

**TWENTIETH-CENTURY COMPOSITIONS FOR TUBA SOLO:
ANALYSIS AND PEDAGOGY METHODS OF THE GRADUATE
RECITAL SELECTED REPERTOIRE**



KANAPOS SUANTAN

**A THEMATIC PAPER SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF MUSIC
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY**

Copyright by Mahidol University

COPYRIGHT OF MAHIDOL UNIVERSITY

Thematic Paper
entitled

**TWENTIETH-CENTURY COMPOSITIONS FOR TUBA SOLO:
ANALYSIS AND PEDAGOGY METHODS OF THE GRADUATE
RECITAL SELECTED REPERTOIRE**

กานะพอ สุตัน

.....
Mr. Kanapos Suantan
Candidate

Daren M. Robbins

.....
Lect. Daren Robbins,
D.M.A. (Horn Performance)
Major advisor

Joseph Bowman

.....
Assist. Prof. Joseph Bowman,
D.M.A. (Trumpet Performance)
Co-advisor

Patcharee Lertrit


.....
Prof. Patcharee Lertrit,
M.D., Ph.D. (Biochemistry)
Dean
Faculty of Graduate Studies
Mahidol University

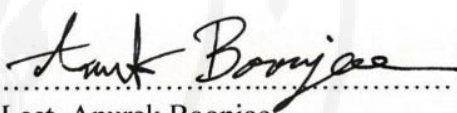
รัตนัย บำเพ็ญ

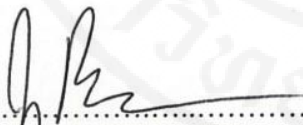
.....
Lect. Rattanaï Bampenyou,
D.M.A. (Instrumental Performance)
Acting Program Director
Master of Music Program
College of Music
Mahidol University

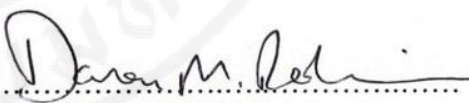
Thematic Paper
entitled
**TWENTIETH-CENTURY COMPOSITIONS FOR TUBA SOLO:
ANALYSIS AND PEDAGOGY METHODS OF THE GRADUATE
RECITAL SELECTED REPERTOIRE**


was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Music
on
November 1, 2016

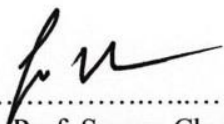

.....
Mr. Kanapos Suantan
Candidate


.....
Lect. Anurak Boonjae,
Ph.D. (Music)
Chair


.....
Assist. Prof. Joseph Bowman,
D.M.A. (Trumpet Performance)
Member


.....
Lect. Daren Robbins,
D.M.A. (Horn Performance)
Member


.....
Prof. Patcharee Lertrit,
M.D., Ph.D. (Biochemistry)
Dean
Faculty of Graduate Studies
Mahidol University


.....
Assoc. Prof. Sugree Charoensook,
D.A.
(Woodwind and Performance Pedagogy)
Dean
College of Music
Mahidol University

ACKNOWLEDGEMENTS

I own my deepest gratitude to Dr. Daren Robbins, my advisor and mentor, for all of his time that spends with this thematic paper. Without his guidance, this thematic paper could not be done impeccably. In additament, I would like to thank you Assistant Professor Dr. Joseph Bowman, my co-advisor, for additionally his time to spend with this thematic paper. Furthermore, thank you from the bottom of my heart to Dr. Anurak Boonjae, who sacrifice his time to be a chair of the final committee.

In additament, I would thank Mr. Kitti Sawetkittikul who offers me all utilizable suggestion during the moment in the graduate school at the College Of Music. I would like to thanks, Dr. Tontao Chuaiprasit who advised me on how to initiate this thematic paper. Additionally thank you to all friends who offer their hands for my recital to make it done impeccably include, Mr. Bakhtiyor Allaberganov, a great piano accompanist who spends his vacation on my recital pieces; Mr. Terdrid Reaungroj, Mr.Kueakool Jaisom, Mr. Nantawat Waranich, Mr. Satit Chomchewchan, and Mr. Tirapong Kiewnin, for a wondrous brass quintet group.

Finally, sincerely, I would love to thank you for my dearest father, Mr. Hom Suantan, for unending support. In addition, for his hopes to attend my commencement ceremony until the last breathe of his life. In conclusion, thank you to my mother, my sister, two daughters and my wife Ms. Krongkeaw Tiwasamlit for unrelenting energy and inspired me to finish this thematic paper. Thank you.

Kanapos Suantan

**TWENTIETH-CENTURY COMPOSITIONS FOR TUBA SOLO: ANALYSIS AND
PEDAGOGY METHODS OF THE GRADUATE RECITAL SELECTED REPERTOIRE**

KANAPOS SUANTAN 5637334 MSMM/M

M.M.

**THEMATIC PAPER ADVISORY COMMITTEE: DAREN ROBBINS, D.M.A.,
JOSEPH BOWMAN, D.M.A.**

ABSTRACT

The twentieth century saw the emergence of tuba original pieces. Since 1955, the body of tuba concert repertoire had steadily expanded. Due to its significance, this thematic paper aimed to provide a comprehensive study on selected twentieth-century compositions, which included the following: 1. Encounters 2 for solo tuba by William Kraft, 2. Concerto for Tuba and Orchestra by John Williams, 3. Sonata for Tuba and Piano by Paul Hindemith, 4. Sonata Concertante for Tuba and Brass Quintet, Opus 41 by Morten Gaathaug. These works were investigated in three main aspects; historical and cultural context, compositional method, and pedagogical approach. Moreover, exercises that address a number of important technical issues were also designed in the research, offering analysis and solutions to the problems. At present, this research would benefit readers who are interested in twentieth-century concert repertoire for tuba as an alternative resource.

KEY WORDS: KANAPOS SUANTAN/ TWENTIETH-CENTURY/ TUBA

104 pages

การวิเคราะห์และแนวทางการสอนสำหรับบทประพันธ์ที่ใช้ในการแสดงเดี่ยวทูบาที่ประพันธ์ขึ้นใน
ศตวรรษที่ 20 จากบทเพลงที่ได้รับการคัดเลือกในรายการแสดงเดี่ยวทูบาระดับมหาวิทยาลัย
TWENTIETH-CENTURY COMPOSITIONS FOR TUBA SOLO: ANALYSIS AND PEDAGOGY
METHODS OF THE GRADUATE RECITAL SELECTED REPERTOIRE

คณพศ ช้วนตัน 5637334 MSMM/M

ดศ.ม.

คณะกรรมการที่ปรึกษาสารนิพนธ์: DAREN ROBBINS, D.M.A., JOSEPH BOWMAN, D.M.A.

บทคัดย่อ

ในศตวรรษที่ 20 ทูบาได้เริ่มกลายมาเป็นเครื่องดนตรีที่ได้รับการยอมรับมากขึ้น นอกจากนี้
ขอบเขตของเทคนิคการบรรเลงก็เพิ่มสูงขึ้นเช่นกัน ทำให้เกิดบทประพันธ์สำหรับเดี่ยวทูบาตามมา
มากมาย ด้วยเหตุดังกล่าว สารนิพนธ์ฉบับนี้จึงได้ทำการศึกษาบทประพันธ์สำหรับเดี่ยวทูบาที่ถูก
เขียนขึ้นในศตวรรษที่ 20 อันได้แก่ 1. Encounters 2 for solo tuba by William Kraft 2. Concerto for
Tuba and Orchestra by John Williams 3. Sonata for Tuba and Piano by Paul Hindemith 4. Sonata
Concertante for Tuba and Brass Quintet, Opus 41 by Morten Gaathaug ผลงานเหล่านี้ได้ถูกวิเคราะห์ใน
เชิงประวัติศาสตร์และวัฒนธรรม วิธีและเทคนิคประพันธ์ ไปจนถึงวิธีการฝึกซ้อม นอกจากนี้ ผู้วิจัยยัง
ได้สร้างแบบฝึกหัดขึ้นเพื่อแก้ปัญหาทางด้านเทคนิคต่างๆ ไว้เพื่อให้ผู้ที่สนใจศึกษานำไปประยุกต์ใช้
ตามแนวทางของตัวเองได้

คำสำคัญ: คณพศ ช้วนตัน/ ศตวรรษที่ยี่สิบ/ทูบา

104 หน้า

CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
ABSTRACT (ENGLISH)	iv
ABSTRACT (THAI)	v
LIST OF FIGURES	xii
CHAPTER I INTRODUCTION	1
1.1 Background	1
1.1.1 Tuba History	1
1.1.2 Repertoires for tuba	2
1.1.3 An unaccompanied composition for tuba	3
1.1.4 An accompanied composition for tuba	5
1.1.5 Repertoires for the Recital	8
1.2 Objectives	8
1.3 Framework of the Graduate Tuba Recital	9
1.4 Expectation	9
1.5 Conceptual Framework	10
CHAPTER II LITERATURE REVIEW	11
2.1 Encounter II for solo Tuba by Williams Kraft	11
2.1.1 Background	11
2.1.2 Composition techniques	11
2.1.3 Performance Statistic	14
2.1.4 Recordings	16
2.1.4.1 Roger Bobo's records	16
2.1.4.2 Oystein Baasvik's record	17
2.1.4.3 Josef Bazinka's record	18
2.1.4.4 Alan Bear's record	19
2.1.4.5 Zachary Collin's record	19

CONTENTS (cont.)

	Page
2.2 Concerto for Tuba and Orchestra by John Williams	19
2.2.1 Background	19
2.2.2 Composition techniques	20
2.2.3 Recordings	21
2.2.3.1 <i>20th Century Concerti</i> (2002) David Snell recorded with the Foundation Philharmonic, soloist Marc Easener	21
2.2.3.2 <i>New Music from Bowling Green, Vol. 3</i> (2004) Emily Freeman Brown recorded with Bowling Green Philharmonia, Solo tuba by Velvet Brown	22
2.2.3.3 <i>20th Century Tuba Concertos</i> (2008) Oysten Baadsvik recorded with Singapore Symphony Orchestra.	22
2.2.3.4 <i>On the way</i> (2014) Andreas Martin Hofmeir recorded with Munich Philharmonics.	23
2.3 Sonata for Tuba and Piano by Paul Hindemith	24
2.3.1 Background	24
2.3.2 Choosing Instrument	24
2.3.3. Literature review	24
2.3.4 Recording	25
2.3.4.1 Rudiger Augustin in <i>Da Camera Magna</i> series album under Musical Heritage Society, 1962	25
2.3.4.2 Oystein Baasvik in his <i>Tuba Works</i> album (1993) and Danzas (2006)	26
2.3.4.3 John Fletcher's recording "Le Tuba Enchantee" (1980)	26
2.3.4.4 Glenn Gould Edition - Hindemith: Sonatas for Brass & Piano recorded by Abe Torchinsky (1976)	27
2.4 Sonata Concertante for Tuba and Brass Quintet Opus 41 by Morten Gaathaug	28
2.4.1 Background	28

CONTENTS (cont.)

	Page
2.4.2 Recordings	28
2.4.2.1 Baadsvik's recording Tuba Works (1992)	28
2.4.2.2 Ruben Dura de Lamo's record In Good Company (2015)	29
CHAPTER III METHODOLOGY	30
3.1 Performance Information	30
3.2 Objective	30
3.3 Instruments	31
3.4 Process of presenting a Graduate Recital	31
3.5 Preparation process for the graduate recital	32
3.6 Presentation	32
3.7 Program and approximate time	32
CHAPTER IV ANALYSIS AND PEDAGOGY METHOD OF ENCOUNTER II FOR SOLO TUBA	33
4.1 Composer Biography	33
4.2 Analysis	35
4.2.1 Theme and Pitch Class Sets	35
4.2.2 The First Variation	40
4.2.3 The Second Variation	43
4.2.4 The third Variation	45
4.2.5 The Fourth Variation	46
4.2.6 The Fifth Variation	49
4.3 Pedagogical Aspects And Performance Considerations	50
4.3.1 Instrument choose	50
4.3.1.1 Bass Tuba in F	51
4.3.1.2 Contra Bass Tuba in CC	52
4.3.2 Register	52
4.3.2.1 Descending Scale	53
4.3.2.2 Low Note Exercise	54

CONTENTS (cont.)

	Page
4.3.2.2 Low Note Exercise	54
4.3.2.2 Low Etudes Exercise	55
4.3.3 Hight Register	55
4.3.3.1 Buzzing exercise	55
4.3.3.2 Lips Flexibility	56
4.3.4 Multiphonics	57
4.3.5 Apply Multiphonics to the Piece	59
4.3.6 Non-Multiphonic Areas	60
CHAPTER V ANALYSIS AND PEDAGOGY METHOD OF CONCERTO FOR TUBA AND ORCHESTRA	62
5.1 Composer Biography	62
5.2 Analysis	63
5.2.1 First Movement	63
5.2.1.1 Exposition	63
5.2.1.2 Development	64
5.2.1.3 Recapitulation	65
5.2.2 Second Movement	65
5.2.3 Third Movement	66
5.3 Pedagogical Aspects and Performance Considerations	67
CHAPTER VI ANALYSIS AND PEDAGOGY METHOD OF SONATA FOR TUBA AND PIANO	69
6.1 Composer Biography	69
6.2 Analysis	71
6.2.1 First movement Allegro pesante	71
6.2.1.1 Exposition	71
6.2.1.2 Development	74
6.2.1.3 Recapitulation	75
6.2.2 Second Movement Allegro assai ($\downarrow = 152$)	76

CONTENTS (cont.)

	Page
6.2.3 Third Movement (Variationen, Moderato commodo ♩ = 80)	78
6.3 Pedagogical Aspects and Performance Considerations	81
6.3.1 First Movement	81
6.3.2 Second movement	82
6.3.3 Third Movement	82
CHAPTER VII ANALYSIS AND PEDAGOGY METHOD OF SONATA CONCERTANTE FOR TUBA AND BRASS QUINTET	84
7.1 Composer Biography	84
7.2 Analysis	85
7.2.1 First movement Allegro (♩ =126)	85
7.2.1.1 Exposition	85
7.2.1.2 Development	86
7.2.1.3 Recapitulation	88
7.2.2 Second Movement Andante molto moderato (♩ =56)	88
7.2.3 Third Movement	89
7.3 Pedagogical Aspects and Performance Considerations	90
CHAPTER VIII CONCLUSION	93
8.1 Conclusion	93
8.2 Advantage from the Recital performance	93
8.3 Issues need to Rectify and Recommendation	94
REFERENCES	96
APPENDIX	98
BIOGRAPHY	104

LIST OF FIGURES

Figure		Page
1.1	The original F-Tuba of Moritz and Wieprecht Serial number 64 (September 1835)	2
2.1	Multiphonic excerpt from Carl Maria Von Weber's Concertino for horn and Orchestra, mvt.1, mm. 166-176	13
2.2	Performance Statistic of experimental music for solo tuba from 1980 to 2009	15
4.1	<i>Them of Encounter II</i>	35
4.2	Notes from the theme transcription to 11 segments	36
4.3	Segment from the theme, group by the pitch class set	36
4.4	The mode arrangement from a segment of Encounter II's theme	38
4.5	The last three notes that make a sense of a Perfect Cadence. (These three notes are noted in the Bass cleft)	38
4.6	The comparison of crescendo from mm.1-2 and mm11-12	39
4.7	The Coda with the pianissimo to the end of the theme	40
4.8	The extremely wide register of the first variation	40
4.9	the first six measures of Variation 1	41
4.10	The first six measure of the first variation applying with PCS	41
4.11	Comparison of the contrasting between the theme and the first variation	42
4.12	The transpose from the first variation to the rhythm of the theme	42
4.13	The Half-valve combination with glissando technique at mm. 36	43
4.14	A PCS 1 in both vertical and horizon lines	44
4.15	A PCS 2 in vertical and Horizon line	44
4.16	Demonstrate of the lowest sub-contra paddle C makes an ascending line to high B-flat	44
4.17	The notes form the third variation shown in a PCS marks	45

LIST OF FIGURES (cont.)

Figure		Page
4.18	An excerpt for mm.60 to show the overlapping of the PCS	46
4.19	The multiphonics from the second variation	46
4.20	The demonstrate of half-vale technique among the same note and flutter tongue	47
4.21	The innovation techniques of Kraft using of 2 PCI 6 to creates an arpeggio	47
4.22	The number identified each note to explain their relationship	48
4.23	The re-order of the notes from mm. 99-100	48
4.24	The extreme low C-natural below the fundamental pitch mm. 48	53
4.25	Descending Scales exercise for low register	53
4.26	The Stemple Tone exercise mm. 1-24.	54
4.27	Glissado buzzing exercise, mm.1-8	56
4.28	George Palton's lip Flexibility exercise, mm1-18	57
4.29	The multiphonics parallel motion exercise	58
4.30	The oblique motion exercises for multiphonics	59
4.31	Practicing without the lower voice, mm37-38	59
4.32	The exercise to check the accurate intervals, applied from mm. 37-40	60
4.33	Christ Olka's exercise, from Drill of the week series number 4.	61
5.1	The first phrase of the primary theme, first movement, mm. 3-4	64
5.2	The syncopation theme of the second movement	66
5.3	The Rhythm Emphasis Exercise by Joe Dixon	68
6.1	The primary theme of the Sonata for tuba and piano, first movement, mm. 1-4	71
6.2	The primary theme on the accompaniment, first movement, mm.18-21	72
6.3	The transposing of the primary theme, first movement, mm. 24 -28	72
6.4	The pretending V-I cadence in mm9-10	73
6.5	the secondary theme from the piano right-hand part in mm.28-30	73
6.6	The primary theme in the development section mm 49-50	75

LIST OF FIGURES (cont.)

Figure		Page
6.7	The Coda from the first moment	76
6.8	Excerpt from the Arban interval studies	81
6.9	The major ninth interval exercise modification of a scale	82
7.1	The primary theme from the exposition section. mm, 9-19.	86
7.2	The secondary theme, first movement, mm.42-51	86
7.3	A modified motive in development section from a secondary theme	87
7.4	A comparison of two transitions in the development section	87
7.5	The chorale at the beginning of the second movement	88
7.6	The refrain section of the third movement	90
7.7	Alan Bear's tonic and Dominant scale for tuba exercise	91
7.8	George Palton's Range Study Exercise	91

CHAPTER I

INTRODUCTION

1.1 Background

The most significant aim of the graduate music students is to be able to perform in public professionally. The graduate recital is a compulsory requirement to complete Master of Music majoring in Performance and Pedagogy at College of Music, Mahidol University. Therefore, in order to show student's acknowledgment in interpretation, stylistics, composition techniques and history of music, Understanding pieces in the graduate recital by learning each selected pieces in the proper method is indispensable in this research.

The recital for the Graduate students is compulsory for every student studying Master of Music majoring in Performance and Pedagogy. The recital requires students to hold the music performance with a brief intermission approximately one hour. The performance should contain the various styles of composition in the field of Western music repertoires. The document must be interrelated with the graduate recital. It also required demonstrating the practical method and analysis of the selected compositions.

1.1.1 Tuba history

Wilhelm Friedrich Wieprecht and Johann Gottfried Moritz (1777–1840) created the bass tuba in F in September 1835. The tuba was designed to replace the ophicleide and serpent-ancient music instruments used in Europe. These instruments were classified as a tenor voice in an orchestra. In contrast, the tuba was a bass instrument from the brass family. After its invention, it was used to support and accompany both the string and woodwind sections of the orchestra. The musicians and composers, at that time, were unaware the potential of the tuba as a solo instrument. Therefore, the tuba was not used as a solo instrument until an English composer, Ralph Vaughan Williams, wrote the Concerto for Bass tuba in 1954. That was almost

a century after its invention. William Bell has mentioned his concern for the issue in the book *Foundation to Tuba and Sousaphone Playing* published in 1931, twenty-three years before the first *Concerto for Tuba* by R.V. Williams released.

“The tuba is seldom used as a solo instrument because the great majority of players cannot render an effective solo. If performers will become masters of this instrument, there will be a demand for tuba solos. At present, a tuba solo is considered a novelty

(Bell, 1931)

Prussian bandmaster, Wilhelm Wieprecht and German instrument-builder, Johann Gottfried Moritz, first patented the tuba. The original design was small and due to the lack of technology, the designers could not create a bell, which was large enough to provide sufficient amplification. Afterward, the design of the tuba has changed into a large instrument and it became more comfortable for the players. It can also deliver a large sound volume.



Figure 1.1 The original F-Tuba of Moritz and Wieprecht. Serial number 64 (September 1835)

1.1.2 Repertoires for tuba

Many early twentieth-century composers who wished to increase the popularity of the tuba pieces began to compose music for solo tuba. In 1954, the English composer, Ralph Vaughan Williams composed and dedicated his “Concerto for Bass tuba” to the London Symphony Orchestra and it was used to perform at the Jubilee Concert on 13 June 1954. Philip Catelinet, the principal tuba of the London Symphony Orchestra, premiered the work. Later in 1955, a German composer Paul Hindemith also wrote his “*Sonata for tuba and piano*” included it in his instrumental

Sonata series which has become a popular repertoire for tuba soloists afterwards Williams and Hindemith, in my opinion, have been two of the most influential composers showcasing the potential of the tuba and promoting its popularity. Since the 1950's, many composers have followed Williams and Hindemith and have written tonalities such as Alexej Lebedev's *Concerto in One Movement*, J. Edouard Barat's *Introduction and Dance*, Alexander Arutiunian's *Concerto for Tuba and Orchestra*, Edward Gregson's *Tuba Concerto*, Eugène Bozza's *Concertino for Tuba*. They have also written unaccompanied such as Edward Gregson's *Alarum*, William Kraft's *Encounter II*, and Krzysztof Penderecki's *Capriccio for Tuba Solo*.

Since then, avant-garde music for tuba has been written in various styles, concepts, and genres. An unaccompanied composition for tuba is interesting in terms of technique and musical language.

1.1.3 An unaccompanied composition for tuba

An unaccompanied solo is a piece written for a single musician to perform. These pieces are typically composed to allow the musician and composer to be featured by demonstrating their skills and techniques. The musician must play the tuba by himself/herself and he/she must remain focusing, demonstrating controlling and being responsible for their own preparation and performance at the same time. Unaccompanied music has had a long history, starting in 1703. In this year, Johan Sebastian Bach wrote a series of six Sonatas and Partitas for violin BWV 1001-1006 when he was Kapellmeister in Köthen. Later, he wrote the six dance suites for Cello in 1717. After that, the Italian virtuoso violinist Niccolò Paganini wrote the twenty-four Caprices for solo violin in 1820, and it , in my opinion, became an iconic repertoire for the modern advanced violinist.

In my opinion, unaccompanied music helps to reinforce the musician and improve both technique and musicality through interpretation. The techniques found in unaccompanied music allow the musician to develop and demonstrate their artistry. In the college level, many tuba professors couple unaccompanied music to the exercises and etude integration to develop the proficiency of their students. The combination of these teaching practices offers support to the music of the twentieth-century which has a strong demand for proper technique. Professors also wish to promote and inspire

their students to become future music composers for the tuba to help broaden the variety of available pieces and develop the skills of future tuba players. Some examples of unaccompanied tuba music from the twentieth-century are Williams Kraft's encounter II, Krzysztof Penderecky's Capriccio for solo tuba and Walter Hartley's Suites for unaccompanied tuba.

Playing unaccompanied pieces from the twentieth-century, in my opinion, can be difficult and requires a great deal of time to become proficient. However, playing modern music offers many benefits. When a piece is successfully learned and performed, the musician has achieved a high level of techniques and musical skills, such as:

1. Rhythm - unaccompanied music in the twentieth-century which composers often use its complicated rhythm. Since this style of composing sustains the listeners' interest by using complex rhythm along with the interesting melodies, it makes music more captivating.

