



Documenting Interpretive Decisions in Haydn's Trumpet Concerto in E-flat Major A Retrospective Practice- and Performance-Based Framework for Philippine Tertiary Music Education

Kaining Zhang

School of Music, Philippine Women's University, Manila, Philippines
2023T0760@pwu.edu.ph

Abstract: Joseph Haydn's Trumpet Concerto in E-flat Major, Hob. VIIe:1, is a canonical work through which advanced trumpeters negotiate Classical style, modern valve-trumpet technique, and the historical implications of Anton Weidinger's keyed trumpet. This article reports a retrospective, single-performer practice-led interpretive inquiry grounded in the author's doctoral performance work at Philippine Women's University. During 2025–2026, the author prepared the concerto through dozens of practice sessions and presented it in a public performance at the university. The study addresses two questions: (1) how can historical knowledge, score analysis, comparative listening, embodied technical experimentation, repeated practice, and public performance experience be connected transparently to interpretive decisions; and (2) how can that decision process be translated into observable learning outcomes for higher music education? The evidence comprises reconstructed first-person reflection on the practice process and public performance, present re-examination of selected score locations, published historical and pedagogical scholarship, and documented metadata from contrasting recordings. The practice and performance are completed artistic activities rather than hypothetical teaching scenarios. However, because the precise session count and duration, exact performance date and venue within the university, complete rehearsal recordings, and a full contemporaneous practice archive are unavailable, the study does not present the reflective record as a chronological experimental dataset. Instead, each finding is identified according to its evidentiary basis and level of certainty. The integrated movement analyses identify restrained long-range growth in the first movement, breath-led harmonic continuity in the Andante, and rhythmically buoyant technical control in the finale as the principal interpretive priorities. The article contributes a transparent method for linking sustained artistic practice, public performance, historical context, measure-specific problems, documented decisions, and outcomes-based assessment in Philippine tertiary music education. A four-stage preparation cycle is proposed for future students and is distinguished from the completed practice-and-performance evidence on which the present analysis is based.

Keywords: Haydn; keyed trumpet; practice-led research; reflective practice; trumpet pedagogy; Philippine higher education

1. Introduction

Joseph Haydn's Trumpet Concerto in E-flat Major, Hob. VIIe:1, occupies a distinctive position in the solo trumpet repertoire. It is widely used in advanced study, auditions, recitals, and concerto performance because it exposes tone production, articulation, flexibility, intonation, rhythmic control, endurance, and stylistic judgment. Its familiarity, however, can encourage routine preparation. Performers may focus on accuracy and brilliance while giving insufficient attention to the instrumental technology, formal rhetoric, and aesthetic proportions that made the work historically new.

Haydn composed the concerto in 1796 for the Viennese trumpeter Anton Weidinger, whose keyed trumpet made a chromatic scale available in registers that had been restricted on the natural trumpet. The concerto was publicly introduced by Weidinger in Vienna on 28 March 1800. Its sustained low- and middle-register writing, stepwise melodies, chromatic inflections, and lyrical second movement presented the trumpet as an independent singing voice rather than only a ceremonial or orchestral signal instrument (G. Henle Verlag, n.d.; Landon & Steele-Perkins, 2001; Sexton, 2015). Modern valve trumpets make the notes mechanically more secure, but that security creates a different interpretive problem: the performer must actively prevent projection, articulation, vibrato, and virtuosity from overwhelming Classical proportion.

Existing studies provide valuable accounts of the keyed trumpet, formal design, performance techniques, and cadenza construction (Adamson, 2016; Bjerknæs-Jacobsen, 2012; Phayakkakul & Vaneesorn, 2024; Sexton, 2015). What is less often made explicit is the evidentiary chain between a performer's historical reading, a precise score location, an embodied technical problem, a reflective observation, and the final interpretive decision. Practice-led writing can become descriptive if polished recollection is presented without identifying what was recorded at the time, what was reconstructed later, and what is merely proposed as good pedagogy.

The artistic case examined here arose from the author's own doctoral performance work at Philippine Women's University. During 2025–2026, the author undertook dozens of practice sessions on the concerto and subsequently



performed it publicly at the university. The article therefore analyses a completed cycle of preparation and performance. It is not a hypothetical performance guide, although the evidence is reconstructed retrospectively because a complete dated practice archive was not maintained for research purposes.

