

SULLIVAN, PHILLIP REED, D.M.A. *The Unaccompanied Trumpet Music of Stanley Friedman*. (2014)

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1. Solo Recital: Thursday, April 4<sup>th</sup>, 2013, 5:30 P.M., Recital Hall, UNCG. *Credo* (Barnes-Chance); *Sonata for Trumpet and Piano* (Stephenson); *Paths* (Takemitsu); *Da Tchas Nastal* (Tchaikovsky); *None But the Lonely Heart* (Tchaikovsky); *Evening Op. 46* (Tchaikovsky); *Ave Maria* (Carrillo)
2. Solo Recital: Monday, November 18<sup>th</sup>, 7:30 P.M., Recital Hall, UNCG. *Origins* (O'Loughlin); *Sonata for Trumpet and Piano* (Hindemith); *Sonata for Trumpet and Piano* (Stevens); *Slavische Fantasie* (Höhne)
3. Solo Recital: Monday, April 14<sup>th</sup>, 7:30 P.M., Organ Hall, UNCG. *7 Arias for Trumpet and Soprano* (Scarlatti); *Fresh Air* (Levy); *Vignettes* (Stephenson); *Six-Pack* (Meador)
4. D.M.A. Research Project. THE UNACCOMPANIED TRUMPET MUSIC OF STANLEY FRIEDMAN. This document is a methodical analysis of the five published compositions for unaccompanied trumpet composed by Dr. Stanley Friedman. The purpose of this document is to illuminate the necessary information for readers interested in unaccompanied trumpet performance.

The document is organized into five chapters and four appendices. Chapter 1 is a brief biography of the composer. Chapters 2, 3, and 4, contain biographical and analytical information about each of the compositions. Chapter 5 contains conclusions about all five compositions. Appendix A contains publishable program notes, Appendix

B contains explanations of extended techniques, Appendix C contains preparatory studies, and Appendix D contains permissions. These appendices are included as supplemental material.

THE UNACCOMPANIED TRUMPET MUSIC  
OF STANLEY FRIEDMAN

by

Phillip Reed Sullivan

A Dissertation Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

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2014

Approved by

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APPROVAL PAGE

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CHAPTER I  
AN INTRODUCTION TO STANLEY FRIEDMAN

Born in 1951, Stanley Friedman felt the calling to become a musician while in high school in Memphis, Tennessee. In an interview with Kristen Stoneback for a feature in *The Stonebrass Magazine*, Friedman recalls,

In the late 1960's Memphis schools were beginning to be integrated. Several enormously gifted musicians were among the first African-American students at my high school, in particular, the late great jazz pianist James Williams. Suddenly, our good music program became world-class. From those years, my school produced a number of fine professional musicians.<sup>1</sup>

This sudden enrichment of his musical environment gave him his first glimpse of the infinite possibilities music is capable of creating. In the same interview, Dr. Friedman further recalls that his attendance at age eighteen of a performance of Mahler's fifth symphony by the St. Louis Symphony was the pivotal moment when he knew he wanted to be a performer.<sup>2</sup> His interest in composition grew when he was attending Memphis State University where he studied with the influential contemporary composer, Dr. Donald Freund.<sup>3</sup> Dr. Friedman earned

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<sup>1</sup> Stoneback, Mary, Kristin, and Sarah. *Stonebrass The Magazine*, "Interviews with twelve top trumpet professionals on the scene today who have made a lifestyle with trumpet." December, 2006 – January 2007. p. 10.

<sup>2</sup> *Ibid*

<sup>3</sup> *Ibid*

his bachelor's degree from Memphis State University in 1973 in trumpet performance and composition. Two years later, in 1975, he received a master's degree in composition and advanced conducting from the Eastman School of Music. The next year, in 1976, the Eastman School of Music awarded him the degree of Doctor of Musical Arts in composition, theory, and trumpet performance.

As an orchestral trumpeter, Dr. Friedman has had the privilege to perform around the world, often as principal trumpet. He has performed as principal trumpet with The Hong Kong Philharmonic, The New Zealand Symphony, The Israel Philharmonic, and the Eroica Ensemble Chamber Orchestra. Dr. Friedman is a Yamaha Solo Trumpet Artist and Clinician and has performed under this title across Europe and North America. He has earned pedagogical appointments across the United States from the California State University system to the University of North Carolina, Greensboro where he taught applied trumpet, composition, theory, aural skills, and orchestration. Furthermore, Dr. Friedman has taught at the Victoria University in New Zealand as well as at the Tel Aviv University in Israel. As of 2010, Dr. Friedman is the Resident Composer and Instructor of Music Theory and Analysis at the University of Mississippi, Oxford. He is still in demand as a Yamaha Solo Trumpet Artist.

Dr. Friedman has enjoyed considerable success as a composer receiving commissions from universities, professional ensembles, and organizations in the

United States, as well as abroad. His compositional highlights in the United States include commissions from the Collegiate Band Director's National Association, the Louisville Brass Quintet, Opera Memphis, Messiah College, and Texas A&M. His international achievements include commissions from the International Trumpet Guild, the International Horn Society, l'Ensemble Intercontemporain (France), the Rotterdam Philharmonic (Netherlands), Women in Brass (Germany), BlechCircus (Austria), the New Zealand Symphony and the International Festival of the Arts (New Zealand).

Dr. Friedman has conducted many high school, collegiate, and professional ensembles in the United States. He has led the Interlochen Arts Academy Brass Ensemble in Michigan and the New Music Ensemble at Biola University in California. Other collegiate conducting appearances include Occidental College and the California State Universities at Long Beach, and Fullerton. Internationally, he has acted as music director or conductor for orchestras in New Zealand including Christchurch Symphony, the New Zealand Symphony, and the Wellington City Opera Chorus. Dr. Friedman has also conducted BlechCircus, an Austrian brass ensemble, on their 2009 Austrian national tour.<sup>4</sup> Additionally, Dr. Friedman has served as the new music advisor for the Hong Kong Philharmonic. Currently, Dr. Friedman is the Director of Men's Choir at the Baron Hirsch Congregation in Memphis, Tennessee.

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<sup>4</sup> Friedman, Stanley. *Curriculum Vitae*, Last updated 2013.

## CHAPTER II

### SINGLE MOVEMENT COMPOSITIONS

In 1997, Stanley Friedman composed and published *Poem for a Fallen Hero*. This short composition for unaccompanied trumpet juxtaposes fanfare rhythms and jagged melodic lines against a dynamic arc that begins and ends softly. While short, *Poem for a Fallen Hero* is a complex composition with a rich history drawing upon powerful events, individuals, and other art as inspiration.

Even though it bears the composition date of 1997, *Poem for a Fallen Hero* was originally conceived of and composed several years earlier, and in a much different form at the request of Radio New Zealand, as Dr. Stanley Friedman revealed during an interview on October 3, 2013. Dr. Friedman, then the principal trumpet of the New Zealand Symphony Orchestra, was approached by Radio New Zealand to record some fanfares the radio network intended to intersperse between readings of World War I poetry for a Remembrance Day tribute. On Remembrance Day, the Commonwealth of Nations honors their fallen soldiers from every war beginning with World War I. The Commonwealth of Nations is an organization of over fifty member-states spanning across the world and came into existence in response to “a softening of British imperial policy.”<sup>5</sup>

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<sup>5</sup> <http://www.commonwealthofnations.org/commonwealth/history/> “Dominion Status.”

Dr. Friedman offered to compose some bugle-inspired calls that would reflect the emotional quality of the poetry since Radio New Zealand was unclear as to precisely what the station wanted him to record. The nature of the poems, Dr. Friedman recalled, was not a "...glory marching off to war kind of thing; [these are about] sadness, and tragedy, and the destruction of war."<sup>6</sup>

*Poem for a Fallen Hero* bears the mysterious dedication "for F.C. Mountfort."<sup>7</sup>

Dr. Friedman provided details about this individual who inspired the composition during an interview. F. C. Mountfort was a violist in the New Zealand Symphony and a close friend of Dr. Friedman's. Mountfort passed away quite unexpectedly due to a sudden illness while he was in his thirties. Dr. Friedman was inspired to gather and edit the fanfares he had composed for the Radio New Zealand Remembrance Day tribute when he learned of his close friend's sudden death. Dr. Friedman comments, "The original poems were essentially about heroes. My friend Charlie was a hero to me and to his family."<sup>8</sup>

*Poem for a Fallen Hero* presents several difficulties while analyzing the form because it is unmetred and unmeasured. *Poem for a Fallen Hero* is divided into four sections: Section A (lines one through seven); section B (lines seven through twelve); section A-prime (lines thirteen and fourteen); and a coda (lines fifteen and sixteen). A fermata over a double barline separates sections A and B. Two beats of rest, or silence, separate sections A-prime and the coda. These two beats of rest are the second longest period of silence in the entire composition.

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<sup>6</sup> Author's interview with Stanley Friedman on October 3, 2013.

<sup>7</sup> Friedman, Stanley. *Poem for a Fallen Hero*. Vuarmarens: Editions BIM 1997.

<sup>8</sup> Author's interview with Stanley Friedman on October 3, 2013.



There are three broad categories of tonality when considering the categorization of a composition's tonality: functional tonality, tonally centered, or non-tonally centered. A composition that falls under functional tonality is one where the tonal and harmonic structures follow western musical custom such as beginning in the tonic key, modulating to the dominant key, and then returning back to the tonic key. A composition that is considered tonally centered is one that concentrates on a key such as C major or D-flat minor. A composition that is non-tonally centered is one that eschews any tonal center and instead uses non-traditional scales or a twelve-tone row to establish the sonority. Dr. Friedman explained the lack of key signature in *Poem for a Fallen Hero*: "It is rather whole-tone-ish, but I keep switching scales so it doesn't sit on the same scale."<sup>9</sup> This constant switching of scales prevents the music from achieving a sense of tonal stability. This intentional tonal instability reflects the emotions in the poetry as well as those Friedman experienced from the death of his friend.

Further evidence of the non-tonal center of this composition is found in the use of the most unstable of all intervals—the tritone. The tritone is an interval that demands resolution, and yet in *Poem for a Fallen Hero*, Dr. Friedman deliberately withholds that resolution. Additionally, Friedman composes the two large sections a tritone apart that results in a composition that musically renders the fragility, despair, devastation, and loss associated with sudden death be it from war or the passing of a close friend.

In an unmetered and unmeasured composition like *Poem for a Fallen Hero*, the rhythms become the most important musical trait of the composition. In *Poem for a*

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<sup>9</sup> Author's interview with Dr. Stanley Friedman. October 3, 2013.

*Fallen Hero*, Dr. Friedman provides exact instructions to musical direction through the use of dots. By lengthening certain notes through the application of single or double dots, Dr. Friedman is able to rhythmically imply a time signature even though this work was composed specifically without one.

