THE ROLE OF ANALYSIS AND COMPARISON IN THE PERFORMANCE OF SELECTED SINGLE-MOVEMENT COMPOSITIONS FOR TRUMPET AND PIANO BY JOSEPH TURRIN WITH AN INTERVIEW OF THE COMPOSER, A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED WORKS BY HANDEL, HONEGGER, TOMASI, AND OTHERS

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Joseph Turrin (b.1947) is a composer, orchestrator, conductor, pianist, and teacher whose wide-ranging activities have contributed greatly to many aspects of contemporary American musical life. His numerous ASCAP awards (1981-20050, as well as his many other awards, document his professional success. His many commissions by various orchestras around the world, bands, brass ensembles, soloists, theatre groups and film scores show his popularity. He is also in high demand as a pianist for orchestras, in theatre productions, in commercials and studio recordings as well as serving as personal accompanist for Jerome Hines, Phil Smith, Joseph Alessi and others. Mr. Turrin’s compositions for trumpet and piano have been particularly popular among college and professional players as seen by their frequent performance in those venues as evidenced by the International Trumpet Guild’s Trumpet and Brass Programs for the years 1995-2002.

The three works selected for the present study include: *Elegy for Trumpet and String Orchestra* (1971, rev. 1993, piano reduction, 1993), *Caprice for Trumpet and Piano* (1972), and *Intrada for Trumpet and Piano* (1988). In this in-depth study, special attention is given to those characteristics which create unity of form, and those traits that seem to be idiomatic of Mr. Turrin’s style of writing. A comparison of the three pieces allows for the extrapolation of common style traits, which include certain traditional fanfare-style motifs as well as jazz-style elements.
Conclusions are drawn with detailed explanation of what I consider the appropriate application of the knowledge from the analyses to quality performances of the pieces studied. Careful instruction is given concerning the various aspects of performance style which are supported by the study done on each piece. Finally, an interview by internet with the composer answers some of the questions created by the analyses. Several of the composer’s comments justify many of the conclusions drawn by this study.
ACKNOWLEDGMENTS

I would like to thank the following individuals for their continuous love, support and sacrifices that made this project possible: to Professor Keith Johnson, who not only encouraged and supported me this entire time but also broke down seemingly impossible barriers to see this completed; to Professor Graham Phipps who did everything humanly possible to help me think like a theorist; to Professor Dana Collins who read, critiqued, and suggested much needed improvements, to my wife, Sharon, who willingly sacrificed her time with me and others to help me in this project; and to Mr. Joseph Turrin who took time from his busy schedule to encourage me and answer questions.
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PITCH DESIGNATION

Specific pitches referred to in the text will be concert pitch unless a theoretical designation, such as B-flat trumpet is used. Chord name will use capital letters and letters used as designations for sections related to form will be in **Bold** type. Specific pitches will follow the format called for in *The New Harvard Dictionary of Music*. Middle C, as on the piano keyboard, is designated c’, and other octaves are as follows:

\[
C_1 \quad C \quad c \quad c' \quad c'' \quad c'''
\]
CHAPTER I
INTRODUCTION

Joseph Turrin (b. 1947) is a composer, orchestrator, conductor, pianist, and teacher whose wide-ranging activities have contributed greatly to many venues of contemporary American musical life. He studied composition with Richard Lane, Samuel Adler, Robert Gaudlin, Nicholas Flagello. Prior to all this, he studied piano privately with Heinz Hammerman, and trumpet privately.1

In 2005 he was awarded an Honorary Bachelor of Music degree (BM) from the Eastman School of Music. His other awards include ASCAP awards from 1981 through 2005, the Manhattan School of Music, the National Band Association, the United Nations, the New Jersey State Senate, the New Jersey State Council on the Arts, as well as the FLAME Award in Composition, and the Anne M. Alberger Composition Award.2

Mr. Turrin is a multi-faceted composer whose works have been commissioned internationally by major orchestras, bands, brass choirs, theatre groups, producers of film scores, jazz musicians, plus many other chamber, college, and special interest groups. The majority of his works reflect his interest in serious concert music, jazz and writing for films. He has composed at least twelve film scores, many of which he conducted, orchestrated, and served as pianist.3

1 Joseph Turrin. “Joseph Turrin’s biography” from http://www.josephturrin.com
3 Ibid.
In his resumé, the composer lists among his other skills, the fact that he often serves as lecturer on music history, film, composition, orchestration and performance. He also notes his interest in jazz composition and arranging, including the fact that he has worked with Wynton Marsalias, William Russo, Lew Soloff, Susannah McCorkle, Jay Lenhart, and others.4

As a conductor, he has lead several different orchestras in the United States and Europe, some of which he has also served as music director. He has directed six theatre companies, and currently, since 2003, serves as the conductor and music director of the Imperial Brass. He has also appeared at several schools as guest lecturer, composer, adjudicator, and to present master classes. 5

As pianist, he has served with several east coast orchestras, various theatre productions, in commercials, in several studio recording sessions, as well as personal accompanist for Jerome Hines, Philip Smith, Joseph Alessi, and others.

This performer chose three pieces by Joseph Turrin: Intrada, Elegy, and Caprice for intense study. Mr. Turrin’s resumé includes 41 published pieces. Eight of these are specifically for solo trumpet (one without accompaniment) and eleven others are for other brass combinations, many of which include featured trumpet parts.6

4 Ibid.
A reviewer’s comments that refer specifically to an early performance of one of the pieces selected for this project follows:

“For me the high point was a new work, Caprice, composed by Joseph Turrin. It was a virtuoso piece and performance. Mr. Turrin’s music is as refreshing as a spring breeze.” Caprice for Trumpet and Piano THE RECORD (4/2/73)

I chose his music because of the composer’s affinity for the trumpet. He has done private study on it, currently directs a brass group, and has several of his works recorded by trumpeters such as Robert Sullivan, Robert Stoelzel, Terry Everson, John Holt, David Hickman, and especially Philip Smith, Principal Trumpet of the New York Philharmonic, whom he serves as accompanist.

In addition, several of these players have commissioned works from him. The three pieces I chose have an easy, approachable architecture with a distinctively accessible harmonic expression that appeals to the listener and performer alike. While Mr. Turrin has written several multiple movement pieces for trumpet, I chose these single-movement pieces because of their immediate affinity and for their ability to encapsulate the composer’s style in a concise single-movement expression. I was also encouraged in this study when Mr. Turrin kindly agreed to answer questions about his works on the Internet in an interview format.

In these pieces, the composer’s choices for thematic material often reflect the traditional heritage of the trumpet, such as fanfares and jazz style, but he incorporates patterns in his melodies that imply a more motivic or architectural relationship to the ___________________

harmonic expression that characterize his pieces. His harmonic language uses complex chords, tone clusters and non-ternary chords that rarely relate functionally. Further study will discuss the role of foreground versus background in the use of the trumpet and piano. The role of special effects including mutes and stylistic emulations, such as jazz, will be considered as well.

Although each of these three pieces is conceived as an independent entity, comparisons will be drawn that will reveal what traits appear as a part of this composer’s vocabulary when writing for trumpet and piano as shown in these pieces.

The music of Joseph Turrin was selected because it has both an immediate appeal and grows more challenging with deeper study. The credentials of the composer, given above, show both his wide acceptance and the various styles that most strongly influence his output. The analyses of the pieces selected will show some of these influences and reveal some of the techniques he uses to sustain the listener’s interest, create tension and release, and generate beautiful melodies in a contemporary harmonic setting.
Joseph Turrin dedicated Intrada (1988), to his close friend, Philip Smith. One can find a general description of the work in the composer’s own words in the liner notes of the compact disc of the recording made by the composer with Mr. Smith. Turrin states: “Consisting of several contrasting sections, it is a characteristically energetic statement, built around a recurrent fanfare motif which provides the material for even the most melodically expressive episodes.”

