

FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

THE SERBIAN TRUMPET TRADITION:

AN OVERVIEW OF THE HISTORY, REPERTOIRE, AND PEDAGOGY OF CLASSICAL

TRUMPET IN SERBIA

By

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ABSTRACT

The country of Serbia, located in Central/Southeastern Europe, offers a rich trumpet tradition worth examining due to the depth and diversity of art and knowledge tied to its unique socio-political history and cultural traditions. Isolated from Western musical trends during the Ottoman Empire's rule over the region from the 15th through the 19th centuries, the contemporary music of Serbia offers a synthesis of Eastern and Western sound concepts, incorporating musical trends and style elements of folk tunes and Orthodox chants as well as elements of atonality, electronic music, classicism, romanticism, and jazz.

This treatise provides an overview of Serbia's classical trumpet tradition by cataloging its history, repertoire, and pedagogical concepts. By compiling as much available information into one document, this treatise fills a gap in scholarship about the depth and diversity of the music and pedagogy of Serbian classical trumpet, and functions as a springboard for those interested in further study on this topic.

CHAPTER 1

INTRODUCTION

The country of Serbia, located in Central/Southeastern Europe, offers a rich trumpet tradition worth examining due to the depth and diversity of art and knowledge tied to its unique socio-political history and cultural traditions. Isolated from Western musical trends during the Ottoman Empire's rule over the region from the 15th through the 19th centuries, the contemporary music of Serbia offers a synthesis of Eastern and Western sound concepts, incorporating musical trends and style elements of folk tunes and Orthodox chants as well as elements of atonality, electronic music, classicism, romanticism, and jazz.

Outside of Serbia, research into the country's classical trumpet tradition is relatively non-existent as Serbia and the surrounding region has often been isolated from Western scholars due to socio-political situations. Existing studies in Europe or North America focus either on individual Serbian composers who have composed works for trumpet or on other Serbian musical genres. While music and trumpet research is abundant in the traditional areas such as the United States, France, Russia, Italy, Germany, and Austria, there is a significant lack of research and investigation into Serbia's trumpet tradition and its ties to Western European music.

This treatise provides an overview of Serbia's classical trumpet tradition by cataloging its history, repertoire, and pedagogical concepts. A majority of this research and information was collected through archival work and interviews during my two month trip to Serbia during the winter of 2022. This research trip was made possible by Nenad Marković and the University of Novi Sad who hosted me during my stay, allowing me to work with Serbian trumpet students, access scores and other music through library services, interview performers and educators, and learn about Serbia's trumpet culture and community firsthand. I was able to collect otherwise

unobtainable information thanks to the assistance of the trumpet community in Serbia, and I gained a better understanding of the culture and people of Serbia firsthand, helping shape the scope and accuracy of this research. My goal is that by compiling as much available information into one document, this treatise fills a gap in scholarship about the depth and diversity of music and pedagogy in Serbian classical trumpet, and functions as a springboard for those interested in further study on this topic.

As an introduction, it is important to acknowledge that the history of Serbia and its music is often intertwined with histories of other Balkan countries, such as Croatia and Slovenia. To avoid appropriation of cultural elements from other countries, this project focuses on events and trends important to Serbia, as well as people, Serbian or otherwise, who had significant influence on Serbian music and the trumpet tradition there. To ensure this point was another reason why traveling to Serbia and meeting with performers and educators was so important to accurately represent the Serbia's tradition.

This project covers three main areas fundamental to any trumpet tradition: history, repertoire, and pedagogy. The historical overview in Chapter 2 focuses on a combination of general Serbian music history and specific impactful events and developments in the area of the trumpet within Serbia. Chapters 3 and 4 review repertoire for solo trumpet written by Serbian composers. The works are assigned ratings from the Difficulty Assessment Rubric for Trumpet Solo (DARTS), an assessment tool I designed to apply consistency and transparency to difficulty ratings assigned to trumpet works. DARTS provides descriptions and lists of qualities that define each rating, and can be found in Appendix A. Each individual piece's DARTS form can be accessed at Flintangerothfranks.com. The third area, pedagogy, is the subject of Chapter 5, which covers the methods and materials of two prominent Serbian trumpet pedagogues, Dubrovko

Marković and Alojz Strnad. The Conclusion highlights how Serbia's classical trumpet tradition can enrich the global trumpet community and offers ideas for continued research on this topic.

CHAPTER 2

HISTORY & BACKGROUND

Serbia's musical roots can be traced back to the Middle Ages, and the development of Serbian music and trumpet culture can be followed over centuries of political and cultural changes within Serbia, the Balkans, and Europe. This chapter reviews events that directly and indirectly impacted Serbian trumpet players, and it includes comparisons to notable trumpet developments and other related musical landmarks to help establish a broader context for Serbia's classical trumpet tradition. Additionally, notable Serbian musical institutions such as ensembles and universities are listed at the end of the chapter to provide context to classical music culture in modern day Serbia.

Pre-18th-Century Serbian Music

While many of the more significant trumpet and classical music events in Serbia occurred after the 18th century, it is important to understand the early roots of Serbian musical culture to establish a context for how Serbian music developed. One of the oldest known influences in Serbian music is the Orthodox Church. Similar to the relationship between Italian musical development and the Catholic Church and German musical development and the Protestant Reformation, the Eastern Orthodox Church has played an important role in the musical development in Serbia.

The Serbian Orthodox Church, founded in 1219 by Serbian prince and monk Saint Sava, offered an opportunity for more structured musical study that focused on religious chants and

choirs.¹ The city of Ohrid, in modern-day Macedonia, was one of the early areas of focus for Slavic conversion to Christianity by Byzantine missionaries and established a connection for the Slavs to the Orthodox Church's music.² St. Sava's brother, Stevan Nemađa, built his own monastery in Hilandar, in modern-day Greece, where the monks focused on a mixture of both Greek and Serbian chants, creating one of the earliest places for Serbian music to develop.³

The records of the Serbian Orthodox Church have also been a valuable resource for Serbian secular music historiography. The earliest reference of professional musicians in the Balkans comes from St. Sava, who translated the Nomokanon, a series of ecclesiastical laws for the Orthodox Church that began in the late 6th century.⁴ In the translation, St. Sava mentions "Spielmen," a German term for performers, dancers, fiddlers, or musicians.

There are also records found in early artwork depicting musicians from the Middle Ages. One of the more popular illustrations comes from the manuscript of the novel *Serbian Alexander* and shows musicians playing at a feast at Alexander the Great's court, with a caption for the trumpet players: "praskavnici," or blowers.⁵ This illustration shows how Slavic people living in the 14th century imagined what these ancient courts would look like.

While religious music was not the only type of music cultivated during this period, it certainly was the best preserved. The Ottoman Empire completed their conquest of Serbia in

¹ Britannica, "St. Sava," last modified January 10, 2023, <https://www.britannica.com/biography/Saint-Sava>; Stana Djurić-Klajn, *Serbian Music Through the Ages* (Belgrade: Association of Composers of Serbia, 1972), 31.

² Djurić-Klajn, *Serbian Music Through the Ages*, 28.

³ Djurić-Klajn, *Serbian Music Through the Ages*, 30.

⁴ Djurić-Klajn, *Serbian Music Through the Ages*, 7.

⁵ Djurić-Klajn, *Serbian Music Through the Ages*, 8.

1459 by capturing the city of Smederevo, destroying and dismantling many of the Serbian courts in the aftermath and limiting where folk music was played.⁶ This type of vocal music, typically accompanied by the stringed instrument the gusle,⁷ was relegated to being “companions of the outlaws who lived in the woods.”⁸ Known as the “Serbian Way” of singing, confirmation of this folk art has been found by poets and other sources in Poland and Hungary.

The Ottoman reign over Serbia also brought with it new influences from the Ottoman Empire, including that of the military bands. Often called *mehters*, these groups, made up of trumpets, kettledrums, cymbals, and bass drums, served to signal attacks on the battlefield, entertain imperial delegates, and perform at state ceremonies.⁹ While the use of trumpet in the military was not a new concept in Europe, the use of trumpet with percussion, as well as the distinctive style of Ottoman military music, provided new material and ideas for western European ensembles and military bands.¹⁰ Composers like Haydn, Beethoven, and Mozart used themes and instruments from the *mehters* in their compositions.¹¹

The conflicts between the Ottoman Empire and Europe led to the “S”, or folded, shape trend in trumpet manufacturing in Europe being implemented to the janissaries. Designed for

⁶ Britannica, “Balkans: The Ottomans of the Balkans,” last modified April 6, 2023, <https://www.britannica.com/place/Balkans/The-Ottomans>.

⁷ A gusle is a stringed instrument played with a bow. It is played with a curved bow and is similar to a lyra.

⁸ Djurić-Klajn, *Serbian Music Through the Ages*, 22.

⁹ Michael Pirker, “Janissary Music [Turkish Music],” *Grove Music Online*, January 20, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.14133>.

¹⁰ Britannica, “Janissary Music,” last modified September 26, 2018, <https://www.britannica.com/art/Janissary-music>.

¹¹ Pirker, “Janissary Music [Turkish Music].”

greater ease while traveling and playing on horseback, the “S” shape became common among European trumpet makers shortly before the turn of the 15th century.¹² This style of trumpet began showing up in depictions of the Ottoman Empire in the second half of the 16th century, likely due to their interactions in battle with European forces in places like the Balkans.¹³

18th-Century Serbian Music

The 18th century marked an important shift in Serbia’s political and cultural landscape, as this was the century that saw the Ottoman Empire recede its borders.¹⁴ Following the leadership of Field Marshall Eugene of Savoy, Austrian forces won significant military victories, pushing the Ottomans out of northern Serbia during the start of the 18th century.¹⁵ The Hapsburgs’ rule over northern Serbia came with an influx of changes to cultural customs and laws, especially in regard to religion. Orthodox Serbs were relegated to underclass citizens under Ottoman rule, resulting in stagnation of musical development.¹⁶ With Austria overseeing the region, the Serbian Orthodox Church was able to bring in outside musicians and holy men from Greece who introduced Greek melody to the religious schools, leading to a distinction between

¹² Bruce P. Gleason, “Cavalry Trumpet and Kettledrum Practice from the Time of the Celts and Romans to the Renaissance,” *The Galpin Society Journal* 61 (2008): 231-51, <http://www.jstor.org/stable/25163936>.

¹³ Pirker, “Janissary Music [Turkish Music].”

¹⁴ Britannica, “Serbia: Conquest by the Ottoman Turks,” last modified April 6, 2023, <https://www.britannica.com/place/Serbia/additional-info#history>.

¹⁵ Britannica, “Eugene of Savoy,” last modified October 14, 2022, <https://www.britannica.com/biography/Eugene-of-Savoy>.

¹⁶ Djurić-Klajn, *Serbian Music Through the Ages*, 39; Embassy of the Republic of Serbia in London-Great Britain, “History of Serbia,” *Ministry of Foreign Affairs of Serbia*, accessed April 11, 2023, http://www.london.mfa.gov.rs/serbiatext.php?subaction=showfull&id=1197024341&ucat=21&template=MeniENG&#disqus_thread.

Greek chant (Greek melodies with Serbian text) and Serbian chant (melodies learned orally).¹⁷ Additionally, the Catholic Church, with whom the Hapsburg Empire was affiliated, began to expand its music influence by installing pipe organs in converted mosques.¹⁸

The new empire also brought fresh musical trends for secular music. Given that the Austrians had installed governors over the region, Serbia was subject to the popular trends of the “occupying force.”¹⁹ Balls held by the Austrian governors for “distinguished citizens” were among the likely places where the French minuet was widely introduced to Serbian attendees.²⁰ The Italian rococo style was also introduced by Serbian officers in the Austrian military who had served in military campaigns near Italy.²¹

The exposure to Western European musical ideas did not last long, as the Austrian forces began to retreat from the Ottomans due to military failures in the Russo-Ottoman war in 1739.²² The return of the Ottoman Empire in northern Serbia meant a pause in musical development for both folk and Christian religious music in Serbia. The Austrian retreat marked the Second Great Migration of the Serbs, the first being after the initial campaign by Eugene of Savoy into the southern territories of Serbia in 1717.²³ These migrations saw many Christian and Austrian-

¹⁷ Djurić-Klajn, *Serbian Music Through the Ages*, 39-40.

¹⁸ Djurić-Klajn, *Serbian Music Through the Ages*, 39-40.

¹⁹ Djurić-Klajn, *Serbian Music Through the Ages*, 40.

²⁰ Meredith Ellis Little, “Minuet,” *Grove Music Online*, January 20, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.18751>.

²¹ Djurić-Klajn, *Serbian Music Through the Ages*, 41.

²² Sima M. Ćirković, *The Serbs* (Malden: Blackwell Publishing, 2004), 153.

²³ Ćirković, *The Serbs*, 154.

supporting Serbs flee their lands in order to relocate and be protected by the Hapsburg Empire, pulling back to the northern region of Vojvodina.²⁴ As Serbians found new homes, Serbian music spread to a wider European audience.²⁵

However, this would not be the last conflict between Ottoman and European forces that would impact Serbia. With periodic conflict between Russia and Austria weakening the Ottoman hold on the Balkans region, the environment for a political revolution was set.²⁶

19th-Century Serbian Music

The 19th century was one of the most pivotal centuries for Serbia's musical development, as the country's classical musical quality began to slowly match the output of composers and performers at the standard of the rest Western Europe. At the beginning of the century, the Serbian Uprisings of 1804 and 1815 saw Ottoman rule of Serbia ended and the formation of a sovereign principality under the leader of the second uprising, Prince Miloš Obrenović I.²⁷ While Serbia, from Niš to Belgrade, was still an extension of the Ottoman Empire, its cultural and political influence had significantly weakened.²⁸

Prince Milos's rule, in an attempt to match the appearance of other European courts, created Serbia's first European-styled orchestra in 1831.²⁹ Called the "Band of the Serbian

²⁴ Vojvodina is an autonomous province within Serbia. It would remain under Austrian and Hungarian rule until after the first World War of 1918.

²⁵ Djurić-Klajn, *Serbian Music Through the Ages*, 46.

²⁶ Britannica, "Serbia: The Disintegration of Ottoman Rule," last modified April 11, 2023, <https://www.britannica.com/place/Serbia/The-disintegration-of-Ottoman-rule>.

²⁷ Ćirković, *The Serbs*, 182-183.

²⁸ Ćirković, *The Serbs*, 182-183.

²⁹ Djurić-Klajn, *Serbian Music Through the Ages*, 49.

Prince,” this group was led by Josif Šlezinger (1794-1870), an experienced European musician who had been teaching music in Serbia.³⁰ Šlezinger’s role included leading the ensemble in ceremonial performances for the Prince, writing music for the orchestra, teaching enlisted men how to read music and play instruments, and collaborating with the newly founded Theater of the Principedom of Serbia in 1934. Given Prince Milos’s dislike of “performances without songs,” Šlezinger spent much of his time writing music for the theater, in which he drew from Italian opera folk tunes.³¹ Unfortunately, the archived collection of his works were destroyed in the bombing of the National Library of Belgrade in 1941.

It was also during this time that an important instrument manufacturer appeared in northern Serbia, in the region then known as Serbian Vojvodina. In 1836, after completing his professional qualifications in Germany, Franz Horn moved to Apatin, Vojvodina, to begin an instrument shop. While the use of valves on instruments would have been only a recent trend among manufacturers in Germany during Horn’s studies there, he—or more likely his son Ludwig, who focused on brass instruments—adapted quickly to the new type of brass instruments.³² The shop received a “gold medal award for quality” in 1874 at a European instrument exhibition. Horn’s instruments won numerous awards throughout Europe, and

³⁰ Djurić-Klajn, *Serbian Music Through the Ages*, 49.

³¹ Biljana Milanović, “Serbian Musical Theatre from the Mid-19th Century until World War II,” in *Serbian & Greek Art Music*, edited by Katy Romanou (Chicago: Intellect Ltd., 2009), 18; Djurić-Klajn, *Serbian Music Through the Ages*, 51.

³² John Ericson, “Why Was the Valve Invented?,” *Horn Articles Online*, accessed April 11, 2023, https://www.public.asu.edu/~jqerics/why_valve.htm.

eventually he was supplying instruments to numerous military bands and other ensembles. The family business ended in 1953 with the retirement of Ludvig Horn, descendant of Franz.³³

Despite the separation between Serbia and Serbian Vojvodina, a national sound and style was beginning to form, largely based on the folk music and chants of the Orthodox Church, through other European trained musicians and new institutions.³⁴ To change the lack of educational institutions for music, many musicians were brought in from abroad to teach and perform, or if they were Serbian, trained in music abroad.³⁵ Kornelije Stanković (1831-1865), regarded as one of the first Serbian professional composers and an important figure in the development of musical theater in Serbia, was one of those students trained abroad. Stanković studied music in Budapest and Vienna and incorporated Serbian folk songs into his music both in publishing and performances in Europe.³⁶ Around this time, a Slovene composer by the name of Davorin Jenko (1835-1914), who had trained in Vienna, became a significant composer for the National Theater in Belgrade, founded in 1868. Throughout his career, Jenko contributed

³³ Radio Danube, “Horn Workshop - The Oldest in Hungary and Yugoslavia,” March 18, 2021, <https://www.radiodunav.com/radionica-horn-najstarija-u-ugarskoj-i-jugoslaviji/>.