The sole extended technique found in this piece is the reading of advanced music notation. A specific type of music notation called feathered beaming is present in *Poem for a Fallen Hero*. Feathered beaming is written to indicate a pushing ahead or drawing back of tempo, but only for the duration of the feathered beam. Much like the dots, feathered beaming is a visual, rather than prosaic, approach to indicating specific instances of *accelerando* or *ritardando*.

In *Poem for a Fallen Hero* there is a general dynamic scheme at work. Each section, and in this case, the entire composition, begins and ends softly. This soft-loud-soft dynamic arc is never deviated from regardless of how fanfare-like the music becomes. This constant, and often sudden, return to softer dynamics when coupled with the ethereality of the whole-tone scale creates a sense of tranquility. Additionally, crescendos are used to musically emphasize every instance of feathered beaming. These crescendos stress moments that are the busiest rhythmically and melodically. There is a general correlating rise between volume and register in this composition. The dynamics become louder as the register ascends and, conversely, the dynamics become softer as the register descends.

The range required to perform contemporary unaccompanied trumpet compositions is quite often enough to deter most trumpeters. *Poem for a Fallen Hero* is

composed almost entirely in the middle of the trumpet's range with only brief forays in the territories of the upper and lower registers. The real challenge with the range of *Poem for a Fallen Hero* lies with the wide intervals used to explore the middle register. Tritones and sixths are common intervals throughout this composition. Leaps spanning more than an octave are also common in *Poem for a Fallen Hero*. These extra wide intervals create additional complications in terms of technique.

Figure 1. Friedman, lines 3 – 6, *Poem for a Fallen Hero*



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Figure 1. Friedman, lines 3 – 6, *Poem for a Fallen Hero*, contains all of the features previously described. The whole-tone tonality of this composition is seen immediately in the whole-tone scale starting on *e-flat*. The scale ascends under feathered beaming coupled with rapid crescendos. The final line of figure 1. Friedman, lines 3 – 6, *Poem for a Fallen Hero* contains a series of dotted eighth notes which imply the time

signature of five-four. The exploration of the tritone is demonstrated on every line and in every phrase that reflects the tenuousness implied by the whole-tone scale.

In 2007, Dr. Stanley Friedman published a short composition for unaccompanied trumpet titled *SideWinder*. Originally composed three years earlier in 2004, *SideWinder* was to be part of an etude book Dr. Friedman was writing. Dr. Friedman recalls,

The etude book was a whole collection of studies that were Stamp-based.<sup>10</sup> So I wrote some new exercises and studies based on my own personal perception of Stamp and what was important. I didn't want it to be just exercises so I wrote some concert etudes...to fill out the book.<sup>11</sup>

*SideWinder* is one of seven concert etudes composed for Friedman's etude book. The other six, *Variations on a Limited Pitch Field*, will be examined in CHAPTER III.

*SideWinder* appears visually to be an inconsequential composition for unaccompanied trumpet. The range is limited, notes move by half step or step, multiple tonguing is not required, there are no advanced rhythms, and there are only two examples of extended techniques.

Brief notes included provide information about the purpose of the composition, the intention of the composer, when it was composed, as well as hints on programming and equipment.

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<sup>10</sup> Steven's, Thomas. *Notes from a Master Class on James Stamp*. The Center for Advanced Musical Studies at Chosen Vale. Enfield, New Hampshire. 2013. "James Stamp was a master trumpet pedagogue. His approach to teaching trumpet was unique at the time because Stamp used a lot of piano for much of his buzzing routines. He attempted to impart to his students that careful listening, a high degree of awareness, and good tuning were essentials to success with the trumpet."

<sup>11</sup> Author's interview with Dr. Stanley Friedman. October 3, 2013.

*SideWinder*, while challenging the performer's interpretive abilities, makes modest demands on stamina, range, and agility. The music is intended for recital and jury performance and may serve as a 'breather' between more strenuous compositions. "Sidewinder" is a slang term for a rotary-valve trumpet.<sup>12</sup>

*SideWinder* begins with a four-measure introduction, which presents the theme upon which this concert etude is based. The first section, Section A, follows the introduction and begins in measure five with a double dotted quarter note and concludes in measure thirteen at the double bar. The second section, B, starts in measure fourteen with the theme transposed a perfect fifth higher. Coincidentally, the same fingerings used to play measures five and six are used to play measures fourteen and fifteen. While section B starts with the transposed theme, new music is quickly developed and reaches the etude's apex in measure twenty-four with an *e*'' held by a fermata. This section concludes at the double bar in measure thirty-one. *SideWinder's* final section, A- prime, begins in measure thirty-two with the original theme presented an octave higher and interrupted by a measure of silence. *SideWinder* ends in measure forty-seven on a pedal F-natural reached using slide technique. This technique is accomplished by moving either the first or third slide while a pitch is held. The only other example of extended technique in this composition is seen in figure 2. Friedman, mm 13 – 31, *SideWinder*. Both measures thirteen and twenty-two contain examples of tremolos.

Instead of composing a piece of music that employs a standard form of tonality, Dr. Friedman explores chromatic music in *SideWinder*. Although there are some

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<sup>12</sup> Friedman, Stanley. *SideWinder*. Notes page 2. Vuarmarens: Editions BiM 2007.

intervals which span as much as a tritone, the melodic motion in this concert etude is almost entirely by step and half-step. Dr. Friedman explains,

The idea [is] that when you're moving by semitones and whole tones, the lips hardly do anything, the valves do most of the work. So I wanted to write a piece that did that. That [*SideWinder*] would hopefully teach the trumpet player 'don't overwork the embouchure; let the valves do it as much as possible.' That's why that piece is chromatic and stepwise.<sup>13</sup>

This “valve-work” concept becomes more important in *Variations on a Limited Pitch Field*. Even though the music is almost entirely chromatic, Dr. Friedman cleverly hints at a tonic-dominant-tonic tonal structure. The introduction and first section begin with the theme starting on a C. This is the tonic of *SideWinder*. Section B begins with the theme starting on a G, which is the dominant of C. The third section, A-prime, returns to the tonic of C transposed an octave higher. Traditionally, the coda would further reinforce the tonic of C, but in this case, because the etude was written to practice a concept rather than as an exercise in tonality, the coda ends with a final statement of the theme that moves by step and half-step.

The rhythms in this concert etude are not nearly as complex and convoluted as they are in other compositions for unaccompanied trumpet by Dr. Friedman. Employing simple rhythms such as eighth notes and eighth note triplets allows the performer to focus more on the purpose of the etude rather than getting caught up in the details of difficult rhythms. The rhythm that Dr. Friedman uses the most frequently in *SideWinder* is the triplet. In Section A after the triplet is introduced in each of the three forms used in this

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<sup>13</sup> Author's interview with Dr. Stanley Friedman. October 3, 2013.

composition (eighth notes in measure six, quarter notes in measure seven, and sixteenth notes in measure nine), it is abandoned until section B. In section B, the frequency of triplet use increases. In section A-prime, measures thirty-six through forty-one are a six-measure phrase in which a triplet occurs on nearly every beat. The cumulative effect is one of music that is continually pushing forward. This musical process begins slowly and gradually increases as the composition progresses towards its end. Only at the end is use of the triplet once again abandoned except for the quarter-note triplets in measure forty-four.

Dynamics in *SideWinder* not only highlight certain music moments but also aid the performer. Because the composer is a trumpeter of renown, he is well aware of the problems associated with playing in the extremes of the lower register. With this knowledge, Dr. Friedman employs louder dynamics when the music extends towards the extreme lower reaches of the trumpet's range. These louder dynamics require the performer to use more air and support. Measures twenty-five through thirty-one in figure 2. Friedman, mm 13 – 31, *SideWinder* are an example of a musical arrival point moving from the middle register to the extreme of the low register using *fortissimo* dynamics.

Even though *SideWinder* uses nearly a two-octave range, Dr. Friedman concentrates on the lower spectrum of the trumpet's range. Section A thoroughly explores the lowest portion of the trumpet's range—those notes written below the treble staff. Section B expands the range of the composition to its widest—*f-sharp* to *e''*. Section A-double prime, after beginning in the middle register, returns to the notes low

register—the same register as Section A. *SideWinder* ends with a pedal tone, which is achieved by gradually lengthening the third slide while playing *f-sharp*.

Figure 2. Friedman, mm 13 – 31, *SideWinder*

The image shows a musical score for Friedman's *SideWinder*, measures 13 through 31. The score is written in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff (measures 13-15) begins with a *pp* dynamic and features a triplet of eighth notes. The second staff (measures 16-18) includes an *accel.* marking, a *mf* dynamic, and triplet markings. The third staff (measures 19-21) continues with *accel.* and triplet markings. The fourth staff (measures 22-24) features a *rit.* marking and triplet markings. The fifth staff (measures 25-27) is marked *Più mosso* and includes *ff* and *mf* dynamics with triplet markings. The sixth staff (measures 28-31) includes a *rit.* marking and *ff* dynamics, ending with a fermata over a final note.

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Figure 2. Friedman, mm 13 – 31, *SideWinder*, contains examples of the previously discussed musical features. Beginning in measure fourteen, the theme is presented in the dominant starting on a *g*’, and from there the music follows its chromatic course primarily by step and half step with very few intervals. Two of the three triplet



variants are in measure fifteen, while the third triplet variant is not used until measure twenty-five. Additionally, this excerpt contains almost the entire range of *SideWinder*—*f-sharp* to *e*”.

Both single movement compositions *Poem for a Fallen Hero* and *SideWinder* are compositions for unaccompanied trumpet that are simultaneously traditional while pushing tonal boundaries. *Poem for a Fallen Hero* is a traditional binary form following the A, B, A-prime, coda form. However, instead of following an expected tonal pattern, the tonal relationship between sections A and B is a tritone. Similarly, while *SideWinder* may hint at a traditional tonal structure of tonic, dominant, tonic; these hints are undermined by the chromaticism in the melody. Another similarity between these two compositions for unaccompanied trumpet is that they both use silence. The use of silence is very important to anyone performing unaccompanied trumpet music. It allows the aural palate to relax and clear.

CHAPTER III  
VARIATIONS ON A LIMITED PITCH FIELD

*Variations on a Limited Pitch Field: 6 Concert Etudes* comes from the same unpublished etude book as *SideWinder*. Although each one of these six concert etudes is a stand-alone composition, the etudes collectively take on greater significance when performed together. These etudes explore the seven valve combinations, and the associated pitch sets, of which the trumpet is capable. The single performance note included on an inside page of the score reads, “Each etude can be played with a unique combination of fingerings (optional). These fingerings are indicated at the top of each etude.”<sup>14</sup> Presented in order by chromatic descent these etudes start on *c*’ and descend to *f-sharp*. In terms of valve-combinations these etudes follow this progression: beginning with open and second valve; next is open and first valve; then open and first and second valves together; next is open and second and third valves together; followed by open and first and third valves together; the etudes end with open and all three valves together. There are two possible ways to play each concert etude – with the optional fingering suggested by Dr. Friedman indicated at the top of each etude or with standard fingerings.

