Graduate Recital

Neil J. Tippets
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GRADUATE RECITAL

by

Neil J. Tippets

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

of

MASTER OF ARTS

in

Music

UTAH STATE UNIVERSITY
Logan, Utah

1966
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ACKNOWLEDGMENTS

The author would like to acknowledge the help and guidance received from members of his committee: Professor Alvin Wardle, Dr. Max F. Dalby, and Dr. Eldon M. Drake. Special thanks is extended to the committee chairman, Professor Wardle, for the concern shown and the interest taken in the author's problems and for time spent helping him achieve a higher level of musical performance and understanding. The author is sincerely appreciative of the help received from his vocal instructor, Professor Merle E. Puffer, in helping him to gain a better understanding of the fundamentals of correct singing and an artistic approach to interpretation.

The author is particularly grateful to Julie Ann Tippets for the hours spent in preparation of the accompaniments. The conscientious application of her skills and knowledge added much to the artistic effect of the solos performed.

Neil J. Tippets
Recital Program

UTAH STATE UNIVERSITY
DEPARTMENT OF MUSIC
Presents
Neil J. Tippets
in a
Graduate Brass and Vocal Recital
Julie Tippets - Accompanist

Old Main Auditorium
Thursday, August 4, 1966 - 8:00 P.M.

— PROGRAM —

Fantasy in Eb ......................................................... J. Ed. Barat
Prelude Et Ballade ..................................................... Guillaume Balay
Trumpet Solos

Come Raggio de Sol .................................................. Antonio Caldara
Gia Il Sole Dal Gange ................................................... Allesandro Scarlatti
Vocal Solos

Stars In A Velvety Sky ............................................... Herbert L. Clarke
Solo De Concert ....................................................... Georges Hüté
Baritone Horn Solos
INTRODUCTION

The author began his formal studies toward attainment of an advanced degree in November of 1961. However, the decision to perform a recital was not made until summer, 1965. The desire to improve performance abilities to the point of excellence on at least two instruments was the deciding point in favor of a recital. A more important motivating factor, related to this point of achieving excellence, was the desire to become a better teacher. It is well understood that a teacher's performance on an instrument can inspire students to become better performers. It is a necessity to be able to demonstrate competence and technical facility on at least one instrument and those related to it.

It was decided, at first, to perform two solos on each of three brass instruments: the trumpet, French horn and baritone horn. With help from Professor Alvin Wardle, literature was reviewed, selected, and a program of daily practice, principally upon the trumpet, was begun. Much beneficial instruction was received from Professor Wardle.

When considering the French horn as a performance instrument, certain embouchure problems involved in transfer from the trumpet to the French horn had to be analyzed. Rather than spending time in developing a new embouchure for French horn, it was decided that the same time could be spent more beneficially improving trumpet virtuosity and competence on the baritone.
For several years the author has taught both instrumental and vocal music in the public schools. Because of a lack of formal training in the vocal area, many hours were spent during the intervening years, since graduation, in vocal clinics and private study to help improve teaching methods. Dr. Alma Dittmer, voice instructor at Utah State University during the summer of 1965, suggested that some vocal numbers be included on the Master's Recital. This possibility had not been previously considered. However, as a result of Dr. Dittmer's encouragement, it was decided to perform both instrumental and vocal selections.

Inasmuch as Dr. Dittmer was in Europe during the year of recital preparation, Professor Merle Puffer was engaged as private vocal instructor. Professor Puffer's exceptional vocal background in operatic productions, both as a performer and producer, and his own vocal study under prominent European and American artists, enabled him to be a very effective instructor.

The justification for becoming involved in two performing areas on the same recital could be based entirely on the technical growth of the individual, in his preparation and the consequential effect on his ability to perform with credit in both areas. There are, however, other reasons. There has been a tendency in the music field, as in other fields, for a high degree of specialization. A music teacher must not be limited to one medium in his efforts to promote music education. This is often the case and the author has felt this limitation in his own past teaching experiences. We are continually concerned with the problem of teaching aesthetic sensitivity
effectively, yet limit our effectiveness by the narrowness of our own preparation in one area. As a result of the current concern in raising academic standards in music education, many music educators may find themselves in teaching situations in which they will not know enough about music and will be limited by a narrow philosophy.

