A PERFORMANCE GUIDE FOR *PEARLS I* AND *PEARLS II* BY ROLAND SZENTPALI

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2010

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Buckley, Christopher. A Performance Guide for *Pearls I* and *Pearls II* by Roland Szentpali. Doctor of Musical Arts (Performance), May 2010, 42 pp., 72 musical examples, bibliography, 28 titles.

This dissertation is a performance guide for the euphonium solos *Pearls I* and *Pearls II*, written by Roland Szentpali. This performance guide allows performers to better understand the jazz styles within each movement and provides them with a resource for performing these particular pieces as well as other jazz influenced pieces. This performance guide is specific to euphonium repertoire and written for euphonium performers and educators. This is also a resource for a solo work in the repertoire that is performed regularly as well as a new work that will soon be published.

A brief history of the development of euphonium repertoire and the influence of jazz is provided. The performance guide analyzes each movement and provides insight to extended techniques, common performance problems, errata, and jazz styles that each movement is based on. The guide also provides several suggestions for interpretation and for performance preparation. Illustrations from the scores have been provided for each example.

ACKNOWLEDGEMENTS

Grateful acknowledgement is made to Roland Szentpali, composer and copyright holder, for his permission to reproduce all musical examples from *Pearls I* (1999) and *Pearls II* (2007), contained in this dissertation.

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CHAPTER 1

INTRODUCTION

Significance and State of Research

Euphonium repertoire has increased in both quantity and quality during the last forty years. The euphonium has a smaller amount of solo repertoire compared to other brass instruments because of its late invention in 1843. The euphonium was invented after a large amount of repertoire was written for the orchestra and subsequently very few orchestral works include the euphonium in its instrumentation and certainly not as a featured solo instrument. As the concert wind band became more popular, more solo literature was written for its primary solo tenor instrument, the euphonium. The earliest significant euphonium solo work is *Concerto per Flicorno Basso* by Amilcare Ponchielli in 1872.[1] The most common types of solos at the beginning of the twentieth century were theme and variation solos, made popular by euphonium soloists in the United States military bands and other bands such as the John Philip Sousa Band.[2]

As euphonium repertoire expanded, the majority of pieces have been written for the advanced performer. Recent works vary in difficulty and often include several movements, extended range, and extended techniques. These recent solo works are with piano collaboration or are concertos for orchestra or wind band that may include a piano reduction. Of all these recent works written for euphonium, there are a limited number written in the jazz genre.

The euphonium is a not a standard instrument in the jazz band or jazz combo instrumentation. Therefore its repertoire did not expand in the jazz medium as did the saxophone, trumpet, and trombone literature.

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[1] Clifford Bevan, *The Tuba Family*, 2nd ed. (Winchester, England: Piccolo Press, 2000), p. 243

[2] *Guide to the Euphonium Repertoire: The Euphonium Sourcebook*, by Lloyd E. Bone, Eric Paull, and R. Winston Morris. Indiana University Press, pg. 67. 2007.

> Beginning around 1920 the jazz styles of trumpet and trombone playing became popular and began to influence composers to begin writing for brass instruments. Trumpeter Louis Armstrong and trombonist Tommy Dorsey are only two of the jazz brass players whose technical abilities astounded classical musicians and helped to raise the standard of technical ability for brass musicians.[3]

During this time period composers were not influenced to write jazz solos for the euphonium. While the euphonium was widely accepted in wind and brass bands, its warm tone, extended range, and technical capabilities made it an excellent instrument for playing in the jazz medium. Although there were great performers on the euphonium between the 1920s and 1960s, none of them excelled in jazz until Rich Matteson.

Euphonium soloist Rich Matteson was a jazz performer who dazzled audiences with his capabilities. Two solo works written in a jazz style for Mr. Matteson and concert band were *Elkhorn Variations* by Jerry Owen and *Variations* by noted wind band composer Claude T. Smith. Although these were exceptional solos, they did not become widely played. These pieces probably did not become popular because of the extended range needed to play them. Many performers possibly believed these works could only be performed by Mr. Matteson and therefore couldn't be attempted by students. However, largely due to Mr. Matteson's influence and example, several euphonium performers currently are active jazz musicians such as Marc Dickman, Tom Ball, and Jun Yamaoka to name a few.

Roland Szentpali, tuba soloist and composer, has written two solo works in the jazz style. They provide euphonium performers with a chance to develop the jazz style, extend high range and technical capabilities, and showcase the euphonium as a solo instrument. *Pearls* was written in 1999 and has quickly become one of the most performed euphonium solos. *Pearls* is a major solo work for euphonium that is comprised of material completely in the jazz style and has

[3] *A Brief History of Brass Instruments*, by David Wilkin.

become popular and is performed regularly. *Pearls II* will be published later this year and is a similar work that also has extended range and technique in three movements with piano accompaniment.

Pearls has been performed frequently and was chosen as the final solo for the Leonard Falcone International Solo Competition in 2007. *Pearls* is included in the recently published *Guide to Euphonium Repertoire: The Euphonium Sourcebook* published in 2007.[4] The listing for *Pearls* describes the solo, but does not provide any sort of performance guide to assist a performer.

While many students are preparing to perform *Pearls*, only two professional recordings currently exist of this piece. One is by Steven Mead on his compact disk (CD), *World of Euphonium Vol. 5,* and the other is by Danny Helseth on his CD, *Snapshots!* These two recordings can aid the performer with interpretation and style, but there are no performance guides on this jazz influenced work.

Extensive performance guides of jazz influenced solo works for euphonium are not readily available. The research that exists includes transcriptions and harmonically analyzed solos performed by Rich Matteson. While there are hundreds of educational sources that exist for accurately performing music in the jazz style, there are none written specifically for the euphonium. Euphonium players often use resources written for other instruments. Many books provide basic information for improvisation that can be applied to any instrument such as *The Jazz Language*[5] by Dan Haerle, or *Improvising Jazz*[6] by Jerry Coker, and *Patterns for Jazz*[7], also

[4] *Guide to the Euphonium Repertoire: The Euphonium Sourcebook,* by Lloyd E. Bone, Eric Paull, and R. Winston Morris. Indiana University Press, pg. 67. 2007.

[5] *The Jazz Language*, by Dan Haerle. Studio 224, 1980

[6] *Improvising Jazz*, by Jerry Coker. Prentice Hall, 1964

[7] *Patterns for Jazz* by Jerry Coker. Studio P/R, 1970

by Jerry Coker. Educational resources written specifically for the trombone can also be very beneficial for the euphonium. Two excellent resources are *The Buddy Baker Tenor Trombone Handbook*[8] by Buddy Baker and *Take the Lead: A Basic Manual for the Lead Trombone in the Jazz Ensemble*[9], by Steve Wiest. These two sources both provide written examples that can be played on euphonium. They provide detailed instruction for beginners learning jazz styles, basic to more advanced improvisation, several suggestions of method books, and most importantly, a listening list of professional players.

Purpose

A complete performance guide for *Pearls I* and *Pearls II* will benefit any amateur or advanced musician studying or intending to perform one of these two pieces. A performance guide for these two works will also serve as a resource for future works written in a jazz style. This performance guide will assist students preparing a performance and provide instructors with a resource for teaching these two solos or similar jazz style solos. *Pearls* has several errors in the published edition, particularly in the third movement. There are variances from the original manuscript and in the piano part of the current printed edition. A full list of errata will be documented for future performers.

[8] *The Buddy Baker Tenor Trombone Handbook* by Buddy Baker. International Trombone Association Manuscript Press, 2001.

[9] *Take the Lead: A Basic Manual for the Lead Trombone in the Jazz Ensemble*, by Steve Wiest. Houston Publishing, Inc, 1993.

Method

The method includes research of several jazz styles throughout *Pearls I* and *Pearls II*. An instructional narrative includes several aspects of composition, performance tips, practice techniques, focus on effective jazz style, and errata.

CHAPTER 2

PERFORMANCE GUIDE FOR *PEARLS I:* "DUCATI SPS 916"

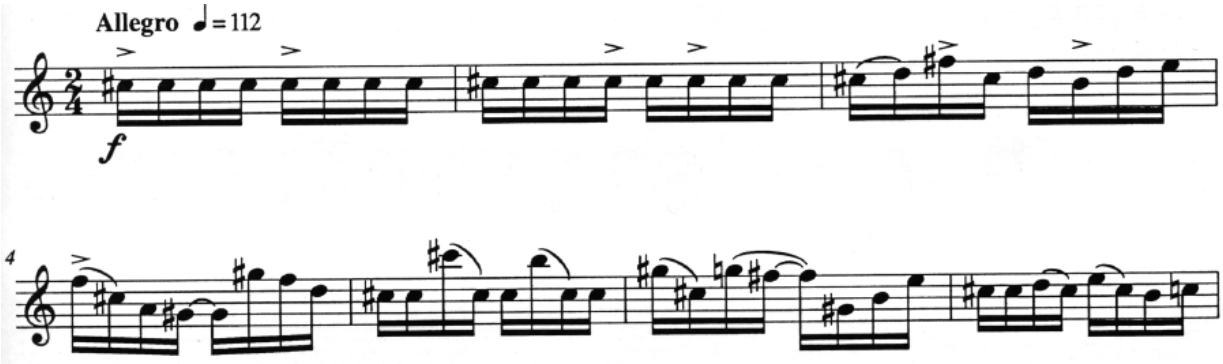
Movement Details

Pearls is a three movement solo for euphonium with piano accompaniment. It was originally written for a Hungarian trumpeter Gabor Doldoczki, so the range is less than three octaves from low G to high f1. The first movement is sub-titled "Ducati SPS 916" named for a motorcycle which was one of the fastest legal road vehicles at the time the solo was composed. Like many jazz band charts, the solo does not have a written key signature, but modulates around different keys by use of accidentals. The style through most of the movement is a funk style.

Opening Motive

The first movement of *Pearls* begins with a repeated B natural sixteenth note motive. This repeated note motive drives the beginning of the piece and returns three times. A performer must be able to single tongue repeated sixteenth notes comfortably at the tempo marked.

Example 1. Mm. 1-6. Opening motive.



