

A Practice Based Research: Interpretation and Performance of Modern Trumpet on Selected Compositional Work by Johan Nepomuk Hummel and Paul Hindemith

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ABSTRACT

With the advancement and development of history, the trumpet, as an accompanying and supporting instrument in musical works, has gradually begun to be emphasized by composers, and a large number of musical works in which the trumpet plays a major role have emerged. However, the interpretation and performance of trumpet works in different musical periods are different. Interpretation is very important in music performance, it is about how the performer presents the elements of tempo, dynamics, articulation and timbre during the performance. This study focused on analyzing the interpretation and performance of selected musical works from different periods using modern trumpet. This paper is a reflection of a Practice Based Research which focusses on interpretation and performance on selected compositional work. Based on the series of practice, researcher found that the using of articulation, dynamics, and the adjustment and utilization of breath and the strengthening of endurance in performance in. Based on the study orientation, together with the literature references, the researcher developed personal inspirations and experiences. This study has been an attempt to offer relevant advice and enlightenment to other trumpet players in their learning process.

Keyword: interpretation performance, modern trumpet

INTRODUCTION AND BACKGROUND

This study is about trumpet music performance. Specifically, my research topic is about Interpretation and performance of Modern Trumpet on selected compositional work. My objective with this study is to improve my interpretation of using the modern trumpet to perform musical pieces from different periods. The reason I chose this theme is because it is obvious to me that there are significant differences in the style and interpretation of musical works from different periods when I play them. Also, since my trumpet playing studies have been focused on classical music for a long time, I would like to explore and learn more about other periods of music as well. This study will take different periods trumpet works of some musicians as the reference object, such as Trumpet Concerto in E-flat Major first movement by Johann Nepomuk Hummel (This is a very classic and still frequently played piece for solo trumpet from the Classical period), Paul Hindemith's trumpet and Piano sonata (Sonata for Trumpet and Piano by Paul Hindemith is a one of the famous master piece of Hindemith in the twentieth century music)

Inspiration and Motivation

The inspiration for me to choose this title comes from the time I happened to watch the BBC drama "37 days" about the First World War, which tells the story of 37 days before the start of the First World War. Its background music uses 20th century music. While watching this film, I also had a strong interest in the prevailing 20th century music of this period. As a trumpet player, I first began to learn about trumpet pieces and composers in the 20th century period. The first inspiration is Paul Hindemith's trumpet related music works, such as the famous trumpet and piano sonata and some of his chamber music works. Of course, I also refer to the works of other musicians of the same period. With the gradual deepening of the solution, I found that 20th century music has its own unique style and musical characteristics. Young (2016) argues that harmony in classical music is more likely to be functional, employs more reverse motion, and modulates are more common.

As a trumpet player who takes classical music as his enlightenment, I can feel that 20th century music works are obviously different from classical music in performance expression, technique and musical characteristics. Based on the player's video and audio material, if I'm going to play a 20th century piece of music it's not going to be presented exactly as it's written, especially stylistically.

Imagination of Performance Ideas

For this study a valid practice session was required prior to the performance. Brown (2015) think that the skills learned by the trumpet can be divided into trumpet specific and non-trumpet specific skills. Researcher also agree with Brown's opinion that an effective practice method obviously requires the combination of theory and practice because of the different musical periods, there are also many challenges in performance and interpretation. For example, the articulation of the long notes in Paul Hindemith's Sonata for Trumpet and Piano is very different from the Trumpet Concerto in E-flat Major first movement by Johann Nepomuk Krampe and Tesch-Romer (1993). Sufficient amount of practice would lead to maximal performance. They came up with the idea that coined the term "deliberate practice" and also emphasized the importance of practice methods. According to Katie (2009), due to various reference factors, this research is bound to use artistic research to some extent, and practice based research will be the focus. Based on practice-based research, researcher established a practice model to effectively achieve the research purposes and goals.

Problem Statement

In the classical era musical dynamics became explicitly notated, allowing for contrast and dramatic effect in musical works (Fabian, 2010) while the dynamics of the classical period were also influenced by the structure of the work and were used to emphasize musical elements (Ladinig & Huron, 2010). The twentieth century was a period when music's circuitry expanded significantly because of human migration and technology, resulting in musical dialogues of different forms among different peoples from different parts of the world (Clarke, 2017). To gain a comprehensive understanding of the expressiveness of trumpet playing, this study needs to explore various expressive techniques in selected trumpet pieces through musical analysis and practical methods.

Performance Objectives

The Performance objectives is outline as below:

- i. To identify the variety of expression on the selected musical works
- ii. To perform the variety of expression the selected works in the form of recital

Performance Questions

This Performance is going ton answer these questions:

- i. How to identify the variety of expression on the selected musical works?
- ii. How to perform the variety of expression the selected works in the form of recital?

LITERATURE AND CREATIVE WORKS REVIEW

Introduction

This study focused on the expression of the modern trumpet in interpreting different works and the problems encountered in performance during the performance. Paul (2003) think musical performance is an interpretive activity that must be understood relative to the material being interpreted. That material may or may not have the definiteness, fixity, and certainty of the work. Performance interpretation cannot simply be equated with what the performer adds to the material being performed. Musical interpretation is also influenced by the composer's known or reconstructed intentions, in addition to references from historical research. On the other hand, the use of different instruments or instrumental accessories in the interpretation of a musical work is also a consideration for the interpreter (Krausz,1993). Since this study focuses on the modern trumpet interpreting and performing on musical works, the period of musical works chosen will not be limited to a particular period.

