

MIKU STONE'S MUSICAL JOURNEY

Miku Stone

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Project Approved:

Supervising Professor: Stuart Cheney, Ph.D.

School of Music

Martin Blessinger, D.M.

School of Music

Claire Sanders, Ph.D.

Department of History

ABSTRACT

I based my departmental honors project on my senior recital that I performed in the fall semester of my senior year. For my senior recital, I picked four selections reflecting three different time periods: Classical, Romantic, and Contemporary. In my document I discuss how I practiced and prepared myself for my senior recital both mentally and physically.

I analyzed all the movements of the pieces that I performed. I learned that analyzing the form of each piece was essential to breaking down a piece during my practice sessions and to directing my performance decisions.

Miku Stone

Dr. Stuart Cheney

Departmental Honors Class

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Preparing for My Senior Recital

A Letter to the Reader:

Playing a senior recital is no easy feat. One does not simply get the music down in one day. Preparing for a senior recital takes hours, days, weeks, months, and years of hard work. Applying proper practice techniques is essential so that I could develop endurance and not injure myself in the process. Brass players can only play so many notes before their lips tell them to call it a day.

Did I hit plateaus, have my doubts, and think about giving up? Yes. There were challenges and obstacles both physically and mentally. I had to find a way to jump and climb over those hurdles. My preparation took time and effort, but in the end, the hard work paid off.

Finding a happy medium for practicing is not always easy. What many people do not understand about practicing is that I do not always need to have my horn to my face. I can get practice time in by buzzing on my mouthpiece, fingering notes from my recital pieces, listening to my recital pieces, and singing scales. I also do not need to be practicing four to six hours a day in order to be productive. In fact, practicing more than four hours could be extremely detrimental if not done right. If I practice just fifty minutes one day and am intensely focused,

my practice session is meaningful. Most private teachers would suggest that I should practice at least three to four hours a day in order to prepare for a recital.

Furthermore, I do not need to lock myself in a practice room and play my horn for three to four hours straight. Instead, breaking my playing time into twenty-to-fifty-minute sections helps me because I practice for a while and then take a ten-minute "break." On break, I can walk around, actively listen to the music that I am going to play for my recital, do breathing exercises, or study. These frequent breaks give time for the circulation to be restored to my lips.

I hope you enjoy reading my departmental honors thesis. I will discuss the form of my recital pieces, their history, and some of the technical warmups and studies I used and how they connect to each of my pieces.

-Sincerely,

Miku Stone

Analysis of Works

Joseph Haydn, *Trumpet Concerto in E-flat major* (1796)

Today most trumpet soloists perform this concerto at recitals with a piano accompanist performing from a reduced arrangement of the orchestral parts. The eighteenth-century solo concerto originally consisted of a single soloist accompanied by an orchestra. However, it is difficult today to get a whole orchestra together to accompany a single soloist; therefore, the orchestral parts are frequently available in reduced arrangements for piano accompaniment.

A concerto normally consists of three movements: the first movement is typically fast, the second is usually slower, and the third is usually fast. During the eighteenth century, trumpets did not have valves. Therefore, many trumpet pieces were in the upper range because the natural harmonics are closer. Anton Weidinger, a trumpet player for whom Haydn composed this piece, had holes drilled into his trumpet so that he could install keys. Composers and directors criticized Weidinger's keyed trumpet because of its poor sound quality. Instead musicians preferred the sound of the natural trumpet over the keyed trumpet, which explains why the keyed trumpet fell out of use. Haydn's concerto adapts well to the modern valve trumpet.

The first movement of this concerto is in double-exposition sonata form. In this form, the orchestra plays the exposition (the opening) twice. The soloist waits to enter to play the two themes. By the time the second theme first appears, Haydn has already modulated from the tonic key (Eb) to a closely related key (Bb). Upon the conclusion of the exposition, the composer transitions to the development section, based on the first theme presented in the exposition. Harmonic tension is present because the development is not in any stable key; it constantly modulates. This developmental section retransitions to the recapitulation which restates the two

themes presented in the exposition, this time there is no modulation in the recapitulation. In some pieces, the cadenza can occur before the recapitulation. However, Haydn places the cadenza in this movement after the recapitulation. The fermata at the I 6/4 harmony –a tonic chord with the fifth in the bass—signals that the cadenza, an unaccompanied solo, is about to occur. At the conclusion of the cadenza, Haydn ends the movement with a four-measure cadential ending.