The following is one way to parse Intrada so that the relationships between sections may be discovered and the composer’s use of his germane ideas may be traced throughout the composition:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures:</th>
<th>Phrases:</th>
<th>Description:</th>
<th>Pitch</th>
<th>Mutes:</th>
<th>Centricity:</th>
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<tbody>
<tr>
<td>ONE</td>
<td>A 1-8</td>
<td>(2)</td>
<td>piano cluster (to meas.7)</td>
<td>[C]*e’-g’</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1-2</td>
<td>(2)</td>
<td>A-Fanfare (“x” &amp; “y”)</td>
<td>A Harmon</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>3-7</td>
<td>(2+2)</td>
<td>A1-cluster down a fifth</td>
<td>[T]*E-flat</td>
<td>[C] b-c’#</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8-11</td>
<td>(4)</td>
<td>piano trans. (“x” “y” &amp; “z”)</td>
<td></td>
<td>[C] f - c-flat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12-14</td>
<td>(2+1)</td>
<td>A1-cluster down a fifth</td>
<td></td>
<td>[C] b-c’#</td>
<td></td>
</tr>
<tr>
<td></td>
<td>open</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15-21</td>
<td>(3+4)</td>
<td>piano cluster /trumpet exchange (“x”)</td>
<td></td>
<td>[C] f - c-flat</td>
<td></td>
</tr>
<tr>
<td>C 22-28</td>
<td>22-24</td>
<td>(2+2)</td>
<td>A (by piano 8va lower)</td>
<td>A/<a href="e-g">C</a></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>26-28</td>
<td>(3)</td>
<td>trumpet transition to B</td>
<td>B/<a href="e-g">C</a></td>
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A  29-46

29-33  (5)  B1-Lyrical theme  C/[Q]*
34-38  (2+1+2) transition, ("z" & "x")  C#/[C]
39-42  (4)  B2-piano/tpt. in thirds  e mixolyd. cup
43-46  (2+2)  Mini-cadenza 1 ("y")  [T&Q]

B  47-84

a  47  (10)  piano "mysterious" chord  [T] A
mutates at meas. 51, 55  C-sharp to D
48-56  (9)  B3 (begins on "z") trumpet  A
b  57-61  (5)  piano transition  [Q]
("z" inverted, mutated)
62-69  (4+4)  B4 trumpet over "z" inverted  [T&Q] open
70-75  (3+3)  Mini-cadenza 2  [Q]
a'  76-84  (9)  piano "mysterious" chord  [T] A
(= meas. 47-50)
77-82  (6)  B5 trumpet "mysteriously"  A Harmon

ONE'

85-87  (2+1)  A3 piano foreshadows return  [C] (b-d')
88-106 = meas. 3-21 / 3 exceptions**  open
107-114 = meas. 29-36 / 1 exception**

THREE (JAZZ)

A  115-121

115  (5)  piano: "walking" bass/  D [T&Q]
"comping"
116-119  (3+1)  C trumpet-jazz solo  D
120-121  (1+1)  piano "z"; ostinato (3 notes)  D[C] (g-b)

B  122-128

122-124  (3)  C piano jazz-solo/.  D[C] cup
trumpet accompaniment
125-128  (4)  piano trans. "z" expands  D

ONE / TWO Recap.

A  129-136

129-130  (2)  A4 with "y" repeated  A/C#  open
131-136  (6)  Mini-cadenza 3  [Q]
"y" descending

B  137-152

137-138  --  piano "mysterious" chord  [T] A
(= meas. 47-50 & 76-84 (above)
139-148  (4+4)  B1 theme slightly altered  [T] A
149-152  (2+2)  A5 "y" fragmented,  [T] A-flat/D pedal
leads to coda
Mr. Turrin begins this piece with M 2nd (that moves up a minor second) making a cluster spanning e’-g’. The six repetitions of this figure serve as an anacrusis over which a repeated trumpet fanfare figure appears. The opening fanfare is a tertian figure outlining a seventh chord a’-c#”-e”-g”, with a-flat’ and c-natural” as chromatic neighbors. When the fanfare immediately repeats, it resolves its upper tone g” to an a” at measure 8. Simultaneously, the semitone cluster figure expands by semitones through a filled in perfect fifth (d-flat/a’-flat) and, subsequently, “resolves” in its upper voice by another semitone to a’-natural, thereby joining the “resolution” to the a”-natural in the trumpet line. Both melodic intervals and rhythmic motifs, identified as fragments “x” and “y” below, from the fanfare theme are used throughout the piece to energize transitions and create the melodies of the lyrical passages. The opening section of this piece appears on the next page due to space constraints.
Example 1. Turrin, *Intrada*, measures 1-8

The fanfare theme uses two fragments labeled “x” and “y”. The first follows the pattern of three c”-sharps followed by e”. The second ascends: a’-flat, c”, g” pattern.

The question of the ambiguity of the implication of an A major tertian tonality in the fanfare is answered when this section later resolves on a” and when it returns and the missing root is found in the notes added to the piano part in measure 88. This will be seen later as Example 8.

The piano begins measure 7 with an additional minor second moving in contrary motion to the original cluster, leading to a climax on the beginning of measure 8. The downbeat of measure 8 finds the trumpet extended up to the note a”, which is the first instance of consonance between the trumpet and the piano since the beginning and the highest note the trumpet has played up to this point. It also launches the piano transition to the next fanfare entrance.
It is also important to notice how the original simple piano cluster is augmented in measure 7. The composer uses the original two ascending major seconds but adds a minor second below it that moves chromatically downward, in contrary motion. He continues the minor second contrary motion another half-step on the third beat while adding a further semitone dissonance to the mix (an e’) before it all resolves to a series of complex tertian figures with double chromatic members. Here is the transition passage that immediately follows the fanfare:

Example 2. Turrin, *Intrada*, measures 8-12

This transition is built on tertian sonority on E-flat with a root-split third (major/minor) plus the major 7th and the 11th. The f# is enharmonically the g-flat.

One other element in this transition requires noting. In measure 11 of the piano part, we see three eighth notes outlining an ascending pattern earlier identified as “y” (See the “y” in Example 2). This is the almost the same intervallic pattern labeled as “y” in the fanfare. However, this time the first skip is a minor third, the latter interval, however is still a major seventh. This indicates that the use of the type of third (major or minor) is
intended to be ambiguous while the seventh; our inverted minor second, must remain in tact.

Also noteworthy is the above passage is the interval of a fourth. It first appears between the downbeats of measures 8 and 9, and then again as the first two sonorities of measure 10. I label this as the “z” motif for later reference. The thirds in the low bass in these three measures (E-flat to G-flat, G to B-flat, and E-flat to G-flat) may also be heard as a reference to the “x” pattern from the fanfare.

The first repeat of the fanfare theme begins in measure twelve. This time the piano accompaniment sustains a simple minor second on the pitches c’ & b. These pitches are briefly colored with additional dissonances, including another minor second, a C#, as downbeats for the next two measures. This presentation of the piano cluster is a fifth below the opening focus of g’ but includes no motion. The fanfare however, begins a fourth lower than the original in a tertian pattern built on an E chord. This time the chromatic neighbors used are up a minor second from the original as opposed to down a minor second.

The chromatic neighbors in the fanfare theme relate to each other in either direction by half step. This presentation of the fanfare is only two measures long and is modeled after the latter half of the first statement.

Next the trumpet begins a section of fragments, built from the sixteenth note pattern of the “x” motif, that are exchanged with the piano from measures 14 through 21. The trumpet leads into this exchange with the “y” motif, that continues with a series of melodic minor seconds plus octave displacements. Here is the original trumpet part for measure fourteen with my simplification that removes the octave displacements:
Example 3. Turrin, *Intrada*, measure 14 and a reduction

Just as this rhythmic exchange subsides, the piano brings back the opening cluster, repeated four times, a fifth lower, under which echoes of the sixteenth note exchange repeat, and then subside. At measure 22, the original fanfare theme is played by the piano alone. Except for the octave lower displacement and change of timbre, this is an exact repeat of the opening fanfare, measures 3 through 6.

As the piano ends this section, the trumpet plays a transition that leads into the lyrical theme (B). Over the piano’s sustained M2nd cluster (g’ and f’), the trumpet outlines the notes of a B chord that includes both the major and minor third and ascends to an f#” which is an octave-displaced minor second away from both of the sustained pitches in the piano. As anacrusis to the new theme, the trumpet’s a-flat’ and c’ are chromatic neighbors to the first note of the lyrical theme which begins on the pitch b’.

