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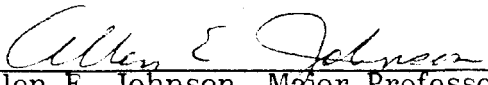
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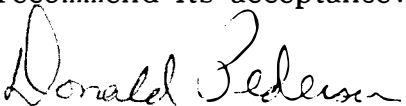
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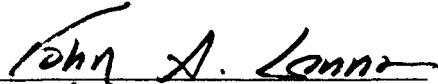
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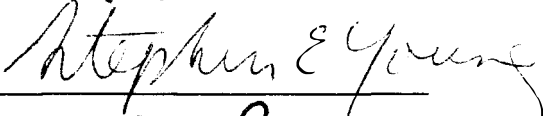
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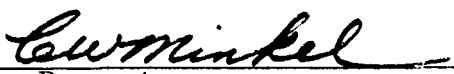








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THE CRAFT OF MUSICAL COMPOSITION

APPLIED TO
HINDEMITH'S CLARINET CONCERTO

A Thesis
Presented for the
Master of Music
Degree
The University of Tennessee, Knoxville

Melody Joy Bedell

August 1985

To my husband,
Alan David Bedell
March 2, 1951-September 17, 1983
who introduced me to the beauties
of East Tennessee
and
Hindemith's Clarinet Concerto

ACKNOWLEDGMENT

I hereby acknowledge with thanks the permission granted by European American Music Distributors Corporation and the copyright administrator, Lorraine Crist, to quote from the score of Hindemith's clarinet concerto.

ABSTRACT

The techniques used in the composition of melody and harmony presented in Paul Hindemith's The Craft of Musical Composition are used in the analysis of the clarinet concerto of 1947. The full score, the composer's reduction for clarinet and piano, a recording, and The Craft of Musical Composition were the materials used in the study. For the most part the construction of the clarinet concerto was consistent with Hindemith's laws of composition as presented in the text. Apart from the derivation of the chromatic scale, the methods and ideas of The Craft of Musical Composition--Series 1, Series 2, the classification of chords, harmonic fluctuation, melodic and harmonic degree-progressions and tonality--are valuable tools for analyzing Hindemith's music.

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CHAPTER 1

INTRODUCTION

In 1948, Paul Hindemith completed his revision of the song cycle Das Marienleben, composed in 1923. He rewrote the songs to bring them into line with the principles of melody and harmony he had defined in 1937 in Unterweisung im Tonsatz (The Craft of Musical Composition), the first book of a projected series of textbooks for composition students. For the composer to revise extensively one of his major works to conform to the Credo he had written in 1937 implies that all subsequent compositions would conform to the ideas set forth in the Craft.

The 1947 clarinet concerto, written for Benny Goodman and first performed by Goodman with Eugene Ormandy and the Philadelphia Orchestra on December 11, 1950, falls into this category. Slonimsky describes the four movements of the concerto as reflecting "the moods of hedonism, optimism, lyricism and gaiety, written in a translucent polyphonic idiom with a generous application of temperate dissonances."¹ The best way to explain these "temperate dissonances" is to use Hindemith's own logic from the Craft.

Howard Boatwright, one of Hindemith's students at Yale, writes, "Hindemith's views underwent changes from year to year (by 1945,

¹Nicholas Slonimsky, Music Since 1900 (New York: Charles Scribner's Sons, 1971), p. 903.

Volume I of the Craft was already seriously out of line with his teaching)." ² Hindemith had "doubts in his own mind about some of his earlier conclusions: he often talked . . . of eventually revising the whole work." ³ Victor Landau has found that Hindemith's music agrees most closely with his theories between 1917 and 1921, and again between 1937 and 1941, around the time he was writing the Craft. "His later divergences were the result of second thoughts and new discoveries. Clearly his musical development could not be expected to cease at the age of forty." ⁴

These comments imply that the Craft is useless for analyzing a work written in 1947. I have found that Hindemith's system, despite its flaws, is the best way to explain homophonic sections of the clarinet concerto. Polyphonic sections such as the second movement do not fit as well into his system of harmony. Hindemith spins out melodies or combines melodies, as in the second movement, rather than developing previously presented themes. In these sections, the emphasis is on the horizontal lines; vertical sonorities are of secondary importance.

The preoccupation with melody is evident in all of Hindemith's music. Willi Reich noted this in 1931:

²Howard Boatwright, "Paul Hindemith as a Teacher," Musical Quarterly 50, 3 (July 1964): 279.

³Geoffrey Skelton, Paul Hindemith: The Man Behind the Music (London: Victor Gollancz Ltd., 1975), p. 153.

⁴*Ibid.*, pp. 152-153.

The first String Quartet (Op. 10) shows distinct polyphonic tendencies and that development of thematic ideas through purely melodic invention which is so characteristic of Hindemith and which sharply contrasts with the style of composition based on elaboration of short motives.⁵

and Frani Muser comments on the fact in 1944 in a follow-up article to Reich:

Structurally, the urge towards a strong thematic unity, a closely knit polyphonic development, a technical virtuosity in the handling of counterpoint, has linked his work to the German tradition, and especially to the style of the late Baroque.⁶

In 1927 Hindemith began teaching composition at the Staatliche Hochschule für Musik in Berlin. Hindemith's self-imposed moral obligation to future generations of composers and his love of order led him to justify his music in a textbook.

He began at once to try to meet the challenge of students who expected more from the young radical than instruction in traditional techniques. Thus he was forced to crystallize the theoretical basis of his work in order to present it to his students.⁷

Novelty, Hindemith had come to feel, was not enough in itself, and beauty, being a subjective concept, was a fallible guide. The traditional rules of harmony, counterpoint and other compositional techniques were no longer adequate, but nothing had yet been devised to replace them. This was basically how he saw his task as a teacher: to concentrate on developing in his pupils a knowledge of the tools of their trade and an ability to use them, and at the same time to

⁵Willi Reich, "Paul Hindemith," Musical Quarterly 17, 4 (October 1931): 487.

⁶Frani B. Muser, "The Recent Work of Paul Hindemith," Musical Quarterly 30, 1 (January 1944): 34.

