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# A Conductor's Interpretive Analysis Of Paul Hindemith's Konzertmusik Fur Blasorchester, Opus 41 (movement I)

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A CONDUCTOR'S INTERPRETIVE ANALYSIS OF  
PAUL HINDEMITH'S *KONZERTMUSIK FUR BLASORCHESTER, OPUS 41*

(MOVEMENT I)

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PAUL HINDEMITH'S *KONZERTMUSIK FUR BLASORCHESTER, OPUS 41*

(MOVEMENT I)

By

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THESIS

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**Contents:**

Paul Hindemith – Biography----- 1

Instrumentation----- 5

Form and Structure----- 6

Musical Elements----- 10

Texture and Balance----- 21

Conclusion----- 24

Works Cited----- 25

Vita----- 26

## Chapter One:

### **Paul Hindemith – Biography**

Paul Hindemith has been one of the most influential and well respected composers for all mediums, even in his own time. His wind ensemble compositions are some of the most difficult both technically and in aural complexity. His early years show how this master composer was in the proper environment to further his musical development.

His father was Robert Rudolf Emil Hindemith. Robert was a music enthusiast who played the zither and had run away from home in his teens because his father would not allow him to become a musician. Because of his father, Robert made a goal to make musicians of his children. Hindemith was the eldest of three children all of whom began very intense musical training from a young age.

Paul Hindemith was born in the Frankfurt, Germany area on November 16, 1895. At age six, Hindemith started violin lessons with Anna Hegner who taught at the Hoch Conservatory. By age 12, he was accepted as a private pupil of the lead violin instructor at that conservatory and was awarded “free place” (equivalent to a full scholarship). Studying primarily violin for the first three years, he later began studies in composition with Arnold Mendelssohn and Bernard Sekles. Both of these teachers were professors at the conservatory. Hindemith was proficient in several instruments: piano, clarinets, violin and viola. His skills developed so quickly that he was appointed first violinist and then concertmaster of the Frankfurt Opera Orchestra in 1920.<sup>1</sup>

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<sup>1</sup> Kemp, Ian. *Modern Masters: Bartok, Stravinsky, Hindemith* W.W. Norton & Company, 1980, pp. 230

Hindemith enlisted in the German army in 1917. Most of his service was spent in the Regimental Band a little more than a mile from the front lines of combat. His commanding officer assigned Hindemith to create a string quartet for private concerts, most likely to further Hindemith's musical growth. Although he only served for two years, the time spent in the Regimental Band may have helped fuel his desire to compose for bands. Hindemith returned to the Frankfurt Opera Orchestra after the army. He then married Gertrud Ludwig Rottenberg, daughter of the conductor of the orchestra.

Even before becoming a serious music student, Hindemith had been composing music. However, it was not until his first public concert on June 2, 1919 that he began to be taken seriously as a composer. Most likely as a result of his growing fame, in 1923 he was invited to be a part of the administrative committee of the Donaueschingen Festival.<sup>2</sup> With Hindemith's help and influence, the festival specifically commissioned music for chorus, films, mechanical instruments, chamber operas, music for amateurs and military band. Hindemith eventually left the festival to teach in Berlin. Coincidentally, the festival moved to Berlin shortly after.

Hindemith was appointed professor of composition at the Hochschule für Musik in Berlin despite having no previous teaching experience. Having talented students, he developed a desire for teaching and wrote a theoretical text, *Unterweisung im Tonsatz*.