The concentrated effort over the past year to become a more competent performing musician, greater involvement with vocal literature, and exposure to new interpretive insights should increase the author's effectiveness as a music teacher.
Fantasie en Mi Bemol by J. Ed. Barat of the Paris Conservatory of Music, is truly a fantasie; whimsical, joyful, and exuberant. Although the solo does not demand extended range or endurance, it does present a challenge to the performer to maintain its capricious nature throughout its performance. To allow the tone to become too dark or mellow would not have been satisfactory nor would too bright a tone create the effect desired by the composer. There has to be that precise balance of brilliance and richness, accompanied with a light tonguing style and a flowing, even fingering technique without heavy pulsation to achieve the effect wanted.

Much of the difficulty of tone placement and proper interpretation was worked out in the first few lessons with the instructor, Professor Alvin Wardle. Although much more time was needed to develop endurance, accuracy, and desired flexibility, the performer felt these first few lessons with Professor Wardle were very rewarding. Some of the details of problems discussed will be mentioned later.

Fantasie starts out with a fanfare type of introduction in common time which in the first two bars seems to foretell a noble, color-ature type of solo. But this first effect is misleading, for immediately in a short cadenza one senses an attempt to break away from this impression. The Andante immediately following is in 6/8
time and sets up the true character of the solo. It also introduces
the rhythmic and melodic motive that the composer intends to work
with throughout the piece. The Andante's melody is very flowing and
lyrical and, although rhythmic, must be played with legato tongue
and allowed to move along freely with a sweeping motion.

After a short piu vivo, in which more precise tonguing and
articulation is required and in which a two octave run from low G
concert to G above the staff occurs, a restatement of the fanfare
follows as if the composer might now give us the bravura solo he
promised in the opening measures. But, instead, the solo modulates
to its parallel major and moves into a scherzo allegro in 3/8 time,
achieving even more of the gaiety and free abandon hinted at in the
Andante.

The Scherzo section of the solo introduced one or two problems
which the author had considerable difficulty overcoming. The nature
of the rhythmic motive, an eighth note followed by a quarter note,
made it imperative that the first note come precisely on the pulse.
The performer had a tendency to anticipate and rush the pulse cre­
at ing a distasteful effect. Then, when the performer attempted to
be more accurate, he found that the tendency was to attack the eighth
note too hard and not give it the proper value, losing tone quality
as well. The desired effect was achieved by softer tongue stroke
and playing the eighth note as if it had a stressed sustained mark
above it. Some of the sixteenth note runs in this section presented
some difficulty because they involved the weak third finger in
second and third valve combinations. The difficulty arose in trying
to keep the even flowing fingering style needed.
The Scherzo section moves freely and smoothly, though briefly, through several keys: beginning in $E_b$ major to $C$ minor, $G_b$ major, $D$ major, $F$ major, then into the finale returning very firmly to $E_b$ major, ending with three final cadence notes on dominant, tonic, tonic.

Prelude et Ballade by Guillaume Balay was the next solo performed on the trumpet by the author. Information on the composer could not be found in any of the source books available to the author, so he found it necessary to quote the following directly from the Recital Report of Darrell Lund:

Guillaume Balay has contributed an outstanding series of works for horn, trumpet, flute, oboe, wind ensembles, piano and orchestra, published between 1912 and 1938. He was for many years Professor of Cornet at the National Conservatory of Music in Paris, France. (6, p. 6)

Prelude et Ballade is a deceptively difficult solo. Its difficulty lies not in the generally more obvious technical aspects, although good fingering technique, lip flexibility and tonguing facility is necessary, but in the more subtle interpretive insights that must be developed. The performer had no particular difficulty reading through the solo the first time. So far as range or endurance is concerned, it seemed not to be particularly demanding. It ascends to a few $G$'s and $A$'s above the staff, but there are enough piano interludes interspersed so that the performer's lip, when in condition, can recover very nicely when it becomes tense or tired.

The Prelude section of the Balay solo is very noble in effect, a fitting setting for the tone of the trumpet. This section should be played with a full resonant quality, with particular attention to
sustaining that quality through the phrases. The performer had a tendency, at first, to "back off" as he approached the end of a phrase or the end of any sustained tone. Although there was no change in pitch, the change in tone and dynamic quality was apparent enough to give an apologetic feeling where a majestic nobleness is required. The author, at first, found it necessary to consciously remind himself to exert more diaphragm support until the desired effect became an ingrained habit.