⁷Boatwright, p. 280.

delve deeper into his own ideas on composition by examining them from a theoretical point of view--for his own benefit as well as his pupils'. In this way he might succeed in bringing the ideas into some sort of significant order.⁸

With Mathis der Maler he had reached a stage of complete technical mastery. The years of trial and error which had preceded it had produced many fine works, but he alone knew how much of their quality they owed simply to accident or to the unaccountable factor of inspiration. If basically he was an instinctive composer, there was also inside him a deep desire to be the master and not the slave of his invention. His book--a deliberate effort to construct a new and firm foundation for the technique of composition to replace the outmoded system on which he had himself been brought up--was an essential part of the process of getting to know and understand himself. That he cast it in the form of a textbook was, besides being the natural expression of his practical nature, the result of his own teaching experiences in Berlin, where he was too often able to offer only his own taste as a criterion. The only available textbooks were those he had himself used in his student days. Added to that was his conviction that the mature artist had a social duty towards the younger generation and was morally⁹ bound to pass on to them the benefits of his own experience.

⁸Skelton, pp. 86-87.

⁹Ibid., p. 143.

CHAPTER 2

HINDEMITH'S THEORY OF MUSIC

The Craft of Musical Composition covers four broad areas: a derivation of the chromatic scale; the classification of chords, the connection of chords; and a theory of melody. An introduction and analyses of selected works complete the book.

Chapter I is an introduction in which the author criticizes current methods of teaching composition and introduces his new principles. Chapter II, "The Medium," derives a scale of twelve notes to the octave from the overtone series. Hindemith claims that the tuning of this scale is more agreeable and useful than any other tuning.

Beginning with C (64 vibrations per second), he follows the rule, "To arrive at each new tone of the scale, divide the vibration-number of each overtone successively by the order-numbers of the preceding tones in the series."¹ Final vibration-numbers must be between 64 and 128 to fall within the octave limit. c, the second overtone, adds nothing new to the scale, but g, the third overtone, does. The frequency of g is 192 vibrations per second; dividing by 2 to derive the lower octave produces G (96 v.p.s.). Dividing the fourth overtone, c¹ (256) by 3 produces F (85.33). Dividing the fifth overtone, e¹ (320), by 2 makes 160, which is more than 128 and cannot be used. Dividing 320

¹Paul Hindemith, The Craft of Musical Composition (London: Schott & Co., Ltd., 1942), p. 34.

by 3 produces A (106.66) and dividing it by 4 produces E (80), both of which fall into the set octave. The sixth overtone, g^1 (384), gives a note outside the set octave when divided by 2, and yields redundant tones when divided by 3 or 4. Dividing g^1 by 5 produces a new note, E^b (76.8).

Here Hindemith stops this method of extraction with a brief essay on the mystic power of the number 7 and the unsuitability of tones reduced from the seventh overtone. Dividing the third, fourth, and fifth overtones by 4, 5, and 6 produces tones already in the scale, with the exception of A^b (102.4). This comes from the fourth overtone (c^1 , 256) divided by 5 (51.2) and multiplied by 2.

Already this logic is strained, but still Hindemith forces the five remaining notes out of his system. He now treats the "offspring" of the "parent tone, C" in the same way to "present their progenitor with a throng of grandchildren." G produces D, F produces B^b and D^b , and E produces B.

One note remains--the most distant tone, a tritone away. Hindemith delivers "great-grandchildren" by dividing and multiplying the vibration-numbers of the "grandchildren."² B^b and D^b both produce G^b (91.02), and D and B produce F# (90). He accepts both these pitches to complete the scale.

What does a unique tuning of the chromatic scale have to do with composition? Hindemith answers this question in Chapter III, "The

²Ibid., p. 39.

Nature of the Building Stones." The order of the notes generated from the fundamental (which can be any tone, not necessarily C) is Series 1 (Figure 1). This defines the relationships between pitches.

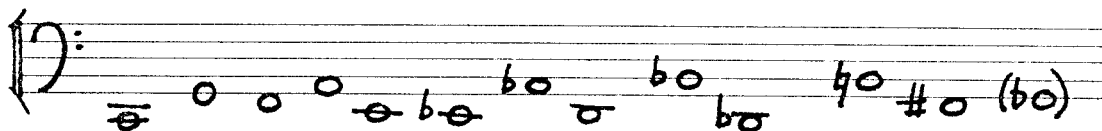


Figure 1. Series 1.

The values of the relationships established in that series will be the basis for our understanding of the connection of tones and chords, the ordering of harmonic progressions, and accordingly the tonal progress of compositions.³

Tonal relations . . . are not in themselves music. . . . Music arises from the combined effect of at least two tones. . . . Thus the Interval, formed by the connection of two tones, is the basic unit of musical construction. . . . Just as the tone-relations are arranged in descending order of value, so the intervals have a natural order, which we shall call Series 2.⁴

³Ibid., p. 56.

⁴Ibid., p. 57.

simultaneously."⁵ Chords fit into one of six main categories: Group A chords do not contain a tritone, Group B chords contain one or more tritones (the tritone is so distinctive that it makes any combination of tones unstable, hence its importance in determining the nature of a chord). Within each group are three subdivisions: chords without seconds or sevenths (groups I and II); chords with seconds or sevenths (groups III and IV); and indeterminate chords, made up of intervals of equal size (augmented triads and superposed fourths in group V; diminished triads in group VI). Group A encompasses groups I, III, and V; Group B includes groups II, IV, and VI. The position of the root of the chord places the chord in a subgroup; if the root is the lowest note, the chord is more stable than if the root is above the lowest note. To determine the root, examine all the intervals in the chord. The root is the root of the "best" interval, the one that is closest to the beginning of Series 2. If the chord has more than one "best" interval, the root of the lowest "best" interval is the root of the chord. For example, the chord in Figure 3 (from page 97 of the Craft) is made up of three perfect fifths. The lowest fifth is c^1-q^2 , so c^1 is the root of the chord.