He continued to grow as a performer during this time performing in the Amar-Hindemith Quartet and the Frankfurt Opera Orchestra. He played with the opera until 1923. From 1929-

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<sup>2</sup> Lampert, Somfai, Whit, Noble, Kemp. pp. 233

1933, Hindemith performed frequently as a soloist and became well known and highly regarded as a performer/composer.<sup>3</sup>

The mid-late 1930s were an extremely difficult time because Hindemith did not support or follow the Nazi-Germany ideals and laws. In 1934, Hindemith's music was publicly boycotted in Germany which in turn angered prominent conductor Wilhelm Furtwängler. Furtwängler's support of Hindemith influenced his life. Furtwängler was relieved of his conducting and administrative posts in December of 1934 because of his constant support of Hindemith's music. The following year, Hindemith took a "leave of absence" from his teaching position in Berlin. It was common for Hindemith to go on trips during these leaves of absence. This time, the trip was to the United States.<sup>4</sup> This leave of absence, like many others was designed to promote literature and travel. In 1937 Hindemith left his teaching position and relocated to Switzerland. Later in that same year, he spoke to his friend Willy Strecker who also happened to be his publisher. Hindemith spoke with great urgency about leaving Switzerland and relocating, this time in the United States. He eventually left and in February 1940 finally reached New York.<sup>5</sup>

Hindemith immediately began to survey and observe the academic state of music in the United States. He initially spent time with small community colleges and university schools of music. Throughout his time in the United States he toured, gave lectures and taught in many universities including University of Buffalo, Wells College, Cornell University, Yale University and the Tanglewood Music Academy.<sup>6</sup>

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<sup>3</sup> Lampert, Somfai, Whit, Noble, Kemp. pp. 235

<sup>4</sup> Noss, Luther. *Paul Hindemith in the United States*, University of Illinois Press, 1989, pp.57

<sup>5</sup> Lampert, Somfai, Whit, Noble, Kemp. pp. 237

<sup>6</sup> Noss, Luther. 63

Hindemith became a professor at Yale University and spent much time there as a teacher, performer and composer. In 1941 Hindemith established and taught master-classes in composition every year unless he was on leave. He also served in administrative positions determining what constituted a theory/composition acceptance into the school of music. Despite having no official performing groups under his name at the university, he persuaded colleagues who directed groups to collaborate with him to create concerts. He arranged many concerts and programs over the years at Yale. When asked why he arranged so many concerts, the response was “the conviction that this music was too good simply to be the subject of countless doctoral dissertations in musicology and not to be heard.”<sup>7</sup> During the academic school year, Hindemith’s time devoted solely to composition was either extremely small or non-existent. It was normally during summer months when most of his music was created or at the very least, brainstormed.<sup>8</sup>

Hindemith continued to compose music, accepting commissions, conducting opportunities and teaching opportunities across the United States and beyond. In 1953 he left Yale and he and his wife spent most of the 1950s touring Europe and the United States furthering his musical knowledge and compositional techniques. During 1963, Hindemith and his wife left the United States to tour Europe, but Hindemith became ill and was not able to return. He had acute pancreatitis and died on November 16, 1963, in Frankfurt, Germany.<sup>9</sup> When word of his death began to spread, it was all that was on the news in many countries; so much so that it could be related to that of a celebrity’s passing.<sup>10</sup> Orchestras and ensembles everywhere were playing his music as a tribute and in eulogy to the man for nearly a year after his passing. Hindemith had already been a well-known composer but his death made him even more known.

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<sup>7</sup> Noss, Luther.106

<sup>8</sup> Noss, Luther. 111

<sup>9</sup> Lampert, Somfai, Whit, Noble, Kemp. pp. 239

<sup>10</sup> Noss, Luther.196

## Chapter Two:

### **Instrumentation**

The instrumentation of the ensemble is quite compact yet because of the instruments used, it manages to maintain a powerful sound using standard instruments. If each instrument were to be played one on a part, there would be 26 performers on stage. The selective instrumentation makes this music much more suitable for that of a wind ensemble rather than a large band. The composition was written in 1926, shortly after his service in the German Military Regiment Band (1919). It seems likely that this experience influenced this instrumentation.

