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Extended Techniques and Vocal Simulations in Frank Ticheli’s First Voice of Solo Bb Trumpet

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Extended Techniques and Vocal Simulations in

Frank Ticheli’s *First Voice for Solo Bb Trumpet*

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Musical Arts

in Trumpet Performance

by

Courtney Dion Jones

2015
ABSTRACT OF THE DISSERTATION

Extended Techniques and Vocal Simulations in
Frank Ticheli’s *First Voice for Solo Bb Trumpet*

By

Courtney Dion Jones

Doctor of Musical Arts in Trumpet Performance

University of California, Los Angeles, 2015

Professor Jens Lindemann, Chair

Unaccompanied works for trumpet that emerged during the latter half of the twentieth century (mainly since 1970) pushed the limits of technical facility well beyond what was heard in solo concerti or collaborative consorts of earlier eras and set new standards and expectations of what could be performed on the instrument. Frank Ticheli was a leader in these innovations; his compositions not only expanded the range and tonal qualities of the instrument, but also introduced more specialized techniques (such as speech simulation through vocal realizations and new modes of melodic writing involving disjunctive melodic patterns). Some of these techniques can be attributed to influences from jazz and contemporary idioms, as reflected in
notational conventions familiar to jazz artists, but they also use innovative approaches to performance practice and new philosophical orientations.

The present research explores these developments through a detailed analysis of Frank Ticheli’s composition *The First Voice for Solo Bb Trumpet*, augmented by interviews and correspondence with Ticheli himself. The intention of this research is to broaden the technical capabilities of 21st century performers, as well as shed light on the ideological and philosophical concepts on which the aforementioned developments are based. From a musicological perspective, this dissertation is primarily analytic and interpretive. However, it is hoped that trumpet players who use it for its pedagogical value will develop an increased confidence in performing *The First Voice for Solo Bb Trumpet* and other contemporary compositions in related genres.
The dissertation of Courtney Dion Jones is approved.

Mark Carlson

David Lefkowitz

Courtney Lyder

Jens Lindemann, Committee Chair

University of California, Los Angeles

2015
DEDICATION

This dissertation is dedicated to my family and to those who continued to help me see that light at the end of the tunnel.

Thank you for your love and support!
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BIOGRAPHICAL SKETCH

Courtney Dion Jones is an established artist on trumpet who has performed widely in the United States and internationally. While performing with various ensembles, either as a soloist or accompanist, he explores multiple genres and musical disciplines. Although he focuses primarily on contemporary classical music, he also ventures into the Jazz, Latin, Rhythm and Blues, World Music, and Commercial idioms.

Courtney completed his secondary and undergraduate education in Columbus, Georgia. While completing his Bachelor of Arts degree at Columbus State University, he participated in many performances, clinics, and festivals with Columbus State University ensembles. He has recorded with well-known artists (such as Jens Lindemann, Joseph Alessi, John Bruce Yeh, and the Columbus State University Wind Ensemble), and has performed with (and served as the Artistic Director for) the Auburn Knights Jazz Orchestra in Auburn, Alabama. He has also won solo awards and scholarships through various festivals and regional and national trumpet competitions.

While completing his Master of Music degree in Trumpet Performance at Shenandoah Conservatory in Winchester, Virginia, Courtney Jones studied trumpet with J. Carlton Rowe, former principal of “The President’s Own” United States Marine Band. He performed with the Shenandoah Conservatory Symphony Orchestra, Symphonic Wind and Brass Ensemble, the Loudon Symphony Orchestra of Leesburg Virginia, and also freelanced in the greater Washington DC area.

Courtney Jones conducted his doctoral studies at UCLA with International Soloist and former Lead Trumpet of the Canadian Brass, Jens Lindemann. During those years, he was a
Teaching Associate, Gluck Fellow, and was also appointed the Conductor of the UCLA Brass Ensemble during the 2013-14 academic year.

As a classical musician, he has performed with the Golden States Pop Orchestra, Southeast Symphony Orchestra, Macao Orchestra (China), and Debut Orchestra. Within the jazz and pop areas, Courtney has shared the stage with such artists as Kenny Burrell, BB King, Dee Dee Bridgewater, Rihanna, Boy George and The Culture Club, and Stevie Wonder. He has also provided music for the film and television industries, performing music for “Glee,” “Notes from Dad,” “Cougar-Town,” “Criminal Minds,” and many others.

Between teaching and freelance performing, Courtney promotes and encourages music education and instrumental performance in inner-city schools through the Music Outreach Program at UCLA, The Harmony Project of Los Angeles, and Trumpets 4 Kids in Dallas, Texas. Each one of these outreach programs focuses on schoolchildren in their respective areas, offering sequential art-in-education programs when music education or mentorship may be limited or absent. These programs are imperative because they give back to underserved inner-city communities and provide musical training and mentoring to talented boys and girls who would otherwise have very limited opportunities.
Part One

I.

Introduction

During the latter part of the twentieth century, trumpet performance was rapidly evolving and moving forward from its roots in regards to brass band, wind band, jazz, and orchestral collaborations. With the emergence of new music and performers that wanted to highlight the trumpet in more of a soloist role, composers such as Haydn, Hindemith, Stevens, Berio, Kraft, Friedman, Erickson, and Wilson began to write music that reflected this new perspective—and for individual soloists that stood out as virtuosic performers in their own right. In part because of composers like Haydn, who felt compelled to push the boundaries and chromatics of the trumpet through its range, a generation of future musicians began to imitate and create compositions that further pushed the envelope. Their use of extended techniques not only set a precedent for what can be written for the instrument (which depended solely on the performer during that time), but caused a rippling effect that continues to influence contemporary literature for solo trumpet.

The present research focuses on a composition born from this new perspective, Frank Ticheli’s *The First Voice for Solo Bb Trumpet*, particularly its extended techniques. In order to engage with this piece, one must understand what is happening with its timbral aspects, as well as how the timbral effects relate to the composition. This research explores the use of visual

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1 Machlis, pg. 197.
aesthetics and theatrics to enhance the overall composition. Theatrics, if used correctly, can help musicians perform a contemporary composition such as Ticheli’s more effectively, while still properly executing the technical passages that might otherwise be lost.

**Brief History & Major Contributors**

If you ask anyone about where jazz was born, they would probably say “New Orleans.” Although this is common American knowledge, its relation to the civil war is not as well known. After the collapse of slavery, many freed slaves moved elsewhere to find economic security and social acceptance. African-Americans in the south (especially musicians), moved to where their economic prospects were better; this included New York City, St. Louis, Los Angeles, Washington D.C., and several other metropolitan areas, but most notably New Orleans. These cities welcomed the influx of musical entrepreneurs and helped jazz to become a proud American phenomenon. Thus, while there were undeniable deleterious effects, the civil war was a unique event that dropped a pebble in the proverbial pond of American musical history. In addition to facilitating the concentration of musicians in New Orleans, it created ripples that allowed many African-Americans to develop the skills that eventually produced what we now experience today as the musical genres of jazz and blues.

In New Orleans in particular, it was Charles “King Buddy” Bolden who became an innovator of traditional jazz music and planted the seed of jazz trumpet in America. Bolden was born of humble roots in 1877 and was the grandson of a slave who played the cornet. The cornet

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3 Gabbard, pg. xi.
and trumpet are similar, but were used in different musical settings. Until this point in time, musicians who played the cornet did so in brass bands or within military settings, due to the construction of the instrument and the sound that is produced when played. Academic research supports this notion, providing evidence as to why trumpets were created and their intended purpose. Cornets have a conical bore that produces a warm, dark sound, while trumpets have a cylindrical bore that produces a more piercing, brilliant sound that can be easily be heard over an ensemble, which was more relevant in dance bands. Edward Tarr, trumpet historian and pedagogue, stated that the trumpet sets itself apart from all other musical instruments because of the way it projects sound. This sound serves as a “signaling” device in military associations and was then later adapted for religious functions. Despite his humble roots, Bolden was destined to change this type of trumpet playing, as well as American and Western culture in regards to jazz techniques—so much so that he is often viewed as the inventor of the genre.

Another individual who contributed to the musical movement in New Orleans was Joe “King” Oliver. It is important to note that Oliver, like Bolden, was also called “King.” During the early part of the twentieth century, this title was a term of endearment awarded by musicians out of respect. From a technical standpoint, both men changed how jazz music was heard with the use of mutes and vocal simulations. These two cornet players were the pioneers of traditional jazz trumpet, and the musicians who came after them were heavily influenced by and grateful for their contributions.

4 Tarr, pg. 9.
Oliver’s contribution is related to African-American tradition in that he simulates vocal techniques, heard by singers, through mutes. While working in fields or sitting within the church walls, African-Americans would speak secretly in code, through song or woven materials, in order to pass along messages in one form or another. These Spirituals became a standard in the culture of African-Americans, and influenced later musical compositions. Like the songs sung by enslaved and freed African-Americans, an underlying tone of oppressed emotion and jubilating victories emerged in jazz music. The ability to use the vocal techniques of Spirituals liberated jazz musicians, allowing them to recreate and express emotions similar to those sung about in the fields and within the church. The two “Kings” and aforementioned pioneers of jazz, Bolden and Oliver, were able to perform music in a way that demonstrated these vocal techniques.

Oliver made the additional contribution, however, of incorporating mutes in conjunction with his trumpet playing. Musicians during the early part of the twentieth century were limited to Straight, Pixie, or Plunger mutes. The Pixie mute, a miniature version of the Straight mute, is used with a Plunger mute to produce a “Wah” sound effect. Today, however, we have a plethora of mutes readily available that provide many timbral possibilities. Thus, Oliver’s contribution to jazz was showing how mutes could alter the timbre of the trumpet’s natural sound, and this technique is still used today.

In regards to notation, most of the early music played in New Orleans was not documented, since the majority of jazz musicians could not read music. The fact that these

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5 Sanborn, pg. 114.
musicians could not read music did not in any way put a hindrance on the execution of their musical style. However, it was imperative that they memorize the music and play by ear and was taught using rote memorization—hence the invention of the infamous Call and Response. Call and Response, a style of musical conversation, is a method played by two or more individual performers making use of antecedent and consequent (e.g. “Shave and a hair-cut? Two bits!”), and yet another aspect of jazz influenced by early African-American musical traditions.

New Concepts & Emerging Styles

What would seem like mistakes in traditional ensembles were techniques intentionally used in jazz collaborations. The extended techniques of bends, doits, falls, flutter-tonguing, glissandi, growls, hand over bell manipulations, half-valving, shakes, and smears (to name a few) were the most commonly used during this era. Phillip Bate, instrumental musicologist, noted that “many developed methods and techniques that were quite unorthodox, and admirers who could have [had] formal tuition, copied indeed some of these techniques.” There are those who disagree with Bate—who would say that just because a technique is not the “standard” does not necessarily mean that it is unorthodox. In the opinion of the researcher, these techniques provided future musicians and composers with the additional resources needed to execute their musical ideas.

As musicians began to explore what their instruments could actually do, we begin to witness the emergence of a different musical style; in discussing this emergence, however, it is

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6 Hale, song At a Cake Walk.
7 Bate, pg. 240.
important to note the role geography played in musical innovation and influence. Most of the work offered to these kinds of performers was in dance halls, saloons, and the brothels of New Orleans, thus providing performers with a very diverse audience. However, in 1917, many of those places closed down due to the government’s no longer wanting those types of establishments to exist. With many musicians out of work, they had to move elsewhere to find other means of supplemental accommodation. The present research refers to this movement as “the musical migration to the north.” It was there that performers were influenced by the likes of Bolden and Oliver. These musicians were able to take what they learned and expand on the technical aspects, while remaining true to the jazz tradition.

8 Bate, pg. 241.
II.

**Simple Notation**

The adaptation of extended techniques used within *The First Voice for Solo Bb Trumpet* is attributed to the techniques that were seen as a standard in the day-to-day performances of twentieth century jazz musicians. The following terms will be used throughout the remainder of this research and are common in the daily vernacular of musicians. This section will define these terms and explain how to properly execute related techniques.

*Definition of Terminology*

![Figure 1: The Bend](image)

Depending on the composer’s intent, a small curved-line under or above the note-head can denote the direction of the *bend*. To produce the desired sound effect, the performer must first play the written note (while blowing air below the pitch center before breaking the note) and then slowly return to the original sounding pitch. The lower the written note, the easier it is to produce the *bend*. The higher the written note, the more difficult it becomes before the note breaks due to the close proximities of the harmonic partials.
Doits are similar to bends in that a curved-line is used to show direction. In this case, the curved-line used is in the opposite direction and angled upward over the top of the staff. This is similar to how the sound is produced. To create the desired sound effect, a two-part process is needed for proper execution. The performer must blow air in an upward direction, keeping a firm embouchure, and then half-valve to the highest note possible. This technique is commonly used within a jazz trumpet section.

A slanted line that angles downward from the end of the note-head depicts the fall. Depending on the intention of the composer, falls can vary in duration, speed, and length. To create the sound effectively, the performer must play the note while simultaneously half-valving in a descending pattern. In addition, the execution of the fall is contingent upon the genre of music for which it is needed. Some composers may indicate that the fall continues from note-to-note. Others may suggest that the fall be sustained for the entirety of the measured bar or musical phrase.
Flutter-tongue should be notated with three bars and the words “flutter-tongue” or “fl.” In order to execute a proper flutter-tongue, the performer must role the tongue inside the chamber of the mouth while blowing the air forward. One can liken this technique to rolling “R’s” in the mouth. As easy as it may sound, this technique can be quite cumbersome for those individuals with a genetic defect of the alveolar trill. However, there is still hope for performers unable to produce the desired sound effect; they can substitute the flutter-tongue for a harsh sound produced from the back of the throat.

Glissandi are pictured as a waved-line between two notes. To produce the desired effect, the performer must play the starting note while quickly playing a series of notes in a scale-like pattern to the ending note. Again, depending on the intent of the composer, the glissando can vary in duration and length. This sliding effect can be written either as an ascending line (as shown in Figure 5a) or as a descending line (as shown in Figure 5b).
The *growl* is illustrated as a waved-line leading away from the note-head, similar to the *glissando*. The written “gr.” above the note-head is the symbol for “growl.” However, unlike the *glissando*, no series of notes are needed to create the overall effect. Instead, the uvula must be engaged by simulating a “gargling” sound from the back of the throat. The researcher refers to this as the *uvula effect*. The *uvula effect* happens when the back of the throat (the uvula) is used to produce the flutter, instead of the front of the tongue. One can liken the *growl* to gargling water.

The *half-valve* is illustrated as a note with a small “x” substituted in the place of a regular note-head. To properly execute this effect, it is imperative that the performer blows a continuous stream of air through the horn while depressing the valve halfway. Depending on the note suggested by the composer, half-valving the third valve works better on open-fingered notes.
The *hand over bell*, sometimes written as “HOB,” is depicted in two ways:

1.) A “+” sign above the desired note, as shown in *Figure 8a*.

2.) A “o” sign above the desired note, as shown in *Figure 8b*.

To produce the desired effect when playing *Figure 8a*, the performer must completely cover the bell with the hand; this is to ensure that the sound is “closed” when playing. When instructed to play *Figure 8b*, the performer must remove the hand quickly to ensure that the sound is “opened.” This technique is generally seen when using the *Plunger mute* or the *Harmon mute* with the stem in. When the hand is in rapid motion, the vocal simulation of “Wah-Wah” occurs.

The *shake*, similar to the *glissando* and *growl*, is indicated by a waved-line above the note with the words “shake” or “sh.” To produce the desired effect, the performer must play the suggested note while vigorously using the hand to create “trill-like” motion. This effect occurs when two notes are played in close proximity to each other.\(^9\) The result is a more pronounced, edgy sound that performers can use to give the illusion of an uncontrolled emotion.

\(^9\) Hickman, pg. 126.
A diagonal-line leading upwards to the note illustrates a *smear*. The *smear* is similar to a *glissando* in that you have a lined figure leading up towards the note; however, these two techniques are quite different in execution. Unlike playing a rapid scale-like figure between notes, the *smear* is achieved by sliding upwards to the desired note. To properly execute this effect, the performer must begin the note by simultaneously blowing air and half-valving to the preferred note.
Part Two

III.

