A PERFORMANCE GUIDE TO JEAN BALISSAT’S *KALEIDOSCOPE*

FOR TRUMPET AND PERCUSSION

Matthew Douglas Anderson, B. Mus., M.M.

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APPROVED:

John Holt, Major Professor and Chair of the Division of Instrumental Studies
Eugene Corporon, Committee Member
Keith Johnson, Committee Member
Benjamin Brand, Director of Graduate Studies in the College of Music
James C. Scott, Dean of the College of Music
Mark Wardell, Dean of the Toulouse Graduate School

Jean Balissat’s Kaleidoscope for trumpet and percussion is an important yet widely unknown piece within the trumpet repertoire. A comprehensive performance guide is necessary in order to overcome the musical and technical demands that this piece presents to the trumpeter.

The first section of this document provides historical and contextual information about Jean Balissat, his compositional style, and relevant information regarding Kaleidoscope. The second section of this document includes a performance guide to the work. The third and final section provides the trumpet player with a pedagogical guide to performing this work.

This guide includes background, contextual, and pedagogical information necessary for an informed and high-level performance.
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by

Matthew Douglas Anderson
ACKNOWLEDGEMENTS

I would like to thank John O’Neal who assisted me in performing this piece. Your talent and willingness made it a pleasure to perform. Additional thanks to Andre Henry for providing valuable input about his world premiere performance of this work. Also, I would like to thank the library at the Geneva Conservatory for assisting with this project.

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Jean Balissat’s *Kaleidoscope* for trumpet and percussion is an important yet widely unknown piece within the trumpet repertoire. A comprehensive performance guide is necessary in order to overcome the musical and technical demands that this piece presents to the trumpeter.

This work is the final trumpet work commissioned for the *Concours International d’Exécution Musicale* and showcases the trumpet as a virtuoso solo instrument with percussion accompaniment. This prestigious contest is of the highest calibre and has had works commissioned by many of the top composers throughout the last century. *Kaleidoscope* is a demanding work with many technical and musical features not commonly found in standard trumpet literature. There are abrupt changes in style as well as timbre through each section of the piece. This work is extraordinarily difficult and goes beyond the traditional forms and compositional style commonly found within the existing body of trumpet literature. Due to the works’ exclusive nature and mixed instrumentation, it has not yet secured a place in the standard repertoire or gained recognition from the musical community. A work of this quality and stature needs to be performed in order to promote new musical mediums as well as ensure the continuation and commissioning of new solo repertoire for the trumpet.

Born in Lausanne, Switzerland in 1936, Jean Balissat attended the Lausanne Conservatory and the Geneva Conservatory, where he studied harmony, counterpoint, orchestration, piano, percussion and the horn.\(^1\) While attending the Lausanne Conservatory, he studied harmony and counterpoint with well-known Swiss composer, Hans Haug, the piano with

Denise Bidal, and horn with Robert Faller. 2 Beginning in 1954, while at the Geneva Conservatory, he attended courses in orchestration and composition with Andre-François Marescotti, conducting courses by Samuel Baud-Bovy, and studied percussion with Charles Peschier 3 Balissat taught composition and orchestration at the conservatories of Fribourg (1972-83), Lausanne (since 1979) and Geneva (since 1986) 4 His sense of compositional style developed over the course of his career and is exemplified in his body of works that have been published. While many of his works feature functional harmony and traditional motives found in contemporary pieces, Kaleidoscope stands out due to its seemingly avant-garde nature and unique motives.