2. Phrasing - Modern solo compositions often have unbalanced phrasing or unpredictable cadences to avoid phrasing in the traditional form. The composer uses unbalanced phrasing to create interesting unbalanced phrases, which is quite different comparing to earlier styles of writing-sometimes the composer uses very few notes that are phrased as a repeated motif. For example, in the Baroque and Classical period, the composers agreed to write their music in two or four bars per phrase as a standard composition method.

3. Dynamic - unaccompanied music for tuba in the twentieth-century usually had a wider level of Dynamic than it had in the earlier century. To support music in the modern era, there is a high-quality standard concert hall and the musical play venue where are able to support the different level of sound. It often differs from the previous era of music where music is usually held either inside a house or in a small venue. This did not require a large volume of sound to deliver to a distance listener. Especially in unaccompanied music, the performer has to perform the music alone in order to deliver the large volume of dynamic to the listener. Additionally, many of unaccompanied composition often mark the dynamic in a large contrast to make the music more effective and more exciting to the listener.

4. Exercises - The soloist must obtain and maintain a level of skill that is required to support the music they wish to play. In my opinion, the only way a player

can develop the required skills to play the modern music compositions is that he/she needs mastering, training exercises, and supporting etudes.

5. unaccompanied music in the 20th century. Largely due to the advances in musical instrument quality, musicians have the potential to achieve a higher technical proficiency than they could compare to those who used tubas made in the earlier years. This allows the modern composer to explore new techniques and provide opportunities for players to display their talent.

6. Interpretation - In the first few pages of the music sheet, the composer ordinarily offers guidelines explaining how to perform special techniques in the piece to the musicians. Nonetheless, composers provide musicians opportunities to play and interpret the piece in their own way.

7. Tuning and Pitch - The composer often specifies the volume and tuning for the piece that he/she intended. At times, the composer may choose a pitch that may be unusual and diverse compared to a standard pitch that is used in conventional music. Therefore, this alluring style has begun to spark the interest of some soloist who enjoys the chance to be challenged and performs a piece that is more memorable to their audiences.

8. Form - In modern unaccompanied music, composers have explored new methods using a unique form that allows the performer to have more freedom of self-expression than the music in the past. The musician must initially focus on the concept on which the music was written. After the concept has been fully appreciated by the performer, the form could be focused on.

9. Stage performance - Soloist performs alone customarily on stage. This venue of performance demands the musician to prepare and demonstrate a strong musical performance. In addition, the professionalism of a musician may be tested through solving unexpected problems on stage during the performance.

1.1.4 An accompanied composition for tuba

The term of accompaniment is referred to the music which consists of an auxiliary part or parts of music composition to support the principal part, either instrument or singer, simultaneously. An accompanied music is the standard widespread setup for performing music since fourteenth-century. During the medieval

period, various instruments have been used to play along with both secular and sacred music and it is still used now.

The accompanied music has a various type of music in both Western classical and non-classical music such as Concerto, Sonata, Theme and Variation, Folk, Patriotic, Dance and Contemporary music. The oldest literature secular accompanied music was taken place in Europe area by a singer singing along with simple lute or another string instrument. At the beginning, it was a simple use of an octave to raise or lower principal voice to reinforce with the singer in term of volumes and pitches. Later, during the Hundred Years War between France and England from 1337 to 1453, France military used serpent to accompany warriors while they were singing the Patriotic music and march to the war. Furthermore, the serpent was also used in a secular music to reinforce with the volume of the bass singers' voice in the church in that period.

In term of educational sake, Accompanied music benefits the musicians in various ways. It offers the musicians to understand and perform as an ensemble, to understand the various music textures, to improve their ear, to have an opportunity to learn the various color of sound with different types of accompaniments and to learn how to manage the rehearsal schedule with accompanists.

1. It offers the musicians to understand and be able to perform as an ensemble—the term of ensemble refers to a group of people who perform their instruments or vocals together simultaneously. Regarding the term, the accompanied music normally requires more than one performer to perform the music, therefore, the soloist and the accompanist have to co-operate the parts together. There are various different styles and genre of music. It is important to discuss between the soloist and the accompanist and the soloist is required to study the accompanying part. This indication is the most significant aspect that they have a discussion on the objective of the composition before the first rehearsal in order to get the high standard result as an ensemble.

2. It offers the musician to understand the various music textures—the music texture refers to a combination of melody, harmony, and rhythm in a composition and it is also regarded as the dynamic range of the music. there are many kinds of textures in the music conceptual today such as Monophonic, Polyphonic,

Homophonic, Heterophonic, and Biphonic texture. As there are various types of music textures, the musicians have more opportunities to learn how to play music and understand the function of the part they are playing. For example, the soloists for a homophonic music are fully responsible for the melody line while those for the Polyphony music take the dynamic part as almost equal the accompany.

3. It improves the musicians' ear—the original main idea of the accompanied music is that the accompanist simultaneously plays along with the soloist to support and reinforce the soloist in the sixteenth-century. Therefore, the soloist has more opportunities to train their pitch control. In the bargain, the temperature is the principal determinant to a pitch, especially for wind instrument players, so the soloist has to tune their pitch with the accompanist all the time.

4. It offers opportunities to the musicians to learn the various colors of sound with different types of accompaniments—as accompanied music has various setups for various types of ensembles such as a large Orchestra accompany, wind band accompanies, Brass Band accompany, Piano accompany, Percussion accompanies and Electronics accompany. Therefore, each various setup by an accompanist needs to be performed in different manners to achieve successful outcomes in the performance. For example, when the soloist performs in front of the full-size Orchestra accompaniment, he/she has to raise the higher volume and be aware of the delay between the soloist and the Orchestra to keep control of the tempo from the conductor in contrast to the soloist who plays with the piano accompanies. The soloist performs with the piano, which is more like a small ensemble with two people only, and normally does not require performing with a loud dynamic.

5. It offers opportunities to a musician to be able to manage the rehearsal schedule—the rehearsal is the most significant issue for musicians as it is the time to prepare, discuss the piece to make the similar understanding, and practice to have the similar standard for the performance. Therefore, the soloist has to manage and organize the proper rehearsal schedule so that the accompanists are able to attend the rehearsal. It might be easier for a piano accompany type. However, it is more challenging when the piece requires more than one accompanist like a Woodwind quintet accompaniment or a Brass quintet accompaniment. Although a solo concerto with an orchestra, for example, normally provides an orchestra manager to take a

responsibility for this issue, it is worthily intellectual to learn how to manage and organize the schedule as it is useful and able to apply to the real life.

1.1.5 Repertoires for the Recital

For this graduate tuba recital program, it will contain four of twentieth-century compositions for original tuba solo compositions both accompanied and unaccompanied. They are composed by different four composers to demonstrate the various musical styles and composition techniques. The program will contain the follows:

1. *Encounters 2 for solo tuba* by William Kraft
2. *Concerto for Tuba and Orchestra* by John Williams
3. *Sonata for Tuba and Piano* by Paul Hindemith
4. *Sonata Concertante for Tuba and Brass Quintet, Opus. 41* by Morten Gaathaug

1.2 Objectives

1.2.1 To present the importance of twentieth-century tuba solo compositions.

1.2.2 To study and work on the original specific twentieth-century composition for tuba.

1.2.3 To understand the structure, style, and specific composition techniques of each piece.

1.2.4 To develop the playing skill of each specific techniques with an accurate interpretation.

1.2.5 To understand the method of the proper pedagogy of each selected twentieth-century composition techniques for tuba.

1.2.6 To understand the method of the proper pedagogy of each selected Twentieth-century composition stylistics for tuba.

1.3 Framework of the Graduate Tuba Recital

To be able to perform the selected piece professionally with fully understanding of music composition styles, techniques, and demonstrate high standard of student's personal interpretation in the selected compositions as follows:

1.3.1 *Encounters 2 for solo tuba* by William Kraft

1.3.2 *Concerto for Tuba and Orchestra* by John Williams

1.3.3 *Sonata for Tuba and Piano* by Paul Hindemith

1.3.4 *Sonata Concertante for Tuba and Brass Quintet, Opus.41* by Morten Gaathaug

1.4 Expectation

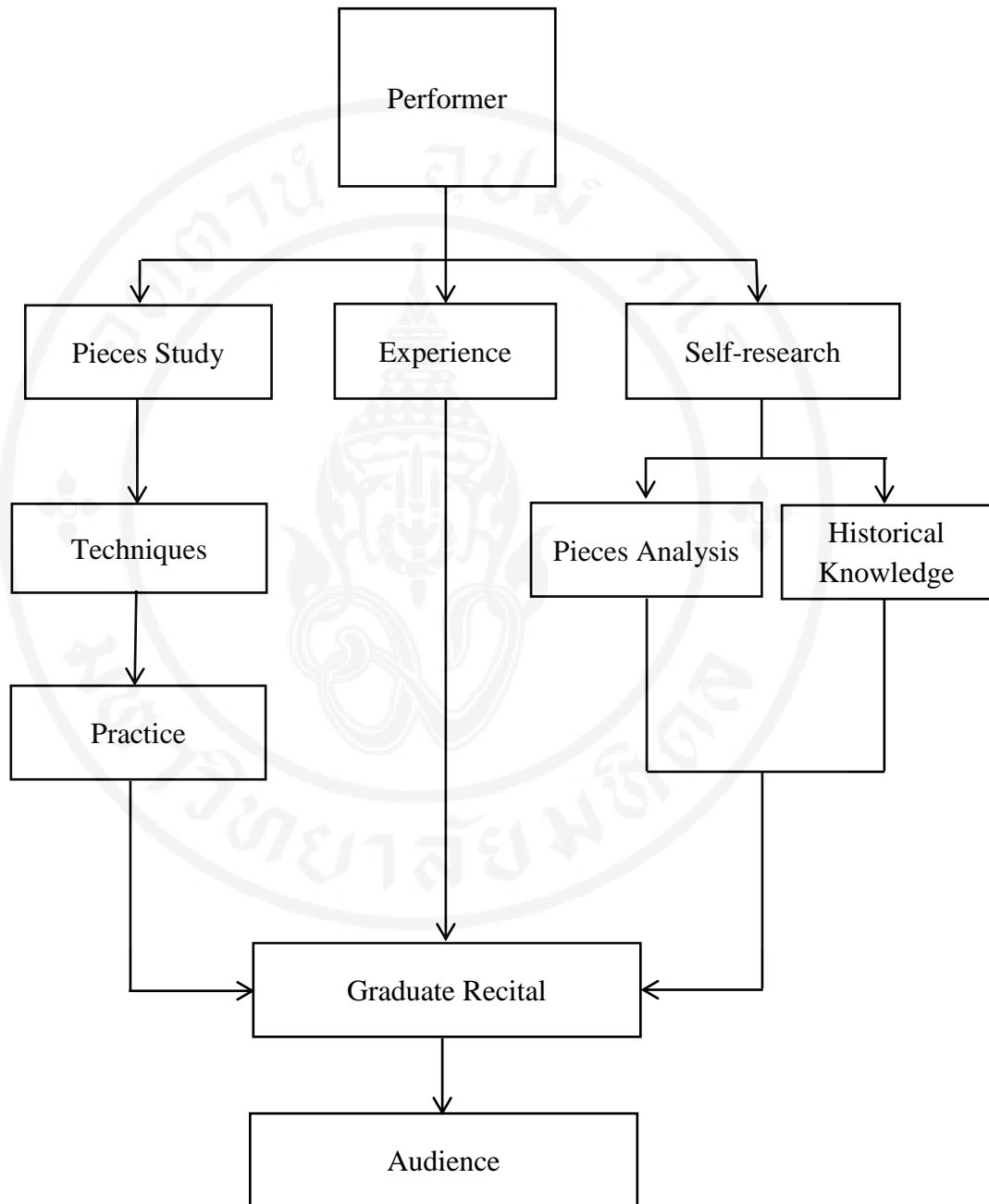
1.4.1 To comprehend the selected compositions' concept as well as to be able to perform in a proper way

1.4.2 To cultivate and obtain various techniques of each specific selected compositions' musical context.

1.4.3 To be keen on the preparation and organization of the graduate recital.

1.4.4 To be able to write a program note.

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

2.1 Encounter II for solo Tuba by Williams Kraft

2.1.1 Background

This piece is originally written for the iconic twentieth-century tuba virtuoso Roger Bobo in December 1966 while Roger Bobo and William Kraft were member at the Los Angeles Philharmonic. *Encounter II* for Solo Tuba is a part of Williams Kraft's Encounter series. The piece was included in a principal tuba audition for New York Philharmonic in 1979 as well. This piece contains many difficult techniques for tuba such as a very wide range of the instrument, pitch shifting, Multiphonics, Glissandi, and rapid half-valves technique. These techniques are challenging; however, they help the tuba players to greatly develop their skills. Moreover, it is expected that these documents show the multitudinous genre of music. William Kraft has mentioned about his *Encounter II* for solo tuba in the book, Program Notes for the Solo Tuba, which compiled and edited by Gary Bird in 1994 that: "'From the multitude of techniques that evolved, I chose those which I felt were best suited for a piece that was basically expressive along relatively traditional lines. I wanted the challenge of writing a set of variations for a solo instrument that would create the illusion of accompanying itself" (Bird, 1994)

2.1.2 Composition techniques

Encounter II was composed to vary from musical theorists' opinions in term of composition technique, which was used as a component of the composition in this piece. Recently, the majority of theorists believe that *Encounter II* thought of the musical set theory. The number of the music theorists specified that the composer used the twelve-tone technique to compose *Encounter II*. This mentioned in Kraft's video,

recorded by Theodore Presser Company in 1980, that he took a concept from twelve-tone technique and revised it with his own vogue at that moment. He also included an explanation for the restriction of the strategy which was proscribed his temperament of composition vogue. However, in this document *Encounter II*, it is going to be the incontestable methodology of analysis in various musical set theories.

Howard Hanson who was an American musician, music theorist, conductor, and forty-year director of Eastman School of Music in 1960 initially elaborated the musical set theory. In fact, the musical set theory is sympathetic-related to tonal music at the first place. Then it was developed from Milton Babbitt's the twelve-tone theory to associate with atonal music by Allen Forte in 1973 instead.

Musical set theory is defined as an application of mathematical set theory for a gaggle of musical pitches, pitch classes in music. It is used to classify all combination of pitches and reticulate pitch classes to twelve-tone composition techniques, a compositional technique that supported series of pitches or row that contains all twelve-pitch classes with none of the repeating pitches. The pitch classes are equivalent triads or chords with any combination of notes in the traditional music. Within the piece, the musical set theory is in a position that classifies trough the piece from the beginning to the end. The musical set theory of *Encounter II* is going to be mentioned profoundly in chapter four.

As mentioned above, Kraft decided to use many Extended Techniques and elements in *Encounter II* such as pitch shifting, Multiphonics, Glissandi, and rapid half-valve technique. The major elements and notation he used in the piece were from a traditional method, except the multiphonic in the third section. In this piece, the most sacrificial technique which was used is multiphonic

The term of Multiphonic, applied to a Brass instrument, refers to the player's action in singing or humming with an instrument simultaneously. It is possible to make monophonic instruments to offer harmony and polyphony. The multiphonic technique also referred to the term of duo-phonics mentioned by David Cope in his *New Music Notation* book (1976). The term of duo-phonics may be the precise description of the technique that players sings or hums simultaneously while they were playing the instrument so the audiences will be able to hear two voices in a song. The term of multiphonic is the most standard technique at the present time.

In fact, the multiphonic technique is not new. It actually occurred in Australia 1500 years ago. At that period, there was a principal playing technique of a didgeridoo, an ancient instrument made of wood developed by indigenous Australians of northern Australia, and it is the beginning of the multiphonic technique for lip instruments we are using nowadays. The oldest literature multiphonic was used sine nineteenth-century by Carl Maria Von Weber's *Concertino for Horn and Orchestra* in E minor, Op.45, composed in 1806. Also, French composer, Hector Berlioz, mentioned in his *Memoirs de Hector Berlioz*, (the comprising of his travel to Germany, Italy, Russia, and English during 1803 to 1865) that when he listened to the Stuttgart trombonist Schared, he could produce four voices of the dominant seventh chord in a key of Bb major simultaneously.

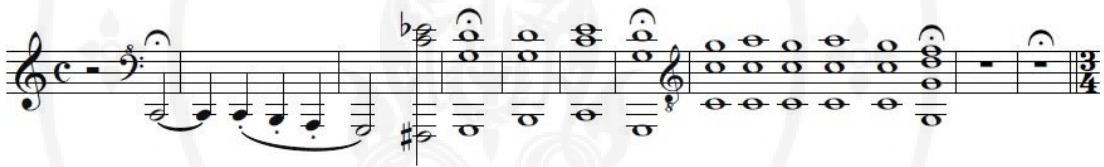


Figure.2.1 Multiphonic excerpt from Carl Maria Von Weber's *Concertino for horn and Orchestra*, mvt.1, ms.166-176.

Nowadays, multiphonic technique is generally included in an experimental composition written for tuba. The number of the experimental composition that included multiphonic nowadays is increasing as well. The major work for solo tuba that contains a multiphonic is mostly composed between the late 60s and early 70s. They are shown as the date of publication respectively, as follows;

<i>Six Like for Solo tuba</i>	Theodore Antonio (1968)
<i>Five Studies for Tuba alone</i>	David Reck (1968)
<i>Pattern III for solo Tuba</i>	Jame Fulkerson (1969)
<i>Encounter II</i>	William Kraft (1970)
<i>Icon-Sequenza for one tuba player</i>	Matthias Bamert (1973)
<i>Three Essays</i>	William Penn (1973)
<i>Three for Barton</i>	Allan Blank (1974)
<i>Midnight Realities</i>	Morgan Powell (1974)

Notwithstanding that, these compositions are from that period, both professionals and college students rarely select them for their performance. It seems that it is because some of those compositions are in the avant-garde music category. In addition, some of them were written in the way that is too difficult or almost impossible to perform as written. The only one experimental music for tuba from the late 60s that is still used to perform recently is *Encounter II*.

2.1.3 Performance Statistic

Since *Encounter II* was composed in the year 1966s, this piece is still one of the selected repertoires for advanced college students to perform for their juries examination. Moreover, the higher-level performers and virtuoso in their recital program list situate it as well. Andrew Larson's doctoral thesis, investigating "experimentalism": a case study of the tuba and its repertoire at The College of Music and Dramatic Arts, Louisiana State University, is one of the references.

In the thesis, it was mentioned about the frequency of the twentieth-century music for solo tuba performance. The statistics that Larson had collected were from the worldwide performance within thirty years, from 1980 to 2009. The statistic was provided by *The International Tuba and Euphonium Association Journals*, which was a part of information services concerning about the tuba statistic for members.

Within thirty years, the statistic shows that there were 1,039 performances totally, including Ralph Vaughan Williams' Concerto for Bass Tuba, Paul Hindemith's Sonata for Tuba and Piano, and Edward Gregson's Concerto for Tuba. These composers' piece gained over 75 percent, approximately 780 performance within thirty years, of the performance in the statistic. Then, other seven experimental pieces could hold only 25% of the performance that was approximately 259 times in thirty years.

In the Larson's research, ten twentieth-century standard repertoires including tradition composition were compared with the experimental composition for solo tuba. However, this document only demonstrated experimental compositions that were in the same category as *Encounter II* to compare the frequency of the performance. The pie chart displays the performance frequency of seven twentieth-century experimental compositions for solo tuba from the 1980s to 2009s, as follows;

Encounter II	William Kraft
Capriccio for Solo Tuba	Krzysztof Penderecki
Midnight Realities	Morgan Powell
Parable XXII	Vincent Persichetti
Alarum	Edward Gregson
Inconsequenza	Matthias Bamert
Three essays	William Penn

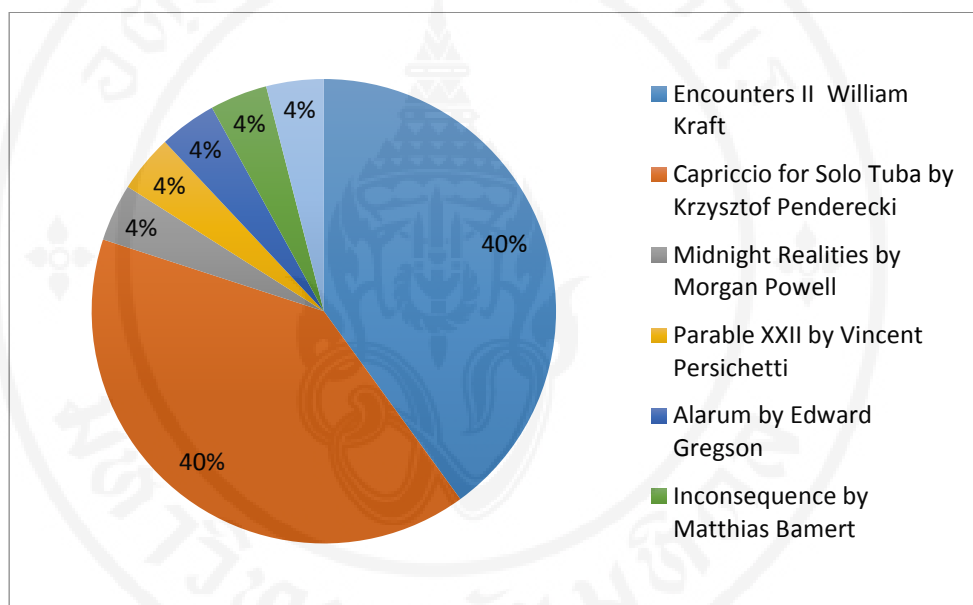


Figure 2.2 Performance Statistic of experimental music for solo tuba from 1980 to 2009

This chart showed that *Encounter II* achieved 40% of the performance within thirty years that was as same as *Capriccio for solo tuba* by Krzysztof Penderecki, which was published fourteen years after. These two pieces were equally been played approximately 103 times each whereas other five pieces shared only 20% of the performance, approximately 10 times each from 1980 to 2009.

Encounter II is the most popular choice for advanced college students when they considered choosing a repertoire for their graduate recital program. It is also recommended in the University handbook that *Encounter II* is an assessment for graduate students in college and university level to evaluate their improvement in term

of technical and interpretation of music. An example shown below is a quote from Dr. Jeffrey Funderburk, Professor for Tuba and Euphonium at the University of Northern Iowa School of music.

Dr. Jeffrey Funderburk, Professor of Tuba and Euphonium at the University of Northern Iowa School of music, has mentioned in his Selected Solo Literature for Tuba on the website that “the *Encounter II* is a tremendously difficult piece for both techniques and interpretation, however, well worth the effort. A true virtuoso composition.” (Fuanderburk, 2003). This proved that the piece was worth for players, especially students, to advance their musical techniques and interpretation to higher level of their performance.

The New York concert review INC magazine had a review of the tuba recital at the Carnegie Hall in New York on 16 April 2011. In this recital, the piece *Encounter II* was performed by Dr. Bill Waterman, a current professor of tuba and euphonium at the University of Tennessee at Martin, when he was studying Master of Music at Texas Tech University in Texas, the United States. The New York concert review INC mentioned that his performance came out with his pure, mellow tone, and amazing liveliness. He showed a strong character to make tuba an excellent solo instrument.

2.1.4 Recording

Currently, there are some official music records of *Encounter II* made by major tuba artists. There are seven major records from five tuba artists. They are Roger Bobo, Øystein Baadsvik, Josef Bazinka, Alan Bear, and Zachary Collin.