This article therefore reframes the project as a retrospective practice-led interpretive inquiry rather than a participant study or a chronological practice experiment. It asks:

- RQ1. How can historical knowledge, score analysis, comparative listening, embodied technical experimentation, and retrospective reflection be connected transparently to interpretive decisions in Haydn's Trumpet Concerto?
- RQ2. How can that decision process be translated into observable learning outcomes for tertiary trumpet instruction in the Philippine context?

The study makes a bounded contribution. It does not claim that the four-stage cycle introduced later is wholly new, nor that one performer's remembered experience establishes a universally preferable interpretation. Its contribution is a score-location-based documentation method that separates evidence from inference, links interpretive choices to auditable reasons, and converts those choices into assessable learning outcomes. The Philippine relevance lies in the framework's application to tertiary and doctoral music-performance education, not in a claim that the concerto itself becomes locally indigenous repertoire.

2. Historical and Scholarly Context

The concerto belongs to a transitional period in trumpet design. The natural trumpet produced pitches from the harmonic series and was most agile in the high clarino register. Late eighteenth-century experiments with slides, hand stopping, vent holes, and keys attempted to broaden chromatic access. Weidinger's keyed trumpet used covered tone holes to provide chromatic notes over a wider register, although the instrument's notes did not possess the uniform timbre and resistance of a modern valve trumpet. Haydn's writing exploits that new capability through low and middle tessitura, stepwise motion, chromatic notes, and lyrical phrasing (Sexton, 2015).

The concerto's first public presentation made the instrumental innovation part of its rhetoric. The opening orchestral exposition establishes a familiar Classical environment before the soloist enters and gradually reveals notes and melodic behaviors that would have been conspicuous on the new instrument. The effect depends on delayed disclosure rather than immediate maximal brilliance. A modern player can reproduce the rhetorical contrast only through chosen differences of attack, color, dynamics, and phrase direction, because the valve instrument no longer makes the chromatic notes themselves sound mechanically exceptional.

The three movements project complementary expressive functions. The first movement's double-exposition design requires the soloist to enter an argument already established by the orchestra and to shape a long progression toward structural arrivals. The Andante in A-flat major places the instrument in a sustained cantabile role in 6/8, where expressive weight must follow harmonic function rather than note length or register alone. The finale uses recurring rondo material and contrasting episodes to combine recognition, humor, agility, and release. Across the work, technical brilliance is persuasive when it emerges from clarity and proportion rather than continuous force.

Historical knowledge is used here as a constraint on interpretive reasoning, not as a claim that a modern player can recreate Weidinger's sound exactly. It discourages continuous wide vibrato, undifferentiated accents, excessive volume, and cadenzas whose harmonic language or length displaces the movement's form. At the same time, historically informed awareness does not prescribe a single trumpet, tempo, articulation, or ornament. It establishes questions that the performer must answer audibly and explainably.

3. Methodology and Evidence

3.1 Research Design and Terminology

The study uses the term retrospective practice-led interpretive inquiry. Practice-led research refers here to inquiry in which artistic practice is both the context of investigation and a source of knowledge. Reflective practice refers to the critical examination of actions, perceptions, and outcomes in order to refine subsequent decisions. Performer research identifies the dual role of the author as practitioner and investigator. Interpretive inquiry refers to the combined use of score analysis, historical scholarship, listening, and embodied testing to justify a performance decision. These terms are related but not interchangeable; the article uses practice-led interpretive inquiry for the overall design and reflective record for the first-person evidence within it.

The design is retrospective because the author's dozens of practice sessions and public performance at Philippine Women's University during 2025–2026 preceded the formal organisation of the research framework. The artistic practice itself was real, sustained, and performance-directed: the concerto was repeatedly prepared, tested, refined, and ultimately presented before a public audience at the university. The present study reconstructs key problems and decisions from that process and cross-checks them against score locations, recording documentation, and published sources. It is not a prospective intervention, controlled experiment, ethnography, or participant-based pedagogical study.

