

**THEORETICAL AND PERFORMANCE ANALYSES
OF SELECTED 19TH - CENTURY AND 20TH - CENTURY
ORIGINAL TUBA COMPOSITIONS BY
CASTEREDE, PLAU AND DANIELSSON**

NATTHAWADI RUETHAICHAEMCHUEN

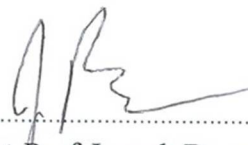
**A THEMATIC PAPER SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF MUSIC PROGRAM
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MAHIDOL UNIVERSITY
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Thematic Paper
entitled
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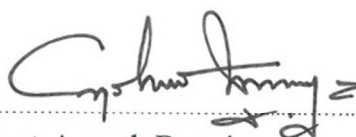
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Natthawadi Ruethaichaemchuen

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ABSTRACT

The objectives of this thematic paper were to study how to organize a tuba recital and improve performance ability, including the history of composer theoretical and performance analyses of music pieces. The pieces in this study were selected from 19th and 20th Century periods, and the music selected for this program was composed by famous composers. Moreover, four pieces were chosen to show the different techniques and music styles of each tuba. The tuba recital was presented at the Music Auditorium, College of Music, Mahidol University. The program consists of four pieces, *Sonatine for Tuba and Piano* by Jacques Casterede, *Concerto for Solo Tuba and Piano* by Arild Plau, *Concertant Suite for Solo Tuba and Brass Quartet* by Christer Danielsson, *Capriccio Da Camera for Solo tuba and Brass Ensemble* by Christer Danielsson. The concert lasted approximately 53 minutes, excluding intermission.

KEY WORDS: THEORETICAL ANALYSES/ 19TH -CENTURY AND 20TH -
CENTURY/NATTHAWADI RUETHAICHAEMCHUEN/ TUBA

29 pages

การวิเคราะห์บทประพันธ์เพลงทูบาในศตวรรษที่ 19 และ 20 ของ CASTEREDE, PLAU และ DANIELSSON ในเชิงทฤษฎีและการแสดงดนตรี
THEORETICAL AND PERFORMANCE ANALYSES OF SELECTED 19TH - CENTURY AND 20TH - CENTURY ORIGINAL TUBA COMPOSITIONS BY CASTEREDE, PLAU AND DANIELSSON

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บทคัดย่อ

จุดประสงค์ของการจัดทำสารนิพนธ์มีวัตถุประสงค์เพื่อพัฒนาศักยภาพและทักษะการแสดงของผู้แสดงเดี่ยวโดยผ่านทางกระบวนการวิจัย และเพื่อให้ผู้แสดงได้เรียนรู้การจัดการแสดงอังก์ทั้งเขียนสูจิบัตร โดยเนื้อหาเกี่ยวข้องกับบทประพันธ์ที่ผู้แสดงเลือก ประวัติศาสตร์ทางดนตรีของบทประพันธ์ รวมถึงประวัติของผู้ประพันธ์เพลง ผู้แสดงได้เลือกบทประพันธ์ตั้งแต่สมัยศตวรรษที่ 19 ถึงศตวรรษที่ 20 โดยประกอบไปด้วยบทประพันธ์ของนักประพันธ์ที่มีชื่อเสียง

การแสดงเดี่ยวในครั้งนี้ได้ถูกจัดแสดงขึ้น ณ หอแสดงดนตรี วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ซึ่งรายการแสดง มีดังนี้ (1) *Sonatine for Tuba and Piano* ประพันธ์โดย Jacques Casterede (2) *Concerto for Solo Tuba and Piano* ประพันธ์โดย Arild Plau (3) *Concertant Suite for Solo Tuba and Brass Quartet* ประพันธ์โดย Christer Danielsson (4) *Capriccio Da Camera for Solo tuba and Brass Ensemble* ประพันธ์โดย Christer Danielsson รวมเวลาแสดงทั้งหมด 53 นาที โดยประมาณ

29 หน้า

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CHAPTER I

INTRODUCTION

1.1 Importance and background of the Graduate Tuba Recital

The music performance and music pedagogy is significant area of music study in Thailand. The program helps students develop both pedagogy and performance skills into advance level. Music performance aims to perform in public professionally and music pedagogy is to study the methods and principles of music instruction. Each graduate student is required by the College of Music, Mahidol University to present the thematic and a full-length recital to show their performance abilities and individual artistry of musical expression. The recital usually takes place during the last semester of study in the curriculum. In order to provide a successful performance, the research of composer's biographies, performance techniques, as well as the background of each piece. Due to the tuba is author's area of interest, tuba recital is therefore selected to perform in this program. The recital should be in length approximately sixty minutes with a short intermission. It should include pieces in different styles, from a number of historical eras.

The purpose of this thematic paper to provide an analysis, performance practice and music pedagogy of selected 19 th- century and 20 th- century original tuba compositions were presented as follows:

- Sonatine for Tuba and Piano by Jacques Casterede
- Concerto for Solo Tuba and Piano by Arild Plau
- Concertant Suite for Solo Tuba and Brass Quartet by
Christer Danielsson
- Capriccio Da Camera for Solo tuba and Brass Ensemble by
Christer Danielsson

This thematic paper also includes information on the composer life, history and analysis of music, performance guide and pedagogy as well as rehearsal technique and sound concept.

