

JONATHAN BHATIA

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University of Nevada, Reno

(For Educational Purposes Only)



Jonathan Bhatia is a Yamaha Performing Artist and the Lecturer of Music in Trumpet at the University of Nevada, Reno Department of Music. Jonathan has performed in various venues and competitions across the globe. He was a prizewinner at the International Prize Competition in Tuscany, Italy, a featured artist at the 2017 International Trumpet Guild Conference in Hershey, PA and a contributing artist at the 2017 International Horn Symposium in Natal, Brazil. Jonathan is also a three time winner of the Stanley Wilson Award, and the only two time winner of the Fred Ohlendorf Award for outstanding musicianship.

As a founding member and the Principal Trumpet of the Alias Brass Company, an internationally recognized brass chamber ensemble, Jonathan can be found making numerous performance and masterclass appearances around the world. During their 2017-2018 season, the Alias Brass Company completed a six week, twenty-nine performance, Allied Concert Services tour, and performed internationally in Alberta, CA and Natal, Brazil. As part of their educational mission, the Alias Brass Company regularly presents masterclasses and educational seminars for audiences of all ages in order to promote the instrumental art form and inspire creativity in the next generation of musicians and music appreciators.

In addition to regularly performing with the Alias Brass Company, Jonathan has recently performed with the Houston Symphony Orchestra, Rodney Marsalis Philadelphia Big Brass, Reno Philharmonic Orchestra, Brazos Valley Symphony, Symphony of Southeast Texas, Columbus Symphony Orchestra, Columbus Ballet, Southeast Symphony, and the All-Star Brass. He has also held positions with the Young Musicians Foundation Debut Orchestra, as their tenured Principal Trumpet, the American Youth Symphony, as their second trumpet, and was fortunate enough to play alongside Icelandic composer Johann Johannsson in a live performance of "The Miners' Hymn", which was featured in the Los Angeles Times' List of the Best 25 Classical Moments of 2014. As a recording artist, Jonathan has been featured on National Public Radio, can be heard playing on various films and albums including the animated feature film Duck Duck Goose, Jens Lindemann's album 'Northern Lights' and various recorded performances on his YouTube channel he shares with hornist Natalie Brooke Higgins, the *BrassHaus Network*.

Jonathan's flair for trumpet solo performance has earned him numerous appearances with ensembles of varying size and scope. Jonathan was featured as a soloist with the University of California, Los Angeles' Philharmonia, the Debut Orchestra for their 60th Gala Celebration, and the Soul of the City Concert Series in Beaumont, TX with the Lamar University Brass Ensemble.

As a college professor, Jonathan educates undergraduate and graduate music performance, and music education trumpet students weekly through applied lessons, studio classes, and chamber ensembles. Prior to his appointment at the University of Nevada, Reno, Jonathan was the Instructor of Music in Trumpet at Lamar University, a Texas State University, where he increased the size of the Lamar University Trumpet Studio from nine to a peak of twenty-three students, and provided them with numerous performance opportunities, including an appearance at the 2018 International Trumpet Guild Conference in San Antonio, TX.

Jonathan Bhatia holds two degrees from the University of California, Los Angeles, where he studied with Jens Lindemann and Tom Hooten. Additional mentors include Mark Hughes and Rob Roy McGregor.



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www.JonBhatia.com



University of Nevada, Reno

Trumpet Pack

Under the direction of Jonathan Bhatia, the University of Nevada, Reno Trumpet Pack strives to educate and inspire the next generation of musicians. Regardless of whether you have a focus in Music Performance, Music Education, or a general Bachelor of Arts degree, you will receive the tools and skills necessary to find success in a rapidly changing industry. For more information on joining the UNR Trumpet Pack contact Jonathan Bhatia.



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Free Introductory Lesson!



Teaching Philosophy Learning Beyond the Lesson

The reality of learning and refining the trumpet is that the majority of the improvement must occur beyond the environment of the lesson. The weekly time that the instructor and student spend together will only be the beginning of what is needed in order to practice and perform successfully.

Through intense study, focus in lessons will be given on establishing and developing positive and natural habits that will lead to exemplary trumpet techniques in sound production, endurance, multiple tonguing and range. Students will also learn how to combat performance anxiety through gaining a complete understanding of how the body works and operates while performing, and under pressure. These sessions will include not only detailed instruction, but analysis on the student's part as to how they can best take the topics introduced, and run with them on their own. The end of lessons will include a summary session where the student, to the best of their ability, draws their own conclusions regarding the material, and the instructor clarifies as need be. This is to ensure that the student begins to grasp what is happening physically and neurologically in their own playing, not just through the eyes of the instructor.

Upon the introduction of more advanced elements, students will be strongly encouraged to brainstorm efficient and creative practice techniques that will ensure a high level of progress in a short amount of time. Students will be taught to isolate and deconstruct their music so they are concentrating on materials at an extreme level of detail. This detail will then be applied every time the students picks up their horn, whether it be in a practice, solo, or ensemble setting.

As a result, through instruction, students will emerge not only as top notch performers, but as innovative teachers. The goal being for students to acquire the ability to take an active role beyond their lessons, through learning how to teach themselves.

*"Mr. Bhatia helped me fall back in love with the trumpet.
I had no idea there was so much to learn about the trumpet and music!"*

-Nicolas Hernandez, age 18



Cichowicz: Air Flow Study

Efficiency: Sound is created through the vibration of our lips. Vibration is created by the air passing through our embouchure. Let the changes in air speed do the work for you, not your embouchure. Blow through one note to the next. Avoid reaching or tensing for the higher note. When playing flow studies, think about your air as a spinning force. Increase the RPM or rate of spin as you go higher. Proceed as high as you can without tension.

VINCENT CICHOWICZ

SERIE 1

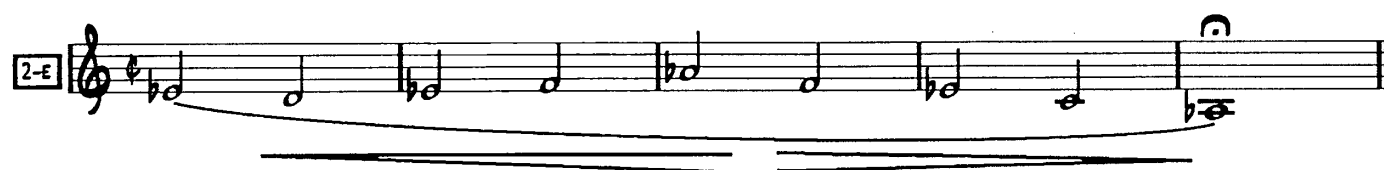
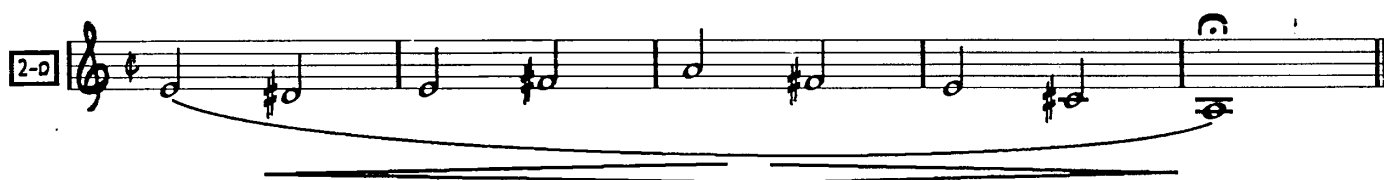
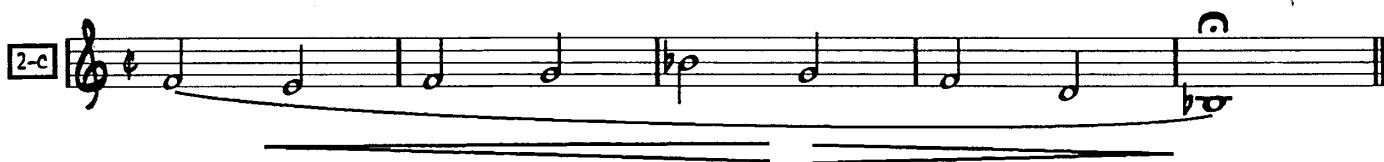
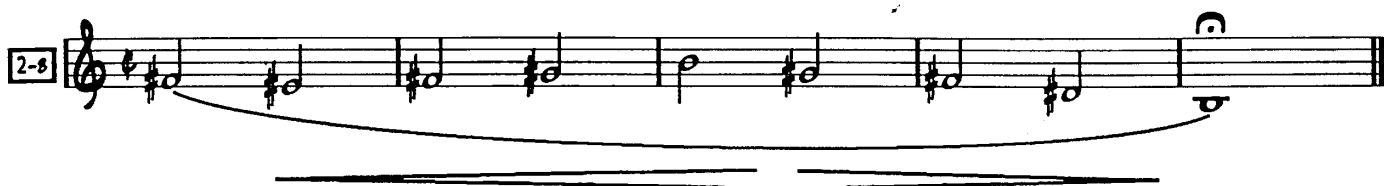
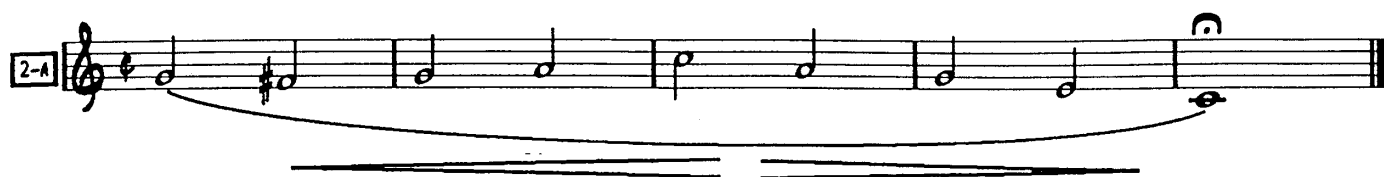
1