The trumpet plays the first lyrical theme (B) in almost entirely step-wise motion, beginning on and centered around the pitch b’ while the piano’s left hand alternates between the C and G as if to imply a pitch center of C. The pitches played by the piano right hand alternate between two clusters of quartal and quintal sonorities which both
include other major sevenths. The two hands of the piano part move in syncopated patterns that almost appear rhythmically and harmonically independent from each other and from the mildly syncopated trumpet part. The rhythm of this passage shows the strong jazz influence that will appear more transparent in a later section. Here are the opening measures of the lyrical (B) theme:

Example 4. Turrin, Intrada, measures 29-31

To bring the listener to a short repeat of the lyrical theme, the piano interjects a rising fourth motif, “z” that repeats up a major second the first time, and then expands with an additional repeat. The “z” motif reappears often, either in this form or inverted into a descending form. This motif first appeared in measures 8, 9, and 10, somewhat disguised. Here it is interrupted with a reminder of the “x” motif. After the return of the “z” motif, it is slowed to quarter notes in measure 38 to serve as an anacrusis to the return of the lyrical (B2) theme. This also mimics the two-note anacrusis that the trumpet played leading into the first appearance of that theme. However, the trumpet’s anacrusis, in measure 28, was a rising third that used the first two pitches of the “y” fragment of the fanfare. Here the piano simply uses a rhythmic augmentation of the rising fourths (“z”
motif) it was just playing. In both cases the rhythmic activity slows at this point in preparation for the lyrical theme.

Example 5. Turrin, *Intrada*, measures 34-38

The return of the lyrical theme (B2) played by the trumpet at measure 39 is accompanied by the piano in parallel thirds. Except for the piano’s left hand part, this is a transposed mixolydian melody built on the pitch e’. The piano left hand alternates between a minor second: b and c’, and the major seventh f and e’. Again the composer highlights the minor second dissonance. This lyrical passage is concluded by an accompanied cadenza-like passage from measures 43-46. Two similar sections appear in measures 70-74 and 131-136, and in each case they are preparation for the piano “mysterious” cluster sections.
The piano cluster appears three times in this composition and is labeled “mysteriously” in only the latter two appearances. The first appearance from measures 47 through 56 is slightly different from the second two in that the lowest note moves up a minor second after four measures, then moves up another minor second after four more measures where the chord changes entirely. This cluster is made up of the pitches used and implied in the opening fanfare, the members of an A major seventh chord plus two lower chromatic neighbors, a-flat and c-natural. The only pitch in this cluster not in the fanfare is the f-natural. Although the voicing of these pitches masks some of the dissonance, there are many inverted minor seconds in this sound. Here is the cluster in its first appearance in the piano part:

Example 6, Turrin, *Intrada*, measure 47, piano part

The ending of this section is followed by the inversion of the “z” pattern shown in Example 5. These descending fourths display a very different character than the ascending ones cited earlier. They move down more slowly, in eighth notes, and the second one begins a minor second lower with an added minor second inserted between the pitches of the fourth. They serve to diffuse energy, as in measures 57 – 59, or to sustain interest in a long note in a lyrical passage as in measures 34 and 35. This connecting devise again demonstrates multiple minor second relationships.
Example 7, Turrin, Intrada, measures 57-59, piano part

The lyrical themes that have been identified as B1 through B5 are each different in some way. The first two, B1 and B2, begin identically with downward major seconds that return to the pitch b’ three times. That is followed by other scale-wise intervals wrapping around the pitch b’. They are identical for the first two measures but end differently. The third lyrical phrase begins with ascending fourths and fifths but soon continues with many melodic minor seconds. At first the minor seconds appear adjacent to one another, then some are displaced by an octave, and finally some have other pitches inserted between the displacements. The last two lyrical phrases (B4 and B5) both begin by eighth notes ascending a minor second, and then returning to a dotted quarter on the original pitch. Turrin uses the “mysterious” cluster as accompaniment for the B3 and B5 lyrical phrases in the opening section and then brings it back to accompany an altered B1 just before the coda.

We will not need as much analysis for the remainder of this piece, but it is worth noticing the sections that return that are almost exactly the same. Just before the actual return of the opening material, the piano foreshadows that return by playing the original theme in the left hand, two octaves lower than the original. The right hand accompanies
with the original pattern of overlapping vertical major seconds that ascend a semitone transposed a tritone lower. The piano ascends chromatically with those same major seconds until it arrives at the pitch of the original pattern and the nearly exact repeat begins at measure 88.

There are four incidences of alterations that mark the otherwise exact repeats of the opening section. The first of these appears immediately in the addition of more semitones to the accompaniment and the trumpet playing unmuted. Supporting the accompaniment of the opening theme are three extra notes played by the pianist’s left hand beginning in measure 88. These five pitches represent only four pitch classes with the two clusters moving in contrary motion. Surprisingly, two notes are doubled at the octave in this cluster and they are both taken from the original two-note ostinato. This doubling is of the f-sharp’, then the f-natural’ and that draws attention to a descending half-step pattern from within the cluster, that at first, sounded like an ascending pattern. Measure 88 given below illustrates this:

Example 8, Turrin, Intrada, measure 88

The most obvious reason for this addition is to provide a better balance between the piano and trumpet parts. The first presentation of the fanfare in measure three is
performed with a Harmon mute in the trumpet so the original two notes played by the piano are not easily covered up by the trumpet. This presentation of the theme is done without a mute and therefore requires more sound from the piano to provide a balance. However, there is another reason for this addition. It intensifies the return of the fanfare theme with additional minor seconds and foreshadows the contrary motion that will follow in measure 92. Additionally, since the listener is expecting the upward motion, Turrin’s doubling aids the listener in noticing the contrary downward motion.

The second difference is a missing crescendo in the trumpet part at measure 92. The interview with the composer revealed that this was simply an erroneous omission.

The third anomaly is in measure 102, which compares with measure 17. In the examples given one can see that the pattern of two sixteenths and an eighth is simplified to two eighth notes. Here are the two comparable measures:

Example 9, Turrin, Intrada, measures 17 & 102

![Example 9, Turrin, Intrada, measures 17 & 102](image)

It was my conclusion that this rhythmic change helps to dissipate the excitement more quickly at this point because the lyrical theme will return sooner than before.

Measure 17 precedes one more presentation of the fanfare theme before the lyrical theme
appears, but measure 102 is only four measures before the returning lyrical theme. It is a common practice of composers to compress ideas when reprised.

The fourth difference comes in comparing measures 36 with 114. In the original presentation, the dissonant clusters stay on the same pitches but in the repeat, pitches a minor second lower are interjected and another beat is added so the pattern may be repeated. This change is another reference to the prominence of minor seconds in this piece; however, I believe that it is, more importantly, a preparation for the contrasting jazz section that will begin in the next measure. The added lower half-step notes lead chromatically through the original pitches up one more minor second to the sustained M 2nd over which the jazz style section begins. The measures in question appears below:

Example 10, Turrin, *Intrada*, measures 36 & 114, piano part

The piano leads into this new section, (C) with what is know in jazz as a “walking” bass line. Above this primarily linear bass line the piano plays sparsely voiced dissonant clusters of three pitches, b-natural, f’, and b-flat’. These pitches fill places that are left empty rhythmically by the solo trumpet part. In jazz circles, this practice is known as “comping” on the piano, a shortened version of the word composing. The four-measure jazz-style trumpet solo above this is filled with major sevenths and syncopated rhythms that are not to be played rhythmically strictly. Characteristic of this style is the concept of “swinging” the rhythm and the use of a very legato tonguing technique. An
overly simplified definition of this involves adapting the rhythm to an underlying triplet feeling, placing strong accents on fractional parts of the beat that are the weakest, and contrasting long notes with very short staccatos. As the trumpet ends, we hear a reminder of the ascending “z” motif. The piano then begins an ostinato made of three eighth notes in M 2nds that descend chromatically. This is the opening piano motif inverted and expanded. The cup-muted trumpet then joins and harmonizes in thirds with the piano’s highest note. This ostinato provides a rhythmic hemiola accompaniment to the piano solo. The piano jazz solo is an exact repeat of the first three measures of the previous trumpet jazz solo. Here is a sample of the piano jazz solo with its accompaniment:

Example 11, Turrin, Intrada, measures 122-123

The jazz section abruptly ends with the piano reiterating the “z” motif, first with two units, then three, and finally four. This begins a passage that builds into a surprising open fourth on the downbeat of measure 129. Over this sustained and repeated low c-sharp and higher f-sharp, the trumpet brings back the first two fragments of the fanfare with a new twist. The “y” fragment, the pattern of an ascending third then seventh, begins a whole step higher than the original and is repeated four times. This gives new
drama to the fanfare and leads into a cadenza-like passage by the trumpet over a complex cluster of quartal chords sustained by the piano. The return of the fanfare theme looks like this:

Example 12, Turrin, Intrada, measures 129-130

Two measures of the piano’s “mysterious” chord, which was shown earlier as Example 6, begins the ostinato pattern that was used twice previously to accompany parts of the lyrical themes. This version of the lyrical theme most closely resembles the original lyric melody used as the first section labeled B1. This section concludes very softly with a cluster that includes every pitch class except (0, 3, & 10).

