Thoughts from the Groove: A New Approach to Euphonium Chamber Music

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Abstract

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The development of the euphonium began as direct result of the technological advances discovered during the industrial revolution. Although a well-known instrument in the wind and brass band repertoire, it remains virtually unknown in the rest of the musical world. This project explores the developmental history of the euphonium and also examines the evolution of its music, including the usage in various ensembles. As the music world continues to advance in the 21st Century, it is time for the euphonium world to recognize the need to incorporate a variety of musical styles and genres in both pedagogy and performance. The Danny Helseth Project seeks to do just with the release of an album based on the styles and grooves of jazz, rock, funk, and dance. Composers Elliot Gray, Jon Hansen, Aaron Lington, Matthew Murchison, and Roland Szentpali contributed pieces to this project that feature the ensemble instrumentation of euphonium, tuba, piano, and drums. By utilizing the various digital distribution options available in the 21st Century, the Danny Helseth Project aims to introduce new audiences to the euphonium, and a new approach to chamber music to euphonium players.

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DEDICATION

To Kelly Thomas, you continue to be an inspiration. I think of you daily, brother!

Chapter 1. INTRODUCTION

The relative obscurity of the euphonium, even into the 21st century, creates a situation for most euphonium players to continuously educate the general public on the attributes of their beloved instrument. The euphonium has little role in the traditional orchestral world, very little involvement in jazz, and is only jokingly mentioned in Rock and Roll (see Las Vegas Body Snatchers, "I Used to Play the Euphonium", or the Picketts album *Euphonium*). While the euphonium occupies a prominent role in brass bands and wind bands, it still lives in relative obscurity throughout the rest of the musical community. The Danny Helseth Project aims to narrow this gap of understanding through the use of music based on the grooves and sounds of jazz, rock, funk, and dance.

This has been accomplished through the commissioning of several composers to write for a unique chamber ensemble involving the euphonium, tuba, piano and drums. While not a jazz album, this instrumentation provides for the opportunity to explore the various sounds and styles inherent in popular music. Composers Matthew Murchison, Aaron Lington, Jon Hansen, Elliot Gray, and Roland Szentpali all provided music for this project, the culmination of which is a commercially released album, *Thoughts from the Groove*.

The music explored by the Danny Helseth Project encompasses a variety of different styles and sounds, as each composer dealt with the ensemble in slightly different ways. The result is a body of music that offers a unique approach to chamber music utilizing the euphonium. However, before an in-depth look into the music, it is important to understand the history of this instrument, and how the general lack of involvement in traditional music ensembles drove the creation of this project.

Chapter 2. HISTORY

2.1 THE SERPENT AND THE OPHICLIEDE

The earliest ancestor of the tuba-euphonium family is the serpent, invented in 1590 by Edmé Guillaume. This bass member of the cornetto family was designed to support the sound of church choirs, particularly in Gregorian chant.[1] A wooden instrument, wrapped in leather, often shaped in an "S" form, the serpent was in use for over 200 years, performing in a variety of ensembles including orchestral and chamber music. However, by the end of the 18th century, practitioners began to neglect serious study, and as such, performance practice suffered. This deterioration in performance practice led several notable musicians to level criticism against the serpent. "[Charles] Burney compared its tone, in incompetent hands, to that of a 'great hungry, or rather angry Essex calf', but he also admitted that when judiciously played it supported voices better than the organ."[2] Hector Berlioz was not as kind in his description of the instrument. "The fundamentally barbarous sound of this instrument would have been much more at home in the bloodthirsty rituals of the Druids than in those of the Catholic church…"[3] The lack of skilled players and the increasing need for a large low brass presence in orchestral writing drove instrument manufactures to experiment with new instruments to replace the aging serpent.

One such instrument, the ophicleide, developed in 1821 by the French instrument maker Halary (Jean Hilaire Asté), fell victim to the same lack of serious study that ultimately ended the

[1] Morley-Pegge, Reginald, et al. "Serpent," Grove Online, accessed January 25, 2017, http://www.oxfordmusiconline.com.ezproxy.spu.edu/subscriber/article/grove/music/25473?q=serpent&search=quick&pos=1&_start=1

[2] Morley-Pegge, Reginald, et al. "Serpent," Grove Music Online, accessed January 25, 2017, http://www.oxfordmusiconline.com.ezproxy.spu.edu/subscriber/article/grove/music/25473?q=serpent&search=quick&pos=1&_start=1.

[3] Berlioz, 242.

much longer tenured serpent's viability in music ensembles. The ophicleide utilized the same technology of the keyed bugle, and resembled in many ways, a baritone saxophone. Leather-covered keys cover and uncover holes in the conical-bored instrument to create different notes. While this modification did improve range and chromatic capabilities, the lack of serious study led to the instrument receiving fairly critical reviews.

In his Orchestration treatise of 1835, French composer Hector Berlioz describes his impression of the ophicleide sound:

> "The tone of the low notes is rough, but they [ophicleides] can work wonders beneath a body of brass instruments in certain circumstances. The very top notes have a wild character for which no proper use seems yet to have been found. The middle range too strongly recalls the sound of cathedral serpents or herdsmen's horns, especially in the hands of a mediocre player. The ophicleide should only occasionally be allowed to sound on its own. There is nothing more at odds with the rest of the orchestra than those quite rapid passages written as solos for the ophicleide's middle range in certain modern operas. They are like an escaped bull running loose in the salon."[4]

The ophicleide also fell victim to the rapid improvements in the technology of the valve, made possible in large part to the quickly developing industrial revolution. Fifteen years after Halary invented the ophicleide, August G. Guichard introduced a three-valved ophicleide in 1836, introducing the concept of low brass instruments with valves. This ophicleide equipped with valves is often considered to be the first euphonium.[5]

2.2 THE VALVE

While discussion abounds about who invented the first valve for brass instruments, most authorities give credit to the joint patent awarded to Heinrich Stözel and Friedrich Bluhmel in

[4] Berlioz, 234.
[5] Farr, Ray, 145.

Prussia on April 12, 1818.[6] Immediately following this patent, various manufacturers began to experiment with various improvements to this valve. In Vienna, horn player Joseph Kail and instrument maker Joseph Felix Riedl patented a two-valve trumpet with their own valve design. While this valve received a fair amount of attention in southern Germany, it had the distinct disadvantage of allowing condensed water to squirt out, giving it the unfortunate nickname *Spritzerventile.*[7] Stözel modified his original valve to become the Berlin valve (*Berliner Pumpen)* in 1827, while bandmaster Wilhelm Wieprecht developed a similar valve independently in 1833.[8] This valve quickly became the standard that many instrument makers used in the bourgeoning market for new brass instruments. However, it was the French instrument maker François Périnet's 1838 patent of the tubular valve that ultimately became the definitive piston valve still used today. A young Belgian instrument maker, Adolphe Sax, began using this valve in his saxhorns as early as 1844[9] and this valve became standard throughout France, England, and after 1870, the United States.[10] The rotary valve, the preferred valve on french horns, many modern trombone F-attachments, and German trumpets and tubas, was invented by Joseph Felix Riedl in 1832, who was awarded a patent for that valve on September 11, 1835.[11]

2.3 EUPHONIUM DEVELOPMENT

Development of the valve ultimately led to the creation of the euphonium. During the later half of the 19th century, instrument manufacturers across Europe worked to create and perfect new lines

[6] Bate, Philip, and Edward H. Tarr, "Valve (i)" Grove Music Online, accessed January 25, 2017, http://www.oxfordmusiconline.com.ezproxy.spu.edu/subscriber/article/grove/music/28961?q=valve&search=quick&pos=1&_start=1#firsthit.
[7] Ibid.
[8] Ibid.
[9] Mitroulia, et al, 217.
[10] Bate, Philip, and Edward H. Tarr, "Valve (i)," Grove Music Online, accessed January 25, 2017, http://www.oxfordmusiconline.com.ezproxy.spu.edu/subscriber/article/grove/music/28961?q=valve&search=quick&pos=1&_start=1#firsthit.
[11] Dahlqvist, Reine, 118.

of valved brass particularly in the tenor and bass registers. One can infer from the Berlioz quotes above, that he was dissatisfied with the quality of low brass instruments available. This inspired the innovation that was enabled by the industrial revolution which provided the technology and capabilities to experiment with ease in the creation of new instrument designs, sizes, and sounds. Instrument makers turned to science at this point to improve on old designs. Instrument manufacturers Sax, Mahillon, and Boehm began to use calculus to determine the placement of the tone holes in a pipe (flute, clarinet, sax) by calculating the absolute vibration frequencies corresponding to a desired pitch, resulting in much improved intonation. In brass manufacturing, makers such as Sax paid particular attention to the proportions when creating a family of brass instruments all pitched in Bb. The precise measurements, and attention to proportion proved to be one of the key differences in tone quality when compared to earlier instruments. The industrial revolution created the opportunity for instrument makers to utilize the newly acquired knowledge in science, technology, mass productions, and the ideology of continual progress.[12] This constant innovation in the later portion of the 19th century was on display at the various industrial exhibitions that happened in Paris and London, culminating in the Great Exhibition of 1851 held at the Crystal Palace in London.

Fueled by this excitement of innovation and technology, several different instrument makers and manufacturers make legitimate claims to inventing the euphonium. Indeed, not one person or manufacturer can be said to have invented the euphonium as we know it today, but rather it was a series of modifications and improvements from Guichard's three-valve ophicleide in 1836 to the development and refinement of the compensating valve system by David J. Blaikley of

[12] De Keyser, Ignace, 233.

Boosey & Company in 1878.[13] The following brief discussion details the major contributions during the development of the euphonium.

August G. Guichard attached three valves to an ophicleide in 1836 (assumedly a Berliner Pumpen valve), creating a bass brass instrument with valves. This improvement showed the possibilities available to the low brass family in regards to the use of valves in place of keys, ultimately leading to the ophicliede's demise.

Two years later, in 1838, Prussian instrument maker Carl W. Moritz invented a "tuba of tenor pitch"[14], utilizing the valve that band master Wilhelm Wieprecht had invented (Berliner Pumpen). This four-valved instrument, pitched in Bb, quickly became the standard instrument in all Prussian military bands, and is considered by many to be the first euphonium.[15] It is, in fact, this instrument that Adolph Sax imitated when he built his first saxhorn basse in 1844, also considered to be the first euphonium.[16] Also in 1844, Weimar bandmaster Ferdinand Sommer received a patent for a similar instrument to the saxhorn basse, calling it the sommerophone, euphonion, or euphoric horn.

At the Paris Exhibition of 1857, the great British ophicleide soloist, and instructor of ophicleide at the Royal Military School of Music (Kneller Hall), Alfred James Phasey, became interested in a bass saxhorn that was manufactured by French manufacturer Antoine Courtois. Phasey returned to Britain with this instrument, modified it with a larger bore, and called it the euphonium.[17] Phasey, however, did not invent the euphonium, nor is he responsible for introducing

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[13] Myers, Arnold, 403.
[14] Bevan, Clifford, "Euphonium," Grove Music Online, accessed January 25, 2017, http://www.oxfordmusiconline.com.ezproxy.spu.edu/subscriber/article/grove/music/A2249487?q=euphonium&search=quick&pos=1&_start=1#firsthit.
[15] Bate, Philip, and Edward H. Tarr, "Valve (i)," Grove Music Online, accessed January 25, 2017, http://www.oxfordmusiconline.com.ezproxy.spu.edu/subscriber/article/grove/music/28961?q=valve&search=quick&pos=1&_start=1#firsthit.
[16] ibid.
[17] Farr, Ray, 146.

it into Britain; the Distin Company is more responsible for that. Rather, it is Phasey's modification of the Courtois-built saxhorn, including an upright bell, with three valves played by the right hand and one side valve played by the left, that is still the preferred style in euphonium design today.[18]

2.3.1 *The Distin Family and Adolphe Sax*

All of the aforementioned instrument makers played an important role in the development of the instrument that we know today as the euphonium. It is beyond the scope and study of this paper to make an argument for or against a particular lineage. However, the interesting relationship that developed between Adolphe Sax and the English Distin family, in combination with the social changes involved with the industrial revolution, played a key role in the development and acceptance of the euphonium into the musical landscape in Britain. The rise of the brass band in the mid-19th century figures prominently in this story, and these figures (Sax and Distin) are major players.

John Distin (1798-1863), a successful and well-respected keyed bugler for the Royal Army in the early 19th Century, found himself, as did many British military musicians, out of work after the Battle of Waterloo (1815). Upon his release from military service, he set forth on a variety of paths to earn a living as a musician, one of which was to teach his four sons to play brass instruments. The Distin Family Quintet quickly developed considerable skills, and became well known for their musical abilities, and aggressive business practices around Britain.

On February 3rd, 1844, the family attended a concert in Paris that was sponsored by composer Berlioz, that featured the new valved brass instruments by the young Belgian instrument maker, Adolphe Sax (1814-1894). This was the first public concert given on the new Saxhorns,

[18] Scott, Jack L, 71.

featured the first performance of Berlioz's *Overture, Le Carnaval Romain* and presented a young Paris Conservatory student on contralto saxhorn in Bb named Joseph Jean-Baptiste Laurent Arban. After the concert, the Distin family arranged to meet with Sax the next day, which resulted in the Distin family switching over to perform on the new Saxhorns. [19] The Distins toured extensively with the new instruments in Germany, France and throughout Britain in 1844. The sheer number of new instruments and manufacturers in mainland Europe may have overshadowed the importance of these new instruments. However, in England, where the Distin name was synonymous with musical greatness, the instruments gained much attention. In 1845, the Distin family formed the Distin Company, and became the sole supplier of Saxhorns in Britain.[20]

The Distin family, reduced to a quartet after the death of the eldest son George in 1848, toured the United States on Saxhorns in 1849, and upon their return, the second eldest son Henry took over the family company. Under Henry Distin (1819-1903), the Distin Company started manufacturing instruments that bore a striking similarity to the Saxhorn in 1850. This breach of contract with Sax terminated their relationship, but served to strengthen the Distin Company's influence in brass music instrument production.[21] The 1851 Distin Company brochure featured a "Patented Euphonium in Eb."[22] This is the same year that Ferdinand Sommer introduced his sommerophone or euphonion at the Crystal Palace Great Exhibition of 1851. In 1857, Henry Distin did in fact claim the Sommer euphonion as his own creation, and included it in his catalogue as a bass euphonion. This instrument, copied from Sommer's euphonion, quickly became a permanent feature in the British Brass Band.

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[19] Farr, Ray, 96
[20] Farr, Ray, 102.
[21] Eliason, Robert E. and Lloyd P. Farrar, "Distin," Grove Music Online, accessed January 25, 2017, http://www.oxfordmusiconline.com.ezproxy.spu.edu/subscriber/article/grove/music/07853?q=distin&search=quick&pos=1&_start=1#firsthit.
[22] Farr, Ray, 145.

2.3.2 *The British Brass Band*

The early 19th Century amateur band movement coincides with the industrial revolution and the migration of workers from the country to the city. The factory, coalmine, and mill owners perceived a potential problem with the growth of a self-conscious working class people.[23] As Dave Russell describes, "…the earliest attempts to provide 'decent' popular musical recreation was the desire to limit the place of drink in working-class culture."[24] The introduction of "…art music represented a force for the moral elevation of working people."[25] Mills, coalmines, and factory owners began sponsoring bands as a way to elevate the morals of these workers, and keep them out of the bars. Music making became a participatory event, as De Keyser states, "…the nineteenth century mass culture in music was a matter of participation, not of consumption…and this participation clearly focused on the workers in mines and mills."[26] While the industrial revolution provided a need for bands, it also provided an inexpensive way to mass-produce quality instruments. The Distin Company, building on the family's fame as performers, was prepared to fill this need.

The British bands of the early 19th century were generally mixed ensembles of reeds and brass instruments, with no real sense of unified instrumentation. This changed in 1853 at the Belle Vue Band Contest held in Manchester. The Distin Company had been contracted to provide a set of Saxhorns to the Mossley Temperance Band. In place of the Saxhorns, the band was provided with 9 euphonic horns, the Distin Company version of the saxhorn. The Mossley Temperance band won the Belle Vue Contest with a performance so compelling that bands thereafter switched to all-brass instrumentation. By 1860, the brass band instrumentation of cornet, trombone and saxhorns

[23] Herbert, Trevor, 32.
[24] Russell, Dave, 273.
[25] Herbert, Trevor, 32.
[26] De Keyser, Ignace, 23.

had become standard. While Henry Distin provided those instruments, he avoided the name Saxhorn, and instead called them "tenor horns, baritones, euphoniums, and basses, and these names (not 'saxhorns') are still used today."[27] The Distin Company continued to produce instruments until Henry sold the company to Boosey & Company in 1868. The name Distin had become synonymous with quality in the brass band world, such that Boosey & Company continued to brand their instruments "Distin & Co." until 1874.[28]

2.3.3 *The Compensating System*

Adolphe Sax can certainly be credited with creating the first full family of brass instruments[29], and the Distin Co. surely deserves credit for creating a British sensation for the instruments. However, these instruments still lacked in overall quality of intonation. As Arnold Myers notes, "One of the problems inherent with valved instruments is that of valves used in combination. If one valve lowers the pitch by one semitone, and another valve lowers the pitch by two semitones, operating the two valves together does not add quite enough tube length for three semitones."[30] This issue plagued instrument makers for decades, as they experimented with various options to overcome these intonation inconsistencies. While some tried adding extra valves to create additional valve combinations, this did not end up becoming a practical solution. In 1864, the Parisian instrument maker Pierre Louis Gautrot patented a *system equitonique*, a four-valve instrument that had two distinct passages through valves 1-3, and used the fourth valve as the master.[31] In 1874 David J. Blaikely, factory superintendent for Boosey & Company, created a four-valve compensating

[27] Farr, Ray, 142.
[28] Eliason, Robert E. and Lloyd P. Farrar, "Distin," Grove Music Online, accessed January 25, 2017, http://www.oxfordmusiconline.com.ezproxy.spu.edu/subscriber/article/grove/music/07853?q=distin&search=quick&pos=1&_start=1#firsthit.
[29] Elliot, T. H, 886.
[30] Myers, Arnold, 6.
[31] Sagrillo, Damien, 5.

instrument, also with the fourth valve as the master. The only difference between Gautrot's *system equitonique*, and Blaikley's four-valve compensating system is that Gautrot's system has six passages per each valve, and Blaikley's has only five passages. One passage has a dual role and is in use whether the valve is used or not.[32] Blaikley filed a patent for a three-valve compensating system with a master third valve in 1878. The diagrams below, provided by David Werden, illustrate the airflow through the instrument with and without the compensating system.