The musical score consists of seven exercises, each on a single staff in treble clef with a key signature of one sharp (F#). Each exercise is labeled in a box at the beginning: 1-A, 1-B, 1-C, 1-D, 1-E, 1-F, and 1-G. The exercises are as follows:

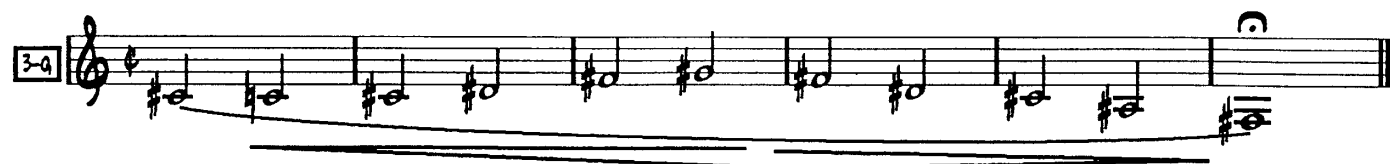
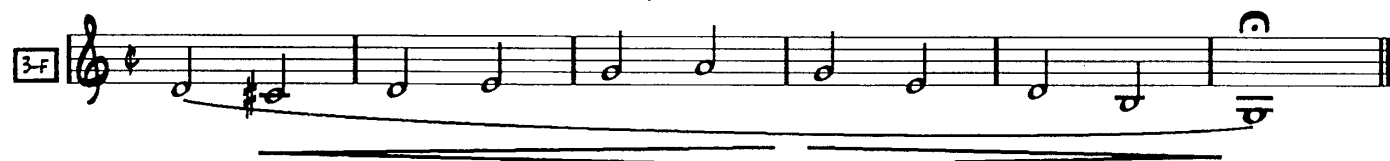
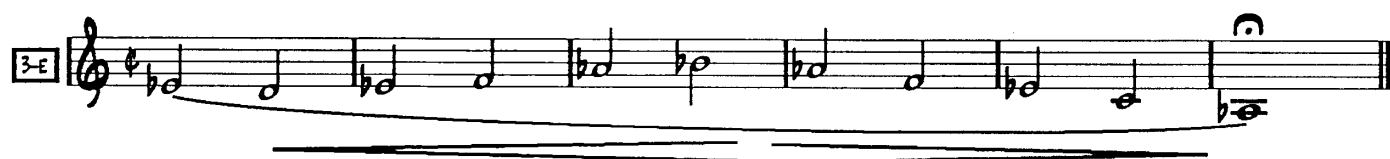
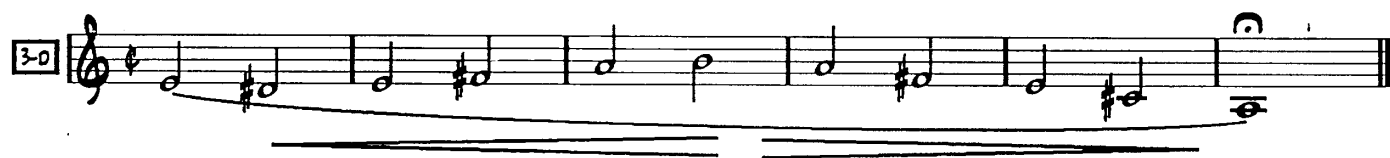
- 1-A:** A half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole note F#4.
- 1-B:** A half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole note F#4.
- 1-C:** A half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole note F#4.
- 1-D:** A half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole note F#4.
- 1-E:** A half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole note F#4.
- 1-F:** A half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole note F#4.
- 1-G:** A half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole note F#4.

Below each staff, there are two horizontal lines representing the air flow. The first line is a single line, and the second line is a double line. These lines are drawn to show the increasing and then decreasing air flow throughout the exercise.

