. The first staff is labeled 'Measure 21' and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff is labeled 'Measure 49' and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below each staff, a series of numbers indicates the suggested alternate fingerings for each note. For Measure 21, the fingerings are: 3, 23, 13, 23, 3, 23, 13, 23, 3, 23, 13, 23. For Measure 49, the fingerings are: 13, 123, 3, 13, 3, 123, 3, 13, 3, 123, 3.

Figure 68. The Suggested Use of Alternate Fingerings for Measures 21 and 49

The composer includes specific directives throughout the etude. First, the transition to return of the opening melodic material in measure 30 is to be done *a'l'aise* or “with ease”, thus implying that the tempo should relax just slightly. Second, the tempo in measure 42 should *sedez un peu*, or “slow a little”. Third, the *ritenuto*, or easing of the tempo in measure 50 should commence on the second half of the second beat (see Figure 69).



Figure 69. A Possible Interpretation of the *Poco Ritenuto* in Measure 50

The entire etude should be played *dolce*, or smoothly and sweetly. The performer should be careful to perform the etude without any obvious throat or embouchure tension. This will result in an open and free flowing sound.

Finding a place to breath in this etude is not difficult due to the strategically placed breath marks and rests. The breaths taken between the phrases in measures 30-31 and 42-43 should be set up by gradually slowing the tempo of the last few notes of the phrase. The consequent phrase should commence at the original tempo.

Two important factors play a key role in interpreting the extended phrase in measures 37-42. First, although no dynamic markings are indicated, the varied repetition that transpires throughout the phrase, as well as the ascending motion of the overall gesture, may be highlighted by a sensitive manipulation of the dynamic levels in each measure of the phrase. A potential interpretation of the phrase with suggested dynamic markings is given in Figure 70. Second, the air reserve necessary to perform the phrase successfully should also be considered. Of course, the amount of air expended while performing the phrase depends on the tempo and dynamic level at which the phrase is played. If the phrase is played at the tempo indicated by the composer, and the dynamic level is restricted to the dynamic markings suggested in Figure 70, the player should have enough air reserve to perform the passage successfully.

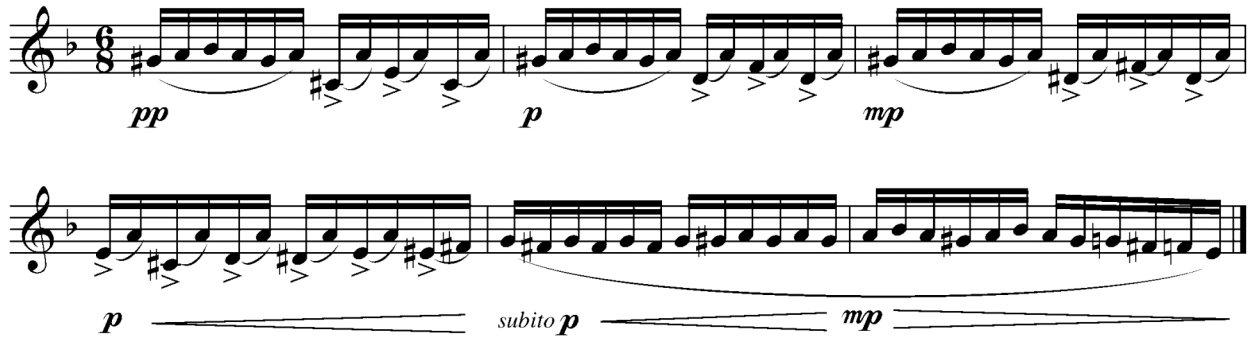


Figure 70. Suggested Dynamic Markings for Measures 37-42

Although there are no printed accents in measures 49-50, adding a slight accent to the lower notes may help to make this passage easier to perform, the additional air support given to the lower note resulting in a cleaner slur to the upper note (see Figure 71).



Figure 71. Suggested Accents in Measures 49-50

Etude 15

Intervales (The Fifth)

Overview

In spite of its technical title, this etude is stylistically diverse and interesting. The style of the opening theme (measures 1-16) is reminiscent of the *Promenade* from Modest Mussorgsky's (1839-1881) *Pictures at an Exhibition* (1874; ed. by Rimsky Korsakov in 1886). In addition, measures 66-91 begin with a reference to a prominent trumpet call from *Sinfonia Domestica*

(1902-1903) by Richard Strauss (1864-1949). In Figure 72, the original Strauss motive may be compared with the motive in the etude. The etude also contains two short, but distinguished trumpet calls (measures 17-22), and a very lyrical section marked *bel canto* (measures 48-65).



Figure 72. A Reference to the Trumpet Call From *Sinfonia Domestica* in Measures 66-67

Formal Characteristics

This etude is in the key of A major. Although the key signature changes to E minor in the middle section, the mode is ambiguous. A false return of the opening motive in the key of C-Sharp Major (measure 93) precedes the true recapitulation (measure 103). The false recapitulation differs from the true recapitulation in various ways (see Figure 73). First, although the rhythm and character of the opening motive are the same in both instances, the phrase lengths are not consistent in the false recapitulation. Second, the confident nature of the opening theme is weakened in the second measure of the false recapitulation by the diminished dynamic level and awkward silence on the downbeat of the measure. Ultimately, the false recapitulation serves as a transition from D Major, the key of the *Allegro Marcato* section (measures 66-92), to the original key of A Major (measure 103).

The False Recapitulation (Measures 93-102)

The True Recapitulation (Measures 103-131)

Figure 73. A Comparison Between the Opening Phrase and the False Recapitulation

Performance Considerations

This etude is characterized by a significant amount of stylistic diversity. The opening theme is marked *gai et vif*, or “merry and light”. The two trumpet calls, in measures 17-22, interrupt the light mood of the opening section. The second section, measures 48-65, is marked *bel canto* and should be very lyrical and flowing. It should be noted that the flow of this section is interrupted by a series of sforzandos in measures 55-57. Measures 66-92 are in the declamatory, *marcato* style that characterizes the trumpet parts of Richard Strauss. And finally, the style of the beginning returns in measure 103 to close out the etude.

As was previously stated, the opening theme may be interpreted in a style similar to the *Promenade* from Mussorgsky’s *Pictures at an Exhibition*. In keeping with the style of the *Promenade*, each beat should receive an equal amount of emphasis. The thirty-second notes in the dotted motives may be understood as grace notes. By rendering the thirty-second notes as grace notes, the dotted notes will be given the length and emphasis they warrant. In this interpretation, the thirty-second notes serve to embellish the eighth-note motives (see Figure 74).



Figure 74. Renotating the Thirty-Second Notes as Grace Notes in Measures 10-12

Measures 17-22 contain two trumpet calls that are separated by a slight pause (see Figure 75). Although the first call is not preceded by a fermata, a short pause may be taken for the sake of expression and consistency (a pause is notated after the second fermata). The initial tempo of both of the calls should be the same as the previous section, the *rallentando* occurring essentially on the final three pitches of the call. Care should be taken that the final eighth note of the call is given its full value. The pauses between the calls do not necessarily need to be the same length. In fact, a longer pause after the second call may indicate the forthcoming change of style occurring in measure 23.

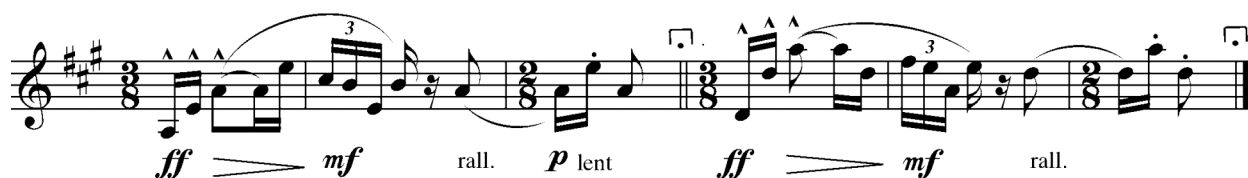


Figure 75. Trumpet Calls in Measures 17-22

The metrical placement of the lower notes in the compound melody in measures 40-43 warrants that they be distinguished from the upper notes by a slight accent (see Figure 76).



Figure 76. Accenting the Lower Notes in Measures 40-44

The *sforzandos* in measures 55-57 should be delayed, the weight of the accent occurring on the middle part of the note and not just on its beginning. To achieve this, the length of the note receiving the sforzando may be slightly exaggerated.

The metric organization becomes ambiguous at times in the etude. The first instance of this is in measures 57-59, where the pattern established by the lower notes implies simple meter. In this case, the metrical organization of the section may sound as shown in Figure 77. At the very least, the composer confounds the ear by removing or displacing the agogic accents inherent in the original meter in this section.

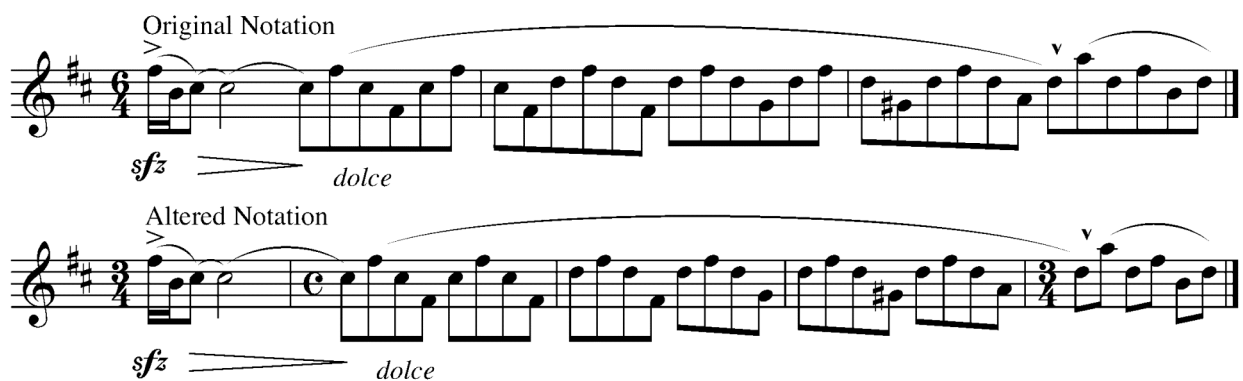


Figure 77. The Possible Meter Shift in Measures 57-59

The second instance of metrical ambiguity is in measures 117-124 (see Figure 78). When performing this passage, which serves to prolong the pitch E, the moving notes should be emphasized, giving the otherwise stagnant line some necessary direction.



Figure 78. Metrical Shift in Measures 118-124

Etude 16

Double Tonguing

Overview

This etude is one of two etudes that utilize the double tongue technique, the other one being Etude #31. The opening themes are to be played *dolce*, or beautifully. Charlier's use of this stylistic marking conveys the sensitive manner in which he understood this technique to be used. His approach contrasts the previous tradition of performing it in the military, fanfare style described by Johann Ernst Altenburg (1734-1801)¹⁶.

¹⁶Johann Ernst Altenburg, *Essay on an introduction to the heroic and musical trumpeters' and kettledrummers' art, for the sake of a wider acceptance of the same, described historically, theoretically, and practically and illustrated with examples*. English translation by Edward H. Tarr. (Nashville: Brass Press), 1795 rpr; 1974.

Formal Characteristics

This etude is in the key of G major, although the middle section employs two other keys signatures (C major and F major). The opening theme returns at the end of the etude, giving it a rounded formal characteristic.

Performance Considerations

The simple key signatures and limited range of the etude minimize the dexterity and register challenges, thus allowing the performer to focus on the main purpose of the etude with as few detractors as possible. Double-tonguing technique is applied to a number of different melodic patterns in this etude, some which change notes at a slower rate than others, yet all are within the speed that requires use of the double tongue for most performers (see Figure 79). The patterns that have the minimal amount of pitch changes resemble the sort of materials that appear in Arban's *Complete Method*. Double-tonguing on a fixed pitch tends to expose the clarity and steadiness with which the articulation technique is being performed.



Figure 79. Various Applications of Double Tonguing Technique on a Fixed Pitch

The passages that incorporate frequent note changes isolate the notes that are articulated with each syllable. These passages require an evenness of attack on both articulation syllables. There are two different types of patterns in this second category: those that use scalar melodic patterns, and those that utilize compound melodies containing a stationary pitch in one voice.

These disjunct melodic patterns necessitate the synchronization of double-tonguing technique with finger dexterity (see Figure 80).

Measures 6-8 (Scalar Pattern)

Measures 63-65 (Compound Melody)

Measure 78 (Compound Melody)

f

The image displays three musical staves. The first staff, labeled 'Measures 6-8 (Scalar Pattern)', shows a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains three measures of continuous eighth-note scalar runs. The second staff, labeled 'Measures 63-65 (Compound Melody)', shows a treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains three measures of compound melody, with accents (>) placed over the notes in the second and third measures. The third staff, labeled 'Measure 78 (Compound Melody)', shows a treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains one measure of compound melody with accents (^) over the notes. A dynamic marking of *f* (forte) is placed below the first note of this measure.

Figure 80. Applications of Double Tonguing Technique to Scalar and Compound Melodies

Although the scalar passages may reveal a weak “ku” articulation, they also tend to be more forgiving at a faster tempo. On the other hand, the leaps from a stationary pitch isolate each note articulated by the “ku” articulation in a very candid, or exposed manner.

Measures 63-84 present the most difficult challenges of the etude, due to the compound melodies with a stationary voice that occur in this section. These passages present equally challenging finger dexterity and tonguing patterns (see Figure 81).

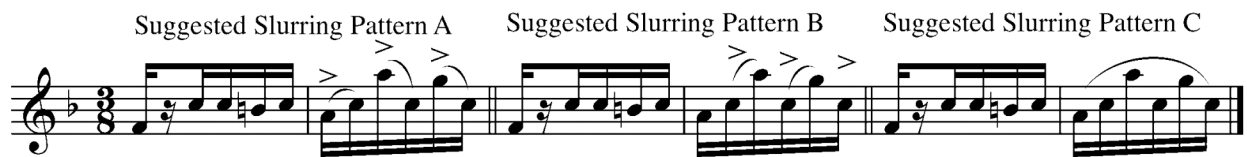


Figure 81. Alternate Slurring Patterns For Measure 63

Practical Strategies

Initially, the performer may attempt to determine the amount of airflow necessary to execute the more difficult passages by slurring them. Alternate articulation patterns may also be applied to the compound melodies with a stationary voice (see Figure 81).

A tremolo is indicated on the dotted half notes in measures 105-108 (see Figure 82). In a footnote inserted at the top of the etude, the composer includes instructions as to how this technique is to be carried out. “To play this tremolo, break the air column using one fingering after the other: the 1st, then the 1st and 3rd valves together. Hold down the 1st valve, then tremolo with the 3rd.¹⁷

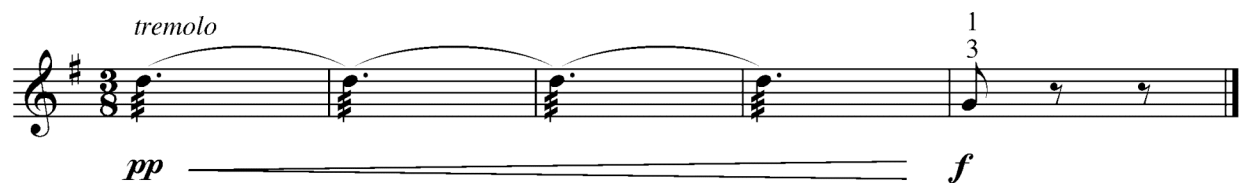


Figure 82. Tremolo in Measures 105-109

¹⁷ Theo Charlier, *Thirty-six Transcendental Etudes for Trumpet, Cornet, or Flügel horn in B Flat*. Paris: Leduc, 1946 (30).

Etude 17

Intervals (The Sixth)

Overview

In addition to its focus on a study of the interval of a sixth, this etude requires the performer to create a number of effects such as bell tones and tremolos. Single-pitch tremolos began to appear in some of the more innovative and difficult orchestral trumpet parts of the early 20th century. For example, performers of the day would have encountered single-pitched tremolos in the ballet, *Le Sacre du Printemps* (1913) by Igor Stravinsky (1882-1971) (see Figure 83).