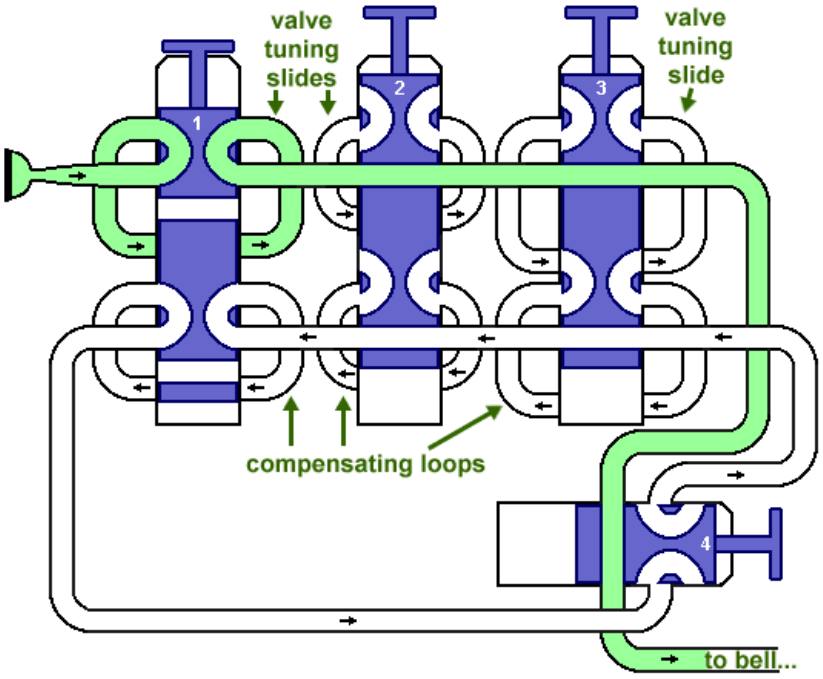


Figure 2.1. The airflow through the euphonium valve section without the compensating system activated.[33]

[32] Myers, Arnold, 403.
[33] Werden, David, "Compensating System," accessed January 28, 2017, http://www.dwerden.com/eu-articles-comp.cfm.

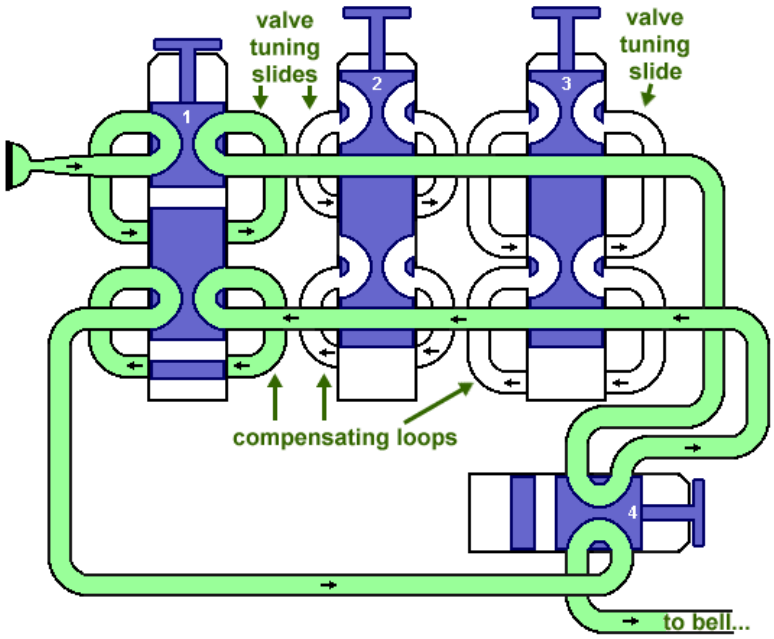


Figure 2.2. The airflow through the euphonium valve section with the fourth valve (the master valve) compensating system in action.[34]

While Gautrot certainly invented the compensating system, it is the modification by Blaikley, and employed on the Boosey & Company instruments, that is still used on today's euphoniums and basses.[35] The four-valve euphonium with "perfected"[36] valves was first produced in June 1874 by Boosey & Company, thus creating the instrument that is now commonly known as the euphonium.

2.4 NOMENCLATURE

In Britain, euphonium became the accepted name, due to the Distin Company's control of that market. However, this instrument was really based on the Saxhorn basse, as it was called in France, and is similar to the sommerophone or euphonion in Prussia. In fact, due to the multitude of

[34] Werden, David, "Compensating System," accessed January 28, 2017, http://www.dwerden.com/eu-articles-comp.cfm.
[35] Myers, Arnold, 404.
[36] Ibid

instrument makers creating new bass and tenor brass instruments in the mid-19th century, nomenclature became a real issue. As George Dyson comments in his letter entitled *The Composer and the Military Band*, "The number and variety of brass instruments is so confused and confusing…"[37] This is exacerbated by the fact that different countries use different names for the euphonium, as Brian Bowman explains, "baryton (German for Euphonium), flicorno basso (Italy), saxhorn basse (France), clarion-basse (French), kleine [sic!] bass (German), and bass flugelhorn (Britain)."[38] The problem of what to call the euphonium was only one of a host of issues that plagued bandmasters of the early 20th century. Although wind band music had been a part of the British musical scene for over a century, the instrumentation was not standardized. Dyson calls upon this lack of consistent instrumentation as a central reason as to why composers were not writing for the wind band. "The ultimate fact is that the military band is as yet unorganized. It is in many respects two centuries behind the orchestra. And a variable ensemble of unrelated and unregulated instruments, however technically perfect as individuals, can have little attraction for the composer to whom consistent thought and accurate expression are alike indispensable."[39] John C. Somerville, commander of the Royal School of Music (Kneller Hall) called for a conference of bandmasters, directors of music, and publishers to address this central issue. During this conference in December 1921, British Band instrumentation was agreed upon for bands with members from 20-50 players.[40] It was also during this conference that it was agreed that the baritone horn had a tone too similar to that of the trombone, and it was removed from the wind band instrumentation and replaced by the tenor saxophone, leaving the euphonium to play an

[37] Dyson, George, 65.
[38] Bowman, Brian, 251.
[39] Dyson, George, 64.
[40] Somerville, John C., 738.

important role in early wind band literature.[41] The other saxhorns that were active in Britain at this time, the Eb Tenorhorn and Baritone, retained an important role in the brass bands, but were not included in the standard instrumentation of the wind band.

2.5 HISTORICAL DEVELOPMENT IN THE UNITED STATES

The euphonium in America during this time followed a different path. The Distin family tour of 1849 introduced the early saxhorns into America, and their use within military bands played an important role in the Civil War all-brass ensembles.[42] These all-brass ensembles experienced popularity during the middle of the 19th century. When Thomas Dodsworth assumed control of the Independent Band of New York in 1836, he changed the instrumentation to all brass, and renamed the band Dodsworth's Band. Under his baton, the band grew in competence, and gained the reputation as the best band in New York State over the next 30+ years.[43] The success of the Dodsworth's Band, and introduction of the Saxhorns, led many band across the country to follow suit and change to an all-brass instrumentation.

When Patrick Sarsfield Gilmore (1829-1892), became leader of the Twenty-second Regiment Band of New York in 1873, he shifted the emphasis away from all brass, and renamed the band Gilmore Band. By 1878, the Gilmore Band consisted of "…35 woodwind, 27 brass and 4 percussion players…[and] Under his inspired leadership the ensemble became the greatest band in America."[44] The reputation and success of the Gilmore Band led other bandmasters to return to the concept of mixed woodwind and brass ensembles. The mixed instrumentation has become standard in America, although the actual numbers, instruments and ratio of brass to woodwind has

[41] Lehman, Art, 56.
[42] Ellison, Mary, 316.
[43] Battisti, Frank L., 6.
[44] Battisti, Frank L., 8.

changed dramatically over the years, and continues to evolve. The ratio tends to line up with between 55%-65% woodwind, with the remaining instruments consisting of brass, percussion, and strings (the Air Force Band under Colonel Howard, Commander from 1944-1963, used 4 string basses and 4 cellos in a band of 81 players!).[45] In 1960, the College Band Directors Association called for a special council consisting of leading band directors, composers and music publishers. Much like the Kneller Hall conference of 1921, this group set forward to determine the ideal size and instrumentation for a band. The standard instrumentation was set for a band of 73 players, 65% of which are woodwind, 35% are brass and percussion.[46] The Kneller Hall conference, in comparison, determined instrumentation for a band of 50 containing 24 brass and percussion.[47] The American wind band had become a woodwind dominant instrumentation.

2.5.1 *The Double-Bell Euphonium*

While the euphonium that Boosey and Company produced became the standard instrument throughout England and Europe, the developmental path was quite different in the United States. This is most evident by the dominant instrument used in American bands: the double-bell euphonium. First produced in the 1880s by the Conn Instrument manufacturers, the second, smaller bell was operated by a fourth valve, and was designed to sound more similar to the baritone or trombone. These instruments quickly became the standard euphonium in America, adopted by the top soloists nation-wide. Soloists such as Simone Mantia, Joseph De Luca, Harold Brasch, and Art Lehman all performed on the double-bell euphonium. The instruments, some of which came from Europe through J.W. Pepper (the Philadelphia-based company started by Henry Distin after he sold the Distin Company to Boosey, and moved to the United States), represented the highest

[45] Battisti, Frank L., 43.
[46] Battisti, Frank L., 75.
[47] Somerville, John C., "Constitution of the Military Band," *The Musical Times* August 1, 1924, 738.

quality instrument available to the professional until the mid-20th century. The smaller bell, was in fact, rarely used, and many players often chose to remove it to reduce the weight of the instrument, adding it only for performance.

An interesting series of events occurred in 1939 that would dramatically change the euphonium scene in America.

> "In 1939, the band of a [British] Royal Navy ship docked near Washington D.C., was offered a new set of American-made instruments to replace their worn out British instruments. Harold Brasch (1916-1984), euphonium soloist with the United States Navy Band at that time, tried out the Boosey & Hawkes compensating euphonium that was left along with the other British instruments and found it superior in tone and intonation to the King double-bell euphonium that he and his section mates had been issued. He decided to set aside the double-bell instrument and play only the British euphonium. The British instruments became so popular with service–band players that all the double-bell euphoniums in American military bands were supplanted by British makes by the mid-1950s. This loss of market prompted all the American makers to cease production of double-bell euphoniums by the early 1960s."[48]

As the technical advances of the late 19th and early 20th Centuries allowed for better manufacturing of higher quality instruments, the abilities of euphonium players and soloists continued to evolve. Sicilian immigrant, Simone Mantia (1873-1951) was the first euphonium soloist in America to be considered a master at his craft. Performing with the Sousa Band, and later the Arthur Pryor band, Mantia is responsible for popularizing the euphonium during the so-called Golden Age of Bands with virtuosic solo performances. Building upon Mantia's success, Italian immigrant Leonard Falcone (1899-1985) further developed both the pedagogy and performance aspects of the euphonium in his role as director of the military band, Professor of

[48] O'Connor, Michael B., "A Short History of the Euphonium and Baritone Horn," in *Guide to the Euphonium Repertoire*, ed.Lloyd E. Bone, Jr., Eric Paul, and R. Winston Morris (Indiana University Press2007), 13.

Wind Instruments, and Italian at Michigan State University (1927-1967). During his time at Michigan State, Falcone played a pivotal role in building the College of Music, and developing a more complete pedagogical approach to the euphonium. Students of Falcone have gone on to hold prestigious positions in academia and in the military service bands in Washington D.C. Blue Lake Fine Arts Camp is home to the annual Falcone International Tuba Euphonium Competition, considered to be one of the most prestigious competitions of its kind.

As musical and technical standards continued to grow from the influences of Mantia and Falcone, Brian L. Bowman (b. 1946) continued this legacy of achievement by pushing the euphonium capabilities even further. Bowman spent 21 years serving in three different military service bands in Washington D.C. including the Navy Band (1970-1974), the joint-service Bi-Centennial Band (1974-1976, and the Air Force Band (1976-1991) from which he retired as a Chief Master Seargent. Bowman's achievements as a euphonium soloist surpass that of any soloist in the United States to date. Numerous solos have been written for him, he performed the first euphonium solo recital at Carnegie Hall in 1976, and is still in demand as clinician and soloist today. His influence through teaching, however, may be his most important contribution to the euphonium. Upon retiring from the Air Force, Bowman accepted a position teaching euphonium at Duquesne University, where he taught from 1992-1999. He moved to the University of North Texas in 1999, where he continues to teach as a Regents Professor. Students from this world-renowned euphonium studio hold positions in all four of the Military Service Bands in Washington D.C., the Amy's Field Band, and teaching positions at universities across the United States. These students continue to pursue excellence and advance the euphonium as inspired by Mantia, and Falcone through the teaching of Brian Bowman.

2.6 ENSEMBLES AND THE EUPHONIUM

The modern euphonium, first produced by Boosey & Company in 1874, is less than 150 years old, and did not gain widespread acceptance in the United States until the 1960s. While this instrument maintains an important role as a solo, melodic, contrapuntal, and harmonic voice in wind bands and brass bands, it is largely absent from other musical ensembles.

2.6.1 *Euphonium in the Symphony Orchestra*

As George Dyson discussed in his 1921 letter, "The architecture of the orchestra was already broadly decided in the time of Haydn. Mozart and Beethoven crystallized it. The orchestras of Wagner and Strauss are of course much larger, but they follow the same plan…the orchestra is an ensemble that has definite and manageable internal values and a permanent general structure…"[49] As the euphonium did not exist during the times of Haydn, Mozart or Beethoven, and the ancestral instruments proved to be unsuitable for these ensembles, there is little wonder that the euphonium has not found a place in the orchestra. As with any rule, there are exceptions. Mahler's Seventh Symphony uses a Bb Tenorhorn (most often performed on euphonium), Holst's Planets calls for Tenor Tuba, as does Strauss's Don Quixote and Ein Heldenleben. There are a number of other, lesser-known works that utilize the euphonium as well. In general, however, the euphonium is not considered to be an instrument in the symphony orchestra.

2.6.2 *The Euphonium in Popular Music*

The end of the Golden Age of Band (1880-1920) gave way to early jazz and the music of Tin Pan Alley.[50] While the tuba and cornet were two saxhorn family members that successfully transferred

[49] Dyson, George, 61.
[50] Mazzola, Sandy R., "Bands, Early and Golden Age," *Encyclopedia of Chicago*, accessed February 23, 2017, http://www.encyclopedia.chicagohistory.org/pages/106.html.

from concert bands to this new style of popular music, the euphonium did not. While the euphonium continued to thrive in the brass and wind band settings, there were few if any opportunities for euphonium players to explore other style or genres.

Again, there are always exceptions, and any conversation about jazz and euphonium would incomplete without a short comment on the one euphonium player who did manage to break into the scene, Rich Matteson (1929-1993). As a soloist, teacher, and composer, Matteson was recognized by his peers in the jazz world as one of the greats. But even Rich Matteson, the great euphonium jazz artist, got his start in jazz on the tuba, playing and recording with Louis Armstrong and The Dukes of Dixieland.[51] His transition to euphonium soloist happened only after he had established himself in the jazz world as a tubist. Matteson joined forces with the great tuba player and teacher, Harvey Phillips, in 1976 to create a one-of-a-kind jazz ensemble: The Matteson-Phillips Tubajazz consort. It consisted of Harvey Phillips, Daniel Perantoni and R. Winston Morris on tuba; Rich Matteson, Ashley Alexander and John Marcellus on euphonium (on later concerts and recordings, Buddy Baker and John Allred performed on euphonium). This unique ensemble, with rhythm section, performed at conferences and special events worldwide, until Matteson died in 1993. The International Tuba Euphonium Associationm (ITEA) sponsors a jazz euphonium competition at its biennial conference named The Rich Matteson Jazz Competition. Matteson taught improvisation at North Texas State University (now the University of North Texas-UNT), and was hired at University of Northern Florida (UNF) to develop a jazz program, one that is now award winning. Rich Matteson was awarded Down Beat Magazine's Clinician of the Year, Lifetime Achievement Award, and was inducted into the International Association of Jazz Educators Jazz Hall of Fame. Despite Matteson's accepted position in jazz by the mainstream jazz

[51] Dickman, Marcus, "The Euphonium in Jazz," in Bone Jr., et al, 515.

community, other euphonium players have not been able to follow. As Marcus Dickman, Matteson's replacement at UNF states: "As of today, no player has emerged that has been as successful in promoting the jazz euphonium. Nevertheless, euphonium has still not been accepted as a mainstream jazz instrument."[52]

2.6.3 *The Euphonium in Chamber Music*

The lack of euphonium in symphony orchestra extends to an absence in chamber music as well. While chamber music draws upon centuries of music, there are relatively few works for brass chamber music. Certainly the church music of Gabrieli used brass instruments, as did the Morovian church and the trombone choirs. However, much of the early chamber music was written for non-descript instrumentation, followed in later years by a focus on string quartets by most composers. Amongst a variety of reasons, the lack of chromatic capability, and lack of homogeneous instruments in the brass world may have led to this exculsion. The Distin Family, performing on saxhorns, brought much attention to the brass chamber ensemble. There are some notable early pieces in the repertoire that exist for chamber brass. Victor Ewald (1860-1935) was an amateur cellist living in the St. Petersburg, Russia. He joined a group of other amateurs who were determined to develop a distinctively Russian sound, and break from the more traditional Germanic approach. His four brass quintets dating from the late 19th century into the early 20th century are scored originally for two cornets, E-flat Alto, Tenorhorn or Baryton in B-flat, and tuba[53], and have become standards in the brass quintet literature. While Ewald's instrumentation, and indeed writing style, indicates all valved instruments, these pieces are most commonly performed in the modern configuration of 2 trumpets, horn in F, trombone, and tuba.

[52] Dickman, Marcus, 516.
[53] Winter, Denis, 38.

This instrumentation, considered to be the standard modern brass quintet, is a fairly recent development, and is due in large part to the 1947 creation of the New York Brass Ensemble. Members from this ensemble (Robert Nagel and John Glasel, trumpets; Frederick Schmitt, horn; Erwin Price, trombone; and Harvey Phillips, tuba) went on to form the New York Brass Quintet in 1954 with this now standard instrumentation. Two former trombonists in the New York Brass Ensemble formed the American Brass Quintet in 1960 (Arnold Fromme, trombone; Gilbert Cohen, bass trombone; Theodore Weis and Robert Heinright, trumpet; Arthur Goldstein, horn), using the bass trombone as the bass voice in place of the tuba. This instrumentation, while not uncommon, is not the standard. For all purposes, the modern brass quintet instrumentation seems to be an American creation.[54] There are a few rare occasions when the euphonium is used in the brass quintet in place of the trombone. The Canadian Brass recording *Art of the Fugue* comprised of 14 Contrapunctus by J.S. Bach, features Eugene Watts on euphonium.[55] It is, however, rather unique for a brass quintet to perform with euphonium in place of the trombone.

As the brass quintet, with tuba as the bass voice, grew in importance and gained more original literature, university music departments began to form faculty brass quintets. This necessitated hiring a tuba instructor, and in the 1960s, this meant a full-time position. When Rex Conner was hired at the University of Kentucky in the fall of 1960, he was the first full-time instructor of the tuba and euphonium at an American university, marking the beginning of a new movement. William Bell, recently retired from the New York Philharmonic, was hired in 1961 at Indiana University.[56] During this time, Connie Weldon was organizing the University of Miami Tuba-Euphonium Ensemble, which became the first credited ensemble of its kind in 1967. This

[54] Foster, Chris, "An Examination of Music for Trumpet and Marimba."
[55] Canadian Brass, "Bach: Art of the Fugue," by Ronald Romm, Frederic Mills, David Ohanian, Eugene Watts, and Charles Daellenbach, Toronto 1987, CD.
[56] Lair, Christopher, 7.

ensemble performed at the Midwest Band and Orchestra Clinic in Chicago in 1969, and helped to establish the tuba-euphonium ensemble as a serious, substantial chamber ensemble.[57] By the middle of the next decade, R. Winston Morris had formed the Tennessee Tech Tuba Ensemble (1967), the first international conference had been held at Indiana University (1973), the Tubists Universal Brotherhood Association (T.U.B.A.) had formed (1975-changed to ITEA in 2001 to better represent the inclusion of women and euphonium), and chamber music for tuba and euphonium had become more acceptable as a legitimate musical ensemble.