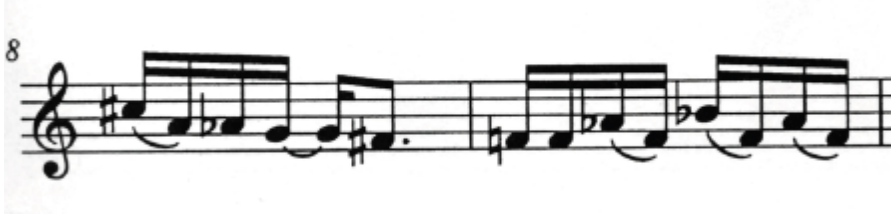
Single Tonguing

Two reasons for single tonguing rather than double tonguing are the offbeat accents and irregular slurring patterns throughout the first movement. The accents in the first four measures should be emphasized more with air rather than a harder tongue. Tonguing too hard will sound too heavy and loose the driving rhythmic style. The repeated sixteenth note motive should sound like it is driving forward to maintain the intensity of the music and the character of the Ducati motorcycle it is depicting. The slurs naturally accent the bluesy harmonic patterns and double tonguing will detract from the style. A performer usually does not double tongue repeated sixteenth notes unless there are four or more of them in a row. Most of these patterns have only two repeated sixteenths notes followed by slurred notes. Other articulated notes are in an ascending or descending line as in measures four and six, and act as pick-ups into the next measure.

Additions

Several things can be added in good taste to this printed version to enhance the style which would include variable dynamics, lip bends or turns, and slurs. The entire first page only has one dynamic marking of forte in the first measure. Added dynamics to phrases such as a softer dynamic marking in measure 9, highlights the new phrase and key change that begins there.

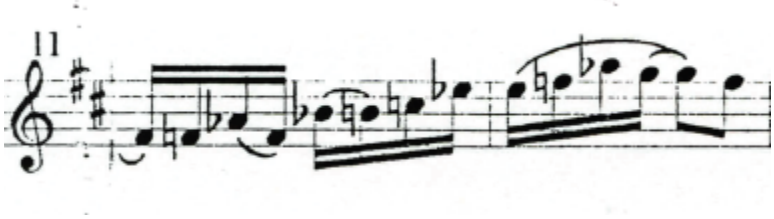
Example 2. Mm. 8-9. Published version. No dynamics.



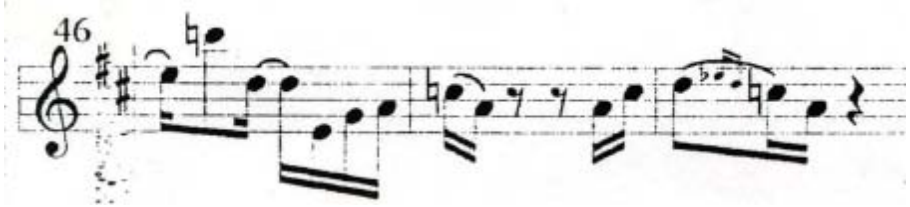
Example 3. Mm. 8-9. Original manuscript copy. Added dynamic.

A lip bend or turn can be added between the last two notes in measure 12. This is a common figure in jazz music. A printed turn is written in measure 48. It is tasteful to add this figure once in a while but not too often. On Danny Helseth's cd *Snapshots,* he adds this turn in measure 12 and 84 on his recording.

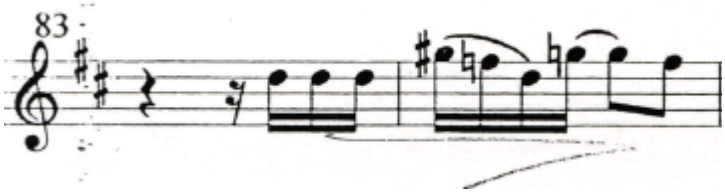
Example 4. Mm. 11-12. Turn can be added between last two notes.



Example 5. Mm. 46-48. Written grace notes sound like a turn.

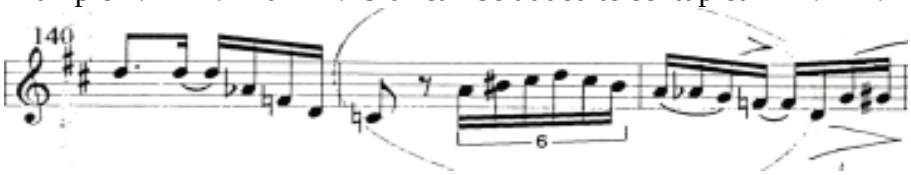


Example 6. Mm. 83-84. Turn can be added between last two notes.



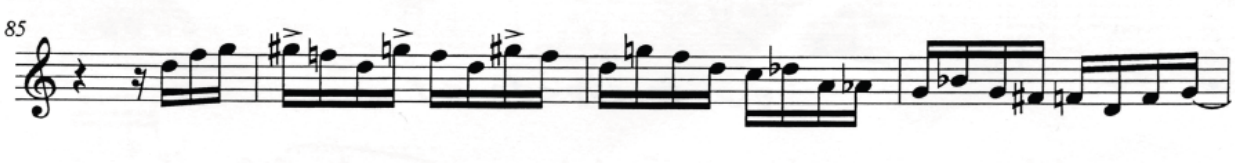
Slurs can also be added to facilitate ease in technical passages. The quick sextuplet in measure 141 must be triple tongued at a fast tempo. This sextuplet can easily be slurred and create the same effect as an articulated sextuplet. It sounds much more fluid and matches the style of the slurred passages that immediately follow in the next few measures. Slurring the sextuplet is also much easier for a performer that may not be able to triple tongue quickly and smoothly.

Example 7. Mm. 140-142. Slur can be added to sextuplet in m. 141.



Slurs may also be added in measures 87 and 88 to facilitate the technical passage here and accentuate the hemiola effect that occurs in measure 86 and 87.

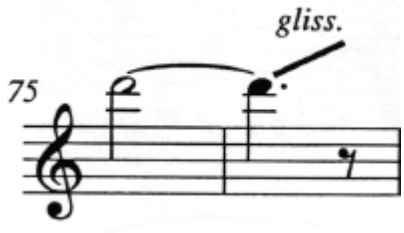
Example 8. Mm. 85-88. Slurs can be added in mm. 87 and 88.



Extended Techniques

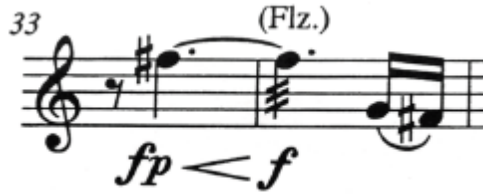
This composition also utilizes several extended techniques such as glissandi, rips, and flutter tonguing. There is a written glissando in measure 76. The correct style to play this glissando would be to begin bending the pitch upwards on the downbeat of measure 76. A good distance to bend the pitch would be to a high f1 that ends before measure 77.

Example 9. Mm. 75-76. Gliss on high C concert to high F concert.

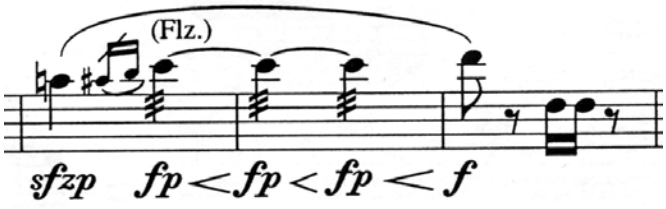


Another special technique used is flutter tonguing. The tongue should roll at the roof of the mouth as notes are being played, exactly like rolled R's in Spanish speaking. This appears in measures 34, 151, and 152.

Example 10. Mm. 33-34, flutter tongue.



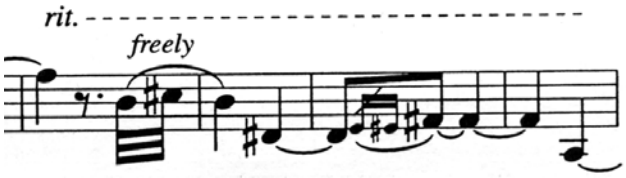
Example 11. Mm. 151-153, flutter tongue.



Bluesy Cadenza

There is an unmarked cadenza between measures 132 and 136. A performer may perform the rhythms marked, but the tempo, volume, and stylistic markings make it sound very bluesy. The Bluesy style is a contrast to the opening funk style. The style should be very free as marked with notes bending into each other.

Example 12. Mm. 132-136, freely blues cadenza.



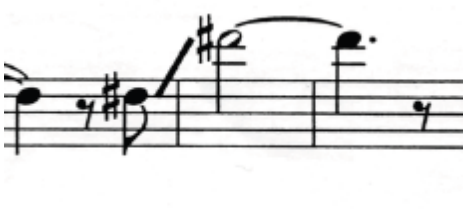
Common Problems

There are several common problems that many performers face with this piece. The rhythmic and technical complexity can make accurate ensemble precision very difficult. The piano part is just as technically demanding as the solo euphonium part. Besides rhythmic ensemble precision, the performers should pay close attention to the dynamic balance. The piano part often overpowers the euphonium soloist dynamically, and if a soloist tries to play too loudly, then rhythm and ensemble precision could be affected.

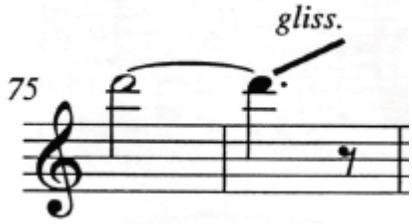
Performers must pay close attention to articulation and volume throughout the movement to ensure correct style and exact rhythm. Other problems that might occur are directly related to the level of the performer's technical capabilities. A player may not be capable of flutter tonguing or triple tonguing, may tongue too harshly, or may not tongue fast enough.

High range may be an issue in measures 55, 75, and from measure 155 to the end of the movement.

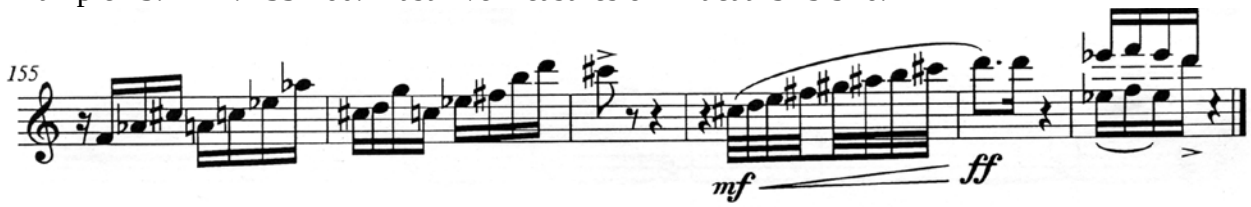
Example 13. Mm. 54-56, high C# concert.