The image displays a musical score for three trumpet parts: Tr-ba picc (D), I, II Tr-be (C), and III, IV. The score is written in 3/8 time and features a single-pitch tremolo in the trumpet parts. The top staff (Tr-ba picc) shows a melodic line with eighth notes and rests. The middle staff (I, II Tr-be) and bottom staff (III, IV) show a tremolo effect on a single pitch, indicated by a vertical line with a wavy pattern. The score is divided into two systems, with the second system showing a double bar line and a repeat sign.

Figure 83. An Example of Tremolos in *Le Sacre du Printemps* (Rehearsal 40)

Formal Characteristics

This etude begins in the key of E-Flat minor and ends in E-Flat major. There are six sections in this etude, each delineated by a key signature change. The first section is in E-Flat minor (measures 1-36). Although the key signature changes to E-Flat Major in measures 37-68, the tonality of this section is ambiguous, due to the emphasis on the interval of an augmented fifth or diminished sixth. The third section (69-100) is in D major. The fourth section (measures 101-183) is in A-Flat major. The fifth section (measures 184-219) is in E-Flat Minor. The final section (measures 220-244) is in E-Flat major.

Performance Considerations

This etude is a real test of flexibility because of the size of the featured interval, as well as the slurred context in which it frequently appears. The breath support necessary to play the strong attack of the bell tones (that are to imitate a clock striking, or *imitiez la cloche*), is very similar to the breath support necessary to cleanly execute the slurs that follow them. It is possible that this sequence of presentation was intended to give the performer an opportunity to capitalize on these similarities (see Figure 84).



Figure 84. Bell Tones in Measures 3-4

In measures 47-48, the composer indicates that the tempo should yield, or slow a little (*c'edez un peu*). This implies that the transition into the second phrase should be accomplished

by gradually slowing the tempo. The transition to the new key in measure 69 should be approached similarly, the last three notes *retenez*, or holding back.

Two types of tremolos occur in this etude, one is indicated by the word *tremolo* and the other is not. The tremolo that is indicated in the score entails the swift reiteration of a single pitch, using an alternate fingering with the regular fingering (see Figure 85). The second type is a slower reiteration of two different pitches (see Figure 86). The tremolo in shown in Figure 85 (measures 101-124) is inverted in measures 149-183 (see Figure 87).

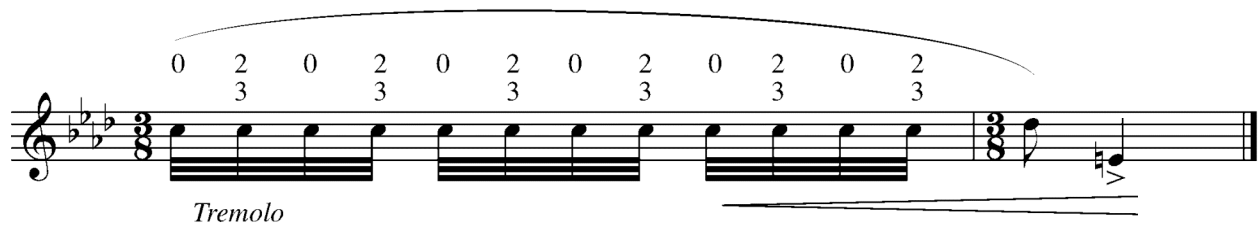


Figure 85. Same-Pitch Tremolo in Measure 125

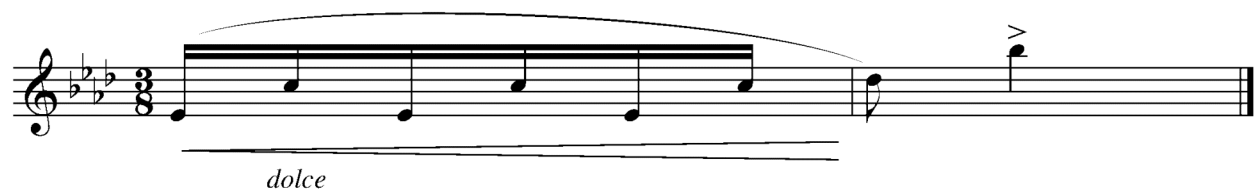


Figure 86. Multi-pitch Tremolo in Measures 101-102

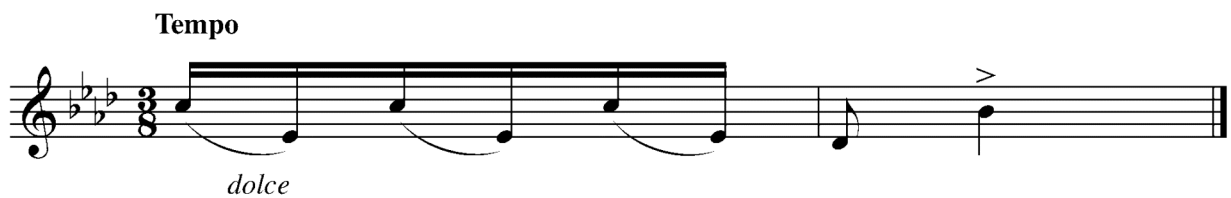


Figure 87. Inverted Tremolo in Measures 149-150

Practical Strategies

The composer instructs the performer not to take measures 69-100 too quickly (*Pas trop vite*). Possibly this marking was intended to preserve the clarity of the compound melody in that section, preventing it from being played too quickly. The slurs in measure 69 are to be carried out without forcing the sound (*sans forcer le son*). Both of the instructions display Charlier's proficiency as a teacher.

The compound melody in measures 69-88 is mainly comprised of slurred sixths. By playing the two lines of this compound melody separately, the performer will be able to hear the pitches of each of the melodic lines more clearly. Figure 88 displays a reduction technique that isolates the upper notes of the compound melody. The lower notes of that melody, as well as the compound melody in measures 220-226 may be isolated in the manner shown in Figure 89.

The image shows two musical staves. The left staff is labeled 'Original Notation' and contains two lines of music in treble clef, 3/8 time, with a key signature of one sharp (F#). The first line is marked 'Pas trop vite' and the second line is marked 'sans forcer le son'. The right staff is labeled 'Reduced Notation' and shows only the upper notes of the compound melody from the original notation.

Figure 88. Upper Note Melody in Measures 69-88

The image shows two musical staves. The left staff is labeled 'Original Notation' and contains two lines of music in treble clef, 3/8 time, with a key signature of two flats (Bb, Eb). The first line is marked 'dolce'. The right staff is labeled 'Lower-Note Melody' and shows only the lower notes of the compound melody from the original notation.

Figure 89. The Lower Note Melody in Measures 220-226

Although the tremolo in measures 149-172 is a variation on the melody in measures 101-124, the articulation is different. In order to improve the continuity of the airflow in this passage, the performer may also want to slur all of the notes in this melody (see Figure 90).

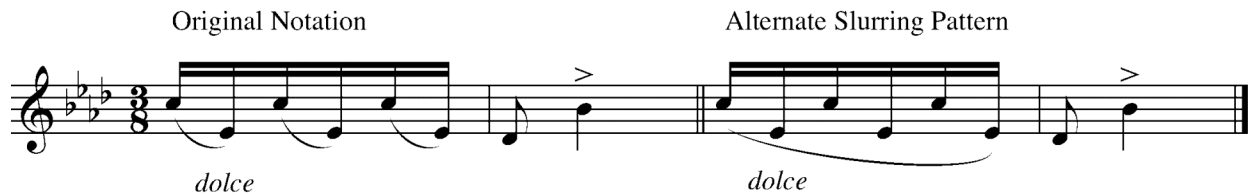


Figure 90. The Original and New Articulations of the Inverted Tremolo in Measures 149-153

The preliminary tactic of playing the upper and lower lines of the compound melodies separately may also be useful for measures 220-231. Pages 40-41 of Arban's *Complete Method* contain exercises based on the slurred sixth. A study of the Arban exercises may be useful if the performer has difficulties slurring the melodic patterns in this etude.

Etude 18

Triple Tonguing

Overview

This is the first of three etudes (#18, #28 and #33) that focus on triple tonguing technique. In the early 20th century, triple tonguing technique was commonly used to embellish a melody in the manner in which it appears in this etude. This etude is the least difficult of the three etudes based on this technique because the performer is not often required to triple tongue motives that change pitch. The angular, disjunct melodic lines of etudes #28 and #33 present more difficult challenges.

Formal Characteristics

The form of this etude is ternary and it is in the key of B-Flat major. The transition to the middle section (measures 17-32) begins in D Minor. The key changes to E-Flat major in the middle section (measures 33-47), but returns to B-Flat Major when the opening theme returns in measure 48.

Performance Considerations

Pages 155-174 of Arban's *Complete Method* apply triple tonguing technique to various melodic contexts. These exercises may be used as additional study materials in preparation for studying this etude.

The editor of the 2nd edition has utilized an abbreviated notational symbol for the triplets in measures 6-32. This notational technique, an eighth note with a line through the stem, makes it difficult to distinguish the regular eighth notes from the triplets in this section (see Figure 91). As a result, the performer should practice these measures slowly at first, taking care that the rhythmic patterns are interpreted accurately.



Figure 91. Varying Articulation Patterns in Measures 12-16

The etude should be studied at a tempo that facilitates a clear articulation of the triple tongue pattern. Tongue fatigue, as well as embouchure fatigue, may be experienced over the course of studying this etude as a result of the lengthy sections that utilize the triple-tonguing

technique continuously. The performer should take advantage of the breaks indicated in the music, especially in the earlier part of the etude, if a temporary rest is needed.

From measures 33-60 there are no pauses notated in the music. If a break is necessary in this section, it should be taken after the first eighth note of measure 48, where the opening theme returns. As a result of the rapid note changes in measures 33-42, the composer indicates that the section be taken at a slightly slower tempo (*Un peu moins vite*).

Practical Strategies

If the notes being triple tongued lack fluidity and resonance, the subdivided eighth notes occurring between the solitary eighth notes may be slurred. By so doing, the performer will be able to determine the amount of airflow necessary to execute the passage successfully. Figure 92 provides two examples of the manner in which the slurring technique may be applied. The difficult technical passages in measures 33-60 may also be practiced in this manner.

Original Notation (Measure 1) Altered Notation

Original Notation (Measure 21) Altered Notation

Figure 92. Slurring Between the Eighth Notes in Measures 1-5 and 21-23

Figure 93 displays the manner in which the same strategy may be applied to type of melodic gestures found in measures 33-36 and 57. Two different slurring patterns are shown for measure 57, both of which may be useful.

The figure displays two rows of musical notation. The first row shows 'Original Notation (Measure 33)' on the left and 'Notation With Slurs Added' on the right. Both are in 3/4 time with a dynamic marking of *mf*. The original notation consists of a sequence of eighth notes. The second row shows 'Original Notation (Measure 57)' on the left and 'Notation With Slurs Added' on the right. Both are in 3/4 time. The original notation features a sequence of eighth notes with some accidentals. The 'Notation With Slurs Added' version has a large slur encompassing the entire measure, and a horizontal line is drawn below the staff.

Figure 93. Slurring the Difficult Technical Passages in Measures 33-36 and 57-58

In addition to the technical matters mentioned above, there are two more details that should be noted. First, the dynamic markings in measures 21-29 should be carefully observed. Three times within that passage, the melodic line crescendos to a sudden drop in the dynamic level. Second, in order to realize a more deliberate interpretation of the last two measures (marked *molto ritenuto*), the last triplet in measure 59 should be single tongued.

Etude 19

Intervals (The Seventh)

Overview

Five different time signatures are present in this etude. This metrical variety seems to stem from the composer's attempt to present the featured interval in varied musical contexts. This etude is quite difficult due to the size of the interval in focus and the numerous style changes that occur within the etude.

Formal Characteristics

This etude is in the key of F major. The key change to B-Flat major in measure 42 is the only key signature change that occurs in the etude. The time signature changes that occur in the etude are shown in Figure 94. Although the time signature does not change in measures 39-41, the original notation temporarily returns. The opening theme (measures 1-2) reappears at different times throughout the etude. Each time it recurs it is in the original key of F-Major, although its final occurrence (in measures 96-101) is notated with a change of meter.

Section	Time Signature
Measures 1-22	C
Measures 23-41	$\frac{12}{8}$
Measures 42-64	$\frac{3}{8}$
Measures 65-83	$\frac{3}{4}$
Measures 84-101	$\frac{6}{8}$

Figure 94. The Time Signature Changes in the Etude

Performance Considerations

The foremost challenge of this etude is lip flexibility, due to the wideness of the featured interval. The featured interval is mainly set in the context of a compound melody.

Sudden contrasts in dynamic levels occur in the frequent call and echo gestures found in the etude. Sometimes, by including additional technical elements, the composer strengthens the sudden contrasts. For example, in measures 18-19 the immediate contrast in dynamic level is intensified by a sudden change of articulation and style (see Figure 95).

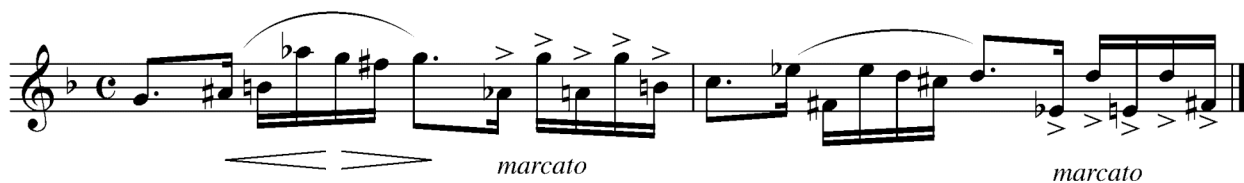


Figure 95. The Contrasts in Measures 18-19

The dynamic change in measures 1-2 should take place on the second note of the measure (the thirty-second note) rather than the first. This is because the *piano* dynamic marking is not placed at the beginning of the measure, and the concluding note of the initial phrase occurs on the downbeat of the first measure of the new phrase (see Figure 96). A similar situation is true of the sudden dynamic changes in measures 18-19, although in this instance the change occurs within the measure (see Figure 96).



Figure 96. Delayed Dynamic Changes in Measures 1-2

Practical Strategies

The flexibility challenges of this etude are most frequently found in the compound melodies. A viable practice strategy would be to play the upper line of the compound melody by itself. This strategy should help the performer internalize the pitches of the individual lines more effectively. It may also help the performer to maintain the more focused embouchure formation used for the upper notes throughout the section. This practice technique may be aptly utilized with the compound melody found in measures 23-38 (see Figure 97).

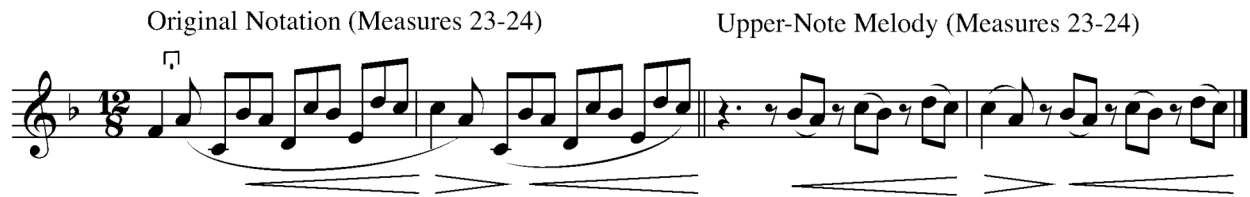


Figure 97. The Upper Melody in Measures 23-31

For rehearsal purposes, measures 84-101 may be reduced as shown in Figure 98. Again, by reducing a difficult melodic pattern, the main notes of the compound melody can be heard more clearly, thus improving note accuracy.