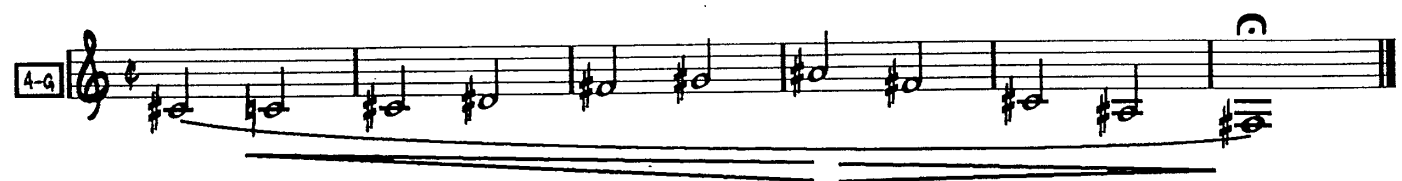
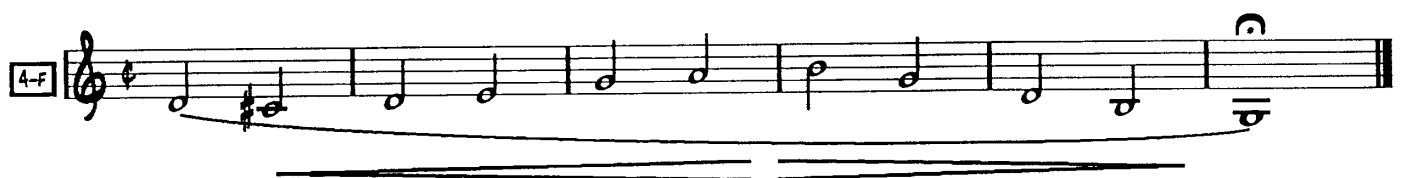
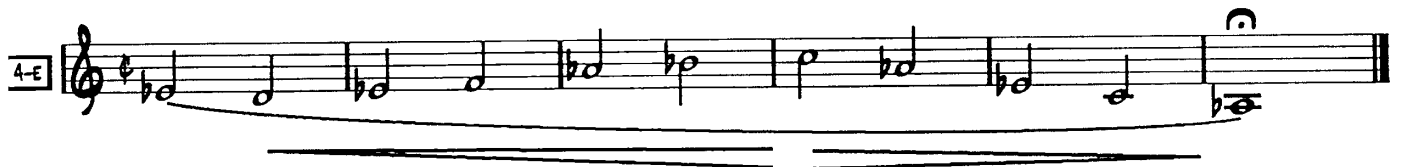
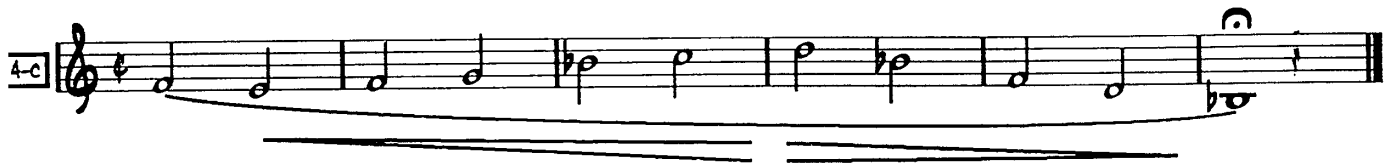
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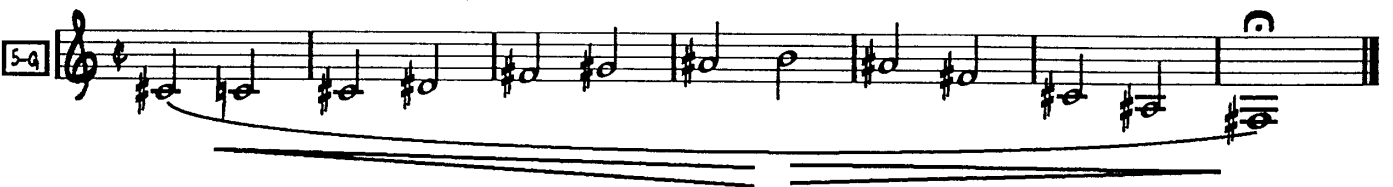
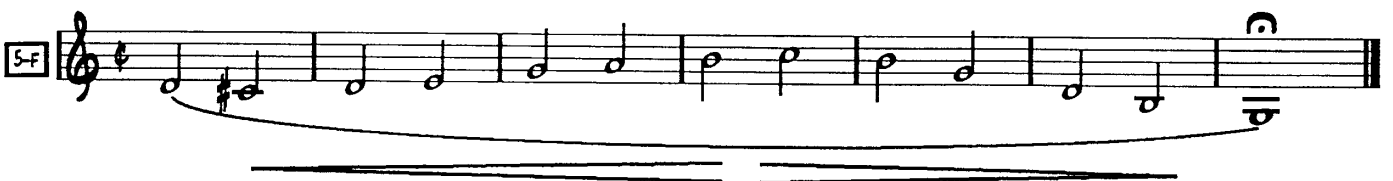
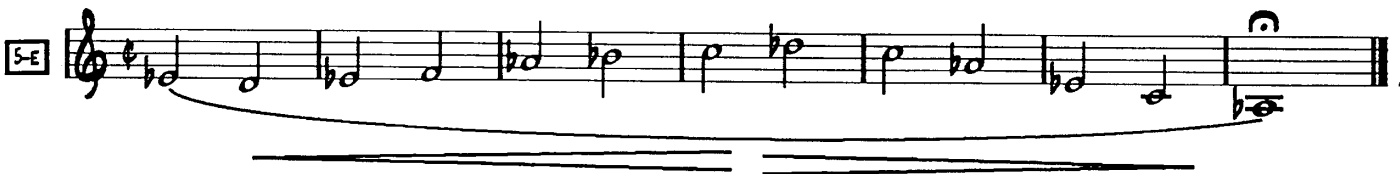
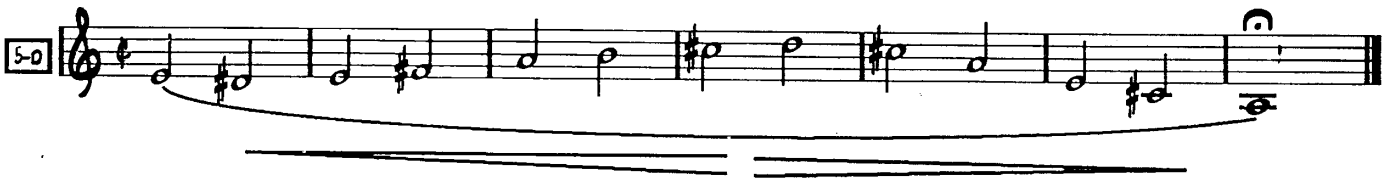
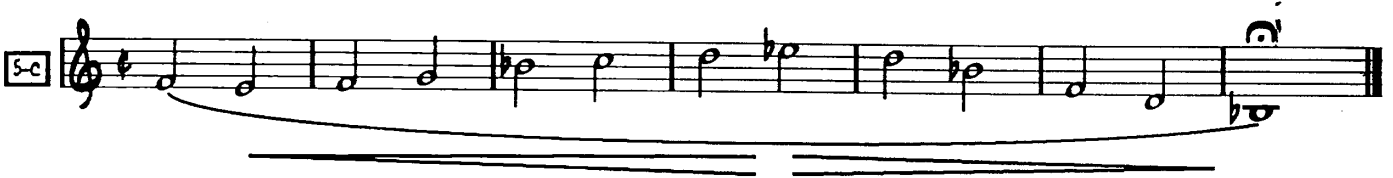
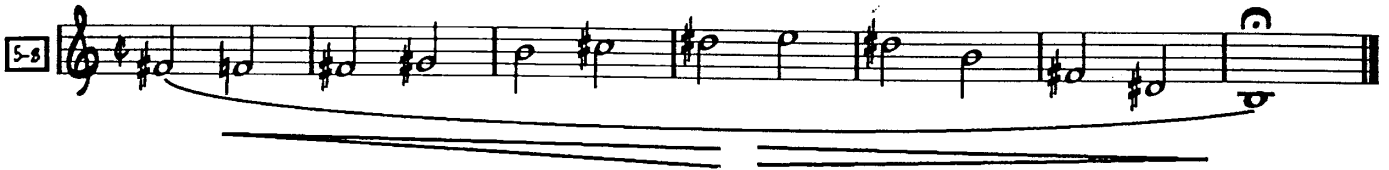
SERIE 3



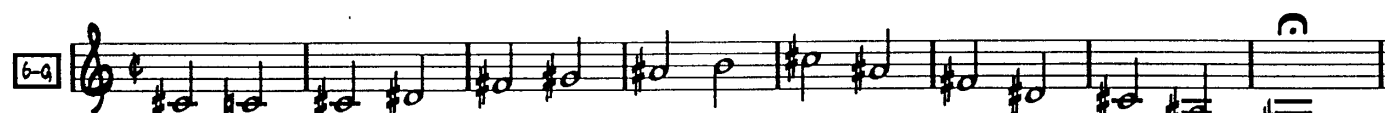
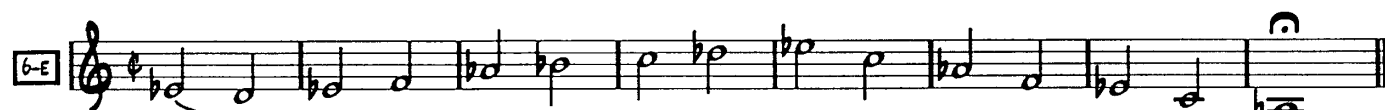
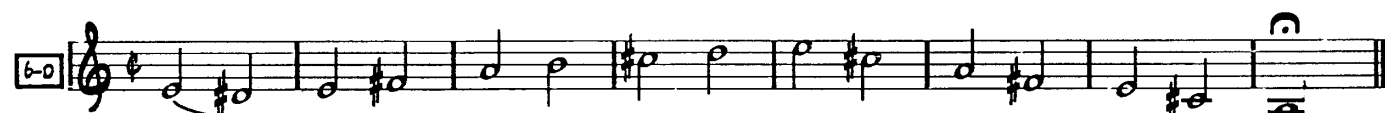
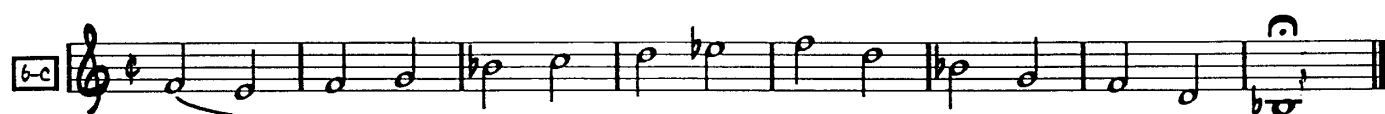
SERIE 4