The only technical problem of any consequence encountered in this section was the playing of a 32nd note decuplet which occurs twice. The difficulty arose in timing the ten notes so as to accomplish a smooth execution of the run in the short time allotted. Three notes occur in an awkward sequence at the speed required. These are: E♭, D, and A♭ in that order. The A♭ was not part of the run but the note immediately following.

Although the composer indicated dynamic markings throughout this section, it was found that if they were used literally it became distorted, over-emotional and in poor taste. It was pointed out by the performer's instructor that much of the expression that is intended by the composer is built into the solo and that an alertness to the subtle hints present will dictate the expression desired.

This very important approach to correct interpretation is supported by Christy in the vocal section of a "Utah Music Educator" magazine. He says:
There is always a boundary of good taste in style and tempo beyond which expression cannot extend without distortion. Fine interpretation requires a balance between the intellectual and the emotional. A purely intellectual approach results in dry and uninteresting expression, while exclusively emotional approach may result in wild flights of fancy, lack of restraint and in distortion.

Expression should be honest, sincere, simple and direct in trying to reveal the deepest intent of the composer. (2, p. 9)

A problem that plagued the author consistently in the Ballade section of the Balay solo was that of rushing the sixteenth notes, not only in scale runs but also where they were coupled with eighth notes. The rhythmic pattern of an eighth note followed by two sixteenths on each pulse of four measures in 2/4 time caused the greatest difficulty. The performer found himself rushing the sixteenths and arriving at the next pulse too soon. This was followed immediately by scale runs both ascending and descending. Here again the performer consistently "crowded" the beat. The effect was very unmusical and also resulted in missed notes. The instructor pointed out that, in each case, key notes that outlined a melodic line, within the sixteenth note structures, were being overlooked and that the performer should emphasize these notes and de-emphasize the intervening sixteenths. The result was an immediate resurrection of the lost tonality and establishment of a consistent tempo. This technique had to be used cautiously, however, for the extreme in the opposite direction would have been as unmusical, resulting in a loss of the motion and lightness required.

Baritone

Stars in a Velvety Sky by Herbert L. Clarke and Solo de Concert
by Georges Hue were the two final solos on the author's recital and were played on the baritone. Although both solos were written for cornet, they adapt very well to the baritone.

Herbert L. Clarke was one of the greatest cornet players in the development of cornet-trumpet playing as an art expression in America. He is recognized today not only as a great virtuoso but also as a great teacher and composer for the cornet.

Dr. Noble, in his book *The Psychology of Trumpet Playing*, has this to say about some of Herbert L. Clarke's accomplishments:

Clarke traveled over 800,000 miles with different bands and played more than 6,000 programmed solos, including 473 in one season (not including encores). Clarke's golden tone, phenomenal range, impeccable technique, and fabulous endurance made him a living legend. As if this were not enough, such delightful solos as *Southern Cross*, *Bride of The Waves*, *Sounds from the Hudson*, *From the Shores of the Mighty Pacific*, *Showers of Gold*, *The Debutante*, *Carnival of Venice*, and *Stars in a Velvety Sky* (the later dedicated to Sousa) continue to define a high standard of virtuosity and musical taste for present day cornetists. (7, p. 20)

Herbert L. Clarke was born in Woburn, Massachusetts, in 1867 and died in Los Angeles, California in 1945 at the age of 77. He was the fourth son of a prominent organist and composer, Dr. William H. Clarke. He was primarily a self taught cornetist as his father disapproved of wind instruments. He played in the famous Gilmore band and served twenty years as Cornet Soloist and Assistant Conductor with Sousa's Band. His playing experience also included service with civilian bands led by Victor Herbert and F. N. Innes and as symphony trumpeter at the Metropolitan Opera under conductors Damrosch, Humperdinck and Seidl. He served as consultant with the Holton Band Instrument Company, became conductor of the Anglo-Canadian
Concert Band in Huntsville, Canada, and served until his retirement as conductor of the Long Beach Municipal Band (7).