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<sup>14</sup> Friedman, Stanley. *Variations on a Limited Pitch Field: 6 Concert Etudes*. Page 1. Vuarmarens: Editions BiM 2007.

Because they were intended as performance-worthy supplemental material to the aforementioned unpublished etude book, all six etudes explore Dr. Friedman’s valve-work concept as described in CHAPTER II. Aside from the chromatic valve progression there is a second unifying factor between these etudes, the use of what Friedman calls the “open-horn” pitches of C, E, G, and Bb. Dr. Friedman says of these concert etudes,

I don’t think there’s much of a musical connection between them other than the technique itself since it’s a different pitch-set for each piece. Now the fact the open horn pitches C, E, G, and B-flat are present in all of them does tie them together tonally.<sup>15</sup>

These four pitches are the four fundamental pitches producible without depressing any valves that fall within the standard range of the trumpet.

### **Etude no. 1**

The pitch-set of “Etude no. 1” starting on *b* [B, C, F#, G, D#, A, B]. The notes in this pitch-set are the only pitches possible with open or second valve that are found in the standard range of the trumpet using open or the second valve. These pitches are shown in Figure 3. Sullivan, pitch set for “Etude no. 1.”

Figure 3. Sullivan, pitch-set for “Etude no. 1”



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<sup>15</sup> Friedman, Stanley. *Variations on a Limited Pitch Field: 6 Concert Etudes*. Page 1. Vuarmarens: Editions BiM 2007.

Etude no. 1 immediately begins with the A section deliberately avoiding an introduction. This section ends at the double bar in measure twenty-three. The second section, A-prime, begins in measure twenty-four and ends on the second beat of measure forty. A short coda begins on the second half of measure forty and finishes the first concert etude in measure fifty-two. Section A-prime repeats the music from section A almost exactly. Minor changes between sections A and A-prime occur in measures five and twenty-eight, seven and eight, thirty and thirty-one, and from ten to thirteen and from thirty-seven to the second beat of forty. These changes are slight; an eighth note in section A is divided into sixteenth notes in section A-prime. This change provides different metric emphasis by placing the music on a different beat. Scored entirely in six-eight, both A and A-prime hint metrically at three-four through use of quarter notes and slurs. In figure 4. Friedman, mm 1 – 6, “Etude no. 1” the metrical implication of three-four is clearly seen in measures two, four, and six.

In this etude, the dynamics provide musical contrast between nearly identical sections. Section A is entirely *forte* and it is not until measure twenty-four that the next dynamic of *piano* is indicated. Measure thirty-five contains the first crescendo and subsequent dynamic return to the louder dynamic spectrum. These dynamic changes, crescendo from *piano* to *forte*, occur more frequently as A-prime progresses and are a constant musical presence during the coda as seen in figure 5. Friedman, mm 42 – 52, “Etude no. 1.”

Figure 4. Friedman, mm 1 – 6, “Etude no. 1”



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Figure 5. Friedman, mm 42 – 52, “Etude no. 1”



### Etude no. 2

The pitch-set of “Etude no. 2,” starting on *b-flat* is [Bb, C, F, G, D, E, Ab]. The notes in this pitch-set are the only possible pitches using the open or first valve combination that lie within the standard range of the trumpet. These pitches are shown in figure 6. Sullivan, pitch set for “Etude no. 2”

Figure 6. Sullivan, pitch-set for “Etude no. 2”



There are two motives at play in this etude. First introduced individually they are later combined before the first motive returns slightly expanded to conclude this etude.

These two motives are of paramount importance to understand the form. The first motive, measures one through nine, is based on a trill figure seen in figure 7. Friedman, motive 1, “Etude no. 2.” This is also section A. This trill is the only extended technique in this etude. The second motive, measures ten through eighteen, is based upon wide intervallic leaps of at least one octave as is seen in figure 8. Friedman, motive 2, “Etude no. 2.” This second motive material is section B. The third section, measures nineteen through forty, is section B-prime. Section A-prime, beginning in measure fifty, is the return of the first motive, which varies only two measures before the section ends. Measures sixty through sixty-three are a short coda based motive one.

Figure 7. Friedman, motive 1, “Etude no. 2”



Figure 8. Friedman, motive 2, “Etude no. 2”



Strictly in seven-eight, “Etude no. 2” nevertheless demonstrates two dominant metric divisions. The first metric division of two plus two plus three is seen in nearly every measure of this concert etude as is seen in figure 7. Friedman, motive 1, “Etude no. 2” and the second and third measures of figure 8. Friedman, motive 2, “Etude no. 2.” The second dominant metric division is of three plus four and is seen in the first measure

of figure 8. Friedman, motive 2, “Etude no. 2.” They are found in Sections B and B-prime. Of greater interest is that each occurrence of the three plus four rhythmic division transpires using only “open-horn” pitches. The only exception to this observation comes near the halfway point of this etude in measure thirty. The two plus two plus three rhythmic division returns in Section A-prime at the end of the etude.

Dr. Friedman has sparsely scored dynamics for this etude, leaving the onus of musical decision on the performer. All three trills, measures one, nineteen, and fifty, are marked with a crescendo from *piano* to *forte*. This crescendo pushes the music into the next measure and keeps the trill from becoming musically stale. Friedman restricts the use of dynamics to the beginning of each section where a new dynamic is marked. However, the frequency of dynamics intensifies in the final six measures of this concert etude. This dynamic intensification accomplishes two goals: it launches the music to the conclusion in measure sixty-three and also helps with the three cases of two octave intervals.

### **Etude no. 3**

The pitch-set of “Etude no. 3,” beginning with *a* is [A, C, E, G, Db, Bb]. The notes in this pitch-set are the only notes possible with open or the first and second valve combination found on the standard range of the trumpet. These pitches are shown in figure 9. Sullivan, pitch-set for “Etude no. 3.”

Figure 9. Sullivan, pitch-set for “Etude no. 3”



The large-scale form of this concert etude is clear once allowances are made for octave displacements. “Etude no. 3” begins with an introduction in the form of an incomplete measure that contains an eighth rest and three fermata-held eighth notes. Section A begins after the pick-ups in measure two and closes in measure twenty-one at the double bar line. Section B starts in measure twenty-two and concludes at the double bar line in measure thirty-three. The music from section A returns in measure thirty-four and ends this etude in measure forty-six. The reiteration of the section A’s music is done with minimal variation achieved through octave displacement. The incomplete first measure is restated in measure thirty-four, however this time, it is a complete measure: the eighth notes are without fermata and are preceded by a half note. “Etude no. 3” concludes at the end of section A-prime with an extended technique—a tremolo between *a* and *c*’ in measure forty-six.

Sections A and A-prime have half notes, quarter notes, eighth notes, and sixteenth notes as the rhythms. These gently moving rhythms generate a sense of tranquility in these bookend sections. The B section introduces triplets and thirty-second notes which appear frequently. These triplets occur in the same three forms that were used in *SideWinder*. The more tranquil rhythms return in A-prime, replacing the more turbulent rhythms of the B section.



The dynamics in “Etude no. 3” are solely for musical emphasis instead of musical emphasis *and* performance assistance as noted in CHAPTER II in the analysis of *SideWinder*. As sections A and A-prime end and reach a point of musical repose, the dynamic level drops dramatically to the lower end of the dynamic range—*piano* and *pianissimo*. In contrast, the B section is scored significantly louder at the opposite end of the dynamic range. The dynamics form an arc of soft-loud-soft where the softer music contains more tranquil rhythmic figures and the loud section contains the more active rhythmic figures.

Table 1. Graph of Dynamic Arc in “Etude no. 3”

Intro	Section A	Section B	Section A-prime
<i>p</i>	<i>p → mf</i>	<i>f → ff</i>	<i>p → f → pp</i>
First three eighth notes	mm 2 - 21	mm 22 - 33	mm 34 - 46

#### **Etude no. 4**

The pitch-set of “Etude no. 4,” starting on *a-flat* is [Ab, C, Eb, G, Db, E, F#, Bb]. The notes in this pitch-set are the only pitches possible with open or the suggested optional fingering of second and third valves found in standard range of the trumpet. The pitches are shown in figure 10. Sullivan, pitch-set for “Etude no. 4.”

Figure 10. Sullivan, pitch-set for “Etude no. 4”



Admittedly, the large-scale form is difficult to find. However, the placement of two double bars, located between measures ten and eleven as well as between twenty-nine and thirty divides this etude into three sections of unequal length. Section A is from measure one to measure ten. The longest section, section B, is from measure eleven to measure twenty-nine, with the third section, section C, starting in measure thirty and concluding in measure forty. Section A is marked by continually shifting time signatures between three-four, four-four, and five-four, and even one measure of seven-eight. The B section sets a three-measure pattern of a five-four measure followed by two four-four measures. This pattern repeats four times before the music moves to section C containing a simpler version of the music from the first section by using one time signature: four-four.

Due to the fluctuating time signatures of this etude, the rhythms are, by necessity, simpler than those used in earlier etudes. Eighth notes, quarter notes, and the occasional half note gain prevalence over the triplets, sixteenth notes, and thirty-second notes from earlier etudes. However, it can be noted that as the individual sections progress towards their cadences the use of eighth notes increases until nearly every note is an eighth note. The constant eighth notes build forward rhythmic momentum until the next section starts.

The dynamics in “Etude no. 4” return to the dual function role from the earlier etudes: they are used to both expressively and structurally. Section A of this etude begins *forte* and then reduces to the mezzo dynamic range in measure three before returning by crescendo to *forte* in measure five. In direct contrast, section B begins *piano* and gradually gets louder over twelve measures to *forte*. This twelve-measure crescendo coincides with the pattern of one measure of five-four and two measures of four-four. Section C begins with the dynamic of *fortissimo* which aids the performer because the first note of this section is a *c*’’—the highest note of the standard range of the trumpet. The louder dynamic levels encourage trumpeters to use more air necessary for performing in the upper register of the instrument. The dynamic arc of “Etude no. 4” is the opposite of “Etude no. 3.” Where “Etude no. 3” follows a soft, loud, soft dynamic arc, “Etude no. 4” follows a loud, soft, loud dynamic arc. The dynamic arc of “Etude no. 4” is provided in Table 2. Graph of “Etude no. 4.”

Table 2. Graph of “Etude no. 4”

A	B	C
<i>f</i> → <i>mf</i> → <i>f</i>	<i>p</i> → <i>f</i>	<i>ff</i>
mm 1 - 10	mm 11 - 29	mm 30 - 40
Shifting time signatures	3 measure pattern; shifting time signatures	One time signature

### Etude no. 5

The pitch-set of “Etude no. 5,” starting on *c* is [C, G, D, B, E, F, A, Bb]. With the exception of *c*, the notes in this pitch-set are the only pitches possible with open or first and third valve combination that are found within the standard range of the trumpet. *c* is not a note found in the standard range of the trumpet. Instead, it is found in a special register called the pedal register. These pitches are shown in figure 11. Sullivan, pitch-set for “Etude no. 5.”