³⁴ Laura Emmery, “Serbian Twentieth- and Twenty-First-Century Musical Avant-Gardes: An Introduction,” *Contemporary Music Review* 40, 5-6 (2022): 471-481, <https://doi.org/10.1080/07494467.2021.2022884>.

³⁵ Milanović, “Serbian Musical Theatre from the Mid-19th Century until World War II,” 15-32.

³⁶ Djurić-Klajn, *Serbian Music Through the Ages*, 56-58.

numerous orchestral scores to Serbian ensembles.³⁷ In 1924, Jenko was appointed to the Royal Serbian Academy of Science (now known as the Serbian Academy of Science and Arts).³⁸

Other educational institutions and music groups sprung up in both the north and south of the country. The country's first choral societies, for instance, were founded in 1838 in Pančevo by Nikola Djurković (1812-1876) and in 1853 in Belgrade by music theorist and pedagogue Milan Milovuk.³⁹ In the city of Novi Sad, music education was incorporated into the secondary school by Alexander Morfidis Nisis (1803-1878) in 1841, and a National Theater that rivaled Belgrade's was founded in 1861.

Stevan Mokranjac (1856-1914), a composer and educator known as “the father of Serbian music” and one of the most important Serbian composers, benefitted from these new institutions as well as a foreign music education.⁴⁰ Born Stevan Stojanović, Mokranjac was raised in a small town in eastern Serbia before moving to Belgrade for his education. While in the capital, Mokranjac joined the Belgrade Choral Society, an experience that convinced him to leave his degree studies in mathematics at the University of Belgrade to pursue an education in music

³⁷ Katarina Tomasevic, “Davorin Jenko and Stevan St. Mokranjac. Biographical Fragments. A Contribution to Cultural Remembrance,” *Muzikologija* 14, 16 (2014): 195-209, <https://www.doi.org/10.2298/MUZ1416195T>.

³⁸ Jelena Milojkovic-Djuric, “The Roles of Jovan Skerlic, Steven Mokranjac, and Paja Jovanovic in Serbian Cultural History, 1900-1914,” *Slavic Review* 47, 4 (1988): 687-701, <https://www.jstor.org/stable/2498188>.

³⁹ Djurić-Klajn, *Serbian Music Through the Ages*, 52; Ivan Moody, “Renaissance Music in Serbia,” *Journal of the International Society for Orthodox Church Music* 4, 1: 164-171, <https://journal.fi/jisocm/article/view/95505>.

⁴⁰ John William Bills, “The 10 Best Classical Composers From Serbia,” *Culture Trip*, December 15, 2017, accessed April 11, 2023, <https://theculturetrip.com/europe/serbia/articles/the-10-best-classical-composers-from-serbia/>; William Dorich, “Serbian Composers from 1826-1932,” in *A Brief History of Serbian Music*, compiled by William Dorich (Los Angeles: GM Books, 2011), 15.

abroad.⁴¹ When he returned to Belgrade in 1887 from studying in Munich, Rome, and Leipzig, Mokranjac became the choir master of the Belgrade Choral Society. Under his leadership, the group garnered international acclaim, with performances all across Europe. This success, along with his popularity as a composer, helped him launch The Serbian School of Music in 1899, the first secondary school in the country that was dedicated entirely to music.⁴²

As Serbian western music began to produce more musicians and musical institutions in the 19th century, there was significant development for the trumpet as a solo instrument in Europe and in North America. In France, François Dauverné, the first professor of trumpet at the Paris Conservatory, became one of the preeminent supporters of the new valved trumpet.⁴³ Dauverné's pupil, Jean-Baptiste Arban, published *La grande méthode complète de cornet à piston et de saxhorn par Arban* in 1859, creating one of the most influential pedagogical materials for the trumpet to this day. In Russia, the 1800s marked the immigration of three important trumpeters to Russia's musical culture: Wilhelm Wurm (1869), Vassily Bradnt (1890) and Oskar Böhme (1899). In the United States, the popularity of military bands exploded as John Philip Sousa gained prominence and a young Herbert L. Clarke joined Sousa's band as principal cornetist.

While much of the groundwork for modern trumpet playing was being laid in Western music, Serbia was still trying to make up for centuries of musical stagnation caused by political upheaval in the region. Despite the logistical and financial challenges the country faced, Serbia

⁴¹ Djurić-Klajn, *Serbian Music Through the Ages*, 88.

⁴² Djurić-Klajn, *Serbian Music Through the Ages*, 88.

⁴³ François Georges Auguste Dauverné, *The Dauverné Solo Collection for Trumpet*, edited by Ronnie Ingle, (New York: Carl Fischer, 2012), 2.

had laid the foundations for exponential progress in the quality and quantity of classical musicians and works in the following century.⁴⁴

Early 20th-Century Serbian Music

At the start of the 20th century, the Serbian music community continued to build upon the successes of the late 19th century by creating more institutions and ensembles that focused on Western classical music. Isidor Bajić opened a music school in Novi Sad in 1909 and founded the *Srpski muzički list* (the Serbian Music Journal), while in Belgrade, another music school was opened in 1911 and later named after Stanković. All the developments of the 19th century led to the first performance of a Beethoven symphony in 1899 and the premier of the first Serbian composed opera in 1903.⁴⁵ Under the direction of Stanislav Binički (1872-1942), the Belgrade Military Orchestra was formed and later premiered many notable works to Serbian audiences, including Beethoven's 9th Symphony (1910), Antonín Dvořák's *Slavic Dances* (1901) and Haydn's *Seven Last Words from the Cross* (1904).⁴⁶

Serbia emerged from World War I as a new nation called the Kingdom of Serbs, Croats, and Slovenes (later the Kingdom of Yugoslavia). While the damage the first World War left on Europe was significant, the Serbian musical infrastructure kept developing within the new country. Binički's success during the war as both a conductor and composer inspired new military orchestras to be formed, and helped him secure a position conducting the first Serbian

⁴⁴ Katarina Tomašević, "Musical Life in Serbia in the First Half of the 20th Century: Institutions and Repertoire," in *Serbian & Greek Art Music*, edited by Katy Romanou (Chicago: Intellect Ltd., 2009), 33-54.

⁴⁵ Tomašević, "Musical Life in Serbia in the First Half of the 20th Century," 20.

⁴⁶ Tomašević, "Musical Life in Serbia in the First Half of the 20th Century," 37.

opera company in 1920, which was affiliated with the national theater.⁴⁷ Two of the most important orchestras in Serbia today were founded in this period: the Belgrade Symphony Orchestra in 1923 and the Radio Belgrade Orchestra in 1937.⁴⁸

In higher music education, a major push towards training Serbian musicians began as the Academy of Arts (College of Music) at the University of Belgrade was introduced in 1937.⁴⁹ While this significant development in music education helped Serbia begin to catch up with other European nations in terms of musical output and quality, the Academy would not offer graduate courses until 1957.⁵⁰ Many composers who were trained in the secondary schools in Serbia continued to seek out advanced education abroad. Notable figures include Miloje Milojević (1884-1946), the first Serbian musician to receive a doctorate in musical sciences (University of Prague), and a collection of composers known by Serbian music historians as “The Prague Group.”⁵¹ These musicians—Dragutin Čolić (1907-1987), Mihovil Logar (1902-1998), Ljubica Marić (1909-2003), Milan Ristić (1908-1982), Vojislav Vučković (1910-1942), and Stanojlo Rajčić (1910-2000)—became influential composers and academics throughout the coming decades. Each member had studied at the music schools in Belgrade and attended the Prague Conservatory, studying primarily under Josef Suk and Alijoz Haba. As these composers returned

⁴⁷ Djurić-Klajn, *Serbian Music Through the Ages*, 106; Tomašević, “Musical Life in Serbia in the First Half of the 20th Century,” 39.

⁴⁸ Faculty of Music, “History,” accessed April 16, 2023, <https://www.fmu.bg.ac.rs/about-us/history/>.

⁴⁹ Faculty of Music, “History.”

⁵⁰ Faculty of Music, “History.”

⁵¹ Tomašević, “Musical Life in Serbia in the First Half of the 20th Century,” 41.

to Serbia, they brought back with them style elements of avant-garde classical music that had been flourishing in the rest of Europe in the years since the First World War.⁵²

Serbian Music in the Republic of Yugoslavia

World War II had a much deeper and more negative impact on the progress of classical music in Serbia than World War I. The Axis powers bombed important buildings, including the National Library of Belgrade in 1941 where the scores of Josif Šlezinger were archived. Numerous musicians were killed, including Dr. Vojislav Vučković, who was executed for attempting to protest the Serbian puppet government set up by the Nazis.⁵³ As the region was reeling from the death and destruction it experienced, Yugoslavian communists began to unite behind one of their major leaders, Josip Broz Tito.

Tito, who had been the leader of the Yugoslavian Partisan resistance during WWII, never fully aligned with the USSR after Stalin attempted to oust him from power in 1948.⁵⁴ This eventually placed communist Yugoslavia in a unique position of political and cultural independence situated between the USSR and Western Europe. Tito did follow Stalin's artistic policy of "socialist realism"⁵⁵ and nationalistic music for a brief period until the 1950s. At the

⁵² Biljana Milanović, "Features of the Serbian Symphony in the First Half of the Twentieth Century," in *Serbian & Greek Art Music*, ed. Katy Romaou (Chicago: Intellect Ltd., 2009), 58.

⁵³ School of Music Dr. Vojislav Vučković, "Vojislav Vučković," accessed April 11, 2023, <https://www.vuckovic.rs/informacije/vojislav-vuckovic>.

⁵⁴ Britannica, "Josip Broz Tito: Partisan Leader," last modified September 20, 2022, <https://www.britannica.com/biography/Josip-Broz-Tito/Partisan-leader>.

⁵⁵ Socialist Realism is the policy of having art positively reflect the socialist reality, often using Romantic era concepts.

same time, however, jazz began to take hold within Yugoslavia and helped promote Serbia's first prominent trumpet player, Duško Gojković (1931-2023).

While Serbia did not have many notable classical trumpet players at the beginning of the Republic of Yugoslavia, it did have an important jazz figure, Duško Gojković. In 1953, Gojković graduated from the Belgrade Academy of Music and went on to perform with the Dixieland Band at Radio Belgrade before continuing a successful jazz career in West Germany, North America, and the rest of Europe. Performing with the Frankfurt All-Stars Band, Maynard Ferguson Band, and the Kenny Clarke-Francy Boland big band before forming his own group in Germany, Gojković established himself as a leading jazz icon in Europe, eventually earning the Master of Global Jazz award from Berklee College of Music.⁵⁶ Gojković's popularity, both abroad and in Serbia, solidified his status as a trumpet icon throughout the country of Yugoslavia and a role model for many young Serbian trumpeters, in both classical and jazz.⁵⁷

As Yugoslavia began to move away from socialist realism, new composers began to rise to prominence in the classical music scene. In the 1950s, avant-garde composers like Dusan Radic and Enriko Josif gained recognition alongside Marić and other members of the Prague Group. In the 1960s, there was a surge in neoclassical and neo-expressionist composers like Dejan Despić, Vladan Radovanović, and Vasilije Mokranjac, in part thanks to the "liberalization

⁵⁶ Dusko Gojkovic, "Biography," accessed April 11, 2023, <https://www.duskogojkovic.com/biography/>.

⁵⁷ National Jazz Archive, "Duško Gojković (born 1931)," accessed May 21, 2023, <https://nationaljazzarchive.org.uk/explore/interviews/1635368-dusko-gojkovic?>.

of travel abroad” for Serbians and exposure to new musical ideas from composers like John Cage and Karl Stockhausen.⁵⁸

The 1960s were an important decade for trumpet in folk music. In 1961, the small town of Guča in Western Serbia held their first trumpet festival. While the festival largely staged brass ensembles playing traditional Serbian dance music like kolo and čoček, the trumpet was featured prominently in the festival. The Guča Trumpet Festival, which continues to this day, has brought hundreds of thousands of people to its event, even drawing in jazz legend Miles Davis at one point. While there has not been significant crossover between the genres of Serbian brass band music and Western classical music, the trumpet festival’s popularity signals a national interest in the instrument.

The 1970s marked a significant increase in solo trumpet music in Serbia. New contributions came from composers in both the choral and symphonic worlds, including choral composer Zlatan Vauda, one of the Prague Group’s most successful orchestral writers, Milan Ristić, and an emerging composer named Ivan Jevtić, who had begun to build a career in France after graduating from the Academy of Music in Belgrade.

While of these three only Jevtić would continue to compose works featuring trumpet, the 1980s brought more musical figures who wrote extensively for trumpet: Dejan Despić, Jugoslav Bošnjak, Mihovil Logar, and the relatively unknown Đorđe Tošić. The increase in compositional output may be partially due to the quality of trumpeters who were becoming more prevalent. Jevtić was involved with the French trumpet community, commissioned to write for the 2nd Maurice Andre International Trumpet competition and collaborating with Eric Aubier, and in

⁵⁸ Melita Milin, “Serbian Music of the Second Half of the 20th Century: From Socialist Realism to Postmodernism,” in *Serbian & Greek Art Music*, ed. Katy Romanou (Chicago: Intellect Ltd., 2009), 87-88.

Serbia, Radio Belgrade had a highly rated trumpeter from Macedonia named Blagoj Angelovski, who premiered Bošnjak's trumpet and choir work *Otkrivenje Sv. Jovana*.⁵⁹

The 1980s also brought an increase in pedagogical materials available to trumpet instructors across the country. Both Dubrovko Marković and Alojz Strnad, two notable Serbian trumpet pedagogues, published book series on playing the trumpet. While they were not the first method books, these series were made available through one of Serbia's few music publishing companies, Nota-Knjaževac, making trumpet pedagogical ideas available to a wider audience due to the materials being written in Serbian.⁶⁰

The Impact of the Yugoslav Wars in the 1990s

After the death of Tito in 1980, Yugoslavian states began to move towards sovereign independence despite the wishes of the federal government. This culminated with Croatia and Slovenia seceding from Yugoslavia in 1991, which began a series of wars that would last until 2001.⁶¹ Due to the wars, numerous musicians left the country, feeling the negative impact of the U.N. economic sanctions on the country, including additional sanctions on the international cultural exchange in music.⁶²

⁵⁹ Eric Aubier, "Journey," accessed April 11, 2023, <https://www.eric-aubier.com/parcours-eric-aubier>; Jugoslav Bošnjak, "A Musical Memoir: An Interview with Jugoslav Bošnjak," by Zorica Premate, *New Sound* 53, 1 (2019): 12.

⁶⁰ Nota Knjaževac 50 godina sa Vama, "Istorijat," accessed May 21, 2023, <https://nota.rs/istorijat/>.

⁶¹ Britannica, "Yugoslavia: The Third Yugoslavia," last modified January 5, 2023, <https://www.britannica.com/place/Yugoslavia-former-federated-nation-1929-2003/The-third-Yugoslavia>.

⁶² Milin, "Serbian Music of the Second Half of the 20th Century," 94.

Serbian Music and Institutions in the 21st Century

The 21st century returned to a similar path of evolution of classical music among Serbian composers and institutions as the rest of Western Europe. Elements of jazz, folk, avant-garde, neoromantic, neoclassical, and other styles of music can be found in modern Serbian compositions.⁶³ This can be seen both in the compositions for trumpet and the various types of ensembles found within Serbia.

The Belgrade Symphony still remains the most internationally recognized ensemble in the country, with the Radio/Television Station (RTS) Orchestra also carrying considerable importance to classical music within Serbia. The instrumental chamber group Studio 6, co-founded by trumpeter Nenad Marković, regularly performs and commissions avant-garde works, while the Binički's "Royal Guard Band" is still the premier military music ensemble in the country.⁶⁴ Balkan Brass groups continue to receive international attention with their Romani folk music, while jazz festivals and jazz clubs continue to keep the American genre vibrant in Serbia.⁶⁵

⁶³ Laura Emmery, "Serbian Twentieth- and Twenty-First-Century Musical Avant-Gardes: An Introduction," *Contemporary Music Review* 40, 5-6: 471-481, <https://doi-org.ezproxy.library.wisc.edu/10.1080/07494467.2021.2022884>.

⁶⁴ Serbian Armed Forces, "Guard-Representative Orchestra," accessed April 12, 2023, <https://www.vs.rs/en/article/AF8F3BDCED8211E4ABAB00163E135070/guard-representative-orchestra>; Studio6. "Studio6 - Contemporary Music Collective," accessed April 12, 2023, <http://www.studio6.st/>.

⁶⁵ Alexander Marković, "Romani Brass Bands in Southeast Serbia - An Overview," *RomArchive*, accessed April 12, 2023, <https://www.romarchive.eu/en/music/balkan/romani-brass-bands-southeast-serbia-overview/>; Belgrade Jazz Festival, "Belgrade Jazz Festival 2022," accessed April 12, 2023, <https://bjf.rs/en/>.

While there are four universities that offer music studies, the University of Belgrade and the University of Novi Sad are the only two universities that offer trumpet degrees. Presently, the trumpet studio at the University of Belgrade is taught by Mladen Đorđević, and at the University of Novi Sad by Nenad Marković. Secondary schools of music can be found throughout the country, providing the bulk of music education in after-school programs. Belgrade has 13 such schools, including the earlier mentioned Mokranjac and Stanković schools.⁶⁶

Serbian musical culture is characterized by a synthesis of various musical genres and styles due to its diverse cultural influences throughout the centuries. Given this blend of styles, an understanding of Serbia's classical trumpet culture requires a knowledge of these numerous influences and the history that make up the modern music scene for trumpet players.

