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## A Graduate Recital Report

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A GRADUATE RECITAL REPORT

by

Lynn J. Skinner

Report of a recital performed in partial fulfillment  
of the requirements for the degree

of

MASTER OF MUSIC

in

Music Education

UTAH STATE UNIVERSITY  
Logan, Utah

1966

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#### ACKNOWLEDGEMENT

The performance of this recital was accomplished with the help and inspiration of many people. Appreciation and thanks are given parents and family for the encouragement they have given me in the study of music since youth.

Sincere thanks go to Dr. Max F. Dalby and Professor Alvin Wardle for their many hours of guidance, inspiration, and suggestions in my musical studies.

Certainly all those who have helped me in the study of music, making this recital possible, are due sincere appreciation.

Lynn J. Skinner

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## INTRODUCTION AND PURPOSE

Many needs of the instrumental music teacher are filled by his being able to demonstrate tone quality, phrasing, proper breath support, and technique. One of the needs is the enrichment of the aesthetic portion of the student's education. The student may have great potential but must be guided with the demonstrations listed above to gain a fine musical experience. The teacher then understands the needs of the student and is able to fulfill them by the same type of study that every student must go through to play his instrument well.

A teacher can learn many things during the preparation for a performance which can be applied to his teaching methods, such as the importance of choosing the proper solo and method materials for the growth of each individual student. Also important is the selection of an instrument for the student. The teacher, in this case, learned many techniques which may be applied to other instruments as well as the ones on which he performed. The fingering exercises studied on the saxophone could develop coordination for the same muscles used when performing on the clarinet or flute. If this were not true it would be almost impossible to learn to play all the instruments with some degree of efficiency. The writer felt that performance on the piano, and on woodwind and brass instruments would be the most beneficial project in improving his knowledge of teaching instrumental music.

The flute, clarinet, baritone, piano, trombone, tenor saxophone, and bass clarinet were the instruments selected for use in the recital. One solo that would portray its best qualities was picked for each instrument. The tenor saxophone and piano were chosen because of their

importance in the writer's early musical studies. These were the only instruments studied before college.

The clarinet was selected because of its importance to the band. With the correct embouchure formation, proper reed selection, and a good quality instrument (all of which the director must discern), the clarinet can enhance the sound of a woodwind section. The writer has found that each individual player must have individual attention to insure the proper tone quality. An incorrect embouchure is extremely difficult to correct and at times impossible. This embouchure is formed by using muscles not used before and by unnatural facial position.

The bass clarinet was selected because of the possibilities it gave to technical development and because of the fine literature written for this instrument.

The trombone was selected because of previous study and for its problems of phrasing, slurring, and tonguing which can be overcome through proper study. The baritone was selected for its extraordinary sound which was an inspiration to the performer. The baritone also offers more technical possibilities than the trombone, because of the fingering combinations which can be used on the baritone instead of the oft-times cumbersome movements of the trombone slide. These movements are less troublesome if studied properly at the correct age.

The writer feels that being a woodwind specialist or a brass specialist alone is not enough. One must strive to be a specialist in both fields if he is to teach instrumental music.

The piano solo was useful for an embouchure rest so much needed because of endurance pressure. It also shows the versatility and importance of this instrument in the teaching of music.

The choice of an accompanist was very important because the solos performed were technically difficult and called for tremendous musical ability. Miss Patsy Hall was chosen for this essential role. She had played instrumental solos previously and understood her importance as accompanist. Her superior ability was of great assistance in the rehearsals and in the final performance.

## SELECTION OF MUSIC

The only music studied within one year of the performance was the trombone solo Romanze by G. Cords. This number was chosen because it gave tone and slurring a chance to be used in the proper manner. This selection was made on the advice of Professor Wardle and was an excellent solo for the performer's trombone facility.

The Blazhevich Concert Sketch No. 5 was considered at one time for the trombone, but because of its extreme difficulty, it was played on the baritone. It was more difficult on the trombone because of the previously mentioned slide movements and because of the range of low F to high B<sup>b</sup>. This seemed more easily played on the baritone which may have been a psychological factor. Even so it was an important factor.

