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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

FIVE ORIGINAL TEACHING PIECES IN CONTEMPORARY STYLES FOR BRASS INSTRUMENTS

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BY

ROBERT MORRIS DILLON

Norman, Oklahoma

1971

FIVE ORIGINAL TEACHING PIECES IN CONTEMPORARY STYLES FOR BRASS INSTRUMENTS

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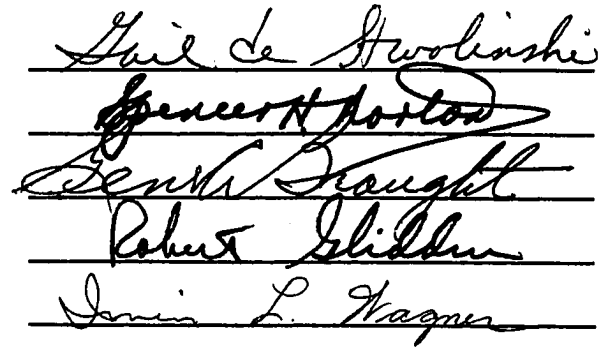

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INTRODUCTION

The primary reason for the existence of this dissertation is the group of original compositions which represent the major creative effort of the paper. These solo pieces for brass were written to help overcome what seems to be a significant lack of literature written in current contemporary idioms and intended specifically for educational purposes.

There was no attempt to stay within a given level of difficulty and, as a result, the pieces are probably best suited to the advanced high school player and the college brass major. An attempt was made to incorporate some of the newer performance demands in an idiomatic way in each composition and a time limit of approximately five to six minutes was arbitrarily imposed to make possible their use in a solo contest or jury examination.

The first two chapters, dealing with the use of contemporary materials in music education and the results of an informal survey of brass materials currently in use, are intended to give background and perspective to the problem of finding useful contemporary materials and to point up the need for the type of music composed for this paper.

FIVE ORIGINAL TEACHING PIECES IN CONTEMPORARY STYLES FOR BRASS INSTRUMENTS

CHAPTER I

This chapter is a survey of some of the writings and programs dealing with the music of our time and its relevance, or lack of relevance, to music education at all levels.

Before going further, a definition of the term "contemporary music" as used in this survey is in order. There are three senses in which this term is generally used: (1) to indicate all music being written in our time, including folk music, popular music, and art, or serious, music; (2) to include only what Broudy terms "serious-contemporary"[1] music; or (3) in an even more restricted sense, referring to music of the so-called avant-garde type.

The second classification, serious-contemporary, is that adopted by the majority of the writers investigated. A more technical definition is provided by Grentzer in her statement that:

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[1]Harry S. Broudy, "Educational Theory and the Music Curriculum," Perspectives in Music Education: Source Book III (Washington, D.C.: Music Educators National Conference, 1966), pp. 173-184.

> It is music characterized by new tonalities--modality, tone-rows, artificial scales; new timbres--electronic sounds, varied use of percussion; great rhythmic variety--unusual use of accents, polyrhythms, syncopation, irregular and changing meters, and a kind of harmony which sounds complex--bitonality, tone clusters, polychords to mention only a few of the techniques. The combination of these elements results in a musical texture which is unfamiliar and confusing to ears trained in 18th and 19th century harmonies.[2]

The third stand is forcefully rejected by Russian composer Kabalevski, who takes to task those musicians who "use the word 'contemporary' in a very peculiar, personal manner."[3] For them, contemporary music is only music not appreciated by the large audience. Therefore, Prokofiev, Shostakovich, Bartok, Kodaly, Britten, Orff, Hindemith, Barber, etc., have no right to be considered as contemporary musicians. Kabalevski further states that none of these composers called himself a "vanguardist," but all belong among the most progressive composers of our time. Those who would like to be reputed as most progressive, or super-progressive, without sufficient reason, "start 'noising', claiming to be 'vanguardists', denying the others the right to be considered as contemporary."[4]

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[2]Rose Marie Grentzer, "Preparation of the Music Educator to Use the Music of His Own Time," Inter-American Music Bulletin, No. 56 (November, 1966), pp. 1-4.

[3]Dimitri Kabalevski, "Mutual Enrichment of Children of Various Countries," Music Educators Journal, Vol. LIII (February, 1967), pp. 45-47.

[4]Ibid.

Without intending to minimize the place of folk music or popular music in the educational program, this paper will be concerned primarily with the second classification, the serious-contemporary in its broader implications, since this area seems to be the major concern of the writers contributing to this study. This is not too surprising, as the relationship between the contemporary composer, his music, and current practice in music education has been difficult to define--if, indeed, such a relationship could be found to exist.

In the following pages of this chapter the writer will examine the problem of this relationship, or lack of it; the historical background and implications; the philosophical and aesthetic implications; educational implications; and conclusions drawn from the foregoing.

The Problem of Relationship

The basic problem in relating contemporary music to music education might better be expressed as a problem of relationship between contemporary music and the music educator as an individual. A persistently recurring theme in the writings surveyed is the lack of communication between the composer of today and his audience, which includes the individual music educator, and which also includes, in a specialized sense, today's performers, who are very often involved in music education as well as performance. This lack of communication, musically speaking, seems to be the heart of the

problem and can be put just this simply. Let us examine in more detail what some of the writers have to say on this subject.

The difficulty is summed up by the late John H. Mueller, who states that the "alienation of the modern composer who finds no hospitality in the practice of his individuality is by almost common consent one of the most pressing and 'depressing' problems in the musical world today."[5] Another factor, according to Mueller, which diminishes the role of the individual composer is the "ideology of aloofness"[6] of some of the leading contemporary composers.

Hindemith, in his book A Composer's World, describes the modernist composer and the ordinary concert-goer (or ordinary music educator or performer), each of them following his own interests and totally disregarding the other's considerations, as drifting apart and the gap between them is "widening with each further performance of an obscure piece."[7]

"Composers seem to be little concerned with the problem of audience understanding," says Chidester, "[and] apparently, they are inclined to write what they please without

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[5]John H. Mueller, "The Arts and the Individual," Perspectives in Music Education: Source Book III (Washington, D.C.: Music Educators National Conference, 1966), p. 55.

[6]Ibid.

[7]Paul Hindemith, A Composer's World (New York: Doubleday and Company, 1961), p. 237.

regard to mass, or even limited appeal. What's more they are not very articulate when they attempt to explain their own music."[8]

According to another study there is a continuing apathy towards contemporary music in spite of a generally expanding interest in the arts during the past twenty years. Today's experimental composer is becoming increasingly isolated from the general audience. This trend is seen as a threat to our musical culture, as the composer who writes for a small group of congenial colleagues may become unintelligible to everyone else.[9]

In commenting on the state of music in our time, Fowler says:

> The contemporary composer has been accused again and again of being alienated from society. Schuller has called the deplorably wide gap between the creative manifestations of our time and the public for whom they were intended, '. . . the most perplexing and as yet unresolved issue' on the contemporary music scene.[10] But the alienation of the artist from society is not so much a separation of the artist from the culture as a whole, as it is a schism between the artist's product and the public. The public often does not understand the language of the artist, is frequently left baffled by his message. In failing to grasp the artist's

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[8]Lawrence Chidester, "Contemporary Music and the Music Educator," Music Educators Journal, Vol. LI, No. 5 (April-May, 1965), p. 118.

[9]Margaret K. Farish, "A Plan for Developing Performance Materials in the Contemporary Idiom for the Early Stages of String Instruction," Council for Research in Music Education, Bulletin No. 13 (Spring, 1968), p. 8.

[10]Gunther Schuller, "Music is Not Enough," Listen (December, 1963), p. 10.

> message, the public sometimes accuses the artist of having no message at all, or, at best, a confused or inadequate one. In failing to communicate what he has to say about life, the artist unwittingly isolates himself from his prospective public and from his ultimate purpose.[11]

That not all 20th century composers are unconcerned about communication is indicated by the previous quote from Hindemith. He is supported in this view by Stravinsky, whose remarks give an interesting insight into the workings of one of this century's most creative minds:

> Our vanguard elite, sworn to perpetually outdo itself, expects and requires that music should satisfy the taste for absurd cacophony . . . . Cacophony means bad sound, contraband merchandise, uncoordinated music that will not stand up under serious criticism. Whatever opinion one may hold about the music of Arnold Schoenberg, . . . he adopted the musical system that suited his needs and, within this system, he is perfectly consistent with himself, perfectly coherent. One cannot dismiss music that he dislikes by labeling it cacophony.
>
> Equally degrading is the vanity of snobs who boast of an embarrassing familiarity with the world of the incomprehensible and who delightedly confess that they find themselves in good company. It is not music they seek, but rather the effect of shock, the sensation that befuddles understanding.[12]

In his acceptance speech on winning the first Aspen Award, Benjamin Britten states, "I certainly write music for human beings--directly and deliberately . . . almost every piece I have ever written has been composed with a certain

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[11]Charles B. Fowler, "The Misrepresentation of Music," Perspectives in Music Education: Source Book III (Washington, D.C.: Music Educators National Conference, 1966), p. 292.

[12]Igor Stravinsky, Poetics of Music, trans. Artur Knodel & Ingolf Dahl (New York: Vintage Books, 1947), pp. 14-15.

occasion in mind and usually for definite performers, and certainly always human ones."[13]

The diverging view of many of today's younger composers is articulated very well by Rochberg, who writes:

> In the deepest sense, a true culture is a contemporary one--the exercise of life in the present. To the extent to which the past still is a vital part of the life of the present, it remains relevant. But if the past persists long after its relevance can be demonstrated, the present becomes paralyzed, trapped in the inertial energy that permits the past to dominate by default.
>
> The result of this misconception of the relation between culture and life and the past and present may be seen in music, in the divorce of what I call a 'performance culture' from what I call a 'creative culture,' reflected largely in what is going on, as well as not going on, in our symphony halls and opera houses. . . . Their repertoires are essentially static, fait accompli, and the habits of performance and response they engender are, by now, almost totally lacking in relevance to contemporary experience and the new possibilities of music.
>
> . . . the creative culture is developing away from and not in relation to the official performance culture. Those involved in the creative culture of today are seeking ways and means of making music--its composition and its performance--entirely different from the past.
>
> . . . It is shocking to realize that between the performance culture, which still dominates the musical life of our society, and the creative culture, which is trying to alter and extend the range of musical consciousness, there is virtually no real communication.
>
> . . . I am not proposing the easy acceptance of new music simply because it is 'new.' On the contrary, I believe it must undergo the same rigors of informed critical judgement and taste as anything in the past did in order to discover what is relevant and authentic. And I am saying that in order to find out what is relevant and authentic, as opposed to what is mediocre and trivial, we must be willing to engage fully in the

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[13]Benjamin Britten, "On Winning the First Aspen Award," Contemporary Composers on Contemporary Music, ed. Elliott Schwartz and Barney Childs (New York: Holt, Rinehart and Winston, 1967), pp. 116-117.

> dynamic of the cultural process--to experience it ourselves and not avoid the responsibility by putting it off to other times or places.[14]

Donald Martino, as quoted by Jacobsen, is more blunt and personal in his argument:

> I think . . . there is a group of composers being formed whose basic premise has become 'the public be damned.' We are writing music for that small collection of people who, perhaps, can best be found where we work--in the universities. . . . I like my music or I would not allow myself to finish it. I hope other people like it, too. I have certain standards, and the music must meet these standards or it does not get off my drawing board. If other people like it, that is fine; if they do not, there is nothing I can do about it. . . . I concern myself more with my colleagues. They are people who think essentially as I do, so there is a greater chance that they will understand my work.[15]

It is undoubtedly this type of approach to composition which prompted Britton's statement that "very little contemporary music by serious composers [is being] performed in our schools. Not much is available, as a matter of fact, and most of it is beyond the performing abilities of high school students. The serious American composer has shown an almost total lack of interest in school music . . . ."[16]

However, according to Kabalevski, "while complaining about the wide public which does not consider their music an

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[14]George Rochberg, "Contemporary Music in an Affluent Society," Music Educators Journal, Vol. LV (September, 1968), pp. 60-62.

[15]George H. Jacobson, "The Wherefores of Modern Music," Music Educators Journal, Vol. LIV (April, 1968), pp. 36-37.

[16]Allen P. Britton, "Music Education: An American Specialty," Perspectives in Music Education: Source Book III (Washington: Music Educators National Conference, 1966), pp. 24-25.

art and does not listen to it, these [contemporary] composers want to accuse the whole system of music education, which is--they say--the reason for all of their problems."[17]

Finally, in reporting on one of the regional meetings of the Institutes for Music in Contemporary Education, composer Samuel Adler writes:

> The growing gulf between the creator of musical works on the one hand, and interpreters and listeners on the other, has perhaps reached its apex in our time.
> . . .
> To me, it is the attempt to bridge this schism--to reunite the composer, the performer, and the audience --which is the greatest contribution of the Institutes for Music in Contemporary Education.[18]

There are two implications here, (1) that the situation in which we find ourselves has a historical background, and (2) that music education can help in bridging the gap between today's composer and his audience. Let us take a brief look at the events which have led to our present dilemma.

Historical Background and Implications

As is implied by Adler, the situation in which we find ourselves with regard to contemporary music and its relationship to society in general is unique in the history of music as an art form. This position is supported by sociologist Mueller, who points out the fallacy of the common contention which regards the aesthetic gap between the composer and his

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[17]Kabalevski, loc. cit.

[18]Samuel Adler, "A New Focus for Music Education," given as a part of the IMCE Regional Directors Report, Music Educators Journal, Vol. LIV (March, 1968), p. 64.

audience as not really so alarming, since in the past, all, or most, great composers were initially rejected. Mueller says this is not the case and further states that in the era of Beethoven, Chopin, Wagner, Debussy, and Richard Strauss, there was no avant-garde as such.

"There were progressive composers, there was 'contemporary' music--but these were not avant-garde. The twentieth century is the first time in which our music world has experienced the avant-garde in the true sense of the term."[19] Some contemporary composers have become so frequently played as to become more or less "standard" in the repertoire, but the avant-garde contingent derives "less comfort" from the contemporary situation.

Broudy, however, acknowledges the existence of avant-garde music in preceding eras of music history, but suggests that always some of it will eventually "make the masterpiece grade." Despite its new sounds and new forms which make an initial appeal to a very small public, given time, some of the new music will become familiar and acceptable to a larger public.[20]

A more detailed and technical explanation for our present situation is offered in the writings of Trythall and Penna. Trythall considers the problem from an historical and philosophical point of view. In his judgement, the

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[19]Mueller, op. cit., pp. 56-57.

[20]Broudy, op. cit., p. 178.

creation of art is a necessary part of human activity and contemporary art--to deserve the name--must be a truly new art. It must not simply repeat other organizations which were true creations at the time they were created, but are now merely records of the creative insights of their time--insights that, in some cases, have proven false or no longer useful. Viewed in this light, Trythall suggests, the increasing void between composers and their listeners might be narrowed and an increased understanding of what serious composition is about in our day might be gained, so that the listener "could evaluate and even participate with pleasure in the results."[21]

Trythall's basic historical thesis sees the history of music as a "gradual development and diversification of music for both utilitarian and art purposes."[22] All recent historical periods used music for functional, utilitarian purposes, but the general trend has been toward a division, a widening of the gap between utilitarian and artistic music. Today the division is so great that the serious composers of art music risk having no listeners, while the utilitarian composer for Broadway, films, pop music, etc., still has a demand for his services.

In further explaining this split, it can be observed that the serious composers have served four different

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[21]Gilbert Trythall, "The Necessity of New Music," Music Educators Journal, Vol. LIII (November, 1966), p. 63.

[22]Ibid.

masters during the past millennium: the church, the aristocracy, the 19th century public, and now, the universities. The unique contribution of the universities to the current situation will be discussed in a later section of this chapter. But suffice it to say at this point that Trythall and many others list the university's sponsorship of most contemporary composition as a major contributing factor to the alienation of composer and audience.[23]

Penna, in a more technical discussion, states, "The fact that dissonance and organized noise are the daily bread and butter of contemporary music is merely a logical consequence of musical history."[24] His discussion of the evolutionary process is divided into four sections: (1) new principles of organization, (2) new melodic treatment, (3) greater exploitation of meter and rhythm, and (4) manipulation of new sounds. Each aspect is discussed briefly and the conclusion reached that "all the foregoing developments and the resulting music literature are what the graduating student teacher should be acquainted with to a large degree if he is to approach contemporary music not as a monster but as the artistic expression of our--and his--day."[25]

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[23] Ibid., p. 64.

[24] Joseph Penna, "The New Versus Tradition in Music Education," Perspectives in Music Education: Source Book III (Washington, D.C.: Music Educators National Conference, 1966), p. 266.

[25] Ibid., p. 267.

In the Introduction to their book, Contemporary Composers on Contemporary Music,[26] Schwartz and Childs take much the same tack as Penna, tracing the technical developments leading to the many "styles" of composition in use today. Of special interest are their remarks concerning the changes in composer-performer relationships, noting that in electronic and serial music the composer intrudes on the traditional functions of the performer, even to the extent of eliminating him altogether. In chance music, on the other hand, the performer participates in the role of composer to a greater degree than ever before.

According to Schwartz and Childs, the most significant feature of the "new rhetoric" is the "breakdown in the concepts of continuity, structure, and form that constitute the last stronghold of earlier music."[27] It is apparent then "that the change from the music of the late nineteenth century to that of the twentieth is evident in the composer's approach to materials alone. The already existing language is being restyled, and in many instances new resources were incorporated into the language. Equally strong, however, was the accompanying shift in musical philosophy."[28] In the next section of this chapter we will consider briefly some of the philosophic and/or aesthetic implications of the "new rhetoric."

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[26]Elliott Schwartz and Barney Childs (eds.), Contemporary Composers on Contemporary Music (New York: Holt, Rinehart, and Winston, 1967).

[27]Ibid., xv-xvi. [28]Ibid., xiii.

Philosophic/Aesthetic Implications

It becomes quickly apparent that in the area of philosophy and aesthetics lies ground which is, at best, shaky footing. Ill-defined, or undefined, terms and concepts abound and diverging opinions seem more the rule than the exception. Langer's concept of music being "symbolized" and inviting not emotional response, but insight,[29] is contrasted with Schwartz and Child's statement that "the more experimental composers [argue] that [their] music is 'about' nothing at all; its sole concern is with sounds newly and freshly heard as sound, and silence as silence."[30]

Penna states that the main difficulty with contemporary music is experienced by those unwilling to admit that great changes have occurred since the turn of the century, who are not aware of the existence of a "new aesthetic of music." He defines this new aesthetic as a concept of music which has been enlarged to include the "organization of elements formerly defined as unmusical sounds and commonly known as noises, this organization being based on . . . the same principles that govern the art of sounds."[31]

The problem of the neglect of contemporary music is seen by Mueller in a different light. In his view, the

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[29]Susanne Langer, Philosophy in a New Key (Cambridge: Harvard University Press, 1942), chap. viii.

[30]Schwartz and Childs, op. cit., p. xvi.

[31]Penna, op. cit., p. 266.

relatively small percentage of performances of contemporary works probably represents about all the new experiences which the social organism, represented by any audience, can absorb. He further states:

> Essentially a human being thrives best physiologically and sociologically in a relatively constant environment with only enough challenge and novelty to maintain alertness. Those composers who urge more novelty probably have not changed their own . . . language and communication systems, to any appreciable extent in the course of years. Nor would they yield to pressure to modify their accustomed ways. The felt 'need' of an enterprising composer for novel forms of expression does not necessarily correspond to the degree of felt need of the auditor and consumer for similar new paths.[32]

Opposite poles in philosophic and aesthetic thinking are displayed by Klein and Trythall. Trythall, basing his approach on the experiential philosophy of Dewey and on the later existential philosophy, believes that new ways of organizing sound should be welcomed as new ways of viewing the nature of existence, which is the intent of a work of art. Philosophically, the ordering of experiences which come to us as random, disordered, and disorganized events, and from which we select those factors significant for us, is a required human activity. It is also the source and necessity of all art, springing from this human need for order which is essential to the perception of reality. It is, in fact, this

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[32]John H. Mueller, "Music and Education: A Sociological Approach," Basic Concepts in Music Education, Fifty-seventh Yearbook of the National Society for the Study of Education, Part 1 (Chicago: University of Chicago Press, 1958), pp. 117-118.

ordering of events by the artist in an art experience, as opposed to the largely chance events of daily life, in which the auditor, or perceiver, finds human satisfaction to be found nowhere else. "This satisfaction we call aesthetic pleasure."[33]

Trythall further states that art is not "timeless" and qualities of art are not fixed because human values alter. Art exists not in the object itself, but in the person who experiences it. Nothing has absolute value in and for itself, but has value only in relationship to something else. All values are relative; there are no intrinsic values. Therefore, today's artist must be willing to attempt to create order out of a chaotic existence in which all values are relative. The electronic and aleatoric composers are necessary--they are willing to try to order chaos, a necessary and human endeavor and one which the public should be willing to accept in these chaotic times.

In direct opposition is the Realistic position of Klein, who borrows Meyer's term, "Radical Empiricism,"[34] to describe the approach advocated by Trythall. According to Klein, "if we accept Radical Empiricist reasoning, then the entire history of Western art is invalidated and our studies of art and its appreciation have no significance whatsoever."

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[33]Trythall, op. cit., p. 65.

[34]Leonard B. Meyer, "The End of the Renaissance," The Hudson Review, Vol. XVI (Summer, 1963), pp. 169-186.

Radical Empiricism has severed all relation to past uses and concepts of art, denoting any chance activity which might possibly capture a moment of beauty, and finding no significance in the "prime movers in all Western art," intention and communication. Rejected are laws of aesthetic predictability and expectation, concepts of aesthetic cause and effect formerly regarded as naturally inherent to the workings of art as "the changes of season to nature."[35]

Artists of preceding eras, no matter how pessimistically or chaotically they regarded life, have proceeded on the assumption that the creator controls his material, shaping and refining ideas to their most perfect and idealized state. Under Radical Empiricism practically any spur-of-the-moment event of a nondirectional, static nature can qualify as an artistic expression. Klein finds support in the writings of Stravinsky, who states, "art is the contrary of chaos. It never gives itself up to chaos without immediately finding its living works, its very existence, threatened."[36]

It would seem, however, that at this point in time the viewpoint expressed by Trythall appeals to a great many of the young, and not so young, composers--as revealed by their writings in such publications as Perspectives of New

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[35]Lothar Klein, "Reflections on Music and the Liberal Arts," Music Educators Journal, Vol. LIII (December, 1966), p. 24.

[36]Stravinsky, op. cit., p. 13.

Music[37] and even the venerable Musical Quarterly.[38] The practical outworking of this philosophical point of view might best be summed up by composer Babbitt in the title of an article written over ten years ago, "Who Cares if You Listen?"[39]

Confronted with such an attitude on the part of the composer, the average listener, and the average music educator or performer, is at a loss as to how to proceed. Is his reaction to be antagonism, complete indifference, or an attempt to understand and appreciate the composer's position and music? Fowler and others sees the American music educator as the bridge between today's composer and the public, one of his great tasks being to "bring these two groups into mutually respectful and meaningful relationship."[40] According to Chidester, "the chasm is large--but not unbridgeable--if we accept the challenge that contemporary music is here to stay, that we must learn to understand it, and that we must

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[37]Benjamin Boretz and Edward T. Cone (eds.), Perspectives of New Music (Princeton: Princeton University Press).

[38]Paul Henry Lang (ed.), The Musical Quarterly (New York: G. Schirmer, Inc.).

[39]Milton Babbitt, "Who Cares if You Listen," Contemporary Composers on Contemporary Music, ed. Schwartz and Childs (New York: Holt, Rinehart and Winston, 1967), pp. 244-250.

[40]Charles B. Fowler, "Music Education: Joining the Mainstream," The Tanglewood Symposium, Music in American Society, pamphlet (Washington, D.C.: Music Educators National Conference, n. d.), p. 19.

begin soon to use it in the classroom."[41] Boardman issues a direct challenge to the music educator to re-examine himself and his goals, as she writes, ". . . The teacher must be able to set aside his own functionally conditioned listening habits, his own musical prejudices, and introduce his students to music he may neither understand nor accept. . . . The purpose of music education must be to increase the availability of aesthetic choices that might otherwise go undiscovered."[42] Let us consider now some specific implications that such statements have for music education.

Educational Implications

The writings in this area can be grouped into three general categories, dealing with (1) preparation of music teachers, (2) instructional methods and materials, and (3) "educating" the composers.

To begin with the first category, it is a rather ironic paradox that the very institutions that are now exhorted to update and improve the training of music teachers in the area of contemporary music are the same institutions which, according to many writers, have contributed most directly to the establishing and growth of the gulf between composer and music educator. The reference is, of course, to

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[41] Chidester, op. cit., p. 119.

[42] Eunice Boardman, "New Sounds In The Classroom," Music Educators Journal, Vol. LV (November, 1968), pp. 63-65.

the colleges and universities where preoccupation with research, performance, and publication has exerted a powerful push toward non-utilitarian music coupled with a high intellectualization of artistic processes and the investigation of new media.

College administrators may not understand reports on computer research for music composition or new applications of serial or chance procedures, but they represent "intellectual capital, which is the chief business of a college or university, the development and disbursement of knowledge."[43] Trythall further states that it is fortunate for the composer that he has been accepted by the college, since the technical development of his craft has led him to positions which are not accepted by the mass public and probably never will be accepted by large numbers.

Babbitt acknowledges this state of affairs and, in fact, encourages its continuance, saying, "It is my contention that this condition [of isolation] is not only inevitable, but potentially advantageous for the composer and his music. From my point of view the composer would do well to consider means of realizing, consolidating, and extending the advantages."[44] These advantages, according to Babbitt, being the elimination of the public and social aspects of music composition, and the freedom of the composer to pursue "a

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[43]Trythall, op. cit., p. 64.

[44]Babbitt, op. cit., p. 244.

private life of professional achievement, as opposed to a public life of unprofessional compromise and exhibitionism."[45]

Whether or not the colleges and universities deserve as much credit, or blame, for the current state of affairs as has been suggested, there is little doubt that they must provide the leadership to begin an attempt to correct the difficulties. In references too numerous to cite here, the dominant theme seems to be best stated in the following few excerpts:

> Our basic problems lie in the kind of musical training which we give teachers in their undergraduate and graduate programs at the college level, and in the in-service training which we give teachers who are already in the profession. . . . In most schools they have opportunities to hear contemporary music, but there is not time to include any formal study of the contemporary idiom in their programs. . . . hearing alone, and an extremely limited experience in performance is not enough to acquaint students with the contemporary idiom.[46]

> . . . Well-informed music educators should no longer ignore the very pertinent fact of the necessity for a revision of outdated curricula in many teachers colleges and schools of education. . . . I believe that present day teaching of music reading in secondary schools and at the college level is completely outmoded, and that this anachronism is really at the basis of the difficulties which cause many an . . . organization to refrain from even considering for performance any serious work of the contemporary repertory.[47]

> In addition to reorienting history and theory courses, reevaluation of courses within college music education departments is also imperative if twentieth-century music is going to enter the public school

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[45] Ibid., p. 244. [46] Grentzer, op. cit., p. 2.

[47] Penna, op. cit., pp. 264, 271.

> curriculum. Courses that train students in traditional methodology, that fail to take into consideration recent advances in learning psychology, that hold up as models public school curricula built on the study of music primarily selected from the nineteenth century, and that emphasize the teaching of aural and visual skills useful only with tonally organized music are no longer sufficient preparation for future teachers.[48]

> It is apparent that directors of high school orchestras throughout the United States, with few exceptions, are neglecting a very important segment of the music at their disposal: that music written since 1910, which I shall refer to as 'contemporary music.' . . . the question that must be answered is: why neglect that music written by such composers as Benjamin Britten, Henry Cowell, Aaron Copland, Howard Hanson, Dmitri Shostakovich, Samuel Barber, Bela Bartok, or Leonard Bernstein? To say that their music is more difficult than that written in earlier periods is misleading. . . . The problem is not one of difficulty as much as it is lack of understanding. . . . How many orchestra directors have taken a course during their university days dealing with the analysis of contemporary music? The music school graduate has probably analyzed the music of Bach, Mozart, and maybe even Beethoven, but the analysis of Stravinsky, Schoenberg, or other contemporary composers must be deferred until graduate studies, if indeed it is undertaken at all.[49]

In short, curriculum revision to give the prospective music educator a comprehensive and in-depth experience with contemporary music of all types seems strongly indicated as a start toward better understanding between composer and music educator. That the colleges and universities together with the professional music educators are not unaware of this need would seem to be indicated by the series of recent Contemporary-Music-Project seminars, emphasizing "comprehensive

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[48]Boardman, op. cit., p. 65.

[49]Gene Lacy, "Contemporary Music for School Orchestras," The Instrumentalist, Vol. XXIII (May, 1969), pp. 48-49.

musicianship" and the use of contemporary music as a basic part of the curriculum.

The problem of suitable materials in the contemporary idiom has been a particular concern at the elementary and secondary level. A rather sizeable body of "contemporary" literature for band exists, some of which verges on the more advanced techniques of today. Much of this music, however, is accurately described by Cahn as:

> . . . simple and playable, and hence 'properly graded,' works of American 'composers' who have identified themselves with the problems of the 'school band movement,' and now 'the school orchestra movement,' and who, therefore see much of their creative endeavor in print, in school repertoires, and in performance. They have become famous and, to American school children and often to their directors too, they are considered to be far more important than such unknown (to them) names as Sessions, Kirchner, Carter, Krenek, Imbrie, Barber, and others. This is a patently ridiculous situation.[50]

Neither the school choir nor the orchestra boasts anything like the sizeable body of contemporary band works designed specifically for school use. In fact, Farish states that she has been unable to find any music using 20th century compositional techniques which is suitable for first and second year violin students.[51]

Some headway into this problem has certainly come out of the Composers in Public Schools Program initiated by the MENC Contemporary Music Project for Creativity in Music

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[50]Meyer M. Cahn, "Twenty-five Years of Music Education," Perspectives in Music Education: Source Book III, p. 257.

[51]Farish, op. cit., p. 9.

Education. Some of the music written by these composers is available in published form and the rest is available in composer-facsimile editions from University Microfilms, Ann Arbor, Michigan. That not all publishers are unaware, or unwilling to help with the problem of elementary materials is shown by editions such as the Exploring Music[52] series published by Holt, Rinehart and Winston, which deals with serial and electronic procedures and includes composer Milton Babbitt on its editorial board.

A direct approach to securing usable contemporary string materials is described by Farish in the Bulletin of the Council for Research in Music Education.[53] Seven composers agreed to write three pieces for young string players using a Composers Guide prepared by Farish as the basis for setting technical limitations.

A number of experimental methods of presentation utilizing existing materials have been written up by instructors at the college level.[54] A typical example is the

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[52]Eunice Boardman and Beth Landis (eds.), Exploring Music, Book VI (New York: Holt, Rinehart and Winston, 1966).

[53]Farish, op. cit., pp. 8-14.

[54]For example: Evelyn A. Kugler, "Bring Them Back Alive Through Contemporary Music," Music Educators Journal, Vol. LVII (November, 1970), pp. 58-61; Bent Lorentzen, "Electronic Music Means Switched On Creativity," Music Educators Journal, Vol. LVII (November, 1970), pp. 56, 57; Anne D. Modugno, "Electronic Creativity in the Elementary Classroom," Today's Education, Vol. LX (March, 1971), pp. 62-64; Daniel D'Angelo, "Dissonant Music: The Music Teacher's Responsibility," The Instrumentalist, Vol. XXIV (December, 1969), pp. 50-51.

introduction of twelve tone music to an elementary vocal methods class as described by Grentzer in the Inter-American Music Bulletin.[55]

Much practical information should be forthcoming as a result of the many pilot projects, seminars, and workshops sponsored by the Ford Foundation and the Contemporary Music Project which are in progress or have been completed.[56]

A most excellent source of information regarding electronic procedures is the November, 1968, issue of the Music Educators Journal. Devoted entirely to the electronic medium, the articles range from the historical and philosophical aspects of electronic music to instructions for performing simple experiments on home tape recorders available to most classrooms.[57]

Educational philosopher Harry Broudy has some interesting thoughts of the pedagogical usefulness of such contemporary materials:

> Just as the virtues of masterpieces sometimes impair their usefulness for teaching purposes, so the difficulties of ultra modern music may enhance its pedagogical usefulness. Its very strangeness of idiom, lack of a strong continuous melodic line, and unexpected rhythmic maneuvers force the listener to pay attention to the strictly musical qualities of the music. Familiar music comes through the design and techniques so easily that the latter become inaudible, so to speak. . . . modern music may or may not be of much help in teaching beginners

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[55]Grentzer, op. cit., pp. 1-4.

[56]See pages 58, 59 of the Contemporary Music Project Report, Music Educators Journal, Vol. LIV (March, 1968).

[57]Music Educators Journal, Vol. LV (November, 1968).

> to perform, but it may be helpful in teaching them to listen musically.
>
> Finally, contemporary music could help prevent musical stereotypes from hardening. Nothing impresses the student with the living quality of an art so much as the experimental work being performed at its front lines. If nothing else, generous exposure to contemporary music will retard the development of Philistinism--the vice of condemning what we do not easily understand.[58]

The problem of materials might find additional solutions in the "educating" of modern composers to see and understand the needs of the music educator. The Contemporary Music Project has undoubtedly made a good start in this direction. Since 1958 seventy-three young composers have spent one or two years directly involved with a school music situation and, if the writings of Mailman and Penna--both of whom participated in this program--may be taken as representative, these young men should have a lasting interest in and concern for school music.

The Chairman of the Young Composers Project, composer Norman Dello Joio, states, "I had been aware for some time of an unhealthy situation in education, an atmosphere rife with the niggling suspicions of one side for the other."[59] He goes on to say that the meetings of the Policy Committee concerned with the project "became a forum for

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[58]Broudy, op. cit., pp. 178, 179.

[59]Norman Dello Joio, "Report on the MENC-Ford Foundation Contemporary Music Project," Music Educators Journal, Vol. LIV (March, 1968), p. 48 (left margin).

bringing together men in education and practicing composers who discovered the mutuality of their interests."

Penna finds it strange that so few serious composers ever participate in MENC planning. He feels that composers and music educators should forget their differing views in the interest of the "common ideal." Outstanding composers, according to Penna, should be invited to become full-fledged members of the MENC with the opportunity to "contribute of their own ideas and to offer, and accept, on behalf of their fellow composers, the constructive criticism which will benefit both music education and American culture."[60]

Summary and Implications

That the problem of a significant gap between the modern composer and his audience exists is a fact of musical life in our day. Whether this situation has historical precedent or is a unique phenomenon of our culture and society seems relatively unimportant, unless we can find some suggested solutions in the past, which seems unlikely. There is certainly no unanimity of opinion on the philosophic or aesthetic position which is most acceptable in regard to the new music.

