

The Compositions for Trumpet of Erik Morales:
A Study of Technical and Stylistic Elements for Performance

by

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ABSTRACT

Many of Erik Morales's trumpet compositions have become standard repertoire. This study examines his trumpet works, which are examples of Morales's outstanding compositional skill and versatility. The composer, some of the most significant performers, and people who commissioned these pieces were interviewed. Biographical information and compositional characteristics of Morales are presented. Historical information about the pieces is also provided, including the premieres, commissions, recordings, and significant performances. Technical concerns specific to the trumpet, and performance recommendations, are assessed. This study is a pedagogical and informative source for all trumpet educators and performers interested in solo and trumpet ensemble music.

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CHAPTER 1

INTRODUCTION

Erik Morales's works for trumpet, and his impact on the trumpet literature are significant. Morales's prolific compositional output, diversity of forms, and musical quality rank him as one of the most important composers for trumpet during the twentieth and twenty-first centuries. Despite the significance of Morales's trumpet works, they have not previously been the subject of serious scholarly research. Thus, this study examines his trumpet works in detail.

The composer cooperated with this research project by answering questions, giving interviews, and sharing the scores and photographs used in this project. Some individuals who commissioned, recorded, performed, and premiered works by Morales also contributed to this project.

Biographical information covering Morales's youth, education, and career is presented, together with an examination of his compositional characteristics and influences. Complete histories of all works, and information concerning their premieres are also included. A discussion of technical concerns specific to the trumpet are addressed through an investigation of range, melodic contour, flexibility, endurance, articulations, fingerings, extended techniques, and technical features of the accompaniment (when applicable). An overall analysis of tempi, dynamics, phrasing, and timbre considerations is also provided. Additionally, suggestions pertaining to technical and artistic issues offer the reader specific recommendations as a performance aid.

CHAPTER 2
PEOPLE SURVEYED

James Ackley

James Ackley is an American trumpeter. He grew up in Cincinnati, Ohio, and his first teachers were John Fecker, Perry Landmeyer, and Eugene Blee.¹ Ackley attended the Baldwin-Wallace College Conservatory in Cleveland, Ohio, studying with James Darling and Mary Squire.² He earned a master of music degree at the Cleveland Institute of Music, studying with Michael Sachs and David Zauder. While at CIM, he served as an adjunct faculty member at Youngstown State University. Additionally, he studied with Alan Siebert at the Cincinnati College-Conservatory of Music (CCM).³

Ackley has performed with numerous orchestras throughout Mexico, and was the principal trumpet of the Bogotá Philharmonic in Colombia from 1996 to 2001. He returned to the United States in 2001 as professor of trumpet at the University of Connecticut, a position he held until accepting a similar post at the University of South Carolina in 2007.⁴

Ackley was a member of the professional trumpet ensemble, Tromba Mundi, a well-known trumpet ensemble that recorded *Cityscapes* by Erik Morales.⁵ According to Ackley, Tromba Mundi was formed as a project based on a few premises:⁶

¹ David R. Hickman, Edward H. Tarr and Michael Laplace, *Trumpet Greats: A Biographical Dictionary* (Chandler, AZ: Hickman Music Editions, 2013), 1.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Erik Morales, Skype interview by author, July 7, 2014.

⁶ James Ackley, e-mail message to author, December 15, 2014.

1. That, no matter what make or brand of instrument you play, you can make it work with others. (They played different brands of trumpets: B&S, Yamaha, Bach, Monette, etc.).
2. To put together a group of professors from around the U.S., and record music for trumpet ensemble that had largely not been recorded.
3. Perform serious music for trumpet ensemble at a high level.
4. A project that could impact other student trumpet ensembles, giving them good examples of blend, musicianship, and performance.
5. A project in which to enjoy oneself, have fun.⁷

Additionally, Ackley was head of the consortium that commissioned the *Concerto for Two Trumpets* by Morales. He also premiered the piece with Richard Stoelzel at the 2013 International Trumpet Guild conference in Grand Rapids, Michigan.⁸ Ackley is also an accomplished composer and arranger, and has published several works through Cimarron Music Press.⁹

⁷ Ackley, e-mail message to author, December 15, 2014.

⁸ Erik Morales, Skype interview by author, June 29, 2014.

⁹ Hickman, Tarr and Laplace, *Trumpet Greats*, 2.

Jason Bergman

American trumpeter Dr. Jason Bergman holds a bachelor of music degree in trumpet performance from Brigham Young University, master of music degrees in trumpet performance and chamber music from the University of Michigan, and a doctor of musical arts in trumpet performance from the University of Michigan.¹⁰ He has been the principal trumpet of the Mobile Symphony Orchestra and Mobile Opera, and has also been a member of the Gulf Coast Symphony, Saginaw Bay Symphony Orchestra, and Ann Arbor Symphony Orchestra.¹¹ In 2008, he was named associate principal trumpet of the Santiago Philharmonic in Santiago, Chile, where he performed during their 2008 season. Additionally, he has performed in concert with the Canadian Brass, Rhythm & Brass, and with conductor David Robertson at Carnegie Hall as part of the Weill Music Institute.¹²

Dr. Bergman has given recitals and master classes at more than thirty institutions worldwide, including Florida State University, University of Georgia, Baylor University, Texas Christian University, Columbus State University, University of Alabama, and Mississippi State University.¹³ He has also performed or presented clinics at conferences of the International Trumpet Guild, Mississippi Bandmaster's Association, and Mississippi Music Teachers Association.¹⁴ He has been a prizewinner in the International Trumpet Guild Orchestral Excerpts Competition, a national finalist in the MTNA Young Artist Brass and Chamber Music Competitions, and a semi-finalist in the National

¹⁰ Jason Bergman, "Bio," *jasonbergman.com*, accessed August 6, 2015, <http://jasonbergman.com/about-2/>.

¹¹ *Ibid.*

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ *Ibid.*

Trumpet Competition.¹⁵

Dr. Bergman made the first recording of the *Concerto For Two Trumpets* with William Campbell (trumpet professor at the University of Michigan).¹⁶ The piece is included on his debut solo album, *On The Horizon*, which is available on the MSR label.¹⁷ Dr. Bergman joined the music faculty at the University of Southern Mississippi in the fall of 2010, and has recently been appointed as assistant professor of trumpet at the University of North Texas, effective August 2015.¹⁸

¹⁵ Bergman, "Bio," *jasonbergman.com*, accessed August 6, 2015.

¹⁶ Morales, Skype interview by author, July 7, 2014.

¹⁷ Bergman, "Bio," *jasonbergman.com*, accessed August 6, 2015.

¹⁸ Jason Bergman, e-mail message to author, April 22, 2015.

Mark Clodfelter

American trumpeter Mark Clodfelter began playing trumpet at age twelve under the guidance of his band director, John Olsen, and took private lessons from Tim Phillips during his senior year of high school.¹⁹ He attended Lenoir Rhyne College, where he studied with Don Eagle of the North Carolina Symphony, and earned a bachelor of music education degree. Clodfelter earned a master of music degree studying with Raymond Mase at the North Carolina School of the Arts. He also studied with James Thompson and David Hickman.²⁰

Clodfelter taught at Mars Hill College from 1996 to 2002 before joining the faculty at the University of Kentucky in the fall of 2002. In November of 2002, he won a permanent position at the University of North Carolina at Greensboro. Additionally, he has taught at the Eastern Music Festival, served as trumpet instructor of the Carolina Crown Drum and Bugle Corps, and is a founding member of the Giannini Brass.²¹

Clodfelter is an active recitalist and chamber musician who often performs with his wife, pianist Rebecca Wilt (married in 2009).²² *Rhapsody* by Erik Morales was written for Clodfelter at request of his wife, Rebecca. Also, he recorded the *Concerto for Trumpet in C and Piano*, and *Passion Dance* by Morales. Clodfelter likes Morales's music because it is substantive, yet any audience can enjoy it.²³ He loves to include Morales's works on his programs with Covalence, his chamber music duo.²⁴

¹⁹ Hickman, Tarr and Laplace, *Trumpet Greats*, 165.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

²³ Mark Clodfelter, e-mail message to author, January 25, 2015.

²⁴ Ibid.

Greg Danner

In addition to studying with Quincy Hilliard, Morales also had another teacher at Southwestern Louisiana, Dr. Greg Danner.²⁵ Dr. Danner is professor of music at Tennessee Technological University and also an active horn player. He received a B.A. degree from Southeast Missouri State University, M.M. from the Eastman School of Music, and a Ph.D. from Washington University.²⁶ Dr. Danner has earned numerous awards, including the College Band Directors National Association Music for Young Band Prize, first prize in the Robert Avalon International Composers Competition, and first prize in the Taghkanic Chorale Composers Competition.²⁷

Dr. Danner met Erik Morales after Morales transferred to the University of Southwestern Louisiana. He said that Morales was a very talented student, both as a young composer and trumpet player.²⁸ At that time, Dr. Danner was chair of the theory and composition area and professor of horn. The school had a very active faculty brass quintet, with Morales playing second trumpet next to his trumpet professor, Gary Mortenson, so Dr. Danner got to know him as a performing colleague, as well as a student.²⁹

In addition to rehearsing and performing alongside Morales in the quintet, Danner had him as a music theory student, and perhaps one semester as a private composition student (his major professor was Dr. Hilliard).³⁰ The focus throughout Morales's college career was the educational music side of composition with Hilliard, while Danner's focus

²⁵ Morales, Skype interview by author, June 29, 2014.

²⁶ Greg Danner, "Biography," *Gregdanner.com*, accessed August 6, 2015, <http://gregdanner.com/biography.html>.

²⁷ *Ibid.*

²⁸ Greg Danner, e-mail message to author, December 15, 2014.

²⁹ *Ibid.*

³⁰ *Ibid.*

was more on the other side of composition, what Morales calls the “serious” side of composition, although “performance” music is perhaps a better term for it. Danner greatly influenced Morales on the performing side of composition.³¹ Essentially, Morales feels that throughout his university years, he received a good dose of both the educational side and the classical side (or the more serious side) of composition through those two teachers.³²

Dr. Danner currently plays French horn with the Brass Arts Quintet, Bryan Symphony Orchestra, Murfreesboro Symphony, Cumberland County Playhouse, and is a freelance and studio musician in the Nashville area.³³ He is most familiar with Morales’s music for concert band, and his chamber music for trumpet. According to Danner, it has been thrilling to watch Morales’s career blossom over the years.³⁴

³¹ Morales, Skype interview by author, June 29, 2014.

³² Ibid.

³³ Danner, “Biography,” *Gregdanner.com*, accessed August 6, 2015.

³⁴ Danner, e-mail message to author, December 15, 2014.

Vincent DiMartino

American trumpeter Vincent DiMartino is known throughout the world as an outstanding and versatile trumpet performer. His first trumpet teacher was his school band director, Edward DeIulio.³⁵ DiMartino attended the Eastman School of Music from 1966 to 1970, where he earned a bachelor of music education degree under Sidney Mear. He also received a master of music degree in jazz and contemporary media from Eastman.³⁶ DiMartino taught at the University of Kentucky, where he eventually became the Alumni Distinguished Professor of Trumpet. In 1993, he accepted a position as the first Distinguished Artist-in-Residence at Centre College in Danville, Kentucky. He retired in 2012 from his long-time position (since 1996) as the Matton Professor of Trumpet at Centre College, and was a distinguished guest professor at East Carolina University during the 2000-01 academic year.³⁷

DiMartino has played as a member of the jazz bands of Lionel Hampton, Chuck Mangione, and Clark Terry. He has also performed with many well-known artists including Pearl Bailey, Doc Severinsen, Henry Mancini, Stan Getz, and Dizzy Gillespie.³⁸ Additionally, DiMartino is featured on numerous recordings including *Trumpet Summit* (Summit Records) with Bobby Shew and Allen Vizzutti, and has also recorded three CDs of standard and new repertoire with the Syracuse University Wind Ensemble.³⁹ Furthermore, DiMartino was one of the trumpet players involved in the recording of Morales's pieces (CD not released). Morales's *Music From Strange Places*

³⁵ Hickman, Tarr and Laplace, *Trumpet Greats*, 213.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

was composed for him.⁴⁰

DiMartino has served as chair of the board of directors of the National Trumpet Competition, and has been president of the International Trumpet Guild for two terms, 1987-89 and 2001-03. He also received the International Trumpet Guild's Award of Merit for lifetime achievement in 2003.⁴¹

⁴⁰ Morales, Skype interview by author, July 7, 2014.

⁴¹ Hickman, Tarr and Laplace, *Trumpet Greats*, 214.

Jean-Christophe Dobrzelewski

Jean-Christophe Dobrzelewski was born in San José, Costa Rica on September 22, 1978, and is a naturalized American citizen. His first trumpet teachers were Jean-François Bourquin and Jean-François Michel.⁴² Dobrzelewski received his bachelor of music degree in 2000 at the Conservatoire Regional de Musique de Rueil-Malmaison, where he studied with professor Eric Aubier.⁴³ He was a prizewinner in the 1999 Selmer Trumpet Solo Competition in France. From 2000 to 2002, he studied with Joshua Whitehouse at the University of Maine in Orono, where he earned a master's degree in trumpet performance. He then earned his doctorate from Arizona State University, where he studied with David Hickman.⁴⁴

Dobrzelewski currently holds the position of professor of trumpet at West Chester University in Pennsylvania. He is an active freelance performer in the Philadelphia area, and hosts the annual International Trumpet Festival at WCU. He also hosted the 2012 Ellsworth Smith-International Trumpet Guild Solo Competition at WCU.⁴⁵

Professor Dobrzelewski is a founding member of Tromba Mundi, a well-known professional trumpet ensemble consisting of several of the finest player-teachers of the East Coast and Midwest.⁴⁶ The group released a record on the MSR label that includes *Cityscapes* by Erik Morales. Also, Dobrzelewski asked Morales to write a quintet version of *Within Sacred Walls* (originally for six trumpets).⁴⁷

⁴² Hickman, Tarr and Laplace, *Trumpet Greats*, 216.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid., 217.

⁴⁶ Ibid.

⁴⁷ Jean-Christophe Dobrzelewski, e-mail message to author, January 13, 2015.

Quincy Hilliard

Dr. Quincy Hilliard is a well-known band composer and educator.⁴⁸ He has held teaching positions at Nicholls State University, Florida International University, North Marion High School (Sparr, Florida), and White Station Junior and Senior High School (Memphis, Tennessee).⁴⁹

Dr. Hilliard was a new teacher the last year Morales was at Florida International University, where they met.⁵⁰ Hilliard only stayed at FIU for one year, teaching music theory, and then moved to Lafayette, Louisiana.⁵¹ He has been teaching at the University of Louisiana at Lafayette since the fall of 1986, where he is Composer in Residence and the Heymann Endowed Professor of Music.⁵²

Dr. Hilliard noticed that Morales loved theory and loved to write. When he went to the University of Louisiana at Lafayette, Hilliard asked the chairman to give Morales a scholarship so he could follow him there.⁵³ According to Hilliard, Morales is one of the most talented students he has had; he has an extensive knowledge of harmony, and is also very creative. Hilliard helped set up Morales's form, making music that had more structure.⁵⁴

Dr. Hilliard understands that knowing people in the music business is extremely important if one wants to get published, and introduced Morales to The FJH Music

⁴⁸ Morales, Skype interview by author, June 29, 2014.

⁴⁹ Quincy C. Hilliard, "Faculty – Quincy C. Hilliard," *University of Louisiana at Lafayette*, accessed August 6, 2015, <http://music.louisiana.edu/faculty/qhilliard.html>.

⁵⁰ Morales, Skype interview by author, June 29, 2014.

⁵¹ Ibid.

⁵² Hilliard, "Faculty," *University of Louisiana at Lafayette*, accessed August 6, 2015.

⁵³ Quincy Hilliard, phone interview by author, December 15, 2014.

⁵⁴ Ibid.

Company Inc.⁵⁵ Morales learned from Hilliard that one can have great talent, but if one does not know anybody, it is going to be very difficult to make it in the business—at least the business of educational music.⁵⁶ In Morales’s words, “he pretty much taught me a lot of what I know and helped introduced me to important people in the industry.”⁵⁷ It is also important to know what can get published, what sells, what makes one famous, and how to work with people.⁵⁸ Knowledge of the business of music is a skill that is passed down from generation to generation, according to Dr. Hilliard.⁵⁹



Photograph 1. Dr. Jared Spears (Hilliard’s teacher), Dr. Hilliard, and Erik Morales at the Texas Bandmasters Association Convention in July 1993, in front of Morales’s booth. His company’s banner is in the background: Morales Musiccomp. Courtesy of Dr. Quincy Hilliard. Used by permission.

⁵⁵ Hilliard, phone interview by author, December 15, 2014.

⁵⁶ Morales, Skype interview by author, June 29, 2014.

⁵⁷ Ibid.

⁵⁸ Hilliard, phone interview by author, December 15, 2014.

⁵⁹ Ibid.

Dr. Hilliard holds the master of music education from Arkansas State University and the bachelor of science in music education from Mississippi State University, where he was designated College of Education 1998 Alumnus of the Year.⁶⁰ He earned the Ph.D. in music theory and composition from the University of Florida where, in 1999, he was recognized as the Outstanding Alumnus of the School of Music.⁶¹

Dr. Hilliard's compositions for wind band are published by a variety of well-known publishers. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta, and a score for a documentary film, *The Texas Rangers*. He is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals around the world.⁶²

⁶⁰ Hilliard, "Faculty," *University of Louisiana at Lafayette*, accessed August 6, 2015.

⁶¹ Ibid.

⁶² Ibid.

Gary Mortenson

Gary Mortenson is an American trumpeter who began playing trumpet under the guidance of his father, Glenn Mortenson, and later with Renold Schilke. He attended Augustana College in Rock Island, Illinois, earning a bachelor of music education degree; Ithaca College, earning a master of music degree; and the University of Texas, earning a doctor of musical arts degree.⁶³

Mortenson has taught at Augusta State University, University of Louisiana, and Kansas State University.⁶⁴ He was Morales's teacher when he studied at the University of Southwestern Louisiana, which is now the University of Louisiana, Lafayette. Morales studied with him for the first three years of the four that he was there. Mortenson had moved on before Morales graduated, so during his last year he studied with Richard Stoelzel, who was hired to replace Mortenson.⁶⁵ Mortenson was well known as the editor of the *International Trumpet Guild Journal*, stepping down in the fall of 2013 after having begun in October 2001, and he has been a board member of the ITG.⁶⁶

Mortenson commissioned *Infinite Ascent* for his trumpet ensemble at Kansas State University in 2008.⁶⁷ Also, he and his wife, Kristin Mortenson, commissioned *Within Sacred Walls* in 2010 to be included with the *ITG Journal* as a supplement, to commemorate the thirtieth anniversary of ITG the following year (2011).⁶⁸ Gary Mortenson is pleased to have played a part in bringing these works into the repertoire, and is extremely proud to have been a small part of Morales's development as a trumpet

⁶³ Hickman, Tarr and Laplace, *Trumpet Greats*, 559.

⁶⁴ Ibid.

⁶⁵ Morales, Skype interview by author, June 29, 2014.

⁶⁶ Hickman, Tarr and Laplace, *Trumpet Greats*, 559.

⁶⁷ Gary Mortenson, "Erik Morales Talks About His Career," *International Trumpet Guild Journal* 35, no. 4 (June 2011), 49.

⁶⁸ Ibid., 48.

player, but more importantly as a musician and creative thinker.⁶⁹ Morales considers Gary Mortenson to be a great trumpet player and an outstanding teacher. He influenced Morales's music career, and help him along with his playing.⁷⁰



Photograph 2. Dr. Gary Mortenson and Erik Morales. Courtesy of Gary Mortenson. Used by permission.

⁶⁹ Gary Mortenson, e-mail message to author, December 2, 2014.

⁷⁰ Morales, Skype interview by author, June 29, 2014.

Richard Stoelzel

American trumpeter, Richard Stoelzel, began playing trumpet at age twelve. His first private teachers were William Machold and George Coble. He attended the University of Louisville under Leon Rapier, receiving a bachelor of music degree in 1984.⁷¹ Stoelzel was a member of the US Coast Guard Band. While in the band, he took numerous lessons with Charles Schlueter in Boston, and Philip Smith in New York. He then earned a master of music degree at the University of Connecticut, studying with Daniel Patrylak.⁷² Stoelzel accepted his first teaching post at the University of Southwestern Louisiana, which is now the University of Louisiana, Lafayette.⁷³ Stoelzel was Morales's trumpet teacher during Erik's last year there.⁷⁴

Stoelzel's composition requests for Morales to write for trumpet ensemble are *Crystal Spheres*, *Cityscapes* (Second Prize NTC, 2004), *Path of Discovery* (First Prize NTC, 2006), *Cyclone* (First Prize NTC, 2008), *Metallic Fury*, and *XI*.⁷⁵ Stoelzel also commissioned *Passion Dance*, and commissioned and premiered the *Concerto for Trumpet in C and Piano*.⁷⁶ Additionally, he premiered the *Concerto for Two Trumpets* with James Ackley at the 2013 International Trumpet Guild conference in Grand Rapids. Morales does not have any pieces specifically dedicated to Richard Stoelzel. These pieces that Morales has written for Stoelzel are from direct requests to write something for a specific purpose.⁷⁷ Stoelzel did not limit Morales's creativity by being thematically

⁷¹ Hickman, Tarr and Laplace, *Trumpet Greats*, 780.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Morales, Skype interview by author, June 29, 2014.

⁷⁵ Erik Morales, Skype interview by author, July 14, 2014.

⁷⁶ Morales, Skype interview by author, June 29, 2014.

⁷⁷ Morales, Skype interview by author, July 7, 2014.

specific with his requests. He was specific only with the instrumentation.⁷⁸ Most pieces that Stoelzel requested were designed for competitions where the groups could show off their skills. Also, Stoelzel asked Morales to record a CD of his trumpet ensemble pieces with other professional trumpet players (the CD was never released).

Morales feels that Stoelzel is the player who has the sleekest, smoothest, softest, and most delicate multiple tonguing of all of the players that have played his music.⁷⁹ Stoelzel's playing is not overly technical; his tonguing is not "hammered," but is extremely delicate. Stoelzel shows his fine tonguing technique in the recording of *Concerto for Trumpet in C and Piano*.