SERIE 5



SERIE 6



SERIE 7

7



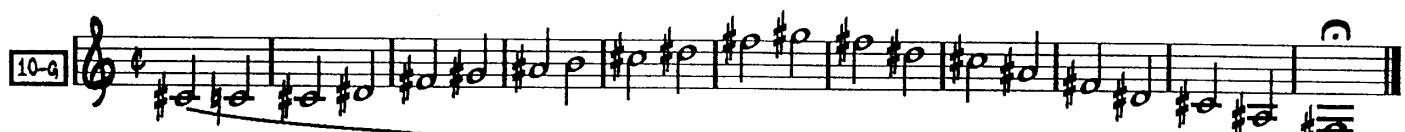
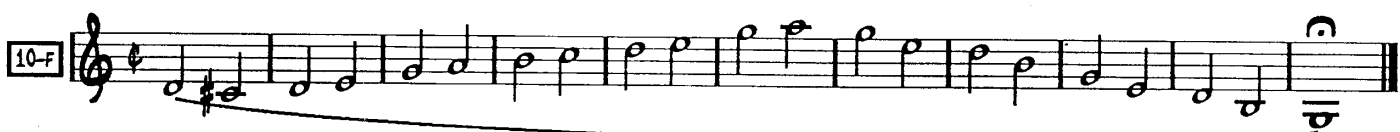
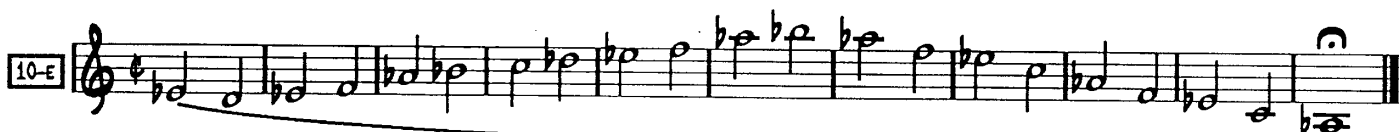
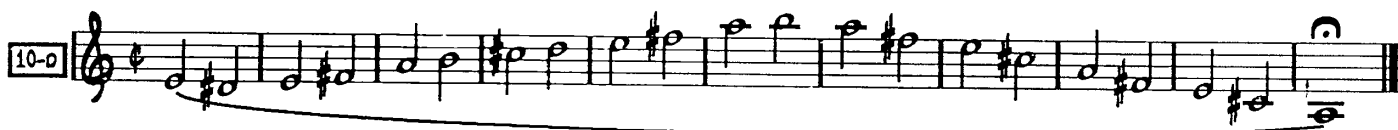
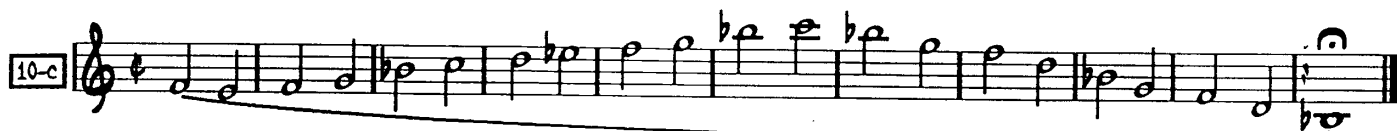
SERIE 8

The image displays a musical score titled "SERIE 8". It consists of seven staves, each labeled in a box on the left: 8-A, 8-B, 8-C, 8-D, 8-E, 8-F, and 8-G. Each staff contains a single melodic line written in treble clef. The notes are mostly half notes and quarter notes, with various accidentals (sharps, flats, and naturals) indicating different pitches. A long slur is drawn under each melodic line, spanning the entire staff. Below each melodic staff, there are two empty staves, suggesting a space for accompaniment or a second part. The notation is clean and professional, typical of a musical manuscript.

SERIE 9



SERIE 10



Bai Lin: Lip Flexibility

Connectivity: Make notes as connected as possible. Practice changing your oral cavity to help you move from note to note. For large ascending leaps think “EE”, for small ascending leaps think “EH”, for descending intervals think “AH”. When saying these vowels, notice how your jaw position changes. As we go lower, our jaw needs to relax down and come slightly forward. Don’t forget to think about our general air principles, when ascending we start to use a smaller volume of air that is moving at a faster speed, when descending we use a larger volume of air.

The image displays seven staves of musical notation, each representing a different exercise for lip flexibility. Each staff begins with a box containing a number (1, 2, 1, 1, 2, 1, 1) and a dashed line indicating a breath or phrasing mark. The exercises are as follows:

- Staff 1:** Exercise 1, starting on a middle C (C4) in treble clef. The melody consists of eighth and quarter notes, mostly moving in a descending pattern with some ascending leaps.
- Staff 2:** Exercise 2, starting on a D4 (two sharps) in treble clef. The melody is primarily ascending, with some descending intervals.
- Staff 3:** Exercise 1, starting on a B3 (one flat) in treble clef. The melody is primarily descending, with some ascending intervals.
- Staff 4:** Exercise 1, starting on a C4 in treble clef. The melody is primarily ascending, with some descending intervals.
- Staff 5:** Exercise 2, starting on a B3 (one flat) in treble clef. The melody is primarily descending, with some ascending intervals.
- Staff 6:** Exercise 1, starting on a C4 in treble clef. The melody is primarily ascending, with some descending intervals.
- Staff 7:** Exercise 1, starting on a D4 (two sharps) in treble clef. The melody is primarily ascending, with some descending intervals.

6

a

b

c

d

e $\frac{2}{3}$

f $\frac{1}{3}$

g $\frac{1}{3}$

7

a

b

c

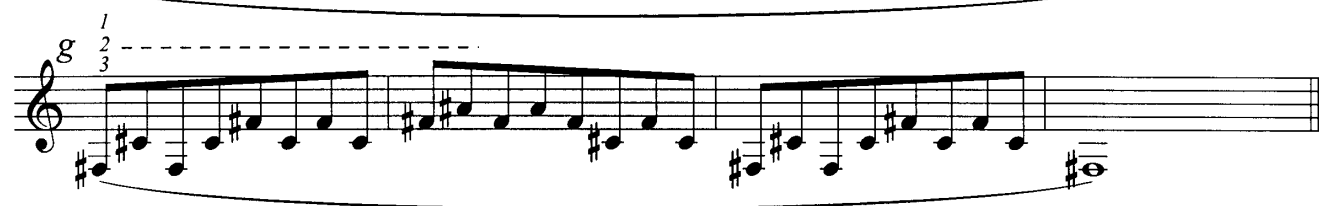
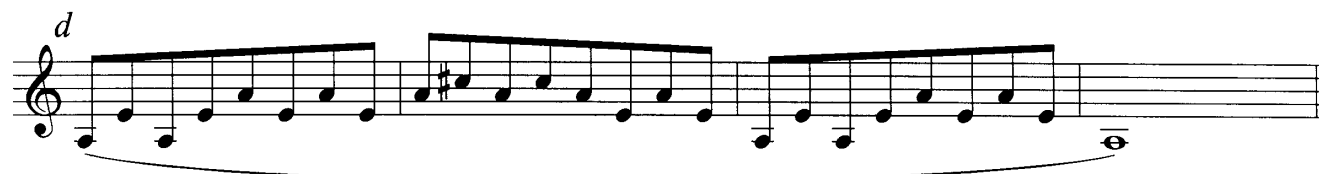
d

e $\frac{2}{3}$

f $\frac{1}{3}$

g $\frac{1}{3}$

9



Clarke: Finger Technique

Precision: Be very concise and confident with your fingers on both the down-stroke and the up-stroke. Focus on evenness of rhythm as opposed to speed. Do repeats as they are comfortable, if you start to feel yourself running out of air or tensing up, temporarily eliminate the repeats. This exercise should be played at a softer dynamic. Don't allow yourself to play softer be tightening up. When trying to play softer, imagine blowing out a smaller candle that is getting closer to your face. Use a metronome!

