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A Carnival of Carnivals: A Pedagogical Analysis of Different Settings of Carnival of Venice

Freddy Maresca
Belmont University, freddy.maresca@bruins.belmont.edu

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A CARNIVAL OF CARNIVALS:
A PEDAGOGICAL ANALYSIS OF DIFFERENT SETTINGS OF CARNIVAL OF
VENICE

By
FREDDY MARESCA

A RESEARCH PAPER

Submitted in partial fulfillment of the requirements for the degree of
Master of Music in Pedagogy
in the School of Music
of the College of Music and Performing Arts
Belmont University
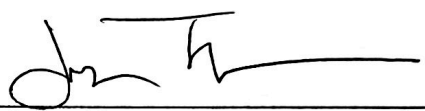
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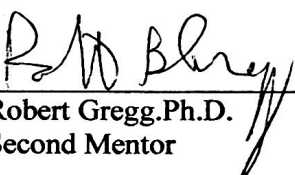
May 2023

Submitted by Freddy Maresca in partial fulfillment of the requirements for the degree of <u>Master of Music</u> in <u>Pedagogy</u>.

Accepted on behalf of the Graduate Faculty of the School of Music by the Mentoring Committee:

<u>May 2, 2023</u>
Date

Joel Treybig, D.M.A.
Major Mentor

Robert Gregg.Ph.D.
Second Mentor

<u>May 2, 2023</u>
Date

Jeremy Lane, Ph.D.
Ex-Officio Member

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Introduction

For each instrument, there exists a series of pieces that define the repertory for that instrument, e.g. Mendelssohn's Violin Concerto, Mozart's Horn Concerti, and Arthur Pryor solos for trombone. These works and others advanced the degree of virtuosity required to truly master a given instrument. One of the defining solo works for the cornet is Jean-Baptiste Arban's *The Carnival of Venice*. This composition, with all of its technical challenges, defined cornet repertory for two to three generations after Arban's death and remains a standard of cornet literature to this day (Tarr 2001). Arban's *Carnival* was so influential that seemingly every cornet and trumpet virtuoso arranged their own versions of the piece (Wallace, and McGrattan 2011, 197). Despite the intimidating nature of these technical masterworks, each *Carnival* can be distilled down to fundamental techniques that—with diligent practice—can make these seemingly insurmountable feats of virtuosity performable. The following pages contain a comprehensive analysis of different pedagogical considerations across a survey of seven different settings of *Carnival of Venice*. These pedagogical categories include multiple tonguing, interval leaps, and range. In addition to analysis, included in these chapters are suggested exercises and etudes to hone the fundamentals necessary to play all seven of the surveyed settings of *Carnival of Venice*.

Context

       In order to fully understand the similarities and differences between this survey of seven different arrangements of *Carnival of Venice*, one must first establish a canon so that the works may be analyzed through an intertextual lens. The seven different arrangements of *Carnival* contained in my survey belong to the following composers listed below in chronological order according to birth year:

- Jean Baptiste Arban (1825-1889)

- John Hartmann (1830-1897)

- Jules Levy (1838-1903)

- Herman Bellstedt (1858-1926)

- William Rimmer (1862-1936)

- Herbert L. Clarke (1867-1945)

- Del Staigers (1899-1950)

Within this survey are composers of differing musical and geographic backgrounds. For example, Bellstedt, Clarke, and Staigers were all members of and soloists with the John Phillip Sousa Band. Jules Levy, though born in London, found success both in the United States and in Europe as a soloist, performing with the Jules Levy American Military Band and teaching cornet at the Conn Band School (Levy 1988). William Rimmer came from the British brass band tradition and has been described as "the best-known and most respected figure in the British brass band world in the early twentieth century"

(Bythell 1997). John Hartmann had a background with the Prussian Army where he served as a cornet soloist in Cologne in the early days of his career; he would go on to be a part of British brass band culture later in his career (The Brass Band Portal 1996). Lastly, the first person to arrange *Carnival of Venice* for solo cornet, Jean Baptiste Arban, was the first professor of cornet at the Paris Conservatoire and author of one of the defining method books for the instrument, *Arban's Complete Conservatory Method* (Tarr 2001).

With Arban being the definitive starting point for this survey, it would be impossible to discuss the subsequent arrangers without comparing their approaches in technique to Arban. For example, Clarke and Staigers--both members of the Sousa band whose *Carnival* arrangements bear a striking similarity to each other's--heavily borrow from Arban in multiple variations. Conversely, Levy's arrangement of *Carnival* differs most drastically from the other six entries in the survey. The primary difference between Levy's arrangement and those of the other arrangers in this canon is the key. Whereas the other six composers wrote their arrangements in the written key of F (disregarding concert pitch as well as the fundamental of the instrument, ie. A Cornet versus B-flat Cornet) Levy's *Carnival* is in the written key of C. That being said, parallels exist between Levy's work and the works of the arrangers following him. These and other similarities as well as differences with regards to approach of technique will be explored in the following chapters.

Chapter 1

Multiple Tonguing

What makes any arrangement of *Carnival of Venice* virtuosic for the performer and mesmerizing for the listener is the speed at which the variations are played. However, too often, students are motivated by immediate gratification and attempt to play *Carnival* at top speeds while disregarding clarity. Encouragement for proper practice can be found in the writing of one of the composers in this survey, Herbert L. Clarke:

> Play everything perfectly, in the beginning, no matter how simple the exercise may be; but when exercises have been played over with "slips," and they are not corrected immediately by starting at the beginning when the least mistake occurs, it only follows that one is practicing to be imperfect, and, if so, how can one expect to be perfect? (Clarke 1941, 6)

A general rule for selecting a performance tempo for a piece like *Carnival* is to play each variation as fast as possible while maintaining accuracy and ease of tone production. A major factor in deciding a tempo for a given variation is the speed at which the player will have to tongue. With multiple tonguing being a primary virtuosic feat present within the arrangements in this survey, the speed at which a performer can double and triple tongue is a leading factor in determining performance tempos. For the purposes of this study, a distinction must be made between repeated multiple tonguing and moving multiple tonguing.