3.2 Materials, Performance Context, and Evidence Status

As a doctoral student in Music Performance at Philippine Women’s University, the author prepared the complete concerto through dozens of practice sessions and publicly performed it at the university. The practice sessions included repeated work on the three movements’ technical, formal, and expressive demands, while the public performance served as the culminating context in which the resulting interpretive decisions were carried into an uninterrupted performance situation. This establishes the study as grounded in sustained embodied practice and an actual public performance rather than in hypothetical pedagogical advice. The preparation and performance used a Yamaha trumpet and a Bach mouthpiece, with piano or ensemble accompaniment during different phases of preparation. The surviving information does not permit reliable identification of the exact Yamaha model, mouthpiece model, precise number or duration of sessions, exact performance date and venue within the university, accompaniment format at the public event, or the older pedagogical edition originally used. No complete set of contemporaneous dated practice logs, annotated scores, rehearsal documents, or unedited recordings survives in the evidence available for this article. These remaining gaps are reported directly because recovered contextual facts should strengthen the practice basis of the study without creating unsupported precision.

Measure-specific discussion was therefore checked against the analytical locations reported by Adamson (2016) and against the formal outline of the work, rather than being presented as a critical edition comparison. Future replication should use a named edition, preferably an Urtext score such as G. Henle HN 456, which provides E-flat- and B-flat-trumpet parts (G. Henle Verlag, n.d.).

Evidence source	Status	Use in the study	Main limitation
Dozens of practice sessions and a public performance at Philippine Women’s University, 2025–2026	Completed artistic practice and performance; reconstructed retrospectively	Grounds the study in sustained preparation, embodied technical experimentation, interpretive refinement, and an actual public presentation	Precise session count and duration, exact event date and venue, and a complete contemporaneous archive are unavailable
Current score re-examination at named measure ranges	Present and auditable through cited analysis	Connects decisions to formal, harmonic, and technical locations	Not a new critical edition or complete harmonic analysis
Published historical, pedagogical, and analytical literature	Documented	Checks claims about the keyed trumpet, form, practice, and cadenzas	Sources differ in scope and are not substitutes for primary archival study
Recording documentation for André, Dokshizer, and Steele-Perkins	Documented metadata; selectively contrastive	Establishes an explicit comparative corpus and instrument/ensemble contrasts where verified	The article does not claim acoustic measurement or exhaustive blind listening
Four-stage teaching cycle and assessment model	Proposed, not empirically validated	Translates findings into a prospective tertiary teaching design	Requires future student and expert evaluation

3.3 Analytical Procedure

The analysis followed five steps. First, the author identified passages that had recurred as central problems across the dozens of practice sessions and matched them to measure ranges documented in published analysis. Second, each passage was coded according to five fields: interpretive problem, evidence basis, strategy, observation, and decision. Third, the public performance was treated as the culminating performance context: decisions remembered as having been carried into the university performance were distinguished from strategies proposed only in the later pedagogical framework. The performance is evidence that the preparation led to an actual public presentation, but it is not treated as an independently scored test of effectiveness because no external ratings or complete performance recording are analysed. Fourth, each decision was checked against historical and pedagogical scholarship to determine whether it was stylistically plausible and whether the claim exceeded the available evidence. Fifth, three contrasting recordings were placed in a comparative matrix, after which cross-movement principles were derived and translated into a proposed teaching cycle and assessment rubric.

The procedure deliberately distinguishes three statement types. A finding reports a conclusion supported by the reconstructed practice record and score analysis. An inference offers a plausible interpretation of why a strategy worked but is not independently measured. A pedagogical proposal describes what a future student or teacher could do and is not presented as an action completed in the original preparation.

3.4 Ethical Scope

No students, interviewees, survey respondents, patients, or other human participants were recruited. The study reports only the author’s retrospective experience, score analysis, published literature, and recording documentation. It therefore

makes no participant-level causal or generalisable claims. Future research involving student logs, expert ratings, interviews, or comparative performance outcomes would require institutional ethical review and informed consent.

4. Integrated Findings by Movement

The findings in Sections 4.1–4.3 are derived from recurring problems encountered during dozens of practice sessions and from interpretive decisions carried into the author's public performance at Philippine Women's University in 2025–2026. They are therefore practice- and performance-based findings, not imagined recommendations. Because the documentation is retrospective, the article does not assign every strategy to a dated session or claim that the public performance alone proves causal effectiveness.

4.1 First Movement: Managing Disclosure and Long-Range Growth

The first movement's principal interpretive problem is how to project authority without treating the first solo entrance as the movement's climax. The orchestra has already established the thematic and tonal field; the soloist's function is simultaneously to re-enter familiar material and to reveal a new instrumental voice. This formal situation makes dynamic pacing and articulation structural decisions rather than matters of personal taste alone.