Figure 11. Sullivan, pitch-set for “Etude no. 5”



Highly repetitive, “Etude no. 5” divides into five small sections. In four of these five sections, Dr. Friedman explores the theme that is introduced in section A, measures one through fourteen. Section B, measures fifteen through twenty-three, is the only section with music not based on the theme. Instead, this section contains music that is almost entirely intervallic while the other four sections contain music that primarily moves in stepwise motion. The second section contains mostly uninterrupted sixteenth notes that explore intervals between partials produced by the “suggested fingerings” for this etude. The third section, A-prime, contains measures twenty-four through thirty-four: the theme in the original form before introducing a variation based on metric displacement. The fourth section, section C, contains measures thirty-five through forty-

two. In this section the theme is transposed up a perfect fourth before it is varied again by reversing the rhythms. The final section, A-double prime, contains measures forty-three through measure fifty-seven. The theme is in the original form with each of the three repetitions occurring at a softer dynamic than the proceeding one.

The rhythms in this etude follow a set pattern. This pattern begins with four sixteenth notes that are followed by four eighth notes. This eight-note pattern repeats three times before there is a rest, or silence, and a *c*. The *c* is a musical acknowledgement of the influence of James Stamp—a guiding force not only in Dr. Friedman’s own performance, but also in the composition of these etudes as well as *SideWinder*. This rhythmic pattern holds true for all sections except section B, and the second half of section C. The second half of section C (measures thirty-nine through forty-one), however, is the most interesting rhythmically. In these three measures, the rhythmic values are reversed. The theme is in rhythmic retrograde beginning with four eighth notes, which are followed by four sixteenth notes.

The dynamics in “Etude no. 5” are nearly nonexistent. Section A is marked *mezzo-forte*. The *forte* in section C is the first occurrence of a new dynamic. A-double prime is the busiest section in terms of dynamic change. Beginning *mezzo-forte* “Etude no. 5” gradually shifts through softer and softer dynamics until measure fifty-five where the music reaches *pianissimo*. The largely absent printed dynamics allow the performer considerable freedom in terms of phrasing. Additionally, this lack of specified dynamics encourages the performer to play at a sustainable volume, one that is neither too loud nor too soft. This “middle-of-the-road” dynamic is particularly beneficial for the pseudo lip

trills in section B (measures fifteen through twenty-three). Table 3. Graph of “Etude no. 5” shows the dynamic usage in this etude.

Table 3. Graph of “Etude no. 5”

A	B	A-prime	A-double prime	A-triple prime
Theme	Intervallic	Theme (Metric Displacement)	Theme (transposed)	Theme (metric displacement and fragmentation)
mm 1 - 14	mm 15 - 23	mm 24 – 34	mm 35 - 43	mm 44 - 57
<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>f</i>	<i>mf</i> → <i>mp</i> → <i>p</i> → <i>pp</i>

### Etude no. 6

The pitch-set of “Etude no. 6,” starting on *f-sharp* is [F#, C, C#/Db, G, Bb, E]. The notes in this final pitch-set are the only performable notes open or with all three valves that are found within the standard range of the trumpet. These pitches are shown in figure 12. Sullivan, pitch-set for “Etude no. 6.”



sixteenth notes. It is only in section B, particularly measures thirty-seven, thirty-nine, and forty-one through forty-five where quarter notes are composed. However, their length is hidden in a series of hemiolas stretching across five measures.

The dynamics in the final etude of *Variations on a Limited Pitch Field* are more expressive than structural. However, there are a few examples of the latter. Section A is marked entirely *forte* while section A-prime drops into the mezzo-dynamic range. The first crescendo of the etude is found in measure thirty. This crescendo provides musical direction towards section B. This section begins with the mezzo-dynamics but quickly crescendos into the five measures of hemiolas beginning in measure forty-one. This is the first *fortissimo* of this etude. This loud dynamic creates additional emphasis of the metrically weaker off beats. Section A-double prime contains the most dynamic content of the entire etude. This section begins *piano* and gradually raises the dynamic level into the mezzo-dynamics before returning to the original dynamic of *piano*. The final entrance of this etude begins *forte*, retreats to *mezzo-piano* four measures later and crescendos to *fortissimo* as the range reaches the upper register. This sudden surge in dynamic, from soft to loud, requires the trumpeter to provide greater air support which will lessen the likelihood of chipping the *d-flat* at the end of the etude. The dynamics displayed in Table 4. Graph of “Etude no 6.” demonstrate a sudden surge of shifting through the entire dynamic spectrum in the final section of “Etude no. 6.”



Table 4. Graph of “Etude no. 6”

A	A-prime	B	A-double prime
Theme	Theme	New music based rhythmically on A	Theme – fragmented
mm 1 - 23	mm 24 - 32	mm 33 - 50	mm 51 - 74
<i>f</i>	<i>mp</i>	<i>mf</i> → <i>ff</i>	<i>p</i> → <i>mp</i> → <i>mf</i> → <i>mp</i> → <i>p</i> → <i>f</i> → <i>mp</i> → <i>ff</i>

*Variations on a Limited Pitch Field* follows the same compositional trend set forth by *Poem for a Fallen Hero* and *SideWinder*. Dr. Friedman’s etudes use standard musical forms paired with an unusual tonal center. With *Poem for a Fallen Hero* and *SideWinder* these tonal centers based on the whole-tone and chromatic scales respectively. *Variations on a Limited Pitch Field* uses a tonal center based upon the valve combinations on the trumpet.

There are four extended techniques that make an appearance in *Variations on a Limited Pitch Field: Six Concert Etudes*. These three techniques are the tremolo, which is seen in “Etude no. 3”; the trills in “Etude no. 2”; the James Stamp-like pedal C from “Etude no. 5”; and the use of silence, which is most prevalent in “Etude no. 1,” “Etude no. 2,” “Etude no. 5,” and “Etude no. 6.” These three techniques, while understated in these etudes, become much more important and prevalent in Dr. Friedman’s multi-movement works. Another subtle music detail that links these concert etudes to other

works of Dr. Friedman's is their symmetry. The outer pairs of etudes group together and the inner pair of etudes group together. Additionally individual etudes, such as "Etude no. 4" contain inner arcs made of dynamics. This symmetry becomes important in *Laude*, a multi-movement composition by Dr. Friedman.

CHAPTER IV  
MULTI-MOVEMENT COMPOSITIONS

The two multi-movement works for unaccompanied trumpet by Dr. Stanley Friedman are *Solus* and *Laude*. In 1975, Dr. Friedman, then a student at Eastman School of Music, composed *Solus*—his first multi-movement composition for unaccompanied trumpet. More than any other composition for unaccompanied trumpet by him, *Solus* “is an ideal example of the unconventional notation practices and performance expectations found in contemporary works for trumpet.”<sup>16</sup> *Solus* “was the second place winner of the 1976 International Trumpet Guild composition contest.”<sup>17</sup> During an interview, Friedman remarked that *Solus* began as a parody response to the “avant-garde” movement during the mid-1970s. Briefly, the avant-garde movement was concerned with pushing the boundaries of the accepted norm particularly in the arts, culture, and

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<sup>16</sup> Meredith, Scott. “Extended Techniques in Stanley Friedman’s *Solus* for Unaccompanied Trumpet.” (D.M.A. diss. University of North Texas, Denton, Texas, 2008) p. 1.

<sup>17</sup> Bach, Edward Stanley. “A Performance Project on Selected Works of Five Contemporary Composers: Malcolm Arnold, Robert Henderson, Stan Friedman, John Elmsley, Lucia Dlugozweski” (D.M.A. diss. University of British Columbia, 1991) p. 33.

politics. In other words, this composition was created as a “parody of trumpet recitalists and avant-garde composers who take themselves too seriously.”<sup>18</sup> According to an interview Dr. Friedman granted to Dr. Scott Meredith in 2008, “The overall idea was incorporate extended technique and theatrics yet maintain a high level of musical structure.”<sup>19</sup> While similar to *Laude* in physical structure, *Solus* has enough differences to set it apart. *Solus* is a unique composition seemingly reliant on a deep repertoire of extended techniques including theatrical acting while adhering to traditional musical forms. *Solus* is dedicated to Sidney Mear who was Dr. Friedman’s trumpet teacher at Eastman School of Music. It is interesting to note that Sidney Mear was known for his accuracy as a trumpeter and it takes a high degree of accuracy to perform *Solus*.

#### **“Introduction” – First Movement**

The first movement of *Solus* is “Introduction” and is in three sections: a short introduction (measures one and two) and section A (measures three through eleven), section B (measures twelve through twenty-nine), and section C (measures thirty through forty-six). The differences in these sections stem from various permutations achieved by manipulating the tone row.<sup>20</sup> “Introduction” uses a twelve-tone row, a composition method invented by Arnold Schoenberg during the 1920s. The music in this movement is filled with difficult intervals such as tritones, as well as major and minor sevenths.

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<sup>18</sup> Meredith, Scott. “Extended Techniques in Stanley Friedman’s *Solus* for Unaccompanied Trumpet.” (D.M.A. diss. University of North Texas, Denton, Texas. 2008) p. 2.

<sup>19</sup> Meredith, Scott. “Extended Techniques in Stanley Friedman’s *Solus* for Unaccompanied Trumpet.” (D.M.A. diss. University of North Texas, Denton, Texas. 2008) p. 2.

<sup>20</sup> Author’s interview with Stanley Friedman on October 3, 2013.

Complicated rhythms in the forms of sixteenth note triplets, quintuplets, and consecutively dotted sixteenth and eighth notes are commonplace. This movement also contains several extended techniques: trills and tremolos coupled with rapid dynamic change, slide technique, flutter tongue, alternate fingering, use of silence, and extended range. Once, just before the end of the movement, Friedman composes for flutter tongue and a tremolo simultaneously. “Introduction” ends with notes representing the extended range necessary for the piece *a to d-flat*. The tone-row and complicated rhythms can be observed in figure 13. Friedman, lines 1 – 3, “Introduction.” The range and several of the extended techniques found in this movement are shown in figure 14. Friedman, lines 13 – 15, “Introduction.”