⁶⁶ Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, "Institutions National Overviews: Serbia National Overview," last modified November, 2016, accessed April 12, 2023, <https://aec-music.eu/members/national-overviews/serbia>.

CHAPTER 3

PUBLISHED SOLO WORKS FOR TRUMPET

This chapter is focused on published repertoire by Serbian composers and also those who have contributed significantly to Serbian classical trumpet music. This list is not comprehensive, but it represents many of the more widely known composers and their works.

The discussion highlights both the background of the composers and prominent features of their compositions. Information about the composers includes, when available, their significant works, dates, awards, and the impact they had on either Serbian music or the trumpet. For repertoire, information about each piece includes composition dates, inspiration or dedication, type of trumpets or mutes needed, accompaniment, use of extended techniques, salient style features, and the pitch range for the specified type of trumpet which follow contemporary western music notation.



Figure 3.1 Notation Guide

Additionally, each piece presented here is evaluated using the Difficulty Assessment Rubric for Trumpet Solos (DARTS). DARTS is used to transparently evaluate the difficulty of solo trumpet literature by systematically assessing the tangible elements of a work. The 14 factors assessed are: Meter, Note Values and Rhythm, Equipment, Key Signature, Dynamics, Piano Scoring, Tempo, Length, Endurance, Range, Flexibility, Melodic Contour, Ornaments and Articulation. Each element is evaluated on a scale of 1-6, with 1 being the least demanding and 6 being the most technically demanding. The scores are tallied to derive a composite total, which is

then given a difficulty grade based on predetermined number ranges. The grade levels range from I to VI (I being the least technically difficult and VI being the most technically difficult). Appendix A shows the template of the most recent version of DARTS. Due to the significant length of including a DARTS form for each piece would add to the paper, all individual assessments can be found online at Flintangerothfranks.com, my personal website. Appendix B contains a comprehensive list of published/unpublished trumpet works by Serbian composers.

Ante Grgin (b. 1945)

Ante Grgin is the professor of clarinet at the University of Belgrade Academy of Music. Born in Croatia, he graduated from the secondary music school located in Split, Croatia, before attending the Belgrade Academy of Music.⁶⁷ After graduating in 1965, he was active in clarinet performance and eventually became the principal clarinetist for the Belgrade Philharmonic.⁶⁸ He has performed across Europe and China and won recognition at music competitions in Prague, Geneva, and Munich. Grgin began teaching clarinet at the Universities of Belgrade and Niš in 1995.⁶⁹

Grgin has written primarily for clarinet, but also for numerous other instruments including violin, piano, saxophone, horn, oboe, bassoon, tuba, and trumpet. His music often uses elements of jazz along with traditional Balkan melodies and rhythms.⁷⁰ At the time of writing,

⁶⁷ Niš Symphony Orchestra, “Autorsko Veče Ante Grgina,” last modified November 3, 2006, <https://web.archive.org/web/20080208064415/http://www.nimusfest.com/2006/antegrigin.html>.

⁶⁸ Niš Symphony Orchestra, “Autorsko Veče Ante Grgina.”

⁶⁹ Composers’ Association of Serbia, “Ante Grgin,” last modified 2001, https://composers.rs/?page_id=3295.

⁷⁰ Niš Symphony Orchestra, “Autorsko Veče Ante Grgina.”

Grgin has published three pieces for trumpet, all for his colleague at the Academy of Music in Belgrade, trumpet professor Mladen Đorđević.

***Capriccio Trumpissimo* for solo trumpet (2011), Grade IV**

Capriccio Trumpissimo is written for unaccompanied Bb trumpet and is dedicated to Mladen Đorđević.⁷¹ The piece is five minutes in length but has been shortened in many recordings and live performances to four minutes, as some of the thematic material is repeated verbatim throughout the piece.⁷² The trumpet range is from Ab₃ to C₆ and requires multiple tonguing for one passage. The score for *Capriccio Trumpissimo* is available for purchase through Editions Marc Reift, and the piece has a DARTS score of IV.

The work is in three parts, with a slow cadenza-like opening marked “largo comodo” (comfortably slow and broad). The second part, marked Vivo (♩= 132) is stricter in time, as Grgin writes the trumpet line with 16th note run sequences, hemiola effects, and quarter-note triplet harmonic progressions. This section contains two short, repeated sections, along with two breaks in the music due to fermatas. The final section of the piece is reminiscent of the opening, including the marking “largo,” and ends with one last iteration of the “Vivo” thematic material.

Sonata for Trumpet and Piano (2011), Grade IV

Sonata for Trumpet and Piano is written for Bb or C trumpet and piano and is dedicated to Mladen Đorđević.⁷³ Parts and scores are available from Editions Marc Reift. The piece is 13

⁷¹ Ante Grgin, *Capriccio Trumpissimo for Trumpet Solo* (Crans-Montana, Switzerland: Editions Marc Reift, 2011), 1.

⁷² Mladen Đorđević, “Sonata for Trumpet and Piano,” KVZ Music Ltd., November 15, 2019, video, https://www.youtube.com/watch?v=umKuus2z5DQ&ab_channel=TheNinorudess.

⁷³ Ante Grgin, *Sonata for Trumpet & Piano* (Crans-Montana, Switzerland: Editions Marc Reift, 2011), 1.

minutes long and is written in three movements, following a fast-slow-fast movement outline. The trumpet has a range of A3 to C6, and has DARTS Grade of IV.

The first movement, marked Allegro ($\text{♩} = 130$), begins with a mixture of triplets and syncopation in the piano part, creating a swung 8th note feel. Once the trumpet enters with a rhythmically straight melody, Grgin begins to contrast the two pulses throughout the movement. As the movement continues, the trumpet line broadens out, with Grgin using quarter note triplets to stretch out the melodic ideas. There is a short cadenza by the soloist before returning to the secondary material for a development section and the eventual recapitulation of the main trumpet melody.

Marked “slow,” the second movement is written in an ABA form. The writing allows the trumpet performer to demonstrate their musicality, as the trumpet line is heavily ornamented with 16th notes and many rests between each large section.

The third and final movement is a jazz waltz with a tempo of $\text{♩} = 80$ bpm. The main theme balances scalar motions and arpeggios to outline the key of D minor. As the piece progresses, Grgin introduces hemiola effects of two over three with the trumpet melody, before another rendition of the main thematic material.

A third of the way through the movement, the style changes to an “English Waltz” with the tonal center shifting to Eb major. While a swung 8th note is not explicitly indicated on the written 8th notes, both 8th note triplets and dotted 8th-16th note patterns have been used in scores to indicate a swung style, and all three are present in the line and are played as such by Đorđević on his album *Muzica Klasika*.⁷⁴ The work eventually returns to the D minor key and the original jazz waltz style, recapping the original material before concluding the piece.

⁷⁴ Đorđević, “Sonata for Trumpet and Piano,” 9:47”.

Laura: Fantasy for Trumpet and Piano (2008), Grade V

Laura: Fantasy for Trumpet and Piano is published by Editions Marc Reift for both Bb and C trumpets, with versions for both piano and symphony orchestra. While the 11-minute work is written in one movement, the piece is divided into five parts of contrasting style. The trumpet part range is from A3 to C6, and requires multiple tonguing and a straight mute.

The opening is marked Allegro (♩= 120) and features the accompaniment in cut time in a swing-like style. As the trumpet enters at Rehearsal C, the style switches to a ballad and is marked ♩= 60. The trumpet melody is broad, and there are written-out embellishments to the line throughout the section. After some transitional material, the trumpet begins a cadenza, progressing the piece into a faster tempo and a swing style. This section allows the performer to demonstrate their technical abilities with numerous 16th note runs and multiple tonguing.

The style eventually changes to a rock style and the trumpet is given a new variation on the original thematic material that uses quarter note triplets and syncopation for new emphasis. Segueing through a brief “bossa nova” section marked with straight mute in the trumpet, the piece returns to the swing style, with the trumpet reverting to the 16th note sequences. The piece concludes with both the soloist and the accompaniment beginning to rhythmically slow down until landing on a Bb minor 7th chord for the final note.

Ivan Jevtić (b. 1947)

Born in Belgrade in 1947, Ivan Jevtić is one of Serbia’s most prolific composers for trumpet literature. Jevtić graduated from the Belgrade Academy of Music with undergraduate and master’s degrees in music composition in 1973, studying under composer Stanojlo Rajičić.

Upon completion of his master's degree, Jevtić moved to Paris to study with Olivier Messiaen.⁷⁵ Further studies included composition classes from Alfred Uhl in Vienna at the Hochschule für Musik and piano studies courses at the Paris Conservatory.⁷⁶

Throughout his career, Jevtić has written over 100 works and won numerous awards, including the composition prize for The Gian Battista Viotti Competition (1972), Theodor Körner Prize for creative work in Vienna (1981), Stevan Mokranjac Award (2000), and the Vuk Endowment Award (2005).⁷⁷ Between 1997 and 1999, Jevtić was on the faculty at the Federal University of Pelotas in Brazil, teaching courses in composition and orchestration. His works have been performed across Europe, Russia, China, Japan, North America, and South America.

Jevtić has a special relationship with the trumpet, considering the instrument “the vision of light and the earthly forces.”⁷⁸ He has written 12 original pieces for the instrument, not including brass quintet works. His Concerto No. 2 for trumpet and orchestra was the commissioned work for the Maurice André Competition in 1988 and many of his works have been featured under the Maurice André Collection from French publisher Billadout. This collection includes Jevtic's arrangements of the Marcello *Concerto for Trumpet and Orchestra*, J.N. Hummel's *Introduction, Theme and Variations*, op. 102 for Trumpet and Orchestra,

⁷⁵ Editions BIM, “Ivan Jevtić,” accessed March 31, 2023, <https://www.editions-bim.com/composers/ivan-jevtic>.

⁷⁶ Serbian Academy of Sciences and Arts, “Ivan Jevtić,” accessed March 31, 2023, <https://www.sanu.ac.rs/en/member/jevtic-ivan/>.

⁷⁷ Ivan Jevtić, “Ivan Jevtic Composer - Official Ivan Jevtic website,” accessed March 31, 2023, <https://ivan-jevtic.net/>.

⁷⁸ Ivana Medić, "Jevtić, Ivan," *Grove Music Online*, September 3, 2014, <https://doi-org.ezproxy.library.wisc.edu/10.1093/gmo/9781561592630.article.2270865>.

Handel's *Sonata in F Major*, Charpentier's *Prelude du Te Deum*, Tartini's *Concerto in D major*, and Vivaldi's *Concerto in G Major*.⁷⁹

In addition to his relationship with Maurice André, Jevtić has worked with notable trumpeters such as Eric Aubier (France), André Henry, (France), Stephen Burns (USA), and Mladen Djordjević (Serbia). Both Aubier and Djordjević have released albums completely featuring Jevtić's music for trumpet.⁸⁰ Jevtić currently resides in France, where he serves on music competition juries and is involved as a member of the Serbian Academy of Science and Fine Arts in Belgrade.⁸¹

Concerto pour Trompette et Orchestra (1973), Grade V

Concerto pour Trompette et Orchestre is Jevtic's first published piece for trumpet and was premiered in Optija, Croatia, in 1974, after he moved to France.⁸² The piece is currently published by French publisher Gérard Billaudot with both orchestra parts and a piano reduction available. In three movements, the work follows a fast-slow-fast pattern for a total of 15 minutes

⁷⁹ Ivan Jevtić, *Ivan Jevtić: Catalog of Works* (Paris: Gérard Billaudot, 1991), 14.

⁸⁰ Jevtić, "Ivan Jevtic Composer."

⁸¹ S. Babović, "A Flower in the Jevtić Stone: Council of the 46th Belovod Rosette Awarded a Distinguished Composer and Academician," *Novosti Company*, September 13, 2022, accessed April 1, 2023, https://www-novosti-rs.translate.googleusercontent.com/translate/a/1135250/cvet-kamenu-jevticu-savet-46-belovodske-rozete-nagradio-uglednog-kompozitora-akademika?_x_tr_sl=sr&_x_tr_tl=en&_x_tr_hl=en&_x_tr_pto=sc.

⁸² Ivan Jevtić, "1970-1979," accessed March 31, <https://ivan-jevtic.net/1970s/>.

in length for performance.⁸³ The work has a DARTS grade of V, is for C trumpet with a range of G3 to Db6, and requires multiple tonguing, flutter tonguing, and both a cup and straight mute.⁸⁴

The first movement is written at Allegro Vivo (♩= 160 bpm). The main theme of this movement is a melody based on a perfect fifth in the trumpet part, originally introduced in half notes. The secondary theme is much more rhythmic, using arpeggios, ascending and descending sequences, and intervals such as octaves and seconds to create tension in the music.

Throughout the movement, the main theme will often start rhythmically broad and then add velocity and energy through faster rhythms and techniques, such as multiple tonguing. The trumpet begins a brief cadenza at Rehearsal 11, mixing both the primary and secondary themes, but focuses on the interval of a fourth, using perfect, diminished, and augmented fourths at various points before the accompaniment rejoins at Rehearsal 12. The rest of the movement continues to cycle through a mixture of the primary and secondary themes before ending on a rhythmic push by the soloist and accompaniment on a repeated major second interval.

The second movement begins slowly with solo piano, marked Adagio molto (♩= 40 bpm). This movement gives the accompaniment a more exposed character than the first, with the orchestral version using more solo voices, such as the piano, flute, and violin, to combine with the trumpet throughout, rather than having the orchestra act as one tutti voice. The trumpet demonstrates numerous colors and styles through the use of different mutes and flutter tongue.

The primary melody, presented with the timbre of the cup mute, is written with numerous slurs and tenuto markings. For the secondary theme, the music creates much more tension and

⁸³ Ivan Jevtić, *Concerto Pour Trompette et Orchestre: Réduction pour Trompette et Piano* (Paris, France: Gérard Billaudot, 1974), 1.

⁸⁴ Jevtić, *Concerto Pour Trompette et Orchestre*.

active energy, asking the trumpet to be “peckish” with its playing, employing flutter tonguing throughout the more angular writing and removing the mute entirely by Rehearsal 5. Eventually, the music returns to the primary theme, ending the movement on a sustained Dm7 chord with the bass voice replaying a slowing secondary theme as the music dies away.

The third and final movement is marked *Allegro giusto* (♩= 112 bpm). Jevtić opens the movement with an exposed accompaniment solo, but instead of following the solo with a softer melody in the trumpet, the trumpet enters forte on a 16th note syncopated entrance. This stages the material for more angular and dramatic moments in the melody, with 16th note sequences and numerous half step trills in the melodic line. As the movement continues, there is a brief call back to both the first and second movement, with the trumpet playing a rhythmically slower variation of the primary theme with a cup mute. After this allusion, the material is more angular, with jagged dotted 8th-16th note rhythms and 16th note sequences to create a powerful ending.

Divertimento pour 2 Trompettes et Orchestre de Chambre (1979), Grade V

Divertimento pour 2 trompettes et orchestre de chambre was written in 1979 and premiered two years later in Orléans, France. The 14-minute piece is part of Jevtić’s catalog with Swiss publishers Éditions BIM and is available for both orchestra and piano reduction.

Divertimento is written for two trumpets in C, with the first trumpet having a range of B3 to C6 and the second trumpet having a range of A3 to C6. Performance requires both trumpets to use multiple tonguing, flutter tonguing, and straight mutes.

While *Divertimento* is through-composed, it has three distinct musical sections. The first section, marked *Allegro* (♩= 120), begins with the trumpet soloists playing an 8th note arpeggio in a canon as the accompaniment joins them rhythmically, eventually developing into a tutti rhythm. This becomes a common theme within the melodic material, as there are different types

of melodies, some more broad or scalar, at various points in the section. The themes often start in a call-and-response style before ending on a unison rhythm and either a unison note or octaves. The accompaniment follows a pattern, either creating a steady pulse for the soloists to subdivide or joining with the two trumpets, creating an effective release to the rhythmic tension.

The second section of *Divertimento* is marked “Quasi adagio-doppio meno mosso,” with the trumpet soloists becoming secondary to the accompaniment for most of the movement. This secondary material for the trumpets consists of short musical interjections or rhythmically stretched phrases that move with the orchestra—creating an effect similar to bell tones. While some faster, melodic material is written by Jevtić for the soloists, these passages are often unison, keeping the audience’s attention on the back-and -forth between a single rhythmic voice and accompaniment.

After transition material again separates the two soloists in the melody, the third section is introduced with the tempo marking *Allegro molto vivo* ($\text{♩} = 160$). While the soloist’s material is predominately 8th notes and in a duple feel, there is contrast with the accompaniment’s triple pulse. These contrasts continue to build rhythmically and tonally, adding in tremolos and flutter tonguing in the soloist’s material before concluding on a moment of rhythmic suspension on a final sustained chord.

***Que le Jour Est Beau!* for Piccolo Trumpet, and Strings (1985), Grade V**

Que le Jour Est Beau! is a suite concertante written for piccolo trumpet in Bb and strings. Written in 1985, the piece premiered in Rouen, France, a year later.⁸⁵ While the work was written for string accompaniment, a piano reduction is available through Editions BIM. *Que le*

⁸⁵ Ivan Jevtić, “1980-1989,” accessed March 31, 2023, <https://ivan-jevtic.net/1980s/>.

Jour Est Beau! is 10 minutes in length over five continuous movements. It has a range from F#4 to F#6 for the soloist, requires multiple tonguing, and has a DARTS grade of V.