Movement 1

Orchestra plays for 35 measures (primary theme stated)	Exposition I
Soloist (Trumpet) enters in measure 36 with primary theme	Exposition II
Measure 94	2 nd theme stated in different key
Measure 125	Recapitulation-return of 1 st theme
Measure 168	After a grand pause, trumpet plays a cadenza (a solo section that allows the trumpet player to freely express herself).

The second movement of Haydn's concerto is in ternary form, a three-part musical form in which the orchestra plays alone for the first eight measures then the soloist enters for the next eight measures. Upon the conclusion of the A section, the soloist plays the B section. Finally, the soloist repeats the A section at the conclusion of the B section. The material of the third section in this movement begins like the first, but Haydn truncates the original material of the A section to eight measures. He adds a few new ideas that help bring about the conclusion of the second movement.

Movement 2

A section: mm. 1-16	Orchestra plays first eight measures. Trumpet enters in ninth measure with same material orchestra just played
B section: mm. 17-32	New material introduced in the trumpet part
A section: mm. 33-50	Variation starts in the fifth measure of this section. Additional two measures added to this section for a successful conclusion to the movement.

The final movement of the concerto is in rondo form, which features a principal theme that alternates with several contrasting themes. A basic five-part rondo form diagrams as ABACA. Haydn introduces the A section in the tonic key and then transitions to a new idea (the B section) in a different key. The A section returns in the tonic key. Haydn introduces another new idea in another key (the C section), then restates the A section, again in the tonic key.

Movement 3

Measures 1-44	Orchestra plays opening for the first time
Measure 45	Trumpet enters and states principal theme A at mezzo piano (mp)
Measure 57-68	Trumpet repeats principal theme
Measure 68-77	Orchestra plays for nine measures
Measure 78-85	New idea introduced (B section). Trumpet plays new idea at piano (p).
Measure 86-97	Two sixteenths-one eighth note pattern with ornamentation
Measure 102	After 3 measures of just the orchestra playing, the trumpet enters with eighth notes and tied quarter notes for three measures at mezzo forte (mf).
Measure 124	Trumpet restates principal theme. The theme is the same length as it was starting in measure 45.
Measure 142	Trumpet states principal theme a fifth lower for seven measures (instead of starting on C, the trumpet starts on F).
Measure 150	New idea introduced (C section).
Measure 179-191	Return of the principal theme starting on C.

Measure 200-209	After seven measures of just the orchestra accompaniment, the trumpet enters with a new idea (D section). The first beat starting in measure 204 is accented to provide emphasis.
Measure 216-232	Continuation of D section. Last two measures include a chromatic scale starting on F# and ending on C to add suspense.
Measure 238-241	Orchestra plays for five measures before trumpet enters with the principal theme once again.
Measure 242-281	New idea introduced (E section). Starts out with six measures of orchestra then the trumpet enters with a half-note trill. Trumpet player performs a fanfare in measures 276-279. Following that fanfare is a two measure grand pause.
Measure 282-289	A theme returns. Starts out slow then gradually accelerates tempo-wise and becomes louder.
Measure 290-297 (The end!)	Ends with a fanfare that alternates between F and C.

Victor Ewald, *Brass Quintet No. 1* (1890)

Ewald published his *Brass Quintet No. 1*, Opus 5 in 1890. His quintet called for two piston-valve cornets, a rotary-valve alto horn, a rotary-valve tenor horn and a rotary-valve tuba.

The rotary valve alto horn (referred to as the tenor horn in Britain) was a popular choice for brass bands in the nineteenth century. The instrument resembled a small euphonium and covered the same range as the modern French horn. Trumpet and euphonium players found it easier to transition to the alto horn than to the French horn because the mouthpiece was similar to the mouthpiece that both trumpet and euphonium players used. The pros to performing the alto horn included better accuracy in general, while the cons included issues with tuning to the rest of the ensemble.

