Graduate Recital

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GRADUATE RECITAL

by

Daniel C. Rich

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

MASTER OF MUSIC

in

Music

UTAH STATE UNIVERSITY
Logan, Utah
1972
ACKNOWLEDGMENTS

My first debt of gratitude is to the great composers -- particularly Wagner and Mahler, who were the first to reach me with real impact, for it has been their music which has made me realize what a vast, involving, and exciting thing the world of music can be. They nurtured my initial "passively interesting" hobby into an involved, dedicated way of life.

There are several individuals who have contributed to the final outcome of this work. To my wife who has, with full support and encouragement, patiently persevered through seven continuous years of student life and I don't know how many papers (including this one), goes my deepest and inadequately expressed appreciation and love. Without the assurance of Dr. Max F. Dalby that I would make it, at a time when circumstances dictated otherwise, I would not be completing a master's degree in music. For this assurance and his dominant influence upon my musical ideas and tastes I express many, many thanks.

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recital, and who spent time with me analyzing the performance by 
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ciated. To my private teacher, K. Newell Dayley, I owe special 
thanks. Many of the ideas contained in this paper can be traced to 
him. Through his instruction I have become a very different per­ 
former than I was a year ago.

Daniel C. Rich
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PROGRAM

Concerto in D .......................... George Philip Telemann
   Performed on the D Trumpet
    Adagio
    Allegro
    Grave
    Allegro

Sonata in C ............................ Thommaso Albinoni
    Performed on the C Trumpet
    Grave
    Allegro
    Grave
    Allegro

Quartet for Brass Instruments ............ Daniel Rich
    Sonata Allegro
    Song
    Chorale and Fugue

    Steve Hoopes - Trumpet
    Kent Burton - Trumpet

Sonate .................................. Maurice Emmanuel
    Performed on the Bb Trumpet
    Sarabande
    Allemande
    Aria
    Gigue

Invocation .............................. Robert Starer
    Performed on the Bb Trumpet

Concert Etude ............................ Alexander Goedicke
    Performed on the Bb Trumpet

Chase Fine Arts Center
Concert Hall
Sunday Afternoon
June Thirteenth
Three O'Clock
INTRODUCTION

From the beginning of the recital preparation, which began seriously about nine months prior to the performance, certain objectives were established. These objectives dealt with the areas of performance and composition. Concerning the performance, the objectives were to perform on the three "standard" symphonic trumpets -- the Bb, C, and D -- with competency and musicality; to play successfully varying styles from the periods which produced great trumpet literature -- the Baroque and Modern -- and to improve specific personal technique problems. Since composition is an integral part of the music process, it was hoped that an original composition would notably increase the understanding of how to write for brass and also impart a greater knowledge of the interpretive aspects of musical performance. Just as it is possible for one to appreciate or understand music more fully if he can perform well on an instrument because he knows more completely the performance aspect of the music process; so also is it possible for one to more fully understand and appreciate music if he has composed because he knows more completely the creative aspect of the musical process.¹

The report will be divided into two major portions. The first division will deal with the part of the recital which relates

¹This idea is based on the assumption that music is a process involving creator, performer, and listener in the production of aesthetic experiences.
directly to performance and will consider what procedures and methods were used to fulfill the performance objectives and how successful they were in attaining these objectives. In the second division, the original composition, *Quartet for Brass Instruments*, will be analyzed and related to the composition objectives.
PERFORMANCE

Preparation

Introduction to the Trumpet

Although today one can find soprano trumpets fundamentally pitched in Bb, C, D, Eb, F, G, and high Bb as well as contralto and tenor trumpets pitched in low F, Eb, C, and Bb, the Bb, C, and D trumpets were selected as the performing instruments for this recital because of their more frequent usage and their availability.

The present day trumpets probably descended from conch shells, hollowed-out tusks or animal horns, bamboo poles, or any other tubes, all of which were first used like megaphones. Very early the trumpet became identified with a predominantly cylindrical bore and can trace its ancestry to the hasosra, a silver, cylindrical Jewish horn.  

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3 Provided through the courtesy of the USU Music Department.
5 Noble, p. 7.
traced to the salpinx (tuba) of the Graeco-Roman era (1200 B.C. - 500 A.D.) through the business of the Middle Ages (500 - 1400) to the trumpet of the Renaissance (1400 - 1600). After the Renaissance the trumpet's major modification came with the invention of keys and valves.

The trumpet, with its brilliant, piercing tone, has in its early history been associated with ceremony, especially military. The Egyptians used it in their religious ceremonies and kings and governing officials have used it for ceremonial purposes as a vital part of their regalia and as an indication of the stature of their nobility.

During the Renaissance, trumpet playing became so specialized into the divisions of feld trompete (playing field or principal register) and clarino (playing high register) that guilds were formed to perpetuate and protect the craft. By the time of the Baroque Period the ascendancy of the trumpet (and especially the clarion) was supreme with the trumpets occupying a higher status, both physically and prestigiously, than the strings. Virtuoso clarino trumpeters like Gottfried Reiche, John Shore, and Valentine Snow were elevated on a different level than the rest of the orchestra. Under these circumstances, from composers of the Baroque Period like Bach, Telemann, Albinoni, and Handel, great orchestral and solo literature for the trumpet emerged. Most of the great literature was played on a clarino trumpet pitched in low D, however, with the addition of crooks the fundamental C could be attained. Other keys were employed but the bulk of Baroque literature is in D or C.
Since there were no valves, low-pitched trumpets were necessary in order to produce the high harmonics which were close enough to allow scale line passages. Two other methods of chromatically altering tones used in the Baroque Period were "stopping," similar to horn stopping still used in some French horn playing today, and using the slide trumpet. Gottfried Reiche, Bach's first trumpet player, performed on a five-coiled 7 1/2 foot long jager trompete (stopping trumpet) pitched in D, and could play the semitones of the D scale by hand stopping. 6

Today trumpet players enjoy the advantage of the valve, the invention of which has been attributed to various people (Heinrich Stolzel of Ples and Friedrich Bluhmel of Silesia) in about 1815. 7 But even with the advantage of valves one can have only great respect for the clarino players as the music of that age is performed upon today's more sophisticated instruments.

After the application of the valve principle, trumpets began to appear in various keys and were smaller and higher pitched than the clarion. Trumpets pitched in F became extremely popular during the late Romantic era. Because of the vast amount of literature played from varying periods, today's symphony trumpet player must have at his command at least the Bb, C and D trumpets.