Measures 1–4 establish the opening thematic syntax in the orchestra, while the decisive solo exposition begins around measure 37. Adamson (2016) draws attention to the contrapuntal exchange among trumpet, first violins, and flute in measures 38–47. The solo line therefore should not be prepared as if it floats above neutral accompaniment. A useful score-based procedure is to sing or play the accompanying lines at the piano before performing the trumpet part, identifying which notes initiate dialogue, which answer another voice, and which complete a cadence.

The reconstructed practice-and-performance record indicates that an oversized initial sound reduced the available dynamic space for later sequences and encouraged the phrase to fragment into individual attacks. Across repeated practice, the remembered corrective was to sing the complete phrase, mark harmonic destinations, and begin with a centered but restrained tone; this conception was then carried into the public performance. The inference is not simply that softer is better. Excessive restraint weakened cadential energy. The more defensible decision is to preserve forward air and phrase direction while reserving the broadest brilliance for structurally important arrivals.

Measures 50–60 provide a second checkpoint because rapid motion can be misheard as an isolated technical display. Grouping the passage by harmonic destination prevents fingering changes from receiving unintended accents. The development, approximately measures 93–125, requires slower harmonic practice because chromatic embellishment and changing tonal functions make repetition at performance tempo inefficient. The return around measure 125 should feel earned; premature dynamic relaxation weakens the dominant tension that prepares it.

Articulation is best treated as speech-like differentiation. Repeated notes require definition without percussiveness, and slurred figures must retain rhythmic profile. Comparing heavier and lighter consonant sensations can reveal attack weight, but the syllable is only a diagnostic device. The interpretive decision is to vary articulation according to rhetorical function while maintaining a coherent tonal center.

The first-movement cadenza tests the same principle of proportion. The author's preferred design has four functions: opening declaration, motivic development, intensification, and dominant preparation. Material should recall the movement's motives and closely related harmonies, with register and virtuosity serving the return rather than delaying it. This conclusion is consistent with studies that treat the cadenza as motivic and stylistic development rather than free-standing display (Bjerknæs-Jacobsen, 2012; Harris, 1999).

4.2 Second Movement: Breath-Led Harmonic Continuity

The Andante shifts the central problem from projection to continuity. The trumpet becomes a vocal protagonist, and the 6/8 motion must remain perceptible beneath long notes. During repeated practice, the principal risk was to make every sustained note equally expressive through vibrato or local dynamic emphasis. That approach produced heaviness and obscured harmonic direction; the resulting preference for selective expression formed part of the interpretation taken into the public performance.

The orchestral theme in measures 1–8 establishes the melodic profile and A-flat-major stability; the solo statement in measures 9–17 repeats and reshapes it (Adamson, 2016). Breathing should therefore follow antecedent–consequent syntax rather than physical convenience alone. Singing the passage away from the instrument helps distinguish appoggiatura-like tension, chromatic inflection, arrival, and release. A breath that is physically comfortable but interrupts a harmonic sentence is not neutral; it changes the interpretation.

Measures 19–30 form the movement's most revealing chromatic checkpoint. On a modern valve trumpet, mechanical availability can conceal the historical and expressive significance of chromatic motion. The reconstructed practice strategy was to reduce the passage temporarily to harmonic destinations, then restore rhythm and 6/8 motion. Drone practice can expose pitch instability, but final intonation must be relational: leading tones, thirds, and altered notes are heard against the accompaniment, not as isolated tuner values.

The reconstructed practice record includes repeated comparison among no vibrato, continuous vibrato, and selective vibrato, which supported a restrained approach subsequently used in the public performance. Because no surviving dated recordings permit independent verification of each comparison, this is reported as a retrospective practice-and-performance finding rather than a measured experimental result. Its interpretive implication remains defensible: vibrato is most effective when it intensifies or releases a structurally important note, not when applied automatically to all sustained tones.

The movement's final decision chain is therefore clear. The problem is discontinuity caused by equal local emphasis. The evidence is the phrase structure and harmonic progression. The strategy is singing, syntax-based breathing, harmonic reduction, and contextual intonation work. The decision is a warm, supported tone with selective vibrato and continuous 6/8 motion. The reprise from approximately measure 33 should sound renewed by the central harmonic journey rather than mechanically repeated.