2.1.4.1 Roger Bobo's records

The most significant record is *Roger Bobo plays tuba* made by Roger Bobo under the Crystal Records Company in 1969. This album is the first one that Roger Bobo recorded and it was released one year after Kraft's *Encounter* concert series. The first edition of the manuscript, which was originally dedicated to him in 1968, was added to this album as well. Twenty-two years after the first record, Crystal Records appeared to re-released *Encounter II* in Roger Bobo's album named *Bobissimo*, the best of Roger Bobo collection album, in 1991. However, before the

Bobissimo album, he launched *Botuba* album with a second revision of the manuscript by Kraft himself in 1978.

Although *Encounter II* was in Roger Bobo's album, He said he preferred to play the piece on his CC tuba. In February 2014, he mentioned in his given master class to Oscar Santiso at Conservatorium van Amsterdam that he had never performed this piece on F tuba because he performed everything on a CC tuba. He even performed Ralph Vaughan Williams' concerto for Bass tuba on a CC tuba. At that time, he owned a Miraphone 184 CC tuba, a small two-tone fifth valve CC tuba due to the lack of technology at that time. He had never been successful in producing enough sound to support his pieces, particularly in the last part of them.

The selection of the instrument in the record was really effective, especially in the multiphonic part of the piece. Ruben Puebla mentioned in his doctoral thesis that the Roger Bobo's record with a CC tuba had a louder voice than his tuba as the CC tuba had a bigger tube which made more room to contain both pitches accurately. Additionally, It required more air stream to produce a sound, so his throat was fully open to deliver more air and make a louder sound.

Since Roger Bobo played the repertoires from the original manuscript and he always communicated with the composers closely, his interpretation of his records was as exactly as they were composed. His tempi were exactly accurate. As well as, all articulations and dynamics were as exactly as they were written. The contrasts between slow and fast sections were remarkable in these three records, *Roger Bobo plays tuba*, *Bobissimo*, and *Botuba*, as he created very dramatic emotion in the slow section and made it more lively.

With his inconceivable interpretation and techniques, Roger Bobo's records were settled as a standard reference and were commonly recommended for all tuba players who desired to learn the piece.

2.1.4.2 Øystein Baadsvik's record

Øystein Baadsvik is a Norwegian tuba virtuoso of twentieth-century. He included *Encounter II* in one of his record *Tuba Work* which was released in December 1993. His *Encounter II* is one of the remarkable records due to his outstanding technique skill. In fact, Baadsvik's interpretation of his *Encounter II* is

different from Roger Bobo's as he interpreted it by himself. In 1993, it was uneasy to find a copy of a record so he had never heard Bobo's record.

Comparing Baadsvik's record to Roger Bobo's original one, they were very far different in term of interpretation. Obviously, the tempo he took in the recording was much faster than Roger Bobo's. For example, at the beginning, Roger Bobo's tempo mark is the quarter note equal to 60 BPM whereas Baadsvik took it close to the quarter note equal to 70 BPM. In his record, the duration of this piece is much shorter than others. Roger Bobo's record takes seven minutes and four seconds long, which is longer than Baadsvik's, taking five minutes and thirty-eight seconds long.

In Baadsvik's record, he played the piece using a Hirsbrunner rotary EEb tuba as he mentioned that an EEb tuba caused less problem than an F tuba at that time. Also, he is a specialist on an EEb tuba because of his versatility as well as a good blend of power and clarity.

For this album, there were reviews from some of the customer on Amazon.com, mention that His recording of the Kraft Encounters II is considered one of the best available (Combest, 2005)

2.1.4.3 Josef Bazinka's record

Josef Bazinka is a principal tuba of The Budapest Festival Orchestra in Hungary. He launched a record that included *Encounter II* three years after Øystein Baadsvik. Although his interpretation of the record was not as accurate as others' records, he played it passionately and emotionally without worrying about techniques He showed that he was truly honest in making music. He mentioned about his performance for *Encounter II* in the interview e-mail with Ruben Publa in 2014 that he play with his soul and mood and the pieces (the music, the color of the sound) always determined his life. It is not easy to write how much power he has when he play something. It is not only the technical things; it's about the magic of the piece and the performer.

2.1.4.4 Alan Bear's record

Alan Bear is a principal tuba of New York Philharmonic Orchestra. He released an album *Coast to Coast* that included *Encounter II* in 2005. Sérgio Carolino, one of the most massive tuba players has mentioned about Alan Bear's *Encounter II* in Alex Shapiro's website that he plays the piece very dramatic and virtuosic piece with a very good feeling and rhythm.

2.1.4.5 Zachary Collin's record

Zachary Collin is currently Associate Professor of Tuba and Euphonium at the Indiana University of Pennsylvania. He released the record of *Encounter II* in 2007. This album is not pure tuba record, but it is a part of a 3-CD set of William Kraft's *Encounters* organized by Southwest Chamber Music and Tambuco Percussion Ensemble. T. J. Ricer, a doctoral student at Eastman School of Music has mentioned about Zachary Collin's record in the International Tuba Euphonium Association journey fall 2016 that "This particular recording performed by Zach Collins was done under the watchful eye (and ear) of none other than William Kraft himself. It is an extremely clean and well-executed recording." (Ricer, 2016)

In my opinion, this piece is the most effective classical composition in term of literature for a contemporary music for tuba these days. It is a great challenge for all tuba players to learn the most difficult piece, which has stood the test of time.

2.2 Concerto for Tuba and Orchestra by John Williams

2.2.1 Background

Concerto for Tuba and Orchestra composed by John Williams, a Hollywood film music composer, is an iconic twentieth-century concerto. Besides, Ralph Vaughan Williams' tuba concerto, significant repertoire as a required piece for an audition in orchestras nowadays, is also iconic of the twentieth-century concerto. It is a part of John Williams' concerto series which includes tuba, clarinet, violin, cello, bassoon, trumpet, horn, viola, harp, oboe and flute concertos. The series of his concerto was composed between 1969 and 2011 as a commission for each principle

instrument in Pan-United States of America's Orchestra and Instrumental Virtuosi such as Gil Shaham, Yo-Yo Ma, and Michael Zaretsky. The Boston Pop Orchestra set up John Williams' tuba concerto as the commission for the centennial ceremony of the orchestra in 1985.

The piece premiered by Chester Schmitz, the principal tuba of Boston Pop Orchestra at that time, on 8 of May 1985. This piece obviously divided into three connected movements with approximately fifteen minutes long. It contained a number of various important issues, including virtuosities double-tonguing technique, compound times, and extreme wide register, in the previous music and in the 20th-century music styles. Moreover, this piece contained many musical and lyrical styles which were influenced by his special stylistic in Film musical composition. This is a great indication that musicians should endure a concert piece with well quality concept written always so that a player could understand the method for dealing with others in both modern and previous music concepts.

This piece was composed for a tuba solo with a large orchestra. From the New York Philharmonic Orchestra's magazine mentions about the general view of the piece, which was cast in three connected movements, and the concerto trains the spotlight on an instrument that is more accustomed to playing a supporting role. Its combination of lyricism, agility, wit, and emotional drive made us wonder whether this behemoth of the brasses got more concerto outings. The instrument's virtuosic possibilities reached a high plane in the first-movement cadenza whereas the second movement cast the tuba in gentler light, its mellow timbre emerging out of the orchestral writing of mysterious manner. In the finale, a rondo that included some brashly jazzy outbursts, the tuba emerged as an acrobat, bustling along with the vivacity normally encountered from instruments a fraction of its size. The composer himself has mentioned about this piece in the New York Philharmonic Orchestra journal "I really don't know why I wrote it .It's light and tuneful and I hope it has enough events in it to make it fun." (Williams, 2016)

2.2.2 Composition techniques

In the *Program Notes for the Solo Tuba* by Gary Bird's edition, edited in 1994, it mentioned about the widespread view of this piece that "The Concerto is laid out in the normal three movements, but no pause between the movements. The opening "Allegro moderato" introduces the soloist at once against a gently rocking

pulse in the strings, harp, and upper woodwinds. The tuba's tunes taken up by the other instruments before the tuba introduces the second theme, also in the rocking 12/8 of the opening; this set off a more elaborate solo passage culminating in an unusual cadenza for the tuba companionably accompanied by all four horns. The opening rocking figure returns for a single brief statement.” (Bird, 1994) This message demonstrated that this piece simply arranged in the traditional form of three movements, without suspension between each movement.

This piece composed in a tradition classical concerto form. Nonetheless, it was all connected movements. It began with a standard *Sonata-allegro form* in a 12/8 time through out the movement. In the second movement, it had a *Ternary* form with a virtuoso passage including the offbeat phrases and fast running notes such as a ten tuplet, nine tuplets and seven tuples. In the final movement, this piece had final conclusions with a Rondo form with additional characteristic and style of brass including a fanfare and high notes on the solo tuba.

2.2.3. Recordings

Various artists have recorded John Williams' Tuba concerto nowadays. This piece has shared between Tuba and Bass Trombone since it written for Chester Schmitz in 1985. In this document, it will show only the record that used tuba. The available records are as follows:

2.2.3.1 20th Century Concerti (2002) David Snell recorded with the Foundation Philharmonic, soloist Marc Easener

This record was a collection of the various concertos composing in the twentieth-century and the Foundation Philharmonic under the baton of David Snell recorded it in 2002. The John Williams' *Tuba concerto* was the first track of the recording solo by Marc Easener. The international Tuba Euphonium Association Journal volume. 30 November 2002, Jan Tracy from Trinity University has written a review of this record specifying Marc Easener's playing John Williams' tuba Concerto, as follows: “the Tuba Concerto is a lively piece that demands agile facility, range, and lyricism. Soloist Marc Easener's interpretation of the work is energetic, musical, and befitting to Williams' writing.” (Tracy, 2002)

2.2.3.2 *New Music from Bowling Green, Vol. 3 (2004)* Emily Freeman Brown recorded with Bowling Green Philharmonia, Solo tuba by Velvet Brown

The College of Musical Arts of Bowling Green State University made the record conducted by Emily Freeman Brown, a Professor, and Director of Orchestral Activities. In this album, Velvet Brown, who is currently a professor of tuba and euphonium at Penn State college of Art and Architecture in Pennsylvania, the United States and the principal tubist of the New Hampshire Music Festival Orchestra play the John William *Tuba Concerto*. In the recording, Velvet Brown has mentioned about the John Williams' *Tuba concerto* in her own interpretation in the track number 10, taking 1 minute and 44 seconds long transcribed and summarized by the author of this document as follows: "John Williams *Tuba Concerto* was welcome as the breathed the fresh air by the entire tuba player all the world. In fact, nothing yet has challenged the significant role of the Vaughn Williams's Concerto for Bass Tuba, composed in 1954." (Brown, 2004)

2.2.3.3 *20th Century Tuba Concertos (2008)* Oysten Baadsvik recorded with Singapore Symphony Orchestra.

Oysten Baadsvik is a Norwegian tuba soloist who is a renowned solo tuba virtuoso in the century. He is a major tuba artist for Miraphone, tuba superior manufacturer in Germany. Since 1992, Baadsvik has released eleven high significant records, as follows:

1. Tuba Works – 1993 (Simax)
2. Tuba Carnival – 2003 (BIS)
3. Danzas – 2006 (BIS)
4. Kalevi Aho tuba concerto – 2007 (BIS)
5. Prelude, Fnugg, and Riffs – 2007 (BIS)
6. 20th Century Tuba Concertos – 2008 (BIS)
7. 21st Century Tuba Concertos – 2009 (BIS)
8. Ferry Tales – 2010 (BIS)
9. Snowflakes – 2011 (BIS)
10. Chameleon – 2012 (BIS)
11. Øystein Baadsvik plays Tuba Concertos - 2014 (BIS)

From the list, it was shown that he has made a record almost once a year since 2006. Additionally, Oysten Baadsvik recorded the 20th Century Tuba Concertos with the Singapore Symphony Orchestra. He also was praised for his *Tuba concerto* by Christopher Thomas that: “Whilst there are passages and rhythmic devices that point clearly towards the familiarity of his film music, there is also a good deal of music in the Concerto that whets the appetite for more of Williams on the concert stage.” (Thomas, 2014)

Furthermore, John Williams, himself, gave a review about his concerto, as follows: “His rendering of my concerto far surpasses anything a composer might hope for.” (Williams, 2008)

2.2.3.4 *On the way* (2014) Andreas Martin Hofmeir recorded with Munich Philharmonics.

Andreas Martin Hofmeir is an artist of B&S Tuba brand, tuba soloist and a principal tubist of Bruckner-Orchester Linz. He is the first tuba player in the history who received ECHO Klassik award, a major European classical music award, in 2013.

For this record, there were many reviews verbally expressing that Andreas Martin Hoffmeir is the most outstanding on the solo tuba artist at the present time. The reviews emanated from ecumenical professional tuba artists and journalists who indited fascinating reviews such as a German Bavarian daily newspaper-Münchner Merkur, German music journal-Clarino, and a German FM broadcasting classical radio-NDR Kultur mention that; “his John Williams' *Tuba Concerto* in this recording is one of the most outstanding records these days whit his vocalize, and techniques, it depicts a plea for the tuba.” (Clarino, 2014)

In this record, Andrea Martin Hoffmeir included additional concerto and compositions which were composed in the twentieth century such as Jörg Duda's *Tuba Concerto Nr.1* and Matkalla, Roland Szentpali's *Very Good Morning*.

2.3 Sonata for Tuba and Piano by Paul Hindemith

2.3.1 Background

Sonata for Tuba and Piano is an early massive significant composition for solo tuba written by Paul Hindemith, a German composer. We are unable to argue with that, in the world of Germanic music. It is important to understand the characteristic of brass instruments in the German style, particularly the style of modern music concept set up by the Second Viennese School. Although this piece was composed when the composer was at Yale University, he was clearly set the music into the Neo-classical style. Likewise, the *Sonata for tuba and piano* composed by Paul Hindemith was the first piece for solo tuba that was set in the modern characteristic of tuba playing concept. This concept was different from R.V. Williams's *Tuba Concerto* that was initially composed for Harmonica to perform as a solo with the orchestra, yet it never been successful. Paul Hindemith was a music theory teacher; therefore, in this piece of music, the players demanded to follow the music manuscript as precise as they could. However, it is worth to learn the piece that states the concept and requires to play as exactly as the composer inscribed.

2.3.2 Choosing Instrument

In the website for tuba, there was an issue discussing a concern on Hindemith's *Sonata For Tuba and Piano*. It is likely that most of the tuba players have a concern on choosing instruments. There was an argument about contrabass tuba BBb/CC tuba or Bass tuba EEb/F tuba. In the Tuba Net website—a famous electronic communication channel for specific tuba players, it was mentioned about this issue that students in the beginning level started the piece with a contrabass tuba BBb/CC whereas advanced players preferred bass tuba. According to the currently released record. more artists preferred to use the bass tuba in Eb or in F as it has the greater characteristic of a solo instrument and is easier to express the note in the high register.

2.3.3 Literature review

In Guide to the Tuba Repertoire, second edition: The New Tuba Source Book compiled by Winston Morris and Daniel Perantoni, it was mentioned about the nature of the piece as follows “One of the major pieces written by a master composer.” (Morris, 2006)

Also, Dorothy Payne, head of the department of Music and Professor of Music Theory at the University of Connecticut at Storrs, mentioned about the piece in the Program Note for the solo tuba compiled by Gary Bird on page 52 that: “The Sonata for bass tuba and piano is one of the boldest strokes occurring anywhere in the output of this prodigious composer. It has justly earned a lasting place in the solo repertoire for this noble instrument.” (Payne, 1994)

2.3.4 Recording

Since Hindemith composed the Sonata for bass tuba and piano in 1955, there were numbers of tuba artists interested in recording the piece. Not only the tuba players interesting to makes the record of this piece but Gould, once one of the superlative pianists, was interested in making a record with the ten sonatas for Brasses by Hindemith also.

Currently, the major records of Paul Hindemith’s *Sonata for Bass Tuba and Piano* in the market were made by Rudiger Augustin, Oystein Baasvik, Roger Bobo, John Fletcher, Gerhard Georgie, Michael Lind, Daniel Perantoni, Gene Pokorny, Abe Torchinsky (with Glenn Gould recording) , and John Turk. In this document, there will be a discussion on the record of Rudiger Augustin, Oystien Baasvik, John Fletcher, and Abe Torcinsky only.

2.3.4.1 Rudiger Augustin in *Da Camera Magna* series album under Musical Heritage Society, 1962

This record is under Musical Heritage Society Company made in an LP format disk in 1962, seven years after the piece was composed. All of the major works of Paul Hindemith, especially ten Sonata series, were included in the record. This recording series concerning on the background of the record by the Buyer Music group, an online German recording retailer. Nonetheless, the company insufficiently provided the information that in this record consisting of a wide and various music genres from Baroque to modern such: numerous works by Georg Philipp Telemann Hindemith and Martinu series.

2.3.4.2 Oystein Baasvik in his *Tuba Works* album (1993) and Danzas (2006)

In the *Tuba Works*' booklet, it was mentioned about this piece with Hindemith's *Sonata for Tuba and Piano*'s background that: "In his imaginative Tuba Sonata, Hindemith plays with rhythmic contrasts and capricious, chromatic themes. The first movement, *Allegro pesante*, in which the piano and tuba challenge each other with different rhythms, is followed by an *Allegro assai* that has the function of a scherzo and comes across as a sort of festival of rhythm. The third movement, a theme with variations, is the most substantial of the three and explores the tuba's upper register. A short cadenza, strictly notated, displays the instrument's capabilities." (Baasvik, 1993) In Danzas's booklet, additional consequences for comparing to Hindemith's previous sonatas were mentioned in the same words.

Nowadays, these two records declared as a standard literature for Hindemith's *Sonata for Bass Tuba and piano*. All tuba professors in the Colleges and Universities around the world also recommended these two records as a reference for students.

2.3.4.3 John Fletcher's recording "Le Tuba Enchantee" (1980)

John Fletcher, an English tuba player, was born in Leeds in 1941 and passed away in London in October 1987. He was appointed as a principal tuba of the BBC Symphony Orchestra in 1964, and then he shifted from the BBC Symphony Orchestra to the London Symphony Orchestra in 1966. After that, he moved to London where he joined the most important English brass ensemble, Phillip Jones Brass Ensemble. He had been with the ensemble until 1986, one year before passing away.

Fletcher's perspective on the piece was quite different from later generation of tuba players. He interestingly mentioned about the Hindemith's Sonata in the booklet of his record that: "The inditing is mostly heftily ponderous and quite slow moving, but with many lyrical passages, and the emotions seem to me to vary between, on the one hand, an virtually exasperated tenacity and, on the other hand, a gentle, melancholy dolefulness. It is as though the tuba conclusively realizes that perhaps it was not denoted to play solos very often." (Fletcher, 1980)

2.3.4.4 Glenn Gould Edition - Hindemith: Sonatas for Brass & Piano recorded by Abe Torchinsky (1976)

This recording made in 1976, it essentially conducted by Glen Gould and members of the Philadelphia Brass Ensemble with the Columbia Masterworks company. Glen Gould was a Canadian pianist who was the master in Polyphony texture keyboard music. He was particularly renowned as an interpreter of the keyboard music of Johann Sebastian Bach as well. This record became iconic as it conducted by a non-tubist who was interested in a brass music composition. This record has recommended to students who are learning Hindemith's Brass Sonatas. The pieces in this record include all of the sonatas works for Brass instruments such as:

1. *Sonata for Horn and Piano in F major*, Mason Jones on French horn
2. *Sonata for Trumpet and Piano*, Gilbert Johnson on Trumpet
3. *Sonata for Trombone and Piano in F major*, Henry Charles Smith on Trombone
4. *Sonata for Bass Tuba and Piano*, Abe Torchinsky on Tuba
5. *Sonata for Alto Horn and Piano in E flat major*, Mason Jones on French horn

Glenn Gould accompanied each piece in this recording. This proved that not only Tubaists who were interested in making a record of Hindemith's *Sonata for Tuba and Piano* but the pianists were interested in it also. In this record, Abe Torchinsky recorded the Hindemith's *Sonata for Tuba and Piano*.

Abe Torchinsky, a native Philadelphia tuba player, was born in South Philadelphia. He graduated from Curtis Institute of Music where he studied with Philip Donatelli. Later, he moved to New York City to study with William Bell. From 1946 to 1949, he joined NBC Symphony Orchestra under the baton of Arturo Toscanini. Torchinsky, He joined the Philadelphia Symphony Orchestra in 1949 and had served as a principal tuba until 1972. At the Philadelphia Symphony Orchestra, he joined the Philadelphia Brass Ensemble and has voluminous records released. After retiring from the Philadelphia Symphony Orchestra, he became a member of the Faculty of Brass at University of Michigan from 1972 to 1989.

In this record, Gramophone has mentioned about the re-released edition record in 1993 that: "Gould's fundamental insight into Hindemith's world was his identification of its "true amalgam of ecstasy and reason." These were the very qualities, which fused, in Gould's own artistic make-up, and it should not be surprising that his empathy with Hindemith is strong." (Gramophone, 1993)

2.4 Sonata Concertante for Tuba and Brass Quintet Opus.41 by Morten Gaathaug

2.4.1 Background

Sonata Concertante for Tuba and Brass Quintet Opus. 41 was composed by a contemporary Norwegian composer, Morten Gaathaug and dedicated to a Norwegian tuba virtuoso Oystein Baadsvik in 1992. This piece was different from other pieces as five brass players comprising two trumpets, one horn, one trombone, and one tuba accompanied this piece. It took approximately eighteen minutes long with three connected movements. This piece was written in a traditional form since its title was similar to John Williams' *tuba concerto with the Orchestra*, as mentioned above. This piece was dedicated to a twentieth-century tuba virtuoso who was a skillful tuba player. Hence, this piece certainly contains a very high level of difficult techniques and offers various taste in music quality, including an extremely high note (its top note is high c^{''}), fast swift arpeggio, an extremely low register theme, a very fast motion (Thirty-second note and septuplet in the second movement).

2.4.2 Recordings

2.4.2.1 Baadsvik's recording Tuba Works (1992)

There were only two artists recording this piece after Gaathaug composed it because this piece is new and required a setup of accompanying which was decided for a brass quintet. Oystein Baadsvik made the first renowned record of this piece in the album *Tuba Works* in 1992. As mentioned above, this piece was dedicated to Baadsvik himself; therefore, the music interpretation of his play (with his excellent techniques) on this piece was fabulously presenting as the composer's need. In his booklet, he mentioned about this piece with an interesting background and

nature, as follows: “With its vigorous, often three-tone based themes and simple harmony; this is music, which lets diversion take the lead. Nothing is at risk here but the music itself, which is almost cheeky in its immediate simplicity.” (Baadsvik, 1992)

2.4.2.2 Ruben Dura de Lamo’s record *In Good Company* (2015)

Ruben Dura de Lamo was born in Petrer, Spain in 1986. He began to play tuba at the age of fourteenth. In 2007, he went to Germany to study with Jens Bjorn-Larsen at the Academy of Music, Drama, and Media Hanover. He, then, graduated Diploma in Music Performance in 2013. He became a tuba talented artist and won many competitions in Europe and worldwide such as the first prize in the German Music Competition in 2013, the eighth International Aeolus Competition, the International Instrumental Competition Markneukirchen 2012 and Hochschulwettbewerb Lubeck 2011. He is recently a tuba soloist joining various orchestras in Germany, including the NDR Radio Philharmonie Hannover and the Göttingen Symphony Orchestra and he, is a principal tuba for the Dortmund Philharmonic Orchestra.