Composer Profile

From East to West

Frank Ticheli, American classical composer, was born January 21, 1958 in Monroe, Louisiana. He spent most of his childhood in an area called LaPlace, a well-known town outside of New Orleans. During that era, it was acceptable for minors to visit establishments that served alcohol and provided Dixieland music to the masses; Ticheli’s father was therefore able to take his son to see traditional jazz music in its purest form. Growing up in New Orleans, Ticheli was surrounded by many different styles of music, but it was traditional jazz music that most heavily influenced him. This influence was so strong that at the age of nine, he asked his father to buy him a trumpet because he wanted to sound like one of the greatest musicians ever to set foot in New Orleans: Louis Armstrong.

In his early teens, Ticheli and his family moved to Dallas, Texas, where he was able to expand his musical horizons. As a student, his peers encouraged him to work hard and perform to the highest level of technical proficiency. During this period in his life, Ticheli was exposed to a level of musicianship that not only challenged him as a musician, but also allowed him to see the importance of wind band music for educational programs. It was then that he decided to pursue a career in music.

10 Appendix A, pg. 48
11 Appendix A, pg. 49
12 Appendix A, pg. 49
In the fall of 1976, Ticheli was accepted to Southern Methodist University, and (like most incoming freshman), he was undecided on a major. Instead of choosing to study music composition, music education, or trumpet performance, he decided to focus on all three disciplines. Ticheli spent each semester honing these skills until he eventually received his Bachelor of Music in 1980. That same year, Ticheli was accepted to the University of Michigan as a Composition major. He received both his Master of Music and Doctorate of Musical Arts while attending the university under the tutelage of William Bolcom.\(^\text{13}\)

Graduating from the University of Michigan, Ticheli moved to San Antonio, Texas to work as an Assistant Professor of Music at Trinity University. Here he taught music composition, electronic music, and music theory. He was also an active musician within his community, church, and school. In 1990, he made his transition to the west, where he was appointed Professor of Composition at the University of Southern California. Since his arrival to Los Angeles, Ticheli has been the composer-in-residence for The Pacific Symphony Orchestra and was named an Honorary National Member of Phi Mu Alpha Sinfonia. He has also won numerous awards for his exceptional service to the living art of music.

\(^{13}\) Appendix D, pg. 129.
Revelations

Before a proper analysis of *The First Voice for Solo Bb Trumpet* can be executed, it is crucial to acknowledge the personal circumstances under which Ticheli conceived his unaccompanied masterpiece. Thirty-two years ago, like any adolescent transitioning from their late teens into their early twenties, he was soul-searching for answers to the important question: Why are we here, and what is our intended purpose? Albeit he had reservations about his religion while growing up, he was still spiritually involved, but not through conventional means. Ticheli would often read passages from the bible or religious texts to find inspiration when faced with questions about the significance of life.

During his studies at the University of Michigan, he came across a passage in the “Book of Revelation,” from the Charles Ryrie adaptation of *The Bible*:

“…and the first voice which I heard, like the sound of a trumpet speaking with me, said, ‘Come up here, and I will show you what must take place after these things.’”

This bible verse inspired Ticheli to conceptualize the text into a contemporary body of work. Before he began mapping out the piece, however, he thought to himself, “What would the trumpet sound like if it took on human qualities?” In other words, Ticheli wanted to figure out how he could make an inanimate object, the trumpet, communicate to an audience not from this

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14 Appendix B, pg. 57.
15 Revelation 4:1.
16 Appendix B, pg. 59.
earth. To do so, he began to experiment with vocal simulations with the mutes he had readily available. The three main mutes he finally decided to use were the Cup, Harmon, and Straight mute. Each mute displayed a different timbre and character that Ticheli wanted to use to represent speech. Thus, what began as a contemplation of a particular bible verse eventually led him to discover a means of displaying the speaking qualities of the trumpet.

While sketching out ideas for the piece, Ticheli knew he wanted to portray the sentiments he was feeling within himself as he searched for answers. Because of this, thoughts of confusion, anger, ethereal characteristics, and uncertainties were all pieces he utilized to put the puzzle together. Additionally, Ticheli was heavily into Bartok. In this process, he found that Bartok’s use of whole-tone scale was the basis for most of his motivic ideas.\(^{17}\) The sounds produced by the series of notes related to the whole-tone scale gave Ticheli the foundation he needed to portray these ideas. Having realized the harmonic idea of what to compose, as well as the emotions he wanted to portray, he was ready to begin more experimenting with tone color and timbre.

In addition to creating new sounds and techniques, Ticheli also challenged himself to come up with musical ideas that bypassed the physical demands needed to execute his composition properly, since he believed that he did not have the endurance of most trumpet players. As a result, he composed short rhythmic sections and interjected them with quick pauses and fermatas. Ticheli felt the music was better motivated because of the strategic placement of these short pauses.\(^{18}\) With the dilemma of his endurance overcome, Ticheli realized he was ready

\(^{17}\) Appendix D, pg. 142.
\(^{18}\) Appendix B, pg. 65.
to bring all of his motivic ideas to the foreground and began assembling the pieces needed to
enhance his presentation.

Ticheli had his trumpet constantly by his side when composing. He wrote the
composition for himself; he knew of his own abilities, and he used them to construct the layout
of his composition. Almost immediately, he had developed a library-catalog of different sounds
and techniques. It was in this catalog that Ticheli constantly added, edited, and refined his
techniques, eventually enabling him to turn that catalog into a functional piece of music. Ticheli
explained that his work “gradually crystallized into a movement, a piece of music. It did not
happen left to right. I did not start in measure one and just go left to right.”¹⁹ In this way, the
composition was created not out of a linear progression, but a compilation of techniques and
musical ideas.

¹⁹ Appendix B, pg. 67.
Part Three

IV.

Performance Guide and Analysis

This section focuses on the extended techniques used in *The First Voice for Solo Bb Trumpet* and contributes to an enhanced analytical understanding of the piece. Ticheli’s composition is a two-movement work displaying vocal simulations from the trumpet through mute color, extended techniques, and disjunctive writing. He uses these three elements to give the illusion of human characteristics through musical representation of dialog, emotion, and philosophical inquiries. Ticheli also uses these techniques to portray an entity that reaches above the physical plane. It is with all of these ideas in mind that we may begin to disentangle the enigmatic weave that of which this magnificent composition is made.

Written Notation

In both movements, Ticheli utilizes extended techniques to simulate speech in conjunction with the melodic line. It is imperative that the performer adheres to the following instructions to ensure proper execution of each technique and overall phrase. Each of the following notations comes directly from *The First Voice for Solo Bb Trumpet.*
Figure 11: $F\%$ Sharp

The $F\%$ sharp happens when a performer lip-bends a second line G down a quartetone. The sound produced by this technique creates an effect that is ethereal (e.g. not of this earth). When performing this technique, the musician must convey a voice that is distant in approach, yet welcoming in appearance.

Figure 12: Fermata

When coming across the fermata, normally a few seconds is all that is needed. However, due to some of the written phrases required of the performer, it is preferred to take three to four seconds to ensure proper blood flow back to the embouchure. This allows the performer ample time to rest and prepare for the next musical motive.

Figure 13: Breath Mark $a$ $b$

Both of these breath marks are crucial, depending on the motivic idea that precedes it. Figure 13a indicates that the performer should pause long enough for a full breath, while Figure 13b indicates that the performer should pause briefly for a short, quick breath. It is crucial that the performer breathes within the amount of time suggested; in doing so, the overall phrase is not interrupted.
The flutter-tongue is used many times throughout the composition. When executing this sound, it is important to know that this effect needs to be “angry” and “relentless.” If for some reason the performer is unable to naturally produce the flutter, a “growl” effect can be used in its place. It is essential that the flutter be conceptualized as an angry voice throughout the piece.

The air-flutter occurs when you move from a written note to the fluttering of air. This sound effect can represent either “flight” or a non-human voice, contingent upon the motivic line. In either case, one should be certain that the transition is smooth and does not deviate from the overall phrase.

The valve-tremolo is another voice that follows in the same manner as the flutter-tongue. It is imperative that the performer understands that whichever written valve combination is above the trilled note must be adhered to. This voice needs to be conceptualized as “frenetic” and “chaotic.”
Like the *flutter-tongue* and *valve-tremolo*, the trill is to be executed in the same manner. The trill needs to be played as fast as possible, with the understanding that the sound should take on a non-human characteristic.

The *half-valve* is often used in conjunction with the *flutter-tongue*. It is important for performers to know that when they come across this technique in the composition, they should blow fully through their instrument to create a closed sound. Some performers may feel that all three valves need to be engaged to create a proper *half-valve*, but that is not the stance taken in the present research. Depending on the written note, using the third valve alone works best for this composition.

When coming across this figure, the pitches displayed should be approximate. The present research refers to them as *echoing* figures, since it is imperative that the performer *echoes* the
written figure that precedes it. This motif needs to be an afterthought within the contour of the
motivic line.

Figure 20: *Flap-Tonguing*

To properly execute the *flap-tongue*, the composer of the piece recommends the following:

“Blow air in the instrument while
thrusting the tongue vigorously forward
into the mouthpiece, which should create
a vacuum effect. Use the fingering of the
pitch notated while performing two to
three “flap-tongue” repetitions for each
note. A mute change from Harmon,
with stem, to Harmon, without stem,
is to take place while this effect is being done.”

It is important to know that this sound effect represents “flight.” The performer should keep that
in mind when coming across this figure.

Figure 21: *Harmon Mute*  

Both figures are used in conjunction with the Harmon mute. With the stem in, a simulated “Wah-
Wah” sound effect occurs. It is crucial for the performer to know that not only should the “Wah-
Wah” sound be simulated, but that a “Doppler” effect must be created (depending on the motivic
line).

20 Ticheli, program notes, pg. ii.
These figures are associated with the *Harmon* mute held in the hand near the bell of the trumpet. The performer must hold the bowl of the *Harmon* mute inside the bell (for Figure 22a) and then quickly out (for Figure 22b). When used in relation to the motivic line, an unearthly voice presents itself; this can be seen as positive or negative depending on the contour of the written line and the performer’s interpretive thought.

The composer indicated the following regarding this figure:

“The unbroken line represents no change in the situation given. The broken line represents a gradual change from the situation preceding it to the situation following it.”

It is also important to know that this line, when used in conjunction with other notational ideas, creates an ethereal, or “Doppler,” effect.

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21 Ticheli, program notes, pg. ii.
The final notational example of Ticheli’s means of creating vocal simulation is his use of *multiphonics*. *Multiphonics* requires a complete understanding of embouchure control and development. In order to execute it properly, the performer must sing or hum a pitch while playing the written note.\(^{22}\) It is imperative that the performer realizes that the overall effect is more important than the intervallic relationship between the played and sung note.\(^{23}\)

\(^{22}\) Hickman, pg. 130.

\(^{23}\) Appendix D, pg. 114.
As the Sound of a Trumpet Speaking with Me

The first movement of Ticheli’s composition is comprised of seventeen unmeasured staves. Each staff consists of motivic and harmonic ideas that are used to emulate speech or to allude to an overall sound effect. The Harmon mute is used in juxtaposition with melodic phrases to represent dialog, emotions, and particular environments. In the following analysis, the discussion of each staff will include:

1. An examination of how Ticheli uses extended techniques to simulate speech.
2. How these techniques create the overall effect.
3. The practical issues one might encounter when performing this piece.

Example 1.1

The title alone (As the Sound of the Trumpet Speaking with Me) provides the conceptual roots for how to convey this movement to the audience. The first section has a tempo marking of quarter note equals sixty and instructs the performer to play “distant” and “lonely.” Here, Ticheli uses the Harmon mute, stem-in, in combination with the lip-bend to invoke the feeling of an ethereal character gradually approaching and then walking passed you. (One can liken this to a Doppler effect.) The feather-beamed figure that follows should be portrayed in the same manner. In order to execute this figure properly, it is imperative that the performer uses the third valve to half-valve this section. It will also ensure the abrupt ending as a result of the flutter-tongue.
Example 1.2

This next example is a combination of staves two and three. Within the second staff, Ticheli introduces the first motivic idea that represents speech arising from an ethereal place.

Here, Ticheli uses the Harmon mute in two ways:

1. Alternating between “open” and “closed” stem.

2. Humming while playing the desired pitch, i.e. Multi-Phonics

Ticheli indicates that the bottom-lined notes be hummed, while the top note be played. The third staff consists of thirty-second rhythmic motifs inspired by Stravinsky’s *L'Histoire du soldat*.

Like Stravinsky, Ticheli uses the rhythmic idea of a dominant seventh to portray an echoing afterthought, which is used multiple times throughout the composition. In order to achieve that overall effect, the performer can either use all three valves or depress the actual written fingering while half-valving each note. One practical issue that performers may encounter is in creating the multiphonic effect. Some performers may find it difficult to hum and play the figure

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24 Appendix D, pg. 108.
simultaneously. If that is the case, it is crucial that the hummed notes are louder than the performed note in order for the effect to occur and balance evenly in regards to the overall sound.

Example 1.3

This example is comprised of both the fourth and fifth staves. It is imperative that two *Harmon* mutes, one with stem and one without, be readily available in order to transition through this section smoothly. One mute will connote speech on the fourth staff, while the other alludes to flight on the fifth staff. When playing the alternating figures, it is important that the performer adheres to the contour of the line in regards to the open/close functionality. Ticheli switches the figure around to indicate an antecedent and consequent motive, which is then answered by the multiphonic motif. The multiphonic figure can be difficult to accomplish due to the open fifth between the hummed D and the half-valved G. (It is easier to hum a written F than G.) Here, the overall effect is far more important than what is written on the page.
Example 1.4

In this example, the sixth staff ends the indicated tempo suggestion of “distant” and “lonely” before we approach a new idea. With the use of the Harmon mute going in and out of the bell when playing the written E, flutter-tonguing, half-valving, tremolos, and trills, Ticheli foreshadows an eerie scene that is about to occur. Another practical issue a performer may encounter is keeping the Harmon mute from hitting the inside of the bell and dropping out of the hand. It is crucial that the performer adheres to the tempo marking, keeps the mute loose while holding it, and stays rhythmically steady when playing the intervallic note pitches.
This next example is a combination of staves seven through ten. The indicated tempo marking is quarter note roughly ninety through one hundred and instructs the performer to play “angrily.” Ticheli begins the new section on a written high A while executing a descending flutter-glissando down to written A, two octaves below. At this introduction, Ticheli uses the flutter-tongue in conjunction with the *Harmon* mute to simulate speech. The overall effect that occurs is “Du-Wat, Du-Du-Wat, Du-Dru-Wat, Dru-Wat, Dru-Wat.” Ticheli instructs the performer to hold the *Harmon* mute, in hand, while repeatedly going in and out of the bell.

The performer must differentiate between the muted vocal effect of “Du-Wat” and the flutter-tongued effect of “Dru-Wat.” This vocal simulation alludes to a distraught entity
emerging from an unworldly place in combination with half-valving and ascending glissandi. In addition, when arriving to the pedal tone motif at the end of staff nine and into the tenth staff, each note must be played exactly as written. Another issue a performer may encounter is producing the pedal notes in the correct octave. The researcher suggests that the performer play the figure in a comfortable octave in order to hear the sequence of pitches before transferring to the lower octave.

Example 1.6

This next musical example is a combination of staves ten through twelve. This is the first appearance of a melodic phrase that establishes itself amidst the chaotic interjections from staff ten leading into staff eleven. This motivic idea also conveys a contemplative human characteristic emoted by the composer, and it is juxtaposed with the pedal motif starting at the
end of staff eleven into staff twelve. Unlike the previous pedal motif on staff nine, Ticheli recommends playing the lowest sounding note possible while adhering to the rhythm if playing the pedal note is problematic.\textsuperscript{25} Immediately following the pedal tone motif on staff ten, the tempo changes to “animated” and the performer is instructed to remove the second valve slide to introduce another sound effect. Albeit the composer indicates that this section is animated, the researcher suggests the performer be rhythmic as possible in order to achieve the overall phrase.