Since this study adopts the research method of Practice Based Research, the literature review will also mention relevant content. These documents will provide a lot of theoretical support for this research, and will also play a high reference value in the research process.

Composers and Works

Johann Nepomuk Hummel was born in 1778 in Pressburg, Bohemia, and died on 17 October 1837 in Weimar (Marble, 1992). The Bohemian town was known as the "Conservatory of Europe", and Hummel, benefiting from the culture of his native land, showed musical talent from an early age. Hummel's musical activities in his life were mainly centered on Vienna, so he is classified as an Austrian musician, and in fact his home town was also under Austrian Habsburg rule at that time. As a teenager he was an outstanding pianist in Vienna. Hummel studied with Mozart, Albrechtsberger, Salieri and Haydn (Hopper, 1970). He soon made a name for himself as a composer, serving as the head musician at the court of the Prince of Eszterházy from 1804 to 1811, as a teacher of music during a five-year sojourn in Vienna, and as the head musician at the court of Stuttgart from 1816 to 1819, when he took up a post in Weimar. Hummel toured extensively in many European countries (especially in England and Russia), which earned him high honors.

Paul Hindemith is a representative of German 20th century music, and he is as famous as Igor Stravinsky, a representative of France. He was born in Germany from November 16, 1895 to December 28, 1963. He is a teacher, violinist, music theorist, composer and conductor. Paul Hindemith considers his music to be independent and absolute, while at the same time his music is purposeful rather than idealistic. He believes that his music belongs to human beings, not belongs superhuman. Sonata for Trumpet and Piano by Paul Hindemith is a one of the five famous sonata of the world. The trumpet part of the sonata for trumpet and piano is played on the Bb trumpet. The Trumpet and Piano Concerto was composed by Paul Hindemith during World War II. It was 1939 when he composed this piece, and he was living in Switzerland as an expatriate. This sonata expresses Paul Hindemith's emotions of sadness and protest. (Paul Hindemith,1940)

Performance Technically

A complete performance is inseparable from the premise that the performer has mastered the performance skills proficiently. When playing the trumpet, a performer need to pay attention to two aspects, blowing and breathing. The general skills in playing include articulations, mutes, trills, glissandos and other techniques. Then there's breath technique, because trumpet is a a versatile instrument that is very dependent on proper inhalation. Learning how to inhale while playing the trumpet is a critical first step (Wang, 2016). Good breathing technique will make the whole performance smoother and easier.

Creative work Review

For this music performance, the performer refers to a large number of trumpet players' playing videos, such as:

- a. Johann Nepomuk Hummel-Trumpet Concerto in E-flat Major first movement (1803)
- i. <https://youtu.be/dw6MkRxK29Y?si=iCDplrH-QSoLtMj>



Figure 1: Johann Nepomuk Hummel Trumpet Concerto I. Allegro con spirito

Trumpet: Ellen Shinogle

Piano: Alexa Constantine

Dr. Ellen Shinogle's performance is very smooth, and every note of the music is very clear.

ii. https://youtu.be/dJIV-VT11xo?si=OgL62KmLQtbH7A_3



Hummel - Trumpet Concerto in E flat major - Tina Horvat



Figure 2: Hummel - Trumpet Concerto in E flat major - Tina Horvat

Trumpet: Tina Horvat, Orchestra: Zagreb Philharmonic

Conductor: Tomislav Fačini,

Tina Horvat cooperated perfectly with the symphony orchestra in the performance process, and I was amazed by her expression of musical emotion. Her mastery of the spiritual movement of music is worth learning from me.

iii. <https://youtu.be/GWz13D1OfTM?si=byXfcM9vMx2WpeSh>



Hummel, Johann -Trumpet Concerto - Sergei Nakariakov trumpet Bb

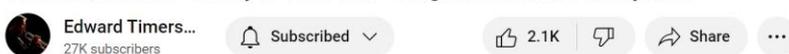


Figure 3: Hummel, Johann -Trumpet Concerto - Sergei Nakariakov trumpet Bb

Trumpet: Sergei Nakariakov

Orchestra: Orchestre de Chambre de Lausanne

Conductor: Jesús López Cobos

Sergei Nakariakov is more powerful in the interpretation of musical works, in terms of timbre and the presentation of musicality of the music is extremely excellent, especially in the embodiment of the trumpet loud timbre and power.

iv. <https://youtu.be/sgbtASNIvXc?si=niogyn7fLgJJT4MI>



Figure 11: J. Hummel -Trumpet Concerto - Wynton Marsalis trumpet Eb

Trumpet: Wynton Marsalis

Orchestra: National Philharmonic Orchestra

Conductor: Raymond Leppard

Wynton Marsalis's performance was undoubtedly a masterclass. His grasp of the details of the music and his self-understanding of the music works have greatly helped me.