It is no simple problem for the music educator/performer to determine just what his place and function is, or should be, in this situation. Serious attempts to overcome

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[60]Penna, op. cit., p. 275.

the difficulties are being made in various places and in varying ways. Probably the most intensive, comprehensive, and promising effort is the MENC Contemporary Music Project with its many facets. Revamped curricula for music students which aim at a much greater understanding of contemporary music, publication of contemporary literature in all idioms and at all levels, and making an attempt to interest the contemporary composers in writing for school groups at all levels (which would necessarily precede the publication phase) are all concrete proposals which have yet to be implemented to any significant degree. There does seem to be a spreading concern about the neglect of contemporary music in the public schools and it will be interesting to see what the next ten to fifteen years bring forth.

Some conclusions and recommendations formulated by the writers surveyed are as follows:

> If we believe with Bruner that '. . . any subject can be taught effectively in some intellectually honest form to any child at any stage of development,'[61] then the whole range of music should be available to the child from his first experience with music onward. There is no magical 'right' time when suddenly children are 'ready' to experience electronic compositions, Schoenberg, Bartok, Dufay, Josquin, the music of Eastern cultures, and sundry other types. . . . All students deserve opportunities to grasp the import and value of the widest variety of musical art. Contemporary music, particularly, requires special emphasis if it is to become a natural and enriching part of the student's experience.[62]

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[61] Jerome S. Bruner, The Process of Education (New York: Vintage Books, 1963), p. 33.

[62] Fowler, "The Misrepresentation of Music," p. 292.

Penna suggests that serious composers be engaged by training institutions not only to provide music for the various performing groups, but also to "act as demonstrators of what constitutes contemporary musical thinking, and to assist faculties in modernizing the colleges' curricula."[63]

Grentzer makes the following plea:

> . . . for an examination of conscience to make sure that none of us have the idea that undergraduate students, music teachers, and children are not sufficiently sophisticated to experience and understand contemporary techniques. . . . they will explore what their teachers can lead them to explore. We must rid our teachers of the idea that because they are schooled in the historical practices of the 18th and 19th centuries they cannot readily understand and enjoy the music of the 20th century.
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> . . . most teachers are interested in new ideas and new techniques. What they fear most in the twentieth century idioms is their own confusion at the mass of new music materials before them. If we can lead them to discover that they do have basic techniques for musical analysis and discrimination, and that with even an introductory study of compositions, they will slowly arrive at an understanding of new idioms, they will welcome an opportunity to be a part of the stream of the twentieth century.[64]

Perhaps the underlying concern of today's music educator regarding contemporary music is best expressed by Kabalevski, who says, "It is very important for us musicians, who form the ideological and aesthetic attitudes of young people, to look into all of this [modern music]. If you lose the way alone, it is half the trouble, though rather bad, of course. But if you lose the way yourself and lead your

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[63]Penna, op. cit., p. 274.

[64]Grentzer, op. cit., p. 4.

pupils with you in a wrong direction or even to a deadlock--this trouble is far more serious."[65]

The problem of "looking into all of this" is being faced squarely by many of today's music educators. As part of a special section on Teacher Education In Music in a recent issue of the Music Educators Journal we find these words:

> Music educators need to demonstrate at least a minimum knowledge of and competence to teach in "all musics," and cannot be restricted in their training to the styles represented by a few hundred years of Western art music. The enormity of the task of becoming competent to function within the whole spectrum of music dictates the need for a new set of tools. Music educators need something more than performance skills. They must develop a comprehensive musicianship which, coupled with an open-mindedness toward the use of any sounds combined in a musical context, will enable them to address themselves to any music they encounter.
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> . . . They must develop an attitude that enables them to seek and evaluate new ideas. They need to welcome and utilize technological, experimental, and exploratory developments in musical composition, teaching procedures, and sound-generating devices.[66]

In all fairness to the student, it is incumbent upon each music educator to use whatever means are at his disposal to get a working knowledge of contemporary techniques and aesthetic ideals. Only in this way will he be able to give the student an objective exposure to the music of today that will lay the groundwork for the critical evaluation and

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[65]Kabalevski, "Mutual Enrichment of Children of Various Countries," p. 47.

[66]"Issues and Recommendations," part of a report on Teacher Education In Music, Music Educators Journal, Vol. LVII (October, 1970), pp. 38, 39.

further investigation which must continue throughout his career in music.

The music which constitutes the heart of this paper represents an effort to make a specific contribution--in the area of applied brass teaching--to the general need for materials of a contemporary nature in all fields of music education.

CHAPTER II

In order to gain some insight into the present use of contemporary materials by teachers of applied brass at the college level, the author conducted--by mail--an informal survey of brass teachers from coast to coast. The survey was selective in the sense that only schools or individuals with national reputations were contacted.

The survey instrument consisted of a self-addressed return card which asked for a response to the following statement, "I am currently using the following contemporary materials with my applied _(instrument)_ students." Space was provided on the card to list up to six selections and the accompanying letter attempted to make it clear that only materials actually being used with the student--not materials which the instructor knew but did not teach--were to be listed.

Twenty-five surveys in each of four applied brass teaching areas--(1) trumpet, (2) horn, (3) trombone, (4) tuba--were mailed to selected schools. The response was as follows: trumpet - 9 (36%); horn - 11 (44%); Trombone - 12 (48%); tuba - 12 (48%). Some of the top brass instructors

in the nation responded and many took the time to include programs and comments with their listing of materials.

The following tabulation lists only those compositions in each category which were listed on at least two surveys.

Trumpet

Title	Composer	Times Listed
Sonata for Trumpet	Kennan	6
Sonata for Trumpet	Hindemith	4
Sonata for Trumpet	Stevens	3
Concertino	Bozza	2
Concertino	Riisager	2
Sonata for Trumpet	White	2

Horn

Sonata for Horn	Hindemith	9
Concerto for Horn	Hindemith	7
Sonata for Horn	Heiden	7
Concerto for Horn and Strings (transcription)	Jacob	5
Elegie	Poulenc	4
Sonata for Horn	Donato	2
Sonata for Horn	Stevens	2
Air de Chasse	Piantoni	2
En Foret	Bozza	2
Concerto	Gliere	2

Trombone

Sonata for Trombone	Hindemith	5
Concertino d'Hiver	Milhaud	3
Sonata for Trombone	McKay	3
Sonata for Trombone	White	2
Sonata for Trombone	Giffels	2
Fantasy	Creston	2
Sonata Concertante	Hartley	2
Suite	Beach	2
Sonata in E-flat	Sanders	2
Concerto in B-flat	Jacob	2
Elegy for Mippy II	Bernstein	2
Sonatina	Casterede	2

Tuba

Sonata for Tuba	Hindemith	9
Sonata for Tuba	Hartley	5
Sonata for Tuba	Beversdorf	5
Sonatina for Tuba	Stevens	4
Serenade No. 12	Persichetti	4
Sonata (unaccomp.)	Sears	3
Suite for Unaccompanied Tuba	Hartley	3
Two Songs	Spillman	3
Sonata for Tuba	Wilder	2
Concerto for Tuba	Vaughn Williams	2
Suite for Tuba	Nelhybel	2
Suite for Tuba	Haddad	2

No category was provided for the baritone horn as there appears to be very little music written specifically for the instrument. With rare exceptions, the literature for the baritone seems to be made up of converted trumpet, trombone, or cello literature.

The following short descriptions of two of the most frequently listed pieces for each of the instruments are in no way intended to suggest exhaustive analyses. Rather, they are included simply to give a general idea of the compositional approach, formal structure, and any specific techniques of interest. They are also intended to give a basis for comparison with the pieces composed for this paper, as few of these most "popular" contemporary works in this admittedly limited sampling use serial procedures and none employ aleatoric devices or other current compositional techniques. It will be noted that, in selecting the works to be discussed, the Hindemith sonatas for trombone and tuba were not included, although they are the preferred works according

to the survey. This omission was deliberate, since the Hindemith approach and style are well known and are discussed in connection with his trumpet and horn sonatas.

Sonata for Trumpet and Piano (1946)[67]

Kent Kennan

First movement.--Written in a free tonal style with a considerable use of quartal harmony, the movement is characterized by strong themes and straight-forward rhythms. A definite E-flat tonal center to begin and end gives some harmonic stability to the movement, which passes through many key centers throughout its course. Structurally, a sonatina-like form emerges with a vigorous first theme, a more lyrical second theme, a short developmental middle section leading to a varied recapitulation and a coda based on the first theme. Length - 211 measures. Duration - 5:35 minutes.

Second movement.--Cast in a simple ternary form, the first section features a rather rhapsodic trumpet line against a sustained accompaniment with shifting tonal centers. The middle section utilizes an ostinato-type accompaniment in the piano under a broader trumpet melody. The return of the original material occurs at the same pitch level and with only minor variations in trumpet and piano. A short coda closes the movement. Length - 77 measures. Duration - 3:20 minutes.

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[67]Kent Kennan, Sonata for Trumpet and Piano (New York: Remick Music Corporation, 1946).

Third movement.--This is the most complex of the three movements. Although it resembles a large rondo structure, there is considerable variation and development of both rondo theme and the several contrasting sections as the movement unfolds. The texture is predominately linear with a few ostinato and chordal passages. Length - 145 measures. Duration - 4:15.

General comments.--A rather "classic" approach overall, with no serial procedures or aleatoric sections included in any movement. Muting is the only special effect required. Each movement, with the exception of the second, begins and ends with the same tonal center. The rhythms are quite regular except in the last movement which employs some asymmetric meters and asymmetric divisions within the bar. An excellent piece in a neo-classic style.

Sonata for Trumpet and Piano (1939)[68]

Paul Hindemith

First movement.--While this movement is considerably more varied in texture and more complicated structurally than the Kennan opening movement, the general approach is quite similar. The straight-forward rhythms and rather angular contours of the strong opening theme offer a marked contrast to the compound rhythms and more lyric melodic lines

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[68]Paul Hindemith, Sonate für Trompete in B und Klavier (New York: Schott Music Corp./Associated Music Publishers, Inc., 1939).

of the second thematic section. Beginning and ending with a strong B-flat tonal center, the movement emphasizes several tonal areas (including C#, E^b, D, A) during its course. The formal structure, as mentioned above, is rather complicated and can be diagrammed as follows:

1st Thematic section	2nd Thematic section	Transition
4/4 meter	12/8 Part 1 - Part 2	

Short Development section	2nd Thematic Section
4/4 Based on Theme 1	12/8 Part 2 - Part 1

1st Thematic Section
4/4

The arch-form represented by this movement was, and is, a favored structural scheme of many twentiety-century composers. Length - 142 measures. Duration - ca. 5:30

Second movement.--This movement is cast in a simple ternary form. The piano states the theme in the first section with accompanying figures in the trumpet. The middle section (in itself a small ternary form) is livelier and given almost entirely to the piano, while the return of the first section finds the theme in the trumpet accompanied by lively piano figuration. A short coda based on motives from the middle section closes the movement. Again, definite tonal centers are present with the first and last sections centered around F and the middle section around A. Rhythmically, the movement is quite simple, with only a few changes of meter present. Length - 87 measures. Duration - 2:15.

Third movement.--A very interesting and unusual treatment for this final movement. Instead of the usual quick-moving finale, we find here "funeral music" moving at a slow pace. The opening measures in the piano are chordal and reminiscent of the first measures of the middle movement of Mathis der Maler. The trumpet enters in measure seven and continues with the primary melodic material to the end of the first section. Like the first movement, the first section here is in 4/4 time and a change to 12/8 marks the beginning of the next (middle) section. Both piano and trumpet share the melodic material of the middle section. The tempo is still slow-moving and the texture quite thick for the most part. The return of the first section is considerably varied, with the trumpet stating the melody over a more agitated accompaniment.

Completing the movement is a coda-like section based on the chorale tune Alle Menschen müssen sterben which is stated very simply by the trumpet. The movement begins and ends on B-flat which, in functional terms, represents a return to the "tonic" key of the first movement. Length - 94 measures. Duration - 7:45.

General comments.--A very "classic" approach in terms of formal structures and tonal centers. A great deal of motivic development is present in all sections of each movement. Quartal harmonies and contrapuntal procedures are much in evidence. The rhythms are generally quite regular

and there are no serial procedures, special effects, or aleatoric sections in any movement.

Sonata for Horn and Piano (1939)[69]

Paul Hindemith

First movement--The legato first theme is stated by the horn without introduction and the horn and piano share equally in the thematic material of the first section, which has a strong F tonal center. The second section begins with very little transitional material and centers around C#. The broad, legato melody is first stated by the horn, then repeated by the piano.

A motivic transitional passage prepares the middle section which contains a third thematic idea. This melody is used in a developmental way as it passes from horn to piano. Rapidly shifting tonal centers add to the developmental feeling, yet the material in this section appears to be essentially new rather than based on one of the foregoing themes.

A kind of false recapitulation at the "wrong" tonal level leads to a restatement of the first theme, centered on F, and varied considerably in the accompaniment. It is interesting to note that the return of the second theme is centered around F#, a fifth lower than in its first appearance.

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[69]Paul Hindemith, Sonate für Horn und Klavier (New York: Schott Music Corp./Associated Music Publishers, Inc., 1939).

The movement closes with a developmental coda based on the first theme and ending on F. Length - 162 measures. Duration - ca. 6 minutes.

Second movement.--Horn and piano share equally in the melodic material of this movement. Quartal harmonies and freely related triads, with occasional contrapuntal passages, make up the harmonic idiom. The structure is a five-part rondo with coda and the tonal centers are D - F# - D - B - D. The fourth section of the movement changes from 3/4 to 9/8 meter, otherwise the rhythmic aspect is quite traditional. Length - 126 measures. Duration - ca. 3:50.

Third movement.--This movement utilizes some of the most interesting rhythmic devices in the work, through the use of asymmetrical divisions of the measure. The form resembles a seven-part rondo with a coda and considerable variation of the theme in its later appearances. The movement employs the same mixture of triads and fourth chords, with linear writing, as was found in the preceding movements. The F tonal center to begin and end represents a return to the "key" of the first movement. Length - 179 measures. Duration - ca. 7 minutes.

General comments.--Rather clear-cut formal structure, developmental treatment of thematic material, and the observance of related tonal centers are typical of the neoclassic approach of Hindemith. The harmonic idiom employs both triadic and non-tertial harmonies with linear procedures. There

are no serial procedures, special effects, or aleotoric techniques used in this work.

Sonata for Horn and Piano (1955)[70]

Bernard Heiden

First movement.--This movement demonstrates a neoclassic approach in both form and tonality. The first and second themes center around B-flat and F respectively and are somewhat similar in character. A legato closing theme, ending in E major concludes the exposition section.

After a short development section, the first theme returns in the "tonic" key of B-flat. The second theme, however, emphasizes F-sharp and B as tonal centers. After a short transition, the closing theme is restated with considerable variation and the movement ends with a return to the B-flat tonal center. The melodies are rather traditionally shaped, the harmonic idiom is basically triadic, though freely related. Length - 183 measures. Duration - ca. 4:45.

Second movement.--This movement might be diagrammed as follows: A - B - A - Trio. Tonally, the A section suggests E-flat minor, the B section centers on B-flat, the second A section returns to E-flat minor, while the trio section begins on C-flat and ends on E-flat. Marked Tempo di minuetto, the movement lacks the da capo following the trio

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[70]Bernard Heiden, Sonata for Horn and Piano (New York: Associated Music Publishers, Inc., 1955).

section which characterized the classic minuet and trio form. However, there is a thematic quotation from the first section (A) begun in the piano and concluded by the horn in the closing measures of the movement. Again the harmonic idiom is primarily triadic, though freely related. Length - 135 measures. Duration - ca. 4:40.

Third movement.--Designated a rondo by the composer, this movement is in seven sections: A - B - A' - C - A" - B' - A'''. Each time the rondo theme returns it is varied in length, pitch level, or character. The writing is more linear and the rhythms much more complex than the preceding two movements. The movement returns to the B-flat tonal center of the first movement to begin, then moves through the following tonal centers: G - $E^{b}m$ - B^{b} - E^{b} - B^{b}. Length - 244 measures. Duration - ca. 3:30.

General comments.--Developmental procedures, well-defined tonal centers, rather subtle use of classic forms, and a harmonic system based on freely related triads characterize this work. Rhythmic complexity is reserved for the last movement. There are no special effects called for with the exception of a short passage for stopped horn, and there are no serial or aleatoric procedures used in any part of this work.

Sonata for Trombone and Piano (1967)[71]

Donald H. White

First movement.--The opening movement of this work is cast in the arch form often favored by contemporary composers and can be diagrammed as follows: Intro. - A - B - C - B - A - Coda. Written in serial technique, this movement is based on two different tone-rows--one used for the introduction, A and C sections, and the coda, the other for the B sections. The arch idea is carried out to the extent of using retrograde forms of the introductory material in the coda. The two B sections represent a change of style and mood as well as a change of tone-row and the C section is of a busy, developmental character. The introduction and coda are quiet; the A theme is quick and vigorous.

The composer uses all the basic forms of his rows and several transpositions of each. Several common devices are employed in both melody and accompaniment, such as rearranging the order of tones within the hexachord, alternating two or three notes from one hexachord with the same number of notes from the other, sequential patterns, etc. Rhythms are regular and not complex. Length - 156 measures. Duration - ca. 6 minutes.

Second movement - The slow movement uses only one row which appears in its original form in the first and last

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[71]Donald H. White, Sonata for Trombone and Piano (San Antonio: Southern Music Co., 1967).

sections of this ternary form. The middle section utilizes the inverted form of the row, with a change in the order of the last six tones on its first appearance. The piano makes considerable use of ostinato patterns and is used primarily in accompanimental role. Length - 88 measures. Duration - ca. 4:30.

Third movement - The finale is a lengthy, complicated structure which makes use of both serial and non-serial materials. The movement begins with a spirited modal-like melody in the trombone accompanied by bi-tonal chords in the piano. The next section re-introduces the tone row of the first movement in its original and inverted forms and also brings a change of style and mood. After a short transition, the third section utilizes the first six notes of the second movement tone-row in a motivic and developmental manner. The style is similar to the first section of the movement. The fourth section again uses the tone-row of the first movement in its original and inverted forms.

Following a short transition, the energetic modal melody returns and brief motives from both tone-rows are stated in the closing measures. As in the first movement, the overall form is the arch structure. Length - 278 measures. Duration - ca. 3:30.

General comments.--This is the only work of those under study to use extensive serial procedures. The twelve-tone melodies are, for the most part, rather traditional in

contour and rhythmic structure. As far as a limited examination shows there is no attempt to organize parameters other than pitch. Rhythmic complexity is limited to the third movement. No aleatoric procedures are used in the work and muting is the only special effect called for.

Concertino d'Hiver (1955)[72]

Darius Milhaud

The Concertino is a large, one movement work structured in three major sections, each in itself a ternary form. It fits easily into the classic diagram of a compound ternary form:

A	B	A
a - b - a	c - d - c	a - b - a

The harmonic idiom is freely tonal with generally well-established tonal centers, the piece beginning and ending on B-flat. The rhythms are regular and meter changes are infrequent. The fast, slow, fast tempos of the three major sections give variety to the work, as does the greater harmonic instability and less angular melodies of the middle section.

The piece requires a great deal of agility on the part of the trombonist, containing some of the widest skips observed in any of the works under study. Muting is required in the middle section and flutter-tonguing is used briefly.

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[72]Darius Milhaud, Concertino d'Hiver (New York: Associated Music Publishers, Inc., 1955).

There are no serial or aleatoric procedures present in this work. Length - 292 measures. Duration - ca. 10:30.

Sonata for Tuba and Piano (1967)[73]

Walter S. Hartley

(The following analysis is by Popiel, writing in the Instrumentalist.)[74]

The work is written in four movements, the last two of which are played without pause. It opens with a statement of a 12-tone theme by the solo tuba, a theme which is to appear in conjunction with other themes throughout the entire sonata as a cyclic force. As this theme makes its appearances, it does so in several forms; in its entirety, in truncated form, inverted, in retrograde, transposed, rhythmically transformed, and in various contrapuntal combinations.

This theme is a combination of recitative and cadenza style, and is typically chromatic; the movement unfolds with another feature of Hartley's style--the disjunct, craggy melodic contour with the wide leaps. The same contour occurs later; this time in allegro agitato tempo, and the cyclic theme, or more specifically, the first nine notes of it, return transposed up a major sixth. The final two measures of

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[73]Walter S. Hartley, Sonata for Tuba and Piano (Bryn Mawr: Tenuto Publications/Theodore Presser Co., 1967).

[74]Peter Popiel, "The Solo Tuba and Walter Hartley," The Instrumentalist, Vol. XXIV (April, 1970), pp. 63-68.

the movement project notes one to four of the cyclic theme in retrograde, and these four notes foreshadow many interesting events of the next movement.

The four notes which constitute the opening notes of the cyclic 12-tone theme from the first movement, form the "head" of a new theme which makes its appearance at the opening of the second movement in the piano. This theme, and motives taken from it, pervade the entire movement, which is an Allegretto grazioso of scherzo-like character.

Articulation becomes a real issue as the final movement opens, and the composer's comments on it are relevant:

> A solo tuba must be extremely well played to avoid untoward associations in the listener (foghorns, large ruminant animals, etc.). Perhaps the most dangerous passage I have written in this respect is the beginning of the Finale of my Sonata (1967) which could easily become ridiculous unless lightly and cleanly articulated.

This passage can indeed justify Hartley's fears if the eighth notes in measures two and four are articulated so fast that they run together, thereby blurring the pitches. At the 11th measure the piano imitates the opening theme, the imitation being at the 12th above. The cyclic 12-tone theme returns in augumentation at the measure 54, but utilizes only one through ten of the series, with the 11th note, G#, appearing in the piano accompaniment, and the 12th note, C, in the tuba at measure 60. The movement builds to an exciting fortissimo finish, concluding a work which makes considerable demands upon the performer, but which pays generous musical dividends

to the player who masters its difficulties and understands its intricacies.[75]

General comments.--First movement: Length - 78 measures. Duration - 3:20. Second movement: Length - 143 measures. Duration - 2:20. Third movement: Length - 43 measures. Duration - 3:45. Fourth movement: Length - 139 measures. Duration - 2:35.

Although the work contains some serial passages as outlined in the above analysis, most of the material is in a very free tonal style. The rhythms are quite regular, no special effects are required and no aleatoric sections are included.

Sonata for Bass Tuba and Piano (1962)[76]

Thomas Beversdorf

First movement.--This opening movement is cast in rather traditional sonata form, with a vigorous introduction leading into a first theme of the same energetic character, centered around B-flat. The second theme is of a contrasting legato and contrapuntal character. It utilizes the E-flat major scale as its harmonic basis. A short development section includes elements of both the first and second themes. The recapitulation returns to B-flat to begin and there is some variation of pitch level and contour in the restatement

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[75] Ibid.

[76] Thomas Beversdorf, Sonata for Bass Tuba and Piano (San Antonio: Interlochen Press/Southern Music Co., 1962).

of the first theme. The second theme is stated primarily in the piano and based on the B major scale. The movement closes with a coda based on the first theme and material from the introduction. Length - 131 measures. Duration - ca. 4 minutes.

Second movement.--This movement is in ternary form. The first and last sections feature a legato melody in the tuba, while the piano alternates between a melodic ostinato figure and sustained chords. The middle section is more energetic and rhythmically complex. The movement closes with a quiet coda section. Tonally, the first and last sections are based primarily on the E-flat major scale while the middle section is quite "modulatory." Length - 114 measures. Duration - ca. 4:45.

Third movement.--This lengthy movement is rondo-like in its structure and might be diagrammed as follows:

A - B - A - C - A - B - A - C - A

Each return of the A theme is varied. The third, or middle appearance of the A theme, is motivic and developmental in character. The B and C sections are also varied considerably on their second appearance. The A and B themes are fast and rhythmically active. The C sections are of a quiet, legato character. Triadic and quartal harmonies are mixed with many linear passages. Tonally, the A sections emphasize the B-flat tonal center for the most part, the B sections center around E-flat and B-flat respectively, and the C sections

utilize mainly the E major scale. Length - 322 measures. Duration - ca. 5 minutes.

General comments.--The metric and rhythmic procedures in all movements are quite regular. There are no special effects required, and no serial or aleatoric techniques are employed.

Summary

All of the works discussed here are well-written, idiomatic compositions in truly contemporary styles. The significance of this chapter lies not in the variety of approaches and techniques observed, but in (1) the absence of some of the more recent compositional devices, and (2) the difference in purpose as compared with the works composed for this paper.

The reference in the first category above is primarily to aleatoric procedures; new rhythmic devices; special effects--such as blowing on the mouthpiece, opening the water key while playing, and any peculiar or "non-musical" sound the composer may ask for; and, finally, serial procedures, which, of course, do appear in two of the works studied.

The music written for this paper, while not attempting to utilize all the above procedures in each work, does make an effort to give the student performer some experience with the later techniques. Each piece does include at least rudimentary aleatoric devices in order to acquaint the

student with the idea of the performer entering into the compositional process. There is quite a bit of rhythmic freedom and several of the works include serial procedures. Detailed analyses of each composition follow in the next chapter.

In regard to purpose, it is obvious that all the pieces under study were written for the recital hall, with educational applications incidental if indeed considered at all. The length of all these works rule out their use as contest or jury material (in most areas at least), although some of the individual movements fall within the five to six minute range and certainly are used for this purpose.

It is hoped that the works making up this paper, while specifically designed for educational purposes as has been previously mentioned, will also be welcomed in the concert hall. Every effort was made to make each piece musically worthwhile as well as pedagogically useful.

CHAPTER III

The general approach and educational implications of the works written for this paper have been discussed in preceding chapters. More remains to be said, however, regarding the total rationale applied to this music.

Primarily, this has to do with the absence of certain current techniques. For example, the aleatoric, or free, passages in these works do not utilize some of the more radical chance techniques, but, rather, are under varying degrees of control. This approach seemed to be dictated by the purposes for which the music is intended. A contest or jury situation implies critical evaluation of the performance and radical chance procedures do not readily lend themselves to objective evaluation. Perhaps it could be argued that the passages in question are not really aleatoric in the true sense of the word, but they do at least free the performers occasionally from the demands of a regular pulse and give them an opportunity to participate creatively in the compositional process.

Another major technique of today which does not appear in these works is the use of "special effects"--unusual

or "non-musical" sounds, in either solo instrument or piano. The reason for this omission is partly personal preference on the part of the composer, and also the same reasoning as above, regarding critical evaluation, seems applicable here. The relative merit of a sound buzzed on the mouthpiece, or of air rushing through the instrument while the valves are worked rapidly in a random manner, etc., could be rather difficult to establish.

Multi-media presentations, while very interesting and offering many possibilities, seemed to be out of character in the type of situation envisioned for the use of these works.

Finally, the use of electronic procedures was not considered for this paper simply because the author lacked adequate facilities for the effective preparation of taped materials. It does appear, however, that the use of pre-recorded tape and solo instrument could very well have fit in with the stated purposes of this dissertation.

It would seem that enough has been said previously regarding the scope and general approach of the original solo pieces. The analyses that follow represent an attempt to be as complete as possible, yet without unnecessary detail. Since the scores are contained in a separate volume, and it is assumed that the reader will be consulting the scores as he reads the analyses, no musical examples are included here. There should be no problem in relating the analysis to the

score as there are ample rehearsal marks and these are carefully placed at critical points so that they are convenient for analytical reference.

Concertpiece for Trumpet and Piano

This work is freely tonal with some serial procedures present. The overall structure can be diagrammed as follows:

Introduction (Beginning to (A)) - A(articulation) ((A) to (B)) - B(legato) ((B) to (C))

C(chromatic) ((C) to (D)) - Transition 1 ((D) to (E)) - A(extended) ((E) to (F)) - Transition 2 ((F) to (G)) - C(extended) ((G) to (H)) - B(extended) ((H) to (I)) - Coda ((I) to end.

Although the form has some aspects of the arch-structure, the true concept is that of expansion of themes. The first appearance of the A, B, and C themes is rather abbreviated, while they are each extended and varied on their second statement. The order of the last B and C sections is changed to give better rhythmic and textural balance to the work.

The piece opens with a short introductory passage based on an up-sweeping, arpeggiated figure in the piano (which is to assume an important role as the music progresses) and a legato melody in the trumpet. The piano figure is based on the first nine tones of a tone-row to be completely revealed later; the trumpet melody is non-serial. The performers are allowed to make their own choices of tempo and temporal relationships within the given framework.

The (A) section establishes a regular pulse and articulation is emphasized in the "call"-like melody of the trumpet. The sustained piano accompaniment is based on the first five notes of the tone-row, which has not yet been fully stated.

A change of style and texture at (B) give the trumpet an opportunity to play a legato melody. The first complete statement of the tone-row is contained in the first six measures of this melody. The row is abandoned, however, four measures before (C), the intent here being to give the player experience with a 12-tone line without immersing him completely in serial procedures. The accompaniment features an interplay between a single-tone melody in the right hand and a rhythmic ostinato figure in the left that emphasizes the minor ninth interval and a tritone combination.

(C) brings another change of style and mode of expression. Technically, this short section exploits the performance of chromatic passages in both trumpet and piano. The linear style contrasts with the rhythmic ostinato of the preceding section and the "harmonic" conception is primarily that of expanding a minor second or shrinking a major seventh by means of short chromatic figures.

Material from the introduction (trumpet), combined with the rhythmic ostinato from (B) make up the transitional passage at (D).

The (E) section begins with a piano figure based on the tones of the preceding two measures. The trumpet part is an extension of the "call" theme of the first (A) section, related more by style and character than by actual melodic repetition. The piano part is based primarily on D, G, C, F#, and B--the first five notes of the tone-row--plus the addition of tone seven, E. Articulation is again the technical problem for the trumpet and the section culminates in the "articulation cadenza," performed as directed in the score.

The rhythmically free statement (F) of the introductory material, which serves as a kind of ritornello, leads into an expanded version of the chromatic (C) section. This passage (G) increases in intensity, reaching the major climactic point of the work six measures after (G2), then tapering off to a transitional passage in the piano. This short passage employs a simple application of metric modulation to lead into the next section.

(H) represents a return to the legato theme of the original (B) section, expanded and based on a different tone-row. Several row forms are stated by the trumpet, beginning with the original version one measure before (H1). The retrograde form follows, beginning one measure before (H2), while the retrograde inversion is stated from (H3). At (H4) the first note of each slurred group (except for the D in measure five) represents the first eleven tones of the

original form of the row, ending two measures before (H5). If necessary, the 12th note, A concert, can be found as the piano bass note at (H5).

This section makes use of the rhythmic ostinato which alternates between left and right hands in the piano and there is some rhythmic complexity in the form of asymmetric meters. Technically, this passage requires a good deal of flexibility if the lip slurs are observed as marked.

The short cadenza-like passage at (H5) also utilizes lip slurs and leads to a short coda based on a fragment of the rhythmic ostinato and a final broad repetition of the opening piano figure. The first tone row is in use here and this time the trumpet adds the last three tones of the row in its final statement.

In summary, the concept is that of a growing, expanding structure with some elements of repetition. Some rhythmic freedom and plasticity and the opportunity to play 12-tone lines is present. The harmonic idiom is partially serial and very freely tonal. The trumpet has the opportunity to play in various styles and modes of execution. Technically the "articulation cadenza" is probably the only unusual feature present. Overall, the aim was to explore varying styles and moods, creating and resolving tensions in a logical and satisfactory manner for both performers and listeners.

Concertpiece for Horn and Piano

The idiom in this work is freely tonal. There are no serial techniques employed. The piece is basically through-composed, with the four-note motive stated by the horn at the outset functioning as the unifying element in the succeeding sections. The motive furnishes melodic and harmonic material for all but the cadenza-like section from (H) to (K). This passage was actually written first, but seemed to be better suited for a closing statement than an opening one.

Being through-composed, a graphic presentation of the structure is as follows:

Introduction - free, based on the Motive
(A) - Motive in piano, new theme in horn:
(B) - piano interlude based on the Motive.
(C) - material in horn from "cadenza" at (H), material in piano from same source.
(D) - horn material based on intervals and inversions from the Motive, piano has material from (A).
(E) - new idea but related to the Motive.
(F) - material from the Motive.
(G) - horn material from (A).
(H) - cadenza, new material.
(I) - " " "
(J) - " " "
(K) - based on the Motive and (E).

The work opens with a broad statement of the four-note motive which serves as the basis for most of the musical material. Both soloist and pianist then enter into the compositional process in a free section. The horn pitches here might appear to be a tone-row, but are, in fact, made up of various permutations--inversion, retrograde, and retrograde

inversion--of the original four-note motive, some of which interlock or overlap. The piano figure is based on the first two notes of the motive.

At the 6/4 *a tempo* the repetitive melody in the horn is based on overlapping statements of the inverted and original form of the motive, while the piano also has the inversion, followed by the original shape in longer note values.

The piano pattern becomes the accompaniment to a new diatonic melody in the horn at (A1). This lively *marcato* theme in the horn builds in intensity and volume, reaching its peak four measures before (B). The piano accompaniment is based primarily on various forms of the original motive with occasional added tones to give melodic continuity.

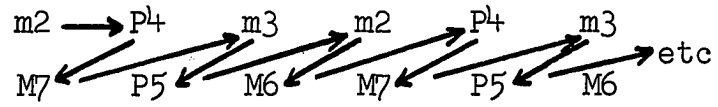
At (B) the slower piano passage utilizes the various contours of the motive, both in the right hand melody and inner voice, and in the melodic ostinato in the left hand. The stopped horn notes are a statement of the motive in its inverted form.

The *andante* section at (C) is based on material from the "cadenza" section (H) rather than the reverse being true since, as was mentioned above, the "cadenza" section was written first. The horn melody utilizes the contours of the opening measures of (H) and the compositional approach to the piano part is essentially a free mirroring of the left hand material by the right. This sections ends (C2) with sustained tones in the horn which move gradually down to the lowest

range of the instrument and are accompanied by an increasingly rhythmic piano part emphasizing the tritone interval.

A short canonic transitional passage by the piano leads into (D). The intent in this passage is to avoid any semblance of pulse in the sense of recurring groups of two or more beats. The piano left hand employs the opening motive in alternating original and inverted forms, beginning on the third note after (D). The right hand material is based on the horn melody from (A), the quarter notes to be played in a steady, non-accentual manner.

The tones of the horn part were derived from the intervals of the opening motive and their inversions in the following manner:



This section gradually builds in intensity toward (E), which functions as a short, dramatic statement prefacing the allegro section. Here again the contour of the opening motive is present in the horn part (D - C# - F# - added tone, C# - D#).

The allegro (F) opens with motivic fragments over a repeated bass tone in the piano, building in intensity to the horn entry which is based on the retrograde form of the original motive. At (G) the melodic material is based on the (A) theme and the passage continues to increase in motion and excitement to the climactic fortissimo on page eight of

the score. The upward glissandi in the horn are accompanied by the original motive in the left hand of the piano below the rapid repeated notes in the right hand. This same texture is used to conclude the section, then three fortissimo chords set the stage for the "cadenza" section.

This section of the work, (H) (I) (J), is intended to exploit rather thoroughly the technique of hand stopping the horn. There is also a short passage for muted horn. The melodic writing features strong rhythms and the intervals of the P4 and P5 in a kind of "horn call" style. There is much use of the echo effect achieved by stopping the horn; the passage three measures before (J) should utilize the pitch change of the hand stop in conjunction with the lower, unstopped sound to produce the chromaticism here.