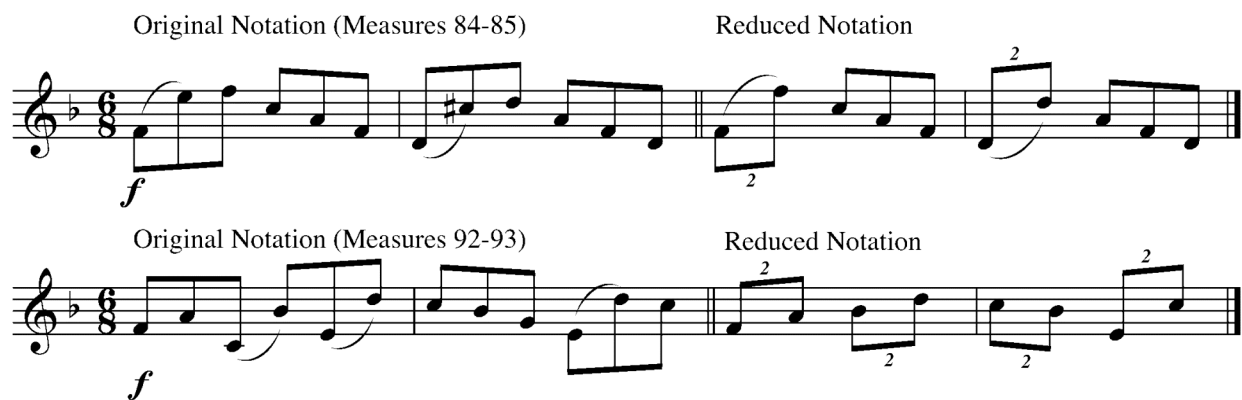


Figure 98. A Reduction of Measures 84-101

Etude 20

By Combined Movements and in Varying Rhythms

Overview

The descriptive title of this etude, *By Combined Movements and in Varying Rhythms*, identifies the combination of conjunct melodic lines and varying rhythmic patterns that are present in this etude. The performer will encounter such rhythmic challenges as juxtaposed

duple and triple subdivisions of the beat, as well as syncopation in both simple and compound meters.

The etude contains a series of short motives that resemble the vocal technique of *portamento* or expressively “connecting two pitches by passing audibly through the intervening pitches.”¹⁸ (see Figure 99)



Figure 99. *Portamento*'s Notated in Measures 25-27

Formal Characteristics

This etude is in the key of A Major. The middle section (measures 32-53) changes to the key of E Major. The four time signatures that appear in this etude are shown in Figure 100.

Section	Time Signature
Measures 1-31	$\frac{2}{4}$
Measures 32-53	$\frac{3}{4}$
Measures 54-61	$\frac{2}{4}$
Measures 62-74	$\frac{6}{8}$

Figure 100. The Time Signature Changes in the Etude

¹⁸ Ellen T. Harris: ‘Portamento’, Grove Music Online ed. L. Macy (Accessed April 17, 2007), <<http://www.grovemusic.com>>

Performance Considerations

The challenges of this etude are diverse. Although this etude contains only a few difficult technical passages, the keys employed (sharps as opposed to flats), as well as the shifting articulation patterns contribute rhythmic and technical complexities in themselves. For example, the syncopation in measures 10 and 65 results from the slurring pattern (see Figure 101).

The figure displays two rows of musical notation. The top row shows 'Original Notation (Measure 10)' and 'Rhythmic Notation on a Fixed Pitch'. The original notation is in 2/4 time with a key signature of two sharps (F# and C#). It features a triplet of eighth notes, followed by a quarter note with an accent (^) and another triplet of eighth notes. The rhythmic notation on a fixed pitch shows the same rhythmic pattern but with a constant pitch, illustrating the syncopation. The bottom row shows 'Original Notation (Measure 65)' and 'Rhythmic Notation on a Fixed Pitch'. The original notation is in 6/8 time with a key signature of two sharps. It features a complex slurring pattern over a series of eighth notes. The rhythmic notation on a fixed pitch shows the same rhythmic pattern but with a constant pitch, illustrating the syncopation.

Figure 101. Syncopation Resulting From the Articulation Patterns in Measures 10 and 65

The main compositional device of the etude, combining conjunct melodic movements with varied rhythmic patterns, may be seen in measure 13 (see Figure 102). Here, the rhythmic subdivision created by the articulation pattern in the second half of the measure is different from the first, although the same conjunct line appears in the reverse order.

The figure shows a single line of musical notation for measure 13 in 2/4 time with a key signature of two sharps (F# and C#). The notation consists of a conjunct melodic line that is divided into two parts by a bar line. The first part has a rhythmic pattern of eighth notes, and the second part has a different rhythmic pattern, also consisting of eighth notes. A triplet of eighth notes is indicated in the second part of the measure.

Figure 102. Varying Rhythmic Patterns in Measure 13

The composer includes directives throughout the etude. Some of these appear as expressive markings [*cédez un peu*, or yield a little (measure 16)], *en retenant un peu*, or slow a little (measure 53), and *la croche équivant à la croche de la mesure précédente*, or the tempo of the eighth note should remain constant (measure 62)). The dotted half note in the metronome marking in measure 32 implies that the *Scherzo* (measures 32-53) should be counted in one.

Additionally, the footnote indicates that the etude may be transposed down a half step. In other words, the key signature would be altered from three sharps to four flats, while the notes remain in the same location on the staff.

Practical Strategies

As a result of its rhythmic emphasis, this etude should be practiced carefully with a metronome set to the tempo at which the performer can accurately interpret the rhythmic complexities of the music. In the case of some of the more complex rhythms, it is essential that the underlying rhythmic pattern be identified and studied. If the performer has difficulty identifying the basic rhythmic patterns in certain sections, the passages may be reduced in a manner similar to Figure 103.

Figure 103. A Sample Reduction of Measures 9-13

Etude 21

The Octave

Overview

The octaves in this etude appear in various musical settings. Sometimes they are part of a compound melody and other times they occur in succession, forming a sequential pattern. The keys, difficult rhythms, and disjunct contour of the melodies make this etude of significant difficulty. On the other hand, the performer who has good flexibility will enjoy the varied yet musical manner in which the octave has been explored in this etude.

Theoretical Characteristics

This etude is in the key of A-Flat Major. There are two key signature changes in the middle section. The first key signature change occurs in measure 29 (to B-Major), and the second occurs in measure 92 (the return to A-Flat Major).

Performance Considerations

Although the octaves throughout the etude present significant performance challenges, leaps of a tenth and twelfth also occur. In the earlier part of the etude they are ascending (measures 21-22) and in the later part they are descending (measures 75 and 77).

Throughout the etude, the composer includes instructional notes. At the beginning, the composer advises the performer not to force the sound (*sans forcer le son*). The transition in measures 61-66 should slow down little by little (*en ralentissant peu a peu*). On the other hand, the transition in measures 90-91 should slow down quite a bit (*en retenant beaucoup*).

Practical Strategies

This study of the octave may also be considered a study in intonation. This is especially true of the passages that contain a sequence of isolated octave leaps. In these instances, the pitch

of the second note should be carefully matched to the pitch of the first one. Obviously, good intonation is best developed at a slower tempo, initially.

Two physical aspects of the performer's playing technique may benefit from studying this etude. First, the disjunct melodic lines of the etude demand good flexibility and a stable embouchure setting. Arban discusses this matter in his *Complete Method* as follows, "Be careful not to change the position of the mouthpiece when moving from a low to a high note or from a high to a low note. By observing this rule, the player will acquire greater precision in attack and facility in playing."¹⁹ Second, the wide melodic leaps in the etude require an efficient use of the air stream. This involves manipulating the air stream by altering the position of the tongue in the mouth.

The sensitive manner in which this study of the octave is laid out evidences the acuity of the composer's pedagogical intuition. For instance, in the initial appearance of the octaves (measures 1 and 3) the lower pitch is given a longer duration than the upper one, providing the performer with the opportunity to secure first note of each gesture. In addition, the longer durational value given to the first note offers the performer the opportunity to execute the leap by means of a crescendo on that note. Consequently, the upper note may be achieved with the air speed and a slight embouchure adjustment, rather than the tightening of the embouchure alone. When the octaves occur in measures 9-16 the note-values are reversed. The performer should attempt to execute these slurs in the manner described earlier. Again, the concentrated air stream, achieved by means of an elevated tongue position and increased air support, should constitute a majority of the effort (see Figure 104).

¹⁹ Jean Baptiste Arban, *A Complete Conservatory Method for Trumpet (Cornet) or E-Flat Alto, B-Flat Tenor, E-Flat Baritone Saxophones, Euphonium, and B-Flat Bass Tuba in Treble Cleff* editors Edwin Franko Goldwin and Walter M. Smith annotated by Claude Gordon. (New York: Carl Fischer 2005),123.

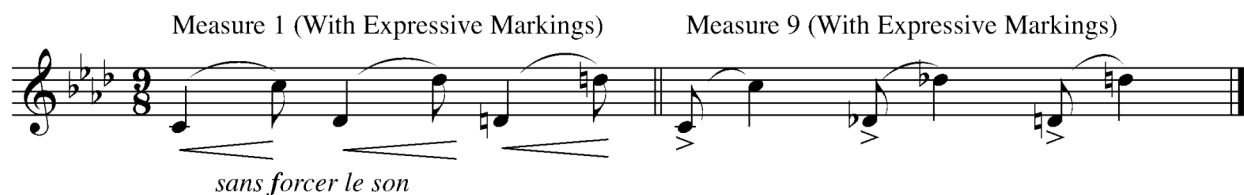


Figure 104. Octaves With Implied Expressive Markings

Another one of the composer's intuitive pedagogical devices may be found in the presentation of the octave leaps in measures 5-8. In this phrase, the octave begins on, and returns to the upper note very quickly. This makes it easier for the performer to retain the firm embouchure setting of the higher note throughout the execution of the slurs. It is also interesting that an ascending slur always follows the two descending slurs in each phrase (see Figure 105). This same amount of variety in the melodic line is present in measures 67-69 (see Figure 106).



Figure 105. The Slurring Pattern in Measures 5-8

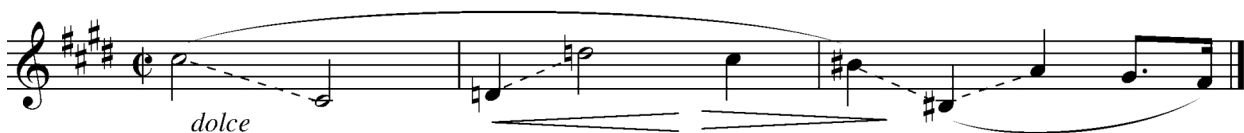


Figure 106. The Slurring Pattern in Measures 67-69

In order to maintain the firmer, upper-note embouchure setting (especially if the performer tends to over-adjust for the lower pitches), the performer may want to think of the

slurs as focusing on the upper notes. This embouchure setting should only be used as long as it benefits the fluidity of the performance without diminishing or restricting the sound. If the resulting sound is impeded by this technique, it should be avoided.

In order to hear the individual lines of the compound melodies better, the performer may want to practice the lines independently. In measures 29-40, the lower-note melody may be practiced in this manner, although in this instance the brevity and spaciousness of the upper-note melody makes it less accommodating to this technique.

In measures 21-22 the melody contains leaps of more than an octave. This passage should be practiced slowly at first, each note having a full and centered tone. Of course, the goal in difficult passages like this is to make all the notes have the same tone quality although they are located in different registers.

The successive, octave leaps in measures 41-48 may be performed more easily if the lower note is accented. This tactic will ensure a secure attack on the lower note as well as a clean slur to the upper note (see Figure 107).



Figure 107. Accenting the Lower Notes in Measures 41-48

Etude 22
Various Tonguings

Overview

This etude presents varied musical settings in which double and triple tonguing techniques have been combined. Interestingly, triple tonguing technique is used to articulate three sixteenth notes instead of being applied to triplet motives (see Figure 108).



Figure 108. Rhythmic Setting of the Triple Tongue Motive in Measure 1

Passages similar to the ones used in this etude appear in both the orchestral and solo literature of the instrument. For example, the tonguing pattern used in this etude is commonly used in the cornet solo in Peter Ilich Tchaikovsky's *Capriccio Italien* (1880) (see Figure 109).



Figure 109. The Cornet Solo From *Capriccio Italien*

Formal Characteristics

This etude is in the key of C Major. There are no key or time signature changes in the etude. The form is continuous; none of the themes recur throughout the etude.

Performance Considerations

Double-tonguing technique is used more frequently than triple tonguing technique in this etude. Sometimes it is applied to repeated pitches, but more frequently it is used for ascending or descending melodic lines. These passages require a significant amount of coordination between the tongue and fingers. Triple tonguing technique is also applied to similar passages, thus creating the same type of challenges.

The composer provides a few instructional directives throughout the etude. First, he indicates that the opening theme (measures 1-8) should be played with a full, and not a forced sound (*sonorité pleine ais sans force*). He also indicates that the upper notes of the compound melody in measures 9-13 should be emphasized (*marquez le theme*). The upper notes of the compound melody in measures 49-56 may also be accented in a similar manner.

Practical Strategies

In order to achieve a musically satisfying performance of this etude, the performer must endeavor to blow through the long, articulated passages. A very effective way of determining the amount of airflow necessary to play an articulated passage is to slur it first. This strategy has been applied to measures 17-18 in Figure 110 (the entire passage is tongued in the etude).



Figure 110. Slurring Measures 17-18

The challenges encountered in measures 31-37 and 61-62 may be eased by reducing the notation in the manner shown in Figure 111 and 112. In Figure 111, the melodic line found in measures 31-37 has been reduced to a single pitch. Practicing the rhythm in this manner will help to clarify the articulation patterns in this section. In Figure 112, the chromatic lower neighbor notes embellishing the arpeggio in measures 61-62 have been removed so that the main notes of the passage can be identified. A similar tactic may be used for the compound melody in measures 9-12 (see Figure 113).

Figure 111. Reducing a Moving Line to a Single Pitch in Measures 31-37

Figure 112. Eighth-Note Reduction of Measures 61-63



Figure 113. Reducing the Melody in Measure 10

Etude 23

The Arpeggio

Overview

The arpeggios in this etude are presented in a number of sections that vary in mood and tempo. The entire etude, especially measures 33-48, is similar to the flow studies of former American trumpet teacher and performer Vincent Cichowicz (1927-2006). The melody in measures 49-64 is in the style of an operatic aria.

Formal Characteristics

This etude is in the key of E Minor. There are two key signature changes in the middle section of the etude. The first one modulates to A Major (measure 33), and the second one to D Major (measure 49). Although the etude does not contain a time-signature change, it does contain a tempo change in measures 49 and 77. Formally, the opening theme returns in measure 77.

Performance Considerations

A number of performing challenges should be observed in this etude. First, aural and technical challenges caused by the various forms of the minor mode are present in the opening and closing themes of the work. Second, the note-sequences in measures 33-48 require the frequent use of the third finger, and may be difficult for the younger player. Third, the arpeggios and angular melodic lines in measures 49-76 present significant flexibility challenges.

The expressive markings vary in each of the sectional divisions of the etude. The Italian expressive marking *Fieramente*, located at the beginning of the etude, may be literally translated “boldly”. The section beginning in measure 17 is marked *meno forte* and should be played at a slightly lower dynamic level. The end of the transition in measure 76 should gradually return to the original tempo (*revenir peu à peu au 1er mouvt.*).

Practical Strategies

According to the expressive markings in measures 17-32, the initial notes of the arpeggios should be emphasized. To achieve this, the performer may want to temporarily lengthen the value of the first note in a manner similar to Figure 114.



Figure 114. Emphasizing the Initial Sixteenth Notes in Measures 17-18

This passage may also be simplified by reducing the terminal notes of each arpeggio to eighth notes, which will help to identify the basic framework of the melody (see Figure 115). Although the accents do not continue beyond measure 27, for the sake of consistency they may be added to measures 28-30 (see Figure 116).



Figure 115. Reducing the Arpeggios in Measures 17-18 and 21-22



Figure 116. Adding Accent Markings to Measures 27-30

If slurring the lines of measures 33-44 is problematic, the performer may want to improve his or her note accuracy in this section by applying various other articulations to the passage.

Figure 117 illustrates four different articulation patterns that may be used in this section.

Articulation A is the easiest and may be the first articulation pattern used for this section.

Articulation B varies from Articulation A in that the last two notes of the arpeggio are slurred.

The larger grouping of slurred notes in Articulation C make it a good transition to the printed articulation pattern. Articulation D emphasizes the leaps from one motive to the next.