State of Research

There is little information available about Balissat’s compositional style and methodology. However, there are many resources available that shed light on his earlier life and compositional output. The main source of information is a publication published by the SUISA Foundation for Music in Switzerland. This foundation supports projects of Swiss composers as well as publishers who encourage the creative work of Swiss composers 5 Balissat was president of this organization at the time of its publication and included a personal introduction explaining the purpose and use of this book. He writes:

The biographies and choice of works figuring in the repertories, the bibliographies and discographies have been prepared by the composers themselves or by their representatives: while this does not necessarily guarantee streamlined presentation, it gives the volume a certain personality 6

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3 Swiss Contemporary Composers, p. 28.
4 Patrick Müller, p. 538.
6 Swiss Contemporary Composers, p. 28.
The information contained within this volume is basic and is essentially a survey of all Swiss composers. However, it provides biographical facts and a complete compositional output of Balissat. The biographical information about Balissat found in this book is likely to be written by the composer himself.

Other research in the field of chamber music yields a host of doctoral dissertations that discuss the trumpet and its use in mixed chamber settings. Kurt Gorman’s doctoral dissertation entitled *The Literature for Trumpet in Mixed Chamber Music of the Twentieth Century* is a substantial source of chamber music with which to compare this work. Other dissertations stand out that highlight the use of trumpet and percussion as a performance medium. Stephen J. Dunn has written a comprehensive study of 102 published and unpublished chamber works for trumpet and percussion in his dissertation entitled “Trumpet and Percussion Chamber Music for Two or Three Players: An Annotated Bibliography.” This document is one of the few sources with information about *Kaleidoscope* and its importance to trumpet literature. Dunn is very articulate and specific about the technical demands and exact range required to perform the piece but does not include a performance guide. However, he does provide a detailed narrative that describes the different sections of the work. Information is also included regarding instrumentation and voicing that allows for quick references to the basic requirements of this piece.

Christopher C. Foster has also written an extensive dissertation on the impact of trumpet and percussion duos in chamber music in the Twentieth-Century. While his paper, “An

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Examination of Music for Trumpet and Marimba and the Wilder Duo with Analyses of Three Selected Works by Gordon Stout, Paul Turok, and Alec Wilder,” does not deal extensively with the work of Jean Balissat, it does mention the piece and includes historical information about trumpet and percussion chamber music as well as a focus on the Twentieth-Century implications of this ensemble.9 Foster’s paper focuses on pedagogical implications as well as discusses relevant issues that present themselves when involving standard and auxiliary percussion instruments. While this medium is not often explored in academic settings, Foster’s paper provides a basis to associate and quantify Balissat’s *Kaleidoscope*.

The only commercial recording available of *Kaleidoscope* was recorded by Robert Sullivan who is currently principal trumpet of the Cincinnati Symphony. While Sullivan’s remains the only commercial recording, there is also a live recording available from the 52nd CIEM Geneva in 1996. This world premiere performance features Andre Henry on trumpet with Donald Tulloch on percussion. Both of these recordings are outstanding and serve as primary sources to observe the current performance practice and interpretation of this work.

This document will serve to provide pedagogical instruction as well as insight into the musical and stylistic interpretation required to perform *Kaleidoscope*. It will also provide concise historical information about *Concours International d’Exécution Musicale*, the musical contest for which this piece was commissioned. There are currently no resources that deal with the analysis or performance of *Kaleidoscope*, therefore a performance guide is necessary in order to address the technical demands and highly challenging musical features presented to the trumpeter in this work.

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CHAPTER 2

CONTEXT

*Kaleidoscope* stands out as one of the most challenging trumpet works commissioned for the *Concours International d’Exécution Musicale*. This world-class competition features many of the best musicians from around the world who exemplify an outstanding and virtuosic style. *Kaleidoscope* specifically targets an elite group of musicians who are capable of such works but can also be performed by advanced students. *Kaleidoscope* utilizes the entire range of the trumpet and attempts to push the performer to their limit of endurance, range, technique and musicianship. Both the percussion and solo trumpet parts are equally challenging as independent parts. However, the more challenging aspect presents itself when combining both the trumpet and percussion lines in preparation for the performance of this work. Because of this challenge, it will be necessary to look at all musical and technical aspects in order to present an effective performance.