Example 14. Mm. 75-76. Gliss on high C concert to high F concert.

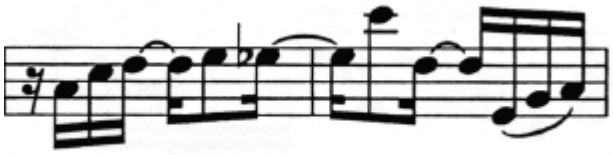


Example 15. Mm. 155-160. Last five measures of “Ducati SPS 916.”

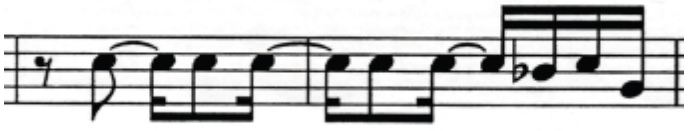


Afterbeat rhythms in measures 45-46 and 49-50 are also often performed inaccurately if a performer does not count correctly.

Example 16. Mm. 45-46. Difficult afterbeat syncopation rhythms.



Example 17. Mm. 49-50. Difficult afterbeat syncopation rhythms.



Suggested Listening

The best way to learn correct style is by listening to many recordings. Although this style is not easily defined, listening to funk horn sections in bands such as *Tower of Power* or *The JB Horns* could help. A performer should also listen to fine jazz euphoniumists such as Rich Matteson or even great valve trombonists such as Rob McConnell and Bob Brookmeyer.

CHAPTER 3

"MY ONE AND ONLY LOVE"

Movement Details

The second movement is in the style of a jazz ballad and is titled "My One and Only Love." This piece was written for Cornejo-Garas Denissey who was the composer's girlfriend for over nine years. A jazz ballad is a short slow song usually with swung eighth notes and a very simple melody. It is often embellished and can be very emotional. This second movement begins this way and continues on with written out embellishments such as grace notes and out of time figures. A common jazz performance practice is to add a few improvised notes to the opening, ending, or throughout the movement. A traditional ballad will end with a short cadenza-like passage over the last note or chord. There are many resources available for every jazz song genre. One particular aid for jazz ballads is a book titled, *The Jazz Ballad* by Jerry Coker. Inside this book a performer will find

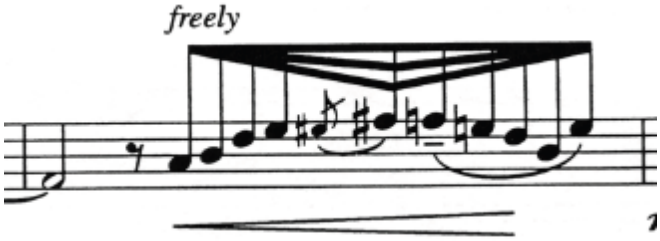
> topics include criteria for tune selection, modification possibilities, rhythm section concepts for ballad playing, options for introductions and endings, appropriate ways to approach the melody and subsequent improvisation, and with consideration of spiritual and attitudinal preparation.[10]

Written Out Figures

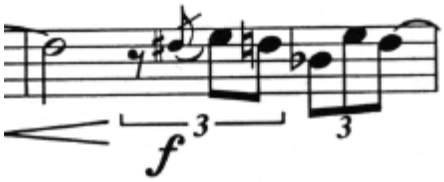
The written out figures in measures 14 and 16 are similar to improvised figures. The words "rubato" written throughout the piece and "improv feel" over the last few measures, also suggest notes may be added like traditional jazz ballads.

[10] *The Jazz Ballad* by Jerry Coker. Jamey Aebersold Books, 1997.

Example 18. M. 14. Freely figure; sounds like improvisation.



Example 19. M. 16. Grace note; sounds like improvisation.



Vibrato

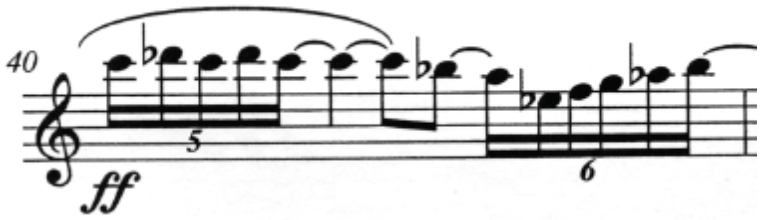
A striking characteristic of performing a jazz ballad is the use of a slower and wider vibrato than the usual vibrato used by a classical euphonium performer. A traditional pleasing vibrato in a classical solo would be four to six waves of sound in one beat. Of course vibrato should be used tastefully and not on every single note, but as there are several whole notes and half notes at a slow tempo, a slow and wide vibrato of three waves per beat sounds very characteristic of the jazz style.

Errata

There is one erratum in this movement that is correct in the bass clef part but incorrect in the treble clef part. The Ab on the upbeat of beat three in measure 40 should be tied to another Ab on the downbeat of beat four. The treble clef version ties the Ab to a concert G. The piano

parts and original parts confirm this. This is the one erratum in the treble clef version that is correct in the bass clef version.

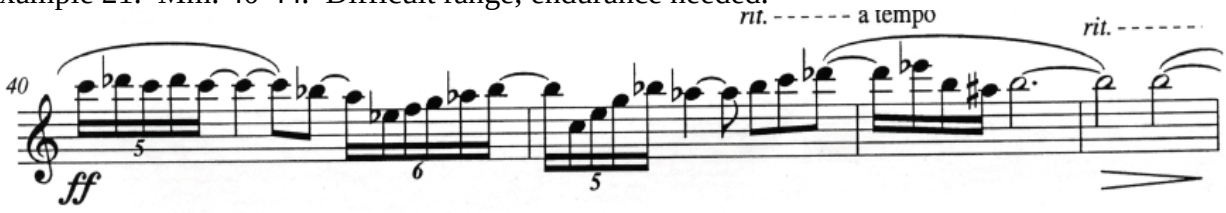
Example 20. M. 40. Ab on upbeat of 3 should be tied to Ab.



Common Problems

Common performance problems that occur with this movement are the lack of style or phrasing throughout the movement. It is extremely common to embellish a melody by adding notes, shading, articulation, or grouping notes in phrases in a jazz ballad. Performers should also observe dynamics carefully and not play a constant fortissimo volume throughout the movement. Some players may use a vibrato that is too fast for this style. Range and endurance may also be an issue in measures 40 through 44.

Example 21. Mm. 40-44. Difficult range, endurance needed.



Suggested Listening

Suggested recordings or performers can include any ballad recordings. Chet Baker would be an excellent resource for ballad playing because he plays trumpet and sings on several

recordings. Clifford Brown is another trumpet player with fabulous ballad recordings. Bobby McFerrin is another jazz vocalist with a very smooth sound and several recordings.

CHAPTER 4

"SUZIE"

Movement Details

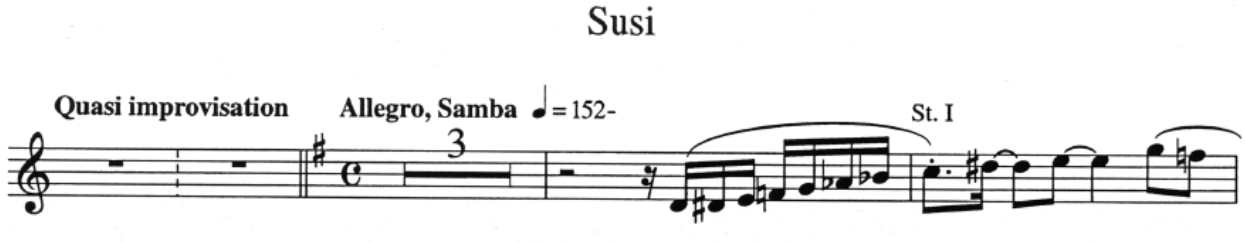
The third movement is a fast and lively samba. The movement is subtitled "Susi," but that is actually a typo that should be Suzie, who was a dancer and very close friend to Mr. Szentpali. The movement is a technical tour de force in the style of a quick samba. There are several errata throughout the movement. An original manuscript version exists with several different notes and rhythms. Although this is a very technical movement, many small details can be added to enhance the jazz samba style.

Errata

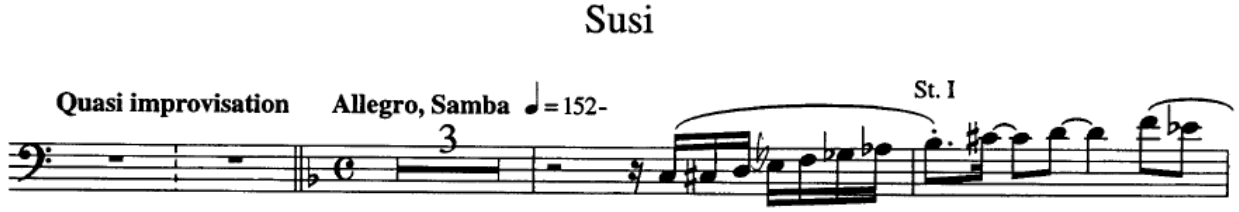
There are many published errata in the bass clef parts. The correct notes have been confirmed in the piano score, the original manuscript parts, and by the composer himself. Mr. Szentpali says the errata were caused by the publishers, but I believe they were confused by the transposition of the original manuscript in Bb treble clef to the C bass clef edition.

The fourth note of the movement is an E natural in measure six in the bass clef version. It should be a printed Eb concert to match the treble clef version. This one accidental has been left out a few times throughout the movement.

Example 22. Mm. 1-7. Correct notes printed in treble clef version.



Example 23. Mm. 1-7. Incorrect notes in printed bass clef version.



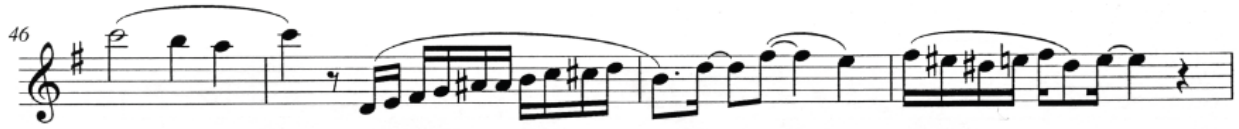
The second time this happens is in measure sixteen on the first and last note of the measure. The first note of the measure is incorrectly an E natural in the bass clef version. The treble clef version often prints a few enharmonic notes. For example in measure sixteen the first two notes in the bass clef version are incorrectly written as E natural and G flat, but the treble clef version has a D# concert followed by a written enharmonic F# concert.