Stoelzel is principal trumpet with the Palm Beach Opera Orchestra and the Avatar Brass quintet.⁸⁰ He is the newly appointed associate professor of trumpet and chair of the brass area at McGill University's Schulich School of Music in Montreal, Canada.⁸¹ He has been a featured artist at several conferences of the International Trumpet Guild, and served as host of the 2013 ITG conference at Grand Valley State University.⁸² Prior to his appointment at McGill University, he instructed the trumpet studio at GVSU in Allendale, Michigan.⁸³ His trumpet groups there have participated at the National Trumpet Competition several times. According to Alexander Wilson, Grand Valley State University was supportive about trumpet ensembles, and one year they even sent three groups that made it into the semifinals at that prestigious competition.⁸⁴ According to

⁷⁸ Morales, Skype interview by author, June 29, 2014.

⁷⁹ Morales, Skype interview by author, July 7, 2014.

⁸⁰ Erik Morales, *Cityscapes* (Moralesmusic.com, 2003).

⁸¹ Amanda Pepping, "News from the Trumpet World," *International Trumpet Guild Journal* 40, no. 3 (March 2016): 80.

⁸² Hickman, Tarr and Laplace, *Trumpet Greats*, 781.

⁸³ Morales, *Cityscapes*.

⁸⁴ Alexander Wilson, interview by author, January 11, 2015.

Stoelzel, Morales is one of his all-time favorite people, former students, and composers.⁸⁵ Also, Morales considers Stoelzel to be a great trumpet player and an outstanding teacher. He influenced Morales's music career, and helped him along with his playing.⁸⁶

⁸⁵ Richard Stoelzel, e-mail message to author, December 16, 2014.

⁸⁶ Morales, Skype interview by author, June 29, 2014.

Alexander Wilson

Alexander Wilson is the newly appointed visiting trumpet professor at Grand Valley State University. He performed the *Concerto for Trumpet in C and Piano* at the 2013 International Trumpet Guild conference in Grand Rapids.⁸⁷ According to Morales, Wilson absolutely mastered every single movement of the concerto, and his performance of the last movement is especially outstanding: “He played it like nobody’s business. It’s one of the best performances that I’ve ever heard.” (Erik Morales).⁸⁸

During his studies, Wilson won first prize in the International Trumpet Guild’s orchestral excerpts competition in 2010, first place in the 2008 National Trumpet Competition as part of a GVSU trumpet ensemble, and second place in the National Trumpet Competition’s undergraduate and graduate solo divisions in 2010 and 2012, respectively.⁸⁹ Trumpet ensembles led by professor Stoelzel at Grand Valley State University won the National Trumpet Competition, performing *Cyclone* during the first year Wilson attended GVSU (another of Stoelzel’s groups had previously won with *Path of Discovery*). Wilson also played *Cityscapes* and *Metallic Fury* during his senior year.⁹⁰

Wilson holds a bachelor’s degree from GVSU, has earned a master’s degree, and is partway through pursuing a doctorate at Arizona State University. He has played with the Arizona Opera, the Holland Symphony Orchestra, and the Phoenix Symphony Orchestra. He has toured the U.S. and Asia with Shen Yun Performing Arts, as well as performed as

⁸⁷ Wilson, interview by author, January 11, 2015.

⁸⁸ Morales, Skype interview by author, June 29, 2014.

⁸⁹ Alexander Wilson, e-mail message to author, July 18, 2015.

⁹⁰ Wilson, interview by author, January 11, 2015.

a soloist with the Shen Yun Symphony Orchestra during two national tours at venues including Carnegie Hall and the Kennedy Center.⁹¹

⁹¹ Wilson, interview by author, January 11, 2015.

CHAPTER 3

BIOGRAPHY OF ERIK MORALES

Erik Morales was born in New York City on December 10, 1966.⁹² His parents came to New York from Puerto Rico as part of the movement of immigrants from Cuba, Puerto Rico, and other Caribbean islands, coming to America during the 1950s.⁹³ According to Morales, his mother did not like the cold weather, so they did not spend much time in New York City.⁹⁴ Having a strong Latin-American culture was important to his parents because they wanted to be in a place where they could speak their native language (Spanish), and where they could easily adapt to American society. This is why they moved to Dade County, south Florida, when Erik was one year old. He spent most of his early years there.⁹⁵



Photograph 3. Erik Morales's first Birthday, December 10, 1967. Courtesy of Erik Morales. Used by permission.

⁹² Kelly Deklinsky, "ITG Profile," *International Trumpet Guild Journal* 36, no. 4 (June 2012): 56.

⁹³ Erik Morales, Skype interview by author, June 19, 2014.

⁹⁴ Ibid.

⁹⁵ Ibid.

During his early years in Florida, Erik attended Miami Shores Elementary School, which he attended for grades K-4. They moved from Dade County to Broward County, where Erik attended fifth grade at Fairway Elementary School. Morales's affinity for the trumpet was encouraged early on, and he began playing trumpet at the age of ten at Fairway.⁹⁶ Although his family was not musical, his school made an announcement that it wanted children to join the band. Morales was interested in participating, and attended the first class. The band director distributed a sheet with a list of instruments, and Morales brought the list home and showed it to his parents. His immediate interest was to play drums. However, when he told his father, his father replied, "Nobody gets famous playing drums."⁹⁷ According to Morales, it was obvious that his father did not want the noise of an expensive drum set in the house, and neither did his mother.⁹⁸ Therefore, Morales was essentially forced by his parents to choose another instrument, but he did not have any idea of what other instrument he wanted to play. In order to select a new instrument, Morales simply put his left hand over his eyes, pointed his finger at the page, and his finger landed on trumpet. That is how it all started; not because Morales thought the trumpet was a "cool instrument," but completely by chance.⁹⁹

Morales continued playing the trumpet through middle and high school, attending Henry D. Perry Middle School and Miramar High School.¹⁰⁰ Some of his best friends in school were trumpet players too, and he always found himself competing with them to improve and to obtain higher chair positions in band class. Morales's technical abilities

⁹⁶ Erik Morales, e-mail message to author, March 20, 2015.

⁹⁷ Morales, Skype interview by author, June 19, 2014.

⁹⁸ Ibid.

⁹⁹ Ibid.

¹⁰⁰ Morales, e-mail message to author, March 20, 2015.

on the trumpet were increased through this friendly competition.¹⁰¹ He learned most of his early technique in trumpet through his own hard work and effort.



Photograph 4. Erik Morales performing a solo with the Perry Middle School advanced band, circa 1978. Courtesy of Erik Morales. Used by permission.

Throughout his early years as a trumpeter (5th grade through high school), Morales struggled with a bad embouchure caused by poorly aligned front teeth (large overbite). He got braces in eighth grade and learned to deal with that challenge. He was on his own during this process (no private instructor). This inevitably led to bad habits, and by the time he was a senior in high school, he had a very bad embouchure.¹⁰² Because of his

¹⁰¹ Morales, e-mail message to author, March 20, 2015.

¹⁰² Ibid.

severe overbite, he had to lean his head backward in order to raise the bell of the trumpet. The placement of the mouthpiece was far off to one side, as well as mostly on the bottom lip, with almost no top lip being used.¹⁰³ However, he did manage to play very well with this embouchure.

Erik Morales noticed he had a talent for theory and composition after arranging some selections for his high school marching band as a junior in high school.¹⁰⁴ This is when he began to consider composition as a career.¹⁰⁵ By the time he was a senior, Morales was writing small arrangements for his school's marching band, and his band director encouraged him to continue arranging and composing.¹⁰⁶ He hired Morales to arrange the music for a competitive marching show the year after he graduated, and the band went on to win many contests and state festivals with his arrangements.

Morales attended Florida International University in Tamiami, Florida. His major was theory and composition.¹⁰⁷ He stayed at this school for two years. His FIU trumpet teacher, Alan Claude DeGooyer (or as students called him, "Al"), recognized that Morales could not advance any further without a drastic embouchure change. Morales was only with DeGooyer for a year and a half, but DeGooyer's instruction was important because he was responsible for fixing Morales's embouchure. Through his direction, Morales went through a period of approximately six months of lip rehabilitation.¹⁰⁸ Morales now realizes how important this embouchure correction was for him. He believes he would not be the musician he is today without that change. DeGooyer was his

¹⁰³ Morales, e-mail message to author, March 20, 2015.

¹⁰⁴ Mortenson, "Erik Morales Talks About His Career," 48-49.

¹⁰⁵ Morales, Skype interview by author, June 29, 2014.

¹⁰⁶ Mortenson, "Erik Morales Talks About His Career," 49.

¹⁰⁷ Morales, Skype interview by author, June 19, 2014.

¹⁰⁸ Morales, e-mail message to author, March 20, 2015.

first, and probably most important, trumpet instructor he has had to date because of this.¹⁰⁹

Morales moved to Louisiana and completed his bachelor's degree at the University of Southwestern Louisiana (now the University of Louisiana, Lafayette). While there, he was mentored by Dr. Greg Danner in composition, and by the renowned music educator Dr. Quincy Hilliard.¹¹⁰ Besides these two outstanding teachers, the school had two additional composers on the faculty—Dr. James Guthrie and Tom Wolfe.¹¹¹ Each of his teachers had a somewhat different focus on composing. Dr. Hilliard wrote primarily educational music; Jim Guthrie did work in electronic, avant-garde music; Tom Wolfe was the jazz/music media professor; and Dr. Danner divided his time between educational music and concert music (especially chamber works), and directed the new music ensemble.¹¹² In the upper level theory curriculum, they included a survey of contemporary compositional techniques. Additionally, composition students were required to take a semester of counterpoint. Morales was an outstanding student in both of these areas.¹¹³

There was an abundance of new music performed at the university, to which Morales was exposed. The educational philosophy was for students to be open to incorporating different stylistic influences. According to Dr. Danner, this exposure had an influence on Morales's creative energy.¹¹⁴ Dr. Danner feels that what may have been a very natural inclination for Morales to adopt a more eclectic approach, was nurtured

¹⁰⁹ Morales, e-mail message to author, March 20, 2015.

¹¹⁰ Ibid.

¹¹¹ Danner, e-mail message to author, December 15, 2014.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

through his studies at USL with Dr. Hilliard, himself, and the other instructors at the time.¹¹⁵

While at USL, Morales studied trumpet with Dr. Gary Mortenson (1986-88), and Richard Stoelzel (1989).¹¹⁶ According to Mortenson, Morales was extremely talented, very insightful, had great musical instincts, and was never afraid to try new things and go in new directions. Morales was outstanding at recognizing how technology could assist in the creative process, and was always looking to expand his horizons as a musician first, and a trumpet player second. He was fascinated by different types of music and was a “sponge,” listening and absorbing the music of different cultures and stylistic periods. He thought very quickly and was eager to get every ounce of information he could from his teachers. This made him challenging, in a positive way, to have as a student. According to Mortenson, it was an honor to teach trumpet to such a fine musician.¹¹⁷ Stoelzel also thinks Morales was a strong trumpeter and an even stronger musician. Morales would question Stoelzel many times in the course of a lesson. According to Stoelzel, Morales had a strong background in theory, so they would have great discussions on why one should play a phrase a certain way.¹¹⁸ Morales earned scholarships throughout his college career based on his trumpet playing, not necessarily on his composition skills, despite the fact that he did not take regular private lessons until his freshman year.¹¹⁹

Immediately after graduating from college with a bachelor’s degree, Morales put himself in a position where he was able to compose band music, jazz band music, and

¹¹⁵ Danner, e-mail message to author, December 15, 2014.

¹¹⁶ Morales, e-mail message to author, March 20, 2015.

¹¹⁷ Mortenson, e-mail message to author, December 2, 2014.

¹¹⁸ Stoelzel, e-mail message to author, December 16, 2014.

¹¹⁹ Mortenson, “Erik Morales Talks About His Career,” 48-49.

orchestral music. He created music for a publishing company the first year he was out of school.¹²⁰ His reputation as a composer and arranger spread, and various local band programs hired him. What started as a passing interest soon turned into a business.¹²¹ According to Dr. Hilliard, Morales acquired his creativity and harmonic sense from jazz, and he thinks his marching band arrangements are outstanding.¹²²

At his peak, Morales was arranging twelve shows in a seven-month period. However, that was consuming all of his time, and he could not help but think that it was not helping his creative growth. Also, Morales was starting to gain recognition only for his arranging abilities rather than being valued for his creative skills as a composer. Purely out of financial necessity, Morales continued to arrange for marching band for several years after he graduated with his bachelor's degree. He has not pursued that genre since 2004.¹²³

According to Morales, there are certainly two sides to his profession—the artistic (performance) side, and the educational side.¹²⁴ Morales puts the educational side of music against the performance side because the music published for school bands is primarily for the purpose of teaching. He decided to pursue educational music as a career in 1989, fresh out of college.¹²⁵ This aspect of his career allows him to make a living as a composer. Writing educational music can be rewarding, but it is important to generate a following of music directors who love the composer's music, and who will support him.

¹²⁰ Mortenson, "Erik Morales Talks About His Career," 48-49.

¹²¹ *Ibid.*, 49.

¹²² Hilliard, phone interview by author, December 15, 2014.

¹²³ Mortenson, "Erik Morales Talks About His Career," 49.

¹²⁴ *Ibid.*, 50.

¹²⁵ *Ibid.*, 48.

It is also important to get compositions placed on required state music lists.¹²⁶ Doing so gives the pieces longevity in the school marketplace. Furthermore, it is essential to be aware of the extremely small selling market. In the United States, there are fewer than one hundred thousand schools with viable music programs. Most major educational publishers mail catalogs to about forty to eighty thousand of those schools, depending on the type of music being offered.¹²⁷ In addition, there are many other excellent composers vying for those same precious and budgeted school dollars. Therefore, there is a great amount of pressure on school composers to create fabulous music that is educationally viable.

The major publishers sell significantly more easy music than hard music. Because of this, it is in Morales's best interest to create music that is not terribly difficult to play. He focuses on what earns him the most income, which is band music.¹²⁸ It is Morales's opinion that other people might be more successful writing more "serious" music.¹²⁹ However, he thinks that it is important to do the things that are going to give him the most opportunities to be a composer, and make a living at it. Fortunately, he can be more creative with the music he self-publishes.¹³⁰

For Morales, educational music is the most challenging to write because composing for young musicians carries some limitations. Each publisher has strict guidelines for every level of music.¹³¹ The guidelines help classify a piece as grade one, two, three, four, five, or six. They give the composer parameters for what keys, rhythms, and time

¹²⁶ Mortenson, "Erik Morales Talks About His Career," 50.

¹²⁷ Ibid.

¹²⁸ Morales, Skype interview by author, June 29, 2014.

¹²⁹ Ibid.

¹³⁰ Mortenson, "Erik Morales Talks About His Career," 50.

¹³¹ Ibid.

signatures can be used, and how those are employed within a piece.¹³² Also, the guidelines provide an idea of how much musicality is required to successfully perform a piece. According to Morales, the way to determine the grade level is very consistent from publisher to publisher. What a publisher might call a grade two will be almost always classified as a grade three in reality. Thus, the publisher will often make a piece look easier than it really is, for the sake of trying to make it more marketable.¹³³

Morales does not specify grade levels in his self-published works. Instead, he uses categories such as “College to Professional Level.” He prefers to be very broad with those terms because, according to him, there are extremely fabulous young players that could play his works.¹³⁴ For Morales, it is more challenging to write quality music for the easier grade levels. Traditionally, he has excelled at grade two band music and higher.¹³⁵

Educational music is Morales’s biggest market. Since 2000, Morales has composed educational music for concert band, jazz band, and string orchestra for numerous major music publishers. In 2002, Morales signed an exclusive contract with The FJH Music Company, Inc. to compose for their concert band, jazz band, and string orchestra catalogs, a job he continues today. Also, he has since published other works with Alfred Publications and Boosey & Hawkes.¹³⁶ Additionally, his jazz ensemble music is published through Belwin Jazz, which is part of Alfred Publishing.¹³⁷

¹³² Morales, Skype interview by author, June 29, 2014.

¹³³ Ibid.

¹³⁴ Ibid.

¹³⁵ Mortenson, “Erik Morales Talks About His Career,” 50.

¹³⁶ Ibid., 48.

¹³⁷ Deklinsky, “ITG Profile,” 56.

Writing new music for trumpet is Morales's passion. This artistic side of composition (in contrast to the educational side) permits him more creative freedom.¹³⁸ Morales decided to self-publish his trumpet music after *Cityscapes* was composed. All aspects of production can be controlled that way, including business and artistic decisions. Morales prefers to self-publish his chamber works because it gives him one hundred percent of the profits, as opposed to the small percentage he obtains from the major publishers.¹³⁹ All of Morales's chamber music editions are self-published and are available exclusively through his website, MoralesMusic.com.¹⁴⁰

Morales is not only a successful composer, but also an active trumpet performer. He made the student Solo Competition finals organized by the International Trumpet Guild, which were held at Tawes Theater in Maryland in 1990.¹⁴¹ Further proof that Morales is an outstanding trumpet player are the excellent demos of his music on his website. He records most of the trumpet ensemble pieces in these demos himself in a home studio. Additionally, Morales currently plays lead trumpet with a band specializing in music of the Rat Pack era, such as that of Frank Sinatra, Dean Martin, and Bobby Darin.¹⁴² This music is extremely challenging for the lead trumpet since it calls for extreme high register playing much of the time.

One of Morales's current goals is to write a method book to offer tips on how to improve and become a better player. The book will demonstrate some of his compositional abilities at the same time. The order of the book will allow anyone to use it

¹³⁸ Mortenson, "Erik Morales Talks About His Career," 50.

¹³⁹ Ibid.

¹⁴⁰ Erik Morales, "Trumpet Music," moralesmusic.com, accessed October 11, 2014, <http://Moralesmusic.com/index2/>.

¹⁴¹ Kevin E. Eisensmith and H. M. Lewis, "The 1990 ITG Conference: A Synopsis," *International Trumpet Guild Journal* 15, no. 1 (September 1990): 18.

¹⁴² Morales, Skype interview by author, June 29, 2014.

regardless of their playing abilities.¹⁴³ It will cover basic things one by one until the student/player masters them in a very formulated way. Morales will include sections that will have advanced, intermediate, and advanced lyrical and technical etudes within the method book.¹⁴⁴

Erik Morales and his wife, Holly, have a sixteen-year-old daughter, Olivia Johanna, who is currently in high school.¹⁴⁵ She is in the percussion section in band and, according to Morales, her specialty is mallets.¹⁴⁶ He lives, works, and performs professionally in the metropolitan New Orleans, Louisiana area, and is currently a member of the American Society of Composers, Authors and Publishers (ASCAP), and the International Trumpet Guild (ITG).¹⁴⁷

¹⁴³ Erik Morales, Skype interview by author, August 14, 2014.

¹⁴⁴ Morales, Skype interview by author, August 14, 2014.

¹⁴⁵ Erik Morales, e-mail message to author, August 3, 2015.

¹⁴⁶ Morales, Skype interview by author, June 19, 2014.

¹⁴⁷ Deklinsky, "ITG Profile," 56.

CHAPTER 4

INFLUENCES AND COMPOSITIONAL CHARACTERISTICS

Morales grew up in a typical 1970-80's Puerto Rican family; they held family parties every weekend, playing music, dancing, and eating Puerto Rican cuisine.¹⁴⁸ They would listen to salsa, and his dad was a huge fan of merengue – a dance of Venezuela, Haiti, and the Dominican Republic that combines rural, folk and urban popular traditions.¹⁴⁹ Young Morales and his sister liked what was popular on the radio, and they would try to play different types of music at home.¹⁵⁰

Morales's musical tastes changed when he began to learn trumpet. His interest in jazz started in junior high school. He remembers hearing Chuck Mangione's *Feels So Good* in a department store in New York City while visiting his father's family in the summer of 1978. Morales felt extremely lucky to see Mangione live with his full orchestra at a later date during his *Feels So Good* tour in Miami. From that moment, he was fascinated with Mangione's music.¹⁵¹ A Maynard Ferguson record his father bought him in 1980 as a freshman in high school opened Morales's ears further.¹⁵² He had no idea notes like that could be played on the trumpet, and it sparked his love for the instrument. From then on, he listened to all of the popular trumpet players at the time, such as Chuck Mangione, Maynard Ferguson, and Herb Alpert; he still enjoys listening to

¹⁴⁸ Morales, Skype interview by author, June 19, 2014.

¹⁴⁹ William Gradante, "Merengue," *Grove Music Online*, accessed February 3, 2015, http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/subscriber/article/grove/music/18440?q=merengue&search=quick&pos=1&_start=1#firsthit.

¹⁵⁰ Morales, Skype interview by author, June 19, 2014.

¹⁵¹ Mortenson, "Erik Morales Talks About His Career," 52.

¹⁵² Morales, Skype interview by author, June 19, 2014.

them today.¹⁵³ Although these artists represent a more commercial side of jazz, Morales recognized the importance of learning this type of music in order to increase his chances of becoming a successful musician. He studied jazz and participated in jazz band throughout high school and college.¹⁵⁴

Morales also listened to classical music. Although he knew of Maurice André, he did not have any recordings of him.¹⁵⁵ The first recording of a classical trumpet player he can remember having was an old cassette tape of Gerard Schwarz, an American trumpeter and conductor who is the current musical director of the Eastern Music Festival.¹⁵⁶ The cassette, featuring Schwarz playing twentieth century solo works for trumpet, led Morales to listen to as much music as possible related to the instrument.¹⁵⁷

Some composers are flexible about the way their music is performed; musicians sometimes modify the music by adding ritardandos, accelerandos, grace notes, tenutos, different articulations, tempo changes, octave changes, etc. Morales, on the other hand, is very specific about how he likes his pieces to be performed. His works have abundant articulations, dynamics, tempo markings, and indications that help make the pieces more musical; he leaves nothing to chance, nothing to mystery. Morales finds that the interpretation of his works is more effective if all musical indications are executed the way they are written. It is musically disappointing for him when one of his works is not played as he intended, unless one can convince him otherwise in a performance.¹⁵⁸

¹⁵³ Morales, Skype interview by author, June 19, 2014.

¹⁵⁴ Mortenson, "Erik Morales Talks About His Career," 53.

¹⁵⁵ Morales, Skype interview by author, June 19, 2014.

¹⁵⁶ Hickman, Tarr and Laplace, *Trumpet Greats*, 720-721.

¹⁵⁷ Morales, Skype interview by author, June 19, 2014.

¹⁵⁸ Morales, Skype interview by author, July 7, 2014.