The piece ends with a coda section utilizing the original motive in the piano left hand and the (A) horn theme in the right. The horn joins in on the (A) theme, building up to a restatement of the vigorous melody, first found at (E), which brings the work to its conclusion.

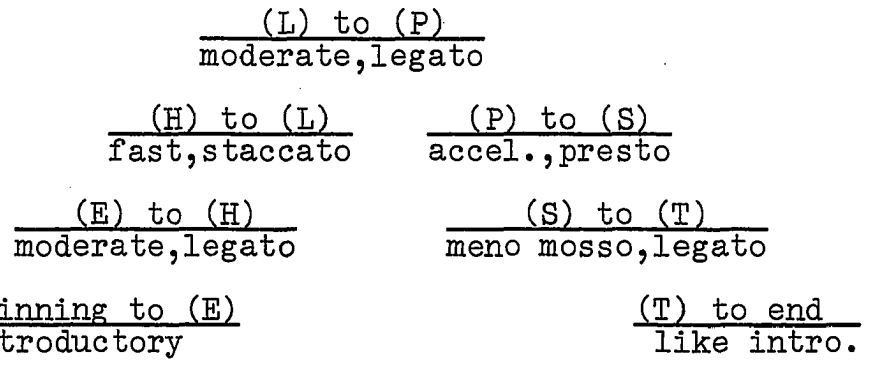
In summary, this composition is a through-composed, freely tonal, non-serial piece based primarily on a four-note motive and its permutations. There are semi-aleatoric sections which give considerable freedom to the performers. While there are no 12-tone melodies, there are passages of a very similar nature for the soloist. Technically the horn part includes most of the performance problems normally faced

by the advanced horn player. Musically the piece is made up of several sections, in varying styles and moods, which move in a logical and, hopefully, convincing manner toward the "cadenza" section which climaxes the work.

Concertpiece for Trombone and Piano

The only work in this group written entirely in serial style, this Concertpiece also makes some use of the jagged skips and juxtaposition of extremes in pitch and dynamics which are often characteristic of the idiom.

Structurally the piece has elements of the arch-form, with the similarity of sections being more that of character or style rather than true thematic relationships. See the following diagram:



It is not the purpose of this analysis to trace all the appearances of the various forms and transpositions of the row. For those interested in this type analysis, the original form of the row appears in the first twelve pitches of the trombone part and the inverted form in the next twelve pitches, beginning at the muted section. This information will yield all four primary forms of the row for those who

care to write it out. Where transpositions appear or the row is transformed in some manner it will be mentioned.

The opening section of the work utilizes a free approach to rhythmic and temporal relationships between the trombone and piano. The trombone is asked to make the rapid and radical changes of register and dynamics often associated with the post-Webern school of composition. The (C) and (D) sections are made up of short passages which rapidly build in intensity and are abruptly broken off, so that the finality of the low B-flat just before (E) provides a welcome point of repose. Only the four basic forms of the tone-row are used to this point, with the exception of the two piano chords after (C) which represent the inversion transposed down a major third.

(E) brings a change of texture, style, and mood. The retrograde form of the tone-row is used to begin the legato trombone melody, accompanied by a repeated chord made up of its last six tones. (F) brings a change in row form but the character of the music remains the same. The low register of the trombone is exploited here.

The short cadenza-like passage at (G) is so constructed that the first note of each slurred group, plus the individual eighth notes, make up the 12 tones of the original row. Technically, of course, the passage is intended to emphasize lip slurs.

A fast tempo, shifting meter, and rapid articulation characterize the passage beginning at (H). The piano part

emphasizes staccato repeated notes interrupted by accented pitches widely spaced in other octaves. The marcato trombone part begins with the original row transposed down a P5. The notes of the first hexachord are rearranged as to order, but the notes of the second hexachord appear in their proper sequence. (I) requires rapid articulation and some agility from the trombone. The upward glissando, with the slide moving out (or down), is an uncommon feature.

In the slower section beginning at (L) the trombonist is asked to demonstrate several types of sound--cup mute, dead tone (no vibrato), and with vibrato. The trombone melody at (L) is based on the retrograde form of the row, accompanied by several different row forms in the piano. At (M) the right hand of the piano has the tones of the original row, first hexachord, ordered according to ascending pitch level. The left hand has the second hexachord arranged in descending pitch order. Both hands combine in a continually-moving melodic ostinato under the broad statement by the trombone.

Several row forms are present in the chordal accompaniment to (N). The trombone melody is based on a transposition of the retrograde inversion stated first in regular order. Beginning with the scale passage three measures before (O) and continuing into the 2/4 measure after (O), the trombone melody is based on the first hexachord of the transposed retrograde inversion. From the last note in the 2/4

measure and continuing for two and a half measures, the second hexachord is used. The hexachordal use of row forms continues in both trombone and piano through (P) and (Q). The musical purpose of the passage from (P) to (R) is to provide a gradual build-up in speed, dynamic level, and intensity to the climactic point two measures before (R).

The quiet interlude in the piano at (S) uses the retrograde form of the row in the right hand, accompanied by chords drawn from the original form in the left hand. The coda-like section at (T) utilizes the opening materials and brings the work to a quiet close.

In summary, this is a 12-tone work, cast in a modified arch-form, and there is no attempt to organize parameters other than pitch. Soloist and pianist do have an opportunity to enter into the compositional process at the beginning and end of the piece. There is some rhythmic complexity and several special effects, including the rather mournful sound of the descending glissandi in the section at (N). Technically, the work requires of the trombonist a good deal of flexibility and a good ear, in addition to the usual demands on slide technique and articulation.

Concertpiece for Baritone and Piano

Written in non-serial, freely tonal, and developmental style, this work is probably the least experimental of the five. The structure is similar to the traditional sonata form. The "exposition" extends from the beginning to (J)

with the principle thematic section extending from the first measure to (D). A short transition leads into the second thematic section, from (E) to (J). A cadenza-like passage at (J) and a developmental passage from (O) to (R), based on material from the first theme, make up the middle section of the work. A restatement of first and second themes, both abbreviated, and a short coda constitute the "recapitulation" section. Motivic development plays an important role in the compositional process and vertical combinations are perhaps more consonant than in the other compositions included here.

The work opens with a two-measure motive in the piano left hand which is imitated by the right hand. This motive, and the first three notes of it in particular, forms the basis for much of the material to follow. In measure six the baritone imitates and expands the motive to four measures. For the sake of brevity, the first three notes of the piece will hereafter be referred to as the Motive; the two-measure melody as the Full Motive; and the four-measure baritone passage as the Full Statement.

From (A) to (B) the piano material is made up of various permutations--at times overlapping or interlocking--of the Motive. Both baritone and piano materials are based on the Motive in its various forms after (B). Although the passage leading into (C) in the piano is based on the Motive, what follows is new melodic material--first in the piano, then in the baritone. The last two measures of this section,

however, are again based on the Motive in its retrograde inversion, then varied slightly.

A transitional passage (D), based on expanding intervals, leads into the allegro second theme.

The section at (E) begins with a bitonal effect between the scale passage in E-flat or C minor, played by the baritone, and the rhythmic accompaniment which suggests A minor. Various forms of the Motive, in long note values, appear in the piano while each new phrase of the baritone part makes use of a slightly different scale. At (H) a sequential statement of the Full Motive in eighth notes accompanies a statement of the Full Motive in quarter note values. This is followed by a Full Statement in the left hand of the piano.

The baritone at (I) has the inverted form of the Full Statement. The "exposition" closes with a piano passage based on the Full Motive and a short cadential figure.

The sections at (J) and (K) utilize aleatoric procedures in the piano to accompany the long trills by the baritone. Short figures taken from the Motive and arpeggiated figures with unspecified pitches make up the material available to the pianist.

The section from (L) to (N) emphasizes the coordination of tongue and fingers. The patterns are based on note combinations employing only the open and middle valve fingerings. The accompaniment at (M) is based on the Full Statement and its retrograde form.

The piano passage at (N) is based on a partial retrograde quotation from the Full Statement used sequentially in the left hand. The Full Motive pattern is employed by the right hand.

The method for performing the passage just before (O) is suggested in the score. The underlying idea is a type of metric modulation device which consists of systematically shortening successive note values by a given metric unit--in this case, the 32nd note--to effect a gradual and metrically accurate acceleration of tempo.

The first six notes of the baritone part at (O) state the Full Motive followed by sequential use of tones three through six. The chords of the piano accompaniment all contain the major seventh interval. The imitative passages between baritone and piano lead into the next section at (P). Here there is a new melodic contour in the first seven measures of the baritone part, which is followed by a slightly varied form of the Full Statement. The 16th note passage in the piano four measures before (Q) is based on the retrograde form of the Full Statement. The last few measures of the baritone part here are made up of varied and overlapping forms of the Motive. The middle section of the work closes with the three-voice canonic passage at (Q) which leads to a quiet cadence.

The restatement of the first theme materials beginning at (R) uses the same procedures described at their first

appearance. The section is shortened considerably and leads directly to the second thematic statement at (T). This section is unchanged from its first appearance. It also is shortened and leads directly into the short coda section (W) which includes the Full Statement by the baritone over dissonant chord formations in the piano.

In summary, this work is primarily developmental in character, with the various forms of the opening thematic material appearing in most sections of the work. There are no serial procedures and the only aleatoric materials are given to the piano. The structure resembles the traditional sonata form. There are no special effects required of the baritone and technical demands are not extreme. The music does require a variety of stylistic approaches and varied types of articulation.

Concertpiece for Tuba and Piano

This work utilizes a combination of serial and non-serial techniques. Basically through-composed, it does employ a return of the opening materials in the final section at (T). Motivic development plays an important role in the non-serial portions.

The piece opens with a non-serial passage of forceful character. The first three notes of the tuba part form the primary motivic material of this work. This short dialog between tuba and piano leads into an aleatoric section (A) based

on a tone row (which begins on C#) in the tuba, combined freely with bitonal chords in the piano.

The a tempo section which begins at (B) utilizes the motive structure in the right hand melody over a four-note ostinato figure that regularly shifts its position in the measure. The tuba melody beginning at (C) emphasizes the minor second and tritone intervals of the motive in its opening measures, then gradually becomes more diatonic, ending on a repeated rhythmic pattern over a scalewise passage in the piano. Four measures after (D) the intervals of the original motive are again emphasized by the tuba in a passage employing shifting meter and a simple rhythmic ostinato in the piano.

The (E) section is transitional. At (F) the tuba part is based on the contour of the opening motive with the diminished fifth expanded to a perfect fifth. The arpeggiated passage at (G) builds into the dissonant combinations which end this section.

The free section beginning at (H) takes advantage of the relationship between the third valve and the first and second valve combination to set up quarter-tone possibilities as indicated on the score. At (I) the piano emphasizes the intervals of the original motive, continuing at (J) where the right hand states the retrograde inversion of the seven-tone figure begun by the left hand.

The tone-row from (A) forms the basis for the tuba melody at (K), appearing in its original and inverted forms.

The use of the row continues at (L) where the last five notes of the original row make up the ostinato figure and the other seven tones of the row are used melodically. When the tuba enters with the retrograde form of the row, the piano continues the ostinato figure in canonic fashion. The figures at (M), which pass from tuba to piano are based on the retrograde inversion of the row for the first three measures, changing to the inverted form at the 6/8 measure. In this statement by the tuba, the first three notes of the inversion, and the last three, appear in reverse order.

The piano part just before (N) is non-serial and prepares for the (N) section, whose basis is the opening motive. After the first two figures, a metric rallentando leads to a quiet cadence.

The presto section (O) gives the tuba player a chance to demonstrate precision in execution and articulation. The piano accompaniment utilizes an expanding chordal texture at (O), a simple contrapuntal texture at (P), and an ostinato-type approach at (Q).

(R) and (S) function as a transitional passage preparing the way for the restatement of original materials which begins at (T). The aleatoric section which appeared at (A) is omitted here and sections (U) and (V) contain the same materials as (C) and (D). A broad ending is provided to bring the work to its conclusion.

In summary, this composition utilizes both serial and non-serial techniques, is basically through-composed, and

certain aleatoric procedures are present. The only special effect is the use of quarter-tones in the middle section of the work. There is some rhythmic complexity and the technical demands are not unusual for the experienced tuba player.

Conclusion

All the works included here have been tested in actual performance. They were, in fact, often revised somewhat after repeated hearings proved a passage to be impractical or unconvincing musically. It is obviously impossible to include every conceivable aspect of musical style and technical problems in each work. It is hoped that each work does, in fact, contain enough that is new to be valuable from the standpoint of broadening student experiences. Yet, at the same time, it is hoped that each composition contains enough opportunities for traditional approaches to serve also in this area of brass teaching.

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

FIVE ORIGINAL TEACHING PIECES IN CONTEMPORARY STYLES FOR BRASS INSTRUMENTS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

BY

ROBERT MORRIS DILLON

Norman, Oklahoma

1971

CONCERTPIECE

FOR TRUMPET & PIANO

Robert Dillon

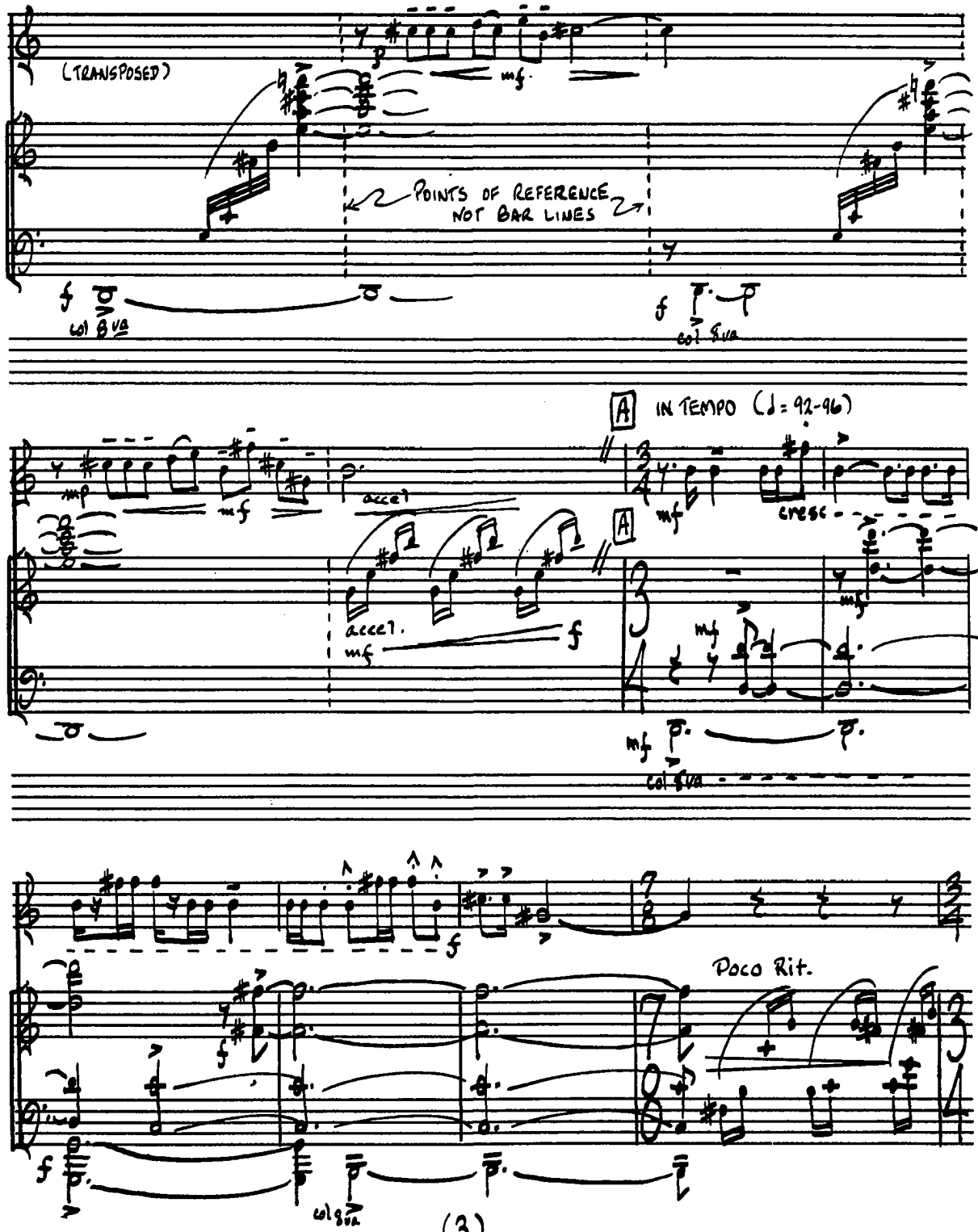
CONCERTPIECE

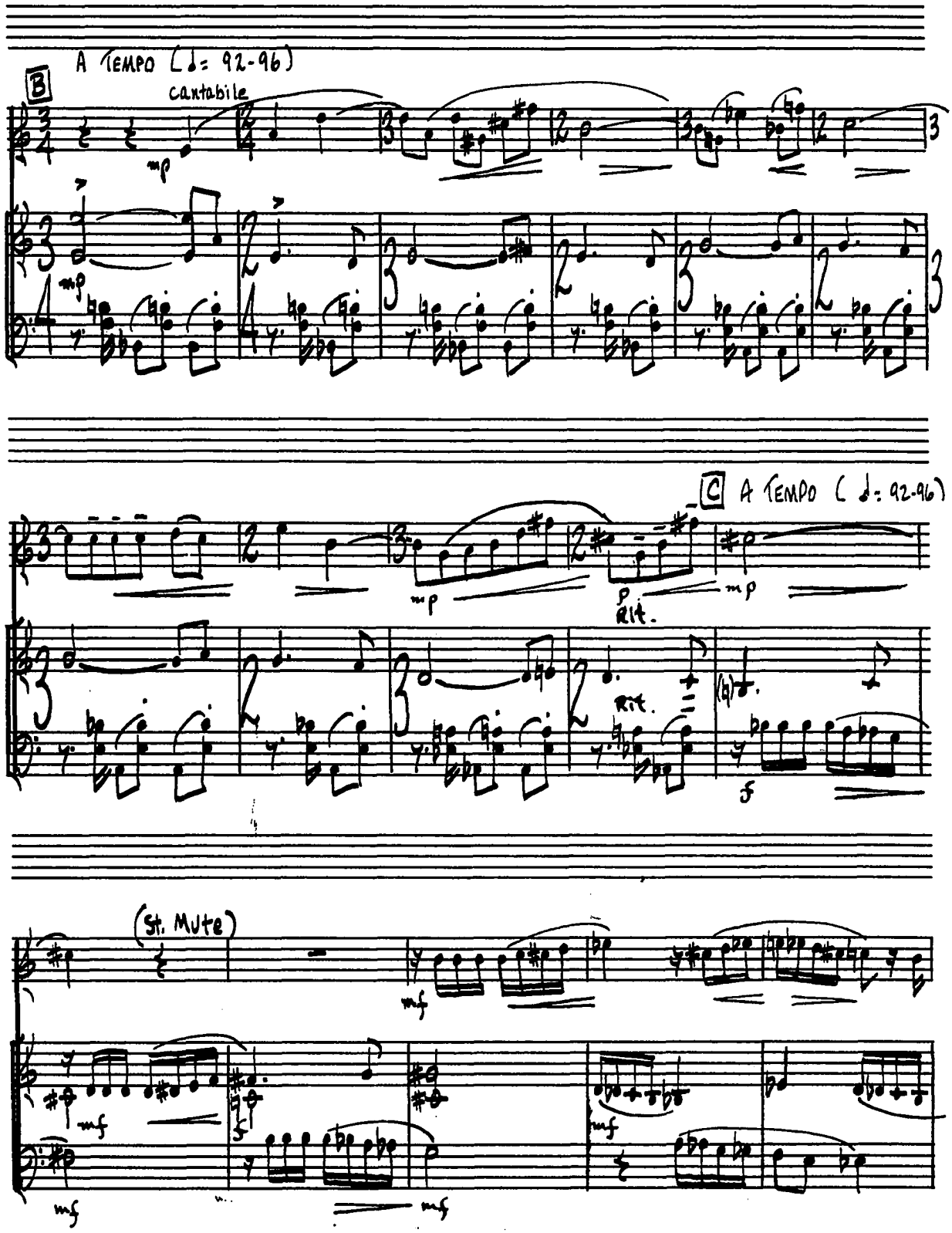
PIANO — FOR TRUMPET & PIANO

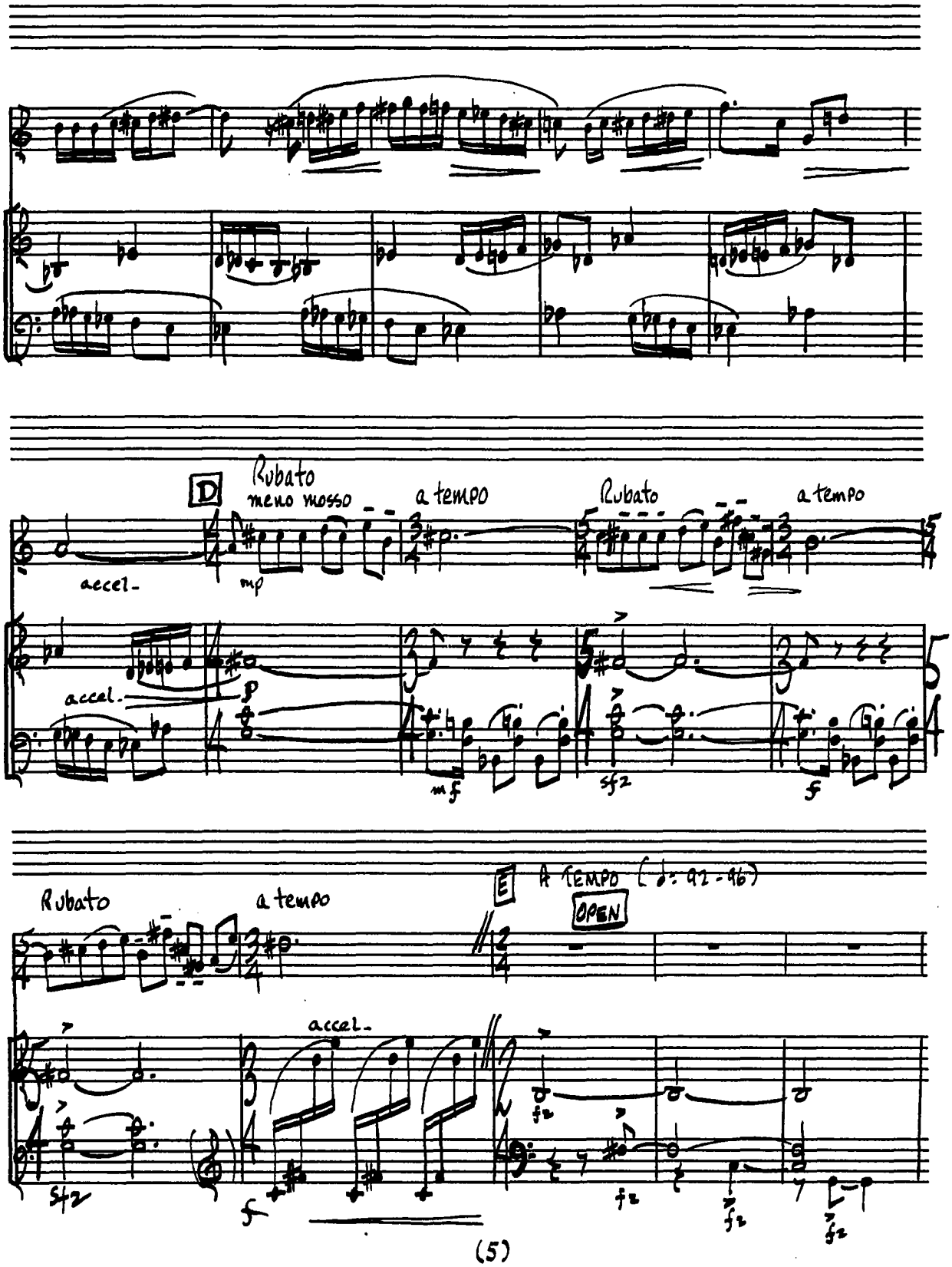
Robert Dillon

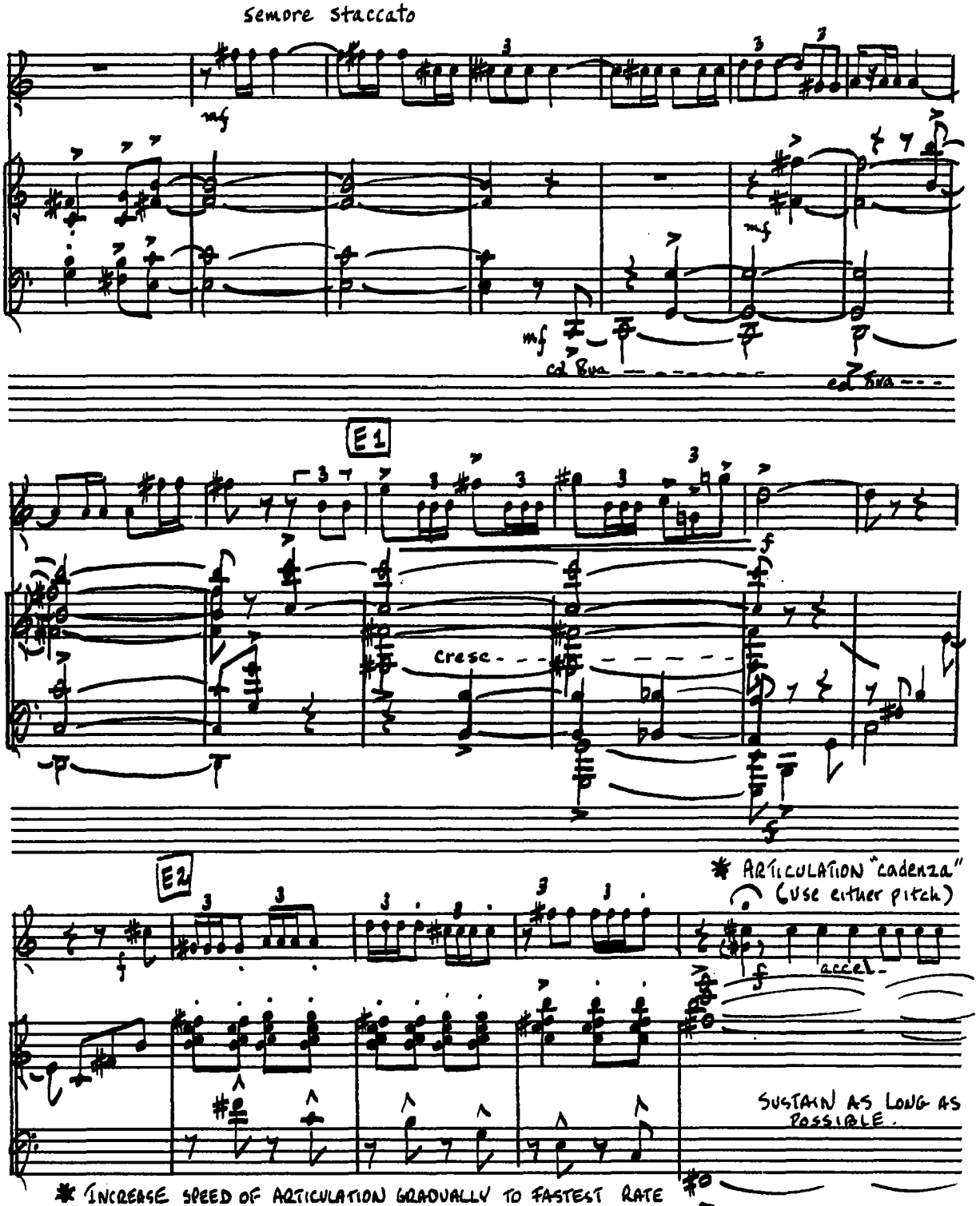
DURATION = 5' 10"

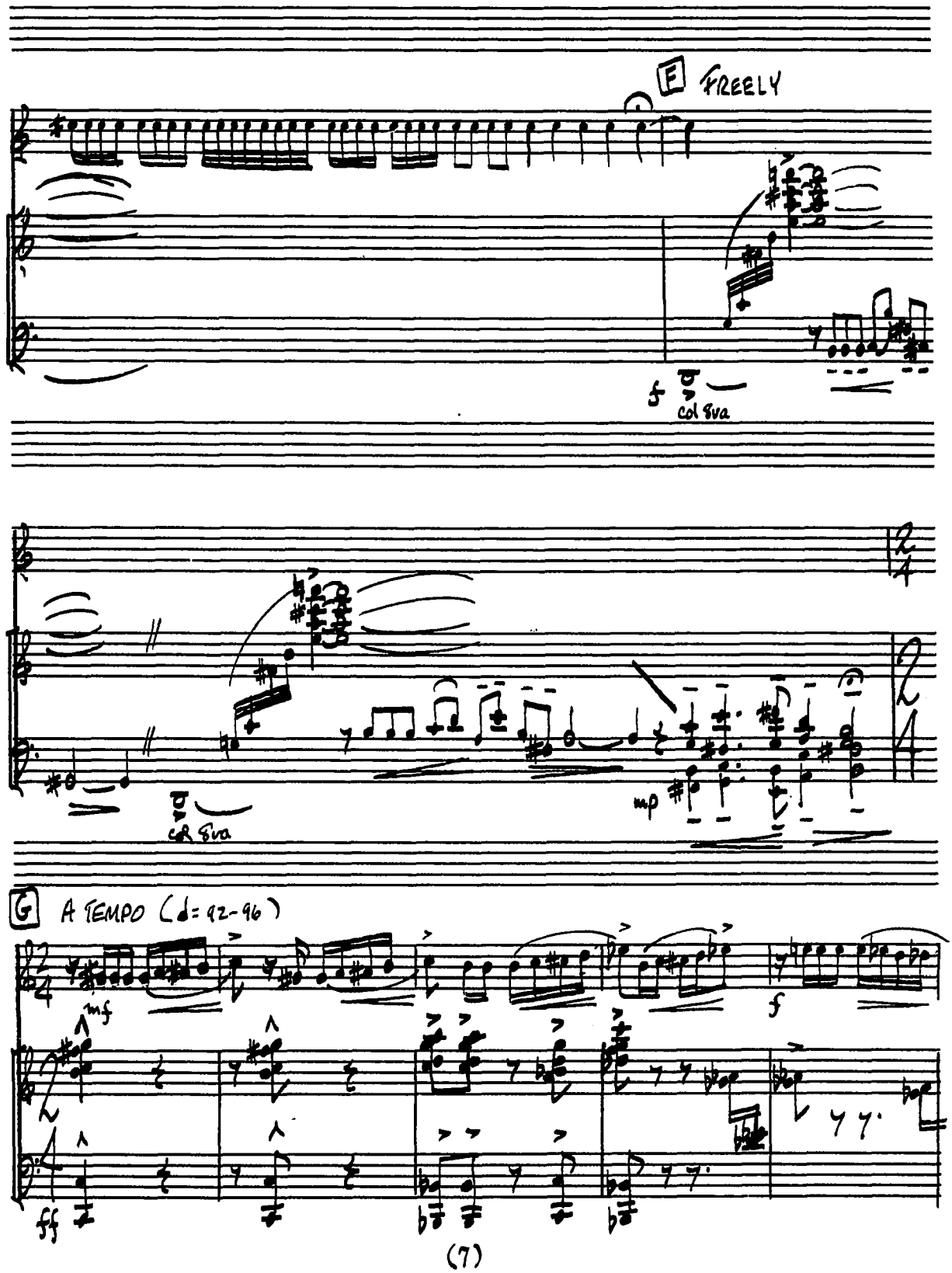
FREE TEMPO (without regular pulse between solo & accomp.)