Patrick Müller contributed to the Grove Dictionary of Music and Musician’s and writes about Balissat’s life, his stylistic influences from Western Switzerland and gives insight into the compositional style found within *Kaleidoscope*. At the center of Balissat’s compositional output is the type of wind and brass music very popular in the Waadtland area and is most commonly associated with amateur performers.10 The unconventional motivic development and orchestration for trumpet and percussion found in *Kaleidoscope* is not typical of Balissat’s style. Patrick Müller writes that:

> He is fundamentally opposed to experimentation and avant-garde trends; a number of different, traditional stylistic elements are ranged side by side or confront each other in his orchestral and chamber music, merging in the course of a clearly perceived, often polytonal musical structure.11

10 Patrick Müller, pp. 538-539.
11 Patrick Müller, pp. 538-539.
The influences of this wind and brass music along with Balissat’s studies in percussion can be seen in this composition. *Kaleidoscope* is set apart from Balissat’s other compositions by its apparent avant-garde nature and unorthodox construction. The entire piece has a sense of freedom from the constraints of typical musical forms, construction, and textures used by Balissat and his contemporaries.

The only edition of *Kaleidoscope* is published by Editions BIM in Switzerland. While this composition is not hard to access, it may take time to obtain due to its limited performance and exposure. Only a handful of libraries in the world own a copy and it may take several weeks to order directly from the publisher.
CHAPTER 3

PERFORMANCE ANALYSIS

A performance analysis of Kaleidoscope will to examine the formal construction, orchestration, motivic usage and timbre shifts throughout the piece. This analysis will give the performer an informed and accurate basis for interpretation of this work.

Overview

Kaleidoscope is constructed as one continuous movement and does not have any formal separations. However, there are several points in which the piece can be divided based on its timbre, stylistic, and motivic shifts. As the title of the work describes, the timbre shifts are subtle and meant to be nearly seamless transitions without interruption. In fact, rehearsal markings are the only formal measurement in this work. Due to the absence of individual measures, Balissat has included dotted bar lines that extend vertically through the trumpet and percussion staves. This marking provides for better vertical alignment at crucial musical points and allows for greater freedom from both players when desired. Throughout this document, the work will be discussed using rehearsal markings and divided into 5 formal sections for analysis (figure 1). The distinction between the 5 formal sections is based upon a full transfiguration of the motivic and melodic materials into a completely new area of the work (figure 2). Each musical gesture is a development of a particular motive or pattern unique to each section and can also be traced throughout the work as it is introduced or repeated in a later section.
Figure 1: An overview of Kaleidoscope’s five different sections.

<table>
<thead>
<tr>
<th>Section</th>
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<tbody>
<tr>
<td>1</td>
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<td>2</td>
<td>Rehearsal 9 – 16</td>
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<td>Rehearsal 16 – 21</td>
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<td>Rehearsal 18 - 21</td>
</tr>
<tr>
<td>5</td>
<td>Rehearsal 21- End</td>
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Figure 2: Outline of Balissat’s usage of instrumentation, style and timbre through Kaleidoscope.

The five sections represent an area within the work that develops and contains unique motives.

<table>
<thead>
<tr>
<th>Section</th>
<th>Style</th>
<th>Instrumentation</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Free</td>
<td>Trumpet, Tom-toms and Tam-tam</td>
</tr>
<tr>
<td>2</td>
<td>Rhythmic</td>
<td>Trumpet, Tom-toms, Bongos and Vibraphone</td>
</tr>
<tr>
<td>3</td>
<td>Free, Ad-libitum</td>
<td>Trumpet, Bongos, Wood Block and Temple-blocks</td>
</tr>
<tr>
<td>4</td>
<td>Quasi March-like</td>
<td>Trumpet, Tom-toms and Bongos</td>
</tr>
<tr>
<td>5</td>
<td>Ethereal</td>
<td>Trumpet, Vibraphone and Tam-tam</td>
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Section 1: Opening – Rehearsal 9

The opening of Kaleidoscope is composed freely for both the trumpeter and percussionist. The motives found within this section use a bravura style to express the musical line and contour (see figure 3a). Each phrase is a development of the original opening motive and is lengthened and more rhythmically complex than the previous. The opening trumpet line is characterized by sharp articulations and sweeping phrases that encompass much of the entire range of the instrument. The motives found within this section are at times simply reminiscent
of the original motive as it moves closer to subsequent sections. This transitional idea is the essence of the work and provides a sense of forward movement as the work progresses.