In Chapter IV, "Harmony," Hindemith discusses the connection of chords in music. A good succession of chords shows a logical harmonic fluctuation or increase and decrease of tension over the succession. Tension increases from the most consonant chords of group I to the

⁵Ibid., p. 95.



Figure 3. Determination of the lowest "best" interval and the root of the chord.

most dissonant of group IV. Group V and group VI chords are indeterminate since they belong to no one tonality and obscure the key.

Figure 4 illustrates harmonic fluctuation. It is from the reduction for piano of the second movement of Hindemith's clarinet concerto. The first chord is of group V, the next three chords fall into group III, and the final chord is from group I. Outer voices must form a contrapuntally interesting two-voice framework, with a balance of tension and



Figure 4. Harmonic fluctuation.

relaxation. For a good example of this, see page 44. The roots of the chords form a degree-progression which determines the tonality of a passage, according to the strongest intervals (those nearest the beginning of Series 2) of the degree-progression. For example, the degree-progression as shown on page 19 clearly establishes the tonality as A.

In Chapter V Hindemith describes a theory of melody. Melodies as well as harmonies form degree-progressions, the melody being an arpeggiated form of the chord. In the figure on page 14 the degree-progression is A-C-A. Hindemith states that any combination of tones can be analyzed as a chord, yet in his theory of melody he uses the concept of the nonchord tone. The most prominent notes of a well-formed melody (the highest notes, the lowest notes, the longest notes, and so on) should form a step-progression. "The primary law of melodic construction is that a smooth and convincing melodic outline is achieved only when these important points form a progression in seconds."⁶ Sequential patterns and long notes illustrate this idea (see page 47).

To prove the effectiveness of his system, Hindemith analyzes seven works in Chapter VI: the Dies Irae, a ballade by Machaut, a Bach sinfonia, Wagner's Prelude to Tristan und Isolde, piano works by Stravinsky and Schönberg, and his own Prelude to Mathis der Maler. In the complete analyses, he shows the degree-progression and step-progression of the melody, the two-voice framework, the harmonic fluctuation, and the degree-progression and tonality of the roots of the chords.

⁶Ibid., p. 193.

Hindemith admits that his book is incomplete:

I am not writing a comprehensive treatise on composition, which would not be complete without an exact treatment of all the elements of musical structure, but am only trying to introduce law and order into the realm of the handling of tones.

Other theorists⁸ have exposed inconsistencies in the Craft, but the purpose of this study is not to criticize. Rather, this analysis accepts the tenets of the Craft and compares the music to the rules, not the rules to the music.

It is not difficult to find remarkable flaws in his writing. . . . The ease with which one can play this little game of error detection can lend a false sense of security, however, for the joys of picking at the Master's weaknesses too easily blind one to his strengths.⁹

⁷Ibid., p. 179.

⁸For example, "Les bases théoriques de l'organisation des sons chez Hindemith" by Serge Gut, in Hommage à Paul Hindemith (Yverdon, Switzerland: Editions de la Revue Musicale de Suisse Romande, 1973): 139.

⁹William Thomson, "Hindemith's Contribution to Music Theory," Journal of Music Theory 9, 1 (Spring 1965): 52.

CHAPTER 3

ANALYSIS

Ziemlich Schnell

The first movement develops four themes in a unique form. Furthermore, Hindemith seems to develop his themes by repeating, transposing, and combining them. He does not change note values or sizes of intervals.

The first theme, measures 1-3, solidly establishes A as the tonal center (Figure 5). The melodic and harmonic degree-progressions agree on A as the tonality in measures 1 and 3, and a contrasting tonality in measure 2--C melodically, B^b harmonically. Harmonic fluctuation is between chords of group I and chords of group III, group I chords appearing on strong beats and group III chords on weak beats. This creates a well-balanced fluctuation.

In common-practice writing, the contrasting key is usually the dominant; in Hindemith's system, the contrasting key is the one most closely related in Series 1. The second theme, measures 15-21, has a harmonic center of E and a melodic center of A (Figure 6). The melodic center unifies the themes, while the harmonic center adds contrast and tension. Nearly all the accompanying harmonies are from group III, confirming the restless nature of this theme as opposed to the repose of the first theme. The fragment of the melody in measure 20 is interesting for two reasons: first, because it contains three

The figure displays a musical analysis of the first theme of the first movement, measures 1-3. It is organized into six staves. The top two staves represent the original musical score, with a treble clef and a key signature of one flat. The next two staves show the melodic degree-progression and step-progression. The bottom two staves show the two-voice framework, harmonic fluctuation, harmonic degree-progression, and tonality. The notation includes various musical symbols such as notes, rests, and accidentals.

Figure 5. Analysis of first theme of first movement, measures 1-3. From top to bottom: melodic degree-progression, step-progression, two-voice framework, harmonic fluctuation, harmonic degree-progression, tonality. This order is used in all analyses in this paper.

Paul Hindemith--CLARINET CONCERTO.

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The musical score is divided into two measures by a vertical dashed line. The piano part is in the upper system, and the clarinet part is in the lower system. The piano part features a complex rhythmic pattern with many eighth and sixteenth notes, and a key signature of one sharp (F#). The clarinet part is in the lower system, also in one sharp, and features a series of fingerings indicated by Roman numerals and subscripts. The score is divided into two measures by a vertical dashed line. The piano part has a 5/4 time signature in the second measure. The clarinet part has a 7/4 time signature in the second measure.

Figure 6. Analysis of second theme.

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This musical score is divided into three systems, each containing a grand staff (treble and bass clefs) and a single bass staff below. The first system shows a treble staff with a melodic line in G major, featuring eighth and sixteenth notes, and a bass staff with a simple accompaniment. The second system continues the melodic line in the treble staff, which includes a triplet of eighth notes. The third system features a more complex bass staff with a sequence of chords and intervals, indicated by Roman numerals (I, II, III, IV, V) and fingerings (1, 2). The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Figure 6 (continued)



Figure 6 (continued)

ascending perfect fourths (which will be reflected in the three descending perfect fourths at the beginning of the fourth theme, measure 61); and second, because the triplet figure is an inversion of the triplet in measure 1, relating these themes together yet again.