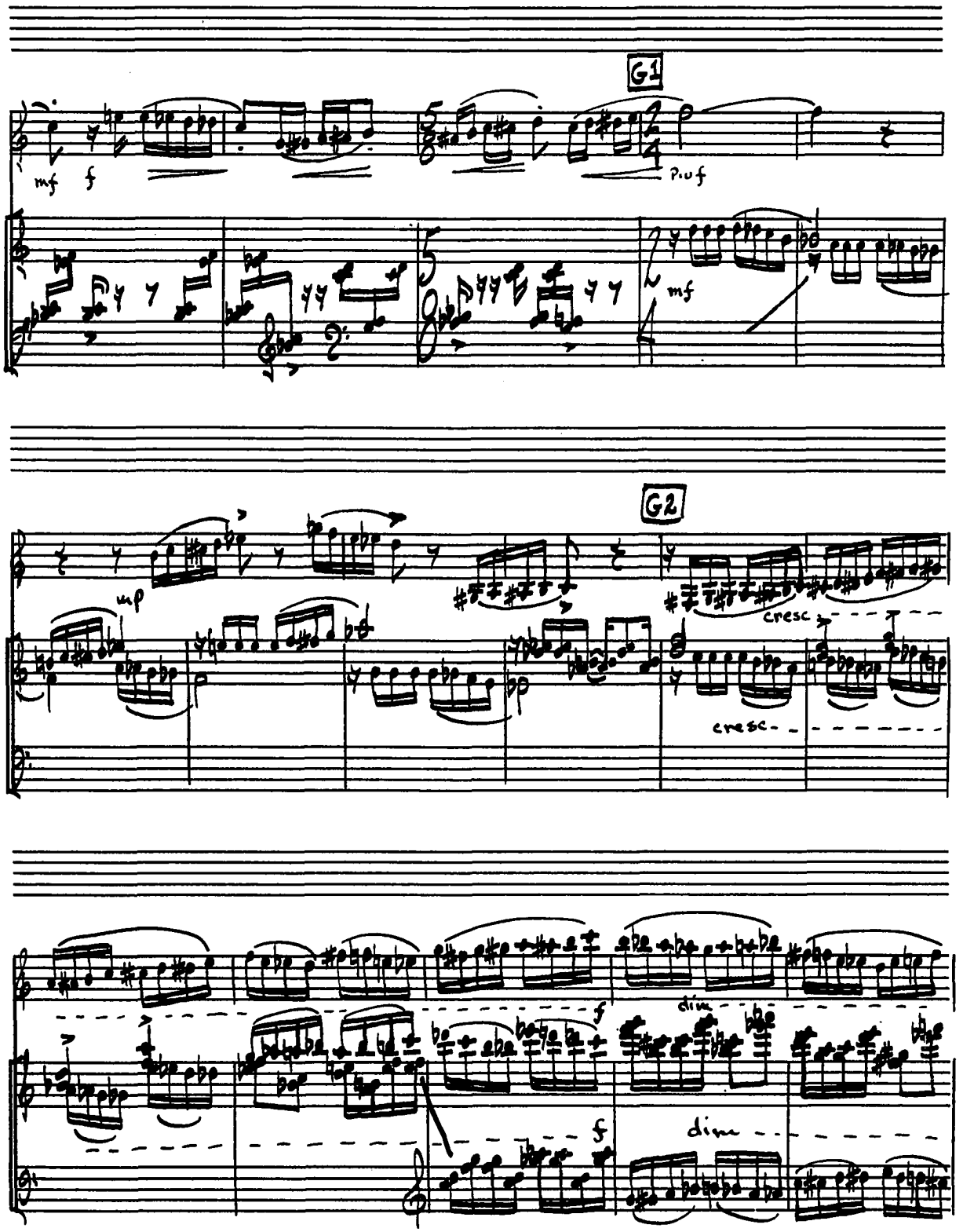

B
A TEMPO (♩= 92-96)
cantabile
mp
mp
C
A TEMPO (♩= 92-96)
mp
p
Rit.
mp
rit.
f
(St. Mute)
mf
mf
mf
mf
mf


D
Rubato
meno mosso
a tempo
Rubato
a tempo
accel.
mp
accel.
mf
sfz
f
Rubato
a tempo
E
A TEMPO (♩: 92-96)
OPEN
accel.
sfz
f
fz
fz
fz
fz

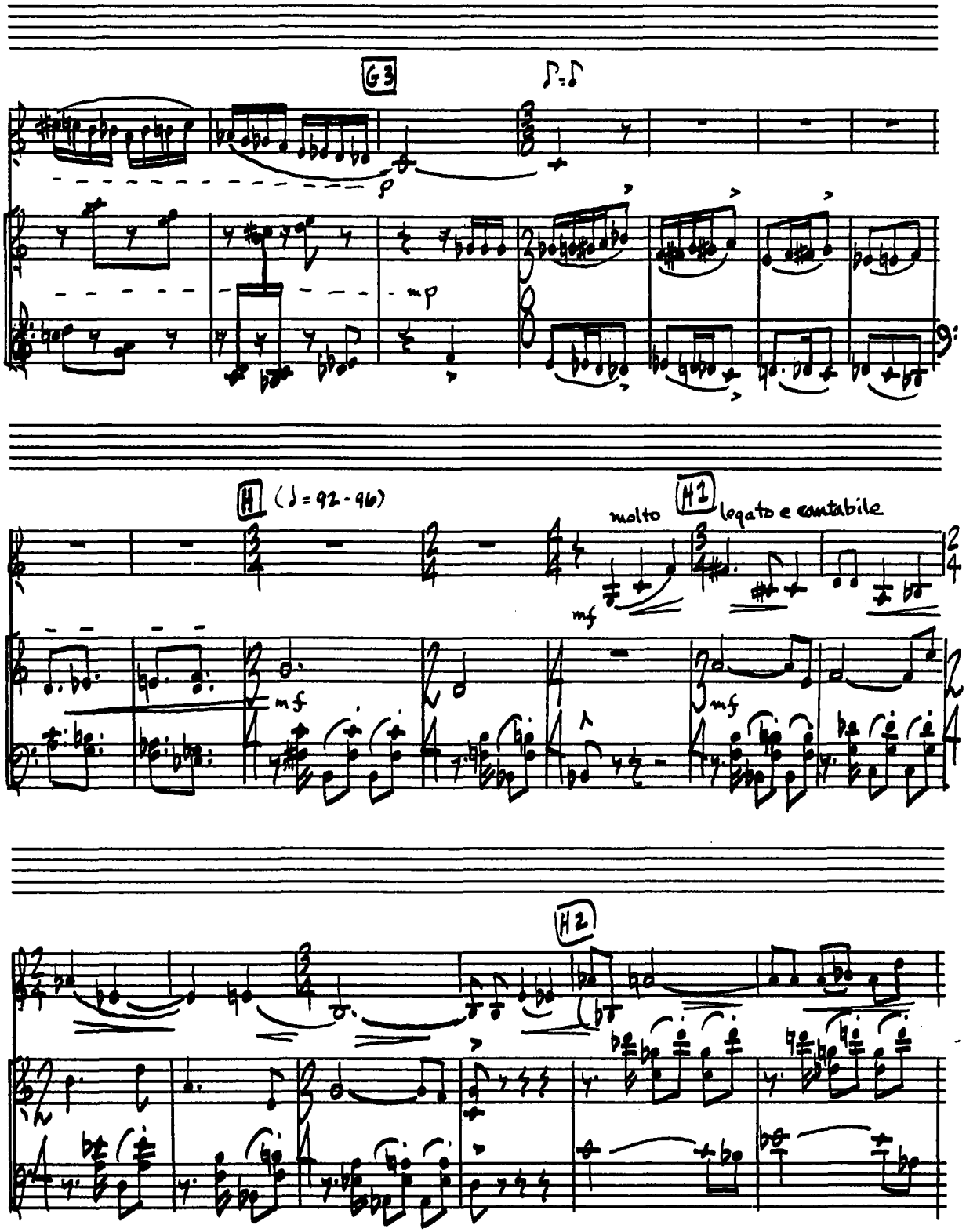

semore staccato
mf
mf
mf
col 8va
col 8va
E1
cresc
f
f
E2
* ARTICULATION "cadenza"
(use either pitch)
accel.
SUSTAIN AS LONG AS POSSIBLE.
* INCREASE SPEED OF ARTICULATION GRADUALLY TO FASTEST RATE POSSIBLE, THEN GRADUALLY RITARD TO SUSTAINED TONE.
USE AS MUCH TIME AS NECESSARY - USE DYNAMIC LEVEL WHICH WILL ALLOW THE MOST TIME.


E FREELY
f
col 8va
col 8va
mp
G A TEMPO (♩= 92-96)
mf
f
fff

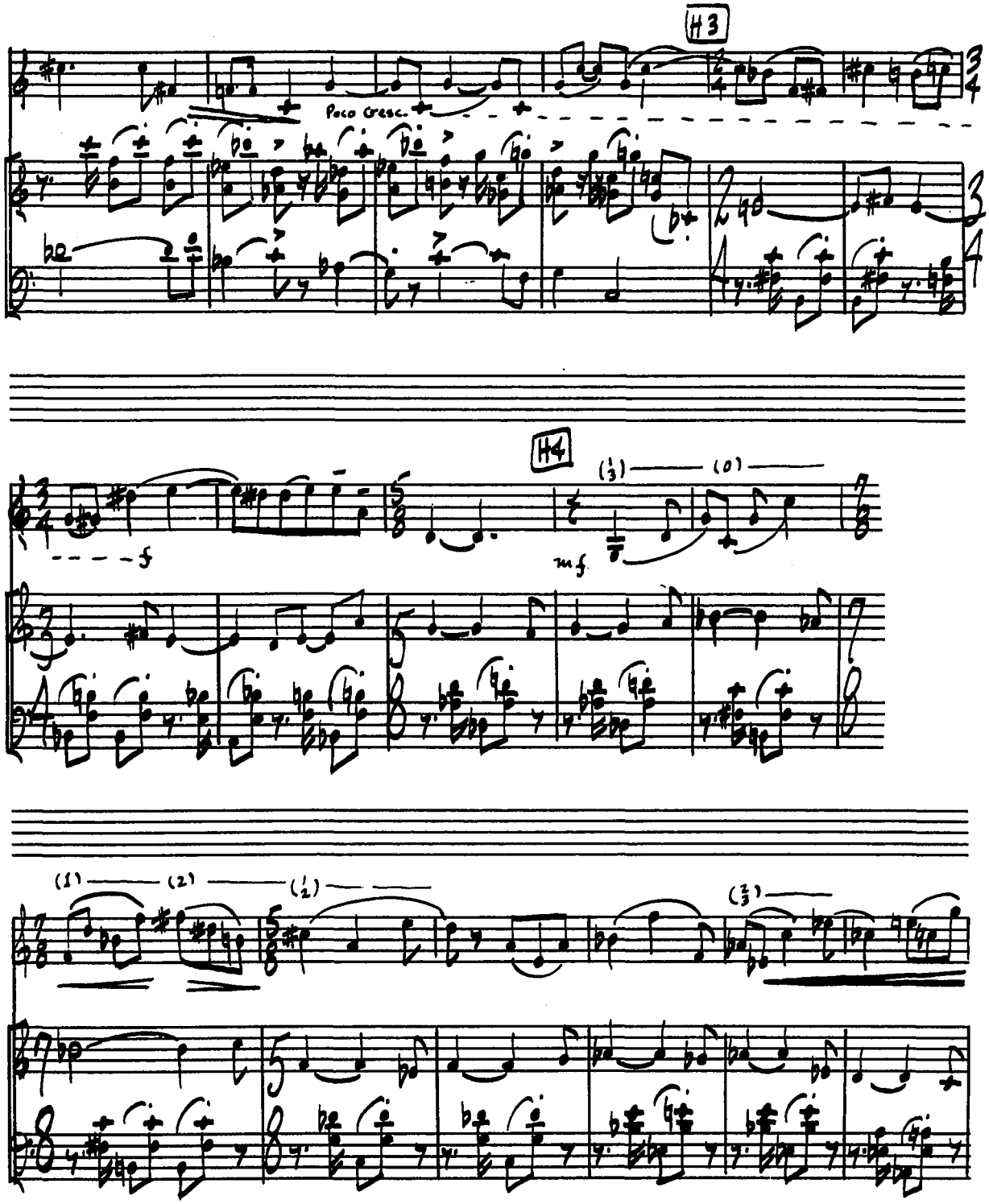
Trpt/Pno



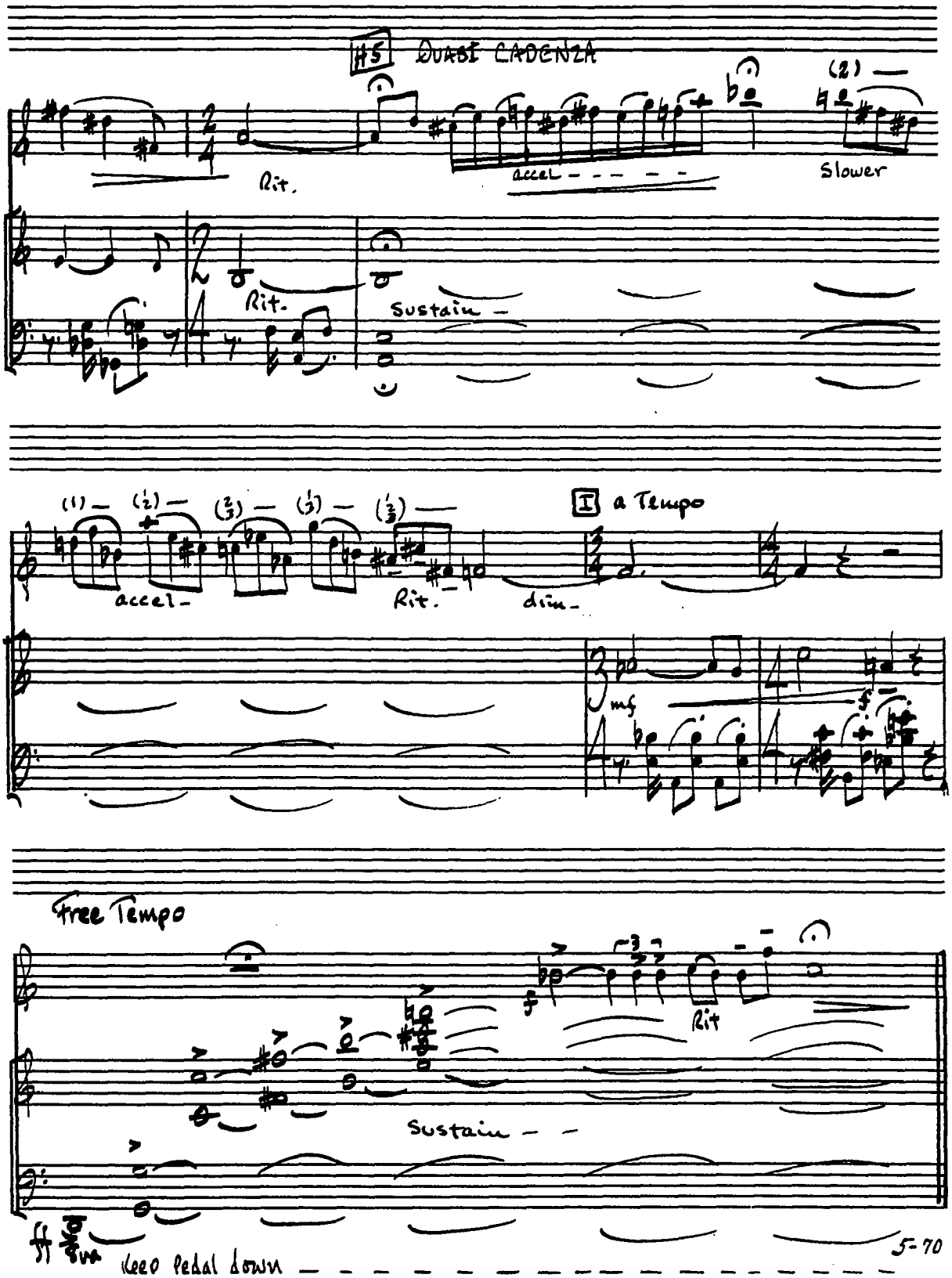
Trpt/Pno



Tvpt/Pno



Tpt/Pno


H5 DUAL CADENZA
Rit.
accel
Slower
Rit.
Sustain
accel-
Rit.
dim-
I a Tempo
mf
Free Tempo
Rit
Sustain
5-70
Keep Pedal down

CONCERTPIECE

FOR HORN & PIANO

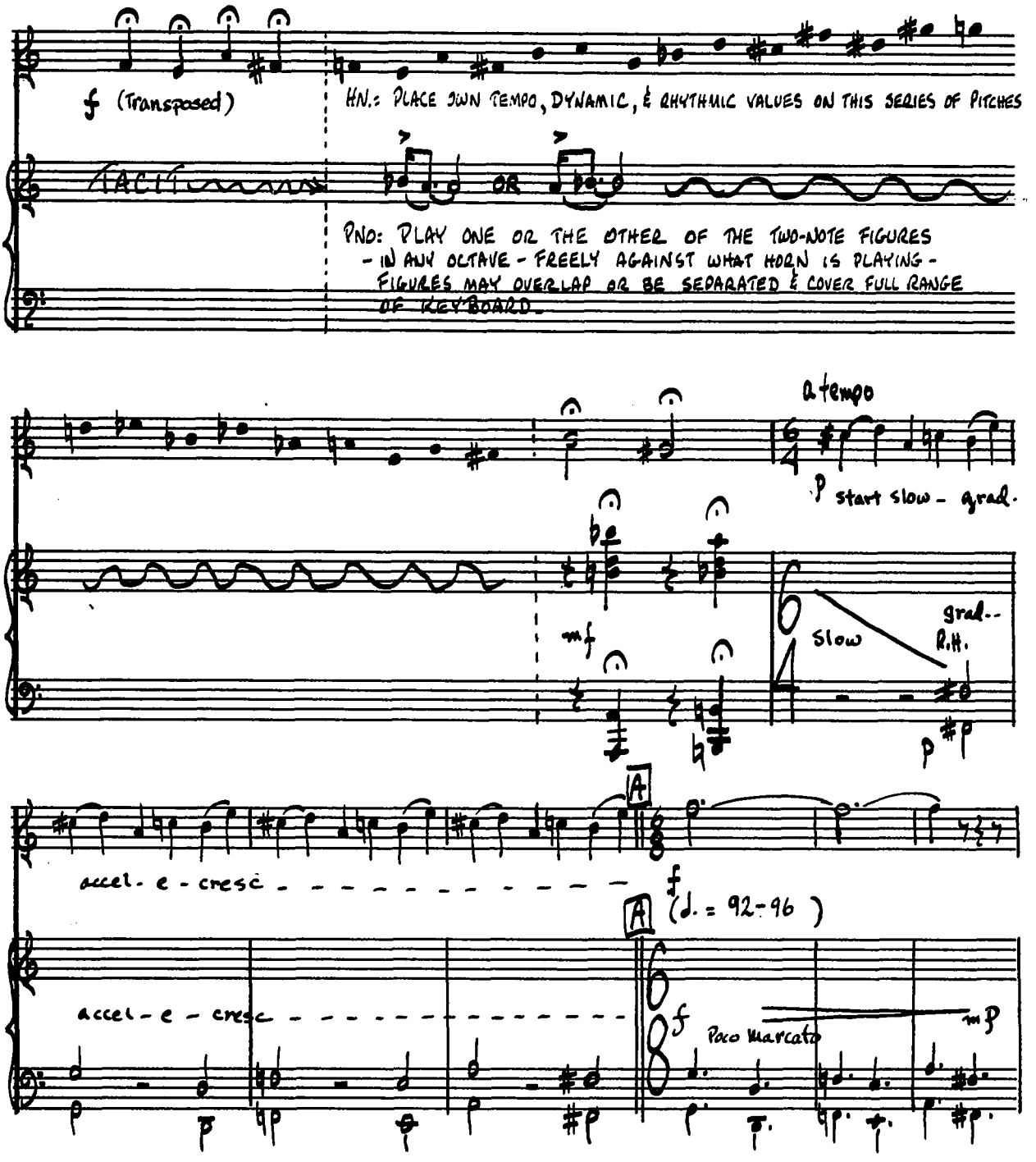
Robert Dillon

CONCERTPIECE

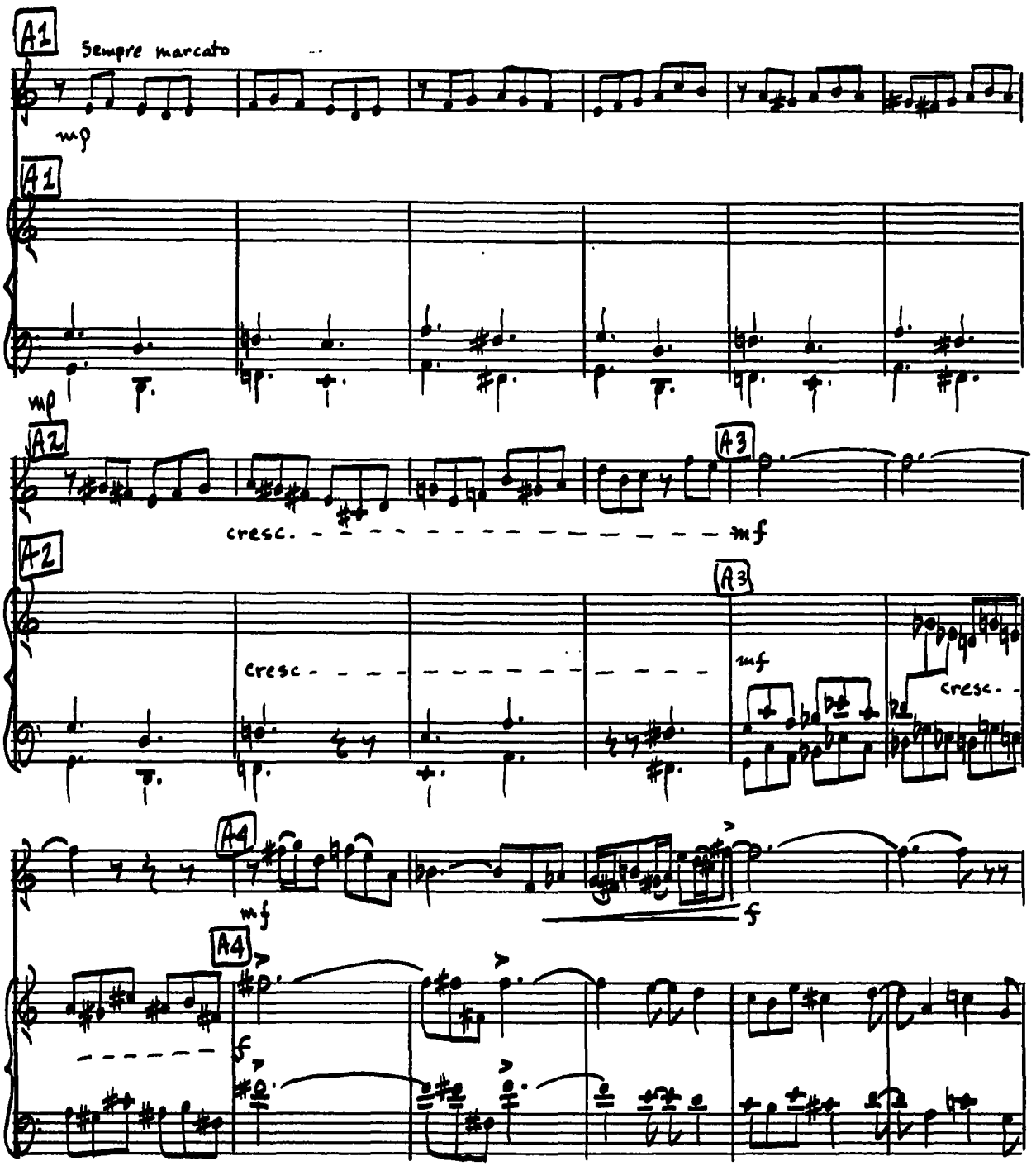
PIANO — FOR HORN & PIANO

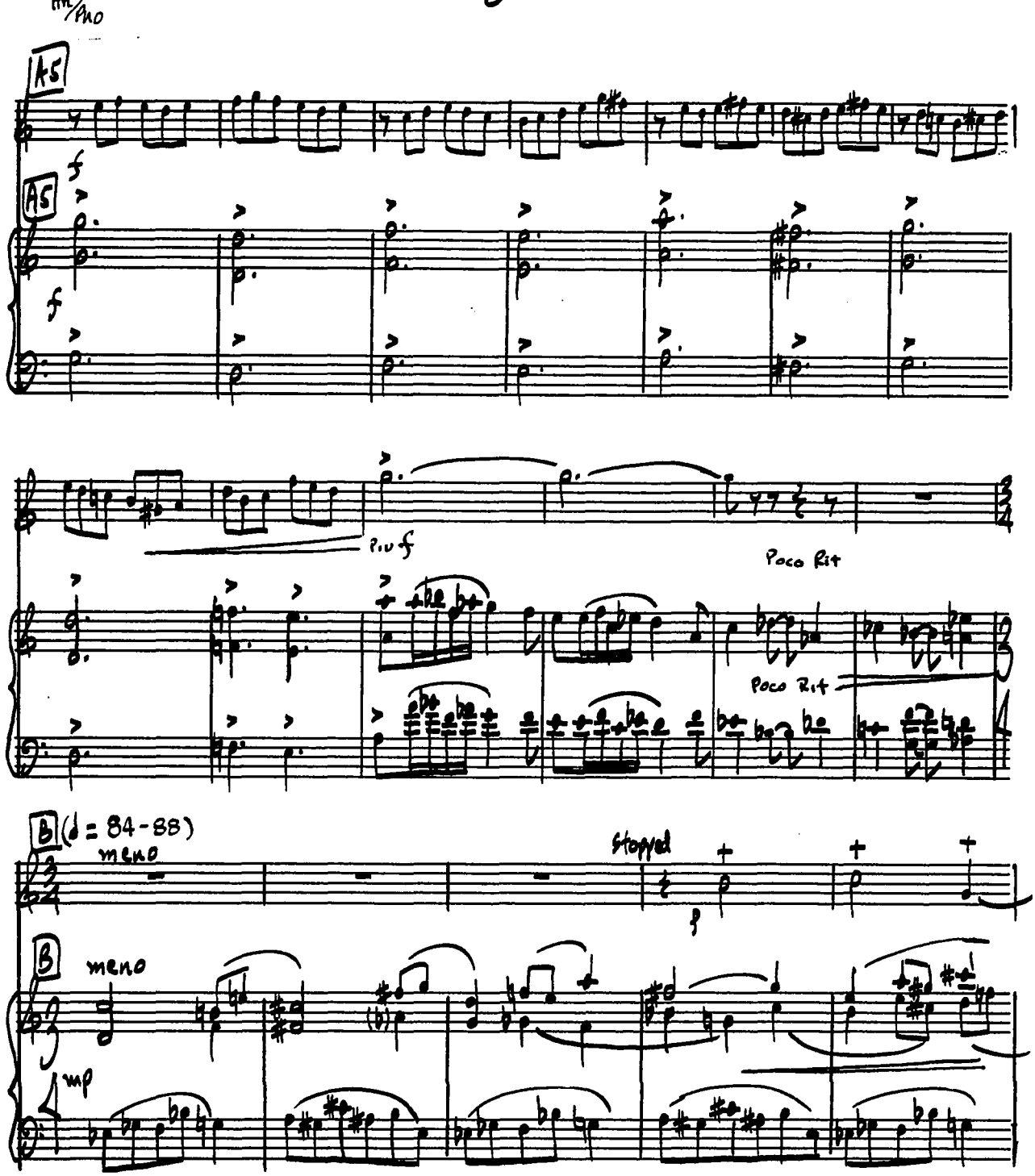
Robert Dillon

DURATION - ca. 6'50"

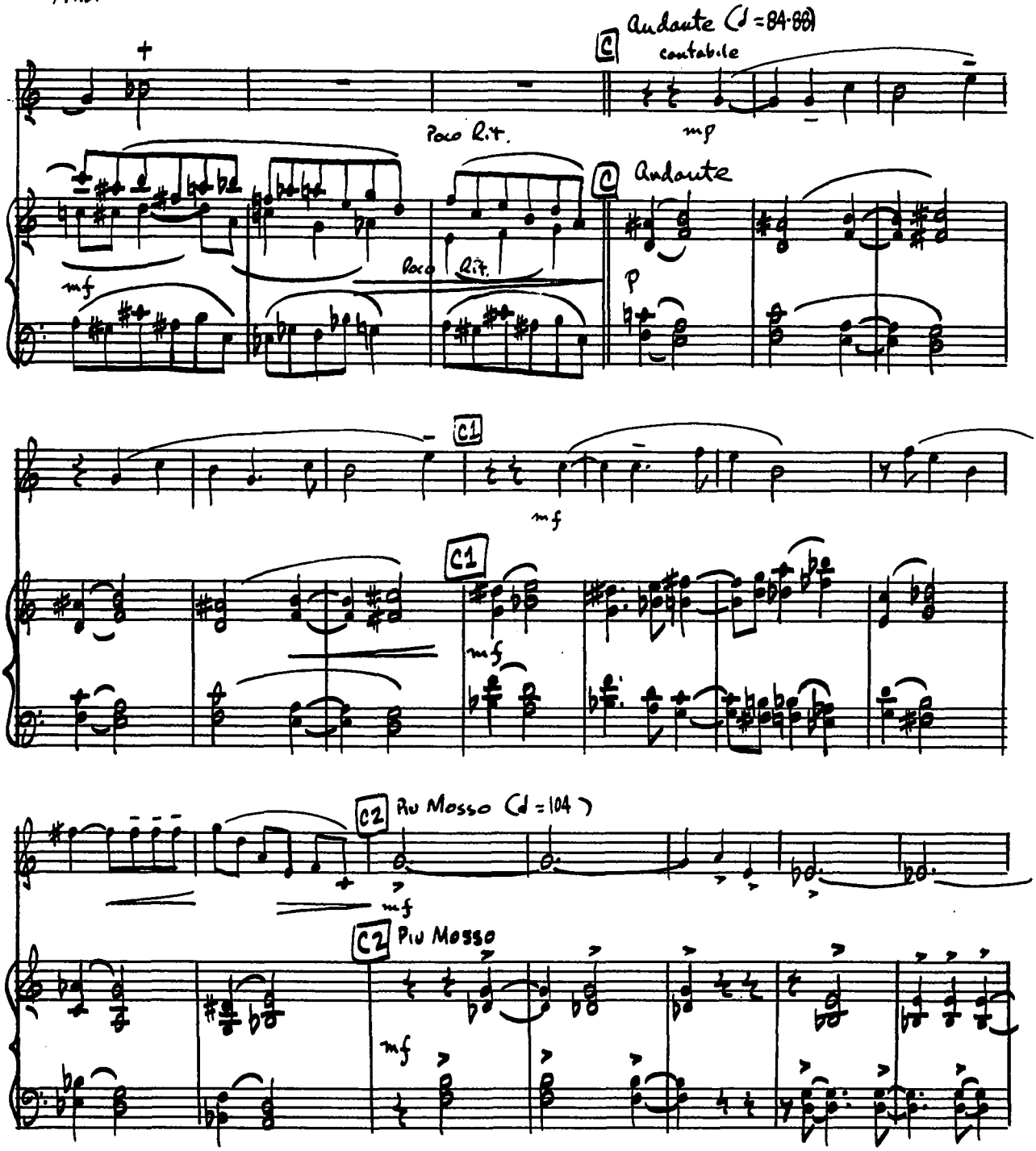


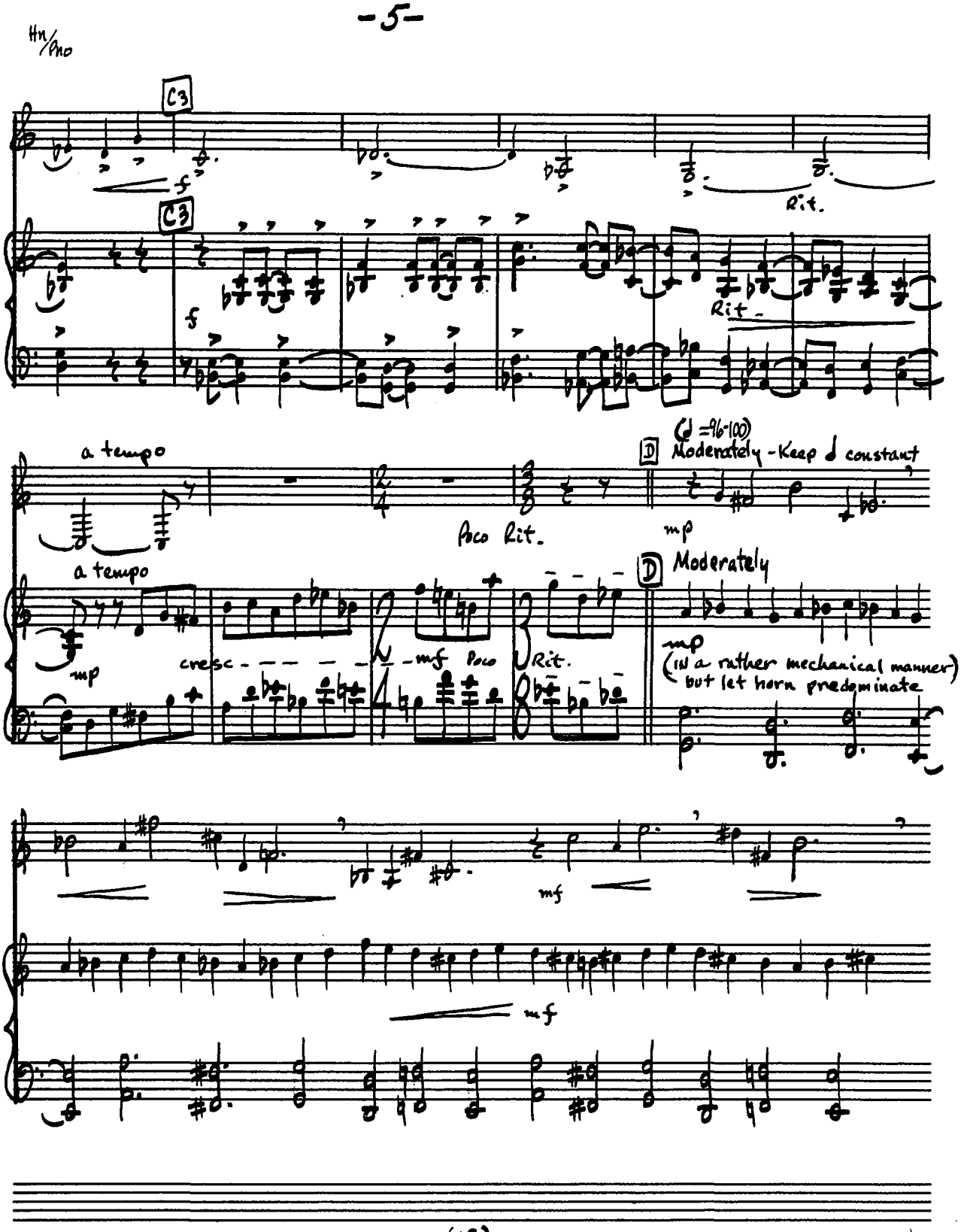
Hn/Pno

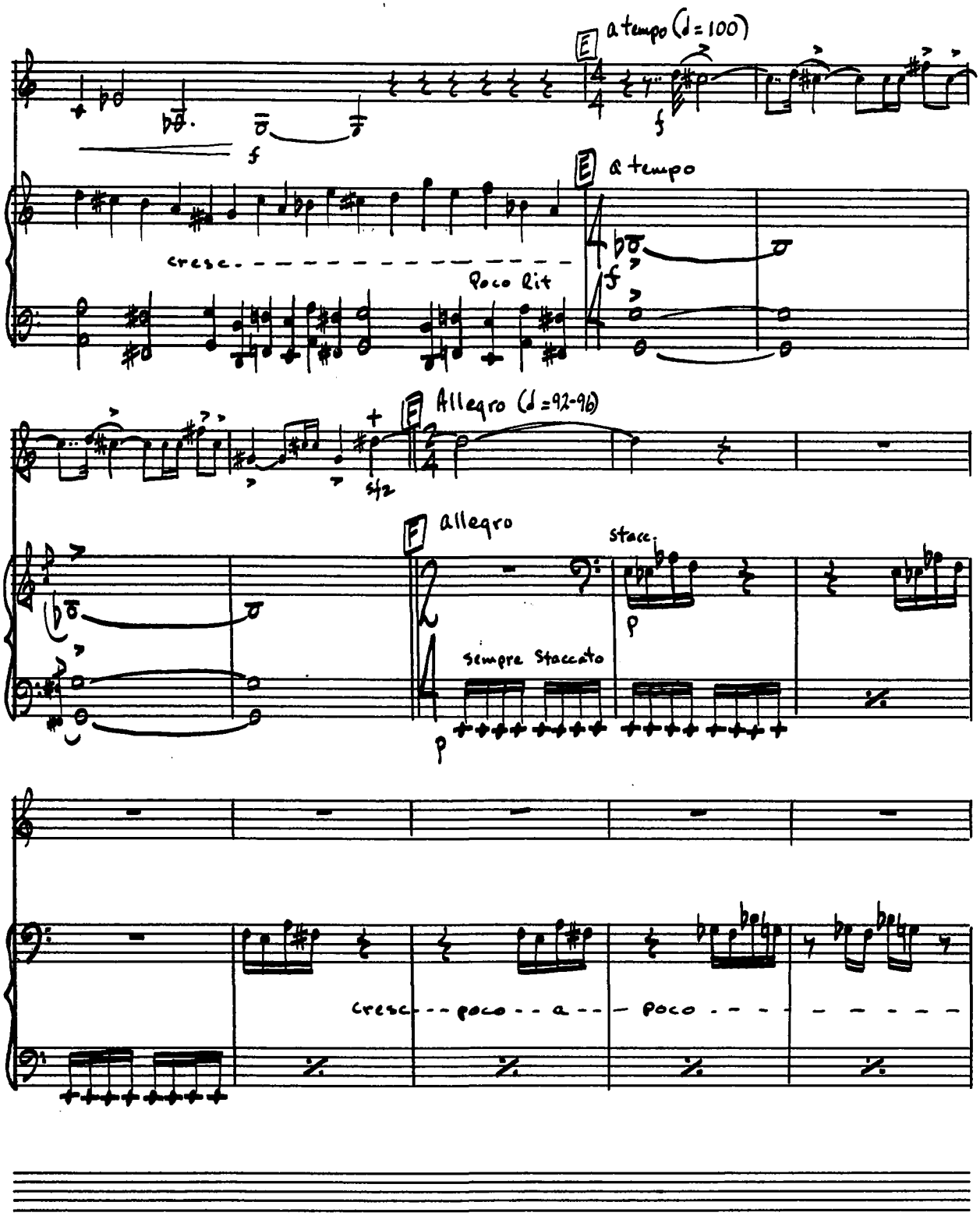

A1
Sempre marcato
mp
A1
mp
A2
A3
cresc.
mf
A2
A3
cresc
mf
cresc.
A4
mf
A4
f
f


Hn/Pno
A5
A5
f
f
P.U f
Poco Rit
Poco Rit
B
(♩ = 84-88)
meno
Stopped
B
meno
mp

Hn/Pno.