Problems. Because of the differences in length of tubing and bore size, the resistance is different in each of the three trumpets. The physical sensations are different when they are played. For the novice performer there is a tendency to attempt to transfer

6 Noble, p. 12.
7 Schwartz, pp. 173-174; Sachs, pp. 425-428; Noble, p. 15.
the Bb sound to both the C and D trumpets. This can be a very frustrating experience since for each note visualized there is an automatic kinesthetic response; certain valves are depressed, the embouchure is set in a particular way, and the aural sound is preconceived. When the air is first released and the lips vibrate into the mouthpiece of the D trumpet for the first time, what usually happens is a loss of orientation -- a blurring sound comes out and one begins to hunt for which harmonic series he has been playing in. Initially, playing by ear is very difficult because of this disorientation. What the performer has to do is establish new sets of kinesthetic responses for each trumpet.

For a while one can think Bb kinesthetic responses transposed into the proper key but the true characteristic tone quality of the C and D trumpets are virtually impossible to attain this way. If one wants to play the D trumpet with a D trumpet sound one must think D kinesthetic responses.

The problem of acquiring new sets of kinesthetic responses is compounded when different brand trumpets are used. Each brand of trumpet has its own characteristic response and, when this is added to the problem of pitch differences, the physical sensations in performing can be radically different. It was fortunate that this performer had only two different brands with which to contend. The C and D trumpets were both Yamahas and the Bb was a large bore Bach Stradivarius.

Another real problem encountered in performing the higher pitched trumpets is that of intonation. The major problems are notes which sound flat. Sharp notes can be compensated for by
simply lengthening the first or third valve tubing. However, to raise pitches that are too low one must "lip" the note up by setting the embouchure and air column higher. This procedure gives the performer very little margin before the tone quality is destroyed, in addition to being an uncomfortable performing sensation. The alternative is to search for other fingerings which will bring the pitch closer to the sedires frequency. The worst notes in this regard on the Yamaha trumpets were those between written C# and E natural inclusively. The intonation of the D trumpet was worse than the C trumpet.

Solutions. During the nine months of recital preparation, this performer was involved with various university performing groups which required almost wholly the use of the Bb trumpet. However, this time was used to gradually become acquainted with the C and D trumpets. Two months prior to the recital all three trumpets were played every day. Scale patterns and arpeggios in various keys were practiced. The order in which each instrument was played during a single day's practice schedule varied. It was discovered quite early in this routine that the D trumpet was much easier to adapt to than the C trumpet. A possible explanation for this might be that since the D trumpet is a major third above the Bb, it was easier to divorce oneself from thinking the Bb kinesthetic responses because these responses were a more radical departure from the Bb. Conversely, the C trumpet was more difficult to master because pitchwise it is closer to the Bb trumpet and therefore it was more difficult to prevent one from thinking Bb.
To solve the intonation problems on the C trumpet, the first slide was pulled out about 1/2 inch, D's were fingered one and three, and fourth space E's were fingered one and two unless a trill or embellishment between E and D occurred, in which case third valve was used for the E.

The intonation problems of the D trumpet were solved in a similar manner. The first slide was not pulled; however, the third slide had to be adjusted slightly for the fourth line D. The valve fingerings for the D trumpet were the same as for the C trumpet with the addition of using one and three for all second line G's. (Further discussion of this finger adjustment will be contained in a later section dealing with fingering problems).

By the time of the recital the performer felt quite comfortable performing on any of the three trumpets; pitches were centered and each trumpet had its own characteristic sound.

Music Selection

After the ascendancy of the trumpet to the heights of popularity during the Baroque era, there ensued a period of sharp decline, especially during the classical era. Politically, this was a time of great upheaval and revolution which brought about a new relationship between the rulers and the ruled. The royal court with all its majesty and even divine rights, was not held in the same esteem. The signs of nobility and privilege, of which the royal trumpet was a part, were denigrated. More significantly, the classical composers -- Mozart in particular -- disliked the high penetrating sound of the clarion and its limited harmonics.
Orchestral parts that had previously been written for clarino were now being scored for the woodwinds -- oboe and clarinet. With the passing of the Baroque era, clarino playing became quite rapidly extinct. It has not been until the late Romantics -- Wagner, Mahler, and Strauss -- that the orchestral writing for the trumpet was anything but harmonic and rhythmic support. Modern composers have again recognized the potential of the trumpet as a lyrical solo instrument with many possibilities for unique effects.

Consequently, after carefully analyzing the performer's current competency and capability, various solos were selected from the Baroque and Modern eras. After several selections were played and analyzed, the recital program numbers were selected on the bases of demonstrating the performer's stronger performance areas and offering the performer sufficient challenge in order to realize real progress in technical proficiency through recital preparation and performance.

Styles

Problems. One of the first things evident in the music selected was the dramatic contrast in styles. To capture the distinctive but varying styles from the high brilliance of the Baroque clarino in Telemann's *Concerto in D* to the subdued melancholy Bb trumpet of Robert Starer's *Invocation* to the light frivolity of the fast movements of Maurice Emmanuel's *Sonate* was indeed a challenge.

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8 Noble, p. 11.
A particular problem of the Baroque era is the execution of various embellishments. Upon what note does the trill start? How long does the trill last? In what manner should the mordant be played? For the Baroque style to be realized, a knowledge of these ornamentations is necessary.

The problem of embellishments is not only cognitive; it is also physical and technical. High trills can be a terrific stimulus for anxiety. This aspect of Baroque playing presents a particularly difficult challenge for this performer. Usually only one note of a high trill would sound. This was something which had to be mastered in order to effectively realize the Baroque style.

The light French style presented several problems to the performer which will be discussed under the technical problem of tonguing.

Solutions. Listening was a vital part of formulating a concept of various styles, especially Baroque. Several recordings were carefully listened to. Maurice Andre, the great French master of the Baroque trumpet, was especially helpful, not only in formulating a concept of Baroque style, but also in creating a great love for Baroque trumpet music. Telemann's oboe concerti and Bach's Brandenburg Concerti and orchestral suites were also part of the listening plan. In other styles, Timothy Dokschutzer, the Russian trumpet player, has made an impressive recording of the Goedicke Concert Etude as well as other as other pieces which demonstrated extreme smoothness and flow in the staccato style.

The idea behind listening is that before one can perform music expressively in any style, he must have an aural image of what
the sound should be. It was discovered that careful listening brought many new ideas into the performer's own style.

The conceptual understanding of Baroque embellishments came from personal discussions with K. Newell Dayley, one of the performer's trumpet teachers, and Irving Wassermann, musicologist and pianist of the Utah State University staff. The technical knowledge of how to perform difficult trills came from Mr. Dayley and Glen Fifield, also one of the performer's trumpet teachers.