\textsuperscript{25} Appendix D, pg. 122.
Example 1.7

This next example is a combination of staves thirteen through seventeen. When playing the repeated B-flat figure, it is crucial that you extend the third valve slide to preserve the sounding B-flat when using alternate fingerings. If double-tonguing is an issue when playing the fast-tonguing passage on staff thirteen, instead of using a “Ta-Ka” articulation, switch to “Da-Ga.” This type of articulation can be accomplished by “Doodle” tonguing, which is another type of articulation players use when they want to execute a repeated soft attack. At staff fourteen, the
performer is instructed to alternate between B-flat tremolos, starting from a 1-2-3 to a first valve combination. Ticheli then instructs the performer to alternate again between B-flat and B-natural by means of a repeated 1-3, 1, 1-2-3 valve combination. (The researcher finds it easier to play this section by pulsating the rhythm while circularly breathing, before moving on.) It is imperative that these motifs stay animated and in dialogue until the low F on staff sixteen is reached. The tri-tone motif that immediately follows (B-flat to E) is an idea Ticheli uses throughout the composition and is part of the whole-tone scale collective; it alludes to contemplation and confusion. It is essential that the performer understand this when considering performance practice. After playing the humanistic motive, Ticheli concludes the first movement with an echo afterthought.
Tell Me of the Things That Shall Take Place

The second movement is comprised of twenty-four musical staves. Unlike the first movement, Ticheli finally establishes nine staves (the middle of staff eight through the beginning of staff sixteen) that highlight sectioned measures. According to the composer, this final movement is the musical representation of the questions he was thinking about during his soul-searching process. The opening motif (staves one through six) suggests contemplation from a humanistic perspective. The expressive marking, in conjunction with the melodic ideas, provide a different approach in relation to the first movement. Ticheli uses these ideas to musically depict the written text in the “Book of Revelation.” In addition, he wanted to introduce more lyrical and contrasting lines to bring balance to the composition.

During the interview between the researcher and composer about ideas regarding the second movement, Ticheli said “…there hasn’t been enough lyricism in this piece yet, and formally, I imagine this whole thing a gradual move from calm to complete chaos. It’s like an anxiety disorder coming on slowly.” The researcher also recommends that the performer become familiar with the “Book of Revelation” in order to properly conceive the overall concept suggested by the composer.

26 Appendix D, pg. 140.
In this musical example, the first section has a tempo marking of quarter note equaling sixty while suggesting the expressive concept of “calm” but “anxious.” The piece begins with the Cup mute inserted into the bell to give a completely different timbre from the metallic sound of the Harmon mute. The title, *Telling Me of the Things That Shall Take Place*, is in contrast to the motivic ideas performed in the first movement. These motivic ideas suggest an “unraveling” of the things that had just transpired. While performing the first three staves, it is essential that close attention be paid to the dynamics. This way, the overall enigmatic effect is displayed through melody. In addition to the motivic lines, Ticheli also suggests that once the melody becomes more rhythmic, it is crucial to push through them in order to portray anxiety.\(^{27}\)

\(^{27}\) Appendix D, pg. 141.
Example 2.2

In this example, Ticheli transitions from dotted whole and half-note figures to sixteenth-note and triplet figures within staves four through six. Staff five suggests that we loosen the mute while pushing forward to more motives that are rhythmic. It is important to adhere to the intervallic relationships of the triplet and quintuplet figures in order to convey lyricism and anxiety. In addition, the researcher suggests that the performer be rhythmically as possible in the indicated tempo marking; this is to ensure that each note within the passage is audible and not rushed. After the first fermata on staff six (once the Straight mute is inserted), the performer must be sure to tongue the first few ascending notes before slurring the last five notes of the thirty-second passage preceding the last fermata.
This next example ends the first section of the second movement before we approach Ticheli’s measured section. It is comprised of staff seven and the beginning of the eighth staff. In comparison to the first six staves, here Ticheli gradually deviates from calm lyrical motives to more disjunctive rhythms. In addition, he foreshadows the next section and alludes to a “dance-like” motive between rhythmic figures. It is wise that the performer emphasizes the more rhythmic motifs to set the stage for the next eight staves. Although the expressive text indicates the performer to be “free,” one must not take too much time; the mood is becoming more frantic and must allude to that idea.
Example 2.4
This musical example displays the middle of staff eight though the beginning of staff sixteen and it is the only section in the composition where Ticheli indicates time signatures and sectioned measures. In addition, this particular musical example is comprised of twenty-eight measured bars within three phrase groupings. One must then wonder why. It is because Ticheli wishes to balance out the piece; he chooses to use this section as a dance motive—a “tarantella.” He indicates that the expressive text is “strict” in time while making sure that the tempo marking is a dotted quarter note equaling seventy-two.

“Like, a “spider dance.” A tarantella is a dance where you have been bitten by a spider, and you are supposed to dance frantically to get the poison out of your system. But dancing makes it worse and kills you even faster...This is a dance to save yourself, knowing that you are screwed.”

It is crucial that the performer keeps this mixed-metered section as rhythmic as possible. This section can be viewed as a dance between good and evil, waging on the souls of mankind while the gates of purgatory emerge from the depths. In addition to keeping the tempo steady, the performer must be sure to not take it faster than they can physically play. One of the problems within this section is transitioning between the played noted and the extended technique suggested (e.g. staves nine through eleven). Again, this section needs to simulate a dance-like movement.

28 Appendix D, pg. 136.
Example 2.4a

Bar Phrase Analysis

(Waltz Section)

\[11(2+3+2+4) + 11(4+3+4) + 6(3+1+2) = 28\]

In this example, the researcher suggests that the performer view the twenty-eight measures in three phrase groupings of 11+11+6.

**Phrase One**- the first eleven measures beginning in the middle of staff eight (six-eight time signature) through the middle of staff eleven (additional six-eight time signature ending with the double-lined bar).

**Phrase Two**- the second eleven measures beginning in the middle of staff eleven (flutter-tonguing a low F#) through staff fourteen (five-eight time signature ending with the caesura).

**Phrase Three**- the last six measures beginning in the middle of staff fourteen (six-eight time signature with the mute removed) through the beginning of the staff sixteen (where the feather-beamed figure begins)

During the interview between the researcher and the composer about the importance of tempo, Ticheli noted, “Ironically, all of my trumpet buddies, those guys that were cheering me on, were all saying, ‘I didn’t hear it as waltz. I did not hear the pulse because you are too syncopated!’ At
least I could hear the waltz inside my own body. I’m hearing the waltz, still!”\textsuperscript{29} In light of this, it is crucial that the performer keeps this mixed-metered section as rhythmic as possible. Once we arrive to staff fourteen, the performer is instructed to remove the mute while accelerating in speed; this is to give the allusion that we are approaching absolute chaos. Ticheli concludes this mixed-metered section in the middle of staff fifteen into the beginning of the sixteenth staff. Albeit this section is chaotic in composition, it is necessary that the execution be technically accurate.

\textsuperscript{29} Appendix D, pg. 131.
This next example displays staves sixteen through eighteen. The opening motif, depicted by the feather-beam, needs to be played harsh in execution. This trill motive can be either tongued or slurred while adhering to the dynamic contrast. It starts with a \textit{forte} dynamic, but then immediately drops the dynamic to \textit{piano}. In addition, the researcher suggests the performer pulsate this passage in six groupings of four, as indicated in Example 2.5, while doing a slight poco ritardando (grouping four into five) and then the indicated tempo on the sixth. Ticheli indicates that the expressive mood is “decisive” while displaying a tempo marking of quarter note equaling eighty. By the time the echo motif is reached on staff eighteen, the performer must take enough time to allow the blood to flow back to the lips. This is important because the staves following exhibit Ticheli’s representation of Hell on earth. In addition to this fermata, it is essential to play the whole-tone motive as accurately as possible. Although there are multiple rhythmic ideas happening, this melodic idea alludes to curiosity amidst the chaos.
This next example is comprised of staves nineteen through twenty-one. As we approach staff nineteen, it is ideal to take as much time with the poco ritardando and be as dramatic as possible; this sets the musical and visual stage for what is about to happen. Ticheli indicates that the performer must continue to push the tempo while playing as frenetically as possible. It is crucial to be aware of the length of the eighth-note stems on staff twenty. It should be noted that this type of notation was also seen in the compositions of Berio. Like Berio, Ticheli uses these notational examples to give the performer a sense of how long to play these notes. If playing the pedal G on staff twenty-one becomes problematic, any grunt-sounding low note would suffice.
Example 2.7

The last example depicts the final three staves of Ticheli’s composition. As we approach the last seven motifs on staff twenty-two, he indicates that each one be played as angrily as possible before reaching the fermata. The researcher suggests the performer take as much rest as needed and give the audience time to reflect on what just transpired. Until this point, Ticheli stayed true to the advice given to him by his former mentor, Bolcom, who wanted him to be chaotic but still musical.

[Ticheli recalling Bolcom’s advice]

“ In Revelation, it’s chaos, right?
The world, and everything in it, is coming to an end. Be as frenetic as you can, Frank!”

30 Appendix D, pg. 129.
At the end of staff twenty-two and into staff twenty-three, Ticheli sets up the final humanistic motive by indicating the expressive text “dolce” while setting up a tempo of quarter note equaling sixty. It is imperative that this last melodic idea be performed lyrically, while adhering to all dynamics. This is to ensure that the final staff is contrasting in approach.

Upon arriving to the final staff, Ticheli indicates that the expressive text is filled with excitement; however, it is essential that one adheres to the tempo marking of quarter note equaling eighty. Doing so will ensure that the last rhythmic motifs be chaotic in execution while still preserving the overall unsettling characteristics.
V. Conclusion

There are a few challenges a performer will encounter when approaching a composition such as *The First Voice for Solo Bb Trumpet*. Whether it is executing the technical demands needed, or conceptualizing the overall composition, it is imperative that each performer approaches such a piece with an open mind and a willingness to travel through the proverbial rabbit hole. If the musician does not have a solid fundamental foundation, this piece can be rather problematic because of its extended range and vigorous linear writing.

There are many technical demands one must meet in order to execute this piece. However, what makes this composition challenging to the performer are not the techniques alone, but rather how these extended techniques are used in conjunction while playing the trumpet (e.g. multi-phonics, ascending and descending glissandis while flutter-tonguing, pedal tones, half-valving, alternating tremolos in various registers, and wide intervallic leaps). Endurance is another huge factor to consider when approaching this piece. The performer must understand that the short pauses, silences, and breaks are an important element in giving a composition such as this human and ethereal characteristics, while still maintaining the overall musical experience.

Ticheli’s composition is one that remains new in the contemporary repertoire readily available to trumpet players. We must remember that Ticheli wrote this piece during a time when he was personally soul-searching for answers he was yet to find; it is contingent upon the performer to convey that feeling to the audience. With this in mind, and when playing the piece to the best of the performer’s ability, *The First Voice for Solo Bb Trumpet* can be viewed as a
composition going beyond the physical realm and approaching the metaphysical. In addition to
shedding light on the composer’s intent, it is hoped that this research might be used as a
pedagogical resource for proper execution and performance of this particular composition. It can
also be used as a tool to enhance the necessary skills for performing other pieces making use of
similar extended techniques. In this way, this document functions not only as an interpretive and
technical guide to Ticheli’s most personal work to date, but as a resource for executing other
modern compositions beyond the ouvre of this individual composer.
Dialogue with the Composer

APPENDIX A

Biographical Sketch

Frank Ticheli

Casual interview by Courtney Dion Jones

November 4, 2014 - Pasadena, California

This is a literal transcription of the conversation held between Courtney Jones and Frank Ticheli at his Pasadena home. The author translated the exchanged dialog to the best of his ability, in correspondence with Ticheli, with minor adjustments made.

CJ: Today is November 4, 2014 and I am sitting here with Frank Ticheli, teacher of composition at USC and a former trumpet player. Frank, hello, how are you?

FT: Okay, how are you?

CJ: I am doing well, thank you. Again, this is very informal. For purposes related to this topic, I would like you to tell me a little, or a lot, about yourself. Starting with where you are from, where you were born, and what got you into music, and we will just go from there.

FT: I was born in north Louisiana…Monroe, Louisiana. However, most of my early childhood was spent in a little town called LaPlace; it’s just outside of New Orleans. My earliest musical experiences were those sorts of old traditional New Orleans jazz. They were the most memorable
ones. The kind Louis Armstrong made famous…and Dixieland; although, most good Dixieland jazz musicians hate for their music to be called “Dixieland.” But that sort of old, traditional, style of [New Orleans] music birthed in New Orleans.

CJ: Is this not the same as trad [traditional] jazz?

FT: Yes, I believe it is the same as trad jazz. My dad use to take me to clubs in New Orleans. Back in those days, you could go into those places that served alcohol, if you were with a parent. You probably could still do that. I mean, it’s Louisiana. I bet you can still do it there. He used to take me in there. I would hear these jazz musicians, as a kid, before I could even play the trumpet. Anyway, when I was age nine, I wanted to buy a trumpet because I wanted to sound like Louis Armstrong. That was just my goal in life. Unfortunately, I never could sound that way. But, I tried!

CJ: [laughs]

FT: It’s is sort of in my DNA, deep down; always has been. Even though my music is, has, evolved away from that style. It still incorporates elements of that style. I mean I have works where it is overtly incorporated like Blue Shades.

CJ: Well it begins with the minor third [sings opening motif].

FT: Yes, [sings opening motif] and it’s bluesy and jazzy.

CJ: Exactly.
FT: I have a piece called *Playing with Fire* [that] I wrote for the Jim Cullum Jazz Band and The San Antonio Symphony. It’s a big three-movement concerto for traditional style jazz band and orchestra. It is a regular concerto otherwise, but it is in that style.

Sometimes, I am overtly influenced by that style and sometimes it’s more subtle. It will show up in pieces that are not jazzy. It is just there in subtle ways. Just in the note choices I make. It is just always there. So, that is a big important element in my background.

At age 13, we moved to Dallas where I was suddenly thrust into a far better music program. It was a modest music program in the small town in Louisiana, and suddenly I was in one of these Texas powerhouse band programs which Texas is famous for and it just blew me away. I had no idea that kids my age could sound that good.

CJ: Yes.

FT: Understand that we are talking about kids in their early teens and mid-teens. I had no idea because I was just playing out of method books at that time. All of a sudden we were doing the Hindemith Symphony, Dahl *Sinfonietta*, and fun stuff too like *Rocky Point Holiday*. These were things that I never had heard before and it just sort of lit this fire in my 14-year-old belly in a big way. That’s when I started thinking [that] I wanted to do this for a living. The fire was fueled in a big way when we moved away.

CJ: Yes.

FT: I did my undergrad at SMU [Southern Methodist University] in trumpet performance, music education, and composition. I was a triple major.

CJ: Wow!
FT: Yeah, it was dumb. I know.

CJ: No, I wanted to be a duel a major in my undergrad. I get it.

FT: So you know how it is.

CJ: I get it.

FT: So every summer I was in school, and it still took me four and a half years. I wasn’t sure which way I wanted to go. Was it the trumpet? Do I want to major in jazz or classical performance? At that age, I was still not completely sure. But I loved composing.

CJ: Yes

FT: And so I just did it all.

CJ: Yes

FT: About midway through the program I knew that I was going to be a composer.

CJ: Yes

FT: Then I went to Michigan [for my] Masters, Doctorate, and here I am.

CJ: So after Michigan, did you go directly to USC?

FT: No. I had one job for three years at a small university called Trinity University in San Antonio, Texas and that’s where I met Jim Cullum. In addition, the Jim Cullum Jazz Band is also there in San Antonio.

CJ: Yes
FT: So I worked three years there as an Assistant Professor just teaching composition, theory, electronic music, and not teaching trumpet all. But I was still playing a lot then.

CJ: Where were you playing trumpet?

FT: I was playing at my church, gigs, at school. I would play in orchestration classes. I still used it a lot for my composing, and you noticed the trumpet in my studio. I still pick it up when I am composing. Even to this day, I still use it in my composing. I just don’t play professionally anymore. But back in that time, I was still playing gigs in Texas.

CJ: Yes

FT: It was not until I moved to California that I really starting losing my chops about 23, 24 years ago. That is when I started doing a lot more conducting.

CJ: That’s when you got your teaching position at USC, 24 years ago?

FT: That is right!

CJ: Now you said something in regards to when you are sitting down and composing.

FT: Yes.

CJ: Now you pick up the horn.

FT: Yes

CJ: Is this to re-familiarize yourself with the sound that you have in your head? Or do you just pick up the horn and it helps you think--where it helps get your mind and the cognitive wheels spinning? Why do you pick the trumpet up when you compose?
FT: It is more the latter. It is an extension of who I am.

CJ: Yes

FT: Sometimes when I am playing the trumpet I’m not even thinking about composing or writing. I’m just playing. It just gets me back to my roots and who I am as a musician. Moreover, yes, sometimes I am playing something on the trumpet and I have an idea. In fact, I improvised the clarinet solo over a period of several days on the trumpet. I just got it right on the trumpet.

CJ: Okay, I am glad you said that.