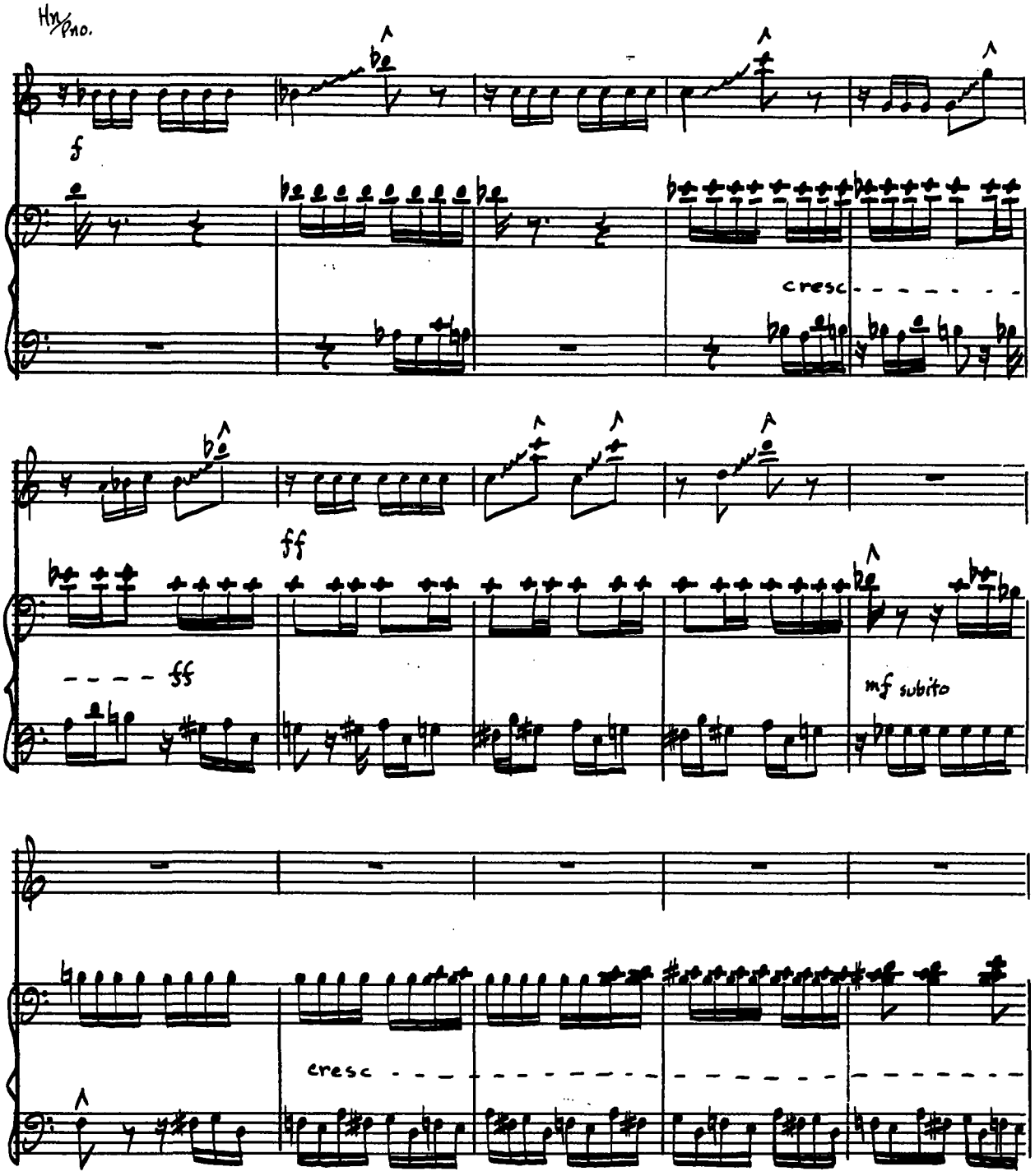

Andante (♩=84-88)
contabile
C
mp
Poco Rit.
Andante
mf
Poco Rit.
p
C1
mf
C1
mf
C2 Più Mosso (♩=104)
mf
C2 Più Mosso
mf

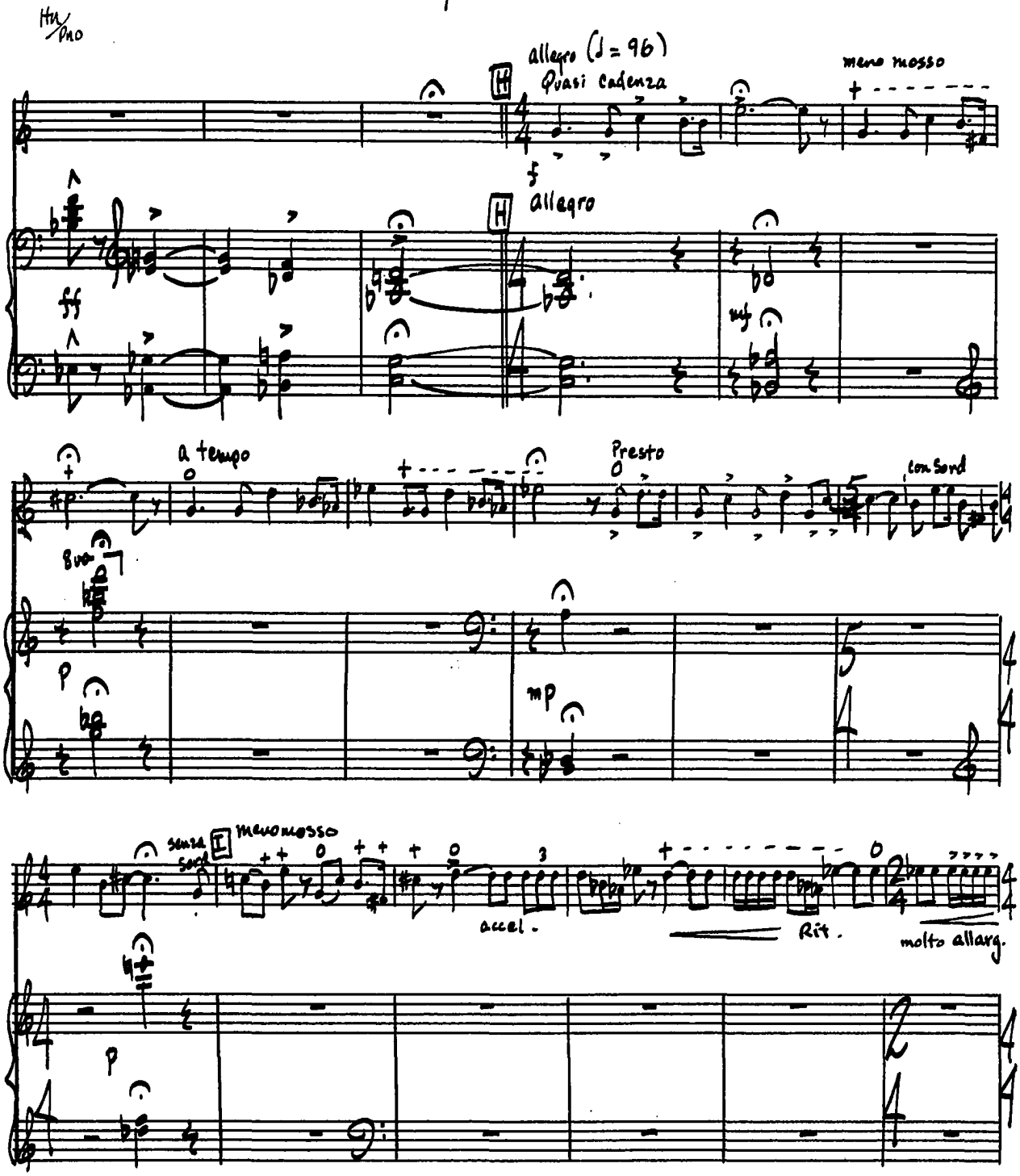

Hn/Pno
C3
f
Rit.
C3
f
Rit.
a tempo
Poco Rit.
♩=96-100
D
Moderately - Keep ♩ constant
mp
a tempo
mp
cresc
mf Poco
Rit.
D
Moderately
mp
(in a rather mechanical manner)
but let horn predominate
mf
mf

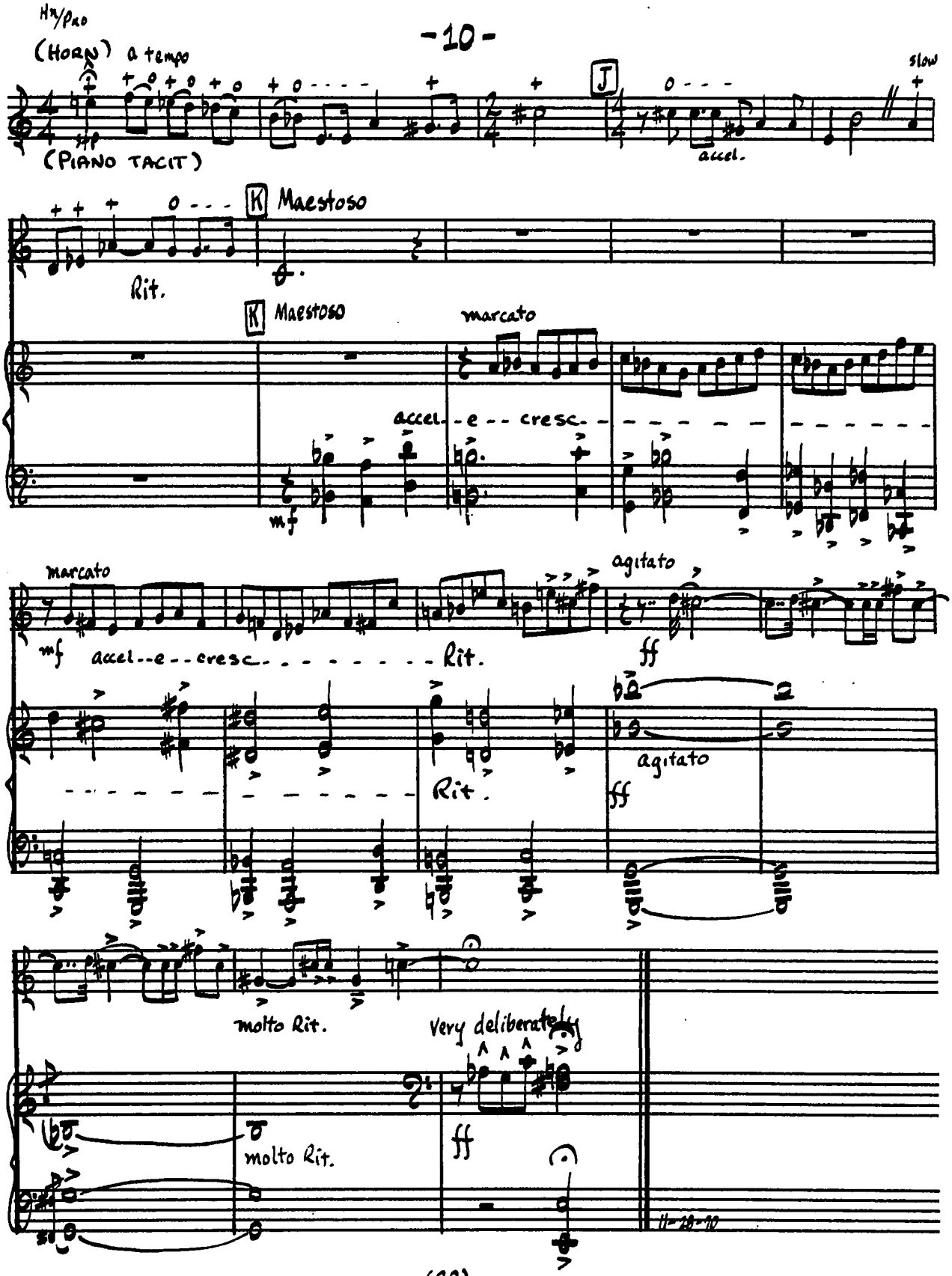

Hn/Pno.
E
a tempo (♩=100)
f
E
a tempo
f
cresc.
Poco Rit
F
Allegro (♩=92-96)
sfz
F
allegro
stacc.
p
sempre Staccato
p
cresc. poco a poco

Hn/Pno.

(61)


Hn/Pno.
f
cresc
ff
ff
mf subito
cresc


Hn/Pno
allegro (♩ = 96)
Quasi cadenza
meno mosso
H
allegro
ff
mf
a tempo
Presto
con Sord
8va
p
mp
senza Sord
meno mosso
accel.
Rit.
molto allarg.


Hn/Pno
(HORN) a tempo
(PIANO TACIT)
J
slow
accel.
K Maestoso
Rit.
K Maestoso
marcato
accel--e--cresc.
mf
marcato
mf accel--e--cresc. Rit.
agitato
ff
agitato
Rit.
ff
molto Rit.
Very deliberately
molto Rit.
ff

CONCERTPIECE

FOR TROMBONE & PIANO

Robert Dillon

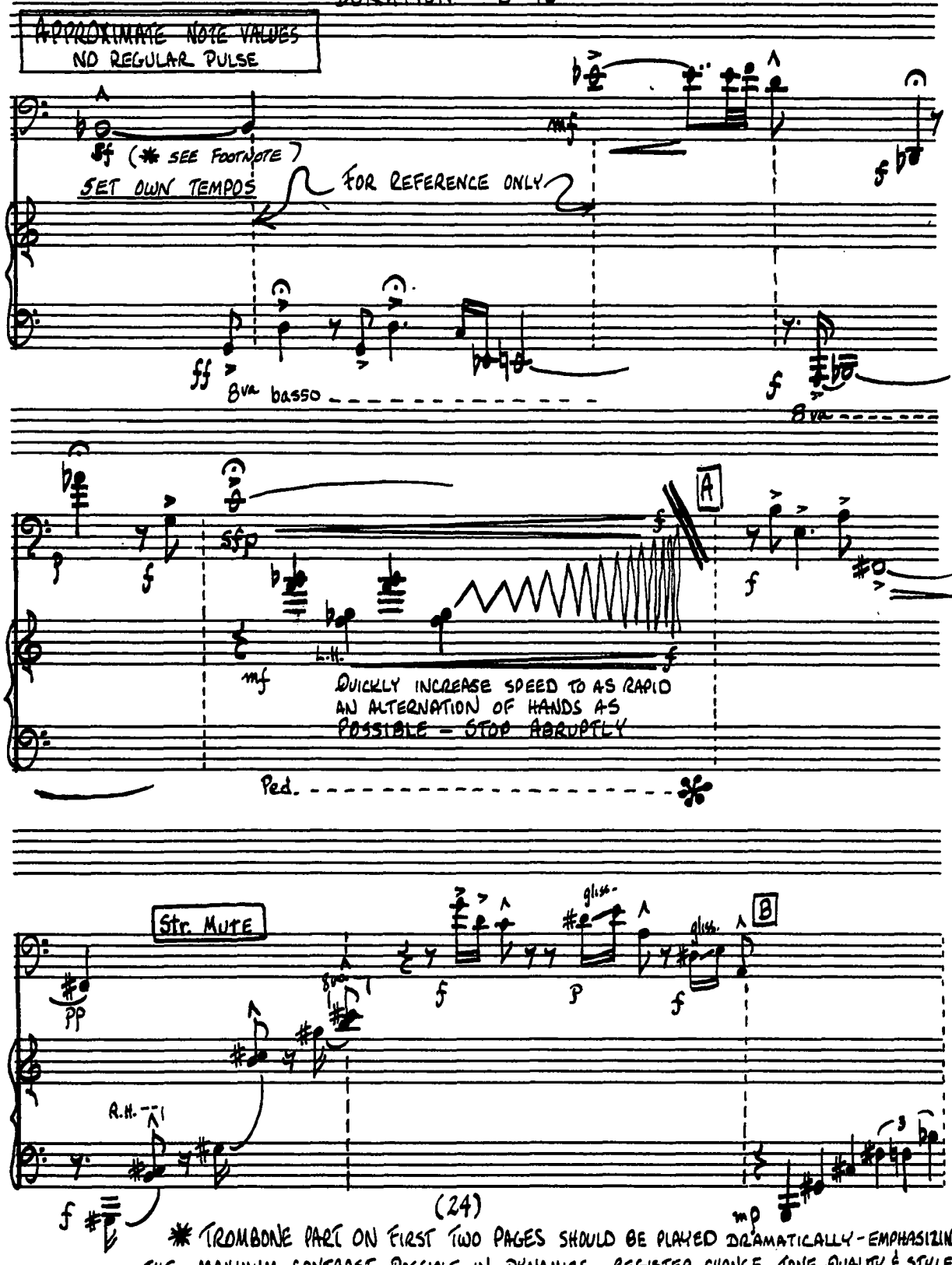
CONCERTPIECE

FOR TROMBONE & PIANO

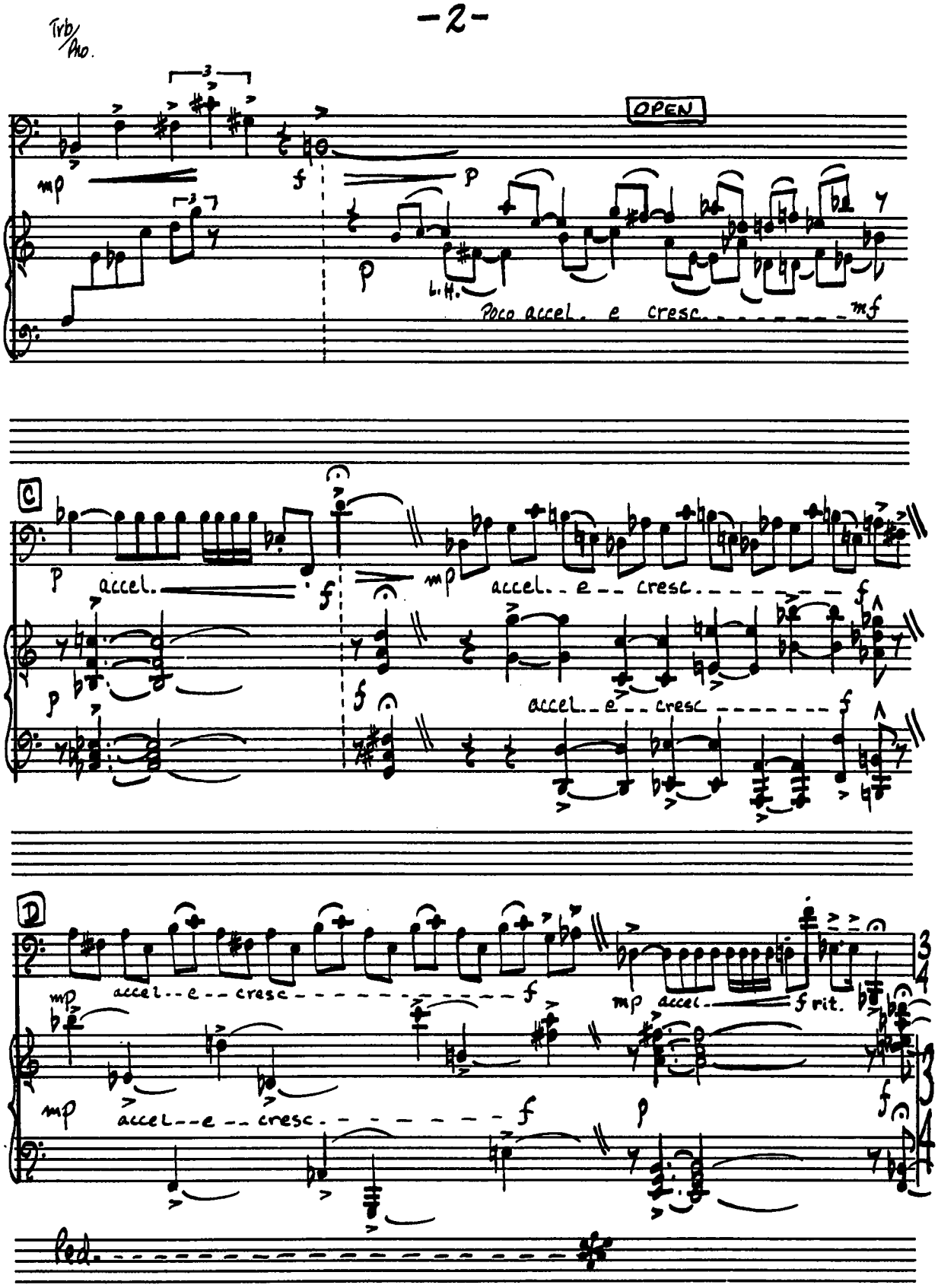
PIANO

Robert Dillon

DURATION - 6'40"



* TROMBONE PART ON FIRST TWO PAGES SHOULD BE PLAYED DRAMATICALLY - EMPHASIZING THE MAXIMUM CONTRAST POSSIBLE IN DYNAMICS, REGISTER CHANGE, TONE QUALITY & STYLE.


Trb/Pro.
OPEN
mp
f
p
L.H.
Poco accel. e cresc.
mf
C
p accel.
f
mp accel. e cresc.
f
accel. e cresc
D
mp accel. e cresc
f
mp accel.
f rit.
mp accel. e cresc.
f
p
f
Ped.

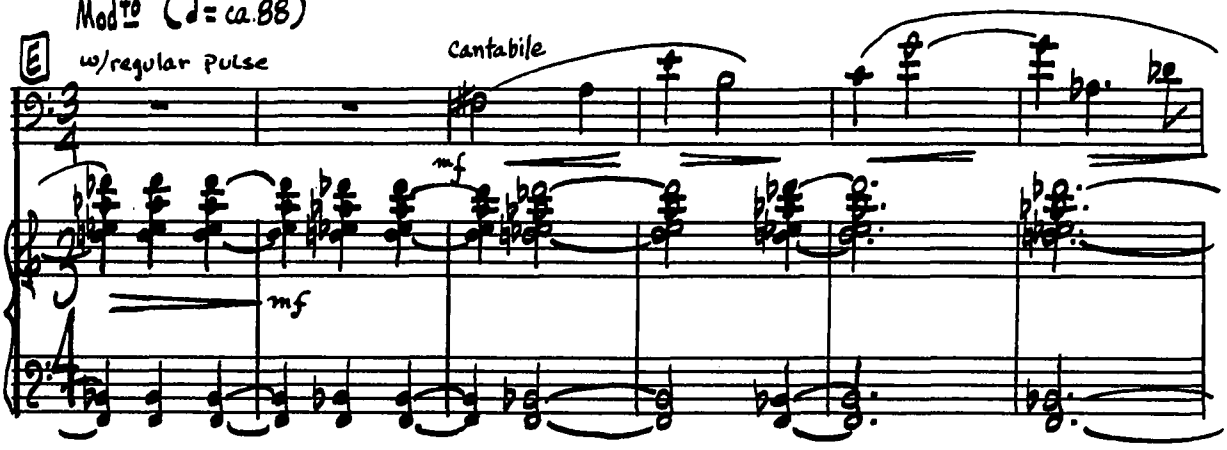
Trb/Pno.

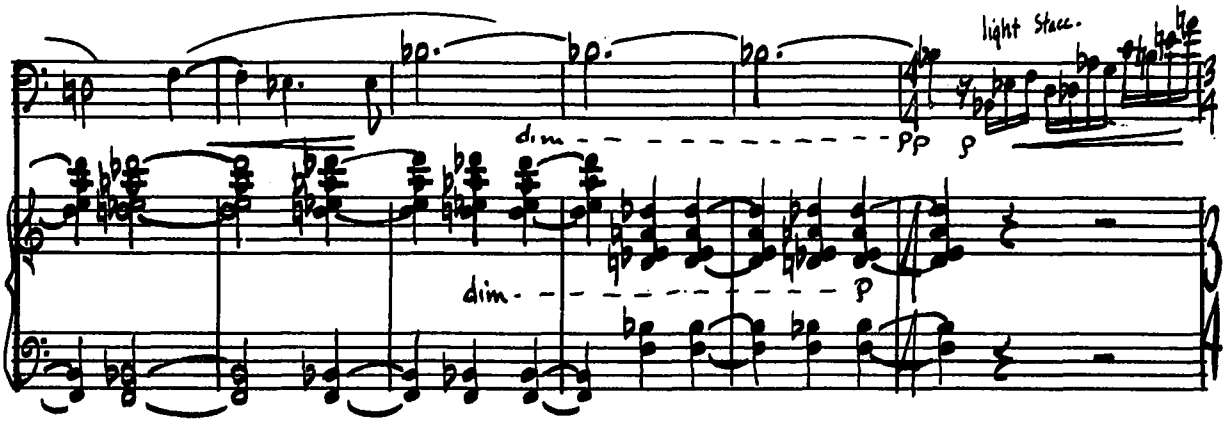
Mod^to (♩= ca. 88)

E

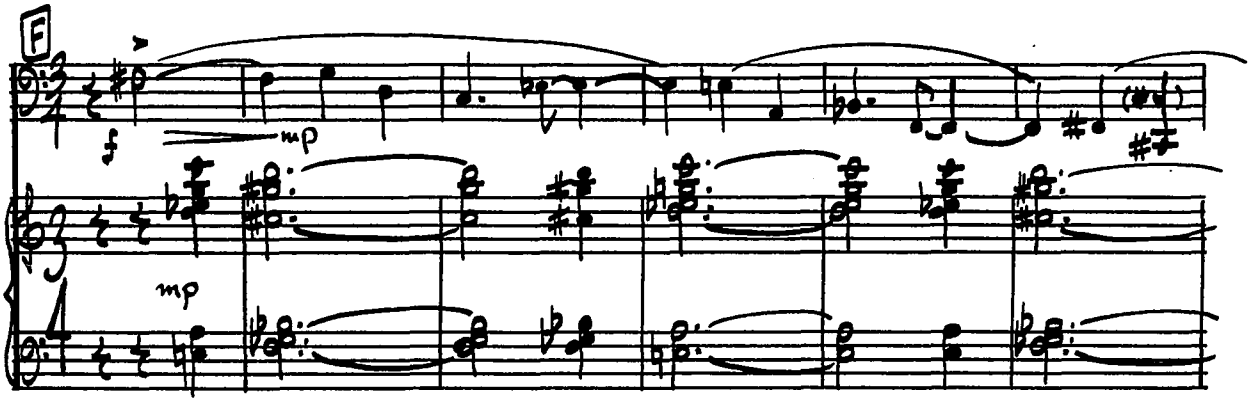
w/regular pulse

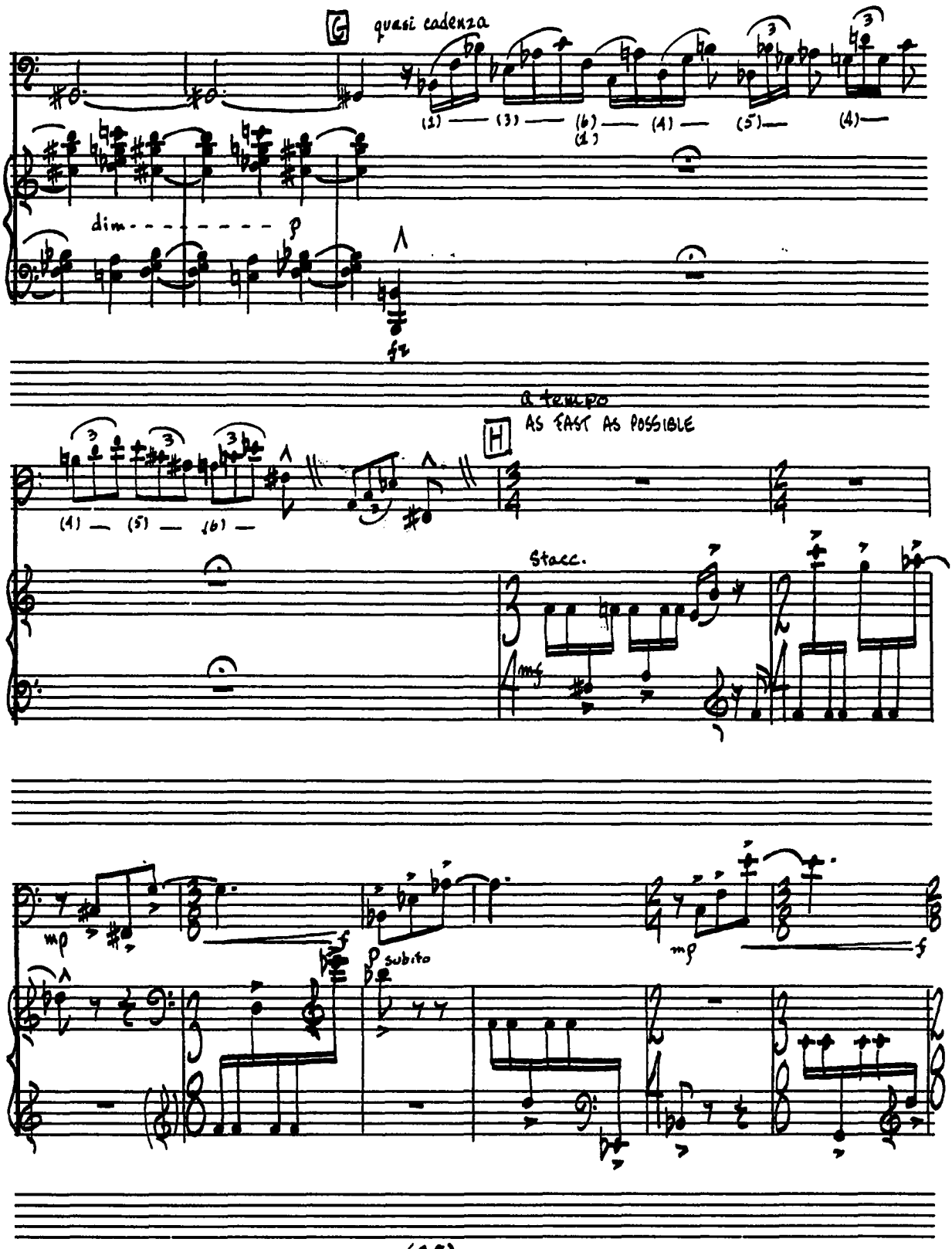
cantabile



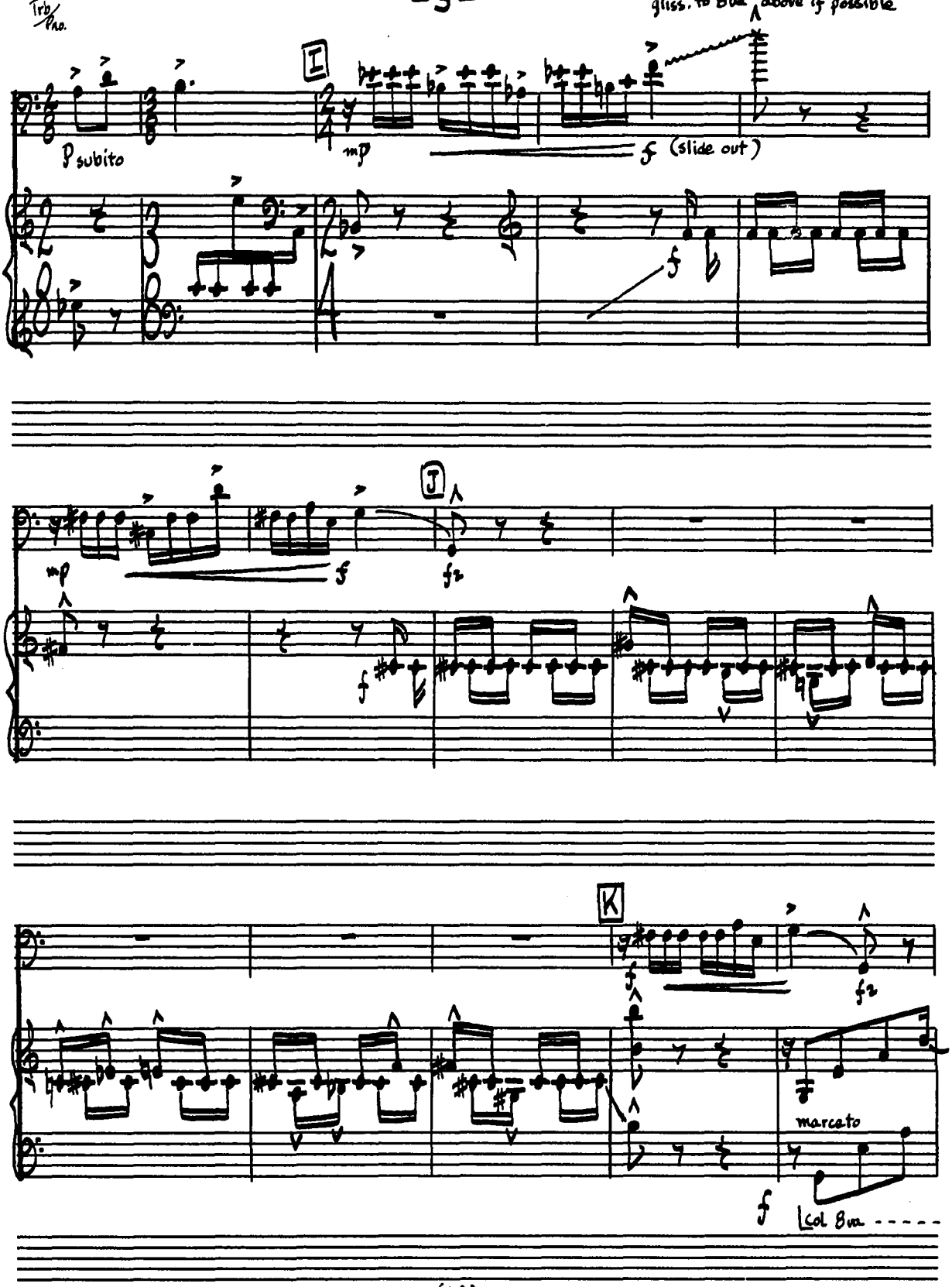


F




Trb/Pno
G
quasi cadenza
(1) — (3) — (6) — (4) — (5) — (4) —
(1)
dim
p
fz
(4) — (5) — (6) —
a tempo
H
AS FAST AS POSSIBLE
Stacc.
mf
mp
f
p subito
mp
f

Trb/Pno.


gliss. to 8va above if possible
I
p subito
mp
f (slide out)
J
mp
f
fz
K
marcato
f
Col 8va

Trb/Pno.