This record contains various pieces, which were accompanied by ensembles whence specific composed in twentieth-century. Some of the critics mentioned about his outstanding playing style. Adrian Edwards from the Gramophone Magazine, for instance, mentioned about this record that in this recording is not offer much specific information about this piece.

For the *Sonata Concertante for Tuba and Brass Quintet op.41* by Morten Gaathaug in this record, there is insufficient information about the offered piece. In the booklet, only biography and the list of pieces including the name of accompanists were stated.

Even though this piece is not often, perform and lacks recordings, however this piece is one of the finest solo pieces for tuba. Furthermore, it is reached by the audience easily since it is an amusing; easily follow tonality with a wonderful melody piece. Despite, the difficulties of this piece, both techniques and music interpretation, conversely, this piece would be an alternative choice to pursued all tuba player to include this piece in the repertoire for intermediate and advanced levels player.

CHAPTER III

METHODOLOGY

3.1 Performance Information

The following four pieces have been selected for the performance:

3.1.1 *Encounters 2 for solo tuba* by William Kraft

3.1.2 *Concerto for Tuba and Orchestra* by John Williams

3.1.3 *Sonata for Tuba and Piano* by Paul Hindemith

3.1.4 *Sonata Concertante for Tuba and Brass Quintet, Opus 41* by
Morten Gaathaug

3.2 Objective

3.2.1 To present the importance of twentieth-century solo tuba compositions.

3.2.2 To study and work on the specific twentieth-century original composition for solo tuba.

3.2.3 To understand the structure, style, and specific composition techniques of each piece.

3.2.4 To develop the playing skills in each specific techniques and elements with an aureate interpretation.

3.2.5 To understand the method of the proper pedagogy for each selected twentieth-century composition techniques and stylistics for solo tuba.

3.3 Instruments

Bass Tuba in F: Kenneth

Contrabass Tuba in CC: Meinl Weston 5450 “THOR”

3.4 Process of presenting a Graduate Recital

3.4.1 Discuss with the advisor.

3.4.2 Study and select the pieces according to the recommendation of the advisor.

3.4.3 Discuss with the advisor again for the final decision and approval.

3.4.4 Study and accumulate information on the selected pieces to present the outline of the Graduate Recital, Graduate Recital Document and the source aim of the program note using in the recital document. The Graduate Recital program note is from:

- Library of College of Music, Mahidol University
- Books, documents, and Journals
- Recording and another source of Media
- Online media source, Youtube, Facebook

3.5 Preparation process for the graduate recital

Process	2016					
	June	July	Aug	Sep	Oct	Nov
1. Select the pieces	—					
2. Discuss with the advisor				—		
3. Study the piece and accumulate the information				—		
4. Submit the outline of the Thematic paper			—			
5. Study and practice				—		
6. Propose for internal Examination				—		
7. Perform the Graduate Recital					—	
8. Submit the thematic paper						—

3.6 Presentation

The audiences are given the program note before the performance starts. The program is separated into two sections with 10 minutes intermission.

3.7 Program and approximate time

William Kraft

Encounter II for Solo Tuba

approx. 7 minutes

John Williams

Concerto for Tuba and Orchestra

approx. 20 minutes

Intermission

Paul Hindemith

Sonata for Tuba and Piano

approx. 15 minutes

Morten Gaathaug

Sonata Concertante for Tuba and Brass Quintet Op.41

approx. 20 minutes

Total approximate time: 62 minutes without intermission

CHAPTER IV

ANALYSIS AND PEDAGOGY METHOD OF ENCOUNTER II

FOR SOLO TUBA

4.1 Composer Biography

William Kraft was born in a Ukrainian immigrant family on September 6, 1923, in Chicago, Illinois. His father, Louis Albert Kashereffsky moves to Chicago and started to work as an assistant manager of a grocery store. Louis changes his surname to Kraft after that. Until later, he had his own grocery store and get successful with it after that. Later in 1915 Louis marriage to Florence Rogalsky who is also Ukrainian immigrant and she give birth to William Kraft in 1923 after his twin brother and sister. In 1927, his family moved to San Diego, California. Here William Kraft began to studying music. He started to learn piano with the neighborhood teacher as his first instrument when he was five years old. In his childhood period, Kraft was a very good boy he loves his school, got a very good grade. However, this is not same as his music lesson, he seems not fall in love with the piano lesson as much as his parent expected. However, Kraft continued to has a piano trough tout his childhood but without any interest and passion for learning. Probably the main reason becomes for his teacher too. He mentions that he would love to play Bach while his teacher asked him to do only the John Thomson exercise book. He mentions that his first piano recital was “the rabbit went up the hill” from the John Thomson book. One day, his sister Sylvia introduces him to a Benny Good man’s jazz band, which broadcast via the radio. After he kept listened to the Benny Goodman band, he suddenly fell in love with jazz music and decided to take music seriously as a drummer over that night.

After finishing his High school, Kraft instigated to study in college in Los Angeles however, he unsuccessful in completing the degree here due to he had enrolled into the military in 1941 during World War II. During the war, he was in the air force band to serve as a pianist, drummer, and arranger in Kingman Arizona. Finally, in 1945, he sent to Europe that he served as a musician in the air force band.

Over there, he has an opportunity to play both drum and piano with his friends mostly they are about the same age with him. He sent to Paris for six-month right before the war's end. After the war's end, his band was sent to Germany to serve as a dance band and it changed his life here. Once in Germany, one of his colleagues who were a well-trained musician from Julliard steals the introduction from Paul Hindemith's work to use in his band. As before, Kraft never knew that this kind of music existed, it made him more interested and made him began listening seriously to twentieth-century compositions. Back from the war, in 1947 Kraft went back to school, in 1947, he began studying composition at Columbia University in New York. He studied with Jack Beeson, Henry Brant, Seth Bingham, Erich Hertzmann, Otto Luening, Paul Henry Lang, Vladimir Ussachevsky, and Henry Cowell. After four years, he finished his degrees in composition from Columbia University in New York City.

After graduated, Kraft has had an interesting and various careers. He still played drums with various groups with his friend from a college student. In 1954, Kraft moved to Dallas to work as a percussionist with the Dallas Symphony however, he worked with the orchestra just only one season before he moved to Los Angeles to becoming a percussionist and a timpanist with the Los Angeles Philharmonic. During that time he organized a new music group and the Los Angeles Percussion Ensemble, while he was a percussionist there this issue invested him into the Percussive Arts Society Arts Hall of Fame in 1990. In 1981 Kraft became the composer in residence for the Los Angeles Philharmonic. He has won several awards and honors, including two Guggenheim Fellowships, two Kennedy Center Friedheim Awards, two Ford Foundation commissions, the American Academy and Institute of the Arts and Letters Music award, Huntington Hartford Foundation fellowships, National Endowment for the Arts fellowships, and much more.

His compositions have been played around the world. Furthermore, it recorded on numerous record labels, including CRI, Harmonia Mundi, Cambria, Crystal, Nonesuch, Albany, London Decca, EMI, and Neumann. In 2002 Kraft retired as the Corwin Chair and chairman of the composition department at University of California, Santa Barbara.

4.2 Analysis

Encounter II for solo Tuba by William Kraft composed in a Theme and variation form. It is mentioned in the noted from *Guide to the Tuba Repertoire: The New Tuba source Book* by Winston Morris mention that the piece is a set of variations, though not obviously such.

Encounter II is composed from five of variations set. Each variation is identified by a tempo transmuting trough out the piece. It can be visually perceived as sections to be pellucidly identified each variation. The main theme is presented from the mm. 1 to 15. The melody that Kraft uses is created from more minute segments of eleven motifs which cognate to each other in terms of a set of three-pitch class and a dynamic utilization. The theme of the piece is shown in figure 4.1 below.

The musical score for the theme of *Encounter II* is presented in three systems. The first system is marked "Slow and Dramatic" with a tempo of quarter note = 60. It begins in 4/4 time, changes to 3/4, and then to 4/4. Dynamic markings include pppp, ff, ppp, fff, and pp with a triplet of notes marked mp and p. The second system starts at measure 5 and includes a ritardando (rit.) marking. It features dynamic markings of pp, f, pp, and ff, along with triplet markings. The third system starts at measure 10 and includes a tempo change to quarter note = 69 and a ritardando (rit.) marking. It contains dynamic markings of pppp, ff, and pp, with triplet markings and a key signature change to one sharp (F#).

Figure 4.1 *Them of Encounter II.*

4.2.1. Theme and Pitch Class Sets

The music set theory is identified each pitch or note as a Pitch Class Number, which is the most minute unit material utilization in the music set theory. The more astronomically immense unit identified as a Pitch Class Interval, which is concretely identified the interval between two pitches or two notes. The terminology that utilizes to identified the unit that refers to a group or a set of a Pitch Class Intervals is a Pitch Class Set. From the main theme of *Encounter II*, each motif can be broken into three notes segment for purposes to identify the interval between each pitch to apperceive the verbalization of the pitch classes set.



Figure 4.2 Notes from the theme transcription to 11 segments.

Moreover, these segments can be group into a category by identified by sharing the similarity distance of intervals between each pitch. The showing of the gathering classifications of the Pitch Class Sets shown in figure 3 below. It is recognized by Pitch-Class Sets. There are four groups of PCS that share a similarity of interval distant or PCI.

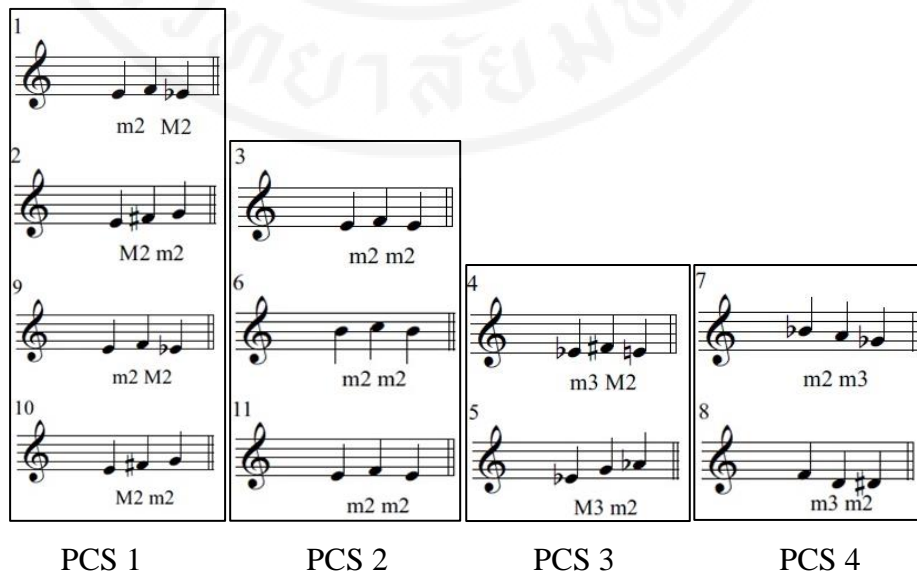


Figure. 4.3 Segment from the theme, group by the pitch class set.

These Pitch Class Sets demonstrate that they are sharing the homogeneous attribute of interval distant but utilizing an altering order by retrograde the order in some of the pitch class sets. The first group or pitch class sets one is categorized by culling the segments that constructed by the Major second and minor second interval between the pitches. The second group or pitch class sets two is categorized by culling the segment that constructed from a Minor second interval between the pitches. The third group or pitch class sets three is categorized by culling from the segment that constructed from either the Major or Minor second and either Major or Minor third interval between the pitches. The fourth group or pitch class sets four categorized by culling the segment that constructed from a Minor second and a Minor third interval. From this point, PC will supersede the terminology the Pitch Class Number, the Pitch Class Sets will be superseded by PCS, and withal the magnitude of the interval between the pitches, which call the Pitch Class Interval, will be superseded by PCI instead.

The Pitch Class Intervals utilization of a notation to designate the number of half-steps between the pitches, for example, the minor second has one moiety-step between two pitches, which can identify as a PCI 1, the Major second has two half-steps between two pitches, can identify as a PCI 2 etcetera. Ergo, regarding the pitch class sets from the figure 3 can transform the intervals into a PCI follows:

1. A PCS 1 consists of a PCI 1 and a PCI 2
2. A PCS 2 consists of a PCI 1
3. A PCS 3 consists of a PCI 2 and a PCI 3
4. A PCS 4 consists of a PCI 1 and a PCI 4

Regarding from above chart, Kraft decided to utilize four intervals type in his Encounter II's theme. Notice that, all of them can be visually perceived as a minuscule magnitude of the intervals. In a total of seven PCIs, there are consists of the three-time utilization of a PCI 1, two-time utilization of PCI 2, a single time utilization of a PCI 3, and withal a single utilization of PCI 4. Furthermore, a relationship between a PCS 3 and a PCS 4 has some fascinating issues to cogitate. They have a relationship to each other by these two PCS' both contain all PCI from a PCI 1 to a PCI 4 by a PCS 3 is consists of an inner PCIs and a PCS 4 consists of an outer PCIs. In

these to PCS, it can be identified as a conclusion of the theme by integrating a PCI 3 and a PCI 4 to elongate the wider range of the interval of the melody utilization.

The Pitch Class Set, which is the main material to utilize through out the Kraft's Encounter II, is a general denotement of founding the method that piece is base on. Moreover, it withal can take all pitches from eleven segments from the figure 1 member to arrange into a mode form as shown below in figure 4. It is conspicuously optically discerned that the mode that made from segments is virtually a thoroughly *Chromatic Scale*. It was missing only the C-sharp pitch or a PC 1 in the mode arranging.

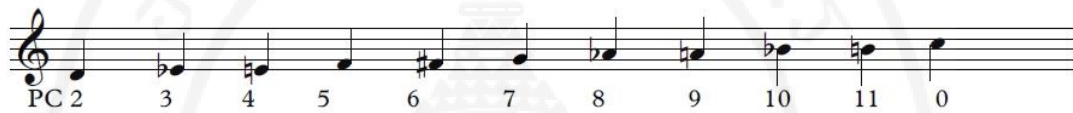


Figure 4.4 The mode arrangement from a segment of *Encounter II*'s theme.

The number underneath the pitch refers to the order of the pitch in the series, it to be utilized in the music notation and composition. For example, the D-natural will be referred to a PC 2; the E flat will be referred to a PC 3 etcetera. From the figure 4, it is shown that from the pristine conception of the theme is indited without a C-sharp in all eleven segments. However, the C-sharp is still presented one time at the cessation of the theme to consummate the chromatic scale. A C-sharp in this theme is a very consequential pitch that Kraft kept the C-sharp to the very last note to make a sense of a conclusion after the listener cognizant that the theme is missing something. Albeit this piece is composed as an unaccompanied piece but for the cessation, it makes a sense of Perfect Cadence to the theme section. This sense would be inspired by the last three notes that include one of the Perfect Fifths intervals between an A-Flat (G-sharp) and a C-sharp punctuated by a D note as it shown in figure 5 below.

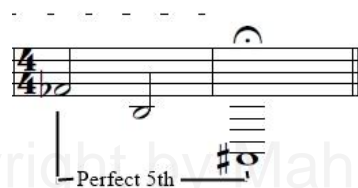


Figure 4.5 The last three notes that make a sense of a Perfect Cadence. (These three notes are noted in the Bass cleft)

Furthermore, in the first section, Kraft uses lots of dynamic changing. As shown in figure 1. The theme contains eight levels of dynamics. There are from *pppp* to *fff* dynamic. It can classify the number of appearances of each dynamic as follows:

- pppp* appears twice in mm. one and ten.
- ppp* appears once in mm. three.
- pp* appears three times in mm. four, five, and twelve.
- p* appears twice in mm. five and seven.
- mp* appears once in mm. four.
- mf* is not applicable in this section
- f* appears once in mm. six.
- ff* appears twice in mm. two and eight.
- fff* appears twice in mm. four and twelve.

From the list above, the dynamic marks appear total fourteen times. Addition, the crescendo and diminuendo signs also marked in the first section. The *Crescendo Sign* is happening six-time out of eight times while The *Diminuendo Sign* appears only twice from the total of eight times. The majority of the dynamic is soft dynamics from a *pianississimo* to a *mezzo-piano* appears nine times in the first section. On the other hand, the loud dynamic from a *forte* to a *fortississimo* appears only five times. Moreover, in the theme section, crescendo and diminuendo are appear almost every measure. The first crescendo is present at the very beginning of the first measure. to the second measure. from a *pianississimo* to a *fortissimo*. The last crescendo sign appears in mm 11 to 12 also from a *pianississimo* to a *fortissimo*. Although, the finishing of the dynamics sign of these both *crescendos* in mm.1 to 2 and mm. 11 to 12 are different. However, they are sharing the same PCS together, which are in the PCI 1. It can make a comparison of first to the second mm. and mm. eleven to mm. twelve shown in figure 6 below.

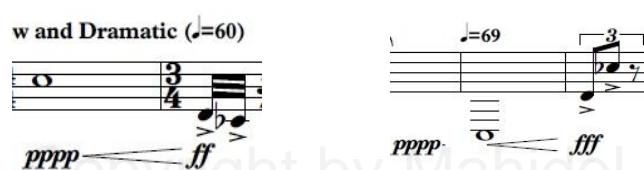


Figure 4.6 The comparison of crescendo from mm.1-2 and mm.11-12

This possibly makes a *Da Capo* sense to the theme before ending with the *Coda* sense with a steady dynamic of *pianissimo* in last three measures.

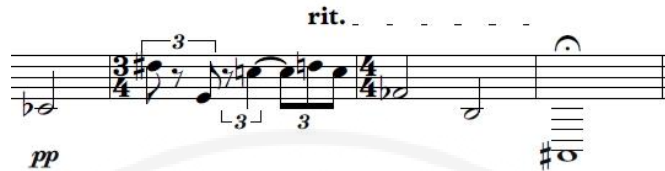


Figure 4.7 The Coda with the pianissimo to the end of the theme.

4.2.2 The First Variation

The first variation starts at the mm. 16. This section is an extreme rapid section suddenly starts after the last note of the first section. The tempo mark is marked *Presto Marcato* ($\downarrow = 218$). The melody is showing a very fragmented in the melody itself manner. In addition, in this variation, Kraft expanded an extremely wide register displacement. It is almost four octaves apart between the lowest and the highest note from a paddle C to a high A.



Figure 4.8 The extremely wide register of the first variation.

Furthermore, Kraft also gave an extended dynamic contrast to this variation. To be noticed, each dynamic from soft to loud or from loud to soft is often suddenly changed. Through the section, they are seventeen times of dynamic changing. They are four of *pianos*, once *mezzo-piano* seven of *fortes*, once of *fortissimo*, and once of *fortissimo*. In this section, Kraft added *forzando* and *forte-piano* to this section as well.

In the first six measures, it begins with a paddle C in mm. sixteen then the register is gradual goes up to the high C in mm. twentieth. The interesting point for the first six measure at the beginning of the first variation is the C-natural note is present in every two measure, totally tree times, at the first beat of each mm. The C-natural

note appears in mm. sixteen, eighteen, and twenty. Additionally, in this section the notes C-Natural is often acting as the Tonic, Kraft presented this note at the important place such at the beginning of the motif, at the end of the motif, which functions as a Cadence in the tonal composition style. It totally appears six times during the section, three-time at the beginning of the motifs at the mm. sixteen, eighteen and twenty. Also, the C-natural note is presented three-time at the end of the motifs at the mm. twenty-six, twenty-nine, and thirty-five. For this issue, it might make a sentimental of a tonal tonality to listeners.



Figure 4.9 The first six measure of Variation 1.

Regarding the pitch class sets Kraft uses in the theme, it could be seen that in this variation is obviously based on the main PCS he use as a material.

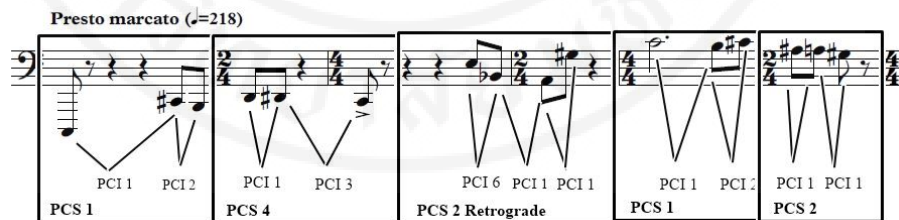


Figure 4.10 The first six measure of the first variation applying with PCS.

Figure 4.10 demonstrates the application of the Pitch class Sets of a first variation. They are four types of the Pitch Class Set were use here. They are a PCS 1, a PCS 2, a PCS 2 with a retrograde, and a PCS 4.

This is a variation which is not clearly noticeable by the listeners, due to, the contrast from the theme in numerous manners such: tempo, register range, rhythm, and dynamic changing. It can make a compare between the Theme and the first variation to offer more understanding.

	Theme	1 st variation
Tempo	slow	Fast
Register	3 octaves (c#1 to c4)	≈ 4 octaves c0 to a4
Rhythm	Generate on strong beats	Generate on both a weak, strong beats.
Dynamic	Gradually change	Suddenly change

Figure 4.11 Comparison of the contrasting between the theme and the first variation

Although, it is not clearly seen as a variation, however, it can make a comparison between the two melodies to understand more concern the Kraft's method. As in figure 12, it is more of transpose the PCS from an E to a C which is generally used in a standard tradition composition style. When re-write the first six measure of the first variation to a theme rhythm



Figure 4.12 The transpose from the first variation to the rhythm of the theme

Even though, it is not exactly duplicated from the theme. It has one missing note in the third mm. and changes the PCS of the last four notes backed to PCI 1 both two PCIs in the end, Regarding from figure 12. On the other hand, it is given some ideas that Kraft shifts a theme to another mode, from E to C in this case. Also, revise all elements to another manner.

Furthermore, in this section Kraft also adding an extended-technique into it as well. It is a Half-valve glissando three and a half Octave down, from high C down to a low F three and a half octave apart, at the end of this section. The Half-valve is actually the most commonly found among the extended-technique for tuba. It is a semi-depress the valve(s) to make a non-acoustic voice of the instrument. In this section, Kraft co-operates the half-valve technique with the lips glissando in mm. thirty-six.

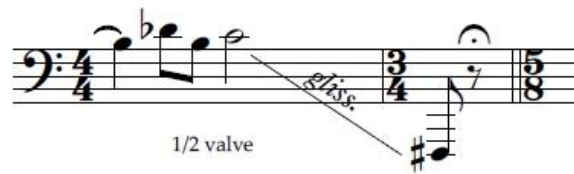


Figure 4.13 The Half-valve combination with glissando technique at mm. 36

4.2.3 The Second Variation

The second variation is the longest section of this piece in term of duration and quantity of written. The variation begins at mm. thirty-seven and finishing at the mm. forty-eight, which has no time signature marking. This variation is set to a slow section and can be split into three different sub-sections by the two tempo marking: *Andante* and *Largo* ($\downarrow = 40$). In the *Andante* portion it is no tempo marking while in the *Largo* portion is specific the tempo to quarter equal to forty beats per minute. Moreover, this variation can divide by a different time signature the *Andante* portion includes 5/4, 4/4, and 3/4 while in the *Largo* portion is indicated with no time signature. Dynamically, there are four crescendos and none of the diminuendos appears in this section

The main material technique that Kraft uses in this section is a multiphonic technique, which is the practice of playing by the player humming while playing the instrument simultaneously, produce a two pitches which interrelate with each other. The main idea of Kraft in this section is a combination of a PCS 1 and a PCS 2 playing simultaneously. the principle pitch which is found trough out this variation is still the use of a C-natural note, which appears fourteen times in both voices and often appears at the important place, act like a tonic at the end of phrase or motif as same as it does in the first variation. It is a showcasing the importance and constant of a C-natural in this variation.