FT: Yes

CJ: When I first played that piece I was sitting second chair in the Tri-State Festival. Paula Crider and Tom Lee were the directors.

FT: Yes

CJ: They were the directors for the top bands.

FT: And that’s in Florida, right? Tri-State?

CJ: Yes

FT: I have conducted that festival.

CJ: Yes and we played Procession of the Nobles, a selection from Carmen, and your infamous…

FT: Blue Shades?
CJ: *Blue Shades.* Prior to that festival, I had never heard of the piece. As we were playing it and before you get to that famous clarinet solo, you have the bass clarinet getting ready with the jazz solo. [*Sings bass clarinet solo*]

FT: Yes, all of that.

CJ: Then all of a sudden you open up with this fiery solo from the clarinet. All the trumpet players…

FT: [*laughing*]

CJ: …wanted to play that solo!

FT: [*laughing*]

CJ: And I said to my buddies, and I am glad you said this…

FT: Yes.

CJ: “…he wrote this for us and he is teasing us with this [solo].” [*sings clarinet solo*]

FT: It is so trumpet! It’s so trumpet-like, isn’t man?

CJ: It makes sense now! All these years I thought I was going crazy.

FT: Yes [*laughing*]

CJ: But now, I am not. Thank you!
FT: I did it on the trumpet. I took things down an octave because unlike [others], maybe you have the high chops but I never had them. So, when it gets up to that double high G I am taking it down an octave [laughing] to that normal G on the top of that staff.

CJ: Yes.

FT: But yes, it goes up to that high G. Yes.

CJ: So you came here 23 years ago, you started teaching at USC, and you have been there ever since?

FT: Yes.

CJ: Now let’s go back a couple of years. Let us go back 31, 32 years to be exact.

FT: Yes.

CJ: On March 8, 1982 you performed the piece that I am [currently] writing my dissertation on. I remember you and I met for the first time during my two-year residency at Shenandoah Conservatory. We were doing an Ear-Candy performance and my then teacher, now colleague, friend, and still mentor, Carl Rowe, gave me a piece of music called [The] First Voice.

FT: Yes

CJ: Okay. Now I want to talk to you about this piece.
CJ: I want to talk to you about your piece, *The First Voice*.

FT: Yes.

CJ: Now, let’s begin with that. Where did you come up with that concept? How did it speak to you? Then we can go into how you pulled from it: Revelation 4:1.

FT: Right. That’s where I got the title from because it talks about the other voice of the trumpet. The first that I heard, *remembering quote* “that of a trumpet speaking and it sounded as though it [was] speaking to me.” I am completely paraphrasing. You would have to go back to Revelation to get the exact quote.

CJ: Yes.

FT: And, “then telling me of the things that shall take place.” All of that came from Revelations. So, the first voice…it’s in there somewhere in Revelations…

CJ: Yes.

FT: … it’s something like, “…and the first voice that I heard, like the sound of a trumpet speaking to me, telling me of the things that shall take place.” Something like that is in there.

CJ: Yes. *Reads passage* “…and the first voice [Rev 1:10: - I was in the Spirit on the Lord’s day, and heard behind me a great voice, as of a trumpet] which I heard was as it were a trumpet
talking with me; which said, ‘come up hither, and I will show thee things which must be hereafter.’”

FT: Yes, that is right. Mine came out of the Ryrie Bible. So, it would be a slightly different wording.

CJ: The Ryrie Bible?

FT: Yes, the Ryrie Bible. A gentleman in Dallas wrote his version of it. Every Bible is going to have its own version. That is, maybe, [the] King James [version]?

CJ: Yes, that was the King James [version].

FT: Yes, every Bible is going to say it slightly differently. That’s essentially what it is right there.

CJ: Okay. Why Revelation? Why [chapter] 4:1? What drew you to that? What was that thing that said, “I have to do it. Something is compelling me to compose this piece; that 31 years later, a young man would be sitting in my living room…

FT: Yes.

CJ: …writing his dissertation on it.”

FT: Well, at that time I remember I was definitely in a searching place. I was trying to find answers about the existence of life, the unanswered questions. I have never been a very…spiritually evolved person compared to some people I know. But I have always questioned things and at that time, I was definitely questioning in that direction…the Christian direction. It was just there. It was influencing me at that time in my life. I am still not [a]
very…very religious guy. But I’m always asking. Maybe in a way I am religious, I guess. It is just not in the traditional way. But at that time, I was even going to different churches. I was a Catholic, raised Catholic, and I was fighting with that whole…upbringing. Having real trouble with the Catholic Church at that point in my life, I was searching for other things…answers.

CJ: Yes

FT: I did not like the idea that Catholics did not have women as priests; that priests could not marry because there was nothing about that…that said priests should not marry. There is nothing. It just started happening at some point in the history of that church. So, I had a lot of disillusionment about the church. That is the period of my life that this [composition] represents, [my] early 20s. I think many people in their early 20s are asking these kinds of questions.

CJ: Yes, me too. Especially growing up in a Christian house and me always asking, “why is this one group wrong and we’re right?”

FT: Yes.

CJ: I had questions coming from New York and moving down to the South was [a] huge culture shock for me.

FT: Huge, yeah man. [Laughing]

CJ: Yes, it was completely different. I would have questions, as a young kid, and my pastor at the church would say, “Yeah, that’s a good question. Let’s find that out together.” When I brought those same questions to churches down in the South, some of them would say, “No, you don’t question this…ever!” And that made me upset
FT: That’s weird stuff.

CJ: Yes, really weird and it was different. But we are not here about religion.

FT: No…of course not.

CJ: We are here about *The First Voice*.

FT: [We’re] just setting the tone…the stage where I was in my life. That was a time of searching, personal searching, and it was soul searching.

CJ: Yes.

FT: But on the other side of it, it was just a cool passage and I thought, “Man, look at that!” What does it say, *reading over my shoulder* the sound of a trumpet speaking with me?

CJ: *reads passage*

FT: I thought [to myself], what would a trumpet sound like if it could talk? I was just imagining a giant trumpet that suddenly took on human qualities and could talk. That is where so many of the special effects come from. It’s just me asking that question. How do I make this trumpet talk---communicate in a way that goes beyond just melody?

CJ: Right. That’s what intrigued me about your piece six years ago when I met you for the first time.

FT: Yes.
CJ: We will get to this section later on, but let us touch on it right now. [I’m] talking about the extended techniques [within your composition]. I love contemporary classical [music] and this is one of the reasons why I am here.

FT: Yes.

CJ: And because of what you represented [within the composition] spoke to me.

FT: Yes.

CJ: You know…getting into it…there are three main [extended] techniques that you use here [pointing at the score]. But we can go further in depth. You have the bending of notes. You have the flutter-tonguing [passages]. Then you have the flap-tonguing. You have…pauses that gives this awareness of something happening. There’s a new character that maybe… is arriving now through different voices. Using the trills, tremolos, and the half-valving.

FT: Yeah.

CJ: And removing the second valve of the trumpet to get this different sound, different timbre, and these different voices. You know? And you’re also using pedal tones.

FT: Yeah.

CJ: In my opinion, the more I played this piece,and the reason that intrigued me so much about it, was that [showing passages in the score] for me, I visually need to have something to represent to my audience…a communicational link to those that I am playing it for. Plus, this is an unaccompanied work. There is no piano accompaniment that highlights fixed chords…
[showing passages in the score] there is a melody over that section. This composition is solely in the dark. You’re bare naked…

FT: Yeah.

CJ: ...and it is here. How can we convey that to the audience?

FT: Yeah.

CJ: This is why I am writing my dissertation because I believe it spoke even deeper [to me].

FT: Yeah.

CJ: It really did…because for each color of the mute, for each color of the sections and passages [pointing at the score] dealing with the multiphonics while singing and producing the tone.

FT: Yeah, the singing. Yeah.

CJ: That is a different voice.

FT: Yeah.

CJ: Is that God? Is that a fallen angel talking too? Is the fallen angel represented by these rapidly descending lines? These fast tonguing passages… [sings passage while pointing] with the mute growling.

FT: Yeah.

CJ: Then you have these descending lines and in my mind, as we get further into it, that’s a fallen angel. Is that a fallen angel and [is] his or her wing fluttering or patterning in this particular section? [Points at passage and sings]
FT: Yeah.

CJ: And then finally, it stops. In the second movement, there are only two mutes that you use.

FT: Yeah.

CJ: The cup mute…

FT: Right.

CJ: …and the straight mute.

FT. That is right.

CJ: And there are a couple of “flutter” things, but not to the extent of what it was in the first movement.

FT: Right.

CJ: And we can definitely get to that later on.

FT: Yeah.

CJ: So you read the bible verse and you ultimately said, “This is cool…this is great!” Now, where did you begin to construct the music?

FT: Yeah.

CJ: How did you begin to construct the music?

FT: With my trumpet in my hand the whole time. In fact, this is the only thing I have ever written where the trumpet was literally right there all the time. From the beginning to the end, of
course, and it is personal. I wrote this piece for me. It contained things that I could do. That maybe players who were technically better that I could not do. You see?

CJ: Yes.

FT: It was that personal…and to think, “what do I do?” So, it is my voice in a way as well, not just this ethereal voice. It is also my voice.

CJ: Let me interject for a second.

FT: Yeah.

CJ: Your voice as the player or your voice as the composer?

FT: I think a little of both. But in this case probably more [of] the player.

CJ: Okay.

FT: Yeah, the kinds of things I did [well] on the trumpet. You will also notice that you mentioned there were these “short bursts.”

CJ: Yeah.

FT: I was…I never had the endurance that many players had. It’s another reason why I did not become a performance major. I never had the endurance to play long…for long sweeping minutes of time.

CJ: Sure.

FT: I had to get that thing off [of] my chops!
CJ: Yes!

FT: Always had to.

CJ: Absolutely!

FT: This means I could have never been a professional trumpeter [or] orchestral trumpet player.

CJ: Yes.

FT: It’s just how my anatomy is constructed. So, you will notice that the gestures tend to be short and that is just because of how I play the trumpet. I needed to rest.

CJ: Yes.

FT: Even it is for just for a second or two. But these little pauses, all the commas, which is just me getting the thing off of my chops. Boom, the blood’s back in! Now I can go again.

CJ: That makes sense. That definitely makes sense!

FT: So there is that sort of practical side.

CJ: So even within the performance practice, this is like [saying], “Look guys…the horn in on the face, the blood needs to flow back to the lips, and I need to breath!”

FT: Yeah! So how do I make these breaths work musically?

CJ: Yes.
FT: So it’s strategic placement of these silences. You know how certain times a silence can be awkward within a solo piece where you just stop? Or the worst the all [where you] stop and turn a page while you are still playing it.

CJ: Yeah.

FT: So for me a big challenge was to strategically place these silences in ways that…yeah, they address my practical problems, my limitations, but also – much more importantly – they transcend my problems to that playing of music. You place these silences in a place where they articulate the music. Here is where the silence is \([points to the score]\). It is almost motivated here and motivated there, and so forth.

CJ: Yeah.

FT: That was a big part of it. And then the sounds are…I did this under Bill Bloom. He was my teacher at the time and it was fascinating because one of the things about Bill…he would constantly say to me, “You have to strive to surprise an audience without losing them.” So as composers, for him, he taught me this value of walking this tight rope between a certain level of predictability…of granting and fulfilling expectations of the listener, balanced by a certain number of surprises. How many surprises become too many surprises and if we surprise too frequently, do we start to lose the listener?

CJ: Yeah.

FT: Because the listener just expects surprises and they do not mean as much anymore. But if you can season it with just enough surprises…that is the aim, which is the goal. And that is partly what I was trying to do as well, especially in that first movement. There’s an element of
surprise like, “Now there it is…now the slide comes out?” By the way, that’s one of the most awkward places in the piece. That pause [points at score]. You have got to get that slide out. So, for me, you have got to get it out quickly. Get that slide out! Have it really vaseline-greased up. So you get that thing out and you can go because I do not like…I have heard, seen, players do it and they take too long right there and it loses momentum.

CJ: Yeah, I am one of those players.

FT: You have got to…

CJ: I am one of those players.

FT: …grease it up man. Grease it up then [smiling]! Get it out as quickly as you can.

CJ: Yeah.

FT: If you can get it out and get going in three seconds [claps hands]…

CJ: Done!

FT: …then that’s a good thing, I think.

CJ: Okay.

FT: So anyway, for me a big challenge was…on the one hand…your original question was, “how did you approach this thing?” Yes, with my trumpet. But at first, I was just…literally like a library of sounds. [I was] just literally developing a catalog, a repertoire of sounds, colors.

CJ: Okay.

FT: So color was [inaudible]. Always color.
FT: I was thinking color more than notes and I made a huge library of sounds that I just wrote down in my notebook. And then I started looking at them saying, “Well, this kind of goes with that. Here is an idea on the third page in my sketch. Maybe these pedal tones here. They could follow this really well, but they do not follow that rather, but here is a spot with pedal tones. I do not like it anymore. It’s not convincing me enough.”

CJ: Yeah.

FT: So a lot of things that went into my notebook got discarded eventually.

CJ: Mmhmm.

FT: And so it was this constant…refinement process from my notebook from literally a library of sounds to a piece of music--where this library gradually got refined and gradually crystallized. And that is a good word for it. It gradually crystallized into a movement, a piece of music. It did not happen left to right. I did not start in measure one and just go left to right.

CJ: Yeah.

FT: I was all over that movement all the time and it was pretty late in the process that it all kind of started coming together.

CJ: Mmhmm.

FT: It is almost like you get in the car without a map. You kind of know where you are going, but you do not have a map and so you get lost.
CJ: Right.

FT: But as you get lost you find things that you would not have found if you had the map.

CJ: Sure.

FT: And that’s…and sometimes they’re beautiful things that you find when you’re there like, “there’s a lake. I’ve never would have found that lake if I’d just gone the right way.”

CJ: Mmhmm.

FT: It is taking me longer to get there, but I am finding these things that I would not have found otherwise.

CJ: Yeah.

FT: And so…that’s another thing that I compare this experience too. Writing this piece is like getting into a car [and] going to some place you know where you are going, but without a map.

CJ: Okay. Now let us [begin] before we get into the piece, the meat. We are still in the kitchen.

FT: Yeah.

CJ: We are still in the kitchen, you know. I want to talk to you...let us go back [and talk] briefly about these sounds, these extended techniques that you had a catalog of. Can you recall some of those that you used, that you did not necessarily have in the final product?

FT: Yeah.

CJ: And we will get to that.
FT: Ah, yeah. I can remember some of the playing and singing, which I think starts with a lot of the playing and singing. Does it?

CJ: Yeah.

FT: Does it start with the playing, singing, and bending?

CJ: Mmhmm.

FT: And in fact, those are the first ideas. The first ideas were [of] the voice—me singing through the trumpet and playing it. Some of the sounds that I had come up with physically hurt my throat…because of something to do with the beat and the dissonance. Almost like a multiphonic effect that would literally physically hurt me.

CJ: Mmhmm.

FT: And so I discarded them. If they had sounded really amazing I would have suffered and left it in. Suffered for my art and left it in there. But A) it was physically painful and B) it was not that interesting orally to the ear either. So, those got replaced and some of the playing and singing…it was in the upper register [while] playing and singing.

CJ: Mmhmm.

FT: It was both trying to play the trumpet up high and singing, but it was also playing in the lower register and me trying to sing up high…like playing down here, but going [singing an ascending glissando figure] falsetto with the voice.

CJ: Right.
FT: [Singing a descending glissando figure] Glissing down like that with my falsetto voice.

CJ: Exactly!

FT: While holding a note here on the trumpet. That really was hurting me.

CJ: When you are writing, prime example, if you [were to] look at...[finds measure number in the score] measure...no, that is the wrong one. Let us look over here [FT moves chair closer and bumps table]...in the first movement...

FT: Yeah.

CJ: ...you always have, [like] [points a figure] in measure two with the humming.

FT: Yeah.

CJ: You have a sustained C, B flat, but you are singing up a half step, and then a whole-step, and then another half step.

FT: Yeah.

CJ: And you stay within a third from C because the one thing I have noticed, the smaller the instrument [we play] on trumpet [pointing at the multi-phonnic figure]—and this is one of the performance issues we have [in dealing with multiphonics]. These are what we call “sum” and “note” [difference] tones. This is where we are singing [and measuring] the distance of the note that is actually being played and how it is being produced.

FT: Yeah.