b. Paul Hindemith - Sonata for Trumpet and Piano (1939)

i. <https://youtu.be/DJNgGon2UJ0>

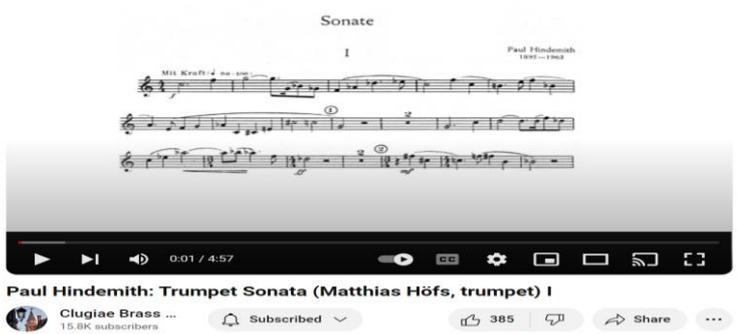


Figure 4: Paul Hindemith: Trumpet Sonata (Matthias Höfs, trumpet) I

Trumpet: Matthias Höfs

Piano: Stephan Kiefer

Matthias Höfs' performance is very rigorous and detailed, which is of great value for my reference.

ii. https://youtu.be/jm-aE_eTp_g?si=a8M1THnjolD95dzi



Figur5: Trumpet Sonata: I. Mit Kraft

Trumpet: Wynton Marsalis

Piano: Judith Lynn Stillman

Wynton Marsalis's performance is more prominent in the sense of power and rhythm. There was no doubt that the performance was perfect both in technique and Articulation.

iii. <https://youtu.be/z8onrEQN7fo>

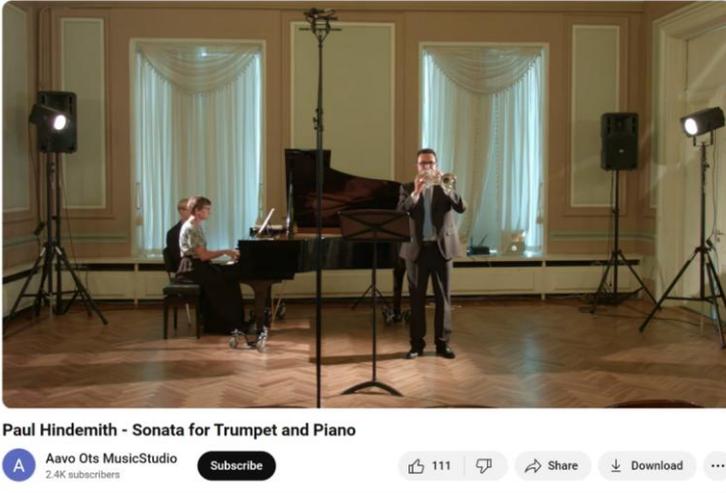


Figure 6: Paul Hindemith: Sonata for trumpet and piano (1939), Maurice André

Trumpet: Maurice André

Maurice Andre's performance always gave me a very relaxed feeling, and the performance of the whole piece was very smooth. He also has a very different approach to the end of the first movement than other players, and this is just one example, but he also has his own special approach to the music. It gave me a lot of inspiration.

iv. <https://youtu.be/kEla1zL1xxA?si=nC-wDpGlvEQcfois>



Figur7:Paul Hindemith - Sonata for Trumpet and Piano

Trumpet: ADÁN DELGADO ILLADA

Piano: MEELI OTS

ADAN DELGADO ILLADA chooses a Crescendo at the beginning of the piece, which is different from the way the other players I refer to perform, and he uses Rotary Trumpet, which is perhaps one of the reference factors in his own musical treatment. Of course, his performance also has no small reference value for me.

Concept of Performance

Performance conceptual framework

Stephen Kemmis believes that action and practice are conducive to the presence of criticism and self-criticism in the process of learning and research (Kemmis, 2009). For this study, researcher need to establish an effective practical model to assist in the study of the two modules of "practice" and "feedback" in a cycle, ultimately leading to "summary". The entire research model is advanced based on Practice-based Research.



Practice involves conducting individual practice and reflection on aspects such as techniques, difficult passages, and basic skills. Feedback is based on the learning from "practice" and further involves critical reflection on the completeness of the musical work, the smoothness of the performance, and other overall aspects. Finally, in the "summary" stage, a comprehensive research and summary are conducted.

RESEARCH METHODOLOGY

For this study, the researcher employed Practice-based research as the research method. Practice-based research is an original inquiry aimed at acquiring new knowledge through practice and its results. In doctoral dissertations, originality and contributions to knowledge can be demonstrated through creative outcomes in forms such as design, music, digital media, performance, and exhibitions. While their significance and context may be described in words, a full understanding can only be achieved by directly referencing these outcomes (Candy, 2006). Practice-based research is highly applicable to my research objectives. The practice-based research method can help me better understand the identity of the work, identify the various expressions, and perform the work more proficiently.

The Artistic Creative Process

The report in this chapter is based on the Performance conceptual framework in Chapter 3. This chapter presents some research records and summaries after conducting research through the three steps of "practice", "feedback" and "summary". During this process, contents such as "Musical structure", "Difficult fragments", and "Technical analysis" will be used to illustrate the "Phase of investigation of the creative process".

Trumpet Concerto in E-flat Major first movement by Johann Nepomuk Hummel

Identify the variety of expression on the selected musical works

Hummel composed this Hummel Concerto in E-flat Major in 1803. At that time, he composed a trio for Anton Weidinger that brought together violin, piano, and trumpet. Anton Weidinger invited Hummel to write another trumpet concerto to be performed at a dinner party for Duke Esterházy on New Year's Day the following year, and Anton Weidinger played the fifteen-minute concerto at the New Year's Day party in 1804. Melodic and virtuosic, this concerto demonstrates the skill and sophistication of trumpet playing, with the use of many ornaments and a gradual move towards a Romantic style of playing. The concerto demonstrates the excellence of the keyed trumpet invented by Anton Weidinger, and lays a deep foundation for the use of the trumpet today.