Figure 13. Friedman, lines 1 – 3, “Introduction”

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Figure 14. Friedman, lines 13 – 15, “Introduction”

### “Furtively” – Second Movement

The second movement, “Furtively,” is in complete contrast to the first movement. While “Introduction” strictly follows compound meter time signatures such as twelve-eight, nine-eight, and six-eight, the second movement is unmetered and unmeasured. “Introduction” rapidly moves from note to note, “Furtively” repeats the same note many times. Additionally, “Introduction” is filled with difficult and complex rhythms while “Furtively” is relatively straightforward. “Furtively” is split into three large sections: section A (lines one through six), section B (lines six through eleven), and section A-prime (lines eleven through fifteen). One of the linking musical threads that tracks throughout the composition is that the same tone row is used in each movement. However, in “Furtively” the row continues to degrade and fragment. This pattern of row

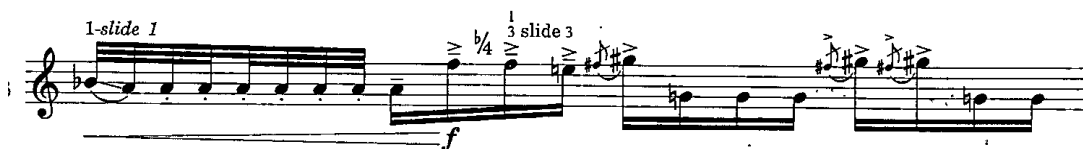
fragmentation continues and grows more pronounced throughout all four movements.<sup>21</sup>

The rhythms in the A section of “Furtively” are not complex. The complexity comes not from the rhythms themselves, but from the feathered beaming. The frequency of the feathered beaming eases as the movement progresses. Like the first movement, “Furtively” is filled with extended techniques: mute use, feathered beaming, use of silence, special tones, slide technique, extended range, tremolos, and alternate fingerings are the extended techniques that run rampant throughout this movement.

Figure 15. Friedman, lines 4 – 5, “Furtively”



Figure 16. Friedman, line 8, “Furtively”



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<sup>21</sup> Author’s interview with Stanley Friedman on October 3, 2013.

In figure 15. Friedman, lines 4 – 5, “Furtively,” and in figure 16. Friedman, line 8, “Furtively” it is possible to see many of the features found in the second movement of *Solus*. In figure 15. Friedman, lines 4 – 5, “Furtively” there are examples of feathered beaming, slide technique, and right at the end, extended range to pedal tones with the switch of clef. In figure 16. Friedman, line 8, “Furtively” are more examples of slide technique, quartertones, and alternate fingerings.

### **“Scherzando and Waltz” – Third Movement**

The third movement is “Scherzando and Waltz.” This movement, like the preceding two, is divided into three parts: section A (measures one through twenty-seven), section B (measures twenty-eight through seventy), and section A-prime (measures seventy-one through the end in measure eighty). Like the preceding movements “Scherzando and Waltz” is based on the same tone row only now the row is unrecognizable. The rhythmic figures throughout this movement are much simpler than the earlier movements. The uncomplicated rhythms in the third movement are almost entirely sixteenth and eighth notes as seen in figure 17. Friedman, line 3, “Scherzando and Waltz.” The B section of this movement is entirely different from A or A-prime. At the end of the B section the tone row is fragmented to three notes that are then shattered so any resemblance to the row, and the permutations, is lost. At this point, the performer spends seven seconds repeating these three notes as grace notes, trills, and extremely short eighth notes. This is followed by a ten-second period where the performer follows a general contour line by glissando, both upwards and downwards, which is interrupted with yelps, screams, and grunts. This portion of the score is reproduced in figure 18.

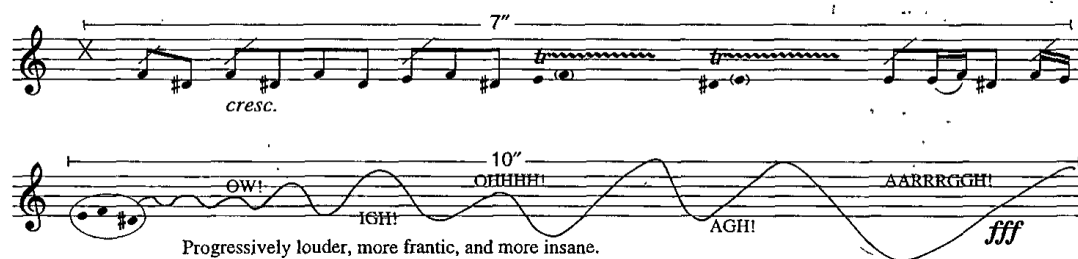


Friedman, lines 15 – 16, “Scherzando and Waltz.” Five seconds of silence follows this devolution into pure chaotic sound. The movement then repeats itself in miniature with a single statement of the A section, more silence, a loud shake, and one final, very quiet, remembrance of the A section.

Figure 17. Friedman, line 3, “Scherzando and Waltz”



Figure 18. Friedman, lines 15 – 16, “Scherzando and Waltz”



### “Fanfare” – Fourth Movement

“Fanfare” is the fourth and final movement of *Solus*. In an interview Dr. Friedman reveals the tone row from “Introduction” is present in this movement, but only in an extremely fragmented form.<sup>22</sup> This movement divides, like the three preceding movements, into three sections: section A (lines one through nine), section B (lines ten through fifteen) and section A-prime (lines sixteen through eighteen). Like “Furtively,”

<sup>22</sup> Author’s interview with Stanley Friedman on October 3, 2013.

“Fanfare” is without a time signature or measures though meter is strongly implied from the rhythms. The rhythms found throughout this movement hint strongly at a metrical system based upon the quarter note such as four-four, five-four, or nine-four. The entire movement is performed with the second valve slide removed. Using this technique, pitches produced using the second valve are lowered by a half-step and sound muted. Additionally, Dr. Friedman requires the use of nearly all of the extended techniques from the first three movements. The only two techniques not required are mute use and vocalization.

Figure 19. Friedman, lines 1 – 3, “Fanfare,” and figure 20. Friedman, lines 13 – 14, “Fanfare” are both examples of the music and extended techniques in the fourth movement of *Solus*. In figure 19. Friedman, lines 1 – 3, “Fanfare” the instructions “Remove 2<sup>nd</sup> valve slide for entire movement” are present under the first line of music. Additional alternate fingerings are provided. Where there are two dynamics, the bottom dynamic is the dynamic played by the performer whereas the top dynamic is the dynamic that sounds under the influence of open-tubing. In figure 20. Friedman, lines 13 – 14, “Fanfare” there are examples of slide technique, glissandos, open-tubing, alternate fingerings, and the double dynamics found within only this movement.

Figure 19. Friedman, lines 1 – 3, “Fanfare”

Figure 20. Friedman, lines 13 – 14, “Fanfare”

Challenging in its own right, *Laude*, is the more approachable of the two multi-movement works Dr. Friedman has composed for unaccompanied trumpet. The International Trumpet Guild, asking Dr. Friedman to produce a new composition similar to *Solus* but easier in level of difficulty, commissioned *Laude* in 1980.<sup>23</sup> Each of the four movements is dedicated to a trumpeter who heavily influenced the composer both as a performer and as a composer. The first movement is “Nocturne for St. Thomas” and is

<sup>23</sup> Friedman, Stanley. *Laude*. Seasaw Music Corporation: Subito Music Corp. 2007.

composed for Thomas Stevens; the second movement is “Fantasie for The Wiz” and is composed for Allen Vizzutti; the third movement is “Berceuse for John Julius” and is composed for the trumpeter who premiered the composition at the International Trumpet Guild conference in Boulder in 1981, Richard Giangiulio. The last movement is “Rondo for Professor NaBob” and is composed for trumpeter and master pedagogue Robert Nagel. Dr. Friedman writes,

All astonishing trumpeters, they also have steadfastly pushed the envelope of expressive possibilities for the instrument and composed or otherwise generated the creation of many exciting new works. I, as a young (then, in 1980) composer/trumpeter, could have had no finer role models, and I forever am indebted for their wisdom, kindness, and especially for the beauty of their music.<sup>24</sup>

The score used for the analysis of *Laude* is the revised edition published in 2007 by Seesaw Music Corp. It differs from the original version in one significant way: conventional notation has been substituted in the 2007 edition for the original ametric, graphic, notation.<sup>25</sup> This change was made because years of performance indicated that Dr. Friedman’s preferred rhythmic patterns tended to fall into regular groupings and that the natural stress accents suggested a more traditional notation system would work better.<sup>26</sup>

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<sup>24</sup> Friedman, Stanley. *Laude*. Seesaw Music Corporation: Subito Music Corporation. 2007.

<sup>25</sup> *Ibid.*

<sup>26</sup> *Ibid.*

Friedman writes,

Laude is more serious, abstract, and less reliant on extended techniques [than *Solus*]. Laude's pitch structure is based on the so-called 'modes of limited transposition.' A different mode is employed in each movement, imparting each with a unique character or flavor. Thus there is no thematic connection between the movements, which can be performed separately.<sup>27</sup>

The modes of limited transposition are scales compiled by French composer Olivier Messiaen based upon the symmetry of their intervallic structure.<sup>28</sup> For example, the octatonic scale is comprised of alternating half-steps and whole-steps.

#### **“Nocturne for St. Thomas” (Thomas Stevens) – First Movement**

*Laude*'s first movement, “Nocturne for St. Thomas,” is composed for Thomas Stevens, former principal trumpet of the Los Angeles Philharmonic and master pedagogue. The form of “Nocturne for St. Thomas” contains an introduction, four sections, two transitions bracketing section C, and a coda. Each of the four sections begins with a five-note fanfare and ends with a double bar following a fermata. The formal structure for this movement is: introduction (measures one and two), section A (measures three through ten), section B (measures eleven through twenty), transition one (measures twenty-one through twenty-seven), section C (measures twenty-eight through thirty-six), transition two (measures thirty-seven through forty-two), section D (measures forty-three through fifty), and the coda (measures fifty-one through fifty-nine.)

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<sup>27</sup> Friedman, Stanley. *Laude*. Seesaw Music Corporation: Subito Music Corporation. 2007.

<sup>28</sup> Simms, Bryan R. *Music of the Twentieth Century*. Schirmer Books. New York, New York. 1986. pp 405-406.

The most interesting feature of “Nocturne for St. Thomas” is neither the tonality nor the range. “Nocturne for St. Thomas” uses Mode II from the modes of limited transposition. This mode is better known as the octatonic scale. The rhythms prove to be the most fascinating aspect of this movement. Sections A and B contain the most rhythmically complex music. Shorter note values such as sixteenth note triplets and thirty-second notes are common. These subdivisions are often paired with feathered beaming. The rhythmic complexity eases during the first transition. The rhythms in sections C and D stand in direct contrast sections A and B. These new rhythms are gentler and there are fewer subdivisions. The feathered beaming so prominent in sections A and B has all but faded except for three instances in section D. Dr. Friedman has created a composition in which each section becomes progressively simpler until it ends in utter rhythmic repose with tied whole notes.

The dynamics in this character piece serve a dual purpose of expression and structure. Expressively, there is a correlated increase in both volume and tempo. For every instance of feathered beaming, there is an accompanying crescendo. The second purpose is structurally. Not only does each section begin with the same rhythmic fanfare, but the dynamics are similar as well.