To perform trills with facility one must "anchor on" or set the embouchure and air stream for the upper note of the trill. The tone must be sufficiently centered on the upper note, which means the throat is as relaxed as possible, the back of the tongue is down out of the way on the floor of the mouth, and the soft palate slightly raised. If the tone is centered on the upper note with the throat and tongue in proper position, then the lower note will be more apt to drop in when the valve is depressed. When this procedure was followed for the trill on G above the staff in the last movement of the Albinoni sonata, which had been an extremely difficult trill, the result was a quite satisfactory whole note trill. The trill must be fingered cleanly with a precise, definite up and down motion, but not too fast. Herbert L. Clarke's Fourth Study in his Technical Studies\(^9\) provides an excellent opportunity to practice trill technique and was used every day until the performer felt he had acquired the kinesthetic response.

for performing trills. Embellishments are personal things to be executed with taste and congruity of style.

Style relates directly with a number of technique problems. Here the idea or conceptual aspects of style as well as the technical problem of Baroque embellishments have been considered since it is such an integral part of the Baroque style.

Technique

Technique is a collection of learned physical skills which enable the musician to express himself according to the dictates of the music he is performing and his own personal sensitivity. The implementation of learned psychomotor skills not only involves merely learning physical responses, but includes the development of certain positive psychological or conceptual attitudes. In other words, the use of technique involves physical and mental processes. The following examination of technique problems and attempted solutions will consider both aspects of technique when they are applicable to the particular problem.

Endurance. The most obvious problem of endurance in any recital is the one of being able to perform so that the last pieces on the program sound as fresh and can be played with as great an ease as the first. Since the demands of previous playing experiences, such as two and three-hour dance jobs and musicals, had prepared the performer for long hours of playing, this kind of endurance problem was not as critical as it might have been. In fact, once the recital program was played straight through, skipping the slow, exclusively piano movements of the Telemann and Albinoni, without much strain two months prior to the recital, this kind of endurance
problem did not cause much concern.

There was an endurance problem, however, and this was the Adagio of the Telemann which demanded two and one half minutes of continuous playing. The last phrase of the Adagio has four high concert D's and the tessitura is centered around a high B concert. If this opening movement of the recital could be performed successfully, i.e. "endured," then the real test of endurance would be over.

Solutions. Endurance is related to all other technical aspects of performing -- tonguing, range, and breathing in particular. Even though endurance is perhaps a product of correct technique, in all facets of playing there are some special techniques which result in greater endurance. Fay Hanson, an authoritative cornet and trumpet teacher, lists four factors that influence endurance: (1) correct playing habits, (2) proper and adequate warm-up, (3) daily practice, and (4) frequent resting. Of these four factors mentioned, daily practice using correct methods of playing is possibly the most important. Every brass player has probably experienced rapidly waning endurance due to a period of neglect in practicing. These factors are a good basis upon which to build endurance. There are additional specific factors which greatly aid in building endurance: (1) correct use of the breath mechanism and breathing technique, (2) avoidance of excessive tongue and throat tension, and (3) positive mental attitude.

10Fay Hanson, Brass Playing: Mechanism and Technique (New York: Carl Fischer, Inc., 1968), ch. X.
Herbert L. Clarke, one of the world's most renowned cornet artists, has said that "proper wind control is 98% of correct cornet playing."\(^{11}\) Stan Kenton's lead trumpet player, Mike Vax, attributes power, range, and endurance to breath control and advocates specific breathing exercises.\(^{12}\) Newell Dayley also teaches the importance of breath control and playing on the air stream. He contends that there is a certain reaction in the lips and surrounding facial muscles to any given pitch which is produced by a combination of the velocity and volume of the air stream.\(^{13}\) Dayley maintains that "his reaction provides the correct amount of tension or relaxation . . . in the embouchure . . . and causes the lips to resist the air stream sufficiently to vibrate in sympathy with its pitch."\(^{14}\)

Not only has the performer realized an improvement of his own tone with less effort, he has also noticed quite a dramatic effect when he has introduced this method of breath and embouchure control to his students. The physical sensation is one of playing literally on the air stream. It is a wonderful sensation when, after five hours of playing, all one feels is a tingling in the lips.

The key to proper breathing is relaxation, especially in the throat and shoulder area. These areas should be relaxed and must

\(^{11}\) Noble, p. 67.

\(^{12}\) From notes on a clinic conducted by Mike Vax at Brigham Young University, August 11, 1971.


\(^{14}\) Ibid.
be taught independence of tension. A very common fault among many brass players is the tendency for the throat, tongue, and shoulder muscles to tense excessively when the muscles surrounding the diaphragm area are pushing the air out. In order to teach these muscles independence from the breathing apparatus, this performer practiced a retention exercise developed by Mr. Dayley. It consisted of holding a normal capacity of air for several seconds with the breathing apparatus alone while the throat was open and the tongue, throat, and shoulders relaxed.

Included in the idea of muscular tension is the necessity of minimizing embouchure and tongue movement. Excessive muscular movement can add greatly to fatigue. Tongue movement will be discussed in the section dealing with tongue technique. It was discovered that the less the embouchure moved the more fatigue was reduced. Playing on one embouchure setting is one of the basic theories behind the Maggio and Caruso methods of brass playing. If the sensation could be felt that it was the air changing the pitch rather than the lip, cheeks, or jaw, then fatigue was reduced greatly.

When there is a feeling of relaxation in the vibrating area and the sensation that the breath velocity is determining the pitch, the pitches produced tend to be more centered on the instrument. A centered tone will have a resonance and carrying power that is immediately recognizable. Not only is a centered tone more aesthetically desirable, it is easier to produce. There is a sensation that the instrument is playing with you and is an extension of yourself rather than a brass mechanism to be
battled and controlled.

The aspects of endurance discussed above have dealt primarily with physical sensations and skills. Mental attitude can also be vitally important to the development of endurance. Thinking "this is relaxed and easy" is very crucial to endurance. As later examination will reveal, this is especially imperative in the high register. The Telemann Adagio was practiced while concentrating on relaxation and this seemed to ease the strain noticeably.

Another mental operation that has a great deal to do with endurance and range is that of anticipation. By anticipating a high note or interval the proper "positioning" of tongue, embouchure, and air stream is altered. Once out of position, subsequent tones are out of position, intonation becomes poor, pitches are no longer centered, and tones become more forced and difficult to produce. In an attempt to avoid anticipation, scale patterns were practiced concentrating on each pitch with the air stream, and the low notes of wide interval studies. An example of a passage easily subject to anticipation is the first and third measure of the Adagio:

\[ \text{\includegraphics[width=\textwidth]{adagio.png}} \]

Beginning with the very first note, if the E were anticipated, the C would lose its resonance and the "position" would be lost so that subsequent notes would also lack resonance and vitality. The same reasoning applies to the G octave skip in bars one and three. To avoid anticipation, one might mentally think about pitches in the way illustrated graphically above the musical notation.
Range. When range is mentioned to most trumpet players it means the high range exclusively. This is unfortunate for constant concern with and playing in the high range can make the lips inflexible, stiff, and unresponsive. The demands of range in the recital were from low concert A in the Goedicke to high concert E in the Telemann. Since the performer has had a solid high concert F for some time, the high range was not considered to present many problems. However, when high range problems are linked with endurance problems, as they were in the Telemann, then range could -- and did -- present some problems. At the beginning of the recital preparation, the passage in the last movement of the Telemann with the high E's seemed extremely difficult and sometimes the upper notes in the passage would just cease to happen when this passage was preceded by strenuous playing, such as the rest of the Telemann.