The woodwind section has standard instrumentation. The instruments used are piccolo, flute, oboe, clarinet in E-flat, clarinet in B-flat. The brass and percussion instrumentation is also standard. The instrumentation is as follows: two French Horns in F, three trumpets in B-flat, three trombones, one baritone, two flugelhorn, snare drum, bass drum and crash cymbals.

The score<sup>11</sup> published by Schott Music indicates that if flugelhorn are unavailable, soprano saxophones in Bb or alto saxophones in E-flat may be substituted. An instrument of note that would most likely need to be substituted for is the *tenorhorn* in B-flat. The instrument itself is a cross between a trombone and a baritone and is most likely unavailable to most schools/ensembles. The notes in the score indicate that in lieu of a *tenorhorn*, a tenor saxophone may be used. It can only be assumed that these are the publisher's notes as there is no reference in the score that leads one to believe it was from the composer.

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<sup>11</sup> Hindemith, Paul. *Konzertmusik für Blasorchester* Schott Music, 1927

## Chapter Three:

### **Form and Structure**

This piece is comprised of three main sections. Each section has a different style and character.

The introduction of the work covers the first 35 measures. This section can be broken into three mini-structures:

- Measures 1-12 begin the first mini-structure. It foreshadows the ideas from the flugelhorn which will later be used in the second mini-structure. The clarinet ostinato at measure 13 signals the second mini-structure.
- Measures 13-27 are the second mini-structure which is an elaborated version (tenorhorns and baritone) of the first structure with added instrumentation (clarinet and trombone). The fragmentation of the short staccato motive leading into the repeat of the fanfare signals the next section.
- Measures 28-38 are the third mini-structure. It can be considered a transition phrase in which fragments from the opening measures of the piece appear while the dynamics fade.

The manner in which these three sections work together can be generalized as an a-b-a' form. Even though the b section is derived from the ideas of a, the orchestration change and development of ideas from a keep it different enough to label it as such.

The second major section is from measures 39-214 and is the main body of the piece. As with the first, this section can be broken into three prominent structures (c, d, and e). The first

structure is rather large and is from measures 39-103. Because of its large form, it will also be divided into three mini-structures (c, c1, c2).

The first mini-structure, c, is from measures 39-57. The melodic statements here are heard immediately in the brass and two bars later in the woodwinds. There is a third melodic feature in the flugelhorn starting in measure 45. These melodies will play a very important role in the third phrasal idea of this section, e.

The second mini-structure, c1, is from measures 58-76 which introduces counterpoint. Although the contrapuntal sections contain melodies, the usage of counterpoint becomes the prominent feature. There are contrapuntal sections in this mini-section which are quite prominent. The contrapuntal line appears three times (mm. 58-76, 79-91 and 94-103) before the d section. This is one of the many occasions in which the number three plays a role in the structure of the piece.

The final mini-structure, c2, is from measures 77-103. This mini-structure combines ideas from c and c1. It enlists the counterpoint between the same instruments in c1 but uses material from c as the subject. Similar to the a' part of the first large section, it ends by reducing both dynamics and orchestration when transitioning into d.

The d section, like c, incorporates counterpoint but develops and uses it further. It also is easier to comprehend when divided into mini-sections (d, d1, d2).

The first mini-structure, d, is from measures 104-123. The counterpoint becomes the accompaniment (trumpet and trombone) and the melody in the clarinet is first established. The counterpoint accompaniment is in stylistic contrast (staccato) to the melody (legato.) The following section, d1, is from measures 124-139. Though d1 uses similar subject material to d,

the texture and orchestration change enough to justify a different idea. The accompaniment in d1 is now in the baritone and tuba while the melody is in the trombone which creates a different timbre. The section d2 is from measures 140-166. This section introduces a new subject for the counterpoint in the trumpet starting at 140. The counterpoint continues to develop with the trumpet and trombone. It then becomes mixed (measure 158) with the original subject from d. The original subject from d is in its original instrument, the clarinet. Since the subject is in its original medium, one can conclude it has greater importance in terms of balance.