CJ: If you notice the larger the instrument the easier it is [to play]. For example, the tuba
FT: It is a piece of cake.

CJ: For trombone.

FT: It is a piece of cake.

CJ: Even with flugelhorn, it is so much easier.

FT: Because it is a larger bore.

CJ: Exactly! But then when get to the B flat trumpet or even C. Smaller bore. And it takes finesse and a little more focus in order to produce that sound, because of what you just said…

FT: Yeah.

CJ: …and with a smaller bore and sometimes we only can do it within a certain octave or [a] certain range---an open fifth, or third, or a fourth because [1]) that’s the best it’s going to sound at that time, 2) because of the smaller bore and 3), it doesn’t hurt us as much compared to a larger instrument like flugelhorn for example, in our world.

FT: Yeah, that is interesting. That makes me wonder, “What would this piece sound like if it were done on a flugelhorn?”

CJ: Well that is one of the questions that I will be asking you once we start…

FT: Yeah.

CJ: …because that is one of those things with each voice. Should it be staged?

FT: Yeah.
CJ: One of the questions that I had for you was [about] staging of the piece.

FT: Mmhmm.

CJ: If you were to go back, and having the knowledge that you have now, of your compositional works, your [knowledge of] technical facility---the things that players can do naturally or learn to do [in regards to] extended techniques, could it be performed differently?

FT: Yeah.

CJ: For example, [gets up and demonstrates staging ideas] if I’m sitting, starting out with the trumpet, in the middle of the room…

FT: Mmhmm.

CJ: …and I walk over for the multiphonics [section] and I pick up…a flugelhorn at a different location…

FT: Mmhmm.

CJ: …is that the second voice?

FT: Yeah.

CJ: Is that the voice of God?

FT: Mmhmm.

CJ: Is it this ethereal thing? Or, is that you asking a question?

FT: Yeah.
CJ: Or is the narrator saying, “Here it is. What are you going to do?” Or, “This opens up [the first voice] in this room [sings opening passage]. And now we present our first voice [continues to sing opening passage].”

FT: Yeah.

CJ: Which voice is that? Who is that? Who is talking?

FT: Yeah.

CJ: What are they talking about?

FT: Yeah

CJ: That is one of those things and yes, I am glad you said that!

FT: Yeah and you’re getting into a topic that is really important to me which is…as a composer, one of the things that excited me the most is encountering a gifted interpreter who’s really thinking about what he or she is doing; [someone] who can show me another point of view, another correct point of view, regarding my music. Not necessarily better.

CJ: Sure.

FT: Another point of view on something that I have never thought about before.

CJ: Mmhmm.

FT: I always get excited about this. One of the most exciting things about being a composer is when…it could be a conductor, it can be a performer such as yourself, it could be any number of
[people] who are involved in the interpretation of my music. When they can show me other correct points of view, I get excited!

CJ: Yeah.

FT: It reminds us that music is a living thing.

CJ: Yeah.

FT: As such, it evolves!

CJ: Mmhmm.

FT: If it is not evolving, it is not living. Evolution is not shaped by the composers so much. So, you are asking me these questions. My answers back to you are that you are one who determines these answers. Often you, the interpreter, try these things and [figure out] if they work and do they work for you. I can hear it in the audience and I can give you my opinion---I’m still alive.

CJ: Mmhmm.

FT: At some point I’m going to be gone and interpreters in generations to come are not going to have me to rely on. They have only themselves. So this whole idea of going to a different space on the stage excites me because it reflects you thinking about this, and it shows me something that I had not even thought of before.

CJ: Cool.

FT: So it’s exciting.
CJ: Well, we’ll get into that when we talk about the piece. Great. Yes, yes! This shows that I am not alone in my madness.

FT: [Laughing]
APPENDIX C

Catalog of Sounds

CJ: Okay! Let’s go back and talk about the sounds that you chose out of your catalog [looking at the performance notes].

FT: Yeah

CJ: Let’s talk about those. [Both looking at the first stave of the score] In the very beginning, we have the F ¾ tone sharp lipping down a third…

FT: Right

CJ: …and [then] going up to the G and then back down to the F sharp.

FT: Right

CJ: Now you have that with…

FT: That’s sometimes with the singing, isn’t it?

CJ: …no, that’s not with the singing yet.

FT: I can’t remember. Oh, yeah. There it is at the beginning.

CJ: Yes

FT: Ah, yeah.

CJ: So you have the extended techniques of…we’ll just go with open and close. “Plus” [sign], meaning closed and the “O” [sign], meaning open. Then you have the harmon [mute] with the
stem in bending down to an F sharp [and] then bending back up to the G while opening [the hand], and then closing [the hand] back down to the F sharp.

FT: Yeah.

CJ: Let’s talk about that [extended technique] right there.

FT: Yeah, I know. I don’t like to give away too much because I don’t want listeners and performers to hear everything with my ears.

CJ: Mmhmm.

FT: I want you to hear everything with your ears.

CJ: Sure.

FT: But here’s a cause where I was imagining a Doppler effect, obviously.

CJ: Yes!

FT: Can you imagine some entity just humming, singing a note [while] flying by? They’re far away and it’s a Doppler effect. They come by you and it’s higher. Then they go by and it gets lower, just like a siren. *Plane flies over the house*

CJ: Just like the plane flying over us right now.

FT: This plane is going to get higher as it gets closer and then lower [as it passes].

CJ: Sure.
FT: I’m just imagining something swooping by at the beginning here, setting the stage. It’s purely a Doppler effect and on top of that it was just something I did really well. With the harmon mute and its opening. So it’s not just getting higher, but it’s opening up more. [Sings first measure] That’s literally what I was imagining.

CJ: Yeah, yeah!

FT: An angel if you will.

CJ: Yes, excellent! Now let’s go back to the second one. The pauses that we talked about earlier--and we’ll get into this as we talk about the piece in a minute. The actual pause, the fermata…

FT: Mmhmm.

CJ: …[being suggested] for about one to two seconds only. Was this more [of] a chops thing or was it like, “I need two seconds here so that people could interpret what was just played?”

FT: Yeah. I would have to look at every one of those individually. In general, these decisions were musical decisions.

CJ: Good.

FT: If the music needed a two-second pause, I would put that in there.

CJ: Okay.

FT: And that’s why I had devised this series of three; a fermata, to a pause, to barely enough time for a breath [claps hands]. That’s where I just want to phrase.

CJ: Okay.
FT: Yeah.

CJ: Okay, good deal!

FT: Yeah.

CJ: Then we have flutter-tonguing.

FT: Mmhmm.

CJ: During this time was flutter-tonguing being used a lot in other compositions? Was it – because I know that you had that piece by Robert Erickson [during that time] – what was that piece by Robert Erickson?

FT: Mmhmm. Oh!

CJ: *Kryl*!

FT: Yeah.

CJ: Now, he uses flutter and was [also] using the glottal fry…which is the *demonstrates technique*…

FT: Yeah, the back of the throat thing.

CJ: …yeah, the one [using] the uvula.

FT: Which I can’t do by the way.

CJ: You know…

FT: But I can do the front tongue-flutter.
CJ: Some people can’t even flutter-tongue genetically.

FT: I know, genetically!

CJ: Yes, it’s impossible.

FT: Yeah, I think it’s about half the population or something like that.

CJ: Yeah.

FT: A lot of people.

CJ: But [with] flutter tongue… let’s go [points to figure] and again, we’ll talk more about this [later].

FT: It just happens to be something I do well. I can flutter-tongue. I could flutter-tongue really well in all kinds of different ways.

CJ: Yeah. So the flutter-tongue was just something that you wanted [to do]? There was nothing ethereal about the flutters. It was just something you wanted to add in? [does flutter-tongue passage]

FT: [Points at passage] Because here’s the color, it is a different color.

CJ: Yeah, a different color.

FT: That’s right and I was able to do it okay.

CJ: Very good. We have the flutter-tongue. Then we have valve tremolos. We will get to that in the latter part of the first movement.
FT: Mmhmm.

CJ: When you were doing that...

FT: [Scats passage from the last page] I love that part. That's my favorite spot.

CJ: [Scats same passage] That's one of my favorites as well. Let's talk about that. What was that? Was that a siren? Was that the sound that you were looking for? Was that a color? What was goin on in your mind? Here it is right here [points at passage].

FT: Yeah. All of that is a 20-something-year-old kid going: “Man, this is cool!”

CJ: [Laughing loudly]

FT: It really was [laughing]!

CJ: Yeah!

FT: This has got to be in my piece.

CJ: Okay.

FT: This whole section is my favorite section. As soon as that slide is removed there [points at section], where it says “remove second valve,” I just love this whole thing.

CJ: Mmhmm.

FT: All of a sudden I just realized that I could have even more colors now, and the colors could change rapidly [scats passages]. All of these things!

CJ: Mmhmm.
FT: I was just going nuts with it! You can tell I was more fascinating with color than anything else because it’s almost always on a single pitch. Every now and then it breaks up [scats passage on last page of first movement].

CJ: [Scats passage alongside FT] Yeah!

FT: I was pulling and literally celebrating the fact that music can progress—especially since the development of 20th century music—purely through color. So on purpose, I stuck on one note. I’m not progressing anymore in the traditional way. I’m letting it progress through color and that’s what [points at score] these two lines are about.

CJ: Mmhmm. Okay, excellent. We’ll definitely get into that when go into the studio. Okay, so we have the valve tremolo. Then we have your traditional trill. We have half-valving, and the stem with the ‘x’ or the ‘x’ alone. When you have that circa-esque figure…what was that sound? [sing’s sound]

FT: Yeah

CJ: What was the sound for you? What were you trying to emulate?

FT: Yeah. Well, the first time I do it is right in the beginning after the bend. Right?

CJ: Yes.

FT: The E natural, right?

CJ: The E natural up top, yes.

FT: [Sings passage]
CJ: [Sings passage with FT]

FT: Yeah. I just like the sound of the half-valve with the harmon mute in.

CJ: Mmhmm.

FT: There something about it being so quiet [claps hands] because the harmon makes it already distant.

CJ: Right.

FT: Then you do the half-valve. That makes it even more distant, and so I was just thinking of this idea of distance, still.

CJ: Mmhmm.

FT: This voice [that’s] far away still. It’s not clear. We don’t understand what it’s saying yet.

CJ: Mmhmm.

FT: It’s just distance. I was very much about that. But, then I was already saying, “I also want surprises.”

CJ: Right

FT: [Sings passage] There’s your surprise! There’s a little surprise at the end where it just suddenly outburst, like that.

CJ: Mmhmm.

FT: A subito forte---right there!
CJ: Yes.

FT: Yeah. So that’s all. I like the half-valve with the harmon mute.

CJ: All right, yeah; as do I. Especially with the bowled, bubble harmon. We’ll talk more about mute choices in a minute.

FT: Yeah

CJ: Below that we have the circa [notation] [*scats rhythm*]…

FT: [*scats rhythm*]

CJ: …where you have the same note pitches…but they are all half-valved.

FT: That’s right, and they’re all approximate.

CJ: Okay.

FT: Approximately those pitches. Yeah.

CJ: Now, one of my favorite places is here [points at score], and I can attest to this because…as a young soloist not meeting you yet, and just having a piece thrown unto to him saying [by my teacher], “This is what you’re going to play in a week, good luck!” You know?

FT: Yeah. [*laughing*]

CJ: Then I come to this section called “flap-tonguing.”

FT: Yeah, yeah. [*does technique*]
CJ: [reading fast] Blow air in instrument while thrusting tongue vigorously forward into mouthpiece. This should create a vacuum effect. Use the fingering of the pitch notated while performing two to three flap-tongue repetitions for each note. A mute change from harmon with stem to harmon without stem is to take place while this affect is being done.

FT: Yeah

CJ: I love this section because when you do it…when I heard it, before you and I spoke, I had no idea what it was.

FT: Right.

CJ: I was putting my tongue too far into the mouthpiece.

FT: Ahhhh.

CJ: [And] around the mouthpiece.

FT: You were not getting that effect.

CJ: I wasn’t getting that vacuum effect until we sat down. We meet and it changed my life because that was the first day where I heard different things [in regards to extended techniques].

FT: Ah, hah.

CJ: What was this technique for you? [does technique]

FT: Yeah, again, it was something I did well. I’m still thinking something’s in the air. It still had something to do with flight and I don’t know exactly what. To me, it had to do with flight.

CJ: Yeah, because it sounds like fluttering.
FT: Yeah, that’s right.

CJ: Now at this time, you wrote it in 82’ or you performed it in 82’? Or did you start writing it in 81’?

FT: No, no. I wrote it in 82’. I wrote it very quickly.

CJ: Okay.

FT: January or February of 82’ and I performed it in March because in the first semester I wrote a very different piece. It was all purely done in those two to three months before I performed it.

CJ: Okay. Now you’re saying that you heard this flapping…this flying thing. Was there anything, socially, that was happening during that time in 82’? Was there, maybe at one of the churches that you might have attended at that time, a fan in the background or pigeons that always came out at a certain time when then bell rang that made you [think], “Wow, what was that?” Was there anything that happening socially or around you?

FT: Yeah.

CJ: Or were you like: “No, nothing like that was happening. I just heard someone flying and this is what it was.”

FT: And it’s not even that; it’s the other way around. It is that, “Oh, I can do that really well on the trumpet. Here’s something I do and I don’t hear anybody else doing this hardly, and I can do this.” Then after the fact [I thought]: “What is this? Oh, this sounds like the fluttering of wings.”

CJ: Mmmmm.
FT: “Like some giant creature fluttering.” Like, [makes fluttering sound]. You know, that sort of sound.

CJ: Yeah.

FT: So that was after the fact. It came first from me and a lot of my answers are going to be a combination of, “this is something that I can do.”

CJ: Right.

FT: Then after the fact I’d say, “Well, what is this?” It’s not enough that I can do it. As I said, just because I could do it didn’t mean that it got into the piece. Often, I’d discard it. I discarded a lot of things I could do; it had to somehow get to that next plane of musical meaning and that’s when I said “Okay, it’s flight. It’s flapping and some kind of fluttering of giant wings.” Some other person said: “It sounds more like a helicopter to me than wings.”

CJ: Right.

FT: A friend of mine said that.

CJ: Like a helicopter or Doppler effect. [makes fluttering and Doppler sound]

FT: Right.

CJ: Yeah, okay. We can definitely get more into that.

FT: Yeah. A lot of my ideas…the meaning of them comes after the fact rather than, “I’m looking for flight.”

CJ: Sure.
FT: “Let me find it now.”

CJ: Right.

FT: A lot of them come through the back door.

CJ: Right, through the back door, absolutely. Then we have the plus and close. Play the pitch open and the circle means open.

FT: Yeah, all of that.

CJ: Now, that’s one of the ones that I love.

FT: Yeah, another favorite.

CJ: It’s this one because I, again, had not a clue what you meant.

FT: Mmhmm.

CJ: I think it’s an interesting caveat to have a living composer, here, who wrote the piece and they can tell you, “No, this is what it is,” versus, they’re gone and no one really knows, and [then] it’s up to the interpretation of the performer. Depending on whoever performs it, that’s going to be the interpretation.

FT: Yeah.

CJ: Where if it were that composer and you ask him or her. Then they’re like, “No that’s not it. That’s nowhere near what I wanted!”

FT: Yeah
CJ: “I wanted you to put it on your head, then off it.” You know?

FT: [laughing] Right.

CJ: But you have the harmon mute colored in black, and then the mute out. Not colored in.

FT: Right.

CJ: In one of the sections you have, and this is what the title of my dissertation is, “The Extended Technique and Vocal Simulations in Frank Ticheli’s The First Voice.”

RT: Mmhmm.

CJ: This is what I mean by vocal simulations.

FT: Yeah.

CJ: Not only do you have multiphonics while singing and playing the pitch at the same time… here you have the rhythm [pointing at figure in score with mute] “du-wat-du-wat, du-dru-wat-du-wat-du-wat.”

FT: Yep.

CJ: Without the mute you have [sings passage again without flutter or mute technique]. Let’s add in the flutter [sings passage with flutter sans vocal realization].

FT: Yeah, I’m adding all these other things too.

CJ: And then with the mute in you actually hear [its overall phrase] [sings original passage again].
FT: That’s it, yeah!

CJ: What is that voice?

FT: [Laughing]

CJ: What is that? Who is that? Who’s speaking here?

FT: All right, again. This is something that I improvised on my horn first. There was no voice at first.