Low range was definitely a problem in the Goedicke. Scooped and indefinite pitch, and late response were the most common grievances, particularly in the double tongue passage with the low A.

Solutions. Most of the solutions suggested for endurance are applicable to range also. It is important for the air stream to be "sounding" the pitch desired. When this occurs, the embouchure muscles and throat muscles will not be over tensed. The lips must always have a relaxed sensation in order to vibrate freely in the high range. When the lips are over tensed, volume in the high register is greatly decreased. The lips are not as responsive so that more air is needed to make them respond and they, in turn, tense more which starts the cycle all over again. By putting the
emphasis on the air stream the lips react with the correct tension.

As part of the daily warm-up, the performer would exhale air saying "hoo" beginning on the low pitch C and progressing up the scale one breath on a tone at a time, until double high C was reached. Scales and arpeggios with just the air stream were also practiced.

A very commonly taught technique of reaching high notes is that of using different vowel sounds for different levels of the register. This performer was taught to use "tah" in the lower register and "ee" in the high register. The danger of this approach to high notes is that it teaches one to tighten the throat excessively, inducing the sensation of swallowing the tongue. If "tah" is C and "ee" is G, where does one go after that? The almost automatic response is to raise the back of the tongue and lower the soft palate to the extent that the air is shut off almost completely. This may produce the sensation of the air leaking out of the nasal passages. Physically and mentally, the high note you are playing should never feel or be thought of as the top note of your range (a sensation the tah-ee method tends to produce). If you have the sensation that you could play an octave or a fifth higher, the high note you are producing will have a much "rounder," more resonating quality.

15 The Maggio method in particular.
16 The Maggio method advocates Tah-Eee-Sss. Note how the Sss lowers the back of the tongue slightly and raises the tip.
To break the habit of Tah-Eee was difficult. Pedal tones were practiced in an attempt to open the throat while producing a tone. Scale passages were practiced while concentrating on pushing the back of the tongue down, raising the tip of the tongue slightly, and opening the throat. By using an over-compensating procedure, it was believed that the tongue position would more readily be corrected. Just prior to the recital a fairly good double high C began to be produced -- seeming to justify the use of these methods.

Much of the ability to produce high notes is dependent upon mental attitude. Thinking low while playing high is especially effective. A good way to do this is to play etudes an octave higher than written. Thinking and playing down into high notes is more effective than playing or stretching up to high notes.

The low range problems were thought to be caused by a loss of tongue position and spacing the lips too far apart. In attempt to solve these problems, descending scales were played "anchoring" on the top note of the scale. That is, the set of the embouchure and tongue were maintained as much as possible on the top note while descending.

Tonguing. Tonguing was believed to be one of the performer's major weaknesses. Careful analysis of the tonguing problems yielded

17 The use of the tongue and the throat to form pitches is not denied. The discussion here concerns a prevalent excessive use of the Tah-Eee method noticed in the performer and several students.

18 Noble, pp. 11-12.

19 Tonguing, as used here, means the process by which air is released against the lips to start them vibrating.
these determinations: (1) The embouchure was not completely set before the tongue was lowered; (2) Tongue placement as it went up and down behind the teeth was sporadic and haphazard; (3) The back of the tongue was much too tense; (4) The tip of the tongue did not form an air tight seal; (5) The tongue did not function as an articulator of the air stream, but was used and perceived as the originator of the tone; (6) The Ku part of double tonguing was too far back in the throat.

The results of these problems were fatigue after even short passages, tones preceded by air scooped and splattered tones, lack of musical flow in tongued phrases, and anxiety about tonguing.

Solutions. To set up the embouchure so that it would remain in position, an exercise with the following routine was practiced on scales: (1) Set embouchure as if to play, gripping in corners of mouth as hard as possible; (2) Set tongue on roof of mouth as if to say "tih;" (3) Breathe through the nose; (4) Release tongue and air. By "oversetting" the embouchure it was hoped that the embouchure would be firmly in place before tonguing. This exercise was used as a means to minimize embouchure movement.

To eliminate inconsistent tongue placement at the tip, the tongue was always set before inhaling. This procedure was so successful immediately, that it was taught to all the performer's students with detectably good results. If the tongue is set before inhalation, the probability of the tongue muscles remembering that placement seems to be increased. In the first place, there is a definite placement of the tongue for a longer period of time. Secondly, the tongue movement up and down tends to be more precise
and traverses less distance. With the tongue lying the the floor of the mouth after inhalation, there must be a rapid up and down motion of the tongue, increasing the likelihood of poor tongue placement. Notes have a tendency to be attacked. With pre-inhalation tongue placement, the motion of tonguing is only downward. Notes are released rather than attacked.

The pre-inhalation setting of the tongue also seemed to create a better air seal and keep the tongue more relaxed. To encourage tongue relaxation, scales with repeated notes were practiced, trying to make the back of the tongue more relaxed with each succeeding note.

Perhaps the hardest thing to teach the tongue was that it was merely the articulator of the air stream -- not a muscle which pushed the air out. Two exercises were practiced which greatly aided in producing this kind of tonguing sensation. The first involved articulating the air stream into a focused area on a sheet of paper held in front of the performer. The object was to have the sensation of keeping the air stream flowing all the time so the paper would not jerk sporadically or return to a vertical position, but that it would be constantly blown out by the flow of air. The second exercise consisted of playing harmonic arpeggios as legato as possible, making them sound like slurs if possible and keeping the air flow as constant as possible. After about two weeks of these exercises daily, the performer suddenly felt as if his tongue had been liberated. Tonguing passages no longer seemed so difficult or fatiguing, and anxiety about tonguing since then has decreased greatly.
Articulating the air stream into a sheet of paper was also a method used to practice double tonguing. If the "tih" and "kih" play the same pitch with the air stream then the mouth cavity and tongue position are essentially correct. The syllable "ku" was abandoned in favor of "kih" because "kih" is much further forward in the mouth. Scales were practiced saying "kitty," trying not to separate the work into two distinct syllables. Also, the work "tick" was used on scales. These procedures greatly aided in placing the "kih" further forward, resulting in a much smoother relaxed double tongue.

