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A STUDY OF FOUR SOLO WORKS
FOR TUBA

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CHAPTER I

INTRODUCTION

This study will include four compositions which were composed between the years 1955 and 1963. With the exception of the Serenade No. 12, for solo tuba, by Vincent Persichetti, all of the works are for the tuba and piano.

The purpose of this thesis is to study each composition to determine the essential features of the music in regard to the composers' structural, melodic, and harmonic stylistic characteristics. The conclusions of the study will be found in the final chapter.

The labeling of the structural aspect of each movement will be made in reference to the conventional terminology which may be found in almost any textbook on formal analysis. Due to the nature of the contemporary trend toward modifying the traditional structural principles, some labels will be altered to better identify these modifications, yet they will remain within the conventional terminology.

The element of melody will be studied to determine the composers' uses of scale lines and intervals, rhythmic patterns, formal structures, harmonic backgrounds, and the

use of nonharmonic tones. The outstanding factors that contribute to the composers' overall style will be investigated in detail.

The harmonic elements of each individual movement will be studied to determine the composers' uses of basic harmonic structures (ternary, quartal, modal), textures, rhythms, and nonharmonic tones in relation to the harmonic implications. In the three chapters that contain compositions which are composed for tuba and piano, the composers' use of the two instruments as duet-partners (rather than as a sole instrument with accompaniment) will be subject to intense investigation.

CHAPTER II

SONATA FOR BASS TUBA AND PIANO

BY THOMAS BEVERSDORF, 1956

MOVEMENT I

Structure: Five-part Rondo Form

Measures

- 1 - 14 Introduction
- 15 - 39 A
- 40 - 59 B
- 60 - 95 A
- 96 - 109 B
- 110 - 131 A

Two downward leaps of a perfect fourth establish the principal motive of the first subject of this movement, as shown in Figure 1.





Fig. 1--Beversdorf, Sonata, First Movement, first subject, measures 15-18.

In the exposition, this subject is stated three times (each becomes longer than the previous statement, due to expansion). Both the melody and the harmony of this movement are built on the combinations of intervals of the fourth (quartal harmony) as opposed to the more traditional music built on the third (tertian harmony). It is easy to observe that the more important notes of this melody (the highest, lowest, and those with longer time value) are usually found in the quartal harmony as chord members or are either a perfect fourth or a seventh above the sounding pitch of the piano when single tones are heard in the piano part.

The second subject of this movement (Figure 2) is much smoother and more relaxing, with the eighth note as the primary rhythmic element and with most of the phrases slurred, whereas the first subject requires a great deal of rapid tonguing.

The image shows two systems of musical notation for measures 40-46. The first system (measures 40-43) features a melody in the bass clef with dynamics *mp* and *pp*. The piano accompaniment consists of chords in the treble clef and a bass line in the bass clef, with dynamics *pp* and *p*. The second system (measures 44-46) continues the melody in the bass clef with dynamics *mp* and *mf*. The piano accompaniment includes chords in the treble clef and a bass line in the bass clef, with dynamics *mp* and *p*.

Fig. 2--Beversdorf, Sonata, First Movement, second subject, measures 40-46.

Again the interval of a fourth is the principal interval, but for this subject it is often filled in with notes from the scale of Eb major. When playing this melody without the piano part one might feel that it was composed in the more traditional style of tertian harmony, but when the piano part is added the quartal harmony is heard. This is perhaps one of the examples of which one critic wrote:

". . . there are times when one wonders whether the piano

is supposed to have any relation to the tuba, as both pursue their own independent ways." and also; "It is a somewhat schizophrenic piece, the piano part becoming quite quartal and dissonant, while the tuba part is more tertian in its melodic lines and generally more conservative."¹ This critic seems to overlook the fact that perhaps this is exactly what the composer was intending to do.

The use of quartal harmony proves to be very effective in the introductory fanfare, as shown in Figure 3.

The musical score for Figure 3 consists of two staves. The upper staff is for the tuba, written in a soprano clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains two measures of music, each starting with a dynamic marking of *sff* and a tempo marking of *gva*. The lower staff is for the piano, written in a bass clef with the same key signature and time signature. It contains two measures of music, each starting with a dynamic marking of *sff*. The piano part features a melodic line with a tempo marking of *marc.* (marcato) and a series of notes that create a quartal harmony. The score is enclosed in a dashed-line box.

¹Mary Rasmussen, "Reviews," Brass Quarterly, II, No. 4 (June, 1959), 178.

Musical score for measures 1-5. The score is written for piano in 2/4 time. Measures 1-4 are marked *sf* and feature complex chordal textures with many accidentals. Measure 5 is marked *attacca* and *f*, with a bass clef and a melodic line in the bass staff. The right hand in measure 5 has a *sf* dynamic and a melodic line with a slur.

Musical score for measures 6-8. Measure 6 is marked *f* and features a melodic line in the bass staff. Measure 7 is marked *sf* and features a complex chordal texture in the right hand. Measure 8 is marked *sf* and features a melodic line in the bass staff with a slur. The right hand in measure 8 has a *sf* dynamic and a melodic line with a slur.

Fig. 3--Beverdorp, Sonata, First Movement, introduction, measures 1-8.

The element of syncopation creates additional emphasis on the chords of the right hand, while the left hand plays quite forceful octaves on the stronger beats.

With the entrance of the tuba in the fifth measure, the piano becomes more subdued and when the first subject enters in measure 15 the piano becomes even less pronounced. With each of the three statements of the first subject, before the entrance of the second subject, one may observe a different treatment of the piano part. This variety at no time lessens the importance of the tuba line. The pianist's part of the second subject takes on a contrapuntal texture in two voices which at times combine with the tuba line to form a three-voiced counterpoint.

The return of the first subject is again divided into three presentations. A startling pause occurs between the first two parts of this section, when the triplet quarter notes of measure 78 are followed by a measure of silence (two beats) before the piano sounds the same chord which was heard in the opening statements of this movement, as shown in Figure 4.

The musical score shows three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the right hand again. The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into two main sections. The first section, measures 78-80, is marked 'Silent'. The second section, measures 81-84, begins with a 'gva' (ritardando) marking and a 'f' (forte) dynamic. The piano part features triplets and a 'Veloce' marking. The right hand part features a 'sf' (sforzando) marking. The score is written for piano and includes a bass clef and a treble clef.

Fig. 4--Beversdorf, Sonata, First Movement, use of a pause, measures 78-80.

After a return of the contrasting second subject the movement closes with a section based upon not only material from the first subject but also material from the fourteen-bar introduction.

MOVEMENT II

Structure: Ternary Form

Measures

1 - 39	A
40 - 62	B
63 - 114	A

There are many similarities between the subjects of the second movement and the first movement. The types of melodies are presented in a reversed order for the second movement.

This first melody (Figure 5) is slurred and smooth, like the second subject of the first movement.

The image displays two systems of musical notation for the first subject of the second movement of Beversdorf's Sonata. The first system (measures 1-5) is in 4/4 time, marked *mp*, and features a slurred melody in the bass clef with fingerings 2, 3, 4, and 5. The second system (measures 6-8) is also in 4/4 time, marked *p*, and continues the slurred melody. The piano part consists of whole notes in the bass clef and rests in the treble clef.

