

A RECITAL

by

RAYMOND PAUL ESSINGTON

B.M.E., University of Kansas, 1981

ACCOMPANYING MATERIALS
LOCATED IN AUDIO-VISUAL

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1988

Approved by:


Major Professor

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Department of Music

Graduate Series
Season 1987-88

presents

RAY ESSINGTON, B.M.E., University of Kansas, 1981
B flat trumpet, piccolo trumpet, flugelhorn
presented in partial fulfillment of the requirements for the
degree of Master of Music

assisted by
Connaitre Miller and Don Livingston, accompanists

Tuesday, April 5, 1988 All Faiths Chapel Auditorium
8:00 p.m.

PROGRAM

Sonata for trumpet and piano *Halsey Stevens*
Allegro moderato (b. 1908)
Adagio tenero
Allegro

Miss Miller, accompanist

Blues for Brass Quintet, Bass, and Drums *Gunther Schuller*
(b. 1925)

Ensemble personnel: Mr. Essington,
Steve Warren, trumpets
Scott Sands, horn
Paul Fibelkorn, trombone
Byron Jensen, tuba
Byron Dudley, string bass
John Rogge, drums

INTERMISSION

Heroic Music *Georg Philipp Telemann*
Maestoso (1681-1767)
Con Bravura
Tranquillo
Giocoso

Mr. Livingston, accompanist

Badinage for trumpet and piano *Eugene Bozza*
Mr. Livingston, accompanist (b. 1905)

Kelly's Eyes *Dave Barduhn*
assisted by the KSU Concert
Jazz Ensemble

Impressions *John Coltrane*
(1926-1967)

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ACKNOWLEDGMENTS

I would like to thank the music faculty at Kansas State University, particularly my graduate committee of Dr. Edward Brookhart, Dr. Chappell White, and Dr. Paul Shull, for their instruction and encouragement.

Special thanks are due to my parents for their support of me in my chosen career as a musician and teacher. I am also grateful to the outstanding musicians who performed with me on my graduate recital.

INTRODUCTION

This report is written to help the listener/reader better understand the music selected for this recital. It contains biographical information on each composer and a stylistic analysis of each piece.

HALSEY STEVENS

Halsey Stevens was born in Scott, New York on December 3, 1908. Neither of his parents had a strong musical background, although his mother and paternal grandfather knew many folk songs, with which he became acquainted as well. Stevens remarks, "In my early days I very often went to square dances ... and became thoroughly indoctrinated with the fiddle tunes that accompanied (them)."¹

He began his formal musical training in piano and theory at the age of nine, and began composing songs and piano pieces around the age of twelve. His early style was derived from composers whose music he had studied while a student at the Homer Academy in Homer, New York, where he attended school from 1915 to 1926.²

In 1926, he entered Syracuse University where, between 1928 and 1931, he studied piano with George Mulfinger and composition with William H. Berwald. He received his B.A. in 1931 at the age of 23.³

Between the years 1931 and 1935, Stevens taught privately, accompanied, wrote for local newspapers, and played organ and directed choirs in various churches. He writes, "most of the music written (during this period) has been withdrawn."⁴ In 1935, he returned to Syracuse to continue his musical studies and to teach. From 1937 to 1941 he held the position of associate professor of music at Dakota Wesleyan University in

Mitchell, South Dakota. It was during this period when, at the age of 31, he married Harriet Elizabeth Merritt, an artist and teacher. They had three children, born in 1943, 1946 and 1948.⁵

During the 1940's, while serving as professor of music and director of the College of Music at Bradley University in Peoria, Illinois, and later as a student of Ernest Bloch at the University of California at Berkeley, Stevens began to receive considerable attention as a composer.⁶

Major works of the 1940's for Stevens included Suite for clarinet (or viola) and piano, Quintet for flute, string trio, and piano, and Symphony No. 1, which was premiered by the San Francisco Symphony in 1948 and later performed by the Los Angeles Philharmonic, both times conducted by Stevens himself. Of the Quintet, a reviewer called it "a work of extraordinary refinement in texture build, and melodious expressiveness..."⁷