The clarinet enters with the third theme in measure 33. The tonality of the theme is A throughout (Figure 7). The melodic degree-progression avoids A until the end, and chords of groups II and III predominate. As with the second theme, lower-order chords all relate to one tonality. Dissonance is controlled; it increases suddenly from the first measure of this theme to the fourth measure, then decreases more gradually to the end of the theme.

The soloist and orchestra develop the first and third themes by repetition, transposition, and dissolution to lead into the fourth theme, measures 61-65 (Figure 8). The harmonic background is inactive and the melody is centered on A. This theme illustrates the principle of step-progression better than any of the other themes in this movement.

These four themes are repeated and varied for the rest of the movement. The canonic treatment of the third theme in measures 108-111 is especially interesting. In Hindemith's melodic and harmonic system, this movement is logical. Three of the themes are on A melodically, and the fourth is on E, the most closely related key to A. Harmony goes from repose in the first theme, through restlessness in the second and third themes, to inactivity in the fourth theme.

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The image displays three systems of handwritten musical notation. Each system consists of a piano accompaniment and a vocal line. The piano parts are written in grand staff notation (treble and bass clefs). The vocal parts are written in a single staff with a treble clef. The key signature for all parts is one sharp (F#), indicating the key of D major or F# minor. The time signature is 4/4. The first system includes a piano part with a treble staff containing a melodic line and a bass staff with a simple harmonic accompaniment. The second system features a more complex piano accompaniment with a treble staff and a bass staff. The third system continues the piano accompaniment with a treble staff and a bass staff. The vocal lines are written in a single staff with a treble clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *hp.* (pianissimo). The systems are separated by vertical dashed lines.

Figure 7 (continued)

Handwritten musical score for Figure 7 (continued). The score is written on five systems of staves, each system containing a grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). The score is divided into two measures by a vertical dashed line. The first measure contains a complex melodic line in the treble clef, while the second measure features a sustained chord in the bass clef. The notation is written in a clear, legible style, with some corrections and erasures visible.

Figure 7 (continued)



(a)



(b)

Figure 8. Analysis of fourth theme.

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Ostinato--Schnell

This movement stands apart from the other movements of the concerto. It is the only movement in duple meter; the others subdivide the beat into thirds. It is the only movement centered on E; the others are on A. It is the most polyphonic movement of the concerto, and it is the least consistent with the principles of the Craft.

At first glance, this movement appears to be a haphazard collection of melodic fragments, but a closer look reveals organized blocks of sound, each with a unique orchestration and character. Within the $\frac{2}{2}$ meter, the ostinato is five and one half beats long. It combines with cross-rhythms to create a nonmetric compound rhythm. The listener does not perceive the ostinato as a regular pattern.

The pitches of the ostinato, B^b, E^b, F, A^b, and E, do not suggest a clear tonal center. The first four notes center on E^b (in Series 1, the most distant key from A, the key of the rest of the concerto), but E is the strongest pitch. Rests set it apart from the other pitches, it is the lowest note of the ostinato, and it is the final pitch of the ostinato.

A prominent position among the chords of a group is always held by their goal, the final chord. . . . This chord, representing the end of a harmonic path, claims such a large share of the hearer's attention that it may always be regarded as one of the most important chords of the group, even when its structure and the position of its root in the tonal sphere are not of the highest value. If it belongs to the same group as the preceding chords, its position at the end of the group makes it play the leading rôle. If it belongs to a group of lower rank, and accordingly does not quite succeed in

achieving that rôle, it nevertheless has such importance that a tonality otherwise stable enough may be undermined by it.¹

The ostinato appears 56 times, in seven forms. In six of these forms, the ostinato appears six times in the low strings and tympani. In one form, the ostinato appears 17 times in the clarinet.

The first form (staccato chords, mm. 1-15, shown in Figure 4, page 10) appears again in measures 34, 53, and 110, dividing later forms. When these chords appear as dividers, they are in isolated $\frac{5}{4}$ measures. The E at the end of the divider is in the downbeat of the new form. The harmonic fluctuation is from tension to relaxation, from group V through group III to group I on the final E. E is thus confirmed as the tonality of the ostinato; on it is built the most stable chord in Hindemith's system. These five chords contain all the ones of the chromatic scale except A, further setting off this movement as a balance to the rest of the concerto.

In the second form (measures 16-33), only the clarinet and piccolo play over the ostinato. The piccolo melody is in rounded sectional binary form (A: mm. 16-20; B: mm. 21-27; A: mm. 28-33). Each A section is made up of two repetitions of a doubly symmetrical phrase: the same five notes connect e^3 and e^4 ascending and descending; and above e^3 the pattern is symmetrical around b^3 --a major second followed by a minor third ascending and descending. This phrase is five beats long, displacing any sense of a five and one half beat measure from the

¹Hindemith, p. 134.

ostinato. The B section of the piccolo melody is made up of three and a half phrases, each four beats long, again working against the five and one half beat ostinato. Each phrase uses a rhythm similar to the rhythm of the A section: a half note tied to the first of five eighth note quintuplets.

In the third form of the ostinato, measures 35-52, the two trumpets play a duet that begins and ends on A, but ventures to the limits of Series 1, G# (A^b), C, F, E^b , F# (G^b), in the middle.

The only meter change in the movement is in the fourth form of the ostinato (measures 54-71), where the oboes and horns play in triple meter (a connection to the rest of the concerto) against the duple meter of the clarinet and ostinato. Like the third form, this section begins and ends on A and wanders far afield, passing through E^b , C, D^b , and D before returning to A.

No $\frac{5}{4}$ divider measure separates the fourth and fifth forms. In the fifth form (measures 72-109) the clarinet plays the ostinatos 17 times. The accompanying wind trio is made up of two ostinatos (in addition to the ostinato in the clarinet) of different lengths, plus a free part. One ostinato, in the first oboe, is 13 beats long and appears four times, alternating between centering on G and, down a fourth, centering on D. This is almost a palindrome, centering on its highest pitch halfway through the 13 beats. The other ostinato, in the bassoon, is 6 beats long and appears 10 times. It too is nearly a palindrome, centering on its highest pitch, a, three-quarters of the way through. The chromatic

free part in the second oboe and flute is reminiscent of the clarinet's rapid ornamentation in the rest of the movement.