Fig. 5--Beversdorf, Sonata, Second Movement, first subject, measures 1-8.

The contrasting melody (Figure 6), in $\frac{4}{4}$ time, starts with a dotted quarter note followed by an eighth note and has a similar "driving" rhythm (as did the first subject of the first movement).

40 41 42

a tempo ma non troppo

ff marc.

ff

This system of musical notation covers measures 40, 41, and 42. It features a bass clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 40 contains a whole rest in the bass staff. Measure 41 begins with a forte (*f*) dynamic and includes accents over the notes. Measure 42 continues the musical phrase with a fortissimo (*ff*) dynamic. The tempo marking is *a tempo ma non troppo*, and the performance instruction is *ff marc.*

43 44 45

This system of musical notation covers measures 43, 44, and 45. It features a bass clef staff at the top and a grand staff below. The key signature has two flats, and the time signature is 4/4. Measure 43 starts with a forte (*f*) dynamic and includes accents. Measure 44 continues the melodic line. Measure 45 concludes the system with a forte (*f*) dynamic.

46 47

p

p

This system of musical notation covers measures 46 and 47. It features a bass clef staff at the top and a grand staff below. The key signature has two flats, and the time signature is 4/4. Measure 46 contains a melodic phrase with a slur. Measure 47 begins with a piano (*p*) dynamic and includes a slur over the notes.

Fig. 6--Beverdorsf, Sonata, Second Movement, second subject, measures 40-47.

Although the second melody of this movement is accompanied by mostly quartal harmony (See Figure 6, page 11.), as was the entire first movement, the first melody of this movement is treated in a variety of different ways. At first accompanied by a subject which is developed out of the opening figure of the subject given to the tuba, it is then given in canonic imitation. (Figure 7.)

The musical score consists of three systems. The first system shows measures 27 and 28. The tuba part (bass clef) has a melodic line starting at measure 27, marked 'a tempo' and 'mp'. The piano accompaniment (treble and bass clefs) features a subject in the right hand and quartal harmony in the left hand. The second system shows measures 29 and 30. The tuba part continues its melodic line, imitating the piano's subject. The piano accompaniment continues with quartal harmony. The score includes dynamic markings such as 'p' and 'mp', and a 'V.N.' marking for the tuba part.

Fig. 7--Beversdorf, Sonata, Second Movement, imitative accompaniment, measures 27-30.

The theme of this imitation is built on the interval of a fourth, as are the melodies played by the tuba.

When the tuba enters in measure 16 the two-voiced canon has a third voice added, but the pitches in the piano part remain the same pitches sounded in the last half of measure 15 and do not change, except for accented pulsations at various times between measures 16 and 20, as shown in Figure 8.

Fig. 8--Beversdorf, *Sonata*, Second Movement, static chordal accompaniment, measures 16-19.

After another imitative interlude on the piano (Figure 9) the first melody re-enters in measure 27, but with a melody played with the right hand of the pianist which resembles the theme of bars 27-30. (See Figure 7, page 12.)

The image displays a musical score for an imitative interlude, measures 21 through 26. The score is written for piano and consists of two systems of staves. Each system includes a grand staff with a treble and bass clef, and a separate bass clef staff. The first system covers measures 21, 22, and 23. The second system covers measures 24, 25, and 26. The music features a melodic line in the right hand and a supporting line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes dynamic markings: *p* (piano) in measure 22, *mp* (mezzo-piano) in measure 25, and *rit.* (ritardando) in measures 24 and 26. The notation includes various note values, rests, and phrasing slurs.

Fig. 9--Beversdorf, Sonata, Second Movement, imitative interlude, measures 21-26.

For the next interlude and appearance of the tuba melody, the piano part is constructed along the principles of quartal harmony, as shown in Figure 10.

The figure shows a musical score for measures 34-36. The top staff is the tuba part, and the bottom two staves are the piano part. The piano part is constructed using quartal harmony, with chords consisting of notes separated by intervals of a fourth. The tuba part is a single melodic line. The score is in bass clef and shows measures 34, 35, and 36. Measure 34 is marked 'mf' and 'p'. Measure 35 is marked 'mf'. Measure 36 is marked 'p'. The piano part consists of chords with intervals of a fourth between notes. The tuba part is a single melodic line.

Fig. 10--Beversdorf, Sonata, Second Movement, quartal harmonic progressions, measures 34-36.

Thus in the first section of this three-part form the tuba is accompanied by static chords (measures 16-20), contrapuntal-like material (measures 27-30), and changing

harmonic progressions in a chordal manner (measures 34-39). However, for the first six measures, the tuba is unaccompanied.

The second melody of this movement (See Figure 6, page 11), calls for a range of two octaves with the extreme ends of the octaves usually approached and left by intervals no larger than the leap of a fifth so that they do not offer any technical problems. As the cadential notes lead directly into the return of the first melody (Figure 11), one observes the slowing of the "driving" melody, whereas in the first movement the "driving" melody continued to keep moving at its fast pace until the end of the movement.



Fig. 11--Beversdorf, Sonata, Second Movement, return melody, measures 61-64.

Beversdorf accompanies his similar melodies with similar accompaniments. The smooth, slurred melody of the first section of the second movement is accompanied primarily by a contrapuntal texture which the composer started in the piano in measure 7 (See Figure 5, page 10). As stated earlier, when the tuba enters in measure 16 the piano remains static on a three-note chord for over four measures, after which the

piano enters into a two-voiced counterpoint again. This type of piano part is contrasted with a chordal piano part when the middle section of this movement begins in measure 40. The treatment is similar to that given the similar melody of the first movement. (See Figure 1, page 4, and Figure 2, page 5.) When three or more pitches form the chords in the piano they are usually built on fourths or fifths (inverted fourths).

The movement ends with the slower melody being harmonized with very soft chords which do not progress with the rapidity of the earlier chordal piano part.

MOVEMENT III

Structure: Five-part Rondo Form

Measures

1 - 101	A
102 - 136	B
137 - 247	A
248 - 265	B
266 - 321	A

The principal melody of the last movement is one of the most etude-like melodies in the literature of the tuba.

(See Figure 12.)

1 *staccato* 2 3

p

pf

gva

4 5 6

pf *f*

gva *gva*

7 8 9

f

gva

Fig. 12--Beversdorf, Sonata, Third Movement, first subject, measures 1-9.

It contains a series of repeated notes and sequences which are both a challenge to the tonguing technique of the performer and a challenge to the patience and tolerance of the listener. An example of one of the more persistent areas in the movement may be seen in the tuba melody from measures 168 to 173 (Figure 13) where the tuba plays a single pitch for a total of thirty-one times.