Met. From ♩ = 160 to ♩ = 112

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

9 *pp*

10 *pp*

11 *pp*

12 *pp*

13 *pp*

14 *pp*

15 *pp*

16 *pp*

17 *pp*

18 *pp*

19 *pp*

✓ 20 *pp*

21 *pp*

This musical score consists of eleven staves, numbered 10 through 21. Each staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music is written in a single melodic line. Measures 10 through 19 are marked with a piano-piano (*pp*) dynamic. Measure 20 is preceded by a checkmark (✓) and also marked *pp*. Measure 21 is marked *pp*. The notation includes eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures. Each staff concludes with a repeat sign (double bar line with two dots) and a final note with a fermata.

22 *pp*

23 *pp*

24 *pp*

25 *pp*

ETUDE I

Met. $\text{♩} = 120$

26 *pp*

Arban: Chromatic Scales

(♩ = 80 - 140)

1.



2.



3.

(♩ = 72 - 140)



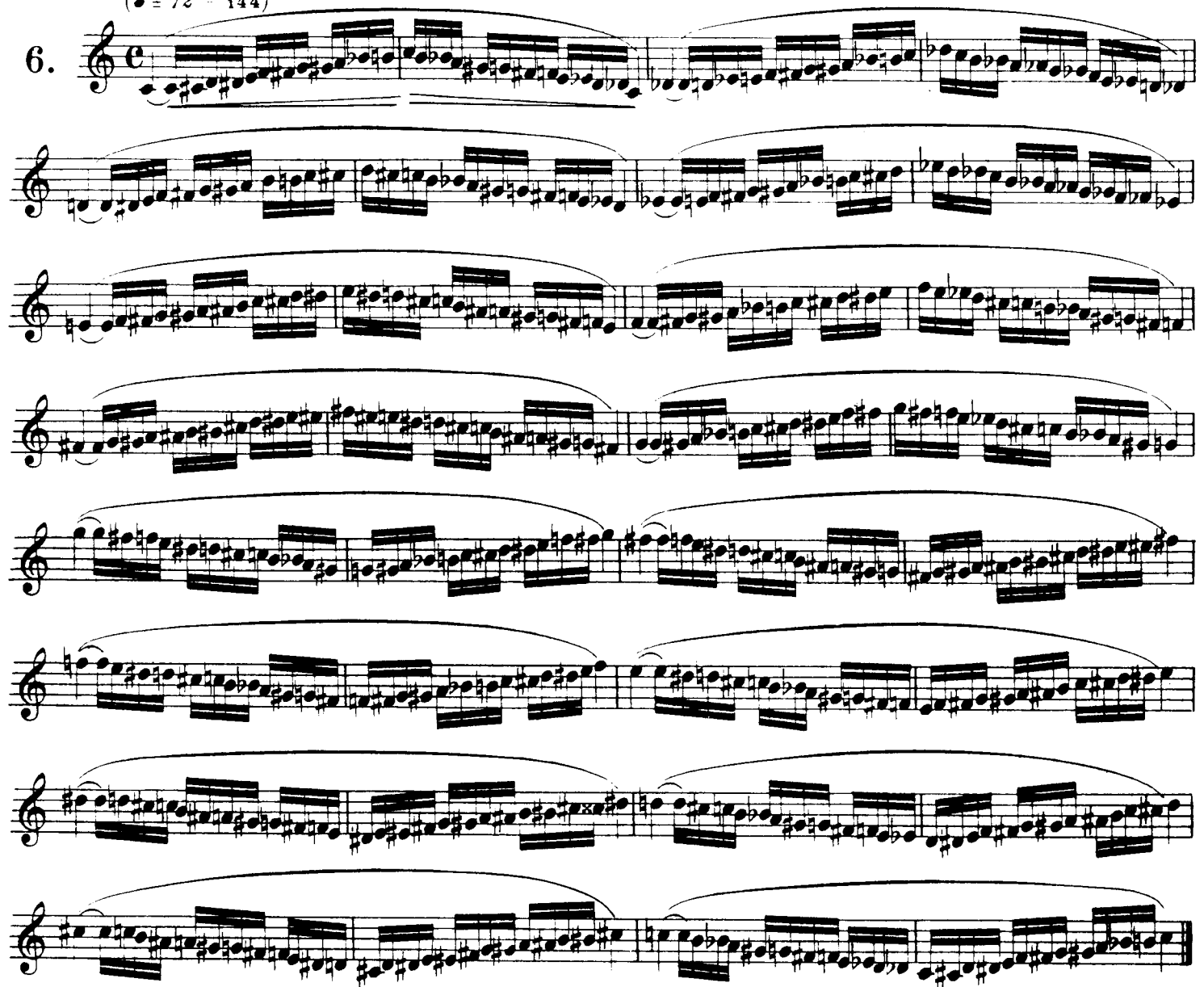
4.

Exercise 4 is a six-staff musical piece in treble clef with a key signature of one flat (Bb). It begins in common time (C). The notation is characterized by rapid sixteenth-note passages, frequently grouped in triplets and connected by slurs. The piece ends with a fermata over a whole note on the final staff.

5. $(\text{♩} = 64 \text{ --- } 132)$

Exercise 5 is a six-staff musical piece in treble clef with a key signature of one flat (Bb). It begins in common time (C). The tempo is indicated as $(\text{♩} = 64 \text{ --- } 132)$. The notation features rapid sixteenth-note passages, frequently grouped in triplets and connected by slurs. The piece ends with a fermata over a whole note on the final staff.

(♩ = 72 - 144)

6.  Musical score for exercise 6, common time. The score consists of eight staves of music. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The music is written in a continuous, flowing style with many slurs and ties across the staves. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature changes to one flat (Bb) after the fourth staff.

7.  Musical score for exercise 7, 6/8 time. The score consists of five staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The music is written in a continuous, flowing style with many slurs and ties across the staves. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature changes to one flat (Bb) after the second staff.

Arban: Multiple Tonguing

Integrity: When learning to double tongue strive to make this tongue technique sound as even and uniform as your single tongue. Think of using either of the two following syllable combinations: TU-KU, or DA-GA. When multiple tonguing, the tongue should be striking the back of your top teeth, not your gums. I recommend single tonguing each measure and then trying to match the double tongue syllables to the single tongue. Focus on making the double tongue as even as possible. Think of the tongue bumping the air stream, as opposed to letting the tongue stop the air stream. Start at a slow tempo and use a metronome!