Repeated multiple tonguing occurs when a single note is played for a full cycle of double or triple tonguing. An example of repeated double tonguing can be seen in

Arban's setting of *Carnival* in Variation I. In this example, illustrated in Example 1.1, the
player changes pitch only on the T articulation.

Example 1.1. Repeated Double Tonguing in Arban's Variation I (Arban 1982)

Each pitch receives both the T and K attack before the next pitch is played. In practice,
this means that the fingers are moving at half the speed of the tongue. Arban was the first
to write this repeated double-tonguing figure, and a similar figure can be found in
Bellstedt's arrangement. This figure can be seen in Example 1.2.

Example 1.2. Repeated Double Tonguing in Bellstedt's Variation III (Bellstedt 2022)

It is worth noting that the descending scalar gesture in Arban's *Carnival* is almost
identical to the one present in Bellstedt's setting except for the placement of a chromatic
passing tone. While Arban uses an A-flat, Bellstedt utilizes a G-flat. However, in his
Finale, Bellstedt directly quotes Arban by using an A-flat instead of a G-flat as a
chromatic passing tone.

Repeated triple tonguing, wherein a single pitch is played for the entire cycle of
T-T-K is more prevalent in this survey of *Carnival of Venice* than its repeated double
tonguing counterpart. One of the clearest examples of repeated triple tonguing in this
survey is the Coda to Levy's *Carnival*. In Levy's Coda, the theme is subdivided into
sixteenth note triplets, as shown in Example 1.3.

Example 1.3. Repeated Triple Tonguing in Levy's Coda (Levy 1988)

Like the repeated double tonguing present in Arban and Bellstedt's arrangements, this setting of the theme allows the performer to change notes exclusively on the T articulation. Additionally, each note of the theme receives exactly one cycle of triple tonguing (T-T-K) before changing notes, meaning that less coordination is required between the tongue and the fingers. This thematic ornamentation is present at the end of Hartmann's *Carnival* as well. This repeated triple tonguing can be seen in Example 1.4.

Example 1.4. Repeated Triple Tonguing in Hartmann's Variation V (Hartmann 1882)

Rimmer also concludes his *Carnival* with repeated triple tonguing; however, he intersperses the repeated triplet sixteenths with slurred sixteenth note triplets as well as including duple sixteenth notes. These differentiations in articulation and subdivision are present in present in Example 1.5.

Example 1.5. Repeated Triple Tonguing in Rimmer's Variation IV (Rimmer n.d.)

By having the moving sixteenth note triplets slurred, Rimmer eliminates a potential coordination issue between the fingers and tongue by exclusively isolating the fingers.

In addition to the longer stretches of repeated triple tonguing present in the *Carnivals* of Levy, Hartmann, and Rimmer, shorter segments of repeated triple tonguing are present in multiple pieces of this survey. For example, Arban begins his Variation II by having the performer triple tongue the notes of the theme before going into more elaborate combinations of repeated and moving triple tonguing throughout the variation. Example 1.6 illustrates the repeated triple tonguing at the beginning of Arban's Variation II.

Example 1.6. Repeated Triple Tonguing in Arban's Variation II (Arban 1982)

Hartmann also demonstrates a shorter form of repeated triple tonguing in his Fifth Variation which can be seen in Example 1.7.

Example 1.7. Intervallic Repeated Triple Tonguing in Hartmann's Variation V (Hartmann 1882)
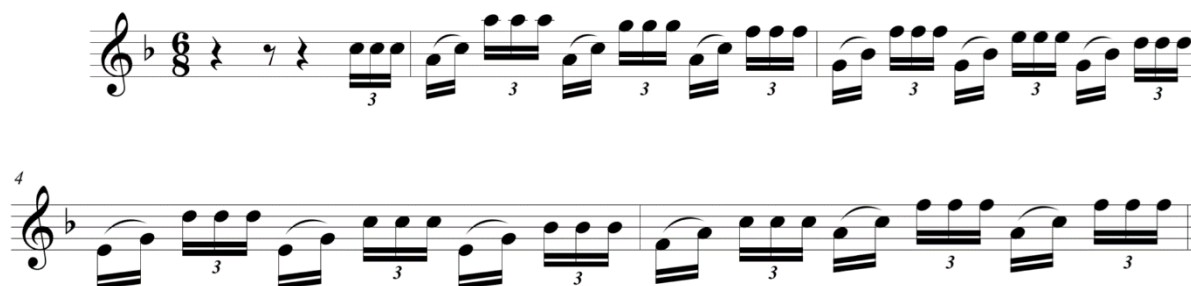
Surprisingly, the challenge of this variation is not in the triple tonguing, but rather the interval training. In practice, the focus of the performer should be on the interval

leaps with the tongue working by muscle-memory on the triplets. This variation—with minor modification—was adopted decades later by Del Staigers in his Finale. A section of repeated triple tonguing from Staigers' Finale can be seen in Example 1.8.

Example 1.8. Intervallic Repeated Triple Tonguing in Staigers' Finale (Staigers n.d.)

The primary factor for determining tempo in *Carnival of Venice* is the speed at which one can play moving multiple tonguing passages. The challenge of multiple tonguing on moving pitches is the coordination of the fingers and tongue. When preparing such passages, one must practice at a slow tempo wherein both the fingers and tongue are together. Once the fingers and tongue are functioning as a unit, the player can incrementally increase the speed until reaching a comfortable performance tempo. Furthermore, in his method book, "Jake's Method," Don Jacoby advocates for trumpeters to focus only on their fingers during these passages, allowing their tongue to operate in the same way it would for repeated multiple tonguing (Jacoby 1990, 52). Attempting to think about the fingers and the tongue simultaneously will result in, as Jacoby stated, a "train wreck" (Jacoby 1990, 52).

The most common kind of moving double tonguing throughout these seven *Carnivals* is arpeggiated double tonguing, the first example of which can be seen in Arban's Variation I. Example 1.9 demonstrates the arpeggiated double tonguing with the

articulated arpeggios being denoted by staccato markings.