The musical analysis of Johann Nepomuk Hummel's Trumpet Concerto in E flat major first movement is based on the score of Johann Nepomuk Hummel's E flat major trumpet concerto composed in December 1803. It will look at musical structure, scales, background motivation of the work, key signatures, difficult fragments, time signature, technical analysis, as well as referencing The Haydn and Hummel Trumpet Concertos and Their Similarities published in 2008 by C. Nathan Blinn and other literature for musical analysis and research. The following is based on the above research analysis:

Musical structure

	Exposition I	Exposition II			Development			Recapitulation		Coda
		First Tonal Area	Transition	Second Tonal Area	Intro	First Tonal Area	Half Cadence	First Tonal Area	Second Tonal Area	
Measure	1-65	66-83	84-121	122-146	147-175	176-186	187-210	211-248	249--299	300--312
Key	bE (piano)	bE-bB			bB-bC-bE (D)			bE-bA-bE		bE (piano)

The movement of Hummel's Concerto in E-flat Major for Trumpet is a traditional three-movement piece with fast, slow, and quick triads. The first movement is fast for Allegro con Spirito meaning lively with spirit. the first movement is a simple ternary form with theme reproduction. the piece is divided into four parts, A: exposition, B: development, A': recapitulation, and the finale. The melody in this movement is progressive

from slow to fast, with a soft rhythm that immerses the trumpet's voice in the work and gradually reaches its climax. The first movement of Hummel, Concerto in E-flat major for Trumpet is an Allegro movement, in E-flat major, in 4/4 time. Written in classical sonata form, the first theme is presented by the strings, followed by an ensemble conclusion to the first theme. It then moves into a full ensemble finale, with the lead trumpet reprising the first theme, opening with the bright colors of E-flat major, the pattern is clear and natural, beginning with the character of a clarion horn, and then, after six bars, turning lyrical. The sub-theme is upbeat and lively. The solo trumpet joins the orchestra in a virtuoso performance, gradually bringing the music to a climax. It reflects Hummel's noble, elegant and brilliant character.

The movement has a "double exposition" structure. First, the first exposition is played in its entirety by the piano, and its key is always in the key of e-flat major. This part begins with a trumpet-like triplet rhythm, and the music is full of energy, echoing the second exposition. This is followed by the second exposition, which is performed by trumpet solo and piano, with the main key in e-flat major. After the first 6 bars of the theme, the music color changes to the lyricism, which makes the two kinds of music in sharp contrast, and also makes the main music more full. It should be noted that many phrases in this song adopt the fade out music processing method, for example, the first beat of bar 72 and bar 76 in the main part need to use fade out processing. In the Transition, the composer continued the previous lyric style, and naturally connected the clarion horn playing style similar to the main part with the triplet rhythm and trill technique. When playing the trill in this part, attention should be paid to the direction of the trill. The Second Tonal Area enters the dominant B-flat major, the music style is cheerful and lively as a whole, and the changes of grace notes and strength are cleverly used to highlight the active and vivid characteristics. The performer should pay attention to the use of breath in the grace note part to make the small notes more clear and natural.

The Development includes three parts: introduction, First Tonal Area and Half Cadence. In the secondary tonality (B flat major), the First Tonal Area enters the key of C flat major, and the trumpet and piano echo each other in strength and melody. In this process, the performer needs to pay attention to the high unity of the breath position and the precision of the keys to ensure the accuracy and fluency of the performance. Finally, the music hits the Half Cadence, setting the stage for the Recapitulation. The development part enriches the level and emotion of the music as a whole. Through the change and development of the First Tonal Area content, it further promotes the progress of the music, enhances the drama and tension of the music works, and makes the music more varied and attractive.

After Recapitulation, the First Tonal Area and the Second Tonal Area with slight changes will appear again. The First Tonal Area starts from the main key e-flat major and ends in the subordinate key A flat major, and the Second Tonal Area returns to E-flat major. The overall structural layout has the characteristics of "T-D-S-T", and the tonality and content both reflect the obvious unity of opposites in sonata form. When playing the 273 bar of the Second Tonal Area of Recapitulation, it is necessary to minimize the lip movement and use the speed change of the breath caused by the strength of the abdominal muscles and diaphragm to play, and try to ensure the unity of the trumpet and bass timbre. Coda was playing solo piano in e-flat major.