The sixth form, measures 111-128, combines all the forms, including the last one which has not yet appeared. The clarinet does not play. The effect is polyphony in the medieval and Renaissance sense: strongly individual parts sounding simultaneously (Figure 9).

The final form, measures 129-144, ends the movement very softly. The clarinet part is the same as in the opening 16 measures. The untuned percussion play an ostinato that is 8 beats long. In the piano reduction, Hindemith translated this section into an isorhythmic canon at the octave of the ostinato.

The principles of melody and harmony as stated in the Craft are present in this movement and are useful in explaining some sections: for example, the chords of the first form. Hindemith seems to be primarily interested in melody and counterpoint: symmetry in the second and fifth forms, equal melodic lines in the third and fourth forms, and ostinatos of different lengths combined in all forms. The composer appears to have conceived of this music as a combination of blocks of sound, and the music can be analyzed more clearly this way than as melody and harmony.

Figure 9. Juxtaposition of all themes in the second movement.

The sixth form of the ostinato combines the other six forms: the achords in the bassoons, trombones, and strings of the first form; the piccolo melody of the second form; the trumpet duet of the third form; the quartet of oboes and horns of the fourth form; and the percussion of the seventh form. The fifth form is not included because it is a different length from the others.

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110 $\frac{5}{4}$

Picc *ff*

Ob 1 *ff*

Ob 2 *ff*

Bsn 1 *ff*

Bsn 2 *ff*

Hr (F) 1 *ff*

Hr (F) 2 *ff*

Trp (B \flat) 1 *ff*

Trp (B \flat) 2 *ff*

Tramb 1 *ff*

Tramb 2 *ff*

Timpani *f*

SD *f*

Triangle *f*

Tomb *f*

110 $\frac{5}{4}$

Vl 1 *ff*

Vl 2 *ff*

Va *ff*

Vc *ff*

DB *ff*

Figure 9

114

Picc

1

Ob

2

1

Bsn

2

115

1

Hr
(F)

2

1

Trp
(B^b)

2

1

Tromb

2

Timp

SD

Triang

Tamb

115

1

VI

2

Va

Vc

DB

Figure 9 (continued)

This musical score page, labeled "Figure 9 (continued)", covers measures 118 through 120. The instrumentation includes Piccolo (Picc), Oboe (Ob), Bassoon (Bsn), Horns (Hr), Trumpets (Tp), Trombones (Tromb), Timpani (Timp), Snare Drum (SD), Triangle (Triang), Tambourine (Tamb), Violins (Vl), Viola (Va), Violoncello (Vc), and Double Bass (DB). The score is written in 2/4 time with a key signature of one flat (B-flat). Measures 118 and 119 are marked with a "5" above the Piccolo staff, indicating a quintuplet. Measure 120 is marked with a "120" above the Piccolo staff. The Piccolo part features a melodic line with slurs and accents. The Oboe and Bassoon parts provide harmonic support with sustained notes and moving lines. The Horns, Trumpets, and Trombones play sustained notes, with the Trombones having a more active line in measure 119. The Timpani part has a steady pulse. The Snare Drum, Triangle, and Tambourine provide rhythmic accompaniment. The string section (Violins, Viola, Violoncello, Double Bass) plays a steady eighth-note pattern.

Figure 9 (continued)

This musical score page, labeled 31, contains measures 122 through 125. The instruments and their parts are as follows:

- Picc**: Piccolo, measures 122-125.
- Ob**: Oboe, measures 122-125.
- Bsn**: Bassoon, measures 122-125.
- Hr (F)**: Horn in F, measures 122-125.
- Trp (B^b)**: Trumpet in B-flat, measures 122-125.
- Tromb**: Trombone, measures 122-125.
- Timp**: Timpani, measures 122-125.
- SD**: Snare Drum, measures 122-125.
- Triang**: Triangle, measures 122-125.
- Tamb**: Tambourine, measures 122-125.
- VI**: Violin I, measures 122-125.
- Va**: Viola, measures 122-125.
- Vc**: Violoncello, measures 122-125.
- DB**: Double Bass, measures 122-125.

The score is written in 4/4 time. Measures 122 and 123 feature complex melodic lines for the Piccolo and Oboe, with the Bassoon and Horns providing harmonic support. Measures 124 and 125 show a continuation of these themes, with the Piccolo and Oboe playing a prominent role. The percussion section, including Snare Drum, Triangle, and Tambourine, provides a rhythmic foundation. The string section (Violins, Viola, Violoncello, and Double Bass) provides a harmonic and melodic backdrop.

Figure 9 (continued)

This musical score page, labeled "Figure 9 (continued)", covers measures 126 to 130. The instruments and their parts are as follows:

- Picc**: Piccolo, measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Ob**: Oboe, two staves (1 and 2), measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Bsn**: Bassoon, two staves (1 and 2), measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Hr (1)**: Horn 1, two staves (1 and 2), measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Trp (1#)**: Trumpet 1, two staves (1 and 2), measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Tromb**: Trombone, two staves (1 and 2), measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Timp**: Timpani, measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- SD**: Snare Drum, measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Triang**: Triangle, measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Tumb**: Tom-tom, measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- VI**: Violin, two staves (1 and 2), measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Va**: Viola, measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- Vc**: Violoncello, measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.
- DB**: Double Bass, measures 126-128 with a five-measure rest in measure 129, then resumes in measure 130.

The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo) in measures 129 and 130. The measures are numbered 126, 129, and 130 at the top of the page.

Figure 9 (continued)

Ruhig

In the lyric slow movement Hindemith develops three themes. The tone center is A; the first and last chords are A major triads (as they are in the first and fourth movements), and group I chords on A recur at important cadences. The minor third is melodically important, as an interval of transposition and, filled in chromatically, as a motive.