The transition from alto horn to French horn began as brass bands evolved to include woodwind instruments. Band directors used alto horns for marching band until the middle of the twentieth century.

Today, British-style brass bands use alto horns. However, very few young players actually start out on the alto horn unless they are involved in the Salvation Army bands. Today's marching band directors have replaced the alto horn with the mellophone (which resembles the cornet except that the bell is larger). I had the opportunity to perform mellophone during my senior year in the TCU Horned Frog Marching Band. Just like the alto horn, the transition from trumpet to mellophone is easy because I can use the same mouthpiece on my mellophone that I use on my trumpet.

Modern quintets perform this piece on two trumpets (in place of cornets), a French horn, a trombone, and a tuba.

André Smith wrote that Ewald was the father of the modern brass quintet.¹ Ewald composed his first quintet for the instruments he liked and was good at playing, such as the cornet and the tuba. He chose two soprano instruments, an alto, a tenor, and a bass to balance out the ensemble.

The first movement of Ewald's quintet starts with a staggered entrance: the first instrument to enter is the tuba, followed by the second trumpet. The first movement of this quintet is in sonata form. Ewald strongly articulated the first theme while he made the second theme lyrical.

¹ Smith, "History of...", p. 5

Measures 1-10 (the measures in my score were not numbered. Score marked by letters A-I)	Staggered entrances: tuba starts, trombone and horn in f enter in measure 3, trumpet 2 enters in pick-up to measure 4, and trumpet 1 enters in measure 5
Measures 11-15 (letter A)	Trumpet 1 and 2 and Horn enter with same rhythms and same fp
Measures 16-22	Trumpet 1 plays the melody at ff
Measures 25-31 (letter B)	Trumpet 1 plays first theme with crescendo-decrescendo effect
Measures 32-37	Transition section to second theme, lots of modified E naturals (so far the E has been flat)
Measure 38-47 (letter C)	Second theme introduced
Pickup to measure 52	Accelerando. Trumpet 1 ascends in a chromatic fashion starting on G#. Transition section.
Measure 54-67 (letter D)	Return of the first theme in different key
Measure 68	Transition section. Half notes at sforzando (sudden emphasis) for trumpet parts and beats 1 and 3 emphasized on horn and trombone parts
Letter E	Tempo 1. Return to material stated in m1-10. Abbreviated staggered entrance starting in the tuba part, answered a measure later in the first trumpet part
Letter F	Repeat of the same material from letter A
Letter G	Repeat of the same material from measures 32-37 starting in a different key
Letter H and I	Change in tempo (to poco piu mosso or faster motion) for the conclusion of the piece. Ends in pp.

The second movement of the quintet is in ternary form.

Section A (measures 1-9)	Adagio
Section B (measures 10-27 performed twice, measures 28-51 performed twice, measures 52-65 conclude the piece)	Allegro
Section A (measures 66-79)	Adagio-trumpet 1 ornaments the theme

Ewald wrote the second movement in 5/4 time. I found the allegro section especially difficult to play because it goes through five beats per measure at an extremely fast-paced tempo.

I thought that the third movement would be in rondo form. However, the form I mapped out in the diagram below was an ABAB'A form.

The first theme is played in fanfare-like style while Ewald wrote the second theme to be played lyrically. Unlike the first movement which was in a minor key, the third movement was written in a major key.

Pick-up to measure 1-15	Theme introduced immediately in horn part
Rehearsal letter A	Transition section to 2 nd theme
" " B	2 nd theme introduced
" " C	1 st theme reappears with added sharps and naturals, signaling instability/transitory material.
" " D	Transition to a modulated 2 nd theme
" " E	2 nd theme played a 4 th higher
" " F	Transition, truncated restatement of 1 st theme. Added flats in ascending arpeggio after theme adds tension.

In music, composers can modulate (change) from one key to another, a very common device since 1600. Most modulations are not permanent, and pieces normally end in the same key in which they started. In pieces in a major key (for example, C Major), composers often modulate from the tonic key (which is C) to the dominant key (which is G). In pieces that have minor keys (for example G minor), the composer modulates from the tonic key (which is G minor) to the major mediant (the third note in the G minor scale, which is Bb major).