When it was decided that a recital would be given to help fulfill the requirements for a Master's Degree, the Ballade, for bass clarinet by Eugene Bozza was the first number chosen. It was chosen because of the playing range it offered and because of the difficulty of playing in the upper range of the horn. The writer had performed on the bass clarinet as an undergraduate in a clarinet quartet.

The Trois Pieces by Rene' De Boisdeffre for clarinet was performed because of the expressiveness the writer felt was needed to make the recital a success. This solo also had an allegretto movement in which technique was of great importance.

Arabesque No. 1 by Debussy was chosen for the piano solo because the number suited the performer's piano ability best. The performer's ability had changed to a lesser degree from that achieved ten years ago.



This was caused by the hours required each day to enhance the musical life of the students.

The "Menuet and Spirit Dance" from Orpheus by C. W. Von Gluck was chosen for the flute on the advice of Dr. Dalby. This solo gave a chance to display tone, musicality, and the much needed phrasing on the flute.

With the selection of Cinquieme Solo De Concours by H. Maury for tenor saxophone, the list of solos was complete. The Andante and Allegro movements in this solo gave an opportunity for both tone and technique.

The performance order was of utmost importance because of the length of the program and the variety of instruments played. It was decided to arrange the order so the performer would have an opportunity to play well on each instrument. The "Menuet and Spirit Dance" was played first because the other instruments seemed to affect the aperture needed for the flute.

The Trois Pieces for clarinet was performed next because the embouchure needed for this instrument was affected by the larger woodwind and brass instruments. They seemed to cause a slight degree of swelling, at least enough to irritate the performer's clarinet sound.

Romanze for trombone was the next solo performed. It was found that the trombone solo had to be performed before the baritone solo in order to give the needed control of the embouchure. In rehearsing the complete recital it was also discovered that this order was the only way to ensure the climactic peak of the baritone solo.

Arabesque for the piano was placed in the middle of the recital to give the performer a brief rest of the embouchure before playing the final instrumental numbers.

Because of the difficulty of the Concert Sketch No. 5 for the baritone, it was selected to be performed after the piano solo. The musical effect from the performer to the listener was shown by this solo with its many climaxes. The accompaniment part added to the beauty of the solo by giving strength with the use of thirty-second and sixteenth notes in one hand and block chords in the other.

The Cinquieme Solo De Concours for the tenor saxophone was played following the baritone solo. As the final number, the bass clarinet solo, Ballade, was chosen. It was the most difficult number on the program, making it the best climax to the recital.

## ANALYSIS OF MUSIC

### Menuet and Spirit Dance

The Menuet and Spirit Dance by C. W. Von Gluck was marked lento dolcissimo. The slow tempo of this work made it difficult because of the need to feel the piece was moving. The performer found that the concepts of sound and phrasing taught by Dr. Dalby and played by professionals on recordings were of considerable value. The Menuet was played with approximately four pulses per quarter note as vibrato. This varied somewhat because of the emotional outlet needed in this piece. As more intensity and excitement were involved, the vibrato became faster. In contrast the opposite also worked to a certain degree.

Breath control on the flute is very difficult, especially when one becomes emotionally involved. Many hours were spent with the accompanist making sure each phrase was unified and that the inner parts of the piece kept moving.

To hold each note its full value and end the phrase with some degree of musicianship, it was found that the lips must be pulled away from the flute on the end of a phrase and the vibrato almost stopped.

Throughout this number, it was difficult to keep the pitch down as crescendos were made and to keep the pitch up as diminuendos were made and the phrase was completed. This was done by rolling the flute in or lowering the position of the head. Either of these will lower the pitch by covering more lip over the tone hole.

The Spirit Dance seemed to change tempo the first few weeks of practice. As the performer became better acquainted with the arpeggios of the piece, the tempo seemed more difficult to maintain. This was

partly caused by the anxiety to keep the phrasing smooth and to hold back the soft passages.