Fingering. Fingering has always been a problem for this performer because finger coordination has never been one of his assets. With the use of the C and D trumpets, unfamiliar finger patterns were introduced. The one particular valve combination on the C and D trumpets which presented the most difficulty was from one and three fourth line D to one and two fourth space E. This combination occurs several times in both the Telemann and Albinoni, and caused just enough change in the timing to throw the lips and tongue out of timing also. From the beginning, the problem was diagnosed to be a weak third finger which was too slow in coming up.

The Emmanuel Sonata presented several fingering challenges, especially in the fast movements. Being written in modal scale lines rather than major or minor scale lines meant that fingering combinations were less familiar. In the slow movements of the Sonata, and also in Starer's Invocation, the tendency to move the valves too slowly was evident. As a result tones would be "slurped."
Solutions. Specific studies used were Herbert L. Clarke's *Technical Studies* \(^{20}\) (particularly the fourth) and H. Klose's *209 Tone and Finger Exercises*. \(^{21}\) In addition to these written studies, the following scale pattern, from low to high range in all keys was practiced every day:

![Scale Pattern](image)

In all exercises, valves were pressed firmly and quickly and a special effort was made to have the valves down and in position before the tone was sounded.

Particular Problems

Many special problems have already been mentioned, but there are a few which deserve particular attention.

**Anxiety.** The piece which the performer felt the least confidence from the very beginning was the Emmanuel Sonate. The reason for this was that it demanded so much in the areas where the performer felt he was the weakest: light, rapid staccato tonguing, and difficult fingering combinations. In fact, in the beginning, the piece was almost deleted from the program and it was only the musical value of the piece and its special charm for the performer, plus the realization that the challenges presented by the piece would be worth working at and, if mastered,


would be a great addition to the performer's technique, that kept it in the program. Of course, there were moments of anxiety in all of the pieces performed, but the Sonate presented the greatest challenge in this regard.

In order to combat anxiety, the plan of attack was to feel so secure about the technically difficult passages that the primary consideration would be to express the musical elements in those passages. Unfortunately, the recital date arrived without realizing complete success in feeling this security. The alternate plan for combating insecurity was to accept the fact that some mistakes would be made, but to try to express the musical content rather than worry about a few errors.

Intervals. There were five places in which playing intervals presented difficulties. In the Starer Invocation to make the slur of a fifth smoothly from low C to G, which occurs several times in the piece, was quite difficult. It was discovered while practicing Klose's 209 Tone and Finger Exercises to improve finger technique that the first two pages of etudes were very helpful in producing the problem slur.

In using these exercises and practicing the slur by itself, a real key to making the slur smoothly was discovered. If the embouchure and physical setup were centered on the top note G and the low C was considered a dip down with the slur being merely a return to normalcy, then the result was a beautiful, smooth slur. If the embouchure and physical setup were centered on the low C and an attempt made to slur up to the G, many times there would be an unresponsive break between the C and the G. Using the former
method, one did not have the sensation of slurring "up" but of returning to normalcy. Using the latter method, one did have the sensation of stretching from a lower note up to a higher note, particularly in the embouchure, throat, and tongue. The performer has used this device -- what he calls the "rubber band analogy" -- in teaching his students slurs and range. It is easier to stretch down than stretch up in slurs and in attempting to play high notes.

The other interval problems were found in the Emmanuel Sonate and the Goedicke Concert Etude. The first interval problem confronted in the Sonate was a pp skip from low D to G above the staff in the "Sarabande."

The problem that occurred was a too drastic alteration of the embouchure and back of the tongue position, resulting in a late or non-responding G. The solution was to leave the third valve slide in further than usual for the D and "lip" it down. This loosened the lip and got the back of the tongue down further than usual so that the position for the G was set up and it came in beautifully. Perhaps the principle involved might be illustrated in this way:
The "distance" the embouchure moved was approximately the same in both the initially performed relationship and the compensated relationship, yet the one produces beautiful G's while the other does not.

The last three interval problems involve the concept of grouping. From the Sonata's "Gigue" are the following two examples:

Rather than group the intervals rhythmically, which the performer found extremely difficult to play, the performer grouped them according to ascending and descending lines, as marked by the brackets. The results in performance of the two different groupings were amazing. By grouping in this way, one tends to minimize embouchure movement.

A similar grouping problem, experienced in the last two measures of the Concert Etude, was solved in the following way:
The Final Week

During the final week before the recital, the performer began to "pace" himself, both physically and psychologically. Total practice time during this period was about five hours a day, practice sessions consisting of short periods of playing and resting. Psychologically, the performer did not allow himself to experience a "bad day" in practice schedule. Everything seemed almost ready for performance.

Culmination*

This section of the paper will examine the detailed performance of each selection and will formulate certain general principles and conclusions about the performance.

Concerto in D. George Philip Telemann (1681-1767), composer of the concerto, was the son of a German clergyman and one of the most famous musicians of his time. He received no formal training but learned technique by studying the scores of great masters, particularly Lully and Campra.22 He was such a prolific composer that he could not remember what he had written. Handel, who was an associate of Telemann, said he could write an eight-part motet as easily as anyone else might write a letter.23

Telemann wrote for all of the popular mediums of his day, including the Passions, oratorios, cantatas, and operas. This

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23 Ibid.

* For more complete understanding of this section, one should listen to a tape recording of the recital.
concerto for trumpet and orchestra is rather a good example of Telemann's style of mixing conventional counterpoint with Italian operatic air. It has the usual slow-fast-slow sequence of movements. Unity is provided through the use of the same melodic intervals in the main theme of the last "Allegro" as are found in the first measure of the "Adagio."

As the "Adagio" began, the performer felt immediately that the performance would be a good one. The first three measures were executed very satisfactorily. In the fifth measure, the first of several errors occurred. A possible explanation of this is that in descending from the high concert D in the preceding measure, the intensity of the air stream was relaxed too much so that in the following ascending passage the "position" was lost and the embouchure and air stream over compensated by being too tight. This might be illustrated in the following manner:

--- musical line
- - - embouchure position
x mistake

point of over-compensation

This explanation rests on the assumption that for every pitch played there is a correct embouchure and air stream setting or position.

There exists a particular position which maximizes the tone quality and the ease with which a tone is produced. Graphically
it could be considered to be on a continuum.

Although centered pitch is usually considered to be the ideal, each pitch has a certain amount of leeway. Because of intonation problems and the fact that it is sometimes difficult to push into the next harmonic series, the leeway for some tones is less than for others. For example, the first leger line above the staff A is usually a difficult note to produce on most trumpets and it has less leeway than most other tones. This concept is especially critical in the production of whole note trills.

Following the first mistake, (which came as somewhat of a surprise), most of the tones in the "Adagio" were not completely centered. Having missed once, the performer was determined not to miss again; consequently, the position for most of the tones was much too high. Tightness in the tone and late responses were two of the most common indicators of this problem. From the first indicated piano in the sixth measure to the end of the "Adagio", these symptoms are prevalent. Most of the errors in this section can be attributed to "being out of position." Of course the nervousness and tension of a performance of this kind exaggerated the situation.