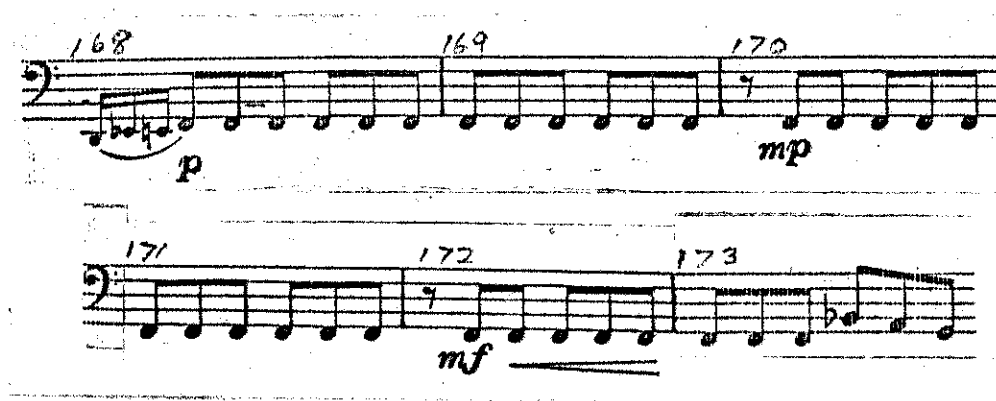


Fig. 13--Beversdorf, Sonata, Third Movement, repeated pitch, measures 168-173.

One wonders whether this is to be labeled a melody or something else. When the other sections of the rondo break the monotony of this first section it is only for a brief time; out of the total of 321 measures, only 53 contain the contrasting melody. Again the interval of the fourth is the primary interval upon which the melody is built. When scale passages are played by the tubaist they usually are major in tonality; when the pianist plays a scale it usually is in one of the church modes.

The interval of a fourth is evident in the melody of the second section of this movement too, as shown in Figure 14.

The musical score for Figure 14 consists of two systems of music. The first system covers measures 102 to 105. The second system covers measures 106 to 109. The score is written for a piano and includes a vocal line. The key signature has one sharp (F#) and the time signature is 2/4. The first system begins with a piano (p) dynamic and a subito piano (pp) section. The second system includes dynamic markings of mezzo-piano (mp) and piano (pp). The melody in the vocal line shows a fourth interval between notes in measures 102, 103, 104, and 105. The bass line also shows a fourth interval between notes in measures 106, 107, 108, and 109.

Fig. 14--Beverdors, Sonata, Third Movement, second subject, measures 102-109.

The most apparent contrast is the result of the emphasis on meter as the $\frac{2}{4}$ replaces the $\frac{6}{8}$ in the first section. (See Figure 14, page 20.) Here the quarter note is the principal rhythmic figure (in the previous section the eighth note was the more predominant rhythmic figure). The use of slurred

notes furthers the contrast achieved between the sections of the rondo just as these did in the smoother melodies of the two previous movements.

The same approach to the element of harmony is used in the last movement by Beversdorf except that due to the tempo indicated, allegro con brio, the harmonic progressions do not usually change more than twice per measure. During many of the interludes (Figure 15), the pianist plays the melody in the right hand in the middle register while the left hand plays a two-note intervallic piano part.

The image displays two systems of musical notation for piano interludes. The first system, labeled with measure numbers 11 and 12, shows a melody in the right hand (treble clef) and a two-note intervallic accompaniment in the left hand (bass clef). The second system, labeled with measure numbers 13, 14, and 15, continues this pattern with a melody in the right hand and a two-note intervallic accompaniment in the left hand. The notation includes various note values, rests, and accidentals, illustrating the harmonic progression and intervallic structure of the piece.

Figure 15 shows a musical score for three measures (14, 17, and 18) from the Third Movement of Beversdorf's Sonata. The score is written for piano and consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a light texture, featuring simple melodic lines and chords. Measure 14 shows a treble clef staff with a sequence of notes and a bass clef staff with a single note. Measure 17 shows a treble clef staff with a sequence of notes and a bass clef staff with a single note. Measure 18 shows a treble clef staff with a sequence of notes and a bass clef staff with a single note.

Fig. 15--Beversdorf, Sonata, Third Movement, light texture in piano, measures 11-18.

The texture of the piano part varies from just single pitches (See Figure 12, page 18) to a heavier texture. (See Figure 16.)

Figure 16 shows a musical score for two measures (205 and 206) from a piece. The score is written for piano and consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a heavier texture, featuring more complex melodic lines and chords. Measure 205 shows a treble clef staff with a sequence of notes and a bass clef staff with a single note. Measure 206 shows a treble clef staff with a sequence of notes and a bass clef staff with a single note. The dynamic marking *mp* is present in measure 205.

Fig 16--Berversdorf, Sonata, Third Movement, heavier texture in piano, measures 205-209.

The use of a brief pause is once again seen in Figure 17.

Fig. 17--Berversdorf, Sonata, Third Movement, use of a brief pause, measures 222-224.

This technique was used in the first movement and once again is limited to one half ($\frac{3}{8}$) of a measure.

When the second subject enters in measure 102 the piano plays subito pp in block-like chords in quartal harmony for the first half after which a brief counterpoint is heard, but not to the extreme that it was used in the other movements. With the return of this section between measures 248 and 265 (Figure 18) the tubaist does not play at all.

III. molto meno mosso

248 249 250 251 252

mp

253 254 255 256 257

p

Fig. 18--Beversdorf, Sonata, Third Movement, piano interlude, measures 248-265.

The melody and mood of the slower $\frac{2}{4}$ section are heard, but only in the piano. The piece ends with big chords built on the interval of a fourth in the piano, and an augmentation (quarter notes instead of eighth notes) of the principal melody in the tuba starting in measure 315 and building dynamically until the last measure, where four heavily accented and loud eighth notes end the work, as shown in Figure 19.

Fig. 19--Beverdorsf, Sonata, Third Movement, final cadence, measures 315-321.

Beverdorsf uses the quartal system for both the harmonies and the melodies in this work. In every movement the structure and the piano part remain within a conservative framework. Considering the length of time which this piece covers, only a limited amount of new material is presented.

CHAPTER III

SONATA FOR TUBA AND PIANO

BY PAUL HINDEMITH, 1955

MOVEMENT I

Structure: Two-part Form

Measures

1 - 27	A	
28 - 73	B	A
74 - 87	A	
88 - 105	B	B

The two-part structure of this first movement demonstrates that Hindemith, while being independent enough to compose an opening movement in a two-part form, does link himself with the formal heritage of the past by recapitulating both subjects. In the recapitulation the subjects are presented one half step higher than earlier and only fragments of the subjects appear.

Since the composer has written many books and articles about composition, it might be interesting to review some of his comments. In the first volume of The Craft of Musical Composition, the construction of good melodies is discussed. The first subject of this movement is a fine example of what Hindemith was referring to when he wrote:

In a rising interval, the energy of the performer gathers impulse, and the fact that a certain space has to be transversed and a certain physical resistance overcome frees that energy, and exercises an effect of gathering excitement and tension on the listener. The larger the interval, the greater this effect—particularly, again, in singing, or on instruments which show the necessity for additional physical and mental energy more easily than do the keyboard instruments.

The first subject is shown in Figure 20.