Figure 21. Friedman, m. 1 from intro, “Nocturne for St. Thomas”



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Figure 22. Friedman, m. 1 from Section A, “Nocturne for St. Thomas”



Figure 23. Friedman, m. 1 from Section B, “Nocturne for St. Thomas”



Figure 24. Friedman, m. 1 from section C, “Nocturne for St. Thomas”



Figure 25. Friedman, m. 1 from section D, “Nocturne for St. Thomas”



Figure 21. Friedman, m. 1 from intro, “Nocturne for St. Thomas,” figure 22. Friedman, m. 1 from Section A, “Nocturne for St. Thomas,” figure 23. Friedman, m. 1 from Section B, “Nocturne for St. Thomas,” figure 24. Friedman, m. 1 from Section C, “Nocturne for St. Thomas,” and figure 25. Friedman, m. 1 from Section D, “Nocturne for St. Thomas” are the fanfare rhythms at the beginning of each section. With the

exception of figure 23. Friedman, m. 1 from Section B, “Nocturne for St. Thomas,” the fanfares have only five notes. Furthermore, all five fanfares are marked *piano* and *pianissimo* instead of a more traditional *forte* dynamic. Finally, the first note of each fanfare is marked with a tenuto articulation in deliberate support of the softer dynamics.

While *Laude* is not as reliant on extended techniques as *Solus*, there still are several extended techniques throughout the composition and “Nocturne for St. Thomas.” The techniques found in this movement are: feathered beaming, slide technique, quartertones, glissando, shake, flutter tonguing, and pedal tones. While these techniques do appear throughout the movement, they are not a frequent musical presence and they are never combined as they are in *Solus*.

#### **“Fantasie for The Wiz” (Allen Vizzutti) – Second Movement**

The second movement of *Laude* is “Fantasie for The Wiz.” Composed for jazz and classical virtuoso trumpeter Allen Vizzutti, “Fantasie for The Wiz” is in five sections. Each section has a separate style of music that renders it unique from the others. Trills, minor third tremolos, and softer dynamics mark the music in the A and A-prime sections. Moving eighth notes, repetitive sixteenth note triplets, and louder dynamics mark the music in the B and B-prime sections. The music in section C is distinguished by a change of time signature from four-four to six-eight and rapid dynamic shifts through crescendos. Dr. Friedman brilliantly reflects the symmetry found in the modes of limited transposition through the formal structure and the accompanying dynamic arc. Table 5. Graph of “Fantasie for The Wiz” and Table 6. Graph of Dynamics in “Fantasie for The Wiz” show these features respectively.



Table 5. Graph of “Fantasie for The Wiz”

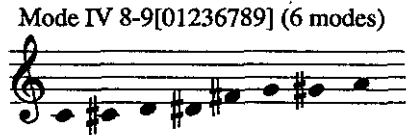
Section	Measures
A	1 - 26
B	27 - 44
C	45 - 71
B-prime	72 - 81
A-prime	81 - 96
Coda	96 - 100

“Fantasie for The Wiz” is based upon the fourth mode from Messaien’s Modes of Limited Transposition. In measure seventy-two the scale upon which this movement is based appears in its entirety as seen in figure 26. Friedman, m. 72, “Fantasie for The Wiz.” The scale of the fourth mode of limited transposition is provided in figure 27. Messaien, Mode IV, from “Modes of Limited Transposition.”

Figure 26. Friedman, m. 72, “Fantasie for The Wiz”



Figure 27. Messaien, Mode IV from “Modes of Limited Transposition”



The rhythms in each section are unique to those sections. As stated earlier, the first section uses only trills of a half-step or tremolos of a minor third. The trill is a standard trill of a half-step – leaving the pacing to the performer. The tremolo is a strictly metered with triplets or quintuplets and spans the interval of a minor third. The trill and tremolo are shown in figure 28. Friedman, m. 1, “Fantasie for The Wiz” and figure 29. Friedman, m. 7, “Fantasie for The Wiz” respectively. When the lyrical eighth notes of section B-prime appear in measure seventy-four, they are transposed a fifth higher (figure 30. Friedman, mm 29 – 30, “Fantasie for The Wiz” and figure 31. “mm 74 – 75, “Fantasie for The Wiz.”)

Figure 28. Friedman, m. 1, “Fantasie for The Wiz”

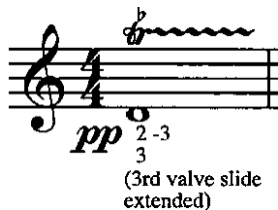


Figure 29. Friedman, m. 7, “Fantasie for the Wiz”



Figure 30. Friedman, mm 29 – 30, “Fantasie for the Wiz”

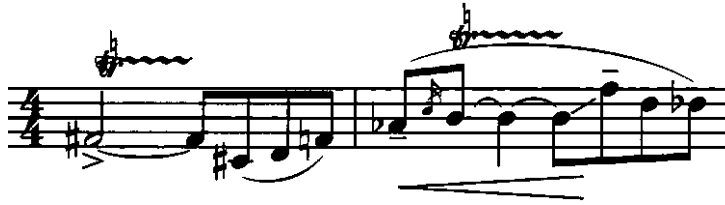


Figure 31. Friedman, mm 74 – 75, “Fantasie for the Wiz”



The use of dynamics must be considered solely within sections of the same music because the music is so different from section to section. The emphasis of dynamics in this movement is structural over expressive. Both sections A and A-prime use softer dynamics while both sections B and B-prime use louder dynamics. Section C displays the entire dynamic spectrum ranging from *piano* all the way to *fortissimo*. The coda mimics section C in that the coda starts at the softest end of the dynamic spectrum and explosively grows to the far opposite extreme. Table 6. Graph of dynamics in “Fantasie for The Wiz” reflects these observations by showing the dynamic range of each section.

Table 6. Graph of Dynamics in “Fantasie for The Wiz”

Section	Dynamics
A	<i>p</i> → <i>mf</i>
B	<i>f</i> → <i>ff</i>
C	<i>p</i> → <i>ff</i>
B-prime	<i>f</i> → <i>ff</i>
A-prime	<i>p</i> → <i>mf</i>
Coda	<i>p</i> → <i>sffz</i>

**“Berceuse for John Julius” (Richard Giangiulio) – Third Movement**

The shortest movement in *Laude* is, with a mere twenty-five measures in length, “Berceuse for John Julius.” Composed for long time principal trumpet of the Dallas Symphony Richard Giangiulio “Berceuse for John Julius” has two large sections and a short coda. Section A contains the pick-up to measures one through eight; section B is measures nine through seventeen; and the coda is from measure eighteen through twenty-five.

The rhythms in both sections A and B are notated with longer values such as quarter-notes, half-notes, and eighth-notes. In the penultimate measure of section A (measure seven), and the pre-penultimate measure of section B (measure fifteen), shorter value notes and feathered beaming make their only appearances as seen figure 32.

Friedman, m. 7, “Berceuse for John Julius” and figure 33. Friedman, m. 15, “Berceuse for John Julius.”

Figure 32. Friedman, m. 7, “Berceuse for John Julius”



Figure 33. Friedman, m. 15, “Berceuse for John Julius”



The tonality of this movement also reinforces the concept of a cradle song. “Berceuse for John Julius” is tonally based on the first mode of limited transposition: the whole-tone scale. The first five notes of the movement: *c'*, *d''*, *e'*, *f-sharp*, and *g-sharp* clearly outline the whole-tone scale. The sonority of the whole-tone scale sounds ethereal and lends a sense of floating calm to the movement as shown in figure 34. Friedman, mm 1 – 2, “Berceuse for John Julius.”

Figure 34. Friedman, mm 1 – 2, “Berceuse for John Julius”



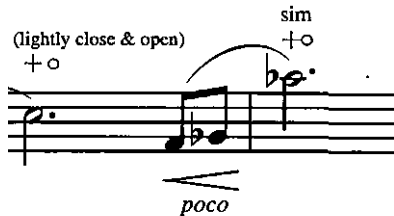
The dynamics, too, are calmer and more hushed for the majority of “Berceuse for John Julius.” The dynamics focus on the softer end of the dynamic spectrum with brief raises to the *mezzo* dynamics. The dynamics reach *forte* on only two occasions, but quickly revert to the softer end of the spectrum thus reinforcing the concept of a lullaby. In this way, the dynamic’s of this character piece are emphasizing the expressive over the structural.

There are only two extended techniques in this movement: mute use and feathered beaming. In regards to hand-stopping the Harmon mute, a certain amount of coordination in addition to the requisite arm length is needed to successfully perform this extended technique. Many of the notes in this movement are marked by a cross, a circle, or by both symbols. The cross indicates a “closed” Harmon mute. This effect is achieved by placing the left hand over the stem of the mute. The circle indicates an “open” Harmon mute. This effect is achieved by removing the left hand from the stem opening. Figure 35. Friedman, mm 9 – 10, “Berceuse for John Julius” is an example of a series of closed notes followed by an open note. If a note in the score is marked by both symbols, the performer is required to open the hand while sustaining the note. Figure 38 is an example of a note marked by both a cross and a circle.

Figure 35. Friedman, mm 9 – 10, “Berceuse for John Julius”



Figure 36. Friedman, mm 5 – 6, “Berceuse for John Julius”



### “Rondo for Professor NaBob (Robert Nagel)”

Composed for Professor Robert Nagel of the Eastman School of Music, the fourth movement of *Laude* is “Rondo for Professor NaBob.” The form of this movement is hidden behind the alternating sections of music. Table 7. Graph of “Rondo for Professor NaBob” reveals that this character piece is not a rondo at all, but instead binary form. Sections A, B, A-prime, B-prime, and C are all in the first large section of the binary form. Sections A-double prime, B-double prime, B-triple prime, A-triple prime, and C-prime are all in the second large section of binary form.

Table 7. Graph of “Rondo for Professor NaBob”

Section	Measures
A	1 - 19
B	20 - 45
A-prime	46 - 55
B-prime	56 - 89
C	90 - 94
A-double prime	95 - 100
B-double prime	101 - 127
B-triple prime	128 - 147
A-triple prime	148 - 157
C-prime	158 - 159

Like the preceding three movements, the tonality used in “Rondo for Professor NaBob” is based upon one of the modes of limited transposition. Friedman uses Messiaen’s fifth mode of limited transposition as the tonal basis for “Rondo for Professor NaBob.” This mode is provided in Figure 37. Messiaen, Mode V from “Modes of Limited Transposition.”

Figure 37. Messiaen, Mode V from “Modes of Limited Transposition”





Both sections A and B in “Rondo for Professor NaBob,” as well as their various primes, contain rhythms that are unique to those sections. For example, section A and its primes open with a triplet rhythm on one note leading to the scale representing Mode V; the mode of this movement. The five-note scale is repeated following the intervals inherent to the fifth mode of transposition, which are half-step, major third, half-step, half-step, major third, half-step. Figure 38. Friedman, mm 50 – 54, “Rondo for Professor NaBob” contains an example of this particular mode of limited transposition.

Figure 38. Friedman, mm 50 – 54, “Rondo for Professor NaBob”



The B section and its primes shifting and non-standard time signatures of three-sixteen, four-sixteen, and five-sixteen. Figure 39. Friedman, mm 71 – 78, “Rondo for Professor NaBob” is an example of these shifting time signatures.