Difficult fragments

Triplet



Figure 8: Measures one hundred and ninty nine through two hundred from Hummel, Concerto in E-felt major for Trumpet





Figure 9: Measures two hundred and seventy three through two hundred and eighty one from Hummel, Concerto in E-felt major for Trumpet From Figure 8 and 9, on measure 199 to 200 Due to the special structure of these two bars of triplets, it is necessary to have a good control of the volume and breath during the performance so as to avoid rising and falling with the pitch during the performance. On the 277 measure, the composer begins to use some triplets to accelerate the melodic effect, which is a great test of the player's control of the performance.

a. High note



Figure 10: Measures two hundred and eighty-eight to two hundred and ninety-two from Hummel, Concerto in E-felt major for Trumpet

In Figure 10, we can see that the Melody is going up from bar 288 and reaches a high C in bar 292. This requires not only a good relaxation of the muscles of the mouth, but also a constant support of the playing in the high register.

b. Fingering



Figure 12.: Measures one hundred and seventy-five to one hundred and eighty-six from Hummel, Concerto in E-felt major for Trumpet

In Figure 12, the music star to going First Tonal Area, but change the key. This part have so many flat and also in bar 181 have a cadence. These parts are difficult for fingering because of the need to change fingerings constantly and there are certain requirements for speed.

Technical analysis

Analysis of the first movement of the Trumpet Concerto in E-felt Major it is very important to refer to the first performer to play this piece of music. 1792 Anton Weidinger left the military, he was employed by the Royal Imperial Theater in Vienna. Weidinger's reasons for leaving the military may have been that he was dissatisfied with the style of playing in the army, or perhaps leaving the army was more conducive to the development of his talents, as mentioned by Reine Dahlqvist in Thomas L. Marble's study (Dahlqvist, 1975) Weidinger was in any case a fine classical trumpeter, but his performance of Nepomuk Hummel's Trumpet

Concerto in E-flat Major on January 1, 1804, was on a keyed trumpet, which has the advantage of being able to play fast-paced half-music passages. The advantage of the keyed trumpet is that it is capable of playing fast-paced semi-musical passages, but it does not excel in intonation and tone quality (Ross, 1966) However, these problems are not a concern in modern trumpet playing.



Figure 13: Measures sixty-six through sixty-eight from Hummel, Concerto in E-flat major for Trumpet

The first movement is based on a forte fanfare-like figure, so it is necessary to blow each note more cleanly to give a sense of "brightness" while maintaining tone and volume. The abdominal muscles need to give an extra support to the first three notes on the breath. At the same time, the fingering must be agile and decisive, so as not to affect the tone. At the same time, we can see that there is an octave of F in the 67th stanza from the 66th stanza to the 68th stanza, which requires a more careful control of the angle of the mouth and the breath.



Figure 14: Measures eighty-one through eighty-three from Hummel, Concerto in E-flat major for Trumpet

As shown in Figure. The trills are resolving upward from F to E. This is a reference to Hayden's Concerto in E-flat major for Trumpet, and I also refer to FOSS Jr. and G. D.'s thesis on trumpet technique and style (FOSS Jr. and G. D.). This is a reference to Hayden's Concerto in E-flat major for Trumpet, and I also refer to FOSS Jr. and G. D.'s thesis on trumpet technique and style (FOSS JR, G. D., (1962)). In playing this trill, it is important to note that the volume varies from weak to strong and back again, and that the tempo of the trill varies from slow to fast. In Hummel, Concerto in E-flat major for Trumpet, the triplet is also a common technique. Take the 82nd and 83rd measures as an example, there are four sets of triplets in these two measures, and each set of triplets has three different notes. When I play them, I need to be careful to keep the duration of each note even, especially if the 83rd stanza is labeled with a crescendo symbol, so I don't want to speed up the speed of the triplet while amplifying the volume.

Sonata For Trumpet And Piano by Paul Hindemith

To identify the variety of expression on the selected musical works

Sonata For Trumpet And Piano is one of ten sonatas created by Paul Hindemith between 1936 and 1955 (da Silva, G. C., 2015). Paul Hindemith composed this Sonata For Trumpet And Piano in 1939 after moving to Switzerland in 1938. My musical analysis of Sonata For Trumpet And Piano is based on Paul Davis Morton's 1995 publication The influence of Paul Hindemith's "The Craft of Musical Composition" on his "Sonata for Trumpet in B-Flat and Piano", and I will analyze the Sonata for Trumpet And Piano in terms of key signatures, musical structure, time signature, scales, difficult fragments, Emotion and motive and technical analysis. I also refer to Gilmar Cavalcante da Silva's Paul Hindemith's Sonata For Trumpet And Piano: An Aesthetic Analysis of the First Movement, published in 2015, as well as other literature for reference.

Musical structure

a. First movement

The movement is an Rondo with the structure of the piece as shown:

A	A1	Connection	A2	Conn-tion	B	Conn-ection	A3	Conne-ction	C	Connecti-on	A4
9 bar	1 (rest) +5 bar	1 (rest) + 6 bar	4 bar	2 bar	(2+9 +1+1 1+5) bar	4 bar	12 bar	6 bar	2 (rest) +(8+7) bar	2 (rest) +12 bar	16 bar

The basic principle of a rondo is that the main theme is repeated week after week, with 'interludes' (sub-themes) of contrasting character inserted between its repetitions, and that the main theme is presented at least three times in the rondo. The movement is characterised by a thematic motif in the A section which runs through the whole piece, and a number of bar melodies are inserted before the start of each thematic section as a connection, typical of the rondo structure.

The movement is also extremely rich in harmonic variation, with the title movement proceeding in a semi-terminated harmony of T-S-D in C major, followed by a shift to D-flat major with a fully terminated harmonic connection from V to I. The movement is also very rich in harmonic variation, with the title movement proceeding in a semi-terminated harmony of T-S-D in C major. It then moves to the same key of D major before quickly returning to C major. The second phrase is harmonically connected in the same way.