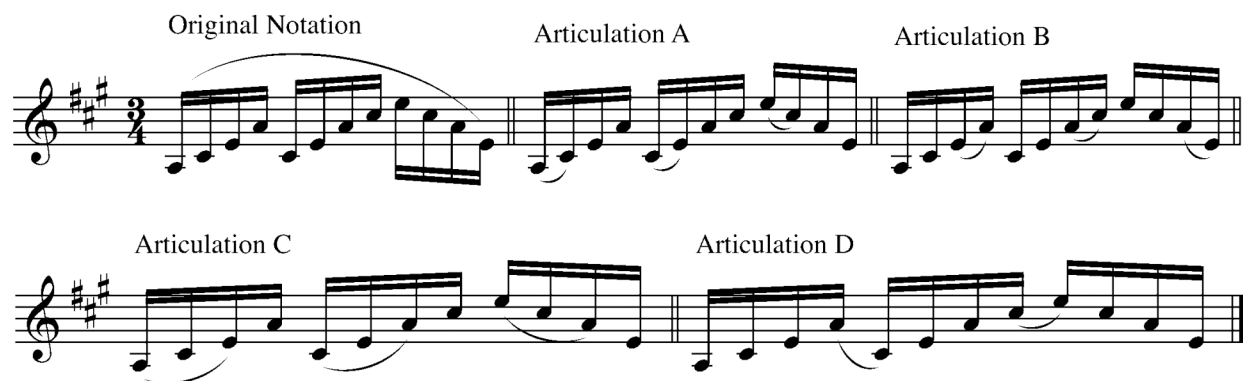


Figure 117. Optional Articulation Patterns for Measure 33

Etude 24

Throughout the Trumpet Parts of Richard Wagner's Works

Overview

This etude is comprised of excerpts from the works of Richard Wagner (1813-1883). An etude of this nature is very appropriate, given Wagner's key role in the development of trumpet writing. Wagner was one of the first composers to capitalize on the technical facility of the valve trumpet. The stylistic and technical metamorphosis initiated by Wagner presented the trumpet performers of his day with new and daunting challenges. In this etude, Charlier confronts the student with the challenge of interpreting the fluctuating stylistic, emotional, and harmonic idioms of Wagner's music.

With the exception of a motive taken from the *Kaiser March* (WWV104, 1871), this etude is a pastiche of motifs derived from the Wagnerian music dramas *Rienzi* (1842), *Der fliegende Holländer* (1843), *Götterdämmerung* (1850), *Lohengrin* (1850), *Das Rheingold* (1854), *Tristan und Isolde* (1865), *Die Meistersinger von Nürnberg* (1868), *Die Walküre* (1870), *Siegfried* (1876), and *Parsifal* (1882). Each motive will be identified in this discussion by the label given to it in Figure 124. This figure also displays the original settings of each motive (it

would be advisable for the reader to refer to the labeling system shown in Figure 124 before continuing with this discussion).

The manner in which the music of the etude avoids cadence points reflects the Wagnerian concept of continuous melody. On the other hand, there are eight key signature changes in the etude. These provide the researcher with one way of identifying potential sectional divisions in the etude. This being the case, the etude consists of nine sections, each in a different key, and most containing motifs from at least two different musical sources (see Figure 118).

<u>Section</u>	<u>Key</u>	<u>Sources</u>
Measures 1-16	D minor	<i>Die Walküre, Rienzi, and Lohengrin</i>
Measures 17-64	D major	<i>Lohengrin, Tristan und Isolde, and Die Meistersinger von Nürnberg</i>
Measures 65-82	A major	<i>Die Meistersinger von Nürnberg and Kaiser March</i>
Measures 83-86	E major	<i>Das Rheingold</i>
Measures 87-113	C major	<i>Die Walküre Siegfried</i>
Measures 114-138	A-Flat	<i>Walküre and Siegfried</i>
Measures 139-147	D Minor	<i>Parsifal and Das Rheingold</i>
Measures 148-155	D Minor	<i>Der fliegende Holländer</i>
Measures 156-162	D major	<i>Das Rheingold and Götterdämmerung</i>

Figure 118. The Keys and Works Quoted in the Etude

Performance Considerations

This etude provides a wonderful opportunity for aspiring trumpet players to study and perform some of the most demanding and stimulating music of the Late-Romantic era, since most of the motives that appear in the etude are derived from the original trumpet parts of Wagner's works.

The extended length of the etude coupled with its lack of pauses, makes it a real test of endurance. Stylistically, the melodic motives continually vacillate between bold, declamatory motifs and more subdued and passive gestures. Repeatedly, these stylistic fluctuations are facilitated by abrupt changes of articulation or dynamics.

The second half of the first section of the work (measures 9-16) provides an apt example of this phenomenon. In this section, two short motives, derived from *Rienzi* and *Lohengrin*, are juxtaposed (see Figure 119)

The fiery and bold *Judgment* motive should be delivered with pointed or marked articulations, while the more reticent and subdued *Rienzi* motive requires a smoother and lighter presentation. This kind of stylistic contrast occurs frequently throughout the etude.

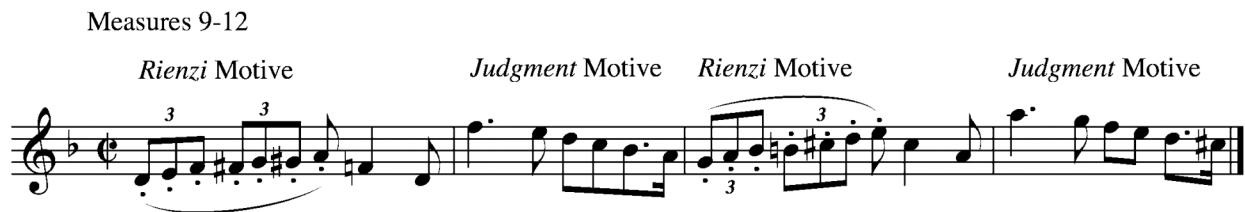


Figure 119. The *Judgment* and *Rieni* Motives in Measures 9-12

This etude contains numerous passages in the higher register. The highest note of the etude occurs at the peak of the “Sacrament” motive (P1) in measure 140. The fact that this motive is located towards the end of the etude compounds the challenges that it presents to the performer.

Practical Strategies

As a preliminary tactic, the performer may want to listen to a recording of the motives used this etude. This will aid in determining the musical style of each motive, thereby facilitating a more authentic stylistic interpretation. Since the sources of the motives are so numerous and their length is monumental, a more productive listening strategy would be to listen to the isolated sections of each work in which the motives are located. Figure 124 indicates the general location in which each motive is prominently exhibited. An incipit of each motive as it appears in the original orchestral score is also included in that figure. Additional benefit may be gained from observing the manner in which the motives have been adapted for use in the etude.

Extreme opposites are juxtaposed throughout the etude, requiring a considerable amount of versatility from the performer. First, the etude explores the entire range of the instrument, periodically moving from the extreme upper tessitura to the bottom of the low register. The best example of this is found in measures 139-148, where the soaring motive P1 (the “Sacrament” motive) is immediately followed by the thundering “Compact” motive (see Figure 120).

The image shows two musical excerpts on a single staff. The first excerpt, labeled 'Measures 139-141', is in 4/4 time and begins with a piano (*p*) dynamic and the instruction 'très doux'. The melody starts on a middle note and rises steadily to a high note in the final measure, marked with a sforzando (*sf*) dynamic. The second excerpt, labeled 'Measures 145-147', is in 2/4 time and begins with a forte (*f*) dynamic. The melody consists of a series of eighth notes, with the first measure containing an accent (>) and the following measures containing multiple accents (>>>).

Figure 120. The Sudden Range and Dynamic Changes in Measures 139-141 and 145-147

Second, the performer is called upon to exhibit complete mastery of the dynamic range of the instrument. You will notice that the motive in measure 139 is to start *très doux*, or “very softly”. On the other hand, although the dynamic range never exceeds *forte*, the character of

some of the motives requires a significant amount of boldness in their interpretation (see Figure 120).

Third, the etude requires the performer to make abrupt changes in articulation. A bold, double statement of motive *W1* (the “Sword” motive) opens the etude. Yet within this opening phrase, contrasting articulation styles are juxtaposed. The first two measures of the phrase are marked *Fieramente*, or “boldly”, while the last two are marked *moins forte*, or “less strong” (see Figure 121).



Figure 121. Articulation Contrasts in Measures 1-4

A similar kind of contrast occurs in measures 9-12, although in this case the stylistic change is more frequent and abrupt. The stylistic contrast in both instances is reflected in the articulation style and shape of the melodic line. In the first phrase (measures 1-4), the antecedent motive, propelled by a crisp dotted eight-note rhythm, ascends with a marked or pointed articulation, while the descent of the consequent motive is smoother and less pronounced. Similarly, in measure 9 the initial ascending gesture of motive R1 requires a legato interpretation of the triple tongue technique, while L1 (the “Judgement” motive) of the following measure duplicates the boldness of the opening “Sword” motive (*W1*).

A similar set of contrasts emerges in the next section (measures 17-64). The stylistic exchange is quite swift in the L2 motive (measures 22-25). The flowing decrescendo of the

anacrusis suddenly breaks forth in a trumpet call. In measures 44-53, the composer combines a smooth two-bar ascending pattern of his own construction with the articulate M1 motive.

The contrast, inherent in the vacillation between the “Nornes” theme and the “Theme de la Forge”, in measures 97-104, is mainly one of articulation style and meter rather than an abrupt dynamic change (see Figure 122).

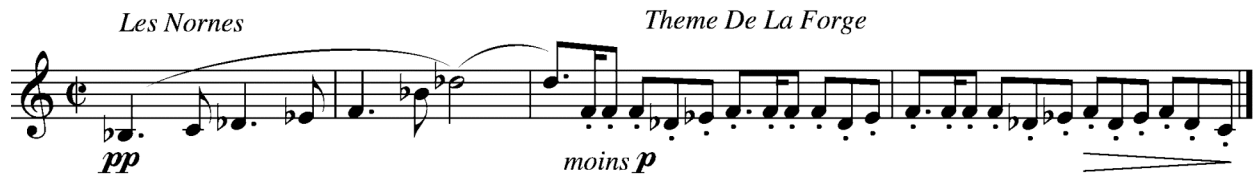


Figure 122. Contrast in Articulation and Style (Measures 97-100)

Finally, this etude contains some chromatic gestures that challenge the dexterity of the performer. Three particular passages are notable in this regard (see Figure 123). The first one is the deceptively chromatic R1 motive found in measures 9-16. The second and third examples are the falling fourths of M2 (measures 58-59) and the descending triads of “The Rhythm of the Ride” (measures 124-127).



Figure 123. Technical Challenges in Measures 124-125

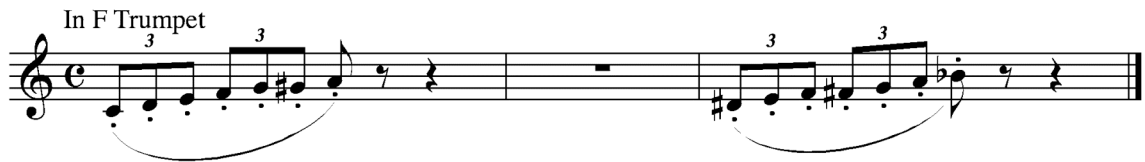
Four tempo markings are given in this etude. These are located in measures 1, 40, 65, and 83. The tempo changes in the final sections of the etude are indicated with the tempo

markings *Molto Lento* (measure 139) and *Allegro Pesante* (measure 145). Stylistic appropriateness should always be the deciding factor when making the exact tempo choices.

Although the challenges of this etude may seem daunting, with careful aural and technical preparation the study and performance of this etude may result in a satisfying and beneficial experience.

Rienzi

[R1] Act 1/ Scene IV (Finale)



Lohengrin



[L1] Act 1/ Scene III



[L2] Act 3/ Scene III

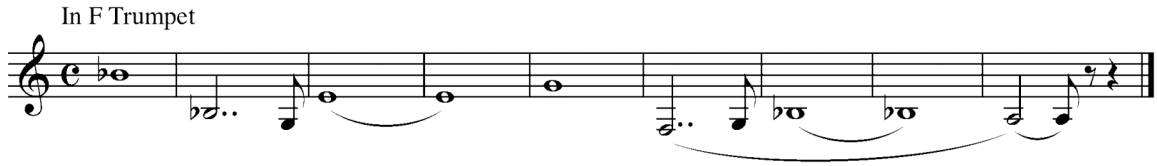


[L3] Act 1/ Scene II

Figure 124. The Original Locations of the Motives

Tristan und Isolde

In F Trumpet



[T1] Act 2/Scene II

Trumpet in C



[T2] Act 3/ Scene I

Die Meistersinger von Nürnberg

In F Trumpet



con sord.

[M1] Act 2/ Scene IV

Die Meistersinger von Nürnberg (continued)

In F Trumpet



con sord.



[M2] Act 2/ Scene IV

Das Rheingold

[RG1]Act 1/ Scene II

Trumpet in Eb



Figure 124. The Original Locations of the Motives (continued)

Das Rheingold

[RG2] Act 1/ Scene II

Not in Trumpet Part



Die Walküre

[W1] Act 1/ Scene III (Sword)

Trumpet in E



[W2] Act 2/ Scene II

Trumpet in F



Siegfried

[S1] Act 2/ Scene I

Trumpet in Eb



[S2] Act 2/ Scene I

Trumpet in F



Figure 124. The Original Locations of the Motives (continued)

Parsifal

[P1] Prelude

Trumpet in F

The image shows two staves of musical notation for the Parsifal Prelude. The first staff is in C major, 4/4 time, and features a melodic line starting on G4, moving through A4, Bb4, and C5, with a slur over the first six notes. The second staff shows a shorter melodic fragment starting on G4.

Der Fliegende Holländer

Trumpet in F

The image shows a single staff of musical notation for the Der Fliegende Holländer. It is in D major, 4/4 time, and features a melodic line starting on D4, moving through E4, F#4, and G4, with a slur over the first four notes.

Götterdämmerung

[G1] Prelude

Trumpet in F

The image shows a single staff of musical notation for the Götterdämmerung Prelude. It is in Bb major, 4/4 time, and features a melodic line starting on Bb4, moving through C5, D5, and Eb5, with a slur over the first six notes.

Figure 124. The Original Locations of the Motives (continued)

Etude 25

The Slur

Overview

Most of the slurring and rhythmic patterns in this etude are uniform. The melodic lines consist of flowing sixteenth notes, an eighth note occasionally punctuating the ends of phrases or sections. As a result, this etude is very suitable for the less experienced performer.

Formal Characteristics

This etude is in the key of E Minor. Although there are frequent modulations throughout the etude, there are no key or time signature changes. The composer modulates enharmonically in measures 64-65 (the C-Sharp in measure 64 becomes a D-Flat in measure 65). From measure 65-100, the tonality and accidentals shift to flats and flat keys until measure 99, where sharps are reintroduced.

Performance Considerations

Although the range and rhythms of this etude are not over-challenging, the frequent accidentals in the middle section give it a reasonable amount of technical difficulty. In measures 80-97, the syncopation caused by the displacement of the slurring pattern contributes some of rhythmic interest to the section.

The composer uses dynamic and tempo changes to add interest and expressivity to the melodic lines of the etude. The middle section (measures 17-115) contains frequent dynamic changes, both gradual as well as sudden. An accurate interpretation of these dynamic changes will enhance the expressiveness of this section. The increase in tempo occurring in measure 131, indicated by the term *stretto*, provides the performer with the opportunity to finish the etude with a burst of energy and excitement.

Practical Strategies

As a result of the long melodic lines that characterize significant portions of this etude, the performer will occasionally have to breathe in the middle of a moving line. When this is the case, the breath should be prepared by a slight *ritard* in the tempo. In spite of the seamless quality of the rhythmic patterns in this etude, most of the phrase breaks are still identifiable.

Some of the phrases contain fast-paced dynamic changes. The two phrases that are notable in this regard are shown in Figure 125. In the first instance (measures 25-29), a two-pitch motive is repeated for four measures, the dynamic level rising and falling over the course of gesture. The dynamic changes are more abrupt in the second example (measures 73-81). The first two *sforzandos* seem to push toward the third one, which is located on the highest note of the phrase. The decrescendo from the third one extends over two bars. The performer should be careful not to over blow on the sforzandos in this passage, thus sacrificing tone quality for loudness. A tasteful interpretation of the sforzandos should include an intensification of the dynamic level as well as a slight stretching of the note value (of course, this should be done without infringing on the time-value of the following note).