Example 1.9. Moving Double Tonguing in Arban's Variation I (Arban 1982)
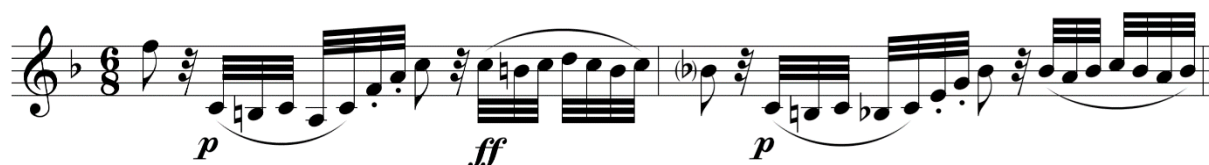
The pedagogical considerations of this style of multiple tonguing are twofold. First, the player must coordinate the fingers and the tongue to a point that the player can focus exclusively on the fingers. Second, the player must consider how changing the attack from a T to a K will affect the space within the oral cavity. The arch of the tongue plays a role in navigating the different registers of the trumpet. A raised tongue (as if saying an "ee" vowel) assists in the upper register by making the space in the oral cavity smaller, thus creating more compression and wind speed. Conversely, a lowered tongue position (as if say an "oh" or an "ah" vowel) opens the oral cavity and aids in the production of rich, warm, low notes. With the tongue moving at such rapid speeds in this piece, the player's attention should be focused on both the horizontal movement of the tongue (i.e. the tongue striking on a T or a K) as well as the vertical movement of the tongue (i.e. vowel shape). Once the player has diligently practiced these arpeggios at a slow tempo with intense focus on tongue placement, he or she can then begin the process of incrementally increasing the tempo while ensuring accuracy of the attacks.

Should aspiring trumpet players find themselves in the position of wanting to play *Carnival of Venice* but they struggle with arpeggiated double tonguing, solace can be found in the arrangements of Clarke and Staigers, both of whom quote Arban almost verbatim in Variation II of each of their *Carnivals* respectively. What separates Clarke

and Staigers from the original Arban is the fact that the Sousa Band cornetists chose to slur their passages entirely whereas Arban opted for a slur-two-tongue-two pattern. Example 1.10 illustrates both Clarke and Staigers' Variation II, which is observably different from Arban's line due to the exclusion of the staccato articulations.

Example 1.10. Clarke and Staigers' Variation II (Clarke 1912; Staigers n.d.)
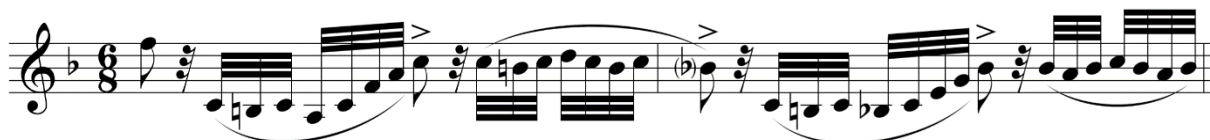
Of the *Carnivals* surveyed, Bellstedt is the only other arranger who utilized arpeggiated double tonguing. This technique is utilized in Variation III and can be seen in Example 1.11.

Example 1.11. Arpeggiated Double Tonguing in Bellstedt's Variation III (Bellstedt 2022)

There is only one instance of scalar-moving double tonguing in the entire survey; this passage can be found in Arban's Variation III. Like the arpeggiated moving double tonguing in his first variation, Arban once again wrote a slur-two-tongue-two articulation. These scalar patterns can be seen in Example 1.12.

Example 1.12. Scalar Moving Double Tonguing in Arban's Variation III (Arban 1982)

With moving double tonguing being a rarity within the survey, moving triple

tonguing is equally rare. The best example of moving triple tonguing occurs in Arban's

Carnival during Variation II and can be seen in Example 1.13.

Example 1.13. Moving Triple Tonguing in Arban's Variation II (Arban 1982)
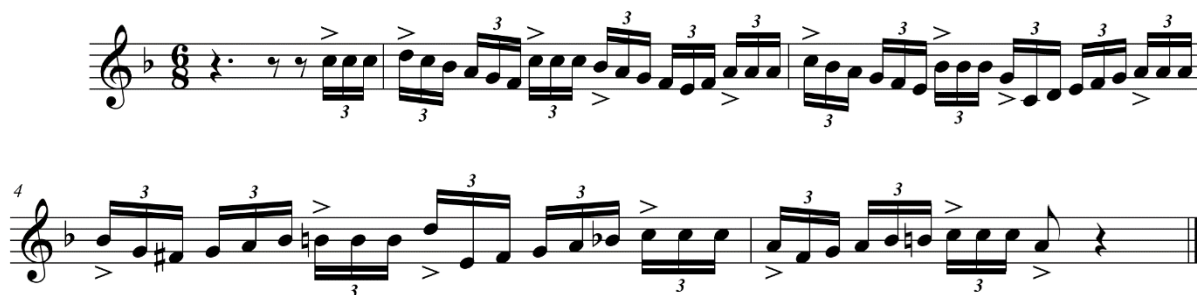
In this part of the variation, Arban ornaments the accented theme with different

scalar gestures. As stated previously with regards to moving multiple tonguing, the player

must practice this section slowly to coordinate the fingers and the tongue. Once the

player is comfortable with the excerpt to the point that he or she can focus exclusively on

the fingers, he or she should slowly increase the speed until an acceptable performance

tempo is reached. The soloist can further prepare this by paying special attention to the

accented melody line. Without emphasizing the accents and, subsequently, playing softer

on the scalar passages, the entire theme will be lost to the audience. Moreover, the

melody can provide an anchor point for the performer should the performer stumble at

any point through the rapid runs.

Bellstedt also includes short bursts of moving triple tonguing coupled with

repeated triple tonguing in the Finale of his *Carnival*. These short moving triple tonguing

passage can be found alongside sections of repeated triple tonguing in Example 1.14.

Example 1.14. Moving Triple Tonguing in Bellstedt's Finale (Bellstedt 2022)

With far fewer moving runs than Arban, Bellstedt's Finale has fewer components to

coordinate and maybe more approachable to players who lack confidence in their moving

triple tonguing.