Since the 1980s, chamber ensembles for the tuba and euphonium have experienced a steady increase in popularity. One such ensemble is the tuba-euphonium quartet which grew out of the British brass band scene, and consisted of two euphoniums, Eb tuba, and Bb tuba. Steven Mead, formerly the euphonium soloist with Desford Colliery Brass Band, asked Desford Band tubists Ken Ferguson and Stuart Birnie to join Michael Howard, a student of Mead's at Birmingham Conservatoire, to form a tuba-euphonium quartet that would become the British Tuba Quartet (BTQ). Over the next 10 years, BTQ recorded six CDs, spent time touring Britain, Japan, and throughout Europe (including at Royal Albert Hall at the Brass Band Championship for an audience of over 5000, and on Swiss national television), and working with composers to write for this ensemble. BTQ was also responsible for hosting the first British tuba-euphonium conference at the Birmingham Conservatoire in 1994. The emerging popularity of this newly formed chamber ensemble encouraged other brass bands to form their own tuba-euphonium quartets.[58] One such group, Tubalaté, formed in the mid-1990s and continues to perform today throughout Britain, Europe, and around the world. It's founding members Paul Walton and John Powell on euphonium are joined by tubists Ryan Breen and Les Neish.

[57] Lair, Christopher, 11.
[58] Steven Mead, e-mail message to author, February 6, 2017.

In the United States, quartets began to form as a part of university instruction. In 1975, Cal State Fullerton tuba-euphonium instructor Jim Self organized the first Octubafest, a concert featuring tuba and euphonium solos and ensembles. Four students, Frank Berry, Scott Lycan (euphoniums), Ron Davis, and Bert Harclerode (tubas) formed what would later be known as the Tubadours. This quartet went on to perform several times on the television show "The Gong Show", and was a regular featured performing group at Disneyland during the Christmas season. While their music style leaned toward entertainment and lightheartedness over more serious music, their presence and playing ability encouraged other tuba-euphonium quartets to begin in America.

On the other side of the country, euphonium players Gail Williams, Steve Carruthers joined with tubists Willie Clark and Bob Tucker to form the Tubafours. Hired as full-time musicians at Disney World, the Tubafours performed daily 1989-2000. Williams did a majority of the arranging for the ensemble, featuring well-crafted arrangements of Disney music. The Tubafours is the only full-time, professional, tuba-euphonium quartet in the United States to date.

Sotto Voce formed at the University of Wisconsin in 1996. This ensemble resembles the brass band based British Tuba Quartet in makeup, two euphoniums, high tuba, and low tuba, and has focused on "challenging preconceived notions about what tubas can do by composing, arranging, and commissioning virtuosic new works that highlight the diversity of their ensemble and its unique membership."[59] Sotto Voce brings a high level of technical competency, musical creativeness, and a level of intensity that truly sets it apart from many other tuba-euphonium ensembles. Although the quartet continues to tour and perform around the country, this is not full-time employment for any of the members. Euphoniumists Demondrae Thurman and Mark Carlson are both full-time college professors. Tubist Nat McIntosh performs with several tour groups on

[59] Sotto Voce, "About," accessed January 25, 2017, http://www.tubaquartet.com/about.html.

tuba and sousaphone, including the New Orleans inspired YoungBlood Brass Band. Mike Forbes is a composer, and is also a college professor. Despite the high performance quality and a large amount of original music, the tuba-euphonium quartet has not become a full-time option in professional chamber music.

Eufonix formed in 2009 with the aim of recreating the tonal concept of tuba-euphonium chamber music. The original inception for Eufonix was to feature four euphoniums in a chamber ensemble, the group eventually moved to Aaron Tindall on tuba, and Kelly Thomas, Pat Stuckemeyer and Danny Helseth on euphoniums. This unique approach to instrumentation helped to alleviate the tendency that many traditional tuba-euphonium quartets have with lack of clarity, and agility; creating an extremely flexible, technically agile ensemble that brought a unique lightness to tuba-euphonium chamber music. Eufonix toured regularly for four years, recorded several CDs, hosted a tuba-euphonium summer program for five years, and commissioned several new works that featured the 3 euphoniums/1 tuba format. The group stopped performing with the unexpected death of Kelly Thomas in June 2015.

This shift in the paradigm with Eufonix has opened new possibilities for other groups to stray away from the traditional quartet sound and instrumentation and explore other possibilities. Inspired by the Eufonix model, the ensemble FivE formed as a euphonium quartet at Penn State University in 2012, and was a quarterfinalist in the Fischoff Chamber Music Competition in 2013. Now based in Austin, Texas, FivE took the Eufonix model, and expanded to include a 21st Century approach to marketing and music production, utilizing YouTube for high quality videos featuring pop song covers. FivE (now comprised of Alex Avila, Drew Bonner, Luke Gall, and Mitch West) is an exciting young group that is breaking new ground in style and sounds as they explore their unique approach to music composition and marketing.

The tuba and euphonium instrument family has made tremendous progress in the last 150 years. ITEA is a strong international association with members proactively working to promote the acceptance and usage of these instruments through commissioning projects, and consistently challenging the accepted beliefs about the tuba and euphonium. While the euphonium has certainly made strides in this area, more work needs to be done. Casual conversations with non-euphonium playing instrumentalists often turn up a certain lack of respect, and misunderstanding of how the euphonium can be more universally accepted. This may occur because of the historically light nature of its repertoire (the first concerto for euphonium was written by Joseph Horovitz in 1971), the lack of use in "legitimate" ensembles such as the orchestra, or just the general association with musicians of lesser abilities. Regardless, euphonium players learn from an early age to how to answer the inevitable question, "You play a what?" Generally there are two directions an answer to this question may take. The first is a nonchalant answer that refers to the euphonium as a "baby tuba", or simply misnaming it the baritone horn. The second usually involves a long explanation of an instrument that has its origins with the serpent, and moves through time to the keyed ophicleide, introduces valves, the compensating system, and then finally to the euphonium. This ends with the explanation that it is an important part of the British Brass Band system, and a shaking of the shoulders to wake the poor soul who asked the question. Neither is acceptable, as the former perpetuates the insignificance of the instrument, and the latter proves that euphonium players are generally amongst those who try too hard to prove their own worth. Very few other instrumentalists feel the need to try so hard to prove that they belong, and in doing so, almost guarantee that they will not be accepted.

The euphonium, as an instrument, developed through the growth and expansion created by the industrial revolution, with improved quality as manufacturing capabilities were refined.

Performance abilities and standards have continued to develop through the masters Simone Mantia, Leonard Falcone and Brian Bowman. While pedagogical materials have evolved over time, the general direction for euphonium performance remains tracked toward performance in a Military Service band. While these positions remain available, and desirable, this singular approach in pedagogy can be limiting for those who do not have the good fortune to win one of these jobs. As the third decade of the 21st Century approaches, it is time to rethink what skills euphonium performers needs to have, and how best can they reach their intended audience.

2.7 THE DANNY HELSETH PROJECT-*THOUGHTS FROM THE GROOVE*

This plays an important role in the beginnings of the Danny Helseth Project, and the album "Thoughts from the Groove". During a series of recitals presented as a part of the Air Force Band Chamber Series in the greater Washington D.C. area in 2005-2006, the author took note that the pieces that garnered the most interest from his audience tended to incorporate sounds and grooves more akin to jazz, rock, funk and dance than those of classical euphonium music. In particular, Roland Szentpali's composition "Pearls" created quite an effect with audiences. The success of works like this created an environment to further pursue music that reaches out to audiences. In a very general sense, there seem to be three choices for the euphonium soloist: 1) Continue to play the latest euphonium solos, that are technically challenging, but not audience friendly; 2) Play music that audiences enjoy listening to, but perhaps perpetuate the notion that euphonium players only play fast, cheesy music (for example,"Carnival of Venice"); or 3) perform music that addresses the characteristics of jazz, rock, funk, and dance, while maintaining a sense of musical validity. The Danny Helseth Project seeks to explore the third option.

The ensemble instrumentation of euphonium, tuba, piano and drums, was a deliberate decision to incorporate chamber music with groove-centered styles of jazz, rock, funk and dance.

The Danny Helseth Project instrumentation was created in such a way that a euphonium soloist could visit a university as a guest artist, and have some fun, challenging music to perform with the tuba instructor, and rhythm section (piano and drums only). The concept was to have a collection of music that would be accessible on short notice, incorporate the grooves, sounds, and styles of jazz, rock, funk, and dance with little-to-no improvisation. This avoidance of improvisation is key in the overall acceptance of this body of music. While the euphonium world has a hero in the jazz world in Rich Matteson, most euphonium players do not study jazz or improvisation. In fact, when a euphonium student wants to explore jazz, they are instructed to learn trombone as their jazz instrument. Indeed, that is how and why I learned to play trombone in high school. Euphonium pedagogy does not generally encourage or incorporate improvisation as a regular part of the learning process. As such, very few euphonium players today feel comfortable playing improvised solos. It also follows that the stylization, and grooves that are incorporated in this music are not familiar to euphonium players.

Again, for every "rule" there is someone who breaks it. Certainly, there are euphonium players who excel in improvisation and jazz. Dr. Marc Dickman continues Rich Matteson's teaching legacy at the University of North Florida, teaching improvisation and jazz on euphonium. Ryan McGeorge, a member of the President's Own Marine Band, has formed an electric jazz fusion group called Euphonaisa, where he performs with his euphonium processed through electronic effects, creating a unique set of sounds for this instrument. David Bandman, retired member of the United States Air Force Band, has gained a tremendous amount of respect within the tuba-euphonium world as an accomplished jazz improviser and arranger. His jazz arrangements are tongue-in-cheek, but incredibly creative and well crafted. However, outside of the tuba-

euphonium world, these fine artists are not well known. The instrument with which they have chosen to play has, in many ways, kept them out of the mainstream.

It is the euphonium player's general tendency to shy away from any music that includes improvisation, or even "sound" like it includes improvisation, that provides the second reason for the creation of The Danny Helseth Project. This music can be used to introduce euphonium players to style and grooves of jazz, rock, funk, and dance without improvisation. It is critical that euphonium players have a good understanding of these styles in order to reach out to new audiences in a way that will encourage them to further explore the euphonium.

This album, however, is not a jazz album, nor would one call it cutting edge, or avant-garde. Truly forward thinking musicians would not call any of the sounds or styles in this album new, or experimental. This is exactly the point. While artists like Ryan McGeorge and electric tuba player Matt Owens are breaking down barriers, and creating new incredible sounds, most tuba and euphonium players do not necessarily equate these techniques as possible for everyone. This project backs substantially away from the experimental, and instead, has created a set of works that are approachable for the advanced tuba and euphonium player, without a background in improvisation or understanding of electronic effects. While McGeorge, Owens, and others like them, are incredibly important for innovation, this album is designed to invite more euphonium players to explore these styles in a more gentle fashion. These charts, however, are not watered-down versions of old tunes that everyone knows. With the exception of Hanson's "Across Many Places," "Gold Dust," and Szentpali's "Three Dances," each of these pieces were written specifically for this project. The composers were asked to provide a tune that utilized euphonium, tuba, piano and drums in the style of jazz, rock, or funk. Improvisation was to be minimal, and not the focus, as the goal was not to create a jazz album. The pieces on this album explore a wide

variety of music from modern funk and contemporary groove, to second-line New Orleans traditional jazz, to lounge pop, to a beautiful ballad, to a Hungarian-Romani inspired dance piece.

While not experimental, these pieces present a variety of challenges for all members of the ensemble. Contained within are extremes in range, intricate rhythms, technically challenging modal scale patterns, and above it all, the requirement to groove hard! The resulting recordings, three sessions over the course of 18 months in 2015-2016, showcase a new approach to tuba-euphonium chamber music.

The band members include former classmates at the University of Washington, and are currently active in the teaching and freelance scene in Seattle, WA. They are:

Danny Helseth-euphonium
Jon Hansen-Tuba
Elliot Gray-Piano and Keyboard
Andrew Jacobson-Drums
Jason Suchan-piano

Chapter 3. THE MUSIC

The pieces listed below are listed as they appear on the album. The discussion of the works occurs alphabetically by composer.

Madrona—Jon Hansen
Poso Oso—Elliot Gray
Across Many Places—Jon Hansen
3 Dances—Roland Szentpali
1. *Tűzszoknya (Fire skirt)*
2. *A sivatag királynoje (The Queen of the Desert)*
3. *Leányfogó (Girl catcher)*

Crescent City Stomp—Aaron Lington
The Lucky 13 Lounge—Matthew Murchison
Gold Dust—Jon Hansen

3.1 ELLIOT GRAY-POSO OSO

Born in Corvallis, OR in 1989, Elliot Gray moved to Lynnwood, WA in 1996, and has ever-since called the greater Seattle area his home. An accomplished keyboardist, Gray performs alongside Jon Hansen in The Fabulous Party Boys, sharing many of the song writing and arranging responsibilities. Gray's keyboard style has helped The Fabulous Party Boys to create a unique sound, that Seattle Weekly writer Joe Williams described as "… a wonderfully energetic and eccentric piece of funk that challenges how far people will go to have a good time and let loose."[60] Gray also performed as keyboardist with the Seattle folk-indie band Great Waves, winners of the 2010 *SoundOff!* Competition, earning them a featured performance at the 2010 Bumbershoot Festival in Seattle.

[60] Williams, Joe, "Tap Your Foot and Snap Your Fingers to the Funky Grooves of The Fabulous Party Boys, *Seattle Weekly*, March 16, 2012, accessed February 20, 2017, http://archive.seattleweekly.com/home/916905-129/reviews.

Beyond his performance achievements, Elliot Gray is quickly becoming a recognized figure in Music Education in Washington State. He began his teaching career giving private piano lessons, but upon completion of his Bachelors of Music, Music Education from the University of Washington, he has experience teaching at all levels in public schools. Currently, he is one of three general music instructors at Canyon Creek Elementary in Bothell, WA, where he teaches K-6, and runs an auditioned after-school marimba ensemble. Gray has given presentations at the Washington Music Educator's Association State Conference and is known for his relaxed, yet authoritative style in working with jazz rhythm sections of varying ages and ability levels. Gray earned his Masters in Music, Music Education from Central Washington University in 2016.

Much like the other composers in this project, Gray comes to composition through the practical need to create music for various ensembles in which he has performed, rather than through formal training. He draws from his study and performance in jazz, and acknowledges that his mentors at the University of Washington Cuong VU and Michael Stegner provided insight on musical development. Gray describes his compositional influences as a certain connection to pianists and composers of piano works that he has studied as a piano student. Chopin and Debussy heavily influence his harmonic language, Bach provides a counterpoint foundation, Duke Ellington inspires his formal structures, and Bill Evans "instructs a sense of utilizing the rhythm section as a living and breathing organism."[61] The use of mixed meter in the Progressive Rock bands of Rush and Led Zeppelin are further influences in Gray's music. Gray is quick to point out that "…drawing from all of these influences is half intent and half in the moment of the music."[62]

[61] Elliot Gray, email message to author, August 24, 2016.
[62] Ibid.

3.1.1 *Poso Oso*

These influences manifest themselves in Gray's work *Poso Oso,* as he explores the academic style of polyphonic composition in the medium of popular music. While this certainly isn't a new concept, drawing upon the 1970s era Progressive Rock sounds is a unique approach in this project. *Poso Oso,* like Hansen's *Madrona*, falls into the category of contemporary groove. Evading the easy categorization of hard drive or ballad, *Poso Oso* has an easy, yet sophisticated feel.

The introduction, more of a prologue, is "mysterious, moody, and introspective."[63] It introduces the loose key association of A Major, and from the very first euphonium entrance, plays out the importance that the leading tone G# plays throughout this work. It is not until after the stop-time before rehearsal B that the groove asserts itself, unapologetically subtle. The texture begins simply enough: drums, tuba and piano bass notes all play mostly homophonic rhythms and bass lines. Although vague, "mostly homophonic" best describes this opening section, as Gray created only a skeleton of a part for the drums and tuba, leaving note and rhythm choices up to Jacobson and Hansen. Both excel in this improvisational approach, and Gray allows that to happen organically. The piano right hand and euphonium play the first melodic A theme in unison. This texture continues to evolve as the piano and euphonium part become less unison and more homophonic, separating into thirds at certain cadential points. The easy groove slowly builds in intensity with more diverse parts, louder dynamics, higher tessitura, and increasing rhythmic and harmonic complexity.

The three ascending eighth notes directly preceding the stop time introduce the next section, and are repeated at throughout this section, followed by a stop-time (not quite a grand pause). Each of these stop-time events marks a compositional style change that explores various

[63] Elliot Gra, email message to author, August 24, 2016.

contrapuntal writing techniques. After the first, the euphonium plays an expanded melodic line based on rehearsal C, while the right hand piano part remains on the original A theme from rehearsal B. The tuba part remains the same as rehearsal B, and the drums become more active. After the second, the piano drops out, and the tuba performs a counterpoint line with the euphonium, while the drums retreat out of the texture with yarn mallets on cymbals. After the third event, the piano left hand plays a modified bass line to accompany the continuing euphonium and tuba counterpoint. The drums become more active, as the tessitura climbs, and dynamics increase. The euphonium part plays a final statement of the three-note cell, this time, however, in place of the stop-time, the group dramatically drops to a subito pianissimo, and begins to rebuild the dynamic intensity to the end. The A theme repeats, and builds to the last 8 measures. Here the euphonium sits atop a cacophonous sound that bears with it the harmonic, and rhythmic material of the opening 8 measures, bringing a bombastic close to this fun piece.

3.2 JON HANSEN-MADRONA, ACROSS MANY PLACES, AND GOLD DUST

Jon Hansen (b 1986) is a tuba soloist, composer, recording engineer, and producer. His performances throughout the Northwest with groups such as The Fabulous Party Boys, and Tubaluba, Hanson has provided the harmonic and rhythmic foundation that can only be described as groove. Jon Hanson is a quiet musical force whose ability to perform, compose, and collaborate in various genres creates musical performances and compositions that are full of energy and excitement. Hanson has an innate ability to establish and hold complex rhythmic grooves, while simultaneously creating a comfortable and enticing atmosphere.

Hansen was born and raised in the coastal town Bellingham, WA, near the Canadian border. He earned a Bachelors of Music, Tuba Performance at the University of Southern California where he studied with both Norm Pearson of the Los Angeles Symphony and Jim Self.

Upon graduation, he moved back to the Northwest, and earned his Masters in Music, Tuba Performance at the University of Washington where he studied with Chris Olka of the Seattle Symphony. Hansen has spent time in Porto, Portugal studying with Sergio Carolinon in 2010. Jon completed his Doctorate of Musical Arts, Tuba Performance at the University of Washington in 2015.

Hansen has a diverse set of performance skills, and is comfortable in a variety of performance settings. He is a regular in the freelance scene in Seattle, performing with the Seattle Symphony, in the recording studios, and on the popular music stages throughout Seattle. As a soloist, his personality changes dramatically, commanding attention and thrilling audiences with energized and musical presentations. Jon has been featured as a soloist throughout the United States, Canada, Portugal, and Denmark. In March 2013, Hansen was a part of a trio featured by the University of Washington Wind Ensemble as soloists on tour in Beijing, China, performing David Gillingham's "Diversive Elements". Portions of the performance at the National Centre for the Performing Arts on Tiananmen Square in Beijing have been featured on National Broadcast throughout China.

It is, perhaps, Hansen's foray into popular music that will be his strongest influence both as both a composer and performer. Since arriving in Seattle, Jon has joined several groups that utilize the Tuba as the bass instrument in the ensemble, rather than an electric or upright bass. The Fabulous Party Boys and Tubaluba are well known and respected bands in the greater-Seattle area, known for their hard-grooving party-atmosphere music. Stylistically very different bands, both have utilized Jon Hanson on tuba to provide a solid foundation.