The first theme is made up of four phrases. The melodic degree-progression of the first phrase (measures 1-3) is the beginning of Series 1 on A: A, D, E. The second phrase (measures 4-10) is made up of a two-measure motive presented in inexact sequence three times. The degree-progression moves by step from E^b to B, then leaps down to D#. In the third phrase (measures 11-14) a motive (one measure long) is developed in a sequential manner, by increasing the sizes of leaps. The fourth phrase is a repetition of the first phrase, followed by a reference to the second phrase (measure 18) and a cadence on A in measure 19 (Figure 10).

The main step-progression descends from the opening e² to the d#¹ at the end of the third phrase, begins again on e² with the return of the opening, and ends on the d¹ just before the final a. Subordinate step-progressions provide the remaining notes.

Harmonic analysis reveals that group I chords appear only at the beginning and end of the theme including the restatement of the opening at the beginning of the fourth phrase. Group III chords appear most often, and chords of groups II and IV appear nearly as often. No group VI chords appear, and group V chords appear only at the end of

Figure 10. Analysis of measures 1-19, third movement.

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Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with two systems. The first system consists of two staves, and the second system also consists of two staves. The music is in 2/4 time and features a melody in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bass line is written in a simple, folk-like style with many eighth and sixteenth notes. The score is written in ink on aged paper.

Figure 10 (continued)

The musical score is written on six staves. The first two staves are a grand staff (treble and bass clef). The next two staves are also a grand staff. The fifth staff is a single bass clef staff, and the sixth staff is a single bass clef staff. The music is in 4/4 time and features a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into measures by vertical dashed lines. The fifth staff contains Roman numerals indicating chord progressions: III₁, III₁, IV₂, III₂, II_{B2}, III₁, V, and V.

Figure 10 (continued)

This musical score is divided into three systems, each containing a grand staff (treble and bass clefs) and a single bass staff at the bottom. The notation includes various musical symbols such as notes, rests, and accidentals. The first system shows a complex melodic line in the treble clef and a more rhythmic bass line. The second system continues this pattern with similar melodic and rhythmic elements. The third system features a more intricate bass line with many accidentals and a final cadence. The bottom staff of each system contains a single bass note, likely representing a pedal point or a specific harmonic function.

Figure 10 (continued)

the third phrase, just before the restatement of the opening. Hindemith maintains a high level of harmonic tension throughout this first statement of the theme, with consonances only at the beginning and end. Chords of groups II, III, and IV succeed one another to create a balanced harmonic fluctuation.

The chord roots imply a background tonality of B^b, far from the melody's tonality of A. Hindemith resolves these conflicts in the final appearance of this theme, discussed below.

In the second theme and accompaniment (measures 20-33), counterpoint is more important than harmony. Voices move stepwise in parallel fourths and fifths. In measures 20-24 the clarinet ascends while the bass line descends; they exchange parts in measures 26-30. Here, in the bass the clarinet line is transposed down a fifth, and in the clarinet the bass line is transposed up a fifth. In the violin line in measures 26-30 the minor third is used as a building block: the range of each phrase is a diminished fifth (two minor thirds), and the phrase is twice transposed up a major sixth (the inversion of a minor third).

The first theme returns in measures 34-48, transposed to E, then C--a pitch not significantly related in Series 1, but more readily recognizable as a member of the common-practice a-minor triad. The theme dissolves in measures 48-50 into the third theme, measures 51-70. The third theme illustrates step-progression of prominent notes, from e² down to g. The melodic degree-progression emphasizes E, with lesser emphases on A and C (Figure 11).

The musical score is presented on three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is written in a key with one sharp (F#). The score includes various rhythmic values, including sixteenth and thirty-second notes, and a prominent four-measure rest in the bass line. The piano accompaniment is indicated by a 'p' marking. The score is divided into measures by vertical dashed lines.

Figure 11. Analysis of measures 51-67, third movement.

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The image displays three systems of handwritten musical notation, each consisting of a piano accompaniment and a vocal line. The piano parts are written on grand staves (treble and bass clefs), while the vocal parts are on single staves with a soprano clef. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows a vocal melody with a slur over the first four measures and a fermata over the fifth. The piano accompaniment features a simple harmonic support. The second system continues the vocal melody with similar phrasing. The third system shows the vocal line ending with a fermata, while the piano accompaniment concludes with a final chord marked with a 'V' (crescendo) and a fermata. The notation is handwritten and appears to be a draft or a personal score.

Figure 11 (continued)

This musical score is divided into four measures by vertical dashed lines. The notation includes treble and bass staves for piano accompaniment, and a single treble staff for a melodic line. The piano part features complex chords and arpeggiated figures, while the melodic line consists of eighth and sixteenth notes. Roman numerals IV_2 , $V \parallel_{B2}$, IV_1 , and IV_1 are placed below the piano staves in the first, second, third, and fourth measures respectively. The bottom of the page shows two additional empty staves with a few notes.

Figure 11 (continued)

The image displays a handwritten musical score for piano, consisting of five systems of staves. The notation is in a historical style, featuring treble and bass clefs, various note values, and accidentals. The score is organized into measures by vertical bar lines. Below the bass staff, Roman numerals (V, IV) and figured bass notation (II_{B2}) are used to indicate harmonic structure. The notation includes various note values, rests, and accidentals, suggesting a complex harmonic and melodic progression.

Figure 11 (continued)

Harmonic analysis reveals the reasons behind the restlessness and vagueness of this section. All chords are tense (groups II, III, and IV) or indeterminate (group V). The background tonalities form a group V chord (B^b , D, G^b), indeterminate and rootless.

A brief cadenza (measures 67-70) leads into the final appearance of the first theme, on A (Figure 12). The harmonization in measures 71-89 is much more consonant than the harmonization of the first appearance of this theme. Group I chords are most frequent, followed by those of group III, group IV, group II, and group V. The background tonality is A, agreeing with the melody.

The third theme returns in measure 91. The clarinet line is transposed down a fifth (compare measures 51-56 and 91-96), while the accompaniment is transposed up a minor third in the same measures. Chromatic movement in parallel thirds ascending and parallel fifths and sevenths descending produce the chords in measures 104-105. This increased contrapuntal interest does not change the vague tonality of the melody and harmony of the section. After the high harmonic tension measures 100-105 (all chords of groups III or IV), the fluctuation changes suddenly to the most consonant chord, I_1 on A, to close the movement.