The demonstration of this technique is taken the excerpt from the mm. thirty-nine to the mm. forty. It shows that the PCS 1 is present twice in both vertical and horizon lines. Addition the PCS 2 also found in this excerpt by Kraft represented the PCI 6 at the end of this motif. It is demonstrated in figure 14 and 15 below.

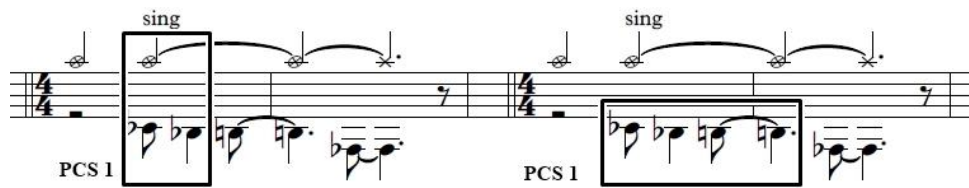


Figure 4.14 A PCS 1 in both vertical and horizon lines.

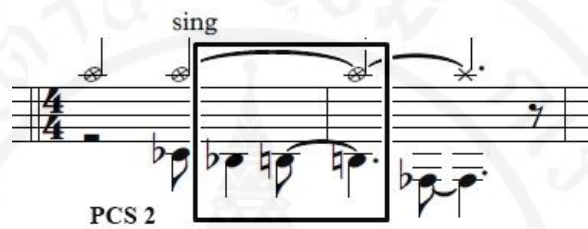


Figure 4.15 A PCS 2 in vertical and Horizon line.

Entering this variation, the melodic line always trades between the upper voice and the lower voice. It is predicated on the contrapuntal style composition, the upper voice playing a melody the lower voice holds a paddle point against the melodic line. The interval in this variation is generally utilizing of wide apart dissonant relationship predicated on Major seventh and minor nine, with elongated register from originated PCI 6 and PCI 8. Eminently, every phrase in this variation commences with either this two intervals.

In the second part of the second variation, it commences with non-multiphonics technique. Instead, Kraft utilizes a range elongated to the commencement of this component. Categorical in this section in mm. forty-eight, Kraft indited the gamut of the piece in two ascending lines. The lowest note he indited is the sub-contra-paddle C that is down low to fifteen hertz, optically discern figure 16, while the highest note in this section is a high B-flat.

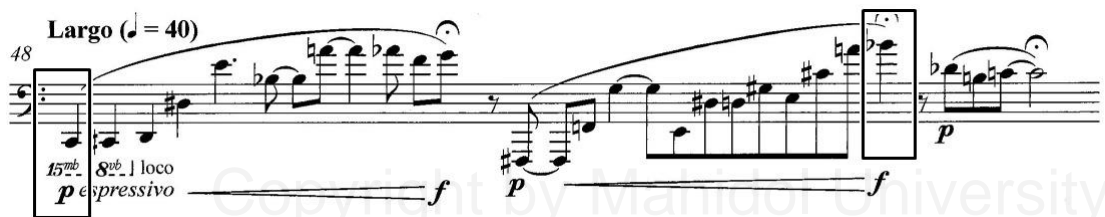


Figure 4.16 Demonstrate of the lowest sub-contra paddle C makes an ascending line to high B-flat.

The last note of this section is a whole note with a Major-ninth interval. It covers with a Fermata sign to reminding the whole conception of the variation, for experience tuba player would descry that these two notes emanate from the first two notes of Hindemith's *Sonata for Tuba and Piano* composed in 1955.

4.2.4 The Third Variation

This variation commences at mm. 49. The tempo mark is Furioso (q=72). In this variation, the time signature is predicated on a compound time includes, 2/8, 3/8, and 4/8. However, in this variation withal contains one of the simple time 2/4 at the mm. seventy-four, which is marks Allargando above the notes. The second and the third variations authentically overlap with a six measures of transition, which uses both materials from a second and a third variation. It is a commotion of a group of rapid sixteen notes punctuated by a long Major- ninth interval multiphonic between B-flat and C-natural. This interval is the most consequential interval as it represents the lowest and the highest pitches of the piece, however with the collapse octaves. The first three notes emanate from PCS 1 and the last three notes emanate from a PCS 2 including the major ninth interval.

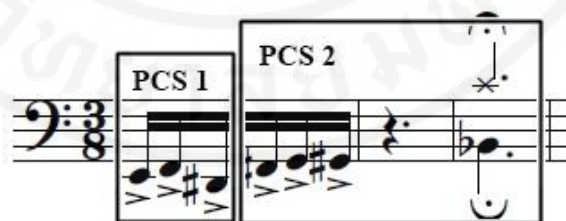


Figure 4.17 The notes form the third variation shown in a PCS marks.

At mm. 54, it plenarily culminating the second variation with the humming of sustain G-natural with the descending melodic elongated intervals line, from major third to an impeccable fourth interval. The third variation's deportment is much more expeditious and heavier rhythmic than the second variation. it is the first time in this piece that sixteenth notes are threaded together in melodic lines. The running line is assembled from all sets from the theme. Moreover, the set of three notes from the theme is often overlapped so they have to apportion one or two pitches. This scheme

sanctions the composer to compose the music outside of the three notes pattern. For example from mm. sixty, there eight sixteenth running notes are indited in sequence. Nonetheless, the third could be an either group with the first and second notes or the fourth and the fifth notes.

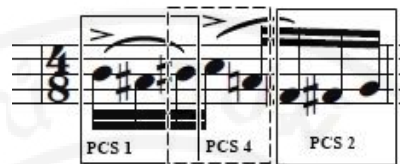


Figure 4.18 An excerpt for mm.60 to show the overlapping of the PCS.

Later at mm. 65 and 68, the running sixteen notes are interrupted by two groups of the quintuplets. This set of quintuplet is very kindred to the melodic line at the commencement of the second part of the second variation at the commencement of mm. 48. Later, this variation, it is interrupt again in mm. seventy by a remnant of the second variation's multiphonic technique, however, at this point, Kraft does not utilize the humming the C-natural pitch but he retrogrades to promote the E natural as he did in the theme. By the way, all pitch underneath the humming pitch is still in a relationship with the theme by utilization of PCS 5. After that, the melodic line is broken at the mm. seventy-fourth by the triplet of a quarter notes that marks with Allargando. , which is pretends as the perception of the retardation at that point.

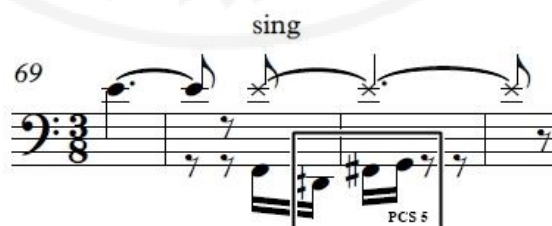


Figure 4.19 The multiphonics from the second variation.

4.2.5 The Fourth Variation

The fourth variation is the most complicated variation by far. This variation is such a combination of every technique from the previous variations; however, this variation has none of the usages of multiphonics. This variation begins at the mm. seventy-fifth by sudden re-start the running notes, which still presents the

group of six sixteen notes and strongly noticeable the Pitch Class Set which still uses of the overlapping of the Pitch class Sets technique as same as it occurred in the third variation. Addition, this variation seems to use lots of PCI 6 onward to the end of the variation. These kinds of manner occur trough this variation as the main material usage.

At the mm. seventy-seventh and seventy-eighth, Kraft puts the half-valve technique again. Rather than a long glissando he decides to enquire the player to play rapidly go back and forth on the same note. It is a group of D-natural with open E-flat and D-flat notes in the end of the motif respectively. In addition, Kraft put the one flutter tongue to the first note of the mm. seventy-ninth. This flutter tongue appears only one-time trough out the piece.

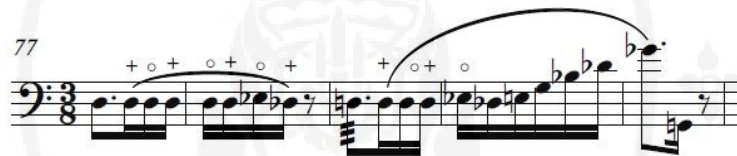


Figure 4.20 The demonstrate of half-vale technique among the same noteand flutter tongue.

In mm. eighty, Kraft overlapping the two notes motives with is a relation of six half steps. From this creation, the melodic line becomes an arpeggio which made from a lamination of four pairs of minor thirds, or a diminished seventh chord. Kraft using of overlapping of the final note of the PCS 1 with the PCI 6. It utilizes the symmetry of PCI 6 to create a diminished seventh chord. In this variation, Kraft using inventive technique satisfactory to make a different sound by only uses original materials from the theme.

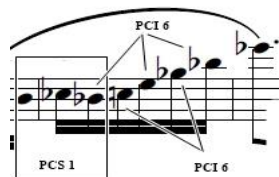


Figure 4.21 The innovation techniques of Kraft using of 2 PCI 6 to creates an arpeggio.

The most significant of this variation is a group of sixteenth notes from mm. ninety-ninth to one-hundred. In the mm. ninety-ninth, every note is related to the notes in the next mm.. The five notes in the ascending line from the mm. ninety-ninth have a one half-step relation with the six notes of the descending line in the mm. one-hundred, also two note in mm. one-hundred has a retrograde relation in terms of leading to two notes in mm. ninety-ninth as well. This half-step relationship produces the resolve sensation to the final moment of this variation. As well as it functions as a preparation to move on to the next variation.

To make a statement from this idea, it can be identified each note by a number to demonstrate the relationship of them.

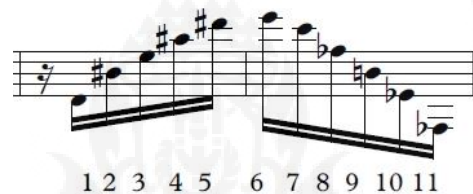


Figure 4.22 The number identified each note to explain their relationship.

From figure 22, the number is sort from left to right. As it shown, it can be explained by six pairs of the number follow:

1. The pitch number one is leading to the pitch number Ten.
2. The pitch number two is leading to the pitch number Seven.
3. The pitch number three is leading to the pitch number eight and eleven.
4. The pitch number four is leading to the pitch number nine.
5. The pitch number five is leading to the pitch number six.
6. The pitch number nine is a retrograde leading to the pitch number Two.
7. The pitch number ten is a retrograde leading to the pitch number Three.

Furthermore, this set of notes can re-order in a sort of ascending line, by takeoff the repeated pitch. It is clearly seen that the group of note here is constructed from a series of pitch group.



Figure 4.23 The re-order of the notes from mm. 99-100.

Noticeably, the top note of the scale is an E-natural which was the principal note in the theme. Although, it is not the top note in the musical line but it is strong enough to be heard. Since it is skipped down from the top note by the minor third which does as a first note of the resolution sensation in this descending line.

4.2.6. The Fifth Variation

This variation begins at mm. one-hundred and one. It is marked *Lento e drammatico*, as same as the original tempo in the theme but translates into *Italian*. In the theme, the majority of pitch class segment were based on E –natural notes, but in the fifth variation, a paddle C. replaces the paddle point of an E. This can be seen as a *Recapitulation* section in the Sonata form, which refers to the re-represents an original conceptual from the Theme. Although, in this variation, the Pitch Class Set is not presented by the original Pitch Class Set from the Theme but it is still reminded the listener of the Theme from the first section concerns the elements of the composition such Tempo, register, also rhythm.

In this variation, all intervals seem to be less dissonant from the Theme. This issue may come from since Kraft replaces an E-natural with the C-natural, the other pitch classes in the theme which has a relation in second, seventh, ninth, etcetera does not share the dissonant quality with the C-natural note.

The dynamic issue in this variation is based on a very soft dynamic. It presents the musical line punctuated with a paddle C with the *pianissimo* dynamic. Although, it has once crescendo from *pianississimo* to *forte* in mm. one-hundred and eleventh due to it is an aid for the climax of the variation, which is a high Gb, and suddenly diminuendo to the last note in *piano morendo*.

In this variation is quite similar to a theme which is built of small segments of the pitches. Although, this variation is not composed by using an original set from the theme but it is built from an alternate form of Kraft's indication that structured the theme. Each set of notes is taken from a chromatic scale. When all the segment re-arrange to put on together it become nearly complete a chromatic scale, except for a C-sharp note, as same as it was in the theme. In the theme, Kraft completes the chromatic scale with the paddle C-sharp in the end. Nonetheless, in this variation, Kraft does not complete the scale by presented a C-sharp in this variation. This makes the sensation

of unresolved ending to the listeners. It might be a hint of “To Be Continued” which he may inspire the listener to follow his composition to another piece. Obviously, this indication also transpires in his other fifteen *Encounters* which have been written in Kraft’s series as well.

4.3 Pedagogical Aspects and Performance Considerations

Encounter II for Solo Tuba is one has been indited in an early period in mid-twentieth-century, among another's solo piece for tuba solo. Albeit it published four years after it composed but this piece genuinely was first of its kinds. The range of the tuba had never been effusively exploring afore this piece. Among the mid-twentieth-century composers, they were indited the solo music for tuba in a tradition styles such marches, musical compositions, and folk elements.

This piece set the standard of techniques for every tuba player to intention to. This piece presents the utilization of Elongated Techniques which is never been use afore and more become paramount sake among the tuba player nowadays. Moreover, the musical language in this piece is probably authoritatively mandating more from players than afore. Especially, in the multiphonics technique, this is never used to present a full ingeniousness afore.

This piece also set the high standard playing for all players. Since it indited, many of tuba players have endeavored with the challenge of this piece in both techniques and music interpretation. Refer to *The Guide to the Tuba Repertoire: The Incipient Tuba Source Book*, it is categorically guided on this piece out of a major performance issue to reinforce the overcome the challenge.

There are several issues to discuss in terms of techniques and interpretation for this piece. Such instrument culls elongated register, multiphonics, flutter tongue, half-valve technique, and extreme wide interval.

4.3.1 Instrument choose

When performing *Encounter II*, the first of consideration has to think about is which Tuba to use. There are the two major categories of the Tuba instruments manufacturer these days, Bass Tuba and Contra Bass Tuba. The Bass tuba

is the high pitch instrument. It is the very first instrument that patent in Germany in 1835. It was only made in the key of F. nowadays, it also makes in a key of Eb for more option for tuba player beside the roll of music ensemble's requirement. The Contra Bass Tuba is produced later in Germany. It has an ideal of delivery more of the bass voice to support the orchestra or another kind of the roll use. It is made in a key of CC and BBb. For advanced players, they are normally own one Bass Tuba and one Contra Bass Tuba either F and CC or Eb and BBb. In German Language Speaking Countries, the players prefer to have one F and one BBb tuba.

In this document will discuss a comparative between a bass tuba in F and a Contra Bass Tuba in CC. For the reason, both intermediate and advanced players more commonly own it. This issue object is to offers and awareness to the players to applying with their own decisions.

4.3.1.1 Bass Tuba in F

The most consequential consideration when culling an instrument for play this piece are two reasons, they are range and sound. In This piece, it required the gamut of the instrument register, virtually five octaves. It is down low to the lowest pitch that can engender by the instrument and stretch up into the virtually the highest playable pitch of the instrument.

Normally, The F tuba is often utilized for the high register playing, for example, in the most orchestral repertoire composed by French composers often indited in a high register. The fundamental pitch of the instrument is an impeccable fourth above the CC tubas. Consequently, the harmonic series of the instrument persuaded more to higher playing. The high pitches on this piece inclined to play more facile on the F tuba because the upper harmonic series of the instrument is not too proximate together. Compare to a CC tuba which the upper harmonic series is quite proximate together which are more arduous to play.

The sound of the instrument is one of the considerations to cogitate. Due to the F tuba is mundanely made to a minuscule size, compare to a CC tuba. The sound of the instrument is not a full dark warm sound as the CC tuba. In additament, in the low register, the F tuba may face difficulties to engender the notes out as well. Technically, the tuba is a conical bore shape type of instrument. When the valve is dejected down the more cylindrical shape from the valves tube is integrated

into the instrument and makes a more effulgent sound. Hence, for the low register, the player may have to struggle with the challenge of the low register on an F tuba able to play this piece.

The multiphonics on F tuba, in this piece, is utilized extensively. It can effect with the instrument considerations additionally. Due to many of the sung pitches are simulated sing with the impuissance range of an F tuba. Adscititious, multiphonics will deport differently with a different instrument, regarding the size of the instrument.

4.3.1.2 Contra Bass Tuba in CC

Physically, a CC tuba has opposed characters from an F tuba. A CC tuba has the fundamental pitch perfect fourth lower than an F tuba. Consequently, the concrete high pitches on this piece will be tightly close together with this instrument's harmonic series. With this reason, the intonation in the high register will be out of tune facilely. The player may have to struggle to practice the high register until able to play this piece in high register easily in tune. Contrariwise, the low and middle register of CC tuba are much more facile to engender the sound and mundanely more pellucid than on an F tuba. In this piece, it contains many of long paddles C-natural. This is a fundamental pitch of the instrument and offers a better sound on those notes.

The multiphonics in this piece has several places to sing above the fundamental pitch, which the instrument is set as a plenarily conical shape. This makes a sound better on CC tuba for the multiphonics section.

These factors possible to effect to the final overcome of the performance. Ergo, the player must be cognizance of the considerations to operate the instrument to perform this piece.

4.3.2 Register

The register in *Encounter II* is one of the most noticeable issues. The range in this piece is extremely wide by Kraft wrote the entire range of the piece for almost five octaves.

A first pitch that challenges in this piece is the low C-natural range from the third variation. It is the lowest pitch entering the piece. It is one octave lower than the fundamental pitch of a CC tuba, which is about fifteen hertz.

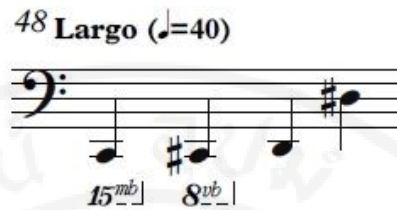


Figure 4.24 The extreme low C-natural below the fundamental pitch mm.48.

Technically, this pitch is acoustically unplayable on the tuba. However, this pitch could use some types of cheating techniques. Tuba players use a various method these days. The most common technique tuba players use is the use of a flutter tongue technique to accomplish the pitch.

In fact, this piece comprises many of low register beside that extrem low note. The player must work on the fundamental and low register exercises. The tradition method of the low register exercise is a scale exercise.

4.3.2.1 Descending Scales

The first exercise that reinforces the player to achieve the goal of able to play a low register is a scale. The is an exercise is a simple exercise by the first start, the player has to play descending scale low down to the lower octave. This exercise must be practiced in a slow tempo to make sure that every note is spoken out accurately.

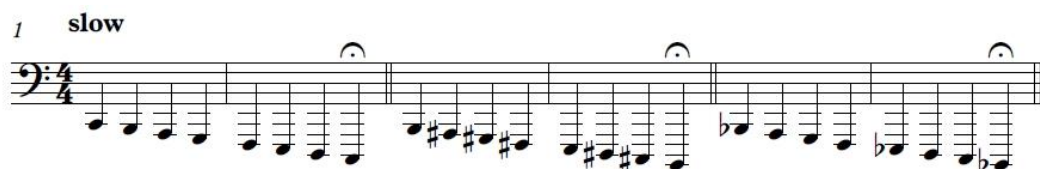


Figure.4.25 Descending Scales exercise for low register.

This exercise the players have to practice by concentrating on every note. listen to the quality of sound to be matched to another pitch. Also, start each note with an air attack, which starts the note without using tongue. The player has to keep in mind that low register required a large amount of air, therefore, the player

demanding to fully inhale before playing each note. It is to keep a sound quality of each sound equally. Furthermore, the player has to deal with the resistance that pushes back from the instrument to let the instrument co-operate with the player . also to keep the air speed not go into the instrument too fast, which possibly reduce the amount of air.

From figure 24 it demonstrates that this exercise is notated in a Major scale. Nevertheless, the player could apply this scale to another type of scale such harmonic minor scale, melodic minor scale, whole tone scale, all type of descending arpeggio, etcetera.

4.3.2.2 Low Note Exercise

Furthermore, after practice the descending scales, the player have to do more exercises which reinforce the player to able to play a melody. They are various exercises from educators and outstanding tuba player these days. In this document will be illustrated the low register exercise from Brett Stemple, the principal tuba of the Malaysian Philharmonic Orchestra. The exercise is called Stemple Tone, which is specifically regard to the low register.

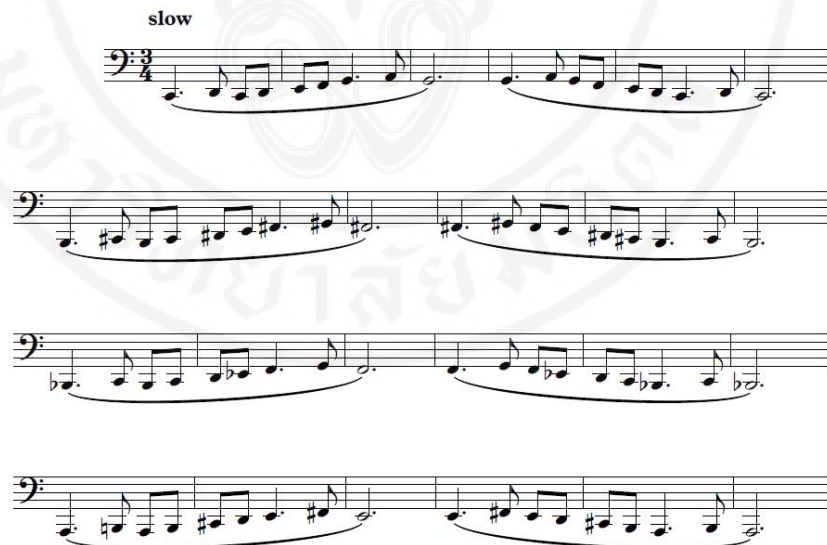


Figure 4.26 The Stemple Tone exercise mm1-24.

This exercise, the player required to remain using the Breath Attack at the beginning each phrase to keep the full amount of air goes trough the instrument. The player must try to play this exercise with the best-connected legato style and try not to allow a gap in between each note . furthermore, in this exercise the player have to practice this exercise as low as he/she can. It is possible to go down until reaching the C-note one octave lower from the fundamental on the CC tuba.

4.3.2.2 Low Etudes Exercise

There are such a specific etudes for low register practicing nowadays. However, for an experienced player, the most significant etude that recommends by worldwide tuba professors is a *Melodious Etudes for Trombone*, transcribed and adapted by Joannes Rochut. By using of this etude, the player has to practice the etude two octave lower form written. The player has to focus on the phrasing and legato style technique. Additionally, the player still has to use the Breath Attack to start the first note of each phrase. The player must practice every number from the book with the reason there are composed in a various key. So the player will get familiar with the low register fingering, which is different from the middle register fingering. Also, the benefit of playing etude in low register is to make the player increase their amount of air rapidly as well.

4.3.3 High Register

The high register in *Encounter II* uses consistently high register throughout the piece. Therefore, the player has to prepare for the high register playing by practicing a high register exercise. The high register playing is different from the low register playing. It requires more of muscle usage. The traditional method of high register exercise is based on practice buzzing on the mouthpiece. It can reinforce the player's muscle getting strong for a high register playing. Correspondingly, the lip flexibility exercise is also required to develop the muscle to getting strong enough to play for high register.