The title is French for “May the Day be Beautiful!” and the trumpet plays “the role of the rooster at dawn” in these five movements.⁸⁶ The work begins with unaccompanied trumpet and the expressive marking “Luminoso,” both elements that shape the “rooster at dawn” concept. The melody is almost march-like, with a continuous rhythmic pulse throughout the trumpet’s material. The second movement, marked Presto, is rhythmically busy; Jevtić animated the trumpet part with numerous repeated pitches and arpeggios that contrast with the fluid melody of the first movement.

By far the shortest section of the piece, the third movement is titled “Quasi un recitativo.” This twelve-measure segment has the trumpet repeating a short melody with a unison accompaniment responding to its call before moving into the penultimate movement. Marked “Andante,” the fourth movement features some brief lyrical melodies for the trumpet before reverting back to more arpeggiation and note repetition for emphasis. This movement marks the transition to an 8th note pulse, helping to set up the final movement.

The fifth movement is marked “Allegro molto vivo” and begins with the accompaniment establishing a variety of time signatures, including mixed meter. As the trumpet enters, its melody dances over changing time signatures; rarely does any part of the melody last rhythmically longer than an 8th note. After a brief harmonic slowdown in which the soloist plays a series of sustained pitches, the piece returns to a variation of the trumpet’s theme from the beginning of the movement. Jevtić uses the rhythmic nature of this primary theme to create a repeated sequence that concludes the work.

⁸⁶ Medić, "Jevtić, Ivan."

Concerto No. 2 for Trumpet and Orchestra (1987), Grade VI

Concerto No. 2 for Trumpet and Orchestra was commissioned in 1987 for the 1988 Maurice Andre Competition and premiered at the finals of that year's competition.⁸⁷ The work, written for C trumpet and piccolo trumpet in Bb, is 19 minutes in length over three connected movements. It has a range of F#3 to E6, requires straight mute, flutter tonguing, multiple tonguing, and has a DARTS score of VI. A reduction for trumpet and piano is available through the publisher, Billaudot.

The first movement of the concerto is marked *Allegro giusto* (♩= 132 bpm). The trumpet begins with a quick four-note fanfare before continuing with a broad syncopated melody. Throughout the movement, this fanfare is reused to signal other rhythmic material, including numerous arpeggiated and repeated note sequences. The secondary material includes broader phrases often indicated with wider intervallic leaps. The movement includes a "quasi cadenza," giving the soloist a brief moment to highlight their musicianship.

Marked *lento*, the second movement calls for a Bb piccolo trumpet to be used throughout most of the movement to bring out both the playful and the expressive characteristics and colors of the smaller horn through a combination of slow and fast rhythmic melodies. A short quasi-waltz section adds to these contrasting styles before the final section transitions into the third movement, where the soloist returns to the C trumpet but continues with material from the waltz section.

The final movement is marked *molto vivo*, and contains some of Jevtić's most technically demanding lines of music in the piece for the soloist. The melodies include numerous 16th note passages, the widest range (F#3 to C#6), multiple tonguing, flutter tonguing, and extensive

⁸⁷ Jevtić, "1980-1989."

ornaments. There are occasional moments where the trumpet material is simplified, shifting to half notes and quarter notes, but these passages are brief, keeping the focus on the soloist's technical abilities.

Kolo for Piccolo Trumpet, and String Orchestra (1990), Grade IV

Kolo for Piccolo Trumpet and String Orchestra, Jevtić's second work for solo piccolo trumpet, was written in 1990 and premiered in Zurich in 1991.⁸⁸ The composer specifically cites "Serbian folklore" as his inspiration for this piece, choosing the title "Kolo," a type of traditional circle dance found in Serbia.⁸⁹ The work is written for piccolo trumpet in Bb and string orchestra. A piano reduction and piccolo trumpet part in C are available from Billaudot.

The piece ranges from A4 to G6, and is only two minutes in length. The main melody keeps a straight tempo while the orchestra accompanies with syncopated block chords. Throughout most of the piece, the trumpet line is written with 8th and 16th note melodies that stay on the beat, with the exception at Rehearsal 4, where the orchestra takes over the melody with the trumpet sustaining whole notes and tied half notes. The work is marked *allegro vivo* with a tempo of ♩= 126 bpm and is a DARTS grade of IV.

Per Tromba Sola for solo trumpet (1990), Grade IV

Per Tromba Sola was written in 1990 and premiered in Orléans, France, a year later.⁹⁰ The title of the piece is Italian, "For Solo Trumpet." It was written for C trumpet or cornet, but a

⁸⁸ Ivan Jevtić, "1990-1999," accessed March 31, 2023, <https://ivan-jevitic.net/1990s/>.

⁸⁹ Ivan Jevtić, *Kolo* (Paris, France: Gérard Billaudot, 1992), 1; UNESCO, "Kolo, Traditional Dance in Serbia," accessed April 1, 2023, <https://www.unesco.org/archives/multimedia/document-4646>.

⁹⁰ Jevtić, "1990-1999."

Bb part is available from the publisher, Billaudot. The work is three minutes in length, has a range of G#3 to B5, and receives a DARTS grade of IV.

Jevtić organized this work in three parts: a slow cadenza-like opening marked *lento*, a faster rhythmic portion marked *allegro*, and finally a return to the *lento* section with the addition of a straight mute. The piece requires double tonguing from the performer, as the trumpet has multiple quick fanfares and a few 16th note passages in the *allegro* section.

***Quasi una Passacaglia* for Piccolo Trumpet and Organ (1989), Grade V**

Quasi una Passacaglia was written in 1989 and premiered over a decade later in Paris in 2003.⁹¹ The piece is scored for piccolo trumpet in C and organ—Jevtić’s third work to feature the piccolo trumpet. It features two movements and is approximately 11 minutes in length. The trumpet range is F#4 to D6 and it has a DARTS grade of V. While the piece is intended for piccolo trumpet, given the limited time spent in the upper tessitura of the trumpet, this piece can be performed on larger trumpets. Music for *Quasi una Passacaglia* is available from publisher, Editions BIM.

The work is arranged in two clearly defined movements, with the first movement divided into three parts in a slow-fast-slow pattern. The opening is marked *andante*, and the tempo is established with an ostinato pattern of quarter notes over a mixture of 4/4 and 6/4 time in the organ. The use of organ, ostinato, and duple meter are likely an homage to the passacaglias of J.S. Bach and Handel.⁹²

⁹¹ Jevtić, “1990-1999.”

⁹²Alexander Silbiger, “Passacaglia,” *Grove Music Online*, January 20, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.21024>.

Throughout this movement, the writing for the trumpet soloist changes between a faster, syncopated 8th note melody and a broader melody that incorporates more half notes and quarter note triplets. There is a brief inclusion of an ostinato pattern in the trumpet line before the movement speeds up, marked “Più Mosso,” bringing a rhythmically faster variation of the syncopated melody to the soloist. The music eventually returns to the slower tempo and the soloist begins a recitative style melody to conclude the movement.

The second movement is marked *allegro molto vivo* (♩= 144), with the organ and trumpet rhythmically opposing each other for much of the movement using a triple versus duple feel. The trumpet melody eventually broadens out as the piece concludes, with Jevtić moving away from triplet rhythmic figures and returning to hemiola effects throughout both parts.

Theme and 3 Variations for Solo Trumpet and Two Brass Quintets (1993),

Grade: V

Theme and 3 Variations was written in 1993 for solo trumpet and two brass quintets and premiered a year later in Vanne, France.⁹³ While this was not Jevtić’s first time writing for brass quintet (e.g., *Quintette Victoria*, *3 Madrigaux Slaves*, *Quintette de Cuivres no. 2*), it was his first time writing for a double quintet. The piece is 14 minutes long and, in addition to the trumpet soloist, features a standard double quintet set-up of four trumpets, two horns, two trombones, and two tubas. Parts and scores are available through publisher, Editions BIM. The solo and quintet parts are written for C trumpet, with a range of C4 to C#6 for the soloist. The piece has a DARTS grade of V and requires some multiple tonguing by the soloist.

⁹³ Jevtić, “1990-1999.”

The work is broken into four movements following a slow-fast-slow-fast pattern, with the solo trumpet tacet for the theme movement, marked “maestoso.” The theme is broad, consisting of a combination of half notes and quarters over a 6/4 meter. Variation 1 is marked “allegro molto vivo ($\text{♩} = 152$)” and switches between 4/4 and 6/4 time signatures as well as using syncopation throughout the quintet parts. The solo trumpet melody is written in a higher tessitura and with more constant 8th notes in order to avoid blending in with the accompanying ensemble.

The second variation is marked “moderato ($\text{♩} = 100$), and returns to the original theme, but instead of 6/4 time, Jevtić writes the melody predominantly in 4/4 meter. After the theme is played, the trumpet soloist, along with the trombones, present a fanfare that changes the tonality of the piece to a minor key, and begins a series of triplet and 16th note sequences from the soloist. The third and final variation, marked *vivacissimo* ($\text{♩} = 84$), has the brass ensemble move into continuous motion with almost constant motion throughout the movement, leaving the soloist to play a predominantly broader and rhythmically more simple melody. Before the end of the movement, the original theme returns in 6/4 meter as the trumpet soloists join the rest of the ensemble in this final reiteration.

***Vers le Pays du Soleil Levant* for Trumpet and Piano (1996), Grade V**

Vers le Pays Du Soleil Levant was written for trumpet and piano in 1996 and was composed for Jevtić’s friend Mineo Sugiki, professor of trumpet at the Conservatory of Tokyo.⁹⁴ The title translates to “To the Land of the Rising Sun,” referencing the common moniker of

⁹⁴ Jevtić, “1990-1999;” Ivan Jevtić, *Vers le Pays Du Soleil Levant: Sonate pour Trompette en ut ou en Si-b et Piano* (Paris, France: Gérard Billaudot, 2000), 1.

Japan.⁹⁵ The work, which was published as part of the André Henry Collection, is available for both C and Bb trumpet from Billaudot Publishing. *Vers le Pays Du Soleil Levant* has a range of G3 to A5, is 12 minutes in length, and requires multiple tonguing and a straight mute. This is Jevtić's only modern sonata for trumpet, and the piece receives a DARTS grade of V.

Vers le Pays Du Soleil Levant is organized in three movements and uses the fast-slow-fast setting. The first movement is marked *allegretto* (♩= 120) and gives the trumpet a theme that uses a pentatonic scale around the first five scales degrees of the C major chord. This pentatonic theme appears throughout the movement in different tonal modulations and new syncopated melodies.

The second movement, marked "andante sostenuto," begins with a series of muted and unmuted trumpet fanfares to establish a minor key. Throughout the section, the trumpet material develops into longer phrases, incorporating 32nd and 16th note syncopations contrasting with the rhythmically strict piano part. At the end of the movement, there is a brief switch to a major key before the material returns to a repetition of the opening fanfare from the opening.

The final movement, marked *l'istesso tempo*, begins immediately after the second and with the piano playing a 16th note melody that gives the work a double-time pulse. The trumpet melodies in this movement are not only the most technically demanding in the composition due to the 32nd notes, but are also the most melodic, as Jevtić includes his broadest phrases to contrast with the technical demands.

⁹⁵ S.V., "Japan, the Land of the Rising Sun: Meaning and Origin," *Japan Experience*, September 16, 2020, accessed April 11, 2023, <https://www.japan-experience.com/plan-your-trip/to-know/understanding-japan/japan-land-of-the-rising-sun-meaning>.

Concerto for Trumpet, Trombone, and Orchestra (2002), Grade V

Concerto for Trumpet, Trombone, and Orchestra was written in 2000 and dedicated to Madlena Jankovic Zepter.⁹⁶ The work is published by Billaudot as part of their Jean Rafferd collection and a reduction for piano is available. The concerto is 18 minutes in length over three movements, following a fast-slow-fast pattern. The trumpet part is written for trumpet in Bb, has a range of A3 to D6, and requires multiple tonguing and straight mute. The piece receives a DARTS grade of V.

The first movement is titled *lento* and begins with the soloists playing the main thematic material unaccompanied, before the orchestra repeats the theme in the strings. The trumpet and trombone material are orchestrated in either a unison rhythm with the trumpet adding more ornamentation to a phrase, or their melodies play against each other rhythmically, with each soloist playing either a duple or triple pulse in their material. No matter the orchestration, both soloists maintain a rhythmic intensity throughout the entirety of the movements, often through scalar sequences.

The second movement, marked *lento*, features each individual soloist more frequently, giving both ample time to play broad melodies, with the orchestra largely reduced to static chords for most of the section. The third movement, marked *allegro giusto*, is also the shortest, with a length of around three and a half minutes. The writing for both the orchestra and soloists has more rhythmic melodies than the previous movement, with the soloists adding more syncopation and repeated notes into their thematic material.

⁹⁶ Ivan Jevtić, *Concerto pour Trompette, Trombone et Orchestre* (Paris, France: Gérard Billaudot, 2000), 1.

***L'aube Franchie* for Tenor, Trumpet, and Piano (2012), Grade V**

L'aube Franchie (Dawn Broken) was written in 2012 for tenor, trumpet and piano, and was dedicated to Jevtić's "dear friend" Elisabeth Oulès, whose poems Jevtić used as inspiration for the work.⁹⁷ The six-movement work is nine minutes in length, has a range of Bb3 to C6 for the trumpet soloists, uses straight mute, and requires multiple and flutter tonguing. The trumpet part requires multiple tonguing, flutter tonguing a straight mute, and the piece received a DARTS grade of V. The work is one of two works written by Jevtić featuring trumpet that were self-published and available by request from the composer.⁹⁸

The six movements are titled: La déchirure de l'aube (Dawn's Tear), L'aube levée (Dawn Broke), Abrupt l'horizon, (Steep Horizon), tenter le vide (Tempt the Void), Tel or de forge (Such Forged Gold), and Nuit (Night). Oulès' poems both describe and humanize the transitions between night and day. As Jevtić sees the trumpet as "a vision of light", the use of the trumpet is connected to the themes of these poems.⁹⁹ The tempi of *L'aube Franchie* range from 50 bpm to 120 bpm, and Jevtić uses a mixture of duple and compound meter throughout the six movements.

Throughout the *L'aube Franchie*, the trumpet material is often secondary to the vocal line. Jevtić writes these trumpet parts to either subdivide the melody of the vocalist, place a syncopated counter melody underneath the main material, or have the trumpet respond to the vocalist's melodic call. This creates a mixture of material for the trumpet that can range from

⁹⁷ Ivan Jevtić, *L'aube Franchie for Tenor, Trumpet and Piano* (Self-published, Ivan Jevtic, 2012), 1.

⁹⁸ Ivan Jevtić, "L'Aube Franchie," accessed April 11, 2023, <https://ivan-jevtic.net/product/laube-franchie/>.

⁹⁹ Medić, "Jevtić, Ivan."

simple scalar material to faster angular writing. When the vocalist drops out and the trumpet becomes the main focus, adding mutes and ornaments like flutter tongue, trills, and numerous grace notes to phrases to create different timbres and colors that can be hard to combine with sung text.

Božidar Trudić (1911-1989)

Božidar Trudić was born in 1911 in a town 80 km south of Belgrade called Smederevska Palanka, eventually making his way to Belgrade to study at the Academy of Music under both Stevan Hrstić and Josip Slavenski. After graduating, Trudić became director of the Stanković School of Music in Belgrade and joined the faculty of music at Music Academy of Sarajevo. He composed several works including symphonies, concertos, and pieces for choirs which were played across the Balkan peninsula, with his violin concerto being premiered by the Belgrade Philharmonic with violinist Branko Pajević. Trudić passed away in 1989.¹⁰⁰

***Rondino* (1956), Grade II**

Rondino for Bb trumpet and piano is a short work with a length under two minutes. The piece has a range of C4 to F5 and has a DARTS grade of II. Given Trudić's connection to younger performers as director of the Stanković school and the technical difficulty of the piece, this composition was likely written for younger students. *Rondino* was published by Pro-Musica Edicija.

¹⁰⁰ Elementary Music School “Božidar Trudić,” “History of the School,” accessed April 11, 2023, https://msbtrudic-edu-rs.translate.googleusercontent.com/translate/g/d0%b8%81%82%be%80%b8%98%b0%82-%d1%88%ba%be%bb%b5?_x_tr_sl=sr&_x_tr_tl=en&_x_tr_hl=en&_x_tr_pto=sc.

The work is marked moderato quasi allegretto, putting the performance of this piece between ♩=90-100 bpm. The scalar theme utilizes 16th notes and, with the suggested tempo, the rhythm can be played either with double tonguing or single tonguing depending on the player. The piece also offers a thematic section with a simple melody so the performer can demonstrate both their musicality and technical abilities throughout the performance.

CHAPTER 4

UNPUBLISHED OR UNAVAILABLE SOLO WORKS FOR TRUMPET

This chapter covers unpublished works for solo trumpet, as there is a significant amount of music that is either unpublished or out of print. Due to the large number of pieces that fall under this category, this chapter creates a clear distinction for readers interested in further research into these works. I received many of these pieces from private collections of Serbian musicians or the composers themselves. Instead of listing publishing information, each piece will have an acknowledgement to the source of the score or manuscript.