The B section begins in A-flat minor at measure 30 of the piece and moves to B-flat melodic minor for two measures, then moves to D major for two measures after the use of a heavy seventh chord, then to E-flat minor for two measures, and when it appears on beat 8/12, it begins again in B major, then moves to the same key, B-flat major, and then to g-harmonic minor for the first three measures beginning on beat 8/9, and then goes into a linking section. The first 3 beats beginning on beat 8/9 proceed in A major for 5 bars before moving into the linking section.

The theme section A3 begins in D harmonic major for two measures and then moves to C major for another two measures and then moves to A-flat major before returning to D harmonic major, followed by a six-bar linking section.

The C section begins in G major and moves to A-flat major before ending.

The A4 section of the theme starts in C major and has a similar harmonic progression to the A section, making an echo of the beginning and the end, and ends in the main functional chord on C major. The first movement ends.

Begins in C major and moves to D-flat major after the third beat of the second measure of the A part of the theme, then to D major by the third beat of the seventh measure, followed by another shift to C major on the second beat of the next measure. From the fourth beat of measure thirteen it is D-flat major, then in measure nineteen it shifts to D harmonic major. From measure twenty-four it is C major into the A1 section, but after the breath sign in the next measure it changes to D-flat major. Twenty-eight measures are C major, and twenty-nine measures begin in D harmonic major. It begins as A-flat minor into the B part in measure thirty-six, and then switches to B-flat melodic minor in measure thirty-eight before switching to D major in measure forty-one. On the last beat of measure forty-two the piece changes to e-flat harmonic minor, then to B major at measure forty-six continuing to B-flat major after the first quarter note of measure fifty-one. It begins in g harmonic minor at measure 54 and changes to A major at measure 56, then to g minor at measure 62 until it changes to D harmonic major at measure 66, when it enters the A2 section. It is transposed to C major in measure sixty-eight, followed immediately by another transposition to A-flat major in measure seventy until it is transposed to D harmonic major in the third row of measure seventy-three. The seventy-eighth measure is transposed to A-flat major from the third beat, and again to B harmonic minor after the first eighth note of the

next measure, followed immediately by C major on the second beat of the next measure. The ninety-first measure is transposed to G major into the C section until the last beat of the ninety-ninth measure is transposed to A-flat major. One hundred and fourteen measures transpose to D major, but the last beat of the next measure transposes to ascending f minor. The last beat of measure 118 is transposed to D harmonic major, and then to B-flat minor on the second beat of measure 120. It begins in D major in measure 123, but is transposed to C major into the A3 section in measure 126, and then to D-flat major on the last two eighth notes of the next measure. The triplet from measure 129 is transposed to C major, but then to D-flat major in the last two eighth notes of measure 130. It is transposed to C major from the last beat of measure 132, then to C minor after the first eighth note of measure 134, and finally to C major in measure 137 to return to the beginning of the tonality until the end.

Second Movement

The movement is a simple ternary form with a reproduced structure, which is illustrated below:

Introduction	A	B	A'	Coda
6bar	11 bar	21 bar	18 bar	11 bar

The simple ternary form structure is a common musical form that usually consists of three parts, Part A (Exposition), Part B (Development), and a reproduction of Part A (Recapitulation). This structure is often used in classical music, especially in works such as symphonies and string quartets. The following is a brief description of this structure:

1. Part A (Exposition):

Thematic Presentation (Theme A and Theme B): In Part A, two or more themes are introduced, usually in different tonalities. These themes may be presented in different registers or musical levels.

2. Part B (Development):

Theme Development: In Part B, themes begin to be varied and developed. The composer may explore the theme in depth by changing melodic, harmonic, and rhythmic elements.

Key Changes: Part B usually involves changes in key, making the music richer and more complex.

Musical Conflict: Sometimes some conflict and tension may be introduced in the B' part to add drama to the musical story.

3. Recapitulation of the A' part:

Theme Recapitulation: The recapitulation of the A' section is a return to the opening A section, but usually in the same key. Theme A and Theme B are presented again, but may have some variations or modifications.

4. Coda: At the end of the reproduction section, there is usually a coda, which is used to create a suitable end to the whole piece.

The trumpet begins in ascending F minor and transposes to C minor in thirteen measures. The second beat of measure fifteen transposes to G7 major, followed by the second note from measure seventeen transposing to D major, immediately after the breath sign of the next measure transposing to a harmonic minor. Transpose to B minor from measure twenty-three, followed by D harmonic major in measure thirty. Transpose to g minor at bar forty-three, then to D harmonic major on the third beat of bar fifty-two, until transposing into b minor at bar fifty-nine. Transpose to ascending c minor from measure sixty-two, then to g minor at measure sixty-four, followed by a transpose back to ascending c minor on the second beat of the next measure. It is transposed to c minor until the third beat of measure seventy-one, and then to G major on the second beat of measure seventy-two. From the first sixteenth note of measure seventy-four the piece is transposed to D major, and then to a harmonic minor after the first dotted quarter note of the next measure. From measure 77, the movement

switches to C major until the third beat of measure 85, when it switches to ascending C minor, and then to D harmonic major until the end of the movement in measure 86.

b. Third movement

The movement is an unrepresented simple ternary form structured as follows:

Introduction	Theme A	Theme B	Development C	Coda
11 bar	11 bar	(11+6) bar	15 bar	27 bar

Sonata Form without Recapitulation is a variant three-part structure in which the recapitulation part of the traditional three-part structure is omitted. This form is usually found in some early symphonies, sonatas, and other musical works. Despite the omission of the recapitulation, the overall structure still consists of two main parts: the statement of the theme and the development.