Example 24. Mm. 15-18. Correct notes printed in treble clef version.

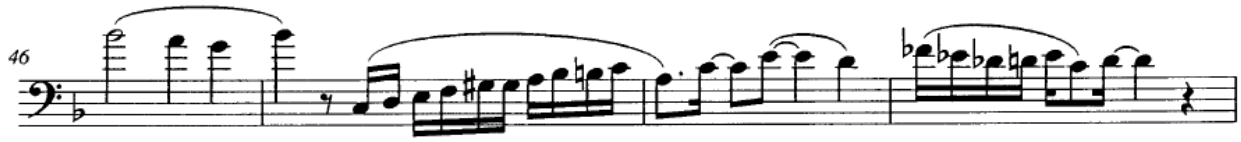
Example 25. Mm. 15-18. Incorrect notes in printed bass clef version.

A third time where this happens is in measure 49. The treble clef version is again correct. The notes on the second beat should be E natural and C sharp, not Eb and C natural.

Example 26. Mm. 46-49. Correct notes printed in treble clef version.

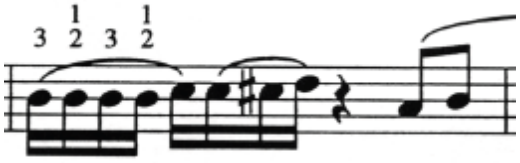


Example 27. Mm 46-49. Incorrect notes in printed bass clef version.

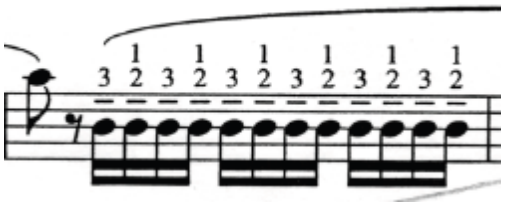


Other errata include incorrect fingerings written above tremolos in measure 21 and measure 122. The published concert pitch is an "A" natural. The fingerings printed above it are alternate fingerings for a "G" concert that alternate between third valve (3) and first and second valve (1 and 2). The fingerings would be correct if the "A" concert was played on a C trumpet, but "A" concert on Bb euphonium can only be fingered second valve (2), fourth valve (4), first and third valve (1 and 3), or first, second, and fourth valve (1, 2, and 4). The smoothest and easiest fingering combination to use for the tremolo here is fourth valve (4) to first, second, and fourth valve (1,2, and 4). However, the original manuscript version has a C concert in measure 122 that should be played first valve (1), to first and third valve (1 and 3).

Example 28. M. 21. Incorrect fingerings in tremolo.



Example 29. M. 122. Incorrect fingerings in tremolo.



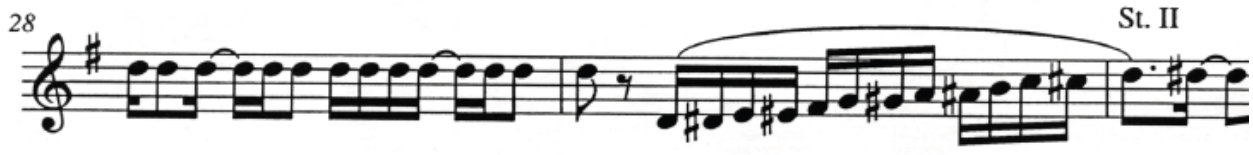
This tremolo technique has been used by many famous jazz musicians in improvised solos on trumpet, saxophone, and trombone. Clark Terry is one good example of a trumpeter

that used this tremolo technique in several of his recordings and solos. Michael Brecker also used this technique in many of his tenor saxophone solos.

Original Manuscript

The original manuscript contains a few differences from the published version. The original manuscript is in treble clef and not bass clef so it does not have any errata. Ms 28 in the printed version has a syncopated rhythm that was originally a single whole note in the original version.

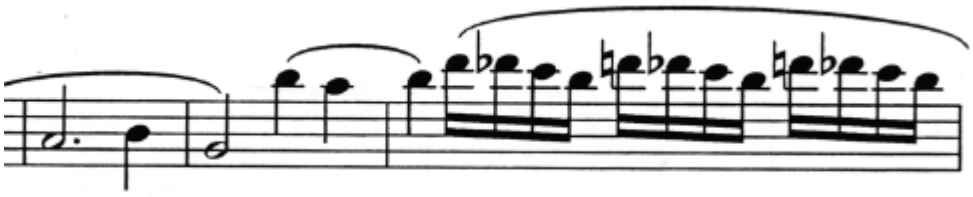
Example 30. Mm. 28-29. Printed rhythms.



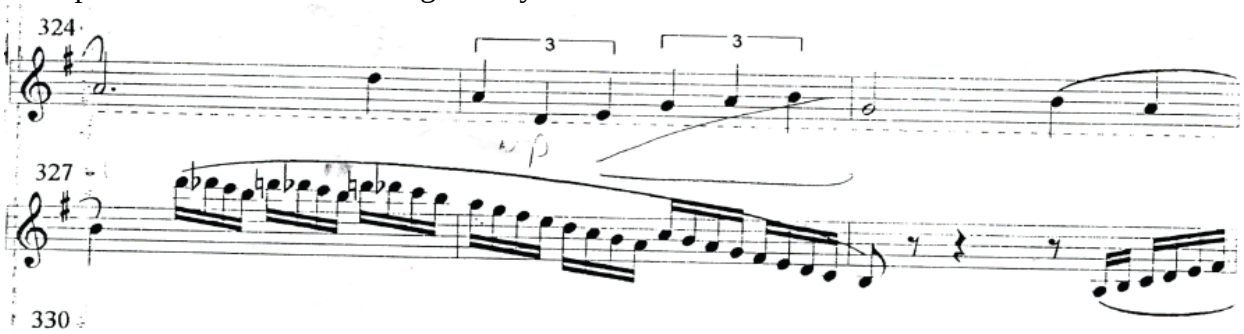
Example 31. Mm. 28-29. Original rhythms.

Ms 110 in the printed version continues the simple rhythm of dotted half note, quarter note, and then half note, but the original manuscript has quarter note triplets in this measure. The printed version also has the A, G, and A quarter notes before the sixteenth notes an octave higher than the original version.

Example 32. Mm. 110-112. Printed rhythms.

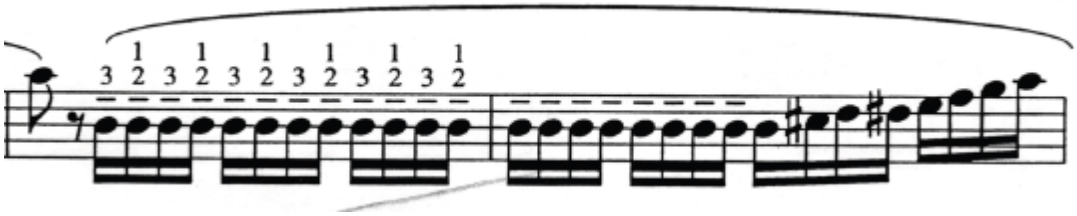


Example 33. Mm. 109-114. Original rhythms.

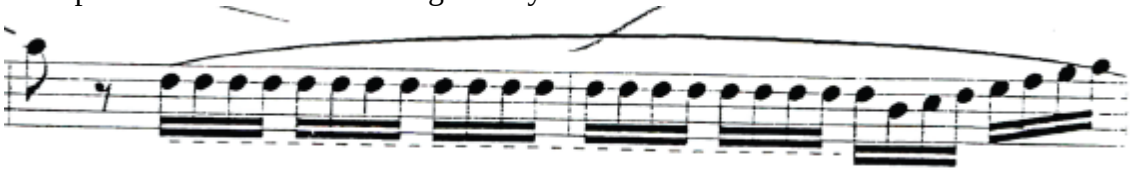


Ms. 122-123 has a tremolo on an A concert and an A, B, C, and C# sixteenth notes on beat 3 of Ms. 123. The original version has a tremolo on a C concert and a C, A, Bb, and C sixteenth notes on beat 3 of Ms. 123.

Example 34. Mm. 122-123. Printed rhythms.



Example 35. Mm. 122-123. Original rhythms.

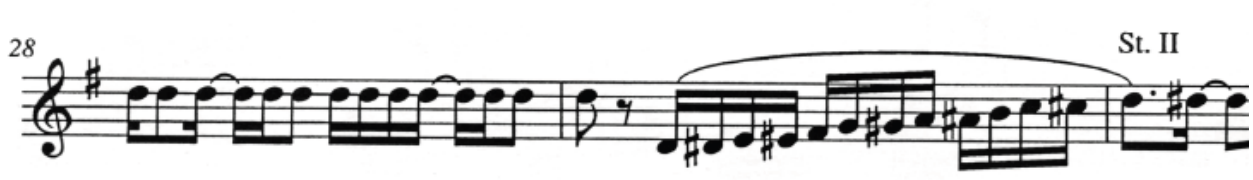


Additions

Several small details can be added to enhance the jazz style. Almost all of the rhythms should be played full value, but because of the samba rhythms, eighth notes that are not slurred should be played very short. Many stylistic things can be added such as grace notes, bends, dynamics, and note changes.

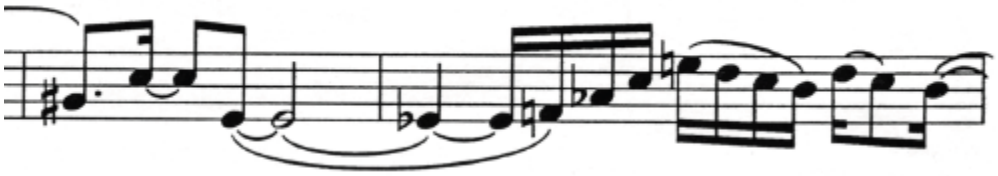
1. A diminuendo should be added in measure 29 going into measure 30. Measure 30 is new compositional material.

Example 36. Mm. 28-30. Add diminuendo to measure 29.