Tubaluba started in 2009 by drummer Josh "Papaluba" Wilson, with the hope to capture the ". . .spirit of new Orleans, and convey it with a brass street band rhythm and style."[64] The band performs a unique blend of jambalaya brass pop, with a heavy dose of funk, grounded in a traditional jazz second line format. Tubaluba specialized in a form of entertainment that features high-energy music, but also a considerable amount of accuracy and dedication to the art of music making. Hansen joined Tubaluba in spring of 2010, recorded the band's first album, wrote most of the music for the 2014 album *Big Strut/Tidalwave 45*, and is featured on the 2015 album *Champagne Sunday*. Hansen left the band early in 2014 to free up time to pursue other musical projects. Tubaluba ended it's 7-year run as a band in January 2017 when band leader Wilson moved out of Seattle.

"The Fabulous Party Boys are a seven-piece, hard-hitting, horn-heavy party funk band. Based in Seattle, they blend funk, rock, and soul with a little quirkiness to create an infectious party atmosphere…"[65] While Tubaluba focused on a more traditional New Orleans influenced style of music, the Fabulous Party Boys work to mix old school funk and soul with a new intellectual twist. In place of the swaggering deep electric bass one expects in a funk band, is Jon Hansen performing on tuba, processing the sound through an effects pedal and amplifier. The resulting sounds are a unique balance of acoustic tuba and deep driving bass that provides the center of groove for the Fabulous Party Boys. At home on stage around the Northwest, the Fabulous Party Boys stay busy performing a variety of festivals, shows, and live music venues in Seattle. The atmosphere created by the band is best described by Steven Riley in the Bellingham, What's Up! Magazine, "Their raving ruffled shirts pinched back by the force of their savvy contemporary style of funk elicited fantasies of Michel de Montaigne; it was a merge between

[64] Tubaluba. "About," accessed July 22, 2015, http://tubalubaband.com/#band.
[65] The Fabulous Party Boys. "About," accessed July 30, 2015, http://www.thefabulouspartyboys.com/about.

serious intellectual speculation, casual anecdotes, and personal narrative. ... Needless to say, the Fabulous Party Boys were brilliantly playful entertainers and musicians."[66] Fabulous Party Boys, formed in 2003 with their current line-up solidifying in 2012, perform original works, many of which are composed by Hansen.

Although Hansen has never studied composition formally, he draws inspiration from a variety of jazz, rock and funk performers including Stevie Wonder, Thomas Tallis, Soulive, Luciano Cilio, Duke Ellington, Björk, D'Angelo, Secret Chiefs 3, Joshua Redman, and Luciana Souza.[67] Drawing from this varied list of influences, Hansen's compositions feature uinque harmonic language with strong rhythmic elements. His instrumentation tends to the extremes, either very dense or very spacious. His complex, intellectual rhythmic language requires intense concentration to create an authentically easy grooving performance. His compositional works in odd meters stems, not from an imposed serial approach, but rather from the pulse and groove dictated by the melodic material. This natural approach to rhythmically complex composition, allows Hansen to challenge the performers while still offering the audience a soundscape that is clearly understandable-that is, it *grooves.*

Hansen's imaginative, creative, and intense compositional style has brought him to the attention of several important performers in the tuba and euphonium world. Jim Self, Sergio Carolino and Aaron Tindall, all considered major players in the international tuba and euphonium scene, have freely commented on the creative genius in Hansen's compositional skill. Both Carolino and Tindall have recorded Hansen's compositions. Carolino released an album in 2012 entitled *Sergio Carolino presents Mr. SC and the Wild Bones Gang* that was the winner of the

[66] Riley, Steven, "Fabulous Party Boys," accessed July 30, 2015, http://www.whatsup-magazine.com/2012/09/fabulous-party-boys-megatron-may-19-at-the-wild-buffalo/.
[67] Jon Hansen, email message to author, July 15, 2014.

2014 ITEA Roger Bobo Award for Excellence in Recording (Recording Chamber Music/Large Ensemble Category). Hansen provided two works for this album ("Uprising" and "Born With A Hammer"). In 2014, Aaron Tindall released the album *This is My House*, which included Hansen's piece "Pure Blonde". Hansen has also played a major role in writing most of the music for Tubaluba's album *Tidalwave*, and also The Fabulous Party Boy's self-titled album. *Surrealistic Discussion*, a project that involved tuba and accordion featuring Carolino on tuba, and Joao Barradas on accordion, released the album *Surrealistic Disscussion* in 2013 that featured some of Hansen's compositions.

As a tuba artist, Hansen has been featured as a performer on albums with tuba legend Jim Self (*Woojoo*-2009), the Seattle Repertory Jazz Orchestra (*Jimmy Heath: The Endless Search*-2010), The Portuguese Tuba Ensemble called How Low Can you Go?! (*Veneno*, 2010), The Fabulous Party Boys (*Shower Together*-2012, *The Fabulous Party Boys*-2014), Tubaluba (*Tubaluba*-2012, *Big Strut/Tidalwave 45*-2014, *Champagne Sunday*-2015), Pickwick (*Window Sill*-2014), and with Seattle-based trumpeter Ahamefule J. Oluo (*Now I'm Fine*-2014). In 2016, Hansen founded STUDIO ZAM, a recording, mixing, and production studio in Seattle, allowing him to further explore the creative side of tuba performance, composition, collaboration, and record production. Jon Hansen is a Miraphone Performing Artist, and performs exclusively on the Miraphone "Petruschka" 1281 F Tuba.

The intensity, passion, and drive present in Hansen's music, both as a performer and composer, create moments of excitement and reflection. Whereas some of the contributors to this project are playful, or fun loving in the approach to writing for the euphonium, one senses a larger picture in Hansen's writing. The complexity of rhythm, groove, and melodic interplay between the ensemble members carries an intensity and drive unlike anything else in this project. As Hansen's

former teacher, Jim Self, has said about the tuba, "It can't be a comic instrument…It can't be a buffoon. It can't be 'Tubby the Tuba,' getting out once a year in front of the orchestra."[68] Hansen's dedication to artfully creating music with the tuba is testimony to this directive.

3.2.1 *Madrona*

Hansen's proclivity toward complex groove and melodic line is immediately evident in his first of three compositions for this project, *Madrona*. While the piano establishes time at the very beginning with a pulse on low F for 8 measures the tempo is too slow to warrant the euphonium and tuba melody as a reaction to the beat. It may be best to say that the melodic material flows in a temporal space unrelated to the established time, which is held in the left hand of the piano throughout the opening slow section. Jacobson enters on drums in measure 42, foreshadowing the rhythmic drive of the upcoming section by playing a syncopated rhythm based on a 3/16 feel. This syncopated anticipatory nature of the drums, joined by the right hand in piano, adds a new dimension of gently driving groove. The next 7 measures build with rhythmic intensity as the euphonium and tuba ascend higher into the tessitura, and pushing the dynamic level. The opening ends with a cacophony of sound: high, loud euphonium and tuba followed by a mashing of keys in the piano, and a sustained sizzle cymbal from Jacobson.

This massive sound serves as a transition to the allegro second section. This section begins softly, with a rhythmically challenging and syncopated groove in 13/4 (written in 4/4), which is highlighted by an avoidance of any real downbeat, save for every 13 beats. Gone is the steady, metronomic left hand in the piano, and in its place is a driving syncopated rhythm accented by the 3/16 pattern introduced by the drums in the previous section. The tuba, piano, and drums sustain

[68] Meyer, Constance, "The tuba, a.k.a. the bass of the brass," *Los Angeles Times*, January 18, 204, accessed February 20, 2017, http://www.latimes.com/entertainnment/arts/la-ca-tuba17-2009may17-story.html.

this rhythmic pattern while the euphonium melody soars over top, as if unattached to the complex groove established below. Hansen deftly weaves the tuba part in and out of the rhythmic function, bringing it into the melodic phrasing with the euphonium for a few measures at a time. The anticipatory nature of the groove in this section (propelled by the 3-16th note pattern, instead of the traditional 4-16th note subdivision of the quarter note) leads to a driving sensation. The intensity continues to build as the tuba part becomes more melodic, and less a part of the accompanying groove. The tuba and euphonium parts line up 30 measures into this section; now working against the piano and drums as a second equally syncopated line emerges. After two full repetitions of the form (26 beats), all four parts align for three repetitions of the groove pattern, arriving at ferocious fermata, driving the dynamics to the loudest point and the euphonium into the extreme upper register.

The following drum solo transitions from this driving syncopation in the closing section, reminiscent of the beginning. It slows dramatically, and leaves space to establish what the score calls a "mellow vamp in Db minor" as Gray and Jacobson interweave two improvised solo lines, creating a reflective, thoughtful, mellow feel. The tuba and euphonium enter with a lightly syncopated melody. As this section matures, an easy sense of downbeat is created as the two horns lightly emphasize every measure, Jacobson's ride cymbal keeping light time. This closing section creates a very introspective atmosphere as the euphonium explores a single four-note line to the end, opposite a dramatic falling bass line in tuba. The tune ends simply; the tuba and euphonium arrive at an open Perfect Fifth, offering resolution while still allowing for introspection.

3.2.2 *Across Many Places*

Written for Sergio Carolino (tuba), Ko-ichiro Yamamoto (trombone), and Mari Nakamura (piano) in 2014, "Across Many Places" is a hauntingly beautiful, reflective ballad that demonstrates the

close sonic connection between the F Tuba and Euphonium; a much different sound palette than the original F Tuba and Trombone. The opening unison melodic in the euphonium and tuba blends so well that it is difficult to distinguish one from the other. As the parts split into contrapuntal harmony, the piano joins with a more active role, and the tuba and euphonium begin to explore the more extreme registers, changing the colors, and highlighting the quietly intense, reflective nature of this piece. The first half of the tune highlights Hansen's ability to create in his composition a sense of freedom and wandering, as the three parts appear to be out of time. As the tune evolves, this wandering gives way to a beautiful duet, featuring a dialogue of sorts between the euphonium line, and the extremely high tuba part. This section requires a delicate touch from both performers to create the easy intimacy indicated by the music. The piano gently begins a 2-measure groove pattern in the right hand that steadily enforces its influence to measure 110. The euphonium and tuba continue with a musical conversation, first in unison, then moving to an easy polyphonic line. Hansen introduces a downward resolving Major 2^{nd} from Ab to Gb at this point, first in the tuba, followed by euphonium, and then explored over the rest of this section. The sonic implication is one of stress and release as the Ab typically begins off the beat, suspends to a strong beat, and finally resolves to Gb on a weak beat. This happens several times, as the two instruments play higher into the tessitura, increasing their volume, and intensity. As the rhythmic groove in the piano intensifies, Hansen repeats the opening line. Gone is the wandering lament, and in its place is a decisive statement. The piano plays the two-measure groove pattern one last time with a pronounced ritardando transitioning into a short coda that returns to the questioning, uncertainty of the beginning. The tuba and euphonium settle on an open Perfect Fifth (a compositional tool favored by Hansen), Db and Ab, while the piano gently adds a Major 9^{th}, Eb, which seems to leave open the wandering nature of this beautiful ballad.

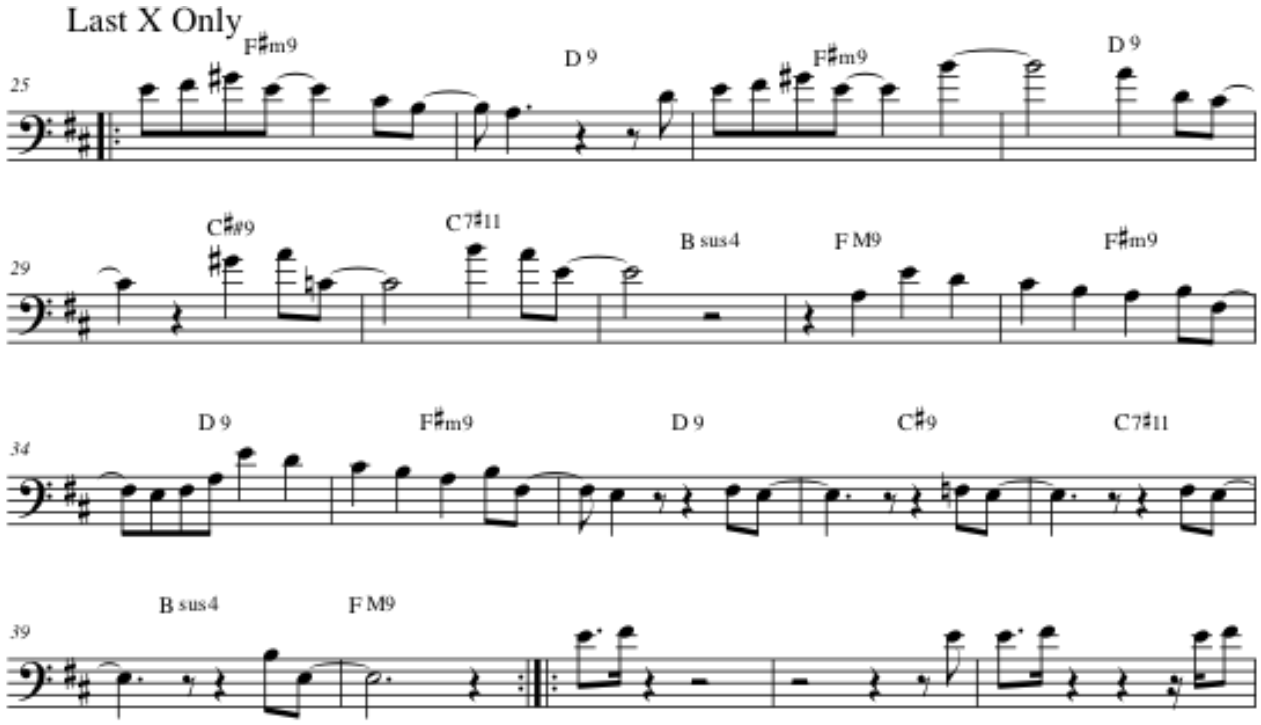
3.2.3 *Gold Dust*

Gold Dust is a straightforward head chart that allows for Gray, Hanson, and Jacobson to showcase their improvisatory capabilities in a fun, funky piece. The origins of this piece follow the tradition of many of the great songwriters in popular music, where the compositional grows out of a group process, rather than a single individual. In the case of Gold Dust, Hansen provided the rhythmic groove and tune, while Gray added the harmonic structure. The improvisatory nature of this work highlights this approach, and showcases the natural tendencies of each of these composers.

The opening tuba line demonstrates Hansen's tendency for syncopated rhythms, accentuating the final 16th note of each beat, as this is where Hansen places the bass line notes. It is not clear that this is the case until Jacobson enters in the fourth measure, effectively jolting the listener away from the perceived beat, creating a sense of discomfort. A casual listener may understand that the tuba is not playing on the beat, and to many that can be unnerving. More careful attention to the placement of the bass line in tandem with the drum kit (and specifically the kick drum which plays with Hansen) reveals an intense groove.

The ethereal chords provided by Gray on the keyboard offer little bedrock of traditional western harmonies upon which to stand. Rather, the chord progression utilizes common tones to pivot between relatively unrelated chords. F#m9 and D9 differ only in the 9th in F#m9 (G#) and the root. Even the downward chromatic movement from C# to C to B works well, as does the tri-tone jump to F M9. This approach reflects Gray's affinity for the impressionistic music of Debussy, and the movement of parallel harmonies that reflect color and texture over traditional harmonic motion.

Music Example 3.1. *Gold Dust* melody with chord changes.



The entrance of the euphonium solo line escorts in a break from the syncopated nature of the bass line, as the ensemble settles into a groove driven by Hansen's subtle, almost soloistic, bass line and Jacobson's effectively simple drumming. The overall sensation is one of an easy, yet intoxicating, groove. This feel continues through the tuba and keyboard solos, before returning to the syncopated bass line from the beginning to push Jacobson's solo to the end.

While this piece does fall somewhat outside of the parameters of the Danny Helseth Project, when Hansen and Gray requested to record this piece, the decision to include it was easy. These three artists had donated an incredible amount of time and energy to help create this album that it was entirely appropriate to give them a chance to let it all hang out. The performance on this piece is particularly strong, and has such an intense groove that it absolutely works in this setting.

3.3 AARON LINGTON-*CRESCENT CITY STOMP*

Aaron Lington has established himself as a major force in the many facets of jazz in the United States: composition, arranging, performance, and education. From aaronlington.com:

> Grammy Award-winning baritone saxophonist and composer Aaron Joseph Lington (b.1974) received his BM in music education from the University of Houston, Moores School of Music, and both his MM in jazz studies and DMA in saxophone performance from the University of North Texas where he studied with James Riggs. His performing and compositional credits include collaborations with the San Francisco Symphony, Maynard Ferguson, the BBC Radio Orchestra, the Count Basie Orchestra, Doc Severinsen, Bo Diddley, Randy Brecker, Joe Lovano, Jamie Davis, Tommy Igoe, Pacific Mambo Orchestra, and many others. In addition, he has won awards for both his playing and writing from *Downbeat Magazine,* ASCAP, and was the 2003 recipient of the Sammy Nestico Award. He was named the 2011 "Jazz Educator of the Year" by the California Music Educators Association, and has been recognized multiple times in the both the *Downbeat Magazine* Critic's Poll and Reader's Poll. In 2015 he was named as a Silicon Valley Artist Laureate. The *San José Mercury News* praises Dr. Lington's playing as "revelatory…he obviously relishes the beautiful, blustery bark of his instrument…" and that he possesses a "…finely honed melodic sensibility…" Josh Davies from the *International Trumpet Guild* states that Lington "...[shows] a true command of his instrument with a very studied and soulful essence." *Cadence* magazine declares "Lington and compatriots come up with a wonderful and totally American jazz sound, [resulting in] a solid mainstream set based on some sweet melodic improvisation."
>
> In addition to his position as professor at San José State University where he serves as Coordinator of Jazz Studies, Dr. Lington is also the director of the San Jose Jazz High School All Stars. Aaron Lington is a Saxophone Performing Artist for Selmer Saxophones and is a D'Addario Performing Artist and performs exclusively on Rico Reeds.[69]

Lington is the West Coast partner of the Bicoastal Collective, a contemporary jazz partnership that explores the sounds of modern post-bop jazz. Canadian trumpeter/flugelhorn player Paul Tynann forms the other half of this creative duo that focuses on new sounds in jazz

[69] Lington, Aaron. "About," accessed January 21, 2017, http://www.aaronlington.com/about.

through original compositions and melody-driven improvisations. This duo works with a variety of different ensembles creating the music for their 5 albums, including a full big band for their latest album *Bicoastal Collective: Chapter Five*.[70] The creative approach to new sounds, and a melodic-driven improvisation style, made Lington a perfect choice for inclusion in this project.