The following is the basic structure of the Sonata Form without Recapitulation:

Thematic statement section (Exposition):

Theme A and Theme B: Introduction of two or more themes, usually in different keys.

Transitions or transitions: there may be musical passages of transition or transposition between themes.

Development section (Development):

Theme Development: Themes are explored in depth and varied in the Development section.

Tonal changes: tonal changes may be involved, adding complexity to the music.

Musical conflict: some conflict and tension is introduced to make the music more dramatic.

The trumpet enters the piece after the first six measures, and from the seventh measure the piece is in C major. From the ninth measure the piece is transposed to E-flat major, but then in the next measure it is transposed to g-flat harmonic minor and D major. From the third beat of measure eleven it is transposed to b-flat harmonic minor, then to A major in measure thirteen, until it is transposed to E-flat major on the third beat of measure twenty-nine. On the second beat of measure thirty the piece is transposed to b harmonic minor, and then to D-flat major on the next measure. From measure thirty-five the piece is transposed to E melodic minor, then to B-flat harmonic major on the fourth beat of measure thirty-six, until it is transposed to B melodic minor on the fourth beat of measure forty-one. On the third beat of measure forty-two the piece is transposed to C melodic major and then to a melodic minor on the next measure until it is transposed to an ascending f harmonic minor on measure forty-six. From measure 82 the piece is transposed to D minor, and from the last beat of measure 84 the piece is transposed to D harmonic major, then to E major on the third beat of the next measure, until it is transposed to G harmonic major on the second beat of measure 51. From the fifty-fourth measure the piece is transposed to E-flat major, and then to G major in the fifty-fifth measure, until the sixtieth measure, when it is transposed to G major.

i. First movement: *Mit Kraft* (With strength; forcefulness) 、 *Breit* (A German term directing the musicians to perform the indicated passage of the composition with a broad tempo, or fairly slow)、 *Wie vorher* (as before)

ii. Second Movement: *Mässig* (moderately) 、 *Lebhaft* ((more) lively [Allegro]) 、 *Wie zuerst* (original tempo)、 *Wie vorher* (as before)

iii. Third movement: *Trauermusik*, *Sehr langsam* (Funeral music, Very slow) 、 *Ruhig bewegt* (very moved/agitated) 、 *Wie am Anfang* (As at the beginning)、 *Sehr ruhig* (very calmly)

Difficult fragments

a. Fingering



Figure 15: Measures fourteen through twenty-seven from Paul Hindemith, Sonata For Trumpet And Piano, First movement



Figure 16: Measures Forty-three through forty-five from Paul Hindemith, Sonata For Trumpet And Piano, First movement



Figure 17: Measures Seventy-three through seventy-six from Paul Hindemith, Sonata For Trumpet And Piano, First movement



Figure 18: Measures Twenty-eight through thirty-three from Paul Hindemith, Sonata For Trumpet And Piano, Third movement

The continuous Accidental occurrences in Figure 15, 16, 17, 18 and middle have great demands on the fingering proficiency of the players. The large number of accidents in triplets in Figures 16, 17, and 18 require faster fingering changes during performance.

b. Articulation



Figure 19: Measures one through three from Paul Hindemith, Sonata For Trumpet And Piano, First movement

2

Труба Си \flat



Figure 20: Measures Fifty-two through fifty-six from Paul Hindemith, Sonata For Trumpet And Piano, First movement



Figure 21: Measures sixty-one through sixty-five from Paul Hindemith, Sonata For Trumpet And Piano, First movement

As shown in Figure 19, the interval of the two groups of Legato adjacent notes in the second bar is Octave, which has great requirements for the performer's control of large-span intervals. As shown in Figure 20 and 21, Legato follows the two eighth notes with a long sound, and it is also difficult to make the sound clear and maintain a good timbre when dynamic is *p*.

c. Dynamic



Figure 22: Measures sixty two through seventy seven from Paul Hindemith, Sonata For Trumpet And Piano, First movement

As shown in the diagram: from measure sixty two to measure sixty five, there are eight groups of legato, in each group of legato need to do crescendo at the same time these eight groups of legato also need to be done from *pp* to *f*, which has a very high demand on the player's grasp of the volume. The following sixty-six to seventy-seven measures require strong breath support, which is also a challenge.