In 1946 Stevens was appointed assistant professor of music at the University of Southern California, where he has remained holding various positions ever since.⁸

As a composer, musicologist, and teacher, Stevens has "lectured widely on the problems of modern music" and "has received many awards and commissions for his music." (Swift) His style is characterized by "vigorous rhythms, firm tonal centers, supple melodic contours, and command of timbral relationships." (Swift) David Ewen writes:

Stevens' music has a strongly affirmed tonic allegiance. Though advanced rhythmic, metrical and harmonic idioms are employed, far-out avant-garde practices are avoided... His works favor scales of

mixed modal types...or gapped or arbitrary scales; sharply defined rhythms, ...irregular meters and asymmetrical forms.⁹

Stevens himself remarks, "I write as I believe most artists create, first for my own satisfaction and out of the great need I feel to take the stubborn materials of music and make them malleable, combine them into a convincing entity."¹⁰

Stevens' music bears similarities to that of Bela Bartok, of whom Stevens has written the definitive biography in English. It seems these similarities are purely coincidental for, as David Ewen writes, "...the motivation for his researches into Bartok came from the discovery that what he himself was writing had striking coincidences with Bartok's work."

Sonata for trumpet and piano

The Sonata was written in 1956 while Stevens was chairman of the composition department at USC. It is considered to be a "standard" in the trumpet repertoire. Robert Sabin, in a 1962 review of the piece, states, "one can always count on Halsey Stevens for fine craftsmanship, invention, and vigorous musical thinking."¹¹

In the first movement, marked "allegro moderato, ben marcato", the trumpet crisply and decisively states the opening theme, pieces of which appear throughout the movement. The movement is set in sonata arch form, meaning that the "A" and "B" themes are stated in reverse order in the recapitulation.¹²

1st movement, measures 1-6.

The piano both accompanies and performs individually here, always emphasizing the brisk marcato feeling and constantly shifting meter, which gives the music a very light, slightly unsettled character. The "B" theme is slow and appears at measure 51 and in a transposed form in the recapitulation at measure 192. It provides the trumpet ample opportunity to show off its lyrical and expressive warmth.

1st movement, measures 51-57.

The first statement of the meno mosso "B" theme is followed by the development section (mm. 73-91) which features bright lively interplay between the trumpet and piano until measure 97, where the trumpet states the first of two "bugle call" motives, the first of which is based directly on the opening theme.

In measure 138, the opening theme is restated, this time in a slightly modified form, and again at measure 152, this

a fifth higher. The recapitulation begins in measure 191. From this point the movement steadily builds in intensity, rhythmically and dynamically, concluding with a rhythmically augmented trumpet motive built almost entirely of fourths and fifths.

The second movement is very slow (*Adagio tenero*) and Stevens achieves a monumentally peaceful mood here, which is interrupted only by three muted trumpet calls in the middle. The movement is freely composed but is unified by a steady increase in intensity and texture leading to the trumpet calls and a steady decrease in harmonic density after the middle section. The trumpet, playing a series of short but thoroughly expressive melodic motifs over a richly harmonic and steady stream of half notes and whole notes, gets the chance to fully display a warmth of tone not featured in many other trumpet works.

2nd movement, measures 31-35.

The third movement, marked "*Allegro*" begins with the piano setting the stage with a dance-like figure which, beginning in measure 5, calls to the listener's attention melodic material highly reminiscent of the first movement. The trumpet enters distinctively in measures 15, 20, and 26 with

three loud trumpet calls over sustained chords in the piano. The rhythmic momentum picks up once again at measure 31, where the trumpet introduces the primary theme of the movement. While melodically disjunct, the theme displays a great deal of charm and wit, giving the trumpet a chance to sound very playful and carefree.