**Figure 3a:** Beginning through rehearsal marking number 1 shows the first statement of the motive.\(^{12}\)

![Figure 3a](image)

**Figure 3b:** The second phrase at rehearsal marking number 2 demonstrates the pattern of expansion and the addition of another melodic element found in the dotted eighth note motive.\(^{13}\)

![Figure 3b](image)

The juxtaposition of the initial fanfare-like motive with the slurred dotted eighth note melody (see Figure 3b) begins an on-going procedure of blurring one melodic element into the next. This process also eliminates much of the need for any transitional material as it is either presented very slowly or simply transformed to the point that it is no longer recognizable.

Balissat’s use of the grace note in a melodic sense is prevalent throughout much of the work and is presented and emphasized through abrupt dynamics and hard accents. He often resolves the grace note downward by a half step throughout much of the work. While not entirely a motive in itself, the grace note becomes an entity of its own through repetition and

\(^{13}\) Jean Balissat, *Kaléidoscope pour trompette et percussion*, p. 2.
emphasis. In addition to the downward resolution by a half step, Balissat also uses a three-note ascending grouping in both the trumpet and percussion parts (figure 3a). Other grace note groupings exist sporadically but are not considered part of this pattern. An extended section is devoted to only the grace note later in the work and is played with great freedom.

Imitation is also prevalent throughout the first section in both the trumpet and percussion lines. For example, the contour, style, and articulations are imitated by both players throughout the piece (figure 4).

**Figure 4:** Dotted eighth-motive being imitated in both the trumpet and percussion parts. Note that not only the melodic contour is being matched but the articulation as well.\(^{14}\)

![Figure 4: Dotted eighth-motive being imitated in both the trumpet and percussion parts.](image)

The eighth note or dotted eighth-note slurred pattern is the lyrical motive of the first section. This motive contrasts the opening fanfares with a smooth and lyrical approach and does not contain any accents or sforzandos. While the style in which this pattern is to be played remains constant, the number of notes and contour of the musical line changes at each occurrence of the motive. The most commonly found groupings contain 7 notes (including only the bracketed notes) but groupings of 8 and 10 notes are also included. The final and complete grouping, which is a culmination of this melodic concept, occurs at rehearsal marking no. 9 (figure 5). This grouping of 31 notes resolves at the downbeat of rehearsal marking no. 9 and is the conclusion of section 1.

\[^{14}\text{Jean Balissat, } \textit{Kaléidoscope pour trompette et percussion, p. 3.}\]
Section 2: Rehearsal 9-16

Rehearsal marking number 9 marks the beginning of a new rhythmic and stylistic area within *Kaleidoscope*. The predominant rhythmic pulse is a subdivision of each beat into quintuplets. (figure 6). While there are no measures to help vertically align the trumpet and percussion parts, it is assumed that the quarter note pulse is steady and divided into smaller subdivisions. This underlying pattern is the basis for which the entire section is constructed. The source of the quintuplet rhythm can be observed starting as a small idea between rehearsal markings number 4 and 6. The instance of the quintuplet foreshadows the fully developed idea that occurs at rehearsal number 9. This rhythmic pattern is not observed anywhere else in the previous section and is not developed or transformed in the first section. Tracking the motives that are introduced in preceding sections will allow the performer to observe the form of the work as a whole. The percussive rhythms are not fully developed until rehearsal marking number 9 and continue relentlessly throughout this section of the work.