(♩= ca. 88)

CUP MUTE

L

f

(as before)

mf

f

Col. 8va

(Col. 8va)

grad. dim.

Loco.

Tranquillo (♩= ca. 72)

dead tone - no vib.

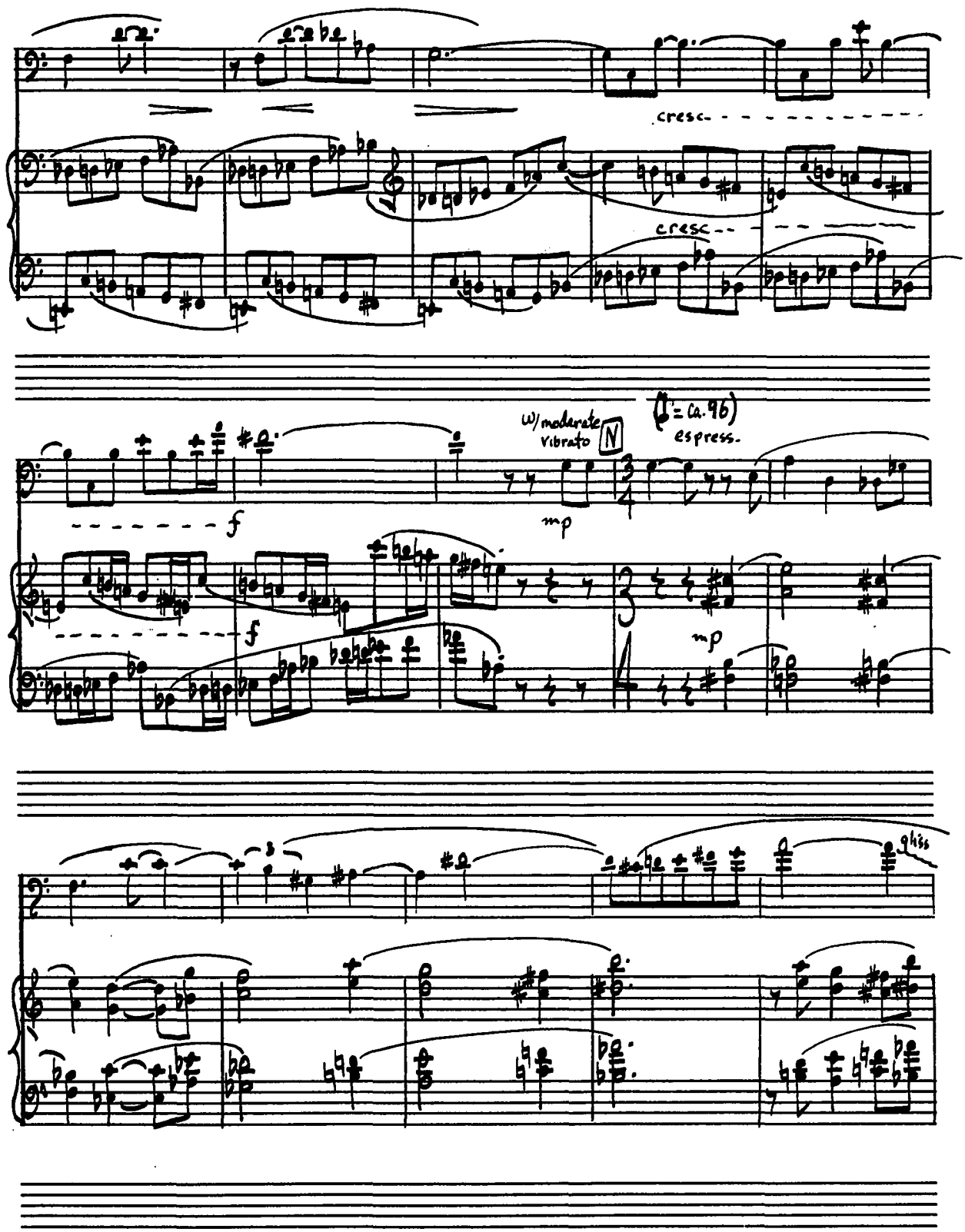
M

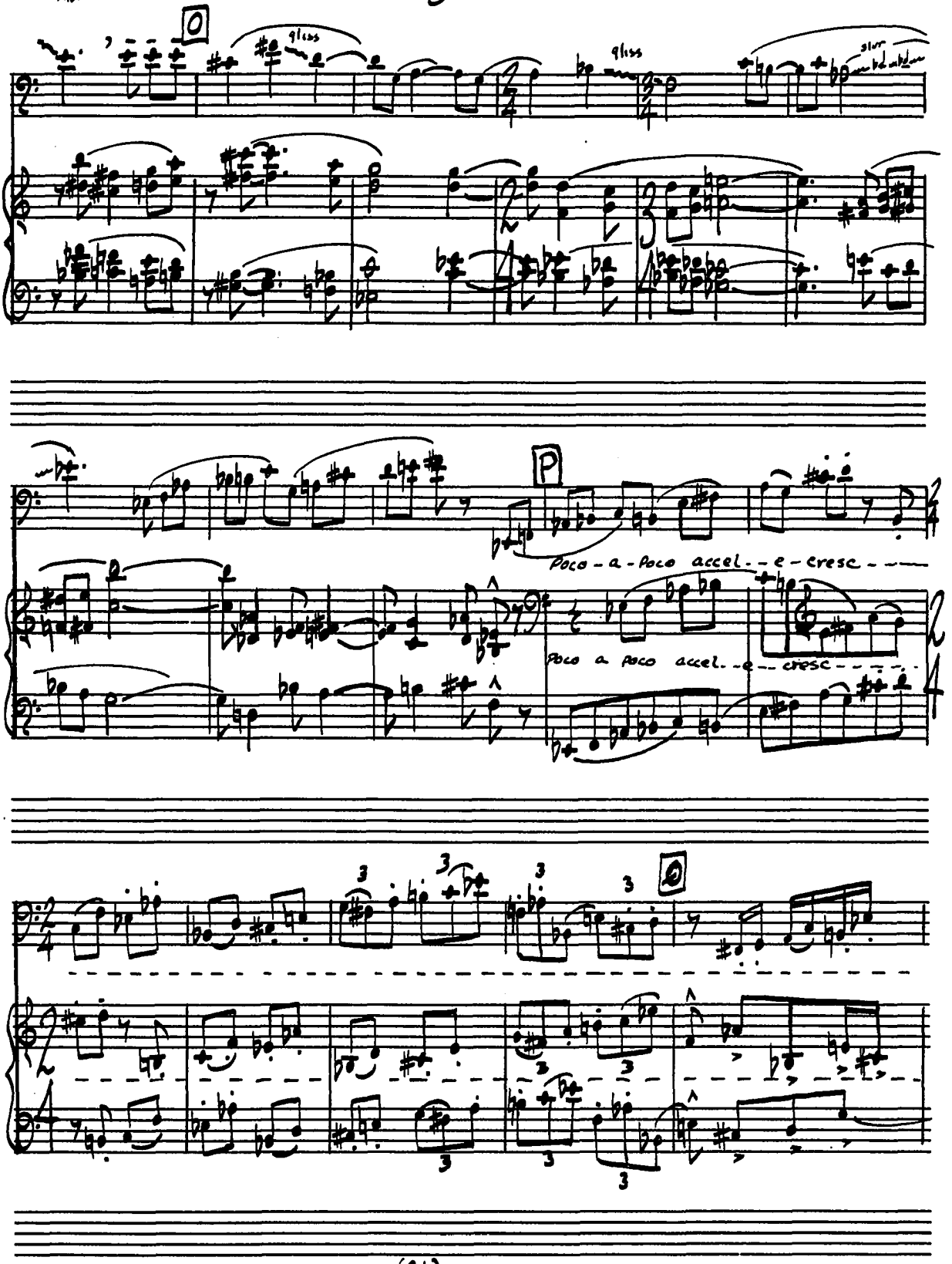
OPEN

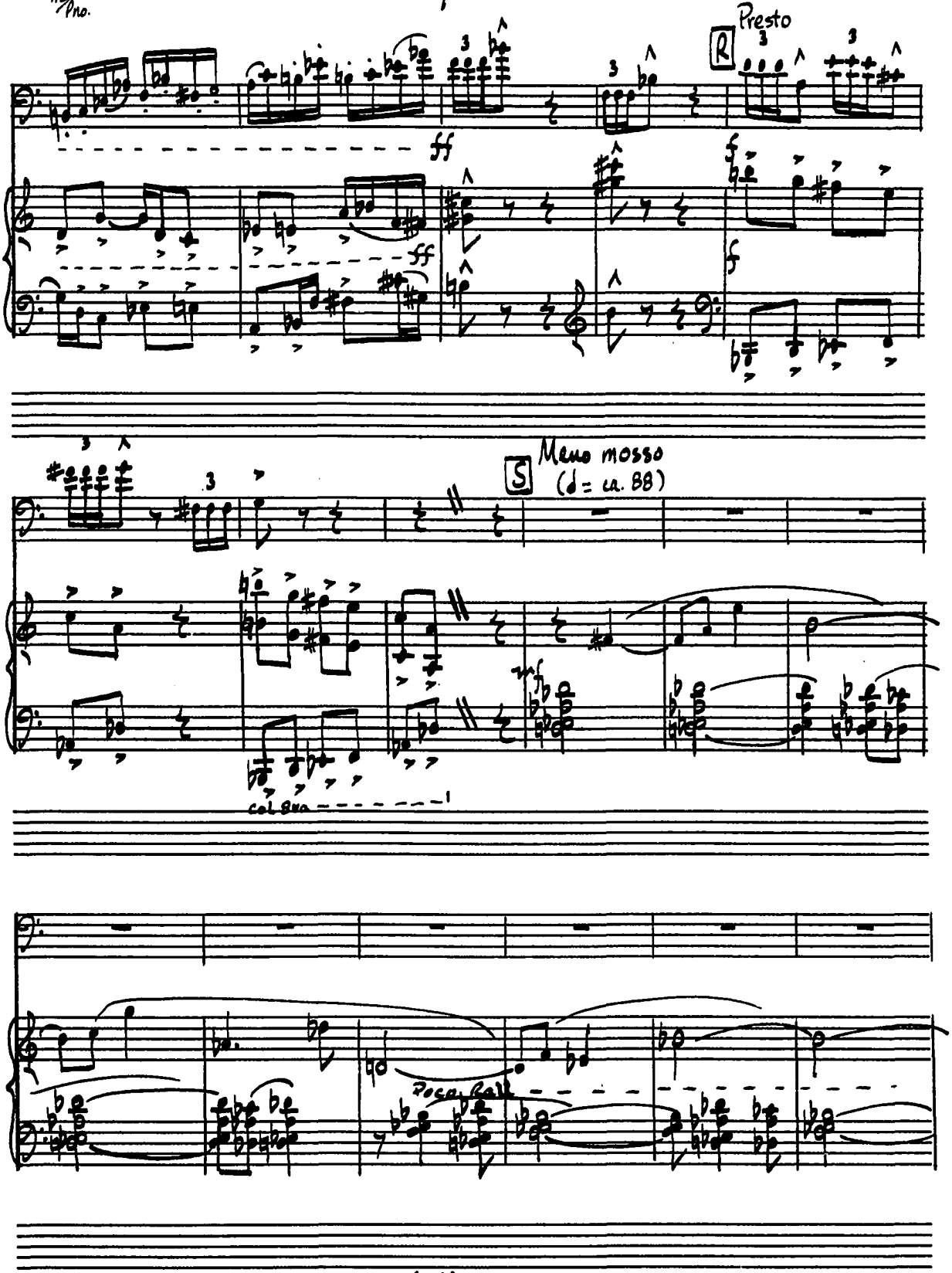
mp

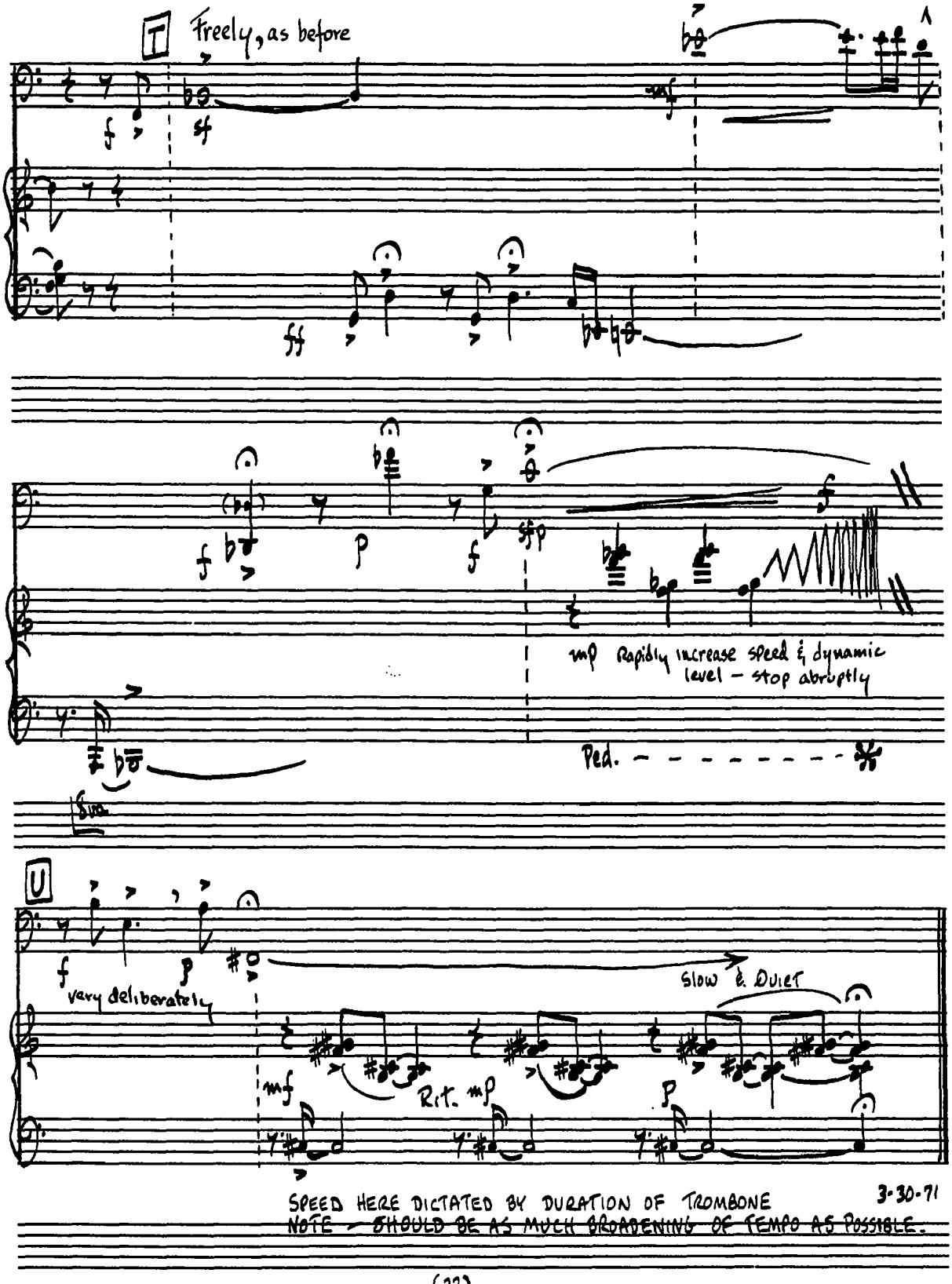
mp

Trb/Pno.




O
gliss
gliss
slow
P
Poco-a-Poco accel.-e-cresc.
Poco a Poco accel.-e-cresc.
O


Presto
R
ff
ff
f
S
Meno mosso
(♩= ca. 88)
mf
col 8va
Rosa Rall



SPEED HERE DICTATED BY DURATION OF TROMBONE
NOTE – ~~SHOULD BE AS MUCH BROADENING OF TEMPO AS POSSIBLE.~~

3-30-71

CONCERTPIECE

FOR BARITONE & PIANO

Robert Dillon

CONCERTPIECE

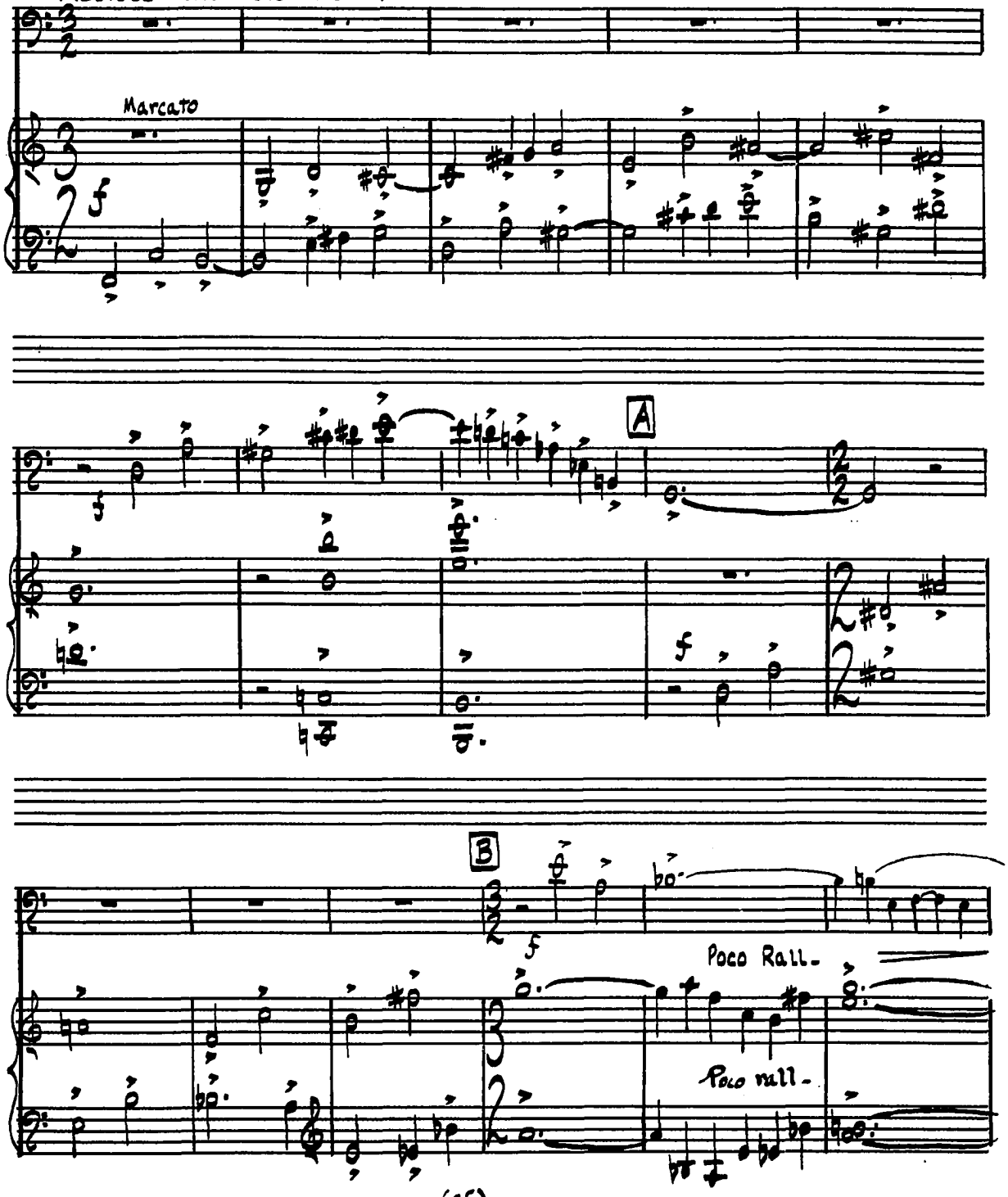
FOR BARITONE HORN & PIANO

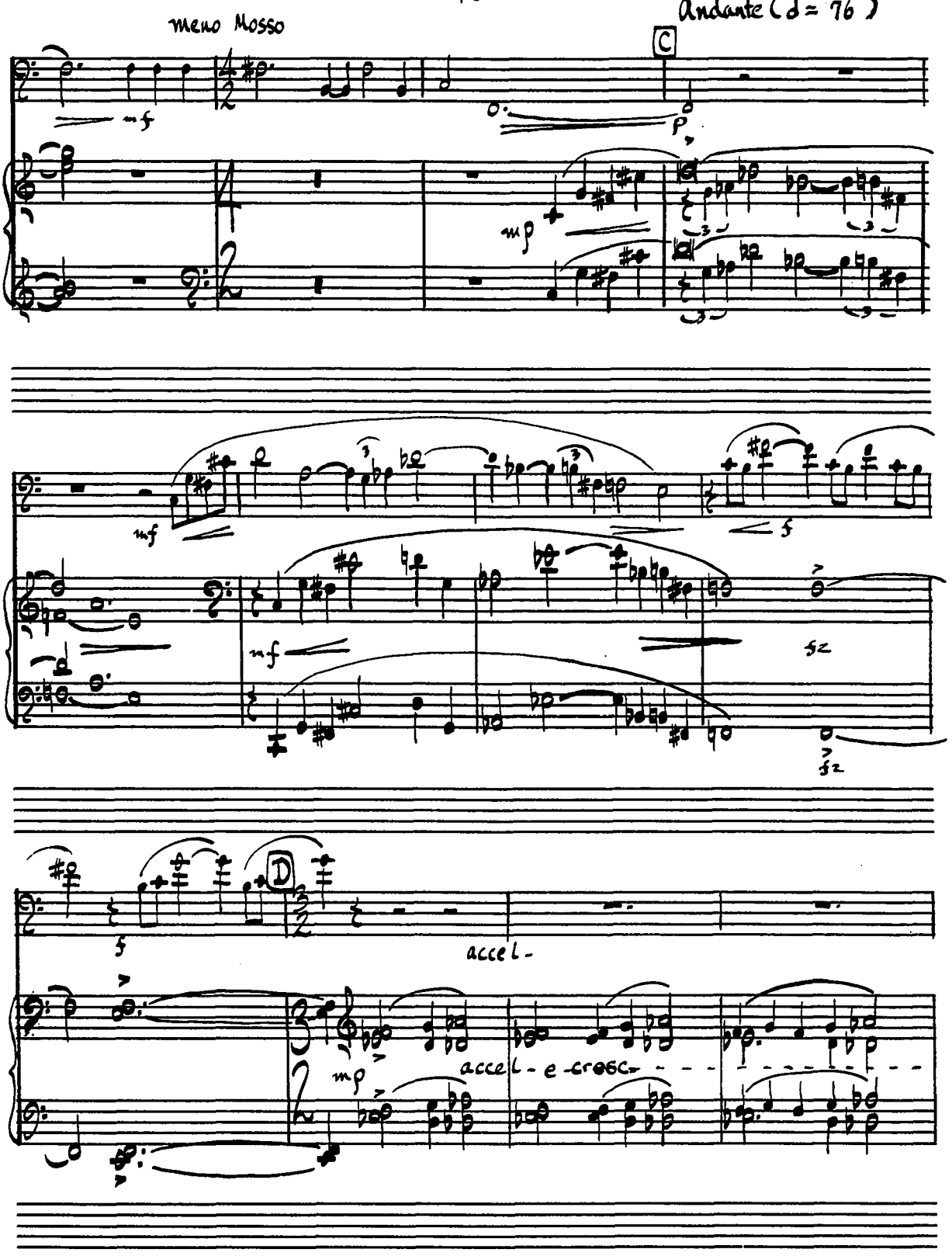
Robert Dillon

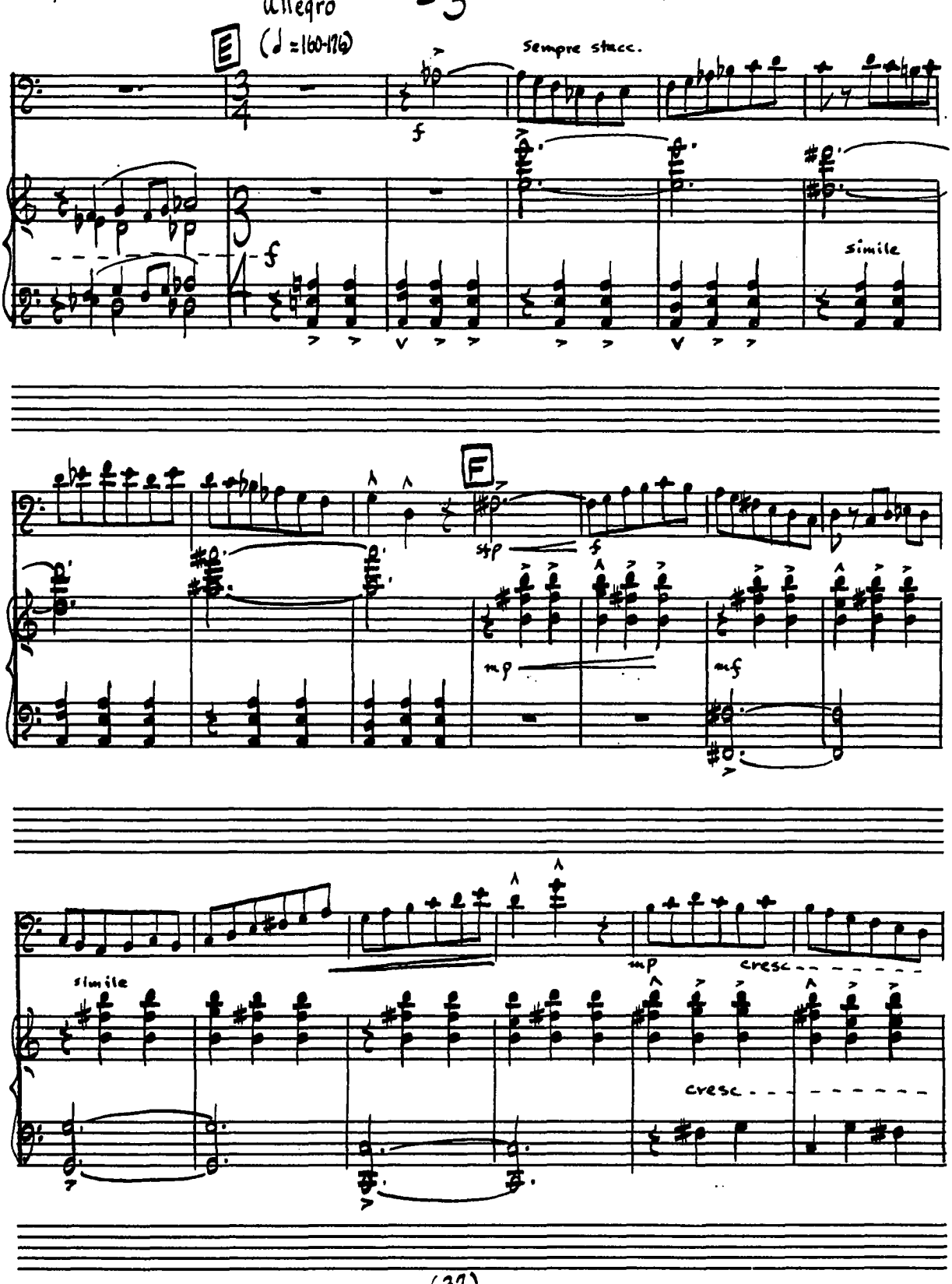
DURATION - 6' 10"

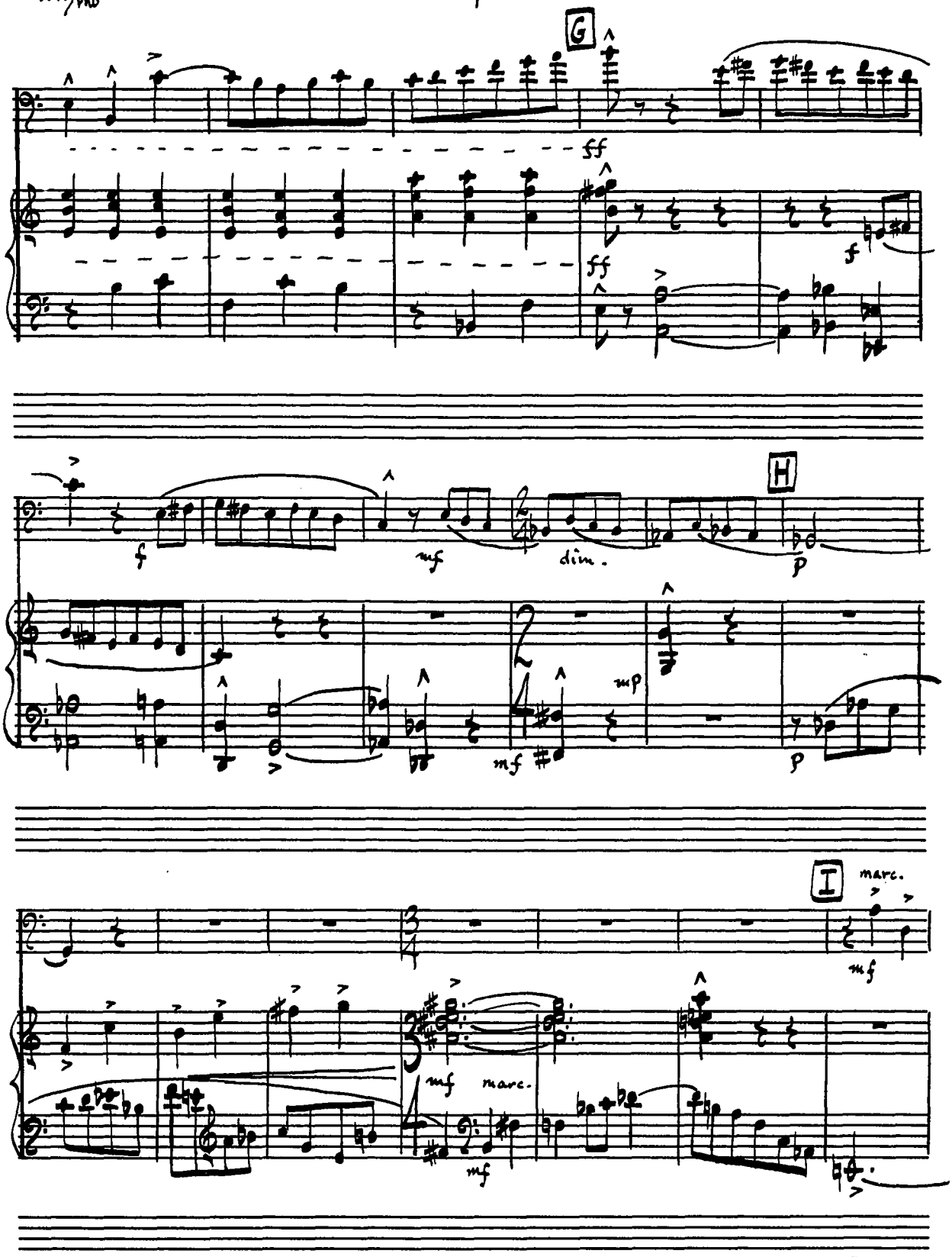
PIANO

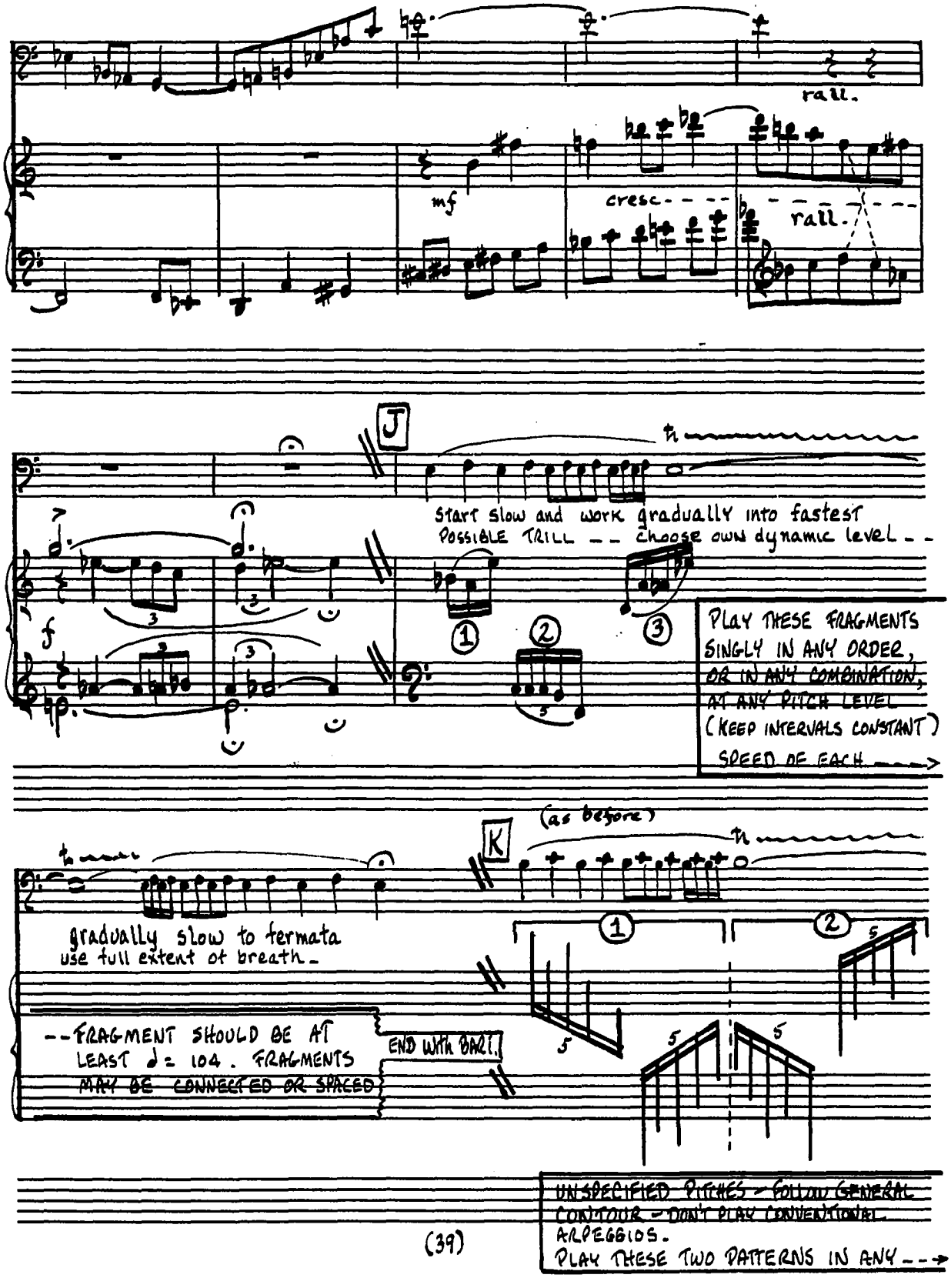
MAESTOSO CON MOTO (♩= 92)