CJ: Were you always able to? Did you always do that, the du-wats, before you even played?

FT: No, I had never come up with that before. That’s just something I did when I was trying things with a mute and I started saying “What can I do with this mute?” So it started out “Oh, that’s kind of cool. Can I do that in exact rhythms [sings rhythms].” I was messing around with exact rhythms and it ended up being du-wat-du-du-wat, du-dru-wat-du-wat-du-wat, this rhythm that you have here.

CJ: Mmhmm.

FT: So, at first it was I saying, “I want to do something with this,” but it was a big problem though. Again, I had no voice so I’m not answering that question yet.

CJ: Yeah.

FT: The next question for me was, “How in the heck am I going to notate this?”

CJ: Sure.

FT: “Am I going to write mute out, mute in, mute out, mute in, mute out? I can’t do that.”
CJ: Right [inaudible].

FT: “I have got to do something else! I have got to come up with symbols.” So, I came up with these symbols for the mute. I don’t know. Now, I might have come up with different symbols. Those seem to work out pretty well, don’t they? They look like mutes, right?

CJ: Oh, yeah. They look like mutes, yeah.

FT: Yeah, and we’re so…we’re so…[snaps fingers] visual. We’re very receptive to symbols like that.

CJ: Mmhmm.

FT: Or even better than saying, “mute out, mute in, mute out, mute in.” You know?

CJ: Right.

FT: What I might have done differently…I wonder now because, of the computer, things are so different.

CJ: Mmhmm.

FT: I might have, above this [points to figure], put those same kinds of symbols like that.

CJ: [Put them] above the notes?

FT: I would have attached them. Let me get a sheet of paper [walks across the room]. I would have attached them above the staff. So you have the staff with all the stuff [here].

CJ: Mmhmm.
FT: Above the staff I might have put those mutes in *[makes a sketch above the figure]*. So you have the staff with all the stuff [here].

CJ: Mmhmm.

FT: So above the staff I might have even put those mutes in, or I might have even put them in this staff, on the E. Ah *[has an epiphany]*!

CJ: On the E?

FT: Right on the E space…I would put these little mute symbols right on there. So you have the rhythm of it, right there.

CJ: Mmhmm. And then…

FT: Du-wat-du-du-du-wat and so forth. You get what I’m saying?

CJ: Sure. We have it above so that you see what you need to do.

FT: Now you have got it all on one [staff], because right now you’ve got two sets…

CJ: To look at.

FT: …of things to look at. You have got to look at the rhythm and pitches. Then you have got to look down there at the mute thing.

CJ: And trying to figure out what you’re going to need *[sings rhythmic figure]*.

FT: If I did this *[points at sketch]*, your eyes are only going to have to look at one thing.

CJ: *[Sings rhythmic figure]*
FT: I probably would have notated it like this [points at sketch] nowadays.

CJ: Mmhmm. You know there is still time to do it.

FT: [Laughing] I could do another version on the computer, easily.

CJ: Oh, and by the way [there are edits] written by Dr. Courtney Jones. Check his notes out.

FT: [Laughing] There you go! What do you use, Sibelius or Finale?

CJ: Uh, oh. What do you use?

FT: I use Sibelius.

CJ: I use Finale.

FT: Does it have this kind [points at score] or a lot of different note-head symbols you can use?

CJ: They have symbols. Nothing like this in particular... these actual shapes [points at figure]… but there are shapes.

FT: Yeah, you can use some shape.

CJ: You can use some type of shape. I tried to use Finale for four hours, and I said forget it.

FT: The big thing…

CJ: I meant Sibelius.

FT: …the big thing is that once you learn something you stick with it.

CJ: Yeah.
FT: They both do about the same thing.

CJ: Yeah.

FT: It’s not worth it to learn a new one and it takes too long.

CJ: Yeah.

FT: But I know Finale has these hollow note-heads and that’s the main thing. You want to have solid and hollow note-heads. So that brain is always associating hollow with out and solid with in because solid looks plugged-in and hollow looks unplugged.

CJ: I’m glad you said solid and hollow verses black and white because now it’s no longer about the visual.

FT: Right.

CJ: It’s the sound that’s solid.

FT: Yeah.

CJ: Then it’s hollow.

FT: Yeah, and then it’s open.

CJ: Exactly.

FT: It’s like a vessel that’s filled and a vessel that’s empty there. You know?

CJ: Mmhmm.
FT: When it’s darkened, it’s filled and the music fills the trumpet. When it’s hollow, it’s unfilled and then the trumpet is unfilled. The brain associates that [sub-consciously].

CJ: Exactly!

FT: So that would be the next step. It would be to notate it where those things [points at sketch] would all be attached to the stems of the rhythms.

CJ: Yeah. I’m going to tell you Frank…I’ve performed this, ever since you and I spoke [the first time].

FT: Mmhmm.

CJ: I’ve performed this and given lectures on this piece because for me, even though it was an inward looking composition for you, it was not only inward for me, but it also produced this outward ideological concept that I was able to realize and have perfected over the years.

FT: Mmhmm [nods head and smiles]

CJ: Especially dealing with extended technique and studying with Jens.

FT: Lindemann?

CJ: It was great!

FT: Yeah.

CJ: Cool, okay [claps hands]. Should we get into it?

FT: Yeah man, let’s do it [smiling]!
CJ: Let’s get into it. Great!
APPENDIX D

The First Voice

CJ & FT: [Listening to Movement I, as played by FT in 1982] Cool, let’s stop right there.

FT: All right.

CJ: Let’s go back to the beginning.

FT: Yeah.

CJ: Let’s talk about the opening line. Now you have, in this first movement [entitled], As the Sound of a Trumpet Speaking with Me, you have one [mute] that you use?

FT: Yeah.

CJ: The harmon mute with stem in and then the harmon mute without. Okay. Now, at the time of your performance of this, which version of the mute did you have?

FT: I believe I had the Tom Crown [harmon mute]. I may have had both, but for me the Tom Crown stayed in my horn more easily. That’s all it was. My particular Jo Ral [harmon mute] was always in danger of falling out.

CJ: Falling out.

FT: I probably like the color of this better [pointing at Jo Ral].

CJ: Mmhmm.

FT: I was just always worried that the thing was going to fall out and my Tom Crown stayed in better. I had nothing more than that to [go off of].
CJ: [Plays an F#, G, F# on Tom Crown harmon with stem in]

FT: Do it with the stem out.

CJ: [Plays F#, G, F# on Jo Ral harmon with stem in] You can hear the color a little louder, with the stem in on the Jo Ral verses the Tom Crown.

FT: Mmhmm.

CJ: But, you have a more buzzy sound on the Tom Crown [Plays a F#, G, F# on Tom Crown harmon with stem in].

FT: Yeah, and I did this on a [Tom] Crown.

CJ: Yeah, so ultimately you would say it’s a matter of preference on what sticks in the horn, or should we go on sound?

FT: Yeah, I like the sound of the Tom Crown better.

CJ: That’s one thing that I noticed. I had two of these [holding Jo Ral harmon].

FT: Mmhmm.

CJ: Especially going back and forth between the fifth and sixth staves. With stem in and stem out, I delayed time.

FT: Mmhmm.

CJ: You know? [Especially] if I were to take the stem out, then put out it back in, and plus you have all this added noise.
FT: Oh, yeah. You’d need two different mutes.

CJ: With two different mutes – out, in, done!

FT: Yeah, you wouldn’t have to worry about that.

CJ: Cool, so you prefer the Tom Crown?

FT: I think so, yeah.

CJ: So let’s start with this [points at the opening motif]

FT: It’s just a little more distant.

CJ: A more distant sound?

FT: Mmhmm.

CJ: So let’s start with the first movement. I meant the first line [plays motif]. That, right there. Now with the notes, are these supposed to be counted [at] quarter note equaling sixty [points at motif]?

FT: Yeah, pretty approximate there.

CJ: Pretty approximate there…quarter note equaling sixty…all the way through [this passage]. Even through these fast feather-beams?

FT: Yes, feather-beams.

CJ: Oh, feather-beams.

FT: Which is kind of cool, right? Feathers.
CJ: Yeah, exactly! It’s all related.

FT: How did you [half] valve it? I forgot how I half-valved it and I didn’t tell people how. But I don’t think I did all three valves and may have just on this [demonstrates on trumpet].

CJ: I just did the third [one].

FT: I know I didn’t do all, I’m just trying different combinations [plays passage again]

CJ: Sure

FT: Yeah, you get this. This is working better when you use the third valve.

CJ: Yeah, exactly!

FT: [Plays passage again].

CJ: Yeah, it’s easier. With all these combinations, I found using the third valve was so much easier to get that “half-valving” sound [effect].

FT: And to get the “wah-wah” [sound].

CJ: To get the “wah-wah” [sound], exactly! There’s something happening that allows it to [clearly] produce that sound.

FT: Yeah.

CJ: [Plays figure]. You’re cutting off everything if you use the first two, even all three [plays figure].

FT: Yeah.
CJ: But if you just use the third, you get it [plays figure].

FT: Yeah!

CJ: I actually took it from Wynton Marsalis because I saw him use it in one of his solos.

FT: Ah, the third valve.

CJ: I just stuck with it.

FT: Yeah.

CJ: So that third valve would be easier.

FT: What’s good enough for him is good enough for you. [laughing]

CJ: Exactly [laughing]! If Wynton can do it, I can do it! Cool. It has to be approximate [with] the quarter note equaling sixty, and making sure that each one…

FT: It’s interesting, I didn’t even put “circa” sixty. I had certainly meant around sixty. There’s no way you would want to be strict with this thing.

CJ: There’s no way?

FT: No way! It wouldn’t work for the piece if everybody had to stick to sixty exactly.

CJ: Mmhmm.

FT: The gesture is too approximate, too personal!

CJ: [Plays opening motif] Now let’s go to the second line [sings second line].

FT: Mmhmm.
CJ: Now the fortissimo…is that cutting off [points at motif]?

FT: [Plays figure] You want to get that [grunts]. Push it hard too [plays figure again]. Maybe not that much.

CJ: Mmhmm.

FT: I like to push it hard to that fortissimo, as you’re bending down, slightly.

CJ: Yeah, bending down. So this is [points at figure] bending down to that?

FT: Yeah, bending down to an A.

CJ: Bending down to the A [plays figure]. Ahh! [Plays figure again]

FT: Yeah

CJ: I did not see that [before].

FT: The bends. Yeah.

CJ: [Plays figure again]

FT: Just do it with the chops.

CJ: Mmhmm. [Plays bending figure] Gotcha! [Plays bending figure again] Still going with that Doppler effect?

FT: And still, you have got to keep better tone than I can do anymore. As you bend you don’t want to lose the tone quality too much.

CJ: [Plays figure again]
FT: Yeah, and when you get there don’t hold it. That’s why I didn’t give you the note value.

CJ: [Harmon mute falls from bell]

FT: Whoops!

CJ: Sure.

FT: See, there you go [laughing]! Once you get there [plays figure]…

CJ: Mmhmm.

FT: [Plays figure again. Not satisfied with result]

CJ: To the A?

FT: I’ll sing what I want. [Sings figure]

CJ: Almost like an active release off of the A?

FT: Mmhmm. Almost like an “sf” instead of “f.”

CJ: Oh, okay. [Plays figure again, correctly.]

FT: Yeah! Yeah, like that. I should have put “sffz.” So there’s Frank Ticheli thirty-two years later, wishing he had put “sffz.” So you get that “whomp!” What’s that technical term, a “whomp?”

CJ: [Laughing]

FT: Let’s put a “whomp” on the end of that thing [laughing]!

CJ: Okay. [Clicks valves and plays figure]
FT: Yeah!

CJ: [Continues to play figure]

FT: Yeah.

CJ: Now, is this an afterthought? [Sings motif]

FT: [Plays figure] Whoops, I’ve got my slide out [laughing]. Yeah, I mean it is. [Stem falls out of harmon mute] “Get in there slide!” Yeah, it’s a phrase ending. It’s a cadence, if you will, and I’m very free about this. You’re being pretty strict with the sixteenths. I think I go a little faster.

CJ: Okay.

FT: [Plays figure] I go pretty fast. That’s no sixty [bps]. I’m already doing sixteenths [sings sixteenth note pattern] I’m probably in the seventies, right?

CJ: Mmhmm.

FT: [Plays figure again, slightly faster] Something like that.

CJ: Mmhmm.

FT: I can’t do it anymore. Yeah, so it’s just a phrase ending and it’s also helping set up [the multiphonic motif]. [Plays figure again] I’ve got the C in my ear now.

CJ: Mmhmm.

FT: [Plays multiphonic figure] Which I can’t do anymore.

CJ: Sure.
FT: [Plays multiphonic figure] Yeah, I can’t do anymore. This gets the C in my ear. I know it, exactly.

CJ: [Sings multiphonic figure]

FT: And now I can sing it. [Sings a third space C]

CJ: Okay. That’s one of the reasons why I did it a little slower.

FT: Mmhmm.

CJ: So that I can hear that C.

FT: Mmhmm.

CJ: [Plays multiphonic figure]

FT: That’s about right. That’s fine too.

CJ: Right. So now let’s get to the humming.

FT: Yeah. I’m not sure if I can do it for you or that I can do it anymore [laughing].

CJ: [Hums and plays written pitches]

FT: Mmhmm. Open start.

CJ: [Plays multiphonic figure] Okay. That fifth…that fourth!

FT: That’s a fourth at first.

CJ: Yeah.
FT: [plays multiphonic figure] I can’t do it at all anymore. [Plays figure again] Oh, I’m humming that. [Plays multiphonic figure] Yeah, you hum the fourth.

CJ: Mmhmm.

FT: Yeah. I remember when I could play it. It would lock in and it felt really good.

CJ: Yeah, the fourths.

FT: Fourths lock in really well. It was a sense of locking right there.

CJ: Mmhmm. Should the hum be louder than the actual note?

FT: You want to strive for a pretty equal balance.

CJ: Okay.

FT: Like a duet of equals.

CJ: Sure. [Plays multiphonic figure]

FT: That’s it!

CJ: [Plays multiphonic figure]

FT: Perfect!

CJ: [Plays multiphonic figure]

FT: Yeah!

CJ: [Plays multi-phonic figure] I feel like, on the E, I have to sing a little louder in order for it to lock that fourth.
FT: Yeah, and it’s almost like I could have put another “sf” there so [that] it goes “boom!”

CJ: [Plays multiphonic figure]

FT: Yeah.

CJ: [Plays multiphonic figure]. That’s why, even with the approximate [figure], I always
do the three.

FT: Ah, even these guys?

CJ: Mmhm. [Plays next motif]

FT: Yeah. I don’t remember what I did. I probably did three [valves].

CJ: [Continuously plays next motif]

FT: [Plays figure too and mute falls from bell] Maybe it was the Tom Crown that fell out
[laughing].

CJ: [Continuously plays next motif]

FT: Maybe it was my Tom Crown that fell out. I don’t know.

CJ: That’s a seventh [points at third rhythm on third staff]

FT: Yeah.

CJ: It spells out a seventh, a dominant seventh.

FT: Oh, you mean the chord?

CJ: Yeah.

CJ: Yeah. [*Plays dominant figure*]

FT: It was just something I could do well at the time.

CJ: Mmhmm. [*Continuously plays dominant figure*]

FT: I was also, in a way, into dominant sevenths in a non-functional way because I really into Stravinsky – like in *L'Histoire du soldat*.

CJ: Yes.

FT: He does a lot of them. [*Sings opening trumpet solo*] You know, from Soldier’s Tale?

CJ: Sure.

FT: [*Sings opening trumpet solo spot on*] That’s a dominant seventh, but it doesn’t sound like a dominant. It’s just a chord.

CJ: Right.

FT: [*Sings opening trumpet solo again*] It’s another function and it doesn’t resolve.

CJ: Mmhmm.

FT: I was really into dominant sevenths at that time.

CJ: At that time because of Stravinsky?

FT: *L'Historie du soldat*, which I played, yes. I was actually good enough to play L’Historie at one point in my life! [*Laughing*]
CJ: I’m actually [going to be] playing that in a couple of months.

FT: Are you really?

CJ: Yeah, in Charleston.

FT: Yeah, that’s great. I love it!

CJ: Then we have the humming here, again.

FT: Mmhmm.

CJ: [Plays next figure]

FT: [Plays next figure] I don’t know how I did that. [Plays figure again]

CJ: Very slowly, like that?

FT: My voice is bending down like that, yes. [Plays figure again]

CJ: Ah, so you [do] bend down on the note like that.