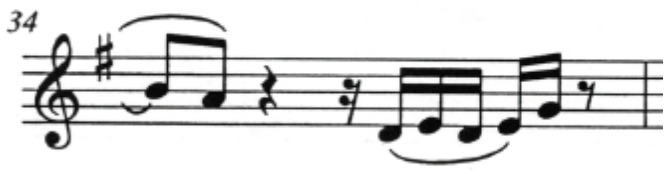
2. A gliss can be added between the D in measure 32 and the Db in measure 33 to highlight the chromaticism. The notes are low enough and long enough that a lip bend can be easily produced and easily be heard.

Example 37. Mm. 32-33. Add gliss between D concert and Db concert.



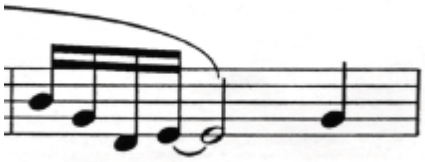
3. In measure 34 the low C should be played first and third valve (1 and 3) and the D should be played third valve (3). These fingerings allow the performer to play the figure very easily with minimal finger movement.

Example 38. M. 34. Alternate fingerings for C concert and D concert.



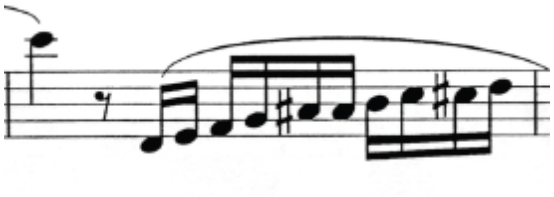
4. The angular figure in measure 36 can be difficult to produce if a performer is playing too loudly. If a performer relaxes the air flow or pressure, the figure will be much clearer and easier to play.

Example 39. Mm. 36. Relax air flow or pressure.



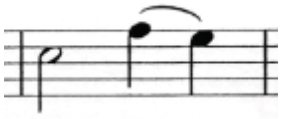
5. In measure 47 the performer may change the two G sharps to a chromatic figure with G natural and then G sharp. The chromatic figure is easier to play rather than rearticulating the notes in a quick tempo or using an alternate fingering.

Example 40. M. 47. Add chromatic figure.



6. A grace note can be added in measure 63 up to the E natural on the third beat. Szentpali adds grace notes in measures 11, 13, 19, 79, 92, and 126.

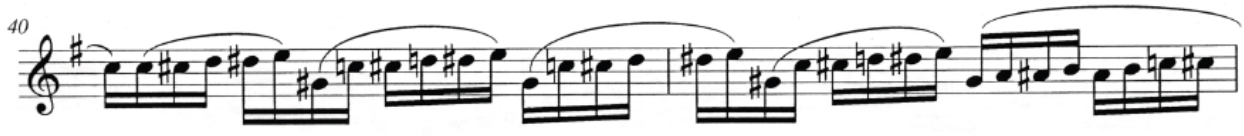
Example 41. Mm. 63. Add grace note.



Compositional Techniques

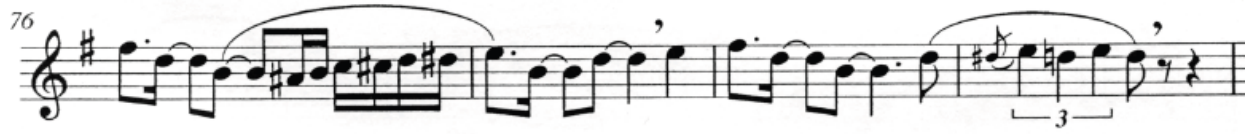
There are several compositional techniques that are borrowed from different jazz styles. The running sixteenth notes in measure 40 and 41 create a hemiola effect. Szentpali groups sixteenth notes in groups of four in measure 39 and then alternates the slurs to create groups of six notes. This offbeat grouping creates a hemiola effect that is sometimes used in improvised solos.

Example 42. Mm. 40-41. Hemiola effect.



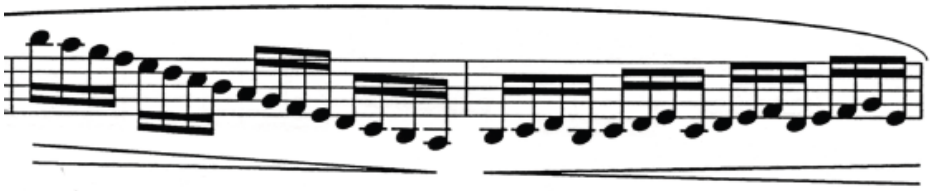
In measure 72 the new section begins at an Andante tempo. This section can be played freely and although it is the same rhythms that have already been played, this section sounds very different. This section sounds similar to a jazz piano "lounge act".

Example 43. Mm. 76-79. New Andante section.



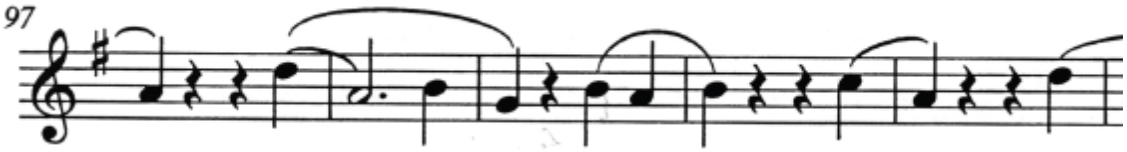
The quick tempo returns in measure 88 with fast scale patterns. In measure 90 an ascending "Clark study" pattern is played. This pattern is very similar to the patterns and etudes from the famous cornet technique book, *Clark Technical Studies*. Many trumpeters practice from this technique book and this pattern is sometimes played in improvised solos.

Example 44. Mm. 89-90. Clark technical study.



Between measures 96 through 101, Szentpali creates something called “stop-time.” This is where rests create silence in between figures after driving rhythms. This technique is used in jazz band charts to sometimes introduce an improvised solo. There is even a song in a Jamey Aebersold improvisation book called *Stop-Time Blues* where students can practice improvising in stop-time.

Example 45. Mm. 97-101. Stop-time section.



Common Problems

Common performance problems particular to this movement include the complicated samba rhythms in the piano accompaniment. Ensemble precision and balance between the euphonium and piano can be difficult and ruin a performance the movement is not rehearsed enough or correctly. The sixteenth note patterns should be practiced carefully to ensure the rhythms are perfectly even and not rushed or crushed. Exact rhythm is paramount throughout this movement. A performer must have an excellent high range, stamina, and technique to correctly play the high notes at the end of the movement and technique throughout. This movement also sounds like Chick Corea’s music. The accompaniment is very similar to some accompaniment figures in one of Chick Corea’s most popular songs, *Spain*.

CHAPTER 5

PEARLS II: "NISSAN 300 ZX"

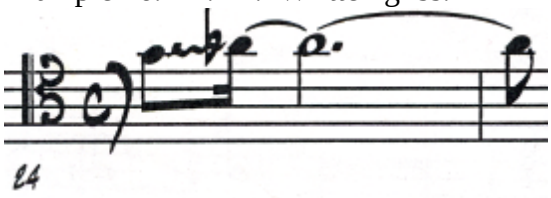
Movement Details

Pearls II is currently an unpublished work that has many similarities in structure to *Pearls*. It is also three movements with collaborative piano. The first movement is titled "Nissan 300 ZX" after the composer's vehicle. The range is over three octaves from pedal Bb to high e1. This solo was written originally for a either trombone or euphonium. There is no key signature but the figures outline a funk style. There is also a short piano interlude between measures 9-13 that is very similar to a George Gershwin style of music.

Extended Techniques

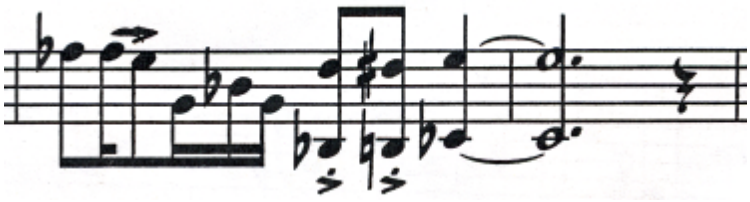
Besides many figures in the funk style, this movement calls for many extended techniques. There is a written gliss between high g and Ab that appears five times in measure 24, 38, 104, 105, and 106. The high range makes it difficult to perform a clear gliss with valves, but a trombone can easily gliss these notes. A high g is normally played with both the first and second valves completely pressed down, but in order to play an audible and clear gliss a performer must only press the first valve completely down and the second valve almost all the way down. This way a performer can slowly lift the second valve and get a much more of a gliss sound.

Example 46. M. 24. Written gliss.

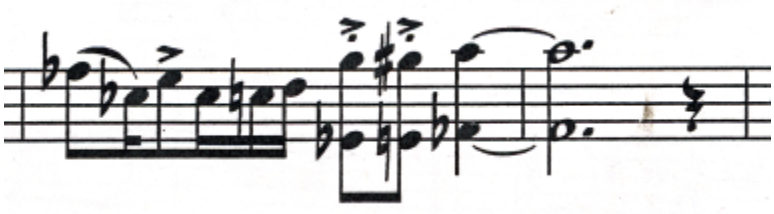


The second extended technique needed is the use of multi-phonics. A performer must play low notes while simultaneously humming higher pitches to produce a chord. This happens four times in measures 29-30, 33-34, 95-96, and 99-100.

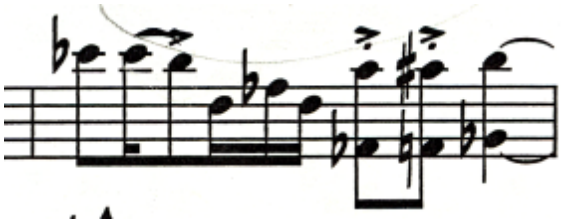
Example 47. Mm. 29-30. Mulitphonics.



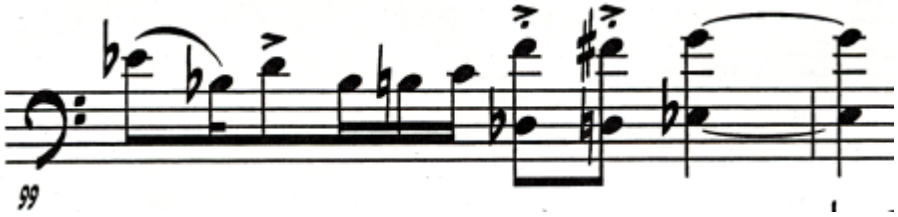
Example 48. Mm. 33-34. Mulitphonics.