The development section of the movement begins at measure 69, with trumpet and piano taking turns with the thematic material, all the while maintaining a dancelike five-eight meter.

The closing section, or recapitulation, begins at measure 138, where the trumpet repeats the trumpet call from measure 15 at the interval of a second. As in the first movement, the closing section intensifies dramatically in volume and rhythmic activity toward the end.

All three movements seem to be unified by bits of thematic material which recur in varied forms (retrograde, inversion, augmentation, etc.). Rhythmic unity is also notable in the short-short-short-long figure which occurs frequently in all three movements.

GUNTHER SCHULLER

Gunther Schuller was born in New York City on November 22, 1925. He is widely known as a conductor, composer, and the director of the New England Ragtime Ensemble. Music critic Alan Rich describes Schuller: "Scholar, composer, conductor, teacher, author, music publisher, indefatigable advocate--Gunther Schuller isn't merely a musician, he's a monopoly."¹³

Schuller's father played violin and viola with the New York Philharmonic for 42 years, and Gunther was soon displaying the sort of talent that would enable him, too, to become a professional musician. By the age of eleven he was attending the St. Thomas Choir School and singing soprano in the choir while also pursuing studies of the flute and french horn. He developed quite rapidly on the horn and at the age of sixteen he was an extra hornist in the NBC Symphony under the baton of Arturo Toscanini. By age 18 he was touring with the Ballet Theater Orchestra conducted by Antal Dorati. For the next two years he was principal hornist with the Cincinnati Symphony Orchestra, performing, in 1944, the premier of his own Horn Concerto No. 1.¹⁴

In 1945, Schuller began a 14 year stint as hornist with the Metropolitan Opera Orchestra. He taught at the Manhattan School of Music from 1950 to 1963, and at the Yale School of Music from 1964 to 1967. For the

next ten years he served as president of the New England Conservatory, establishing the New England Ragtime Ensemble in 1972. From 1974 to 1984 he was director of the Berkshire Music Center. In 1984-85, Schuller was Music Advisor and Principal Conductor of the Spokane Symphony, and, most recently, he has been working as Music Director of the Festival at Sandpoint. Along the way, he has been guest conductor of many orchestras in the United States and Europe, including the Berlin Philharmonic, the Philadelphia Orchestra, and the American Symphony Orchestra.¹⁵

He has composed for a wide variety of large and small ensembles, most of his works having been commissioned.¹⁶ In the Spring of 1988, at the time of this writing, Schuller is appearing as guest lecturer, clinician, and composer in residence for one week at Kansas State University.

Blues, for brass quintet, bass, and drums

This piece was written when Schuller was about twenty years old, while he was beginning his work with the Metropolitan Opera Company in New York. It was during these years between the ages of 18 and 20 when he first became exposed to jazz, and the piece clearly indicates that it did not take him long to grasp the essential elements of jazz. He displays a firm understanding of jazz harmony, blue notes, blues scales, and

jazz rhythms. The piece is written in such a way as to sound as though much of it is improvised, especially in the trumpet parts.

The first four bars are an introduction, leading into the solo trumpets statement of a 14 measure blues theme. Underneath the scaring solo line the contra-bass and tuba "walk" in a traditional "Blues in B-flat" harmonic progression while the second trumpet, horn and trombone provide the harmonic color and fill in the texture with mostly dominant seventh chords. In measures 1, 3, 7, and others, harmonic colorations, usually a raised fifth, lowered third, or altered ninth, are prominent.

The tempo picks up in measure 20 for four measures, and at the tempo primo (m. 24) the trombone has an opportunity to lead for the next four measures. The tuba performs the last 2 measures of melodic material over sustained chords in the other instruments, bringing the piece to a closing seven bar section in which the four upper voices use hats and plungers to add a final burst of color as the piece slows, then stops, fading to nothing on the final trumpet note.