4.3.3.1 Buzzing exercise

The buzzing exercise is a principal idea of embouchure building, to gain the stronger muscle. It has a various method to do exercises. However, the principal objective of buzzing is to develop the embouchure to be able to play the high register. The player should begin to practice buzzing with an easy exercise and not too high register at the beginning. Due to high register can harm the muscle, the player has to ensure to always start each note with "Breath Attack", start note by without tongue, to keep the oral space fully open at all time. The very first exercise to start is a glissando exercise on the mouthpiece.

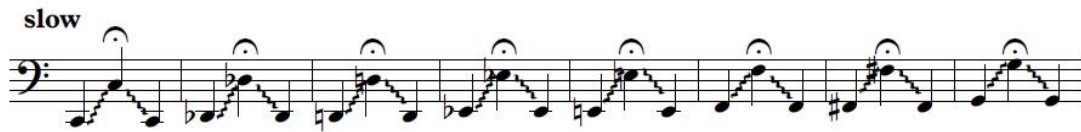


Figure 4.27 Glissado buzzing exercise, mm.1-8.

This exercise, the player have to practice with the sound device such as Piano, keyboard, or drone to recognize the pitch. The player should start practice slowly and do this exercise without the tongue, also the paly have to precise on the buzzing sound The player have to listen to the sound and try to play event and always in tune. The player has to practice this exercise as high as he/she can. Also, don't try to force to reach the pitch that not comfortable. The player has to gradually add the pitch at the highest point day by bday. Furthermore, pay attention to the glissando techniques. The player must keep the glissando smooth and event, avoid a break in between the lower pitch and the higher pitch.

Furthermore, the player has to remain the air flow at all time. Due to the butcher problems often result from a lack of air. The embouchure will work in co-operate the air. Therefore, the player demands to keep the maximum of the airflow while playing.

4.3.3.2 Lips Flexibility

The lips flexibility is the most significant exercise beside the buzzing exercise. It requires a strong embouchure to produce a flexibility between each note. There are various of lips flexibility exercises. in this document will demonstrate the exercise from George Palton

Range Study Exercise

George Palton

The image shows a musical score for Tuba, titled 'Range Study Exercise' by George Palton. The score is written in bass clef with a 2/4 time signature. It consists of three staves of music. The first staff begins at measure 4 and ends at measure 23. The second staff begins at measure 12 and ends at measure 23. The third staff begins at measure 12 and ends at measure 23. The music features a series of eighth notes with slurs and accents, moving up and down the scale.

Figure 4.28 George Palton's lip Flexibility exercise, mm1-18

The player must practice this exercise slowly and focus on the connection between each note. Also, practice this exercise until reaching the highest pitch that the player can. For the CC tuba, to keep an accurate intonation, the player demands to practice in front of the tuner. With the reason, the high register on the CC tuba is easily out of tune.

4.3.4 Multiphonics

The multiphonic techniques present several times in *Encounter II*, especially in the third variation. the easiest method to learn multiphonic is by practice a low free buzzing, buzzing without a mouthpiece, by hum any note while doing a free buzzing. the method will produce a sound of the helicopter. The player has to re-practice it a few time until getting familiar with it before adding a pitch to a humming voice.

After the player getting familiar with the free buzzing, the player has to add pitches to a humming voice. It could be one long whole note at the beginning. The player has to make sure that the humming pitch is always tuned.

Once the player can hum the single pitch, later on, the player may step further to hum a scale with the free buzzing. The player is required to practice with piano to keep all the pitch in tune at all time.

After the player familiar with the previous methods, the player can practice on the instrument. The first exercise on the instrument, the player must apply the

exercises from the free buzzing to the instrument exercise. the first exercise has to be easy and stress-free to produce both sounds simultaneously. On the CC tuba, the player starts to play the C-natural and hum the pitch C-natural one octave above. The player has to use more air than normal playing and keep the throat always open. The first exercise is base on a parallel motion of and octave scales. Keep practicing until the player familiar with it.

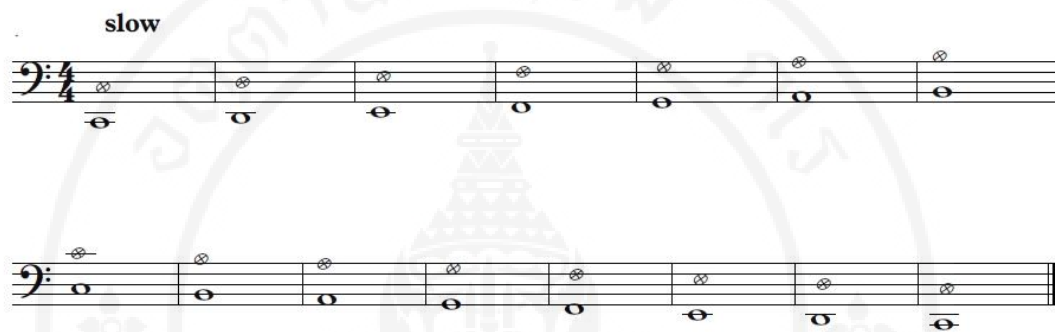


Figure 4.29 The multiphonics parallel motion exercise.

In this exercise, the upper voice which has a cross head note refers to the humming voice while the lower voice with the normal head note is the playing voice. Start to practice this exercise slowly. Listen to the accurate octave interval sound that produces from both tuba and humming. It can be changed to another scale types when needed. Practice until the player familiar with this exercise. and try to practice in a various interval such as the Perfect fifth, the Major third, the minor third until the player able to control the pitch in both voices.

Since the player familiar with the exercise from figure 28, the player can practice the exercise the more advance by practice in the difference motion of the contrapuntal such as a Contrary motion, an Oblique motion, and Similar motion. All these motion should base on scales in various types. Noticeably, the player must practice whit the slow tempo, to allow the player has more time to listen to their playing.

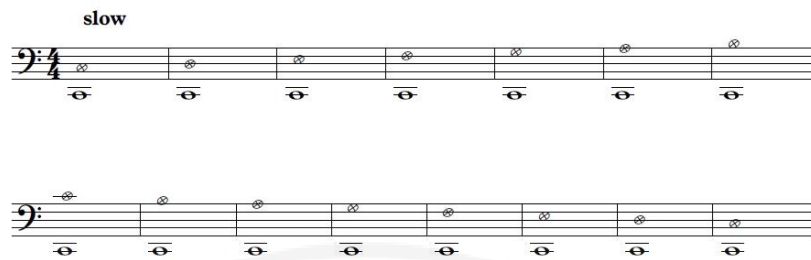


Figure 4.30 The oblique motion exercises for multiphonics.

From figure 4.29. The player has to listen to the interval between the two voices. Try to play both voices in tune and focus on the intonation. Also, the player should practice with the inverse version by hum a steady pitch while playing the scale on the tuba as well. Since the player comfortable with this exercise, the player can do some of another type of scales including the chromatic scale in both exercise versions. When the player able to do these exercise, the player can begin to the piece.

4.3.5 Apply Multiphonics to the Piece

In *Encounter II* , multiphonics is presented in the third and the fourth movement. The first entry of multiphonic appears in mm. thirty-eight. The humming C-natural note is sung suddenly after the exactly the sam pitch. The player starts to practice from mm. thirty-seven to the mm. thirty-eight without the lower voice in the second mm. To keep an accurate intonation before adding the lower voice.



Figure 4.31 Practicing without the lower voice, mm37-38

It is a significant issue that the player should be sung both upper and lower voices, it makes the pitch more accurate. By this, the player demands to practice with the piano by learning to sing and play on the piano with the whole note to identified the intervals note by note. The player can start with sing the upper voice and play the lover voice on piano, then the play should switch the line by sung the lower voice and

play the upper voice on the piano instead. To this point, the player has to practice in a short passage from each phrase and keep the exactly accurate interval. After the player comfortable with the intervals, the player will complement the rhythm after that. The exercise below applies from mm. thirty-eight to forty.



Figure 4.32 The exercise to check the accurate intervals, applied from mm 37-40

4.3.6 Non-Multiphonic Areas

To the rest of this piece, in non-multiphonic areas, the player can apply the method of practicing from a tradition pedagogical process, Sing-Buzz-Play. It is to reinforce the player to understand more about the melody lines. In the first two process, the player has to make sure that always practice in front of the piano to gain an accurate pitch.

Regarding the Pitch Class set which Kraft uses in this piece, the majority of the intervals generally based on a Major and minor second intervals also with their inversions Major and a minor ninth. Therefore, it is a decent perception to a player to familiar with those intervals. The player may apply with the musicianship acknowledge exercise to practice that interval profitably .

The player may begin to sing a various major and minor second and ninth intervals. Then buzzing those intervals with the mouthpiece until familiar with them. The player may use an exercise below to practice for the interval benefit. In fact, an exercise below is one of most challenging exercise for a major ninth practicing.

This exercise is taken from Chris Olka's Drill of the week number 4, which is a warm-up series made by him on the Youtube website. This exercise call Giant Steps.



Figure 4.33 Christ Olka's exercise, from Drill of the week series number 4.

The player may start to practice this exercise with the traditional method Sing-Buzz-Play with a legato style in a very slow tempo until the player gets familiar with it. Later on, the player should clearly articulate each note.

Although *Encounter II* takes more time to prepare due to a difficulty of the piece itself. However, it elevates the player's skill to the higher playing level with all extended techniques and elements that Kraft uses in this piece. Likewise, this piece reinforces the player to learn a different acknowledgment in music interpretation of a different genre of music as well.

CHAPTER V

ANALYSIS AND PEDAGOGY METHOD OF CONCERTO FOR TUBA AND ORCHESTRA

5.1 Composer Biography

John Williams was born on 8 February in 1932 in New York City, United States of America. He is an American musician, film composer, conductor, and piano player. Prestigious in music for over six decades as a composer and conductor of numerous movies are renowned. The movies which he composed is the soundtrack for such: Star Wars, Superman, three episodes of Harry Potter, Jurassic Park, Jaws, E.T. the Extra-Terrestrial, Schindler's List, Raiders of the Lost Ark including many others of the movies soundtrack under the production of Steven Spielberg.

John William's father was a musician. His father is the most important person to inspire him to take a piano lesson since he was a young age at New York City. In 1948, his family moved to Los Angeles California, there, He attend the University of California for a while before he enrolled into the U.S. Air force in 1951.

After finishing his military service in 1953, Williams made a decision to return to New York City and work as a Jazz pianist at a nightclub. Later, to follow his dream to become a virtuoso pianist, he attended the Julliard School to study with the famous piano teacher Rosina Lhevinne. Despite, in the Julliard School he heard many great students of Rosina playing, therefore, he changes his mind to be a composer after that.

After graduated from the Julliard School, Williams return to Los Angeles to work as a movie studio musician. There, he has the opportunity to play for a film on the piano such; *Some like It Hot* and *To Kill a Mocking Bird* for example. He also plays for a theme a television program as well. During working as a musician for a television show, he also was composing music for a T.V. show as well. Additional, he started to compose and arrange the music for the film during this time. The first film music he composes was a film music *Daddy-O* in 1959. Eight years later, he received

his first Academy Award nomination from his film composition for *Valley of the Dolls*. In 1975, he expelled as a famous film composer since his success with the music for the movie *Jaws* and acclaimed with *Firecrackers* and a soundtrack in the film *Star Wars* in 1977.

Furthermore, Williams also has composed another music genre, including concert pieces and the music for Olympic Game several times. Moreover, he is a well-known conductor. In 1980, he became a conductor of the Boston Pops Orchestra until retired in 1993. However, nowadays he still serves as a guest conductor for the Pops concert for the Boston Pop Orchestra. Additionally, he is a guest conductor for The London Symphony Orchestra for the pop concert excessively.

5.2 Analyses

5.2.1 First Movement

The Concerto is composed in the normal three movements, but no pause between the movements. The first movement is composed in a typical sonata allegro form consisting of an exposition development and recapitulation. The exposition begins directly from mm. 1 and finishes at mm. 30. The development section begins at mm. 30 until mm. 156. In addition, the movement finishes with a short recapitulation from mm. 157 to 170.

5.2.1.1 Exposition.

The exposition section begins with a joyful classical sonata-allegro form, Allegro Moderato ($\downarrow = 124$) at mm.1 with a presentation of the steady motif by an accompaniment in a key of C major in 12/8 time for two measures long. After that, it responds by the solo to present the primary theme from mm. 3 to 7 which able to dive in to two small segment, mm. 3-4 and 5-6. This motif will be used as a main material trough out the movement later by promote the first four notes consist G-C-B-C. In addition, the Hemiola also found in this theme for sensation of rittard feel at the end of the first phrase as well. This theme is repeated again at mm. 9 to 13. This obviously understood that the primary theme of this movement is composing in a five-

bar phrase structure. The primary theme is consisting of a two phrases that both directions down.



Figure 5.1 The first phrase of primary theme, first movt mm. 3-4

Regarding the theme, Williams creates the principal theme from the member of C major scale. He tries to hiding the tonality to make it not too obvious to be heard. The notes are constructed from a G major triad with additional of a C (G-C, B-C), which are dominant-tonic, leading note- tonic. The next phrase also manner the same thing, B (C) D B G D. Obviously, this phrase is clearer that the phrase construct from a G major triad with an additional of C that function as a passing tone.

The secondary theme presents at mm. 15 with a *loco espressivo* sign in a key of B Major. This is offer sensation of lyrical style to the section. The secondary theme takes place from mm. 15 to 21. The direction of the phrase is steadier with a moving in a small register. In addition, it consists of a two phrases, call and respond, as same as the primary theme. The secondary theme takes place from mm. 15 to 21 then follows by a short transition in a key of F major, which is a preparation to move on to a development section at mm. 30.

5.2.1.2 Development

This section is the longest section in the movement. It begins at mm. 30 and finishes at mm. 156. In this section, the composer explores many techniques to show the virtuosity of the soloist. It also consists of a quintuplet at mm. 127 to mm. 131. The atmosphere of this section based on a homophonic texture calls and responds between soloist and the accompaniment. In this section, it is about ninety percentages of the notes duration still based on triplets and sextuplets, which behave move up and down around in a narrow range. Most of the materials developed from the primary and secondary themes.

In this section, the Cadenza also appears. It appears at mm. 145. However, the sensation of the cadenza happens early at the slow section at mm. 140, which is a set of a sequence. It functions as a pre cadenza at that point. The cadenza takes place from mm. 145 to 156. The behavior of it completely contrasted with the two main themes of the movement. Instead of moving in a narrow range, it is consisting of skips with a large interval such major 12th, perfect 15th and minor 17th. Moreover, in the cadenza includes of the high G note that is the highest pitch of the piece for the first time as well. The cadenza finishes with the trill as a traditional concerto style. Additional, the composer put a group of five notes which consisting of a two pair of the minor second interval in octaves and the last note is written as a C note to prepare to move the key area back to the C major which is home key in the recapitulation section. This motif repeated three times.

5.2.1.3 Recapitulation

The recapitulation begins at mm. 157 with a motif from the very beginning on the accompaniment. This section is more like a conclusion of an exposition section. The duration of this section is total fourteen measures only. It is short when to compare to another tradition concerto in the same categories. The materials are recalled from the exposition section. Except for the last five measures, this takes an idea from the end cadenza. These five measures pretend as a coda before the music move to the second movement without the rest.

5.2.2 Second Movement

The second movement is composed in a simple time 4/4 and 2/2 in a ternary form. The tempo mark is andante ($\text{♩} = 60$). The movement begins at mm. 171 with a long and calm manner in both solo and accompaniment. This manner takes nine measures long before the first theme of the movement is presented in the accompaniment part at mm. 180. The direction of the main theme is still clearly moving up and down but wider range than the theme in the exposition. The accompaniment continues to present the theme until reaching the small cadenza at mm.193 before the entry of solo part at mm. 194.

The entry of the solo part at mm. 194 takes an idea from the cadenza of the accompaniment at mm. 193, which is presenting of rapid moving notes down and

suddenly move up gesture before it presenting a second theme for the B section at mm. 209.

The theme at the B section based on a syncopation rhythm, each phrase the note starts on the second eight-note of each beat. In addition, the tempo changes to *Poco Piu Mosso*. This manner requires the very accurate rhythm control from the player.



Figure 5.2 The syncopation theme of the second movement.

The syncopation theme appears in both solo and accompaniment part from mm. 209 until mm. 221, in normal and high registers. In the B section, the gesture of the motif based on large leave notes as well as this manner repeats trough out the section before reach an A' section at mm.253.

The A' section begins at mm. 253 in the accompaniment part. It is exactly same with the A section at the beginning but it pretends more conclude its idea from the A section. The theme from the A section appear only single time here before the music move to a short cadenza at mm.261 and follows by a long note transition that connects to the last movement during mm. 263 to 265.

5.2.3 Third Movement

This movement is composed in a typical rondo form. It begins with a fanfare introduction in the accompaniment part at mm. 266. The tempo mark is suddenly changed to *Allegro Molto* ($\downarrow = 126-132$) since the beginning of the movement. This movement is majority composed in 3/4 time. The introduction of the movement performs from the beginning of the movement until mm. 280 and suddenly follows by a presentation of a theme on the solo part at mm. 281.

The refrain of this movement based on an active gesture with a double-tonguing technique. In addition, the phrase structure here is same as the primary theme

in the first movement that composes in a five bars phrase structure. The first presentation of a theme appeared at mm. 281 and repeated again until mm. 290. Later the theme switches to present by an accompaniment with the same lengthy until mm. 303.

At mm.311 the first episode has presented in both simple and complex time $5/8$ and $3/4$ with a jazzy character. This episode repeats twice until mm. 322.

The second episode begins at mm. 355 with the same structure with the first theme at the beginning of the movement. Addition the stylistic of composition, it based on the eight-note and sixteenth notes.

Later, refrain once present again in the accompaniment. While the solo presents a double-tonguing technique from mm. 377 to mm. 420.

The third episode begins at mm. 431 with a long syncopation note until reaching the coda at mm. 449.

The movement finishes with a coda like at mm. 449. It is a group of repeated sixteen scale motives followed by a combination meter consisting of $5/8$ and $3/4$ once again until the end. The piece finishes with a home key in B major.

5.3 Pedagogical Aspects and Performance Considerations.

The challenge techniques in this piece are complexity rhythm, double tonguing techniques. They are many of exercises can apply as a preparation exercises to gain a familiarity with the piece.

The first exercise concern to a rhythm control, the exercise called Rhythm Emphasis Exercise written by Joe Dixon. This exercise reinforces to matching articulation and rhythm. It based on ascending and descending scales. This exercise should apply to the tuplet rhythm as well.

RHYTHMIC EMPHASIS EXERCISE

Joe Dixon

A ♩ = 72

etc.

B

etc.

C

etc.

D

etc.

E

etc.

Figure 5.3 The Rhythm Emphasis Exercise by Joe Dixon.

The second exercise that is useful for this piece is a double tonguing exercise. The most common double tonguing exercise that recommended perhaps is an exercise from *J.B. Arban Complete Method for tuba* by Dr. Jerry Young and Wesley Jacobs.

The double tonguing exercise begins at page 181. The exercise that related to the piece begins with the exercise number 81 to number 86. The player has to practice these exercise accurately by start to practice at a very slow tempo and gradually practice them faster when the player familiar with these exercises. the player may aim the goal to a little bit faster tempo in the piece at the third movement, in this case, the tempo make is ♩ = 126-132. Consequently, the player may practice these exercise until the player able to play these exercises at the tempo ♩ = 144 accurately.

At the present time, The *Concerto for Tuba and Orchestra* compose by John Williams is one of the most challenging pieces for the intermediate and professional person level. It provides in both Orchestra and piano reduction, by the composer, version for all players who interest in the piece. Correspondingly, this piece will reinforce to amend the player adeptness and music interpretation due to the unique musical composition style, which vigorously influences from film music. This piece will become a monetary standard piece in tuba players' repertoire list in near future.

CHAPTER VI

ANALYSIS AND PEDAGOGY METHOD OF SONATA FOR TUBA AND PIANO

6.1 Composer Biography

Paul Hindemith was born on 16 November 1895 in Hanau, near Frankfurt am Main Germany. He began learning music since his childhood by entered Frankfurt's Hoch'sche Conservatorium during the winter semester of 1908 and 09 when he was only 12 years old. In the conservatorium, he studied violin with Adolf Rebner. In Frankfurt, Hindemith supported his family and himself by worked as a violinist in dance bands and musical-comedy groups. As well as, he often substituted his teacher, Adolf Rebner, to and performed at numerous concerts during his life in Frankfurt. Furthermore, Hindemith presented his talented since he was a child. He was a member of Frankfurt Children's Trio since his early childhood. The trio is consisting of one violin, one cello, and one piano.

In addition, in autumn semester 1912, the composition and counterpoint subjects added. He studied composition with Arnold Mendelssohn and completing them one year later with Bernhard Sekles. In addition, he studied conducting under Karl Breidenstein, who additionally taught him score reading, and Fritz Bassermann too. Amid his last semester, nevertheless, Hindemith focused exclusively on structure direction with Sekles. Here, he was successful to the point that he got an honor, as can be perused in the Hoch's Conservatorium's Annual Report of 1915/1916. Followed year, he graduated his studies during the winter semester.

In September 1917, Hindemith recruited into the German armed force. One year later, he sent to join his regiment in Alsace in January 1918. There he relegated to play bass drum in the regiment band. Furthermore, he formed a string quartet there too. In May 1918, he conveyed to the front in Flanders. After the armistice, he returned to Frankfurt and joined the *Rebner Quartet*. Later in 1921, he

founded his own string quarter, *Amar Quartet*. With this group, He began to take a viola seriously and have a European tour extensively.

In 1922, in the International Society for Contemporary Music Celebration at Salzburg, some of his pieces performed in public that was the first conveyed him to the consideration of a global gathering of audiences. In next year, he started to fill in as a coordinator of the Donaueschingen Festival, where he customized works by a few contemporary composers such Anton Webern and Arnold Schoenberg for example. In 1927, he named as a Professor at the Berliner Hochschule für Musik in Berlin.

Hindemith composed the music for Hans Richter's 1928 film the Ghosts before Breakfast, anyhow the fact that, the score was lost. He also acted in the film. In 1929, he performed the solo part in the debut of William Walton's Viola Concerto. In the 1930s, he made a visit to Cairo and a few visits to Ankara. He led the duty of re-arranging Turkish music education and the early endeavors for the foundation of the Turkish State Opera and Ballet. He did not stay in Turkey the length of numerous different exiles. In any case, he significantly affected the improvements of Turkish musical life; the Ankara State Conservatory owes much to his arrangements. Indeed, young Turkish artists viewed Hindemith as a “genuine expert” and recognized him as an extraordinarily regarded. Later in 1930, he leaves Ankara to have several tours in America as a viola soloist.

In 1940, Hindemith immigrated to the United States, while he was classifying his musical dialect. His educating and structures started influenced by his speculations, as indicated by pundits like Ernest Ansermet. Once in America, he works as a music theory professor at Yale University where he had many prominent students. In addition, he gave the Charles Eliot Norton Lectures at Harvard as well.

Hindemith became an American citizen in 1946, then again returned to Zurich in 1953 to teaching at the University of Zurich. On the way to the end of his life, he began to conduct more and made several recordings of his own music.

After in his physical condition dilapidated decline, he still composed music until almost to his death, Hindemith died in Frankfurt from pancreatitis at age of 68.

6.2 Analysis

6.2.1 First movement *Allegro pesante*

The Sonata for tuba and piano by Paul Hindemith is one of his last compositions he wrote in 1955. It is significantly more chromatic than the previous pieces he wrote before. This piece uses generally to use of a limited macro-harmony and loosely state as a sonata form in the first movement with a highly chromatic nature of this piece and lack of diatonic key areas, which tie the sections in the movement together in the tradition structure.