24 Centered pitch is sometimes sacrificed when correct pitch is not the centered one.
Throughout the recital, and especially the opening "Adagio," the performer experienced the sensation of an overabundance of air. At the end of musical phrases, rather than having the sensation of "refueling" with air, there was the feeling of needing to expel air. This particular kind of sensation is not unusual in performance and is an indication of "holding back" with the air. In order to have a full, resonant, easy-flowing tone one must "let the air go;" the sensation should be as close to normal breathing as possible, with a relaxed but controlled flow of air in and out. The unpleasantness of experiencing an overabundance of air can often stimulate tension throughout the breathing apparatus so that it seems as though the air must be taken in more often than is actually necessary. Breathing becomes shallow and labored.

This is exactly what happened to the performer. In the last four measures of the "Adagio," a phrase which had been performed in rehearsal many times in one breath, and at most two, the performer breathed three times and felt that he had to force the air in order to endure that far.

By the end of the "Adagio," anxiety level was quite high. The performer was not at all confident that he would persevere to the end of the movement. And the horrible thought that the performance would have to be halted in order to recover was present, especially coming into the last four measures. It was with a great deal of relief that the "Allegro" began.

The performer was so relieved that he relaxed too much and forgot to get into position for the first note of the first
entrance. It was a great shock to hear the first note start on a low concert D instead of the concert A -- a whole fifth off. Recovery was immediate, but again, in determination not to make any more mistakes, embouchure position was unusually high and the tongue exceedingly hard. Another noticeable effect, perhaps triggered by the insecurity of being out of position, was the slight hesitancy before almost every entrance. More will be said concerning this effect later because it was something which occurred quite frequently throughout the recital.

The obvious mistake three measures before the end of the first "Allegro" was caused by coming off the trill with the wrong fingers down. This was but a premonition of what was to follow as fingerings began to cause real problems.

The first long sixteenth-note passage in the last "Allegro" had always presented a challenge to the fingers but, through working on the fingerings as previously described, the problems were thought to have been practically eliminated. However, in performance the old fingering problems began to reappear. There were obvious fingering errors in this sixteenth-note passage. In listening to the tape recording of the performance, the major problem appears to be tonguing. The tongue is much too hard so that the even flow over the phrase is almost lost. However, in listening to the playback several times, a relationship between the fingering difficulty of the passage and the hardness of the tongue was obscured. In other words, the tenseness and anxiety of one technique problem transferred in some degree into other technique areas. This means that a performer must know his areas
of weakness with their concomitant physical sensations so that these areas can be as well controlled, i.e. limited to their own spheres of influence, as possible.

Not all was completely bad, however. There were a few brief flashes of virtuosity, such as some beautiful interval skips in the "Adagio," (the octave leap in the third measure), and the soaring passage in the last "Allegro" which goes up to high E. The last high concert D of the piece was effective, though slightly strained.

**Sonata in C.** Thomas Albinoni (1671-1750), an Italian composer and violinist, was the son of a prosperous paper merchant in Venice. He was one of the few musicians of the time who did not need to make a living from his profession. As a composer of instrumental music, he stands midway between Corelli and Vivaldi. He wrote 48 to 50 operas as well as several chamber works, and all of his works are quite individual in character. Like Telemann, Albinoni follows the slow-fast-slow-fast format with Grave, Allegro, Grave, Allegro movements. Only the two Allegro movements are scored for trumpet, while the Grave movements were scored originally for strings.

The problems of performance on the C trumpet were very similar to the problems encountered with the D trumpet. In the third measure the roughness of the four sixteenth notes can be attributed to fingering problems. Here was a case of lack of

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27 Thompson, p. 32.
coordination -- the fingers were behind the tongue. Unfortunately, the same problem occurred in bar 31.

\[ \text{music notation} \]

This was a particularly acute disappointment because of the many hours of work on this passage, only to have it played badly.

Again there were slight hesitations on entrances. Not every entrance has the proper air support behind it. The playing sounds extremely cautious. There were a few well-performed passages in the first movement which somewhat compensated for the errors. The section involving a return to the opening theme was well done -- even the sixteenth notes flowed smoothly.

\[ \text{music notation} \]

The worst and most obvious fingering error occurred in the second "Allegro" in bar 17. The move from E to D, back to E, then D and C, which involved moving back and forth from valves one and two to one and three, was so clumsily done that rhythm, notes, tone, articulation -- all were lost.

\[ \text{music notation} \]
In both Allegro movements, some of the bottom notes of trills did not drip in, indicating that embouchure position was occasionally too high. Position was not always bad, however. In the second "Allegro," where in two different places there is an identical passage involving a high concert C, the position is perfect. By keeping the C down, the high C comes in beautifully with no pinching or extreme sharpness of pitch.

Sonate. Maurice Emmanuel (1862-1938) was a French composer who studied with Bourgault-Ducoudray, Delibes, Savard, and Bevaert. He eventually became professor of music history at the Paris Conservatoire. His frequent use of modal scales from his native Burgundy were initially criticized but were later regarded as original and musically acceptable. Emmanuel has written, among several chamber works, some large-scale works such as the opera Promethee Enchaine (1915) and a symphonic poem, Terre de Buetague (1890).

The titles of the four movements of Emmanuel's Sonate, "Sarabande," "Allemande," "Aria," and "Gigue," are taken from

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28 Thompson, p. 52.
the old dance suites, following his penchant for the modes. The "Sarabande" and "Allemande" are written in the Lydian mode, beginning on a concert F; the "Aria" is written in the Lydian mode, beginning on Concert Bb; and the "Gigue" begins in the Mixolydian mode on concert F and ends in the Lydian mode, beginning on concert F. Use of the Lydian mode, and the particular way in which the intervals of a fourth and fifth are used in the melodic line gives a strong feeling of unity to the piece as a whole.

One of the most obvious and immediately identifiable problems in the performance of the slow movements of the Sonate, (the same is applicable to Starer's Invocation), is the prevalence of scooped pitches. This was one of the performer's old habits, still evident, though to a lesser degree, in his playing. The problem stems from the instability of the embouchure as notes are articulated.

Another performing idiosyncrasy, which lessened the impact of the slow movements, was the performer's habit of losing the rhythmic feel and drive when playing slow, melodic pieces. The problems of late lip responses in the "Sarabande" and "Aria" would probably have been negligible if there had been a little more concentration on rhythmic drive.

The leap of the eleventh in "Sarabande", which had presented some difficulty at first, was performed quite satisfactorily.
The next entrance was scooped, however, due to instability of the embouchure in making the octave change. The other interval difficulties previously indicated as performance problems were played with almost complete success.