1.2 Objectives

The objective of the thematic paper and master of music graduate recital are to present that the knowledge and develop technique required in the performance advanced level. The thematic paper study on different compositions from 19th – century and 20th century in order to acknowledge the structure, style and compositional technique of each piece.

1.3 Scope

The scope of this study focuses on performance in proper styles, composer's biographies, and the program notes of the following repertoire:

1.3.1 Sonatine for Tuba and Piano by Jacques Casterede

1.3.2 Concerto for Solo Tuba and Piano by Arild Plau

1.3.3 Concertant Suite for Solo Tuba and Brass Quartet by Christer Danielsson

1.3.4 Capriccio Da Camera for Solo tuba and Brass Ensemble by Christer Danielsson

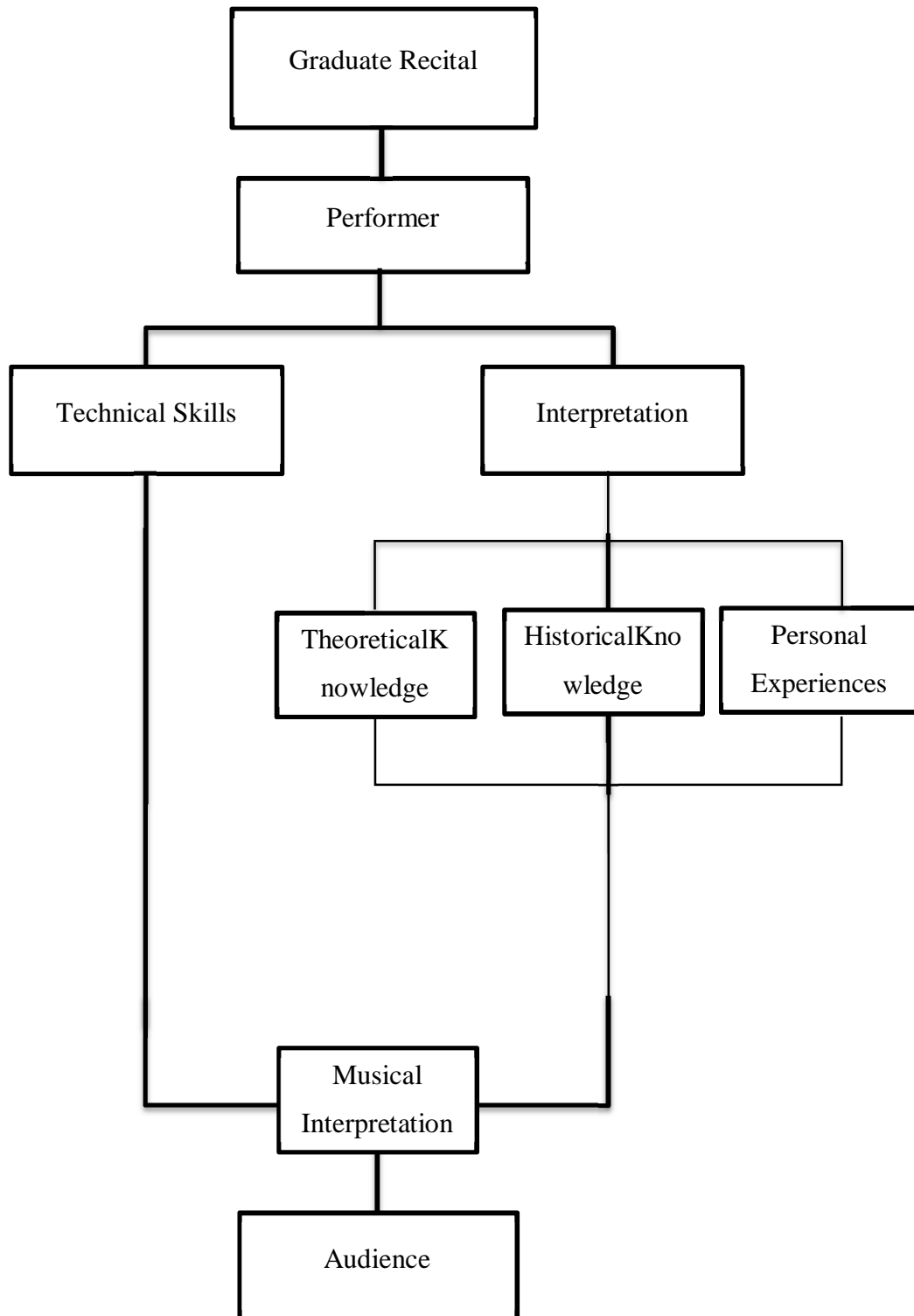
1.4 Expectations

1.4.1 To present the different techniques of tuba.

1.4.2 To understand the background of the performed music, compositional concept and different styles.

1.4.3 To know how to organize a recital in all of its processes.

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

According to the graduate tuba recital, the literature reviewed in the paper is essential in order for the author to prepare herself for the recital. This includes information regarding the history of the tuba, composer biographies, and musical analysis.