Figure 39. Friedman, mm 71 – 78, “Rondo for Professor NaBob”



The dynamics in “Rondo for Professor NaBob” serve the same dual purpose they did in the first movement. In the fourth movement, the dynamics emphasize both the

expressive and structural aspects of the music. Emphasis of the expressive is seen in figure 38. Friedman, mm 50 – 54, “Rondo for Professor NaBob.” Every instance of feathered beaming is accompanied by a crescendo. The B section, as well as its primes, always use the softer spectrum of dynamics.

The only three extended techniques in “Rondo for Professor NaBob” are the trill, feathered beaming, and glissando. Additionally, these three extended techniques are scored only infrequently. The use of the extended techniques in this particular movement and, in *Laude* in general, stands in direct contrast to the use of extended techniques in the other multi-movement composition *Solus*.

## CHAPTER V

### CONCLUSIONS

There are musical aspects linking Dr. Stanley Friedman's compositions for unaccompanied trumpet together. The five compositions previously analyzed share the compositional traits of extended techniques, silence, and non-traditional tonal centers.

*Poem for a Fallen Hero*, *SideWinder*, *Variations on a Limited Pitch Field*, *Solus*, and *Laude* all use extended techniques. While compositions such as *Solus* are more reliant on extended techniques, all of Dr. Friedman's compositions for unaccompanied trumpet use them. The single movement compositions, *Poem for a Fallen Hero* and *SideWinder*, use these extended techniques far less than the multi-movement compositions. In *Poem for a Fallen Hero* the only extended technique is feathered beaming. In *SideWinder* the two extended techniques are pedal tones and slide technique. *Variations on a Limited Pitch Field* uses pedal tones and only in "Etude no. 5" as homage to master pedagogue James Stamp.

Of the two multi-movement compositions for unaccompanied trumpet *Solus* contains numerous examples of extended techniques. Dr. Friedman uses twelve different extended techniques, often requiring the simultaneous execution of multiple techniques over the course of the entire composition. These techniques are: trills coupled with

rapid dynamic shift, slide technique, tremolo, flutter tongue, feathered beaming, mute use, quarter-tones and pedal tones, vocalization, shake, open-tubing, and alternate fingering. Table 8. Combinations of Extended Techniques Found in *Solus* shows some of the combinations of extended techniques in each of the four movements.

Table 8. Combinations of Extended Techniques Found in *Solus*

Movement	Extended technique combination
“Introduction”	Flutter Tongue and Tremolo
“Furtively”	Feathered Beaming and slide technique
“Scherzando and Waltz”	Theatrics and vocalization
“Fanfare”	Open tube, false fingerings, and flutter tongue

The use of silence is another link shared by all five compositions for unaccompanied trumpet by Stanley Friedman. Silence is extremely important in unaccompanied trumpet performance because silence stands in direct contrast to the surge of sound trumpeters are capable of creating. In other words, silence is the unaccompanied trumpeter’s accompanist by creating space in which the trumpet’s sound may dissipate. There are two occurrences of silence in *Poem for a Fallen Hero*. The first is a section of silence lasting several seconds that also divides the formal structure. The second occurrence is a series of shorter periods of silence. In *SideWinder*, silence brackets a final statement of the principal musical ideas found in the composition.

Silence occurs in all but one of the etudes from *Variations on a Limited Pitch Field*.

“Etude no. 3” is the sole etude from which silence has been excluded.

The use of silence is given a more expressive role in the multi-movement compositions. In each of the four movements of *Solus*, silence structurally separates music exploiting extended techniques from music containing few or no extended techniques. Silence artistically creates suspense in “Furtively” and releases tension in “Scherzando and Waltz.” In *Laude* silence serves the dual purpose of expression and structure. In “Nocturne for St. Thomas” and “Fantasie for The Wiz” silence is an expressive tool. In “Berceuse for John Julius” and “Rondo for Professor NaBob” silence is a structural formal divider.

Dr. Friedman’s compositions for unaccompanied trumpet are all linked through the use of non-traditional tonal and harmonic centers. *Poem for a Fallen Hero* bases its tonality on the whole-tone scale. Due to constant switching between the two whole-tone scales the ethereal quality of this sonority is more strongly noticed than any set of pitches belonging to either scale. Even though *SideWinder* is entirely chromatic the first few measures of each section outline a tonic-dominant-tonic relationship. This hidden relationship is one of very few examples of standard harmonic practice found in the unaccompanied trumpet compositions of Dr. Stanley Friedman. He even went so far as to devise a tonal system based upon the pitch sets derived from the seven valve combinations of the trumpet was invented for *Variations on a Limited Pitch Field*.

Both *Solus* and *Laude* also have their tonalities based in non-traditional centers. The tonality of *Solus* is based on a twelve-tone row that degrades and fragments over the

course of four movements. Four modes of limited transposition, one for each movement, are the tonal centers in *Laude*.

Some suggestions for further research include an analysis of all of Dr. Friedman's compositions featuring the trumpet; a study of the extended techniques in unaccompanied trumpet performance and the compositions in which they occur; the use of silence in unaccompanied trumpet repertoire; and a comparative analysis of theatrics used in unaccompanied trumpet performance.

Whether Dr. Friedman consciously focuses on combining extended techniques, silence, and unexpected tonal centers as he composes for unaccompanied trumpet is difficult to know. Dr. Friedman creates unique compositions for unaccompanied trumpet through the ways in which he combines these three core concepts. He creates contemporary music that, with proper preparation, provides a challenging and satisfying intellectual and physical musical exploration for the serious trumpeter and an appealing musical experience for the listener.

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## APPENDIX A

### PUBLISHABLE PROGRAM NOTES

Born in 1951, Dr. Stanley Friedman felt the calling to become a musician while he was still in high school. He followed his passion and studied music composition and trumpet performance during his undergraduate studies at Memphis State University. He furthered his music studies by enrolling at the Eastman School of Music where he earned a Masters Degree in 1975 and a Doctorate in 1976 in trumpet performance, music composition, and conducting. He has performed as an orchestral trumpeter across the world for orchestras including the New Zealand Philharmonic, the Hong Kong Philharmonic, and the Israel Philharmonic. Additionally, he has taught composition and trumpet performance across the continental United States. Furthermore, he has taught internationally at the Victoria University in New Zealand and at the Tel Aviv University in Israel. He has received commissions from several prestigious organizations including the Collegiate Band Directors National Association, the Louisville Brass Quintet, Opera Memphis, Texas A&M, the International Trumpet Guild, the International Horn Society, the Rotterdam Philharmonic, and the New Zealand Symphony. Currently, Dr. Friedman is the Resident Composer and Instructor of Music Theory and Analysis at the University of Mississippi, Oxford.

The unaccompanied trumpet compositions of Dr. Friedman carry a unique three-part musical stamp: frequent use and combination of extended techniques, silence is used expressively as well as structurally, and the use of non-traditional tonal centers.

### **Poem for a Fallen Hero**

In 1997, Stanley Friedman composed and published *Poem for a Fallen Hero*. This composition has a rich history drawing upon powerful events, individuals, and other art as inspiration. This composition is inspired by World War I poetry and the death of a close friend of the composer. This short composition for unaccompanied trumpet juxtaposes fanfare rhythms and jagged melodic lines against a dynamic arc that begins and ends softly. The ethereal sonority of the whole-tone scale, upon which this composition bases its tonality, emphasizes the tragedy of loss.

### **SideWinder**

Published in 2007, *SideWinder* is a short chromatic piece for unaccompanied trumpet. In the words of the composer,

*SideWinder*, while challenging the performer's interpretive abilities, makes modest demands on stamina, range and agility. The music is intended for recital and jury performance and may serve as a 'breather' between more strenuous compositions. A Sidewinder is a species of rattlesnake common in North America Southwest. Sidewinder is also slang for a rotary-valve trumpet.

*SideWinder* divides in three sections, all based upon the same chromatic theme. The second section begins a perfect fifth higher than the first section. The third section begins on the same note as the first section, only an octave higher. In the middle of a chromatic composition, Dr. Friedman hints at a traditional tonic-dominant-tonic harmonic relationship. The sinuous snake-like melodies undulate between the low and middle registers until *SideWinder* ends on a pedal tone that is achieved using an extended technique called slide technique.

## Variations on a Limited Pitch Field

Although each one of the six concert etudes from *Variations on a Limited Pitch Field* is a stand-alone composition, the etudes collectively take on greater significance when performed together. Friedman explores the pitch sets associated with each of the seven valve combinations of which the trumpet is capable. A second unifying link between the six etudes is that the open-horn pitches of C, E, G, and B-flat occur in each etude. These four pitches are the four fundamental pitches producible without depressing any valves that fall within the standard range of the trumpet.

Metric shifting between simple and compound meters characterizes “Etude no. 1.” The pitch set uses notes only performed open or with second valve. “Etude no. 2” is in seven-eight with metric divisions of either  $2 + 2 + 3$  or  $3 + 4$ . The pitch set for this etude uses only those notes performed open or with first valve. Gently burbling along “Etude no. 3” is slower and more placid than the previous two etudes. This pitch set uses notes performed open or with first and second valves depressed together. The entire standard range and dynamic spectrum of the trumpet are on display in “Etude no. 4.” The pitch set for this etude uses notes performed open or with second and third valves depressed together. “Etude no. 5” is a tribute to master pedagogue James Stamp by the constant inclusion of pedal tones. The pitch set for “Etude no. 5” uses notes performed open or with valves one and three depressed together. “Etude no. 6” is characterized by running sixteenth notes. The pitch set uses only those notes performed open or with all three valves depressed.

## **Solus**

*Solus* is the most famous of Dr. Stanley Friedman's compositions for unaccompanied trumpet. Composed during his years at Eastman School of Music, *Solus* was the second place winner of the 1976 International Trumpet Guild composition contest. The composition is based on a twelve-tone row that becomes increasingly more fragmented throughout each of the four movements until it is unrecognizable in the fourth movement. The four movements hint at programmatic elements through their titles, "Introduction," "Furtively," "Scherzando and Waltz," and "Fanfare." This composition is filled with extended techniques including but not limited to trills and tremolos, slide technique, flutter tonguing, vocalizations, hand-stopping a Harmon mute, the use of silence, and open-tubing.

## **Laude**

*Laude* is the more approachable of the two multi-movement compositions by Dr. Stanley Friedman. It is not as reliant on extended techniques as *Solus*. Furthermore, rather than using a tone-row system of tonality, *Laude* uses the Messiaen's "Modes of Limited Transposition." These modes, or scales, are grouped together due to the symmetry of their intervallic structure. Each of the four movements in *Laude* uses a different mode. Additionally, each movement is dedicated to a trumpeter who heavily influenced Dr. Friedman's life as a trumpeter and composer. The first movement, "Nocturne for St. Thomas" is dedicated to Thomas Stevens. The second movement, "Fantasie for the Wiz" is dedicated to Allan Vizzutti. The third movement, "Berceuse for

John Julius” is dedicated to Richard Giangiulio. “Rondo for Professor NaBob” is the fourth movement, and is dedicated to Robert Nagel.