The major problems in both the "Allemande" and "Gigue" were either directly caused by fingering problems or were indirectly traceable to fingering problems. Performing seemed to revive and accentuate the old fingering difficulties which had previously been considered mastered.

Invocation. Robert Starer was born in Vienna in 1924. He studied at the State Academy of Music in Vienna and at the Jerusalem Conservatory during World War II. He also studied at Juilliard and later joined the faculty in 1949. Starer's music is notable for its "thematic eloquence" and basic tonality. An opera, The Intruder, ballets, symphonies, concertos, (one of which has been performed by the New York Philharmonic), various choral and chamber works are all part of Starer's compositional output. He has won the Guggenheim Fellowship for his compositions.

Invocation is a lyrical, moody piece which effectively combines simple and compound meter. Its melodic line relies upon a unique combination of the intervals of a fifth, a second, and the minor third followed by the major third. The entire piece is developed around two themes:

31 Thompson, p. 2094.
32 Ibid.
The beginning is subdued, muted, (with a hat mute), and pianissimo. Structured in arch form, the themes are developed in sequence and intensity until a fortissimo climax is reached. There is a gradual subsidence with a return to the mute, and the piece ends pianissimo.

Overall, Invocation was the best performed number on the recital program. There were a few rhythmic mistakes, late tone responses, and slight "blurps," but generally tone quality and control was good. The slurred interval of a fifth, previously a problem to perform, offered no difficulty in this performance. Again, the problems mentioned were caused primarily by being out of position. The most notable examples of this were the blurped notes at the climax and, in the second bar from the end of the piece, where the pitch of an F# is noticeably sharp, resulting in late lip response in the slur from D to G.
Concert Etude. Coming from a musical family, (his father, grandfather, and great grandfather were organists and composers), it is not unusual that Alexander Goedicke (1877-1957) should follow the family tradition. The Moscow born pianist and composer studied composition with Taneieff at the Moscow Conservatory. His first important composition was Dramatic Overture for orchestra, in 1897. He received the Rubenstein Prize for his piano concerto in 1900. Among his compositions are two operas, three symphonies, concertos for trumpet and French horn, as well as several educational pieces for wind instruments. Goedicke's art finds its roots in Reger, and he "seeks depth of psychological expression rather than colour." Goedicke's art finds its roots in Reger, and he "seeks depth of psychological expression rather than colour."  

Concert Etude is essentially in rondo form with an ABACACA structure. It is a brilliantly written piece that sounds much more difficult than it actually is to perform. The piece demands the ability to double-tongue very rapidly to be performed effectively. Although the piece is essentially a brilliant show number, Goedicke gets his effects not from high notes, nor from showy cadenzas, but from an inherent sense of rhythmic drive and control and from effective understatement. Imagine a show number ending pianissimo on a second line G. Yet that is exactly what Goedicke has written.

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34 Thompson, p. 810.
35 Ibid.
36 Cobbett, p. 474.
There were several disappointments in the performance of Concert Etude. Articulation throughout was too hard and more forced than it should have been. This made the double-tongue passages somewhat uneven and accented. To demonstrate how poorly the fingers were performing, a difficult fingering passage, which had been worked out long ago and which had been performed in rehearsal for three months without a fingering error, was played so poorly the notes were unrecognizable.

Another passage missed due to finger problems had never been missed in rehearsal:

The reason the last high A was missed was probably due to the fact that five bars earlier some fingering problems occurred which carried on for the next four measures, so that by the time the high A measure was reached, position was poor due to strain which had come about as a result of the fingering problem. Again, a case of the "overlap principle" which was explained earlier.

The best things in performance were the quasi cantabile sections, especially the first one. There was a flow which the performer had been working for and had not yet quite attained. In the recital this goal was satisfactorily realized.
Evaluation and Conclusions

Performance on D, C, and Bb Trumpets

The objective of satisfactory performance on the three trumpets was attained. Each trumpet had its own characteristic sound. In the next performance, however, the performer would spend more time in warmup on each of the instruments.

The warmup period for the recital, which lasted about fifteen minutes, was not long enough. It was difficult to know how long to warm up since everything needed to be "saved for" the opening "Adagio" of the Telemann. In retrospect, since the performer had been practicing for five hours daily, he should have known it would take more than fifteen minutes to get all facilities in operating condition. Perhaps this short warmup period accounts for some of the very different physical sensations experienced while performing.

Performance of Various Styles

The particular characteristics of each style, Baroque, French, the lyric-moody, and the brilliant-flashy, were fairly well realized. Each style had distinctively contrasting features. The two Baroque pieces stand apart from the others, as do each of the other styles in contrast with the other styles represented. Still by far the most elusive is the light, graceful, French style. This is, of course, related to the various technique problems encountered in the style, i.e. light, rapid tonguing, nimble fingering, and acquiring a light, mellow, non-brassy tone. These problems will be evaluation in the consideration of technique.
The Baroque style is conceived as one involving brilliance of tone and flow of rhythm. Although the rhythm was not always as aggressive as it might have been, the tone quality was quite characteristic of the Baroque style. The tone occasionally had an uncharacteristic vibrato, but for the most part was controlled.

The remaining two styles of playing are self-explanatory. The main problem with the lyrical-moody style has already been mentioned -- occasional scooped pitches and a tendency to lose rhythmic drive. For the brilliant-fla s hy style, the major limitations were slow fingers and an inconsistent tongue. Despite the problems mentioned, east style was in clear contrast with the others on the recital program.

**Technique**

An evaluation of technique is really like evaluating how much progress was made in the past nine months, when recital preparation began. To base this evaluation on one performance is somewhat superficial but the performance, as will be disclosed, was revealing in certain aspects of strengths and weaknesses.

**Endurance.** Long-range endurance was no problem. That is, the performer, at the conclusion of the recital, felt he could start over and play the recital program completely (probably with greater success, also). Fatigue of this kind never entered into the performance.

The endurance test of the Telemann "Adagio" was not passed with complete success. By the last phrase of this movement, the performer felt he was finished. But this was due to improper
breathing which possibly was the cause of strain and poor position. However, had the performer experienced the same physical sensations nine months earlier, he would have been finished, without a doubt. Through the knowledge gained, the performer at least knew how to cope with the situation well enough to somehow make it through the piece, even if the performance left much to be desired. The fact of simply finishing the movement was an accomplishment.

A postscript is necessary here. From what the performer learned in performance, and from his progress since the recital performance, the "Adagio" has been played many times with complete success concerning endurance and, in fact, with a feeling of ease in many cases.

**Range.** Although range was never really much of a problem in this recital, the performer is pleased with progress made in this aspect of playing. Double high C is becoming easier to play each time. Nothing can compare to the sensation of playing the high passage in the last movement of the "Adagio."