4.3 Finale: Buoyancy, Reintegration, and Character

The finale's main challenge is to sustain clarity and humor at a tempo that does not produce rushing, upper-register force, or mechanical repetition. Its recurring principal theme depends on recognition, but each return also has a different formal function. Identical dynamic and articulatory treatment can make the rondo structure sound static.

The orchestral exposition occupies approximately measures 1–43, and the solo statement begins around measure 44 (Adamson, 2016). Measures 44–67 should feel buoyant rather than breathless. Placing the metronome on a larger pulse can reveal whether the performer is hearing phrase and meter or merely controlling individual notes. Alternating articulated and lightly slurred versions tests whether rhythmic direction survives changes in surface articulation.

The reconstructed practice-and-performance record identifies two recurring problems across the repeated preparation: short articulated figures tended to rush, and greater physical force was used as tempo increased. The useful strategy was to isolate the specific coordination problem—valve timing, articulation alignment, register shift, or breath release—then restore the fragment immediately to its surrounding phrase. Isolation without reintegration can improve a loop while leaving the musical transition unstable. The final coordination choices were tested under the continuity and pressure of public performance.

Measures 80–100 combine dominant prolongation with trills, leaps, and chromatic descent. The technical task is coordination, not pressure. In the recapitulation, approximately measures 204–214, rapid arpeggios and octave leaps must continue the phrase rather than sound inserted. Rhythmic variants and graduated tempi are useful only if the final criterion remains musical: the performer must retain direction, tonal focus, and a relaxed upper register.

The preferred final tempo is therefore the fastest tempo at which articulation remains light, phrase direction remains audible, and the upper register does not become forced. Where a finale cadenza is used, it should be shorter and more energetic than the first-movement cadenza, preserving momentum toward the closing tutti. The interpretive aim is joyful release, not speed as an independent achievement.

4.4 Comparative Listening Corpus and Decision Matrix

Comparative listening was retained in the revised method, but its evidentiary status was narrowed. The study uses three recordings as contrastive anchors: a Maurice André release representing a widely circulated twentieth-century performance tradition, Timofei Dokshizer's documented B-flat-trumpet recording, and Crispian Steele-Perkins's keyed-trumpet recording with period instruments. The matrix below reports only details supported by recording documentation and identifies the interpretive question for which each version is useful. It does not claim that instrument type, tempo, or artistic intention can be inferred from sound alone.

Recording	Verified documentation	Contrastive use in this study	Evidentiary caution
Maurice André, Haydn: Trumpet Concerto; Cello Concerto (Warner Classics, 2014 release)	Official release confirms artist, repertoire, and release date; the cited page does not specify instrument model or full recording personnel	Reference point for a polished mainstream performance tradition and for examining projection, articulation, and cadenza proportion	No instrument-specific or tempo claim is made without fuller liner documentation
Timofei Dokshizer, Classic Concertos for Trumpet (2003 remaster; Haydn recorded 1990)	B-flat trumpet; Lyon Chamber Orchestra; Philippe Fournier; movement timings 6:21, 3:50, and 4:24	Provides a documented modern B-flat-trumpet case and a timing benchmark across all three movements	Timings do not by themselves establish stylistic superiority or intention
Crispian Steele-Perkins, Classical Trumpet Concertos (Hyperion, 2001)	Keyed trumpet (Klappentrompet); The King's Consort; Robert King; period-instrument context	Provides a period-instrument contrast for blend, register color, articulation, and orchestral balance	Commercial notes describe the intended sound world; this study does not conduct acoustic measurement

The practical output of comparative listening is a decision log with four columns: recording and documented setup, audible choice, plausible reason, and influence on the performer's own interpretation. The word plausible is essential. A listener may hear a shorter articulation or different balance, but the performer's intention cannot be known unless documented. In this study, the recordings function not as authorities to imitate but as prompts that expose variables the performer must decide: instrument, tempo, articulation length, vibrato, dynamic range, orchestral balance, ornamentation, and cadenza design.

5. Cross-Movement Preparation Framework

The findings support a four-stage preparation cycle. The stages are not presented as a new universal theory of instrumental learning; each draws on established practices such as score study, goal-oriented repetition, listening, self-recording, and performance simulation (Barry & Hallam, 2002; Hunter & Broad, 2017). The contribution lies in making the evidence and decision products explicit at each stage.