2.1 History and Development of the Tuba

Literature review provides the author with an in-depth information and understanding of the tuba history. This relevant book, existing dissertation and journal, the book written by Clifford Bevan (2000), *The Tuba Family*. The book has two editions, the second edition was used in this paper. And *The New Grove Dictionary of Music and Musicians*, 2nd (Sadie, 2001). The dissertation in Master of Music Education, *The History of the tuba to 1860: A Study of the Development of the Tuba through its Ancestor* (Solomonson, 1978). As well as journal article of the *Tuba Journal* in *A Closer look at the Hirsbrunner York Model CC Tuba* (Tucci, 1989). Knowing the past helps the author understand better in the tuba area.

2.2 Jacques Casterede: Sonatine for Tuba and Piano.

The literature of *Sonatine for Tuba and Piano* by Jacques Castéredé, there are not many sources for this piece. The study uses different kinds of sources. First, in order to review the information about Jacques Casterede, his biography can be found from the book of *The New Grove Dictionary of Music and Musicians*, written by Giselher (2001). *The New Grove Dictionary* presents the music, theories, instruments and musicians who helped define music around the world. Second, dissertations in *An Analysis of the Sonatine for Trombone and Piano by Jacques Casterede* (Scheib,

1965), Master of Arts, University of Rochester, New York. Third, Rhythmic complexity and structure in Two Trumpet Works of Jacques Casterede, with a Discussion of Performance Considerations (Ruttan, 2011), Doctor of Musical Arts, the University of Arizona, Ariona.

In addition, the analysis of musical of this work, there are no books, research or article written about this piece. However, in the analysis part can be found in liner note of the tuba recording in Velvet Brown. The tuba recording was partially funded by a grant from the Summer Research Fellowship Program and the College of Musical Arts at Bowling Green State University. This recording as a soloist includes works by Bruce Broughton, Velvet Brown, Herbert L. Clarke, George Frideric Handel as well as Jacques Castéride. The booklet further includes music history and biography of the composers. In term of performance practice, it has not been written.

2.3 Arild Plau: Concerto for Tuba and Piano.

The literature of the Concerto for Tuba and Piano by Arild Plau. This study applies dissertation, program note and liner note. According to David M. Daussat (2008), Birth of a Modern Concerto: an explication of musical design and intention in Journey: Concerto for Contrabass Tuba and Orchestra, Doctor of Music Arts (Performance), University of North Texas, Texas, United States, his dissertation focuses on a modern concerto of the tuba in various perspectives including history, compositional style and theoretical analysis. The other literature used in this paper are program note in Graduate tuba recital by Paul R. J. (2012), Master of Music, University of Florida, Florida, as well as the liner note of tuba recording in Tuba Carnival by

Oystein Baadsvik, this recording soloist are including works by Oystein Baadsvik, Antonio Vivaldi, Edvard Grieg, Thomas Stevens, Jean B. Arban, Vittorio Monti as well as the concerto for tuba and strings by Arild Plau. Both program note and liner note present music history and biography of the composers. On the other hand, there is no study on analysis and performance practice.

2.4 Christer Danielsson: Concertant Suite for Solo tuba and Brass Quartet and Capriccio da Camera for Solo Tuba and Brass Ensemble.

According to literature review, there is no books, research, article or any source written about those two pieces in terms of musical analysis and performance practice. However, the composer's biography and a brief history of music information can be found in the two liner notes of the tuba recording. The first recording is "Tuba Concertos by Peter Whish-Wilson", this recording as a soloist consists of works by Ralph V. Williams, William Lovelock, Alec Wilder, Michael Kenny as well as Christer Danielsson, accompaniment by Adelaide Symphony Orchestra with David Stanhope, conductor. The recording is part of the original series: ABC classics. The second recording is "The Virtuoso Tuba" by Michael Lind. This recording as a soloist includes works by Torbjorn I. Lundquist, Bo Nilsson, Julius Jacobsen, Ralph V. Williams as well as Capriccio da camera by Christer Danielsson. Both booklets focus on music history and the composer's biography.

CHAPTER III

METHODOLOGY OF PRESENTING

THE THEMATIC PAPER AND GRADUATE RECITAL

3.1 Performing Information

Four selected pieces:

3.1.1 Sonatine for Tuba and Piano by Jacques Casterede

3.1.2 Concerto for Solo Tuba and Piano by Arild Plau

3.1.3 Concertant Suite for Solo Tuba and Brass Quartet by Christer Danielsson

3.1.4 Capriccio Da Camera for Solo tuba and Brass Ensemble by Christer Danielsson

3.2 Objectives

3.2.1 To study and work on different compositions from 19th century and 20th century in order to acknowledge the structure, style and compositional technique of each piece.

3.2.2 To study and develop technique required in the performance into advanced level.

3.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, projecting proper musical expressions, styles and interpretations.