To prepare for the coda, the fanfare theme begins softly on a g’ over the piano’s A-flat major chord and pedal D. The trumpet builds excitement over four measures, and as the coda begins at a Presto tempo, the trumpet plays a high repeated g”, in an expanded version of the “x’ rhythm. The piano pedal note descends to C-sharp, and the piano part is rhythmically propelled by the ascending pitch pattern from the “y” segment of the fanfare, which is repeated up one step. This six-note unit repeats six times as the
trumpet begins adding occasional b-flats” to the repeated g”. The trumpet cadences this exchange with a b”-natural. This is the beginning of the coda:

Example 13, Turrin, *Intrada*, measures 153-156

Finally, the tempo slows and the dramatic fanfare rhythms repeat over rich dissonant clusters, which include every pitch class except [5 and 8]. With a flourish, the trumpet ascends to cadence on the c-sharp”” to agree with the insistent C-sharp pedal that the piano has played throughout the coda. This final chord is a c-sharp minor chord with an added g-natural’. The final eighth note concludes with the C sharp predominant as the highest and lowest notes. Here are the final three measures:

Example 14, Turrin, *Intrada*, measures 161-163
This composition displays the wealth of creative ideas that this composer derives from a simple fanfare theme and multiple uses of minor and major seconds. Despite multiple references to tonality, and patterns outlining chords, this composer creates a solid structure with simple themes, rhythmic motifs, and splashes of dissonant color that obscure most traditional functional harmonic relationships.
CHAPTER III

ANALYSIS OF ELEGY

This piece was dedicated to Philip Smith and published in 1993. It was originally written for trumpet and string orchestra. This piano reduction was provided by the composer. A careful look at this composition reveals no exact repeats, yet a clear reference in a return, to the original theme played by the trumpet. An outline of the piece could be presented as follows:

<table>
<thead>
<tr>
<th>Meas.#</th>
<th>Phrases:</th>
<th>Description:</th>
<th>Pitch Areas:</th>
<th>Mutes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>OPENING</td>
<td></td>
<td>Piano alone with pedal A Major chords plus the 5\textsuperscript{th} below</td>
<td>E/A pedal</td>
<td></td>
</tr>
<tr>
<td>1-10</td>
<td>(6+4)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-23</td>
<td>(7+6)</td>
<td>A trumpet theme mini-cadenza at measure 22</td>
<td>A goes to E</td>
<td></td>
</tr>
<tr>
<td>23-26</td>
<td>4</td>
<td>piano interlude</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27-37</td>
<td>(6+5)</td>
<td>B trumpet theme-climax at 36</td>
<td>E goes to A</td>
<td></td>
</tr>
<tr>
<td>36-49</td>
<td>(10+4)</td>
<td>piano builds climax with clusters last 4 measures resolves on E</td>
<td>unison E</td>
<td></td>
</tr>
<tr>
<td>SOLILOQUY</td>
<td></td>
<td>long trumpet cadenza, ends on a”</td>
<td>A</td>
<td>cup</td>
</tr>
<tr>
<td>49-50</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MANIPULATION</td>
<td></td>
<td>A\textsuperscript{1} fragment developed by piano, melody in octaves</td>
<td>A</td>
<td>B-flat</td>
</tr>
<tr>
<td>51-64</td>
<td>(9+5)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65-69</td>
<td>5</td>
<td>quartal chords end with cluster</td>
<td>C is doubled</td>
<td>A</td>
</tr>
<tr>
<td>70-77</td>
<td>8</td>
<td>contrapuntal use of</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>RETURN</td>
<td></td>
<td>A trumpet returns as A\textsuperscript{1} piano sustains octave A with e</td>
<td>A</td>
<td>open</td>
</tr>
<tr>
<td>78-83</td>
<td>(4+2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>84-92</td>
<td>9</td>
<td>piano counterpoint on A modified</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>93-103</td>
<td>(4+6)</td>
<td>B’ builds to climax at 99</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>103-106</td>
<td>4</td>
<td>trumpet sustains e’, piano chords like the beginning over pedal E</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>107-111</td>
<td></td>
<td>piano repeats E major (plus a)chord</td>
<td>E</td>
<td></td>
</tr>
</tbody>
</table>

23
The piano harmonies of this piece are built repeatedly with block major chords that have the perfect fifth added below. The opening section is made entirely of these root-position triads moving in parallel motion over a pedal A, with only two exceptions. The exceptions are D chords in measures 5 and 8 that are in second inversion and include the interval of a seventh below the root for their dissonance. These are probably inserted to allow for a smoother melodic contour and to avoid monotony. The piano resolves, so to speak, the introduction with a sustained E major chord with the a” added a fifth below which doubles the pedal A of the left hand. The major chords used in this section only include those that incorporate the three sharps of the key A Major.

The presentation of the first theme (A) begins over this sustained sound mention above. When this theme returns in measure 78, (A’) the pattern is shifted slightly into the form of the theme that appears most often in other parts of this composition. The fragmentation and contrapuntal treatment of the melodic pattern by the piano in measures 51-64 clearly allude to the latter statement of this theme even before it has been presented. After it is presented, the piano again treats it contrapuntally in measures 84-92. Here are the B-flat trumpet parts from the beginnings of those two sections for comparison:

Example 15, Turrin, Elegy, measures 11-16a and 78-83a, trumpet in B-flat
The similarity of the above two phrases is apparent but examining the differences is more intriguing. Despite the difference in the eighth notes pitches, the E and B, which are the longer notes, remain stable. The insertion of the eighth rest in the latter version is purely practical. With the added notes that extend the second phrase, the player needs a breath to be able to complete it. The extension in range at measure 82 to a d” concert is explained when one considers that the first presentation has a subsequent phrase which also extends to that d”. The use of the d” concert demonstrates that the return uses a compressed version of the original. The second phrase of the original is given below:

Example 16, Turrin, Elegy, measures 18-22, trumpet in B-flat

One can observe that measure 18 begins like measure 15 but then extends up to the d” concert. This is followed immediately by a downward pattern of five notes that are sequenced immediately with a slight alteration. The first three notes of this pattern, which outline an A minor triad in concert pitch, also appear in the B section where it is used to propel the melody higher to a climax at measure 36.

Before moving ahead, however, one should observe how the composer maintains interest during sustained notes in the melody. At measure 12, for example, the piano rolls a dramatic quintal chord on the second beat which moves to a D major plus dissonances over the bass notes moving in octaves from B to E on the downbeat of measure 13. The complex chords above it color this functional movement in the bass but it is still heard
and felt. Another example occurs in measures 16 and 17, where the melody is sustaining a c” concert. Here the piano freely imitates the rhythm of that the cadential figure which preceded the held note. That figure is a rising fourth but the piano imitates with a rising third and two rising fifths in the same rhythm pattern.

The piano part then extends this climax up to measure 45. This measure appears to require three or more hands to play even if one omits the small cue notes. This an example of one kind of difficulty found in transcribing music originally written for strings to the piano. The unreachable piano part is given below:

Example 17, Turrin, *Elegy*, measure 45, piano part

![Example 17, Turrin, *Elegy*, measure 45, piano part](image)

From this climax, the piano plays a high e” pedal in octaves alternating with various versions of the dissonant chord used to begin the piece. In addition, the bass line moves down stepwise from A through E1, playing the fourth and octave below with each step. When the bass line arrives on E1, the other dissonances are gone, leaving the octaves of E, e, e” and e”” as the resolution. Naturally, this serves as the gesture of a traditional tonic six-four chord in preparation for the trumpet cadenza that follows.
This cadenza serves as the centerpiece for this composition and uses fragments of chromatics with octave displacements to build excitement through its four different phrases until it concludes on an a” concert.

The piano begins a sustained trill on the pitch a over which fragments of the pitch pattern of the first five notes of the A theme, as taken from measures 78 and 79, are sequenced, fragmented, and rhythmically altered. Notice that this form of the A theme has not yet appeared in the piece. This builds excitement that leads to a rollicking melody in octaves in six-eight time that climaxes on a three high b-flats. Mr. Turrin then builds quartal chords in the piano right hand over sevenths in the left to lead to the downbeat of measure 69 where an F major chord in the right hand sustains over the open fifth, G and D in the left hand.