Stage	Core actions	Required evidence product	Observable outcome
1. Historical-auditory orientation	Study the keyed trumpet, Haydn's context, formal design, and at least three documented recordings	One-page context map and comparative listening matrix	The student explains how historical and recording evidence changes at least three performance decisions
2. Technical isolation	Classify passages by articulation, flexibility, breath, intonation, rhythm, endurance, range, or coordination	Dated log identifying passage, strategy, audible result, and next decision	The student demonstrates repeatable control at more than one tempo or dynamic without excessive tension
3. Phrase reconstruction	Restore fragments to harmonic, rhetorical, and ensemble functions; sing and conduct complete phrases	Annotated score showing destinations, breaths, dialogue, and releases	The student sustains phrase direction beyond bar-by-bar accuracy and explains the formal role of the passage
4. Performance simulation	Run complete movements, practise entries after rests, use accompaniment, record uninterrupted performances, and rehearse recovery	Unedited recording plus self-evaluation linked to the rubric	The student communicates a coherent interpretation under recital conditions and identifies evidence-based revisions

A rigorous future practice log should be contemporaneous and dated. Each entry should identify the measure range, goal, strategy, number of attempts or duration, audible result, evidence source, and next decision. This format would address the principal limitation of the present retrospective design and allow later reviewers to distinguish development over time from polished summary.

6. Application to Philippine Tertiary Music Education

The Philippine Women's University School of Music offers a Doctor of Philosophy in Music major in Music Performance that requires comprehensive examinations, public recitals, and a dissertation. The present case demonstrates this connection concretely: a doctoral student prepared Haydn's concerto through dozens of practice sessions and performed it publicly at the university during 2025–2026, after which the artistic process was reconstructed as an explicit research framework. The concerto can therefore connect applied performance, historical inquiry, reflective documentation, pedagogy, and scholarly explanation within one assessable project. The local value of the framework lies in curriculum design, access conditions, teacher–student dialogue, and the professional formation of performers in Philippine institutions.

An outcomes-based assessment can use four categories: technical command, stylistic understanding, interpretive coherence, and reflective explanation. Evidence may include an annotated score, dated practice portfolio, comparative listening matrix, cadenza, unedited performance recording, and oral defense. The assessment asks not only whether the student can perform the concerto but also whether the student can explain why a breath, articulation, tempo, sound concept, or cadenza is appropriate and what evidence supports the decision.

Assessment category	Indicative evidence	High-level performance descriptor
Technical command	Recorded performance; passage tests; practice log	Reliable tone, intonation, coordination, range, endurance, and recovery without audible excess tension
Stylistic understanding	Historical context map; listening matrix; annotated score	Decisions reflect Classical proportion and acknowledge the keyed-trumpet context without claiming a single authentic solution
Interpretive coherence	Complete movement performances; cadenza; score commentary	Local details support long-range form, orchestral dialogue, contrast, and character across all three movements

Assessment category	Indicative evidence	High-level performance descriptor
Reflective explanation	Portfolio and oral defense	Claims are linked to evidence; findings, inferences, and pedagogical proposals are clearly distinguished

The present study does not provide student feedback or expert ratings, so the rubric remains a proposed application. A future pilot could recruit tertiary trumpet students, collect consented dated logs and recordings, and invite independent teachers to assess clarity, feasibility, and reliability. Such work would test whether the framework improves learning or merely organizes documentation more neatly.

7. Discussion, Limitations, and Conclusion

7.1 Discussion

RQ1 asked how multiple forms of evidence can be connected transparently to interpretive decisions. In this study, the decision chain is grounded first in completed artistic work—dozens of practice sessions and a public performance at Philippine Women’s University in 2025–2026—and then reconstructed through historical research, score analysis, comparative listening, and reflective explanation. The chain proceeds from historical or score-based problem to evidence status, strategy, observation, inference, and final choice. In the first movement, it leads from double-exposition rhetoric to restrained initial projection and long-range growth. In the Andante, phrase structure and chromatic harmony lead to syntax-based breathing, contextual intonation, and selective vibrato. In the finale, rondo function and coordination demands lead to larger-pulse practice, fragment reintegration, and a tempo limited by buoyancy rather than ambition.