*Stars in a Velvety Sky* is not a theme and variations type of solo as many cornet solos of Clarke's era were, but it does leave one with this impression because of its virtuostic coloratura style. It uses many of the popular devices one will find in other popular solos of Herbert L. Clarke's: cadenzas, sixteenth note arpeggios outlining chords of thematic material, triple tonguing on a melody line, turns, and mordents. Each of these devices introduces its own technical problem.

Much time was spent on this solo in each of several sessions with the performer's instructor. Most of the time was spent trying to establish a satisfactory interpretation of two sections that would seem to satisfy the intent of the composer. The first section involves sixteenth notes single tongued in a ballad type of melody. It is marked "Gusto." At first glance the performer assumed he could play it through with fairly brilliant execution and that the effect would be exactly what the composer wanted. However, it was soon discovered that this approach, especially on the baritone, gave it a stunted, mechanical effect. Part of the problem was due to a failure to change the tonguing style from that used on the trumpet which, of course, becomes too hard and explosive on the baritone. It is hard to describe the changes in execution of the notes in this section that were advised by the instructor to achieve a more artistic effect. Certain liberties with intensity of tone and tempo were taken by the performer to achieve a style in this section that he
hoped would produce a more satisfactory effect in the actual performance.

The third section involved the age-old problem of proper playing of dotted eighths and sixteenths. Even when the performer felt that he was playing the sixteenths short enough the effect was still in poor taste. The instructor pointed out that the problem was not that the sixteenths were not short enough, in this case, but that they did not seem to move into the dotted quarter, that the tonguing was too hard and that a more legato sound would have to be achieved, using the sixteenths to set up the dotted eighths which are the principal melody notes. Another problem encountered in this section was the problem of sharpness on the concert F and G above the staff. The tendency was to pinch, which actually was a problem of transfer from the trumpet, when becoming tired. This problem seems to be general on all brass instruments, and one to be overcome by all brass players.

The only other technical problem of this solo was the proper execution of the triple tonguing. It was found that, to achieve an evenness of execution, the second note of each set of triplets must be stressed much in the following manner: tu-Tu-ku, tu-Tu-ku, etc. Triple tonguing tended to become more blurred on the baritone than on the trumpet unless articulated correctly. This is likely due to the much larger mouthpiece and bore of the baritone. The solution to any tonguing problem on the baritone is not necessarily in the tonguing movements themselves, but rather in the concentration of the air stream. Of course, tongue placement is also important. It should achieve its function and get out of the way. It was noted
that if the air stream was kept moving and the lips vibrating many of the tonguing problems were reduced.

Solo De Concert, the second solo performed on the baritone, is a revision by Georges Mager of a solo composed by Georges Hue. Georges Hue was a French composer. He was born May 6, 1858, and died June 7, 1948. He studied under Paladilhe and Reber at the Paris Conservatory and won, in 1878, the Grand Prix De Rome for composition. He succeeded Saint-Saens as a member of the Academy des Beaux-Arts. He was a master of the art of musical color, and also remarkably skillful in the development of his ideas. He excelled particularly in works of an elegiac character. He wrote several operas, Ballet Pantomimes, incidental music, one symphony and a romance for violin and orchestra (5, Vol. IV, p. 397).

Solo De Concert is a particularly good example of the composer's skillful development of ideas, mentioned above. The composer introduces in the first measure the principal motive of the solo, couples it with flashing cadenzas, expands and diminishes the intervals and in other ways, such as rhythmic expansion and diminution, exposes this motive, all very majestically, as the principal theme of the composition. Another theme appears halfway through the Maestoso and in some strange way even this reminds one of the former theme. The composer uses diminution of the theme in the Scherzo, moving into 3/4 time at vivace tempo. It then moves into a molto vivace in 2/4 time, ending much the way Beethoven or Haydn might have ended it.

This solo adapts very well to the baritone, staying well within its effective range. There were some fast passages in the Scherzo
section that were challenging, but with some drill, worked out very nicely. In fact, the performer felt much more secure playing this solo on the baritone than on the trumpet.

There were several places in the solo that presented intonation problems, particularly in the Maestoso section. The melody line in this section often involved large skips which the performer had a tendency to play inaccurately. On a descending octave, which occurred twice, the tendency was to flatten. There were several skips of sixths and sevenths which required very careful listening. The final note of the solo, a middle C approached from the higher octave, should be played with a full solid quality. In approaching the note from above, and in attempting to keep a solid sound, the performer usually played the note too low making it necessary to use the compensating device on the instrument to bring it up to correct pitch.