FT: [Sings note and plays figure again]

CJ: Mmhmm.

FT: Something like that

CJ: [Plays same figure]

FT: No, don’t do that.

CJ: No?
FT: You should have been closed the whole time.

CJ: Oh.

FT: Once you put it in, you’re closed

CJ: Okay.

FT: You don’t open [the mute] until the voice stops, and then you open up.

CJ: Oh, because I’m still playing.

FT: Yeah. You don’t open the mute until you [finish] playing.

CJ: Okay. [Plays figure again]

FT: That’s pretty cool, yeah!

CJ: Okay, then we have a pause here [points at fourth staff].

FT: Yeah. Two seconds, at most.

CJ: [Plays figure on fourth staff]

FT: Nope. It’s opposite. I messed with you.

CJ: Oh, yeah!

FT: [Plays figure] It’s closed, open, closed. Then it’s open, closed, open. [Plays figure again]

CJ: Ah.

CJ: [Plays figure slowly]

FT: Now open.

CJ: [Plays figure slowly, again]

FT: Yeah.

CJ: [Plays figure slowly again]

FT: Everything except the end is always open, closed, open, closed, open, closed, open, closed, open, closed, open. Right? You keep alternating. It’s just a three-note group, and then a five-note group. So it gets out of sync.

CJ: [Plays figure incorrect] Ah, crap!

FT: [laughing] Wrong [inaudible].

CJ: Mhmmm. [Plays figure slowly, again, while FT sings along]

FT: Yeah.

CJ: Oh, closed.

FT: Closed with the half-valve.

CJ: [Plays figure again]

FT: I wanted this to sound similar to the balance of the half-valved [section]. Half-valves, open, are about the same volume as the normal closed note.

CJ: Gotcha
FT: Actually, all five notes are pretty balanced.

CJ: [Plays figure slowly]

FT: Yeah.

CJ: Something like that.

FT: Pretty good.

CJ: Now you have the hum [section].

FT: I loosen the mute and get it ready.

CJ: Mmhmm.

FT: Is this where I loosen it? Yeah, you have to loosen it.

CJ: Yeah. Then you play the [figure]. [Plays next figure]

FT: [Plays same figure] I don’t know how I did this. These are things I did.

CJ: [Plays figure again]

FT: I hear you playing the same note you’re humming.

CJ: [Plays note] I’m supposed to be playing a G.

FT: You’re supposed to be playing a G and humming a D.

CJ: [Plays figure]

FT: [Plays figure] This was something I could do at one time in my life.
CJ: While playing the G?

FT: Yeah.

CJ: Let’s see if we can do that.

CJ & FT: [Playing figure together]

FT: I can’t both of them. I can’t do it at all now.

CJ: You see it as a fourth?

FT: Yeah.

CJ: I hear it as a fifth.

FT: Why?

CJ: That’s the note being produced [when played], the G.

FT: Ah, you’re singing because you’re thinking falsetto.

CJ: Right, instead of below.

FT: You’re thinking above the trumpet because it’s a falsetto kind of thing.

CJ & FT: [Playing multi-phonic figure together]

FT: [Laughing]

CJ: You would have had to have two people there in order to make it happen

FT: Well, at one point. Let me see what I did. I mean…I did it, right? [Plays recording]
CJ: *Plays a chromatic scale down from G to find note*

FT: What’s actually coming out was an F.

CJ: Yeah.

FT: I still can’t do it though.

CJ & FT: *Play figure together*

CJ: *Plays figure alone*

FT: Yeah, that’s pretty good.

CJ: Yeah, F is easier than the G because it’s a [minor] third away versus the fourth. *Plays figure*

FT: Yeah, that’s nice and you’re doing it! I would just go with that.

CJ: Well see…this is one of those performance issues because of that open fourth being further way.

FT: Yeah.

CJ: I really wish I had *inaudible*.

FT: Here’s a spot where you would write in your dissertation [that] “the effect is more important than the right note. What you really need to have is that effect.”

CJ: Right.

FT: I much prefer that than you hitting these notes. It’s the effect!
CJ: [Plays figure again]

FT: Yes! I much rather have the effect.

CJ: [Plays figure again]

FT: Once you stop singing, you now have to gliss down. [Plays next figure] Whatever note you’re on, after you stop singing you have got to do a flutter-tongue gliss.

CJ: [Plays figure] Flutter?

FT: Stop singing before you go to the flutter. Let the flutter trigger you to not sing. [Plays figure]

CJ: Gotcha. [Plays figure]

FT: Flutter with pitch though.

CJ: Oh, with pitch?

FT: Yes, it’s has to be pitched.

CJ: [Plays figure] Oh.

FT: Mmhmm. I’ll do it without singing [plays figure on piano]. Do it once without the humming so [that] you can get the pitches.

CJ: [Plays figure]

FT: Yeah. Now you have got to add the singing to it somehow.

CJ: [Plays figure] Something like that.
FT: [Plays figure] I just cannot do it anymore. It’s like physically impossible now. [Plays figure again]

CJ: Oh, yes!

FT: You get it now?

CJ: [Plays figure again] Okay, I got.

FT: Yeah. Put all that together. It’s going to take some time

CJ: Okay, cool. We got it! All right.

FT: The pitches won’t matter. What matters is that [you have to] do it with the mute in---now the mute is out. Then you stop singing, start fluttering, and then it’s just trumpet, bending, and fluttering.

CJ and FT: [Play figure together]

CJ: Okay. [Next] we have harmon mute, stem out. This is where I would incorporate having a second mute readily available.

FT: That’s right

CJ: [Plays flap-tongue figure]

FT: Yeah, you do this well! [Plays flap-tongue figure]

CJ: Faster than that?

CJ & FT: [Playing flap-tongue figure together]
CJ: Ah…wait!

FT: It’s almost a chromatic scale. [Laughing]

CJ: It goes down to the A instead of the B flat [Plays figure]

FT: Good, and then you detach it.

CJ: [Plays figure]

FT: You have got to stop the flutter though, especially when the mutes out.

CJ: [Plays figure]

FT: Yes!

CJ: [Plays figure]

FT: [Plays figure]

CJ: Oh, okay

FT: [Plays figure] Just like that.

CJ: [Plays figure]

FT: Yeah!

CJ: Okay, what do you think about this? [Plays next figure on fourth staff]

FT: I do it with the first valve.

CJ: [Plays figure again]
FT: Do it with the first valve now

CJ: Oh, first valve!

FT: Yeah.

CJ: [Plays figure again]

FT: It’s tremolo and then it’s trilled. It’s tremolo, zero to one, and then it’s trilled, zero to three. [Plays figure]

CJ: [Plays figure]

FT: Then flutter, yeah! [Sings passage]

CJ & FT: [Playing figure together]

FT: [Laughing]

CJ: Do you have a place that I can let my spit out?

FT: Oh yeah, go for it. The floor is fine too!

CJ: Oh, okay. I didn’t know. In my house, it’s fine. In other people’s homes, I just want to make sure. You know?

FT: This rug has got years of season. [Laughing]

CJ: Oh, good gosh! [Plays next figure]

FT: [Sings next figure] Yes, but tongue it though.

CJ: [Plays figure again]
FT: [Plays figure on piano]

CJ: [Plays figure again]

FT: So it’s “Ah, ooh, ooh, ooh!” Try it with the mute.

CJ: Ah!

FT: Try it with the mute now. It’s open and then it’s closed. [Scats figure]

CJ: Oh, okay! [Plays next figure]

FT: Quickly! Do it like a snap! [Sings figure on seventh staff] In out, in out. [Sings figure again]

CJ: Oh.

FT: [Sings figure again] Yeah, fast like that and then immediately to half-valve.

CJ: [Plays figure again]

FT: Give it a moment before you start to gliss down. So you hear the… [sings figure again]

CJ: The A?

FT: Get to the half-valve before you get the mute out.

CJ: [Plays figure again] Like that?

FT: Yeah. I probably could not do it anymore. [Plays figure]

CJ: Oh! [Plays figure again, correctly]

FT: Yes, that was it! That was the best yet.
CJ: [Plays figure again]

FT: Yeah, you’re getting it now.

CJ: [Plays next figure on seventh staff]

CJ & FT: [Playing figure together]

CJ: Black means solid!

FT: Yeah that’s right, and suddenly too!

CJ: [Plays figure alone]

FT: Yes!

CJ: [Plays figure again]

FT: That’s right! You go right up the scale.

CJ & FT: [Playing figure together]

CJ: As to what we were talking about earlier, in regards to putting the symbols on top [of the staff], it would make it so much easier [to play].

FT: It would make it easier. You just have to memorize it.

CJ & FT: [Playing figure together]

FT: Yeah, open. That’s right!

CJ & FT: [Playing figure together]
CJ: Oh, they’re both open.

FT: Yeah.

CJ: [Scats figure while FT plays trumpet]

FT: Make sure to be open on the last note.

CJ: [Plays figure again, correctly]

FT: That’s it!

CJ: [Plays figure again, correctly, in the right octave]

FT: Yeah!

CJ: [Plays figure again, correctly, in the right octave]

FT: Yeah, you’re getting it! You just have to do it a million times. [Laughing]

CJ: Yeah.

FT: You have got to do it [in a way] where you’re not reading the music.

CJ: Sure, and now we get down to the pedals.

FT: Yeah.

CJ: G to F. [Plays pedal figure on ninth staff]

FT: I just happen to be able to do those pedals.

CJ: Yeah.
FT: Not everybody is able to do those pedals.

CJ: [Plays pedal figure again]

FT: You do them well and you’re good at that!

CJ & FT: [Playing pedal figure together]

CJ: [Plays staves ten and eleven]

FT: Let those get softer, once it’s there.

CJ: [Plays figure again]

FT: Yeah, and then just fart away!

CJ & FT: [Playing pedal figure on staves eleven and twelve together]

FT: That went well, didn’t it?

CJ: Yeah, that was good!

FT: I can’t do it at all anymore. [Laughing]

CJ: This one [figure] has to be pitch perfect, down one octave? [Points at pedal figure on staves eleven and twelve]

FT: Yes! [Plays figure on piano]

CJ: Basically, the lowest possible note.

FT: Whatever works for you.
CJ: [Plays pedal figure again]

FT: That’s really good! Can you do it faster? [Scats figure]

CJ: [Plays figure again]

FT: [Scats figure again]

CJ: Can I try your Tom Crown mute?

FT: Yes. It will probably play softer.

CJ: [Plays figure again with Tom Crown mute]

FT: Oh yeah, the Tom Crown is clear!

CJ: That’s the one thing I was noticing about my particular [Jo Ral] harmon.

FT: Mmhmm.

CJ: You can hear the [notes] in the higher register, but the lower register wasn’t that good.

FT: Yeah.

CJ: [Plays figure again on Jo Ral harmon]

FT: Interesting.

CJ: Right? [Plays figure again]

FT: Yeah.
CJ: [Plays figure again] Then we get to my favorite [section]. [Removes second valve slide from trumpet]

FT: Yeah, this is the best part. It just works.

CJ: It’s interesting how this note [points at the B flat on the twelfth staff], the B flat, is the same B flat an octave above.

FT: Yeah.

CJ: [Plays figure on twelfth staff]

FT: Yeah, isn’t that cool? You have to finger a B natural [in order] to get a B flat because of the [second valve] slide.

CJ & FT: [Play figure on staff thirteen together]

CJ: [Plays figure on staff thirteen]

FT: No, it should be the same [pitch]. That’s interesting? [Plays figure again] It’s the same pitch for me.

CJ: [Plays figure again]

FT: You do it [with the valve combination of] 1,2,3?

CJ: Yeah.

FT: That’s interesting, wow!

CJ: Now, if I [extend my third-valve slide]… [Plays figure again]
FT: Ah, yes!

CJ: [Plays figure again while extending third-valve slide]

FT: You know what, I’m doing that too! [Plays figure again while extending third-valve slide] I am kicking it out.

CJ: Oh, okay!

CJ & FT: [Play figure on staff thirteen together]

CJ: [Plays figure again]

FT: Yeah, I like it!

CJ: [Plays figure again] Oh, I can hear it now!

FT: Yeah, I like it and it should always be the same note.

CJ: [Plays figure again]

FT: Yeah!

CJ: [Plays next figure]

FT: Wait, it’s not working.

CJ & FT: [Play figure together]

CJ: [Plays figure on staff fourteen]

FT: Kick your [third-valve] slide out and double-tongue it.
CJ: [Plays figure on staff fourteen ]

FT: That’s right!

CJ & FT: [Play figure on staves fifteen and sixteen together]

CJ: Now, what about this one? [Plays pedal tone figure on staff sixteen]

FT: Yeah! You play it better than I can do it. [Laughing]

CJ: Well, [that’s because] I love this piece!

FT: Yeah. [Smiling]

CJ: [Plays entire phrase from staves thirteen and fourteen ]

FT: Wait. [Make sure you] tongue it though. [Referring to last motif on staff fourteen ]

CJ & FT: [Play figure on staff fifteen together]

CJ: [Plays staff sixteen to the end]

FT: Yeah. [Laughing] Cool man!

CJ: Yeah. Okay, cool!

FT: [Laughing]

CJ: Oh, we’re at 12:01pm. I know we have to stop.

FT: No, that’s okay. We can keep going.

CJ: Okay!
FT: It’s just repetition, repetition. This is perfect! I wish we could have recorded this so that I can reinforce what I said [earlier]. A lot of these things are just things that I have been able to do.

CJ: Mmhmm.

FT: Trumpet players [who were] better than I couldn’t do all these things because you have to practice and own it in order to make it work.

CJ: Yes, absolutely! Should we go on to the second movement?

FT: Yeah, let’s go on. Do you want the AC on or are you still okay?

CJ: Maybe we can turn the AC on a little bit.

FT: Yeah, it’s getting warm in here. I’m beginning to notice it.

CJ: Yeah, I’m working a little bit. [Smiling]

CJ and FT: [Listen to Movement II, as played by FT in 1982]

FT: My trumpet buddies. [FT nostalgically laughing]

CJ: Okay.

FT: I missed the last D, didn’t I? [Scats last figure on staff twenty-four] I didn’t get to the D.

CJ: All right.

FT: [Plays last motif on staff twenty-four on the piano]

CJ: Let’s start, here [points and plays at pickup to staff twenty-three], on the back page.

FT: Yeah!
CJ: OP-POR-TU-NI-TY one!

FT: Sure all the way and don’t break the [melodic line]. [Sings motif]

CJ: [Plays motif again with FT’s suggested idea] Well, shit!

FT: You want to go to the [high] C?

CJ: Yes. Sorry!

FT: [Plays motif on piano] You want a B flat.

CJ: [Plays motif again] Like that or more of a gliss?

FT: Yeah.

CJ: [Plays motif again]

FT: You can hold it all long as you want.

CJ: Okay.

FT: I was just tired and didn’t hold long at all.

CJ: [Plays motif again]

FT: You could, and you have my permission, go on past the D [scats motif]. You can go on to an E if you want, or wherever your chops want to take you. I just couldn’t go on any further.

CJ: Well, once I’m set there I can go as high as you want me to.

FT: Yeah. I would take it to a G.
CJ: [Plays motif again up to a G]

FT: It has to be a pure chromatic scale.

CJ: [Plays motif again up to a G]

FT: Whatever you want to do [scats motif]. You can go as far as you want man!

CJ: All right! [Plays motif again up to a G]

FT: Beautiful.

CJ: [I’ll do it] later on.

FT: Yeah.

CJ: That’s fine there [points at last motif on the twenty-fourth staff].

FT: Yeah. This is the hard stuff. [It’s somewhat] frenetic. This is Bill [referencing his teacher, Bill Bolcom, talking to him] saying “In Revelation, it’s chaos, right? The world, and everything in it, is coming to an end. Be as frenetic as you can Frank!” So this is my version of chaos.

CJ: So this [movement] is chaos?

FT: Yeah.

CJ: Frenzy, going back to the [beginning of the movement], is what all of this is about. [Flips to the beginning of the movement]

FT: Telling me of the things that shall take place is what’s happening now, the chaos.

CJ: This is what it is [flipping through the movement].
FT: This is the wrath of God in Revelation.

CJ: Okay.

FT: This is the fire, the brimstone, [and] the Judgment day. Everybody is being judged. Some people are being cast into the [lake of] fire.

CJ: Yeah. The world is splitting open and all of this is happening.

FT: Yeah.