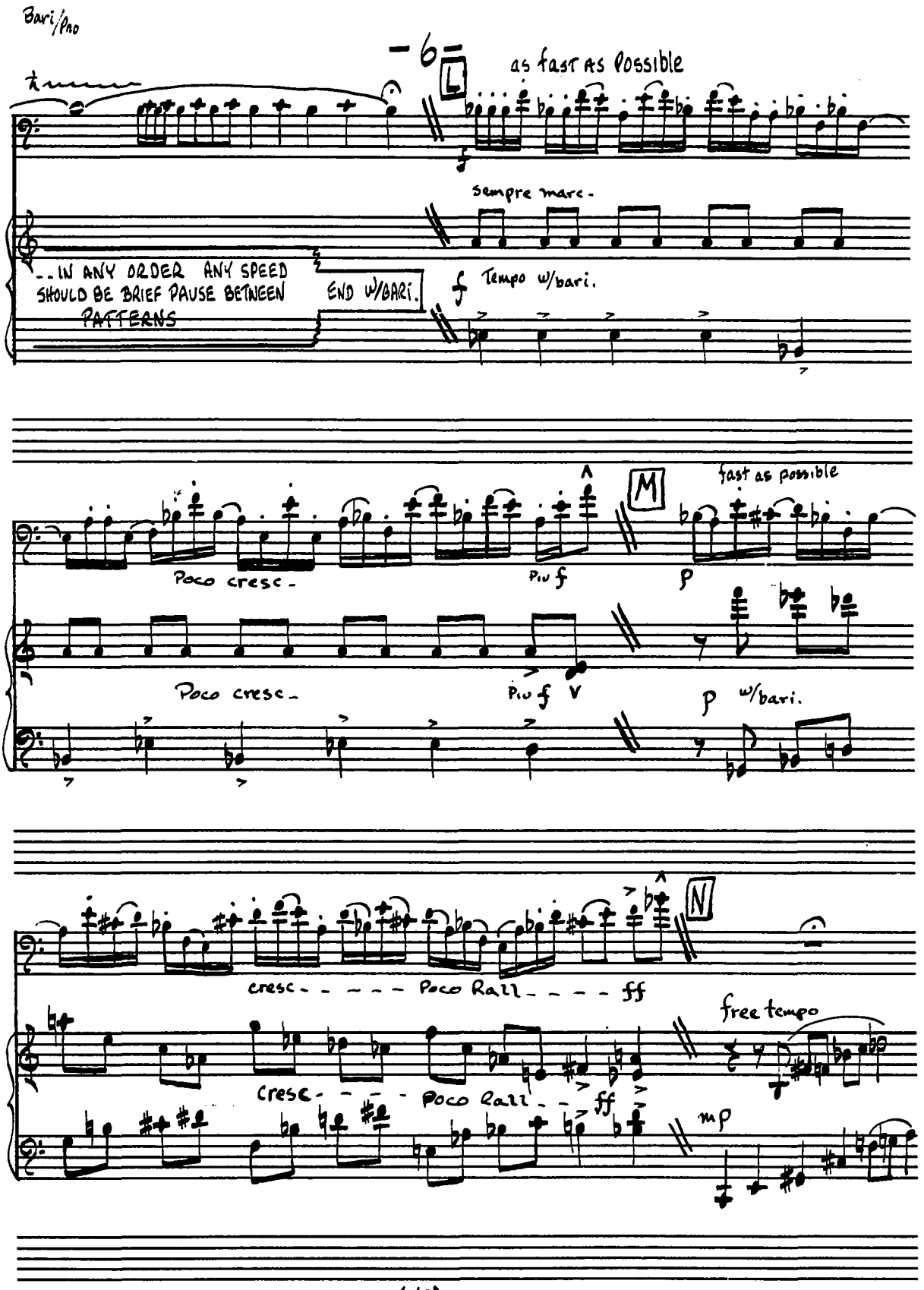



meno Mosso
Andante (♩= 76)
C
mf
p
mp
mf
f
mf
fz
fz
D
f
accel-
mp
accel-e-cresc-

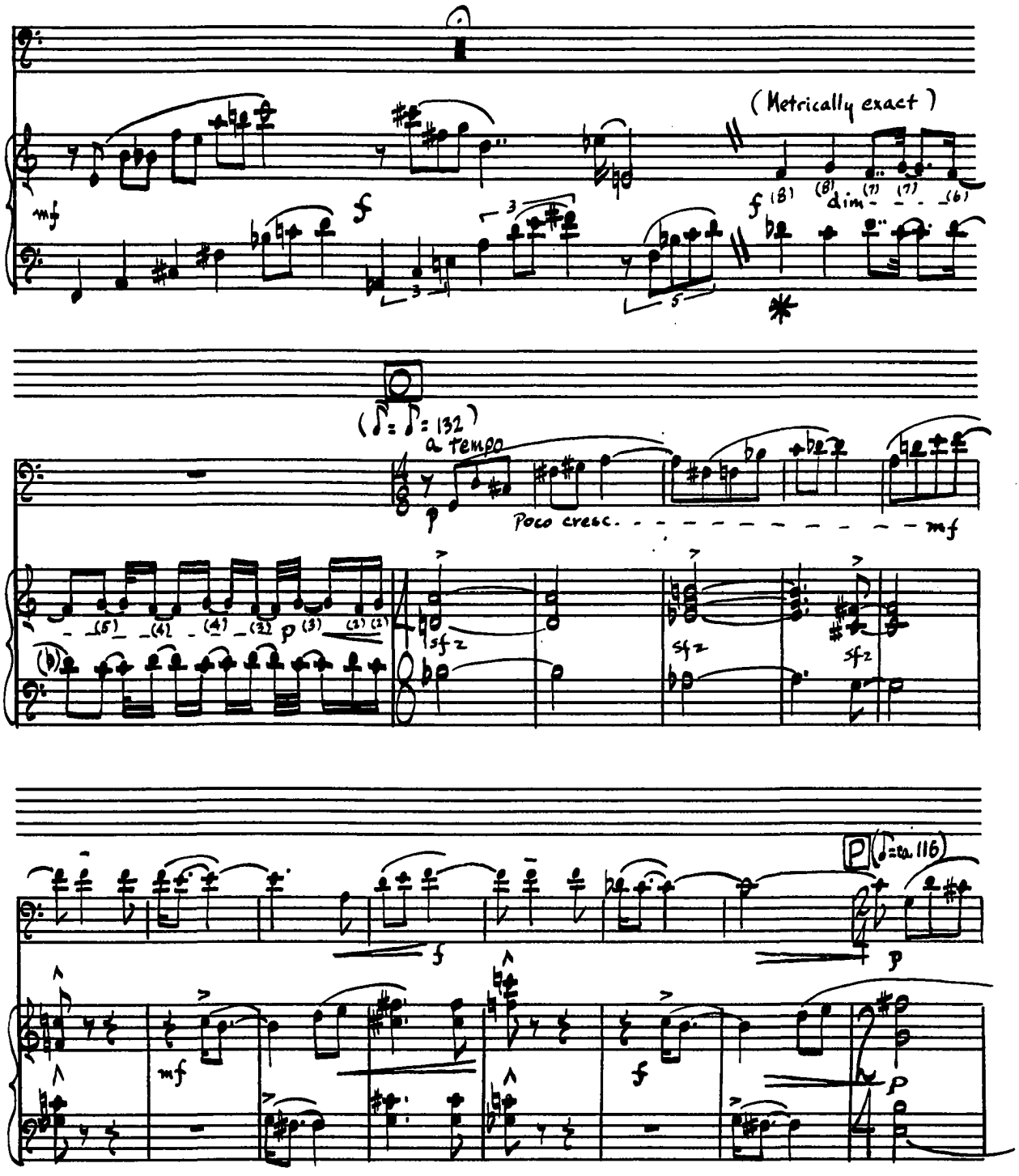

Allegro
(♩=160-176)
E
Sempre stacc.
f
simile
F
sfp
mp
mf
simile
mp
cresc
cresc


G
ff
ff
f
H
f
mf
dim.
p
mp
mf
p
I
marc.
mf
mf
marc.
mf


rall.
mf
cresc.
rall.
J
Start slow and work gradually into fastest possible TRILL -- choose own dynamic level --
f
PLAY THESE FRAGMENTS SINGLY IN ANY ORDER, OR IN ANY COMBINATION, AT ANY PITCH LEVEL (KEEP INTERVALS CONSTANT) SPEED OF EACH ---->
K
(as before)
gradually slow to fermata
use full extent of breath.
--FRAGMENT SHOULD BE AT LEAST ♩= 104. FRAGMENTS MAY BE CONNECTED OR SPACED
END WITH BART.
UNSPECIFIED PITCHES - FOLLOW GENERAL CONTOUR - DON'T PLAY CONVENTIONAL ARPEGGIOS.
PLAY THESE TWO PATTERNS IN ANY --->

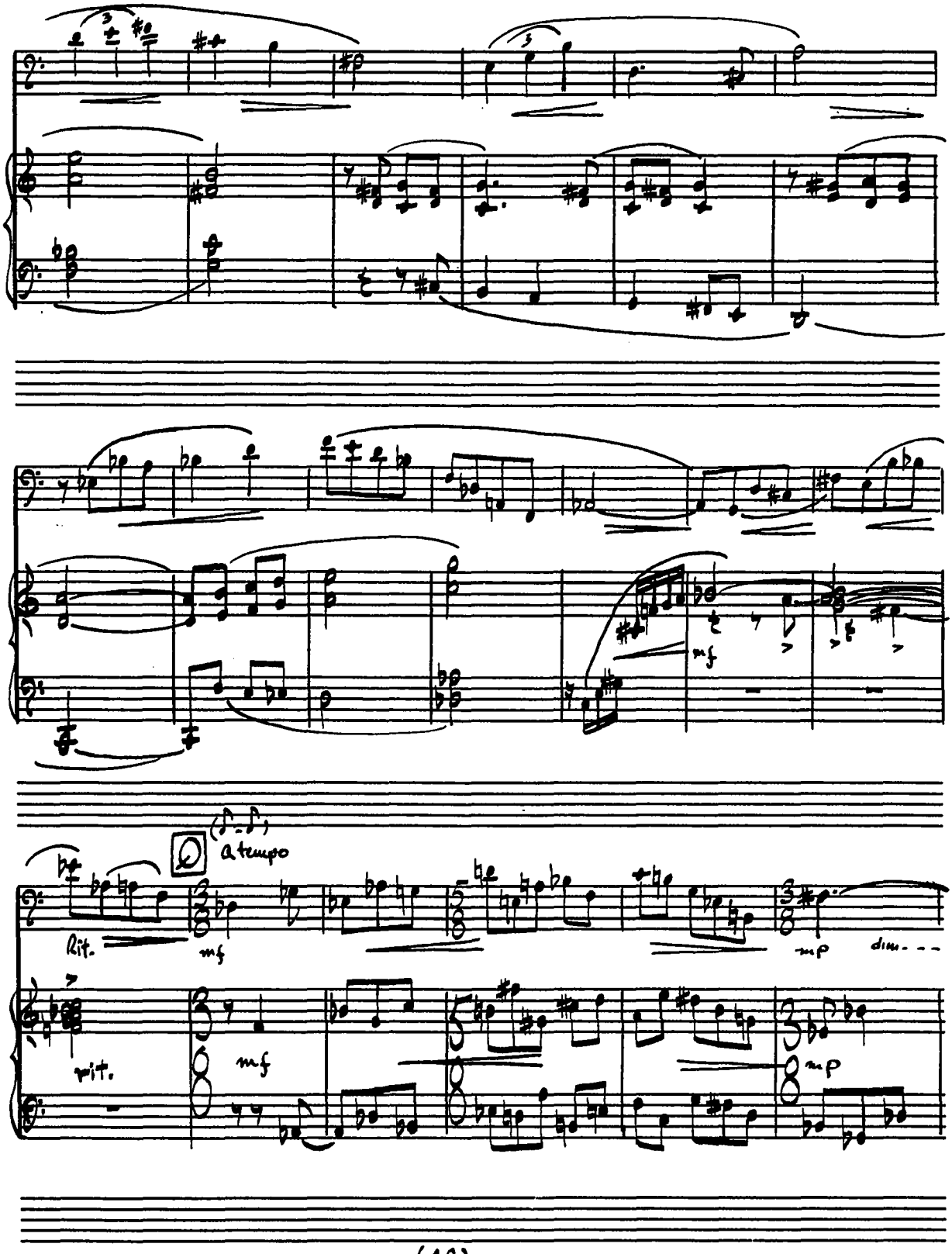

Bari/Pno
-6-
L
as fast as possible
sempre marc.
..IN ANY ORDER ANY SPEED
SHOULD BE BRIEF PAUSE BETWEEN
PATTERNS
END W/BARI.
f Tempo w/bari.
M
fast as possible
Poco cresc.
Piu f
p
Poco cresc.
Piu f
p w/bari.
N
cresc. - - - - Poco Rall. - - - - ff
free tempo
Cresc. - - - - Poco Rall. - - ff
mp

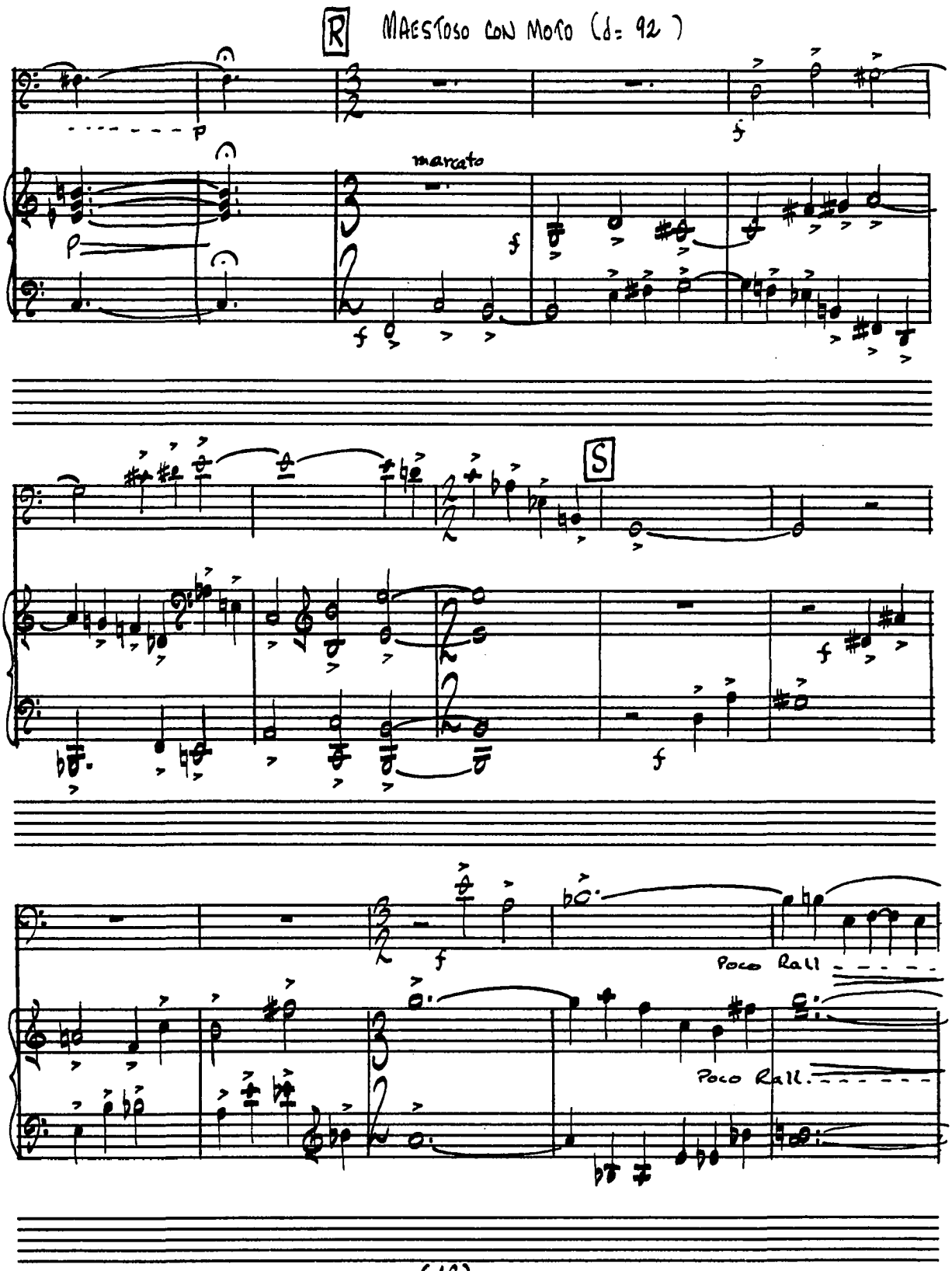
Bari / Pno

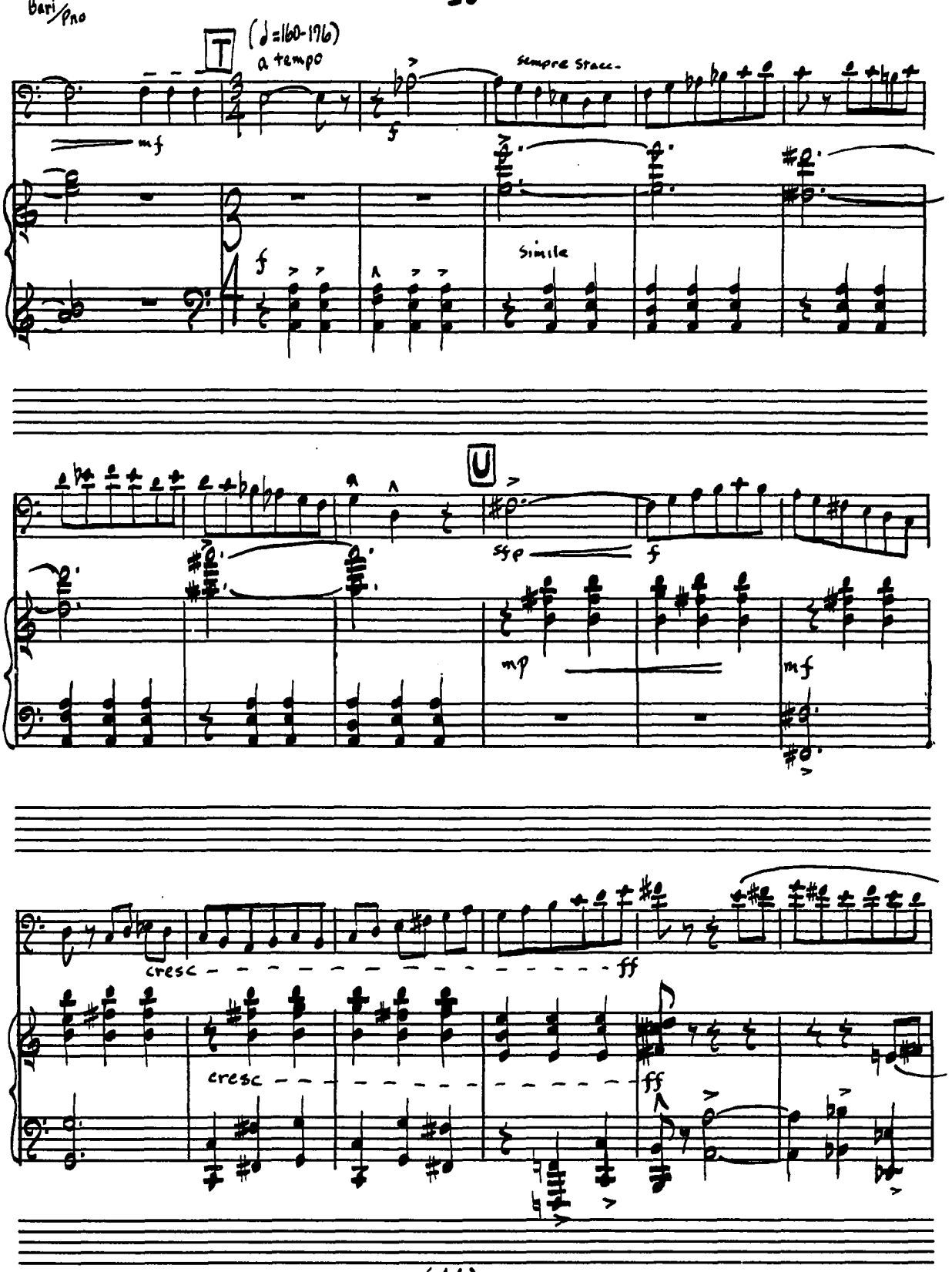


* SUGGEST PIANIST COUNT 8 32nd NOTES AT A RATHER RAPID PACE (♪ = 132) ON EACH QUARTER NOTE, THEN 7 32nd NOTES, 6 - 5 - etc AS INDICATED BY THE SMALL NUMBERS BETWEEN THE STAVES. KEEP 32nd NOTE CONSTANT & EQUAL TO 16th NOTE SPEED AT Q.

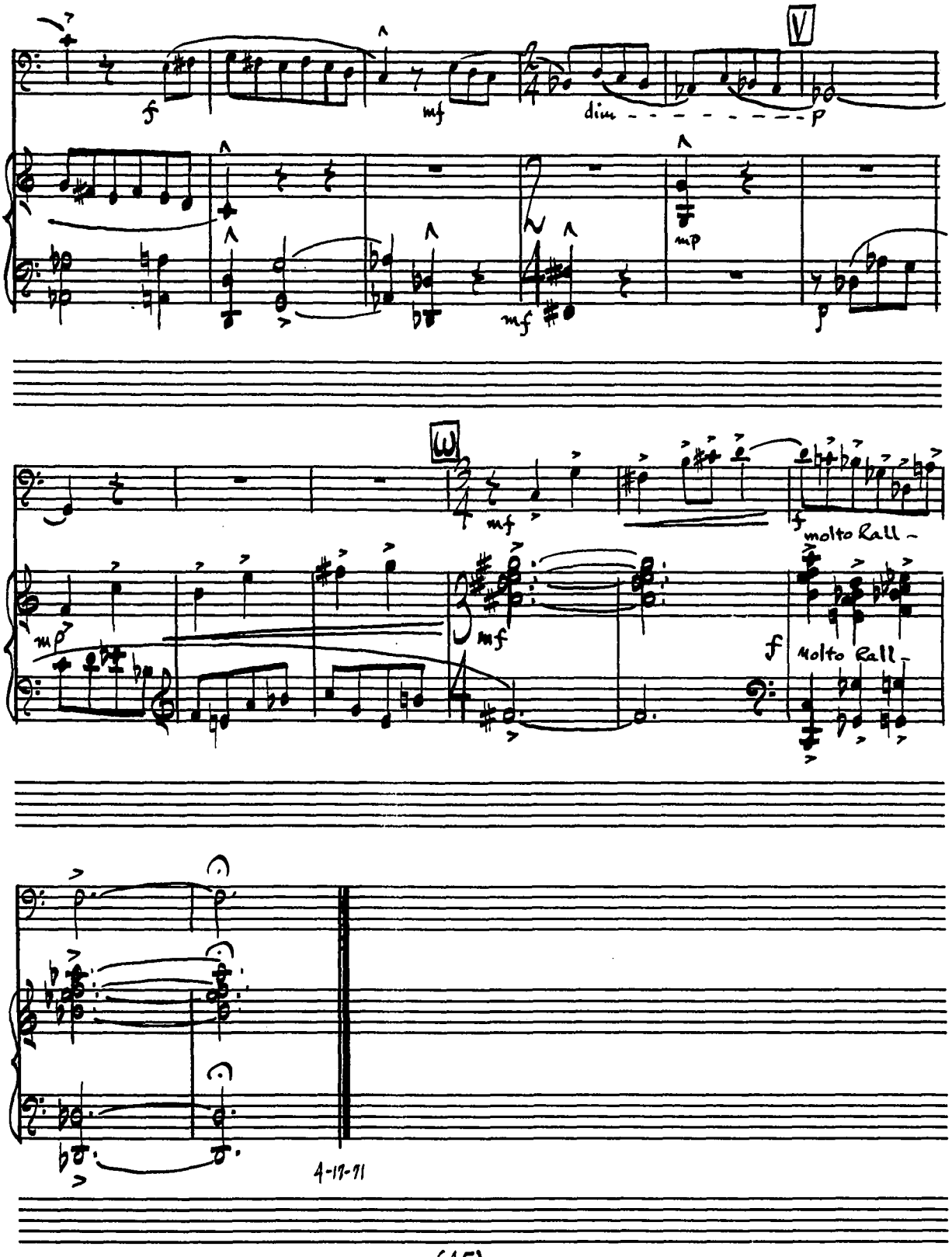
Bari/Pno




R
Maestoso con moto (♩= 92)
marcato
S
Poco Rall
Poco Rall.


Bari/Pno
T
(♩=160-176)
a tempo
mf
f
sempre stacc.
Simile
U
sfp
f
mp
mf
cresc
ff
cresc
ff

Bari/Pno



CONCERTPIECE

FOR TUBA & PIANO

Robert Dillon

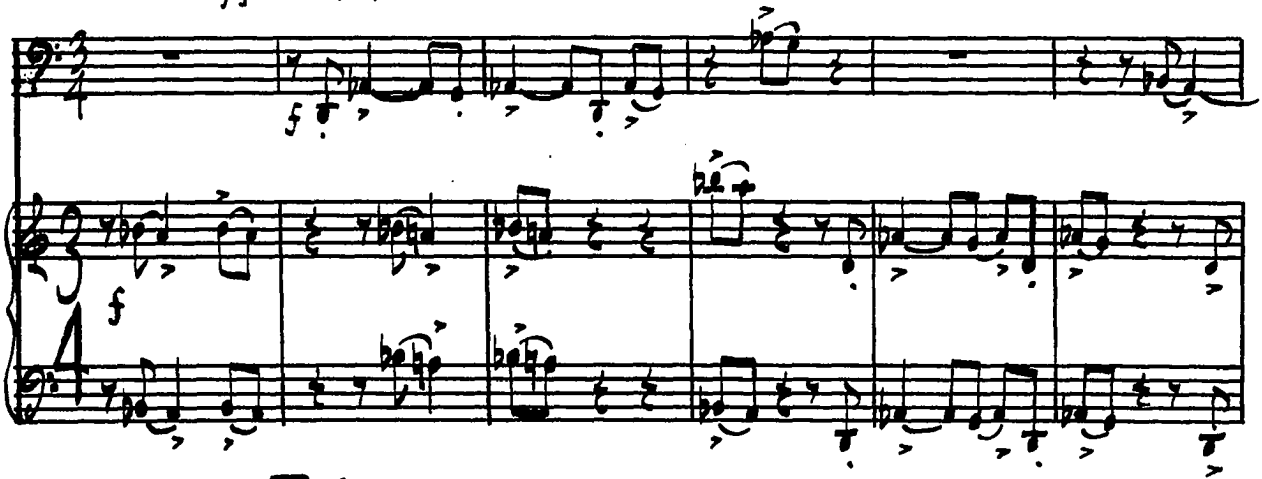
CONCERTPIECE

PIANO — FOR TUBA & PIANO

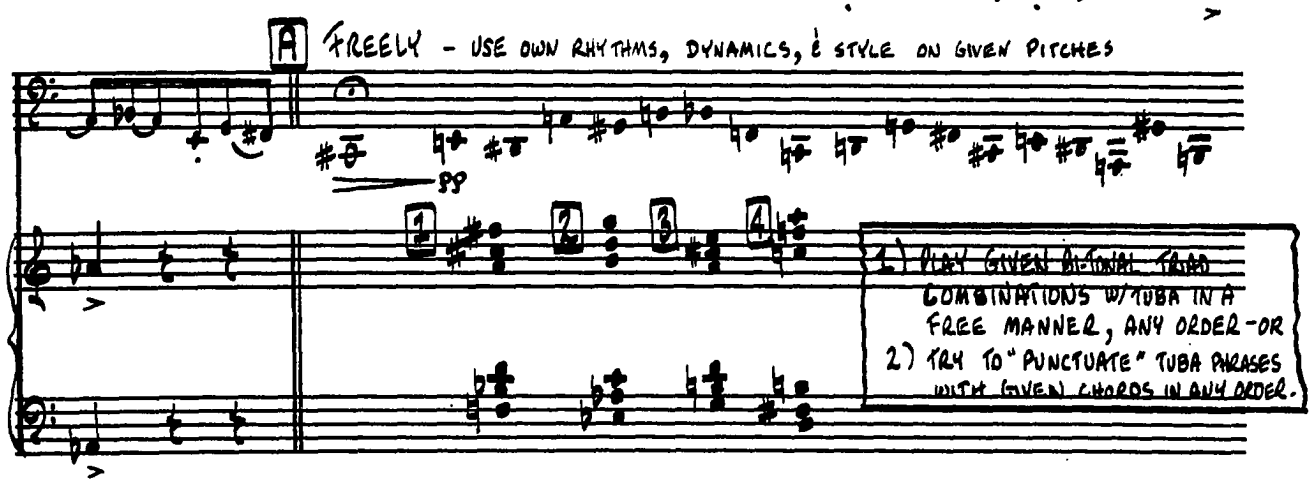
Robert Dillon

DURATION - 5' 10"

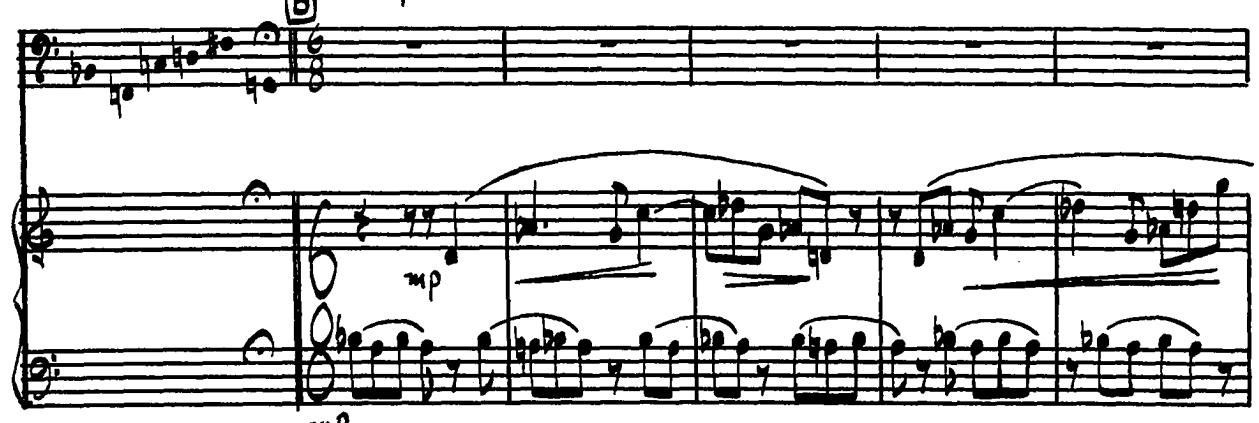
With Energy (♩ = 104)