3.3 Instruments

Tuba and Piano

Tuba and Brass Quartet

Tuba and Brass Ensemble

3.4 Process of presenting a Graduate Recital

3.4.1 Discuss with advisor.

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

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

3.4.4 Study and collect the information about selected repertoire for presenting the outline of the Thematic Paper, the Thematic Paper and the program notes by using sources from:

- Music Library of College of Music, Mahidol University.
- Internet exploration.
- Journals
- Listening and reading the booklet of CD recording.

3.4.5 Daily practice

3.5 Preparation process for the Recital

3.5.1 Proposal

3.5.2 Daily practice schedule.

Pieces	2015		2016						
	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	July
-Sonatine for Tuba and Piano by Jacques Casterede			→						
-Concerto for Solo Tuba and Piano by Arild Plau	→								
-Concertant Suite for Solo Tuba and four Brass Quintet by Christer Danielsson		→							
-Capriccio Da Camera for Solo tuba and Brass Ensemble by Christer Danielsson			→						

3.5.3 Contact and reserve the recital venue at MACM Hall, College of Music, Mahidol University.

3.5.4 Perform the Graduate Recital.

3.5.5 Propose for hearing examination.

3.5.6 Submit the Thematic Paper

3.6 Presentation

This Graduate Recital is presented as a professional performance, which is separated into two sections with 15 minutes intermission. The program notes will be prepared.

3.7 Program and approximated time

Jacques Casterede

Sonatine for Tuba and Piano approx. 10 minutes

Arild Plau

Concerto for Solo Tuba and String Orchestra approx. 18 minutes

Intermission

Christer Danielsson

Concertant Suite for Solo Tuba and four French Horns approx. 17 minutes

Christer Danielsson

Capriccio Da Camera for Solo tuba and Brass Ensemble approx. 8 minutes

Approximately 53 minutes, without intermission.

CHAPTER IV

MUSIC HISTORY AND ANALYSIS

4.1 Instrument History and Development

The Tuba is the largest and lowest-pitched instrument in the brass family. Sound quality is produced by vibrating the lips (buzzing) inside the mouthpiece cup and varying lip tension, air speed and the valve system helps change the pitch. The Tuba family includes tuba in BB-flat, CC, E-flat and F survive.

In 19th century was a period of innovation, invention and creativity. Many composers were interested in conducting experiment about melody, tonality and form. They further formulated new sounds and developed the symphonic orchestra. Since then, it became the desire of invention of durable and mechanical sound bass in the brass section. In 1835, Wilhelm Wieprecht, the bandmaster and Johann Gottfried Moritz, the Berlin instrument maker took out a Prussian patent for their invention of the first valve brass instrument called the tuba, completely derived from the serpent and the ophicleide. Nonetheless, Adolfe Sax a music instrument shop's owner who moved from Brussels to Paris in 1842 had integrated some brass instrument for instance, alto horn, baritone horn, flugelhorn, euphonium as well as tuba under the name of "Saxhorn". In 1845, he patented these instruments as his own invention. Late that year, he began manufacturing contrabass tuba in BB-flat and CC. In 1878, the compensating valve system was invented by D. J. Blaikely. It is designed to extend the range of the sound of the instrument (Bevan, 2000).

The sousaphone developed at the end of the 19th century was created for John Phillip Sousa by C. G. Conn in 1898. Finally, the modern tuba has been designed in four different keys and sizes which is from 3/4 to 6/4. At present, the valve system can be divided into two systems; piston valves and rotary valves. (Solomonson, 1978).

4.2 Jacques Casterede: Sonatine for Tuba and Piano

Jacques Casterede was a French composer and a successful pianist who was born on April 10th, 1926 in Paris. While his parents, originally from Bordeaux, were not musicians. They noticed his a certain sensitivity to music at a very young age. His musical training began at age four by taking the piano lessons from two teachers. He became a student at the Paris Conservatory in 1944, where he met his teachers included Armand Ferte (Piano), Tony Aubin (Composition) and Olivier Messiaen (Analysis). In 1953, he won first prize from the Prix de Rome in composition which is given by the French government for his cantata, “La Boite de Pandore” and spent three subsequent years at the Villa Medici in Rome. The first, a chamber piece, was his first sonata for piano and violin and compose the “Three Symphonic Dances” for orchestra in his second year. In 1960, he applied for a teaching position and spent thirty-six years teaching at the Paris Conservatory over the course of which he taught several different classes. (Scheib, 1965).

In 1998, Casterede also traveled to China twice at the invitation of the Beijing Conservatory. During his time in Beijing, he gave lectures on analysis, composition, and orchestration and his return to Paris in 1998. In 2007, he finished a composition for woodwind trio (bassoon, clarinet, and oboe and wind ensemble). In 2008, he is still receiving commission requests such as the one from the chamber series that Messiaen started years ago: “At the Trinity, this series is still going on. In fact, someone contacted me and asked me to write for it, being one of his students – which is pretty common– so I wrote four organ works that will be performed in mid - June”. (Ruttan, 2011).

Jacques Casterede wrote Sonatine for Tuba and Piano in 1963 and dedicated to Paul Bernard, the professor at the Conservatoire National Supérieur de Musique in Paris. Stylistically, “Defile” the first movement is a happy march, which leads to the second movement “Serenade” an andantino that remind us of a romantic song and shows the most seductive sound of the tuba. Finally, the last move, “Final” requires agility in the instrument. (Brown, 1998).