This discussion of multiple tonguing in different arrangements of *Carnival of

Venice* can help trumpeters select repertoire that can best showcase their skills. For

example, if multiple tonguing is an area of weakness for a student but he or she wants to

play *Carnival*, this student might find success in practicing Clarke's arrangement as it

presents no extensive passages of multiple tonguing. Similarly, if a student has an agile

tongue but struggles with coordinating the tongue with the fingers, this student can

demonstrate the speed of his or her tongue by playing the arrangements of Levy,

Hartmann, Rimmer, and Staigers who utilize exclusively repeated multiple tonguing.

Lastly, trumpeters with a great deal of coordination can perform the works of Arban and

Bellstedt as these arrangements utilize the technique of moving multiple tonguing. From

a pedagogical standpoint rather than a performance perspective, the inverse of the

previous suggestions can push trumpeters to expand their technique. If students cannot

multiple tongue, there is educational value in assigning a *Carnival* that incorporates

shorter sections of repeated multiple tonguing, such as the triple tonguing present in the

Finale of Staigers' *Carnival*. While arguably the area of greatest consideration for

playing *Carnival of Venice*, multiple tonguing is only one component of several

techniques required to execute these standards of trumpet repertoire.

Chapter 2

Interval Training

Beyond multiple tonguing, the composers of *Carnival of Venice* in this survey challenged the virtuosity of cornet playing through rapid and wide intervallic leaps. Unlike woodwinds which can change registers with an octave key, or strings that can cross over to a higher string, the register of a note on a brass instrument is determined by the speed of vibration of the lips. In order to facilitate this change of vibration speed, the cornetist must increase the speed of the air while simultaneously adjusting the firmness in the corners of the mouth to prevent the embouchure from collapsing beneath the force of the air. Thus, when preparing a variation in one of these *Carnivals,* it is vitally important for the soloist to focus on the coordination of airspeed and the corners of the mouth.

The first, and arguably most challenging, variation to demonstrate virtuosity through interval accuracy is the final variation of Arban's arrangement. The premise of this variation is that the melody is presented an octave lower than the original theme with consistent ornamentation of neighbor and chromatic neighbor tones surrounding C in the staff. The beginning of Arban's Variation IV can be seen in Example 2.1.

Example 2.1. Interval Training in Arban's Variation IV (Arban 1982)

The auditory effect of this variation is that of two cornets playing simultaneously. In order to execute this effect, one must emphasize the accents in the melody. First, the player must practice just the melody notes without the ornamentation to ensure intonation and accuracy along with a fullness of sound in the lower register. Once comfortable with the melody notes, the next step is practicing the leap up to the middle C. This should be practiced by modifying the excerpt to eliminate the neighbor tones. This modification can be seen in Example 2.2.

Example 2.2. Simplified Arban Variation IV

The focus of this reduction is to isolate the wide interval leaps. Yet another challenge of this particular variation is that because of the speed, the player will likely need to double tongue while performing the intervals. In order to facilitate this maneuver with clarity, a strong K attack is required on the middle to avoid the sound of a scoop or a slur from the lower melody note. Once the intervals can be performed with both the emphasis of the melody notes and a crisp attack on the ornamenting middle C, the final step is introducing the neighbor tones.

This kind of ornamentation can be found in the arrangements of Rimmer and Bellstedt, both of whom utilize the C–B-natural–C neighbor tone ornamentation above a melody in the low register of the trumpet. In Rimmer's case, he uses this technique in his opening cadenza, presented in Example 2.3. Because of the cadenza, the performer can take liberty with the tempo making these jumps easier to navigate.

Example 2.3. Interval Training in Rimmer's Opening Cadenza (Rimmer n.d.)

Bellstedt, on the other hand, follows Arban more closely than Rimmer, having the soloist perform the same kind of interval leaps in tempo. Bellstedt's use of the two-trumpet auditory effect can be seen in Example 2.4.

Example 2.4. Two-Trumpet Effect in Bellstedt's Variation I (Bellstedt 2022)

In addition to this Arban style of interval study, Bellstedt incorporates interval training

through grace note variations. The first example of this can be found in Bellstedt's

Variation II represented in Example 2.5.

Example 2.5. Interval Training in Bellstedt's Variation II (Bellstedt 2022)

The most similar variation to Arban's Variation IV can be found in Clarke's

Carnival. Clarke essentially creates the same auditory effect of two trumpets playing that

Arban creates, but the melody is left in its original octave. Clarke's setting of the two-

trumpet effect can be seen in Example 2.6.

Example 2.6. Two-Trumpet Effect from Clarke's Finale (Clarke 1912)

While the intervals in Clarke's finale are not as wide as those in Abran's and Bellstedt's *Carnivals*, the challenge of this variation is the breath support as Clarke provides fewer opportunities for the soloist to breathe compared to the original Arban Variation IV. Clarke even includes the note, "take a good breath!" at the beginning of this variation.

While Arban's approach to challenging trumpeters' flexibilities is popular within this survey of *Carnivals*, other means of interval training are present as well. For example, Levy provides opportunities for soloist to demonstrate both descending and ascending leaps. In his first variation, Levy presents the second half of the theme as sixteenth notes, with melody note slurring down to a middle G which serves as the pedal of the phrase. This variation can be seen in Example 2.7.

Example 2.7. Descending slurred Interval Study in Levy's Variation I (Levy 1988)

There are two challenges within this excerpt that pertain to interval training: the descending slur from the melody note to the middle G, and the articulated leap up to the next melody note. In both of these cases, the focus of the soloist should be on his wind management. When performing the descending slur, the player must resist the temptation to hold back the air and instead blow into the lower note. Similarly, when jumping to the next melody note, the player must keep the air moving efficiently. Any hesitation at the thought of jumping to a higher note can result in tension that will impede airflow and overall sound. This tension that impedes airflow is known as the Valsalva Maneuver, which occurs when the abdominal muscles are squeezed too tightly, thus causing a sympathetic closing of the glottis (Campos 2005, 32). Despite great exertion, very little air is released into the instrument (Campos 2005, 33). The solution to Valsalva Maneuver is to focus not on abdominal tension but rather simply blowing into the instrument, allowing the respiratory system to function naturally. This approach should be used throughout all intervals but is particularly important when playing Levy's Variation II, wherein the challenge of the first variation is reversed. Levy's ascending slurs can be seen in Example 2.8.