This music illustrates well Hindemith's methods of organization. The second theme is primarily contrapuntal, like the second movement, but the first and third themes are good examples of melodic step-progression. The first theme is harmonized first in a dissonant way, then in a consonant way. The third theme achieves an unsettled effect with dissonant chords and indeterminate tonality.

Figure 12. Harmonic analysis of measures 71-89, third movement.

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The image displays two systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a separate bass line. The notation includes various musical symbols such as notes, rests, and accidentals. Below the notes, there are harmonic analysis labels: $\sharp I_2$, IV_1 , V , $\sharp I_2$, IV_1 , II_{B1} , and IV_2 in the first system; and I_1 , III_2 , III_1 , IV_2 , IV_1 , III_1 , II_{B2} , II_{B2} , and I_1 in the second system. The bass line features a series of horizontal lines and vertical stems, indicating a specific harmonic or structural progression.

Figure 12 (continued)

Heiter

The structure of the fourth movement is similar to that of the first movement in that the four themes are developed consecutively. The difference is that here the first two themes reappear at the end, transposed to create a kind of recapitulation.

The contrast between the two first themes (measures 1-11 and 43-54) is not so much in tonality, as with the themes in the first movement, as it is in degree of activity. In the first theme (Figure 13), the melodic tonal center changes often. Most of the theme centers on E, but the melodic degree-progression overall centers on C. The high notes and beginning pitches of sequences fit neatly into step-progressions. Harmonically, this theme is like the second movement in that vertical sonorities are less important than horizontal lines. A three-beat ostinato centering on A is repeated three times, then chords, mostly from group III, are created by chromatic and scalewise movement. Harmonic fluctuation is less important than voice-leading. The degree-progression does not relate to Series 1 on A.

The second theme's melody and accompaniment are much more simply constructed (Figure 14). Melodically, the degree-progression is static, staying on C# until the last two measures, where it moves to E. E and C# are not closely related in Series 1, but in common-practice harmony they are related to the tonic (A) as dominant and relative minor of the dominant, or mediant. The highest and longest notes form a step-progression. Harmonically, the descending sequences and pedal point in the first eight measures solidly establish C# as the tonality.



Figure 13. Analysis of first theme, measures 1-11, fourth movement.

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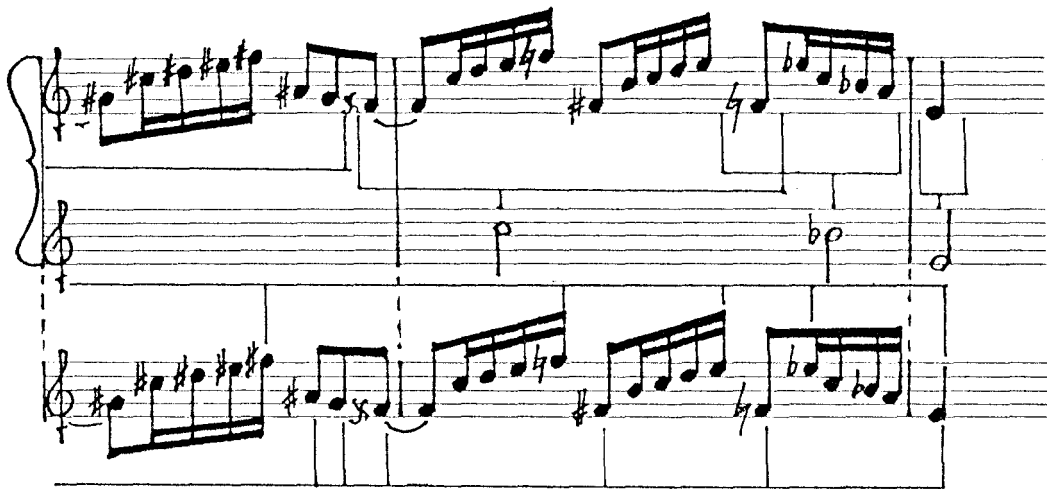


Figure 13 (continued)



Figure 14. Analysis of second theme, measures 43-54, fourth movement.

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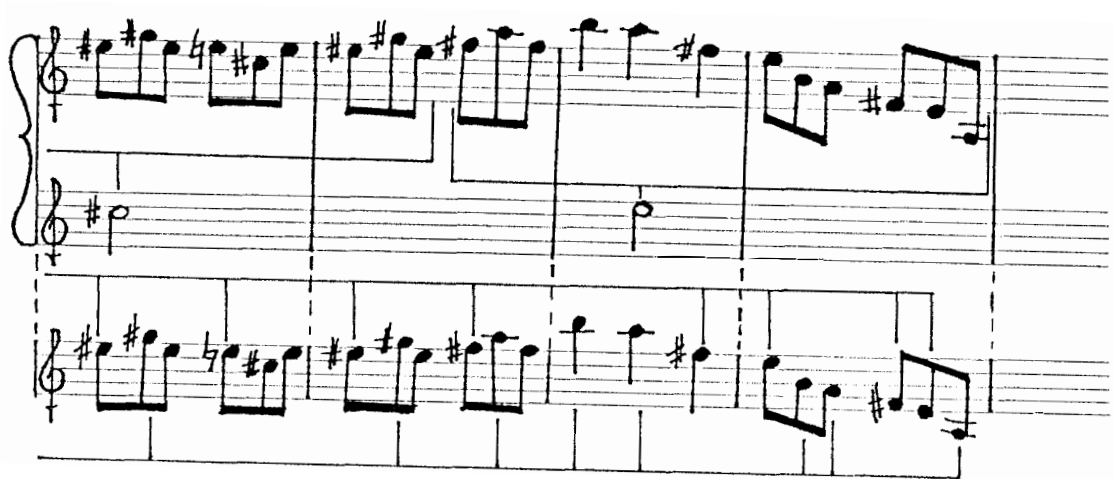


Figure 14 (continued)

This corresponds with the tonality of the melody. All the chords in this section are from group I, the most stable and consonant group. The tonality of the accompaniment in the last four measures of the second theme is ambiguous in that the chords are mostly from the indeterminate group V, and the degree-progression moves rapidly up the chromatic scale.