In the fourth measure, and each time this passage was repeated, the high "E" played second finger and thumb of the left hand was advantageous to the performer. The regular fingering was used at other times because of the more intense sound and more stable pitch.

The performer found that many notes in the solo were started best by blowing without the use of the tongue. This gave a clean beginning for the notes and actually made them more precise.

It was felt that this solo was adequate for showing the technique needed in teaching others the proper playing method for the flute.

### Trois Pieces

The clarinet solo, Trois Pieces, by the French composer Rene' De Boisdeffre was a challenge in many respects. The first piece, Melodie, needed a great deal of tonal control to insure that the forte and piano passages had the intensity needed.

It required careful practice with the accompanist to keep from playing the eight note which is duple against a triple or triplet being played many times in the piano part.

Many of the notes from middle "C" down were extremely sharp until the mouthpiece was changed from a Selmer HS\*\* to a Mitchell Lurie M 4. The performer feels this was due to the fact that the Mitchell Lurie M 4 is a closer lay mouthpiece.

The second piece, Piece Dans Le Style Ancien, gave some problems in the staccato passages in the upper register. It was established that these notes responded better with more air and less tongue, thus keeping the embouchure very secure and solid. The "E<sup>b</sup>" key was used for the notes

above high "C" at double forte volume to keep the pitch up to the piano pitch.

The first sixteen measures need to be played in one breath, supporting the high "E" each time to insure stable and proper sound. This took several hours of practice to make sure that each succeeding time through sounded identical to the previous time.

The correct tempo was finally found by accenting the volume of the off-beat in the piano part. This gave the feeling of relaxation needed for the performance of the number.

The third piece, Barcarolle, gave a chance for the performer to demonstrate many degrees of volume control. It was one of the most enjoyable pieces to work with because it had a light mood. The two eighth note pick-ups in each phrase were played very short in contrast with the flowing melodic line that followed.

The performer feels that this complete solo is a fine teaching method for clarinet soloists.

#### Concert Sketch No. 5

Concert Sketch No. 5, composed by Uladislau Blazhevich, was actually written for the trombone. Technically, it fit the needs of the performer as a baritone solo, so it was performed on this instrument.

The warm-up was the most important detail with this instrument. After several weeks of playing, as much as thirty minutes of warm-up was needed to get the lip in the proper playing condition.

The mouthpiece that came with the instrument was larger than the performer was accustomed to, so a 12 "C" Bach mouthpiece was used. This same mouthpiece was also used with the trombone. The shank of the mouthpiece was too small so it was taped to fit the horn.

The opening measure was the most difficult to play because it set the mood for the entire solo. Holding back on these eighth notes was extremely important in portraying the dolce. After the performer had played this solo many times, the high "G" at the beginning of the solo started going sharp. This was compensated for by using the third valve. The pick-up note at [5] was difficult to play because of the high note following. The same situation existed at [6]. This was partly due to the slur over the two phrases.

At [14], the performer had difficulty in making the inner section of each phrase move without losing the tempo. This was corrected by playing the section several times with the accompanist, making certain that they stayed together.

Several times the low "C" was played with the fourth valve which was a feature of this particular horn. This is a definite help for lowering the pitch and for improving fingering problems.

Blowing air to the end of each phrase was required. As someone once said, "You can't wish for the end of a phrase." This type of phrasing takes breath support of the highest degree.

The baritone is a superb performance instrument because of its sound and mechanical possibilities. It is much easier to perform rapid passages on the baritone. The performer also believes that this instrument is very effective in helping trumpet and trombone students in their musical studies.

#### Arabesque

This piano solo, Arabesque, by Claude Debussy was written in 1888. It is not one of the most difficult numbers written for piano, but it did fit the performer's need as a piano solo. It appears more

simple at first glance than it truly is. The reason for this is the key in which it is written.

The most difficulty encountered in this solo was a problem with some of the fingering. The problem of two against three was also difficult because of the tendency not to give the note full value.