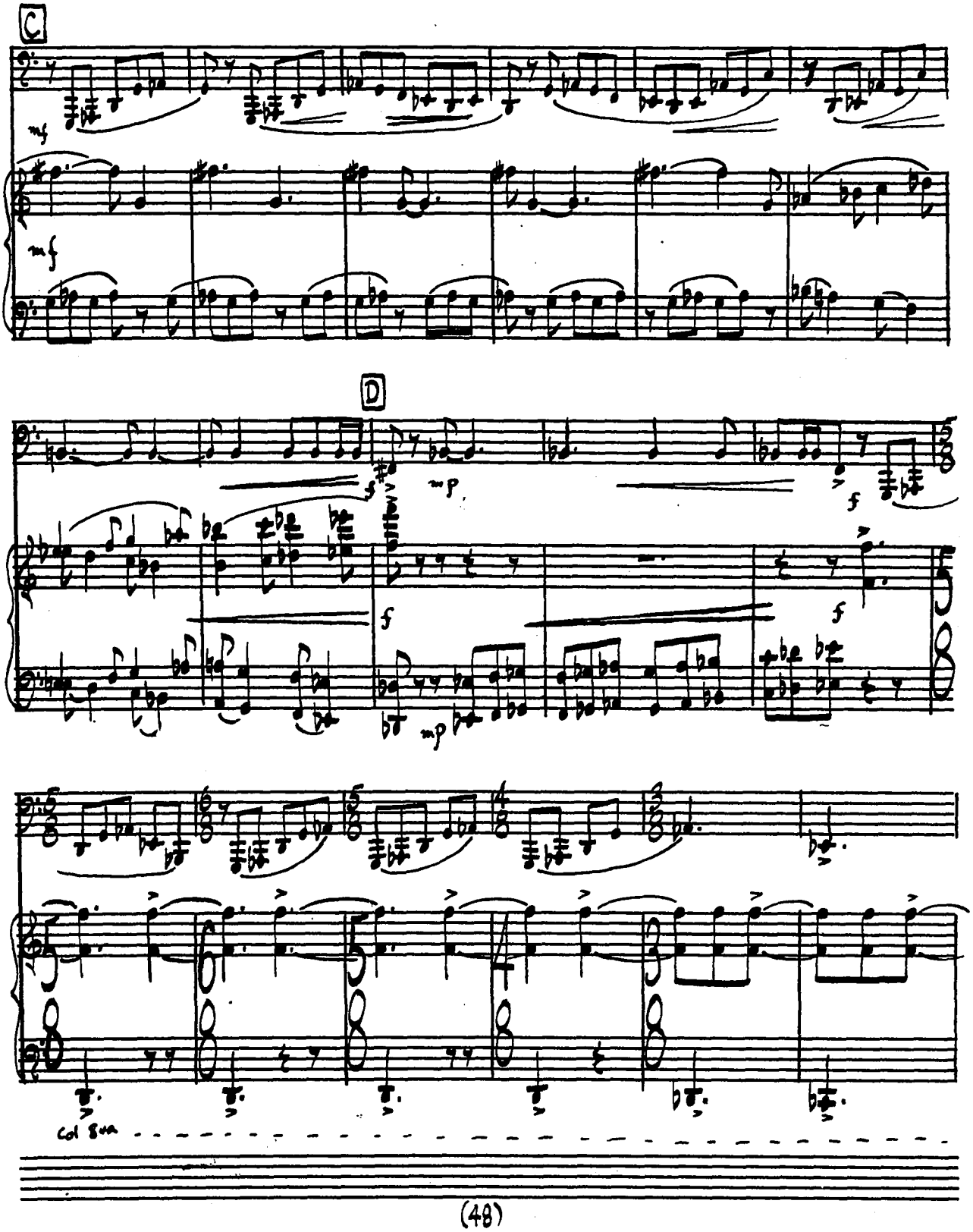


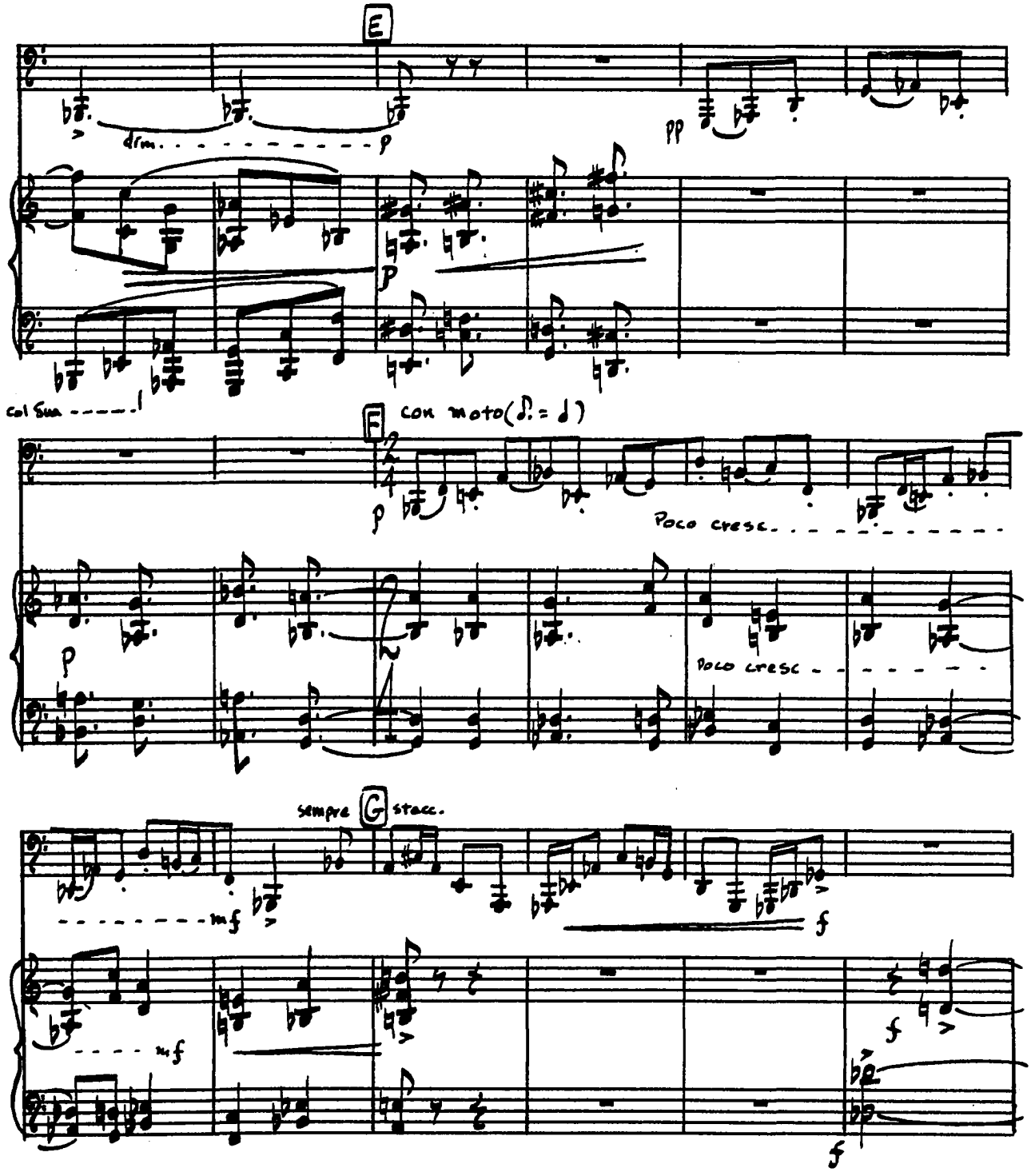
A FREELY - USE OWN RHYTHMS, DYNAMICS, & STYLE ON GIVEN PITCHES

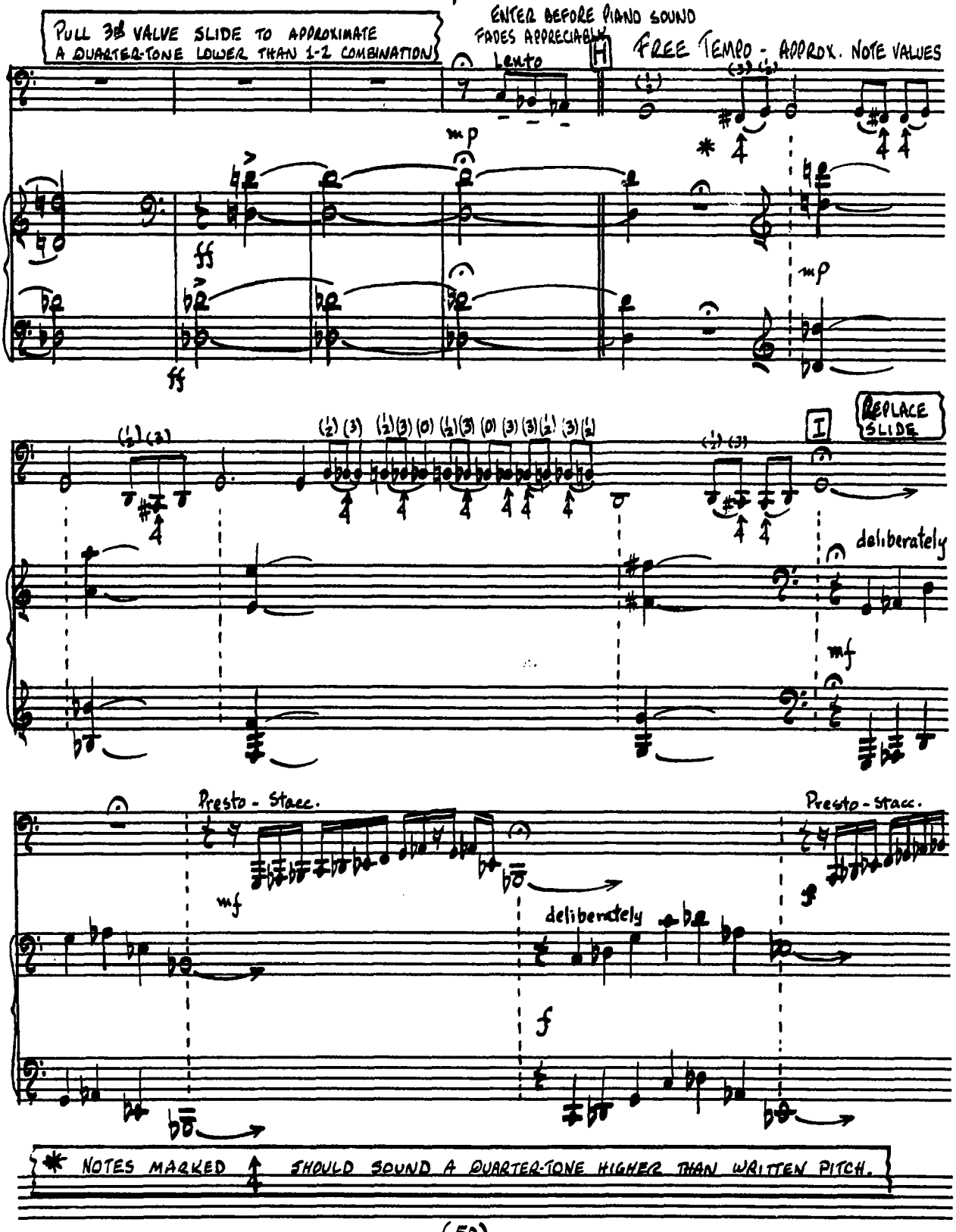


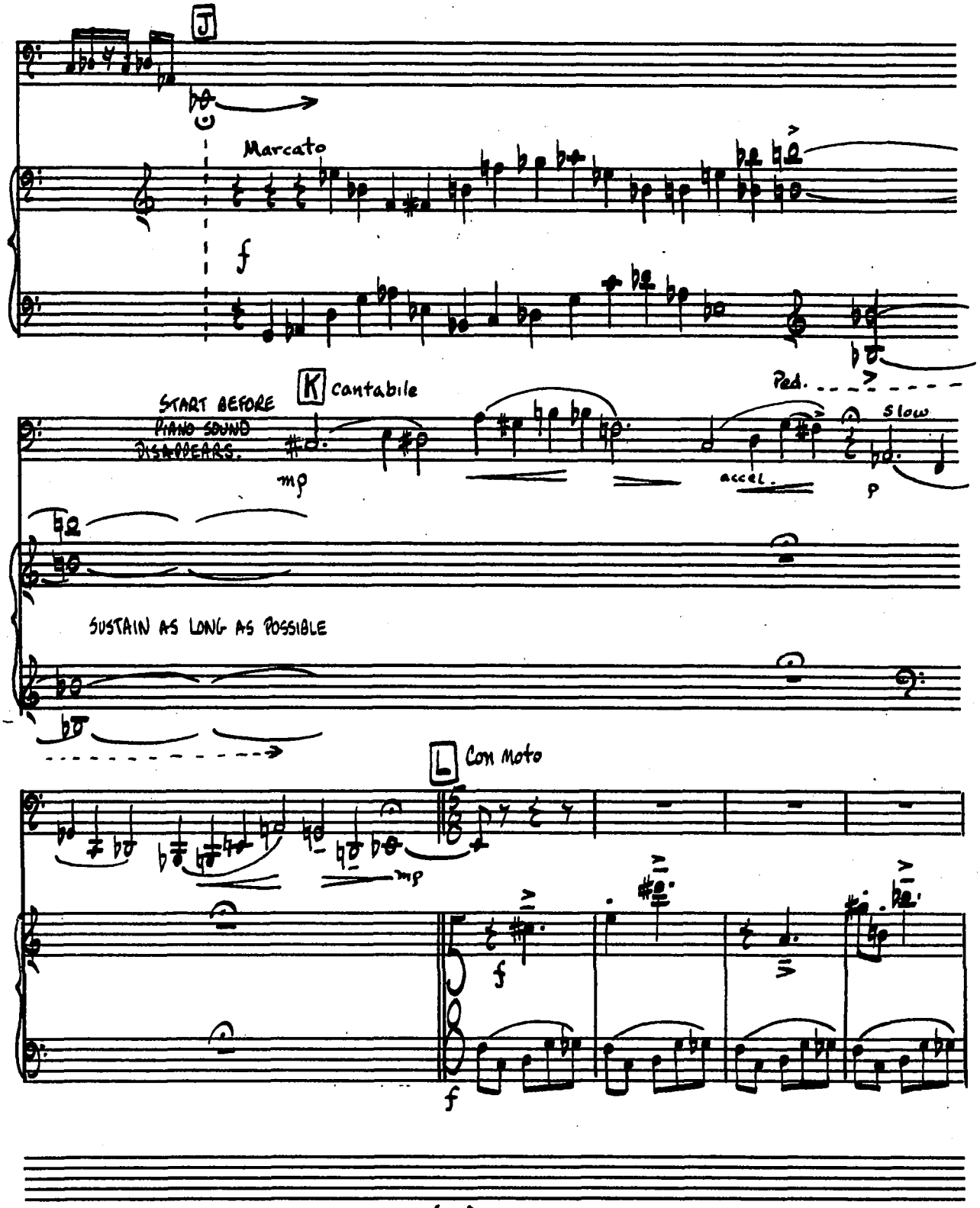
B a tempo (♩. = 88)

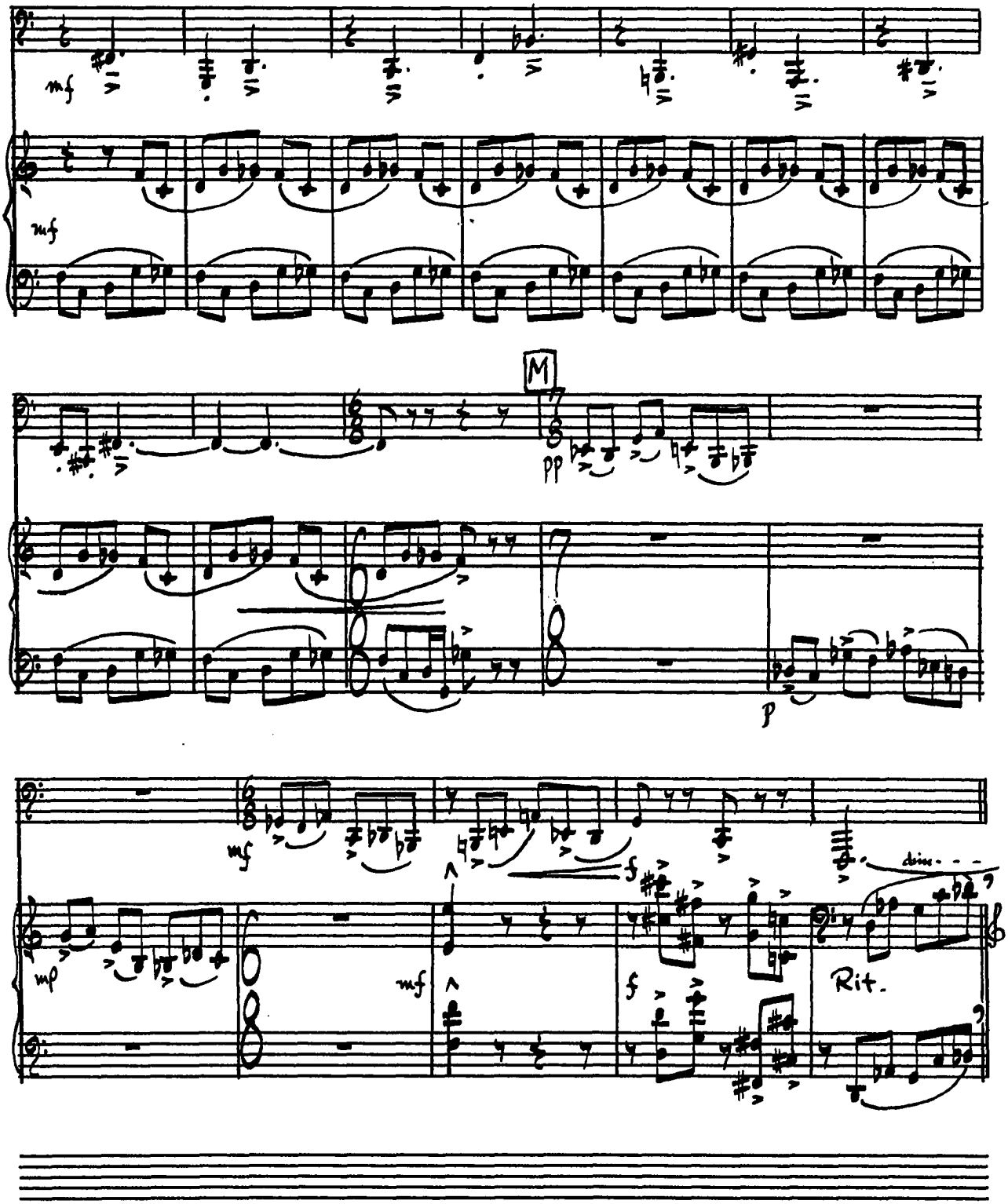


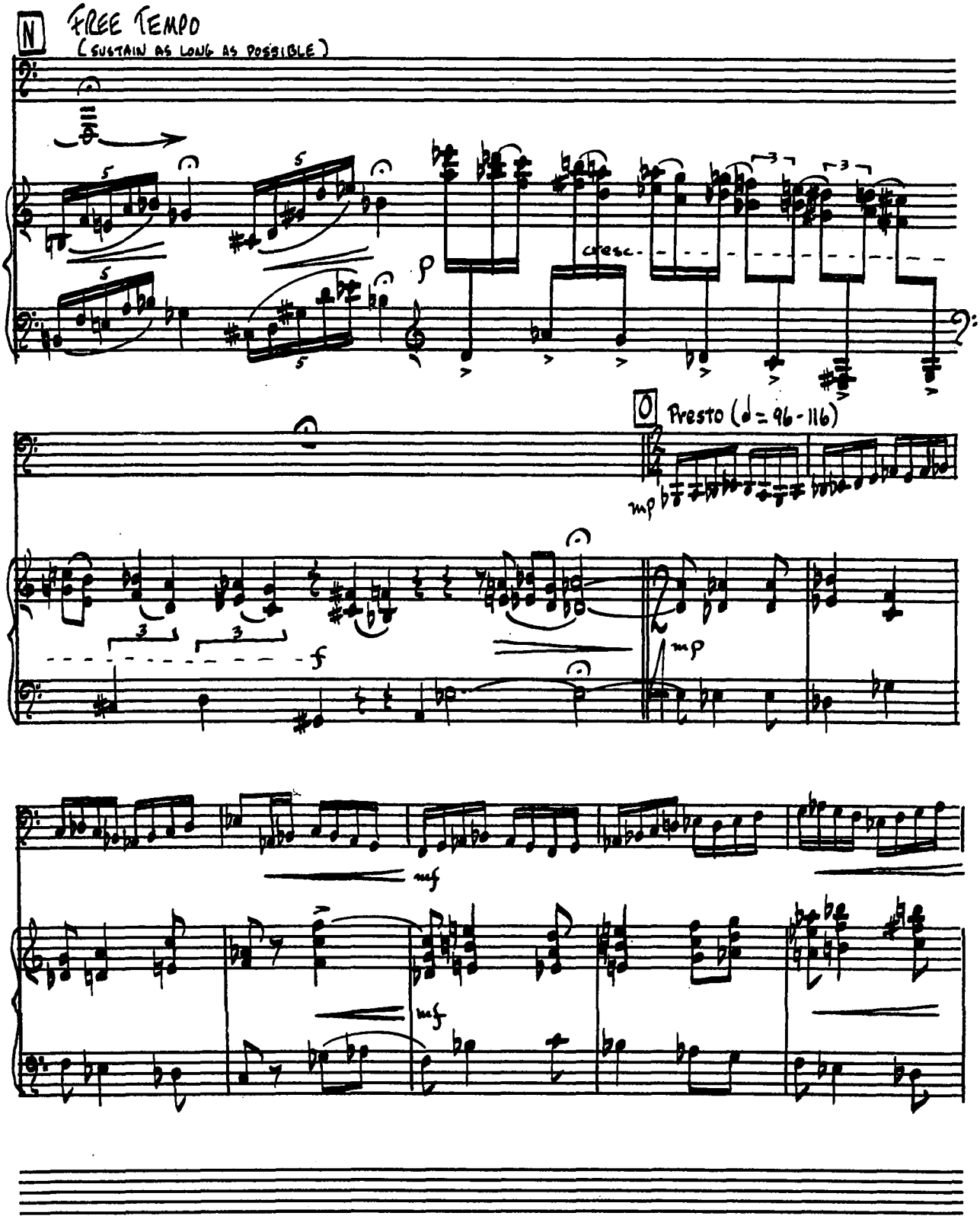

C
mf
mf
D
f
mp
f
mp
f
col 8va

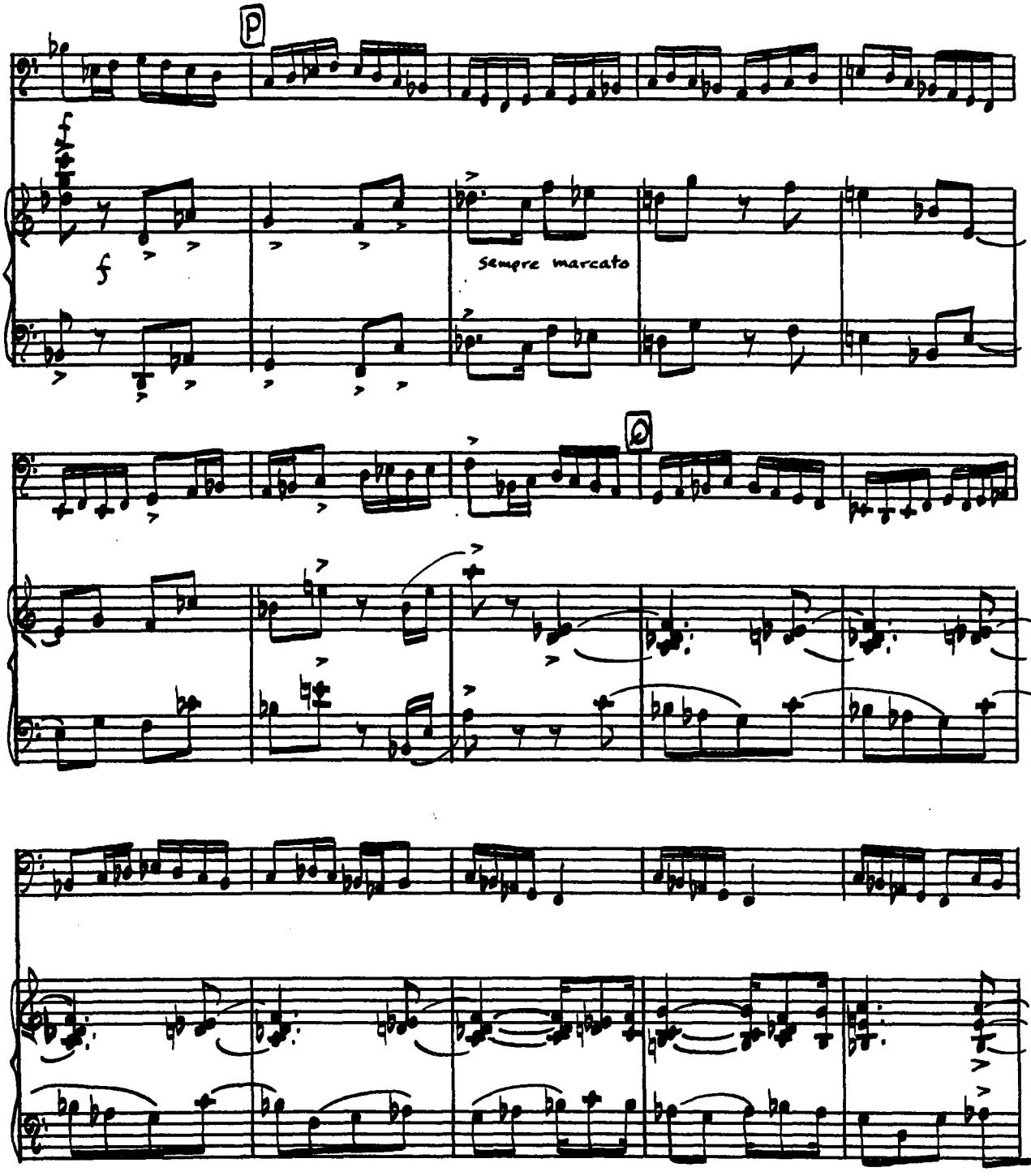

E
dim.
p
pp
col 8va
F
con moto(♪. = ♩)
p
Poco cresc.
Poco cresc
sempre
G
stacc.
mf
mf
f
f
f

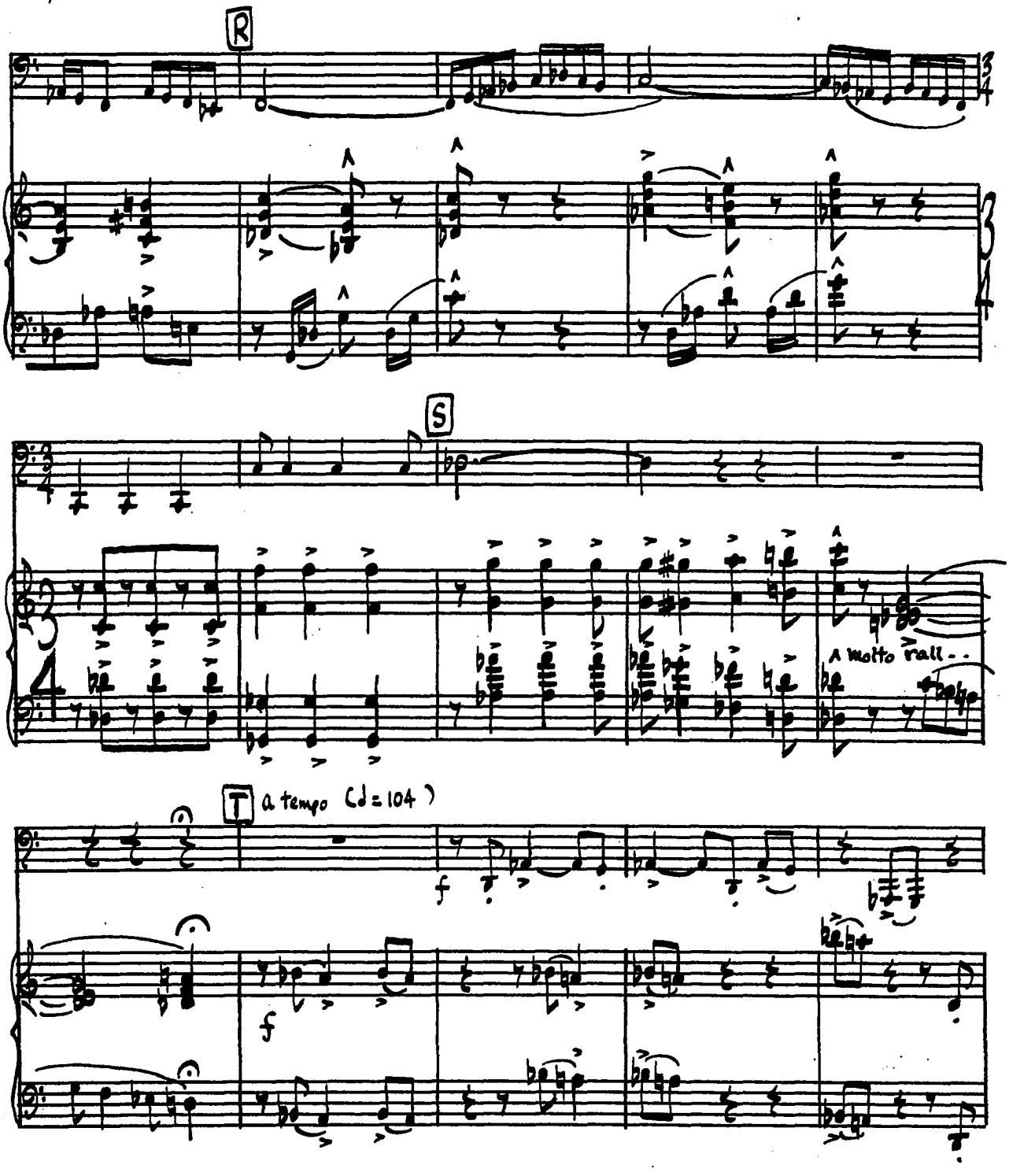

PULL 3rd VALVE SLIDE TO APPROXIMATE A QUARTER-TONE LOWER THAN 1-2 COMBINATION
ENTER BEFORE PIANO SOUND FADES APPRECIABLY
Lento
H
FREE TEMPO - APPROX. NOTE VALUES
mp
ff
mp
I
REPLACE SLIDE
deliberately
mf
Presto - Stacc.
mf
deliberately
f
Presto - Stacc.
f
* NOTES MARKED ↑ SHOULD SOUND A QUARTER-TONE HIGHER THAN WRITTEN PITCH.

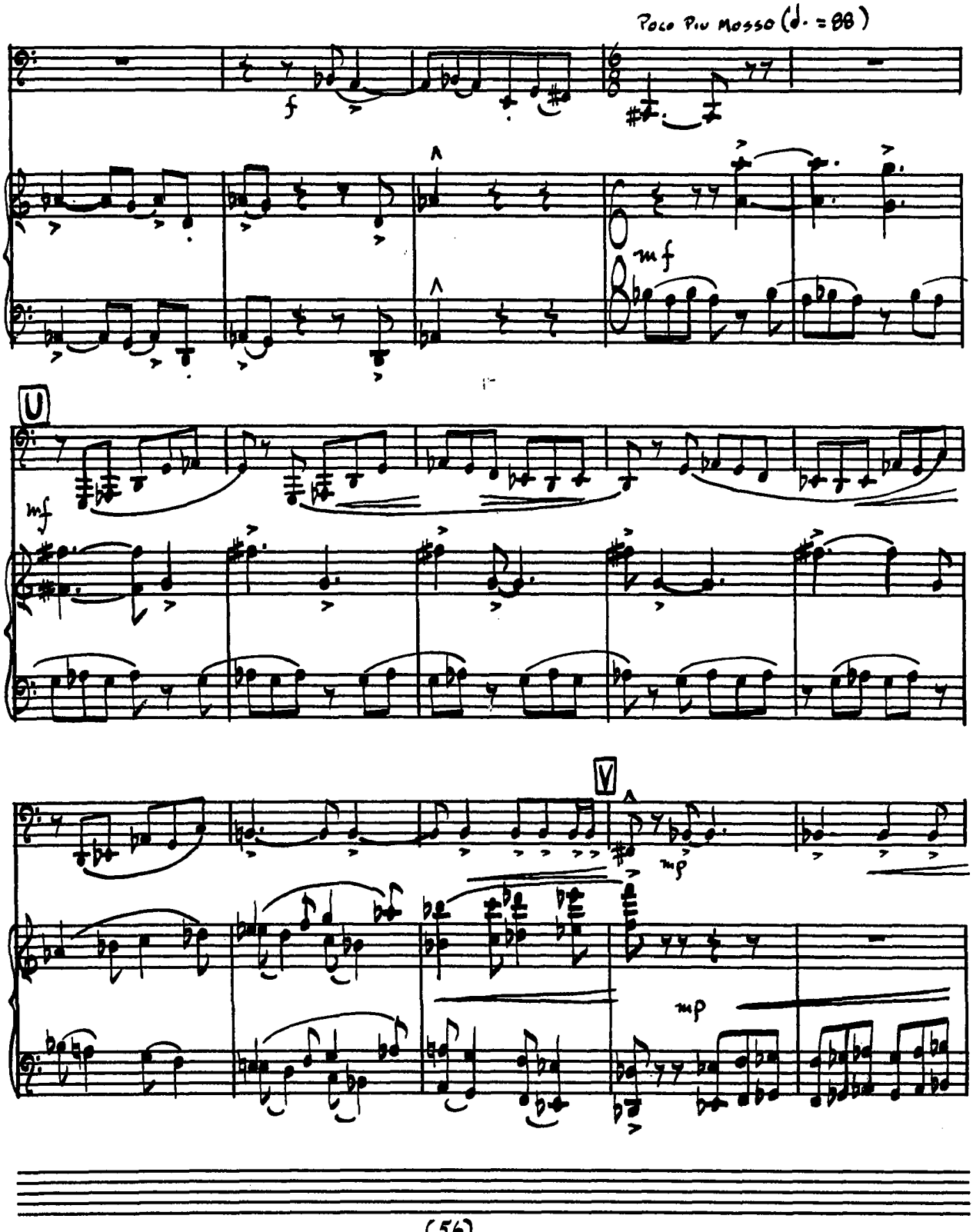

J
Marcato
f
K cantabile
START BEFORE PIANO SOUND DISAPPEARS.
mp
Ped.
accel.
slow
p
SUSTAIN AS LONG AS POSSIBLE
L Con moto
mp
f
f

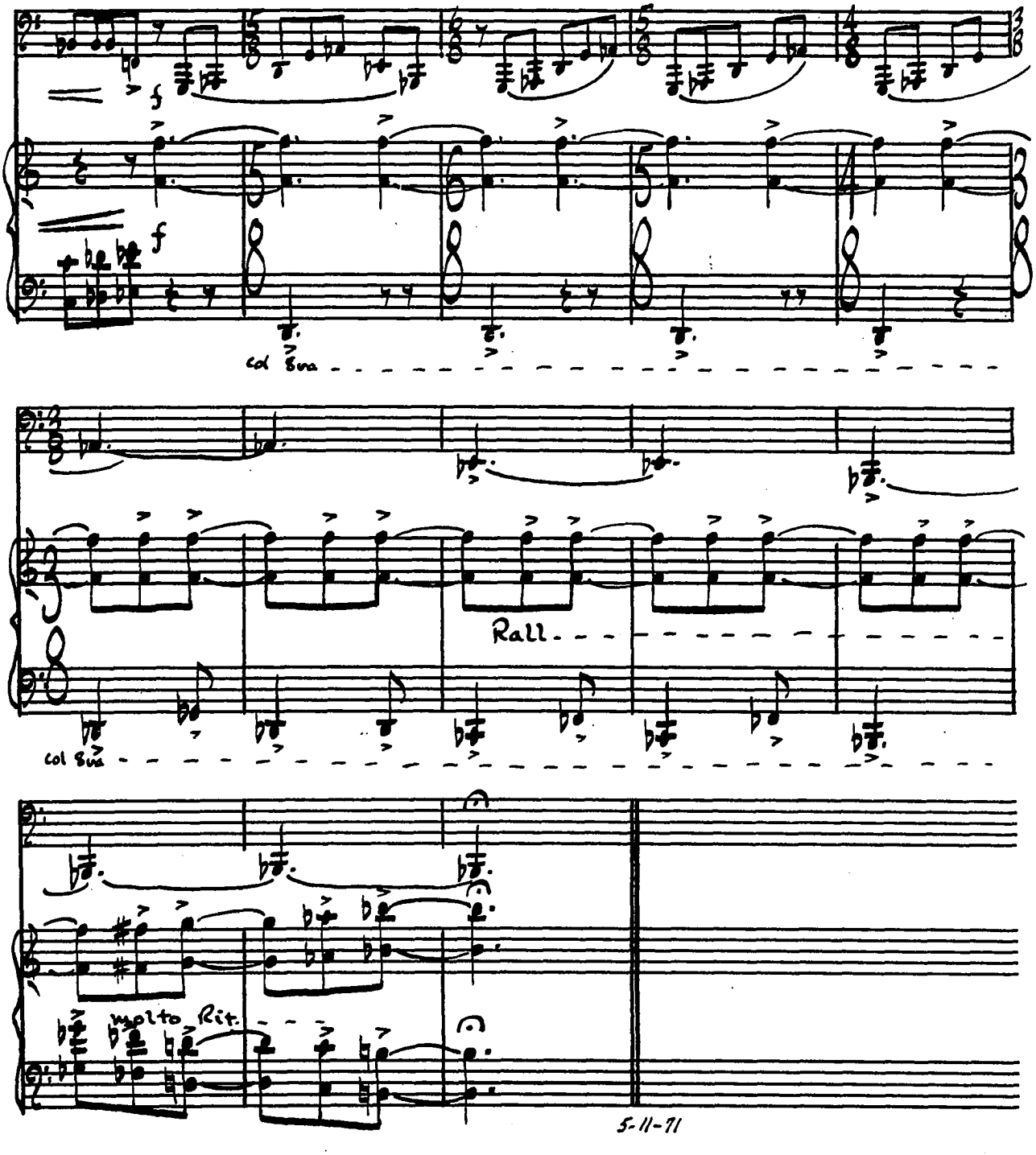

mf
mf
M
pp
p
mf
mp
mf
mf
f
f
dim.
Rit.


N
FREE TEMPO
(SUSTAIN AS LONG AS POSSIBLE)
cresc.
O
Presto (♩= 96-116)


P
f
f
Sempre marcato
Q


R
S
molto rall..
T
a tempo (♩=104)
f
f


Poco Piu Mosso (♩. = 88)
f
mf
U
mf
V
mp
mp


f
col 8va
Rall.
col 8va
molto Rit.
5-11-71