The phrase from measure 167-182 is can be generalized as the “transitional phrase.” It consists of material from c. This includes both the first melodic cell from the brass but it is now in the clarinets. The original counterpoint between the trumpet and trombone in c1 is also present, still in the same instruments. The phrase as a whole does not make sense as its own individual section because of its short length and lack of original melodic material.

The last portion of the body is section e. It functions more as a recap of c because of its melodic material and the way it ends. Similarly to c, it consists of almost identical material from c and c2. The mini-section c1 is the only part missing from e when compared to c. When labeling mini-structures in e, the structures are e from measures 183-196 and e1 is from 197-214. In relationship to c, e is equal to c; and e1 is equal c2 in terms of both melodic material and phrasal structure.

The coda is from measures 215-251 and is the shortest of all the three major sections. It begins with a four bar introduction, labeled f, into the melodic material which begins at measure 219. The melodic material from f1, measures 219-244, is from c and d. The trombone plays the melodic material from c and trumpet plays the parts from d and they do so together until the last

section, f2. The section f2 is from 245 until the end (251). The reason it is not part of the f1 section is because the eighth-note motive takes over as the main element and the trombone and trumpet parts become the accompaniment until their release.

Through the analyzing of the structure and form of the piece, it can be seen how the number three plays an important role in structure. The piece as a whole can be broken down into three main sections: introduction, body and coda. Then each section can be divided into subcategories:

Introduction

a, b, a'

Body

c, d, e

Coda

f, f1, f2

Even the largest section itself, (the main body), can be divided further into smaller categories which still correspond to the number three.

Body

c

c, c1, c2

d

d, d1, d2

e

e, e1, e2

The structures of the piece have a constant pattern of being divisible by three.

Chapter Four:  
**Musical Elements**

Though complex at first glance, the piece is simple to understand when broken down. The main elements to be examined are the main motive, melody and harmony.

Of the main musical elements, the one most easily established in this piece is the motive. From start to finish in almost all sections of the piece, there are quick staccato motives on a single pitch. It usually appears as either sixteenth notes or eighth notes. The initial presentation is at the end of the very first measure. (Figure 1)

Figure 1 (Measure 1)



In the introduction it occurs in its initial form as sixteenth notes (Figures 1 and 2).



Figure 2 (Measures 14 and 15)

It again occurs in the c section as part of the second melodic cell in the staccato eighth-notes.

This melody is simple and revolves around ascending half-step motion. Although played at many different pitch levels and by many different instruments, the motive is consistently the same.

(figure. 3)

Figure 3 (Measure 43)



It is seen as a prime component of the counterpoint in both the trombone and trumpet in the sixteenth notes. The counterpoint is created from both lines playing the same figure at different times. (Figure 4)

Figure 4 (Measures 65-70)

Musical score for measures 65-70. The score consists of three staves. Staff 1 (top) is marked with *mf* and contains a melodic line with eighth-note patterns. Staff 2 (middle) is marked *p* and contains a melodic line with eighth-note patterns. Staff 3 (bottom) is marked with *p* and contains a melodic line with eighth-note patterns. The dynamics *mf* and *p* are indicated throughout the score.

This motive is eventually what closes the piece in the coda. (Figure 5)

Musical score for measures 215-218. The score consists of six staves. The top staff is marked *staccatissimo.* and contains a melodic line with eighth-note patterns. The second staff is marked *ppp staccatissimo* and contains a melodic line with eighth-note patterns. The third staff is marked *ppp staccatissimo* and contains a melodic line with eighth-note patterns. The fourth staff is marked *ppp staccatissimo* and contains a melodic line with eighth-note patterns. The fifth staff is marked *ppp staccatissimo* and contains a melodic line with eighth-note patterns. The sixth staff is marked *ppp* and contains a melodic line with eighth-note patterns. The dynamics *ppp* and *staccatissimo* are indicated throughout the score.