Morales thinks that in many compositional schools of thought, the craft of the melody is going away in favor of a more complex, textural, and non-melodic type of music. Morales's philosophy is to focus on making a lasting impression on the average listener; he is not interested in impressing colleagues.¹⁵⁹ He tries to create strong, memorable melodies, reach a balance between technical and lyrical content in his pieces, and express different moods and emotions through his music.¹⁶⁰ Morales's music has exceptional melodic and harmonic vocabularies that attract and connect with audiences.¹⁶¹ To have an ordinary listener leave a performance whistling one of his melodies is his goal.¹⁶² At the same time, Morales does not want to be completely commercial. He tries to keep his sound fresh while making the melody the forefront of what he does.¹⁶³

Morales thinks there is nothing wrong with the composer who wants to write for himself; however, he writes for everyone else. He thinks that is more difficult to write pieces for competitions because they are exceptionally technical and at times difficult for the ear. Providing music that is challenging and competitive, but at the same time accessible for all listeners, is very demanding. This is always in the back of Morales's mind as he composes.¹⁶⁴

To the question about what composers motivate him, or with whom he most identifies, Morales answered that he loves the works of Stravinsky, Ravel, Debussy, Mahler, and Wagner. Stravinsky tops his list simply because, "You cannot help it being

¹⁵⁹ Morales, Skype interview by author, June 19, 2014.

¹⁶⁰ Mortenson, "Erik Morales Talks About His Career," 49.

¹⁶¹ Deklinsky, "ITG Profile," 56.

¹⁶² Mortenson, "Erik Morales Talks About His Career," 49.

¹⁶³ Morales, Skype interview by author, June 19, 2014.

¹⁶⁴ Morales, Skype interview by author, August 14, 2014.

impressed by somebody who was so far ahead of his time in regards to revolutionizing music.”¹⁶⁵ Morales listens to his music and studies his scores, fascinated by what Stravinsky was able to do. Ravel is also one of Morales’s favorite composers because he loves the French style.¹⁶⁶

Although Stravinsky, Ravel and Debussy are on Morales’s list of most influential composers, he does not use their techniques (such as twelve-tone or impressionism) to compose.¹⁶⁷ Morales’s feet are firmly planted in the realm of tonality. He does not want to limit himself by composing music that is purposely based on certain theoretical note orders or other constructs. The theoretical work is not as important as the musical qualities of the pieces, and composing in those formal ways can alienate his audience.¹⁶⁸ He writes what he hears, and feels the music is already there. “It is almost like a treasure in the sand, and all I am doing is brushing away the sand to reveal more and more of this treasure.”¹⁶⁹

In addition to the Latin, jazz, and classical music that Morales grew up hearing, he listens to a wide variety of other musical styles on a daily basis. He believes that tango, in particular, is a truly wonderful genre, and Astor Piazzolla is one of his favorite artists. Stylistically, Morales’s music includes many contemporary techniques, and his incorporation of the technical aspects of historical music is also evident in his compositional style.¹⁷⁰

¹⁶⁵ Morales, Skype interview by author, June 19, 2014.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

¹⁶⁸ Morales, Skype interview by author, August 14, 2014.

¹⁶⁹ Morales, Skype interview by author, June 19, 2014.

¹⁷⁰ Danner, e-mail message to author, December 15, 2014.

According to Dr. Quincy Hilliard, Morales always wanted to be creative and unique in his ideas. Morales said to Dr. Hilliard once, “I do not want to write things that people have already written. I want to create something that is new, and unique.”¹⁷¹ Finding the creativity to conceive his music is not always easy. However, when the creativity is flowing he can easily work morning to night. A normal productive day can last from 7:30 A.M. to 11:00 P.M., taking three small thirty-minute breaks to eat and pick up his daughter from the school bus stop. Morales becomes completely focused on the music when he is productive, and time seems to go faster.¹⁷²

Morales’s compositional process begins sitting at the piano using a pencil and staff paper, not at a computer. Melody is always the first part of the compositional process, figuring out his themes or what fragment(s) of a theme(s) that he is going to use for a particular piece of music.¹⁷³ Morales maintains a journal of ideas and melodies and has already collected numerous volumes. Some of his ideas become published works and others never see the light of day. When Morales establishes a solid idea or melody, he then goes to his computer and begins to score it. Although *Sibelius* (music notation software) is gaining popularity, Morales uses *Finale* simply because it is used by the major publishers for whom he works. Submitting a work is as easy as sending an e-mail with an attachment to his editor.¹⁷⁴

¹⁷¹ Hilliard, phone interview by author, December 15, 2014.

¹⁷² Mortenson, “Erik Morales Talks About His Career,” 52.

¹⁷³ Morales, Skype interview by author, June 19, 2014.

¹⁷⁴ Mortenson, “Erik Morales Talks About His Career,” 50.



Photograph 5. Erik Morales composing at the piano. Courtesy of Gary Mortenson. Used by permission.

The ability to submit his work as an e-mail attachment is one of the advantages of modern technology. Another benefit is the ability to hear his pieces immediately.

Although electronic instrument sampling has improved, Morales thinks there is not yet a

sample trumpet sound that is worthy of the detailed articulations of the instrument. Current technology cannot replace real musicians, but it is getting closer and is now good enough to help the composer to hear reasonably correct versions of his pieces. Yet another advantage of new technology is the ability to print publishing house quality editions out of his in-home office. He cannot produce large amounts of his product, but that has not been an issue; he simply prints the editions as they are ordered and ships them the very next day.¹⁷⁵

One advantage of publishing his own music is that Morales controls exactly where his music is sold and what gets published. He earns all profits from sales of his self-published works. However, this also requires him to do all of the work, including the time it takes to promote, create, package, and ship the music. Morales says he is willing to make that sacrifice because the money he earns from those sales is decent.¹⁷⁶ Although it is only a small amount of the salary that he makes per year, in comparison to what he does with the major publishers—the educational music publishers—, it is a substantial part.¹⁷⁷

Morales is a prolific composer. In order to make a living in the music business, he must tap all resources available to him composing band, jazz, and orchestral music. He is a firm believer that doors open for everybody, and it is one's choice whether or not to take advantage of those opportunities. Being able to support his family and pay the bills comes into play as a composer. His multiple obligations do not affect the quality of his work. He does not want to create music overnight. It is common for him to spend a solid

¹⁷⁵ Mortenson, "Erik Morales Talks About His Career," 50.

¹⁷⁶ Ibid.

¹⁷⁷ Morales, Skype interview by author, June 19, 2014.

month figuring out a piece of music. An example of this is *Rhapsody*, a piece for trumpet and piano, which took approximately one month's worth of work. A piece with multiple staves, such as a wind band score or an orchestral score, increases the total length of time it takes for him to compose a work. Morales knows of some people who compose music and write for several different publishing companies, and can write a piece overnight. He has tried to do that, and if he finds that the piece is not good enough it will not be published. Historically, his pieces have taken at least a month to be finished, depending on the scope of the work.¹⁷⁸

Morales's exclusive contract with FJH Music guarantees them a certain number of pieces per year; in recent times, he has averaged about six or seven. He finds it is very important not to sacrifice the quality of the music because he needs to get something done. For this reason, when someone commissions a piece by him, the process generally takes about twelve months. That includes everything from the time he is contacted and the contract is signed, to the time he delivers the music.¹⁷⁹

Every commission of a piece is different. Some people tell him they need the piece to be a specific grade level, and that is all the information they give. Sometimes they also share their group's strengths and weaknesses, what they can and cannot do. Generally, Morales likes commissions that give him more freedom, fewer restrictions, and that allow him to open up a substantial "pallet of colors" for him to use.¹⁸⁰ The compositional process is considerably simplified when he has those terms.

¹⁷⁸ Morales, Skype interview by author, June 19, 2014.

¹⁷⁹ Ibid.

¹⁸⁰ Morales, Skype interview by author, June 29, 2014.

On the other hand, there are people who have specific things in mind. For instance, Morales was given a specific request for a commission by a junior high school band director in Illinois whose idea was to make a piece that would be descriptive of the sounds of an airport: waiting for the airplane in the waiting area, boarding the plane, the sounds of the plane, etc. Another example of the different types of requests that Morales gets was a commission in which another junior high school band director allowed his students to create videos showing ideas for Morales to choose from. The chosen idea was about the Apollo 11 moon mission that put the first man on the moon. That work for concert band is entitled *One Giant Leap*.¹⁸¹ Morales usually does not like to take those types of commissions. However, if he finds the idea interesting enough, he will attempt to do it because he likes the challenge. He finds that most people who have requested those types of pieces come from the educational side of music and the band world.¹⁸²

Morales offers his best in order to keep the trumpet and trumpet ensemble music alive. He has a gift for writing pieces that are challenging but fair, in the sense that they are very well designed for the trumpet. Also, Morales thinks trumpet ensemble music is only as strong as those who make an effort to promote it and listen to what it has to offer.¹⁸³ He thinks that we are in a funny cycle in musical history where artistic music is heavily affected by the fact that it is playing second fiddle to entertainment music. At the same time, entertainment music is making millionaires out of people who have never been to a music school. Also, Morales believes that support for the arts in schools has been decreasing in recent years in favor of extracurricular activities that bring in money,

¹⁸¹ Morales, Skype interview by author, June 29, 2014.

¹⁸² Ibid.

¹⁸³ Mortenson, e-mail message to author, December 2, 2014.

especially athletics. He can only predict a dark future for music until these disproportions are corrected. In the meantime, he will continue composing new music, experimenting, and adding new and interesting things to the repertoire.¹⁸⁴

Morales wants to reach people in the same way that he was touched when he listened to Maynard Ferguson for the first time.¹⁸⁵ He wants to be able to touch people in that way, and he feels like he has done it because he receives regular “fan e-mails” from young students around the world who are influenced by his music. Every one of those e-mails he receives is special to him.

¹⁸⁴ Mortenson, “Erik Morales Talks About His Career,” 53.

¹⁸⁵ Morales, Skype interview by author, June 19, 2014.

CHAPTER 5

DISCUSSION OF THE WORKS FOR TRUMPET

The trumpet music by Morales has gained great popularity in the trumpet community. His trumpet ensemble notoriety began with *Cityscapes* in 2003.¹⁸⁶ In the years that followed, Morales continued to compose works for the genre. He composed several other award-winning trumpet ensembles that include *Path of Discovery*, *Cyclone*, and *Metallic Fury*.¹⁸⁷

Morales categorizes his trumpet ensemble pieces as performance/serious music rather than educational music. He feels that they are too challenging to have broad sales appeal. Morales designed these ensemble works as competition pieces (especially the ensembles for five trumpets).¹⁸⁸ According to the composer, competition pieces are much more involved with interactions between the players in regard to what each person plays and how the players reacts to the music happening around them, and the technical abilities for which each person in the group is responsible.¹⁸⁹ These pieces were not originally created thinking that groups would perform full concerts. Rather, they are intended to be performed alone, which means that one small piece of music has to be engaging enough to capture the audience and the judges. Because of this, Morales shifts his compositional ideas frequently for the sake of being able to fit sufficient musical ideas into a relatively short amount of time.¹⁹⁰

¹⁸⁶ Morales, Skype interview by author, June 19, 2014.

¹⁸⁷ Mortenson, "Erik Morales Talks About His Career." 49.

¹⁸⁸ Morales, Skype interview by author, July 14, 2014.

¹⁸⁹ Morales, Skype interview by author, August 14, 2014.

¹⁹⁰ Morales, Skype interview by author, July 14, 2014.

An important aspect of Morales's trumpet ensemble works is that they require not only individual skill, but also ensemble skill. Players might be able to sight-read these pieces, but they are not going to be performance ready for some time.¹⁹¹ Morales's trumpet ensemble music must be played regularly by the same group of players in order for it to be performed correctly. Players must know how their part fits within the music being played, and what role they are playing. This is tremendously important, especially considering the types of compositional techniques that Morales incorporates in the pieces. His "cascading effect" is an example of one of these compositional techniques, where complicated lines are spread throughout the five musicians, creating a stereo effect.¹⁹²

The difficulty of Morales's trumpet ensemble works is highlighted by a CD recording project of his pieces, initiated about three years ago by Richard Stoelzel. Some of the players involved on this project, in addition to Stoelzel, included Vincent DiMartino, Rex Richardson, William (Bill) Lucas, Kevin Maloney, Kevin Gebo and Matthias Kamps.¹⁹³ The recording was made in Michigan, but was not released. The players, who had never played together before, spent about four days recording, and made a decent product. However, it was too much to do in such a short period of time, even though they were some of the best players in the business.¹⁹⁴

Morales rarely takes the advice of others in regard to his own music. For him, each piece is like a child, and unless there is something obviously wrong with it – to his ears only, he will not change it. Besides Morales's recent revision of the *Concerto For Trumpet in C and Piano*, there is currently no other piece in the catalogue he would want

¹⁹¹ Morales, Skype interview by author, June 29, 2014.

¹⁹² Morales, Skype interview by author, July 7, 2014.

¹⁹³ Stoelzel, e-mail message to author, December 16, 2014.

¹⁹⁴ Morales, Skype interview by author, July 7, 2014.

to change.¹⁹⁵

Music From Strange Places is one of Morales's preferred trumpet ensemble works, but his highest selling pieces are *Cityscapes*, *Metallic Fury*, and the *Concerto for Trumpet in C and Piano*. *Path of Discovery* also sells very well. Morales thinks that *Music From Strange Places* and *Crystal Spheres* are not as popular, perhaps because they require improvisation.¹⁹⁶

Morales scores for several types of trumpets in some of his pieces (trumpet in B-flat or C, piccolo trumpet, E-flat trumpet, flugelhorn, etc.). Switching back and forth between different instruments within the same piece of music can be challenging, especially when the music is demanding. Morales knows that not everybody has the different instruments he asks for in some of the large trumpet ensembles pieces, but at the same time, selling those pieces of music is important for him. Therefore, he sometimes gives the option to use alternate instruments. For instance, he might score for an alternate E-flat trumpet if a piccolo trumpet is not available, or for an alternate B-flat part if a C trumpet is not available. He offers alternate instruments only in instances where he thinks it will not affect the outcome of the performance.¹⁹⁷

Some of Morales's trumpet pieces represent a particular event or concept, such as *Cityscapes* and *Cyclone*. However, not all his trumpet works are descriptive. They may not necessarily represent anything in particular, such as *Music From Strange Places*. Morales generally tries to write pieces based on topics that would be interesting to

¹⁹⁵ Morales, Skype interview by author, June 19, 2014.

¹⁹⁶ Morales, Skype interview by author, July 14, 2014.

¹⁹⁷ Morales, Skype interview by author, June 29, 2014.

everyone.¹⁹⁸

Richard Stoelzel's trumpet ensembles from Grand Valley State University have set an example of effectively performing Morales's pieces. The most obvious challenges of these pieces are technique, and articulations. Many of Morales's works feature exceptionally fast multiple-tonguing sections. It is difficult enough to perform these sections by oneself, but to do so in unison with others creates a great challenge. According to Stoelzel, trumpet ensembles that have done well at competitions have done so through very intense rehearsing. He suggests learning the scores, memorizing from day one of rehearsal, and listening to other performances of the pieces.¹⁹⁹

According to Alexander Wilson, Stoelzel's former student at Grand Valley State University, the trumpet ensembles at GVSU spent a considerable amount of time playing tuning and articulation exercises together in preparation for competitions. One of their most efficient tuning exercises consisted of the first player playing a drone note while the second player would play the unison, and move up to the next consonant intervals as in a major scale. Subsequently, they would switch roles.²⁰⁰

Stoelzel wants the members of his trumpet ensembles to sound exactly the same when they play passages where articulated notes pass from player to player, including double-tongue passages. Therefore, they would also practice articulation-matching exercises. An example of these exercises would be playing double-tongued sixteenth note middle G's, passing each beat to another player. In addition to tuning and articulation

¹⁹⁸ Morales, Skype interview by author, June 29, 2014.

¹⁹⁹ Stoelzel, e-mail message to author, December 16, 2014.

²⁰⁰ Wilson, interview by author, January 11, 2015.

exercises, the ensembles would also play Bach chorales.²⁰¹

The first trumpet parts in Morales's music often present high range difficulties (and sometimes require piccolo trumpet), while the fifth parts present challenges in the low register. Because of this, GVSU trumpet ensembles would have their best upper register player on first part, and the best low register player on fifth part to ensure strength across both playing registers.²⁰²

Jason Bergman has performed and coached almost all of Morales's trumpet ensemble pieces. He recommends that the performers work hard to match the attack and length of the fast, multiple-tonguing passages. Bergman also spends a considerable amount of time refining intonation, sound, and blend of his groups.²⁰³

According to Gary Mortenson, trumpet ensembles need to play with one concept in mind, develop a high level of trust with their colleagues, and communicate effectively across the ensemble in order to play these trumpet ensemble pieces well. He recommends playing these pieces (specifically his commissioned pieces, *Infinite Ascent* and *Within Sacred Walls*) without a conductor. The musicians should maintain eye contact with one another in order to transcend the trumpet ensemble mentality and become a trumpet choir. The members of the group need to get to know each other well, develop a unified concept of sound, and feel the various changes in tempo, rhythm, and dynamics together.²⁰⁴

²⁰¹ Wilson, interview by author, January 11, 2015.

²⁰² Ibid.

²⁰³ Jason Bergman, e-mail message to author, December 19, 2014.

²⁰⁴ Mortenson, e-mail message to author, December 2, 2014.

Crystal Spheres (1992/2011)

Crystal Spheres was the first trumpet ensemble piece that Morales wrote, and it was also the first to be composed at the request of his former teacher, Richard Stoelzel, in 1992.²⁰⁵ Stoelzel commissioned it for his trumpet ensemble at the University of Connecticut, and he only specified that he wanted the piece to be for eight players. The piece is scored for four trumpets, four flugelhorns, acoustic bass, and drum set (Morales decided to add the acoustic bass and the drum set).²⁰⁶ The acoustic bass and drum set parts are not optional and are essential to the successful performance of this piece.²⁰⁷ However, Morales thinks that using an electric bass guitar instead of an acoustic bass is acceptable; using trumpets instead of flugelhorns is not. Morales scored for flugelhorns in this piece because he felt that that instrument had the perfect tessitura for what he intended – especially for the solo in the tango section at measure 65.²⁰⁸

The four trumpet parts and four flugelhorn parts are scored on four lines instead of eight. Morales thought that it would be easier to look at a score that had first and second B-flat trumpets on one line, third and fourth trumpets on a second line, first and second flugelhorns on a third line, and third and fourth flugelhorns on a fourth line.²⁰⁹

The composer describes *Crystal Spheres* as an exuberant piece of music that employs elements of jazz, funk, rock and Latin music.²¹⁰ *Crystal Spheres* was originally debuted by the University of Connecticut trumpet ensemble under the direction of

²⁰⁵ Mortenson, “Erik Morales Talks About His Career.” 51.

²⁰⁶ Morales, Skype interview by author, July 7, 2014.

²⁰⁷ Erik Morales, *Crystal Spheres* (Moralesmusic.com, 2011).

²⁰⁸ Morales, Skype interview by author, July 7, 2014.

²⁰⁹ Ibid.

²¹⁰ Morales, *Crystal Spheres*.

trumpet master Dan Patrylak in 1992.²¹¹ They also performed the piece at the International Brassfest held at Indiana University in 1995.²¹²

After the opening fanfare, the bass part plays a very important role beginning in measure 8, where an interesting *montuno*-like rhythm in 6/4 meter is introduced (in Afro-Cuban jazz and salsa, *montuno* refers to a repeated two or four-bar phrase which is played by the piano as an accompanimental ostinato).²¹³ This particular *montuno* in 6/4 meter adds Latin flavor to the piece, and at the same time makes the piece funky and introduces a rock groove. The 6/4 meter should be subdivided into three groups of two quarter notes.²¹⁴ Some of the rhythms used by Morales, and the way they work against other parts, also show Latin inflections in this piece. An example of this is found in the rhythms the flugelhorns present between measures 36 and 39.²¹⁵

There is a glissando written in the first and second trumpet parts at measure 33. That glissando should start on the downbeat, the gradual fall should last the full six beats of the measure, and it could be done using half-valves.²¹⁶ *Crystal Spheres* allows for soloists. The opportunity for improvisation begins at measure 32 and lasts until measure 47. Interesting background figures support the solo throughout the section.²¹⁷ With the published sheet music, the composer includes an optional written transcription of the solo from measures 32 to measure 47. The chord structure goes back and forth between C

²¹¹ Morales, *Crystal Spheres*.

²¹² Luis Engelke, James Shugert and Mary Thornton, "The 1995 Brassfest," *International Trumpet Guild Journal* 20, no. 1 (September 1995): 46.

²¹³ Barry Kernfeld, "Montuno," *The New Grove Dictionary of Jazz, 2nd ed.* Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 9, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J643300>.

²¹⁴ Morales, *Crystal Spheres*.

²¹⁵ Morales, Skype interview by author, July 7, 2014.

²¹⁶ Ibid.

²¹⁷ Morales, *Crystal Spheres*.

minor 7 and D minor 7 (Concert B-flat minor 7, and C minor 7). It is an easy chord structure for those soloists who prefer to improvise instead of playing the written solo. According to the composer, “*if the soloist has decent chops, he or she could figure out some very interesting improvisational ideas without having to worry about learning difficult chord changes.*”²¹⁸

The section from measure 36 to measure 44 can be repeated several times to extend the improvised solos (see Figure 1). An effective way to do that is to play measures 36-40 as written (four times); then, measures 40-43 are repeated twice if there is only one soloist playing it (that section could be repeated several times if there are multiple soloists). At measure 44, it is possible to have all the soloists jamming or improvising together. When the music reaches the end of the solo(s) at measure 47, it is also possible to repeat back to measure 36 and start the process again.²¹⁹

At times, Morales uses numbers in parenthesis (3/2/3/2/2), for example at measures 44 (see Figure 2) and 135. These numbers represent the eighth note subdivisions for the measure. Those numbers are intended to help the musicians understand how the rhythm relates to time at that particular point in the music.²²⁰

²¹⁸ Morales, Skype interview by author, July 7, 2014.

²¹⁹ Ibid.

²²⁰ Morales, *Crystal Spheres*.

Musical score for measures 42-47 of *Crystal Spheres*. The score includes parts for Tpt. 1 & 2, Tpt. 3 & 4, ghn. 1 & 2, ghn. 3 & 4, A.B., and D.S. (Drum Set). Measure 42 has a Dmin7 chord. Measure 44 has a Cmin7 chord and a '44' box. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like 'ff' and 'f'. The drum set part shows a complex rhythmic pattern with accents and a double bar line at the end of measure 47.

Figure 2. Section with improvisation in *Crystal Spheres* (measures 42-47). Used by permission.