Example 49. Mm. 95-96. Multiphonics.



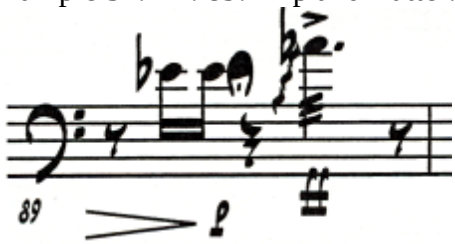
Example 50. Mm. 99-100. Multiphonics.



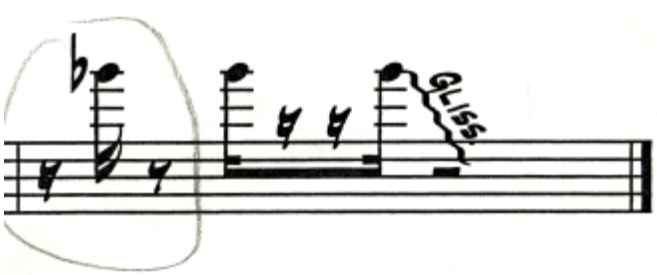
Another two extended techniques that were used in *Pearls I* and now again in *Pearls II,* are the use of a rip and flutter tongue in measure 89. There is also a gliss down in measure 109 on the last note of the movement. This is often called a “fall” in jazz music. A fall can either be

played quickly or last several beats. The fall at the end of this movement should be very loud and last slightly longer than one beat.

Example 51. M. 89. Rip and flutter.



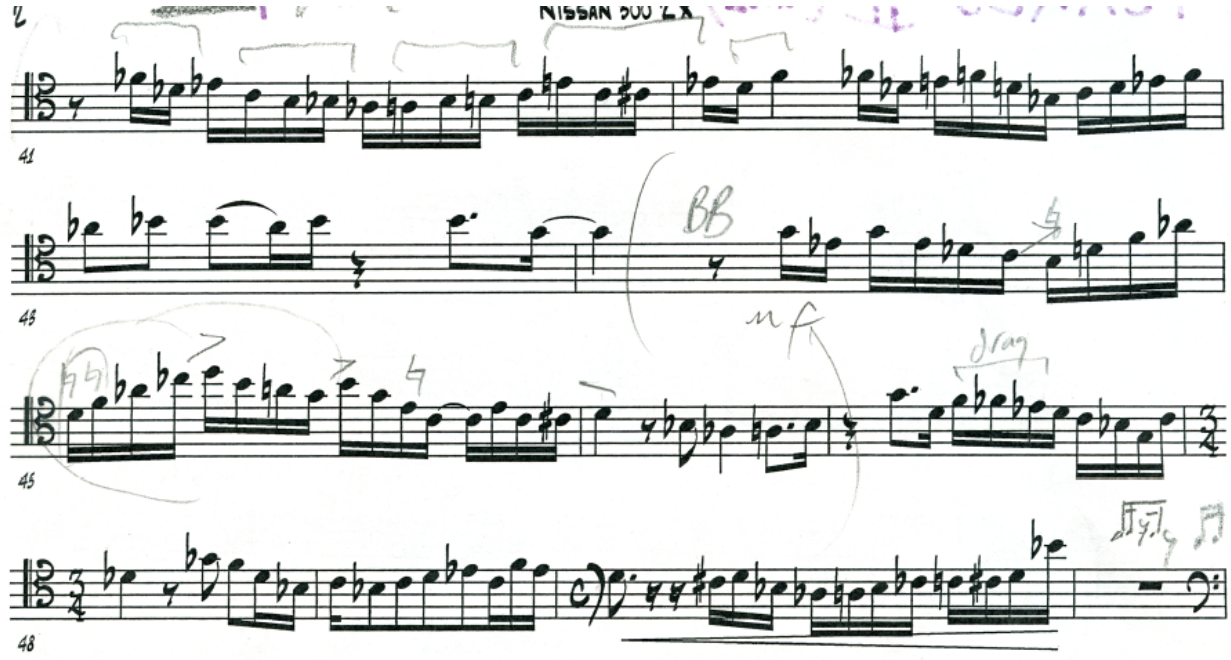
Example 52. M. 109. Jazz fall.



Improvisational Sections

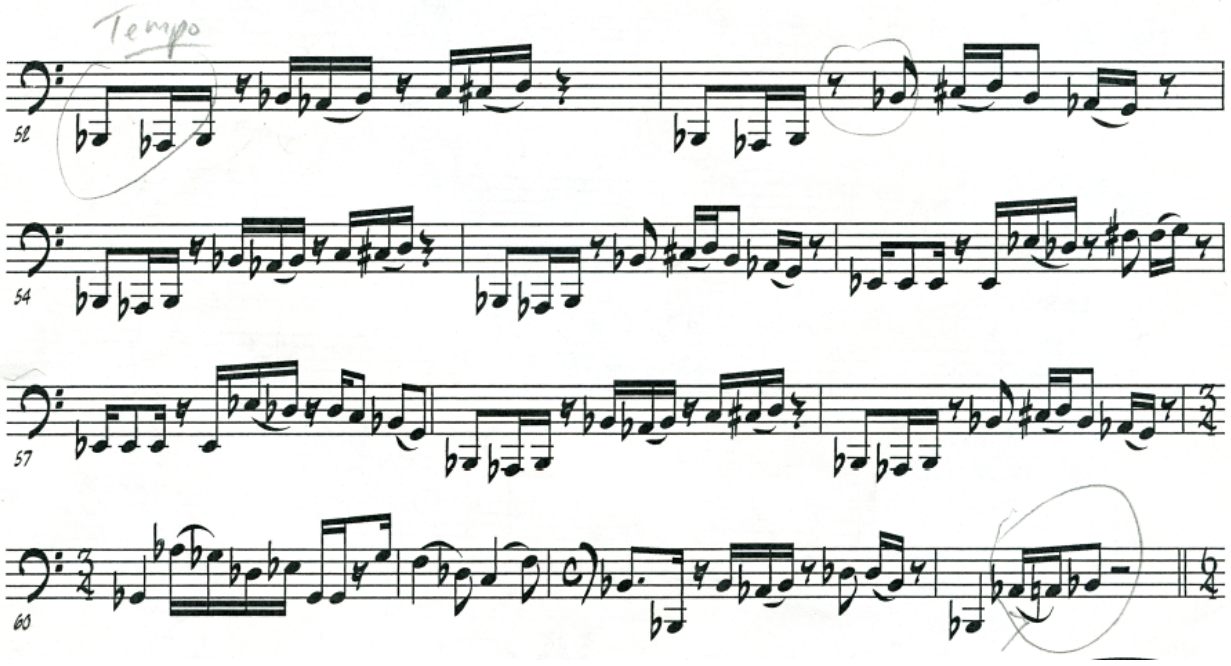
The figures between measures 40 and 51 are similar to an improvised section in a jazz song. The figures outline an angular bebop phrase that outlines a Bb chord for four measures (40-43), then G minor for two measures (44-45), back to Bb for two measures (46-47), then Db for two measures, (48-49), then finishes in Bb (50-51). There is no articulation marked for these quick sixteenth note patterns, but slurs should be added to make the line smoother and sound lighter like a jazz tenor saxophone player rather than an orchestral trombonist.

Example 53. Mm. 41-51. Added slurs, improvisational line.



The euphonium plays an accompaniment figure between measures 52-63.

Example 54. Mm. 52-63. Accompaniment bass line figure.



The figure outlines a Bb chord four measures (52-55), then an Eb chord for two measures (56-57), then a Bb chord for two measures (58-59), then a Gb chord for two measures (60-61), then

finally ends on Bb for two measures (62-63). There are no dynamics and few articulation markings besides helpful slurs, but the volume should be underneath the solo piano line. All eighth notes should be played short and the first sixteenth note in groups of three sixteenth notes should also be short.

Common Problems

Although this piece has only been performed a few times before it has been published, there are several common problems that a euphonium player may run into. A common problem among many overly enthusiastic or young euphonium players who play jazz, is to play much too loud and tongue notes too hard to make clear phrases. Careful attention should be made to volume and sound through technical passages. The movement also contains many difficult syncopated rhythms that a performer may overlook. The rhythms can make the ensemble playing with the piano difficult if both performers do not rehearse enough or count correctly. The most difficult aspect of the solo is probably the extended high range needed. Any solo with range that exceeds a high c, can be a great challenge to many players. This movement has many high c's, Db's, a high d, and high e natural.

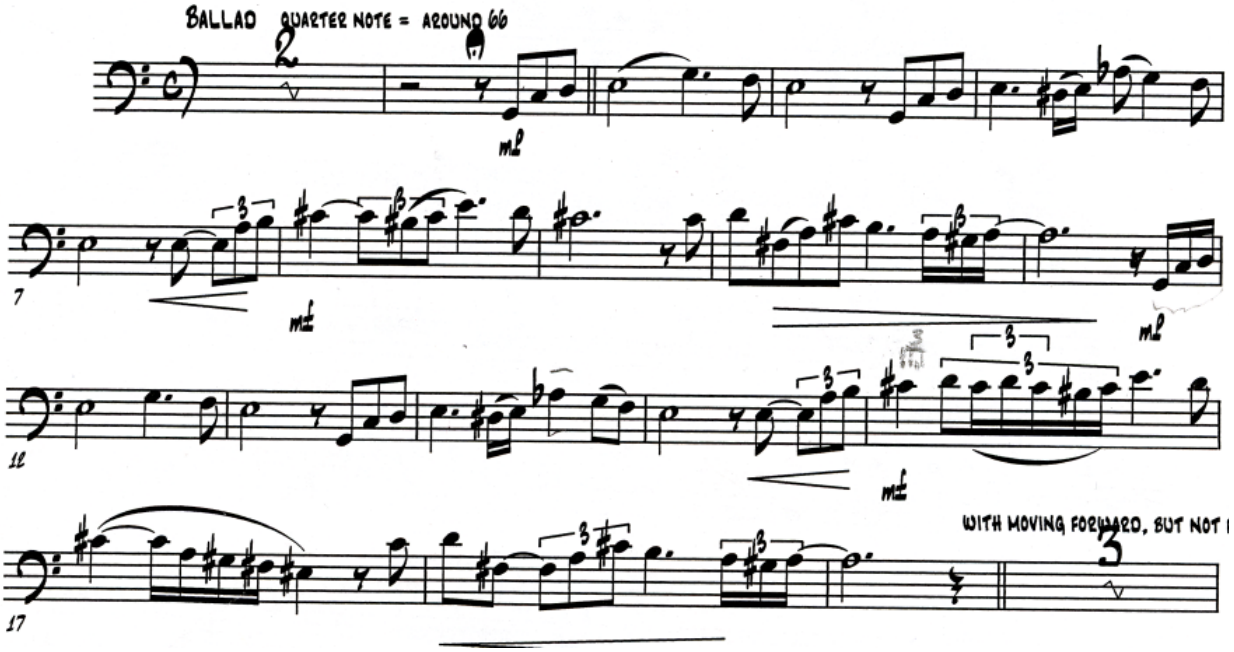
CHAPTER 6

"FOR DENY"

Movement Details

The second movement in *Pearls II*, is titled "For Deny." It shares many characteristics of the second movement of *Pearls.* It was also written for the composers then girlfriend, Cornejo-Garas Denissey. It is also in the jazz ballad style that should be played with a slower vibrato. Another way of using vibrato that is used by jazz trumpeters is to play a long note without any vibrato, and then add slow vibrato after a few beats. Many liberties can be taken with the melody such as adding pitch bends several times in the first few lines. A trombonist might add bends in different places than a valve player would. If a euphonium player has enough proficiency in trombone, they should try playing several lines on trombone to see if they prefer bends in other places.