![Musical notation](image)

**Tonguing.** Although the performance did not indicate this, the area of most progress in the past nine months has been in tonguing. The performer no longer feels "limited by his tongue" as he had felt previously. Tonguing now seems easy, whereas it
had been difficult, even if articulation is not always controlled. The recital performance indicated that there is still much to be learned about proper tonguing and tonguing with complete control. Hardness of attach was definitely indicated as a continuing problem in the performance. However, progress in this area since the recital has been remarkable. The performance was disappointing in that it did not seem to display the real progress that had been made.

**Fingering.** The major weakness which surfaced in the recital was the lack of good fingering technique. This involves more than just placing the correct fingers down (although even this part of fingering presents real problems to the performer). The fingers must be coordinated with all other aspects of playing -- tonguing, embouchure set, and breath control. Until fingering technique is improved the performer is greatly limited in certain areas of performance. Though there was some progress in fingering facility, this problem was ever present in the recital. Some of this is due, perhaps, to a de-emphasis on fingering technique in the final week of preparation, which was devoted almost exclusively to endurance, tone control, and tonguing.

Since the recital there has been considerable progress in fingering ability. Perhaps this is a problem which will eventually be solved as other coordination problems are solved.

**Particular Problems.** These problems were examined and discussed extensively in the problems of performance section of the paper. Almost without fail, all particular problems were well
handled. Since most of them demanded special and specific solutions, they will not be discussed separately.

Conclusions

Physical sensations are different under performing conditions than under rehearsal situations. This statement seems so obvious and yet it was a consideration which the performer failed to calculate correctly.

How can one cope with these differences? Only by performing. As a person performs more frequently, he discovers that the disparity between rehearsal and performance experiences is not so great. He also learns to recognize the physical sensations which occur in performance and how to cope with them.

In order to have had a more successful recital the performer should have performed at least once, if not several times, the recital program in other performing situations. Throughout the recital the performer seemed to revert to old performance habits, especially in the areas of tonguing and fingering. Perhaps under anxiety the old ways seemed more secure. This aspect of playing will take time to correct. As the performer continues in his present "better habits" the older habits will become more distant and less easy to fall back on.

After careful and repeated listening to the recording of the recital, a basic rhythm problem was observed and is illustrated below.

\[ \text{Time (Rhythm)} \quad \rightarrow \quad \text{Mental Hesitation} \]

\[ \quad \rightarrow \quad \text{Mistake (Non-Coordination)} \]

\(^{37}\) This problem was pointed out to the performer by Newell Dayley.
By hesitating rather than keeping steady rhythm coordination is thrown slightly off balance, resulting in a mistake. The rule which might apply in this situation is keeping time. This increases the likelihood of predictability (i.e. consistency) while hesitating fosters unpredictability (inconsistency, mistakes). Many of the mistakes made in the recital might have been eliminated if time had been kept. This concept has been tried as the performer has played through the recital program. The results have been fantastic. Rather than being concerned with the technicalities of playing, which by now are essentially in their proper position and relationship, the performer is concerned with the time, and the music just happens.

In summation, the recital performing experience was a severe disappointment to the performer. It did not really display all that the performer thought he had learned. It was disgusting that there was a reversion to old habits, and that the performance overall was filled with many mistakes. However, what was learned in the process of performing the recital, both before and after, has been an exciting and exceedingly informative experience.
COMPOSITION

The Quartet for Brass Instruments was written in the period from November, 1970 to March 1971 for a composition class at Utah State University, under the instruction of Dr. Alma Dittmer. The composition class was a study of twentieth-century composition. Therefore, many techniques of that period were used; multiple time signatures, parallel movement, unresolved dissonances, different harmonic schemes, etc.

Sonata and Allegro

As the title of the movements indicate, they were named after the different kinds of structure or form used. The Sonata Allegro begins with an eight measure rhythmic introduction, then the primary theme is introduced in the first trumpet part.

The idea of the third measure of the theme is used many times in the movement as an accompaniment pattern. The a sequence of the theme is repeated in the horn, and an inversion is played by the second trumpet. An important motive is presented in the bridge, consisting of a diminished fifth up, followed by a descending perfect fourth and a diminished fifth.
This motive is used in varying ways throughout the first movement -- as a rhythmic accompaniment, as the basis for a chord, and as the motive for the coda.

The secondary theme is introduced by the trombone.

\[ \text{Music notation image} \]

This theme is repeated in the first trumpet, builds to a climax, then leads to the development. The first measure of the primary theme is the main idea developed through sequence, fugal treatment, and augmentation. The secondary theme appears for only two measures in the development before the recapitulation is ushered in by a rhythmic play on the intervals of the third measure of the primary theme. After the recapitulation, tone clusters lead to the coda.

The intent of the first movement was to emphasize the rhythmic capabilities of brass instruments. Harmony for the Sonata Allegro was essentially quartal.

Song

The second movement, which was the first written of the three, is in the typical ABA song form. The A section attempts to create a brooding mood by setting a melancholy, dissonant flugel horn against an ostinato which consisted of horn and

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38 A Bb trumpet was used in recital performance.
trombone repeatedly playing a perfect fourth to a major seventh. The little used Locrian mode is used as a basis for the melodic line.

In complete contrast, the B section is a rollicking 5/8 burlesque in Bb with trombone glissandos and ensemble "falls."

After short, sporadic bursts from the ensemble, the quiet, brooding melody returns.

Both A and B have climaxes on a high note in the melodic line. In fact, the music was conceived as an expression of the psychological drive of attaining success. "Success" is achieved first through humor, but this is only momentary. After the success of humor in the third attempt, success is achieved in the more serious episode and this is more lasting.

**Chorale and Fugue**

The chorale begins with a fortissimo Bb major chord which immediately dissolves into moving dissonances. The chorale is just eight measures long with a 4/2, 5/2, 4/2, 5/2, 4/2, 6/2, 4/2, 4/2 rhythmic scheme.

The fugue is a vivace 3/4 whose melodic content is taken from
the first five measures plus one note of the chorale:

\[ \begin{array}{c}
& \text{Vivace} \\
\text{Horn} \\
\end{array} \]

The fugue theme is developed through inversion, retrograde, and finally is stated in four parallel octaves in augmentation.

The second time the chorale enters it has more meaning because of its relationship to the fugue. The last chord progression comes directly from a leading tone cadence; the top two voices move up one-half step, while the bottom two move down one-half step.

\[ \begin{array}{c}
\text{Chord progression} \\
\end{array} \]

The experience of writing was very interesting and educational. The limitations of performing abilities were realized very vividly; when in doubt, write simply.

The objective of experiencing the creative aspects of the music process was a valuable one. It caused the writer to realize the limitations of musical notation in symbolizing musical concepts and ideas.
BIBLIOGRAPHY


VITA

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