3.3.1 *Crescent City Stomp*

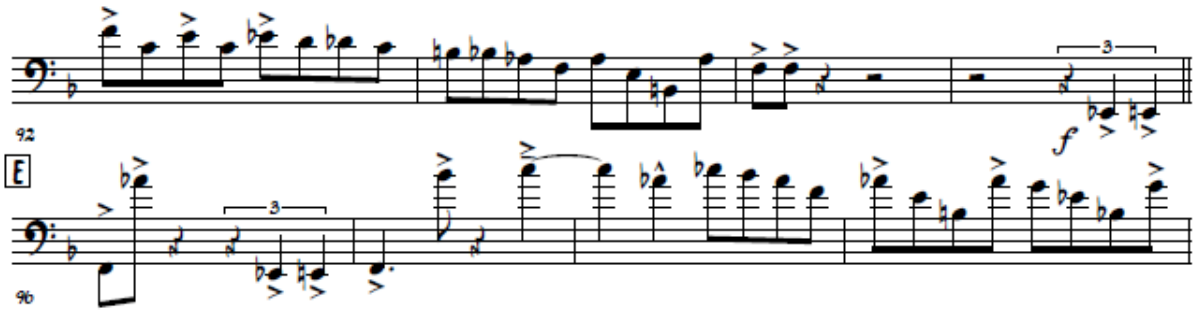
Named after New Orleans, "Crescent City Stomp" draws influence and inspiration from the traditional jazz world that uses tuba as a bass instrument. Jacobson establishes this style from the very beginning, with a traditional second line snare drum solo, utilizing a polyrhythmic, syncopated feel. Gray enters for the last eight measures of the introduction, with an improvised New Orleans-style comping piano. The tuba and euphonium entrance indicates that, while influenced by traditional jazz, this piece certainly has a modern approach. The tuba does not play a bass line while the euphonium plays a melody above, as would be expected in a more traditional jazz setting. Instead, the tuba and euphonium play the melody in unison, a fast-paced, rocking tune that fits easily within the Tin-Pan Alley standard form AABA. The end of the form features a two-bar solo break for Hansen on tuba to usher in the solo section. Lington provides a straight-ahead chord progression that fits the traditional jazz feel and sound, and allows for the less experienced soloist to feel more at ease:

In many ways, *Crescent City Stomp*, follows the form of a traditional big band chart, where a saxophone section soli often follows the open solo section. In place of the saxophones, the tuba and euphonium play a unison soli that is perhaps more characteristically written for saxophone section than two low brass instruments. That Lington is a master baritone sax performer, and draws

[70] Lington, Aaron. "Bicoastal Collective," accessed January 21, 2017, www.bicoastalcollective.com/about.

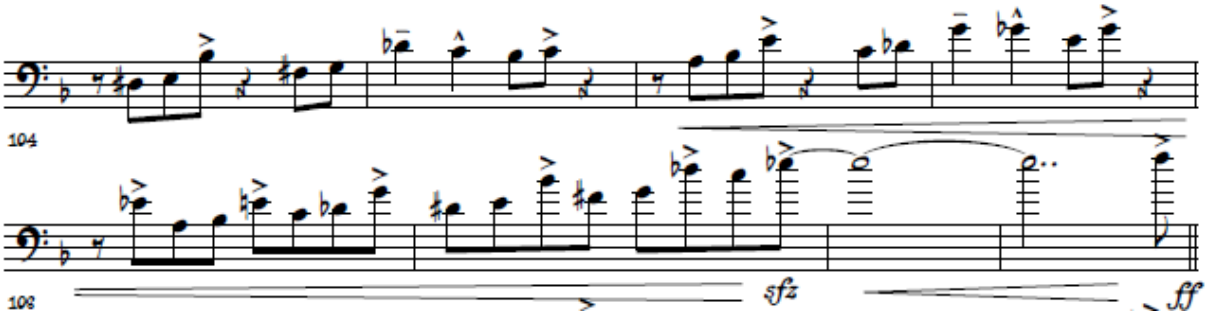
compositional ideas from his improvised solos, comes through in this soli section. Two places in particular highlight this. First, the large leap from low F to High Ab resonate with a saxophone style soli:

Music Example 3.2. *Crescent City* Soli measures 92-99.



Second, the sequence in the eight measures leading up to the drum solo is more idiosyncratic to the saxophone, than in the tuba-euphonium world:

Music Example 3.3. *Crescent City* Soli measures 104-111.



Despite the difficulty, or perhaps because of, this soli section presents an exciting and unique sound for this ensemble. This soli leads into a drum solo that ultimately returns the tune to the beginning for a full repeat of the AABA form.

Inspired by traditional jazz, and utilizing formal structures common to jazz artists for decades (in many respects, this is a traditional jazz head chart combined with a big band soli section), Lington links it to the tuba and euphonium in a unique and challenging way. Without intentionally doing so, Lington created a chart that is reminiscent of the Matteson-Phillips Tuba

Jazz Consort charts performed in the 1970s. This light, fresh and hard-grooving piece is a solid new addition to the repertoire that also pays homage to a rich jazz history that involves the tuba.

3.4 MATTHEW MURCHISON-*THE LUCKY 13 LOUNGE*

Matthew Murchison (b. 1980) is a world-class euphonium soloist, chamber musician, composer, stand-up comedian, and entrepreneur who continuously operates outside the parameters of what is expected in a euphonium player. He began his classical euphonium training with Dr. Brian Bowman at Duquesne University, and transferred to the University of North Texas (UNT) when Bowman accepted a teaching position in Denton, to complete his undergraduate studies at UNT. While at UNT, Murchison recorded with the internationally acclaimed North Texas Wind Symphony under the baton of Eugene Migliaro Corporon. As a student, Murchison successfully competed in many international euphonium competitions, winning first place in the prestigious Leonard Falcone International Euphonium Artist competition in 2001. That same year, Mr. Murchison was awarded the position of Yamaha Young Performing Artist, although he is now currently a Jupiter XO Artist.

Upon graduation from North Texas in 2002, Murchison moved to Pittsburgh, PA to join the River City Brass Band, and performed with them as principal euphonium, frequent soloist, and concert emcee until 2015. During this time, Murchison attended Carnegie Melon University and earned a Masters of Music in Performance on euphonium. In 2013, he completed his Doctorate in Musical Arts, Low Brass Performance at West Virginia University. Murchsion has held several academic positions, including instructor of euphonium at Slippery Rock University and instructor of low brass at Washington and Jefferson College in Pennsylvania.

Murchison's compositional approach to music on the euphonium is at once grounded in his classical training, while also pushing into new dimensions and directions. His technical

prowess provides the groundwork for inspiring performances, yet the technical accuracy is not the most memorable aspect of his playing. Rather, his keen sense of musical phrasing, style and grace overwhelm audiences. While competent as a performer of the standard euphonium repertoire, his sense of adventure and creative programming will ultimately help to define him as an influential member of the tuba euphonium society. In particular, his creation of various chamber ensembles that feature euphonium will prove to be essential in how future generations conceive the role of euphonium in chamber music. His smart, witty, and sometimes off-center sense of humor spills forth in his compositions and arrangements, creating interesting and entertaining performances.

While a member of the River City Brass Band, Murchison formed three separate chamber ensembles: Mainspring (2005), River Bottom Quartet (2007), and The Matt Murchison Mutiny (2012). The Mainspring ensemble (euphonium, flute, guitar, bass, percussion and vocals) focused on a contemporary approach to the traditional folk music, of Ireland and Scotland. Murchison arranged the music for the ensemble, which released its only CD in 2004, *Whiskey and Goats*. Murchison's natural approach to technical playing is showcased through his unapologetically difficult arrangements on this album. While this ensemble no longer performs, it laid the groundwork for the creative output that would soon follow in Murchison's performance and compositional work.

Unlike the more traditional approach to tuba-euphonium quartets that grow from brass bands in Britain, River Bottom Quartet formed in 2007 from the euphonium and baritone sections from the River City Brass Band. In 2011 the ensemble released the album *In Too Deep*, featuring arrangements that range from Bach fugues, to jazz standards, to pop music. The unique blend of sounds between the traditional British baritones, euphoniums and the occasional tuba part played

by Murchison creates a new sonic landscape that few would expect, much brighter and agile than the often heavy-footed tuba-euphonium ensemble. As regular members of the River City Brass Band, the ensemble performs with a relaxed ease, unity and complete synchronicity. The only ensemble of its kind in the United States, River Bottom Quartet has performed at regional, national and international conferences, and is regularly featured on tours throughout the United States.

The Matt Murchison Mutiny, formed in 2012, is the result of the creative groundswell that was Mainspring seven years before. This quartet performs with an ever-changing instrumentation that features a variety of musical styles. Murchison performs on euphonium, tuba, trumpet and sings; Pam Murchison plays flute and Ukulele; Matt Pickart plays violin, viola, and bass; and Colin Pinto-Martin provides percussion. The sole arranger/composer for this ensemble, this setting provides Murchison a vehicle for his snarky sense of humor, technical prowess, and creative genius through musical performance and composition. The pieces cover a wide variety of musical styles, including arrangements of pop and rock tunes, classical music, and new compositions. The various instruments available to each performer help to alleviate any monotonous sounds that may occur over the course of a concert. The Matt Murchison Mutiny is a band that works in any venue, and strives to promote quality music, regardless of the location.

The Matt Murchison Mutiny released a self-titled EP in 2013, which highlights that Murchison's compositional technique has grown in intensity and complexity since Mainspring. His compositions now easily work classical instruments and styles into the groove-driven folk tunes, rock and roll, fun, and inventive original compositions. During live performances, Murchison has a natural ability to create a comfortable atmosphere, centered on his somewhat whacky sense of humor that puts an audience at ease, while seducing them with music. The band

performs with intensity, accomplished through the overwhelming accuracy and technical proficiency displayed by all four members.

Murchison is a mostly self-taught composer, relying upon his keen musical awareness, and intense creative drive. The majority of his compositional output comes in the form of chamber music composed for either Mainspring or The Matt Murchison Mutiny, although he has composed for solo euphonium as well. His compositional inspiration and direction involves a fusion of musical styles not traditionally combined with euphonium, and groove related modern music influences. Often, the music uses the harmonic language of different folk music sources. This musical fusion, coupled with the euphonium as a member of the ensemble, made Murchison a good fit for The Danny Helseth Project.

3.4.1 *The Lucky 13 Lounge*

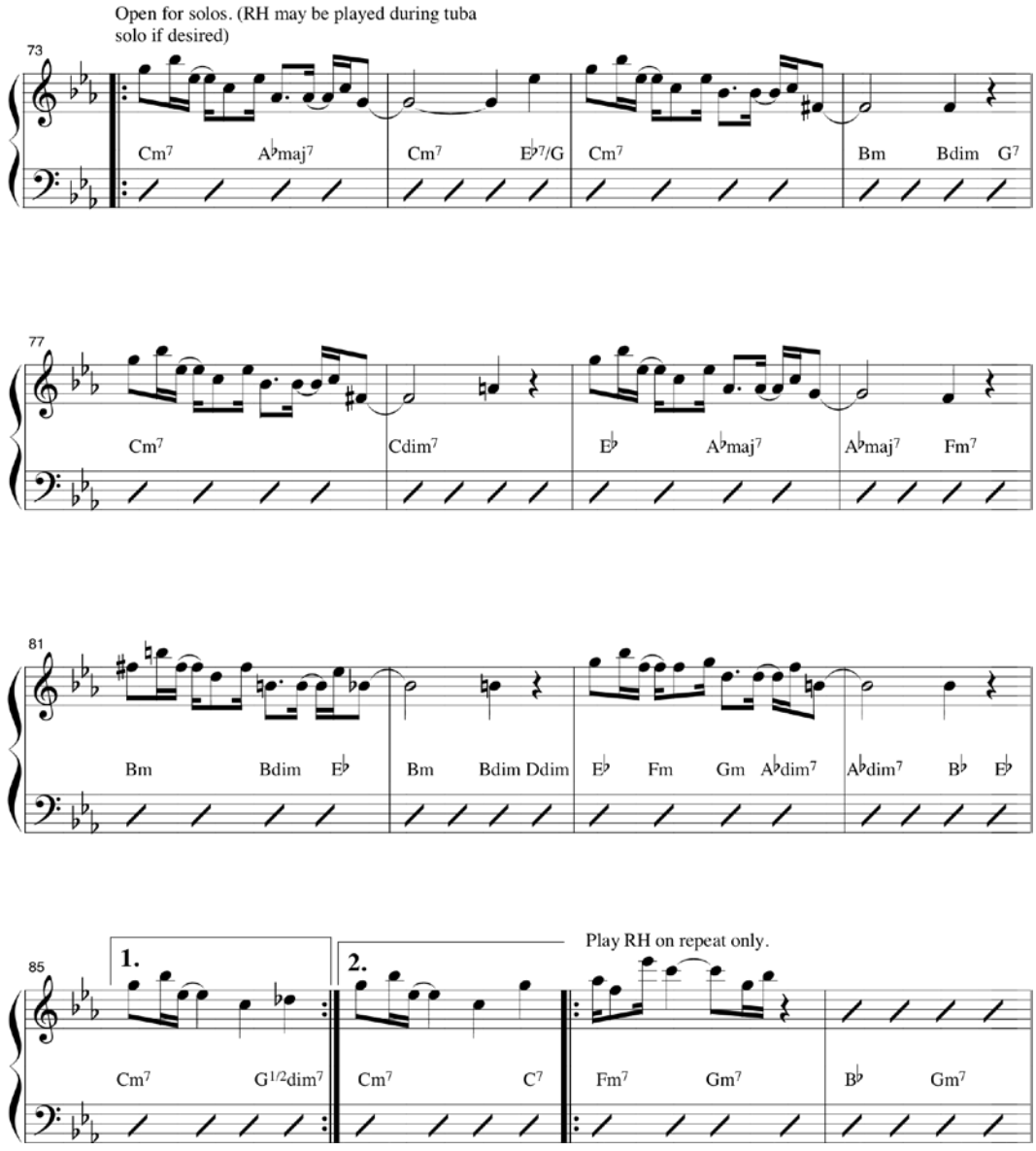
Named for the 13-measure A theme, this work is technically challenging, harmonically interesting, features improvisational solos in all four parts, and has a groove that is immediately embodied by the ensemble. The piece begins without introduction, but rather, features the tuba with a solo presentation of the syncopated 13-measure theme. Jacobson enters on drums, carefully emphasizing the groove established in the tuba. After a four-measure interlude by Gray on the piano, the euphonium restates the A-theme, while the tuba, piano and drums provide a hard-driving groove. Another four-measure interlude in the piano turns the tonal center from C minor to the relative Eb Major. These tonal focuses are centers, more than actual keys, as Murchison confounds the more traditional chord changes with various unconventional substitutions. Regardless, the B-theme features a technically challenging running series of notes in unison between the euphonium and piano. This is repeated by piano, while the tuba and euphonium provide rhythmic hits, stylistically reminiscent of big band writing. A four-measure rhythmic riff transition starts softly

in the piano, and slowly builds intensity over the next 8 measures, adding instruments every two measures; first the tuba an octave below the piano left hand, then drums, and finally the euphonium two octaves above the tuba. This riff explodes into a fortissimo one-measure statement of the B-theme opening, before repeating the B-theme, one whole-step lower than the original, at a subito mezzo-piano dynamic. This sudden shift in dynamic energy brings attention back to the technical line shared by the piano and euphonium, and propels the work into the solo section. The energy in this third statement of the B-theme abruptly halts, creating an entirely different texture for the solos, introduced by an oddly calm four-measure transition in the piano.

The solo section provides a series of challenges for the performers (not to say the least of which is an absence of written notes!). The formal structure is that of the 13-measure A-theme. Murchison's chord substitutions and unique progression work quite well under the written A-theme, but require the soloists to carefully plan out their approach to improvising a solo. The second solo section, in this case where Gray solos on piano, provides challenges as well, albeit in a more traditional eight-measure phrasing.

The following illustration is taken from the piano part for the solo sections. As noted above, the chord changes do not conform to traditional patterns, creating a unique source of challenge for Hansen and Helseth to navigate. The notated piano parts from Murchison were discarded in favor of an improvised accompaniment. This facilitated the use of non-chord tones by the soloists, and allowed for additional possibilities when crafting an improvised solo.

Music Example 3.4. *The Lucky 13 Lounge*, measures 73-86.



A two-measure vamp with the tuba and euphonium outlining the chord structure leads the solo section back into the A-theme, this time presented by solo euphonium, with the tuba and drums entering on the third measure. The interlude in this last statement is truncated, using only the last measure to lead into a statement of the B-theme by the tuba and piano in the second, lower key. The end of this final statement of the B-theme leads directly into the same four-measure riff

that Murchison introduced in the middle of the B section earlier in the piece, utilizing a similar dramatic format: piano begins quietly, every two measures adds an additional instrument, first tuba, then drums, and finally euphonium. The last four measures of this riff are repeated, gradually growing louder as Jacobson becomes more active in a quasi drum solo.

Murchison's creative approach to this composition provides a certain amount of challenge for the ensemble, yet creates an undeniable groove that is relentless to the very end. The technical challenges, and the careful maneuvering that must happen to navigate the improvised solo sections are well worth the effort. This exciting work is an excellent addition to this project.

3.5 ROLAND SZENTPALI-"THREE DANCES"

It would be an understatement to say that Hungarian tuba soloist and composer, Roland Szentpali (b.1977) is one of the most successful tuba players active in the world today. Szentpali has been a force within the musical world since 1994, when he won the Hungarian National Brass Competition, which included the prize of a televised solo performance with the symphony orchestra at the Liszt Ferenc Music Academy Budapest. He chose to compose his own solo, Concertino for Tuba and Orchestra, to perform on this concert. The success of this nationally televised performance launched the young tuba player's career; one that involves extensive solo work, composition, and orchestral performances

Szentpali began his musical education at age 12 when he began studying the euphonium. One year later, he switched to tuba and began studying with Sandor Lukacs. At age 14, he was admitted into the Bela Bartok Academy in Budapest (1991-1995) and studied with Joseph Baszinka and Gabor Adamik. He continued his musical training at the Franz Liszt Academy, also in Budapest, where he studied with Laszlo Szabo. Szentpali has worked with many tuba teachers

internationally, and credits Roger Bobo, Mel Culbertson, Mandred Hoppert, and Sam Pilafian as major influences.

As a performer, Roland Szentpali has few peers. His solo performances create an aural atmosphere in which the audience is moved more by the music than by the pyrotechnical abilities of the mechanic behind the instrument. His ability to manipulate the tuba through agile runs, leaps, and technical feats is impressive, but it is in fact, the music he creates that leaves the longest lasting impression. His musical talent has not gone unnoticed, as he has won many international brass competitions, including the Lahti International Brass Competition in Finland (2001), The International Performer's Competition in Brno, Czech Republic (2000), and the International Tuba Competition in Cheju, Korea (2000). He was also awarded second prize at the prestigious Markneukirchen International Tuba Competition in 2000, and has also been a prizewinner at other competitions, including TubaMania (Australia, 1999), and the Geubwiller International Tuba Competition (France, 1998).

Szentpali is in constant demand as a performer throughout the world as an orchestral tuba player, chamber musician, clinician and soloist on a myriad of "period" instruments that include opheclide, serpent, and cimbasso. As an ensemble player, Szentpali is principal tubist in the Hungarian National Orchestra, and has performed with the Hong Kong Philharmonic, Orchestra Zagreb Philharmonic Orchestra, Hungarian State Opera, Dohnanyi Symphony Orchestra, Hungarian National Orchestra, and the World Orchestra for Peace . A versatile chamber player, Roland is a member of the European Tuba Power, and also the fusion group RTB Crew.

A flexible performer, Szentpali is equally versed in the performance practices that span music history. In a single recital, he will program works by Telemann performed on Serpent, Concerti composed by various main-stream classical composers, and finish with a jazz fusion chart

that he has composed. Szentpali has spent the last several years specializing in historical low brass instruments, and has given master classes, clinics, and performances at the the Staatliches Institut fur Musikforschung, Musikinstrumenten-Musem Berlin, where he has played on all of the historical low brass instruments from Serpent, Cimbasso, Ophicleide, Saxhorn to Berliner Pumpventil tuba, Wiener tuba and Cerveny's Kaiser Contrabass tuba from his own private collection. As a clinician, Szentpali is in high demand around the world. His approach to music, and his uniquely creative way of expressing himself when speaking about music brings both clarity and inspiration to clinic participants.