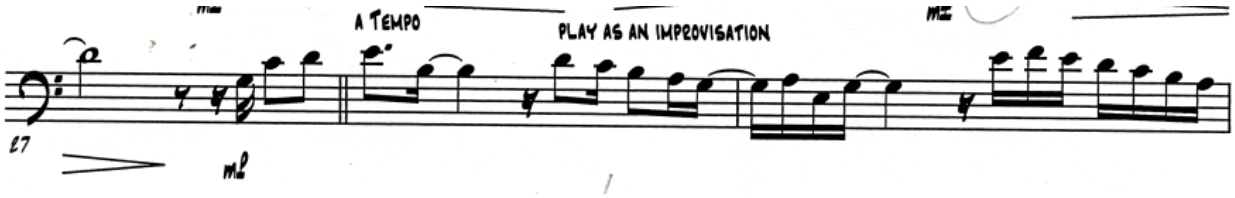
Example 55. Mm. 1-22. "For Deny" jazz ballad opening.



Double Time

There are a few things different compositionally from the first *Pearls.* Beginning in measure 28 there is a "double time feel" in the music. This means that the fast moving and syncopated sixteenth notes make the music sound as if it is suddenly moving at a tempo twice as fast although the meter and tempo have not changed. The composer writes "Play as an improvisation" over measure 28 to imply that this should feel and sound like a "double time feel."

Example 56. Mm. 27-29. Double time section.

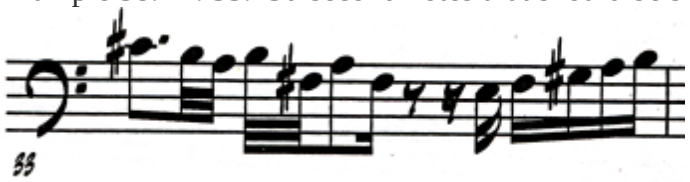


30-Second Notes

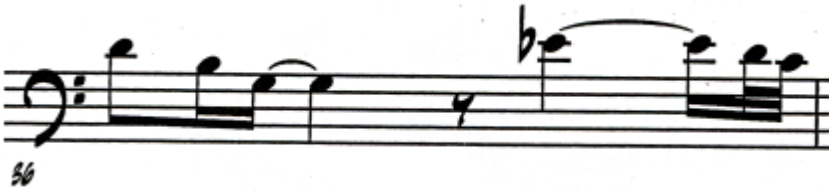
The composer sometimes marks 30-second notes to be slurred and other times not, but they are so rapid that they would not sound correct articulated. If a euphonium player or trombonist were to double tongue these notes at this tempo, the notes would not sound smooth or fit into the ballad style. In measure 31 the 30-second notes are slurred, but not in measure 33 or 36.

Example 57. M. 31. Slurred 30-second notes.

Example 58. M. 33. 30-second notes that should be slurred.



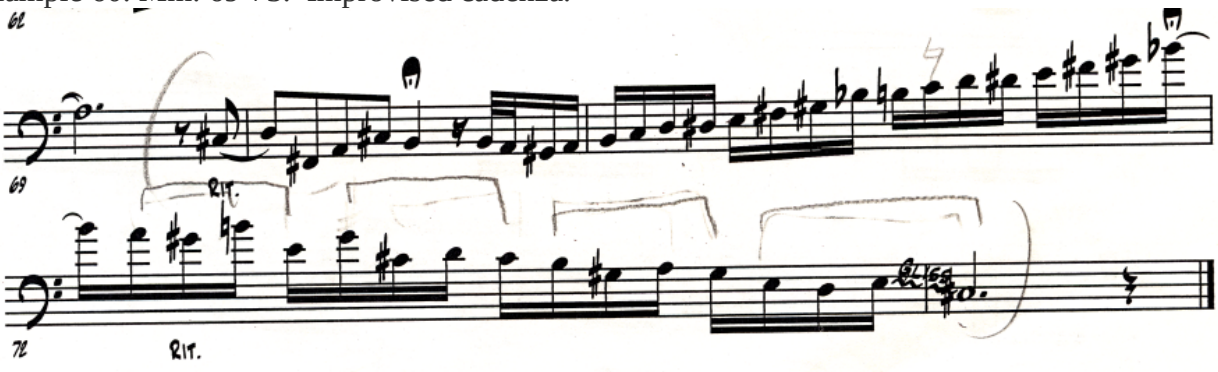
Example 59. M. 36. 30-second notes that should be slurred.



Cadenza

Although it is not marked, the figures in measures 70-73 should be played like an improvised cadenza. It is common to end a jazz ballad with such a cadenza and the composer has written out suggested notes. The performer may vary the tempo and articulation in this cadenza. A glissando is marked in between the last two notes of the piece, but a jazz trumpet player would play a chromatic figure between e natural and c sharp rather then gliss between the two notes like a trombone player. Playing a chromatic figure suits the euphonium because it has three valves like a trumpet.

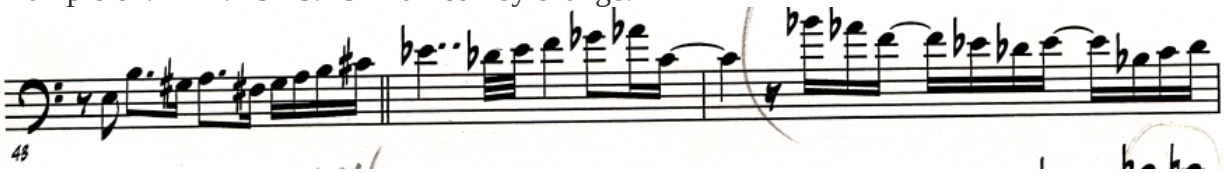
Example 60. Mm. 69-73. Improvised cadenza.



Common Problems

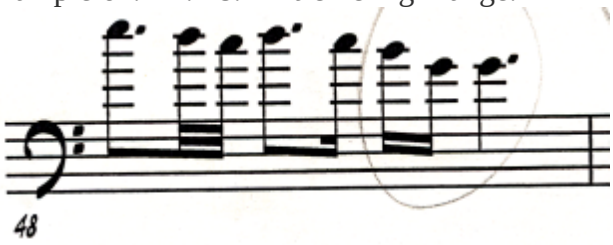
Common problems that may occur in this solo may be starting the movement too slow and then dragging the tempo. Another problem might include articulating notes too long. There are two key changes at measure 22 and measure 44 that are not marked in the key signature but are very clear with the accidentals in the music. The key change in measure 22 occurs in the piano part while the euphonium rests, but the euphonium plays during the second key change at measure 44.

Example 61. Mm. 43-45. Unmarked key change.



One of the most challenging aspects of this solo besides the style, is the extreme high range in measure 48. Many performers cannot play up to a high e natural and may have to perform this measure down an octave.

Example 62. M. 48. Extreme high range.



CHAPTER 7

"LAST DANCE"

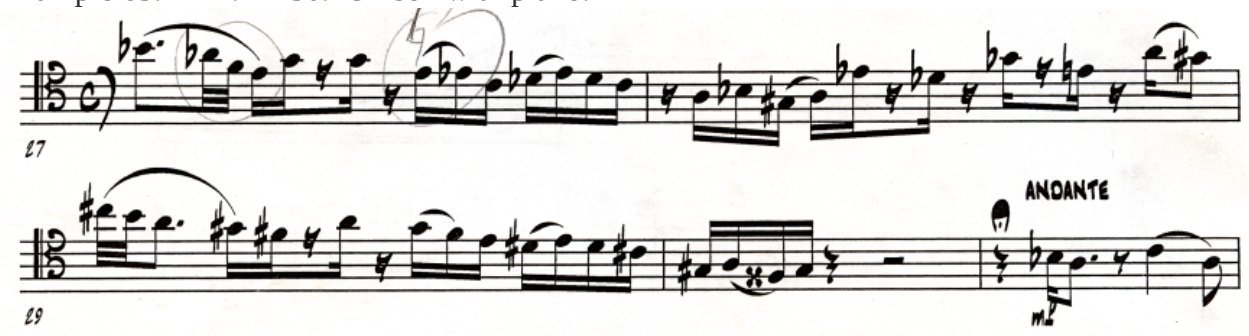
Movement Details

The third movement was previously titled " Immortal Effervescence," but he has changed the title to "Last Dance." In Roland's words,

> The third movement is inspired by the idea of being mortal. So the title means that only one man will be alive at the end of the world. It was the first title, but the immortal effervescence was not clear to understand for even those who speak English, so I changed the title to "Last dance"...at that time I felt that my relationship with Deny would not last forever, so I had a kind of sad feeling, sorrow, etc.

The movement begins with solo piano playing angular figures much like the third movement of *Pearls.* It quickly moves to a very fast 7/8 latin-like section with very high notes for the euphonium and syncopated rhythms throughout. This introduction is very similar to the music of jazz pianist, Chick Corea. Some characteristics of Chick Corea's music include latin rhythms and style, and fast syncopated solo lines in unison throughout the ensemble. The solo euphonium is in unison with the piano in measures 27-30.