Measures 25-29

Measures 73-76

Figure 125. Dynamic Contrasts Within a Phrase (Measures 25-29 and 73-76)

Two additional practice strategies are found in Figures 126 and 127. To execute the expanding intervals in measures 57-58 and 61-62 successfully, the lower-notes should be accented as shown in Figure 126. Figure 127 illustrates the manner in which the syncopated

rhythm in measures 94-97 should be accented so that the rhythmic vitality of this passage will be evident.



Figure 126. Adding Accents to the Compound Melody in Measures 57-58



Figure 127. Accenting the Syncopated Rhythms in Measures 94-97

Etude 26

Chromaticism

Overview

Although the themes in this etude contain a lot of chromatic motion, they are not fully chromatic. The unexpected deviations from the chromaticism of the themes contribute significantly to the difficulty of the etude. Additionally, the prevalence of accidentals, including both double flats and sharps, make the themes more challenging.

Formal Characteristics

This etude is in the key of A Major. The key changes in the etude occur in the following order: G-Flat Major (measure 20), A Major (measure 37), G-Flat Major (measure 42), D-Major (measure 53) and A Major (measure 66).

Performance Considerations

The composer's use of the enharmonic spelling of the submediant key (G-Flat instead of F-Sharp), which institutes a change of accidentals from sharps to flats, reflects his desire for his students to be proficient in both sharp and flat keys. The enharmonic modulations that characterize the key changes also illustrate his practice of altering the notation without changing the sound.

Compound melodies are present in the etude, although sometimes the chromatic motion disguises them (see Figure 128). One such compound melody is located in the opening theme (measures 1-19).

The composer includes some important directives throughout the etude. First, he indicates that the transitions in measure 57 and 65 should slow down a little (*cedez un peu* and *en retenant un peu*), the break after the transition in measure 65 should be more obvious as a result of the fermata (the unique, square-shaped fermata used by Charlier throughout the book) that appears on the bar line separating the two sections. In addition, the composer's instructions in measure 80-81 indicate that the air support should be maintained as the melodic line slows down (*soutenu et un peu retenu*).

Practical Strategies

The expressiveness of the flowing, melodic lines in the etude may be enhanced by slightly emphasizing the first eighth note of each beat. A smooth connection should be made between the consecutive four-note motives of the work. Thus, the sound of the last note of each motive should flow seamlessly into the first note of the next motive.

Figure 128 displays the manner in which the various compound melodies in the etude may be reduced and studied. In measures 1-20, compound melodies are hidden within the flow

of the motives. These should be identified and practiced initially by reducing the lines as shown in Figure 128. The compound melodies found in measures 37-65 may also be practiced in a similar manner. In addition, the individual lines of the difficult compound melody in measures 56-57 may be practiced independently at first.

The figure consists of three horizontal musical staves, each with a treble clef and a key signature of two sharps (F# and C#). The first staff shows 'Original Notation (Measure 1)' on the left and 'Reduced Notation' on the right. The original notation has a complex, flowing melody with many slurs and ties. The reduced notation shows the same melody with many notes removed, leaving only the essential notes. The second staff shows 'Original Notation (Measures 37-39)' on the left and 'Reduced Notation' on the right. The original notation is a dense, continuous melodic line. The reduced notation shows the same line with many notes removed. The third staff shows 'Original Notation (Measures 56-57)' on the left, 'Upper-Note Melody' in the middle, and 'Lower-Note Melody' on the right. The original notation is a complex, flowing melody. The upper-note melody is a single line of notes, and the lower-note melody is another single line of notes, both extracted from the original notation.

Figure 128. Reducing the Compound Melodies in Measures 1, 37-39, and 56-57

The continuous motion of the melodic lines in this etude makes it difficult to find a place to breathe. This situation, in which a breath must be taken in the midst of a flowing melodic line, occurs in other etudes as well. In each occurrence, the performer must prepare the breath by slowing the tempo of the phrase. This musical setting provides the performer with an excellent opportunity to develop his or her musical expression. Figure 129 illustrates how this technique may be used to smooth the phrase break in measures 1-5. Note that in measures 20-36 the phrase breaks (indicated by rests) are notated in the music.



Figure 129. Smoothing the Phrase Break in Measures 1-5

Etude 27

Fantasy

Overview

This Fantasy is very technically and stylistically demanding. The compositional foreground in this etude is saturated with non-harmonic tones that add to its technical difficulty, and the mood changes form its stylistic challenges. A study of this etude can be quite rewarding in spite of the demanding character of its challenges.

Formal Characteristics

This etude is in the key of A-Flat Major. Throughout the etude there are six key changes and three time signature changes. The location and keys of the key signature changes are shown in Figure 130.

Location	Key signature
Measure 9	A Major
Measure 39	A-Flat Major
Measure 45	B-Flat Major
Measure 59	A-Flat Major
Measure 82	D-Flat Major
Measure 100	A-Flat Major

Figure 130. The Key Signature Changes in the Etude

Performance Challenges

The half-step modulation from A-Flat Major to A Major in measure 9 is an example of the manner in which the composer tends to shift the accidentals from flats to sharps. This illustrates his desire to challenge the performer to play equally well in both flat and sharp keys. In this instance, the modulation does not effect the placement of the notes on the staff. Instead, it only changes the accidentals being used, which makes it more difficult for the performer to read successfully. The smaller note values and ornaments in measures 25-28 present additional technical challenges.

The composer integrates instructional comments with the expressive markings throughout the etude. For example, he includes a warning against forcing the sound of the opening melody (*Large mais sans force*) with the tempo marking (*Modérément*) in that section. Although the key signature change occurs in measure 39, the specific placement of the style marking *leggiero* indicates that the composer intended the style change to occur in the preceding measure. In measure 49, the composer indicates that although the note values become smaller, necessitating the use of multiple tonguing patterns, the style should be *legierro* or light and graceful. The arpeggio in measure 87 should be performed softly (*doux*). The performer may

want to interpret the similar figure in measures 89-90 in a similar manner, though there is no marking to indicate this interpretation.

The challenges in this etude are varied and plentiful. First, the disjunct melodies in measures, 1-24 and 58-81, and the thirty-second note glissando in measure 96 challenge the performer's flexibility. Second, the ornaments in measures 25-28 and the portamentos in measures 42-43 and 55-57 are technically and stylistically challenging. Third, the multiple-tongued sixteenth-note patterns of measures 49-54 challenge the performer's multiple tonguing skills.

There are two specific articulation challenges in the etude. The first is created by the combined double and triple tonguing figures in measures 49-54, and the second is found in the dotted rhythms located in measures 100-111. The multiple tonguing patterns for measures 49-54 have been indicated above the notes. The *Presto* tempo marking in measures 100-111 makes the section more difficult to articulate clearly.

Practical Strategies

The main pitches of the opening theme may be identified and practiced by reducing the passage in the manner shown in Figure 131. This strategy will eliminate some of the technical difficulties of the passage, making it easier to follow the underlying melodic contour of the line.

The image shows a musical staff in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first two measures are labeled 'Measures 1-2 (Original Notation)'. The first measure contains a complex sixteenth-note pattern with accents and slurs. The second measure contains a similar pattern. The tempo marking 'large mais sans force' is written below the first measure. The notation then transitions to 'Reduced Notation', which shows a simplified version of the melodic line with fewer notes and slurs, capturing the essential contour of the original passage.

Figure 131. Reduction of Measures 1-2

A compound melody will also be encountered in measure 86. Accents should be added to the lower notes of the melody in the manner shown in Figure 132. This will help the performer provide the prominence the figure warrants.



Figure 132 Accenting the Lower Notes of the Compound Melody in Measure 86

The multiple tonguing patterns in measures 49-54 present various challenges to the performer. First, if the combination of double and triple tonguing patterns is problematic, this technique may be studied more extensively in etude #22. Second, if the isolated pitches articulated with the “ku” syllable are unclear, they should be accented in the manner shown in Figure 133.



Figure 133. Isolating the Pitches Articulated With the “Ku” Syllable in Measures 53-54

The phrases of the slow waltz in measures 59-81 are joined in a seamless manner. In this situation, which is a common occurrence in other etudes, the performer should prepare the phrase endings by slowing the tempo. The insertion of a pause between the phrases in this section is also appropriate stylistically.

If the performer has difficulty fingering the arpeggio in measure 96, the alternate fingering shown in Figure 134 may be used. This fingering pattern greatly simplifies the execution of the gesture, making it easier to blow through the harmonics without having to change the valve combination for the penultimate note of the slur.

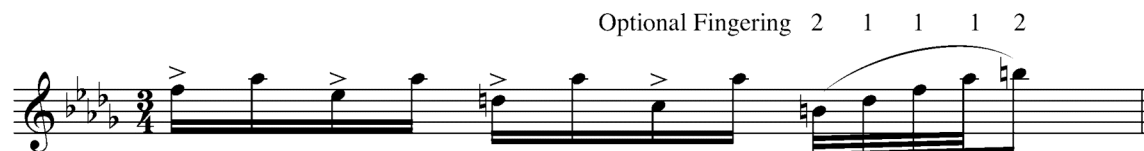


Figure 134. An Optional Fingering for the Arpeggio in Measure 96

The rhythm of the final *presto* is challenging, mainly as a result of the tempo at which it is to be played. Two preliminary strategies may be used for this section. First, the tempo may be reduced to a speed at which the rhythm can be played clearly and accurately. Second, the rhythm may be simplified in an effort to play the section at the designated tempo without having to negotiate the articulation challenges (see Figure 135). It should be noted that the footnote for etude #11 indicates that the dotted rhythms in that etude, which are the same as the ones appearing in this section, should be played as if the first note was double dotted (see Figure 135).



Figure 135. Simplifying the Rhythm of Measure 100

Etude 28

Triple Tongue

Overview

This etude opens with a fanfare-like cadenza. Throughout the etude, the style fluctuates from the martial sound of the trumpet fanfare, to the melodic, running-triplet style of a variation movement in a cornet solo.

Formal Characteristics

The etude is in the key of D Minor. Neither the key nor the time signature changes in this etude, although the sections in the middle of the etude move through the keys of A Major (measures 30-37), F Major (measures 46-53), and A-Flat Major (measures 54-61). The transition back to the original key begins in measure 62. In that measure, an enharmonic shift occurs; the A-Flat occurring on the downbeat of the measure becomes G-Sharp later on in that same measure. The opening theme returns in measure 82.

Performance Considerations

Triple tonguing technique is applied to three different musical settings in this etude. First, it is used for the fanfare motives. Second, it is used to articulate a melody embellished with triplet figures. The third application of the technique is similar to the second, except in this instance, the pitches constantly change on each syllable of the pattern.

The fanfares of the opening 13 measures are labeled as a *Prelude*. Realistically, they are grouped as a cadenza and should be interpreted as such. In measures 62-81, similar fanfare motives return but not in the same musical context.

The composer includes specific instructions for the performer throughout the etude. First, he indicates that the moving notes of the compound melody from measure 18 on should be

accented (*marquez le theme*). The tempo of the transition in measure 53 should slow down in the second half of measure 53. This will necessitate a shift in the articulation pattern from double to single tonguing (*staccato simple-staccato ternaire*). The trumpet calls in measures 66-69 and 74-77 are marked as call and echo.

Practical Strategies.

As was mentioned earlier, the opening *Prelude* should be interpreted as a cadenza. A potential interpretation of the cadenza has been provided in Figure 136 (this author’s suggestions are in parentheses). Obviously, the performer’s personal musical intuition should determine his or her final interpretation.

The musical score consists of three staves in 2/4 time, marked with a key signature of one flat (B-flat). The first staff contains measures 1-5. It begins with a dynamic of *f* and the instruction *ad libitum*. A crescendo leads to *(mf)*, then *(f)*, and finally *mf*. Performance suggestions include *(Start Slowly)* and *(Accelerando)*. The second staff contains measures 6-10. It starts with *(mf)* and *(f)*, followed by *f*. Suggestions include *(Start Slowly)*, *(Accelerando)*, and *(In time)*. The third staff contains measures 11-13. It begins with *pp* and *écho*, followed by *f* and *poco rit.*. A final measure at the bottom of the page is marked *p* *molto rit.*

Figure 136. Suggestions for the Opening Cadenza (Measures 1-13)

The clarity of the triplets in measures 26-29 should be established by accenting the “ku” syllable at the end of each motive (see Figure 137). This basic technique may also be used for the triplets in measure 102. Another way to clarify the triplet pattern in measure 102 is to reduce it as shown in Figure 138. The more advanced performer may want to alter the triple tonguing pattern of that section from TTK to TKT, thus placing a stronger articulation syllable on the last note of the triplet.

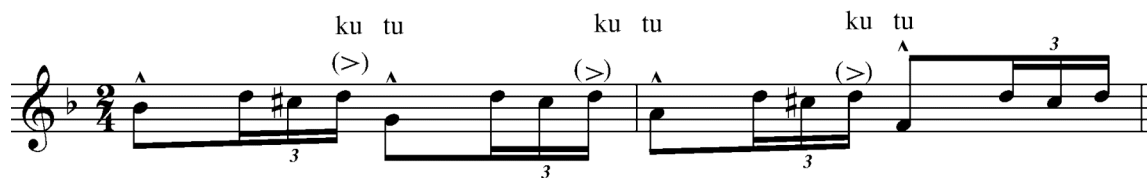


Figure 137. Accenting the “Ku” Syllable in Measures 26-27



Figure 138. Reducing the Triplets in Measures 102-103

The composer may have included the tempo marking *Poco meno mosso* (slow down a bit) in measures 54-61 as a way of making the rapid note changes of that section less difficult. It should also be noted that the dynamic level of this section is *piano*. This implies that a lighter and more delicate articulation style should be used in this section.

The four-bar phrase pattern of the fanfares in measures 62-77 should be clearly interpreted, each phrase ending on the first beat of the fifth measure (see Figure 139). In order to

communicate this phrasing pattern successfully, the performer should breathe during the rest in the middle of the phrase (measure 63), rather than in the middle of the second half of the phrase (measure 65). The same phrasing/breathing pattern should be used for the other trumpet calls in that section (measures 66-77). It should also be noted that the triplet rhythm in the last measure of the phrase (measure 65) is slower than the three-note motives that occur earlier in the phrase.



Figure 139. Breathing Pattern For the Fanfare in Measures 62-65

Etude 29

The Mordant

Overview

The mordant is an ornament that has been used by instrumentalists since the 16th Century. This particular etude is not just another rudimentary study of the mordant. Rather, it is very melodic and expressive.

Formal Characteristics

This etude is in ternary form. The outer sections are in A-Flat Major. The middle section is in F major. The middle section (measures 36-63) is characterized by a time signature and tempo change. The outer sections are interpreted with one beat per measure, while the middle section is interpreted in three.

Performance Challenges

This etude will challenge the performer's technique and articulation skills, and includes trills as well as mordants. The mordants and trills are combined in the melody of the middle section (measures 36-63) and comprise a serious challenge.

The articulation patterns in the passages embellished by the mordant figures are varied. Sometimes the mordants occur in the middle of a slurred melodic line, and other times they occur in a passage that is fully articulated. It should be noted that the upper note of the mordant is typically diatonic, unless otherwise notated. The composer has indicated the non-diatonic upper notes by placing an accidental above the mordant symbol.

The tempo marking for the opening and closing sections is *Allegro deciso energico*, or decisive and with energy. Although the technical challenges presented by the mordants may cause the indicated tempo to be impractical initially, the decisive and energetic mood should still be evident in that section, even when it is studied at a slower tempo.

Practical Strategies

Like most highly embellished music, this etude may initially be practiced without the ornaments, thereby allowing the performer to study the basic rhythmic patterns and melodic lines before the technical challenges involved in performing the ornaments are encountered. The performer should be careful not to shorten the eighth notes of the main melody when practicing the etude. This is especially important when the mordants are applied to a number of eighth or sixteenth notes in succession (such as in measures 18-20, 29-31, 77, 92-94, and 97-101).

The use of tempo *rubato* is very appropriate in this etude. For example, the thirty-second note flourishes in measures 44 and 47 would sound much too mechanical and rushed if they were

played exactly in time. On the other hand, the arpeggios in measures 46 and 48 should be played strictly in time. These thirty-second note motives are quite difficult and should be practiced slowly at first to achieve rhythmic and pitch accuracy. Some of the pitch changes in the slurred glissandos are difficult lip slurs if the normal fingerings are used, but prudent use of alternate fingerings may be used to eliminate the more difficult or troublesome lip slurs (see Figure 140).