One thing the performer noted during the preparation of this number was the temptation to allow the expression to become over emotional and melodramatic in the Maestoso section. The only solution was to play this section fairly straight, for much of the necessary expression was part of the solo. In the Scherzo section the best effect was achieved by keeping a fairly strict tempo, tonguing lightly, being careful to sustain key notes, particularly at phrase endings, and consciously keeping the tone "spinning" through the horn.

This solo was selected as the final number of the recital principally because of its audience appeal. It sounds more difficult
than it actually is and, when played well, is very impressive. The ending of the solo also made it more desirable for a final number because of the fact that it avoided ascending to a high note as many others, including the Clarke solo, do. This eliminated the chance of fatigue causing the final note to be missed as has happened to the performer on some occasions.

Vocal

Because the author had had little formal vocal training it was necessary that he select literature that would challenge but not be out of the range of his abilities. When he began his study with Professor Puffer it was decided that he would make his selections from the following: Mozart arias, Italian songs and arias, and American folk songs. These selections were obtained and immediate study begun.

It was decided by the performer and his instructor that the probable selections to insure the most satisfactory growth and most pleasing results would be two of the Italian songs. The two songs selected were: Come raggio di sol by Antonio Caldara and Gia il sole dal Gange by Alesandro Scarlatti. Both songs were excellent for development of breath control and an easy lyric style of singing.

Antonio Caldara was a prolific composer of operas, oratorios, sacred dramas, and other church music. He composed some music for strings but principally his achievements were in vocal music, having composed over 100 oratorios and operas. In his religious works he is said to have combined the best of Venetian choral styles with the
melodic styles of Naples. It is said that this style exercised an influence upon Haydn. He was born in Venice in 1670 and died in Vienna in 1736 (5, Vol. II, p. 19).

Come raggio di sol requires an expressive delivery with sustained tone production and tone placement a must. The tempo is quite slow with the accompaniment in eighths suggesting a pizzicato effect. This results in a measured rhythm which occurs throughout the piece. The opening measure contains repeated tones for the voice, an effect which demands a careful delivery in order to give the feeling of a flowing sustained tone rather than broken quality. This also involves distinct enunciation and a well controlled crescendo. In the middle of the song a long crescendo occurs on a sustained A for two and one-half measures. This places artistic demands on the performer for control and expression. A similar crescendo is called for eight measures before the close on a low D. It was difficult for the performer, in trying to get power in these crescendos and other similar places in the song, to keep the tone from becoming rough and harsh.

One spot in the song which placed technical demands upon the performer occurred in the 16th and 17th measures and involved leaps to third space C and an octave leap from low D to fourth line D. The difficulty lies in achieving accuracy and not allowing the muscles of the throat to "grab" and constrict the tone.

Alessandro Scarlatti, composer of Gia il sole dal Gange, was born in Palermo, Italy, in 1660 and died in Naples in 1725. He was probably a student of Carissimi. He was one of the most notable
musicians of his time, founder of the Neapolitan School of the 18th century, famous as a composer and teacher, a skilled player on the harp and the harpsichord, and a notable singer. He is noted chiefly for his operas but he is also noted as the greatest and probably last of the great writers of chamber cantatas. Over five hundred of his cantatas have come down to us representing every period of his life and also the highest intellectual achievement of each period (5, Vol. VII, p. 446-452).

Scarlatti is one of the most important figures, not only in the history of opera, but in the entire history of music. He is the most important of that group of composers who succeeded the first pioneers of the monodic style, based upon the modern tonal system, and who molded and developed a music idiom which served as the language of musical expression down to Beethoven. (5, Vol. VII, p. 449)