4.2.1 Composition Analysis

The first movement of Sonatine for Tuba and Piano is in sonata form only without a development section. The beginning of this movement starts with theme material by solo tuba and piano until bar number 32. Followed by a transition section to the section B at bar number 32 to bar number 41. In the transition section, the piano part has a new theme before the section B. the section B start in bar number 42 until 79. This section has a changed some rhythmic from the section A and the character of this movement sound like a march style. Bar number 80 to bar number 85 is call “link”. The end of first movement, the same material from the theme is used in bar number 86. It has a short of closing section in bar number 102 to the end.

Figure 4.1 shows the musical notation for the theme of section A. It consists of two staves: Tuba and Piano. The Tuba staff is in the bass clef, 2/4 time signature, and begins with a forte (*f*) dynamic. The Piano staff is in the grand staff (treble and bass clefs), 2/4 time signature. Above both staves, the tempo is marked as "Modéré, robuste et martial" with a quarter note equal to 108 beats. The music features a mix of eighth and quarter notes with some rests.

Figure 4.1 .The theme of section A.

Figure 4.2 shows the musical notation for the theme of section B. It consists of two staves: Tuba and Piano. The Tuba staff is in the bass clef, 2/4 time signature, and begins with a fortissimo (*ff*) dynamic. The Piano staff is in the grand staff (treble and bass clefs), 2/4 time signature, and begins with a fortissimo marcato (*ff marcatis.*) dynamic. The music features a mix of eighth and quarter notes with some rests.

Figure 4.2 .The theme of section B.

The second movement, there is only one theme. The composer presented the material in solo tuba part in the second beat of the first bar and the piano plays as an accompaniment. In bar number 18, there are some changes within piano accompaniment part. In this section, accompaniment part plays as a counter melody. In this move, there is some development of melody in bar number 46 as the composer used material from the theme of the movement.

Figure 4.3 .The theme of second movement.

Figure 4.4 .Development of theme.

The third movement has three sections. The structure of this movement is similar to ternary form. The beginning of the movement starts with introduction at the first bar until bar number 18 in time signature 2/4 and 3/4. The section A, the time signature has been changed from 2/4 and 3/4 to 6/8 as well as the tempo, which is

changed to *Vivo*. The transition section has been changed time signature return to 2/4 and 3/4 and returned to 6/8 again in section B at bar number 62 to 88. In the section B, the sound represents a dialogue between the solo tuba and piano, the composer used material from the theme of section A. The motive in two sections is a triplet eighth-note. The section A', this section uses some material from section A, only some changes at the closing section in bar number 118 to 11. The coda at bar number 122 to the end.

The image shows a musical score for Tuba and Piano. The Tuba part is in the upper staff, marked 'Vivo' with a tempo of quarter note = 138, and 'p leggiero'. The Piano part is in the lower staff, marked 'Vivo' with a tempo of quarter note = 138, and 'pp' and 'sf'. The score shows a triplet eighth-note motif in both parts.

Figure 4.5. The theme of movement

4.2.2 Performance Practice

The challenge of the first movement is to play in a lot of running notes. In this movement in the solo tuba have a lot of arpeggio scales and intervals. It is difficult to make the clean sound on the faster tempo.

After rehearsal, one has an arpeggio scale followed by intervals. In this part, the performer should tries to practice on slow tempo or tries to change rhythmic from sixteenth notes in simple beat to sixteenth notes in swing. Then practices them with metronome in order to help the performer to understand the feeling of a finger. Performer further practices again with metronome, this time turn back to sixteenth notes in simple and practices again and again. To ensure the perfection of the performance, when practicing technical skills, the repetition of practice is essential.

The second movement, the challenge of this movement is to play high note on super A note as well as to read different clefs. For high note practice, playing long tones in the high range may be append. Start with B-flat above and ascend by a half step to high or super B-flat. Then, descend to the B-flat and practice again to ensure the intonation and practice them with tuner as it helps performer be on a good intonation in the high note.

The third movement, at this point, performer must be highly careful with the rhythmic and tonguing as the rhythmic in this movement is triplet and sixteenth notes. It is difficult to make the rhythms sound differently from each other. The performer chooses the passages that contain triplet and sixteenth notes to practice them with metronome and turn the subdivided rhythm to help the performer in understanding the feeling of rhythm. Continue, practicing again with metronome in normal steady beat.

4.2.3 Pedagogy

Sonatine for Tuba and Piano by Jacques Castède is the popular piece for tuba player. This piece has three movements for the interesting points to prepare in this piece is the high range. The researcher will choose the exercise form "Improving Tone in the High Register" by Fritz Kaenzig in the studies on the arpeggio scale because this piece will play on high register and need to clear intonation in the high register. And the researcher will choose the exercise from Arban Book on the studies on the scales because the third movement will play opening in the scales and need to clear articulation and the researcher need to play clear on the tonguing and fast the researcher will choose the tonguing exercise from Arban Book and practice on single tonguing and double tonguing to play clear the articulation every note.