Jugoslav Bošnjak (1954-2018)

Jugoslav Bošnjak was a career composer and long-time producer of the RTS Orchestra and Choir. He received both his undergraduate and master's degrees from the Faculty of Music at the University of Belgrade studying under professor Rajko Maksimović.¹⁰¹ During his time as a student, Bošnjak received the October Award for his symphonic poem, *Aleph*, in 1981, and received further distinctions with his pieces *The Tibetan Book of the Dead* for symphony orchestra (1985), and *Chimera* for violin and orchestra (1983).

After completing his master's degree, Bošnjak began working at Radio Belgrade. He started as a music assistant for the drama division before moving up to a position as a producer for larger ensembles such as the RTS Symphony and Choir. He continued to write for large

¹⁰¹ Composers' Association of Serbia, "Yugoslavian Bosniak," accessed May 21, 2023, https://composers-rs.translate.google.com/translate?_x_tr_sl=sr&_x_tr_tl=en&_x_tr_hl=en&_x_tr_pto=sc.

ensembles, chamber groups, and solo instruments throughout his career, often during the summers, before his passing in 2018.¹⁰²

Bošnjak's music has been described as creating "tonal images" through Romantic musical trends and inspiration.¹⁰³ Many of his works' titles are references toward biblical, literary, or environmental stories or concepts, such as his "Cosmic Trilogy." While he wrote for varying instruments—including trombone, clarinet, strings—*Otkrivenje, Sv. Jovana* (The Revelation of St. John) is Bošnjak's only major work for trumpet as a soloist.

***Otkrivenje Sv. Jovana* (1989), Grade V**

Otkrivenje Sv. Jovana was written for mixed choir and solo trumpet. Commissioned in 1989 as part of a celebration of the 50th anniversary of the Serbian Broadcasting Corporation (SBC) Choir, the title of the work translates from Serbian to "The Revelation of St. John," and the piece is the first of Bošnjak's works to set Biblical text to music. The piece was premiered by the SBC Choir under the direction of Bojan Sudjić featuring Macedonian trumpeter Blagoj Angelovski as the soloist.¹⁰⁴

Bošnjak wrote *Otkrivenje Sv. Jovana* for C trumpet and mixed choir with SSAATTBB parts. The 23-minute work is in seven movements, with the trumpet playing on every movement. The range of the trumpet is F#3 to Db6, uses both cup and straight mute, requires flutter tonguing, and received a DARTS grade of V. The piece has not been published, but the score was given to me from the Bošnjak family.

¹⁰² Bošnjak, "A Musical Memoir," 11.

¹⁰³ Bošnjak, "A Musical Memoir," 7.

¹⁰⁴ Bošnjak, "A Musical Memoir," 11.

Throughout the piece, Bošnjak writes the trumpet and choir parts very carefully, aiming to avoid any overshadowing between the trumpet and lyrics of the choir. Often the trumpet will fill in any rhythmic gaps while the choir is singing, usually playing in a fanfare style to emphasize the root of the chord the choir is singing. These moments are also paired with multisyllabic words, allowing the audience to understand the Serbian text even if the trumpet covers up a syllable. Bošnjak also pays close attention to the similar ranges of the trumpet and the soprano and alto voices, making sure to avoid overlap whenever possible.

There are no heavy technical demands in any of the trumpet melodies throughout the work. Most melodies are technically simple and lead to sustained notes, helping establish a tonal center for the choir either through static harmonic progression or rhythmic emphasis, as with the 8th note triplet repetition seen throughout. Even when the trumpet soloist is playing a solo, the technical aspects are conservative. The exceptions to this are two cadenzas in the piece, in movements III and V respectively. Even with the higher technical demands that Bošnjak writes, both cadenzas are rhythmically simple.

Bošnjak gives the soloist ample time throughout the piece to be featured, including the previously mentioned cadenzas in movements III and V, and solo moments throughout each movement. The only extended period of rest for the soloist is in movement VI, where the trumpet remains tacit for the first 62 measures before entering with a muted solo.

Dejan Despić (b. 1930)

Spending his life and career in Belgrade, Dejan Despić is considered one of Serbia's most important musical theorists from the 20th century.¹⁰⁵ Despić was born and raised in Belgrade, and went on to attend the University of Belgrade Academy of Music, studying composition and

¹⁰⁵ Dejan Despić, "Dejan Despić," accessed May 21, 2023, <http://www.dejandespic.com/>.

conducting with Marko Tajčević and Mihailo Vukdragović, respectively.¹⁰⁶ After graduating from the Academy in 1955, he taught music theory at the Mokranjac Music School in Belgrade, before returning to the Academy of Music in 1964 to serve as a faculty member.¹⁰⁷ Despić worked at the University of Belgrade until his retirement in 1995.

Despić has composed over 230 works for various instruments and genres. His main focus has been on piano, chamber, and concert ensemble music, with over 100 of these works. His compositional style has been described as part of the neoclassical trend of the 1950s.¹⁰⁸ In 2005, he won the Stevan Mokranjac Award, Serbia's most prestigious compositional honor, for his work *Diptych for English horn and chamber orchestra*, op. 166.¹⁰⁹

In addition to composition, Despić has been influential on Serbian music theory. He has written nine textbooks for the university level and three for the high school level, and published three papers on tonality in the 1970s and 1980s.¹¹⁰ His work led to his involvement in Serbia's Academy of Science in Arts, where he began as a corresponding member in 1985, before transitioning to a full-time member in 1995.¹¹¹ Additionally, he served as the Secretary for the Department of Fine and Musical Arts between 1999 and 2011.¹¹²

¹⁰⁶ Composers' Association of Serbia, "Dejan Despić," accessed May 21, 2023, https://composers.rs/?page_id=2721.

¹⁰⁷ Composers' Association of Serbia, "Dejan Despić."

¹⁰⁸ Milin, "Serbian Music of the Second Half of the 20th Century," 87.

¹⁰⁹ Nieuw Geneco, "Jasna Veličković wins the Stevan Mokranjac Award," October 24, 2022, <https://nieuwgeneco.nl/en/jasna-velickovic-wins-the-stevan-mokranjac-award/>.

¹¹⁰ Dejan Despić, "The Papers," accessed May 21, 2023, <http://www.dejandespic.com/>.

¹¹¹ Composers' Association of Serbia, "Dejan Despić."

¹¹² Composers' Association of Serbia, "Dejan Despić."

Despić has written over ten works featuring brass instruments, with many of these pieces focused on the French horn. Five of his works have been for trumpet, but scores and recordings are not currently available for four of these works: *Brasserie*, op.135 for brass trio, *Intrada*, op. 23a for brass quintet, and both versions of *Divertimento concertante*, op. 51 and op. 51a, which feature trumpet and French horn.

Sonatina for Trumpet and Piano, Op. 88 (1986), Grade IV

The Sonatina for Trumpet and Piano was written in 1986 and is the only piece Despić wrote specifically for trumpet and piano. *Sonatina* is a four-minute work for trumpet in C and has a trumpet range of Bb3 to Bb5. The piece received a DARTS grade of IV and is no longer published, but I was given the score by the family of Despić.

The work is written in two styles that are highlighted by both meter and timbre. The opening of the piece is in 4/4 time and marked “Lento: ♩= 60 (ma sempre rubato, come recitativo).” Despić creates this recitative feeling by having the piano sustain an F major triad over an Eb major triad and having the trumpet play the melody over the suspended chord while playing into a mute. This style of writing continues until Rehearsal A, when the piano becomes more rhythmically active in the right hand. The trumpet and piano both continue to develop their melodic lines; the trumpet becomes more syncopated with 16th note emphasis and the piano speeds up from 8th notes to 8th note triplets to 16th notes.

Rehearsal B begins a three-measure transition into the second part of the piece, written in 6/8 meter and marked Vivace: ♩. = 120. Starting at this section, the rest of the piece has a triple pulse throughout. The trumpet melody is no longer muted, and Despić creates a melody that incorporates both scalar sequences and repetition.

In the 49th bar, the style changes to “cantabile” with a slower tempo of 80 bpm. The meter switches between 6/8 and 9/8 time and the melody in the trumpet becomes more lyrical and reminiscent of the opening. This section only lasts until Rehearsal E, as Despić begins to accelerate the piano part back to the secondary tempo. The piece returns once more to the cantabile style before reverting again to the vivace tempo to conclude the piece.

Concerto for Trumpet and Orchestra, Op. 168 and Op. 168a (2004), Grade V

Concerto for Trumpet and Orchestra was written in 2004 and is Despić’s second piece for a trumpet soloist with orchestra, with the first being *Divertimento Concertante for trumpet, horn and orchestra* (1967).¹¹³ *Concerto for Trumpet and Orchestra* has two versions: op.168 for string orchestra and op.168a for symphonic orchestra. Neither version is available through publishers and the score for op. 168 was given to me by Despić’s family.

The composition is 11 minutes in length over three continuous movements. Despić follows a fast-slow-fast outline for the movements, marking each with only a tempo marking. *Concerto for Trumpet and Orchestra* was written for trumpet in C and the range is from G#3 to C5. The piece requires a straight mute and multiple tonguing, and received a DARTS grade of V.

The first movement begins at a lively ♩= 108 bpm as the orchestra plays a descending diminished fourth pattern that the trumpet responds to with the same diminished fourth but ascending. Throughout the melodic lines of both the orchestral and trumpet parts, the diminished fourth interval is used not only as a theme, but also an interval to base developing themes on. The trumpet melody alternates between lyrical phrases, a simple melody flourished with 32nd notes and pentuplets, and a technical sequence often involving multiple tonguing and repeated notes.

¹¹³ Dejan Despić, “Compositions,” accessed May 21, 2023, <http://www.dejandespic.com/>.

The second movement, marked $\text{♩} = 52$ bpm, begins with a staggered entrance by the strings followed by a muted trumpet melody. While the melody is broader than the thematic material in the first movement, the melodic line begins to vary, with triplets and 16th notes preventing the material from becoming rhythmically static. At Rehearsal L, the soloist removes the mute, helping to set up the musical high point of the movement at measure 151, before returning to a muted, softer, syncopated melody as the orchestra begins to transition into the third movement with a tutti decrescendo and ritenuto.

Movement three changes the rhythmic pulse to three, with Despić writing a majority of the movement in 9/8 time. Marked $\text{♩} = 92$ bpm, the trumpet melody is filled with 16th note sequences, featuring the soloist's technical ability. Despić writes this melody using pentuplets and places the melody over changes in and out of 5/8 time, shifting rhythmic focus from simply being a triple feel. In measure 196, one measure before Rehearsal P, the movement returns to 3/4 time for two measures, resetting the rhythmic and tonal palette with octave E's on a quarter note pulse throughout the orchestra.

Despić writes transitional material in 9/8 meter to help introduce a style shift of a sustained period in 3/4 time with a slower tempo of $\text{♩} = 84$ bpm. This change highlights the trumpet soloist's ability to play lyrically. As the piece returns to 9/8 time and to the original thematic material from the opening of the movement, the soloist begins a cadenza and eventually transitions into the code of the work. The piece ends with Despić slowing the writing for the ensemble down rhythmically and with the instruction "allargando" into a sustained C major triad.

Dragana S. Jovanović (b. 1963)

Dr. Dragana S. Jovanović is an associate professor at the Faculty of Music in Belgrade. Born in 1963, she completed her undergraduate, master's and doctoral degrees from the

University of Belgrade, all in music composition.¹¹⁴ Before being hired at the Belgrade Faculty of Music, Dr. Jovanović worked as a freelance artist, competing in compositions across Europe.¹¹⁵

Dr. Jovanović has written over 40 works for classical music, as well as contributed music to film, television, and theater. Her honors include: the University of Arts Silver Medal as an undergraduate, a grant by the Stevan Hristić Foundation for her master's thesis, *Usijanje (Fieriness)*, finalist at the 1999 competition in Santa Cecilia, Italy, for composition, winning the 2nd place award at the International Composing Competition 2 Agosto, Bologna, in 1999 for her composition *AB RE 1999* for electric guitar and orchestra, and the Golden Badge in 2010, awarded for permanent contributions to the cultural heritage of the State of Serbia.

Of her works, a majority of the solo compositions are for string instruments. Her two pieces for solo trumpet were written for her colleague, Mladen Djordjević professor of trumpet at Faculty of Music at the University of Belgrade, both during the start of the 2020 Covid Pandemic.¹¹⁶

Esperanza nueva (2020), Grade III

Esperanza nueva is one of the two pieces Jovanović wrote for Mladen Djordjević during the COVID-19 pandemic. The title translates to “new hope” and the piece was premiered by Djordjević in April of 2021. *Esperanza nueva* is four minutes in length and is written for Eb

¹¹⁴ Dragana Jovanović, “Dragana Jovanović,” Dragana Jovanović kompozitor, accessed May 14, 2023, <https://draganajovanovic.com/>.

¹¹⁵ Jovanović, “Dragana Jovanović.”

¹¹⁶ Mladen Djordjević (professor of trumpet Faculty of Music, University of Arts in Belgrade), in discussion with the author, January 2023.

trumpet and piano. The range of the trumpet line is G3 to A5, requires a mute and has a DARTS Grade of III.

The piece is written in an ABA form with the A section written with almost no accompaniment with the exception of a chord at every phrase ending of the trumpet melody. The trumpet line, played with a mute, emphasizes three notes in progression: B4, G4, and G#4. The primary melody is straight forward, continuously returning to the same note after each repetition until the chord changes significantly.

The B section, marked at 80 bpm, highlights a style shift in the piano material to constant 16th notes throughout most of this section. The trumpet melody however becomes much broader, with phrases consisting of half and dotted half notes. The work continues to build tension through more rhythmic division and higher tessitura in the trumpet material before returning to the softer A theme to conclude the piece.

***Serbiana* (2020), Grade V**

Serbiana is the other piece written during the lockdown period of 2020 by Jovanović for Mladen Djordjević. The piece premiered in April 2021, and is written for C trumpet and piano. The trumpet range is from A3 to D6, and the length of the one movement piece is around seven minutes long. This work received a DARTS grade of V.

Jovanović's inspiration for the style of this piece is based on Serbian folk music and dances.¹¹⁷ The main thematic material begins slowly at $\text{♩} = 50$ bpm and is very rhythmic, using 16th notes, syncopation and rests to build anticipation. As the work develops, both the tempo and the pitch of the music begin to sequentially rise, adding energy into the performance.

¹¹⁷ Djordjević, in discussion with the author.

A secondary theme is later introduced, emphasizing beats one and three while simplifying the rhythm to match the faster tempo speeds. Both the tempo and tessitura continue to increase until the energy with a tempo of $\text{♩} = 210$ bpm before a brief pause results in the primary theme material in the trumpet, followed by the piano entering only to slowly fade away until the end of the piece.

Mihovil Logar (1902-1998)

Born in 1902, Mihovil Logar was raised in Rijeka, Croatia before leaving his home due to the occupation of Croatia by Mussolini's Italy.¹¹⁸ He moved to Czechoslovakia, studying at the Prague Conservatory of Music under the guidance of Karel Jirák and Josef Suk.¹¹⁹ Upon graduating in 1927, Logar moved to Belgrade, teaching at the Mokranjac School of Music until 1944 when he was hired by the University of Belgrade Academy of Music.¹²⁰ Logar continued working at the Academy of Music until his retirement in 1972, having served as president of the Serbian Composers association twice, from 1956-58 and then later in 1973 until 1977 during his career. He passed away in 1998 in Belgrade.

Logar wrote from numerous instruments and ensembles, composing over 200 works in his lifetime. Associated with many other notable Serbian composers who studied in Prague, Logar's works were "atonal and expressionist" in his early career, and transitioned towards more "conventional harmonies and directness" later in his life.¹²¹ Some of his more notable

¹¹⁸ Sofia Philharmonic, "Mihovil Logar," accessed May 21, 2023, <https://sofiaphilharmonic.com/en/authors/mihovil-logar/>.

¹¹⁹ Grand Piano, "Mihovil Logar," accessed May 21, 2023, <https://grandpianorecords.com/Composer/ComposerDetails/194168>.

¹²⁰ Sofia Philharmonic, "Mihovil Logar."

¹²¹ Djurić-Klajn, *Serbian Music Through the Ages*, 160.

works included his operas *Four Scenes from Shakespeare* (1931), *Nineteen-Forty-One* (1959), his *Rondo Overture* for orchestra (1936), a *Double Concerto for Clarinet and Horn* (1956), and a cantata, *The Blue Tomb* (1936).¹²²

***Brahme I & II* (1988), Grade IV**

Completed in 1988, *Brahme I & II* is one of Logar's last works before passing away 10 years later and is his only known work for trumpet and piano. The title of the piece translates to a type of longing, which is similar to the work's subtitle, "Žudnje", which means "cravings" in Serbian. The work is two movements long and is written for trumpet in C with a range of F#3 to C5. *Brahme I & II* has a DARTS Grade of IV, and the work is not available through publishers, but was acquired through a private collection.

The first movement is brief, only 26 measures and written in 4/4 meter. Logar marks the tempo at $\text{♩} = 50$, and writes "espressivo" underneath the trumpet melody. Both the trumpet and piano stay rhythmically straight throughout, with almost no syncopation throughout any of their melodies. The trumpet line uses a pentatonic melody of D, F, G, A, C for its first theme and makes alterations as the movement goes on to change the color of the piece.

Where the first "craving" lacked syncopation, Logar wrote the second movement with much more rhythmic diversity, writing 16th note passages in the trumpet melody instead of just using 16th notes as passing tones. Halfway through the movement, the trumpet is given a cadenza, stretching the trumpet both in range and dynamics. The rest of the movement begins a series of accelerations and ritardandos as Logar incorporates more 16th note sequences into the melody, while still writing in more broad melodic ideas to give the performer and audience a aural reset.