This flexibility in various genres does not limit itself to his performance alone. Szentpali has proven himself to be an incredibly creative and talented composer. He has earned commissions from the Hungarian Radio Orchestra, Dohnanyi Symphony Orchestra and French International Competition Committee. His compositional styles vary from jazz and funk influences, to choral works, to traditional solo instrument and piano works. Rhythm plays an important role in Szentpali's compositions, often extremely complicated and syncopated. Melodically, Szentpali tends to soaring lines punctuated with rhythmic groove-like moments. His harmonic language varies as to the style and context of each work, drawing upon non-traditional jazz harmonies, traditional western harmonic language, and that of Eastern European folk music. His compositions have become synonymous in the tuba and euphonium world with the word "hip," as his music often takes a more groove-oriented approach than many works in this field.

It was, in fact, his piece "Pearls" (1999) for euphonium and piano that generated interest for this project. This three-movement work highlights the rhythms, styles, and harmonies of rock and jazz. When approached about writing a piece for the quartet, Szentpali declined because of a large commissioned euphonium concerto he was working on for Steven Mead. He did mention

that he had composed a piece for Sergio Carolino in the past for two tubas, two pianos and drums, and suggested that piece in place of a new work. Contact with Carolino about the work affirmed that he and tuba soloist Anne Jelle Visser did in fact commission a work by Szentpali in 2007 for two tubas and big band. Arranging a big band to perform this work proved to be more challenging than Carlino had believed, and he asked Szentpali to reduce it for two tubas, piano, Fender Rhodes and drums. Szentpali provided a reduction, however, the piece had never been performed. Interestingly enough, no copies of the piece seemed to exist, save for a pdf file of the scores. Carolino emailed the author a copy of the pdf, and with permission from both Carolino and Szentpali, work began in earnest to enter the score into Finale.

The resulting work is a massive three-movement exploration of time, groove, and feel while utilizing a *Style hongrois* approach to harmony and metric grouping. *Style hongrois*, in this setting refers to the harmonic and rhythmic influences of the Romani on the overall Hungarian music scene. As described in detail below, "Three Dances" is an interesting mix of sounds, ranging from a straight-ahead fast groove in 4/4 of the first movement, to a slow ethereal second movement in 9/4, to a wild finish in a 7/8-2/4 mixed meter third movement. Throughout, Szentpali expertly guides the players through technically difficult melodic lines, challenging harmonic sequences, and rhythmic complexities. The ensemble setting of "Three Dances" varies from the rest of the pieces in this project with the additional keyboard part.

Szentpali draws up the long, rich history of the Romani people's influence on Hungarian music.[71] "Three Dances" represents a modern approach to incorporating traditional Eastern European dance and harmony into a distinctively different chamber ensemble setting, creating an undeniably hard grooving chart.

[71] Bartók, 1947, p. 241.

3.5.1 "Three Dances"-*1.Tűzszoknya (Fire skirt)*

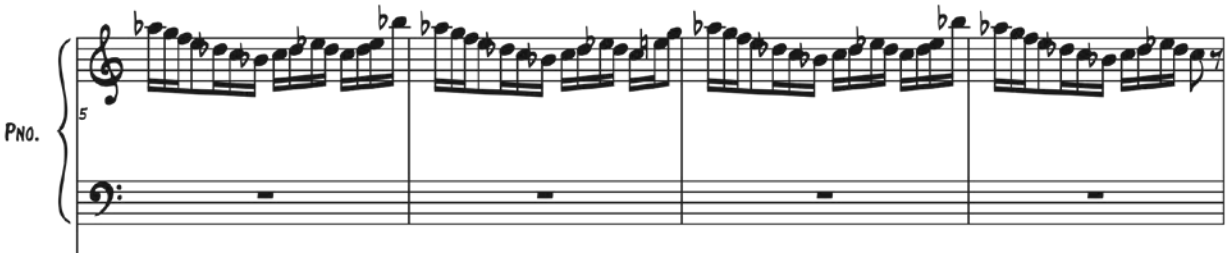
"All Hungarian musicians are Gypsies. All Hungarian music is simply Gypsy music. Liszt states this, and it is true."[72] While there may be legitimate debate over this statement by A.T. Sinclair in the 1907 Journal of American Folklore, there is little doubt that the harmonies and styles introduced into Hungary by the Romani culture influenced Roland Szentpali's composition. His use of the Phrygian mode, in particular the Phrygian Dominant (more commonly called the Spanish Gypsy Scale in popular music; and referred to this way from this point forward), in the first movement of "Three Dances" has a direct relationship to the harmonic influence that spread throughout Eastern Europe with the nomadic cultures. The quiet, mysterious beginning features modal arpeggios in the piano and keyboard, underpinned by a foreboding bass line, and filled in by Jacobson's delicate cymbal work. This short, yet effectively ominous, prologue is not an introduction for this first movement inasmuch as it serves as a prelude to the entire 20-minute work, dramatically introducing the modal harmonies fundamental to the entire 3-movement piece. Based loosely around E Major-E minor pentatonic scale patterns, this mysterious introduction concludes on a sustained E minor triad.

The *Style hongrois* influence in Szentpali's compositional style becomes more evident in the allegro of the first movement. Overlapping entrances between the piano and keyboard of a four-measure rhythmic and melodic unit provides the basis of the groove and harmonic language for the rest of the movement (this four-measure unit will be referred to as the "groove motif" here forward). This is where Szentpali oscillates between C Phrygian and a C Spanish Gypsy Scale pattern. (The Spanish Gyspy Scale alters the 3rd scale degree of a Phrygian scale by raising the tone a half step, creating a very unique augmented second between the 2nd and 3rd scale degrees.

[72] Sinclair, p. 16.

In this case, the C Spanish Gypsy Scale raises Eb to E natural). Most of this groove unit centers on the C Spanish Gypsy Scale, however there are frequent points where Szentpali turns the E natural to Eb. This generally occurs as a chromatic upper-neighbor:

Music Example 3.5. *Tűzszoknya*, measures 5-8; The C Spanish Gypsy and C Phrygian Scale.



Formally, this movement is in a rough [intro ABCA[1]BA[1] Coda] format where the overlapping groove unit presentation serves as the introduction to the first movement, and is capitulated with a series of open perfect fifth "power chords" that may sound more familiar to Progressive Rock fans, than to members of the tuba and euphonium community. The Perfect Fifth C-G held in octaves in the keyboard establishes the tonal center of C Phrygian/C Spanish Gyspy, as the keyboard and piano repeat the groove unit over 16 measures. This 16-measure "A" section, establishes the groove unit in the piano while the keyboard and drums create a syncopated groove emphasizing the upbeat of beat two.

The tuba and euphonium melody, firmly routed in the Spanish Gypsy scale, enters to begin the "B" section, a straightforward 32-measure tune in a Tin Pan Alley (AA[1]BA) form. The two horns begin the melody in unison, and then separate into a modal polyphony[73] wherein the individual solo parts are created without consideration to harmonic function, but melodic function. This creates two parts with equal weight and importance, a hallmark characteristic of the *Style hongrois*.[74] Szentpali increases the dramatic nature of the horn sound by occasionally voicing the

[73] Manuel, p. 70.
[74] Bellman, p. 236.

tuba on the higher part, scoring the euphonium, with a naturally smaller sound, below. By placing these two instruments in positions of relative weakness in terms of tone production, Szentpali introduces a musical distress in sound that is enhanced by the modal sounds of the Spanish Gypsy scale.

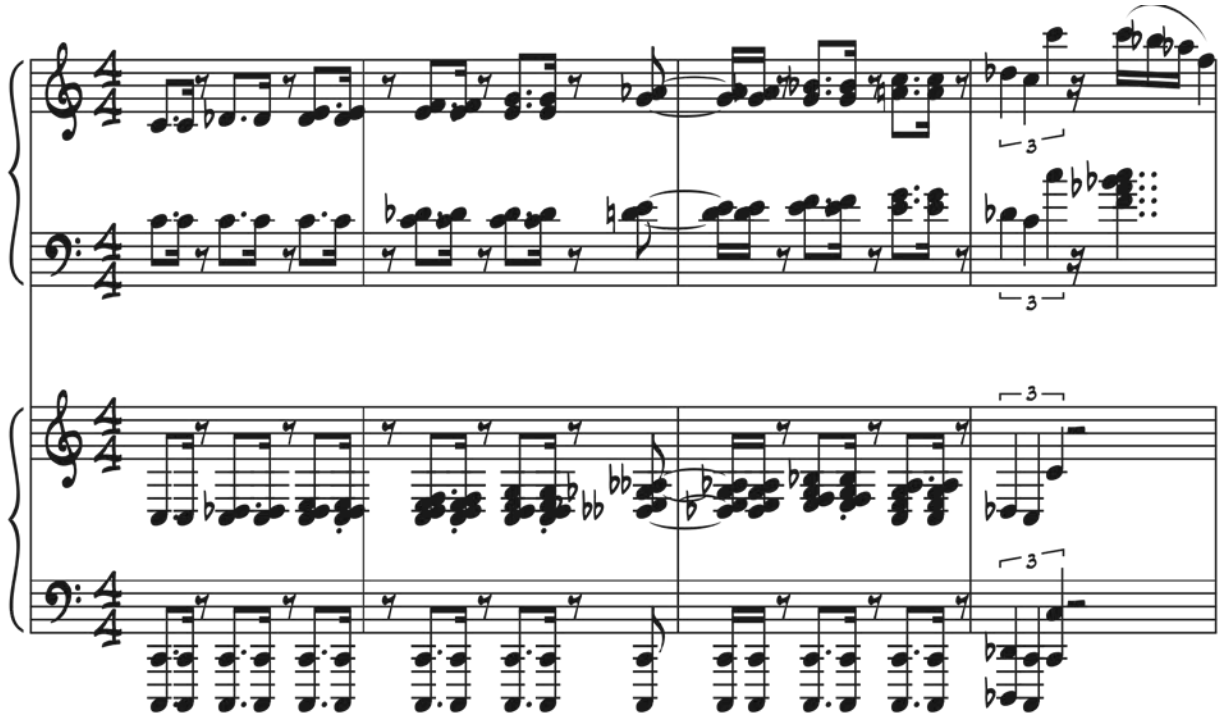
Compositionally, section "C" draws upon the big band style for which this piece was originally composed. The running scale passage in the piano stops abruptly at the end of the previous section, and gives way to sustained chords in the keyboard and piano, over which the tuba and euphonium "trade solos". A common feature in big band compositions and in the Romani traditions, with soloists alternating improvised solos, the melodic and harmonic language remains established in the C Spanish Gypsy scale. The elongated syncopations in the solo parts, coupled with the minimalist keyboard and piano parts, are almost at odds with the insistent groove maintained in the drums. This carefully choreographed section builds intensity for 16 measures when the keyboard plays a series of repeated 16^{th} notes, developing essentially a pedal tone on low C, another Roma-influenced compositional technique[75]. Over the next 32 measures, the tuba and euphonium compress the length of solo parts, often overlapping in the process, creating a sense of fervor as the parts adhere more completely to the groove established in the drums, gain in volume, and move into the upper register.

As in the previous section, the big band compositional style is evident here in what could be called "breaks" for the soloists. These solo breaks, where the accompanying instruments stop playing, generally feature only one soloist at a time. However, Szentpali has written parts for both tuba and euphonium, weaving the parts in and out of unison. This is also the most syncopated and rhythmically challenging section within this movement, and creates an exciting interplay between

[75] Manuel, p. 88.

the horns and keyboards, culminating in a variation of the original groove unit. As these variations begins to break down compositionally, the parts become more syncopated, building over four measures to a syncopated treatment of the C Spanish Gypsy scale in octaves between the Keyboard and Piano, over the pedal C, climaxing with musical quote from the beginning of the tune:

Music Example 3.6. *Tűzszoknya*, measures 130-133; The C Spanish Gypsy leading to the B Theme.



The re-transition begins with a 7/4 measure of repeated quarter notes in the piano, keyboard and drums before returning to a truncated statement of the original groove unit. The piano enters with the first 8 measures of the B theme after which the tuba and euphonium continue to the end of the 32-measure form.

The 16-measure transition to the coda consists of a steady diminuendo in the piano, keyboard and drums. The piano plays the groove unit while simultaneously playing a two-measure countermelody in the right hand. The coda breaks from the C Phrygian Dominant scale, and centers

on Db Lydian (the same key signature, but the tonal center is one half-step higher). The tuba and euphonium play a melodic phrase in thirds, over a pedal C# (enharmonic Db) in the keyboard, to ultimately play an ascending scale with the euphonium ending on high Db, the tuba a Major 6th lower on high F. This brief episode in Db Lydian acts as a modal Neapolitan cadential material (or as Schenker might prefer, Phrygian II), and Szentpali returns the piece to the "proper" key center the next measure. The tuba and euphonium begin on octave Cs, the euphonium slurs up to E natural for the final chord, while the keyboard and piano play a C Major flat 9 chord, which is better understood as the tonic in the modality of the C Spanish Gypsy scale.

3.5.2 "Three Dances"-*2. A sivatag királynoje (The Queen of the Desert)*

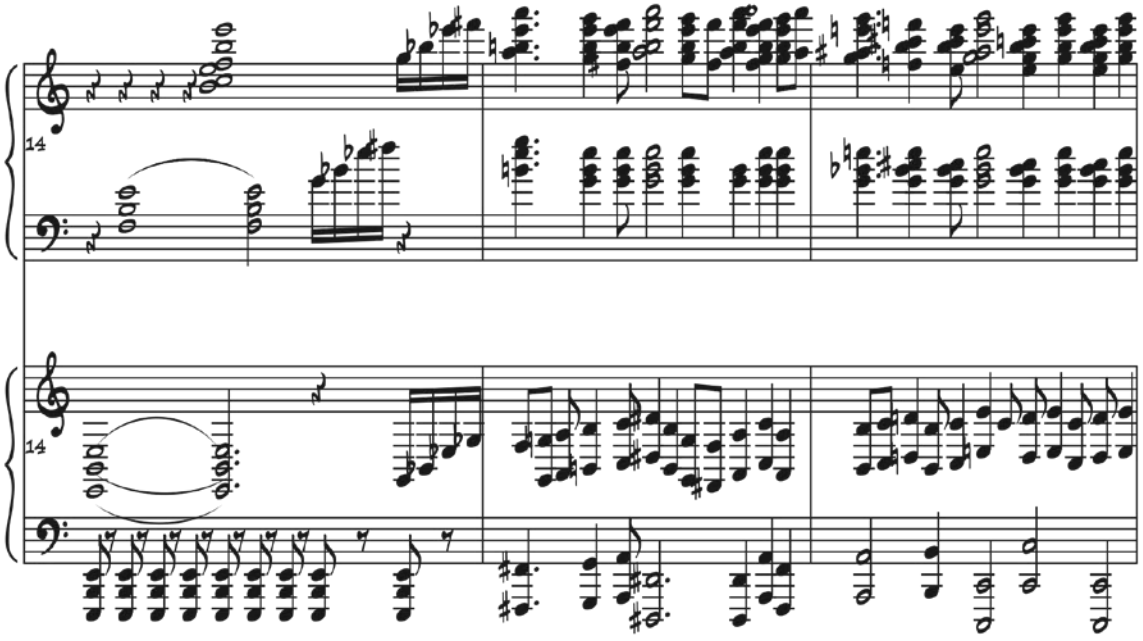
This slow inner movement portrays musically a sense of nomadic exploration, and discovery. Roughly built in a form of [introduction ABAC], the opening of this movement defies an overt sensation of groove, and harmonic stability. Although recorded in a moderate tempo of 104 beats per minute, it feels much slower and heavy-laden. Written in 9/4, the inconsistent subdivision of the measure, combined with the rhythmic complexity of the off-beat focus in the bass notes played by the keyboard, creates a surreal sense of unease, and wandering. This 10-measure introduction musically illustrates the landscape void of any landmarks (rhythmic or harmonic) implied by the title of this movement. The final chord of these 10 measures resolves to a tenuous center around E, but never establishes a specific mode or key. A low E in the keyboard bass relentlessly establishes the previously missing pulse with the drum kit, acts as a pedal tone, and underpins a delicate balance of rhythmic foundation and harmonic center.

The six-measure A theme presented first by tuba, and then joined by euphonium in the second statement, also portrays a musical sense of longing. Szentpali sets this understated theme in the upper register for the F Tuba, under which a minimalist accompaniment keeps time, void of

any harmonic stability other than the steady beat of the drums and the low E in the keyboard. The overall effect is a somber, spartan texture, magnified with the exposed F Tuba in the upper register. This dramatic scene intensifies when the euphonium enters, below the tuba line. While the presence of this second voice does serve to distinguish the tonal center around E, the placement of the euphonium below the tuba does nothing to remove the sense of unease.

This sense of nervousness continues in the B section with an almost vulnerable orchestration of the piano, keyboard and drums. Orchestrated correctly, this section could be incredibly powerful with a big band (the originally intended ensemble). In this instrumentation, the openness of voicing in the keyboards creates a sense of anxiety. The drum part leaves the constant pulse, and in instead accentuates the theme presented in the piano, also creating a sense of open-endedness.

Music Example 3.7. *A sivatag királynoje*, measures 14-17; B Theme.



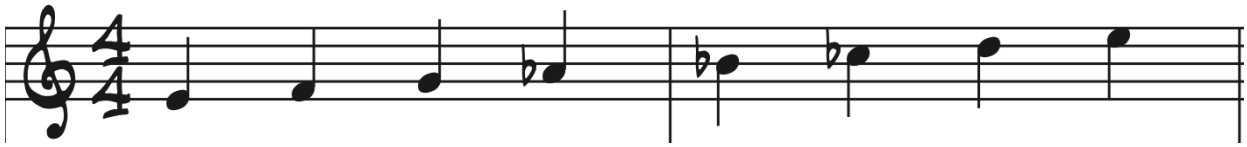
The tuba and euphonium parts re-enter with a driving line from low B natural through a sequence of half steps and tri-tones up to unison octave B naturals, which acts as the Dominant

pitch to the tonal center around E natural. The two horns repeat the A thematic material, but now at full volume, unapologetic. Despite the relatively high tessitura in the F Tuba part, Hansen creates a sound that establishes a commanding presence. With the euphonium supporting that part, in an octave that is typically full on euphonium, the sound is rich, firm, and authoritative. The second half of the A theme is presented in the piano. While the voicings in the piano represent full, strong chords, the inability for the piano to manipulate dynamics on sustained notes (in this case, a crescendo through the second measure of the theme) creates a somewhat diminished presentation of the theme. This, however, ultimately works in the arrangement, as the final section of the movement features a flourish of rising eighth notes, to an overlapping 16^{th} note line shared between the tuba and euphonium. The two parts finally rejoin to push the movement to a close; the intensity diminishes through the compositional use of longer notes, and slower rhythms. The tuba and euphonium complete the movement to an open perfect fifth, E natural-B natural, by way of a half step motion down from F and C. Similar to the focus on the Neapolitan at the end of the first movement, Szentpali avoids a traditional Western harmonic cadence, opting for the modal sounding half step down in parallel fifths. The piano enters, with the same gesture F-C to E-B, softly bringing an end to this wearisome movement.