The musical score consists of five staves of music in bass clef, 2/4 time. The first staff begins with a treble clef and a key signature of one flat. The music starts with a rising interval of a fourth, followed by a series of notes that rise in pitch. The second staff continues the melody with a rising interval of a fifth. The third staff shows a rising interval of a sixth. The fourth staff contains measures 8 through 10, with a circled letter 'A' above measure 10. The fifth staff contains measures 11 through 15, with the dynamic marking 'p dolce' below the first measure. The score includes various musical notations such as notes, rests, and slurs.

Fig. 20--Hindemith, Sonata, First Movement, first subject, measures 1-15.

¹Paul Hindemith, The Craft of Musical Composition (New York, 1941-1942), p. 188.

This subject not only has some very large rising intervals but also has the more important tones (the highest, the lowest, and those of outstanding metric position) outlining the interval of a second. In conformance with this element of melodic construction, Hindemith wrote, "The primary law of melodic construction is that a smooth and convincing melodic outline is achieved only when these important points form a progression in seconds."²

In regard to the previous quotation, this subject seems to be a textbook model. The leaps are wide (ninths and tenths) and upward, and usually outline the interval of a second. This is not the traditional melody to be found in the tuba literature and is very effective to alert the listeners to the fact that they are about to hear an unusual composition for an unusual instrument, requiring unusual ability in performance.

This subject is quite rigid in the rhythmic placement of the more important tones. They all occur on the beats of the measures, even when the number of beats per measure changes from $\frac{6}{4}$ to $\frac{9}{4}$ to $\frac{4}{4}$. When the tuba has a meter of $\frac{6}{4}$, the piano is playing in $\frac{2}{2}$; and at the $\frac{4}{4}$ in the tuba part we see the piano part written in $\frac{5-6}{8}$ with Ungefähre Taktvorschrift, dem Metrum des anderen Instruments angepasst., written as directions for the pianist. This also refers to

²Ibid., p. 188.

the $\frac{5}{4}$ measures played by the soloist which are accompanied by $\frac{7}{8}$ in the piano score.

This melody, like most melodies composed by Hindemith, ends with a downward melodic movement. He was quite concerned with the feelings implied by music, often using the terms tension and relaxation to describe these feelings. "The step from a higher tone to a lower is always felt as a relaxation of tension."³

Figure 21 shows the second subject of this movement, starting in measure 28.

The musical score for Figure 21 consists of three staves. The top staff is for the soloist, the middle for the piano right hand, and the bottom for the piano left hand. The key signature has one sharp (F#) and the time signature is 2/4. The piano part is marked with a piano dynamic (*p*) and the tempo/style marking *grazioso*. The soloist part begins with a piano dynamic (*p*) and features a melodic line with various intervals and a triplet of eighth notes in the final measure of the excerpt.

³Ibid., p. 188.

30 * 31

(♩ = ♩)

pp

Fig. 21--Hindemith, Sonata, First Movement, second subject, measures 28-31.

Although the first subject is a real "ear opener," the second subject is heard more often (it is heard in 64 of the total 105 measures). The tubaist must be content to play fragments of the first subject for 26 measures as the pianist dissects and develops the second subject until it is transformed into a much longer melody. (See Figure 22.)

49 1

f

mf (F)

Fig. 22--Hindemith, Sonata, First Movement, second subject expanded, measures 51-60.

When the soloist does enter with the complete second subject, the melody is in the middle register of the tuba and has many accents at a forte dynamic level, and has a driving character which demands complete control. The next entrance by the tubaist starts a ninth above the earlier entrance and is followed by another entrance a second above the second entrance. This places the melody in the highest register of the instrument and permits the tubaist to display some of the rewarding, yet most neglected, sounds available.

When the second subject appears in the recapitulation it is again broken into fragments, as if this material has an A B A form within itself. This ternary form within each melody is typical of most melodies by Hindemith.

MOVEMENT II

Structure: Ternary Form

<u>Measures</u>		
1 - 36	A	
37 - 67	B	
68 - 101	A	

Another highly structured melody is the first subject of this movement. It is divided into three sections, as shown in Figure 23.

pp

p

mf

15 16 17 18

Fig. 23--Hindemith, Sonata, Second Movement, first subject, measures 1-18.

The tubaist and the pianist exchange functions when the first two sections of this thematic material are played a second time. (See Figure 24.)

pp

p

24 mp

27 28 29

Fig. 24--Hindemith, Sonata, Second Movement, first subject in piano, measures 19-29.

Hindemith assigns the tubaist the part of a basso estinato (ground bass) in the contrasting section of this movement. The tubaist plays a melody (Figure 25) and repeats it four times while the pianist plays varying superstructures over it.

43 44 45 46 47

f

Fig. 25--Hindemith, Sonata, Second Movement, second subject, measures 43-47.

The piano part remains in and above the treble clef for most of this section, as it does for most of the entire work. Rasmussen observes that Hindemith ". . . approached the problem by writing very thinly for the piano, and confining it to the upper part of the keyboard most of the time when the tuba is playing, a procedure he also used in his string bass sonata."⁴ The return of the first subject is scored very "thinly," as shown in Figure 26, where the interval of a seventh (inverted second) is used as the material for the piano part.

Fig. 26--Hindemith, Sonata, Second Movement, recapitulation, measures 71-75.

⁴Mary Rasmussen, "Reviews," Brass Quarterly, I, No. 4 (June, 1958), 240.

MOVEMENT III

Structure: Ternary Form

Measures

1 - 36 A

37 - 86 B

87 - 127 A

Figure 27 shows the first subject of this movement.

Fig. 27--Hindemith, Sonata, Third Movement, first subject, measures 1-10.

The first four measures provide eight different rhythms (as illustrated with the small numbers in Figure 27). In the beginning, the pianist plays only single pitches from the lowest register of the piano which do not clutter the overall sound that closed chords at this low register would produce. (See Figure 28.)

Moderato, comodo ($\text{♩} = 80$)

p espr.

p

Fig. 28--Hindemith, Sonata, Third Movement, first subject accompaniment, measures 1-3.

When chords are added to the accompaniment, Hindemith relocates the accompaniment to a higher register of the piano.

After the tubaist has presented and developed parts of the first subject for a total of 36 measures, the pianist abruptly enters into a vigorous scherzando. (See Figure 29.)

The image shows two systems of musical notation for a piano piece. The first system, labeled with measure numbers 37 and 38, is marked with a piano (*p*) dynamic. It features a bass clef on the left and a treble clef on the right. The music is in 3/4 time. The second system, labeled with measure numbers 39 and 40, continues the piece and includes a triplet in the right hand. The notation includes various notes, rests, and dynamic markings.

Fig. 29--Hindemith, Sonata, Third Movement, Scherzando, measures 37-40.

This scherzando lasts for 38 measures and is played entirely by the pianist, with the exception of a brief interjection by the tubaist, during which time the pianist stops playing. (See Figure 30.)

Fig. 30--Hindemith, Sonata, Third Movement, tuba interjection of Scherzando, measures 45-48.

The pianist continues alone until the tubaist enters with an exact melodic restatement. This time the last note of the melody is marked by a fermata, after which the tubaist begins the middle section of the movement, an accompanied cadenza.