Even though *Crystal Spheres* was written in 1992, the first edition was never published. Morales updated and released this piece in 2011.²²¹ In the revised edition, Morales expanded the tango-like section that begins at measure 54. The first flugelhorn is featured as a soloist throughout this section. The melody that Morales presents at measure 65 in the solo flugelhorn was played only once in the original version and was just sixteen bars long. Measure 81 to measure 97 were also added. Additionally, Morales added a flugelhorn cadenza at measure 102 in the newer version (measures 105 to 107 were not modified).²²² The drums reestablish the 6/4 groove after the flugelhorn cadenza, and the original themes are revisited.²²³

Even though the piece could be categorized as a very eclectic work (like *Music From Strange Places*) with all the different styles used, it is mostly jazz. The title “Crystal Spheres” does not mean anything in particular.²²⁴ The composer states, “There is no special meaning. It’s just a cool title for a very fun piece of music!”²²⁵ *Crystal Spheres* is one of the pieces that provokes positive crowd responses (*Infinite Ascent* also gets encouraging reactions from the audience).²²⁶

²²¹ Mortenson, “Erik Morales Talks About His Career.” 51.

²²² Morales, Skype interview by author, July 7, 2014.

²²³ Morales, *Crystal Spheres*.

²²⁴ Morales, Skype interview by author, July 7, 2014.

²²⁵ Morales, *Crystal Spheres*.

²²⁶ Morales, Skype interview by author, July 7, 2014.

Cityscapes (2003)

Cityscapes was composed in 2003 (copyright 2004).²²⁷ Morales wanted the piece to be a work that would stand alongside the current repertoire of trumpet ensemble pieces for five players. This was no easy task considering that works by Verne Reynolds and Ronald LoPresti have been long-time standards in this genre.²²⁸

The work is dedicated to Morales's former trumpet teacher, Richard Stoelzel. Stoelzel requested the piece at the time he was building his trumpet studio at Grand Valley State University (GVSU). Stoelzel's success playing *Crystal Spheres* was the reason for asking Morales to write *Cityscapes*.²²⁹ *Cityscapes* is essentially a follow up piece, though not necessarily a thematic follow up, to *Crystal Spheres*. *Cityscapes* was the first piece that Stoelzel asked Morales to do for the purpose of a competition performance in mind. Because of this, he requested the piece to be no longer than nine or ten minutes in length.²³⁰ With this piece, GVSU earned second place (The Maller Baroque Instruments Award) at the National Trumpet Competition held at George Mason University, Fairfax, Virginia in 2005.²³¹ *Cityscapes*, and its success at Grand Valley State University, sparked interest in the trumpet ensemble and led to more similar works. The work established the popularity of Morales's trumpet ensemble pieces.²³²

²²⁷ Morales, Skype interview by author, June 19, 2014.

²²⁸ Gary Mortenson, "Within Sacred Walls. Special Supplement to the June 2011 ITG Journal," *International Trumpet Guild Journal* 35, no. 4 (June 2011): 48.

²²⁹ Morales, Skype interview by author, June 29, 2014.

²³⁰ Ibid.

²³¹ Neville Young, "News from the Trumpet World," *International Trumpet Guild Journal* 30, no. 1 (October 2005): 86.

²³² Mortenson, "Erik Morales Talks About His Career." 48.

Cityscapes is scored for five B-flat trumpets and its grade level is “Very Difficult.”²³³ The duration of this piece is approximately eight minutes and forty five seconds.²³⁴ It is a three-movement work that describes a day in the life of a city.²³⁵ The composer explains the descriptive nature of the piece on his website:

*Each movement gives a caricature of city life “under the microscope.” The first part entitled “Rush Hour” is a light and somewhat comical movement that depicts the morning commute into the city. The second part, entitled “Skyscrapers,” attempts to portray the grandeur and magnificence of the city's skyline. The third and final part, entitled “Rhythm of the City,” is a musical essay that describes how a city is always teeming with action and is never at rest. The final movement features an unusual percussive effect that treats the trumpet as a melodic percussion instrument.*²³⁶

There are certain things in the piece that nobody had ever done for trumpet ensemble. First of all, the composer believes there has never been a trumpet ensemble piece as involved as *Cityscapes* in terms of demand and length. Also new is the tapping of the mouthpiece producing a percussive sound, which at the same time produces a pitch based on the combination of valves being pressed down at the time one strikes the mouthpiece.²³⁷ That technique of using the trumpet as a percussive/melodic instrument occurs in movement three. For this percussive section, all performers should hold their instruments the same way. In order to project the tapping of the mouthpiece, the bells should be pointed at the audience. All tapping should be done with the palm of the left hand.²³⁸ The effect is somewhat soft in most cases, so the player should experiment to obtain the loudest results. However, Morales suggests not striking so hard as to get the

²³³ Morales, “Trumpet Music,” moralesmusic.com, accessed October 11, 2014.

²³⁴ Morales, *Cityscapes*.

²³⁵ Morales, Skype interview by author, June 29, 2014.

²³⁶ Morales, “Trumpet Music,” moralesmusic.com, accessed October 11, 2014.

²³⁷ Morales, Skype interview by author, June 29, 2014.

²³⁸ Morales, *Cityscapes*.

mouthpiece stuck. Also, holding the slides with a rubber band is important to play the mouthpiece tapping section because the slides could fall off.²³⁹

Additionally, Morales introduces a technique that he calls the “cascading” (or “cascade”) effect, where complicated lines are spread out throughout the five musicians. For example, at measure 65 in the first movement, sixteenth notes are passed around the trumpet group from player to player, creating a stereo sound effect.²⁴⁰ Morales composes many of these cascading pyramid-type lines throughout his works, and it is important to make these entrances consistent and match throughout the ensemble.²⁴¹



Figure 3. Example of a “cascading” effect in *Cityscapes*. Used by permission.

Morales thinks that that particular cascade effect technique may have been done before, but perhaps not as effectively as how he used it. His creativity, and his knowledge of the trumpet and trumpet repertoire, helped him to realize that he could develop something new and creative out of that technique.²⁴² This technique was born out of the

²³⁹ Ackley, e-mail message to author, December 15, 2014.

²⁴⁰ Morales, Skype interview by author, June 29, 2014.

²⁴¹ Bergman, e-mail message to author, December 19, 2014.

²⁴² Hilliard, phone interview by author, December 15, 2014.

need to find ways in the music to show off and display technical brilliance within the group, and the group's ability to play together as one.²⁴³

Morales uses the cascade effect again in sixteenth notes in measures 21 and 22 of the second movement in parts two, three, four, and five. Again, it passes from player to player, but this time in a more weaving manner than before.²⁴⁴ Another example of spread out lines between the five musicians is presented in measures 45-46, 48-49, 108-109, 111-114, and 123-133 of the third movement. Morales explored the technique of passing cascading lines of fast notes frequently in his early trumpet ensemble pieces, and continued to do so throughout the series of pieces that followed.

Another technique Morales uses in his trumpet ensemble works is scoring bell tones—strong articulations followed by a decay of the sound. He sometimes incorporates the bell tones technique within the “cascading” effect, such as in measure 48 of the first movement where the bell tones pass between each player.²⁴⁵

²⁴³ Morales, Skype interview by author, August 14, 2014.

²⁴⁴ Morales, Skype interview by author, June 29, 2014.

²⁴⁵ Ibid.

The image shows a musical score for five staves, covering measures 48, 49, 50, and 51. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics used are *fp* (fortissimo piano), *fz* (fortissimo), and *mp* (mezzo-piano). The score is written in a key signature of one flat and a common time signature. The notes are often beamed together, and there are several slurs across measures. The measure numbers 48, 49, 50, and 51 are printed above the staves. The number 51 is enclosed in a box.

Figure 4. Example of bell tones in *Cityscapes*. Used by permission.

The second movement of *Cityscapes* demands superior musicality and endurance (especially in the higher parts).²⁴⁶ All notes in this movement should be played legato, and breaths should be taken where noted. Playing the dynamics as printed, and not too loudly, is crucial. Doing so helps avoid decreasing one's stamina, and it is important to pace oneself in this movement.²⁴⁷ Also, the second movement of *Cityscapes* presents special intonation challenges due to the complexity of the chords. It is important to analyze that movement harmonically in order to play it in tune.²⁴⁸

²⁴⁶ Morales, Skype interview by author, June 29, 2014.

²⁴⁷ Morales, *Cityscapes*.

²⁴⁸ Wilson, interview by author, January 11, 2015.

In the third movement, as in the first, Morales stresses the importance of maintaining tempo without dragging. He suggests keeping all articulations light, and following all articulation markings.²⁴⁹ The eighth notes remain constant through all time signature changes. The first movement may be performed by itself, whereas the second and third movements must be performed as one. This piece is best performed when memorized due to the high number of page turn and demands.²⁵⁰

There were a few corrections made in the 2008 revision of *Cityscapes*. First, there was a misprint in the last measure of the first movement (measure 90) in the second trumpet part. The written B on the downbeat should have been marked as natural, and it was not.²⁵¹ Additionally, in measures 164-165 in the third movement, it was difficult to get the trumpet back to one's face in time coming off of the tapping technique. There is tapping in the first, second, and third parts; and normal playing in the fourth and fifth parts. In the new version, Morales added a bar of rest (measure 165) to give the players a chance to be ready on time. With the same idea, measure 184, four beats of rest were added after all the trumpet parts tap on the mouthpiece.²⁵²

Another change in the 2008 revised edition was made at the suggestion of Richard Stoelzel, who had played this work the most at the time. He mentioned to Morales that the ending was not grand enough for this piece.²⁵³ This was a rare instance where Morales agreed that a change was needed in one of his pieces. Therefore, he modified the original ending of the piece, adding measures 214 to 217, which replaced the original

²⁴⁹ Morales, *Cityscapes*.

²⁵⁰ Dobrzelewski, e-mail message to author, January 13, 2015.

²⁵¹ Morales, Skype interview by author, June 29, 2014.

²⁵² Ibid.

²⁵³ Ibid.

four eighth notes. The new ending is bolder in comparison to the original, and should be performed slowly and rubato.²⁵⁴

²⁵⁴ Morales, Skype interview by author, June 29, 2014.

Path of Discovery (2005)

Path of Discovery was the second piece that Morales composed with the intention of creating a competition work, and it was also the second piece of music written for Richard Stoelzel's Grand Valley trumpet studio.²⁵⁵ Following the success of *Cityscapes*, Stoelzel asked Morales to compose the work for the 2006 National Trumpet Competition.²⁵⁶ The competition was hosted by Dennis Edelbrock and took place at George Mason University in Fairfax, Virginia, from March 16-19, 2006. Stoelzel's ensemble took first prize with the piece, and won \$3000 donated by the International Trumpet Guild.²⁵⁷ *Path of Discovery* was written in 2005 and premiered in 2006, although the copyright is 2008.²⁵⁸

Path of Discovery is approximately seven minutes long, and its grade level is marked "Difficult."²⁵⁹ It is scored for five B-flat trumpets, and also calls for flugelhorns in parts 3, 4, and 5; and B-flat piccolo trumpet in the first part. In performance, group members should enter the stage from left to right (parts 1-5) and stand in a gentle arc, as viewed from the audience. Also, the horns should all point to the same spot in the center of the ground-level seating in the auditorium.²⁶⁰

The idea behind the piece is to represent, with sounds, different processes of making great discoveries and inventions—hence the title of *Path of Discovery*.²⁶¹ That idea is expressed chronologically through music, from the moment an idea is born, to the

²⁵⁵ Morales, Skype interview by author, July 14, 2014.

²⁵⁶ Mortenson, "Erik Morales Talks About His Career." 51.

²⁵⁷ Neville Young, "News from the Trumpet World," *International Trumpet Guild Journal* 31, no. 2 (January 2007): 90.

²⁵⁸ Erik Morales, *Path of Discovery* (Moralesmusic.com, 2005).

²⁵⁹ Morales, "Trumpet Music," moralesmusic.com, accessed October 11, 2014.

²⁶⁰ Morales, *Path of Discovery*.

²⁶¹ Ibid.

trial and error stage, and to the actual moment of discovery.²⁶²

To the composer, measures 1-35 could be called “An idea is born!”²⁶³ Trumpets 2 through 5 create rich textures, while trumpet 1 sounds in the distance. Morales introduces a melody in the pick-up notes to measure 3, with the first trumpet facing backstage in order to produce a more distant sound that signifies the “undiscovered idea.”²⁶⁴ Alternate composer-approved performance options for the melody include:

- 1) *Trumpet 1 starts offstage and out of view. As measure 15 approaches, Trumpet 1 slowly walks to his final position on stage.*
- 2) *Trumpet 1 starts somewhere in the audience (in an aisle close to the auditorium entrance) and makes his way slowly to the stage while playing his part. Trumpet 1 will use the rests at measures 18 through 24 to get to his final destination on stage.*²⁶⁵

The first player has to be able to hear the rest of the ensemble well. It is important to coordinate tempos, considering that the player cannot see the rest of the group or the conductor.

Morales continues representing the process of discovery in a musical way through the use of “flourishes” traded amongst the parts, such as the 32nd notes beginning at measure 17. These happen throughout the piece, symbolizing the brain’s thought processes in a chemical and biological way (i.e., the firing of neurons or individual brain cells).²⁶⁶

The section from measures 32 to 131 is marked by many surprising rhythmic figures that repeat in a random fashion, and represent the “trial and error experienced

²⁶² Morales, Skype interview by author, July 14, 2014.

²⁶³ Morales, *Path of Discovery*.

²⁶⁴ Ibid.

²⁶⁵ Ibid.

²⁶⁶ Ibid.

during the development of the idea.”²⁶⁷ Small “pops” that happen in the fourth trumpet part are meant to symbolize “small sparks of inspiration.”²⁶⁸ Measure 79 introduces a new melody, representing a “breakthrough in the development of the idea,” presented in the fourth and fifth trumpet parts. That fragment will be brought back several times later in the piece, such as the flugelhorn solo at measure 102. That melody is answered in the piccolo trumpet at measure 110. The piccolo part should have been properly scored an octave lower. Despite this, Morales thinks that trumpet players will know what to do at that point. Piccolo trumpet and flugelhorn end that section together, requiring careful tuning between the two instruments.²⁶⁹

Morales calls the section from measures 132 to 152, “Reflection.”²⁷⁰ The composer describes this section:

*The idea’s creator takes time to reflect on how this all came about. The creator sometimes questions his own methodology and has certain misgivings regarding its development. Yet he finds himself focusing on the goal of realization- that his idea may benefit all of mankind.*²⁷¹

The themes from the beginning are restated at measure 132 in a slightly different way. Four flugelhorns are used to frame a solo trumpet that faces backstage. The solo trumpet represents the “creator’s self-doubt.”²⁷² Having an off-stage player would not work in this section since there is not enough time for the player (this time second trumpet player) to exit and reenter the stage in time. However, if the group has an extra player (six players total) that remains off-stage the whole time, he or she could play all of the “face

²⁶⁷ Morales, *Path of Discovery*.

²⁶⁸ Morales, Skype interview by author, July 14, 2014.

²⁶⁹ Ibid.

²⁷⁰ Morales, *Path of Discovery*.

²⁷¹ Ibid.

²⁷² Ibid.

backstage” sections, regardless of whether they occur in the first or second trumpet parts.

A new section is introduced at measure 153, and it is called “Breakthrough!”²⁷³

Morales describes this closing section with the following words:

*Self-doubt is set aside and the idea has blossomed into something wonderful. All of mankind will benefit from this discovery. The hard work that led to this breakthrough has paid off and the creator has left an indelible mark in the history of our world.*²⁷⁴

The 5/4 section at measure 153 should be subdivided like 6/8 + 2/4 with the eighth note remaining constant. The melody is presented in long notes starting in measure 157, and it is shared between the first, second, and fifth trumpet parts. The theme that occurs at measure 171, and again at measure 200, represents the “joy and triumph of discovery.”²⁷⁵

The first trumpet player makes a change again to piccolo trumpet at the end of *Path of Discovery*. As earlier, the piccolo part should have been scored an octave lower in this section. The player must be comfortable enough with this music to make those changes effectively.²⁷⁶

At measure 253, Morales scored sixteenth notes in an interesting cascading flourish figure. These figures flash back and forth throughout the ensemble emulating a stereo effect.

²⁷³ Morales, *Path of Discovery*.

²⁷⁴ Ibid.

²⁷⁵ Ibid.

²⁷⁶ Morales, Skype interview by author, July 14, 2014.

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The image shows a musical score for a cascading flourish figure, labeled with the number 252. The score consists of five staves. The first staff is a grand staff (treble and bass clefs) with a forte (*ff*) dynamic marking. The second, third, fourth, and fifth staves are single-line staves, each with a forte (*ff*) dynamic marking. The music features a series of cascading sixteenth-note runs, each phrase starting with a forte (*ff*) dynamic marking. The runs are connected by long, sweeping slurs that span across multiple measures. The overall effect is a continuous, flowing cascade of notes.

Figure 5. Cascading flourish figure from *Path of Discovery*. Used by permission.

Cyclone (2007)

Cyclone was the fourth work requested by Richard Stoelzel, who wanted Morales to create a five-part competitive piece that had flashy compositional techniques for his trumpet ensemble at Grand Valley State University. It premiered the piece and earned first place at the National Trumpet Competition in Fairfax, Virginia (George Mason University), on March 13, 2008.²⁷⁷

Cyclone is dedicated to all those who had to endure hardships during Hurricanes Katrina and Rita, which struck the Gulf Coast area in August and September 2005, respectively.²⁷⁸ This work is designed chronologically, with each section corresponding to different stages of a hurricane. In measures 1-13, the “*Impending Storm*,” the solo in the first trumpet part signifies the storm, whereas the muted counter-solo in the fifth part represents the “*seed of doubt and disbelief*.”²⁷⁹ The counter-solo represents those people who questioned the seriousness of the impending storm and chose not to evacuate. Some of those same people paid the ultimate sacrifice in the end. Fortunately, many people (Morales included) paid attention to the weather reports and evacuated, taking all they could with them.²⁸⁰

For the opening “Distant, yet threatening” section, the composer recommends that in order to make it sound distant, the first trumpet solo should either face away from the audience or remain backstage in performances.²⁸¹ Additionally, it is important to use the same cup mutes for the other four trumpet parts. According to the composer, Denis Wick

²⁷⁷ Morales, “Trumpet Music,” moralesmusic.com, accessed October 11, 2014.

²⁷⁸ Ibid.

²⁷⁹ Erik Morales, *Cyclone* (Moralesmusic.com, 2007).

²⁸⁰ Ibid.

²⁸¹ Morales, Skype interview by author, July 7, 2014.

cup mutes are ideal because they have beautiful, dark sounds.²⁸²

The section from measures 14-24 represents “*Winds Gaining Strength.*”²⁸³ It signifies the gloomy, cloudy period just before the storm comes ashore when the winds begin to pick up in speed and intensity. Subsequently, the ferocity of the storm comes at measures 25-77, “*All Hell Breaks Loose!*”²⁸⁴ The storm hits at full impact, and high winds shear the roofs off of homes, destroying anything in its path.²⁸⁵ The theme from measures 25-37 should be presented very loudly, and the players must produce a ferocious, aggressive sound. The audience should feel as if someone is yelling at them.²⁸⁶

The section between measures 78-121 is the “*Error In Judgment.*”²⁸⁷ Those who stayed behind realize the mistake they have made, and all that is left to do is to find a safe place to hide.²⁸⁸ There is a brief calm in the storm represented at measure 112, where an earlier theme returns. Morales diverts that theme starting at *relenting* at measure 115. Subsequently, the first trumpet part switches to flugelhorn in measure 120.

Measures 122-154 is “*The Eye.*”²⁸⁹ This section represents the eye of the storm, with the flugelhorns playing rich, chordal textures. It signifies the deceptive part of the storm, when the weather clears up and is quietly pleasant; blue skies can be seen through the clouds, and the wind is relatively calm. The “*Slower*” at measure 122 leads into the “*Peacefully*” section at measure 128 with the first flugelhorn solo.

²⁸² Morales, Skype interview by author, July 7, 2014.

²⁸³ Morales, *Cyclone*.

²⁸⁴ Ibid.

²⁸⁵ Ibid.

²⁸⁶ Morales, Skype interview by author, July 7, 2014.

²⁸⁷ Morales, *Cyclone*.

²⁸⁸ Ibid.

²⁸⁹ Ibid.

The eye of the storm is short-lived, as the solo note of the second part fades at measure 154. The harshest part of the storm is introduced in the *Ferociously* section, measures 155-182. That section is called “*Another Round Of Hell*,” and represents the bands of weather that are close to the eye of the storm.²⁹⁰ The rhythm of the fourth and fifth trumpet parts at measure 155, and the first and third trumpet parts at measure 158, introduces mysterious music that is meant to make the listener think that something crazy is about to happen.²⁹¹

The sixteenth notes that are traded amongst the parts at measure 167 represent deadly flying debris.²⁹² These double-tongued figures are meant to show off the virtuosity of the group, although they are split up in such a way that it is not actually as difficult as it sounds. In this section, the players have to match their articulation style with the person playing next to them, so that it sounds like a continuous line of sixteenths.

Measures 183 to the end are “*The Flood Waters–The Last Nail In The Coffin*.” The composer describes this section, and the terrible impact of the storm that this music represents:

*Finally, the winds subside. However there are unintended consequences of the storm. Many levees which protect a city that is already below sea level have failed because of the storm's mighty surge. Those who have survived the storm now must deal with rising waters. Many have no place to go but up into their attic spaces. The storm turns out to be a precursor to the real tragedies that follow. Lives that are not lost are changed forever.*²⁹³

According to the composer, the music is reminiscent of heavy metal music at measure 183 (also in measure 73), and it should sound like a screeching guitar using

²⁹⁰ Morales, *Cyclone*.

²⁹¹ Morales, Skype interview by author, July 7, 2014.

²⁹² Morales, *Cyclone*.

²⁹³ Ibid.

heavy drones (see Figure 6).²⁹⁴ The main theme of this section is presented in the pick-ups of measure 187 by the first and second trumpets. Before ending the piece, Morales uses a repetitive, chromatic, and overlapping figure that represents waves in the water at measure 203.²⁹⁵



Figure 6. “Heavy metal section” in *Cyclone*. Used by permission.

²⁹⁴ Morales, Skype interview by author, July 7, 2014.

²⁹⁵ Ibid.