4.3 Arild Plau: The Concerto for Tuba and Strings.

The tuba concerto has a very short history. Although the invention of the tuba in 1835, it took longer than a hundred years for a composer to write a concerto for the instrument. For the first major concerto written for the instrument was "Concerto for Bass Tuba and Orchestra by Ralph Vaughan Williams" in 1953 regarding the 50th

anniversary of the formation of the London symphony Orchestra. It was dedicated to the orchestra's principal tuba player, Philip Catelinet and was first performed in 1954. Since then, there have been more than one hundred and twenty-five concertos composed for the tuba. However, few of these pieces were selected as the standard repertoires for instance, the Edward Gregson Tuba Concerto, Eugene Bozza concertino, Bruce Broughton Concerto, John Williams Tuba Concerto, as well as Arild Plau Concerto for Tuba and Strings which will be played in program.

Arild Otto Plau was a Norwegian composer who was born on July 10th, 1920 in Oslo. He studied the piano at the Oslo Conservatory of Music but after he had made some progress towards a successful career as a concert pianist. During World War II; he was imprisoned for eighteen months and this had put an end to his performing career. Instead, he earned a living as a piano teacher at the Conservatory and at the same time devoted himself to studies composition and the bassoon. In 1947, he became the solo bassoonist of the Norwegian Opera. Later, he was one of the founders of the Oslo Wind Quintet. As a composer, he had principally written chamber music in the form of string quartets and brass quintets. His composition style is characterized by his personality for example, simple, honest and independent. (Daussat, 2008).

The concerto for Tuba and Strings was written in 1990. It is in sonata form and comprises three movement: Prologue, Canzone and Finale. The grief-riddle middle movement was composed in memory of the composer's wife who had just passed away. Oystein Baadsvik gave the first performance of the concerto in 2001 at concert in Poland with the Wratislava chamber Orchestra, conducted by Jan Stanienda. After a release in 2003, the solo CD Tuba Carnival by Baadsvike and became very popular among tubists. Nowadays, it is widely played both at the concerts and competitions throughout the world. Furthermore; it has been used as the final piece of many contests for instance, the Markneukirchen Competition, Jeju international competition as well as the Falcone Competition in the U.S.A. (Paul, 2012).

4.3.1 Composition Analysis

The first movement of the tuba concerto by Arild Plau, the form of this concerto is in sonata form in the key of C minor. In the first bar to bar number 125 is

the exposition, bar number 126 to bar number 221 is the development, bar number 222 to bar number 279 is recapitulation and bar number 280 to the end is the coda. The beginning of first movement, the tempo is a slow tempo. The main theme of the movement to play the first note is used at the opening of the introduction by part accompaniment which is followed by the solo tuba part. The composer uses the first theme in bar number 1 to 26 and bar number 27 to 125 is called second theme. Then, next to development section in bar number 126 to 221, this section develops rhythmic material from the first and second theme. The recapitulation in C minor on bar number 222 to bar number 278, the section has returned to the first and second theme. In the second theme, it has a short bit of closing material in bar number 255 to 279 and a short coda in bar number 280 until the end.

The musical score for Figure 4.6 shows the first theme. It consists of two staves: Tuba (bass clef) and Piano (treble and bass clefs). The tempo is marked as quarter note = 66. The key signature has two flats. The score includes dynamics such as *mf*, *p*, and *f*. The Tuba part starts with a rest, followed by a melodic line with slurs and accents. The Piano part provides harmonic support with chords and moving lines.

Figure 4.6. The first theme.

The musical score for Figure 4.7 shows the second theme. It consists of two staves: Tuba (bass clef) and Piano (treble and bass clefs). The time signature is 5/8. The key signature has two flats. The score includes dynamics such as *p* and *mf*. The Tuba part features a melodic line with slurs and accents. The Piano part provides harmonic support with chords and moving lines.

Figure 4.7. Second theme.

The second movement (Andante) is in ternary form ABA' and Coda. At the beginning of the movement are in D major. Orderly starting with piano, followed by solo tuba at bar number 3 then play the section A. And then, bar number 27 to 28 is called "bridge". Section B starts from bar number 29 until bar number 47 and the transition is in bar number 48 to bar number 54. Then, return to section A' in bar number 55 until bar number 80 in tonic key. This section starts with piano as a melody and return to play melody part in bar number 68 as a same melody. The coda starts from bar number 81 to the end.

The third movement, the structure of this movement is similar to ternary form (ABA). In particular order, it starts with an introduction with the piano accompaniment for the first bar until bar number 29. Solo tuba is performed to start the theme in the section A. Section B, the character of this movement is changed from the time signature 2/4 to time signature 3/8 in bar number 62 until bar number 114. In bar number 115 to bar number 152 which is called "transition section" before returns to section A. There is a short of closing section in bar number 146 until bar number 152 to play in cadenza style. The coda section, which the composer uses material from theme of introduction and section A.



Figure 4.8. The first theme of third movement.



Figure 4.9. The second theme in time signature 3/8.