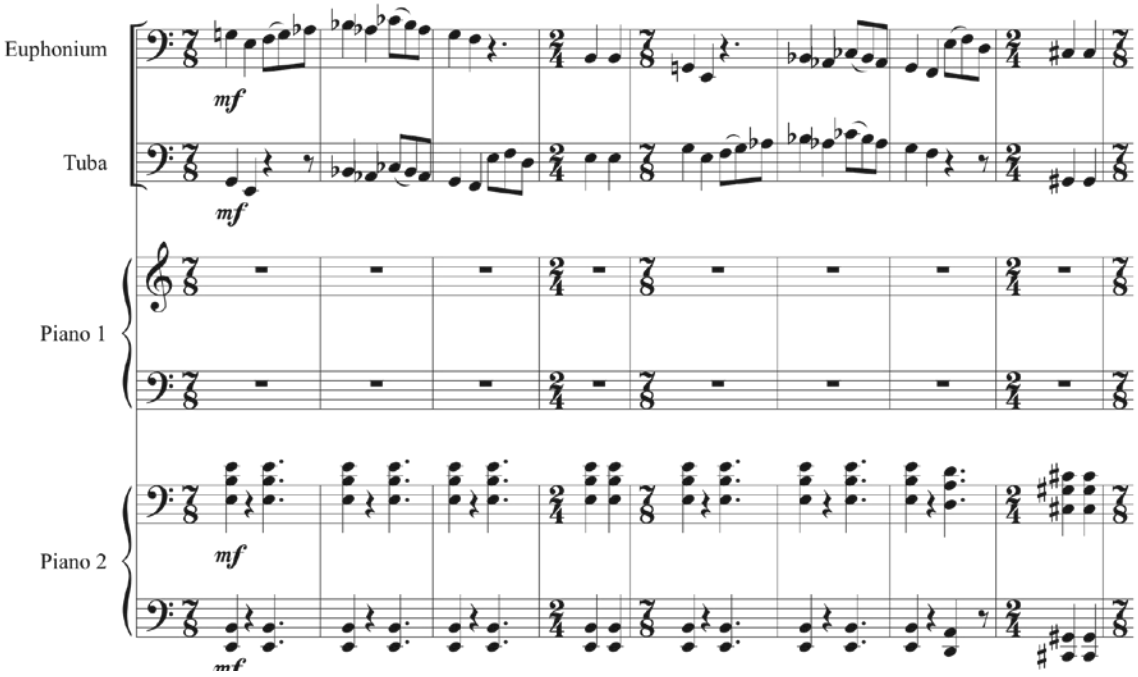
3.5.3 "Three Dances"-3. *Leányfogó (Girl catcher)*

Szentpali's final movement returns to a fast-paced dance utilizing modal harmonies influenced by the *Style hongrois*. Here, the overall harmonic language is based on the constant open Perfect Fifth (E natural-B natural-the final tones in the previous movement) Drone in the keyboard left hand, while the melody is based on a scale that does not conform to functional harmony.

Music Example 3.8. Leányfogó, scale used for melodic and harmonic structure.



Music Example 3.9. Leányfogó, measures 73-80, showing the thematic material in Euphonium and Tuba presented over the rhythmic drone.



As Jonathan Bellman notes, "[the] color, and the element of surprise, were of primary importance in the *Style hongrois*, and given the lack of 'German,' or literate, training, a smooth and coherent system of functional harmonic use couldn't have been particularly relevant."[76] The colors contained within this scale create an exotic harmonic texture, when added to the multi-metric rhythmic foundation, creates an exciting finale for this trio of dance.

[76] Bellman, p. 233.

Formally, this work has three large sections with transitional material in between [AB cadenza A coda]. In all practicality, this movement best fits the notion of a rhapsodic dance, repetitive, with rapid shifts into contrasting sections, and harmonic language whose only rule seems to be to not adhere to any rules. The groove pattern is established immediately in the beginning with the pedal note E in the keyboard, and a steady high hat in the drums. In an email conversation in August 2016, Szentpali mentioned that this movement was based loosely on the rhythmic nature of Balkan dances. The pattern is an eight-measure phrase, consisting of two four-measure sub-phrases; three measures of 7/8 and one measure of 2/4. While an exact dance pattern in Balkan dances cannot be linked to this meter, it is undoubtedly similar to the mixed meter of the Balkan dance tradition. The pattern intensifies, and begins to add portions of the melody, gradually, between the piano and keyboard. A complete melodic statement occurs in measure 41, and leads to the tuba and euphonium entrance.

The repetitive nature of this movement is clear, as the harmonic language does not change from the E-B drone except at the end of the melodic statement, where it moves a minor third in parallel fifths to C#-G#. Apart from this one movement, the harmonic nature of this movement is static. Interest, if not displayed in harmonic changes and colors must come from the melodic material and the interplay established between the tuba, euphonium, piano, keyboard, and drums. The first entrance of the tuba and euphonium do not feature a statement of the melody, but rather begin immediately in an improvisation-like solo section, with the two horns trading solos every couple of measures. When performing together, the tuba and euphonium are often voiced in parallel thirds or sixths. It is important to note that in *Style hongrois*, these voices are equal, and not a melody with harmonic support as is often performed in Western music.[77]

[77] Bellman, p. 236.

This improvisational trading of solos, interspersed with statements of the melody, continues for 18 cycles of the eight-measure form. The tuba and euphonium solos become increasingly acrobatic as the tutti parallel lines challenge the technical limits of both the tuba and euphonium. The final statement of the melody in this section by the piano leads directly into the B section of the form.

As immediately as the groove was established in the beginning of this movement, it gives way to a seemingly unrelated tempo/groove in the B section. While the quarter note remains constant, the shift has gone from the 7/8-2/4 form, to 5/2, with a quarter note subdivision lightly implied by the keyboard and drums of 3+3+2+2. Harmonically, this section has shifted tonal centers a tri-tone, to emphasize Bb minor in the keyboards. It is important, however, not to describe this section as functioning in Bb minor. Rather, the colors and tones reflect that mode. The melodic lines, both solo and in modal polyphony, are linear melodic constructs, and not resultant of a particular western music harmonic function.[78]

With the subdivision at the quarter note, instead of a driving eighth note feel, this section gives the impression of slowing down. The piano and keyboard parts become less involved, and the drums retreat from the frenzied A section drive, and settle into a more relaxed groove. The solo lines in the tuba and euphonium also reflect this, as the melodic lines become more soaring in nature, often spanning an octave at the beginning of a phrase. The slower B section has two major components; a soaring melodic figure in a six-measure phrase, followed by a two-measure rapidly played eighth note figure (one may draw comparisons to the alternating slow-fast sections of the Verbunkos dance). This eight-measure metaphrase is repeated once, at which point Szentpali begins to develop the two-measure rapid moving figures. Motivic development involves the tuba

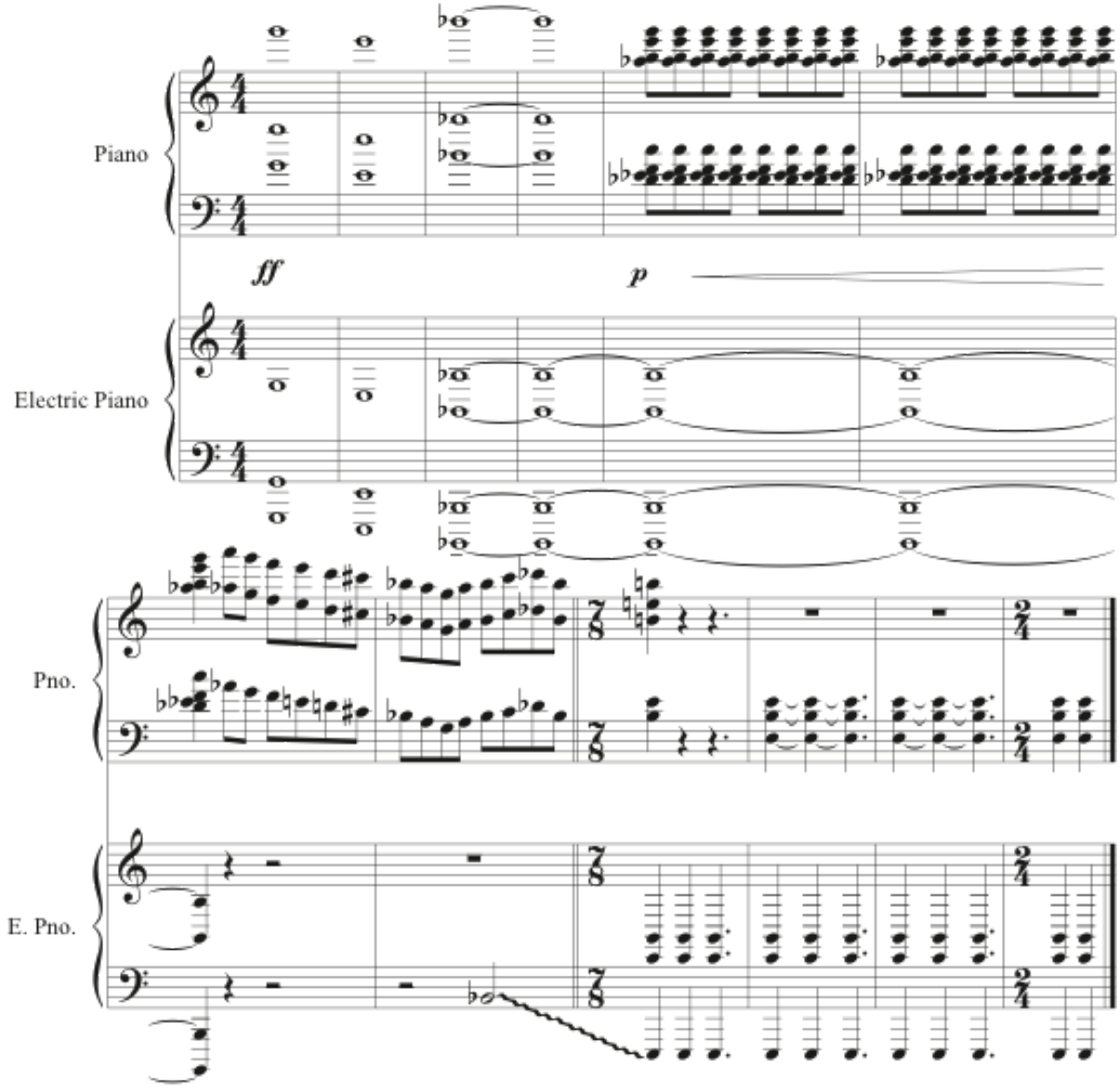
[78] Manuel, p. 70.

and euphonium playing in thirds, with the tuba voiced higher than the euphonium, and then separating, for solo passages. The piano, keyboard, and drums maintain the 3+3+2+2 feel in a minimalist fashion, with little-to-no harmonic structure below the horns. Intensity builds as the tuba and euphonium parts become more technically interesting, and Szentpali applies a rhythmic modulation that implies an accelerando. The 5/2 shifts to 4/2, eight measures later it shifts to 3/2, but with a compound metric quarter note subdivision of 3+3, highlighting the shift to 3/4 with a series of rapid eighth notes in the tuba and euphonium. This metric accelerando combined with a crescendo leads to a statement of the 7/8 melodic figure stated high in the piano. These statements, interrupted by low keyboards, returns to the piano to complete the phrase, down an octave. A quick transition in 4/4 in the low keyboards leads to the cadenza.

This cadenza presents an interesting stop to the activity in this otherwise fast-moving movement. The tonal center shifts to relationship of a G minor/E minor key center. Again, this shifting in the key centers is not a function of western harmony, but rather functions as a different color and timbre. The tuba and euphonium each play a short solo cadenza, and then join in a modal polyphonic section that ends with an octave statement of the first two notes of the original melodic phrase, G-E.

The end of the cadenza begins the transition back to the final A section. Szentpali accomplishes this through a development of the original melodic material, presented this time in 4/4, slowly adding parallel voices in the piano and keyboard. The final eight measures of this transition highlight the importance of the G-E melodic material with an octave presentation in whole notes of G-E-Bb, which then spins the transition back into the A thematic material and groove, now established in its original 7/8-2/4 pattern.

Music Example 3.10. Leányfogó, measures 293-304, end of the retransition, and the reintroduction of the groove pattern.



The final A section of this movement is very similar in function to that of the first. There are many repetitions of the melodic material, interspersed with improvisation-like solos in the tuba

and euphonium, and modal polyphonic lines with the two horns, increasing the technical difficulties in this final A section. The polyphony becomes more intense as Szentpali weaves both parts around one another, again, emphasizing the importance of both solo lines. The energy intensifies as the lines become increasingly complicated to the point where seemingly nothing else can be accomplished except to state the melody unison in octaves with the tuba, euphonium, piano and keyboard twice. During the second statement, the tuba and euphonium trade octaves, the euphonium now on the low octave. This change in timbre creates an interesting color change between the two instruments as the euphonium sounds less full, and much more bright in the lower octave, and the tuba carries a bigger sound into the upper octave. Szentpali removes the horns from the melody for one full statement, reassigning them to a high note, descending scale that was first introduced by the piano in measure 113. The cacophonous energy of this final melodic statement, highlighted by the high tessitura descending scale in the horns comes to an abrupt halt with a subito-piano statement in the piano and keyboard of the first two measures of the 7/8 melody. Now in 7/8 only, these two measures create a frenetic rush, beginning soft in the low keyboards, adding piano and higher octaves with a crescendo to the final entrance of the tuba and euphonium. Szentpali again shifts the meter, this time to 4/4, and writes the tuba and euphonium in offset entrances that lead to four half-note statements on G, followed by a downward scale to the final statement of G-E in octave unisons with the full ensemble.

Roland Szentpali, through his work “Three Dances,” has created a composition steeped in Hungarian tradition. As noted by Bartok and others, the nomadic Romani people did not create their own music, but rather played the music of the local traditions for the Hungarians. While the music was perhaps not their own, their presentation often included the sounds and styles of other lands, thereby creating a certain kind of fusion of Hungarian music, and Romani styles. In “Three

Dances," Szentpali is able to create a fusion of traditional Eastern European harmonic and rhythmic styles with a modern informed groove. The result is an impressive piece that will surely find its way into the canon of tuba euphonium chamber music.

The culmination of this project represents a somewhat new direction in performance style for euphonium players in chamber music. Each of these composers, the performers, and recording engineers donated their services to this cause. This sense of composing for, and performing with colleagues is steeped in history, and creates an even more impactful product. With the monetary incentive removed, the drive for this project became one of music making within a community with an eye toward creating something new, and perhaps changing the course of music, however slightly that may be.

Chapter 4. THE RECORDING PROJECT

This approach of community music making with colleagues did provide a certain number of setbacks and complications. All four members in the group are busy freelancing musicians and professionals with various projects in motion at any given point. Over the course of the nearly two years that it took to record this album, Elliot Gray earned his masters degree, got married, and had a child; Jon Hansen completed his Doctorate in Music, had two children, built a recording studio in his back yard, and worked on several different recording projects as a recording engineer, composer, and collaborator; Andrew Jacobson went back to school and started a new career in internet development. All of these events occurred in addition to an active freelance performance schedule for each of the members. As such, this project was recorded on four separate dates that span nearly two years.

The first session, Sunday April 26, 2015 covered the most musical material. By the end of that evening, “Madrona,” “Gold Dust,” “Poso Oso,” and “Crescent City Stomp” all existed on tape. It was, however, nearly a year later before the next session could happen. On February 7, 2016, “Lucky 13 Lounge,” and “Across Many Places” were finished, although the trio was not satisfied with the recording of Hansen’s trio. The group decided to table that recording, and give it another go on the next session. That session, June 19, 2016 completed the recording of Hansen’s trio, and the entirety of Szentpali’s “Three Dances”. The first movement introduction of “Three Dances” needed to be re-recorded, and that was accomplished on December 18, 2016.

The recording sessions were held in First Free Methodist Church (FFMC) in Seattle, WA. Ron Haight, Head of Music Technology at Seattle Pacific University (SPU), was the recording

engineer for this project. First Free Methodist Church is one of the more popular venues for live performance, and various recording projects in Seattle over the last ten years. Haight is an accomplished recording engineer, specializing in live performance recording, with particular experience at FFMC. The idea behind this recording was to capture the essence of a live performance, with the artists in the same acoustical space. This does create a significant challenge in microphone placement and isolation, as the music demanded visual communication between the performers. This was accomplished through a judicious use of sound baffles around the drum kit, and between the piano and tuba. The microphone selection and placement also proved to be crucial. Despite the close proximity, Haight was able to position each microphone in such a way that he attained nearly complete isolation of each instrument. This allowed for more sound control of each instrument within the ensemble, while still allowing for an organic performance that can only occur when musicians perform in the same space.

The microphones sent the signals into the makeshift control room just off the sanctuary, where SPU Music Technology student Jenny Young worked with Haight on the engineering and production side of the recording. (It should be noted that Young was already on summer break on June 19, 2016, and was not available to produce either ”Across Many Places” or “Three Dances”.) Each of the performers had live sound through headphones for the recording session, but a click-track was not used. Accurate, consistent tempo came from a use of a metronome (BOSS Dr. Beat), and the inherent group time developed through rehearsals.

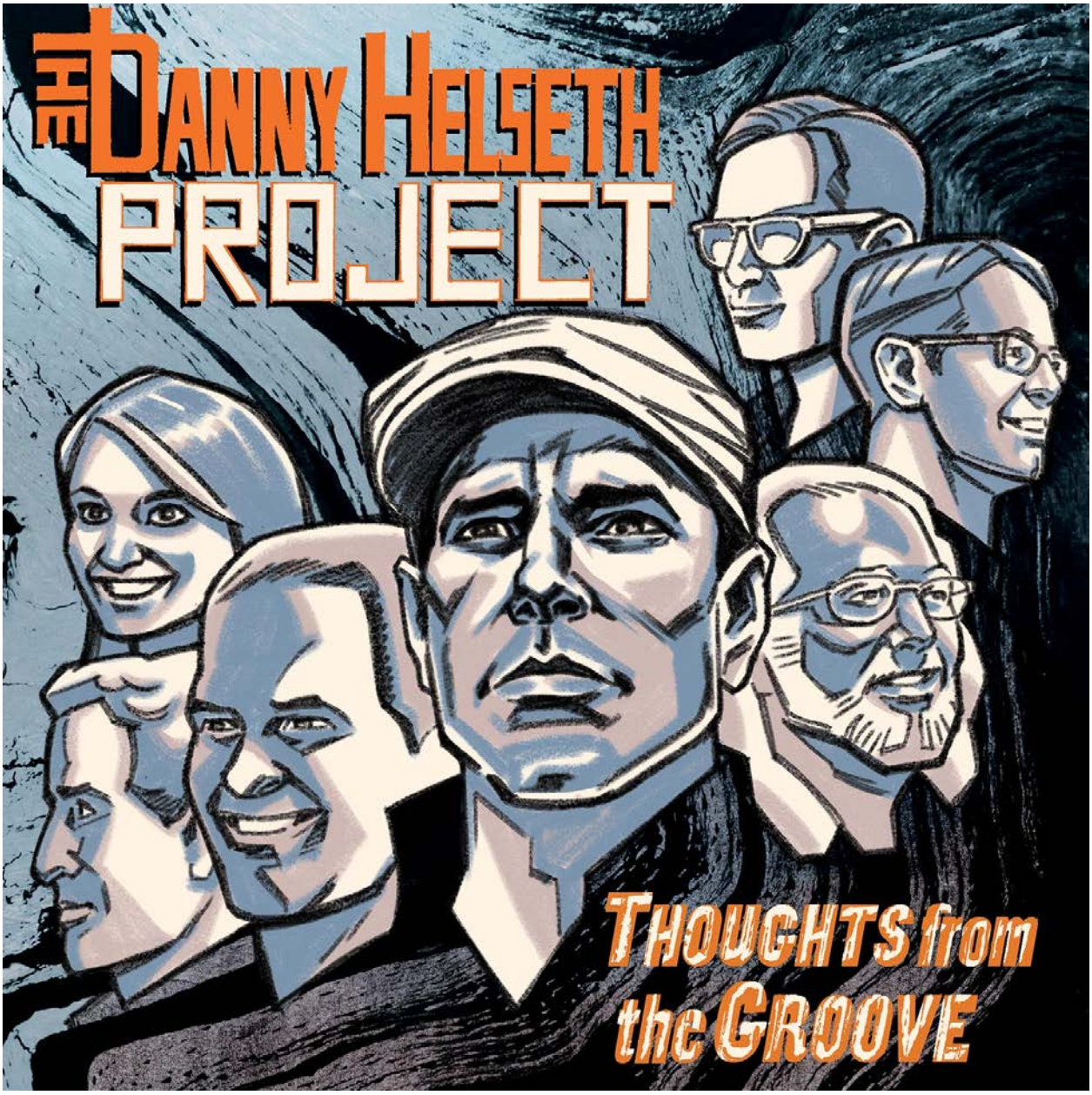
With completed takes of all the works, I spent the summer in Biloxi, MS in training for the Air Force National Guard. During this time, “paper edits” were completed in preparation for the editing process back in Seattle. Essentially a road map for the editing process, this step represents a certain musical direction in this project. In an attempt to capture the energy from a live

performance, The Danny Helseth Project represents a certain departure from many recording standards. This is not a project with many edit points, aimed toward creating a "note perfect" recording. The philosophical approach is that while edits are necessary to best represent a clean performance, by no means should every note be scrutinized and edited in or out. Large sections of music were chosen for the best musical energy, direction, and excitement even if that entailed some missed notes. The Danny Helseth Project contends that music is contained within the flaws. The nature of multiple edit points used to create note perfect recordings erodes the very energy, kinetic flow, and musical direction that creates exciting and vibrant music. In this project, the musical energy and direction in a large recorded take is much more desirable than the meticulous editing of every note. While this does mean that mistakes exist on this recording, the energy and line are maintained. The Danny Helseth Project stands behind that decision, regardless of any calls for absolute perfection in recording.