¹²² Sofia Philharmonic, "Mihovil Logar."

Dusan Radić (1941-2010)

Dusan Radić was born in 1929 in Sombor, Serbia. He was raised in Sombor until halfway through his high school studies when he moved to Belgrade to study at the Stanković Music School.¹²³ Radić continued his music studies in Belgrade, attending the Faculty of Music and studying under Milenko Živković from 1946 until 1954. In 1957, Radić left for Paris to study with Darius Milhaud and Olivier Messiaen.¹²⁴

After returning from France, Radić worked as a freelance composer until his appointment to the Faculty of Music at the University of Novi Sad in 1979.¹²⁵ During this time he was appointed as a corresponding member of SANU in 1972 and regular member in 1983. Radić passed away in 2010 in Belgrade.

Radić's early work was shaped in the political climate of post-WWII, with many musical trends mirroring the ideas of "socialist realism" that filled the Soviet Union. Despite this, and with guidance from Živković, Radić was able to write freely in the late 1940s and began incorporating more concepts around musical folklore that would be present throughout his writing.¹²⁶

The composition style of Radić is most associated with the neoclassical style that was popular amongst WWII composers, such as Dejan Despić.¹²⁷ This style won him numerous

¹²³ Composers' Association of Serbia, "Dusan Radić," accessed May 21, 2023, https://composers.rs/?page_id=4360.

¹²⁴ Stana Duric-Klajn, "Radić, Dušan," *Grove Music Online*, January 20, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.22791>.

¹²⁵ Composers' Association of Serbia, "Dusan Radić."

¹²⁶ Duric-Klajn, "Radić, Dušan."

¹²⁷ Milin, "Serbian Music of the Second Half of the 20th Century," 87.

awards during his career including the October Award of Belgrade, the Composer Society of Yugoslavia Award, and the Petar Konjović Award.¹²⁸ Radić wrote “around 200 works” including pieces for chamber ensembles, theater, film, choirs, soloists, and the orchestras. Some of his more notable works include his operas *Love is the Main thing* (1962) and *Death of Jugović's Mother* (still unperformed), *Sinfonietta* (1954) for symphony orchestra, and *Two Symphonic Images* (1953) for orchestra and choir.¹²⁹

Capriccio (A Small Piece for Trumpet), Op. 13 (1964), Grade IV

Radić only wrote one piece for trumpet, which was *Capriccio* (1964) for solo trumpet. There is a common mistake attributing *Novella* by Zlatan Vauda to Radić. According to Milan Radić, son of the late composer, this piece was likely just a sketch for a larger trumpet work, but was never fleshed out in that capacity. *Capriccio* is for unaccompanied trumpet in Bb and is only 51 measures. Of those measures, the trumpet has no marked rest throughout the entire piece. The range is from C#4 to Bb5, requires multiple tonguing and received a DARTS grade of IV. The piece was never published, and the score was accessed through a private collection.

The opening of the piece is marked “espressivo” and given the tempo of andantino. Radić writes a rhythmically simple four bar melody to establish both a tonal and rhythmic center piece before changing to the “capriccioso” section in the fifth bar. This faster section is more fleshed out musically and rhythmic, with Radić writing 16 note triplets, dotted 16th 32nd note rhythms, and more detailed dynamic phrasing throughout.

The piece continues to switch between the two styles, with slight alterations. The third return to the main theme sees Radić start to blend the two sections together, having the soloist

¹²⁸ Composers’ Association of Serbia, “Dusan Radić.”

¹²⁹ Composers’ Association of Serbia, “Dusan Radić.”

begin an accelerando on repeated scalar sequence before landing on a sustained Ab. After this change, the piece returns to the capriccioso melody sequence until eventually slowing down into a final note, a C#.

Đorđe Tošić (b.1931)

Born in 1931, Đorđe Tošić is a composer from Belgrade. While Tošić has contributed a significant amount of material to the trumpet community of Serbia, there is almost no recorded information regarding his life outside of his scores and a blank entry on the Serbian Composers' Online database.¹³⁰ Having written his own method book series for trumpet, Tošić also wrote 11 solo pieces for the instrument.

Tošić compositional style varies between his pieces, with some clearly aimed for developing students, while other works were written for more advanced players. This can be seen through the type of rhythms he uses, such as feathered beams, and instructions left on the score by Tošić himself to help aid the performers. Of his works for trumpet, ten of them have opus numbers, and nine seem often inspired by non-musical concepts like “finger gambling” or “innovation.” Scans of all of the scores for the pieces by Tošić in this chapter were taken from the private collection of Dubrovko and Nenad Marković.

***Što Morava Mutno Teče* for Trumpet and Piano (1980), Grade III**

The title of this piece translates as “Why does the Morava turbidly flow.” The Morava is a river that is a tributary of the Danube River and passes through much of the Balkans, and the title of this work is inspired by a Balkan folk tune of the same name. The piece is around four minutes long and made up of three movements following a fast-slow-fast model, all in the key of

¹³⁰ Composers' Association of Serbia, “Members: Classical Music Section,” accessed May 21, 2023, https://composers.rs/en/?page_id=321.

G major or B minor, has a range of A3 to G5, and received a DARTS grade of III. Since *Što Morava Mutno Teče* is the only work by Tošić available through a publisher Nota - Knjaževac, it has been placed in this chapter to keep the piece grouped with the rest of Tošić's works.

The first movement, titled "A Game," begins marked at ♩= 56 bpm with brief trumpet melody. However, the piece quickly accelerates in the piano part to a faster tempo, ♩= 120 bpm, with the trumpet material incorporating 16th notes along with staccato and marcato articulations. The second Movement, titled "A Song", is given the instructions "adagio e molto espressivo," and is written in B minor. The trumpet material throughout the movement stays in a duple feel, while the piano accompaniment uses a mixture of predominantly 16th note triplets and occasional pentuplets and septuplets.

The final movement, titled "Variations," is in 2/4 time throughout. The variation largely adapts the opening movement, with the trumpet beginning with a fanfare variation of the first two measures of the first movement. After another fanfare, this time as an echo, the musical theme copies the first movement but ornaments the musical line with 16th notes. Tošić then plays with the time of the theme, including a quasi-cadenza and then a version at Presto tempo (132 bpm), before transitioning back to the second movement music but in a marcato style and ending in G major.

Dijalog, Op. 4 (1974, 1988), Grade V

Dijalog, the Serbian word for "dialogue," was written for C trumpet and piano. Tošić began writing the one movement piece in 1974 and finished the work in 1988. This one movement work is around five minutes in length, has a range of A3 to Db6, and requires multiple tonguing from the trumpet performer. *Dijalog* has tempi that range from 42 to 104 bpm

while changing through multiple duple and triple time signatures, and received a DARTS Grade of V.

This is Tošić's first work for trumpet and piano focused on creating a piece that reflects the concept of the music's title. In *Dijalog*, Tošić creates the title's concept by creating a call and response between the trumpet and piano. Throughout almost the whole piece, both solo parts refrain from playing at the same time with minimal overlap when the trumpet and piano lines do play at the same time.

The main thematic material begins with two 32nd notes followed by two 8th notes, usually with the first 8th note lower than the previous notes. This material is the source of the "dialogue," with each voice expanding upon what comes after the 8th notes. The theme begins in a combination of 2/4, 3/4, and 4/4 meter before eventually being adapted to triple meter and then into an unmeasured cadenza in both the piano and trumpet.

Autogram, Op. 5 (1979), Grade V

Autogram, or "Autograph", is written for C trumpet and piano. Tošić leaves a note at the bottom of the first page to let the performer know that they can play this piece on Bb trumpet and transpose the key up a major second if so desired. This one movement work was written in 1979 and requires a straight mute, multiple tonguing, and flutter tonguing. The range of *Autogram* is F#3 to C6, and the work received a DARTS grade of V.

The piece has no time signatures and is written without any clear measures, though Tošić includes occasional dotted bar lines throughout both the piano and trumpet parts. Additionally, a specific tempo is missing from the work, with only an indication of "Libero Tempo" given to the performers. The absence of specific direction gives any performance of this piece a unique

quality as the pacing of the piece is left up to the discretion of the performers, creating a truly unique performance, or “autograph.”

The primary material for this piece is very angular and rapid, with written accelerations and ritardandos placed throughout the melody. When the trumpet line is not angular, the melody becomes repetitive, with feathered beams used to create drama. To fill in the rhythmic spaces left by the trumpet melody or to help accent specific notes within a phrase, the piano part focuses on repetitive chords and short musical interjections.

Nadmetanji: Koncertantni Duet for two trumpets, Op. 7 (1979), Grade V

Nadmetanji, the Serbian word for “competition,” is a duet written for two trumpets in 1979. The first trumpet’s range is A3-B5 and the second trumpet’s range is F#3 to Bb5. The piece is a single movement work about five minutes in length. Multiple tonguing is specifically required, with specific instructions to use a “Tu-Tu-Ku” articulation pattern beneath occasional 16th note triplets. *Nadmetanji* received a DARTS grade of V.

This work uses a combination of strict time in 4/4, 3/4, and 2/4 meter and cadenza-like sections, marked feathered beams. The melodies throughout the piece are written in predominantly stepwise motion sequences using both 16th notes and 16th note triplets. Even with the extensive use of subdivisions in the thematic material, the piece stays at a comfortable tempo for almost the entire piece, with style markings like “comodo” used and tempos between 60 bpm and 80 bpm given. The only exception is the 3/8 section in the middle, marked *vivace*. This eight measure segment is written at ♩= 176 bpm, and finished with an *accelerando* before returning to a slower tempo at ♩= 66 bpm.

Tošić represents the “competition” theme by having the two performers take turns with the melodic ideas. The trumpet phrases often have one player begin their melody where the other

player finishes. When both soloists play together, Tošić writes one of the trumpeter's lines more simply, either rhythmically or with fewer notes, letting the other trumpet feature more prominently. At one point, Tošić writes "eho", Serbian for echo, as an instruction to better establish this back and forth for the audience.

***Zagonetka*, Op. 14 (1980, 1987), Grade VI**

Zagonetka, the Serbian word for "puzzle," was started in 1980 by Tošić and completed in 1987. The piece is one movement and was written for trumpet in C and piano. The range for the performer is G3 to Db6 with an optional Eb6. *Zagonetka* is written in combination of 3/4, 4/4, and 2/4 meter. The tempos of the piece vary from 52 bpm to 120 bpm, with Tošić changing the material between an 8th note pulse and a quarter note pulse. The work received a DARTS grade of VI.

While the tempi are slower, the material contains angular rhythmic patterns filled with 32nd note and 16th note triplet sequences. This frequent switching between duple and triple division of the beat creates an uneven feeling in the melody. Tošić likely intended this unevenness as part of the "puzzle."

Solo voices are used as transitions throughout the piece with each rehearsal marking having one voice lead into the point, and another voice continuing on with the melody. This idea can be seen through the numerous fermatas either next to or adjacent from the rehearsal markers, helping to facilitate a solo voice around these transitions. While the bulk of the melody is angular and atonal in writing, a brief lyrical melody is included halfway through the piece. This section is marked "balada" and offers a more step wise and broad compositional style for melody than the rest of the piece.

***Prstomento Zapletenije*, Op. 17 (1982), Grade VI**

Prstomento Zapletenije was written in 1982 for trumpet in C and piano. The title translates to the phrase “finger gambling” in English. This one movement piece is five minutes in length and has a range of G3 to C6. *Prstomento Zapletenije* requires a straight mute, multiple tonguing, and received a DARTS grade of VI.

Throughout the piece, Tošić uses both simple and compound meter to frame the melody, often including chromatic passages, and both triplet and pentuplet rhythms in his writing. This variety of rhythms, meters and chromaticism creates many asymmetrical finger patterns for the performers. Whenever the trumpeter is not performing these chromatic sequences, the melody shifts to multiple tonguing on repeated notes, creating a stretched out harmonic progression, but keeping the rhythmic intensity.

The tempo of *Prstomento Zapletenije* ranges from ♩= 46-120 bpm, with slower sections bookending the piece, marked 69 bpm and 46 bpm respectively. Much of the primary melodic material is scalar, creating a blend of angular patterns with the previously mentioned repeated segments throughout.

***U Afetku*, Op. 18 (1979), Grade VI**

U Afetku, or “in affection” in English, is written for trumpet in Bb or C and piano. The piece is one movement and has a range of F#3 to B5. *U Afetku* uses a straight mute, multiple tonguing, and contains a cadenza for the trumpet performer. The piece is written in a combination of 4/4, 2/4, 3/4, and 5/4 meters with a tempo ranging from 63 bpm to 84 bpm. *U Afetku* received a DARTS grade of VI.

While the melodic writing of the trumpet part is more lyrical in both slower tempi and the occurrence of dotted half notes throughout the opening section, Tošić still writes the melodic

lines with angular sequences and rhythmic interjections. The use of piano varies slightly from his other pieces from this era as the piano will occasionally play with trumpet melody, instead of almost solely in a call and response fashion.

The ending of the piece is notable as Tošić gives special instructions to both the trumpet and piano player on how the ending should flow. At the end of the trumpet cadenza, the performer is told to substitute their own rhythmic ending that allows them to speed up quickly then slow down, all the while building a crescendo into the final few measures. The piano has similar instructions but is given a repeated rhythmic pattern that follows the speed of the trumpet soloist. This energy builds into a bombastic ending with the piano shifting from pianissimo to fortississimo with a measure and a marking of “volento,” or “violent,” given to the final piano arpeggio.

Inovacija, Op. 19 (1979, 1987), Grade V

Inovacija, the Serbian word for “innovation,” is written for trumpet in C and piano. This one movement work has a range of F#3 to D6 and requires multiple tonguing. The piece was started in 1979 and completed in 1987 and is six minutes in length. *Inovacija* received a DARTS grade of V.

Inovacija has numerous time signatures, rhythmic ideas and tempi in order to create stark contrasts and variations. The opening material, marked dolce and using a pulse of ♩= 63 bpm, focuses on syncopated emphasis after having the trumpet play a faster rhythmic arpeggiation. The second section is in 3/8 and is marked at both ♩= 176 bpm and 132 bpm, and contains more rapid rhythmic sequences. As the piece continues, the two styles blend together, in essence “innovating” the thematic material through combining new rhythmic patterns with different tempi and shifting rhythmic emphases of previous material.

Throughout the work, the trumpet line has a few measures of rest, usually marking a transition, but there is little rest when the trumpet line is active, requiring high endurance for the player. This includes an extended cadenza towards the end of the work, with arpeggiated sequences spanning over two octaves, and an upper register ending that finishes on a D6.

***Rezonance*, Op. 20 (1981), Grade VI**

Rezonance, or “resonance,” is written for C trumpet and piano. The piece is one movement and has a range of Ab3 to E6 with an optional F6. The piece is not given an explicit meter, but it can be assumed that it is in 8/8 time due to the measure groupings of four beats and a bracketed 8th note at the top of the page, with a note at the bottom stating “the rhythm in this composition is based on the 8th note impulse.” Given the 8th note pulse of the piece and the “libero” instruction also written at the beginning, this piece is likely to be played between largo (40-60 bpm) and adagio (66-76 bpm). The work received a DARTS grade of VI.

The trumpet part is technically demanding, asking the performer to play angular passages with tempos speeding up within the rhythm, often in the form of feathered beams. In many of these passages, the trumpet is asked to play intervals over an octave, often into the higher range of the instrument.

As this type of writing happens in both the trumpet and piano parts, the material is balanced out to whichever voice has the modulating tempo with a suspended note or chord in the opposite instrument, as well as by creating numerous calls and responses between the different instruments. This becomes more apparent whenever the trumpet and piano play melodic lines together, as the tempo stabilizes in order to effectively coordinate the music. Tošić notes the challenge of performing this piece by writing at the bottom of the trumpet part, “if you want to play this composition correctly, you need to know the piano part well.”

The piece is written in ABA' form, with the use of a mute and more isolated trumpet note writing helping to distinguish the A theme. The B section sees the trumpet playing more extended lines and written with feathered beams. At Rehearsal 14, a variation of the A material returns, with the isolated notes of the muted trumpet evolving into the more flowing lines of the B section before the piece ends with the piano fading into silence.

***Avantura*, Op. 21 (1982), Grade VI**

Avantura, or “adventure” in English, was written for C trumpet and piano in 1982. This one movement piece is the last of Tošić’s conceptual works for trumpet and piano and has a range of A3 to C#6. *Avantura* is five to six minutes in length, requires multiple tonguing and flutter tonguing, and has a DARTS grade of VI.

The melodic writing in *Avantura* is focused on angular, chromatic writing that shifts tempi constantly. Over half of the piece lacks any rhythmic meter, with the material containing cadenzas and recitative-like solos for both the piano and trumpet. The metered section allows the two instruments to play together, instead of in the call and response manner that trends throughout.

The piece is filled with both accelerations and decelerations, but the piano and trumpet stay aligned through the use of fermatas throughout. The piece has tempi ranging from 63bpm to 120 bpm giving *Avantura* dramatic contrast in rhythmic intensity. Tošić also includes language such as “energico” and “molto espressivo” to ensure the performers bring the stylistic differences to life on this “adventure”.