$\text{♩} = 92 - 160 \text{ (77-78)}$

77. 
tu ku tu ku tu tu ku tu kutu

78. 
tu kutu kutu tu tu ku tu ku tu

$\text{♩} = 72 - 124$

79. 
tu tu ku kutu tu kutu ku tu tu ku kutu tu

$\text{♩} = 96 - 124 \text{ (80-90)}$

80. 
tu tu ku tu ku tu ku tu tu ku tu ku tu tu

81. 
tu ku tu ku tu tu ku tu ku tu

87. tu ku tu ku tu

88. tu ku tu ku tu ku tu ku tu

When learning to triple tongue, utilize the same concepts you learned while double tonguing. Think of one of the following syllable patterns: TU-TU-KU or DA-DA-GA. Don't forget to single tongue each measure before implementing the triple tongue syllable pattern. Start at a slow tempo and use a metronome to keep the rhythmic integrity!

1. $\text{♩} = 64 - 124$



tu tu ku tu tu ku tu



2. $\text{♩} = 64 - 124$



tu tu ku tu tu ku tu



Implementation: While working on etudes and solo works, focus on implementing the concepts you have been refining while practicing your fundamental techniques.

Hering: Progressive Etudes

Moderato ♩ = 112

SIGMUND HERING

1. 

6 

11 

16 

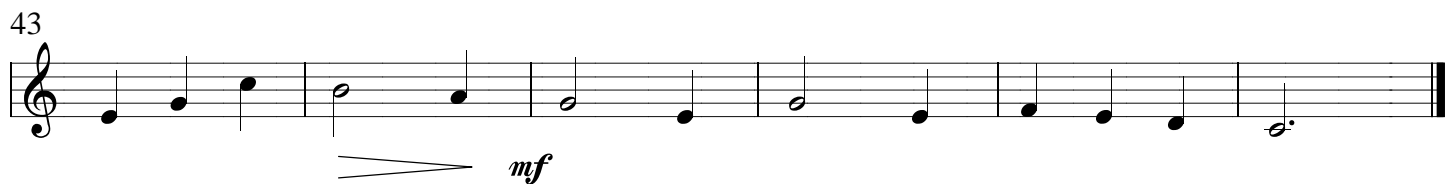
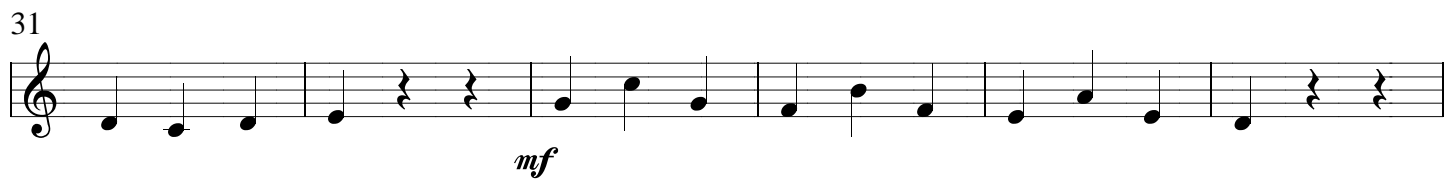
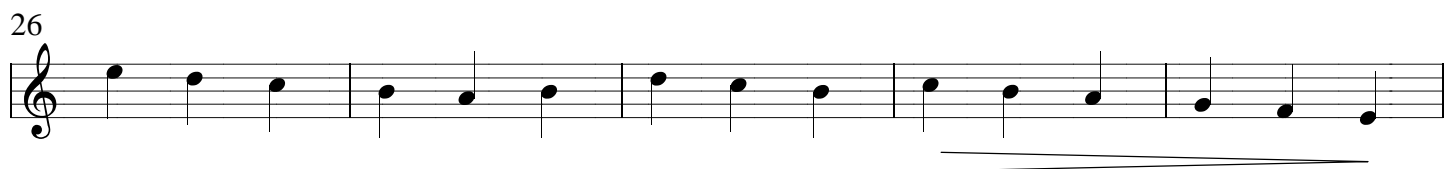
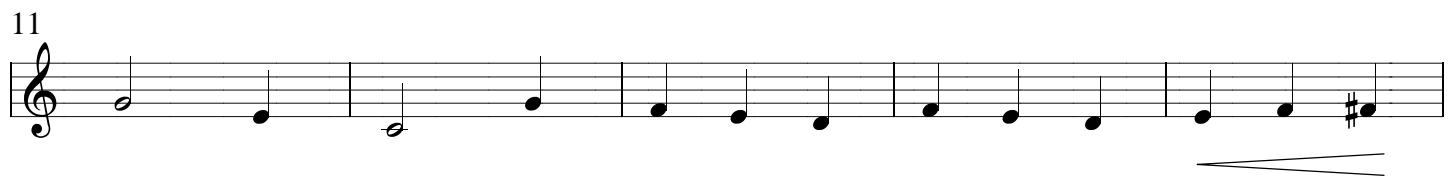
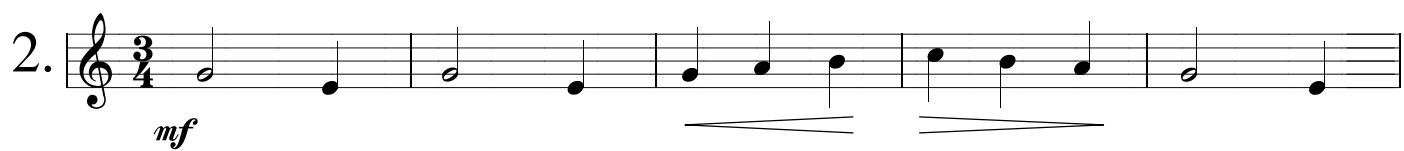
21 

26 

31 

36 

Moderato ♩ = 116



Allegretto ♩ = 120

3. *mf*

8 *cresc*

14

21 *f*

28 *mp*

34

41 *mf* *f*

47 *mf*

53 *f*

59 *mf*

The musical score is written for a single melodic line in treble clef. The time signature is 2/4, but the music is in 3/8 time. The key signature has one sharp (F#). The tempo is marked Allegretto with a quarter note equal to 120 beats per minute. The score consists of nine staves of music. The first staff begins with a measure rest, followed by a series of eighth notes and quarter notes. The second staff continues the melody with eighth notes and quarter notes. The third staff has a measure rest, followed by eighth notes and quarter notes. The fourth staff has a measure rest, followed by eighth notes and quarter notes. The fifth staff has a measure rest, followed by eighth notes and quarter notes. The sixth staff has a measure rest, followed by eighth notes and quarter notes. The seventh staff has a measure rest, followed by eighth notes and quarter notes. The eighth staff has a measure rest, followed by eighth notes and quarter notes. The ninth staff has a measure rest, followed by eighth notes and quarter notes. The score includes dynamic markings: mf (mezzo-forte), cresc (crescendo), f (forte), mp (mezzo-piano), and mf (mezzo-forte). There are also crescendo and decrescendo hairpins throughout the piece. The piece ends with a double bar line.

Moderato ♩ = 116

4. *mf*

6

11

16 *p*

21 *mp*

27 *mf*

33

39

45 *cresc*

51 *f*

Detailed description of the musical score:
- **Staff 1 (Measures 4-5):** Starts with a treble clef and a key signature of one flat (B-flat). Measure 4 begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter notes and rests.
- **Staff 2 (Measures 6-10):** Continues the melody with quarter notes and rests. A phrasing slur covers measures 6-10.
- **Staff 3 (Measures 11-15):** Continues the melody. A phrasing slur covers measures 11-15.
- **Staff 4 (Measures 16-20):** Continues the melody. A piano (*p*) dynamic is marked at the start. A phrasing slur covers measures 16-20.
- **Staff 5 (Measures 21-25):** Continues the melody. A mezzo-piano (*mp*) dynamic is marked. A phrasing slur covers measures 21-25.
- **Staff 6 (Measures 26-30):** Continues the melody. A mezzo-forte (*mf*) dynamic is marked. A phrasing slur covers measures 26-30.
- **Staff 7 (Measures 31-35):** Continues the melody with quarter notes and rests.
- **Staff 8 (Measures 36-40):** Continues the melody. A phrasing slur covers measures 36-40.
- **Staff 9 (Measures 41-45):** Continues the melody. A crescendo (*cresc*) marking is present. A phrasing slur covers measures 41-45.
- **Staff 10 (Measures 46-51):** Continues the melody. A forte (*f*) dynamic is marked. A phrasing slur covers measures 46-51. The piece ends with a double bar line.