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15 Jean Balissat, *Kaléidoscope pour trompette et percussion*, p. 3.
Balissat chooses to introduce diversity into this rhythmic ostinato by splitting up the rhythm between both the trumpet and percussion players. At first, he chooses to allow one player to complete all five notes and later alternates between players within each beat. The performer will note that this section is organized around increasingly complex rhythmic interactions. While the quintuplet remains established as a constant rhythmic subdivision, the rhythms begin to break down and become more complex. For example, Balissat begins to write rests into the composite rhythms and also mix in other groupings of additional notes per beat (figure 7).

**Figure 6:** Full realization of the quintet motive that was initiated between rehearsal markings 4 and 5.\(^\text{16}\)

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\(^{16}\) Jean Balissat, *Kaléidoscope pour trompette et percussion*, p. 3.
The third section begins with a very free and ad libitum tempo. The texture is very sparse and allows for the muted solo trumpet line to be played soft and very light. Accompanying under the solo trumpet are wood blocks, temple-blocks, and bongos played with brushes. The primary melodic character found within this section is fast and very agile.

The tempo of the third section is an approximation left up to the performers. The score indicates that the performer wait about 8 seconds before beginning the first grouping. This is marked by the abbreviation “env” which is short for the French term environ. This can be translated to “nearly” or “about” and allows the performer freedom to approximate the space between phrase segments (figure 8).
Figure 8: Showing the notation and suggested pacing of the trumpet and percussion parts at rehearsal marking number 16.\textsuperscript{17}

There is no imitation within this section as the percussion part simply takes on an accompanying role. Each performance will differ as both parts are to be played spontaneously and at varying speeds. The percussion part will vary to a greater extent in that it rotates between instruments at will.

Section 4: Rehearsal 18-21

Marked by a great degree of clarity in style and overall phrasing, the fourth section of \textit{Kaleidoscope} is by far the most steady and metronomic part of the work. Characterized by very punctuated phrases and fashioned as a march, there is little freedom for rhythmic expression or \textit{ad libitum}. Instead, Balissat has chosen to assign a set tempo and strict rhythms. This is perhaps the only time the composer allows for the entire “picture” to be presented without any development or transfiguration. He simply presents the motive and continues ascending to a higher pitch with every phrase. Peaking between rehearsal marking number 20 and 21 with high C (and the subsequent high C# grace note), this section is an example of the most strenuous and physically intensive part of the piece (figure 9). Of the entire composition, this type of writing is the most straightforward and traditional style common to the standard trumpet repertoire.

\textsuperscript{17} Jean Balissat, \textit{Kaléidoscope pour trompette et percussion}, p. 5.
**Figure 9:** An example of the march-like motive ending on high C. While not particularly difficult, the style requires the performer to have great endurance and command over the entire range of the instrument.

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Section 5: Rehearsal 21-End

The final section of *Kaleidoscope* can best be described as an augmentation of the previous material found between rehearsal numbers eighteen and twenty-one. The style can best be described as ethereal. Many of the notes overlap and combine together to create sounds not commonly found within the standard trumpet repertoire. The melodic contour of the phrase is reminiscent of the previous march-like material but with far less structure. Each phrase is notated with similar values and the overall tempo is very slow. This change in character and style marks the final section of the piece. It is interesting to note that while notated on only one page, this is the longest portion of the work.

It can be observed that the overall form of this piece is cyclic and revolves through every section until the style, instrumentation, and tonal emphasis return to that of the opening of the work. This can be seen in the final section through two different motives that are reintroduced. The first motive, found in the percussion line, is presented in eighth notes and begins as early as rehearsal number 21 (figure 10). The motive is later imitated in the trumpet line. This idea is

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not central to the section but is unique and only occurs in this pattern from rehearsal marking numbers 1-9.

