African American Composers to the Solo Trumpet Repertoire: A Discussion and Analysis of Selected works by: Ulysses S. Kay, Adolphus C. Hailstork, Regina Harris.

The Contribution of Twentieth Century African American Composers to the Solo Trumpet Repertoire: A Discussion and Analysis of Selected works by: Ulysses S. Kay, Hailstork, Regina Harris Baiocchi, and Charles Lloyd, Jr.

Orrin M. Wilson, University of Nebraska-Lincoln

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Comments
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Abstract
While there has been a constant growth in the academic study
composers who have written concert and recital music, their trumpet repertoire has received far less attention. Many African American composers stretch far beyond the realm of spirituals, Negro folk songs, choral works, jazz, and popular music. The composers in this document are noteworthy because they represent just a few of the various African American musicians who have composed works for the solo trumpet. Each composer’s work represents trends intended to counter negative perceptions of Black culture. These composers also represent the stylistic components that are associated with Black music within the Black Nationalistic vernacular, such as call and response, the use of spirituals, and jazz influences.

This dissertation will focus on the following works: Ulysses Simpson Kay's *Trumpet and Piano*, Adolphus Cunningham Hailstork’s *Sonat Regina Harris Baiocchi’s *Miles Per Hour for Unaccompanied Trumpet*; Lloyds Jr's. *The Crucifixion for Trumpet and Piano*. The methodological approaches of this study include biography, compositional style analysis, and cultural history. The aim of this study is to increase the awareness within the academic community of the solo trumpet works by African American composers, thus encouraging performances of their works.

Advisor: Scott Anderson