Figure 5 (Measures 215-218)

This constant motive must be taken into consideration when performing the piece. The conductor must balance the ensemble well to ensure that each time the motive is played it is both heard and articulated in the same manner regardless of the orchestration.

Throughout the three main sections, the melodies are very clear and prominent. In the introduction after the tutti fanfare, there is a long singing melody which begins in the flugelhorn.

(Figure 6)

Figure 6 (Measures 6-8)



This same melody is then given to the tenorhorns and baritone and is slightly altered in its repetition (Figure 7). The alteration is subdividing the rhythm and adding more step-wise motion in the melody. This melody continues until the c section and is always presented after a short tutti fanfare. This long singing melody line is very typical of Hindemith.

Figure 7 (Measures 14-17)

A musical score for three instruments: Tenorhorn 1 (Tenh. 1), Tenorhorn 2 (Tenh. 2), and Baritone (Bar.). The score covers measures 14 to 17. The notation is on three staves, each with a treble clef and a key signature of one flat. The melody is characterized by long, sweeping lines with various ornaments and dynamics. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

In the c section there are two small cells which form a single melody. The first cell is originally in the upper brass (Figure 8). This cell contains the main motive of the piece in the eighth notes and a short chromatic figure ascending from the C to the D-flat.

Figure 8

(Measures 39-40)



The second cell is in the woodwinds and is very light and quick (Figure 9). Similar to the first cell, this melody also contains the motive and step-wise ascending line.

Figure 9

Measures (41-42)



When these two cells combine, they form the first theme of the c section. They always appear as a pair. The most common form is cell one in the brass and cell two in the woodwinds. The second cell then appears as the subject of the counterpoint in the ending of the e1 section before the coda. As a common trend for the contrapuntal sections, it is between the trumpet and trombone with the trumpet initiating (Figure 10). In this figure the two cells are intervallically a major second apart.

Figure 10 (Measures 199-204)

The image shows a musical score for two staves, likely representing trumpet and trombone parts. The top staff begins with a 'Solo' marking and a forte 'f' dynamic. It contains a melodic line with several measures of music, including a phrase that ends with a 'dimin.' (diminuendo) marking. The bottom staff also begins with a 'Solo' marking and a forte 'f' dynamic. It contains a counterpoint line that mirrors the top staff's melody, with a 'dimin.' marking towards the end. The two staves are connected by vertical lines, indicating they are part of the same musical piece. The notation includes notes, rests, and dynamic markings.

The second theme of the c section is the main counterpoint figure using the short quick motive expressed earlier. It exists exclusively between the trumpet and trombone. (Figure 11)

Figure 11 (Measures 58-64)



This theme appears twice (measures 58 and 167) and in a briefly altered form in measure 94. The alterations in measures 94 are to the trombone part and outline the melody rhythmically rather than verbatim.

The d section (measure 104) establishes a new melody and is the main theme of this section (Figure 12). This melody's medium is not as constant as the previous melodies. The melodies in the introduction and c section are restricted mostly to a family of the same type of instrument. This melody is given to clarinet (original form), trombone, flugelhorn and trumpet.

Figure 12 (Measures 104-107)



Careful dynamic adjustments should be made with this melody. It is the only melody that stylistically is almost entirely in opposition to the rest of the ensemble. This flowing line should sing above the rest of the ensemble that is playing staccato notes outlining minor seconds and

perfect fifths in eighth notes. The tenorhorns have slurred chromatic quarter notes that are more for color than harmonic function.

A countermelody begins to develop at measure 153 and is fully developed and seen between the pairing of trombone and trumpet (Figure 13).

Figure 13 (Measures 157-162)



This countermelody is played in opposition to the main theme of the d section. From a conducting standpoint, because it is a countermelody it should be underneath the main d theme but above everything else. The challenge is to balance the countermelody within itself because it is played by two instruments. Also, to balance that pair of instruments with the actual melody in the clarinets against two bell-front instruments is another challenge altogether.