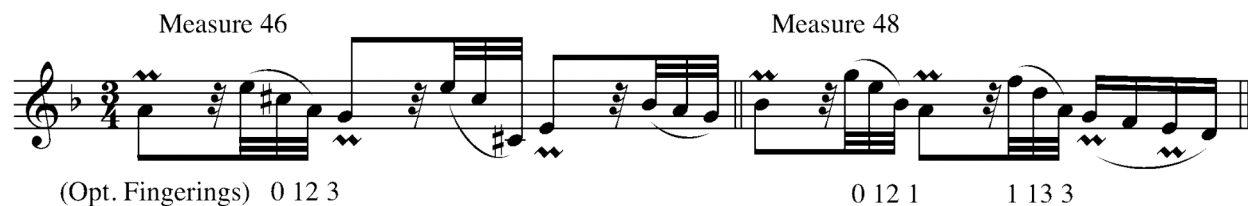


Figure 140. Optional Fingerings for Measures 46 and 47

Charlier does not give specific instructions on how the mordants should be interpreted, namely whether they should occur before or on the beat. As a result, the performer may choose the interpretation that he or she deems most appropriate in this setting. In an effort to gain versatility, the performer may choose to study the etude using both interpretations. If this alternative is chosen, the selected interpretation used should be applied consistently throughout the entire etude.

Swift articulation technique will be necessary if the mordant is placed before the note it embellishes. In passages such the one in measure 77, the mordants will begin as thirty-second notes (see Figure 141).



Figure 143. The Rhythmic Placement of the Mordants (Before The Note)

Although the abundance of ornaments in this etude may be intimidating initially, with careful preparation the study of this etude can be an enjoyable and rewarding experience.

Etude 30

March

Overview

The most outstanding musical feature of this etude is the changing time signatures. The changing time signatures, title, and recurring motive (initially notated as three quarter notes) are reminiscent of the *March* from Igor Stravinsky's (1882-1971) *L'Histoire du Soldat* (1920) (see Figure 142).



Figure 142. Similarities with *L'Histoire du Soldat*

The practical usefulness of this etude is slightly diminished by the non-traditional manner in which the notation is to be interpreted. In an effort to provide the performer with a version of the etude that is more consistent with the traditional manner of notation, a revised edition of the

etude had been provided in Figure 149. In the revised edition, the entire etude has been notated in simple meter.

Formal Characteristics

This etude is in the key of A Major. In measures 60-69, the key signature temporarily changes to D Major. The time signature changes are quite frequent, occurring in almost every measure. Four types of meters appear in this etude: simple, compound, alla breve, and asymmetrical (see Figure 143).

<u>Simple Meters</u>	<u>Compound Meters</u>	<u>Alla Breve Meters</u>	<u>Asymmetrical</u>
2 2 3 3 4	6 6 9	2 3 Common Time	5 7
8 4 8 4 8	8 4 8	2 2 Cut Time	4 4

Figure 143. Meters Present in the Etude

Performance Considerations

In the footnote concerning this etude, the composer states that the speed of the pulse should remain the same whether the notation is in simple, compound, alla breve, or asymmetrical meter. This means that the quarter note in common time equals the dotted quarter note in compound meter, and that simple meter should be interpreted the same, even if the beat-note changes (see Figure 144).

Steady Pulse With a Change of Meter (Measures 23-24)

Steady Pulse With a Change of Beat-Note (Not From the Etude)

Figure 144. Meter Interpretations

There are some notational discrepancies in this etude. First, the new time signatures have not been indicated in measures 50, 53, and 74, although the notation indicates that the meter has changed. Second, the dotted rhythm on the last beat of measure 50 should be notated in the manner shown in Figure 145 so that it is in agreement with the indicated time signature.

Original Notation (Measure 51) Corrected Notation

Figure 145. Notational Correction in Measure 51

Practical Strategies

Quite frequently, the composer uses varied repetition in this etude as a way of challenging the performer's note reading ability, pitting the aural against the visual element (sounds similar but looks different). Sometimes the rhythm or meter is varied, other times both the meter and pitch have been slightly altered (see Figure 146).



Figure 146. Examples of Varied Rhythmic Repetition in Measures 20-21 and 24-25

When the main theme (measures 1-2) recurs in measures 70-73, it sounds the same as it did in the beginning although the notation has been altered. Interestingly, although the notation has been altered in measures 70-73, the articulation markings are almost exactly the same (see Figure 147).



Figure 147. A Comparison of Measures 1-2 and 70-73

The expressive potential in this etude is found in the frequent articulation and dynamic markings that occur. Unfortunately, the notational idiosyncrasies can be so distracting that the expressive and dynamic markings may easily be overlooked. For example, three unique

articulations are present in the first phrase (the first three notes are accented, the next five are slurred, and the last note is staccato) (see Figure 147).

The phrase in measures 40-42 also displays a variety of expressive and dynamic markings. The dynamic markings in this passage reflect the arch-like shape of the phrase. Contrary to what is indicated in the score, the decrescendo in measure 42 should begin on beat four instead of beat one. This interpretation is in better agreement with the melodic contour than the one indicated in the score (see Figure 148). It is interesting to note that measures 40 and 41 are varied repetitions of each other.

The image shows two musical staves for measures 40-42. The top staff is labeled 'Original Notation (Measures 40-42)'. It features a treble clef, a key signature of two sharps (F# and C#), and three time signatures: 3/8, 2/4, and 6/8. The notation includes slurs, accents (>), and a dynamic marking of *f* (forte) in measure 42. The bottom staff is labeled 'Notation With Altered Expressive Markings'. It uses the same notation as the top staff but includes a decrescendo hairpin in measure 42 that begins on the fourth beat, indicating a change in interpretation of the dynamic marking.

Figure 148. The Dynamic and Articulation Markings in Measures 40-42

The changing time signatures and shifting meters in this etude represent a significant notational and rhythmic challenge encountered by musicians of the early 20th century. The revision of the etude in Figure 149 is not intended to diminish the value or importance of the notational challenges placed in the original score by Charlier himself. Rather, it is an attempt to align the notation with traditional practice standards, thus providing the performer with two useful forms of the musical score.

f *p*³
 4 *f*
 9 *p*³
 12 *p* dolce
 18
 24 *crescendo* *f* *p*
 29 poco a poco *crescendo* *f* *mf* *cres - cen - do*
 A little less quickly
 33 *f* *mf cantabile* *mf*

Figure 149. A Revision of the Etude in Traditional Notation

40 *f*

43

47

51 *f* *poco ritenuto* *f* Tempo I

54

58 *f* *mf* *dolce*

63 *mf* *p* *poco a poco*

68 *ritenuto* *f* Tempo 1

Figure 149. A Revision of the etude in Traditional Notation (continued)



Figure 149. A Revision of the etude in Traditional Notation (continued)

Etude 31

Double Tongue

Overview

This etude is one of two etudes that focus on double-tonguing technique (the other one is Etude #16). Of the two, this etude is less advanced, which makes it more suitable for the younger player.

Two cadenzas occur in this etude. The first cadenza, titled *Prélude*, is located at the beginning (measure 1). The second one is in the middle (measures 41-49), constituting the transition to the final section of the etude.

Formal Characteristics

This etude is in ternary form, with two cadenzas as previously noted. Although the outer sections of the etude are in G Major, the introductory *Prélude* is in D Major. The opening theme and key return after the second cadenza, in measure 41.

Performance Considerations

In his typical fashion, the composer combines the study of double-tonguing technique with an exciting and expressive musical setting. The two cadenzas in this etude challenge the

performer's ability to be creative and expressive in an exposed and free musical setting. While interpreting the gradual tempo changes in the cadenzas, the performer must enact a smooth transition from single to double-tonguing technique. This task is common in virtuosic cornet solos and in orchestral passages such as the opening trumpet fanfare in *the Spanish Capriccio* (1887) by Nikolay Rimsky-Korsakov (1844-1908).

Compound melodies with a stationary voice are common in this etude. Some of these are fully articulated, while others contain slurs. The compound melody in measures 25-28 is quite difficult because the moving voice leaps both above and below the stationary voice (see Figure 150)



Figure 150. Compound Melody With a Stationary Voice in Measures 25-28

The challenge of slurring through the harmonics (which may be studied more specifically in etudes #32 and #35) is encountered in measures 76-77 (see Figure 151).



Figure 151. Slurring Through the Harmonics in Measure 76-77

Practical Strategies

The following suggestions are made for interpreting the cadenzas. First, the gestures usually start slowly, gradually pick up speed in the middle, and slow down again at the end. Second, as the tempo increases, so should the dynamic level. Third, a cadenza usually has at least one climax. Identify it and make it the goal of the preceding line. Fourth, whatever you do, do it gracefully but with conviction.

As was mentioned earlier, while interpreting the gradual tempo changes in the cadenzas the performer must enact a smooth transition from single to double-tonguing technique. In Figure 152, articulation patterns have been added to the last part of the second cadenza (measures 46-49) in an effort to show the manner in which the transition may take place. Obviously, the exact point of changeover may vary from one performance to another since the shift is necessitated by the rate of tempo change



The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes. Above the staff, there are articulation marks: a fermata over the first note, followed by slanted double slashes (//) over the first two notes. Below the staff, articulation patterns are indicated by 'T' for tongue and 'K' for double-tonguing. The patterns are: T T T T T K, T K T K T K, T K T, T K T K T K, T, T T T T T. The tempo marking 'poco ritenuto' is placed above the staff towards the end of the passage.

Figure 152. A Suggested Articulation Pattern for Measures 46-49

Double-tonguing technique is applied to various musical settings throughout the etude. One common use of the technique produces an effect similar to a string tremolo. Sometimes, these tremolos are used to embellish a moving melodic line, while other times they are used to add intensity to a sustained note. When they are used to embellish a moving line, the initial note of each pitch should be slightly accented to bring out the main notes of the melody. When they

are used to add intensity to a sustained pitch it would be beneficial to crescendo through the gesture. Figure 153 provides an example of both settings.

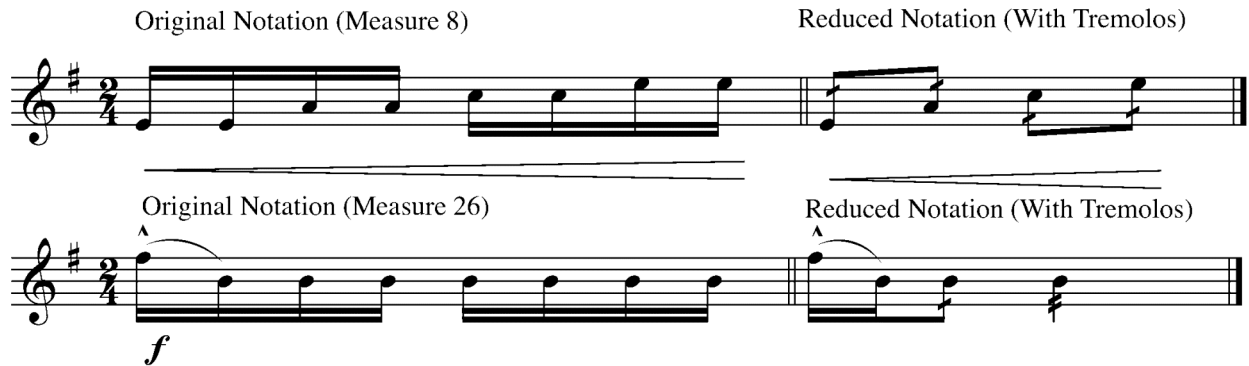


Figure 153. A Reduction of Measures 8 and 25

Strengthening the “ku” articulation is one of the most important aspects of developing double tonguing technique. Two musical settings in this etude focus on this aspect of the technique. In the first (see Figure 154), a note being articulated with the “ku” syllable initiates the departure from the sustained-pitch tremolos. In the second (see Figure 155), notes articulated with the “ku” syllable are part of an arpeggiated melodic line. The note being articulated with the “ku” syllable is isolated by either an ascending or descending leap in both settings. By accenting the isolated notes, the performer will be able to clearly articulate the figures in both situations.



Figure 154. Isolating the “Ku” Syllable With the Phrasing Pattern in Measures 5-7

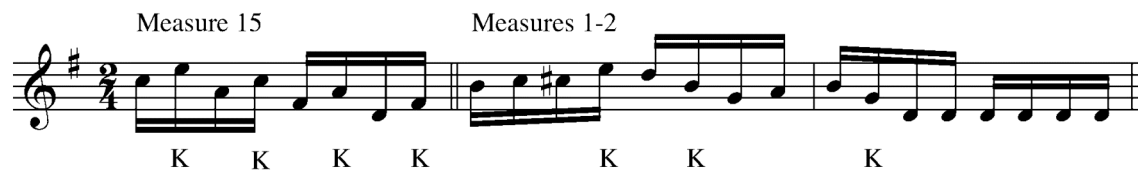


Figure 155. Isolating the “Ku” Syllable With a Leap in the Melodic Line

Etude 32

Slurring the Harmonics

Overview

This is a study based on the technique of slurring the harmonics created by different valve combinations. To the trumpeter of the early 20th century, the unique set of harmonics created by the valve changes would have been considered similar to crook changes on a natural instrument. In light of this, it is possible that Charlier viewed this etude as both a study in lip flexibility (as the modern trumpeter would view it), as well as intonation, the latter addressing the varying pitch tendencies resulting from different valve combinations. The technique of slurring through the harmonics is usually difficult for younger players; therefore this etude may be more suitable for the advanced player. Exercises based on the slurring pattern in measures 1-3 are given in Figure 161 for preliminary study. These may be practiced in conjunction with the study of this etude or they may be used independently.

Formal Characteristics

This etude is in continuous form and is in the key of G Major. There are no key or time signature changes in this etude.

Performance Considerations

Two types of slurring patterns occur throughout the etude (see Figure 156). The first uses only two pitches, while the second pattern uses many different notes. While the first pattern is pervasive throughout the entire etude, the second pattern occurs mainly in measures 57-72.

Figure 156 shows two musical examples. The first, labeled 'Pattern #1 (Measure 1)', is in 2/4 time with a key signature of one sharp (F#). It shows a slur over two notes, with a '3' written below the first note, indicating a triplet. The second, labeled 'Pattern #2 (Measure 68)', is also in 2/4 time with the same key signature. It shows a slur over a sequence of notes, with a '1' written above the first note, indicating a first finger slur.

Figure 156. The Slurring Patterns Used in the Etude (Measure 1 and 68)

At times, the two patterns are combined either by juxtaposition or integration. In measures 68-69, the two applications are juxtaposed, while in measure 15 they are combined (see Figure 157).

Figure 157 shows two musical examples. The first, labeled 'Measures 14-15', is in 2/4 time with a key signature of one sharp (F#). It shows a slur over two notes, with a '3' written below the first note, indicating a triplet. The second, labeled 'Measure 68', is also in 2/4 time with the same key signature. It shows a slur over a sequence of notes, with a '1' written above the first note, indicating a first finger slur.

Figure 157. Combining The Slurring Patterns (Measures 14-15 and 68-69)

The slurs in measures 36-37 are challenging as a result of both the close proximity of the pitches and the number of notes derived from the same valve combination (see Figure 158).

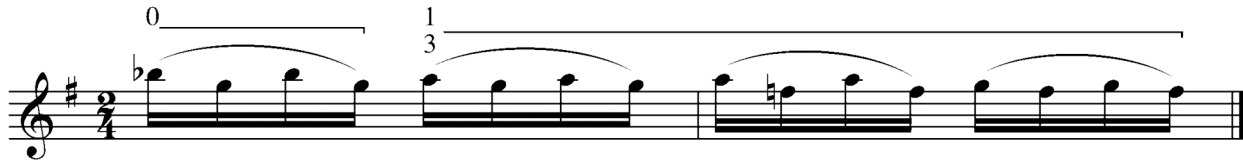


Figure 158. Measures 36-37

Practical Strategies

At the beginning of the etude the composer advises the performer to maintain a full or light sound throughout the etude, executing the slurs with as little effort as possible (*sans efforts sonorité pleine et douce*). To accomplish this, the performer must exercise a great deal of control over the embouchure and air stream. The manipulation of the air stream is done mainly with the tongue. The embouchure must be restricted to a very small amount of movement.