4.3.2 Performance Practice

The challenges of the first movement are about interval and rhythmic. The interval practices are needed to perform this movement. There are numbers of intervals in this movement, up to 3 or 5 intervals. These interval practices, start from the first note of the scales to the next note and back to the first note, step by step up to the upper note to get the ears and lips feel comfortable between two notes and make sure to hear the interval very well.

The rhythmic, this movement has a lot of time signatures changes. The challenge of this movement is a time signature 5/8. Time signature of 5/8 means count 5 eighth notes to each bar. 5/8 is divided into 2 groups which are 2+3 and 3+2 of eighth notes. For time signature practice, the performer must be careful with the triple tonguing or he/she can hardly run tempo, this is called rush tempo. Then, performer should understand groups of notes in this passage and practice them with metronome. In addition, turning on the subdivided rhythm in eighth notes helps the performer understand the feeling of group note in this movement.

Second movement, the performer, ought to consider the phrases. He/she should try listening to recordings to learn about phrases and music style from various tuba artists. Then, come back to design the phrases to play in this movement.

The third movement, the performer should be vigilant with rhythmic because the time signature 2/4, 5/8, 3/4 and 3/8 is used in this movement. For rhythmic practice, when practicing, the performer ought to subdivide at all time and try to practice on slow tempo with metronome in order to help the performer understand the feeling when the time signature changes.

4.3.3 Pedagogy

The Concerto for Tuba and Strings by Arild Plau is the best popular piece for tuba player. This piece has three movements for the interesting points to prepare in this piece is the rhythmic because in this piece has a lot of time signatures changes.

The researcher recommends the exercise from "70 Studies for BB flat Tuba" by Blazhevich Vladislav. This exercise will help the performance to understand the time signatures in the compound and the complex meter. And the researcher needs to play clear on the tonguing and fast the researcher will choose the tonguing exercise from

Arban Book and practice on single tonguing and double tonguing to play clear the articulation every note.

4.4 Christer Denielsson: Concertant Suite for Solo tuba and Horn Quartet and Capriccio da Camera for Solo Tuba and Brass Ensemble.

Christer Denielsson was a Swedish trombonist and composer who were born in Valdemarsvik in 1942. His dream was only to become a musician. At the age of 9 he began playing in the Salvation Army Junior Brass Band, where he received his first trombone lessons. A few years later, he joined the band of the Swedish Navy in Karlskrona. In addition to trombone playing, he began studying the theory of music. Entering the State Academy of Music in Stockholm in 1967, Danielsson studied there for five years. His trombone teachers were Bertil Jacobsson, Hans Eklund (Harmony and Counterpoint), Gunnar Johansson (Instrumentation), Lars Sellergren (Piano) and Sigfried Naumann (Conducting). He is however; a self-taught composer. In 1970, although he was studying, he performed as a trombonist at the Stockholm Philharmonics. Two years later, he graduated Director of Military Music with the Academy of Music's silver medallion. He worked as a trombone teacher as well as began arranging music and composing small pieces as a freelancer while he was in Karlskrona. His composed 2 fanfares for brass ensemble and percussion and festive for brass ensemble and percussion. When he was on tour in 1984 in the U.S.A., he had composed a major work, Suite No. 3 for Brass Ensemble and Percussion for the Scandinavian Brass Ensemble. As an arranger, Christer Danielsson was much in demand from his own orchestra with more than 20 arrangements for symphony orchestra to his credit. Therefore, composing and arranging for brass combinations became his specialization.

4.4.1 Concertant Suite for Solo tuba and Horn Quartet

The Concertant Suite was written in 1977. It comprises in four movements. It was dedicated to Michael Lind. This piece is one of his most admired

works and has a musically splendid combination of tuba and brass quartet (Wilson, 2001).

4.4.1.1 Composition Analysis

The first movement starts with introduction by solo tuba and brass quartet on tempo marked *Largo* from the first bar until bar number 12. In this movement, there is only one theme. At the beginning of the theme, it uses bar number 13 in tempo marked *Allegro Vivo*. Next, a short section as a cadenza in bar number 117 until bar number 126. Followed by the closing section in this movement at bar number 128 to the end.

The second movement, the tempo marked *Moderato Misterioso* is used in this movement. Firstly, the introduction in time signature 3/4 and 1/8. In this movement, the sound represents a dialogue between the solo and brass quartet. It has a lot of time signature changes. The closing section starts at bar number 51 to the end.

The third movement is a slow movement, first with brass quartet for introduction, then solo tuba to play the theme at bar number 5. This movement, brass ensemble plays as a counter melody.

The last movement, starts with solo tuba and brass quartet part starts at bar number 3 present the theme. In bar number 30 in the solo tuba part introduces the new theme and the composer uses the same material until the end of this movement.

4.4.1.2 Performance Practice

The challenge of this work is to play together between part solo and part accompaniment as it requires ensemble ability of the performers. Part accompaniment is played by brass ensemble (2 Tp. and 2 Tb.). For rehearsal, the performer should have a profound knowledge of accompaniment part. It is essential to the understanding and interpreting of this piece. For the first rehearsal, should try to practice in slow tempo with metronome to help the ensemble in understanding the feeling of this piece. Most performers have limited time for rehearsals with brass ensemble as it is often difficult to schedule convenient time to practice. In author's point of view, the solution to this situation requires performer to listen to recordings as well as study the accompaniment in order to learn and understand well how to work

with it. Then, practice scales and intonation exercises together so that the ensemble has same tone color and tonality.