Example 2.8. Ascending Octave Slurs in Levy's Variation II (Levy 1988)

Variation II consists of the theme being played as a series of ascending octave slurs. Each melody is first played in the lower octave and then immediately slurred to the higher octave in the duration of a sixteenth note. Once again, the player must focus on speeding up his air without inhibition. Great focus must be applied to the coordination of the wind and the lips to ensure the player lands accurately on each partial.

A similar approach to interval study can be seen in Variation I of Hartmann's *Carnival* presented in Example 2.9 What differentiates Hartmann's approach to the octave from Levy's is Hartmann's use of articulation between the intervals whereas Levy has the soloist slur the leaps.

Example 2.9. Pedal Interval Training in Hartmann's Variation I (Hartmann 1882)

Like Levy's Variation I, Hartmann includes the melody as the first note of each sixteenth note pair with the second note being a leap down to the fifth scale degree, which in Hartmann's case is a low C. This exercise must be practiced slowly to ensure accuracy between the melody note and the pedal, especially as the distance between the melody note and the pedal extends beyond an octave. Bellstedt includes a similar—albeit significantly reduced—articulated interval study in his first variation as seen in Example 2.10.

Example 2.10. Pedal Interval Training in Bellstedt's Variation I (Bellstedt 2022)

Del Staigers approaches interval training only in his Finale, which also functions as his study in triple tonguing. While triple tonguing was discussed in the previous chapter, it is the combination of the wide leaps and triple tonguing that gives Staigers' Finale its flair. Perhaps even before multiple tonguing, the soloist should reduce the excerpt by eliminating the sixteenth note subdivision on the higher note of the pattern. Example 2.11 illustrates this modification for practice.

Example 2.11. Exercise for Staigers' Finale

Much like the different approaches to multiple tonguing as studied in the previous chapter, an understanding of the different approaches to interval training contained within this survey can benefit trumpeters when selecting repertoire either to showcase strengths or to improve weaknesses. For example, Arban's Finale presents an entire page worth of interval study, challenging the performer to play intervals as wide as up an eleventh and down a twelfth in the span of a thirty-second note. This variation is made even more challenging with Arban placing the melody in the least resonant register of the trumpet. While this variation is certainly mesmerizing when performed well, a trumpeter struggling to emphasize low melody notes may find greater success by playing Clarke's *Carnival* because Clarke creates the same sonic effect as Arban while leaving the melody in the comfortable and resonant middle register of the trumpet. A soloist who wants to demonstrate mastery of wide leaps at a slower speed than Arban or Clarke can perform Hartmann's *Carnival*. Hartmann's interval study in his first variation still has the soloist

performing intervals of eleventh and twelfth but over the duration of sixteenth notes as opposed to Clarke and Arban's thirty-second notes. Should a player be particularly flexible and want to demonstrate a slurred interval study, Levy's *Carnival* presents both ascending and descending slurred intervals no wider than an octave over the duration of sixteenth notes. Similarly, Bellstedt's grace note variation presents a different take of Levy's descending slur variation, and while the interval is played faster, Bellstedt remains within the span of an octave. The piece with the least amount of interval work in this survey is Del Staigers' *Carnival*, the finale of which—borrowed from Hartmann's fifth variation—inverts the challenge of Arban's Finale. Staigers' *Carnival* has the soloist emphasizing a melody line above the staff whereas Arban focused on a low melody. However, Staigers' interval is the least intensive of the survey in terms of distance, with the widest ascending interval being only a sixth and the largest descending interval being an octave. Despite having smaller intervals, Staigers' utilization of the upper register presents a challenge to be studied in the following chapter: range.

Chapter 3

Range

Given that every *Carnival of Venice* within this survey is meant to demonstrate the full scope of a cornetist's virtuosity, an investigation of range throughout this survey will allow trumpeters to select a *Carnival* befitting their tessitura. At the start of this survey, Arban's *Carnival* only spans two octaves from low G to G above the staff. This makes Arban's *Carnival* approachable to trumpeters who struggle to play above the staff. However, as discussed in the previous chapter on interval training, Arban does require a resonant low register as demonstrated in his final variation. While many trumpeters are concerned with being able to play high, neglecting to develop the low register of the cornet will result in the player finding difficulty in accentuating the theme as it is played below the staff.

Levy's *Carnival* presents the most unique challenge in terms of range primarily because of the key. Whereas every other *Carnival* in this survey is in the written key of F, Levy's arrangement is in the written key of C. When playing the theme in the written key of F, the soloist can play comfortably within the staff. However, Levy's written key of C places the theme consistently at the top of and—at times—above the staff. In conjunction with writing up to as high as a D above the staff with no ossia, Levy's *Carnival* requires a soloist to have a simultaneously strong and flexible upper register. Example 3.1 demonstrates the highest note in Levy's arrangement of *Carnival*.

Example 3.1. High D in Levy's Variation IV (Levy 1988)
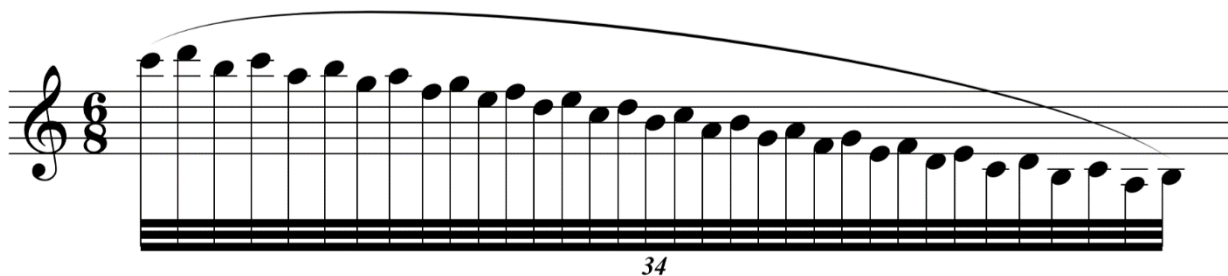
While Levy writes as low as a G below the staff, the solo is not nearly as low in the

register of the horn as Arban's setting However, this range of low G to high D creates a

total range of two octaves and a fifth.