The cadenza (part of which is shown in Figure 31) demands a tubaist capable of rapidly changing his tempo, embouchure, dynamics, tonguing, and phrasing.

The image displays a musical score for the cadenza of the third movement of Hindemith's Sonata. It consists of four staves of music, numbered 82 through 85. The first staff (82) is marked *molto rit.* and features a series of chords with triplets. The second staff (83) is marked *p espr.* and continues the triplet pattern. The third staff (84) is marked *poco accel.* and shows a transition to a more active triplet pattern. The fourth staff (85) is marked *p* and concludes the cadenza with a final triplet. The score is written in a single system with a key signature of one sharp (F#) and a time signature of 3/8.

Fig. 31--Hindemith, Sonata, Third Movement, cadenza, measures 80-85.

It is a truly virtuosic passage. The pianist must play an arpeggio with two hand crossings per chord, as shown in Figure 32.

The image shows two systems of musical notation for a piano accompaniment. The top system begins at measure 80, marked 'Allegro'. It features a treble clef staff with a treble clef and a bass clef staff with a bass clef. The right hand (r.H.) and left hand (l.H.) are clearly marked. The music includes triplets and a forte (ff) dynamic marking. The score is divided into two systems, with the first system starting at measure 80 and the second system starting at measure 81.

Fig. 32--Hindemith, *Sonata*, Third Movement, cadenza accompaniment, measures 80-81.

The recapitulation offers a challenge of a different nature to the pianist.

The smooth yet rhythmically complex first subject is accompanied by extremely high sixteenth notes demanding a delicate touch on the keyboard. (See Figure 33.)

The image shows two systems of musical notation. The first system includes a tuba staff with notes and rests, and a piano accompaniment staff with a complex sixteenth-note pattern. The second system continues the piano accompaniment's sixteenth-note pattern. Handwritten annotations include 'pp' and 'molto legato' in both systems, and '87' and '88' indicating the measure numbers.

Fig. 33--Hindemith, Sonata, Third Movement, accompaniment to the recapitulation, measures 87-88.

These sixteenth notes continue until the end of the movement and provide an accompaniment unlike any other in the literature of the tuba. It seems that, among the piano scores of all the composers who have written solos for tuba and piano, Hindemith's scores are some of the most sophisticated.

CHAPTER IV

SERENADE NO. 12, FOR SOLO TUBA

BY VINCENT PERSICHETTI, 1963

MOVEMENT I

Structure: Interrupted Binary Form

Measures

- 1 - 3 Introduction
- 4 - 9 Beginning of Subject
- 10 - 19 Interruption (development)
- 20 - 23 Subject Concluded
- 24 - 35 Recapitulation (interruption not included)

In Persichetti's book, Twentieth-Century Harmony, the creative aspects and practices of twentieth-century composition are discussed. In the section concerning theme and form ideas, Persichetti wrote:

Conflicting formal elements often result in free and imaginative forms, and the whole course of a major work is altered. The impulse that incites the composer to deviate from the predictable must at the same time create a feeling of inevitability of form.¹

In this movement, Persichetti demonstrated that he was sincere about his opinion regarding structure. By interrupting the subject before it was fully presented he was

¹Vincent Persichetti, Twentieth-Century Harmony (New York, 1961), p. 276.

able to introduce humor into this passage. Figure 34 shows the introduction and the subject, including measure 9, where the development (interruption) starts.

Fig. 34--Persichetti, Serenade No. 12, First Movement, introduction and first subject, measures 1-11.

The fact that this introduction is both very short and quite non-tonal represents some of the main elements of this composer's style. Persichetti's use of modes will be discussed in detail later in this chapter when the fifth movement is studied. A critic's comment on Persichetti's brevity of musical ideas when applied to the tuba was:

. . .the tuba is not the instrument for sustaining long, drawn-out ideas, and that what is to be said must be said quickly. . . .This kind of writing presents a special challenge to the performer, who must be able to change mood, register, and style quickly and convincingly.²

Syncopated slurred notes, wide leaps, and staccato eighth notes are the three technical problems which must be mastered before this movement may be performed properly. The range is quite high, including many high E's (e, one line E) but it seldom reaches below the E below the bass clef (E₁, Great E).

Fig 35 shows the measure during which the development stops and the subject continues (measure 19) and also the measure where the recapitulation occurs (measure 23).

Fig. 35--Persichetti, Serenade No. 12, First Movement, interlude, measures 19-26.

²Mary Rasmussen, "Reviews," Brass Quarterly, VI, No. 3 (Spring, 1963), 142.

MOVEMENT II

Structure: Theme and Variation

Measures

1 - 7 Theme

8 - 14 Variation I

15 - 23 Variation II

The second movement is titled "Arietta" and is a mere 23 measures long. The expressive melody (Figure 36) contrasts with the "Intrada" (the first movement).

Fig. 36--Persichetti, Serenade No. 12, Second Movement, theme, measures 1-7.

This contrast is necessary when the movements are so short. The theme is varied only two times, once a half step higher

than the original and once a whole step lower than the original. Each presentation of the melody becomes longer than the previous because of extensions within the melody.

Because of the underlying triplet beat and the long dolce expressivo slurred lines, this is one of the most lyrical melodies written for the tuba. It lies in the register of the instrument most comfortable for the mellow tone desired (entirely in the bass clef). Figure 37 shows the last four measures, which include some of the extension of the melodic material.



Fig. 37--Persichetti, Serenade No. 12, Second Movement, closing extension, measures 20-23.

The triplet pattern established earlier subsides into longer note values while the sounds diminish and fade into silence.

MOVEMENT III

Structure: Ternary Form

Measures

- 1 - 10 Melodic Statement
- 11 - 26 Extended Melodic Statement
- 27 - 30 Recapitulation

Again, Persichetti has written a movement which implies a number of different types of structural form. The recapitulation is an exact duplication of the original melody (Figure 38) except that a fermata is placed above the last note of the fourth measure and a diminuendo to "ppp" and a gradual ritardando end the movement without the second half of the melody being heard.

The musical score consists of three staves of music in bass clef, 4/4 time. The first staff (measures 1-10) is marked *mp* *giocoso, ma con grazia*. The second staff (measures 11-26) is marked *p*. The third staff (measures 27-30) is marked *ppp* and includes the instruction *voco cresc. ed accel.* at the end. The score includes various musical notations such as slurs, fermatas, and dynamic markings.



Fig. 38--Persichetti, Serenade No. 12, Third Movement, subject, measures 1-10.

He labeled this movement a "Mascheratta," which is similar to a villanella or rural song.

The staccato sixteenth notes of the first half of the melody become slurred in the second half of the melody. In the middle section, the original melody is transposed up a perfect fourth but becomes extended and is followed by seven bars of melodic material derived from the second half of the original melody. (See Figure 39.)



Fig. 39--Persichetti, Serenade No. 12, Third Movement, extension of melodic material, measures, 17-21.

This occurs immediately before the recapitulation and might be interpreted as part of the recapitulation if the two halves of the melody were presented in reversed order.