RQ2 asked how the decision process can be translated into observable tertiary learning outcomes. The proposed cycle requires tangible evidence at each stage: a context map, listening matrix, dated log, annotated score, unedited recording, and oral explanation. This makes interpretation assessable without reducing it to a single prescribed performance. Students may reach different decisions, but they must demonstrate that the decisions are stylistically plausible, technically sustainable, and supported by evidence.

The framework’s originality is therefore integrative and procedural. Historical study, technical isolation, phrase reconstruction, and simulation are established practices. What this article adds is an explicit distinction between retrospective evidence and prospective pedagogy, a score-location-based audit trail, and an outcomes-based application to Philippine tertiary music performance. This narrower claim is more defensible than presenting the cycle itself as an unprecedented method.

The study also clarifies the role of comparative listening. Recordings are not ranked as correct or incorrect, and audible differences are not automatically treated as evidence of intention. Documented instrument and ensemble information establishes the comparison; listening then raises specific performance questions. This approach is especially important when contrasting modern valve-trumpet and keyed-trumpet recordings, because technology, balance, recording practice, and artistic choice interact.

7.2 Limitations and Future Validation

The principal limitation is the retrospective single-performer design, not an absence of real practice or performance. The study is grounded in dozens of practice sessions and a public university performance. It is transparent reconstructions of a substantial completed practice-and-performance process whose value lies in making one performer’s reasoning examinable.

A second limitation is the comparative-listening evidence. The recording corpus is explicit, and certain metadata are verified, but the study does not provide blinded coding, waveform analysis, multiple listeners, or a complete table of measured tempo and articulation variables. A future study could pre-register listening categories, use the same score edition, document timestamps, and compare independent listener ratings.

A third limitation concerns transfer. The proposed cycle and rubric have not been tested with students or evaluated by trumpet experts. Their educational value remains a hypothesis. Prospective research should collect dated practice records and unedited recordings from several performers, compare changes over time, and obtain student and expert feedback under appropriate ethical approval.

7.3 Conclusion

Haydn’s Trumpet Concerto remains valuable because it requires the modern performer to convert technical security into stylistic intelligence. The keyed trumpet’s historical significance is not a decorative background fact; it changes how the performer understands disclosure, lyricism, chromatic writing, orchestral dialogue, and proportion. The first movement demands controlled long-range growth, the Andante breath-led harmonic continuity, and the finale buoyant coordination and character.

This retrospective study is based on actual artistic preparation and public performance rather than on a hypothetical preparation guide. It does not offer a definitive interpretation or generalisable participant evidence. Its contribution is a

transparent framework for documenting how interpretive decisions were formed through repeated practice, carried into public performance, and subsequently translated into assessable tertiary learning outcomes. By separating completed practice-and-performance evidence, remembered experience, present score analysis, documented sources, inference, and future pedagogy, the framework makes performance reasoning visible without claiming more certainty than the evidence permits.

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Conflict of Interest

The author declares no financial or non-financial conflict of interest.

Author Contribution

Kaining Zhang: Conceptualisation, concerto preparation, public performance, reflective analysis, methodology, score-based interpretation, writing, review, and final approval of the manuscript.

Availability of Data and Materials

No participant dataset was created. The artistic basis of the study consisted of dozens of practice sessions and a public performance of Haydn's Trumpet Concerto at Philippine Women's University during 2025–2026. The published sources and recording documents used in the article are identified in the reference list. No complete contemporaneous practice-and-performance archive survives for the project.

Declaration of Generative AI

During preparation and revision, generative AI tools were used to assist with English-language editing, structural organisation, and document formatting. The tools did not generate participant data, measurements, interviews, or experimental results. The author remains responsible for verifying every source, measure reference, analytical claim, and interpretive judgement before submission. The disclosure should be adjusted to the target journal's policy and to the exact tools actually used.

Ethics Statement

Not applicable. The study did not involve human or animal participants and reports only the author's retrospective performance reflection, score analysis, published sources, and recording documentation.

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Biography

Kaining Zhang is a doctoral student in the Doctor of Philosophy in Music programme, major in Music Performance, at the School of Music, Philippine Women's University, Manila, Philippines. During 2025–2026, Zhang prepared Haydn's Trumpet Concerto in E-flat Major through dozens of practice sessions and publicly performed the work at the university; that completed artistic process forms the practice-and-performance basis of the present study. Zhang's research and artistic interests include trumpet performance, Classical and contemporary trumpet repertoire, brass pedagogy, reflective practice, and the relationship between performance preparation and higher music education.