Hartmann's setting of *Carnival* presents an almost identical range to Levy's. Just

like Levy, Hartmann's highest written note is a D above the staff. However, what

separates Hartmann from the other arrangers in this survey is his lowest written note:

Hartmann is the only arranger in this survey to write pedal tones in his version of

Carnival of Venice. In the cadenza found in Variation V, Hartmann writes a pedal C as

illustrated in Example 3.2.

Example 3.2. Pedal C from Hartmann's Cadenza (Hartmann 1882)

James Stamp's *Warm Ups and Studies for Trumpet* contains many exercises for

connecting the extreme upper and extreme lower registers and can be useful for students

looking to develop their pedal tones. Additionally, pedal C is an extremely difficult tone

to produce resonantly. An option for this is to open the water key which usually allows

that particular note to settle. Including the pedal C, Hartmann's *Carnival* spans just over three octaves.

The *Carnivals* of Rimmer, Bellstedt, Clarke, and Staigers all fall within a similar range for the required notes of the piece. Each of these versions of *Carnival* span from a low G to a high C for a total range of two octaves and a fourth. Clarke and Staigers, however, both include optional cadenzas to feature the extended range of advanced soloists. Clarke ends his arrangement with a scalar approach to an F above the staff. The cadenza can be seen in Example 3.3.

Example 3.3. High F in Clarke's Cadenza for "Advanced Soloists" (Clarke 1912)
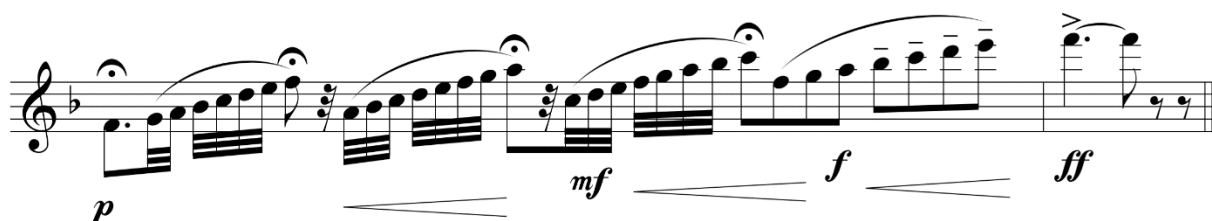
Similarly, in an opening cadenza, Staigers wrote an optional high E approached in a chromatic scalar fashion. Example 3.4 shows Staigers' approach to the high E.

Example 3.4. High E from Staigers' Opening Cadenza (Staigers n.d.)
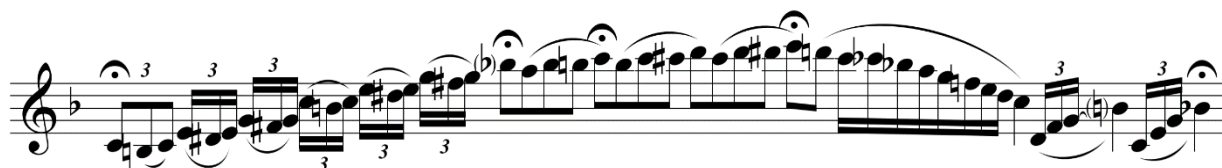
Throughout both of their arrangements, both cornetists require the soloist to ascend to high Cs. Furthermore, given that Staigers' arrangement is almost a direct copy of Clarke's with regards to the introduction and first two variations, the soloist ascends to high Cs in the same phrases in both arrangements.

Rimmer and Bellstedt maintain a range of two octaves and a fourth between low G and high C with no optional extensions to the upper register. What makes the arrangements of these two cornetists even more accessible is the inclusion of optional lower notes limiting the extent to which the soloist must play in the upper register. In his opening cadenza, Rimmer includes an optional lower part to eliminate a high C from the performance. This optional part of the cadenza provides the soloist with a means of conserving endurance for the rest of the piece. Example 3.5 shows the section of Rimmer's cadenza in which the soloist can choose to play higher or lower notes.

Example 3.5. Optional Notes in Rimmer's Opening Cadenza (Rimmer n.d.)
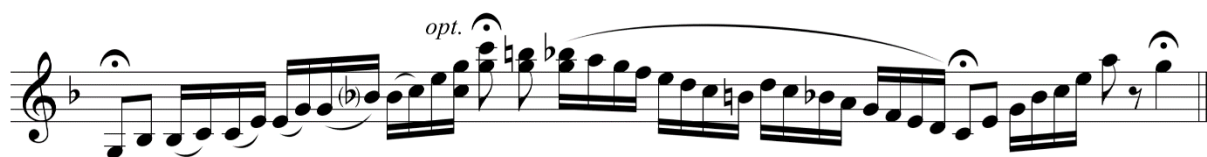
Similarly, Rimmer wrote another lower option for the final measures of the piece. This optional note can be seen in Example 3.6.

Example 3.6. Optional Notes in Rimmer's Finale (Rimmer n.d.)

This optional A beneath the high C provides the soloist with a safety note in the event that the player is particularly fatigued after playing the entire solo.

Bellstedt provides a similar option for the soloist at the end of his *Carnival*, again giving the performer opportunities to conserve energy for bombastic final measures. An example of an optional high C in Bellstedt's Finale can be found in Example 3.7.

Example 3.7. Optional Notes in Bellstedt's Finale (Bellstedt 2022)

When preparing any of the upper register sections in the *Carnivals* within this survey, efficiency is paramount. These sections should be practiced in two ways: first, the soloist should approach the high notes at a soft dynamic, allowing for the coordination of wind power, embouchure muscles, and tongue arch in order to develop ease in the upper register. By approaching the upper register softly, the soloist will be able to strengthen the muscles of the embouchure. Too often trumpet players approach high notes without developing this coordination and instead try to play in the upper register using brute force. This approach will result in excess mouthpiece pressure, the consequences of which include lip swelling, decreased endurance, and less efficiency in the upper register. Only when this gentle coordination is achieved through soft practice of high notes, the soloist should advance to the second way to practice the upper register: projecting sound. Shifting attention from the musculature to wind power will allow the player blow bigger in the upper register while simultaneously allowing the embouchure muscles to relax, consequently aiding in overall endurance.