Music From Strange Places (2007)

Music From Strange Places was composed for Vincent DiMartino, who wanted a work that could be performed at the 2007 International Trumpet Seminar by the faculty trumpet ensemble, led by Richard Stoelzel, and hosted at Grand Valley State University in Allendale, Michigan.²⁹⁶ The piece was intended to showcase the multi-faceted talents of DiMartino.²⁹⁷

Morales classifies the grade level of the piece as “Very Difficult,” and the approximate duration is six minutes (depending upon length of the improvised solo). The piece is composed for six B-flat trumpets, plus one solo B-flat trumpet. The idea behind the title, *Music From Strange Places*, came from “strange places” of Morales’s brain.²⁹⁸ The title also alludes to the eclectic nature of the many different styles presented in this piece of music. It incorporates a strange mix of styles and ideas that include twelve-tone-like sounds, jazz, swing, and contemporary sounds.²⁹⁹ Inevitably, this makes the work hard to classify as any one genre, and forces the soloist to be at the top of his or her game.³⁰⁰ Ensembles playing *Music From Strange Places* must share a common musical vision for the piece. They should work on articulation (both fronts and releases of notes), and understand the rhythms of the style in which each section is written. Also, the music lines are very angular, and the rhythms are challenging in the ensemble sections.³⁰¹

The introduction of the piece is marked “Dream-like and disturbing,” indicating a mood, and the intervals are unusual. Morales wanted to start the piece in a strange way in

²⁹⁶ Erik Morales, *Music From Strange Places* (Moralesmusic.com, 2007).

²⁹⁷ Morales, Skype interview by author, July 14, 2014.

²⁹⁸ Ibid.

²⁹⁹ Ibid.

³⁰⁰ Morales, *Music From Strange Places*.

³⁰¹ Vincent DiMartino, e-mail message to author, December 16, 2014.

order to introduce the “Strange Places” theme. The beginning might seem to suggest a twelve-tone technique, but that is not the case. The opening introduces the soloist, who should enter at measure 11 with a big, lush sound. The entire beginning section is odd sounding music that goes back and forth between the soloist and the group until measure 42.

The fourth trumpet player plays an egg shaker at measure 47. Morales does not want anything else (maracas, or any other type of shakers) replacing the egg shaker. The egg shaker is as loud as necessary, and the listeners will hear it well even with the six trumpets playing at that point.³⁰²

The fast, driving music that starts at measure 43 leads up to the solo section and improvisation that occurs at measure 69. Despite this piece being designed with DiMartino’s abilities in mind, Morales thinks that somebody else of lower abilities can easily perform it, including the improvisation section, because the chord changes are not challenging.³⁰³ Even if the player is not an improvisation expert, he or she can play the solo using either D Dorian scale (D minor 7) or D blues scale. Those scales can also be used in the section at measure 73, where the solo continues while the chords change back and forth between D minor 7 and G Dominant 7. Despite the easy chord structure, the improvisation section will not be successful unless the musical setting is thoroughly understood, according to DiMartino.³⁰⁴ Performers are often very accurate with the chord changes, but the main style and time elements of rhythm, articulation, context, melodic

³⁰² Morales, Skype interview by author, July 14, 2014.

³⁰³ Ibid.

³⁰⁴ DiMartino, e-mail message to author, December 16, 2014.

ideas, space, etc. are less developed.³⁰⁵ To DiMartino, harmony is not as important as some of these elements.

The solo section should be played at least four times. The improviser—or the conductor—should cue the rest of the group when he or she is ready to continue. The section could be expanded to include different players in the group, as in *Crystal Spheres*.³⁰⁶ That solo section leads to the “Swing” section at measure 98. The “strange” theme is expressed in this section through very odd intervals. The section is supposed to feel humorous, and light hearted. At measure 120, where the soloist finishes one of the swung phrases, the second, fourth, and sixth trumpets play the melodic parts, while the harmonic parts are played on the first, third, and fifth trumpets. The soloist repeats that melody one more time in measure 124 before reaching “humorously” in measure 127.

The soloist—or the conductor—should cue the tempo at measure 136. This section has a more contemporary sound, and it is marked “Very Fast, quarter = 172.” Morales uses rhythmic motives to prepare measure 153, where the soloist should play with beautiful, resonant sound. The long-note melody “floating” over complex rhythmic activity in the background is one of Morales’s signature compositional techniques.³⁰⁷

³⁰⁵ DiMartino, e-mail message to author, December 16, 2014.

³⁰⁶ Morales, Skype interview by author, July 14, 2014.

³⁰⁷ Ibid.

Figure 7 is a musical score for a trumpet ensemble. It consists of two systems of staves. The first system covers measures 149 to 154, and the second system covers measures 155 to 159. The parts are:

- Solo B♭ Tpt.:** Features a melodic line with dynamics *ff* (measures 149-151) and *mf* (measures 152-154). A marking "Big & beautiful" is placed above measure 152.
- B♭ Tpt. 1-6:** Provide complex rhythmic accompaniment. Measures 149-151 are marked *ff*, and measures 152-154 are marked *mp*. The background activity includes dense sixteenth-note patterns and sustained chords.

The second system (measures 155-159) continues the Solo B♭ Tpt. melody with dynamics *mp* and *ff*. The background activity remains complex, with various rhythmic textures and dynamics.

Figure 7. “Floating” melody over complex rhythmic activity in the background used in *Music From Strange Places*. Used by permission.

Music From Strange Places ends the way it begins, in a strange manner. Morales indicates “no vibrato” in measure 174 in the solo part because he wants the tone of the soloist to be as if the music was being played on a piano.³⁰⁸ The music fades away mysteriously into the distance with a tritone interval (G#-D). Using the same types of intervals throughout the piece (intervals of fourths, augmented fourths, fifths, and diminished sixths) makes an interesting tapestry, and unifies the different themes used.

³⁰⁸ Morales, Skype interview by author, July 14, 2014.

Concerto for Trumpet in C and Piano (2007)

This concerto is a three-movement work that was conceived as a showcase for both trumpet in C and piano. It is an eclectic mix of rhythmic and stylistic elements, which have played a major role in Morales's development as a composer.³⁰⁹ The piece features dramatic music in a spectacular and virtuosic way.³¹⁰ According to the composer, the grade level is "Very difficult," and the duration is approximately 13 minutes.³¹¹

The concerto was written for Richard Stoelzel, who wanted a piece on which he could feature himself.³¹² The Keystone Winds premiered the wind band version of the *Concerto* under the direction of Jack Stamp, with Stoelzel on trumpet and Rebecca Wilt on piano as soloists, at the 2009 International Trumpet Guild Conference on May 28, 2009 in Harrisburg, Pennsylvania.³¹³

Morales's *Concerto for Trumpet in C and Piano* has gained widespread popularity and has now become part of the standard repertoire. The premiere recording is featured on Stoelzel's CD entitled *A Mild Fantasie* on the Albany Records label, which was released in 2008.³¹⁴ The concerto is also included on the CD, *Origins*, by Covalence, a chamber duo with Mark Clodfelter on trumpet and Rebecca Wilt (his wife) on piano. According to Morales, Alexander Wilson's performance at the 2013 International Trumpet Guild conference in Grand Rapids was the best live performance of the piece he has ever heard.³¹⁵ Wilson thinks that Stoelzel made the best recording of the piece, and

³⁰⁹ Erik Morales, *Concerto for Trumpet in C and Piano* (Moralesmusic.com, 2006).

³¹⁰ Gary Mortenson, "The 2009 International Trumpet Guild Conference, Harrisburg, Pennsylvania," *International Trumpet Guild Journal* 34, no. 1 (October 2009): 8.

³¹¹ Morales, "Trumpet Music," moralesmusic.com, accessed October 11, 2014.

³¹² Morales, Skype interview by author, June 29, 2014.

³¹³ Morales, "Trumpet Music," moralesmusic.com, accessed October 11, 2014.

³¹⁴ Morales, *Concerto for Trumpet in C and Piano*.

³¹⁵ Morales, Skype interview by author, June 29, 2014.

Wilson imitated some of his phrasing.³¹⁶

The concerto contains interesting cascading gestures in the solo piano and virtuosic solo trumpet lines. The extreme virtuosity of the piece demands players who are at the top of their game. The first movement, “Moderately Fast,” showcases the technical demands of both instruments, yet manages to remain light in character. There are jazz elements in the piece that are products of Morales’s love for the local music scene in New Orleans, Louisiana. The initial piano introduction is a recurring theme that comes back in different forms, and it is used as connecting material between the movements. The introduction of the first (and also the third) movement is marked “*freely, with force and brevity*” in the piano part. The composer wants this section to be played with rubato, and it should be played like a grand fanfare for piano.³¹⁷

The first movement is not too flashy, nor difficult, and allows the player to perform beautiful musical lines. When Morales was composing this work, he tried to draw a balance between the piano and the trumpet, having the piano play an equal role to the trumpet rather than an accompaniment role. Also, Morales occasionally borrowed inspiration from certain composers or certain styles, such as infusing some of the New Orleans Mardi Gras parade music into the piece at measure 36 in the first movement.³¹⁸

The second movement, “Like an Anthem,” is more challenging for the players. It is a slow movement that displays a quality reminiscent of music from the Romantic era.³¹⁹ Morales has always loved the works of Chopin, and created a melody that he considered “*Chopin-esque*” beginning in measure 10. Although there is not one specific Chopin

³¹⁶ Wilson, interview by author, January 11, 2015.

³¹⁷ Morales, Skype interview by author, June 29, 2014.

³¹⁸ Ibid.

³¹⁹ Morales, *Concerto for Trumpet in C and Piano*.

piece that can be recognized in that particular melody, Morales had Chopin and the feeling of the music of the romantic era in mind when he wrote the second movement.³²⁰

The composer calls for the optional use of a cup mute in measure 26 of the second movement. He had the sound of the cup mute in his mind for that section; however, he also approves of the section being played open after listening to some beautiful performances that do not use a mute (for example, Richard Stoelzel's recording). If the performer chooses to use a mute for this section, Morales prefers a cup mute that produces a deep sound instead of an edgy sound. He recommends a Denis Wick cup mute.³²¹

The section that starts at measure 66 of the second movement has the option to be played slurred or tongued (multiple tongued). The player should choose his or her preferred way that allows for it to be performed in a smooth, clear, and clean manner. Although Morales has not heard a performance of this section tongued, it is his opinion that the ideal performance would show a legato triple-tongue style, as Sergey Nakariakov would perform it.³²² Also, Morales thinks that Richard Stoelzel is the player that has the best, most delicate multiple tonguing of all of the players who have played his *Concerto for Trumpet in C and Piano*.³²³ Stoelzel suggests practicing the section at measure 66 slurred, then tongued, and then multiple tongued.³²⁴ He rarely played these sections up to tempo until about two weeks before the performance.³²⁵ Other suggestions to practice this section come from Professor Clodfelter, who recommends that performers avoid

³²⁰ Morales, Skype interview by author, June 29, 2014.

³²¹ Ibid.

³²² Morales, Skype interview by author, July 7, 2014.

³²³ Ibid.

³²⁴ Stoelzel, e-mail message to author, December 16, 2014.

³²⁵ Ibid.

overplaying it.³²⁶ It is a technical section, but should be subordinate to the melody in the piano. He also recommends using an elongated, dull articulation and aiming for long phrase shapes. Additionally, Clodfelter suggests working on a variety of multiple tongue articulation styles. Much of the multiple tonguing in this piece should be vocal and not mechanical in nature, or fanfare like. In this way the sound, not the tongue, is emphasized. The musical line must always come first.³²⁷ Also, in the second movement, the “Relenting to the end” at measure 86 relates to volume and speed. For the composer, that point of the music is like a long sigh.³²⁸ Morales thought that the appropriate way to end the movement was to completely relax both musicians with some pleasant long tones after the previous section of music. For him, “Relenting to the end” was a way of saying: “just relax now.” The music starts slowing down and getting softer in preparation for what is about to happen, which is the third movement.³²⁹

The final movement, “As Before, but slightly more intense,” takes on a more menacing and modern approach. It opens with a piano cadenza reminiscent of Grieg or Tchaikovsky.³³⁰ The composer describes this movement as a musical roller coaster ride with characteristic calm and frantic moments.³³¹ The movement truly challenges the trumpet performer in technique and endurance, which is one of the reasons Morales gave the piano a long solo (48 measures) in the beginning of the third movement. That break is especially important in order to recover after the second movement, where there is not much time to rest.

³²⁶ Clodfelter, e-mail message to author, January 25, 2015.

³²⁷ Ibid.

³²⁸ Morales, Skype interview by author, June 29, 2014.

³²⁹ Ibid.

³³⁰ Mortenson, “The 2009 International Trumpet Guild Conference,” 8.

³³¹ Morales, *Concerto for Trumpet in C and Piano*.

Morales wanted the third movement to be “ultra-modern” in many ways. As one of Morales’s favorite composers, Stravinsky played an influential role in some of the music in this movement.³³² The rhythmic aspect of the music in some sections has a primitive sound that evokes the spirit of Stravinsky; for instance, the sections at measure 11 and measure 20. Additionally, the music of Isaac Albeniz, who has always been an inspiration to Morales, was an influence at measure 64.³³³



Figure 8. Rhythmic Stravinsky influence in the *Concerto for Trumpet in C and Piano*. Used by permission.

Morales is very specific with the title *Concerto for Trumpet in C and Piano*. The composer suggests not using a B-flat trumpet to play this work.³³⁴ One of the reasons for this is found in the last movement, where there is an impressive passage that reoccurs in measures 69-70, 76-77, 97-98, and 112-113 (see Figure 9). It is Morales’s opinion that if this passage were to be played on a B-flat trumpet, it would be particularly challenging.³³⁵ By playing the A-flat with the first valve, there is a repetitive motion in the fingers for that passage. According to the composer, it sounds extremely difficult, but it is not nearly as demanding as it sounds when using the recommended fingerings.³³⁶

³³² Morales, Skype interview by author, June 29, 2014.

³³³ Ibid.

³³⁴ Ibid.

³³⁵ Ibid.

³³⁶ Ibid.

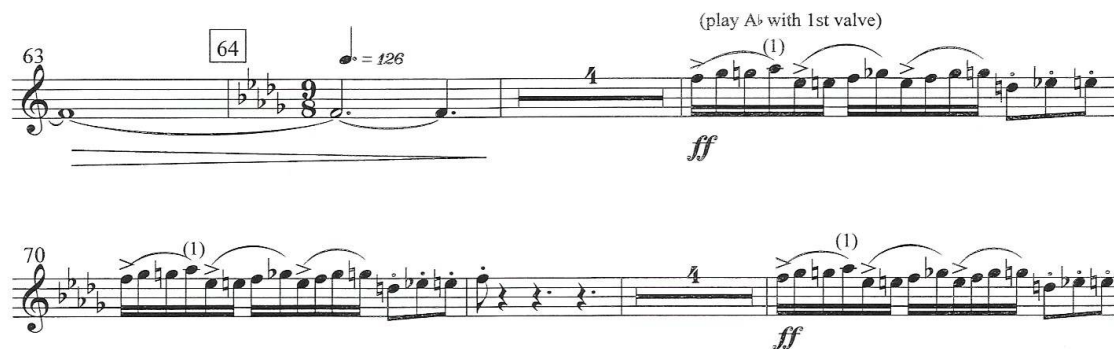


Figure 9. Section in the third movement of *Concerto for Trumpet in C and Piano* best performed on C trumpet. Used by permission.

Morales returns to the influence of Stravinsky towards the end of the piece.³³⁷

According to Morales, composers often want to create sections that are extremely challenging or seem almost impossible to do on the instrument, and he was trying to stretch that role at measure 134 of the third movement, where he asks for optional circular breathing while double-tonguing, and marks optional breaths between parentheses. When Alexander Wilson performed this piece, he chose not to do circular breathing in this section. Wilson loves to double-tongue, and can perform outstanding circular breathing passages.³³⁸ However, he believes that it is not possible to double-tongue while circular breathing because the “K” tonguing is produced behind the point where one stores the air for the circular breath. Wilson thinks that it might be possible to learn to circular breathe extremely fast on any of the two slurred sixteenth notes in the passage; it would require great determination from the player since it would be extremely challenging.³³⁹ According to Professor Clodfelter, it is possible to use tremolo fingerings (alternate open with 1 and 3) on the repeated “G’s” from measure 143 to 148 to facilitate

³³⁷ Morales, Skype interview by author, June 29, 2014.

³³⁸ Wilson, interview by author, January 11, 2015.

³³⁹ Ibid.

the circular breath.³⁴⁰ That gives the illusion of double-tonguing while the valves cut across the airstream for only a few (4 or so) notes. To do this, the player should have the 3rd slide in the right place so intonation is not sacrificed.³⁴¹

Measures 150 and 152 of the third movement are particularly challenging. Wilson spent a considerable amount of time practicing those measures slowly with a metronome, speeding up gradually. Also, slurring the entire figure was extremely helpful for him.³⁴²

The influence of Wagner is obvious at measure 153, where Morales borrowed a line from *Das Rheingold*, Scene 4, known as the "Sword" leitmotif.³⁴³ Morales loves to see this piece performed because when it gets to that point in the piece, he looks around and can always see a smile on people's faces as they recognize the almost direct quote from Wagner.³⁴⁴

The image shows a musical score for C Trumpet and Piano. The trumpet part is on the top staff, marked 'Broadly!' and 'ff'. The piano part is on the bottom two staves, marked 'ff' and 'xdo'. The score covers measures 153, 154, and 155. Measure 153 shows the trumpet playing a melodic line with a slur and a '3' marking. Measure 154 shows the piano playing a dense, rhythmic texture in the right hand and a more melodic line in the left hand, with a '*' symbol. Measure 155 shows the piano playing a similar texture, with a 'vdo' marking.

Figure 10. Wagner-influenced section in the *Concerto for Trumpet in C and Piano*. Used by permission.

³⁴⁰ Clodfelter, e-mail message to author, January 25, 2015.

³⁴¹ Ibid.

³⁴² Wilson, interview by author, January 11, 2015.

³⁴³ Erik Morales, e-mail message to author, March 5, 2016.

³⁴⁴ Morales, Skype interview by author, June 29, 2014.

There are many potentially angular passages in both of the outer movements of the concerto, according to Mark Clodfelter.³⁴⁵ He believes that in order to convey the emotional content of this piece, it needs to be approached with as much linear continuity in the phrases as possible so that it is not reduced to sounding like a technical study.³⁴⁶ It is important not to let the technique get in the way of the music. With that in mind, Professor Clodfelter recommends reviewing Arban's and Vizzutti's studies on intervals with a variety of mixed articulation patterns. He also advocates playing the fast notes as long as possible to emphasize line.³⁴⁷

The band accompaniment was designed after the piece was written for trumpet and piano alone.³⁴⁸ Morales did not want the wind band part to be a copy of the piano part rearranged, because he treated the piano part as a solo. That is why there is a piano player along with the ensemble in the band version of the piece.

Additionally, Morales recently revisited his *Concerto for Trumpet in C and Piano*. He put it into the form of a *Concerto for Trumpet in C and Strings*.³⁴⁹ In that version, Morales took the piano part and arranged it for strings. Therefore, it is not necessary to have the piano.³⁵⁰ The piece is available from Morales's web site (<http://moralesmusic.com>).

³⁴⁵ Clodfelter, e-mail message to author, January 25, 2015.

³⁴⁶ Ibid.

³⁴⁷ Ibid.

³⁴⁸ Morales, Skype interview by author, June 29, 2014.

³⁴⁹ Ibid.

³⁵⁰ Ibid.

Infinite Ascent (2008)

Morales composed *Infinite Ascent* for the Kansas State University Trumpet Ensemble under the direction of his former private instructor, Gary Mortenson.³⁵¹ Mortenson commissioned the piece in 2008, when the Kansas State Trumpet Ensemble was set to travel overseas to the United Kingdom.³⁵² Thus, the piece was intended for performance purposes, as opposed to competitions.³⁵³ Mortenson wanted a piece that was along the lines of *Cityscapes* in terms of difficulty, but that was a single extended movement instead of three. Therefore, Morales used multi-movement elements within a one-movement structure.³⁵⁴ The duration of the piece is approximately six minutes and thirty-five seconds, and at Mortenson's request, its difficulty is moderate (it does not require a tremendous amount of technical ability).³⁵⁵

Mortenson asked Morales to write the piece for eight players, and the composer decided to present it as two groups of four players instead of eight separate parts. Therefore, he divides the group into four "a" trumpet parts and four "b" trumpet parts. That allowed him to score in a way that treated, at times, the two groups in a separate fashion. Treating eight of the same instruments as two separate groups is a very unique compositional approach in the piece, and it was done to provide a convenient way for practice and also for organizational purposes. The piece must be performed with all eight parts, as all parts are necessary and unique.³⁵⁶ It is the composer's suggestion that the two strongest players be given parts 1a and 1b. The other parts should be divided using

³⁵¹ Mortenson, "Erik Morales Talks About His Career." 49.

³⁵² Mortenson, e-mail message to author, December 2, 2014.

³⁵³ Morales, Skype interview by author, July 14, 2014.

³⁵⁴ Mortenson, e-mail message to author, December 2, 2014.

³⁵⁵ Morales, Skype interview by author, July 7, 2014.

³⁵⁶ Erik Morales, *Infinite Ascent* (Moralesmusic.com, 2008).

director's discretion. Morales also recommends having group "a" on one side, and group "b" on the other side with the first players from each group together (4a, 3a, 2a, 1a, 1b, 2b, 3b, 4b).³⁵⁷

Infinite Ascent is based on the book entitled "*The Red Balloon*" ("Le Ballon Rouge") written in 1956 by French author Albert Lamorisse.³⁵⁸ This was one of Morales's favorite books growing up as a child.³⁵⁹ The story takes place in Paris in the 1950's and describes the story of Pascal, an exceptionally enchanting and charming little boy who finds a balloon on his way to school one day and immediately loves it. The string of the balloon is stuck to a street lamp. Pascal climbs up to the street lamp, unties the balloon, and they develop a pet-like relationship. The balloon only wanted to be by Pascal, and they got into trouble at times. Towards the end of the book, there is a group of mean boys in the neighborhood. These boys eventually corner Pascal, and get the balloon from him. They throw a rock at the balloon. Sadly, the balloon pops. Subsequently, all of the balloons from around that area in France come to Pascal, almost as if they were grieving with him.³⁶⁰ The story ends as Pascal is swept high and away from Earth's grasp by a rather large gathering of friendly balloons, and the brilliant red balloon stands out in contrast to the dark grays and browns of the city streets. According to Morales, the red balloon is a metaphor for love and friendship.³⁶¹

The way that Mr. Lamorisse crafted this story was very inspiring to Morales.³⁶²

Infinite Ascent is not necessarily a narrative or description of *The Red Balloon*, but it is

³⁵⁷ Morales, *Infinite Ascent*.

³⁵⁸ Morales, Skype interview by author, July 7, 2014.

³⁵⁹ Morales, *Infinite Ascent*.

³⁶⁰ Morales, Skype interview by author, July 7, 2014.

³⁶¹ Morales, *Infinite Ascent*.

³⁶² Morales, Skype interview by author, July 7, 2014.