Allegro moderato ♩ = 120

5. *f*

5

9 *mf*

14 *f*

19

24 *mf*

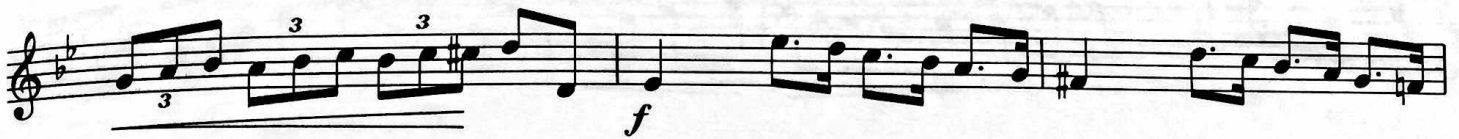
29 *f* *mp*

34

39 *f*

44

Allegro moderato (♩ = 126)

*poco meno mosso*

Tempo primo



Concone: Lyrical Etudes

6.

Moderato

2

p

dim.

p

rall.

p

7.

Andante sostenuto

2

p

p

p

p

pp *cresc.*

rall.

p

Allegretto

8.

4

p

p

dolce

cresc.

dim.

p dolce

p

p

f

p

rall.

Allegro giusto

9.

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the Swan. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto' and the time signature is '4'. The score consists of six staves of music, each with various dynamics and articulations. The dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), and *smorz.* (diminuendo). The articulations include slurs, accents, and phrasing slurs. The music is characterized by its graceful, flowing lines and delicate phrasing, typical of Saint-Saëns's style.

Moderato e cantabile

10.

11.

Lento

[illegible]

Snedecor: Etudes

Andante – with freedom ♩ = 80

The musical score for "Snedecor: Etudes" consists of ten staves of music in 4/4 time. The tempo is marked "Andante – with freedom" with a quarter note equal to 80 beats per minute. The key signature is one sharp (F#). The score includes various dynamics such as *mf*, *f*, *cresc.*, *rit.*, *a tempo*, and *mp*. It also features articulations like slurs, accents, and breath marks. Section markers A, B, and C are placed at measures 5, 16, and 23 respectively. The piece concludes with a "transpose to:" instruction at the end of the final staff.

mf

mf

5

A

9

f

f

13

mf

16

B

Poco Piu Mosso

mf

19

cresc.

f

rit.

a tempo

23

C

Tempo I

mp

26

mp

30

f

transpose to:

Andante sostenuto ♩ = 88

mf *mp*

poco cresc. *mf* *f*

A *Piu mosso* *f*

rit. --- *mf*

B *A Tempo*

rit. ---

C *Tempo I* *mp* *cresc.*

f *molto rit.*

a tempo *rit. ---*

Moderato ♩ = 108



A



molto rit. A Tempo

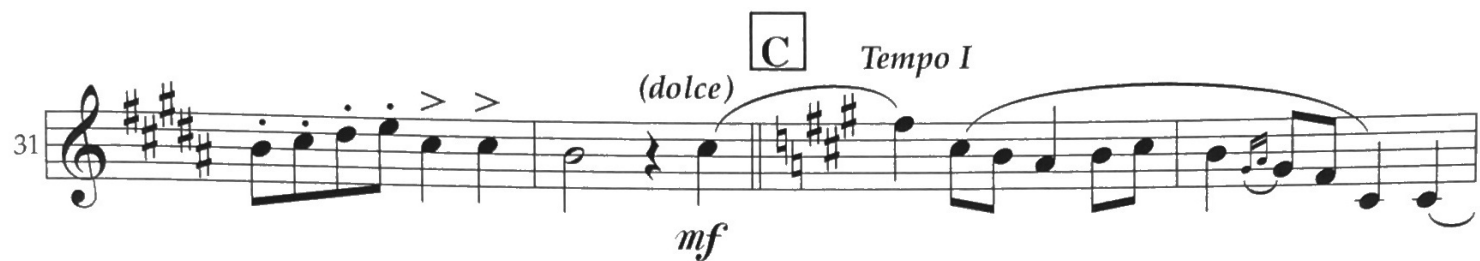


B

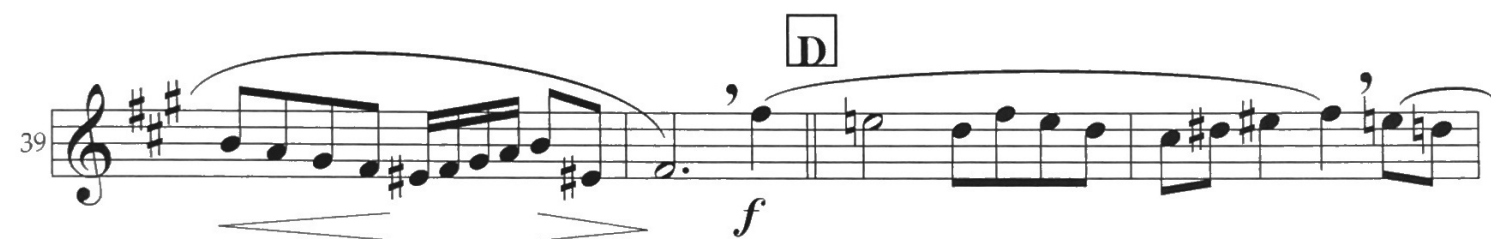
March Style ♩ = 120

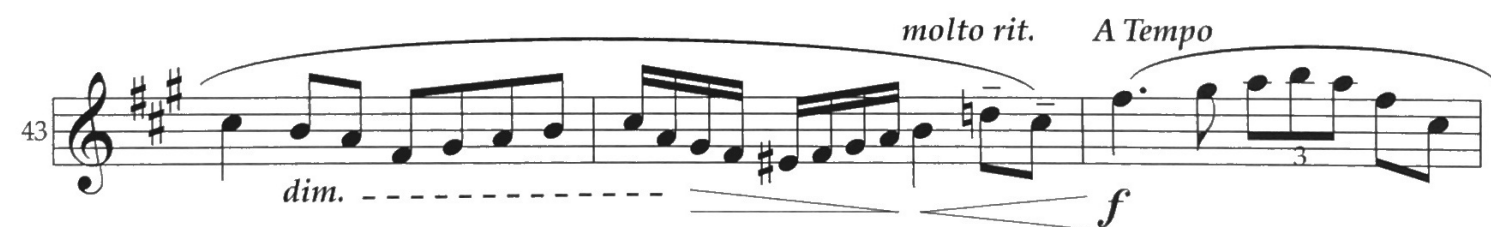


27 

31 

35 

39 

43 

46 

transpose to:
Trumpet in A \flat , C

Voxman: Etudes

Adagio cantabile

PIETZSCH

This musical score is for a piece titled "Voxman: Etudes" by Pietzsch, marked "Adagio cantabile". The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 8/8. The piece consists of 12 measures. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes), slurs, and dynamic markings. The dynamics include *p* (piano), *f* (forte), and *rall.* (rallentando). The tempo marking *a tempo* appears above the 9th measure. The piece concludes with a fermata on the final note.

p

f *f* *rall.*

a tempo

f *rall. p*

G Minor

BÖHME

mf p mf

p mf

p

f

mf p mf

p mf

mf f

mf f

mf

mf

rall. pp

B Minor

GATTI

Allegretto grazioso

p

f

p

f

p

cresc. a poco a poco

pp

cresc. a poco a poco

f

f

p

sempre stacc.

f

p

ff

sempre stacc.

ff

smorz.

dim.