The composer's awareness of this is evident in the first three measures, which comprise a sort of preparatory exercise for the etude (see Figure 159). The stability of the melodic line, its consistent fingering combination, and its central focus on the note B-natural help to facilitate an almost stationary embouchure setting throughout the entire figure. The consistent alternation between an ascending and descending slurring pattern allows the performer to become familiar with the subtle manipulation of the air stream necessary to cleanly execute the slurs. Although the note changes are relatively close, the air speed must still be used to accomplish the slurs. The air speed should increase for the ascending, and decrease for the descending slurs. If lip tension is used to produce the slurs, the sound will be pinched and the notes will not flow smoothly.

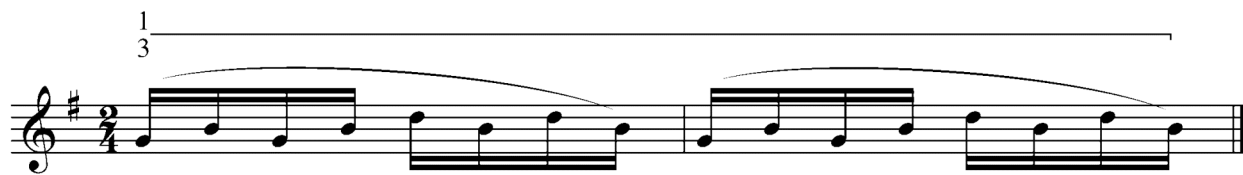


Figure 159. Measures 1-3

Some of the more difficult technical passages in the etude may be simplified by using alternate fingerings in them. Three such places are shown in Figure 160.

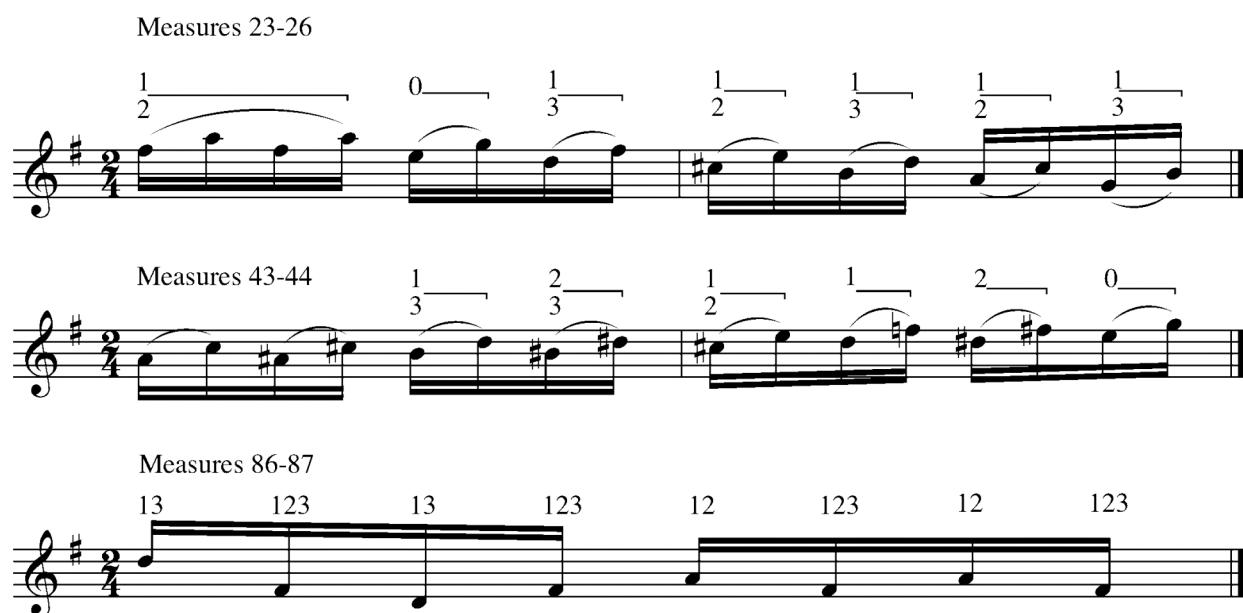


Figure 160. Potential Use of Alternate Fingerings in Measures 23-26, 43-44, and 86-87

Although the technique of slurring the notes of the harmonic series harkens back to the days of the natural trumpet, it is still an important skill for the modern performer. Many trumpet teachers and performers in the 20th and 21st Centuries have used this technique as the basis for teaching and developing lip flexibility and breath control.

The image displays seven musical staves, each representing a different fingering for a preparatory exercise. Each staff begins with a treble clef and a 2/4 time signature. The notes are grouped into pairs of eighth notes, with a slur over the entire phrase. The exercises are as follows:

- Staff 1: Key signature of three sharps (F#, C#, G#). Fingering: 123.
- Staff 2: Key signature of one sharp (F#). Fingering: 13.
- Staff 3: Key signature of two flats (Bb, Eb). Fingering: 23.
- Staff 4: Key signature of two sharps (F#, C#). Fingering: 12.
- Staff 5: Key signature of two flats (Bb, Eb). Fingering: 1.
- Staff 6: Key signature of three sharps (F#, C#, G#). Fingering: 2.
- Staff 7: Key signature of no sharps or flats (C major). Fingering: 0.

Figure 161. Preparatory Exercise Based on Measure 1

Etude 33

Triple Tonguing

Overview

This is the last of three etudes that focus on triple tonguing. Triple tonguing is applied to many different musical settings in this etude, making it the most difficult of the three etudes on this technique.

Formal Characteristics

This etude begins in the key of D Minor and ends in the contrasting mode of D Major. The A section returns in measure 63 and then modulates to the relative major key in measures 74-78.

Performance Considerations

As was stated previously, triple tonguing technique is applied to many different musical settings in this etude (see Figure 164). At times, an entire musical phrase is triple tongued. At other times, the triplet motive interrupts a line that is mostly single tongued. The triple tonguing technique is used quite frequently in three different rhythmic figures that appear throughout the etude. The first figure is a rapid, fanfare-like anacrusis to a non-triplet melodic line. The second figure is a stream or continuous flow of triplets in a melodic, or variation of a melodic pattern. The third figure, an arpeggiated string of triplets such as the ones occurring in measure 38, is distinguished by its melodic contour rather than its rhythmic attributes.

Triple Tonguing the Fanfare-Like Anacrusis to a Non-Triplet (Measure 1)



Triple Tonguing a Continuous Pattern of Triplets (Measure 2)



Triple Tonguing Arpeggios (Measure 38)



Figure 162. Various Applications of Triple Tonguing Technique (Measures 1, 2, and 38)

Practical Strategies

It will be necessary for most performers to begin practicing this etude at a fairly slow tempo. This is especially relevant for the phrases that contain both articulation and rhythmic challenges (see Figure 163).

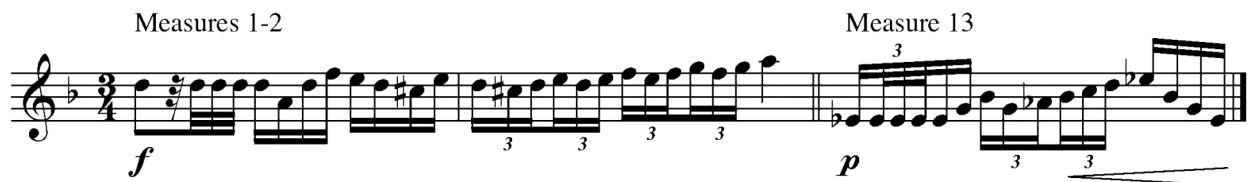


Figure 163. Phrases With Both Rhythmic and Tonguing Challenges (Measures 1-2 and 13)

In addition to slow practice, the performer may also want to articulate the rhythms shown in Figure 163 on the air alone, emphasizing the role of the airflow in the passage. Another similar tactic would be to play the passages on the same pitch while fingering the note changes on the leadpipe instead of the valves.

Studies based on the triple-tonguing technique that may be helpful to the performer can be found in Arban's *Complete Method*. A list of the pages on which the exercises are found, as well as a short description of how they apply to the articulation patterns in this etude are shown in Figure 164.

Arban Book Pages	Relevance to This Etude
Pages 159-165	Triple Tonguing Technique Applied to Compound Melodies Such as Those Located in Measures 17-24 and 53-56
Pages 166-174	Triple Tonguing Technique Applied to a Continuous Pattern of Triplets and Arpeggiated Passages
Pages 188-190	Triple Tonguing Technique Applied to Fanfare-Like Passages

Figure 164. Articulation Exercises in the Arban Book and Their Relevance to This Etude

The more advanced performer may want to experiment with alternative triple tonguing patterns such as “ku tu ku”, or “tu ku tu” for some of the more difficult figures. Figure 165 illustrates a few passages to which the non-typical triple tonguing patterns may be applied.

Figure 165 displays musical notation for two staves. The first staff contains three measures: Measure 1, Measure 13, and Measure 39. Measure 1 is labeled with 'TKT or KTK'. Measure 13 is labeled with 'TKT or KTK'. Measure 39 is labeled with 'KTKT or TKTT', 'KTKT or TKTT', and 'KTK or TKT'. The second staff contains two measures: Measures 43-44 and Measure 46. Measures 43-44 are labeled with 'TKT'. Measure 46 is labeled with 'TKT'.

Figure 165. Passages to Which Alternative Triple Tonguing Patterns May Be Applied

Etude 34

Rhythmic Fantasie

Overview

This etude begins with a very lyrical melody in the minor mode. The most interesting rhythmic challenges in the etude occur in measures 1-30. The mood changes abruptly in measure 31. The remainder of the etude (measures 31-84) focuses on double-tonguing technique.

Formal Characteristics

This etude is in the key of B Minor. The first part of the etude (measures 1-30) is in the key of B Minor. The second part (measures 31-84) is in B Major. A time signature change occurs in measure 31. The last part of the etude is longer than the first section and is in a very different style. The rhythm in this last section is comprised of a steady flow of sixteenth notes.

Performance Considerations

The lyrical portion of the etude (measures 1-30) may be played with some tempo *rubato*, especially at the ends of the phrases. The rhythmic subdivisions in measures 13-30 must be examined carefully (see Figure 166). For example, measure 13 includes two different subdivisions of the eighth note. The thirty-second notes on beat one and three are identical, while the sixteenth-note triplets on the fourth beat are slower. Although the rhythmic patterns in measures 13 and 15 are different, the melodic contour is similar. The triplet on the first beat of measure 15 is quicker than the thirty-second notes that occur on the first beat of measure 13. On the other hand, the sixteenth-note motives on beats three and four of measure 15 are slower than the triplets found on beat four of measure 13.

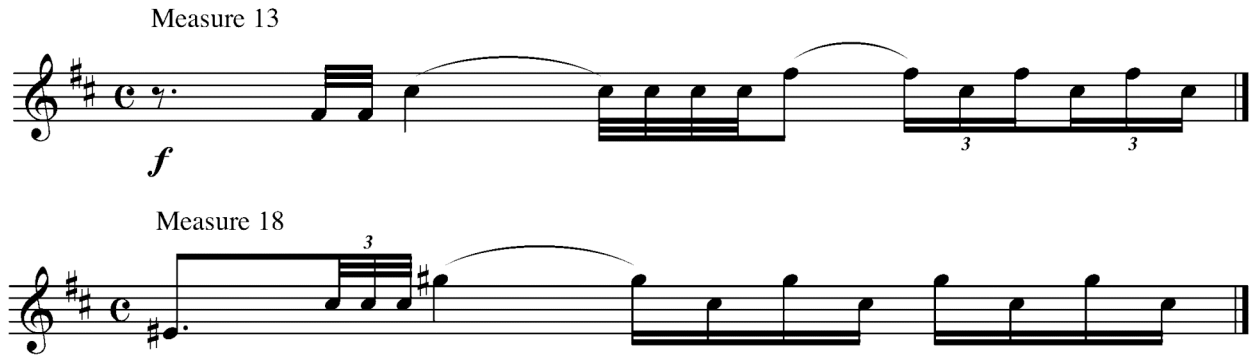


Figure 166. Subdivisions of the Eighth Note (Measures 13 and 18)

Some of the melodic lines in this etude change octaves, thus challenging the flexibility of performer. A good example of this occurs in measures 3-8, where the successive phrases shift from the upper to the lower octave and then back again (see Figure 167).



Figure 167. Measures 4-6

The melody in measures 9-12 also shifts register, although the motion to the new register is not as sudden, the change being accomplished by means of an arpeggio. This motion can be seen more clearly when these measures are reduced as shown in Figure 168. The use of octave displacement is not limited to the first section of the etude. A similar change in octave occurs in measures 59-63 (see Figure 168).

Original Notation (Measures 10-12)

Reduced Notation (Measures 10-12)

Original Notation (Measures 59-63)

Reduced Notation (Measures 59-63)

Figure 168. Measures 10-12

Practical Strategies

The melodic and harmonic activities in the second part of the etude may be clarified by accenting the main notes. The accents must not be heavy or overbearing, since the composer has indicated that this section should be played *légèrement*, or lightly. The composer has already placed a number of accent patterns in the notation. The performer may accent similar passages that do not contain accents in the same manner (see Figure 169). For example, the lower notes of the compound melody in measures 35-36 are accented. This same accent pattern may be used for the compound melody that occurs in measures 40-42. The arpeggiated motives in measures 43-45 are also accented at the beginning of each beat. This same accent pattern may be applied to measures 58-59 and other similar passages.

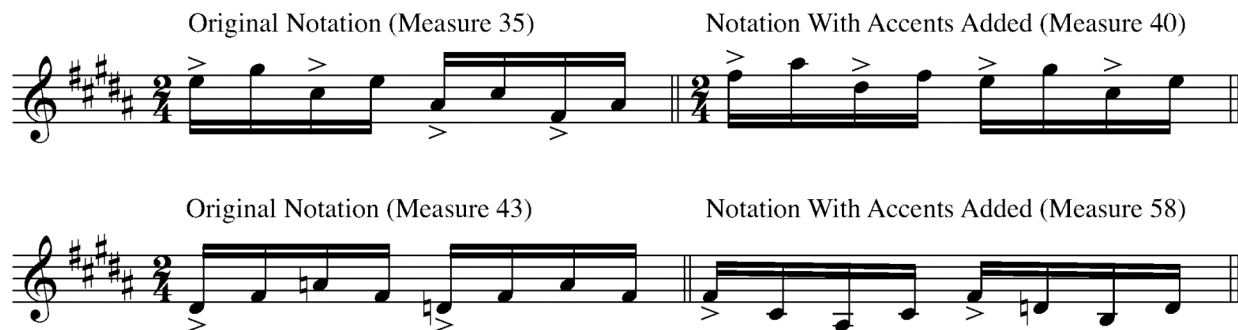


Figure 169. The Accent Pattern Used for the Compound Melodies

Etude 35

Study of the Slur

Overview

Both this etude and Etude #32 (*Slurring the Harmonics*) involve slurring through the harmonics without valve combination changes. Although both etudes use a similar slurring technique, each one has its unique challenges. The phrases in this etude are longer than the phrases in #32 and each phrase ends with a difficult thirty-second note flourish (see Figure 170). As a result the performer may want to study Etude #32 before studying this etude.



Figure 170. The Thirty-Second Note Flourish in Measure 2

Formal Characteristics

This etude is in the key of A-Flat major. There are no key or time signature changes in this etude. The form is through-composed.

Performance Considerations

The slurring technique in this etude is quite varied. Some phrases contain many changes of valve combination, such as those in measures 29 and 41 (see Figure 171). Other phrases, such as measures 19-20, contain no valve combination changes at all. The second type of pattern is the most common throughout the etude (see Figure 172).

Figure 171 shows two measures of music. Measure 29 is labeled above and has a sequence of valve combinations: 1, 0, 1, 0, 1. Measure 41 is also labeled above and has a sequence: 1, 1, 2, 0, 2, 1, 0. The music consists of eighth notes with slurs and triplets. The key signature has three flats and the time signature is 3/4.