A feeling of twentieth century music was often felt in the block chord styling used. Debussy used the seventh chord many times during the piece and was certainly a genius in the way he took advantage of it in his music.

The piano is the most important instrument for an instrumental director to understand. A knowledge and understanding of the piano is a great help in reading scores and comprehending the sound that should come from a band.

#### Romanze

The trombone solo, Romanze, by G. Cords, is a fine solo for this instrument to demonstrate tone quality and range of the instrument. The musical possibilities of the horn and solo were almost unlimited.

Phrasing was difficult because of the slow tempo and legato playing. Playing legato on the trombone is an important item that takes considerable practice. Much of this trombone solo had the slur in it, and this is difficult for most student trombonists to overcome. Making sure that the natural slur and the tongued slurs sound the same is a necessity.

Many problems encountered in this solo were the same as those encountered on the other solos. These were problems such as holding back on the eighth notes and phrasing smoothly. The performer discovered that developing a special passage in one solo helped certain passages in the other solos. This is an important idea or goal for students to learn.

That is, by performing something in the proper way the first time, it is easier the next time it is played.

#### Cinquieme Solo De Concours

Cinquieme Solo De Concours for the tenor saxophone by H. Maury, was a challenge to the performer. Since this was the instrument played as a youngster, bad habits learned as a beginner kept coming back when there was pressure to play well.

One lesson learned from playing the number was this: it is most important to teach students to play correctly when they are just beginning on an instrument. To come to this realization was well worth the task of performing this solo.

Tonal quality was of utmost importance in making the solo a success. It was difficult to find a reed with enough heart in the center to withstand the blowing needed in the solo.

Many alternate fingerings were not used even though they might have made the solo easier to perform. This action was taken because the tonal quality and pitch were much better with some awkward fingerings. Examples of these fingerings were the cross fingerings and the second finger "C".

Liberty was taken by the performer in the allegro section by slurring some of the tuplet figures. This made the solo sound much better because of certain tonguing problems of the performer.

There seems to be a lack of suitable literature for the tenor saxophone. Cinquieme Solo De Concours was one possibility and was used at the performance. It gives a contrast between the melodic passage and the technically difficult passage.



Ballade

Ballade, by Eugene Bozza was originally written for the bass clarinet. The performer heard this solo many years ago played by Alfred Gallodoro. It suits the bass clarinet very well because it takes advantage of the notes that have the best tone quality. These notes are those in the low register of the horn.

The piece was a challenge to the performer both rhythmically and musically. It is difficult to get full response from the upper register of the instrument. One must use ample breath support and a firm embouchure. Without this breath support and embouchure, the instrument will always squeak. Crescendos were made on the runs and arpeggios to keep the full sound.

The bass clarinet is a neglected solo instrument. When played with vibrato and with fine tone quality, its range provides it with possibilities that other instruments do not have.

Finding a reed that would endure this practice was a long process. Two or three reeds out of twenty-five responded best, so these were saved for the final preparation of the recital.

The Ballade was a very difficult solo to play well, and the performer spent many hours of concentrated practice in order to give an effective performance of this number.

UTAH STATE UNIVERSITY

Logan, Utah

DEPARTMENT OF MUSIC

1966-67

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GRADUATE RECITAL

## Lynn Skinner

Patsy Hall, piano

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Menuet and Spirit Dance . . . . . Gluck  
from Orpheus

Flute

Trois Pieces . . . . . Boisdoffre

Clarinet

Romanze . . . . . Cords

Trombone

Arabesque No. 1 . . . . . Debussy

Piano

Concert Sketch No. 5 . . . . . Blazhevich

Baritone

Cinquieme Solo De Concours . . . . . Maury

Tenor Saxophone

Ballade . . . . . Bozza

Bass Clarinet

In partial fulfillment of the graduation requirements  
for the Master of Music degree in Music Education

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Union Building Auditorium

Monday Evening

September Nineteenth

Eight O'Clock