Gia il sole dal Gange is a graceful number in the style of a canzonetta, a folk dance in triple meter. This song was selected principally as a contrast number to the Caldara selection. It is in a fairly rapid tempo and involves in its opening measure three pairs of tied eighth notes which immediately present the possibility of two troublesome items, namely jerkiness and uncertain intonation. This eighth note figure occurs four times as the song is in ABA form and has two verses. They should be sung in a smooth, graceful style, with each note receiving the same value and also the same weight of tone. The B section melody is principally composed of word syllables on quarter notes occurring with a gradual crescendo for five measures. It is very easy at this point, unless great care is taken, for the effect to become very punchy. Simplicity, ease, and attention to pure tone are points to receive special attention in this
song. It is also necessary that although a few places in the song suggest a robust, virile quality of tone and style, that the majority of the song should be sung with a relaxed, natural, lyric quality.
When preparations began for his recital, the author did not anticipate any serious problems which hard, diligent practice would not overcome. He had always felt that his training on the trumpet, in his youth, had been adequate and had felt some pride in the fact that he had a little better than the average fingerling and tonguing technique. There had always been an endurance problem and his playing in the upper register left much to be desired, because of intonation problems and thinness of tone. However, these problems had been attributed to lack of adequate embouchure strengthening and no thought was given to other possible causes. Recital preparations began with the assumption that after a few weeks of strenuous practice he could be ready. However, after his first few lessons with an observant, analytical instructor, the task ahead and the problems he must overcome became much more apparent.

Good cornet-trumpet tone production is based upon the successful coordination of several variable elements. It was soon found, with the help of the instructor, that some problems existed with each of these elements.

The instructor's first observation upon hearing the author play was, "It sounds as if you have been playing in a small room all of your life, that you are afraid to let go." He continually admonished, "Open up, blow through your horn!" This was, of course,
referring to proper breath control and support of tone. Upon closer observation, it was immediately discernible that the performer was going through the motions of good diaphragm breathing but was using, unconsciously, varying degrees of throat and tongue constriction over the entire range, but particularly as he attempted to reach notes above the staff. In endeavoring to reach high tones he had been doing so with a constricted throat and by raising his tongue to increase the velocity of the air, which is legitimate to a degree but which, in his case, was overdone. To correct this problem the instructor suggested that several scales and arpeggios be played in the warmup period each day, using only the diaphragm to attack the notes.

An article by Maurice Falkner appeared in The Instrumentalist magazine, shortly after this first lesson, describing this same problem and supporting the procedure of correction. Mr. Falkner says:

This type of trumpeter places the tip of his tongue immediately behind the upper lip at the lower edge and with a certain amount of wind pressure from the lungs, a limited amount of arm pressure against the lips and the forceful tip of the tongue, is able to squirt out a high tone with some vigor and accuracy.

... an embouchure of this type usually lacks the flexibility so essential to fine tone quality and ease of maneuverability on the instrument.

... One way to overcome this problem, and an aid in building a finer lip strength and control, is the development of what some musicians call a diaphragmatic attack. This is a purely breathed tone, thinking the syllable "hoo" as one does when he shistles. (4, p. 74)

The instructor had also pointed out that the performer was not centering his tone, that the majority of the notes were being played on the sharp side of their tonal center. This, of course, was
producing a thin tone, one which lacked the characteristic resonant quality wanted. This problem can be attributed partly to the tongue and throat problem already mentioned. But the primary fault lay in a poorly conceived tonal concept and poor listening habits on the part of the performer, for if his tonal concept were clear, with a little experimenting he should have made the correction much earlier in his playing career.

Within a few weeks, as a result of correcting the breathing, embouchure and centering problems, the tone had improved a great deal. The author decided, at this point, he must change mouthpieces. He had known for years that the mouthpiece he used was too shallow, had much too wide a rim and was too small in circumference to produce the best tone. This mouthpiece had been chosen for him very early in his training to facilitate and accelerate the extension of his range upward.

Changing mouthpieces can be dangerous, for it involves an adjustment in the embouchure. Surprisingly, by careful, well spaced practicing, the adjustment was made very smoothly to a mouthpiece with a larger and deeper cup but narrower rim. The resulting improvement in tone and flexibility was very satisfying, for the performer's tone improved steadily as his embouchure strengthened.

Bach, who has combined engineering skills with musical knowledge to design fine mouthpieces for brasses, says the following concerning proper mouthpieces:

A suitable mouthpiece will enable the brass player to produce a rich volume of tone while exercising full control over the entire register of his instrument. (1, p. 17)
Concerning teacher selection of mouthpieces for students, Mr. Bach says:

He should not be concerned solely with choosing the mouthpiece with which the pupil can produce the high tones most easily, for the easy way is not necessarily the correct way. He should first consider how to get a good solid sound throughout the entire register.