Morales's own creation that was inspired by that book.³⁶³ The story was later made into a film. Reading the book, or watching the film, is an effective way to help students understand the inspiration that Morales felt when composing the piece.³⁶⁴

Infinite Ascent begins with the first group (group a) playing a theme that Morales uses to give an ethereal, floating feeling as if one is a balloon and is floating in the air. The second group (group b) repeats that theme at measure 9. For the first 32 bars, the piece is essentially a choral with many closed voicings that require precision tuning amongst the players.

The section that starts at measure 33 is a further development of the previous material. The initial melody comes back at measure 34 in a different key. Morales presents faster moving motives with a fanfare figure at measure 42. That energetic fanfare calms down in measure 50, where the second (b) group presents a melody that serves as a transition to the "Fast" section that begins at measure 58. The main melodic line in that section begins at measure 60 in the first parts of both groups (Trumpet 1a, and Trumpet 1b). This melody is meant to be the theme for friendship, exuberance, and the happiness that is felt when one is with a good friend.³⁶⁵

A common mistake in *Infinite Ascent* is dragging the eighth notes in the first group (group a) in the section beginning at measure 86.³⁶⁶ Also, those eighth notes should be played with very short articulation. The melodic lines with moving quarter notes should be emphasized in that section, while sixteenth note figures and straight eighth notes are

³⁶³ Morales, Skype interview by author, July 7, 2014.

³⁶⁴ Mortenson, e-mail message to author, December 2, 2014.

³⁶⁵ Morales, Skype interview by author, July 7, 2014.

³⁶⁶ Ibid.

meant to be in the background.³⁶⁷

The melody presented at measure 60 returns at measure 102. Then, at measure 115, Morales uses one of his favorite compositional techniques, setting what he calls a “floating” melody with long notes (trumpet 1b) against rhythmic, straight backgrounds.³⁶⁸

The image shows a musical score for measures 115 through 122. The score is for a trumpet section with eight parts: B♭ Tpt. 1a, B♭ Tpt. 2a, B♭ Tpt. 3a, B♭ Tpt. 4a, B♭ Tpt. 1b, B♭ Tpt. 2b, B♭ Tpt. 3b, and B♭ Tpt. 4b. Measures 115 and 116 are marked with a box around the number 115. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). Trumpet 1b has a *sol* (solo) marking and a *mp* (mezzo-piano) dynamic marking. The score shows a 'floating' melody in Trumpet 1b with long notes, while other trumpets play rhythmic, straight backgrounds.

Figure 11. “Floating” melody with long notes (Trumpet 1b) against rhythmic, straight backgrounds in *Infinite Ascent*. Used by permission.

In the story *The Red Balloon*, there is a section where Pascal has to go to church and the balloon does not want to let him go by himself. Morales meant for the section at measure 143 to represent that church and the sound of the church bells using “bell tone” effects.³⁶⁹ Measure 159 is a simple transitional section to get into measure 169, which

³⁶⁷ Morales, Skype interview by author, July 7, 2014.

³⁶⁸ Ibid.

³⁶⁹ Ibid.

should be played at the same fast tempo (quarter note equals 160 beats per minute) but conducted (or felt) in two.

Performers might feel like they want to slow down towards measure 183. That is acceptable in order to emphasize the new feeling at measure 187, where the music should feel as if it is back in four, and the new speed (quarter note equals 168 beats per minute). Also, the section that starts at measure 187 represents the friendly, happy, and ethereal aspect of the story.³⁷⁰

According to the composer, the most challenging aspect of *Infinite Ascent* is tuning. As chords change, individuals will have to adjust pitch slightly to match temperament. The goal is to establish a solid and unwavering core sound, especially from the slower, more lyrical sections.³⁷¹ Also, *Infinite Ascent* requires rhythmically secure musicians, and demands a unified approach to mood and tempo changes and technical challenges.³⁷²

According to the composer, *Infinite Ascent* is one of the pieces that has obtained the best crowd responses (*Crystal Spheres* also gets positive reactions from audiences).³⁷³ An example of a performance of the piece that obtained excellent reviews from the *International Trumpet Guild Journal* took place in the Fifth China International Trumpet Conference, held on the campus of the Shenyang Conservatory of Music in July 2011.³⁷⁴ For this performance, choir “a” included Charles Saenz, Mineo Sugiki, Mark Clodfelter,

³⁷⁰ Morales, Skype interview by author, July 7, 2014.

³⁷¹ Morales, *Infinite Ascent*.

³⁷² Mortenson, e-mail message to author, December 2, 2014.

³⁷³ Morales, Skype interview by author, July 7, 2014.

³⁷⁴ Gary Mortenson, “Highlights from the Fifth China International Trumpet Week and Conference,” *International Trumpet Guild Journal* 36, no. 2 (January 2012): 24.

and Kang-il Lee. Choir “b” included James Ackley, David Spencer, Rui Li, and Xiao Xiao-Hu.³⁷⁵

³⁷⁵ Mortenson, “Highlights from the Fifth China International Trumpet Week,” 24.

Metallic Fury (2009)

The first printing of *Metallic Fury* was made in December 2009.³⁷⁶ The piece is another commission from Richard Stoelzel. It was conceived for performance by the top Grand Valley State University Trumpet Ensemble at the 2010 National Trumpet Competition that took place in Fairfax, Virginia.³⁷⁷ Stoelzel asked Morales specifically for a piece that would surpass his previous compositions, as he had excellent players that year.

Therefore, the composer made it more challenging than any other of his previous works. Morales feels that out of all of the works that he has written, *Metallic Fury* is the hardest piece to put together.³⁷⁸

Metallic Fury is designed primarily as a contest piece that showcases the capabilities of trumpet technique and ensemble unity, while being musical at the same time.³⁷⁹ The piece has no thematic ties to anything; however, British brass band music inspired many sections of the work.³⁸⁰ The piece is approximate six minutes and twenty seconds long, and unfolds in three contrasting sections. The first section is characteristically exciting and heroic from the very first ascending bell-tone in measure one, which is a clear declaration of aggressiveness and superiority.³⁸¹

The first melody that Morales states in measure five is a brass band sounding lick to him.³⁸² At the same time, the 3rd, 4th, and 5th trumpet parts go back and forth with triplets that are designed to be a busy, rhythmic device to push the section through. The triplets should not be overbearing, but very light, quick, and fluid instead, because the melody in

³⁷⁶ Erik Morales, *Metallic Fury* (Moralesmusic.com, 2009).

³⁷⁷ Morales, "Trumpet Music," moralesmusic.com, accessed October 11, 2014.

³⁷⁸ Morales, Skype interview by author, July 14, 2014.

³⁷⁹ Morales, "Trumpet Music," moralesmusic.com, accessed October 11, 2014.

³⁸⁰ Morales, Skype interview by author, July 14, 2014.

³⁸¹ Morales, "Trumpet Music," moralesmusic.com, accessed October 11, 2014.

³⁸² Morales, Skype interview by author, July 14, 2014.

the other parts is the main thing happening. In order to sound like one player, the challenge is keeping truly consistent triplets and the same types of staccato from part to part.



Figure 12. Busy, rhythmic triplets in lower parts are challenging in *Metallic Fury*. Used by permission.

Morales brings back material from previous works in order to remind the audience of his style.³⁸³ An example of this is found in measures 18 and 19 of *Metallic Fury*, which were taken from *Cyclone*.

Morales spends the first eighty measures developing the initial theme. Then, he presents a contrasting section at measure 81 featuring everyone on flugelhorn. The first flugelhorn part has the melody through most of that section. One of the challenging segments in that section is the cascading effect that goes up and down through the 2nd, 3rd, 4th, and 5th parts in measures 83-84.

³⁸³ Morales, Skype interview by author, July 14, 2014.

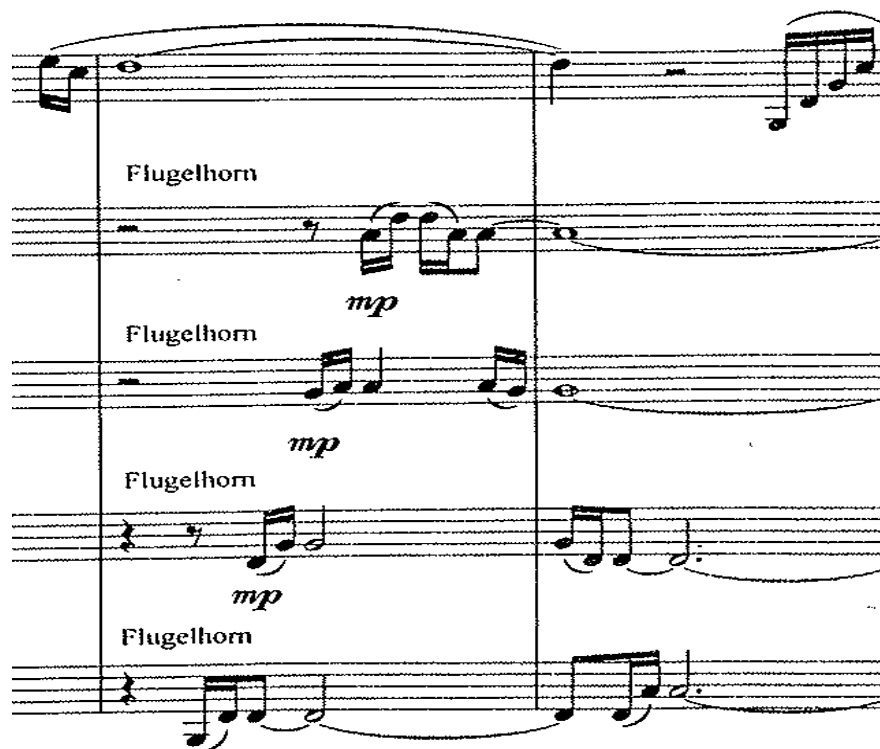


Figure 13. Cascading effect in *Metallic Fury* (measures 83-84). Used by permission.

The sound produced in measures 91-92 is essentially cascading sixteenth notes (see Figure 14). Even though the players have different rhythms, the sixteenths are divided amongst the parts. This is a successful effect when all parts are played rhythmically correct.



Figure 14. Other type of cascading effect used by Morales. *Metallic Fury* (measures 91-92). Used by permission.

At measure 99, the 1st flugelhorn part plays the melody of the theme from measure 5, this time with condensed rhythms. Then, the flugelhorn section develops into a duet between the 1st and 5th parts, in what the composer describes as a “segue,” that closes with the 7/8 section at measure 117.³⁸⁴

The 7/8 time indicates the beginning of the third contrasting section of the piece.³⁸⁵ Morales chose to score this section in 7/8 because he wanted some difficulty for the sake

³⁸⁴ Morales, Skype interview by author, July 14, 2014.

³⁸⁵ Morales, “Trumpet Music,” moralessmusic.com, accessed October 11, 2014.

of competition.³⁸⁶ The section concludes with a change to 6/8 time at measure 147, which is followed by a loud foot stomp in measure 151 in 5/4 time. Morales has seen some performances where the loud foot stomp is not played, but the group plays a rest instead; he feels slightly disappointed with those performances. He would prefer groups not change anything about a certain piece, or phrase the music on their own, without his consent. Morales's music requires every member of the ensemble to have an "outward" personality, since these pieces are exuberant rather than introspective.³⁸⁷

After the foot stomp, the rest of the piece brings back original thematic material played by different players, starting with the 3rd trumpet in measure 154. Morales thinks that developing a simple melody in the same key is not as interesting; therefore, he creates interest in the music with key changes at measures 162, 167, 176, 197, and 205.³⁸⁸

The soft section that starts at measure 205 is designed to give the players some rest before the finale of *Metallic Fury*. Morales wrote the option to play a high C instead of the high F at the very end of the piece (notice that the optional note between parenthesis is not the highest note of the measure [F], but the high C instead). The last section is scored for piccolo trumpet in the first part in order to facilitate intonation in that register. As in Morales's other pieces, it is important to note that the piccolo part should be scored an octave lower.

³⁸⁶ Morales, Skype interview by author, July 14, 2014.

³⁸⁷ Ibid.

³⁸⁸ Ibid.

Passion Dance (2009)

Richard Stoelzel commissioned *Passion Dance* for his chamber music group, Aries Trio (trumpet, violin and piano). Its premier performance was at the 2009 International Trumpet Guild Conference in Harrisburg, Pennsylvania. The first printing of *Passion Dance* was made in March 2009.³⁸⁹ The work is approximately four minutes and thirty-five seconds long, and it is meant to be in the style of a modern tango. Morales drew inspiration from listening to the compositions of famous tango composer and performer Astor Piazzolla; the piece was written in homage to him.³⁹⁰

Morales wanted the piece to sound emotionally engaging, and create a romantic mood at the introduction; therefore, the work does not feel like a tango in its strictest form. It was suggested by pianist Rebecca Wilt, among others, that the piano part at measure 25 would be easier to read if the lower system was left in bass clef, as at measure 69. Therefore, there will be a later revision of the piece in order to simplify how that measure is to look.³⁹¹

Common to many modern tangos is a contrasting middle section. This occurs at measure 85, where the piano plays a rubato solo in the extreme high register. Morales wrote that section thinking of a ballerina dancing to the music. Having the piano playing in the high upper register gives the piece a warm, introspective quality, and creates a music-box type of sound.

At measure 102, all instruments join in on a variation of the main melody, this time with a classic tango rhythmic ostinato. The interplay between trumpet and violin, which

³⁸⁹ Erik Morales, *Passion Dance* (Moralesmusic.com, 2009).

³⁹⁰ Morales, Skype interview by author, July 14, 2014.

³⁹¹ Ibid.

according to Morales would usually be performed by male and female, respectively, favors the romantic aspect of the piece while the piano provides a harmonic and rhythmic background. That tango section leads to the “Very Fast” ending that starts in measure 120. At that point, the piano is responsible for continuing the tango feel, while the trumpet player must make sure not to cover the main melody part in the violin. The trumpet part is active and written in the upper register, making it easy to erroneously mask the violin.³⁹²

Professor Clodfelter and his wife, pianist Rebecca Wilt, included *Passion Dance* on a recording with their group, Covalence. In that recording, they substitute the violin with the flugelhorn, played by William Stowman. Clodfelter feels that the piece would also work with horn or trombone if replacing the violin part. The process for this adaptation was organic, with some of it happening during the actual recording session, so they could get exactly what they wanted from the composite sound.³⁹³

Additionally, Clodfelter performed *Passion Dance* at the Atlanta Trumpet Festival with professor James Ackley on the flugelhorn, replacing the violin part.³⁹⁴ They also performed it as a trio in China, obtaining excellent reviews:

*... Both of these two-trumpet features (Dr. Dai Zhonghui and Charles Schlueter performed *The Flower Duet* from the opera *Lakmé*) required the performers to blend seamlessly with one another.... On the Morales, the Clodfelter/Ackley duo had to converse in a modern context and lyrical playing was interspersed with technical playing that required blazing fingers and excellent control. Abundant musicianship was evident in equal measure on both pieces.*³⁹⁵

³⁹² Clodfelter, e-mail message to author, January 25, 2015.

³⁹³ Ibid.

³⁹⁴ Morales, Skype interview by author, July 14, 2014.

³⁹⁵ Mortenson, “Highlights from the Fifth China International Trumpet Week,” 24.

Morales feels that the flugelhorn adaptation is a pleasant and different way of performing *Passion Dance*, and he approves of it. However, according to him, the piece should be played with the violin if at all possible, because that part has to be changed extensively to make it work with the flugelhorn.³⁹⁶

Other recommendations to improve the interpretation of *Passion Dance* include practicing Arban's double-tongued studies with mixed articulations. Clodfelter also suggests double-tonguing *Study #2* from Goldman Practical Studies, since it relates directly to the end of this piece.³⁹⁷ Because of the romantic content of *Passion Dance*, Morales chose it as a wonderful opportunity to make a dedication to his wife, Holly. This work is a crowd favorite, and it always obtains excellent audience reactions.³⁹⁸

³⁹⁶ Morales, Skype interview by author, July 14, 2014.

³⁹⁷ Clodfelter, e-mail message to author, January 25, 2015.

³⁹⁸ Morales, Skype interview by author, July 14, 2014.

XI (2011)

XI is the most recent competition piece for five trumpets that Morales has composed.³⁹⁹

Trumpet Professor Richard Stoelzel commissioned the work for performance by the Grand Valley State University Trumpet Ensemble at the 2012 National Trumpet Competition in Fairfax, Virginia. Because of the competition nature of the work, Morales thought that an appropriate subject for this piece was the X1 flight of Chuck Yeager; its history is briefly explained in the score of the piece:

*The Bell X-1 (originally designated XS-1) was the first of a series of secret experimental aircraft (or X-planes) designed to break the sound barrier. On October 14th, 1947 Air Force Captain Charles "Chuck" Yeager piloted the X-1 to the first supersonic flight. This historic flight was the first to go 807.2 miles per hour (or Mach 1.06). The X-1, named "Glamorous Glennis" by Captain Yeager in honor of his wife, achieved the supersonic speed on its fiftieth flight. This musical work, entitled "XI," draws its inspiration from this great historical achievement.*⁴⁰⁰

XI is approximately six minutes and thirty seconds long, and the composer graded it "Medium College to Pro Level."⁴⁰¹ The piece is filled with diminished fifth intervals, whole-tone scales, and pointed, angular lines of music that are supposed to give the feeling of mechanics and mimic the beauty of the symmetrical design of the X-1.⁴⁰² For example, the beginning of the piece is a jumble of triplets that are bouncing between each of the players. They are meant to achieve a mechanical sound, and to give a feeling of motion, speed, and excitement.⁴⁰³ At measure 7, in the middle of the introduction filled with triplets, Morales uses the cascading effect.

³⁹⁹ Morales, Skype interview by author, August 14, 2014.

⁴⁰⁰ Erik Morales, *XI* (Moralesmusic.com, 2011).

⁴⁰¹ Morales, "Trumpet Music," moralesmusic.com, accessed October 11, 2014.

⁴⁰² Morales, *XI*.

⁴⁰³ Morales, Skype interview by author, August 14, 2014.

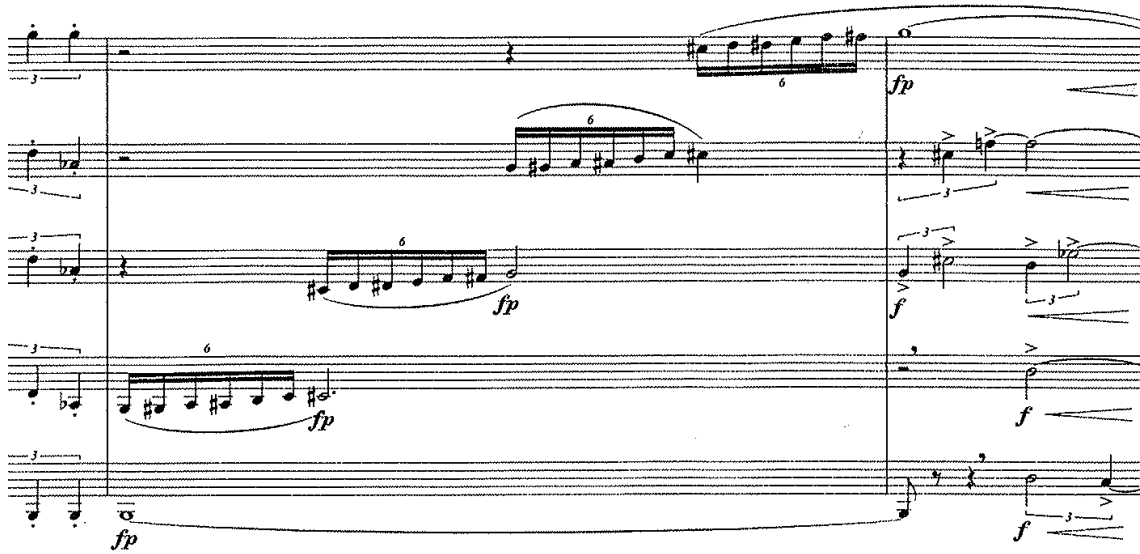


Figure 15. Cascading effect at measure 7 of XI. Used by permission.

The feeling of mechanics and symmetry continues to be provided by the diminished fifth intervals that can be found at the beginning, in the solo of the first trumpet at measure 22, and the sections at measures 122, 129, 210, and 212. Whole-tone scales are present in thirds at measures 72 and 178 with the same purpose. The series of notes used in measure 135 are also based on the whole-tone scale.



Figure 16. Measure 72 of *XI*, example of lick based on the whole-tone scale. Used by permission.

The first section of the piece leads to a transitional cadenza in the first trumpet part at measure 21. The first trumpet player could take some liberties with the triplets in that cadenza, provided it is still in a musical manner and relatively in time. Measure 25 calls for a “Sh” sound that should be enunciated through the instrument (that effect happens again in the slow section at measure 86). Morales recommends producing the “Sh” sound with the mouthpiece slightly separated from the lips.⁴⁰⁴ That section is used to connect the beginning to the material that starts at measure 29, which is marked “Brisk,” and remains very mechanical in nature. Morales added complex meters in that section to help

⁴⁰⁴ Morales, Skype interview by author, August 14, 2014.

him achieve that mechanical goal.⁴⁰⁵

The soft section that occurs at measure 86 is marked “Relaxed,” and represents a moment when everything might have become ethereal, from the point of view of Chuck Yeager when he was flying the X1. The section also represents a moment of peace that might exist within test pilots’ minds.⁴⁰⁶

In measure 97, there is a “Wah” effect that is meant to be played with the hand and a Harmon mute with the stem inserted. Morales calls for the use of “heavy vibrato” in the second and third trumpet parts in measure 98 (see Figure 17). The heavy vibrato should be played with the lips instead of using the hand on the mute to produce the effect. The heavy vibrato helps the music to be overly dramatic at that point, and should be produced in a harsh, operatic way. Morales feels that the vibrato in this section could be played in a rhythmic manner, as it would be played in the best mariachi style.⁴⁰⁷

⁴⁰⁵ Morales, Skype interview by author, August 14, 2014.

⁴⁰⁶ Ibid.

⁴⁰⁷ Ibid.

The image shows a musical score for four staves. The top two staves are for a saxophone, with the instruction "harmon mute - w/stem" written above them. The first two staves begin with a forte (*f*) dynamic and a triplet of eighth notes. The music transitions into a "Wah" effect, indicated by the notation "(wah)--", and then into "heavy vib." (heavy lip vibrato). The bottom two staves provide a harmonic accompaniment, featuring a steady eighth-note pattern in the lower register and a more active line in the upper register, including a quintuplet of eighth notes in the final measure.