Biljana Platno Beleše, Op. 31 (1980), Grade IV

Biljana Platno Beleše, or in English, “Biljana whites her linen,” is Tošić’s last known work for Bb trumpet and piano based on his own opus numbers. The work was started in 1980 and finished a year later in 1981. The piece is five minutes in length, has a range of Eb4 to A5, and received a DARTS grade of IV.

The title of the piece, *Biljana Platno Beleše*, shares the name of a popular folk song in the Balkan region. The subtitle of the piece translates to “A song from Ohrid,” referencing Lake Ohrid in Macedonia specifically, is meant to help better connect to the Macedonian version of the piece that was popularized in Serbia by the late 19th century Serbian composer Stevan Mokranjac.¹³¹ Given the traditional folk music inspiration and the limited range of the trumpet performer, this piece was most likely written for beginning trumpeters, just like *Što Morava Mutno Teče* was.

The structure of the piece takes on a theme and variation form, with the trumpet stating the main thematic material slowly at the beginning of the piece in 3/4 meter. The melody is based note for note on the late 19th century Serbian composer Stevan Mokranjac’s second setting of the folk tune from 1902. Tošić introduces his own ideas through the variations of the melody, including changing the meter into 7/8 time, making the theme more rhythmic as a result. Tošić’s writing for both piano and trumpet is more unified throughout and lyrical compared to his other labeled opus works, likely as a result of the intended performers and of the original source material.

¹³¹ Srđan Atanasovski, “Stevan Stojanović Mokranjac and Producing the Image of Serbian Folk-Song: Garlands from »Old Serbia« as a Form of Musical Travelogue,” *Serbian Musical Identities within Local and Global Frameworks: Traditions, Changes, Challenges*, 177004 (2012), <https://pdfs.semanticscholar.org/8f5c/d526f60a687ae07f886eb913e11fcb318998.pdf>.

Zlatan Vauda (1923-2010)

Zlatan Vauda was born in 1923 near Maribor, Slovenia, eventually moving to Serbia in 1947 to study conducting and composition under Marko Tajčević at the Academy of Music in Belgrade. During the summers, Vauda would take lessons with both composer Hanns Jelinek and conductor Hans Swarowsky in Austria.¹³² After graduating in 1952, Vauda began working at Radio Belgrade as the conductor of the Children's Choir, spending three decades in the position raising the group's prominence, including numerous tours domestically and abroad. In addition to the success of the Children's Choir, Vauda won numerous awards for his works, including the Vuk Award.¹³³ He passed away in 2010 in Belgrade.

Vauda wrote over 300 pieces for various ensembles, 70 of which were written for children's choir. He predominately contributed compositions for chamber ensembles, writing predominantly for woodwind groups.¹³⁴ Amongst his most significant works include *Concerto for Clarinet and Orchestra*, *Pastels I and II* for wind quintet, and his children's opera *The Hedgehog's House*.¹³⁵

Pripovetka: A Tale for trumpet and piano (1970), Grade III

This is Vauda's only work for solo trumpet and was written in 1970. The title "Pripovetka" translates "tale." The work is in one movement, approximately three minutes in

¹³² SEECult, "Zlatan Vauda Passed Away," November 5, 2010, https://www-seecult-org.translate.google/vest/preminuo-zlatan-vauda?_x_tr_sch=http&_x_tr_sl=sr&_x_tr_tl=en&_x_tr_hl=en&_x_tr_pto=sc.

¹³³ SEECult, "Zlatan Vauda Passed Away."

¹³⁴ Teodora Trajković, "Zaostavština Zlatana Vaude u Muzikološkom institutu SANU," *Slovenika* 7 (2021), <https://doi.org/10.18485/slovenika.2021.7.1.8>.

¹³⁵ Trajković, "Zaostavština Zlatana Vaude u Muzikološkom institutu SANU."

length and is written for trumpet in Bb and piano. The range is C4 to B5 and the piece received a DARTS grade of III.

The opening trumpet material is relatively broad and melodic, never going faster than an 8th note triplet, and refraining from using syncopation almost throughout the piece. However, this material is often repeated throughout the piece, almost creating a theme and variation effect. The middle of the piece introduces secondary material that is more angular at a quicker tempo. The original melody eventually returns with the material cycling through variations on the two themes before concluding with a fast musical statement by the trumpet.

CHAPTER 5

TRUMPET PEDAGOGICAL MATERIALS

Serbian classical trumpet pedagogy began significant development later in the 20th century, as opposed to countries like France and the United States, where the foundations of modern trumpet pedagogy could be found towards the end of the 19th century and the beginning of the 20th.¹³⁶ In higher education, the University of Belgrade added wind instruments to their degree offerings after World War II, and the only other institution to offer trumpet was the University of Novi Sad, which added the degree in 1988.¹³⁷ To implement this growth, Serbia relied heavily on foreign instructors to help build these programs and develop their trumpet players.¹³⁸

This use of non-Serbian trumpet instructors meant a proliferation of foreign trumpet methods and pedagogies. Today, books by authors like Arban and Theo Charlier are commonly used at both the Universities of Belgrade and Novi Sad.¹³⁹ There have been some pedagogical materials created for Serbian students; however, the authors are few in number, with their materials aimed at a range of beginning players to more advanced and college performers. This chapter discusses the beginning trumpet methodologies written by two Serbian pedagogues, Dubrovko Marković and Alojz Strnad, and highlights their pedagogical ideas, the formatting of their books, and the content covered by each series.

¹³⁶ Modern trumpet playing refers to valved trumpet playing, with both J.B. Arban and H.L. Clarke producing method books for the “chromatic” trumpet or cornet.

¹³⁷ Faculty of Music, “History;” Nenad Marković, email message to author, February 13, 2023.

¹³⁸ Tomašević, “Musical Life in Serbia in the First Half of the 20th Century,” 40.

¹³⁹ Marković, email message.

Dubravko Marković (1942-2016)

Dubravko Markovic was born in Sarajevo, Bosnia, in 1942. Having learned to play the trumpet at the age of 16 in Herzegovina, he moved to Belgrade two years later to enroll in the Stanković Music School in Belgrade to study with Alojz Strnad. After completing his studies at Staković, Marković attended the Academy of Music in Sarajevo, studying under Vinko Ulčar.¹⁴⁰

Marković won his first position as principal trumpet in 1968 at the Croatian National Theater in Osijek (HNK Osijek), and two years later won the principal trumpet position at the Serbian National Theater (SNP) in Novi Sad. It was in Novi Sad that Marković began teaching, starting lessons for trumpet and other brass instruments at the *Josip Slavenski* Music School in Novi Sad. His educational work included lessons, chamber music, conducting (including the ADONS, also known as the Novi Sad Wind Orchestra, and the Josip Slavenski Music School Brass Band), and clinics for professional players with embouchure issues.¹⁴¹

Embouchure challenges plagued Marković's career, causing him to leave the SNP after only a few seasons. He shifted his career solely to education, partly as a way to fix his own issues, which had come as a result of focusing heavily on playing etudes and right notes and neglecting the mastery of proper technique. This change led to Marković creating his own series of method books designed around teaching young students the most beneficial ways to learn to play the trumpet.¹⁴² This book series, combined with his clinics and teaching positions, led Marković to have a wide influence on brass players within Serbia. His most notable students include the following:

¹⁴⁰ Marković, email message.

¹⁴¹ Marković, email message.

¹⁴² Marković, email message.

- Saša Dragović, trumpet teacher at the Anton Bruckner Conservatory in Linz, Austria, and former member of the Klangforum Wien;
- Laura Vukobratović, trumpet professor at the Folkwang University in Essen, Germany, and former principal trumpet of the Mannheim opera orchestra;
- Nenad Marković, trumpet soloist and professor at the Music Academy of Novi Sad;
- Dragan Kozarčić, lead trumpet at the big band of the Radio Novi Sad (later Vojvodina Big Band);
- Aleksandar Benčić, trombone professor at the FMU Belgrade;
- Aleksandar Gošev, horn professor at the Music Academy in Skopje, North Macedonia;
- Slobodan Dragaš, principal trumpet of the SNP opera in Novi Sad 2000-2023, lecturer at the music academy of Novi Sad;
- Zoran Curović, principal trumpet at the Bad Reichenhall Symphony Orchestra;
- Kornel Papišta, principal tuba at the Belgrade Philharmonic orchestra;
- Jelena Gusić, 1st/3rd horn at the Belgrade Philharmonic Orchestra, as well as SNP Opera in Novi Sad;
- Stevan Dragaš, principal trombone at the SNP Opera in Novi Sad and Vojvodina big band;
- Ilja Holodkov, low brass teacher and bandleader in Offenbach, Germany;
- Goran Erić, professor of chamber music at the Music Academy in Novi Sad;
- Isidor Bobinec, 2nd trumpet at the SNP Opera in Novi Sad; and
- Borislav Veličković, principal trumpet of the Binički symphony orchestra of the Serbian Army, Belgrade.

Skola za trubu (2007)

Skola za trubu, translated in English to “Trumpet School,” is a four-volume series aimed at developing proper trumpet technique. The first two books in the series were published in the late 80’s by Serbian music publisher "Nota" - Knjaževac; however the third and fourth volumes were never printed.¹⁴³ In 2007, Marković updated the four-book series, creating a digital copy of his work that is owned by his son, trumpeter Nenad Marković. These updates contain more written instructions and pictures to help younger students achieve the best technique as soon as possible through various teaching strategies with the first three volumes being completed in 2007.

Book 1 (2007) is 80 pages long and is primarily written text, with a few uses of musical notation as an introduction to rhythm and to mouthpiece glissandos. Marković focuses on the fundamentals of playing rather than any specific technical or musical aspect of playing the trumpet. The following topics are discussed by Marković: breathing, buzzing, posture, incorporation of *kata* exercises, a general overview and history of brass instruments, instruction and guides for parents, storage and maintenance of brass instruments, and a series of tests to help assess dexterity, awareness and coordination for playing brass instruments.¹⁴⁴ Also included are numerous photos to help demonstrate proper technique and posture for both playing and administering the tests.

The second book still contains a significant amount of written text; however Marković introduces playing exercises in this volume. Book 2 focuses on five pitches to learn: C4, G4, E4,

¹⁴³ Marković, email message; Nota Knjaževac 50 godina sa Vama, “217-4 Škola za Trubu, 2. deo,” accessed April 24, 2023, <https://nota.rs/product/skola-za-trubu-2-deo/>.

¹⁴⁴ Kata are a series of exercises used in martial arts.

D4, and F4. Marković introduces these pitches systematically, teaching articulation (slurring and basic note separation) and rhythm (quarter notes, half notes, and dotted half notes) through simple melodies and duets. Each added note builds on the C fundamental on the trumpet (the G4 makes a perfect fifth, while adding no new notes; the E4 allows students to make a major chord; etc). The end of the two books has a vocal warm up for students, and includes extra information for parents, focusing on the importance of parental knowledge about all elements of brass playing from student health, practicing, exercise, student learning habits development, and learning multiple brass instruments.

Marković's third book continues the same techniques as the second book, using duets and familiar Serbian and Balkan melodies to introduce new elements to the students. This book introduces additional articulation styles (tenuto, markato, legato), dynamics (including crescendo and decrescendo), an expanded range of F#3-D5, major keys of C, D, F, G, A and E, playing in canons, intervallic work, a brief introduction to 16th notes and syncopation, and sightreading new material. The third book is 327 pages in length; however, a majority of the book is playing exercises, with a few pages devoted to explanation of concepts and sight singing.

The final book of this specific series, written in 2013, contains significantly less written text, using almost the entirety of the 146 pages for exercises aimed at performance. Marković specifically notes that this version of the book does not have the extensive text of the other three updated versions due to attempts to expand this volume into three separate books. Book 4 focuses on introducing material with more keys (B, Ab, Bb, Db, F#/Gb, and Eb), time signatures (8/8, 8/4, Cut time, 12/8, 3/8, and 6/8), minor scales, and large or odd numbered groupings (triplets, pentuplets, sextuplets).

Overall, Marković aimed to build students' abilities gradually, allowing them to focus on fundamentals, such as flexibility, tone, phrasing. Parental or guardian involvement in the student's practice is also emphasized, and there are also extensive instructions for teachers. By widening the scope of who this book is for, Marković acknowledged the importance a teacher or parent can have in the student's development.

Alojz Strnad

Alojz Strnad was the trumpet instructor at the Stanković Music School in Belgrade. At the time of writing, I have been unable to identify his birth and death dates, however, Strnad's activity can be narrowed down to the late 1950s into the 1990s based on publishing records and personal accounts of students. While Strnad was not the only trumpet teacher in Belgrade, he was certainly one of the most notable at the time, given Strnad's publishing legacy and his role at Stanković, one of the top music schools in the country.

Škola za Trubu: Udžbenik za Muzičke Škole (1959)

Škola za Trubu: Udžbenik za Muzičke Škole is Strnad's first book for trumpet players, published in 1959. This method book, whose title translates to "Trumpet School: Textbook for Music Schools," was designed for beginning trumpet players, allowing new students to have introductory material to learn how to play the instrument. Strnad composed the melodies around "a folk spirit," which he states is used in Serbian melodies and classical music.¹⁴⁵

The book is divided into three parts: Elementary, Technical Exercises, and Scalar Lessons. The Elementary section begins with a brief introduction to a chromatic scale with all the fingerings listed below each note followed by exercises with other common scalar patterns

¹⁴⁵ Alojz Strnad, *Škola za Trubu: Udžbenik za muzičke škole* (Belgrade: Zavod za Izdavanje Udžbenika Narodne Republike Srbije, 1959), 5.

such as a major scale, or a major scale played in thirds. No tempi are given intentionally, allowing the instructor to find a suitable tempo for their student. While the etudes get progressively more technical, there are no written instructions on how to approach written articulation or syncopation.

Part two focuses on introducing multiple tonguing, using a theme and variation approach after a brief introduction on “T” and “K” tonguing. The final chapter is built on scalar exercises designed to familiarize the trumpeter with playing in numerous keys. This section uses all the major and natural minor keys, and offers both scalar and arpeggiated exercises.

Strnad’s *Škola za Trubu* is not as detailed as Marković’s method book in terms of textual instruction, but the book does have an emphasis on beginning development and the use of folk music in the exercises, which are key elements in Marković’s method. Those similarities, along with Marković’s studies under Strnad at Stanković, and the high likelihood that Marković would have played exercises from this book or early drafts, reinforces that Strnad’s pedagogical techniques would have impacted Marković’s own methods and philosophies.

Other Method Books and Authors

Both Marković and Strnad wrote additional materials for trumpet students. Marković wrote a companion book of beginner solos called *78 Kompozicija za Trubu*, along with additional materials that introduced flexibility studies, multiple tonguing, warm-ups, transposition, endurance, and technical studies that are similar in design to H.L. Clarke’s *Technical Studies*. Strnad would go on to publish another method series in 1979 through publisher "Nota" - Knjaževac, this time as a two-volume series called *Kompletna Metoda Učenja Trube*. This series would be updated throughout the decades with the third and final edition being

released in 1991.¹⁴⁶ While these books incorporate original writing from Strnad, they also include etudes from Wilhelm Wurm, Pierre François Clodomir, Vassily Brandt, J. F. Gallay, and Theo Charlier.

There is one other method book that has been used by trumpet educators in Serbia, and that series belongs to Đorđe Tošić. His *Kompletna metoda* has 11 volumes; however, the series is not available by publishers and I have not been able to access any private collections for further study.¹⁴⁷

¹⁴⁶ Nota Knjaževac 50 godina sa Vama, “217-4 TRUMPET SCHOOL, Part 2,” accessed April 24, 2023, <https://nota.rs/product/kompletna-metoda-ucenja-trube-sv-2/>

¹⁴⁷ Petar Stevanović, email message to author, March 12, 2023.

CHAPTER 6

CONCLUSION

As this treatise has focused on providing an overview of Serbia's classical trumpet tradition rather than an in-depth analysis of the style and repertoire, there are many opportunities for continued research on this topic. In the area of history, both the educational institutions and major instrumental ensembles of Serbia are relatively young (for reference, the New York Philharmonic was founded in 1842, almost a century before the Belgrade Philharmonic).¹⁴⁸ Given this "recency," further studies may seek to catalog and connect the trumpeters and instructors of these organizations, looking for similarities and differences in training and impact. Additional studies may also include a focus on what foreign trumpeters and teachers brought to Serbian students and audiences.

As there is both a significant jazz and folk brass scene in the country, further research may analyze the genres' relationships with classical music for the significance of crossover between the genres, or lack thereof. There can also be further study into the theoretical elements of the music of jazz from Serbian artists, as there is little research currently in this field. This could include the works of Duško Gojković or other Serbian jazz composers who wrote arrangements for trumpet.

For published works, research into Ivan Jevtič's trumpet pieces would seem prudent given his artistic output with trumpet music. The unpublished works present a more significant and challenging research opportunity. Notably left off of the list of unpublished works was Milan Ristić's *Concerto for Trumpet and Orchestra*, as the score exists in the hands of a private

¹⁴⁸ The New York Philharmonic, *History*, accessed April 27, 2023, <https://nyphil.org/explore/history>.

collection and is not available to the public. As Ristić is one of Serbia's most notable symphonic composers from the 20th Century, an analysis of the piece would add significant research to this topic. Additionally, analyses of pieces by composers Zoran Erić, professor emeritus of composition at the University of Belgrade who wrote a piece for trumpet and electronics, *Images of Chaos VII: List 3*, and Dejan Despić, who additionally wrote a double concerto for trumpet and horn by Despić, would add more depth to the repertoire for trumpet by Serbian composers.