To lead us to the entrance of the A’ theme, the piano sequences a four-note pattern taken from the opening theme. Example 16, found earlier in this paper has a bracket under the four-note pattern to help identify it. This pattern consists of the intervals of down one note, down a third, then up one note. The very first of these patterns seems to be missing the first note. However, the composer is evidently aware of the psychological phenomenon that the human ear will continue to hear the last pitch it had heard until another displaces it. Thus the c”” and C’’’ from measure 69 are heard mentally on the rest in measure 70 and thereby begin the first pattern. This is the same phenomenon that a violinist may use when he can no longer move his bow but continues to vibrato. In this case the audience continues to hear the note that is no longer actually sounding. This excerpt illustrating this is quoted below:
This pattern followed by a scale-wise bass line and four more chords leads to
measure 77, where an open fifth on the pitches e, a, and A prepare us for the return of the
main theme. Here the trumpet presents the main theme, labeled A’ which was shown
earlier as Example 14. This is followed by the piano that gives a contrapuntal treatment
of the first five notes of the theme, in measures 84 through 92.

The final appearance of the B theme begins with the pick-up to measure 92 where
the piano has resolved its earlier counterpoint on an A minor chord. Although this
treatment of the B theme is quite different from the original, they both tend to center
around the pitch d’”concert. The beginning statement of this theme, measures 27 through
36, leads to a climax, as does this statement, and then uses four sequence fragments in
measure 99 through 103, in preparation for the ending. Here are those patterns:

Beginning at measure 103, the trumpet sustains the E concert while the piano
plays chords like those used in the beginning to provide sufficient weight to finally arrive
on the E major chord in 107. This however, must be repeated alternately with the pedal E
to give the needed feeling of conclusion.
CHAPTER IV

Analysis of Caprice

Joseph Turrin wrote Caprice for Derek Smith, father of Philip Smith, in 1970, but Mr. Smith gave it to his son who was the first to record it. It was published in 1972 and is probably Mr. Turrin’s most popular composition among trumpet players. An analytical outline of the piece follows:

<table>
<thead>
<tr>
<th>Meas.#:</th>
<th>Phrases:</th>
<th>Description:</th>
<th>Pitch areas:</th>
</tr>
</thead>
<tbody>
<tr>
<td>GROUP ONE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>piano clusters give rhythmic motor</td>
<td>(c,d,e,f,a)</td>
</tr>
<tr>
<td>2-8</td>
<td>(4+3)</td>
<td>A theme in triplets</td>
<td>A</td>
</tr>
<tr>
<td>9-16</td>
<td>(4+4)</td>
<td>A1 starts with a rest</td>
<td></td>
</tr>
<tr>
<td>16-21</td>
<td>6</td>
<td>trade descending triplet runs</td>
<td></td>
</tr>
<tr>
<td>22-23</td>
<td>2</td>
<td>repeated note (“x”) with m 3rds</td>
<td>A/G-sharp</td>
</tr>
<tr>
<td>24-32</td>
<td>(3+4+3)</td>
<td>B1 lyrical theme-metric modulation</td>
<td>F-sharp</td>
</tr>
<tr>
<td>33-34</td>
<td>2</td>
<td>piano transition</td>
<td></td>
</tr>
<tr>
<td>35-42</td>
<td>(2+2+4)</td>
<td>B2 ascend to climax</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MANIPULATION</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43-51</td>
<td>(7+2)</td>
<td>piano mutates A, then descends</td>
<td>E</td>
</tr>
<tr>
<td>52-65</td>
<td>(7+7)</td>
<td>trumpet, false reprise, mutations</td>
<td>E</td>
</tr>
<tr>
<td>66-83</td>
<td>(4+3+2+3+3+8)</td>
<td>repeated notes (“x”), slow, soft</td>
<td>A-flat augmented</td>
</tr>
<tr>
<td>89-96</td>
<td>(2+4+2)</td>
<td>contrasting theme builds with</td>
<td>A, E</td>
</tr>
<tr>
<td></td>
<td></td>
<td>descending bass line to E</td>
<td></td>
</tr>
<tr>
<td>97-105</td>
<td>9</td>
<td>piano uses A contrapuntally, thirds</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td></td>
<td>steady pedal E throughout</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>RETURN</td>
<td></td>
</tr>
<tr>
<td>106-120</td>
<td></td>
<td>A1 = measures 9-23 above (almost)*</td>
<td>A</td>
</tr>
<tr>
<td>121-139</td>
<td></td>
<td>B = measures 24-42 (exactly)</td>
<td>F-sharp, A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CODA</td>
<td></td>
</tr>
<tr>
<td>140-145</td>
<td></td>
<td>piano-pedal E plus clusters</td>
<td>E</td>
</tr>
<tr>
<td>141-145</td>
<td>5</td>
<td>trumpet triplets rise on A fragments</td>
<td></td>
</tr>
<tr>
<td>146-153</td>
<td>(2+2+3)</td>
<td>piano and trumpet alternate with:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>piano: “x” over 5-1 bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>trumpet: sixteenth note runs</td>
<td></td>
</tr>
</tbody>
</table>

* Articulation changes in measures 109 and 112 give a little more clarity here and an extra accented pitch a 3rd above is added in measure 119 with the “x” motif.
A cluster of five close pitches, played staccato in the piano part, propel the tempo of the opening of this piece. This cluster changes when the trumpet part begins its triplets a third higher, on a c”, and then returns to the original cluster when the melody returns to a’. One can see this in measures 4 and 5 given below, but it also appears in measures 8, 11, 12, and 15. When the piano begins exchanging descending triplets with the trumpet in measure 16, the second cluster is continued minus its top note.

In the meantime the trumpet melody is made entirely of step-wise motion which begins on a’ and stays on or above that pitch until measure 8, then again until 17. The lack of any flats or sharps until measure 21 might lead one to believe that this section is in A minor, but both the clusters used and the lack of any clear leading tone or dominant keep tonality ambiguous. The trumpet melody is almost entirely triplets with the added twist of a tied rhythm leading into the second beat of many measures. This is given an added twist in measure 9 where the entrance is delayed, then the note that was tied before is held longer yet. This is the measure where the theme begins again, but this time, the measure has an extra beat. To clearly see all of this relationship, the opening ten measures of *Caprice* will appear below:
Example 20, Turrin, *Caprice*, measures 1-10, trumpet in B-flat

In measures 16 through 21, the trumpet and piano exchange descending triplet patterns that end with the piano playing g-sharp” in octaves overlaid with a triplet repeated note pattern. This repeated note pattern returns often such as in measures 66-74; 81-87; 119-120 (this is in the section that repeats measures 9-42 from near the beginning); and in the Coda in measures 146, 148 and 150. Here is the first appearance of this pattern and the equivalent place from the recap where it is not exactly the same:

Example 21, Turrin, *Caprice*, measures 22-23 and 119-120, trumpet in B-flat
One must beware when reading the above to note that both parts are treble clef and therefore the highest notes, those a third above the repeated note, which jump out of the pattern to punctuate it, are in the left hand. It is the addition of one more of those notes to the return of that section at measure 119 that is the only difference between this reprise and the original. There does not appear to be any reason in the context for this change.

By observing measure 23 from the above example, one can see that the notation changes as the triplet continue at the same speed. This arpeggiated triplet pattern in the piano provides an energetic, yet smooth undercurrent over which the lyrical melody is played by the trumpet. Throughout this passage, the piano not only provides rhythmic and harmonic drive but also includes short melodic responses to the solo part. An excellent example of this is seen here in measures 27 & 28

Example 22, Turrin, *Caprice*, measures 27-28, trumpet in B-flat

Beginning at measure 39, the dynamic drops to *piano*, the triplets stop as the tempo slows and builds in volume and excitement which peaks in measure 42 with the trumpets sforzando on a high b” concert. This leads into a kind of development section using the original A theme. The transition can be seen here:
Example 23, Turrin, *Caprice*, measures 39-42, trumpet in B-flat

This section that manipulates and develops the triplet patterns begins with a short false-reprise in the piano in measure 43 but soon deviates with long descending triple runs to a short, mutated version of the beginning. The trumpet then follows this with another false-reprise. The use of graces notes, fragmentation of the triplets and even the overlaying of duple pitch patterns on the triplets in measures 62 and 65, soon show that this section is developmental. Here are the two measures that superimpose the duple pattern on the triplets:

Example 24, Turrin, *Caprice*, measures 62 and 65, trumpet in B-flat

The repeated note pattern, which first appeared in measure 22, now returns to be played at length by the piano, then the trumpet, and the piano again. They fill measures
66 through 74. See Example 20 to be reminded how it first appeared. It its first appearance the note a minor third above the repeated note was used to interrupt it but in this presentation, the piano versions used both a major third and a minor third above it for color. The trumpet, however, uses only the minor third. Scale-wise triplets, first in the trumpet, from measures 75 to 78, then by the piano from 78 to 81 end on an e’ which the piano repeats insistently for three measures, then, at measure 84 alternates it with a-flat and c’ to yield a diminished sound as its slows and softens into measure 88.