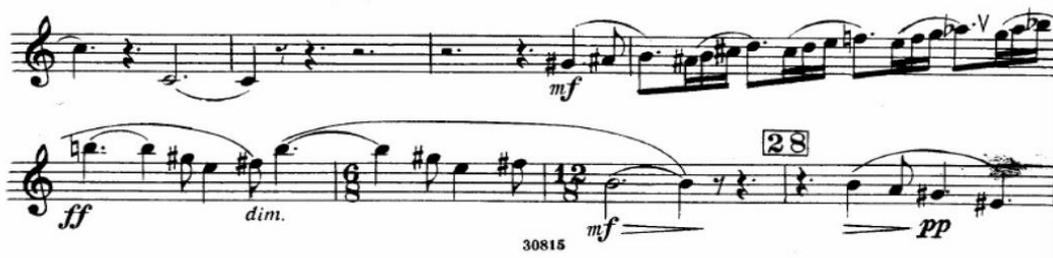


Figure 23: Measures Thirty-nine through forty-six from Paul Hindemith, Sonata For Trumpet And Piano, Third movement

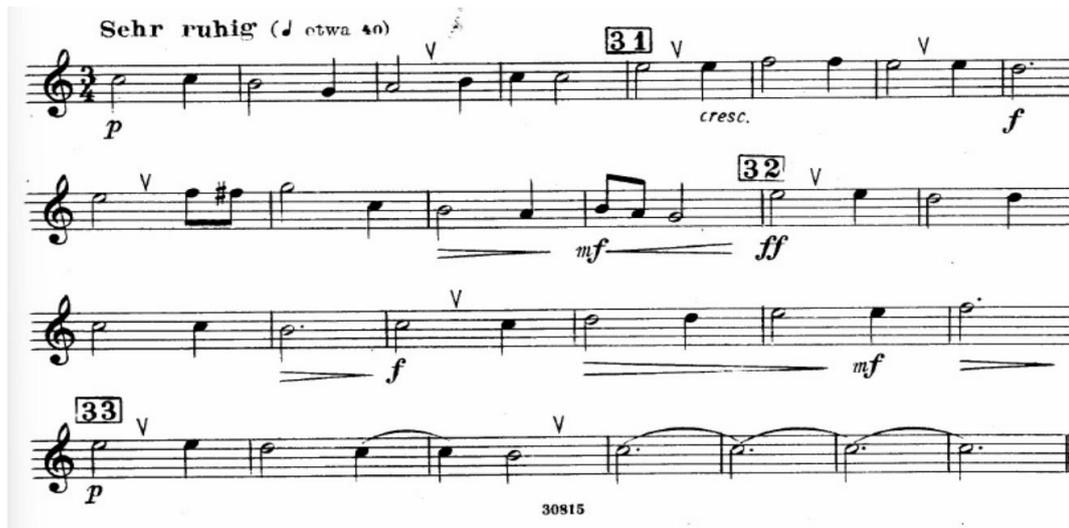


Figure 24: Measures sixty two through eighty eight from Paul Hindemith, Sonata For Trumpet And Piano, Third movement

As shown in the Figure22: from measure sixty two to measure sixty five, there are eight groups of legato, in each group of legato need to do crescendo at the same time these eight groups of legato also need to be done from pp to f, which has a very high demand on the player's grasp of the volume. The following sixty-six to seventy-seven measures require strong breath support, which is also a challenge. Figure 23, 24, there are two difficulty points, that are big challenge of the player's endurance and control dynamic. There is little room for rest and the trumpet player needs to balance the muscles of the mouth with the breath and the support of the horn in order to reduce the power consumption. It's very difficult to keep playing and change the dynamic at the same time.

Technical analysis

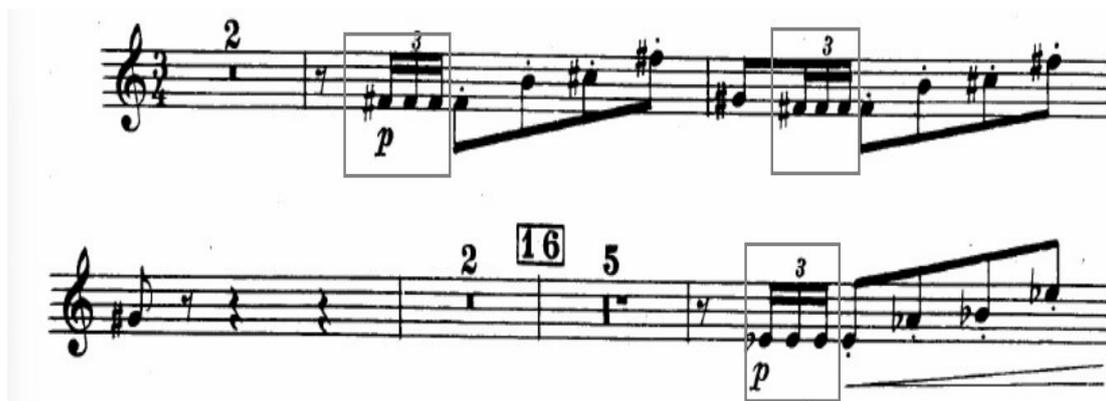


Figure 25: Measures three through thirteen from Paul Hindemith, Sonata For Trumpet And Piano, Second movement

As shown in the diagram: these Semiquaver triplets are very fast at tempo quarter note = 100, so the trumpet player needs to be careful to play them in such a way that the timing of the three notes is even and each note is clear.

CONCLUSION

Based on the above research, the researcher completed this study through some etudes combined with daily practice. In terms of technique, for instance, I used the first etude in Goldman, Edwin Franko's Practical Studies for the Cornet (and Trumpet) to strengthen Staccato Tonguing. Regarding fingering, the researcher referred to Elkhardt: L.B. Clarke's Clarke's Technical Studies for the Cornet to help overcome the difficulties encountered. As for breath control and tone quality, the researcher used Thompson James' buzzing book for reference practice. Additionally, by understanding the background and reasons for selecting the works, the researcher was able to identify the variety of expressions in the works and present them through performance, thus successfully completing this performance.

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