A \flat Major

DUHEM

Adagio cantabile

p

f *cresc.* *p*

cresc.

rall. *a tempo* *f* *pp*

p

cresc. *rall.* *pp* *a tempo*

p

p *p* *p*

cresc. *p* *p* *pp*

Solo Repertoire

Premier Solo de Concours

13

Trumpet

Rene Maniet
Edited by H. Voxman

Allegro 4

cedendo
(slight ritard) **f** *a tempo*

mf *più animato*

cedendo 4 **Piano** *a tempo* *mf*

cantando (in a singing style)

4 **f** *a tempo*

Più vivo *p* **f** *marcato* *rall.*

PETITE PIÈCE CONCERTANTE

pour CORNET à PISTONS et PIANO

Guillaume BALAY

Chef de la Musique de la Garde Républicaine

Revised by Mager and Andraud

Mouv! modéré (♩ = 72)

CORNET en Si \flat

SS-300

This musical score is for a Cornet in B-flat and Piano. It begins with a tempo marking of 'Mouv! modéré (♩ = 72)' and a key signature of two flats. The score is written on a single staff for the cornet, with piano accompaniment indicated by dynamics and performance instructions. The piece features a variety of musical elements, including triplets, sixteenth-note runs, and dynamic contrasts. Key performance instructions include 'cresc.', 'poco agitato', 'p subito', 'retenu. a tempo', 'p avec élégance', 'accélérez', 'M! Marche', 'retardez', 'a tempo', 'Rit.', 'pp molto dolce', and 'tr'. The score is divided into measures by bar lines, with some measures containing repeat signs or first/second endings. The piece concludes with a final forte (ff) chord.

SS-300

4

p

cresc.

f

p subito

retenu. a tempo

ff

mf

p

pp

p avec élégance

cresc.

3

f

6

accélérez

M! Marche

ff

p

a tempo

Rit.

pp

pp molto dolce

5

tr

cresc.

mf

f

p

f

p

f

ff

Andante and Allegro

B♭ Cornet or Trumpet
(Baritone C_3)

ROBERT CLÉRISSE
Edited by H. Voxman

Andante ($\text{♩} = 58$ environ)

ff avec ampleur *très élargi* *a tempo* *Piano* *mf*

cres - cen - do *ff* *très élargi*

Même mouvt

p dolce *mf* *p dolce* *mf*

f *p*

mf *p* *cres - cen - do* *f* *molto dim. p rit.* *ten.*

Piano *p* *mf* *più f* *ff*

Allegro moderato ($\text{♩} = 80$ environ)

f

cres - cen - do *ff*

The musical score is written for Bb Cornet or Trumpet (Baritone C3). It begins with an Andante section at approximately 58 beats per minute. The first staff starts with a forte (ff) dynamic and a 'très élargi' (very broad) articulation, then transitions to piano and mezzo-forte (mf) with an 'a tempo' marking. The second staff continues with a crescendo ('cres - cen - do') leading to ff, followed by another 'très élargi' section. The third staff, marked 'Même mouvt' (Same movement), features alternating 'p dolce' and 'mf' dynamics. The fourth staff shows a transition from 'f' to 'p'. The fifth staff includes 'mf', 'p', a crescendo ('cres - cen - do'), 'f', 'molto dim. p rit.' (molto diminuendo piano ritardando), and a 'ten.' (tenuto) marking. The sixth staff starts with 'Piano' and 'p', followed by 'mf', 'più f', and 'ff'. The seventh staff marks the beginning of the Allegro moderato section at approximately 80 beats per minute, starting with 'f'. The eighth staff continues with various articulations. The ninth staff features a crescendo ('cres - cen - do') leading to 'ff'. The final staff concludes with a 'cres - cen - do' and 'ff' dynamic.

Concert Etude

Trumpet in Bb

ALEXANDER GOEDICKE
Op. 49

Allegro molto

mf *leggiero*

p

f *p*

cresc.

f

p *simile*

cresc. *p*

f

1 6 3

Trumpet in Bb

3 *mf*

p

4 *fp*

f

5 *Quasi cantabile*

f *mf* *f*

p *cresc.* *mf*

6 *(simile)* *p*

f

7 *mf* *p* *p*

p *cresc.*

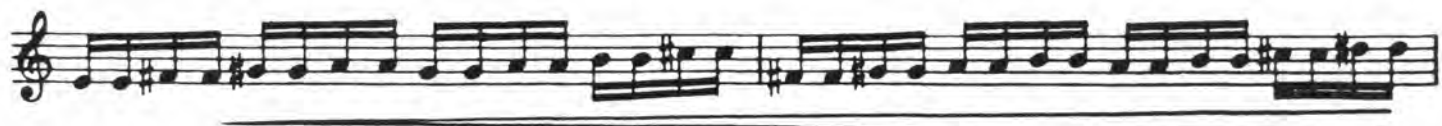
8 *(simile)* *mf* *f*

mf *mf* *f*

2

Trumpet in Bb

9 *Quasi cantabile*



10 *a tempo*



BRASSHAUS



BrassHaus combines the virtuosity of classical brass, with innovative media, educational insights, and lush, new compositions, all under one roof. As refined soloists and educators world-wide, Jonathan Bhatia, trumpet, and Natalie Brooke Higgins, horn, have proven themselves as pioneers of the brass medium. Together, they present exciting recital programs and release eye catching video performances, all while providing resources that aid in the study and success of the next generation of musicians, educators, and entrepreneurs.

Jonathan Bhatia (trumpet) and **Natalie Brooke Higgins** (horn) are both founding members of the BrassHaus Network, Alias Brass Company, and Alias Music Publishing. They have performed with ensembles such as the National Symphony Orchestra, Houston Symphony Orchestra, Atlanta Symphony Orchestra, Kansas City Symphony, South Dakota Symphony, Southwest Florida Symphony, Southeast Symphony of Texas, Columbus Symphony Orchestra, and the Rodney Marsalis Philadelphia Big Brass.

Between the two of them, they hold five degrees from schools such as the University of California, Los Angeles, George Mason University, and the University of Missouri-Kansas City Conservatory of Music and Dance.

Jonathan and Natalie currently reside in Reno, NV where they hold the positions of Lecturer of Trumpet and Assistant Professor of Horn at the University of Nevada, Reno.



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The Alias Brass Company looks to:

EDUCATE the next generation of musicians and music appreciators towards innovative ways to support the art form and take it to the next level.

PROMOTE and enhance the versatility of the instrumental repertoire.

ASSIST in ensuring that music remains sustainable and thriving in today's society.

Described as "the only name for music innovation" by Martin Hackleman, formerly of the Empire and Canadian Brass, the Alias Brass Company, founded in 2013, is a collaboration of five uniquely talented artists from across the nation. The Alias Brass Company's performances are comprised of standards and original compositions, along with concepts that blend virtuosic musicianship with a high level of entertainment. From Baroque and Classical, to Jazz and Pop, the Alias Brass Company's shows are "a sure-fire hit; chamber music of the future with something for everyone!"

No stranger to the international stage, the Alias Brass Company has performed at such venues as the Banff Centre for the Arts 2018 Summer Music Concert Series and the 2017 International Horn Symposium in Natal, Brazil. They have also been highlighted as featured artists at the 2017 International Trumpet Guild Conference in Hershey, Pennsylvania. Alias has been awarded professional residencies at the Rafael Mendez Brass Institute in Denver, Colorado, and the Banff Centre for the Arts in Alberta, Canada. They have performed countless concerts throughout the United States and Canada, touring extensively in such areas as the Pacific Midwest, Midwest, Texas, Georgia, California and Missouri. Additionally, they have performed and given masterclasses across the United States as performers on the 2017-18 Allied Concert Services roster.



Jonathan Bhatia



Natalie Brooke Higgins



Martin Hackleman

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