Beginning measure 89 at the tempo of 60 beats per minute, the piano plays a short melody that cadences on a soft trill, then builds intensity as the trumpet enters with an ascending melody that gets higher and louder as the piano rolls clusters of dissonance. The piano bass line descends scale-wise toward a pedal E. This section slows then cadences as the piano quickly begins a triplet melody, a tempo, over that E pedal . The piano starts with single triplets, then triplets in counterpoint, and finally triplets in parallel thirds that go higher and higher cadencing on a high a””.

This cadence begins the exact reprise that copies measures 9-42 from the beginning. With the exception of the one added note mention earlier, and a few articulation changes, it is an exact repeat of both the A and the B themes.

The coda begins immediately after measure 139, which is exactly like measure 42 which can be seen in example 22. The low E pedal begins again in the piano. Over this, the trumpet plays triplet patterns that quickly rise to a g-sharp” concert in measure 146. The piano revives the repeated note pattern, in measures 146, 148, and 150, but this time the accent note that arises out of it is the major third only. In the alternating measures, the trumpet plays sixteenth note ascending runs on the last two beats of measures 147 and
149, then begins on low g concert to play a full measure of ascending note sixteenths to end with the climax on high b” over the piano’s E major chord.

Here are the ending six measure of *Caprice*:

Example 25, Turrin, *Caprice*, measures 148-153, trumpet in B-flat
CHAPTER V

COMPARISONS AND STYLE TRAITS

The three pieces under consideration, *Intrada*, *Elegy*, and *Caprice* are each unique on first hearing and each has a distinctive style that clearly reflects its title. The two that superficially appear to be most different are the *Caprice* and the *Elegy* since their objectives are at the opposite ends of the emotional spectrum. Even the *Intrada* and the *Caprice*, however, are clearly distinct in their melodic material, predominant rhythmic patterns, and the style of performance that they demand.

However, each of the pieces bears the stylistic trademarks that are inescapable because they reflect the choices of the creative genius that is Joseph Turrin. As I observe his music, those style traits include but are not limited to:

*Harmonic Language*

Mr. Turrin’s pieces are all tonal in that they seem to focus around certain pitches within the various regions of each section. Some of the most obvious pitch areas are identified on the outlines given at the beginning of the analysis of each piece. You will find the outline for *Intrada* on page 2-3, for *Elegy* on page 16, and the one for *Caprice* on page 21.

Turrin uses no hint of serialism, aelotoric technique, or anything else that would deny tonality. However, he also clearly eschews most reference to functional tonality. There is no instance, in any of these three pieces, of a clear dominant-seventh chord moving to its related tonic chord. Even implied references to dominant-tonic never appear without other dissonances present. For example, when a bass line ascends a perfect fourth, other dissonances are present to obscure this relationship. Instead, he uses
repetition of a pitch to establish its importance, both melodically and by way of ostinato patterns and pedal notes.

In his *Intrada*, Mr. Turrin uses ostinato patterns in measures 47-56, (see Example 6,) 76-84,121-124, (see Example 11), and 137-148. In *Elegy* he uses pedal notes in the bass in measures 36-39, 51-59, 77-83, (see Example 15), and 103-111, (see Example 19). In the same piece he uses a pedal on a high e”’” in the soprano part from measures 46-49 that resolves to octaves. The opening repeated dissonance in the *Caprice* could be considered an ostinato each time that theme appears and a type of pedal point appears with each of the repeated note patterns. There are other, shorter incidences of the repeated notes too numerous to mention here.

Earlier in this paper several references were made to his predominant use of minor seconds, their inversion, major sevenths, and also major seconds. These intervals are often used to create tone clusters. Both the *Intrada* and *Caprice* begin with tone clusters, the former by way of M 2nds that ascend a semitone and the latter with four contiguous diatonic pitches plus a third above (0-2-4-5-9). This dissonance appears in *Intrada* in Examples 1, 5, 8,9,10,11 & 14. and in *Caprice* in Example 20.

Turrin also uses minor 2nds, major 2nds and 7ths with either complete or incomplete tertian harmonies. *Elegy* opens with a series of major block chords that have a perfect fifth added below the triad. This example shows how strongly he can create a dissonance with just one note, in this case by adding the perfect fifth below which creates the inverted intervals of both the major and minor second with the fifth and third of the chord respectively. This same technique appears in *Intrada* on the downbeat of measure eight as seen in Example 2. He frequently uses a major or minor chord plus other
dissonances, such as in *Intrada* at measure 57 when one can find a D major-major seventh chord plus a g#. (see Example 7). Over this same chord, he plays lower chromatic and diatonic neighbors, f, e and c-naturals. In many instances, it would appear that the two hands of the piano part are playing in two different keys even when neither clearly defines a tonality. We see this in example 4.

Another of Mr. Turrin’s harmonic devices is his use of quartal or quintal chords. He usually saves these for special dramatic moments. There is a powerful chord built with five fifths plus two dissonances in measures 70-72 of *Intrada* that introduces a descending cadenza-like passage by the trumpet. This is used to lead back to the lyrical theme. A similar chord, this time built on fourths, appears at measure 131 (see Example 12) in the same piece and again serves as support for a cadenza-like passage used in preparation for the lyrical theme. A third example of a quintal chord is played in *Elegy* shortly after the first theme begins. While the trumpet holds a sustained a’ concert, the piano rolls a stack of four fifths that include doublings on the pitch B, in measure 12. Although none of these are found in *Caprice*, this may be due to the lighter nature of the piece.

*Melodic Patterns*

The repetition of melodic notes appears in *Intrada* in the B theme at measures 29, (see Example 4), 39,79-81, 107, 139-141, in *Elegy* in measures 32-35, 49,92-3,95-97 and in *Caprice* in measures 22-23, (see Example 21), 66-74, 81-87, and 119-120, 146,148, and 150, (see Example 25).

Many of Mr. Turrin’s melodies follow the traditions of scale-wise movement or outlining triadic harmonies. The *Caprice* more clearly illustrates the scale-wise
movement than the others. In both the A and the B themes, adjacent notes that are not step-wise are rare. In the first 42 measures, there are only seven melodic intervals that are not step-wise. Yet, in all this, melodic interest is maintained. The first appearance of the lyrical theme (B) in Intrada is another example. The entire five measures are all step-wise with only three exceptions. The B theme of Elegy also shows this quality, though not as much. Between measure 27 and 38 there are only 10 skips, and 6 of those are the result of the repeated outlining of a triad.

As has been noted earlier, the use of traditional melodic trumpet gestures, such as fanfares, is normal fare in Joseph Turrin’s solo trumpet music. Although the Caprice has a more fanciful nature that is not conducive to fanfares, the repeated-note passages could be considered a kind of simplified fanfare. We can also hear fanfare-like passages in the extended cadenza of Elegy. After the first phrase, the remaining portions outline chord patterns, use sixteenth notes and triplets in a manner typical of most fanfares, and ascend to higher notes twice as the cadenza concludes. The use of the fanfare theme in Intrada has been thoroughly documented earlier.

Turrin’s melodic approach to a cadence is very frequently by minor second, and somewhat frequently by major second. In some cases, such as measures 17 & 18 in Intrada he uses the minor second below and above the final note in succession. Most frequently, however, he uses the minor second below when the passage is ascending and the minor second above when it is descending. In the same piece, examples of the former appear leading into the measures 34, (see Example 5), 57, 69, and 112. The descending ones appear in approaches to measures 18, 73, 103, and 145.
An exception to this pattern leads into the coda, where a passage that is building higher and higher, descends a minor second at measure 153 to begin the coda. *Elegy* only exhibits two examples of the minor second at a cadence point whereas it uses the major second three times. The *Caprice*, however, has at least five incidences of minor seconds at the cadence. The one from measures 78-81, uses fifteen repeats, a sort of written out slow trill, of the minor second in the trumpet part while the piano plays a soaring scale-wise triplet pattern that ends on the same E being emphasized by the trumpet.