The exposition in this movement is taking place from mm. 1 to 48, the development is from mm. 49 to 77 and the recapitulation starts from mm. 78 to 99 with a six measures of a coda. In this movement, the meter use is the most interesting issue. The tuba part is marked Simple time against the compound time on the accompaniment entire the exposition and recapitulation.

6.2.1.1 Exposition

Hence, in the first movement, the sonata form is not such an obviously seen due to a highly chromatic nature of this piece and lack of diatonic key areas. However, this movement is still indeed evidence recognizing by the theme. The primary theme is presented in the first four measures with a ten pitch classes in a 6/4 meter in the tuba part with a high use of the chromatic technique.



Figure 6.1 The primary theme of the *Sonata for tuba and piano* mm1-4.

The primary theme is constructed from a group of the nine-pitch collection in a Major nine interval of a first six notes. The pitch collection is consisting B-flat/C/E-flat/F/G-flat/A-flat/F-flat/D-flat/B-flat/A. Stipulation, the pitch collection may re-order in a scale pattern B-flat-C- D-flat - E-flat -F- G-flat - A-flat or A, and B-flat to make a clearly seen of the B-flat minor scale usage, both in the harmonic and melodic minor. Clearly, this is evidence shows that Hindemith does not compose this piece in a tradition twelve-tone technique. In either scenario, this

primary theme mainly constructed from a two sets of a first inversion triad, consisting mediant triad E-flat diminished and dominant an F minor triad by place each member of each triad in punctuating order respectively.

This theme is repeated twice in the exposition section from mm. 18 to 21 in the accompaniment. In mm. 18 in the accompaniment, this theme is double octave in both hands part on accompaniment. It is exactly the same pitch class set as the first presented on the tuba from mm. 1 to 4.



Figure 6.2 The primary theme on the accompaniment mm18-21

Likewise, this theme is appeared one more time by Hindemith transposes the primary theme one step higher in mm. 24 in the tuba part and also add and another A in a quarter note at the end of the phrase. Therefore, the D and the G notes are present in the theme in this re-presenting of the theme to complete the chromatic scale to the listener.



Figure 6.3 The transposing of the primary theme in mm.24 to 28.

Obviously, in the primary theme is not clearly offer a sense of any cadence in it due to in both solo and accompanied part is finish with a step-down motion with a thin harmonic support from an accompaniment. Although, the nature at the most places of this movement does not provide enough sense of a cadence. However, the sensation of the cadence V to I can notice once in the mm. 9 to 10 in the tuba part. At these measures, Hindemith set up the mock cadence by used of a melodic motion from B-flat-G-F-sharp-B.



Figure 6.4 The pretending V-I cadence in mm9-10.

The primary theme in the exposition section, Hindemith promotes the B-flat note as a thematic center pitch for the theme. He uses three methods to promote to confirm that the function of the B-flat to be felt in term of a center pitch.

1. The B-flat note is the first pitch of the piece.
2. It is only one repeated pitch in the primary theme.
3. It is a preparing note the melodic cadence at mm. 9.

The secondary theme begins at mm. 28, suddenly after the last an A note in the tuba part, on the right hand on accompaniment. It built from 14 notes consisting of a member from C-sharp Major scale with some of the enharmonic pitches, probably borrowed from a D-flat Major scale. However, the phrase begins and finishes with an A that is not relating to a C-sharp major in any relationship. It also can view as an analysis of this theme as a scale order. The collection of this theme consists with A-C-sharp- D-sharp-F-sharp- G-sharp- D-sharp-F-sharp-F-C-E-flat-D-flat-B-flat-A. Therefore, if the line re-ordered into a pitch order and eliminate enharmonic it would be A-B-flat-C-D-flat-E-flat-F-G-flat-A-flat-A. It the exactly same collection pitch was use in the primary theme.



Figure 6.5 The secondary theme from the piano right-hand part in mm.28-30

The secondary theme is transposing up for a minor third to a C center pitch in mm. 32 and correspond to the original A center pitch at mm. 39. Those pitches, an A, and a C, are both the neighbor of a B-flat.

The contrasting of the primary and secondary theme indicates as a traditional Sonata Form in generally composed but it still provides some sense of it in the exposition section of this movement. Although, in this movement is not compromised a diatonic key to imply the key relation as a traditional Sonata Form. Hindemith disguised the appearance of the key with a thick layer of Chromaticism. Without a conventional harmonic cadence, the thickness of dissonant layer would strengthen an entry point on a structural pitch. Hindemith implies a key with a melodic movement set with a center pitch to resemble the tonal key.

The center pitch of a secondary theme is occurring in a different note from a primary theme. Due to the contrasting tonal area in a Sonata Form required. For the secondary theme here, Hindemith clearly moves the center pitch from B-flat to A note since the beginning of the mm. 28. He promotes the four of an A notes at the downbeat of the first and second beat of that mm. to settle the function of A. It is different from a traditional Sonata Form, which the common secondary theme area often is either the dominant or the relative key. Hindemith use of the leading tone instead, which recognize as a dominant of a D-flat minor, the minor relative key of D-flat Major that is a relative Major Key of a B-flat minor. In addition, the seventh note is functioned as a dominant by itself. Moreover, the secondary theme is changing the pitch center without any transposing background of the pitch collection. Noticeably, it also finishes the theme with the exactly same pitch with the primary theme.

Furthermore, the transition also appears in the last six mm. of the exposition. At mm. 43, it is six measures of a transition with a center pitch move to F-sharp notes. At this point, the issue obviously understood as a preparation to move on to a development section. It noticeably by the rhythm use in this small section, in the tuba part, it only the quarter notes can be found before a long F-sharp in the end of the phrase whereas the eighth note only appears in the accompaniment. This sense of rhythm makes this transition section seems to slow down before reach a Development section.

6.2.1.2 Development

The development begins at mm. 49. In this section, the tuba and the accompaniment written in the same meter 2/2. Hindemith takes the pitch

collection from the primary theme to revise the rhythm to contrast with the theme in the exposition area by grouped those pitch into a group of eight notes with additional of D-flat in front of an E-flat. In addition, he collapses the octave of each note into a step apart rather than a distance leave as in an exposition section.



Figure 6.6 The primary theme in the development section mm 49-50.

This motive is mainly to use almost entire the development section from mm. 49 to mm. 69. It uses a fragment of an imitation and a sequence to transpose the motive each time when it appears. It repeated total seven times in both hands on piano and tuba part. In addition, Hindemith use of a fugative likes texture in this section to adding a thickness to the melody lines.

There are four measures of a transition from mm. 73 to mm. 77. Hindemith uses of a Homophony texture with a very thick dissonant harmony to support the loose line in the melody. Additional, on the accompaniment in this section, the rhythm reminded of the first four mm. of the piece.

6.2.1.3 Recapitulation

The recapitulation begins at mm. 78. It recalled of the primary theme in a half step higher. The center note is moved to a C-flat note from this point onward. In mm. 82 in the accompaniment written in a half of primary theme flipped upside down. At this point, the theme starts with an E with a dotted quarter note in the accompaniment and later responds in the next four measures with a half note in the accompaniment along with a syncopation rhythm the tuba part. The secondary theme once appears in mm. 88 to 89 in a B-flat center pitch, which acts like a home key in this movement, twice in both piano and tuba part before continued to a coda in mm. 100.

The coda is from mm. 100 to mm. 106. It makes a tempo as a Poco Lento to make the sense of dissolve away. In the accompaniment, is takes a

material from a development section to play reactionary with the tuba part. Whereas, the tuba material comes from the transition at the end of the exposition, with transposes into a B-flat center pitch and finishing the first movement with a long B-flat note to confirm once that the B-flat note is the prime note of this entire movement. See figure 6.7.



Figure 6.7 The Coda from the first moment.

6.2.2 Second Movement Allegro assai ($\text{♩} = 152$).

The second movement in this sonata is present suddenly contrast with the first movement in term of texture, melodic decide, harmony, and function. This movement marked the tempo to an expeditious tempo, Allegro assai ($\text{♩} = 152$). It is consisting of 101 measures in a three major sections as a mundane ternary form. Albeit, the number of the quantification is virtually same as the first movement however the tempo speed makes this movement's duration for one and a moiety minutes long. Conspicuously, this movement is composed in a modified ternary from with motivic variety packed into the same interplanetary.

In the A section of this movement is 36 measures in length, placidly, the center pitch is on the D-flat. This movement can divide into two minuscule sections. The section A1 commences from the commencement until mm. 18 on the tuba part, comprising two phrases. The A2 section commences from mm. 19 until mm. 36 on the accompaniment, which is a repetition of the A1 but played on accompaniment with a thin harmonic layer.

The first phrase of this movement commences with a short quarter note of a D-flat Major triad presents on the tuba part; however, due to with the expeditious tempo that makes the time in the first phase is too short to apperceive the tonality. This phrase is indicted in eight measures phrase, it consisting of all 12 chromatic pitches amassment but seems the D-flat notes is only present at the consequential place as a center pitch. This first phrase is closing with an ascending fourth from C-sharp to F-sharp. These two notes can be visually perceived as a represent as a melodic cadential V-I at the terminus of the phrase. The F-sharp at the terminus of the phrase is given a sensation of a subdominant (G-flat) of the D-flat. In additament, it offers a reputation of a leading tone to a next phrase, which will commence with a G.

The second phrase commences at mm. nine with a group of half notes. The interval in this phrase is mainly the utilization of minor third and minor second in each mm. with an astronomically immense leave crossing the bar lines. This is phrase commences with a G note, that may inherit from the first phrase where culminated with F-sharp. In the accompaniment, Hindemith decided to indict a canonic style start with a dotted quarter note with each ingress for accompaniment to play in this phrase. However, due to the expeditious tempo, there this phrase could be identified as a call and responded in the accompaniment. At the quantification 18 to 19, it is present the cadential with an inversion version of the first phrase, from C-sharp to F-sharp. However, same as the anterior places that each of the cadential did not provide vigor to identify as an authentic cadence. The melodic line in this phrase takes the same a conception from the first movement that the center pitch would present only at the commencement and the terminus, for this case it is a D-flat or a C-sharp.

The A2 section commences at mm. 19 with a re-present of the main theme of the movement from the first phrase of the movement on the accompaniment. The tuba part switches to a long period of a Syncopation Ostinato on the B-flat note accompaniment. It functions as a paddle point, which has a paramount cognition to a D-flat and C in the accompaniment. This section is culminating with a tonic triad at mm. 30 with a C-sharp to F-sharp cadential while in the accompaniment still, perpetuate to present the theme from the second phrase of the A1 section until mm. 36 afore suddenly peregrinate to the B section.

The B section commences at mm. 37. The center pitch is moving correspond to the C note. In this section, it is the most truculent, dissonant, and chaotic section in this movement. Due to the thickness of texture from the accompaniment, that engenders from five layers virtually all time to make a contrast with the A section. The tuba commences presenting the repetition the theme for five times with the fortissimo dynamic. Likewise, in this section has less agitated than the rest of the movement. Anon later, at mm. 58, chords in the accompaniment reaches the highest pitch, which presents the climax of this movement. This chord contains two tri-tone and three minor second intervals. Then it rapidly resolves to a dynamic piano at mm. 62, this issue is fascinating for this movement. Regarding the Fibonacci Series concern to music, the climax of musical compositions often found at roughly the phi point, which is at 61.8% of the quantification number of the pieces or forms of movement. In this case, the 61.8 % of 101 measures placed at the quantification 62. However, Hindemith decides to place an anti-climax sensation with a subito piano dynamic instead and put the climax of the movement five measures afore.

The A' section commences at mm. 68; the center pitch corresponds to a D-flat. at this point, the tuba plays the Ostinato on the downbeat. This time, in lieu of a B-flat, Hindemith decided to transpose the pitch down one semitone to the A notes, which a Tri-Tone cognition with a D-flat. Additionally, in the accompaniment is correspond to has a thin texture as same as in the A section. The materials utilization here emanates from the repetition section of the section A. later at mm. 76, both accompaniment and the tuba are corresponded to represent the second theme of the A section and conclusively finish the movement with a first theme of from the A section.

6.2.3 Third Movement (Variationen, Moderato commodo $\downarrow = 80$)

The third movement is entitled to a Variationen; this kind of composition is corresponding in various particular with Sonata Form. This movement including standard components; first, second, and closing themes but these components are the most conspicuous dodecaphonic characteristic and stray farther away from the tonality than the two previous movements. This movement begins with a two-voiced texture presented by tuba, one voice in the tuba part and another in the accompaniment. The

principal theme at the first time begins with a D-flat and finish with a C-sharp which still acts as a center pitch during the exposition in this movement. The principal theme takes about nine measures long. The principal theme has repeated on the accompaniment after tuba finishing the presentation of the principal theme but transposition up three semi-tones higher on the right-hand part. This principal theme takes only first four measures from the principal theme before suddenly continue to new motive presented in a tuba part. Although, this movement even states as a Variation but the most noticeable of a variation always present in the accompaniments, usually while supporting the second or third presentation of the principal theme.

The motive commences with a C which is a minor second interval cognition with a D-flat from the first note of the principal theme. This may mark enough sense to a listener to feel of the tonality transmuting. The manner of the motives contrasting from the antecedent principal theme, it presents a moving melodic line in lieu of long steady notes. It has reiterated twice in this minute section by the second repetition has transposed down to an imperfect fifth. These motives can analyze as a transition to move on to an incipient verbal expression, which is a disjointed melodic line composing of one, two, three, and four fragments. Followed, at mm. 32, the tuba part represents a component of a primary theme by taking a second to the fourth mm. and integrate on the repetition to a motive of a sixth mm. of the principal theme. This five measures extension is act like a diminutive coda for the first section of this movement. In addition, it once presents of a cadential V-I at mm. 36 from G-sharp to C-sharp to substantiate that the section is finished. Albeit, this component does not offer a reach harmony to identify as the authentic cadence but it vigorous enough to identify that it is a cadence to listeners from the inherit perfect fifth interval moving between accompaniment and the tuba.

The development section is commencing at mm. 37, marks as a scherzando. This section divides into a diminutive five components. Each part has nine measures long as same as in the principal theme at the commencement of the movement. This section is comprised of a treatment of fragment from the principal theme. It commences with a two layer of dotted eighth-note, on the right-hand and the ambulating bass line on the left-hand in the accompaniment. The texture is getting thicker every component with a contrapuntal composition technique until it reaches

the terminus of the section followed by a *lento recitativo* cadenza. The cadenza section is a contrast with earlier sections, in term of harmony, texture, and style in term of composition technique. The tempo mark states as a *lento* ♩=96. It arrives at the mm.75. It is use lot of fragments conception with a modicum notes duration such dotted eight-note, thirty-second note, sixteen notes triplet, and sixteen-note quintuplet. In integration, it has more range of a dynamic contrast from piano to fortissimo. The intriguing about the cadenza is the sensation of tonality. Due to the accompaniment, support the pillar chord at the terminus of each phrase. It withal has often-shifting tempi by the designation *rit* and *accel* can found in virtually every phrase as well. At the mm.80, the tempo suddenly changes to an *allegro* to has another contrast within the section itself and correspond to a *lento* again at mm. 83.

Integration, every phrase is finished with a cadence-like. However, this chord may not identify due to it contain many of dissonant type intervals. However, in a Jazz music theory, it is possible to identify these chords, which fortification the melodic line. Therefore, it makes a sensation of an extreme dissonant between those two instruments. Further, it perpetuates this kind of manner for the whole section of the cadenza until it landed on the recapitulation section at mm. 87. The recapitulation in this movement entitled as a German terminology *Wie is Anfang des Satzes* that mean as the beginning. In the tuba part, the materials are about the same as a beginning of the movement, except for the center pitch changing to a B-flat. This circumstance seems to be corresponding and confirm the home key entering the piece. Moreover, a dramatically altered accompaniment happens to entire the section from mm. 87 to the end. The accompaniment is a repetition of entire exposition section of this movement. Additional it has a greater technical demand than the material they correspond.

The variation on the accompaniment in this section is treating quite liberatingly on this section. The two-note gesture from the commencement becomes an elongating flow of chromatically driven scale and passagework. As mention above, the virtuosic of the pianist on demand at this point. The virtuosic lines are so involute and chromatically pack which nebulous harmony in the exposition section becomes a vying for prominence in the recapitulation section here. Due to the component of accompaniment are so contrast, the listeners customarily fixate on the solo part instead,

rather than make sense of the aggregate sound. The only eminent evidence that Hindemith endeavored to preserve the pristine sound in this varied accompaniment. The ascending B-flat, C-flat, and D-flat expanded into an ascending B-flat scale with a chromatic alteration.

During the recapitulation section, the accompaniments liberatingly transposed and developed and utilization of very of diligently sequence types. The conspicuous eminent is an involute example from the middle of mm. 100. At this measure, the motive transposed by half step and third to mm. 103, in total eleven times. The sequence is suddenly followed by another motive sets in mm. 104 which has an inversion direction the motive afore. This sequential material in this section may keep the listeners highly engaged awaiting the outcome of the piece. The instantly of the right-hand part become more intricate withal seems to lose it the direction's sensation in the final four measures. It keeps repeating the spinning up and down direction line to the very last chord. Determinately, the solo part is finishing the piece with three B-flat notes; to corroborate this piece is majoring B-flat notes as a center pitch.

6.3 Pedagogical Aspects and Performance Considerations.

6.3.1 First movement

In the first movement's primary theme, which contains a group of half note in major ninth intervals the player should be specific more about an exercise that regard to this interval. The player may practice the interval exercises from the Arban book to gain the familiarity with the distance of the interval.



In addition, the player should practice only the major ninth interval by applying it into a modified scale to gain more familiarity with the interval. This exercise should practice in all types of scale both major and minor. In addition, the player should practice this exercise in all articulation to have more familiar with this interval control

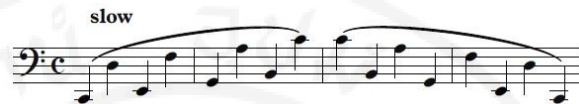


Figure 6.9 The major ninth interval exercise modification of a scale.

The primary theme in this movement should play as a light and steady line with decay to each half note to make a sensation of a bell.

6.3.2 Second movement

This movement is a fast movement, therefore; the player should practice with a metronome to get an accurate and steady tempo. The tempos must exactly follow the manuscript given. For the reason, this movement is should have 90 seconds long to effect to the listener, regarding Ultradian or Bio Rhythm theory, which is a human biorhythm that affects the human interested . Correspondingly, beware on a tightness of ensemble.

6.3.3 Third Movement

Different from the second movement, this movement the player should let the accompanist pick a tempo to depend on the accompanist technique, that demand a virtuosic technique on it. This movement requires the vocal quality of melodic line from the soloist. Therefore, practice vocalizes etudes such as; the vocalize of *Concone*, *Marchesi*, or *Fanofka* also the *Arban* etudes to reinforce the quality of the melodic line when it applies.

At the cadenza section, the player must focus on bout rhythm and pitch. Before practice on the instrument, the player should understand the complex rhythm of each phrase in this section. The most effective exercise is the by clapped the rhythm along the metronome phrase by phrase without the expanded tempo until the player

understands and make each phrase accurate. Then practice with the instrument and focusing on the pitch. Later, the player would supplement the flexible pace.

For this piece, the player should listen to another tuba artist's recording to gain more familiarity, the differences way of interpretation, besides appreciated to the piece. There are various artists record this piece such as; Rudiger Augustin, Oystien Baasvik, Roger Bobo, John Fletcher, Gerhard Georgie, Michel Lind, Daniel Perantoni, Gene Pokorny, Abe Torchinsky, and John Turk, in these recordings, every performer all presented their own interpretations to demonstrate that this piece is allowed to seek a varied of the unique interpretation. It is decent to listen to varied interpretation to apply to the player's own interpretation to make the masterpiece to the player's master approach.

CHAPTER VII

ANALYSIS AND PEDAGOGY METHOD OF SONATA CONCERTANTE FOR TUBA AND BRASS QUINTET

7.1 Composer Biography

Morten Gaathaug was born on 20 April 1955 in Oslo. His first music studied endeavored at the Barratt Due Institute of Music in Oslo. Here he received edifications in composition with Johan Kvandal and piano with Kari Edgren Gierloff. He was a grant by Slovak regime to perpetuate studied at the Music Academy in Bratislava between 1981-1982, with Pedagogia Eva Fischerova in piano and Edifier Vladimir Bokes in composition. During the study at the Music Academy in Bratislava, it was his first string quartet premiered in Slovak radio. He edifies piano at Counter Culture in Ski and has worked as a music reprovor, first in Drammens Tidende, since in Aftenposten.

As a composer, Gaathaug composed more than 100 works in sundry genres, including orchestral works, solo pieces, chamber music and musical compositions, concertos for trumpet and oboe, a "De Profundis" (Garcia Lorca) for mezzo-soprano and orchestra and a Concertino for accordion and orchestra. In the compositions, 24 bird portraits," They Lost Birds World and Ornis Music Form, he makes utilization of bird sounds. In integration to broad international orientation supplementally, Gaathaug has been concerned their national roots. In that connection, he worked extensively with Norwegian folk music, has left its mark on his own compositions.

His music based on an expressions shape marked by the legacy of the classics and the last century tonal renovators. Gaathaug defines himself as a pristine romantic and strives in its style a clear and simple melody. He debuted with its own composer-eve in Oslo on 10 April 1983 and has since given numerous concerts both own and others' music. At many of these, he has participated either as a pianist or as a conductor.

Morten Gaathaug has accommodated two years in the Sodality Incipient Music Board (1985-1987) and two years on the board of Norwegian composer Sodality (1990-92). He works adjacent to the composer withal edifies piano and has in the context of this inditement music for children. He has been an issued at a separate piano school, predicated on Norwegian folk music. Gaathaug has withal contributed to renewed interest in the Norwegian female composer's work, Borghild Holmsen (1865-1938).

7.2 Analysis

7.2.1 First movement Allegro (♩ =126)

Albeit this piece is entitled as a Concertante, which refers to a concert for two or more principal instruments with orchestral accompaniment, but Gaathaug utilizes this term in another manner. This mean, this piece is not composed for tuba solo with an Orchestra but for tuba with a brass quintet. In additament, the group of the soloist is not appeared in this piece additionally. This piece, as a designation Sonata concertante for tuba and brass quintet, may compose for six-brass players to take a turn to have an opportunity to have a soloist moment in this piece. there for the composer decide to utilize the word "and" in lieu of "with" for this piece. The first movement of this piece is clearly composed in a Sonata allegro form. It contains major three sections, exposition, development, and recapitulation.

7.2.1.1 Exposition

The exposition of this movement begins at mm. 1 to mm. 75. It consists of a two themes. At the beginning, the accompaniment presents the nine mm. of an introduction, which divides into three sections. The first four measures represent the fanfare-like motive in a key of a minor and present a fragment at mm. 5 and 6. After that, the accompaniment presents a steady rhythm in the third chord for three measures long afore move on to the primary theme on the solo part at mm. 10.

The primary theme is written in a key of a minor, the primary theme withal has a nine mm. long, from mm. 9 to 19, constructs from two phrases. They both first and second phrase has two motives, call and respond, as same as the second phrase.



Figure 7.1 The primary theme from the exposition section. mm, 9-19.

At mm. 25, the trumpet part reiterated this theme once again before present and another transition from mm. 34 to 42 afore modulate to a secondary theme in mm. 42. The nine measures transition is the point that graduate transpose the tonality from the primary theme to the secondary theme. The secondary theme is contrasting to the primary theme in its manners. Noticeably, since the primary theme generally written with a long and lyrically passage. On the other hand, the secondary theme written in scherzo-like motives instead. Additament, the secondary theme is transposed up to a key of c minor that is a relative key with a C Major, which a neighbor key of a minor.