As with multiple tonguing and interval flexibility, range should be a factor when considering what arrangement of *Carnival of Venice* a student should play. Students who excel in the upper register should consider the works of Levy or Hartmann. Not only are these arrangements technically challenging, but they also span the widest required ranges of the seven total *Carnivals* in this survey. Conversely, students with resonant low

registers can find success in playing Arban's *Carnival* especially when factoring the final variation in which the theme is lowered an octave. Moreover, Arban's arrangement spans the smallest range of any *Carnival* in the survey, spanning only two octaves. A middle ground between these upper and lower limits can be found in the works of Bellstedt, Rimmer, Clarke, and Levy. For students who are developing their upper registers, Bellstedt and Rimmer provide optional lower notes at the beginnings and ends of their pieces, making their works approachable to burgeoning performers. While Clarke and Staigers do not offer optional lower notes, their required ranges only span two octaves and a fourth with optional cadenzas that expand into the extreme upper registers.

Analysis and Conclusion

The prior analysis in the fields of articulation, intervals, and range provides for the following insights that can further guide trumpeters when selecting repertoire. As for multiple tonguing, Figure 1 illustrates the amount of multiple tonguing, both repeated and moving within the *Carnivals* of this survey. For the purposes of this analysis, instances of multiple tonguing were counted by the presence of the technique in any given measure. If a measure demonstrates both moving and repeated multiple tonguing, the measure is included on both sides of the bar graph.
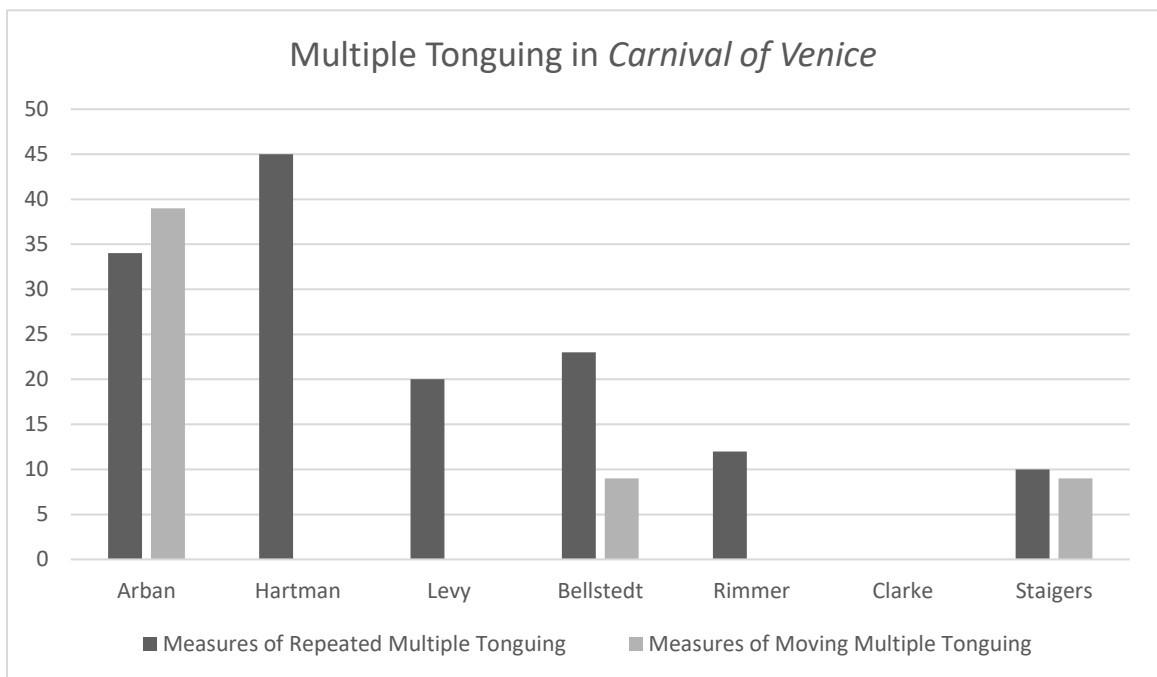

Multiple Tonguing in *Carnival of Venice*

Figure 1. Graph of Multiple Tonguing Within Different *Carnivals of Venice*

One major observation from this graphic is the fact that only three of the seven *Carnivals* incorporate moving multiple tonguing. Moreover, Clarke's arrangement—despite his own proficiency with the technique—utilizes no extensive multiple tonguing. An argument can be made that Clarke's Finale—which is a restatement of Arban's two-trumpet effect up an octave—uses double tonguing to articulate the start of the ornamentation. However, the focus of the Finale is to execute the interval leaps and is not designed to challenge a player's ability to multiple tongue extensively. Similarly, Hartmann and Rimmer have minimal instances of multiple tonguing when compared to their fellow arrangers in this survey. The composers with the most measures of multiple tonguing are Hartmann and Arban, with Hartmann having the most total measures of repeated multiple tonguing out of any other arranger in the survey. Arban, however, has the greatest amount of moving multiple tonguing among the *Carnivals* studied.

Given the perspective that this analysis provides on the prevalence of multiple tonguing in different *Carnival of Venice* arrangements, players can choose a piece that will either highlight their abilities or will allow them to cultivate a new skill. For students who already have an agile tongue, the *Carnivals* of Arban and Hartmann would allow this skillset to shine. However, if the player has no experience in multiple tonguing whatsoever, this lack of technique can be avoided by playing Clarke's version. The works of Levy, Bellstedt, Rimmer, and Staigers that contain opportunities for multiple tonguing—yet not to the degree of Arban or Hartmann—can be used to push a player's Zone of Proximal Development (the educational theory posed by Lev Vygotsky which suggests that when learning, one must start with a concept that is approachable yet ever so slightly outside of the realm of the pupil's capabilities) (New York State Education

Department 2021, 1). Therefore, if a student has some experience with multiple tonguing and is looking to continue growing that skill, choosing a *Carnival* from Levy, Bellstedt, Rimmer, or Staigers can help the student become more competent and confident in this skill.