The coda's melody is comprised of the first cell of the material from c and the main theme of d. Again, it is between the trumpet (d theme) and trombone (c cell). (Figure 14)

Figure 14 (Measures 233-234)



Although these instruments play the melody, the main motive is in the rest of the brass ensemble with the woodwinds filling in chromatic descending lines for color. The balance issue then becomes the two melodies against the main motive. The main motive ends the piece rhythmically so it needs to be present but not protruding. While the motive ends the piece rhythmically, the final sound in the music is between melodies in the trumpet and trombone which eventually end on an static A and E harmony. The bottom of the hierarchy of balance should be the woodwind descending lines because they are more coloristic and are not as well established in the piece as the two melodies and the main motive.

The harmony in this piece does not follow traditional function or usage. To counter this, the analysis of the harmony will be handled in a different manner. Looking closely at the strict vertical alignment and trying to quantify the music to a strict analysis is of good use for a theorist. However to a conductor, the ear is the main tool shaping the sounds. At least with this

piece of Hindemith's music, it is more important to look at the lines and how they correspond with one another rather than vertical alignment of a single beat.

For example, measure 15 beat one represents a C-augmented 9<sup>th</sup> chord to the eye. In the greater context, the repeating clarinet passage is an ostinato that does not typically serve harmonic function. The clarinet has a rhythmic ostinato; low brass serves as dark contrast color using the main motive and the baritone/tenorhorn serve as melody in stepwise motion in this brief passage. The staccato motive in the brass is a strong dissonant chord (D-augmented seventh) adding a dark color to the harmony in contrast to the melody in the baritone/tenorhorn. The baritone/tenorhorn line is the melody and serves its own unique purpose and color. When studying the piece, the concept is to see what each line is doing and what is its purpose rather than harmonic function.

Another example of line versus harmonic function occurs in measures 61-62. Vertical alignment of the first beat would roughly spell out an F-minor chord in first inversion. In the larger context it is clear that the concert C in the trumpet is part of the line that starts in the anacrusis in measure 60. The A-flats are part of the first melodic cell of that section and the flugelhorns/horns are finishing the step-wise motion. This is then given to the low brass playing the first melodic cell of the X section.

The same concept can be applied to the ending portion of the piece. In measures 221-222 the four beats to the eye, would be:

221, Beat one: a cluster chord around F-sharp

221, Beat two: a split-third seventh chord on E-flat

222, Beat one: quasi- polychord between B and C

222, Beat two: C-diminished chord add four

Of course to the eye these chords make sense but to the ear in context they serve as four independent lines and should be interpreted as such. The eighth-note in all brass except trombone and trumpet serve as either the main motive and rhythmic drive or the stepwise motion seen so many times before. The trumpet part serves as the representation of the main theme of d while the trombone represents the first melodic cell of c.

The interpretation of the harmony from a strict vertical beat alignment is still functional and useful but Hindemith's writing better suits an interpretation based on the melodic line(s). The analysis of the lines and their connections/sounds made when played together make much more musical sense of both the harmony/melody in the context of the piece.

## Chapter Five:

### **Texture and Balance**

When choosing Hindemith's music for an ensemble, it should be assumed that the ensemble as a whole has superior technical facility and aural capabilities. The job of the conductor is to guide the music of members of the ensemble to one another in an effort to make the ensemble flow and sound like a singular unit.

A very common theme in Hindemith's work is the use of counterpoint. Counterpoint is the use of one or more lines which in some way depend or respond to one another and have similar features in subject material, rhythms and contour. The use of this technique is not a balance where one is vastly more important than the other. Hindemith's compositional techniques are used in a manner similar to J.S. Bach's inventions and sinfonias where it is extremely important to hear each line clearly and without strain.