## APPENDIX B

### EXPLANATION OF EXTENDED TECHNIQUES

1. Feathered Beaming – This technique is not a physical action related to performing but learning to read advanced music notation. In figure 40. Friedman, line 3, *Poem for a Fallen Hero* the beam opens out rather than closing in. This opening of the beam indicates an increase in tempo but **only for those notes affected by feathered beaming**. If the beam were to have closed in, it would have indicated a decrease in tempo but **only for those notes affected by feathered beaming**.

Figure 40. Friedman, line 3, *Poem for a Fallen Hero*



2. Flutter Tongue – This technique is performed by pronouncing a long rolling *R* and holding it for the duration of the pitch.<sup>29</sup> In figure 41, the flutter tongue is indicated by *flt.* It is paired with a tremolo.

Figure 41. Friedman, line 15, “Introduction”



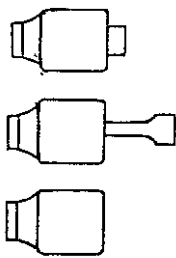
<sup>29</sup> Cassone, Gabriele. *The Trumpet Book*. Zecchini Editore. Varese, 2009. p 145.

3. Mute Use - Place the left hand over the stem (see figure 43. Nagel, Harmon Mute, *Trumpet Studies in Contemporary Music*) of the Harmon mute while holding a pitch. Quickly release the hand away from the mute. If done properly a “WA!” will be produced. Figure 42. Friedman, line 12, “Furtively” shows how this technique appears in print. In figure 43. Nagel, Harmon Mute, *Trumpet Studies in Contemporary Music* the Harmon mute is shown in the three stand positions of “Stem in,” “Stem extended,” and “Stem out.”

Figure 42. Friedman, line 12, “Furtively”



Figure 43. Nagel, Harmon Mute, *Trumpet Studies in Contemporary Music*



4. Open-tubing – Remove any of the three valve slides from the trumpet. Any note that depends on the removed slide to will sound muffled. In figure 44. Friedman, line 1, “Fanfare” alternate fingerings are provided to adjust for intonation. The double dynamics

are read thus: performed dynamic/produced dynamic. So, if one plays *mezzo-piano*, the actual dynamic produced is *pianississimo*.

Figure 44. Friedman, line 1, “Fanfare”

**IV. FANFARE**  
(See performance instructions)

**Freely** ♩ = 69

*ppp*/*mp*      *pp*/*mf*

[Remove 2nd valve slide for entire movement]

Detailed description: The musical score is for a trumpet part titled "IV. FANFARE". It begins with the instruction "Freely" and a tempo marking of a quarter note equal to 69. The music is written on a treble clef staff. It starts with a half note G4 (fingered 2) and a half note A4 (fingered 2), both slurred together. This is followed by a quarter rest, then an eighth-note triplet of G4 (fingered 2), A4 (fingered 2), and B4 (fingered 2). Next is a quarter note G4 (fingered 2), followed by an eighth-note triplet of G4 (fingered 2), A4 (fingered 2), and B4 (fingered 2). The piece concludes with a half note G4 (fingered 2) and a half note F#4 (fingered 2). Dynamics range from *ppp*/*mp* to *pp*/*mf*. A bracketed instruction below the staff reads "[Remove 2nd valve slide for entire movement]".

5. Pedal Tones – These notes are written beneath F-sharp below the treble clef. The pedal F is shown in figure 45. Friedman, mm 46 – 47, *SideWinder*.

Figure 45. Friedman, mm 46 – 47, *SideWinder*

*tr*

*gliss.*

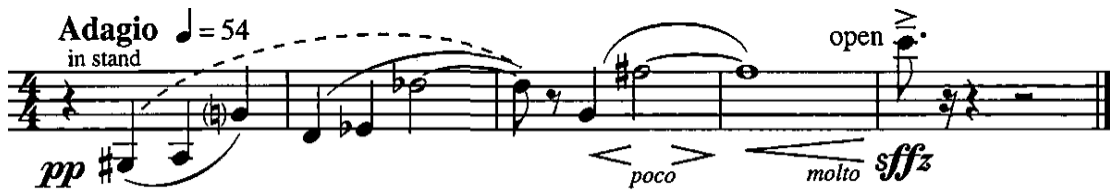
[gradually extend valve slides to lower pitch]

Detailed description: The musical notation shows a glissando (marked "gliss.") starting from a half note F#4 (written below the treble clef) and sliding down to a half note F4 (also written below the treble clef). Above the staff, there is a trill-like wavy line with the letter "tr" above it. A bracketed instruction below the staff reads "[gradually extend valve slides to lower pitch]".

6. Playing into the Stand – the trumpet points the bell directly into the music stand to mute the tone. Figure 46. Friedman, mm 96 – 100, “Fantasie for The Wiz” shows how this appears in the score.



Figure 46. Friedman, mm 96 – 100, “Fantasie for The Wiz”



7. Quarter Tones – These are specific tones that are achieved by manipulating the pitch by manipulating slides. In figure 47, the quartertones are achieved by fingering the top-line F with valves one and three together while extending the third valve slide.

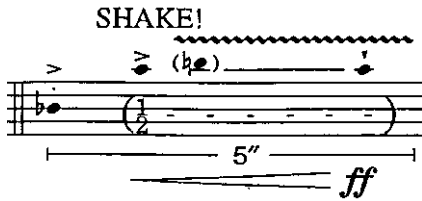
Figure 47. Friedman, line 8, “Furtively”



8. Shake – an effect taken from Jazz. This is a type of tremolo between two harmonic notes using the same fingering.<sup>30</sup> The only shake found in the unaccompanied trumpet music of Dr. Friedman is shown in figure 48. Friedman, line 19, “Scherzando and Waltz.”

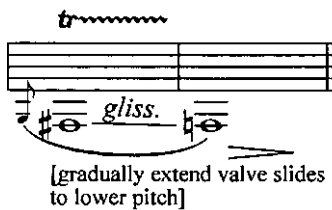
<sup>30</sup> Cassone, Gabriele. *The Trumpet Book*. Zecchini Editore. Varese, 2009. p. 150.

Figure 48. Friedman, line 19, “Scherzando and Waltz”



9. Slide Technique – Friedman uses this extended technique quite often in his compositions for unaccompanied trumpet. This technique is accomplished simply by extending a slide corresponding to a pressed valve. In figure 49. Friedman mm 46 – 47, *SideWinder*, the instructions “gradually extend valve slides to lower pitch” are clearly printed in the score. This can be done for any pitch using any valve.

Figure 49. Friedman, mm 46 – 47, *SideWinder*



10. Silence – observing periods of repose on stage where the performer makes no movements of any kind and water keys are not emptied loudly.<sup>31</sup> Figure 50. Friedman, line 2, “Furtively” shows an example of silence in these compositions.

<sup>31</sup> Cassone, Gabriele. *The Trumpet Book*. Zecchini Editore. Varese, 2009. p. 143.

Figure 50. Friedman, line 2, “Furtively”



11. Tremolo – a rapid alternation between two different fingerings for the same pitch. A tremolo is a type of trill but on the same note.<sup>32</sup> Figure 51. Friedman, line 8, “Introduction” shows an example of the tremolo.

Figure 51. Friedman, line 8, “Introduction”

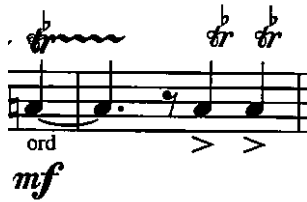


12. Trill – An alternation between two notes a half step, or step, apart. The trumpet sounds the principal pitch and alternates between it and an upper neighbor. Figure 52. Friedman, m. 1, “Fantasie for The Wiz” shows one of the many trills to be found in these compositions.

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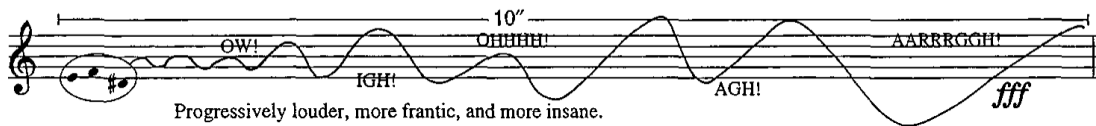
<sup>32</sup> Cassone, Gabriele. *The Trumpet Book*. Zecchini Editore. Varese, 2009. P. 146.

Figure 52. Friedman, mm 12 – 13, “Fantasie for The Wiz”



13. Vocalization – This is simply the act of making a vocal sound without removing the mouthpiece from the embouchure. As we breathe around the mouthpiece, it is possible to speak around the mouthpiece. In *Solus*, the performer is required to vocalize around the mouthpiece. The wavy line in figure forty-two shows the desired contour of sound and type of vocalization necessary to perform the passage. Figure 53. Friedman, line 16, “Scherzando and Waltz” is the only example of vocalization to be found in Dr. Friedman’s compositions.

Figure 53. Friedman, line 16, “Scherzando and Waltz”



## APPENDIX C

### PREPARATORY STUDIES

Preparatory Exercise 1 – The first of these etudes is based upon the tone row from Solus.

This row is presented in the prime form and then in retrograde form. There is one example of slide technique at the very end.

#### Preparatory Exercise 1

The image shows two staves of musical notation for Preparatory Exercise 1. The first staff is in 2/4 time and contains the prime form of the tone row. The second staff, starting with a measure rest labeled '5', contains the retrograde form of the tone row. The piece concludes with a slide technique, indicated by a horizontal line with the number '1' at both ends.

Preparatory Exercise 2 – This study is composed using Modes I and II from *Laude*.

These modes are the octatonic scale (which is seen in measures six and seven), and the whole-tone scales from which the remainder of the exercise draws its tonality. A reference to James Stamp occurs in measures thirteen – 15 because he was such an important influence on Dr. Friedman.

Preparatory Exercise 2

The musical score for Preparatory Exercise 2 is written in 3/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a tremolo marking over a dotted quarter note. The second staff starts at measure 7 and includes a tremolo marking over a dotted quarter note, with a fingering instruction 'Tremolo 0-2 3' above it. The third staff starts at measure 11 and concludes with a double bar line.

Preparatory Exercise 3 – This exercise was composed with the tone row from *Solus* and to mimic the rhythms found in the B section of “Scherzando and Waltz.” Dynamics, articulations, and tempo are left to the performer.

Preparatory Exercise 3

The musical score for Preparatory Exercise 3 is written in 3/8 time and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The second staff starts at measure 9 and continues the melodic line. The third staff starts at measure 18 and continues the melodic line. The fourth staff starts at measure 23 and concludes with a double bar line.

## APPENDIX D

### PERMISSIONS



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October 31, 2014

Phil Sullivan  
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## Permission to use examples drawn from Dr. Stanley Friedman's compositions for unaccompanied trumpet

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