**Figure 10:** Eighth-note motive that begins in the percussion line that demonstrates a return of the eighth note motive that is found in section one.\(^{19}\)

![Musical notation](image)

As this section concludes, the music becomes ambiguous and ominous. Accompanied by the tam-tam, there is an increased lack of tonal center compared to the preceding vibraphone instrumentation. While this instrument is pitched, it does not have the same melodic function as the vibraphone and serves to further distort the already ambiguous line. While not explicitly described by the composer, the piece ends with similar instrumentation and timbre as the opening. Like the title *Kaleidoscope* suggests, the work is a series of ever changing musical scenes that seamlessly transition from one to the next. The final section embodies a style and melodic motive that is unique to the opening as well. It can be assumed that the work is cyclic and has progressed through all available motives and is returning back to the opening material.

\(^{19}\) Jean Balissat, *Kaléidoscope pour trompette et percussion*, p. 7b.
CHAPTER 4

PEDAGOGICAL PERFORMANCE GUIDE

A pedagogical performance guide to *Kaleidoscope* will explore the more technically demanding and stylistically challenging passages. An emphasis will be placed on the difficult sections for the trumpet player and include guidance for the stylistic interpretation, demanding intervallic leaps, difficult fingering patterns, and extended techniques. Each of the musical passages will be accompanied by a corresponding exercise that will aid the performer in proper execution of the music.

*Kaleidoscope* can be performed on either Bb or C trumpet. Parts are included that allow for either instrument to be used. While C trumpet will be the preferred instrument by symphonic players, it must be noted that the tone of either instrument should be thought of as full and resonant. It is also important to keep timbre in mind as the piece is prepared with the percussionist, especially in the high register.

Additionally, the performers must be placed on stage within a reasonable amount of space. Ideally, both performers can see and hear all musical elements in order to properly maintain dynamic balance and rhythmic timing.

Stylistic Interpretation

*Kaleidoscope* allows the performer an opportunity to show virtuosity not commonly found in most standard trumpet repertoire. Because of this, an emphasis must be placed on musical interpretation of the ambiguously composed and freely notated sections. The style of the opening can be closely associated with that of an unaccompanied solo or cadenza section of a traditionally written solo. To perform this music at its highest level, the performer must have
very clear musical goals. A lyrical approach is essential to the proper execution of both the
technique and phrasing within this work. Keith Johnson writes:

> When artists speak about their own playing they often talk in terms of quality of sound
> and abstract musical values, and they have little concern for specific mechanical
> problems. This does not mean that accomplished performers neglect technical
> considerations but rather that musical ideas have been developed to the solution of
> mechanical demands.\(^{20}\)

While technical exercises will aid in the performance of Kaleidoscope, it is necessary to
approach from a musical standpoint to aid in the execution of the difficult passages. Singing the
musical line will allow the performer to engage the mind and overcome technical obstacles. By
taking a lyrical approach to technically challenging music, the performer will be far more
effective. Kristian Steenstrup addresses this issue and writes:

> In the absence of singing, the lip musculature does not receive any message regarding the
> degree of contraction required for each pitch, and the required temporal pattern, because
> of a lack of knowledge of the rhythmic structure of the music.\(^{21}\)

By approaching the music from a lyrical standpoint, the performer will overcome any
technical adversity and achieve a high level performance of this work. Keith Johnson explains,
“Appreciation and understanding of the expressive capabilities of the voice provide an excellent
start for developing musical ideas suitable for instrumental expression.”\(^{22}\)

Many modern works have dealt with a virtuosic or cadenza-like style but it can also be
observed in trumpet works from the mid Twentieth century French style. For example, the
opening of *Kaleidoscope* is written freely with an emphasis on its bravura style (as seen in figure
11). These virtuoso trumpet calls have similarities to pieces written in the French style around
the middle of the Twentieth century and reinforce this style of playing. An example of this style

\(^{22}\) Johnson, p. 28.
of writing is Arthur Honegger’s *Intrada*, which was also commissioned for the CIEM (figure 11b). *Kaleidoscope* embraces the bravura style found in *Intrada* and utilizes a post-modern tonality and style.