MOVEMENT IV

Structure: Double Statement and Development

Measures

- 1 - 10 Statement of Melody
 11 - 15 Incomplete Restatement
 16 - 35 Development

"Capriccio" is the title of this movement, a very appropriate title when one is studying the formal structure. It appears to be a ternary form with the last two sections reversed. Although the exact form is vague, the two melodic motives which make up the subject are easily recognized, as shown in Figure 40.

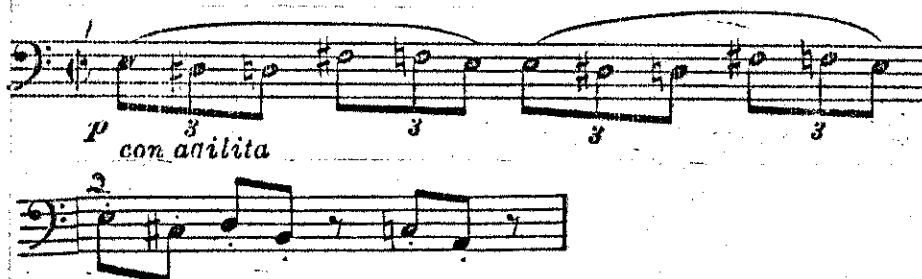


Fig. 40--Persichetti, Serenade No. 12, Fourth Movement, subject, measures 1-2.

In his book Twentieth-Century Harmony, Persichetti mentioned some details about melodic motives: "A melodic kernel of two or more tones may form the nucleus from which the subject matter of an entire work is shaped and harmony derived."³

³Persichetti, Twentieth-Century Harmony, p. 275.

Also, "If a theme is not nourished by its motivic constituents it will lack significance."⁴ The two "kernels" or motives of this melody are the slurred triplets and the staccato eighth notes. As the movement progresses these "kernels" are not found as often as they were in the earlier statements of the theme. Figure 41 shows the last eight measures where the triplets are no longer found in pairs and the eighth notes are no longer staccato.

Fig. 41--Persichetti, Serenade No. 12, Fourth Movement, development, measures 28-35.

This movement is vivace and contains more chromatic motion than any of the other movements. The triplets as shown in Figure 41 are always slurred and are always limited

⁴Ibid., p. 276.

to the interval of a minor third. Once again the movement ends "ppp," as do all the movements except the last one.

MOVEMENT V

Structure: Ternary Form

Measures

- 1 - 4 Melodic Statement
- 5 - 16 Extended Melodic Statement
- 17 - 25 Recapitulation

This "Intermezzo" has the same type of structure as that of the second movement. They are both very dolce and expressivo and are the slowest and the shortest movements of the work.

Figure 42 is the entire fifth movement.

Adagietto (♩ = 52)

mp dolce ed amabile

7 9 10 *espr.*

11 12

15 16 *poco rit.*

17 *a tempo* *p* 19

21 23

25 *rit. poco a poco* *dim.* *pp*

Fig. 42--Persichetti, Serenade No. 12, Fifth Movement, entire fifth movement, measures 1-25.

It will be used to demonstrate Persichetti's modal style.

In his book Twentieth-Century Harmony, Persichetti states:

A single mode is not necessarily used throughout an entire section. As working materials for compositions the modes may be arranged effectively according

to their tension relationships. The greatest number of flats that can be applied to a modal section on a particular tone will produce the 'darkest' mode, the locrian. Subtracting flats (and then adding sharps) in diatonic signature order will produce an arrangement of modes from 'darkest' to 'brightest.'⁵ The dorian mode is the middle point and sets the norm.⁵

By applying this statement to a spectrum, one might place the "darkest" to the "brightest" modes in the following order: Locrian, Phrygian, Aeolian, Dorian, Mixolydian, Ionian, and Lydian. These are the seven most common modes used.

This movement is written in two modes, Aeolian and Dorian. The middle section, from measures 10-16, is in the Dorian mode (on E). The first and last sections are in the Aeolian mode (on C#). With the addition of the A# in measure 9, one anticipates hearing B major but this is not what happens. By progressing from the Aeolian into the Dorian mode the modal sequence is from a "dark" mode into a "lighter" mode. Due to the brevity of this movement, this example is quite uncomplicated; usually Persichetti implies more modal changes.

⁵Ibid., p. 35.

MOVEMENT VI

Structure: Modified Sonata Allegro Form

Measures

- 1 - 10 Introduction
 11 - 32 Exposition
 33 - 45 Development
 46 - 69 Recapitulation

Because of the harmonic relationships which are implied when one refers to the traditional sonata allegro form, the label of the structure of this movement is perhaps a misnomer. However, the melodic material is presented and developed in the same manner that is found in the sonata allegro form.

Figure 43 shows the introduction to the last movement.

Fig. 43--Persichetti, Serenade No. 12, Sixth Movement, introduction and subject, measures 1-10.

It contains most of the motivic material used in this "Marcia." The leaps are great, the rhythm is extremely varied, and the dynamics and accents are contrasted with smooth, slurred passages.

This movement contains such variety that when Rasmussen wrote: "The most striking impression made by the work is of quick shifts of mood, style, dynamics, and articulation."⁶ she might have been speaking of this movement in particular.

Technically, the slurred leaps and the fast accents place a smashing finish to a fine work.



Fig. 44--Persichetti, Serenade No. 12, Sixth Movement, final cadence, measures 61-69.

⁶Rasmussen, "Reviews," VI, No. 3, 142.

CHAPTER V

SONATA FOR TUBA AND PIANO

BY ALEC WILDER, 1963

MOVEMENT I

Structure: Ternary Form

Measures

1 - 48 A

49 - 58 B

59 - 74 A

In music composed by Alec Wilder, one can find many instances of recurring motives. Like the germ motive which can be found in the symphonies of Brahms, Wilder's music often contains a certain amount of "inaudible order"¹ which appears in its full context only after an intense intellectual investigation of the music has taken place. The melody of the first measure of this work is one of the motives which reappears in a later movement. (See Figure 45.)

¹Manfred F. Bukofzer, Music in the Baroque Era (New York, 1947), p. 366.

Musical score for Tuba and Piano, measures 1-3 of the introduction to the first subject of Wilder's Sonata. The tempo is marked as quarter note = c. 92. The Tuba part is in the bass clef, and the Piano part is in the treble and bass clefs. The score includes dynamics like *mp* and *gva*, and a dashed line indicating a breath mark for the Tuba.

Fig. 45--Wilder, Sonata, First Movement, introduction to first subject, measures 1-3.

A balance between the wide leaps and stepwise motion can be found in most melodies composed by Wilder. This balance may be seen in Figure 46 which shows the first subject of this movement.

Musical score for the first subject of Wilder's Sonata, measures 3-8. The score is in the bass clef and shows a melodic line with wide leaps and stepwise motion. Dynamics include *mp*.

Fig. 46--Wilder, Sonata, First Movement, first subject, measures 3-8.

The second measure of the first subject contains the prime motive of the entire work on the first two beats.

These notes (g, a, f#, d) have the primary intervals which may be found, sometimes hidden, sometimes exposed, throughout the entire work.