Though the 36 measures of the piece are through-composed, the form is unified by the rhythmic triplets established in the snare drum (with brushes), hi-hat, and contrabass.

GEORG PHILIPP TELEMANN

Telemann is perhaps best known for the sheer volume of work he produced and for being a contemporary of Johann Sebastian Bach. During their lifetimes, it was Telemann, not Bach, who was considered to be the outstanding German composer of the day.¹⁷

Telemann was born in Magdeburg, Germany in 1681 and died in Hamburg in 1767. He held such positions as director of the Leipzig Opera (1702), Kappelmeister at the Barfusserkirche in Frankfurt (1712), Kantor of the Johanneum and musical director of Hamburg's five main churches (1721), and musical director of the Hamburg Opera (1722-1738). His prodigious output of work includes 40 operas, 44 passions, and 31 cantata cycles. In addition he wrote quite a lot of chamber music, most of it published during his Frankfurt and Hamburg years.¹⁸

Telemann was something of a child prodigy. Although he had received no formal musical training, by the age of ten he had taught himself to play several instruments and had written arias, motets and instrumental pieces. When he was twenty, he began law studies at Leipzig but became sidetracked when fellow students discovered what a good composer he was. He was then commissioned by the mayor of Leipzig to write a cantata every two weeks.

Telemann moved to Eisenach in 1708 and it was there that he composed many of his overtures, concertos and chamber music. He may very well have met J.S. Bach at Eisenach, for

Bach's cousin, Johann Bernhard Bach was town organist there at the time. In 1714, Telemann became the godfather to C.P.E. Bach. He married Louise Eberlin at Eisenach, but in 1711, after the birth of their child, she died. Telemann writes that it was at Eisenach that he "came of age musically" and also became a "different man" , apparently through a conversion to Christ.

Telemann moved to Frankfurt in 1712, where he worked as city director of music and Kappelmeister. During his stay at Frankfurt he composed at least five cycles of cantatas and also became director of the collegium musicum of the Frauenstein Society. In July of 1721 he moved to Hamburg, where he was to remain the rest of his life.

Heroic Music

Heroic Music (Heldenmusik in German) is a set of twelve marches for "violin, flute, or another melodic instrument, and continuo."¹⁹ Each march describes a different type of heroic behavior. It was written in 1728, while Telemann was living in Hamburg, and was probably intended for the purpose of entertainment in the home.²⁰

All four of the marches performed are in Baroque binary form (AB). The key schemes are as follows:

| | <u>"A" theme</u> | <u>"B" theme</u> |
|---------------|------------------|------------------|
| "Maestoso" | D major | A major |
| "Con Bravura" | D major | e minor |
| "Tranquillo" | E-flat major | c minor |
| "Giocoso" | F major | d minor |

The musical style of the Heroic Music is "galant" style. To quote the New Grove Dictionary of Music and Musicians, the characteristics of this style are:

...a simple melodic line with clear periodic divisions and transparent structure, in which the accompaniment occupies a purely subordinate role.

EUGENE BOZZA

Eugene Bozza is a French composer best known for his music written for the Paris Conservatory competitions. Among these works are several pieces for solo wind instrument and piano, including two widely performed trumpet pieces, Caprice and Badinage.

Bozza's music displays "melodic fluency, elegance of structure, and a consistently sensitive concern for instrumental capabilities," typical of much twentieth century French chamber music.²¹ Thomas Stevens, a trumpet artist who has recorded some of Bozza's music, remarks, "In his work he exhibits a keen awareness of the instruments themselves, possibly because of his experience as an educator and adjudicator."²²

Badinage for trumpet and piano

Badinage, translated "banter" or "playfulness",²³ was

written in 1953. It takes less than three minutes to perform and is marked "Giocoso" with a quarter note equalling 116 beats per minute. The piece is playful throughout, with the exception of a 20 measure segment, marked "dolce", beginning at measure 18.