**Figure 11**: Opening phrases of *Kaleidoscope* showing the freely composed fanfares and percussive undertones.\(^{23}\)

**Figure 11b**: mm. 1-3 of Honegger’s *Intrada* demonstrating a comparison of bravura style.\(^ {24}\)

![Score Image](image)

Additional practical exercises can be found in Roger Boutry’s *Twelve Studies for Virtuosity* (figure 12).\(^ {25}\) Though difficult, these exercises must be approached with a singing style. These exercises also improve the ability to read challenging rhythms and maintain a relaxed lyrical approach to the instrument.

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Figure 12: Studies in virtuosity that engage the performer both musically and technically.\textsuperscript{26}

Demanding Intervallic Leaps

Performing wide and angular intervallic leaps found in \textit{Kaleidoscope} requires the performer to have great flexibility and accuracy. For example, the leaps found in figure 13a and 13b show how the musical line is not functionally tonal and lacks stepwise motion. These leaps are also found intermittently throughout the piece. To play accurately and stylistically correct, the performer must listen and engage each phrase musically.

Figure 13a: Demonstrating the very wide intervallic leaps found in section four.\textsuperscript{27}

Figure 13b: Another example of wide intervals found in section five.\textsuperscript{28}

\textsuperscript{26} Roger Boutry, \textit{Douze études de virtuosité pour trompette Ut ou Si}, p. 19.
\textsuperscript{27} Jean Balissat, \textit{Kaléidoscope pour trompette et percussion}, p. 6.
\textsuperscript{28} Jean Balissat, \textit{Kaléidoscope pour trompette et percussion}, p. 7b.
To further aid in the performance of these leaps, an understanding of fundamentals and intervals should be ascertained. A portion of Jean Baptiste Arban’s *Complete Conservatory Method* is devoted to the study of intervals (figure 15). 29

**Figure 15:** An example from Arban’s *Complete Conservatory Method* that focuses on the study of intervals. 30

Additional practical exercises can be observed in Julien Falk’s *Vingt études atonales: pour trompette*. 31 His third etude deals with post-tonal sonorities as well as demanding intervallic leaps (figure 15). These etudes promote aural sensitivity through the inclusion of post-tonal sonorities and difficult leaps.

**Figure 15:** Etude #3 from Falk’s *Vingt études atonales* demonstrating wide leaps and post-tonal sonorities. 32

Difficult Fingering Patterns

30 Jean Baptiste Arban, p. 125.
32 Julien Falk, *Vingt études atonales*. p. 3.
Many of the passages found within *Kaleidoscope* are very unusual in how they are constructed due to the freedom from traditional tonal patterns. Because there is little need to focus on a tonal center without pitched accompaniment, the melodic lines are freely thought out and composed. This issue is addressed in many modern method books as well as several Twentieth century books such as Marcel Bitsch’s *20 Etudes for Trumpet.* The exercises found within this book are difficult and involve many varied rhythms and patterns. For example, a difficult pattern found in quintuplet subdivision represents difficulties for not only the trumpeter but also an ensemble issue with the percussion accompaniment (figure 16a). Practicing etudes such as #16 in Bitsch’s *20 Etudes for Trumpet* will allow the performer to gain confidence with these difficult patterns and also practice rhythmic groupings that are not common to the traditional classical repertoire (figure 16b). At times, there are strategic silences within the quintuplets that create syncopation while at other points the composite rhythm between both parts form a complete quintuplet. Strengthening the rhythmic integrity of the subdivisions will aid the performer in attaining vertical alignment with the percussion.