While chamber music was beyond the scope of this project, it would certainly be an area for more research as there are a few brass quintet works by Ivan Jevtić, as well as a trumpet ensemble work called *Fanfare*. Alexander Vujić (b.1945) also wrote a piece for the Kansas State University trumpet ensemble in 1998 called *Let Life be Joyful*. The late Isidora Žebeljan wrote a piece for brass quintet called *The Ghost from the Pumpkin* and Nenad Marković's chamber ensemble, Studio 6, has commissioned numerous works and arrangements that include trumpet, such as Branka Popović's *Lines and circles...* for trumpet, harp, accordion and recorder (2013).

Further studies could also analyze the trumpet's role in pieces for primarily non-brass ensembles both small and large. Composers Enriko Josif and Aleksandra Vrebalov included trumpet in their compositions- Enriko wrote multiple flute ensemble pieces with additional trumpets, while Vrebalov wrote *Antennae* for choir, chanters, two organs, chimes and four trumpets. For larger ensembles, the works of composers such as Ljubica Marić, Ristić, Jenko, and Binički would help provide strong representative examples of orchestral and wind band writing for trumpets.

Cataloging Tosić's trumpet method book would add significant depth to pedagogical research if the books can be acquired from private collections, along with examining the additional books of both Strnad and Marković's additional materials. An examination on

Marković himself would also be worth studying given his impact in the brass community of Serbia.

Serbian composers and pedagogues have a large catalog of solo and pedagogical works that span from concerti to beginner solos, to numerous method books covering significant pedagogical topics. This catalog offers both traditionally Western styled classical material including neoclassical, neoromantic, and avant garde styles, while also infusing Serbian elements such as vocal characteristics, dances, religion and folk songs into these works and materials. While Serbia's classical trumpet tradition has been largely unknown outside of the country, it was important for me to travel to Serbia and talk to Serbian performers and instructors to best represent their body of works and teaching methodologies as accurately and authentically as possible for this project. This paper shows that Serbia's trumpet culture adds both valuable depth and diversity to classical trumpet studies through its music and pedagogy, enriching the global trumpet community.

APPENDIX A

DIFFICULTY ASSESSMENT RUBRIC FOR TRUMPET SOLO (DARTS)

Difficulty Assessment Rubric for Trumpet Solo Repertoire						
Title:				Style:		
Composer:				Date:		
Grade	1	2	3	4	5	6
Meter	<ul style="list-style-type: none"> • 2/4, 3/4, 4/4 	<ul style="list-style-type: none"> • Cut Time, 6/8, 5/4, 6/4 • Changing meter for section 	<ul style="list-style-type: none"> • 3/8, 9/8, 4/2, 12/8 • Meters pulsed in 1 (ie: fast 3/4) 	<ul style="list-style-type: none"> • Asymmetrical (5/8, 7/8), • Occasional changing meter within each section 	<ul style="list-style-type: none"> • Any meter combination with frequent meter changes throughout section 	<ul style="list-style-type: none"> • Any meter combination with constant meter changes throughout section • Unmetered throughout
Note Values and Rhythm	<ul style="list-style-type: none"> • Quarter notes, Half notes, Dotted Half notes, Whole notes 	<ul style="list-style-type: none"> • 8ths notes, Dotted rhythms • Limited Syncopation • Limited use of triplets 	<ul style="list-style-type: none"> • 16th notes • Occasional Syncopation throughout piece • Occasional Triplets, duple against triple feel • Limited use of Sextuplet 	<ul style="list-style-type: none"> • Frequent Triplets, duple against triple feel • Occasional sextuplet, syncopation throughout sections, 16th note runs/ Sequences • Limited use of 32nd notes, pentuplet 	<ul style="list-style-type: none"> • Occasional pentuplets and 32nd notes, Occasional use larger tuplets (7, 9, 10) • Frequent 16th note runs/sequences in passage • Frequent Syncopation throughout sections • Frequent duple against triple feel 	<ul style="list-style-type: none"> • Frequent 16th note sequences throughout piece, 32nd notes throughout passages • Constant use of syncopation throughout piece • Any subdivision beyond 32nd notes
Equipment	<ul style="list-style-type: none"> • Bb/C Trumpet 	<ul style="list-style-type: none"> • Use of mute with minimum of 20 seconds for in/out 	<ul style="list-style-type: none"> • Flugelhorn, • Use of mute with minimum of 15 seconds for in/out • Transition of stem in and out on Wa-Wa Mute 	<ul style="list-style-type: none"> • Picc, Eb, or Bb/C+Flugel • Use of mute with minimum of 10 sec for in/out • Use of open/close for plunger 	<ul style="list-style-type: none"> • Bb/C+Picc • Minimum of 5 seconds for adding/removing mutes 	<ul style="list-style-type: none"> • Any combination of 3 or more intrs. • Removal of Slides for performance • Mute Stand needed

Key Signature	<ul style="list-style-type: none"> ● C, F, G 	<ul style="list-style-type: none"> ● D, Bb, A, Eb ● Sectional Key Change 	<ul style="list-style-type: none"> ● E, Ab ● Frequent Accidentals 	<ul style="list-style-type: none"> ● B, Db ● Occasional use of accidentals for key change 	<ul style="list-style-type: none"> ● F# ● Transposition for passage 	<ul style="list-style-type: none"> ● Any Key + Dedicated Accidentals
Dynamics	<ul style="list-style-type: none"> ● Piano - Forte throughout piece ● Cresc. Or Decresc. Lasting a measure or less 	<ul style="list-style-type: none"> ● Cresc. and decresc. lasting at most 2 measures ● Use of either FF or pp 	<ul style="list-style-type: none"> ● Fortepiano, FF-pp throughout piece, ● Cresc. and decresc. for phrase 	<ul style="list-style-type: none"> ● Fp, sfz, FFF-ppp throughout piece ● Cresc/decresc over passage 	<ul style="list-style-type: none"> ● Changing dynamic extremes within every measure frequently 	<ul style="list-style-type: none"> ● Changing dynamic extremes with every note frequently
Piano Scoring	<ul style="list-style-type: none"> ● Unaccompanied 	<ul style="list-style-type: none"> ● Block chords while accompanying ● Simple rhythms and chords 	<ul style="list-style-type: none"> ● Busy/subdivided writing in the right hand ● Similar themes to trumpet 	<ul style="list-style-type: none"> ● More melodic accompaniment, less call and response ● Independent part writing in hands 	<ul style="list-style-type: none"> ● Contrasting Underscoring ● Atonal harmonies 	<ul style="list-style-type: none"> ● Close to or complete independent rhythm, melody and harmony
Tempo	<ul style="list-style-type: none"> ● Andante– Moderato (72-120 bpm) 	<ul style="list-style-type: none"> ● Andante- Allegro (72-132 bpm) ● Ritard or accel. over 1 measure 	<ul style="list-style-type: none"> ● Largo-Allegro (56-144 bpm) ● Ritard or accel. over 2-3 measure 	<ul style="list-style-type: none"> ● Largo-Vivace (44-156 bpm) ● Ritard or accel. over a phrase 	<ul style="list-style-type: none"> ● Largo- Presto (44-168bpm) ● Ritard or accel. over a passage 	<ul style="list-style-type: none"> ● Largo- Prestissimo (44-208 bpm) ● Ritard and accel constantly throughout a passage (cadenza)
Length	<ul style="list-style-type: none"> ● Less than 2 min. 	<ul style="list-style-type: none"> ● 2-3 min. 	<ul style="list-style-type: none"> ● 4-5 min. 	<ul style="list-style-type: none"> ● 6-8 min. 	<ul style="list-style-type: none"> ● 9-11 min. 	<ul style="list-style-type: none"> ● 12 min+
Endurance	<ul style="list-style-type: none"> ● Melody below C4, ● shorter phrases with frequent breaks, ● occasional extended breaks ● majority of melody between mf-mp 	<ul style="list-style-type: none"> ● Melody below F4, ● Full phrases with frequent breaks ● occasional extended breaks ● majority of melody between p-f 	<ul style="list-style-type: none"> ● Melody below A4, ● Full phrases paired together with frequent break ● occasional extended breaks ● majority of melody between pp-ff, 	<ul style="list-style-type: none"> ● Melody below C5, ● Melody utilizes upper range (above G4) ● Full phrases paired together with infrequent breaks ● majority of melody between ppp-fff ● use of Mute in occasional passages 	<ul style="list-style-type: none"> ● Melody below D5 ● Majority of Melody is above G4 ● Extended passages with infrequent breaks ● Upper register playing is preceded by less taxing playing ● extreme dynamics used ● use of mute in entire sections 	<ul style="list-style-type: none"> ● No full measures of rest ● Extended passages above C5 ● extreme dynamics used for extended passages ● use of mute for majority of piece ● Cadenza over 45 sec.
Range	<ul style="list-style-type: none"> ● Bb3-E5 	<ul style="list-style-type: none"> ● A3-F5 	<ul style="list-style-type: none"> ● G3-A5 	<ul style="list-style-type: none"> ● F#3-C6 	<ul style="list-style-type: none"> ● F3-D6 	<ul style="list-style-type: none"> ● <F3-E6<
Flexibility	<ul style="list-style-type: none"> ● Slurs are only a step away from each other ● Slurs are in groupings of 4 or less notes 	<ul style="list-style-type: none"> ● Slurred groups have more than 4 notes ● Slurred notes are a third apart 	<ul style="list-style-type: none"> ● Slurred phrase goes above E4 ● Slurred notes are a P5 apart. 	<ul style="list-style-type: none"> ● Slurred notes are a M6 apart. 	<ul style="list-style-type: none"> ● Slurred notes are an octave apart ● Melodic sequence uses slurs a P5 apart 	<ul style="list-style-type: none"> ● Slurred notes are over an octave, ● Melodic sequence uses slurs over a P5 apart

Melodic Contour	<ul style="list-style-type: none"> • Melody constantly moves at the time signature pulse or slower • Melody is frequently moving in a stepwise motion • No leaps larger than a P5 occur at the time signature pulse within a phrase 	<ul style="list-style-type: none"> • Melody frequently moves at the time signature pulse or slower • Limited use of leaps greater than a P5 occur within a phrase • Limited movement between high, middle and low ranges in a single melody 	<ul style="list-style-type: none"> • Melody frequently moves faster than the time signature pulse throughout piece in a scalar motion • Occasional movement between high and middle, or middle and low ranges in a single melody • Frequent use of leaps between a P5-P8 occur within a phrase 	<ul style="list-style-type: none"> • Melody frequently leaps at the rhythmic division of the beat throughout a passage • Melody occasionally leaps to non-tonal intervals • Frequent movement between high, middle, and low ranges in a single melody 	<ul style="list-style-type: none"> • Melody frequently leaps at the rhythmic division of the beat throughout multiple phrases • Frequent movement between high, middle and low ranges in a singular measure • Melody frequently leaps to non-tonal intervals 	<ul style="list-style-type: none"> • Melody frequently leaps at the rhythmic subdivision of the beat • Melody constantly leaps to non-tonal intervals • Frequent movement between high, middle and low ranges in a singular beat • Phrases frequently cover over 2 octaves
Ornaments	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Simple trills • Single grace notes. 	<ul style="list-style-type: none"> • Trills with entry or exit grace notes • Double or triple grace note figures 	<ul style="list-style-type: none"> • Turns • Mordents • Occasional Flutter Tongued note • Glissando • Tremolo 	<ul style="list-style-type: none"> • Any combination of ornament repeated continuously throughout phrase • Flutter Tongue used for 1-2 phrases • Lip Trills 	<ul style="list-style-type: none"> • Pitch Bends • Extended Flutter Tongue passages
Articulation	<ul style="list-style-type: none"> • Staccato, accent, fermata 	<ul style="list-style-type: none"> • Tenuto, Marcato, staccatissimo • Legato 	<ul style="list-style-type: none"> • Compound Articulation • Multiple tonguing can be used for occasional phrase 	<ul style="list-style-type: none"> • Multiple tonguing must be used in phrase due to tempo • Multiple tonguing contains limited skips in the melody 	<ul style="list-style-type: none"> • Multiple tonguing must be used for multiple phrases due to tempo • Multiple tonguing contains occasional skips in the melody 	<ul style="list-style-type: none"> • Multiple tonguing must be used for entirety of passage, or section due to tempo • Multiple tonguing contains frequent skips in the melody
Grade:	x1	x2	x3	x4	x5	x6

Rubric Terminology Key:	
Limited	Occurs once or twice throughout the piece
Occasional	Occurs 3 to 4 times Total
Frequent	Occurs in most sections
Constant	Appears throughout the entirety of the piece, and is fundamental to creating the musical line
Dedicated	Intentional writing in an exclusive style
Phrase	Musical thought ending with a musical punctuation
Passage	A short section of a musical composition
Section	A complete, but not independent musical idea. i.e. introduction, exposition, coda, verse, etc.

Grade Level	Composite Score Range
I-Beginner	14-19
II- Developing	20-29
III-Moderate	30-39
IV-Intermediate	40-49
V-Advanced	50-64
VI-Virtuosic	65+

APPENDIX B

LISTS OF TRUMPET WORKS BY SERBIAN COMPOSERS

Published Works

Title	Composer	DARTS Grade	Accompaniment
Capriccio Trumpissimo	Grgin, Ante	IV	Unaccompanied
Sonata	Grgin, Ante	IV	Orchestra/ Piano
Laura	Grgin Ante	V	Orchestra/ Piano
Concerto No. 1	Jevtić, Ivan	V	Orchestra/ Piano
Divertimento*	Jevtić, Ivan	V	Orchestra/ Piano
Que le jour est beau	Jevtić, Ivan	V	Orchestra/ Piano
Concerto no. 2	Jevtić, Ivan	VI	Orchestra/ Piano
Kolo	Jevtić, Ivan	IV	Orchestra/ Piano
Per Tromba Sola	Jevtić, Ivan	IV	Unaccompanied
Quasi una Passacaglia	Jevtić, Ivan	V	Organ
Theme and 3 Variations	Jevtić, Ivan	V	Double Brass Quintet
Vers le Pays Du Soleil Levant	Jevtić, Ivan	V	Piano
Concerto for Trumpet & Trombone*	Jevtić, Ivan	V	Orchestra/ Piano
L'aube Franchie*	Jevtić, Ivan	V	Piano
Što Morava Mutno Teče ^	Tošić, Đorđe	III	Piano
Rondino	Trudić, Božidar	II	Piano

*Indicates multiple solo instruments in addition to trumpet

^Indicates piece is found in Chapter 4.

Unpublished Works

Title	Composer	DARTS Grade	Accompaniment
Otkrivenje Sv. Jovana	Bošnjak, Jugoslav	V	Choir
Sonatina	Despić, Dejan	IV	Piano
Concerto	Despić, Dejan	V	Orchestra
Esperanza Nueva	Jovanović, Dragana	III	Piano
Serbiana	Jovanović, Dragana	V	Piano
Brahme I & II	Logar, Mihovil	IV	Piano
Capriccio	Radić, Dusan	IV	Unaccompanied
Što Morava Mutno Teče	Tošić, Đorđe	III	Piano
Dijalog	Tošić, Đorđe	V	Piano
Autogram	Tošić, Đorđe	V	Piano
Nadmetanji: Koncertantni Duet*	Tošić, Đorđe	V	Unaccompanied
Zagonetka	Tošić, Đorđe	VI	Piano
Prstomento Zapletenije	Tošić, Đorđe	VI	Piano
U Afetku	Tošić, Đorđe	VI	Piano
Inovacija	Tošić, Đorđe	VI	Piano
Rezonance	Tošić, Đorđe	V	Piano
Avantura	Tošić, Đorđe	VI	Piano
Biljana Platno Beleše	Tošić, Đorđe	IV	Piano
Pripovetka	Vauda, Zlatan	III	Piano

*Indicates multiple solo instruments in addition to trumpet

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BIOGRAPHICAL SKETCH

Eric Angeroth Franks, known by most as Flint, is the director of Jazz Ensembles and the High Brass Instructor at Southern Arkansas University in Magnolia, Arkansas. A native of Des Moines, Iowa, Flint is a graduate of Luther College (BA '15) the University of North Carolina at Greensboro (MM '19), and the Florida State University (DM '23).

As a performer, Flint has performed globally with varying ensembles in countries including Brazil, China, Austria and Serbia, in addition to domestic tours. Highlights involve performances at the Collegiate Band Directors Association National Conference, and one semi and two quarter final appearances at the National Trumpet Competition in the Graduate Solo Division and with the UNCG trumpet ensemble, respectively. As an orchestral player, Flint has been involved with the Fayetteville Symphony Orchestra, the Winston-Salem Symphony, the Raleigh Symphony Orchestra, the Tallahassee Symphony Orchestra and Sinfonia Gulf Coast. Outside the orchestra, Flint performs in numerous chamber groups ranging in style and size. These groups have included the Agögé Brass Quintet, the brass ensemble Hot Horns, numerous pit orchestras, and British style brass bands.

Flint has worked with numerous jazz, concert, and marching ensembles across the United States as both a clinician and instructor. Notable roles include Director of Bands in the Edgewood-Colesburg CSD, assistant brass caption head at the Colt Cadets Drum and Bugle Corps in 2018, and the visual caption head with River City Rhythm Drum and Bugle Corps in 2021. Flint most recently presented at International Trumpet Guild Conference in 2023 and has contributed articles and interviews to the ITG Journal and to other music websites.