Figure 17. Harmon mute followed by “Wah” effect and heavy lip vibrato in *XI* (measures 94-98). Used by permission.

Morales asks for “growl (flutter-tongue)” at measure 114. The composer prefers that the effect be played with the rolling of the tongue on the roof of the mouth instead of the growling of the throat.⁴⁰⁸ The mechanical nature of the piece returns at measure 122, where Morales starts to bring back some of the elements that were presented before, for instance, the intervals of fourths and diminished fifths, and the triplets. Then, Morales uses the cascading effect again in measures 130 and 131 (see Figure 18).

⁴⁰⁸ Morales, Skype interview by author, August 14, 2014.



Figure 18. Example of cascading effect in *XI* (measures 130-131). Used by permission.

Trumpets two and three present new thematic material at measure 139 that is answered in the first trumpet at measure 147. Morales presents a new theme in measure 155, remaining very mechanical in nature. Other material from later in the piece deviates from the initial thematic content. For instance, the music presented at measure 175 is based on the theme stated in 3/2 at measure 29.

Morales quotes the United States Air Force anthem in measure 222 in trumpet parts four and five (see Figure 19).⁴⁰⁹ Also at measure 222, there is an optional note (written B-flat) in the first trumpet part. Its purpose is to give the first player the choice of playing the lower note (written F) in case he or she does not have enough stamina at that point. Having that option is important since this is a competitive work. Also, playing both notes would be ideal if the part is doubled.⁴¹⁰

⁴⁰⁹ Morales, Skype interview by author, August 14, 2014.

⁴¹⁰ Ibid.

The image displays a musical score for five B♭ Trumpet parts, labeled B♭ Tpt. 1 through B♭ Tpt. 5. The score is organized into two systems. The first system covers measures 221 and 222, with a box around measure 222 indicating a 'top note opt.' (top note optional). The second system covers measures 223, 224, and 225. The music features a variety of dynamics, including piano (*p*) and fortissimo (*ff*). The melody in measures 222 and 223 is a quote from the United States Air Force anthem. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 19. United States Air Force anthem is quoted at measure 222 in the 4th and 5th trumpet parts. Used by permission.

Within Sacred Walls (2011)

Within Sacred Walls was written as a music supplement for the International Trumpet Guild Journal in 2011. It was commissioned by Gary and Kristin Mortenson to commemorate the thirty-fifth anniversary of the ITG.⁴¹¹ In Mortenson's opinion, the trumpet community needs more pieces that treat the trumpet sonority in a more lyrical, softly stated way that is more contemplative than the majority of works written for multiple trumpets. He wanted a piece that was introspective, rather than a fanfare-like work. The result is a composition that is deceptively difficult in terms of tone qualities, intonation, and stylistic awareness.⁴¹²

The title of the piece, *Within Sacred Walls*, is descriptive of the somewhat religious tone conveyed by the work. Morales found inspiration from Gregorian chants to compose the piece, as he knows that Gary Mortenson likes ancient music.⁴¹³ He used the modality and the simplicity reminiscent of Gregorian chant, yet the sound is clearly contemporary.⁴¹⁴

Within Sacred Walls was specifically designed to be a moderately graded work in order to maximize its use among ITG members.⁴¹⁵ Some of ITG's musical supplements through the years have been extremely difficult, and the goal with this commission was to create a work that anybody who subscribes to ITG could play. That was very challenging for Morales, since he had to be extremely limited in the technical aspects.⁴¹⁶

⁴¹¹ Mortenson, "Erik Morales Talks About His Career." 48.

⁴¹² Mortenson, e-mail message to author, December 2, 2014.

⁴¹³ Morales, Skype interview by author, August 14, 2014.

⁴¹⁴ Mortenson, "Erik Morales Talks About His Career." 48.

⁴¹⁵ Ibid.

⁴¹⁶ Morales, Skype interview by author, August 14, 2014.

Additionally, Mortenson requested that the score be no longer than four pages in length, in order to make the supplement as economical as possible to produce several thousand copies of to be included with the journal. Consequently, Morales also limited the content of the piece to 49 measures in the form of a choral type of piece.⁴¹⁷

Within Sacred Walls is originally written for six B-flat trumpets, and the composer also wrote a quintet version of the piece, requested in 2011 by Jean-Christophe Dobrzelewski, who wanted to play the work with Tromba Mundi.⁴¹⁸ In the quintet version, Morales made sure that every note within a certain chord structure was covered, and made it as similar as possible to the original version for six trumpets without sacrificing any of the chant lines within the piece.

Although there are no extreme high parts in the piece, it has little to no breaks, with the exception of some rests in the very beginning for the first, second, and fifth parts; and a small break for the first trumpet part in measures 14 and 15 (that small break happens only in the original version for six trumpets, not in the quintet version). Therefore, one of the challenging aspects of *Within Sacred Walls* is endurance. The highest section of the work is presented in the climax at measure 35, where the first trumpet (and also the second trumpet in the original version for six trumpets) reaches an A above the staff (Concert G). One of the main differences between the two versions is that the first trumpet sustains that A in the version for six trumpets, while the A is not sustained in the quintet version. The piece develops in A minor, and has an interesting conclusion in A major with the second trumpet playing the C-sharp.

⁴¹⁷ Morales, Skype interview by author, August 14, 2014.

⁴¹⁸ Ibid.

The Kansas State Trumpet Ensemble performed *Within Sacred Walls* at Grace Episcopal Cathedral in Topeka, KS. According to Gary Mortenson, the piece works beautifully with the reverberation of that European Cathedral-type of space. It is Mortenson's opinion that *Within Sacred Walls* is more demanding than his other commission, *Infinite Ascent*, as far as musicality is concerned. According to Mortenson, the group needs to be a trumpet choir, versus a trumpet ensemble. As such, this piece truly exceeded Mortenson's expectations; he loves the tonal beauty and the aesthetic, somewhat ethereal nature of this piece. Mortenson and his wife, Kristin, are glad this piece is among the many commissions associated with the International Trumpet Guild for the balance it brings to the repertoire.⁴¹⁹

⁴¹⁹ Mortenson, e-mail message to author, December 2, 2014.

Conquest (2012)

Conquest was commissioned by the University of South Alabama Department of Music trumpet studio, under the direction of Dr. Peter J. Wood, for its premiere performance at the International Trumpet Guild Conference that took place in Columbus, Georgia from May 22-26, 2012.⁴²⁰ Dr. Wood requested the piece be college level for his students, specified that he wanted the music to be written for six B-flat trumpets, and asked Morales not to write too much above high B-flat (concert pitch).⁴²¹ With those parameters, Morales composed this five and a half minute piece, and classified it as “College Level and Higher.”⁴²² *Conquest* is a challenging trumpet work, but Morales does not consider it to be as demanding as his other trumpet ensemble pieces.⁴²³

Additionally, Dr. Wood wanted the piece to have something to do with the area of South Alabama, where the school at which he teaches is located. Morales decided that the piece would be based on the history behind the battle fought at Fort Bowyer in Mobile, Alabama, which was one of the final battles of the English-American War of 1812.⁴²⁴ The piece is meant to give a snapshot of what Mobile might have been like in 1814 and 1815.

On September 14, 1814 the British Royal Navy attacked Fort Bowyer on the shores of Mobile Bay, Alabama in an attempt to block trade into New Orleans. The British would lose this battle and move on to New Orleans in January of 1815. Again, the battle was lost and the British, recognizing the strategic significance of Fort Bowyer, would enter again into one of the final battles of the Anglo-American War of 1812. After securing a victory at Mobile Bay on February 12, 1815 the British were notified of the war's end a few days later through the signing of the Treaty of Ghent. This treaty was actually drafted and signed on December 24, 1814 but was

⁴²⁰ Erik Morales, *Conquest* (Moralesmusic.com, 2012).

⁴²¹ Morales, Skype interview by author, July 7, 2014.

⁴²² Morales, *Conquest*.

⁴²³ Morales, Skype interview by author, July 7, 2014.

⁴²⁴ Ibid.

*not ratified until February 17, 1815 by the US congress and President James Madison.*⁴²⁵

Since news traveled very slowly in the 1800's, they did not know that the war was already decided, and fought that particular battle for no reason.⁴²⁶

Morales intended the tempo of the piece (quarter note = 126 beats per minute) to be such that sixteenth notes could be played single-tongued. He thinks that a faster tempo would be acceptable, as long as the players can single-tongue the sixteenth notes or cleanly double-tongue the sixteenth notes passages; that is especially challenging in the third trumpet part.⁴²⁷ In general, Morales thinks that double-tonguing should sound like single-tonguing, and recommends that the players ask themselves if it is truly necessary to double-tongue at certain speeds. With several players playing the same rhythms, the group may have better results if they are all playing the same way.⁴²⁸

Conquest is filled with heroic and bold statements. The beginning of the piece is a good example of that. Morales emphasizes a flourished introduction with the first, second, and third trumpets playing in unison. Then, he harmonizes that introductory melody in measure 11, and brings it back in measure 38.

Morales moves the piece emotionally and dynamically between the soft and heroic sounding moments, achieving a pleasant balance between those two characters. After another bold, heroic statement found at measure 67, he presents a contrasting section at measure 79, where the music deviates into a softer type of melody. There is a rhythmic ostinato in that section (from measures 79-97) in parts four, five, and six. On top of that,

⁴²⁵ Morales, *Conquest*.

⁴²⁶ Morales, Skype interview by author, July 7, 2014.

⁴²⁷ Ibid.

⁴²⁸ Ibid.

Morales composed a “floating” melody of long notes starting at measure 81 (see Figure 20). This is a compositional technique Morales likes to use frequently, writing a contrast in motion between a particularly rhythmic figure happening in one part(s), and a long-note flowing melody in the other part(s) above.⁴²⁹

⁴²⁹ Morales, Skype interview by author, July 7, 2014.

Musical score for measures 78-82 of 'Conquest'. The score is for six B♭ Trumpets (Tpt. 1-6). Measure 79 is highlighted with a box. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The score shows a long-note flowing melody in Tpt. 1 starting at measure 81, marked 'sol' and 'mp'. Tpt. 2 and 3 have a long-note melody starting at measure 79, marked 'pp'. Tpt. 4, 5, and 6 have a rhythmic figure starting at measure 79, marked 'mp'. The rhythmic figure consists of eighth notes in a descending sequence.

Musical score for measures 83-87 of 'Conquest'. The score is for six B♭ Trumpets (Tpt. 1-6). The key signature has two flats (B♭ and E♭). The time signature is 4/4. The score shows a long-note flowing melody in Tpt. 1 starting at measure 83, marked 'sol' and 'mp'. Tpt. 2 and 3 have a rhythmic figure starting at measure 83, marked 'mp'. Tpt. 4, 5, and 6 have a rhythmic figure starting at measure 83, marked 'mp'. The rhythmic figure consists of eighth notes in a descending sequence.

Figure 20. Example of a compositional technique that Morales uses frequently: a long-note flowing melody over a rhythmic figure. *Conquest* (measures 78-87). Used by permission.

A different theme enters in measure 98, and then a fugue is presented at measure 119. Using the main heroic statement from the beginning, the composer essentially splits

the ensemble into three groups of two players in this section: the third and fourth trumpets introduce the subject of the fugue in measure 119, the fifth and the sixth trumpets continue in measure 121, and the first and second trumpets enter in measure 123.

At measure 138, there are moving eighth notes through trumpet parts three, four, and five (see Figure 21). In this section, the group should make sure that every player is playing rhythmically accurate, because the musical line is shared by all. That compositional technique (moving particular lines from part to part) is also used in other Morales pieces, such as *Metallic Fury*, in order to obtain the same effect that can be achieved when holding each key on a piano down while playing a series of notes. It is a way of producing harmony and giving a moving eighth-note line simultaneously.⁴³⁰

136 Slower ♩ = 88

The musical score for six trumpets (B♭ Tpt. 1-6) in measures 138-141. The tempo is marked 'Slower' with a metronome marking of ♩ = 88. The score shows a complex texture with moving lines shared between parts. Dynamics range from forte (f) to mezzo-piano (mp). The notation includes various rhythmic values and articulations, with some parts featuring slurs and ties. The key signature is B-flat major.

Figure 21. Moving lines shared by different parts. *Conquest* (measures 138-141). Used by permission.

⁴³⁰ Morales, Skype interview by author, July 7, 2014.

Morales uses the cascading effect as a way of showcasing the virtuosity of the group in measures 159-160, 164, and 169-170. The effect is used in *Conquest* only in small instances, in order to make sure that everything fits within the chosen grade level.⁴³¹

At the end of measure 173, there is a “rip” (indefinite glissando), which should be played like a true, aggressive rip instead of a smooth glissando.⁴³² From measure 175 until the end of the piece, there is an optional top line in the first trumpet part. Playing the optional part in that section is acceptable if the first player can do it in a clean, secure manner; however, Morales does not like when people take it upon themselves to play parts of the music in a different octave – or modify the parts in any other way – when it is not in the written music.⁴³³

⁴³¹ Morales, Skype interview by author, July 7, 2014.

⁴³² Ibid.

⁴³³ Ibid.

Panoramica (2012)

Panoramica is a short fanfare (the score is only two pages long) for six trumpets that was commissioned by James Olcott for inclusion in Volume One of *Nine Celebratory Fanfares for Six Trumpets*, a collection by Olcott's publishing company, Triplopress.⁴³⁴ Beside Morales's *Panoramica*, the collection also includes pieces by Robert Bradshaw, Barry Ford, Michael Galib, Jack Kimmell, Clint Needham, Greg Pascuzzi, David Shaffer, and James Stephenson.⁴³⁵ James Olcott purchased *Panoramica* from the composer with full rights; therefore, Olcott controls and sells it.⁴³⁶ The piece was premiered at the 2012 meeting of the Ohio chapter of the International Trumpet Guild, and was published the same year.⁴³⁷

The title *Panoramica* was inspired by a flight that Morales took to Las Vegas to conduct the All State Honor Orchestra in 2011. He flew early in the morning from New Orleans, and when the plane crossed over the south rim of the Grand Canyon before reaching Las Vegas it was flying relatively low. According to Morales, it was a perfect morning with no clouds in the sky, and he used the amazing view as inspiration to write the short fanfare.⁴³⁸

⁴³⁴ Morales, Skype interview by author, August 14, 2014.

⁴³⁵ James Olcott, "Music for Six Trumpets," *Triplo Press*, accessed July 7, 2015, <http://www.triplo.com/forces.php?min=6&max=6>.

⁴³⁶ Morales, Skype interview by author, August 14, 2014.

⁴³⁷ Olcott, "Music for Six Trumpets," *Triplo Press*, accessed July 7, 2015.

⁴³⁸ Morales, Skype interview by author, August 14, 2014.

Concerto for Two Trumpets (2013)

During the National Trumpet Competition in Virginia in March 2011, Professor James Ackley of the University of South Carolina expressed interest in commissioning Morales to create a work for two trumpets and band.⁴³⁹ Ackley formed a consortium of fellow trumpet colleagues in order to have the piece written and funded.⁴⁴⁰ Forming the consortium was not difficult since many people wanted to be involved due to Morales's popularity composing trumpet ensemble works. Within a year, they had sufficient funds to have the work written.⁴⁴¹ The generous consortium participants include:

Prof. James Ackley, University of South Carolina
Prof. Eric Baker, Odessa College
Dr. Jason Bergman, University of Southern Mississippi
Dr. Chris Carrillo, James Madison University
Prof. Vincent DiMartino, Centre College
Dr. Mark Dulin, Winthrop University
Mr. Brian Evans, Australian Opera and Ballet Orchestra
Dr. Kevin Eisensmith, Indiana University of Pennsylvania
Dr. Scott Hagarty, Del Mar College
Dr. Adam Hayes, Berry College
Dr. John Irish, Angelo State University
Prof. Stephen Leisring, University of Kansas
Prof. Alonso Armenta Monarrez, Universidad de Montemorelos
Prof. Charles Saenz, Bowling Green State University
Mr. Michael Santorelli, Lone Star Brass
Dr. Brian Shook, Lamar University
Prof. Alan Siebert, College-Conservatory of Music, University of Cincinnati
Dr. David Spencer, University of Memphis
Dr. William Stowman, Messiah College
Dr. Mary Thornton, Texas A&M–Corpus Christi
Dr. Brad Ulrich, Western Carolina University
Dr. Mark Wilcox, McMurry University
Dr. Erik Yates, The University of Alabama
Dr. James Zingara, University of Alabama at Birmingham⁴⁴²

⁴³⁹ Erik Morales, *Concerto for Two Trumpets* (Moralesmusic.com, 2013).

⁴⁴⁰ Morales, Skype interview by author, June 29, 2014.

⁴⁴¹ Ackley, e-mail message to author, December 15, 2014.

⁴⁴² Morales, *Concerto for Two Trumpets*.

Ackley requested the piece be longer than fifteen minutes in length, and have multiple movements.⁴⁴³ Consequently, *Concerto for Two Trumpets* is the longest piece of music that Morales has for trumpet at approximately seventeen minutes in length (depending on chosen tempos). The piece was originally written for two trumpets and band accompaniment. There is also a piano version of the piece, which is essentially a reduction of the wind band score.

Morales describes this three-movement work as a celebration of all that is great about the trumpet. Each movement is carefully crafted to entertain and engage the listener by keeping Morales's philosophy of the importance of melody.⁴⁴⁴ *Concerto for Two Trumpets* was not influenced by the work of any particular composers.⁴⁴⁵

The composer wanted to make the trumpet parts of *Concerto for Two Trumpets* a grade level easier than *Concerto for Trumpet in C and Piano*, which is quite challenging in every aspect.⁴⁴⁶ Despite this, the composer classifies *Concerto for Two Trumpets* as "Difficult" grade level for the soloists.⁴⁴⁷ Additionally, Morales did not want to make the band parts exceptionally demanding. Even before he wrote the first note, he knew that this piece had to be premiered (James Ackley and Richard Stoelzel premiered the piece at the 2013 International Trumpet Guild conference in Grand Rapids) with only one rehearsal with the band and soloists. One of Morales's priorities was to have a successful performance with only a small amount of rehearsal time.⁴⁴⁸ The piece was designed

⁴⁴³ Morales, Skype interview by author, June 29, 2014.

⁴⁴⁴ Morales, *Concerto for Two Trumpets*.

⁴⁴⁵ Morales, Skype interview by author, June 29, 2014.

⁴⁴⁶ Ibid.

⁴⁴⁷ Morales, "Trumpet Music," moraesmusic.com, accessed October 11, 2014.

⁴⁴⁸ Morales, Skype interview by author, June 29, 2014.

specifically for B-flat trumpets, and the composer recommends not using C trumpets.⁴⁴⁹ It is his opinion that the work is easier to play on B-flat trumpets than it is on C trumpets; the fingerings work better on B-flat trumpets, and the tone color is also better this way. Nonetheless, during the premiere of *Concerto for Two Trumpets*, Ackley performed the piece on C trumpet, and Stoelzel used a B-flat trumpet.⁴⁵⁰ Ackley always uses a C trumpet unless there is a real need for a B-flat trumpet (e.g. the notes are too low for the C trumpet).⁴⁵¹ Also, Jason Bergman recorded the piece with William Campbell, and both used C trumpets. According to Bergman, it felt much more comfortable for them that way.⁴⁵²

The composer's goal was to have the two soloists as "equals." That is an important idea in the piece, and because of that, Morales scored several passages where the soloists play in unison.⁴⁵³ An example of this is found in the first movement at measure 27. The trumpets play in unison the entire first section until measure 40. The unison is also a way for Morales, as a composer, to show that both parts are equally challenging.⁴⁵⁴ According to Bergman, both soloists must work to match their sounds, intonation, and style in this piece, especially on unisons. Bergman feels that one can truly tell when performers do not match their sounds or intonation in this piece.⁴⁵⁵ Also, it is the composer's opinion that when the two trumpets play the exact same thing together in this section, they create a beautiful chorus effect if they are played in tune.⁴⁵⁶

⁴⁴⁹ Morales, *Concerto for Two Trumpets*.

⁴⁵⁰ Morales, Skype interview by author, June 29, 2014.

⁴⁵¹ Ackley, e-mail message to author, December 15, 2014.

⁴⁵² Bergman, e-mail message to author, December 19, 2014.

⁴⁵³ Morales, "Trumpet Music," moralessmusic.com, accessed October 11, 2014.

⁴⁵⁴ Morales, Skype interview by author, June 29, 2014.

⁴⁵⁵ Bergman, e-mail message to author, December 19, 2014.

⁴⁵⁶ Morales, Skype interview by author, June 29, 2014.

A common mistake that Morales has heard in performances of *Concerto for Two Trumpets* is that the first trumpet plays an A natural on the last eighth-note of measure 48 of the first movement, the last note of the measure (see Figure 22). Performers should be careful to perform it as an A-sharp. The composer said that he might put a courtesy accidental in parenthesis (#) in a later edition, in order to remind the trumpet player that the A needs to be sharp.⁴⁵⁷

The image shows a musical score for three parts: Solo 1, Solo 2, and Pno. (Piano). The score is for measure 48. Solo 1 and Solo 2 are in the treble clef, and Pno. is in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The final note of Solo 1 is circled and labeled with a circled '50', indicating a common mistake where it is played as an A natural instead of an A-sharp. The piano part features complex chordal textures, including triplets and dense block chords.

Figure 22. Common mistake in *Concerto for Two Trumpets*: The last note in measure 48 in the first part should be an A-sharp. Used by permission.

According to the composer, the interval of a fourth—and sometimes parallel fourths—that are scored between the two trumpets in some sections of the first movement are easy to tune, and are generally pleasant to the listener.⁴⁵⁸ Some examples of these fourths are found in measures 68-69, 74, 134, 141, 184-188. Morales uses imitation between the two trumpets and the piano—or band in the original band version—in measures 64-67.

⁴⁵⁷ Morales, Skype interview by author, June 29, 2014.

⁴⁵⁸ Ibid.



Figure 23. Imitation between the two trumpets and the piano/band in *Concerto for Two Trumpets* (measures 64-67). Used by permission.

In measure 86, the trumpets start trading off short phrases. This is the first section where Morales gives each trumpet player a chance to show off his or her skills. Choosing the right tempos is important in order to perform this passage correctly. Morales recommends single-tonguing the sixteenth notes in the first movement, and to play it no faster than the tempo marked (quarter note = 126 beats per minute), as it becomes increasingly difficult to play cleanly.⁴⁵⁹ Jason Bergman suggests practicing this passage very slowly, so that it is easier to put together when the performers master each section (he suggests the same for the cadenza in the third movement).⁴⁶⁰ After each player shows what they can do with these phrases, they reunite in measures 100-101 playing the same rhythms. After a sixteen measure piano solo starting at measure 102, Morales resumes the two trumpet unison in order to have them as equals in measure 118.