**Figure 16a:** Examples of difficult fingering patterns in quintuplet subdivisions

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34 Jean Balissat, *Kaléidoscope pour trompette et percussion,* p. 4.
Once these difficult patterns have been mastered, the performer will be free to engage in a musically active performance. Being free from the technical restraints and physical demands of the instrument will allow the performer to better hear the percussion line. Focusing on the sound of the percussion and finding a good balance between both players can improve many of the difficult rhythmic patterns.

Extended Techniques

Throughout the Twentieth century, many composers have experimented with unusual techniques and effects on the trumpet. Balissat combines elements of post tonality with several extended techniques such as flutter-tonguing and mute usage within *Kaleidoscope*.

While flutter-tonguing is not a new technique to Twentieth century music, it is an idiomatic technique that must be developed and maintained by the performer. Its usage in *Kaleidoscope* can be seen extensively in the first two sections of the work. The performer must be proficient not only in the flutter-tongue patterns but also in the ability to articulate the beginning of each note right before it. An emphasis is placed on the ability to begin the sustained tongue flutter with the tip of the tongue immediately after the initial articulation of the note. These initial articulations must not be too hard as to disrupt the musical line and detract from the performance.

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If the performer cannot correctly flutter-tongue, they may substitute by “growling” from the throat to simulate the sound created by the tip of the tongue fluttering. Gardner Read describes this phenomenon as a hereditary aptitude:

It has been pointed out that the ability of wind players to flutter-tongue is more hereditary than acquired, owing to the physical incapacity of some performers to trill with the tongue. When flutter-tonguing is required of such players, they usually substitute a throat "growl," though prolonged use of this device is rather tiring to the throat muscles.36

Growling is more frequent in jazz whereas flutter-tonguing is often associated with symphonic music.37 In this work, either skill is acceptable and growling may in fact allow for greater flexibility of articulation through each phrase.

Flutter-tonguing in this work is indicated with either 3 slashes through the note stem or with the word “flatterz” which is short for the German term flatterzunge (figure 17).

Figure 17: This table shows the common notation and musical indications for flutter-tonguing38

![Flutter-tonguing notation](image)

The final consideration to be taken into account by the performer is the choice of mute. *Kaleidoscope* requires the performer to use a Harmon mute with stem. At different points throughout the work, the performer must have the stem either partially removed or completely

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removed. This represents a deviation from most symphonic trumpet repertoire in the varied position of the mute stem. Below are the indications for proper mute usage (figure 18a-c).

**Figure 18a:** Pictorial indications showing usage of the Harmon mute.\(^{39}\)

![Figure 18a](image)

**Figure 18b:** Further notes show that the Harmon mute stem is partially removed approximately 2-5 centimeters.\(^{40}\)

![Figure 18b](image)

**Figure 18c:** Harmon mute stem is fully removed.\(^{41}\)

![Figure 18c](image)

The muted passages found in this piece are difficult due to the soft dynamics indicated. Considerations for timbre and volume must be taken into account that provide for the best sound and balance with the percussion accompaniment. Different brands of mute will produce differing results and those that play in tune and resonant at softer volumes will yield superior results.

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\(^{39}\) Jean Balissat, *Kaléidoscope pour trompette et percussion*, p. 4.

\(^{40}\) Jean Balissat, *Kaléidoscope pour trompette et percussion*, p. 5.

\(^{41}\) Jean Balissat, *Kaléidoscope pour trompette et percussion*, p. 6.
CHAPTER 5

CONCLUSION

*Kaleidoscope* for trumpet and percussion represents a demanding work with many varied sections of technique and style. As the title of this work suggests, the music is based upon a *Kaleidoscope* of different sonorities and textures. The changes in style are carefully prepared but must be executed with precision in order to achieve the seamless transitions that embody this work. The timbre shifts and stylistic changes require the performer to make informed musical choices to play the work at its highest musical level. Pedagogical recommendations and applied exercises presented in this document serve as a guide to the successful performance of Jean Balissat’s *Kaleidoscope*. 


DISCOGRAPHY
