

# Funk Theory

Composed by Peter Meechan for solo euphonium & trombone quartet

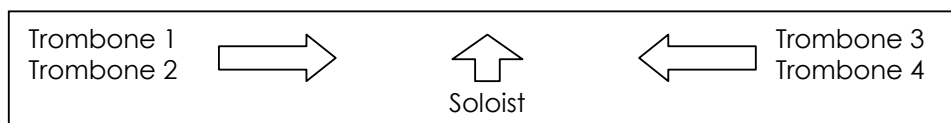
Duration: c. 4.5 minutes

**About the music...** Having enjoyed many of Peter Meechan's early works for brass I commissioned this work during the summer of 2003. Although composed for an unusual combination of instruments, *Funk Theory* became an instant success following its première on 7<sup>th</sup> October 2003, featuring the all female 'Bones Apart' trombone quartet and myself in Manchester's RNCM Concert Hall. *Funk Theory* is now available with piano accompaniment and CD accompaniment, but it is the combination of euphonium and trombone quartet for which the music was originally intended. For me, this version is the most rewarding to perform - particularly when it's with an all female trombone quartet!

The music is based on two simple chord sequences - the first is heard in the initial 7 bars and the second is an 8 bar sequence heard throughout the piece. The melody continually varies and develops becoming increasingly busy and difficult. It could almost be considered a small set of 'funk' variations.

*Funk Theory* has been performed in its various forms by euphonium soloists throughout the world. It is great fun to play and creates a little 'light relief' during any concert. *Funk Theory* is also available in this series with piano or CD accompaniment.

**Performance tips...** The euphonium is an upright instrument (the sound is projected upwards), so when performing as a soloist with four trombones that project horizontally it is important to consider performance positions, for balance if nothing else. I find this piece works best if trombones 1&2 face trombones 3&4 (projecting across stage) whilst the soloist faces forward, enabling eye contact with the leader of the quartet. This can help to enhance both ensemble and balance.



*Funk Theory* will take a reasonable amount of rehearsal for the style to become unified amongst all five players. Rhythms looking very complex on the page should sound very easy in performance. Parts 3 and 4 combine a great deal in constructing a bass line to be played in a pizzicato style akin to a double bass. The use of mutes can be very effective, but in reality some of the changes are a little too quick for live performance – the composer is happy for mutes not to be used if necessary. Generally the soloist should enjoy the growing musical line in an almost improvisational manner whilst the quartet remains tight and slick providing a solid foundation through their accompaniment.

**About the composer...** Peter Meechan is recognised as one of the most exciting composing talents of his generation. His music is informed by entirely different influences from preceding generations, including jazz, dance, funk & acid house. His works for brass and wind have received worldwide acclaim with performances from many of Europe's leading ensembles and soloists.

Born in England, Peter studied composition at the Royal Northern College of Music where he received the prestigious Edward Hecht prize for composition. Following his time at the RNCM he was appointed the first ever 'Young Composer in Association' with the prestigious Black Dyke Band and was short-listed by the Society of the Promotion of New Music.

Peter's music has received performances all over the world and is regularly broadcast on radio and television. Still a young man, he is sure to establish himself as one of Britain's leading composers with creativity and musical skill way beyond his years. Find out more at [www.petemeechan.com](http://www.petemeechan.com)

# Funk Theory

Peter Meehan

♩ = 125

Soloist

Cue

Trombone I

*pp cresc.*  
cup mute

*mf*

*p cresc.*

Trombone II

*pp cresc.*  
cup mute

*mf*

*p cresc.*

Trombone III

*pp cresc.*

*mf*

*p cresc.*

Bass Trombone

*ff*

*p cresc.*

9

gliss.

*ff*

*ffp*

open

open

open

*mf ff*

16

Cue

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*ff*

*ff*

*ff*

*ff*