Connections throughout his works are important to Morales. He finishes the first movement with an E-flat major chord that holds over with a tie in order to connect to the second movement. Therefore, that chord should still be ringing while one hears the first chord of the second movement. The *segue* indication at the end of the first movement

⁴⁵⁹ Morales, *Concerto for Two Trumpets*.

⁴⁶⁰ Bergman, e-mail message to author, December 19, 2014.

helps to achieve this connection.⁴⁶¹

The second trumpet plays a fanfare at measure 5 of the second movement, and the first trumpet answers with a similar phrase in measure 13. These phrases are like cadenzas, and should be played with some rubato. The trumpet soloists can take liberties with these phrases, and by doing so make the phrases more musical. However, they should be metered in some fashion for the conductor or pianist to follow.⁴⁶²

The theme that the second trumpet presents at measure 24 of the second movement shows Morales's love for melody, tonality, and texture. Morales feels that this section is a true example of his style. The theme builds to section B, starting at measure 40, and reaches a climax in measure 61. For this climax, Morales uses the same melody that he used in measure 40, but in a more grandiose fashion. A new theme is presented in a flowing manner at measure 69 in 3/4 time. The melody at measure 93 is a recapitulation of the original theme, presented initially in measure 24. However, this time the melody is brought back in 3/4 meter. At measure 101, there is a key change that gives the piece an emotional tug.⁴⁶³

Continuing to make connections throughout the work, the second movement ends with an A major chord in the low register, followed by a D chord in the third movement. According to Morales, those two chords join the second and third movements in a natural way because people can feel them almost like a dominant resolution to tonic (V-I). As between the first and second movements, there is a *segue* indication at the end of the second movement to connect it to the third movement.

⁴⁶¹ Morales, Skype interview by author, June 29, 2014.

⁴⁶² Ibid.

⁴⁶³ Ibid.

Morales wanted to add a *jig* feel to the third movement. The movement should be very light and should have an Irish shanty music feeling, similar to the music of the well-known dance group, Riverdance. That is why he uses 6/8 meter, and scores many motives fashioned with groups of three notes.⁴⁶⁴

At measure 33, the trumpets play a melody in unison, just as in the first movement. They then present the same theme in harmony at measure 55; this is another instance where it is easier to play B-flat trumpet than C trumpet. Morales gives the two trumpet players an opportunity to rest between measures 85 and 126. The band (or the piano) plays the role of soloist as well as accompanist in that section. At measure 126, Morales takes the theme of the *jig* and splits it between the two players; a contrasting section is presented in measure 146. There is a recapitulation at measure 182 where the band (or the piano) comes back with the initial theme.

The cadenza presented at measure 271 (see Figure 24) is a showcase for both trumpet players, and demonstrates that they can interact musically and alike in different ways. Morales presents phrases that are imitated back and forth between the two trumpets in this cadenza. The musical lines should be fluid, and they should sound like one person is playing them. The players should mirror one another, and be very coordinated in order to control and change tempos together.⁴⁶⁵ According to Bergman, timing, planning, and matching are more important in this type of cadenza, as opposed to a work that is for a

⁴⁶⁴ Morales, Skype interview by author, June 29, 2014.

⁴⁶⁵ Ibid.

soloist.⁴⁶⁶ Stoelzel also stresses the importance of keeping the tempo moving and not letting it relax, as that is easy to do accidentally.⁴⁶⁷

The image displays a musical score for a cadenza in a concerto for two trumpets, spanning measures 271 to 298. The score is written for two soloists, Solo 1 and Solo 2, in a 2/4 time signature with a tempo marking of quarter note = c. 96. The key signature is one flat (B-flat). The score is divided into six systems, each with two staves. Measure numbers are printed below the staves. Performance instructions include 'Cadenza (♩. = c. 96)' at the beginning, and 'Sart slow, accelerate and cresc...' with a *mp* dynamic marking at measure 299. The music features intricate rhythmic patterns, including sixteenth-note runs and slurs, with some measures containing sixteenth-note chords.

Figure 24. Cadenza in *Concerto for Two Trumpets*. Used by permission.

Measure 299 of the cadenza requires special attention because the trumpets begin to line-up and trade off a single motivic idea (see Figure 25). In this section, quarter notes

⁴⁶⁶ Bergman, e-mail message to author, December 19, 2014.

⁴⁶⁷ Stoelzel, e-mail message to author, December 16, 2014.

are the theme, and they need to be played long.⁴⁶⁸

The image shows a musical score for two trumpets, Solo 1 and Solo 2. The score is in 3/4 time, marked "Fast! (♩ = c. 144)". The first system (measures 299-304) shows both trumpets playing a melody of dotted quarter notes and duplets, marked "mf". The second system (measures 305-309) shows the melody continuing, with Solo 1 playing a more complex line and Solo 2 playing a simpler line, both marked "f".

Figure 25. End of the cadenza in *Concerto for Two Trumpets*. The melody is in the dotted quarter notes and duplets, shared by both trumpets. Used by permission.

The second trumpet plays the *jig* melody coming out of the cadenza at measure 310 with a faster tempo (dotted quarter = 152, compared to the initial dotted quarter = 138). The ending is an opportunity for the trumpet players to truly shine.

According to the composer, the third movement requires remaining strictly in tempo and not missing the beat, while at the same time “moving and grooving.”⁴⁶⁹ Keeping the tempo is especially important in sections such as at measure 382 (see Figure 26), where Morales writes a sustained note (eight measures) at fortissimo. That section could be extremely challenging if the band is dragging behind the soloists.⁴⁷⁰

⁴⁶⁸ Ackley, e-mail message to author, December 15, 2014.

⁴⁶⁹ Morales, Skype interview by author, June 29, 2014.

⁴⁷⁰ Ibid.

Figure 26. Measures 381-390 in *Concerto for Two Trumpets*. Dragging would make this section particularly challenging. Used by permission.

Morales gives trumpet players the option of playing high notes (concert A and C) at the end of the piece, because he believes that some soloists might want to do something like that anyway. This is an instance of Morales trying to write for everyone rather than one particular type of player. He recommends choosing wisely when deciding if these high notes will be performed, “considering exhaustion and condition of the chops.”⁴⁷¹ The soloists should be very aware of their endurance and pace themselves accordingly, especially because all three movements of the concerto are designed to run together with little to no break between them.

Jason Bergman made the first recording of *Concerto for Two Trumpets* with William Campbell (trumpet professor at the University of Michigan), and Ellen Elder on piano. In January 2013, Morales was contacted by Richard Stoelzel because he wanted to include *Concerto for Two Trumpets* on a CD with new works for two trumpets and wind band. Morales agreed to this first recording of the piece with band, and it will be available soon.⁴⁷² This project will also include Rex Richardson on trumpet, conductor

⁴⁷¹ Morales, Skype interview by author, June 29, 2014.

⁴⁷² Ibid.

Lowell Graham (former conductor with the U.S. Air Force Band in Washington, D.C.),
and sound engineer Bruce Leek.⁴⁷³

⁴⁷³ Staelzel, e-mail message to author, December 16, 2014.

Rhapsody (2014)

Rhapsody was written at the request of pianist Rebecca Wilt for her husband, Mark Clodfelter, in celebration of their fifth anniversary. She wanted a lyrical, tuneful work like the second movement of *Concerto for Trumpet in C and Piano*. Because of that, *Rhapsody* shares a lot of similarities with the second movement of *Concerto for Trumpet in C and Piano* in terms of style. The melodic and thematic material of both pieces are based on simple rhythms and long durations (mostly quarter notes and half notes); however, there are no ties melodically, and no related material between the two pieces. Morales tried to emulate the feeling of the second movement of *Concerto for Trumpet in C and Piano* rather than copy any of the material from it.⁴⁷⁴

Morales wanted the melodies of *Rhapsody* to be as simple as possible without making it seem like a piece for beginners. The emphasis of the piece is on chord progressions and chord direction, as opposed to the technical aspects of playing the instrument.⁴⁷⁵ The resulting work provides both players with sweeping, dramatic musical passages, and the melodic themes are rhythmically simple, yet rich and deep in terms of orchestration.⁴⁷⁶

Morales thought of Rebecca Wilt's abilities as a pianist when he wrote *Rhapsody*. According to him, Wilt is an outstanding piano player but she has small hands, and he kept that in mind as he composed the piece. She also has a great sense of rhythm and technical ability. Therefore, Morales did not hold back in those areas.⁴⁷⁷

⁴⁷⁴ Morales, Skype interview by author, August 14, 2014.

⁴⁷⁵ Ibid.

⁴⁷⁶ Erik Morales, *Rhapsody* (Moralesmusic.com, 2014).

⁴⁷⁷ Morales, Skype interview by author, August 14, 2014.

Morales considers Mark Clodfelter to be an outstanding trumpet player, but he did not necessarily write the trumpet part with his abilities in mind.⁴⁷⁸ Professor Clodfelter thinks that *Rhapsody* is less technical than *Concerto for Trumpet in C and Piano*, but perhaps more so than *Passion Dance*.⁴⁷⁹ The composer also thinks that this piece is not as technically demanding as his other works for trumpet. However, it is tremendously challenging musically. The challenge in the trumpet part lies in the player's ability to play the instrument like a voice.⁴⁸⁰ Clodfelter suggests always singing the musical lines in this piece, and recommends paying attention to one's role since the trumpet and piano share responsibilities. Clodfelter also thinks that *Rhapsody* is reminiscent of modern movie soundtrack music, and the piece offers plenty of opportunities to be both a trumpeter and a musician.⁴⁸¹

Morales describes the appropriate sound for *Rhapsody* as deep, round, dark, and airy, similar to the tone found on some recordings of famous jazz player Chet Baker. Sergey Nakariakov is another famous trumpet player whose tone could be used as a point of reference for the type of sound that Morales wants; his quiet and musical playing is the appropriate approach to play this particular piece. The composer also believes that the proper deep, round sound could be achieved using a large, heavy Monette (brand) horn.⁴⁸² *Rhapsody* may also be performed on B-flat cornet, flugelhorn, B-flat clarinet or euphonium with great success; a bass clef part is provided for euphonium on the reverse

⁴⁷⁸ Morales, Skype interview by author, August 14, 2014.

⁴⁷⁹ Clodfelter, e-mail message to author, January 25, 2015.

⁴⁸⁰ Morales, Skype interview by author, August 14, 2014.

⁴⁸¹ Clodfelter, e-mail message to author, January 25, 2015.

⁴⁸² Morales, Skype interview by author, August 14, 2014.

side of the B-flat solo part.⁴⁸³

In the first measure of *Rhapsody*, there is a melodic figure in the piano part that follows a diminished scale pattern, and is used several times throughout the piece (see Figure 27). That pattern appears for the first time in the trumpet part at measure 24.

The image shows a musical score for B♭ Trumpet and Piano. The tempo is marked as 'Bold ♩ = 108'. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The piano part is marked 'ff' and features a diminished scale pattern in both the right hand (R.H.) and left hand (L.H.), indicated by a '6' above the notes. The trumpet part also features this pattern starting at measure 24. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 27. Diminished scale pattern in the introduction of *Rhapsody*. Used by permission.

Morales finds that most pianists know when to use the sustain pedal based on what is musically demanded, and where chords change. Therefore, he thinks it is almost unnecessary to indicate “ped.” (the usual notation to use the pedal) splattered throughout the piece. Instead, Morales indicates “Use sustain ped. judiciously throughout...” in the piano part in measure 10, in order to allow the pianist to use his or her judgment when using the sustain pedal.⁴⁸⁴

Morales favors the lyrical aspects of the piece by having a natural flow of melodic content. An example of this is the exquisite melody that the trumpet plays at measure 11. After developing the initial theme, Morales returns to that melody with a simple “Del Segno al Coda” (D. S. al Coda). The “Coda” appears in measure 118 before an opportunity for the trumpet to give a final display of technique and musicality with the

⁴⁸³ Morales, *Rhapsody*.

⁴⁸⁴ Morales, Skype interview by author, August 14, 2014.

rubato section at measure 120 (see Figure 28). Professor Clodfelter suggests being careful not to rush through this closing section; otherwise, one will miss excellent opportunities to show musicianship.⁴⁸⁵ The rubato lasts until measure 129, where there is an “a tempo” indication.

The image displays a musical score for measures 120-127 of the piece *Rhapsody*. It is arranged in three systems. The first system (measures 120-123) features a 3rd Trumpet part (3^b Tpt.) in the upper staff, a Piano part (Pno.) in the middle and lower staves, and a 2nd Trumpet part (2^b Tpt.) in the lower system. The 3rd Trumpet part begins with a *rubato* marking and a forte (*f*) dynamic. The Piano part includes a diminished scale figure in the right hand and a sustained bass line in the left hand. The 2nd Trumpet part begins at measure 121. The second system (measures 124-127) continues the 3rd Trumpet part, which ends with a *rit.* (ritardando) marking. The Piano part continues with the diminished scale figure in the right hand and the bass line in the left hand, also ending with a *rit.* marking. The 2nd Trumpet part continues with a *rit.* marking. The score is written in a key signature of two flats and a common time signature.

Figure 28. Rubato section at the end of *Rhapsody* (measures 120-127). Used by permission.

The piano ends *Rhapsody* with the diminished scale figure that started it, and returning once again. The piece is approximately five and a half minutes long, and the difficulty is classified as “College Level and Higher.”⁴⁸⁶ Covalence, Clodfelter’s chamber music duo, gave the premiere of this piece at the University of North Carolina at Greensboro in Fall 2014.⁴⁸⁷

⁴⁸⁵ Clodfelter, e-mail message to author, January 25, 2015.

⁴⁸⁶ Morales, *Rhapsody*.

⁴⁸⁷ Clodfelter, e-mail message to author, January 25, 2015.

Soliloquy (2015)

Soliloquy is a piece for C trumpet (a B-flat trumpet part is provided on the reverse side of the C trumpet part) and organ that Morales composed at the request of Spanish trumpet artist José Cháfer. Cháfer premiered the piece with Luc Ponet on organ as part of the *Festival des Minimes* in Brussels, Belgium on Wednesday, July 30, 2015.

“Soliloquy” is defined as an act of speaking one’s thoughts aloud when by oneself or regardless of any listeners present. This is the approach that Morales took when composing this piece.⁴⁸⁸

The piece is approximately six and a half minutes long, and flows lyrically throughout with powerful displays of musical emotion. Among the emotions conveyed in the piece are doubt, torment, passion, and love. It is important that the performer delivers the music in a very dramatic and operatic fashion. The piece should be played like an aria for tenor voice, and the organ part should also be approached in this manner.⁴⁸⁹

Soliloquy provides plenty of opportunities for the trumpeter to show expressiveness. Additionally, dynamic contrasts between sections require the soloists to have great technique and sound control, since the piece goes from pianissimo (pp) in the organ introduction –marked “Quietly”– to triple fortissimo (fff) for both instruments at the end of the piece.

⁴⁸⁸ Morales, e-mail message to author, August 3, 2015.

⁴⁸⁹ Ibid.

Birds of Paradise (2015)

Birds of Paradise is a piece written for two C trumpets, two B-flat trumpets, and two flugelhorns (the first C trumpet part also calls for the use of piccolo trumpet). Tromba Mundi, the well-known American trumpet ensemble, commissioned the piece, which was finished in 2015. Tromba Mundi premiered *Birds of Paradise* at Carnegie Hall on October 7, 2015.⁴⁹⁰

Morales's idea for the piece was to have each member of the ensemble as a "bird of paradise," where each part has a bird-like quality.⁴⁹¹ Flugelhorns start the piece imitating each other with a theme that is later played by the C trumpets at measure seven, and the B-flat trumpets at measure 13. Each part is featured like a solo at some point. Numerous trills are employed throughout the first section, which lasts until measure 29.

A change of character and speed is presented at measure 29, marked "Fast," where quarter notes equal 184 beats per minute (the introduction is 72 beats per measure). At measure 93, the theme with trills returns, and a "Mysterious" indication dictates another change of character and tempo (quarter note equals 63 beats per minute). Measure 108 calls for the use of piccolo trumpet in the first C trumpet part.

The second flugelhorn should dictate a new tempo at measure 155, where quarter note equals 66 beats per minute. The excitement comes back at measure 163, in the last and fastest section of the piece, where the quarter note equals 184 beats per minute. Morales uses numerous cascading effects and bell tones in the piece, characteristics of his compositional style.⁴⁹² Some examples of this can be found in measures 19, 21, 59-60,

⁴⁹⁰ Morales, e-mail message to author, August 3, 2015.

⁴⁹¹ Ibid.

⁴⁹² Ibid.

108-109, 139-140, and 172-173.

Figure 29 shows a musical score for measures 19-21 of *Birds of Paradise*. The score consists of six staves: C Tpt. 1, C Tpt. 2, B♭ Tpt. 1, B♭ Tpt. 2, Flghn. 1, and Flghn. 2. The music features bell tones, which are short, sharp sounds. The dynamic markings are *sfz* (sforzando) and *f* (forte). The score is marked with measure numbers 19, 20, and 21.

Figure 29. Example of bell tones used in *Birds of Paradise* (Measures 19-21). Used by permission.

Figure 30 shows a musical score for measures 171-173 of *Birds of Paradise*. The score consists of six staves: C Tpt. 1, C Tpt. 2, B♭ Tpt. 1, B♭ Tpt. 2, Flghn. 1, and Flghn. 2. The music features a cascading effect in the trumpet parts, where the notes of one instrument overlap with the notes of the next. The dynamic marking is *fp* (fortissimo piano). The score is marked with measure numbers 171, 172, and 173.

Figure 30. Example of cascading effect in the trumpet parts of *Birds of Paradise* (measures 171-173). Used by permission.

CHAPTER 6

CONCLUSION

The trumpet compositions of Erik Morales are widely performed, and many have become standard repertoire. Morales is important for both the quantity and quality of his works. He has become one of the most significant composers for the trumpet during the twentieth and early twenty-first centuries. Morales's overall compositions encompass a variety of performance media including works for orchestra, concert band, jazz ensemble, and trumpet. His compositions for trumpet have been performed frequently in trumpet competitions such as the National Trumpet Competition and the International Trumpet Guild Competition. Morales's trumpet works have also been performed and recorded by recognized artists and university professors, including James Ackley, Jason Bergman, Mark Clodfelter, Vincent DiMartino, Jean-Christophe Dobrzelewski, Richard Stoelzel, William Stowman, and others. The importance of Morales's works and their impact on the trumpet repertoire are evident. The selected trumpet pieces in this paper showcase his compositional skills and versatility, as well as present examples of works of substantial pedagogical value. This document serves as a new source for all trumpet educators and performers interested in solo and trumpet ensemble music by a master composer.

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APPENDIX A
DISCOGRAPHY

This discography of Erik Morales's trumpet works lists the title of the recording, performers, record label and identification number, release date, and the compositions of Morales on the recording. They are in order of CD release date.

A Mild Fantasie

Richard Stoelzel (trumpet), Ksenia Leletkina (piano)
Albany Music Distribution, TROY1091
February 10, 2009
Concerto for Trumpet in C and Piano

Tromba Mundi - Music for Trumpet Ensemble

Tromba Mundi: James Ackley, Bryan Appleby-Wineberg, Scott Belck, Jean-Christophe Dobrzelewski, John Freeman, Judith Saxton, Joey Tartell.
MSR Classics, MS1320
May 15, 2009
Cityscapes

Origins

Covalence: Mark Clodfelter (trumpet), Rebecca Wilt (piano), with William Stowman (trumpet)
Mark Records, B004617MSK
August 30, 2010
Concerto for Trumpet in C and Piano
Passion Dance

On the Horizon, New Music for Trumpet and Piano

Jason Bergman (trumpet), William Campbell (trumpet), Ellen Elder (piano).
MSR Classics, MS1482
October 15, 2013
Concerto for Two Trumpets

Tromba Mundi - Sinfonia Americana

Tromba Mundi: Bryan Appleby-Wineberg, Scott Belck, Jean-Christophe Dobrzelewski, John Marchiando, William Stowman and Joey Tartell.
Self Published
2013
Within Sacred Walls

Music for Trumpet Erik Morales

Oswaldo Zapata and The Arizona State University Trumpet Ensemble: Garrett Klein, Joshua Haake, Joshua Coffey, Alexander Wilson, Lexie Kruse, Allan Gutierrez, Devin Henderson, and Jared Hunt (trumpets); Miriam Hickman (Piano).

Tempest Recording Studio (available on cdbaby.com)

June 16, 2015

Metallic Fury

Rhapsody

Path of Discovery

Music From Strange Places

APPENDIX B

INSTITUTIONAL REVIEW BOARD (IRB) EXEMPTION



EXEMPTION GRANTED

David Hickman
Music, School of
480/965-5048
David.Hickman@asu.edu

Dear David Hickman:

On 6/4/2014 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	The Compositions for Trumpet of Erik Morales: An Analysis of Technical and Stylistic Elements for Performance.
Investigator:	David Hickman
IRB ID:	STUDY00001149
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Consent Form Updated.pdf, Category: Consent Form;• PROTOCOLSOCIAL BEHAVIORAL UPDATED.docx, Category: IRB Protocol;• Interview Questions.pdf, Category: Recruitment Materials;• verbal-script-1.pdf, Category: Recruitment Materials;• Methods used to recruit participants.pdf, Category: Recruitment materials/advertisements /verbal scripts/phone scripts;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 6/4/2014.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc:

Oswaldo Zapata Correa
David Hickman

BIOGRAPHICAL SKETCH

Oswaldo Zapata began playing trumpet in his hometown of Caldas, Antioquia, Colombia (near Medellín). He has studied trumpet under Professor David Hickman, Professor James Ackley, Allen Vizzutti (virtuoso trumpet performer), and Professor Fernando Parra. Mr. Zapata regularly performs in a wide variety of musical settings, including solo performances, wind ensemble, symphony orchestra, trumpet ensemble, brass quintet, and Latin ensembles.

Mr. Zapata holds a Bachelor of Music in Performance with an Emphasis in Instrumental Pedagogy from the Universidad Nacional de Colombia, and a Certificate of Graduate Study in Music Performance and a Master of Music in Trumpet Performance from the University of South Carolina. He earned a Doctorate of Musical Arts (DMA) in Trumpet Performance from Arizona State University, where he was a Graduate Teaching Assistant for the Mariachi program and Trumpet Studio. He is the newly appointed Instructor of High Brass and Director of Mariachi at Texas A&M International University (TAMIU) in Laredo, Texas, where he lives with his wife, Sarah.