The second subject has a brief piano introduction. (See Figure 47.)

The image shows a musical score for two measures, 26 and 27. The score is written for piano and consists of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The key signature is one flat (B-flat), and the time signature is 3/8. Measure 26 begins with a piano dynamic marking. The treble staff features a melodic line with eighth notes and triplets. The bass staff provides harmonic support with chords and single notes. Measure 27 continues the melodic and harmonic development, also featuring triplets in the treble staff.

Fig. 47--Wilder, Sonata, First Movement, introduction to second subject, measures 26-27.

This is played immediately after the introduction to the first subject at the end of the first section of the ternary form, but it is not presented in the last section because the recapitulation presents only fragments of the two subjects.

Figure 48 shows the second subject which contains numerous melodic skips of the interval of the fifth.



Fig. 48--Wilder, Sonata, First Movement, second subject, measures 28-33.

Wilder often emphasizes the interval of the fifth in both the piano part and the tuba melody. Open fifths in the piano part are quite common in the first movement. (See Figure 45, page 58.) In each movement, Wilder composes with a different harmonic style. Unlike the three composers studied previously, he does not favor one particular harmonic style; instead, he changes his style to fit the mood of each movement.

This movement would not have been analyzed as being in ternary form had not the middle section had the same chord progression repeated for forty beats (the D# on the second beat of measure 52 is necessary because the tuba also plays a D#). Figure 49 shows three bars of this section.

Fig. 49--Wilder, Sonata, First Movement, middle sections, measures 51-53.

The tuba melody is so closely related to the previous melodies that only the static harmony in the piano part separates it from the two outer sections.

Wilder, like Hindemith, often places the piano part in its upper register and makes liberal use of octave doubling as can be seen in Figure 45, page 58.

MOVEMENT II

Structure: Ternary Form

Measures

- 1 - 36 A
- 37 - 59 B
- 60 - 75 A

This movement is one of the most enjoyable movements found in the literature for tuba. Both the tuba melodies

and the piano parts contain contrasting elements which add interest for the performer and the listener. The contrast between the staccato eighth notes and the slurred eighth notes is evident in the first subject as shown in Figure 50.

The musical score consists of four staves of music in bass clef. The key signature has one flat (B-flat). The first staff (measures 1-3) begins with a dynamic marking of *mf*. The second staff (measures 4-7) includes a *p* dynamic marking and a *mp* marking. The third staff (measures 8-10) and the fourth staff (measures 11-14) continue the melodic line with various articulations and dynamics. Measure numbers 1 through 14 are clearly marked above the notes.

Fig. 50--Wilder, Sonata, Second Movement, first subject, measures 1-14.

In the middle section, when the second subject is being divided between both performers, the second subject of the first movement appears, as is shown in Figure 51.

Fig. 51--Wilder, Sonata, Second Movement, second subject of first movement, measures 56-57.

The appearance of this foreign subject is one of these hidden or inaudible motives, which Wilder places in each of the movements. Here the subject is accompanied by a variation of the original accompaniment to the second subject of this movement. The pitches in the tuba are a half step lower than in the original. (See Figure 48, page 60.)

Figure 52 shows more octave doubling, which results in a very "thin" sound for the piano.

Fig. 52--Wilder, Sonata, Second Movement, octave doubling, measures 17-19.

Here the octave doubling is used in single pitches and in thirds.

After the opening four bars, which are for solo tuba, the pianist starts a pattern which includes triplets. (See Figure 53.)

Fig. 53--Wilder, Sonata, Second Movement, first subject in piano part, measures 7-8.

These triplets contrast with the regular eighth notes in the tuba part and set the mood for the "swing" melody which is the second subject. The piano part for this movement consists of either the octave doublings mentioned earlier or a ground bass with the triplet figure above it.

The second subject (Figure 54) adds a considerable contrast due to the triplets and the slower tempo.

Fig. 54--Wilder, Sonata, Second Movement, second subject, measures 28-35.

Once again one may observe the wide leaps followed by step-wise motion; also, staccato and slurred notes contained within the same melody.

MOVEMENT III

Structure: Ternary Form

Measures

1 - 49 A

50 - 84 B

85 - 122 A

The use of similar motives in each movement is most obvious in the bass line of the piano part which is shown in Figure 55.

Fig. 55--Wilder, Sonata, Third Movement, introduction, measures 1-4.

This bass line was derived from the prime motive which was demonstrated in Figure 46, page 58. Notice that the second measure is an exact repetition of the first measure. Many more examples of repeated measures could be found in this movement. Again, Wilder uses a different type of harmonic style. This piano part has the interval of the third (tertian harmony) as the basic interval of construction.

This entire movement, like the first movement, contains a constantly recurring musical idea. The first subject, shown in Figure 56, is smooth and relaxing.

Fig. 56--Wilder, Sonata, Third Movement, first subject, measures 9-22.

The second subject of this movement, like the second subject of the first movement, has the interval of the fifth as a primary element. Also, like the second subject of the first movement, very little change is made in the piano part so that the feeling of a different section is not as apparent as is more commonly found in the ternary form. The second subject is shown in Figure 57.

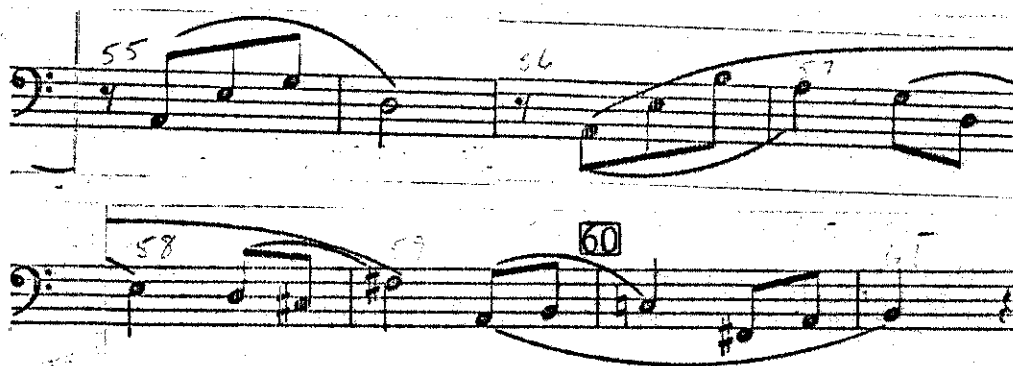


Fig. 57--Wilder, Sonata, Third Movement, second subject, measures 55-61.

Figure 58 shows two instances where the four beats of the first measure of the work are found in the piano part.

Fig. 58--Wilder, Sonata, Third Movement, piano part based on introduction to first movement, measures 26-27 and measures 104-105.

Both occur when the tubaist is playing a long note at the end of the first subject; however, due to the different piano parts, only a critical ear hears this addition to the piano part.

Once again, the last presentation of the subject is fragmented. This is necessary because most of Wilder's subjects are quite long, as is demonstrated in the first subject of this movement. (See Figure 46, page 58.)