4.4.1.3 Pedagogy

This piece is very difficult to play low range on tuba in F because the interesting point to prepare in this piece is the low range. The researcher will practice on “Low Legato Etudes for Tuba” by Wesley Jacobs and practice in slow tempo and soft dynamic and make sure about intonation. And the researcher will choose Arban Book to the Long Tone Exercise it helps the ensemble to play same tone color and tonality. The long tone should be played soft every and relax that will make the perfect intonation in the ensemble.

4.4.2 Capriccio da Camera for Solo Tuba and Brass Ensemble

Danielsson finished composing this piece in 1976 and dedicated it to Michael Lind and the Stockholm Philharmonic Brass Ensemble. Michael Lind is a player in the Royal Stockholm Philharmonic Orchestra. As a musician, he had performed worldwide with many famous musicians and recorded numerous CDs from classical works to jazz. Lind also taught at Indiana University in the United States and is known worldwide as a teacher and soloist. (Michael, 2002)

4.4.2.1 Composition Analysis

Capriccio da camera is 19th century music. The structure of the piece is similar to sectional form (ABCD). The beginning of this piece starts with the introduction by brass ensemble from the first bar until bar number 11. The next bar is section A, it begins with the solo tuba until bar number 84 and the composer has a small link section in accompaniment part before the section B. The section B, starts at bar number 85 until bar number 142 and the character of this section is changed from tempo marked “Vivacissimo con brio” to tempo marked “cantabile”. Then, bar number 143 to bar number 157 is the transition section. The section C sounds similar to a swing feel as a jazz style from bar number 158 to bar number 217. Next, bar number 218 until bar number 218 is the section D. It has a closing section in bar number 264 to bar number 273. Followed by the transition in bar number 274 to bar number 282. Next section, the composer used material from the section B, only the

rhythmic is changed. In bar number 309 until bar number 319, there is a short cadenza and followed by the coda section in bar number 320 until the end.

The image displays two staves of musical notation for a tuba part. The top staff is labeled 'Tuba' and contains a series of rhythmic patterns with dynamic markings: *f* → *p*, *acc.*, *rit.*, *f* > *p*, *f* *p* *cresc.*, *acc.*, *rit.*, *f* *p* *cresc.*, *acc.*, and *rit.*. The bottom staff features a more complex melodic line with triplets and a long slur, with dynamic markings: *p* *cresc.*, *acc.*, *rit.*, and *p*.

Figure 4.10. Cadenza of this movement.

4.4.2.2 Performance Practice

For this short piece, the performer needs a good tempo and contrast in dynamic as well as ensemble with accompaniment since this piece requires playing with brass quintet (2 Tp., 1 Hr. and 2 Tb.). The challenge of this work is tempo as the piece has a very fast tempo. In addition, there are number of tempo changing in this piece. When rehearsing with ensemble, performer may select some particular sections to practice, along with the metronome on slow tempo. This can help the ensemble understand the tempo better.

4.4.2.3 Pedagogy

This piece is a good combination of tuba and brass ensemble and very nice melody. The researcher will choose “Arban Complete Method” by Arban, Jean – Baptiste on the studies on the scales and the tonguing exercise it helps performer to play articulation and dynamic because it this piece has a very fast tempo. This exercise can help the performer make sure about articulation and dynamic on faster tempo and practice on slow tempo to play clear the articulation and dynamic in this piece.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The purpose of this thematic paper to provide an analysis and performance guide of selected 19th – century and 20th – century original tuba compositions. There were four main objectives that were completed: 1) Biography and History on the composer and the music 2) Composition analysis with description of melodic content, including tempo, dynamics, rhythmic and 3) Performance practice in music

In the Master tuba recital was held at the A407, College of Music, Mahidol University on October 19, 2016, at 1.00 pm. The performance will be present the repertoire for four different compositions from 19th – century and 20th – century music. All of the pieces were compose by famous composers.

The first half of the recital opened with Sonatine for Tuba and Piano by French composer Jacques Casterede which has three movements and the second piece were the Concerto for Tuba and Strings by Norwegian composer Arild Plau which has three movements.

The second half of the recital beginning with Concertant Suite for solo Tuba and Horn Quartet by Christer Denielsson were play with brass quartet and the last piece of this master music recital in Capriccio da Camera for solo Tuba and Brass Ensemble by Christer Denielsson were play with brass ensemble.

The thematic paper is a requirement of the program. The researcher was required to do academic writing in historical, analytical and performance guide topics. The method of writing this study helped the researcher perform with a full knowledge and develop technique in the performance advanced level of the piece.

5.2 Recommendations

The researcher recommend those who read this document to study the tuba music performance. Data collection and analysis are inevitable for the successful study of the music performance. In this study can help who read this document to understand the 19th – century and 20th – century original tuba composition. The part of analysis can be used to help performance guide, the benefit from it will depend on individual skill and circumstances.

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