In measures 77-78 there are two melodic statements, one in the high brass using the rhythmic motive from measure 39, a sixteenth note passage in the clarinets and a staccato stepwise pattern in the second and third trombones. These lines overlap each other and have their own melodic idea. Also, they function perfectly as solo lines but when played together complement one another. To place a hierarchy system of volume between the two does not convey the flow of the counterpoint that is so prominent in Hindemith's music. There does however need to be balance with these two ideas and the flute/oboe in these same measures.

An example that can be related to the inventions is in measures 79-80. The clarinet plays an altered version of the first melodic cell of c and the trumpet plays the second melodic cell of c. Although the lines do not clearly provide each other with harmonic complements in a tonal

sense, the clarinet melody foreshadows the turnaround pattern in the trumpet. Together they provide a continuous sixteenth note phrase that is handed over from one instrument to the next. While each line could serve its own melodic function, together they provide a single melody which is impossible alone. When working on this section and similar sections, the performers must be made aware of their intertwined parts. The parts must be handed back and forth while trying to balance their individual sound to what was played before them.

Similar to Bach, there are moments of imitation in the contrapuntal figure which will require the same kind of balance. Measures 58-75 are a prime example. The theme is stated in the trumpet, measure 58, and in measure 62 it is stated again. Although there are dynamic markings indicating which line is more important at measures 62, 65 and 67 during the tradeoff of the sixteenth note melody, the lines marked piano provide color and counterpoint to the harmony. Therefore, the piano marking may be reconsidered in actual performance of the piece depending on how prominent the conductor wants these parts to be. This thematic idea can be seen again many times in the following measures:

- 79-91 between the trumpet and trombone again
- 97-103 with the same voicing,
- 104-113 with the trombone and trumpet (marked with the expression “accompanying” furthering the idea that these two independent lines function as a unit when played together)
- 113-123 with flutes & oboe against third clarinet
- 140-157 with trumpet and trombone
- 167-178 trumpet and trombone,
- 199-214 trumpet and trombone

Careful judgment of voicing, volume and contrast between these ideas and the rest of the ensemble must be considered in all of the contrapuntal sections because they are often accompanied by other ideas not related to the counterpoint.

## Chapter Six:

### **Conclusion**

Hindemith's *Konzertmusik für Blasorchester* continues to be a standard in the wind band repertoire both because of its complexity and historical context. The piece was written (1924) during his transition from unheard-of musician to a well-known composer in Germany. Although the piece is not played as much as other works by the same composer, it has withstood the test of time and continues to do so because of its merit and respect from conductors over the past 80 years. Through the division of structure, musical elements, harmonic line and counterpoint, this complex piece can be studied with greater attention to detail. This type of analysis for the conductor is paramount in understanding each attribute of the music. Once all aspects have been analyzed, it is then the combination of these traits and how they correlate which allows the conductor to render an informed interpretation of the composition.

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## Vita

Francisco David Pedroza Jr. received his Bachelor of Music at the University of Texas at El Paso in 2011. He is currently the director of music at Holloman Middle School in Alamogordo, New Mexico. He served as a graduate teaching assistant at the University of Texas at El Paso from 2011-2013. As an educator and performer, he has adjudicated competitions such as the Sun City Throwdown, performed in competitions and held clinics in the greater southwest area. He was an active member of the various University of Texas at El Paso ensembles such as Chamber Players, Orchestra, Symphony Band, Percussion Ensemble & Pandemonium, director of Pantastics and principal percussionist for the Symphonic Winds. Recently, 2013, he placed first in the college division at the Del Valle High School “Conquer the Rhythm” competition. In 2011 he received the Outstanding Undergraduate Performance Major at the University of Texas at El Paso. He participated in the Percussive Arts Society International Convention Keyboard Competition where he placed 9<sup>th</sup> in the nation. He was awarded two scholarships once accepted into the University of Texas at El Paso. They were the J.O. and Marlene Stewart Scholarship and the JKM Percussion Scholarship.

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