Figure 171. Phrases With Numerous Valve Combination Changes (Measures 29 and 41)

Figure 172 shows two measures of music. A long horizontal line above the staff indicates that the valve combination remains constant throughout both measures. The music consists of eighth notes with slurs and triplets. The key signature has three flats and the time signature is 3/4.

Figure 172. Phrases With No Valve Combination Changes (Measures 19-20)

At times, a phrase will contain sudden breaks in the fingering pattern. These passages are very challenging to perform accurately (see Figure 173).

Figure 173 shows two measures of music. Above the staff, there are four groups of valve combinations: 2/3, 2/3, 2/3, and 2/3. Each group is connected to a slur over a triplet of eighth notes. The music consists of eighth notes with slurs and triplets. The key signature has three flats and the time signature is 3/4.

Figure 173. Phrases With Sudden Valve Combination Changes (Measures 5-6)

The composer breaks up the triplet pattern with a thirty-second slur at the end of some of the phrases. This gesture should be played lightly and with as much finesse as possible. For expressive purposes and to simplify the motive, the gesture may be played with a slight *ritard*, since it typically occurs at the end of the phrase.

Practical Strategies

The performer will be more aware of alternate fingerings as a result of studying this etude. The long phrases that contain few valve combination changes will challenge, and possibly enhance, the performer's ability to hear the printed musical lines, since they fluctuate in such an unpredictable manner at times.

The fingerings for some of the passages that do not contain valve combination changes have not been marked in the music. For reading purposes, the performer may want to pencil in these fingerings. In most cases, the unmarked fingerings are not alternate fingerings (see Figure 174).

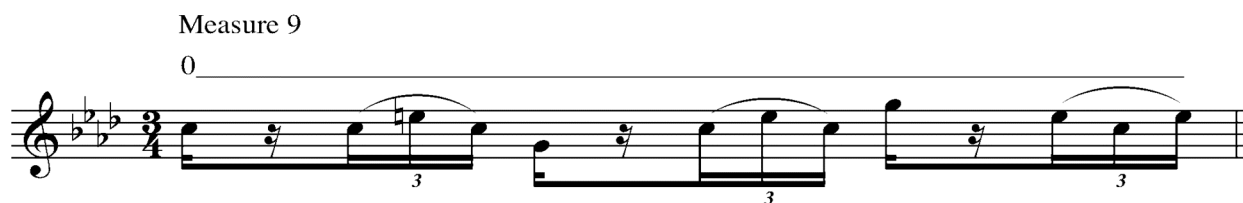


Figure 174. Suggested Fingering for Measure 9

In addition to measure 9, measures 29-30, 38, 40, and 41 also lack suggested fingerings. These may be marked into the music as shown in the Figure 175.



Figure 175. Suggested Fingerings for Measure 41

To enhance the clarity of measures 29, 30, and 41, the performer may want to accent the first note of each triplet (see Figure 176). Because many of the lines function as a single unit, the etude may be practiced one line at a time. If this tactic is used, the first note of the following line should be included as the final note of the phrase (the dotted line represents the phrase pattern in Figure 177).

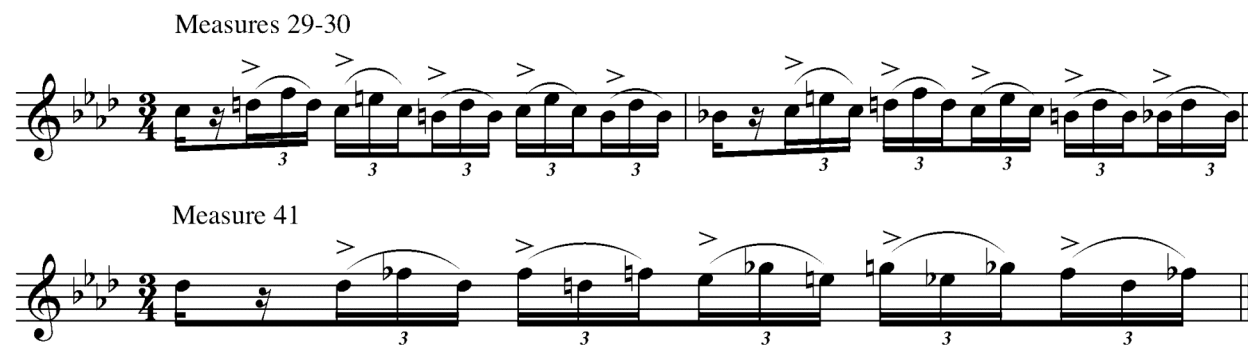


Figure 176. Suggested Accents for Measures 29, 30, and 41

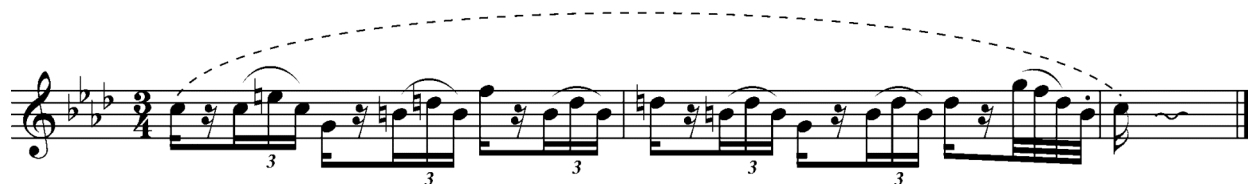


Figure 177. Phrasing Pattern for Measures 27-29

Etude 36

The Trill

Overview

This etude, as well as etude #29 (*The Mordant*) focuses on the interpretation of an ornamental device. Throughout the etude, trills occur in a wide variety of musical settings. Arban has included similar studies in his *Complete Method*, although they are more abbreviated and clearly focus on the style of the cornet solo and French ballet music.

Formal Characteristics

This etude is in the key of A Minor. The etude does not have any formal repetition, therefore the form is through composed.

Performance Considerations

The challenge in studying this etude will be to create an interpretation that sounds elegant and appealing instead of technical and dry. In order for this to be achieved, the ornaments must embellish the notes to which they are applied without obscuring them. As in much music making, the melodic line should be the focus of the listener's attention, rather than embellishments of that line.

The trills that occur in the etude are not all diatonic. When the upper note of the trill is outside of the key signature an accidental appears beside the trill marking. Occasionally, the composer has indicated alternate fingerings for specific trills, though directives are not included as to how they should be used. Some of the alternate fingerings suggested within this etude may not be practical, since the performer should use fingerings that aid in the execution of the trill without jeopardizing the intonation. Thus, the regular fingerings should be used unless they are too cumbersome and detract unnecessarily from the fluency of the line.

The composer has written out some of the ornaments in the middle section of the etude (measures 23-35). The first ornament to be written out is the turn in measure 23. Next, and of particular interest, are the three-note turns that are written out in measures 24 and 26. The manner in which these ornaments are notated differs slightly from the traditional method of interpretation. As Arban states in his *Complete Method*, “the time value of the three-note turn is not usually taken from the main note which follows it, but more often from the preceding beat.”²⁰ In contrast, the notation in measures 24 and 26 indicates that the time value of the turn should be derived from the note that it embellishes (see Figure 178). The specific manner of interpreting the three-note turns that are not written out is not clearly specified. It is important to note that an accent occurs on the first note of each of the grace-note figures. This may imply that they should be interpreted as occurring on the beat. If this is the case, then all of the three-note turns should be interpreted in the same manner. (see the abbreviated notation in Figure 178).



Figure 178. The Three-Note Turns in Measures 24 and 26

²⁰ Jean Baptiste Arban, *Grande méthode complète pour cornet à pistons et de saxhorn*, edited by Edwin Franko Goldman and Walter M. Smith, annotated by Claude Gordon. (New York, New York: Carl Fischer, 2005), 89.

The trills in measures 32-35 are also written out. The manner in which the written-out trills conclude is unique (see Figure 179). In this instance, a grace note does not connect the trills to the succeeding note, but rather to the main note of the trill. The purpose of this gesture is unclear. It is not likely that the composer intended the other trills in the etude to be concluded in the same manner; therefore it is possible that he just wanted to show the performer the various ways in which a trill may be concluded.



Figure 179. A Comparison of the Trills (Measures 32-35 and 36)

Practical Strategies

As a preliminary strategy, the etude may be played without the trills. This will allow the main notes of the melody to be heard. Only after the etude can be performed expressively without the trills, should the trills be added. It may be advisable that the trills be added gradually, rather than all at once. If so, the trills applied to the longer note values, such as half notes, may be added first. The quarter note and eighth-note trills may be added later. An additional way to simplify the etude would be to apply the trills only to notes of the same note-value (for example, the performer may choose to play only the quarter-note trills) for one play-through. The next time, he/she may play only the half-note trills, etc.

The performer must decide if the trills will be interpreted as measured or free. If the trills are measured, they will commence at the very beginning of the note and continue at a steady rate until they are concluded. If interpreted in this manner, the trills would be played as notated in Figure 180.

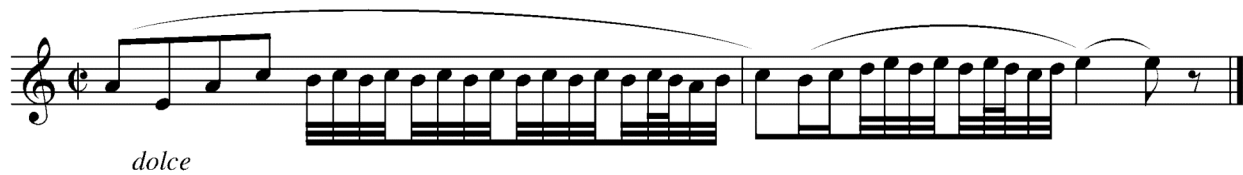


Figure 180. A Measured Trill (Measures 1-2)

Trills interpreted in a free or unmeasured manner should begin slowly and increase in speed as they progress. An unmeasured interpretation of the trills, in some instances, may be used for expression. The interpretation of the trill does not have to be consistent throughout the etude. Some of the trills that are in a more expressive place in the phrase may be interpreted as being unmeasured, while in a less expressive context they may be interpreted as being measured. The performer may want to interpret all the trills as measured trills initially, adding the unmeasured trills later for expression.

When a number of trills occur in succession, such as in measures 16 and 36, the main note of the trill should be emphasized. To accomplish this in the measures cited above, the composer has placed accents on the main notes of the trills. Unfortunately, similar markings do not always occur in similar circumstances throughout the etude. There are a number of additional tactics that can be used to emphasize the main notes in such passages, such as the following: slow down the trill at the end of each note, place a tenuto at the beginning of each trill, or separate each trill with a brief space.

Obviously, the abundant use of embellishments in this etude may be intimidating to the young performer. But by removing the ornaments, and then adding them in increasing increments, the performer should be able to gradually master the challenges of the etude, making it sound both elegant and graceful.

CHAPTER 5

CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

Conclusions

Audiences of the early 20th Century, as well as composers and conductors, expected a high level of technical mastery from trumpet players. As a performer and teacher, Charlier recognized this and endeavored, through his etudes, to provide practical opportunities for his students to develop the skills necessary to become technical masters of their instrument. After examining the etudes, it is possible to identify some of the specific technical skills that are reinforced throughout the book.

The most basic skill, as set forth by Charlier in the forward, is that the performer can “play easily in all keys, both sharp and flat.” Consequently, many of the etudes contain key signature changes, double sharps and flats, as well as enharmonic notation.

Although the rhythms of the etudes are not complex, in the modern sense, they do emphasize proficiency in reading moderately complex rhythms, by including numerous examples of syncopation and shifting meters. In addition, many of the etudes also contain multiple time signature changes. An extreme example, etude #30, called March, contains time signature changes in almost every measure, although the rhythms are not to be interpreted in the traditional manner.

The etudes that focus on multiple tonguing employ the technique in a broad number of musical situations. In addition to using it in conjunction with fanfare motives, which was its main context during the Renaissance and Baroque periods, it is also applied to other, more

challenging tasks associated with fully chromatic wind instruments, such as melodic lines, compound melodies, scalar passages, and arpeggiations. These applications of multiple tonguing reflect the maturation in trumpet design that had been achieved just prior to and during Charlier's lifetime.

Skills necessary for orchestral playing and references to specific orchestral literature or compositional styles are included in the etudes. For example, the composer indicates that etudes #7, #14, and #20 should be transposed by specific intervals. In addition, the textual note on transposition (page 63) admonishes the performer to "go back to some of the previous lessons and transpose them a tone higher, then a tone lower, and so on". A second example, Etude #24, is a lengthy study of motives and themes from Wagnerian operas. Other etudes, such as the *Modern Study* (#12) and the *Prelude* (#13), utilize the whole-tone scale and are composed in the style of Claude Debussy.

Various other skills and effects are addressed in the etudes. Effects, such as tremolos and bell tones, add interest to etudes #16 and #17 (*Double Tonguing* and *Interval-The Sixth*). The etudes titled *The Mordant* (#29) and *The Trill* (#36) are designed to give the performer experience in interpreting ornaments. These latter two etudes specifically address technique related to valved trumpets, rather than the older traditions and instruments.

A study of the etudes is not limited to technical issues only, for lyricism is a hallmark of these studies and is not limited to etudes titled *Style* (numbers 2, 4 and 6). The composer is careful to set the technical challenges in a very musical context. Most of the etudes, including those with technical titles such as *The Slur* (#25), or *Arpeggios* (#23), contain very expressive and appealing melodic lines. Numerous style changes, some labeled as recitative and aria, are

present in the etudes, and the cadenzas in etudes #31 and #28 also offer the opportunity for expressivity and musicality.

The advanced difficulty level of most of the etudes may necessitate that some performers conduct a preliminary study of the etude, identifying the potential difficulties and devising strategies in which those difficult passages may be simplified and mastered prior to being executed in context of the etude. The practical strategies provided in this study are meant not only to provide such performers with strategies for simplifying specific passages, but also to provide a general approach to simplifying and conquering technical difficulties in a piece of music with similar challenges.

Most of the time, passages that are technically challenging are comprised of two types of notes; 1) the chord tones, or main notes, which are a part of the underlying harmonic structure, and 2) non-chord tones which serve to embellish the main notes of the phrase. The complex shape of an angular or disjunct musical line may be simplified by removing the non-chord tones from the phrase, thus reducing a difficult phrase to its essential, or main notes. This will aid the performer in hearing the basic structure of the line even after the non-chord tones are added to it. Numerous suggestions of this nature have been made in this paper.

Compound melodies abound in these etudes. At times, these melodies may present significant performance challenges, especially related to flexibility but also aurally. It has been suggested in this study, that the two lines of the compound melody be played separately at first, so that the pitches of each line may be heard and mastered by the performer.

When ornaments are encountered in the etudes, it is important to remember that their purpose is to embellish or ornament the existing musical line without obscuring it. Therefore, the

player may want to play the ornamented phrase without the ornaments first, so that the main melody may be identified. Then, after the underlying structure of the phrase has been established, the ornaments may be added.

Suggestions for Future Research

Additional research may be conducted on various aspects of Charlier's career and works as follows:

- A comprehensive list of Charlier's solo, orchestral, and dramatic compositions and writings should be compiled.
- The professional partnership between Charlier and instrument-maker, Victor Mahillon (1841-1924) was a productive one. The innovative alterations in design of the Mahillon trumpet, resulting from this relationship, may be investigated and identified.
- The practical, textual notes, which Charlier included in the 36 Transcendental Etudes, reflect his broad knowledge of the instrument, performance practice, and the study of the trumpet. The historical and practical significance of these should be explored and confirmed.
- Is it possible that Charlier viewed the technique of slurring the harmonics as an extension of the old-style crook changes? The historical significance of the two studies, #32 and #35, both dealing with this technique, may be explored.
- Most, if not all trumpeters use the second edition of the 36 Transcendental Etudes, although a first edition was published in 1926. How do the two editions compare? A comparative study between the two editions of the book would be informative and of practical interest.

While the etudes of Charlier have received much attention in performance studies for their inherent musical worth, little scholarship has been dedicated to the influence of Theo Charlier on development of the modern trumpet. Researchers have addressed the pedagogical aspects of Charlier's compositions and writings; but a formal study of the legacy of his teaching has not yet been undertaken. Clearly, there is much more to learn about this master trumpeter, pedagogue and quintessential musician.

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