Halsey Stevens, *Sonata* (1956)

I chose to perform Stevens's *Sonata* because my future career is to be a musician in one of the armed services bands, and this piece is popular for many professional band audition repertoire lists because it tests whether I can flexibly change from 2/4 to 3/8, back to 2/4, change to 5/8, go back to 2/4, change to 7/8, etc. The first movement of this piece is in sonata form. The upbeat fanfare that occurs in the first twelve measures is the first theme. The second theme is slow and lyrical. The recapitulation was tricky to identify since the form of many twentieth-century compositions is not as clear as it was in the past.

Measures 1-12	Trumpet starts out piece with fanfare-like theme in F major at 116 bpm
Measures 16-24	Switching between 3/8 and 2/4 every 1-2 measures. Variation of the first theme.
Measure 46-50	First part of exposition concludes with fanfare in 5/8 time
Measure 51-73	Second theme in D minor performed at 48 bpm, fluctuates back to tempo 1 (116 bpm).
Measure 76-95	Developmental section
Measure 96-125	This section marks the transition back to the restatement of the first theme because there are several added sharps, signaling that this section is not in a stable and set key. I had the most difficulty in this portion because the fingerings are mostly sharps, the articulation is fast, and the rhythms are mostly sixteenth notes. I solved this issue by practicing this section over and over again at a slower tempo so I could get the fingerings, the pitches, and the articulations down precisely.
Measure 126-130	Performance of the first theme is transposed: it starts on a different note (E)
Measure 138-149	After a seven-measure piano passage the recapitulation-first theme returns
Measure 152-165	1 st theme performed on a different note (G)
Measure 169-176	Performance of measures 16-24 in a different key
Measure 194-215	2 nd theme returns but starts on a different note (G instead of E)
Measure 219-227	Beginning of the coda with the first theme

Measure 245-End	Ends with allargando double forte (ff) quarter-note fanfare
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Alexander Arutiunian, *Concert Scherzo* (1954)

Arutiunian's short three-minute piece is in rondo form since the thematic material in the first fourteen measures keeps reappearing throughout the piece. Between the three recurrences seen below in the table, Arutiunian adds new sections with new ideas.

Measures 1-14	A section (theme)
Measures 22-33	B section (lyrical): mostly tied or slurred eighth notes, half notes, and quarter notes
Measures 34-48	B section (technical): Mostly sixteenth notes and eighth notes. Occasional half note.
Measure 49	A section returns
Measure 57-69	C section: eighth rest with two sixteenth notes and eighth note lasting for three measures and then a slur that includes a dotted quarter note and several eighth notes.
Measure 70-96	C section: Mostly lyrical with tied or slurred quarter notes and eighth notes
Measure 97-106	Combination of both parts of C section (eighth rest with two sixteenth notes and eighth note with slurred dotted quarter note and eighth notes)
Measure 115-130	A section returns
Measure 131-144	Variations of A section. Sixteenth note runs ascend a step in measure 137.
Measure 145	A section returns

Technical Studies

I used several trumpet methods in order to work on articulation, slurring, range, tone, and air flow so that I could apply it to every piece that I will play during my senior recital. I believe that it is important to go back and focus on the basics so that I can apply the basics in a performance setting.

First, I would like to discuss the *Complete Conservatory Method for Trumpet*. Every trumpet player knows that this method is like the Bible of the trumpet world. I have owned this book ever since fifth grade and it presents a challenge to any trumpet player of any level of experience. When I was first starting out on trumpet, the exercises that Arban wrote really helped me with slurring, to play my major and minor scales efficiently, and learn how to double tongue.

Double tonguing facilitates playing sections of pieces where sixteenth-note runs are present. *Concert Scherzo* has several sixteenth-note runs at a tempo of 152 beats per minute. In the sixth measure, I enter with eight sixteenth notes. Single tonguing those sixteenth note passages is almost impossible to do. With younger players and even college seniors, double tonguing can be difficult. I am able to double tongue, but many times my articulation is not clear, especially on the second syllable ("ku"). I always like to refer back to the double-tonguing exercises in the Arban method because they start out with four sixteenth notes at 92 beats per minute and gradually become more advanced (several pairs of sixteenth notes with different pitches-usually a scalar motion at 120-160 BPM).