The work is throughcomposed, but can be divided into seven distinct sections, based on different melodic material. The sections are as follows:

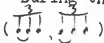

- A mm. 1-17
- B mm. 18-37
- C mm. 38-45
- D mm. 46-60
- E mm. 61-67
- F mm. 68-75
- G mm. 76-end

DAVE BARDUHN

Kelly's Eyes

Kelly's Eyes was written for a 17-piece jazz ensemble (5 saxophones, 4 trumpets, 4 trombones, piano, string bass, and percussion) with trumpet and flugelhorn soloist. Composer Dave Barduhn, long time arranger for the Stan Kenton Orchestra with such well-known ballad arrangements as Here's That Rainy Day to his credit, has dedicated this work to trumpet artist Bobby Shew, who is best known for his work in the trumpet section of the Toshiko Akiyoshi-Lew Tabackin

big band during the 1970's.

Kelly's Eyes follows the form of the traditional jazz ballad. After an eight bar introduction ($\text{♩} = 60$) the soloist, playing flugelhorn, states the AABA melody accompanied by only the piano and in tempo rubato until measure 17. At the beginning of the second 8 measure phrase of the melody, the entire ensemble plays lightly underneath the flugelhorn. In measure 29, the bridge phrase is stated by the flugelhorn, and the final phrase is nearly identical to the second. After the soloist switches to trumpet for 8 measures, a fermata introduces a "double time" swing section in which the quarter note value is doubled. During this section, the eighth note feel is now swung () instead of "straight" () , and the soloist improvises over the chord progression already introduced. In measure 69, the ensemble enters in order to give additional emphasis to the harmonic progression and to help the piece to build to its climax in measure 87. The flugelhorn states the initial phrase once again, concluding with a cadenza in measure 104, and the ensemble finishes by identically restating the opening six measures of the piece.

JOHN COLTRANE

Impressions

John Coltrane was an extraordinarily gifted jazz saxophone player who was quite prominent in the late 1950's and early to mid-1960's. He is best known for his "sheets of sound" technique of improvisation, in which notes are played so swiftly in succession that the listener tends to hear the sound not as individual notes, but "sheets" of notes.²⁴ Coltrane constantly experimented with new techniques of improvisation, helping to expand jazz from a relatively simple form of music into a rather complex one through the use of more challenging harmonies.

Among Coltrane's musical associates was Miles Davis, with whom he played in a quintet in the late 1950's. That quintet has gone down in history by recording the classic Kind of Blue album, which featured "modal" blues compositions. These types of songs require the improvising soloist to create thematic material for as long as sixteen measures before a new chord is introduced by the piano and string bass.

Impressions is a modal piece based upon sixteen measures of d minor, 8 measures of e-flat minor, and 8 measures of d minor (AABA). The melody was apparently taken from Morton Gould's Pavanne.²⁵ A notable characteristic of the piece is the tension created and released

when the ensemble and improvising soloist proceed to and from the e-flat minor chord. It is interesting to note that Miles Davis' So What is based upon the same harmonic scheme.

After playing the melody, each instrument (saxophone, trumpet, and piano) takes a turn at improvising over the modal sounding accompaniment as the bass player continues the "walking" quarter notes throughout, playing notes of his own discretion but always staying within the harmonic constraints of the e-flat minor and d minor progression. The drummer complements the rest of the ensemble by listening carefully for nuances in phrasing, rhythmic ideas, and climax points in the improvised solos. The drummer is responsible not only for "keeping time" but also for embellishing the spontaneous inspirations of the rest of the group. After each soloist performs, the melody is restated.

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ABSTRACT

This Master's Report (recital) features trumpet selections by Halsey Stevens, Gunther Schuller, Georg Philipp Telemann, Eugene Bozza, Dave Barduhn, and John Coltrane. Included with the recital program and tape of the recital is a series of program notes. These notes include biographical sketches of each composer and a theoretical analysis of each piece.