The easy way is to use a shallow mouthpiece with a small cup diameter and a very wide rim, which enables the student to jam the high register without training his lip muscles. Jamming the middle and high tones prevents the muscles from working freely and tends to cut off the blood circulation. There is only one way to acquire a beautiful, rich, quality of tone and that is by using as little pressure as possible and by contracting the lip muscles for the high register. By using light pressure, the lip muscles can be contracted and relaxed freely.

For this purpose I always recommended a mouthpiece with the largest possible cup diameter and a medium wide rim. Then the player cannot pinch out the high tones, but is forced to use his lip muscles correctly. (1, p. 17)

Because the author was accustomed to "jamming" high notes, he still tended to use too much pressure. In the solo Prelude Et Ballade, in the Ballade section, several notes at the rapid tempo occasionally would fail to respond. This also occurred in the Scherzo section of Fantasie En Mi, on an ascending scale figure to high B. To help counter this tendency to jam the top lip, the instructor suggested that the mouthpiece be pivoted slightly to transfer pressure to the bottom lip. The performer experimented with this and found that a slight transfer will definitely help and that many of the upper notes will "come to life."

The above action serves two purposes. First of all, it frees the top lip to vibrate more easily and brings more lower lip into the mouthpiece to help diminish the size of the aperture for better achieving of the high notes.
The following excerpts from *The Psychology of Cornet and Trumpet Playing*, by Dr. Clyde E. Noble, substantiates the practicality of this approach to the problem. The excerpts concern an experiment by R. D. Weast described in his article, *Brass Performance* (8).

Weast has conducted stroboscopic observations of the behavior of the two lips inside transparent plastic mouthpieces which show significantly greater activity for the upper than for the lower lip. He found that the upper lip vibrated freely in all registers whereas the lower lip tended to be immobile in the upper register, increasing its regular pulsations only as the lower register is approached.

... Its major function seems to be the control of the aperture size rather than vibration as such.

... We conclude, therefore, that the primary source of vibrations in brasswind performance is the red membrane of the upper lip. By controlling aperture size, the lower lip produces changes in air compression and air velocity. (7, p. 58)

As breathing habits and the other elements of good tone production improved, the endurance problem became less prominent, for endurance is directly dependent upon proper breath support and embouchure conditioning. It became more apparent, however, that the performer, in order to increase his endurance potential, must establish a warmup and practice routine with systematic use of good materials that would gradually increase his effective range and strengthen the embouchure.

Adherence to a well established practice routine is necessary for successful playing achievement so the routine of practice-rest, practice-rest schedule advocated by Dr. Noble in his book referred to previously, was adopted. The theory behind the practice-rest, practice-rest routine is that it allows blood to circulate through the lips to rejuvenate the tissues and allows the fatigue of the lip
muscles to dissipate. The idea is to rest for a period of time equal to that required to play the exercises. Clarke's Technical Studies (3) provided excellent material for effective practice. These studies were used principally to develop lip flexibility, fingering precision, breath support and range extension.

**Baritone**

Many of the problems of good tone production on the baritone are similar in nature to those encountered on the cornet or trumpet, for the principle is the same. The basic embouchure formation is the same and the necessity of good breath support and tone centering applies to the baritone as well.

The acoustical properties of the baritone make it more similar to the cornet than to the trumpet for it is mainly a conical tube whereas the trumpet is cylindrical. Its tubing is the same length as the tenor trombone, therefore its open fundamental is the same. This places it in a register which is normally scored in the bass clef. However, music is often written for it in treble clef because of the popular practice of transferring cornet and trumpet players to the baritone. Its three valves lower the open fundamental in the same way as the cornet or other valve instruments. Its tone is mellow, rich and sonorous in comparison to the trombone's more brilliant quality.

The problems that might occur in transferring from one instrument to another were considered early in the recital preparation. Although the basic embouchure is the same, the problem of making a
rapid adjustment during the recital was of chief concern. The baritone embouchure is decidedly looser and more relaxed than the trumpet embouchure so a corresponding adjustment in the muscles involved had to be made. The difference in size of the mouthpieces and the obvious difference in speed of lip vibrations created some problems in producing the quality of tone desired, but adopting a good warmup procedure on the instrument to which the transfer was made facilitated a rapid adjustment. It was decidedly easier for a quick adjustment from the trumpet to the baritone than in the opposite direction, so plans were made to place the two baritone solos last on the program. Muscle fatigue seemed to have less effect upon the tone of the baritone, and of course it was much easier to adjust the lips to the larger mouthpiece of the baritone after playing the trumpet, as there was much less swelling of the tissues of the lips.