This recording utilized Digital Performer, a digital audio workstation/sequencer software program created and published by Mark of the Unicorn (MOTU). This software works best in the live audio recording situation, and is Haight's preferred program. All of the editing and mastering utilized Digital Performer, and was accomplished in the Nickerson Studios on campus at SPU. Helseth worked closely with Haight and Young during the editing, creating a unique opportunity for an intern-like position for Young to learn this program and process with Haight. Together, Haight and Young helped to craft a well-balanced, exciting recording that captures the energy of a live performance.

The artwork design for the album needed to be as different from other tuba-euphonium album covers as the music contained within. Aaron McConnell is a professional illustrator who lives in Portland, OR. His recent work includes illustrating the 2008 "The U.S. Constitution: A

Graphic Adaptation," the 2013 "The Gettysburg Address: A Graphic Adaptation," and the 2015 novel "The Comic Book Story of Beer." It was agreed that no pictures or likeness of the euphonium, tuba, or any other instruments were to be on the cover. McConnell was given pictures of the band members, and recording editors, and asked to provide an "edgy, mostly black and white cover, with some kind of hint toward the grooves in a record." A promotional picture from the Seattle-based band Pearl Jam was provided for guidance. The following cover, produced by McConnell, completed the image of something radically different than other euphonium albums. The cover states, in no uncertain way, that this album is very different than what you may expect.



4.1 THE DIGITAL AGE

Technological advances in the 19th Century allowed for the creation of the euphonium as we know it today. The continued refinement of technique in euphonium performance has created the ability to perform incredibly challenging music. The turn of the 21st Century offers similar technological advances that have a direct impact on the music industry. In particular, the recording industry has

been forced to redesign how music is recorded, released, and consumed by the public. The decision to release a digital-only copy of the album reflects the current trends in the recording industry worldwide. Frances Moore, CEO of the International Federation of the Phonographic Industry (IFPI), states in her introduction to the State of the Industry 2016, "After almost two decades of almost uninterrupted decline, 2015 witnessed key milestones for recorded music: measurable revenue growth globally; consumption of music exploding everywhere; and digital revenues overtaking income from physical formats for the first time."[79] According to the IFPI report, worldwide digital revenues comprised 45 percent of total revenues, while physical sales were only 39 percent. The Recording Industry Association of America (RIAA) reported that the first half of 2016 saw an increase in digital revenue of 16 percent, up to 78 percent of all revenue in the United States.[80] This digital revenue comes in the form of premium paid subscription services such as Spotify, and Pandora; ad-supported on-demand sources such as YouTube; and permanent download services such as CD Baby and iTunes. The revenue in physical sales has dropped dramatically over the past twenty years, and there is steady downward trend in sales of music, either through physical medium or permanent download. It is the streaming capabilities, and the revenue created through these services, that is the driving force for revenue now in the music industry.

The following graph, from IFPI, shows the trend worldwide during the ten-year period of 2005-2015 (in billions U.S. dollars)[81]:

[79] Moore, Frances, *Introduction* (*State of the Industry 2016*, April 12, 2016), 5, accessed February 27, 2017, http://ifpi.org/news/IFPI-GLOBAL-MUSIC-REPORT-2016.
[80] *News and Notes on 2016 Mid-Year RIAA Music Shipment and Revenue Statistics*, accessed February 27, 2017, http://www.riaa.com/wp-content/uploads/2016/09/RIAA_Midyear_2016Final.pdf.
[81] *Recorded music market revenue worldwide 2005-2015*, (Music-Statista Dossier, October 2016), accessed March 1, 2017, https://www.statista.com/study/10499/music-industry-in-the-united-states-statista-dossier/.

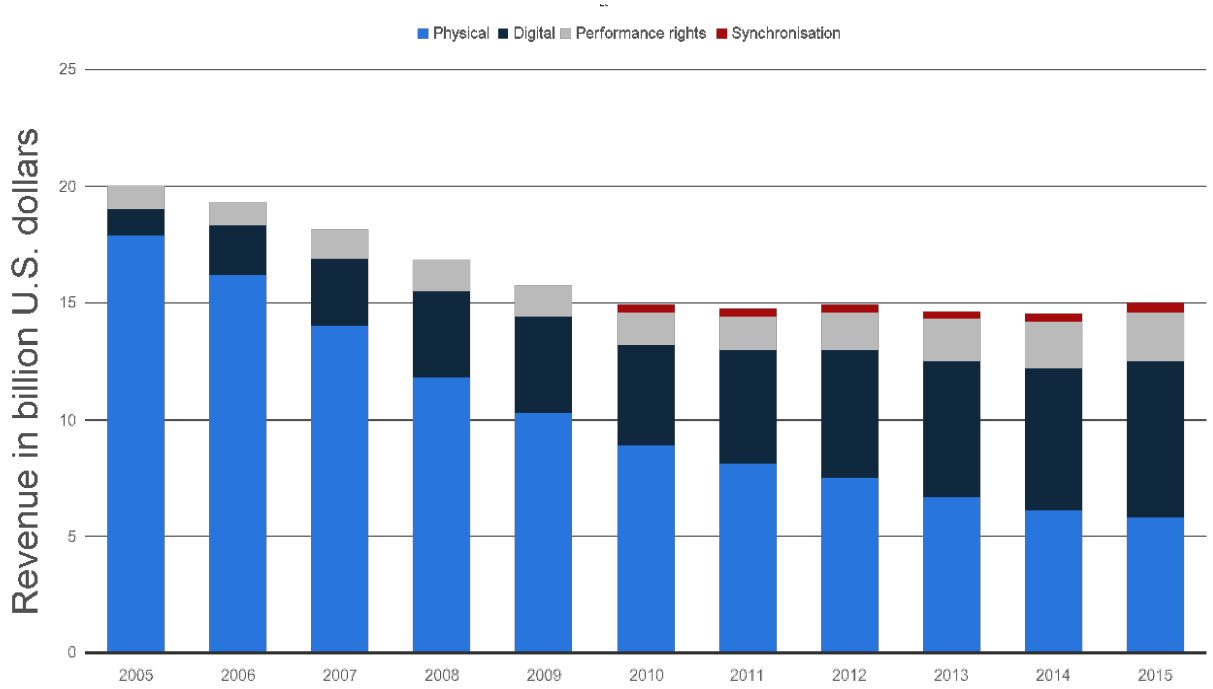


Figure 4.1. Musica-Statista Dossier, *Recorded Music Market Revenue Worldwide 2005-2015.*

While the digital age has changed the revenue streams within the industry, the source of digital revenue has also witnessed a dramatic change. RIAA reports that when compared with the first half of 2015, overall revenues in the first half of 2016 increased by 8.1 percent. Digital media accounted for 78 percent of all music revenue in the first half of 2016, more than half of which was streaming. Digital sales declined during this period by 17 percent, and physical sales declined by 14 percent when compared to the same time period in 2015.

The music industry has certainly changed tactics in order to better meet the consumer demands in the age of digital distribution, however, concerns remain high in the industry over what is known as the value gap. This refers to the revenue generated by digital streaming services when compared to the number of users on that particular service. According to the IFPI State of the Industry report from 2016, the estimated 68 million subscription users paid just over $2 billion to

the music industry. In comparison, the advertisement-suported on-demand streaming applications such as YoutTube have an estimated 900 million users that paid $634 million to the music industry. The IFPI is working with governments worldwide to narrow this substantial gap in revenue.

While the volume of recorded music consumption has grown to the highest levels in history, a large portion of revenue created by streaming does not properly remunerate the artists and investors who make these recordings possible. This so-called value gap is a result of "Safe Harbor" legislation developed during the early stages of internet development intended to protect passive online intermediaries from copyright infringement. "Safe Harbor" legislation was not intended to exclude large companies who actively distribute music online from paying proper licensing fees. YouTube, with over 800 million monthly music video viewers[82], pays only a fraction per user that subscription based streaming pays. IFPI reports that the subscription based service provided by Spotify paid $18 per user in 2015, while YouTube paid less than $1 per user in that same time period. The music industry is working with legislative representatives in the United States and Europe to clarify the rules, and ensure that the artists and investors, who create the music, are properly and fairly compensated.

The music industry has worked diligently to stay legitimate in this ever-changing digital landscape, and has seen increased revenue as it continues to refine how it interfaces with the digital world. The industry is working to continue this uptick in revenue streams, pressuring governments around the world to tighten legislation that regulates licensing fees paid to artists and record companies.

This industry remains, however, an extremely high-risk enterprise. The recording companies continue to be the largest investor in the music industry, spending on average 16 percent

[82] Strain and McDowell, 23.

of earned revenue on artist development, of which recording plays a large role. The RIAA report, “Labels at work: The Music Business in the Digital Age”, documents the numbers for 2011. In that year, 8 million individual digital tracks were sold, of which 7.5 million sold less than 100 copies. Only one-half of one percent of all albums sold more than 10 thousand copies. Record companies recovered their investments in only one of five new albums in 2011.

The new trends in digital distribution, coupled with the rather small target audience for a euphonium album (despite the goal of achieving new audiences, practicality shows that those audiences will find this album through social media and digital streaming, not physical products), drove the decision to release the Danny Helseth Project as an independent, digital album. The key to reaching potential consumers then, must go through the streaming portion of digital media consumption. In particular, a strong presence in social media such as Facebook, streaming sites such as YoutTube, and music sharing sites such as SoundCloud will prove to be important. The design of this project is to create a new body of music that features popular music grooves, and facilitates interaction with a different audience base. While there was never a delusion of record-breaking sales, it is important that the music receive attention, and the utilization of the aforementioned internet-based sites, and outlets provided by ITEA will enable this to happen.

The actual process of self-releasing a digital album is quite simple. The business side of this venture includes a couple of necessary steps to ensure that digital distribution is possible. The entire album needs a Universal Product Code (UPC), which identifies the album, and helps to monitor sales worldwide. Additionally, each track must have an International Standard Recording Code (ISRC), obtained either through RIAA directly, or through an ISRC manager. An artist can apply as an individual to receive UPC and ISRC numbers, and work to register with the various agencies that track sales, and deal with royalty fees. Alternatively, the artist may choose to work

with a digital distribution company. The services offered by these companies mirror the same post-recording distribution services a record company provides. Essentially, digital distribution companies take a completed recording project and works to distribute it through the various streaming and download sites, as well as navigate the royalty collection and sales tracking. With most there is a nominal sign-up fee, and a percentage-based commission on any units sold. When measured against the services provided, the fee paid to a digital distribution company is money well spent.

The Danny Helseth Project decided to go through CD Baby for digital distribution and sales tracking. The up-front cost to join CD Baby as an artist is less than what RIAA charges to register for ISRC numbers. In addition to these administrative services, CD Baby creates an easy platform to sell individual tracks from the album directly on any website, and for a small fee, provides download cards complete with a download number, to be sold. CD Baby also releases the album onto iTunes, Pandora, and Spotify. These marketing tools and digital distribution services, will likely help to sell enough tracks and/or albums to recoup the cost of the one-time fee that CD Baby charges. In the realm of euphonium recording projects, this constitutes success. Certainly, it is the streaming distribution facilitated by CD Baby that will have the most impact. General dissemination of this music is the goal.

The world is listening to more recorded music now than ever before. The way that the public is receiving that music, however, is changing rapidly. The digital age in music production and distribution has affected the recording industry in very tangible ways. The sales of physical media have continued to drop over the last 20 years, and it has only been the last few years that revenue streams have started to level off after a dramatic fall. The music industry, in changing its focus toward streaming revenue, appears to have stabilized. The cost of recording, releasing, and

supporting albums has not dropped. This continues to be an expensive business venture in which very few albums actually make a profit. In order to be successful, recording companies continue to sign fewer artists, focusing on albums that show a potential for success. Individual artists often find that a self-recorded, self-released album utilizing one of many digital distribution companies may offer a better chance for success. The Danny Helseth Project has decided to proceed with this self-release approach, with the knowledge that a specialty genre such as this has a narrow target audience, but with hopes that it may generate interest in a larger audience through digital distribution, streaming, and social media.

Chapter 5. CONCLUSION

"Serious music for brass is as yet in its infancy."[83] J.H. Elliot penned those words in 1936 as he wrote about the slowly evolving body of literature for the British brass bands. The industrial revolution of the 19th century created the atmosphere necessary to invent the valve, which would ultimately lead to chromatic brass instruments. Various instrument makers across Europe developed and refined different valve constructions and instrument shapes, sizes, and pitches. It was, however, Adolph Sax's family of saxhorns ranging from soprano down to contrabass that ultimately changed the sonic landscape. The Distin family, working first with Sax and then independently, introduced these instruments into Britain. The British brass band phenomena that began in the late 19th century, continues today due in large part to the Distin Family's work with Sax.

The euphonium has a direct ancestral connection to those saxhorns, and owes much of its existence to the brass band movement. Upon casual observance, one may conclude that it is a disservice for an instrument such as the euphonium to be relatively new and unknown. There does not exist a body of literature that spans centuries, with solos and chamber music written by the accepted greats in music history. The lack of use in the symphony orchestra places the euphonium at a distinct disadvantage as it is often seen as an inferior choice for musicians. However, these represents only one side of the argument. I propose that because of these very reasons, the euphonium has more freedom and ability to experiment musically without fear of reprisal. While there is a strong tradition in the brass band world for the euphonium, it pales in the shadow of expectation that is thrust upon violinists and pianists. This sense of freedom from

[83] Elliot, J.H., "The Evolution of Music For Brass," *The Musical Times*, Vol. 77, No. 1124 (Oct. 1936), 887.

restraint of centuries of performance practice can, and should be, viewed as a liberating force, inviting new and various approaches. Lack of improvisational skills, exclusion from traditional popular music ensembles, and other limiting factors are self-imposed and need not play a role in the future of the euphonium. Euphonium pedagogy needs to explore these styles of music, and incorporate them into a regular course of study. *Thoughts From the Groove*, and the music written for The Danny Helseth Project, aims to create a body of literature that will serve to embolden euphonium players to move beyond any self-imposed limitations, and create a freedom to explore music rooted in the grooves of jazz, rock, funk, and dance. If Elliot was correct in his assertion that brass composition was in its infancy in 1936, perhaps this period in time can be seen as a somewhat rebellious adolescent stage for euphonium. Through The Danny Helseth Project, composers Elliot Gray, Jon Hansen, Aaron Lington, Matthew Murchison, and Roland Szentpali present a body of music that stretches the conventional euphonium chamber music approach. Full of complex rhythmic grooves, intricate harmonies, and technically challenging music, this project truly represents a shift from the norm.

The traditional approach to recording and releasing music is rapidly changing as well. The year 2015 represented the first time that digital sales outpaced physical sales worldwide. A close look at the first half of 2016 shows that streaming music online has become the overwhelming preferred mode through which music is consumed. The traditional hard copy release of an album no longer makes financial sense, as the recording industry recovers its expenses on only one out of every five albums released. The availability, and ease, to self-release an album digitally allows projects such as this one to exist. Utilizing an online distributer, and accessing social media and streaming services, a maximum number of audiences can be reached.

The Danny Helseth Project began as a concept in 2012, with the idea to create a new approach to euphonium chamber music. The resulting product presents a unique ensemble that utilizes the various sounds, styles, and grooves of jazz, rock, funk, and dance. Incorporating these different styles, including improvisation, into the pedagogical approach will strengthen the euphonium student's musical skillset vital to the 21st Century. Technological advances allow for the simplification of the recording process which will enable reaching new audiences through digital distribution. History continues to spin forward creating new ideas and capabilities, and the euphonium world needs to explore these different styles and options. The Danny Helseth Project, through the recording of the new works on *Thoughts from the Groove,* presents one such approach.

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VITA

Daniel A. Helseth is the Head of Instrumental Studies, and Band Director at Seattle Pacific University. Before taking the position of Band Director four years ago, Helseth was an active freelance musician in the greater Seattle area, where he has performed on trombone and euphonium with Seattle Symphony Orchestra, Tacoma Symphony, Auburn Symphony, The Pacific Northwest Ballet, Spokane Symphony, Yakima Symphony, and the Seattle Wind Symphony. As a euphonium soloist, Helseth is known for his engaging performance style, and has been featured as a soloist throughout the United States and Europe, and as a soloist on tour with the University of Washington Wind Ensemble in Japan and China, under the baton of Timothy Salzman. An active chamber ensemble performer, Helseth is a founding member of the tuba-euphonium quartet Eufonix; an ensemble that seeks to change the perception of the euphonium through new compositions, and exciting outreach programs.

Helseth is a former member of the United States Air Force Band in Washington D.C. where he served as euphonium section player, frequent soloist with the Concert Band, and trombonist in the Ceremonial Brass. He earned a Bachelors in Music-Music Education from Central Washington Universty; a Masters of Music-Euphonium Performance from the University of North Texas; and a Post-Graduate Diploma-Performance from the Royal Northern College of Music in Manchester, England. Helseth was a Fulbright Scholar to the United Kingdom in 2001-2002.

When not involved with music, Danny Helseth can be found climbing one of the many rock cliffs in the Pacific Northwest, teasing the native trout with a fly rod, or spending weeks on bicycle tour with his wife, Karen. Helseth is a Besson Performing Artist, and performs exclusively on the Besson 2052 Euphonium, and the custom DH Solo model Giddings Mouthpiece.