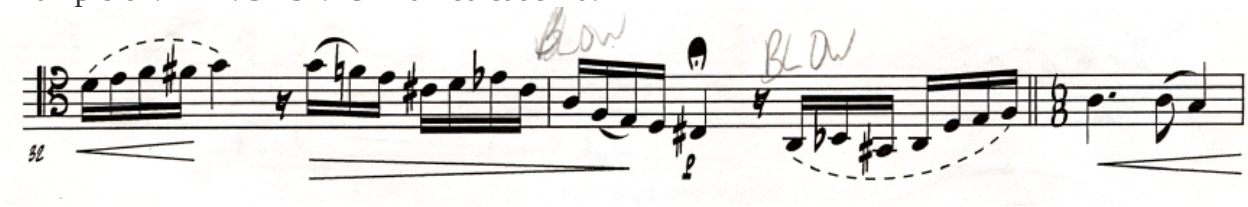
Example 63. Mm. 27-30. Unison with piano.



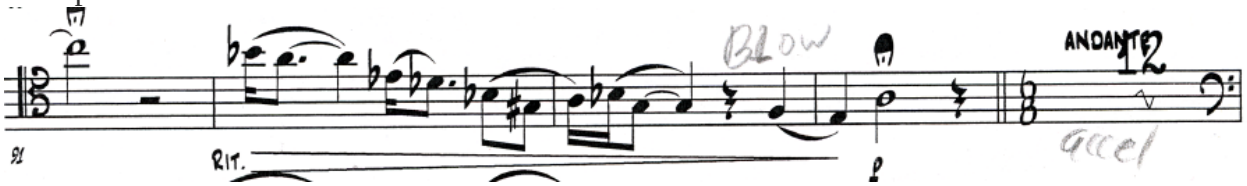
There is a tempo and style change in measure 31. It is a free cadenza like section where note bends may be added. This section leads to a 6/8 jazz waltz section in measure 34. A jazz waltz is commonly in ¾ time without swung eighth notes. The 6/8 meter maintains a Latin or Spanish feel much like Chick Corea's music. The composer does not mark the cadenzas in

measure 31 and then again in measure 92. He also does not mark the jazz waltz sections that follow the cadenzas in measure 34 and measure 95.

Example 64. Mm. 32-34. Unmarked cadenza.



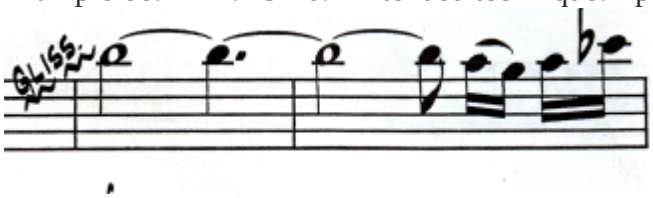
Example 65. Mm. 91-95. Unmarked cadenza.



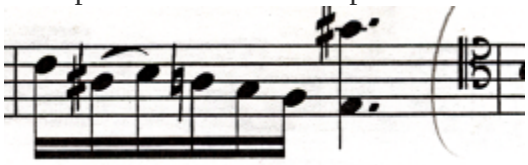
Extended Techniques

The only extended techniques the composer uses in this movement are a gliss in measure 19 on the first entrance of the solo euphonium, a quick use of multi-phonics in measure 45, and then a small rip in measure 50.

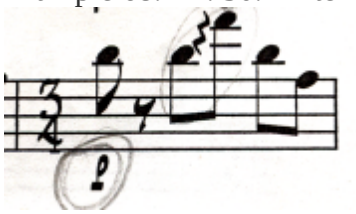
Example 66. Mm. 19-20. Extended technique: rip.



Example 67. M. 45. Multiphonics.



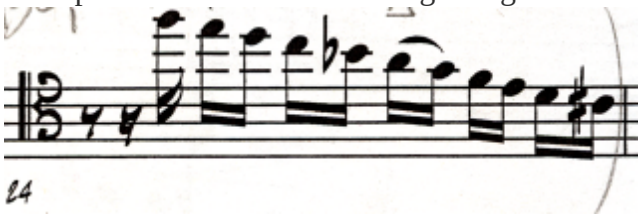
Example 68. M. 50. Extended technique: rip.



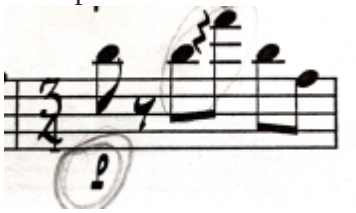
Common Problems

Common problems that may occur are again the difficulty of the high range in measures 24, 50, and 57. Performers may have to play these measures down an octave if these notes are not within their range.

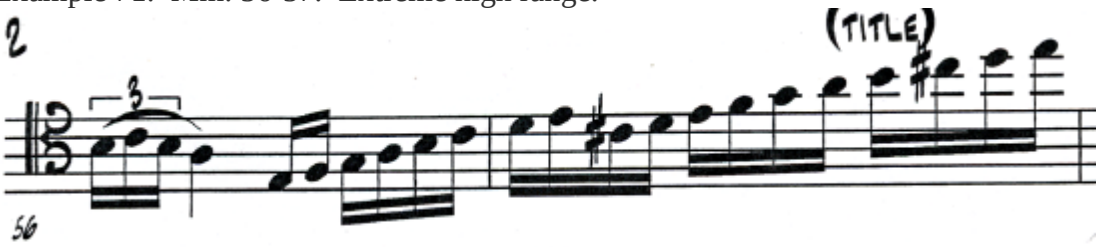
Example 69. M. 24. Extreme high range.



Example 70. M. 50. Extended technique: rip.

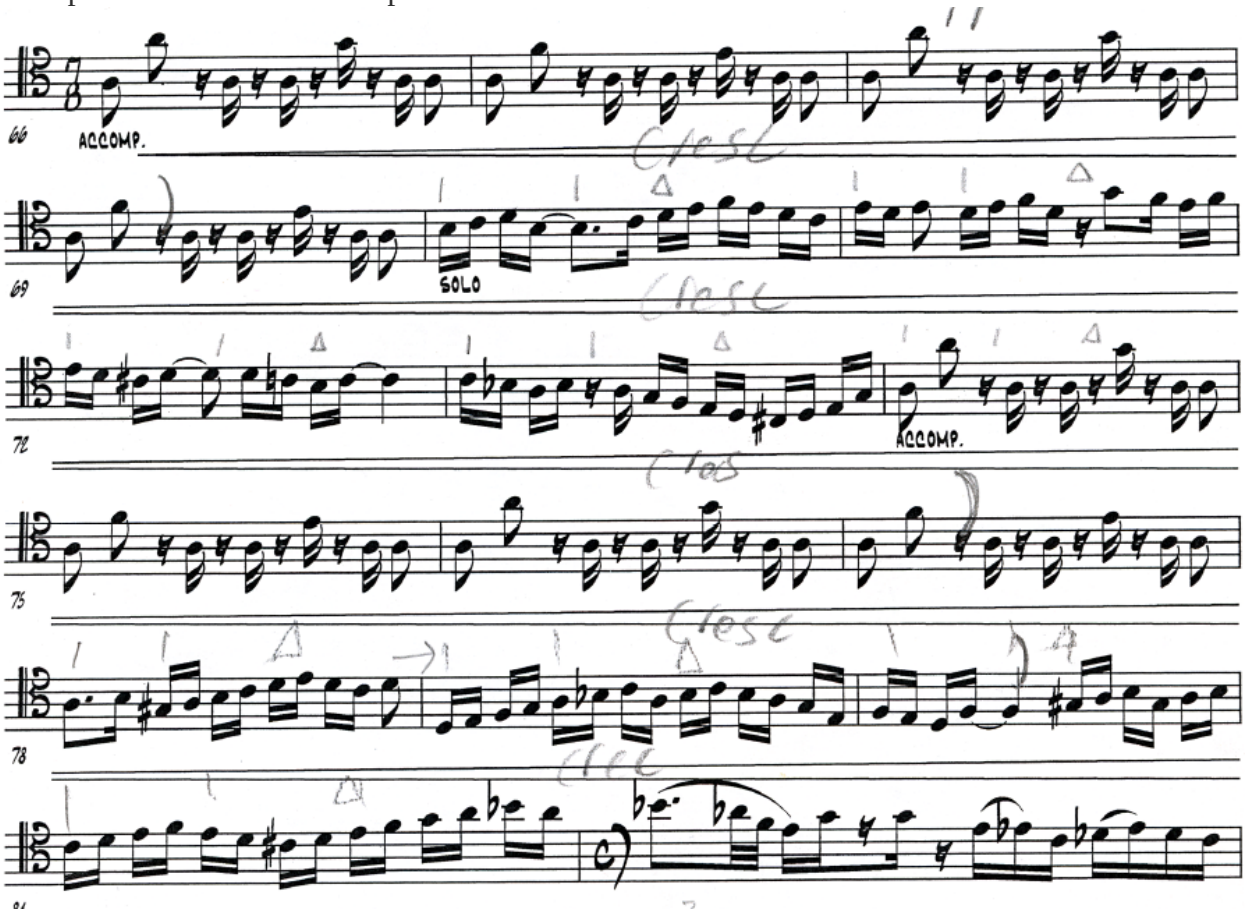


Example 71. Mm. 56-57. Extreme high range.



The rhythmic complexity in the 7/8 measures are difficult to line up between soloist and piano. A soloist should focus more on ensemble precision and avoid excessive volume or harsh articulation.

Example 72. Mm. 66-82. 7/8 problematic ensemble section.



Suggested Listening

Suggested listening should include Chick Corea, any latin jazz such as Poncho Sanchez, and jazz music in irregular meters such as Bela Fleck and the Flecktones.

CHAPTER 8

CONCLUSION

This performance guide for *Pearls* and *Pearls II* will allow performers to better understand the jazz style and provide them with a resource for performing these particular pieces as well as other jazz influenced pieces. This performance guide is specific to euphonium repertoire and for euphonium performers and educators. This also provides a resource for a solo work in the repertoire that is performed regularly as well as a new work that will soon be published. It is also intended that this dissertation will influence others to study jazz and pursue other opportunities for euphonium mediums.

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E-mail correspondence with Roland Szentpali, composer of *Pearls* and *Pearls II*.