*Jazz Colors and Rhythms*

None of these pieces were written specifically to be jazz compositions but the influence of Mr. Turrin’s involvement in jazz is evident in all of these works by their harmonic colors, their syncopations, and the use of trumpet mutes that are often associated with jazz style.

All of the compositions explored frequently use of striking dissonances which one could naturally associate with most jazz, but in particular, with the piano styling of Thelonius Monk. Dissonances that, in traditional analysis, would show up as ninth, eleventh and even thirteenth chords in jazz notation permeate Turrin’s work. These provide a kind of modern color to the harmonies without distracting from his melodic and rhythmic gift. These harmonies appear in almost every measure of his work, with the few exceptions of open fifths and octaves that he provides as contrast. Such rare incidents include measures 129 & 130 (see Example 12), in *Intrada*; measures 49, 64 and 77 in *Elegy* and in *Caprice*, measures 39, (see Example 23), 66, (see Example 24), 73, 81-83, and 136
A smooth type of syncopation is evident in *Intrada* in both the trumpet and piano parts as the lyrical theme B₁ extends from measure 29 through the downbeat of measure 34 and in B₂, from measures 39-42. Naturally, the section marked “With a jazz feel” gives the best example in the trumpet from 116-120 and in the piano part from 122-124 (see Example 11). Other syncopations are found in the piano part at 127-128 and at 130 (see Example 12). Near the end, a jazzy sort of hemiola is created in the piano part from measures 153-159 with the placing of two groups of three eighth notes over three beats. This is in Example 14 displayed previously.

The timbres associated with jazz for the trumpet include the use of various mutes. Jonah Jones was rarely heard playing without his Harmon mute minus the stem. In *Intrada*, Turrin calls for the use of Harmon mute for the first exposition of the opening theme and then asks for the Cup mute for the second rendering of the lyrical theme. Just before the first return of the opening theme, the Harmon mute is again used on the last statement of the lyrical theme. The final use is a very quick change to the Cup mute for the section in which the trumpet accompanies the piano jazz solo. In *Elegy*, the cadenza in the middle of the piece is to be played with a cup mute. This probably has less to do with imitating a jazz sound and more to do with the somber nature of this composition. The *Caprice* has no muted parts.

This study has intentionally not attempted to fit the formal designs of these pieces into any of the standard category labels. The reason for this is the belief that the dividing of these pieces into standard sectional forms creates a sense of artificial separation that is not inherent in the music. Many B themes might as easily be called A’ since they use the similar rhythmic and melodic patterns as found in A. Also, labeling a section as jazz
does not imply that it is unrelated to material used earlier. This scholar feels that he has only begun to understand the concepts that unify these pieces and is sure that others will find more and better ways to describe their content.
CHAPTER VI

INTERPRETATIVE DECISIONS

INTRADA

_Intrada_ provides excellent opportunity for a performer to demonstrate various styles of trumpet playing. It is important, therefore, for the player to articulate clearly and precisely in the opening fanfare section so that this first presentation, with a Harmon mute, is clean, distant, and military sounding as intended. Even though there are intentional dissonances between the muted trumpet and the piano, intonation is critical here and adjustment must be made so that the use of mutes and the quick changes required do not ruin intonation. This player prefers to adjust cork thickness on each mute so that tuning slide changes are not needed. However, listening must be very intense to assure that each note is placed where it should be. This is especially true when playing muted because a slight change in register may get a different pitch response. The most difficult part of the opening fanfare rhythmically comes with the quick exchanges between the trumpet and piano in measures 16 and 17. Strict tempo from both players is essential.

As measure 26, the trumpet begins a transition that leads into the lyrical theme. The first two sixteenths are reminiscent of the fanfare theme, but due to the nature of where they are going, this player feels that they should be as legato as possible. When the player begins the second rendition of the lyrical theme, he must not only be aware of intonation related to the cup mute, but he must also listen and balance with the piano part that plays the duet in thirds. The short cadenza-like passage that ends the second lyrical
section allows a little more dynamic expression from the trumpet, but the ritard in
measure 46 belongs solely to the pianist.

Still playing with the cup mute in, the third lyrical theme covers a wider range of
pitches than the earlier two and therefore calls for more dynamic expression to match its
contour. The crescendo called for should be quite gradual until the trumpet part reaches
the trill where the activity in the accompaniment increases right along with the volume of
the muted trumpet leading to the cadence at measure 57.

When the trumpet begins again, unmuted, the piano dynamic must be maintained
so the reference to the many minor seconds in this part is presented gently. When the
passage begins again, the player may make use of the slight ritard marked to increase the
dramatic effect tastefully as he crescendos to the high a”. This increase in volume should
continue through the entire whole note to increase the dramatic effect of the piano’s
quintal chord on the next downbeat. The decrescendo in the following passage should
match the decay of the piano as it sustains its chord. A breath taken after the downbeat of
measure 72 will set up the appropriate ritard leading to the next measure.

The final lyrical statement played with the Harmon mute must have enough
“presence” to be clearly heard despite the marking of piano. It may be suggested that
intensity, rather than volume is what is needed here. This is also necessary to allow for a
tasteful decrescendo as the phrase ends.

The return of the fanfare theme, this time unmuted, is to be a solid forte but
considering the texture of the piano part, it will not require too much volume from the
trumpet. And it should not. This is an important point in the form, but not a big climax.
The ensuing measures, which are an almost exact repeat of the opening, should be played like their counterparts at the beginning. However, the original crescendo in measure 7 does not reappear in its counterpart, measure 92. Even though this could be due to the fact that this entrance is already marked forte, in this player’s opinion, the need for this dynamic change is still present and was therefore either assumed or inadvertently omitted. The rest of this passage should be played as discussed previously with one exception. The decrescendo in measure 102 can be emphasized a little more than the original because that measure is different from the beginning. Here the piano part is less active rhythmically and in the process of preparing for the return of the lyrical theme.

The section marked “With a jazz feel” calls for articulation and style that can only be learned by listening to excellent jazz players and practicing it seriously. To be able to really “swing” the rhythms at this fast tempo is very challenging, especially in measure 119 where triplets and major sevenths are combined. The mute change that follows this is very quick. One must plan ahead and have that cup mute where it can be jammed into the instrument quickly. At measure 122, remember that you, for a change, are the accompaniment. If you can’t hear the piano solo, you are too loud. Some slight crescendo and decrescendo, even though unmarked, may be appropriate through this passage, if the pianist is doing it also.

The return of the fanfare theme in this new form is obviously the point of the most excitement in this piece except for the ending. A healthy crescendo into the high a” in measure 131 should match the richness of the quartal chord played by the piano. In addition, the decrescendo following it should follow the decay of the piano so that the Tempo I at measure 137 is as delicate as one can play without tension showing.
The final return of the lyrical theme should be played with the sweetest tone one can produce but it would be wise to play with enough fullness so that a clear and easily played *decrescendo* on the last note is effective without being overextended.

The final return of the fanfare theme is correctly marked *mezzo piano*. That is the softest marking used for that theme in the entire piece. The object here is to disguise the coming excitement so that the ensuing *crescendo* and *ritard* are effective is setting up the Coda. As one begins the coda, it is important to let the tempo and the rhythms create the excitement and not over do the volume. As one approaches the final note, it would be easy to attempt to play it very short to accent it. This would be a poor choice since it would most likely make the sound ugly. Instead, play it as a full, rich sound and let it ring.

ELEGY

The essence of this piece is a sensitive lyricism. One would benefit greatly by simply singing the entire piece with the accompanist. This would not only check one’s ability to hear the part but would also allow the player to more clearly hear what the piano part is doing and how it relates to the trumpet part. It would not matter so much if the player’s vocal quality is not the best, or even if it were sung it in a different octave. This is an experience that trumpet players all too often forget.