MOVEMENT IV

Structure: Structured Ternary Form

Measures

A	1 - 29	
B	30 - 45	A
A	46 - 57	
B	58 - 75	B
A	76 - 85	
B	86 - 89	
A	90 - 101	A

The structure of this movement displays Wilder's complete organization of materials. He has organized the smallest details into the master plan of the entire work. The contrapuntal piano part of this last movement is further evidence that non-essential chord tones have been removed. Through the use of a contrapuntal texture of the piano part, Wilder has presented another different harmonic style. As in the previous movements, the intervals of the third and fifth are the primary intervals used.

Figure 59 shows the first four measures of this movement which contain many of the outstanding features of the piano.

Allegro ($\sigma = c. 160$)

The musical score consists of three staves. The top staff is for the tuba, with a melody starting in measure 1 with a quarter note (Cb), followed by a half note (Bb) in measure 2, and a quarter note (D) in measure 3. A slur covers measures 3 and 4, with a quarter note (F) in measure 4. The middle staff is for the piano, with a melody starting in measure 1 with a quarter note (Bb), followed by a half note (Cb) in measure 2, and a quarter note (D) in measure 3. A slur covers measures 3 and 4, with a quarter note (F) in measure 4. The bottom staff is for the piano, with a melody starting in measure 1 with a quarter note (Cb), followed by a half note (Bb) in measure 2, and a quarter note (D) in measure 3. A slur covers measures 3 and 4, with a quarter note (F) in measure 4. The score includes dynamic markings such as *mf* and *ff*, and various time signatures (3/4, 2/4, 3/4) alternating throughout the measures.

Fig. 59--Wilder, Sonata, Fourth Movement, introduction and first subject, measures 1-4.

Among the most noticeable are the contrary motion and the sparseness of the piano part. Also, the third through sixth notes (cb, bb, d, f) of the tuba melody constitute an inversion of the prime motive discussed earlier.

The two time signatures of $\frac{2}{4}$ and $\frac{3}{4}$ continue to alternate throughout the entire movement except for one measure when $\frac{1}{4}$ is added between two $\frac{3}{4}$ measures. The tempo is allegro with the quarter note equalling 160 beats per minute; embouchure flexibility by the tubaist is an important factor in obtaining a successful presentation of this particular movement.

The second subject, shown in Figure 60, contains a smaller range, no slurs or staccatos, and a repeated rhythmic figure.



Fig. 60--Wilder, Sonata, Fourth Movement, second subject, measures 30-33.

It seems to be more serious than the first subject and remains in straight $\frac{3}{4}$ time whereas the other sometimes has $\frac{2}{4}$ alternating with $\frac{3}{4}$.

This last movement is very short compared with the third movement, and ends abruptly.

CHAPTER VI

CONCLUSIONS

This chapter will summarize the findings of the study, considering the three elements used to determine the composers' musical characteristics: structure, melody, and harmony.

STRUCTURE

Using conventional terminology, the structure known as ternary form was found to be the most common type used. One of the composers chose to use this structure exclusively (Wilder). It should be noted that this use of ternary form is most often merely a framework in which the material is presented in three separate sections, the last of which is closely related to the first; however, the elements of a presupposed harmonic scheme and a middle section that has completely different and contrasting material were not always found to have been used by these composers.

The first and last movements in the work by Beversdorf were structured in five-part rondo form, but the second movement was in ternary form. The composer who deviated furthest from the common musical structures was Persichetti. He feels that composers should take advantage of placing variety in this element by being free and imaginative while

remaining within the traditionally accepted formal structures. His music has an added dimension because of the unique treatment given the structures of the movements and the suite of dances as a whole.

MELODY

In the study of melody, the composers' uses of scale lines and intervals, rhythmic patterns, formal structures, harmonic backgrounds, and nonharmonic tones were the main considerations discussed. These composers wrote melodies for the tuba which were not limited to certain notes, ranges, or rhythmic patterns. It is because of works such as these that the tubaist is becoming recognized as a performing artist.

Beversdorf was found to have composed similar melodies for both the first and second movements of this work. In the last movement the etude-like melody is contrasted with a middle section which is constructed with the primary interval used throughout the work, the interval of the fourth.

The interval of the second takes on special meaning in the compositions by Hindemith. The organization within the individual subjects demonstrates that Hindemith was constantly striving for balance and continuity of structure to the smallest detail. The cadenza in the last movement proves to be highly virtuosic and representative of Hindemith's high regard for the capabilities of the tuba performer.

In the composition by Persichetti, the melodies were built upon various modes. Persichetti preferred to compose in an individual style in this respect, too. The melodies were written in the higher range of the tuba and many slurred passages are found. Because this work is for solo tuba, the melodies contain more rhythmic variety than the other works studied. Due to Persichetti's divergent structural tendencies, the melodies change mood and style more often than do those of the other works studied.

The fact that Wilder does not remain within the same harmonic style throughout the entire work affects the melodies in a similar manner. Any generalizations to be made in regard to his melodies would have to be restricted to each individual melody. The variety of styles in the four movements requires melodies composed in the different styles of each individual movement. These range from the explosive jazz-like melodies found in the second movement to the smooth and lyric melodies of the third movement.

HARMONY

The study of the harmonic elements included the composers' basic harmonic structures, textures, rhythms, and use of nonharmonic tones. In this respect, three of the composers chose to write the entire work with the same harmonic style throughout (Beverdors, Hindemith, and Persichetti). Wilder

varied his harmonic style with each movement, just as he did with the melodic element.

Beversdorf composed his entire work with reference to the quartal harmonic system. Hindemith's entire work was composed according to his own harmonic principles as they were outlined in his book, The Craft of Musical Composition.¹ Persichetti wrote all of his melodies in a modal style, but the work is for solo tuba and only the linear harmonic implications could be observed.

In regard to texture, the three compositions which were composed for tuba and piano (by Beversdorf, Hindemith, and Wilder) all tend to have sparse piano parts. Persichetti led this tendency to the ultimate end by writing a composition for unaccompanied tuba.

The composers represented herein apparently shared Persichetti's opinion that by being free and imaginative one may organize his work in many unique and interesting ways, while remaining within the framework of traditional formal structures. This idea was accomplished by applying slight changes in the thematic material, the meters, the accompaniment figures, or the tonalities.

It was revealed that the melodies are not limited to certain notes, ranges, or rhythmic patterns. The various

¹Paul Hindemith, The Craft of Musical Composition (New York, 1941-1942).

melodies include many instances of imitation, fragmentation, and variation. Because they are typical of a twentieth-century idiom they are often both disjunct and angular.

The quartal harmonic system (which made its debut in earlier works by Scriabin, Stravinsky, Schoenberg, Hindemith and Bartok) was found to have been used in combination with the tertian harmonies of even earlier compositional styles. With the exception of the work by Persichetti, all of the composers chose to use both of these harmonic systems in varying degrees.

Rather than being radical and avant-garde, the elements of music studied in these works lie within the diverse range of twentieth-century compositional techniques.

The study of these works would benefit all students of the tuba because, in order to play these works in a desirable manner, the tubaist must have a range of nearly three octaves, a multiple tonguing technique which is quite advanced, and an embouchure which is under complete control at all times.

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