Another consideration to make when selecting an arrangement of *Carnival of Venice* is interval leaping. This technique is much more equally represented across the survey when compared to multiple tonguing. However, each arranger approaches interval study in different ways. The three approaches to interval training within this survey can be classified as the two-trumpet effect, pedal points, and octaves. Made popular by Arban's final variation, the two-trumpet effect can be seen in multiple other arrangements throughout the survey, specifically in the works of Rimmer, Bellstedt, and Clarke. However, Clarke and Arban are the only arrangers to extend the technique for entire variations, whereas Bellstedt and Rimmer merely pay homage to the two-trumpet effect for a measure each. More prevalent throughout this survey is the use of pedal points. Hartmann dedicates an entire variation to this interval approach, as does Bellstedt in his grace note variation. Levy also utilizes pedal points significantly in his first variation. As for exclusively training the octave, the only arranger to dedicate attention to this specific interval extensively is Levy in his second variation.

The final consideration when choosing an arrangement of *Carnival of Venice* is range. Figure 2 demonstrates the ranges, in concert pitch, required to play each of the *Carnivals* within this survey.
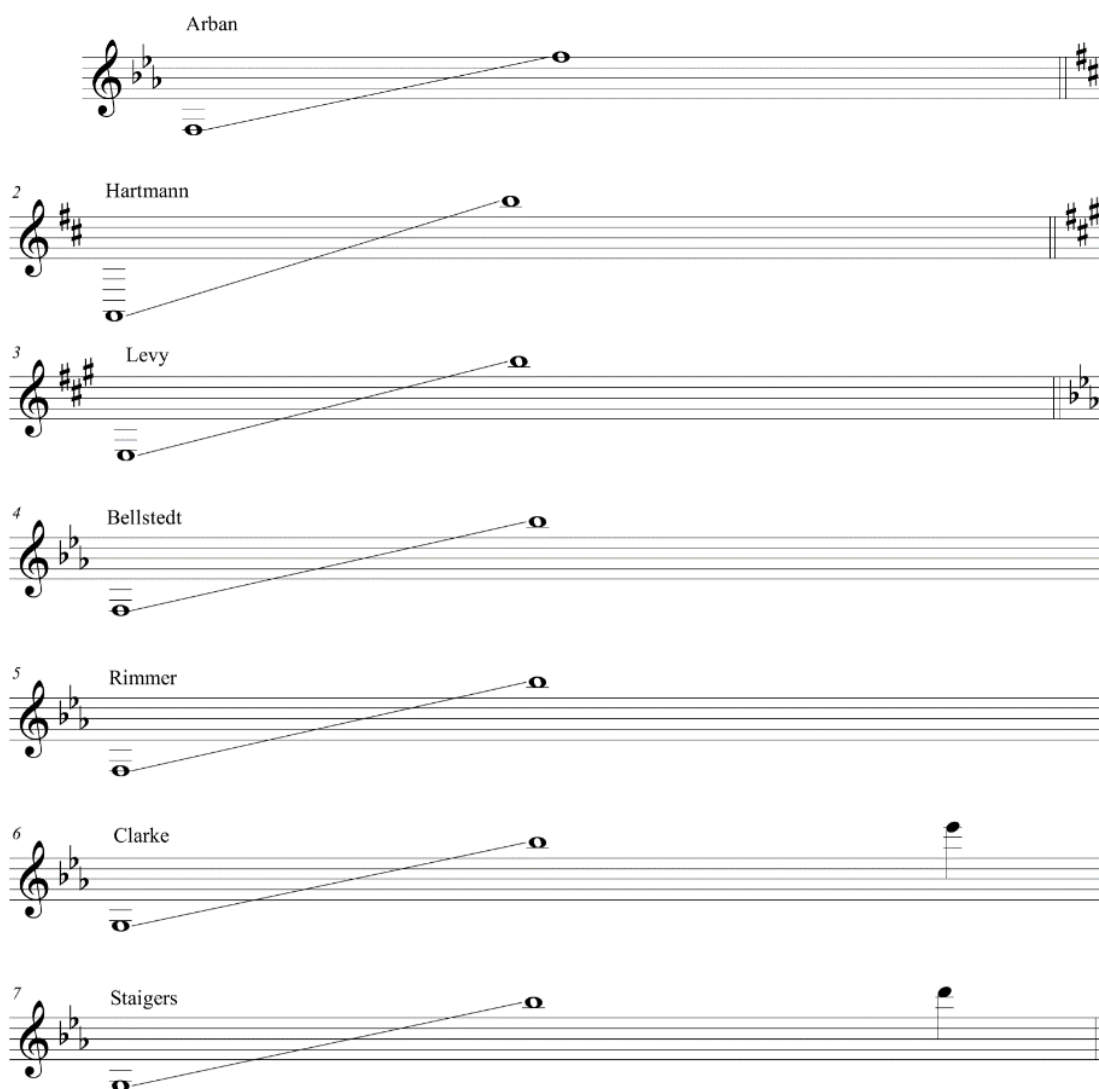
Figure 2. Ranges in Different *Carnivals of Venice* (in Concert Pitch)

From this graphic, many conclusions can be drawn. First, the smallest total range covered in an arrangement of *Carnival of Venice* is in Arban's setting, as Arban only covers two octaves. Conversely, despite not having the highest written note, Hartmann's arrangement has the largest written range due to the inclusion of the pedal C in his cadenza. Hartmann's *Carnival* spans just over three octaves. The highest written note in this survey can be found in closing of Clarke's *Carnival*, where Clarke wrote an optional

high F. Following just behind Clarke is Staigers who wrote an optional high E in his cadenza. Falling in the middle of the survey in terms of range are Levy, Rimmer, and Bellstedt, with Levy covering two octaves and a fifth and both Rimmer and Bellstedt covering two octaves and a fourth. Knowing the different ranges for different *Carnivals* will allow soloists to choose a work that fits within their tessituras.

Carnival of Venice, no matter the arrangement, is a technical behemoth. Between its rapid runs, leaps, and extreme high and low notes, the thought of performing such a powerhouse of a piece can be daunting, even to the most proficient of trumpeters. However, as with any skill, an understanding of the fundamentals will make even the most seemingly insurmountable feats playable. Once the technique is understood theoretically, there is nothing more to do than to practice. Practice slowly. Practice diligently. Practice until every prior apprehension is eliminated. With time, hard work, and an approach rooted in the pedagogical understandings of the challenges of the piece, anyone can successfully play *Carnival of Venice*.

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