By beginning the first entrance at measure 11 with enough energized air, one can easily play the slur up a seventh and still maintain the softer dynamic. A good breath on the downbeat of measure 13 is optional, but it would help the sustained note that follows to end the phrase well. It is recommended to make only a small amount of *decrescendo* in measures 14 and 15 so that one can continue that change through the held note that
follows. In the phrase that follows, the descending pattern leading into measure 20 must be played as a seven-note unit, and followed by its seven-note sequence without a breath. A slight breath accent at the beginning of each of those will help the listener hear the relationship of that sequenced pattern. After the piano chord is held for a full beat, the player may then breath on the dot of the dotted quarter, then should continue in rhythm until the last three eighth notes of that measure. The marking “Cadenza” at this point, does not signify great freedom in rhythm or style, but merely indicates the last of movement in the piano part. Therefore, the *ritard* should be very slight until the last eighth note where a slightly longer note will “tease” the listener before the cadence. When the last note is played, the trumpet must listen to the piano part and count so that his release will match that of the piano.

This second segment begins with the same rhythm as the opening but ascends into the higher register to lead up to a climax. The mark “*poco a poco cresc.*” will require pacing so that the high point of excitement is not reached too soon. It seems evident that the marking “pushing forward” at measure 33 implies a slight and gradual speeding up so that the arrival at measure 36, marked “Faster” with the quarter note =86, will be the outcome, from the original marking of quarter note=64, of this gradual push.

Fortunately for the trumpeter, the piano provides a great deal of climactic excitement up to four measures before the genuine cadenza begins. Trumpeters are also helped by the piano’s final unison E that gives the starting pitch for the cadenza. The indicated cup mute has been omitted by some who have recorded this, but it presence requires a little more use of air and therefore should help the soloist feel more confident at this high exposed section of the music. The first phrase of the cadenza is clearly very
lyrical, but the following ones are more typical of trumpet fanfare material and should be played accordingly with good taste.

The ensuing piano part gives the trumpeter a long rest, but one should listen carefully to the piano’s contribution to manipulation of the fragments of the theme of this piece. The next trumpet entrance is a return of the very first theme, even though it is modified. Measure 78-83 should have the character that was heard in measures 11-14 & 19. The entrance of the next theme, again modified from the original, requires a keen awareness of the piano part’s rhythm to keep unity. One should resist the temptation to breath after the second beat of measure 96 but wait until after that pattern is extended by its sequence. The next phrase has two sequences, the third of which is changed, but nonetheless related. Therefore, these should be contained in one breath. The ritard marked at measure 102 gives the player the time for a full breath so that he may sustain his long held note, only to release it just as the piano cadences in measure 107, It is recommended that the trumpet part have the rhythms of the piano part marked on it to insure the accuracy of this release.

CAPRICE

The rhythm and excitement of this opening is really self-explanatory. Without rhythmic precision, or with a tempo that is too slow, this piece will die. The fast opening may be a little difficult but the lyrical section at a slower tempo will be even more taxing. The triple must stay even, a task that becomes more difficult when exchanging them with the piano.

Playing the lyrical section expressively with taste requires not just observing the dynamics, it requires the trumpeter hearing the contrapuntal fragments played by the
piano and not covering them up by playing too loudly. As the transition section begins at measure 39, an excellent player will begin soft enough to allow for great contrast as he slows and gets louder leading up to the *sfz* on the *b”* concert. This same player will gradually extend the *crescendo* timed to cut off exactly as the piano begins the downbeat of letter C, by listening to the piano’s eighth notes.

The somewhat developmental section from measures 53 through 65 will require more work than any other part of this piece. Starting the grace notes as a pick-up to the beat will help keep the player in exact time. The duple patterns in triplets will require some hard work and relaxed concentration. The repeated notes from 70-73 do not pose a problem for this player as single tongued notes, but others may prefer to triple tongue them.

Playing the transition between 91 and 97 is very similar to the one from 39 to 43 but should not be as taxing. Be sure to use the *molto ritardando* to allow yourself to make visual contact with the accompanist for extra precision at this point.

Before playing the coda section up to tempo, it would be wise to be sure that one has mastered the correct articulations marked on the trumpet part between measures 141 and 146. Anyone who has spent hours practicing scales from the Arban book will now see the usefulness of that work. The last three scale-wise fragments will almost play themselves if the performer keeps the tempo under control and thinks in a goal-oriented manner toward a full, beautiful ringing high note on the end of each run.
CHAPTER VII
INTERVIEW WITH JOSEPH TURRIN

R.T. This may sound corny, but what, in addition to your own playing experience, inspires you to write for the trumpet?

J.T. My inspiration comes from knowing and working with players like Phil Smith, Joe Alessi and others.

R.T. Do you have plans in the immediate future to write new pieces for trumpet and piano? And if so, what kind of character will they have?

J.T. I’m planning a trumpet sonata for John Holt in the near future. As for character—I never know until I sit down and start writing.

R.T. Now I’d like to ask specific questions about the three pieces. In Intrada you use a fascinating sounding F augmented chord plus other colors, as an ostinato in three places. Why did you only label the second two appearances of that sound with the term “mysteriously”?

J.T. If you notice in the score: The first appearance of that section leads quickly into a climax at bar 57. Although the section starts “mysteriously” it’s quickly disrupted. The other sections sustain that tonal haze for a longer and more complete development.
R.T. I could not begin to understand measures 8-11 in terms of how they related to any other parts of this piece. I love the sound, but are they just contrast?

J.T. This is part of the opening material. It [is] also give[s] [sic] the opening material some contrast.

R.T. In my paper, I noted three changes in the almost exact repeat sections and I posed possible explanations. Were these accurate?

J.T. Yes, you[r][sic] observations were right on.

R.T. I actually forgot one. When measure 7 is repeated as measure 92 there is no crescendo under it, why not?

J.T. That’s a typo. There should be a crescendo in that bar.

R.T. Your cadenza-like passages are beautiful but I did not attempt to analyze them in relation to your thematic material. They appear at measures 43-46, 70-73, and 131-136. Is there such a relationship or are they more free expression?

J.T. There is a relationship on the internal level, but I did compose those sections in a free manner.
R.T. In *Elegy*, even with a huge piano, the sustained chords from measures 77 through 83 will not sustain that long. Would you suggest restriking them? If you think so, on what beats? If not, what do you think of the trumpet playing directly into the piano as the accompanist holds the keys to keep a sound ringing?

J.T. the [sic] chords would naturally fade on the piano which is OK. They do not need to be replayed. The trumpet playing into the piano is an interesting idea—but I think that might excite other strings (and pitches) not in the chord.

R.T. I have just one question about *Caprice*. Why did you use the metric modulation at measure 24?

J.T. I like the broader feel for that section. Counting beats in quick secession [sic] sometimes interferes with the overall flow. To the ear it’s all the same—but the psychology of less counting can give the music a smoother flow.

R.T. Are their other comments you like to make about these pieces or anything else related to music?

J.T. I think you make some good and important observations. As a composer I’m always interested in what can be said about my music. The fact is—most of us composers are unaware of the inner process—we just write. It’s very similar to playing as a performer. If you thought about everything you’re doing, or need to do, you probably
couldn’t perform very well.  I thank you, Robert, for your interest in my music and I wish you the best of luck in your future endeavors.

R.T.  Thank you for taking the time to answer my questions and thank you for all your creative contribution to the world of music and especially trumpet music.  We all look forward to any new pieces you will write.

Sincerely, Robert L. Taylor
CHAPTER VIII

CONCLUSIONS

The object of this study was to gain a deeper understanding of the three compositions by Joseph Turrin so that an informed approach to their performance would not only enhance the quality of my playing but also could be shared with others who might be interested in playing these pieces with intelligence, insight, and finesse.

The benefit of this study for me has been a deeper understanding of the relationships between the thematic ideas presented within each composition. It has also provided insight into the balance required to present a tasteful rendition of each piece as well as the need to prepare all works for performance to this degree of understanding. This depth of understanding allows one to perform with the confidence that he is fairly representing the musical ideas of the composer while also expressing his own feelings that have developed with his growing familiarity with the music.

On another level, this study has also given this performer a deeper understanding of this composer’s style when writing for trumpet that may be carried from one composition to another. This understanding may express itself more subliminally in my playing, but there is a strong sense of unity felt by performing these pieces together in the same program.

The value of this study for the one doing it, however, goes beyond the three pieces and has more clearly refocused, for me, the value of all music study. The more awareness a performer has of the harmonic, melodic, formal, contrapuntal, and stylistic nature of the music, the better the quality of the performance.
The majority of the conclusions reached about the writing style of Mr. Turrin are expressed in detail in Chapter Five. The application of how this study should be reflected in interpretation is shown in Chapter Six. Each performer will, undoubtedly feel that his interpretation is best when it reflects those qualities in the music that most interest him. This is as it should be, as long as the player has thoroughly absorbed the content of the music both intellectually and emotionally.
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