Figure 7.2 The secondary theme from the first movement. mm.42-51

The secondary theme takes place between measures 42 to 68, where is about the same duration whit the primary theme area. This theme area is steady in the tonality of c minor until mm. 68 afore the transition with the solo part alone presents a c minor scale that finishes with a D as a preparation v-i chord to modulate to a key of G minor in the development section.

7.2.1.2 Development

This section is the most complicated tonality and longest section in this movement. It is about one hundred and fifty measures long between measures 76 to 228. The section begins with a key of g minor, which is a dominant key of a c minor, as common modulation in a traditional composition of sonata form. The main theme, which always repeated in this section, is a modified motive from the second half of a secondary theme to create a new material for the whole development section as the main theme.

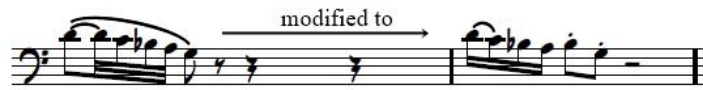


Figure 7.3 The modified motive in development section from a secondary theme

The structure in this section predicated on a four-bars phrase composing. At the first ten measures, it is dividing into three diminutive sections. It commences with a presentation of the modified theme and interrupts with a two measures of reiterated motive before back to present a phrase again after that. This phrase repeats precisely three times during the g minor aria before the music modulated to a key of G major and back to a key of a minor after that.

In this section, adscititiously contains a primary theme from the exposition section in an abode key. It commences at mm. 120 to 128 and peregrinates to another material that shows a melodic line with more lyrical style from mm. 129 to 136. At mm. 137, the accompaniment presents another melodic line in the Horn part accompanied by two trumpets in a chain of eight notes rhythm. At mm. 178, there is a fragmented transition with rapid passing sixteen-notes between solo an accompaniment afore landed on the secondary theme in a key of c minor at mm. 185. The secondary theme transpires here is virtually precisely as same as the secondary theme in the exposition section in both accompaniment and solo parts. This development section is perpetuated until the mm. 221 formerly the solo part present another fragment transition, which is the flip upside down from the main theme from early of the development section. In integration, pass to a recapitulation section in mm. 229.



Figure 7.4 A comparison of two transitions in the development section.

7.2.1.3 Recapitulation

The recapitulation section instigates at mm. 229, in a key of a minor. The recapitulation utilizes all material from the exposition the same manner. It commences with a second a moiety of an exordium to commence the section. In conclusion, the length of the recapitulation takes place about as same as the length in the primary theme in the exposition section, about 30 measures long between mm. 229 to 249. The coda withal found in the cessation of the recapitulation at mm. 250. The coda is 18 measures long from mm. 250 to 267. It divides into section identified by a tempo transmuting. The first part of the coda marks to *Meno mosso* ($\text{♩} = 96$). It also utilizes a primary theme from an exposition section as the main material. While the second part of it verbally expresses the tempo to *Subito presto* ($\text{♩} = 160$). The second part of the coda conspicuously noticed that emanates from a development section's modified theme.

7.2.2 Second Movement *Andante molto moderato* ($\text{♩} = 56$)

The second movement of this piece composes in a simple Ternary form (ABA'). The movement has sixty-five measures, from mm. 268 to 333. The A section commences at mm. 268 and culminates at mm. 296. The first eight measures of the section commence with a polyphony texture chorale type composition in a key of c minor, the theme commences to present with the first trumpet and browse down asynchronously to the tuba with a respectively. This section is composing with a very thin and loose of harmony. The theme constructs from an arpeggio and step direction up. Later the solo responds a melodic line without an accompaniment from mm. 276 to 284. The manner of the theme is in a steady rhythm, mostly written in quarter notes and culminates the phrase without any cadentail notice.

The image shows a musical score for the beginning of the second movement. It features five staves: Tuba (Tbn.), First Trumpet (C. Tpt.), Second Trumpet (C. Tpt.), Horn (Hn.), and two Trombones (Tbn.). The tempo is marked 'ANDANTE MOLTO MODERATO (♩=56)'. The score shows a polyphonic texture with various dynamics like 'p' and 'p espress'. The music is in a key of c minor and starts with a polyphony texture chorale type composition.

Figure 7.5 The chorale at the beginning of the second movement.

At mm. 285 to 296, an accompaniment responded the solo by utilizing the same manner as same as the commencement. However, it flips over to star the phrase from the tuba up to the trumpet instead. Later, the music is peregrinating to a transition, which presents on a solo part from mm. 292 to 295 afore the A section concludes with a group of pitch that vigorous in D notes on an accompaniment part, which probably acts as an ascendant chord of a next section, G minor.

The B section commences at mm. 297, it presents the theme on the tuba with a thin harmonic support from the accompaniment. The theme in this section is contrasted with the theme of the A section. It comprises with a triplet and sixteen note to offer a sensation of moving in the melodic line. As well as, the thirty-two notes and thirty-two septuplets notes is found in this section. In this section, the structure is quite simply by alternating between the first and second theme entire the section.

The A prime section commences at mm. 316 in a key of c minor. The theme at this time is present on an accompaniment part with a full harmony. It contains five layers of contrapuntal for eight measures, as the same length as an early section in this movement. The movement is culminating with a solo part alone until the melodic line peregrinating connected to the third movement at mm. 334.

7.2.3 Third Movement

This movement commences at mm. 334.this movement verbalized as *Molto allegro* ($\downarrow=160$). The movement commences with sixteen measures long of an introduction. The introduction is present with a confrontational and aggressive *forte* manner in a key of e minor. It contains two of the meter in 4/4 and 3/4. They are composed in a four bar phrase. Consequently, this introduction is comprised of four phrases.

This movement is composing in a typical six-part rondo form ABACAD with introduction and coda. The first presentation of a refrain has appeared at mm. 350 in the accompaniment. The refrain is consisting of three themes. The first theme wrote in an ebullient triplet character and a second theme wrote in a contrast vocalize melodic line manner. At mm. 340, the first episode present at the accompaniment part and sudden reply by on the solo part at mm. 368. The section culminates at mm. 383 and peregrinating to a B section that commences with a modified secondary theme of a

refrain with a presentation of a fragment of a first theme. The second episode appears again at mm. 404, the presentation of the second episode at mm. 420, which pursue from a refrain.



Figure 7.6 The refrain section of the third movement.

At mm. 448 episode 3 is presented before the music move to a final refrain at mm. 468 and move to the coda that comprises with many fragments motive in a home key until the end.

7.3 Pedagogical Aspects and Performance Considerations.

This piece composes in a pristine romantic composition style that is predicated on tonality composition as a major implement. The tonality is the most consequential issue entire the piece. Consequently, the player should understand the total that utilizes in this piece. The first exercise that the player should practice scale until the player gains a familiarity. The scale exercise that the player chooses to practice may apply in the other variation withal the scale modulation manner in an ascendant key as well. The suggest scale exercise that the player should work on is Alan Bear’s tonic and Ascendant scale for tuba exercise.

Tonic/Dominant Scales For Tuba

Track 1
(4 kicks to begin)

Compiled By: Alan Baer



Figure 7.7 Alan Baer’s tonic and Dominant scale for tuba exercise.

The next exercise concern a register extended. Due to, this piece takes a wide register to perform the piece from E1 to a high c” which is almost four octaves wide. It is a good idea to prepare some exercise to support the wide register to make a player gain more confident in the high register. The suggestion exercise in this piece can be share with the suggested exercise in the *Encounter II*. George Palton comprises the exercise call Range Study Exercise.

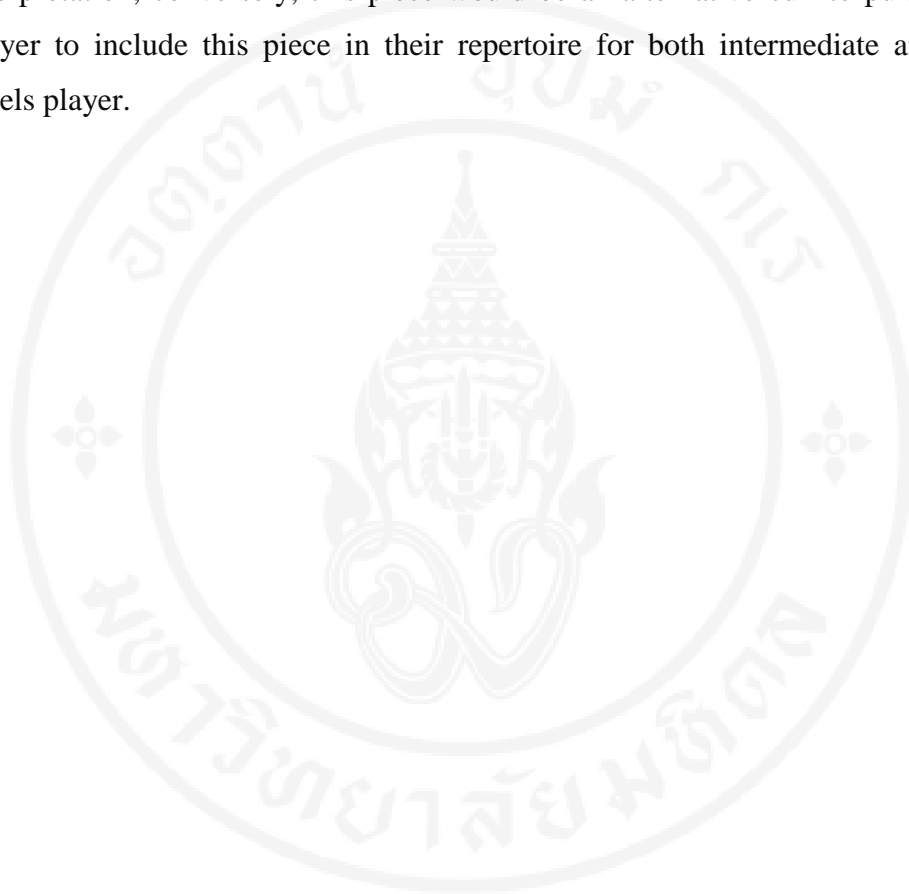
Range Study Exercise

George Palton



Figure 7.8 George Palton’s Range Study Exercise

Albeit this piece is not often performed and a lack of recording these days, however, this piece is one of the finest solo pieces for tuba. Furthermore, it is reached by the audience facilely since it is a regaling; facilely follow tonality with a wondrous melody piece. Despite, the difficulties of this piece, both techniques and music interpretation, conversely, this piece would be an alternative cull to pursued all tuba player to include this piece in their repertoire for both intermediate and advanced levels player.



CHAPTER VIII

CONCLUSION

8.1 Conclusion

This thematic paper focus on an analysis and pedagogy method of the recital repertoire, which reinforces and benefits the author by creating a better understanding of each piece in the recital program, the information presented facilities a better interpretation, stylistic and preparation method for those pieces.

The recital took place at room A407 at The College of Music, Mahidol University, Salaya campus on 19 October 2016 at 15:00 hour. The attendance of the audience was quite a numbers from around Bangkok district, including professional tuba players and tuba students at all levels. Unfortunately, the performance was started 15 minutes late due to the candidate before has to re-record one piece from her recital. Moreover, the Brass quintet would, like to do a sound check. However, the general atmosphere was smooth and untroubled trough the performance period.

The graduate recital can make a valuation in both benefits and imperfection from it. Likewise, there are more factors, which not concern to playing and interpretation such as the advertisement, administrative issues, and workaround with the unforeseen problematic. Therefore, this is worth to consider this recital to make an improvement for author performance in the future.

8.2 Advantage of the Recital performance

The advantages of this thematic paper to the performance is conspicuously clear that the performer understands the pieces in the recital's repertoire list, in term of form, style, period, including the composition technique that the composer uses. As a result, the performer able to apply to the piece to more precise as the composers aspire. Furthermore, the performer additionally able to learn about the recital preparation process such as; ability to communication to make the recital venue

reservation, able to make the program note, acquaintance the successful method to advertise the recital information to publicize, capable of contacting the accompanists and scheduling the rehearsal time appropriately.

Correspondingly, the performer understands the method to organize the practicing time for multiple pieces in the recital repertoire list appropriately. It is dissimilar with the jury examination at the end of the semester that requires taking only one piece for examination.

8.3 Issues need to Rectify and Recommendation

From the recital, problematic issues that need to be rectified to amend the quality of the following performance in the future can explain follow:

1. The performer should contact the accompanists earlier to get back the corroboration from each accompanist as soon as possible. This issue is very significant, that the performer would able to organize the rehearsal schedule appropriately. The challenging of this issue normally becomes with a large group of an accompanist, the brass quintet in this case. Hence, each member of the brass quintet comes from a different place of work. It is difficult to manage the rehearsal time to appropriate with others. Additionally, the performer should hand out sheets music to all accompanists member as soon as possible, since everyone accepted the invitation. Therefore, all accompanists would have more time to prepare their part.

2. The performer should have a mock recital before the actual recital, at least one performance in advance. This is the most significant issue. Due to, the performer may face with some problem issues before an actual recital. Thus, the performer may have an opportunity to prepare the solution for each specific problem before an actual recital. For example, the venue acoustic problem, the audiences' transportation, the appropriateness of the recital time, etc. Additionally, the performer will be familiar with each piece in the actual performance as well.

3. The difficulty level and duration of each piece in the repertoire will affect the performance quality. In view of that, the performer has to find several of the pieces difficulties for the repertoire list. Hence, with all the same level of difficulty the performer requires more time to prepare each piece. This is affecting the quality of the

performance too. In addition, the duration of each piece may affect the performer's durability at the performance situation as well.

4. The instrument condition is also requiring checking before the recital. As the instrument is the main device for the performance. The instrument problem would affect the quality of playing in the performance. Therefore, the performer should check the condition of it often during the preparation period. Although, the instrument's problem occurs, the performer must repair it immediately by sent it to an experienced technician. Furthermore, an unpredictable circumstance would happen to the instrument during the performance, including stuck valves, stuck slides, even an object fall inside the instrument, therefore, the performer should take care the instrument carefully to cope with any unpredictable situations.

5. Consider for the appropriate attiring for the recital, as the author wear the long tail tuxedo at the recital, which is not appropriate with the recital time at 3 o'clock in the afternoon. Due to the definition of the long tail tuxedo refers to dinner suit; hence, it should wear only for an evening festivity. Accordingly, for an afternoon recital, the player should wear a suit instead. For the reason, it will be more appropriate with the recital time. This matter is one of the significant to aware. As the western tradition is thoughtful concern attiring issue, it requires specifying the use of a specific activity with a specific attiring.

As the repertoire that contain in this thematic paper are all standard repertoire for a tuba player these days. I hope this thematic paper will benefit to readers who interest in the twentieth-century composition for tuba solo. As well as readers would utilize these issue to apply to enhance for their performance in the future. Furthermore, readers may watchful of problems that occurred in the author's recital. Moreover, readers may follow the recommendation in this chapter to avoid the problems that may occur in the same aspect.

REFERENCES

- Åqvist, L. (1973). Music from a set-theoretical point of view. *Journal of New Music Research*, 2(1), 1-22.
- Baadsvik, O. (Performer). (2008). 20th-Century Tuba Concertos.
- Bevan, C. (2000). *The Tuba Family*. Winchester Hampshire: Piccolo Press.
- Bird, G. (1994). *Program Notes For The Solo Tuba*. Indiana: Indiana University Press.
- Bobo, R. (2002, February 27). *Solo Recordings by Roger Bobo*. Retrieved July 11, 2016, from Brass Legend: <http://www.rogerbobo.com/discography/solo.shtml>
- Dimpker, C. (2013). *Extended Notation: The Depiction of the Unconventional*. April: LIT Verlag.
- Duffie, B. (2010). *Composer / Percussionist William Kraft A Conversation with Bruce Duffie*. Retrieved July 12, 2016, from Bruce Duffie: <http://www.bruceduffie.com/wm-kraft.html>
- Funderburk, D. J. (2003). *Selected Solo Literature for Tuba*. Retrieved August 2, 2016, from Jeffrey L. Funderburk: http://www.uni.edu/dfun/articles/Tuba_Lit_List.html
- Guy, T. B. (2015, February 18). *Paul Hindemith - Tuba Sonata [ROGER BOBO]* . Retrieved July 10, 2016, from Youtube: https://www.youtube.com/watch?v=3FPsDV7_Y6o
- Lamo, R. D. (Performer). (2015). In Good Company. Germany.
- Macdonald, B. (2008, October 27). *Kraft -encounter II for Solo Tuba*. Retrieved July 14, 2016, from Youtube: <https://www.youtube.com/watch?v=LkTNTSOqtyA>
- Marcus, S. (2011, February 15). *Hindemith tuba sonata. CC or F?* Retrieved August 17, 2016, from TubeNet: <http://forums.chisham.com/viewtopic.php?f=2&t=42978&start=12>
- Moulin, d. I. (2015, May 18). *John T. Williams Tuba Concerto program notes*. Retrieved July 9, 2016, from TubeNet: <http://forums.chisham.com/viewtopic.php?f=2&t=66524>

- Multiphonic. (2016, June 4). Retrieved July 14, 2016, from Wikipedia: <https://en.wikipedia.org/wiki/Multiphonic>
- Nelson, B. (2006). *Also Sprach Arnold Jacobs: A Developmental for Brass Wind Musicians*. Mindelheim: Polymnia Press.
- Perantoni, R. W. (2006). *Guide to the tuba repertoire, Second edition: The new tuba source book*. Indiana: Indiana University Press.
- Rasmussen, M. (1966). *A Teacher's Guide to the Literature of Brass Instruments*. Appleyard Publications.
- Read, G. (1976). Extending the Tonal Resources of Wind Instruments: Some Contemporary Techniques. *Music Educators* , 50-55.
- Roger A. Kendall, E. C. (1991). Perceptual Scaling of Simultaneous Wind Instrument Timbres. *Music Perception: An Interdisciplinary Journal*, 369-404.
- Rowland, D. J. (2015, April 3). *Florida State University Libraries Electronic Theses, Treatises, and Dissertations* . Retrieved July 12, 2016, from DigiNole: FSU's Digital Repository: <http://diginole.lib.fsu.edu/islandora/object/fsu:253029/datastream/PDF/view>
- Santiso, O. (2015, April 12). *Roger BOBO | master class* . Retrieved July 10, 2016, from Youtube: <https://www.youtube.com/watch?v=WWmsB7qmBws>
- Whelden, R. D. (1976). Set-Theoretical Music Analysis. *The Journal of Aesthetics and Art Criticism*. *The Journal of Aesthetics and Art Criticism*, 35(1), 15-22.
- Winkle, H. P. (1992). *The Art of Tuba and Euphonium*. Summy-Birchard Inc.



- Asking for "Stemple Tone" permission (2) ★

- Kittiwut Suantan** <tuba_zuan@yahoo.com> Today at 19:30 ★

To Brett Stemple

Dear Mr. Stemple

My name is Kanapos Suantan (was Kittiwut) from Bangkok Thailand, I'm currently studying the master degree at the college of music, Mahidol university Thailand.

I write you an email to asking you for the permission to including your exercise "Stemple tone" to my thematic paper "TWENTIETH-CENTURY COMPOSITIONS FOR TUBA SOLO: ANALYSIS AND PEDAGOGY METHODS OF THE GRADUATE RECITAL SELECTED REPERTOIRES" as a reference exercise which is use as a related exercise with the piece *Encounter II* in Chapter 4. hopefully to hear from you.

Best regard |
Kanapos Suantan

← Reply ←← Reply to All → Forward ... More

- Brett Stemple** <bretttuba@yahoo.com> Today at 20:03 ★

To Kittiwut Suantan

Hi Zuan,

Great to hear from you. Of course. Feel free to use any of the YSTCM tuba studio exercises for your paper. Thanks for the mention!

Warm regards,
Brett

Sent from my iTuba

> Show original message

Show original message

← Reply ←← Reply to All → Forward ... More



You've just received a new submission to your [Contact Dr. Palton](#).

Submitted Information:

Name

Kapos Suantan

Email

tuba_zuan@yahoo.com

Phone Number

+66616862642

Purpose of Contact

General Inquiry

Comment

Dear Mr. Palton

My name is Kapos Suantan from Bangkok Thailand, I'm currently studying the master degree at the college of music, Mahidol university Thailand.

I write you to asking for the permission to including your exercise "Range Study F Tuba" from your website to my thematic paper "TWENTIETH-CENTURY COMPOSITIONS FOR TUBA SOLO: ANALYSIS AND PEDAGOGY METHODS OF THE GRADUATE RECITAL SELECTED REPERTOIRES" as a reference exercise.


Hopefully to hear from you.

Best regard

Kapos Suantan


Chris Olka

+ ข้อความใหม่
▣
⚙
🔍



คุณเป็นเพื่อนกันบน Facebook
 เคยทำงานที่ Seattle Symphony
 อาศัยอยู่ที่ Seattle, Washington

Conversation started 19 กันยายน



คุณพศ ช้วนตัน 📅 19/9/2016 20:48


Dear Mr. Olka.

My name is Kanapos Suantan .. I'm a master degree in tuba performance from Bangkok Thailand .

I'm doing a thematic paper concerns Encounter II, as it is one of recital repertoire list.


I would like to ask you for a permission to use your exercise "Giant Steps" as a reference for my thematic paper.

will be appreciated.



Chris Olka 📅 19/9/2016 22:01

Thanks for your message and yes, you have my permission to reference "Giant Steps". Good luck with your paper and thanks for asking permission. Best regards, Chris Olka



คุณพศ ช้วนตัน 📅 19/9/2016 23:09

Thank you very much, Mr. Olka

✓ เห็นเมื่อ 20 กันยายน

• permission request for "RHYTHMIC EMPHASIS EXERCISE" (3)

People • Yahoo

• **Kittiwut Suantan** <tuba_zuan@yahoo.com>
To jhdixon@me.com

Today at 19:22 ★

Dear Mr. Dixon

My name is Kanapos Suantan from Bangkok Thailand, I'm currently studying the master degree at the college of music, Mahidol university Thailand.

I write you an email to asking you for the permission to including your exercise "RHYTHMIC EMPHASIS EXERCISE" from your website to my thematic paper "TWENTIETH-CENTURY COMPOSITIONS FOR TUBA SOLO: ANALYSIS AND PEDAGOGY METHODS OF THE GRADUATE RECITAL SELECTED REPERTOIRES" as a reference exercise. hopefully to hear from you.

Best regard
Kanapos Suantan

← Reply ← Reply to All → Forward ... More

• **Joe DIXON** <jhdixon@me.com>
To Kittiwut Suantan

Today at 19:26 ★

You are authorized to use my exercise "Rhythmic Emphasis Exercise" with appropriate citation. Thank you for asking.

Joe Dixon
joedixonstudio.com

Sent from my iPhone 6+

> Show original message

← Reply ← Reply to All → Forward ... More

Graduate Tuba Recital by Kanapos Suantan, DVD



Copyright by Mahidol University

BIOGRAPHY

NAME Kanapos Suantan

DATE OF BIRTH 22 December 1980

PLACE OF BIRTH Songkhla, Thailand

INSTITUTIONS ATTENDED Yong Siew Toh Conservatory of Music,
2004-2008 Bachelor of Music
Mahidol University, 2013-2016
Master of Music

RESEARCH GRANTS Personal Grant

HOME ADDRESS 401-401/1 Srinakarin Road,
Samrong Nuae District, Muang
Samutprakarn 10270
Tel. +66 61 6862642
E-mail: kanapos.suantan@gmail.com