The strengthening of the baritone embouchure was much the same as that of the trumpet; in fact, the same studies were used in practicing upon both instruments. The difference in the embouchure was mainly that of tension. The quality of tone desired on the baritone demanded a much more relaxed feeling in the face muscles. There was also more of a feeling of converging of the lips into the mouthpiece, of reaching to make contact with the inside edge of the rim, particularly in the higher register.

The performer had difficulty at first in centering some tones and would produce a "garbled" effect. To correct this problem the instructor had the performer bring more bottom lip into the mouthpiece and aim the air stream higher. However, the most consistent
pitch problem involved notes in the upper register. The reason for this is principally because of the greater amount of air required to play the baritone and the resultant tendency to compensate when going higher by pinching. Other pitch problems involved the characteristic problems resulting from the acoustical properties encountered in all valve instruments.

Vocal

Most of the lessons during preparation of the vocal numbers for the recital were spent endeavoring to develop an effortless, unrestricted style of tone production. Some wrong concepts of tone production had to be erased and new ones formed.

To fulfill the conditions of good singing the breath must be under full control and the muscular action of the various parts making up the vocal organs must be free and unconstrained. When first attempts were made to sing with a throat free from muscular effort, the breath tended to rush out and the throat tightened unconsciously to control it. Also, when higher tones of the voice were required, muscles tightened slightly in order to reach the pitch. The same condition followed when attempting to increase the intensity of the tone. All of these faults made it plain to the author and his instructor that first of all some time should be spent to acquire a method of breath control which would permit him to sing with the throat open and loose and functioning unconsciously. Much progress has been made in this direction.

Much of the relaxation required to achieve good tone is achieved
in the use of the lower jaw. The larynx, the tongue, and the lower jaw are so intimately connected that to free the lower jaw also frees the throat. The author had to learn to drop the lower jaw when he opened his mouth to sing without tightening any muscles. In order that the writer experience this sense of openness and relaxed jaw required, the instructor had him sing while physically pressing the cheeks between the teeth with the thumb and forefinger of his left hand. This forced the jaws apart without muscular action of jaw or throat being involved. Also emphasized was the importance of the lips and cheeks being free of any tenseness.

After several weeks, when some of the characteristics of good breath control and proper tone production were achieved, emphasis was placed on tone placement. To correct a dark, throaty quality of tone, which had resulted from improper focus, work was begun to raise the tone out of the back of the throat and focus it higher and forward into the mask. This resulted in a much brighter, clearer, more resonant quality. Proper tone placement in the mask was considered to be indispensable in acquiring the clear, brilliant quality so necessary for good voice projection.

The preparation of solos sung on the recital involved learning to sing in Italian. Because the author had not spoken any foreign language, the Italian text had to be learned phonetically. However, singing in Italian was very pleasing; in fact, much easier than the same songs in English. This is due, not to the translation as might be supposed, but in the nature of the language itself. The forward placement necessary for clean articulation of the consonants and pureness of the vowels helped rather than hindered tone production.
CONCLUSION

The values of undertaking a program of preparation for a formal recital as partial fulfillment of an advanced degree are varied. Initially it would seem that the successful performance of the recital is the only goal involved, but in reality it is only a manifestation of the successful acquisition and perfection of new skills, concepts and insights acquired in preparation. The benefits of technical growth that the performer experienced, in the preparation of his recital, have already been mentioned many times in preceding pages of this paper. Other benefits of equal importance, however, are recognized by the writer. The attainment of a higher level of musical understanding and the achievement of greater insights into the types and styles of the music performed were two results of the demands of the recital. Mental and physical disciplines had to be strengthened in order to prevent less important desires and goals from interfering with the accomplishment of a successful recital. The simple pleasure and satisfaction of a successful performance and the emotional impact of personal involvement in an aesthetic experience were rewarding. The writer feels that the knowledge, experience, technical and personal growth, along with other values received during the preparation of his recital, will play a very important part in his future.
LITERATURE CITED