The contrast in the two themes is between horizontal and vertical predominance. The first theme uses motives in sequence (for example, measures 2-4), ostinatos (measures 1-5, transposed in measures 8-10, transposed in retrograde in measures 5-19), and stepwise motion ascending and descending (measures 5-10). Harmonic fluctuation and tonality show no apparent pattern. In contrast to the first theme, the texture of the second theme is thin, but the fluctuation and tonality are clear and consistent. The second theme contains a contrast within itself, between a "solid" tonality (C# pedal point, group I chords, agreement of melodic and harmonic tonalities in the first two phrases) and a "liquid" tonality (chromatic movement of tonality, group V chords, contrast of melodic and harmonic tonalities) in the third phrase.

The connection between the two themes, measures 11-42, is a repetition of the first theme and a presentation of the motive introduced in measure 8 in sequence. Stepwise movement prevails: the violins in measures 15-26 and the low strings in measures 30-41 move by half-steps. Sequences are repeated on the same pitch or a half-step higher or lower. Repetition and sequence are Hindemith's main techniques of development, here and elsewhere. For instance, the transition between

the second theme and the third theme is only two repetitions of the beginning of the second theme, displaced by an octave but not transposed, and sequences of a fragment of the second theme.

The angular fugato theme, measures 79-102, outlines not a step-progression but a third-progression (Figure 15). Entrances of the fugato subject are not related to Series 1, as might be expected, but are on members of the dominant triad: E, G#, and B.

The fourth theme, measures 104-113, is a lyrical melody on B^b with a chromatic stepwise accompaniment (Figure 16). The theme is repeated an octave below with a rising and falling figure in the accompaniment. The new idea in the clarinet, measures 122-129, is accompanied by chromatic stepwise motion similar to the accompaniment in the first appearance of the fourth theme. A rising and falling figure also accompanies the repetition of the new idea. The fourth theme returns in measure 136, transposed up a perfect fourth. The motive is presented in sequence in measures 30-42 and again in measures 145-156. This passage is not a transposition of the first passage, but is a new treatment of the motive. Sequences of the fourth theme leads into the "recapitulation," with the first theme transposed up a half step and the second theme transposed up a minor sixth. The first theme and its accompaniment are still harmonically active, but the second theme is stable. Besides being as inert as its first appearance, it is now in the home tonality of the concerto. The coda, beginning at measure 221, is a repetition of the beginning of the first theme on its original pitches. It ends abruptly with a cadence in the orchestra on A.

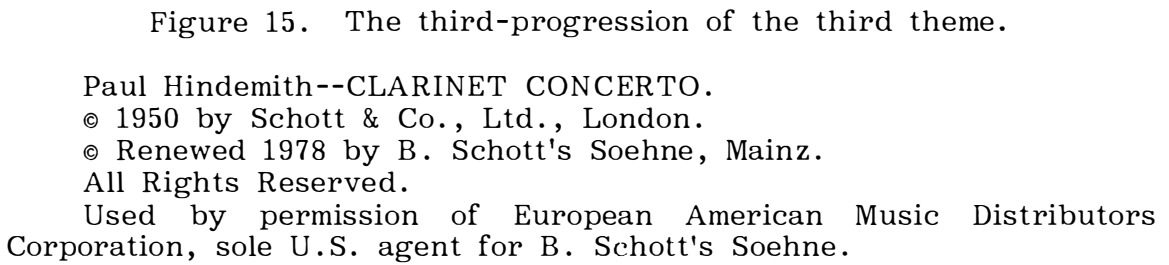


Figure 15. The third-progression of the third theme.

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Figure 15. The third-progression of the third theme.

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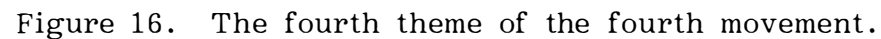
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Figure 15. The third-progression of the third theme.

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This movement generally adheres to the ideas in the Craft, especially in the contrast between the first and second themes and the melodic step-progressions. The first and third themes are harmonically active; the second and fourth themes are harmonically static.

CHAPTER 4

CONCLUSION

The Craft of Musical Composition is a discussion on only the "setting of tones" (Tonsatz). Rhythm, form, orchestration, and other elements of music apart from harmony and melody in abstract whole notes are outside the consideration of the book. In the clarinet concerto, Hindemith generally does follow the rules of melody and harmony he set down ten years earlier. Good examples are the contrasting themes in the first and fourth movements, and the step-progressions of the themes of the third movement. The second movement is primarily contrapuntal; different sections of the orchestra are given their own distinct melodies, each separately and once all together. The listener hears the juxtaposition of lines more than the resulting harmonies, like hearing two radios tuned to different stations simultaneously. The listener hears the lines as individual and discrete even though they are sounding together. In the second movement the principles of the Craft do not apply as well as they do in the rest of the concerto because of the nature of its construction.

The idea of melodic step-progression is too broad to be useful in analysis. A progression of seconds may extend over any length of a melody, from consecutive notes to notes several measures apart. Since octave displacement is disregarded, progressions of sevenths and ninths also fall into the category of step-progressions. I found one melody, the third theme of the fourth movement, that clearly violated the

principle of step-progression; the most prominent notes in this theme move by thirds.

The system of common-practice harmonic analysis is improper for an analysis of Hindemith's clarinet concerto. The most logical way to explain these musical events is to use the system that the composer himself established ten years earlier, remembering that the composer had evolved during the ten years. Not all of his music obeys his rules. The music still has Hindemith's distinctive sound: the predominance of seconds, fourths, and fifths; the well-developed counterpoint and combinations of melodies; the sequences; the spinning-out of melodies rather than a development of motives. Apart from the derivation of the chromatic scale, the methods of The Craft of Musical Composition--Series 1, Series 2, the classification of chords, harmonic fluctuation, melodic and harmonic degree-progressions and tonality--are valuable tools for analyzing Hindemith's music.

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