I was introduced to the *36 Etudes Transcendantes* composed by Theo Charlier during my sophomore year of college. Audition coordinators use Charlier's etudes during professional ensemble auditions (The President's Own Marine Band especially likes to use the sixth etude as one of their excerpts). For example, Etude No. 6 helps with forming a good tone, good air flow, and good endurance. These etudes have few opportunities to rest. Furthermore, these etudes teach me when it is appropriate to take a breath (phrasing). Measure 51 of Stevens's *Sonata* reminds me of Charlier Etude No. 6 because it presents a lyrical, calm, and emotional second theme.

Herbert L. Clarke is one of the most influential cornet players in history. His famous *Technical Studies for the Cornet* is another method that every trumpet player should own. His studies help with developing good air flow, learning major and minor scales, range, and endurance. For example, his first study is basically chromatic runs ascending by half steps (so F#, G, G#, and so on). The first study is a chromatic study that starts on the tonic, ends on the augmented fourth, and returns back to the tonic. All of the pieces I am performing during my senior recital contain sections that have pitches that are notated above the staff. Many of these sections are at the very end of the piece which can be difficult to play since I have already been playing for 5-20 minutes straight for each piece. Endurance, therefore, is necessary to play these higher notes with the same clarity as the notes in the staff or below the staff. Therefore, the Clarke method provides a great way to warm up properly because it starts out in the lower register and gradually ascends to the upper register.

During the second semester of my freshman year of college, Dr. Burgess introduced me to Brandt's *34 Studies*. These studies incorporate techniques that one can apply in orchestral settings, such as playing a fanfare correctly. I could apply these studies when I play the first or third movement of the *Trumpet Concerto in Eb*. Several sections of both of these movements contain fanfares. I also could apply these studies to the opening fanfare or measure 120 of Halsey Steven's *Sonata*.

Last but not least, I was introduced to the *Twenty-Seven Groups of Exercises* written by Earl Irons during my freshman year of college. These studies help trumpet players of any level slur effectively and develop their upper range. They could help in the Stevens Sonata sixteenth-note section in measure 120.

How the Forms of the Pieces Influenced My Practice

Practicing for me was sometimes boring and contained no glory. However, I knew that what effort I gave during my practice would show during performance. If I only gave half of what I actually had inside of me in the practice room, I would only be able to give half at the actual performance as well.

How I practiced for my recital connected closely to the form of each movement. Preparing for a senior recital involves running through the piece at least once each day; however, running through the pieces every single time without stopping and working on sections does me no good.

I know that I had at least one or two sections from each piece that I struggled to perform perfectly. I believe that my weakest areas on the trumpet in general are in double-tonguing and range. Therefore, understanding the form of each piece allowed me to practice those isolated passages that involved higher ranges and more complicated articulations. Each section of the form of a movement normally presents distinct styles and characters: some sections might be slower and lyrical while other sections might be faster-paced and more technically demanding. Focusing part of my practice time on a certain section allowed me an opportunity to interpret that section.

I had to practice the transitions from one section to the next because sometimes the tempo would jump from what I would consider a walking pace to a full-out sprint. I believe that isolating these transitional passages was essential because if I did not practice those transitions effectively enough, I would have been in for a bit of an unpleasant surprise when I performed my senior recital.

Results of My Senior Recital

On November 12, 2016, I performed my senior recital. The time and effort that I put in was worth it. The late nights in the practice room paid off. I definitely felt more confident performing my senior recital after performing a shaky junior recital in March 2016. Although I embarrassed myself during my junior recital, I learned many lessons such as taking more time in between pieces to switch horns, restore circulation to my lips, and mentally prepare myself for the next piece. I learned to listen to recordings of all the pieces on a daily basis. Although my performance was far from perfect, I was still satisfied with the result of my senior recital. Dr. Burgess, my family, and several of my friends were impressed of the progress that I had made since I first entered TCU in August 2013.

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