CJ: Where does it start?

FT: It comes out of this dance. This is a dance [points at the six-eight time signature on the eighth staff]. It’s morphing away.

CJ: Mmhmm.

FT: Then it’s like, “oh, it’s not a dance anymore.” [Pointing at the next six-eight passage on the fourteenth staff] The mute’s out and now it’s really happening.

CJ: What is the dance? Why [the] waltz? Why six-eight? Is it the dance between good and evil?

FT: No. The “dance” was I trying to balance all these effects. I wanted something to hang on to [in regards to contrast].

CJ: Mmhmm.

FT: I didn’t have some type of rhythm to hang on [to], and with all these effects happening, it wouldn’t make any sense to me.
CJ: Sure.

FT: This was the one thing that I could hang on to [points at fourteenth staff]. Ironically, all of my trumpet buddies, those guys that were cheering me on, were all saying: “I didn’t hear it as a waltz. I didn’t hear the pulse because you are too syncopated!” At least I could hear the waltz inside my own body. I’m hearing the waltz, still! Yeah, the music is not conforming to it [points at other staves]. Especially things like that [points at staff eight and scats line]. It gets out of sync, but I’m still hearing a waltz.

CJ: Mmhmm.

FT: It was an anchor for me, and without that it would have sounded random because we’re all over the place.

CJ: Yeah. Then we have this section [points at fourteenth staff].

FT: Once the mute comes out it’s hell breaking loose!

CJ: Right at this second six-eight [section]?

FT: That’s starting it and it really happens here [points at trill figure on sixteenth staff]!

CJ: [Scats then plays trill figure on sixteenth staff]

CJ & FT: [Play sixteenth and seventeenth staves together]

FT: Yeah.

CJ: I was actually afraid to play this [section] because it didn’t make sense to me [points at fifteenth staff]. That’s why I only played the first movement.
FT: Yeah. I was thinking triple meter, six-eight [points at last figure on sixteenth staff].

CJ: Mmhmm.

FT: Now I’m thinking more sixteenth [note]-based.

CJ: [Plays sixteenth note figure on staves sixteen and seventeen]

FT: Yeah, these notes are all over place [referring to his composition].

CJ: Yeah.

FT: [Plays sixteenth note figure on staves sixteen and seventeen] I can’t play it anymore.

CJ: Yeah.

FT: You have got to get the chops together and memorize it.

CJ: [Plays sixteenth note figure on staves sixteen and seventeen]

FT: Yeah!

CJ: [Plays sixteenth note figure on staves seventeen and eighteen] Yeah, okay!

FT: Yeah, literally echo those four notes [scats and points at echo motif on eighteenth staff].

CJ: Mmhmm.

FT: Also Courtney, you don’t have to take a long break here [points at fermata on staff seventeen].

CJ: Sure.
FT: I’m just resting my chops. That’s who I was.

CJ: Mmhmm.

FT: Is that the only one? Here, you do [turns page and points to staff twenty-three]! I’m trying to set up the dolce. Yeah, for this one [turns back page and point to fermata on eighteenth staff], you don’t have to wait that long

CJ: Okay, the last staff on page six?

FT: Yeah, you don’t have to wait.

CJ: Yeah, it gets slightly faster after that.

FT: Yeah, we want the momentum to start going.

CJ: [Plays figure on staff nineteen] Oh, there are slurs in that.

CJ & FT: [Both scat figure on staff nineteen]

FT: Yeah, I know.

CJ: Yeah

FT: This is just crazy! It’s muscle memory and you just have to learn it. [Turns page and plays figure on staff twenty] I can’t even hit a [high] B right now! [Continues to play figure on staff twenty] I’m all over the place and you’ve got to have muscle memory!

CJ: [Continues to play figure on staff twenty] Ah, the [low] G!
FT: Yeah! [*Sings low G on the twenty-first staff*] Any pedal tone that you can play [there]. It doesn’t have to be a [low] G. Any pedal tone you can play.

CJ: [*Plays motif on staff twenty-one*]

FT: Yeah, it’s crazy! You see these extension lines [*Points at beams on staff twenty-one*]?

CJ: Yes.

FT: That gives you an idea of how long to play these things. [*Sings motif on the twenty-first staff*]. This is not very long [*points at figure on staff twenty-one*] and it has the dot there too, to remind you.

CJ: Yes.

FT: This is a Berio notation. [*Points at beams*]

CJ: Yeah

FT: All of these with the really short stems [*snaps fingers*], means short.

CJ: Which Berio?

FT: [I think] in one of his sequenzas.

CJ: Could it have been number ten?

FT: I don’t know remember which one, but he uses this [type of] notation.

CJ: Yeah.
FT: I used his notation. Instead of showing duration, I’m not really telling you how long to play, except for this [points at staff twenty-two] line.

CJ: Sure.

FT: Unlike here, [points at and scats twenty-third staff] I’m telling you.

CJ: Yeah, that makes sense now. In Sequenza X, Berio has these elongated beams and I remember seeing that same notation.

FT: He does it in a few of his sequenzas actually and it works when it’s for a solo player.

CJ: Yes. At “Frenetically” [points at twentieth staff] is where it opens the judgment floodgates. Let’s go back to the six-eight-dance section.

CJ & FT: [CJ plays while FT sings along and gives guidance].

CJ: Yes, this all makes sense.

FT: Yes, a really strict waltz.

CJ: A strict waltz to keep you in time with a “dance-like” emotion.

FT: To balance the fact that it is crazy.

CJ: To balance that is it about to get crazy!

FT: [Laughing] Yes, it’s getting even crazier.

CJ: It’s like unraveling the things that are about to happen and take place.

FT: That’s right!
CJ: You have the [free] rhythmic passages and then it slowly unravels into chaos. [Scats random passages]

FT: Yes, all that other stuff on the last page.

CJ: That makes sense.

FT: In a way, this [points at six-eight section on staff eight] reminds me of a tarantella, an Italian dance.

CJ: Yes

FT: Like, a “Spider Dance”. A tarantella is a dance where you’ve been bitten by a spider, and you are supposed to dance frantically to get the poison out of your system. But dancing makes it worst and kills you even faster.

CJ: Sure.

FT: This [points at six-eight section on staff eight] is a dance to save yourself, knowing that you’re screwed.

CJ: Very cool!

FT: I was thinking that same principal of the tarantella when I was writing this [section]. This history behind the tarantella is a human dance. It’s not a waltz [sings a tarantella while clapping]. It’s a fast triple-meter thing.

CJ: Mmhmm.

FT: That’s the tarantella.
CJ: We have the *tarantella* dance, which is represented in the six-eight sections. Then we have the three-four feeling at the “Decisively” section that represents hell breaking loose.

FT: Yes, and to me [*points at the twentieth staff*] this is where I think hell is really opening up.

CJ: This is the Berio notation that you adopted to help showcase the extension lines on the eighth notes.

FT: Actually, this [*points at breath marks with slashes*] is Berio’s [notation] too. I believe Berio uses this notation as well.

CJ: The breath marks with the slashes?

FT: You may have to check, but I think I borrowed these as well. I’m talking about the different phases of breaths. The slash through it verses the ones without the slash.

CJ: Right, here? [*Points at notation*]

FT: Yes.

CJ: Okay, but this is the one [*points at eighth-note extensions*] you felt you might have borrowed?

FT: I think so, or I could be wrong. I don’t remember now. It was such a long time ago.

CJ: Well, it keeps it fresh. Well actually, I have it here [with me]. What am I doing, Frank?

FT: What, the Berio? *Sequenza X*?

CJ: Yes.
FT: It was so long ago and it could have been Bolcom saying, “Hey, you can do this here!” You know?

CJ: Yes.

FT: I remember Bolcom being really into this [section].

CJ: Here we are [pointing at the Berio score]!

FT: Yeah!

CJ: Those are all thirty-second notes.

FT: Yeah, but if he has different lengths on them then he’s not using them in that way. Let’s continue looking for the ones that extend out. There’s an extension line there [pointing at the Berio score].

CJ: Right.

FT: He’s doing it here and he’s putting an extension line after the notes, which suggests to hold the note for a particular amount of time.

CJ: Hold that [particular] note until you get to the next note.

FT: Yes, and sometimes he would have an extension line, but with a break. An extension line with nothing and then the note, which meant, there’s a silence. It’s the same principle with the use of the extension lines. I never touch this stuff.

CJ: Yeah, this is my world.

FT: This is your kind of stuff. You love it?
CJ: Yeah.

FT: Oh, I love it too! I just couldn’t play it. This is the same principle.

CJ: These are called, feathered beaming?

FT: Feathered beams, yes, which has been [around] a long time too.

CJ: It’s the same principle, absolutely, even though he is using the same length on the eighth notes.

FT: Yes, but he is using the principle in the other way. He’s using it right next to the note itself.

CJ: Whereas you were doing it to elongate the note.

FT: Yeah, it’s the same principle.

CJ: Perfect!

FT: Now you can draw connections, which is good in a dissertation [laughing].

CJ: Okay! [Rambling about various logistical things] Let’s now talk about mute colors.

FT: Yeah

CJ: You use cup and straight mute only, why?

FT: I wanted to get through all of the basic mutes.

CJ: What about plunger mute?

FT: I know. I didn’t get to it.
CJ: What about bucket mute?

FT: I didn’t get to [use] either one of those [mutes]. You know, I didn’t own either one of those [mutes].

CJ: Mmhmm.

FT: However, I could easily imagine using plunger in this movement. Maybe more than the bucket mute. [The] bucket mute would have worked too. But the plunger mute would have been a nice mute to use on some of this stuff.

CJ: Okay. We have the indication to “loosen” the mute on the fifth staff and at the beginning you indicate to be “calm, yet anxious.” What visual representation do you see?

FT: Practically speaking there hasn’t been enough lyricism in this piece yet and formally, I imagine this whole thing as a gradual move from calm to complete chaos. It’s like an anxiety disorder coming on slowly.

CJ: Okay, much like my life.

FT: [Laughing] Mine too!

CJ: [Plays opening melody on the first staff] I love that motif! [Continues to play the line]

FT: Yeah

CJ: [Continues to play the line and stops on the last figure of the third staff] Is this figure more subtle or abrupt?
FT: The biggest things are the dynamics. You need to get really soft again in order to play the line correctly.

CJ: Okay [Continues to play the figure].

FT: Make sure to get pretty soft on the [high] E and then spill forward in direction.

CJ: [Continues to play the line and stops on the first figure on the fifth staff] Again, what should I do here?

FT: This is, again, spilling forward in direction. You’re trying to be lyrical but your tendency is push in anxious forwardness.

CJ: Right.

FT: You try to be too lyrical and the line messes you up again.

CJ: [Continues to play and on to the last figure before the fermata on the sixth staff] Now, you have this idée fixe [points at the four echo notes] throughout the piece.

FT: Yes

CJ: Why that idea?

FT: It’s just a musical motive that I keep bringing back. It’s just a motive to try to tie things together. I didn’t have anything in mind that it meant, except an echo.

CJ: An echo?

FT: Yes, and it’s always an echo.
CJ: Just an afterthought.

FT: Yes. It’s almost always four notes.

CJ: It’s always four notes regardless of the rhythmic notation.

FT: [Sings] “You’re a** is grass! [Laughing]

CJ: [Laughing] Better get ready!

FT: That’s right!

CJ: You have many motives that you revisit throughout the piece. [Plays half-note figure on first staff]

FT: Mmhmm.

CJ: [Plays half-note figure on the sixteenth staff of the first movement]

FT: That’s a big motive. It’s a tri-tone. [Plays figure on piano] That’s a whole-tone collection. I was thinking out of the whole-tone scale.

CJ: You also write it over here [goes back to second movement and plays whole-tone figure on the eighteenth staff]. Why the whole-tone scale? Was that the ethereal sound [you were looking for]?

FT: Exactly! The whole-tone scale is part of the construction for a lot of the ideas. Composers have used this for many years. Bartok is one in particular who would use the whole-tone scale to confuse things a little bit. It’s the same here. I do it to enhance the mystery.

CJ: Mmhmm.
FT: It’s the kind of mystery where we are not sure of where we might be going.

CJ: Sure, absolutely. Do you have a piece in mind, of Bartok’s, where he gives an example of this?

FT: Oh, yeah!

CJ: We’ve referenced Soldier’s Tale and the Berio with the eighth-note quavers. Which Bartok would you reference?

FT: Music for Strings, Percussion, and Celesta, in the first movement, when it is a fugue. I don’t know if you know that movement, but it’s an amazing movement! Right before the climax of the movement, every one of the vertical sonorities are whole-tone scale sonorities. He does that to create tension and mystery before you get to the climax.

CJ: Yes.

FT: It’s a technique that he has used over and over again. That particular piece was on my mind during that time of my life. It sounds nothing like that, but it’s the use of whole-tone material to enhance confusion and mystery.

CJ: Right…to get out of the normal commonality of melody and harmony.

FT: Yes. Go check it out!

CJ: I remember the piece.

FT: Everything is based off of the Fibonacci sequence in that movement.

CJ: Mmhmm.
FT: It’s exactly…I forget how many bars it is. [Starts reciting the Fibonacci sequence from memory] It’s eighty-nine bars long.

CJ: Yeah!

FT: Yeah, you’re supposed to add the number prior.

CJ & FT: [Both reciting the Fibonacci sequence] 2+1 is 3, 3+2 is 5, 5+3 is 8…

FT: 8+5 is 13…

CJ: Sure

FT: 13+8 is 21, 21+13 is 34, and 55 is where the climax happens.

CJ: Mmhmm.

FT: Measure eighty-nine is the end of the piece. They’re even more than that in regards to Fibonacci.

CJ: Sure.

FT: Remember, something happens at all of those Fibonacci numbers.

CJ: Either a cadence or some type of idea happens?

FT: Yes, or string mutes come off and they go back on at another Fibonacci number. It’s a remarkable piece and the entries of the fugue go around the circle of fifths. All twelve notes of the circle of fifths represent the entries of the fugue subject.

CJ: Sure
FT: By the time you get to the climax you’ve gone through the cycle. Then he does the whole thing backwards. It took fifty-five bars to get to the climax, but it only takes thirty-four to get to the end. He had to shorten the ending.

CJ: Mmhmm.

FT: Everything gets shorted as he’s going backwards. It’s just amazing, really! A lot of the things are inversions, so whatever happened in the first fifty-five [measures] are inverted in the last thirty-four measures of the piece. It’s just a remarkable piece that had a huge effect on me during my twenties.

CJ: Mmhmm.

FT: Using the whole-tone scale to create doubt and confusion was something that I was into during that time. When you’re that age, you’re influenced by everything.

CJ: Of course!

FT: You can even go to that [exact] spot. Go to those bars, before the climax, to see how every note, in those bars, is a part of the whole-tone scale---every last one of them.

CJ: Very cool, yes!

FT: [Laughing]

CJ: All of this is making sense now. I would like to go back to the very beginning, but I want to make sure we’re good on time. It’s 12:34pm.

FT: We’re good, but I have to stop at 1:00pm.
CJ: We’ll stop at 1:00pm. Hopefully we can stop at 12:45pm.

FT: [Laughing] Okay!

CJ: Let’s go back and recap.

FT: Okay.

CJ: In regards to motivic voices, you have the echoes and the tri-tone motives that are whole-tone based.

FT: Whole-tone based…that’s right!

CJ: We then come to this section [points at twelfth staff in the first movement] where the second-valve slide is removed. What brought you to that conclusion?

FT: I tried every slide and then said [to myself], “Which one of these is the coolest?”

CJ: Mmhmm.

FT: The second valve was the best. There’s something about the second valve slide that sounded the best with the mute in. Ultimately, it was trial and error. It just worked! I wanted these rapid color changes [scats figure] and the second valve just worked the best.

CJ: Sure.

FT: Like chatter, when someone is talking really fast.

CJ: Do you know that piece? Chatter by Nina Young?

FT: No. Chatter, for what?
CJ: It’s for trumpet and electronic accompaniment. [Goes off on a tangent and discusses Chatter, the pieces to be performed on his recital, as well a piece written for him by Jamie Thierman called Aerial Navigation] If you are able to come to my recital, I would love to have you there.

FT: Sure, let me know. I’d love to be there!

CJ: Well, cool! Honestly, I think I may have enough for a dissertation.

FT: You got it!
BIBLIOGRAPHY

VII.

General Resources


Ticheli, Frank. Interview by Courtney Dion Jones. Pasadena, California, November 4, 2014


