

Pittsburg State University

Pittsburg State University Digital Commons

Electronic Theses & Dissertations

Winter 12-2-2022

A THEORETICAL AND PERFORMER'S ANALYSIS OF TODD GOODMAN'S TUBA CONCERTO AND EXTENDED PROGRAM NOTES OF RECITAL PIECES

Johnathan De Soto Jr.

Pittsburg State University, jdesoto@hawaii.edu

Follow this and additional works at: <https://digitalcommons.pittstate.edu/etd>



Part of the [Art Practice Commons](#), [Fine Arts Commons](#), [Hawaiian Studies Commons](#), [Japanese Studies Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

De Soto Jr., Johnathan, "A THEORETICAL AND PERFORMER'S ANALYSIS OF TODD GOODMAN'S TUBA CONCERTO AND EXTENDED PROGRAM NOTES OF RECITAL PIECES" (2022). *Electronic Theses & Dissertations*. 401.

<https://digitalcommons.pittstate.edu/etd/401>

This Thesis is brought to you for free and open access by Pittsburg State University Digital Commons. It has been accepted for inclusion in Electronic Theses & Dissertations by an authorized administrator of Pittsburg State University Digital Commons. For more information, please contact digitalcommons@pittstate.edu.

A THEORETICAL AND PERFORMER'S ANALYSIS OF TODD GOODMAN'S
TUBA CONCERTO AND EXTENDED PROGRAM NOTES OF RECITAL PIECES

A Thesis Submitted to the Graduate School
in Partial Fulfillment of the Requirements
for the Degree of
Master of Music

Johnathan De Soto Jr.

Pittsburg State University

Pittsburg, Kansas

December 2022

A THEORETICAL AND PERFORMER'S ANALYSIS OF TODD GOODMAN'S
TUBA CONCERTO AND EXTENDED PROGRAM NOTES OF RECITAL PIECES

Johnathan De Soto Jr.

APPROVED:

Thesis Advisor

Professor Robert Kehle, Professor of Music

Committee Member

Dr. John Ross, Department of Music

Committee Member

Dr. Todd Hastings, Department of Music

Committee Member

Dr. Neil Snow, Department of Biology

Acknowledgements

I want to thank Mr. Robert Kehle for his gracious support and guidance throughout my time at Pittsburg State University. I would like to thank Dr. John Ross for his guidance and support throughout the analysis process of Todd Goodman's *Tuba Concerto*. Over the last two years, his instruction provided the necessary knowledge to tackle such a project. Also, a big thank you to Dr. Todd Hastings of the Music department and Dr. Neil Snow of the Biology department for their willingness to be a part of my committee.

In addition, I would like to thank my parents, Kristy and Jason Guzman, and my grandmother, Faith Muraoka. Their constant support and encouragement throughout my career have never wavered, and I am eternally grateful. Lastly, I would like to give thanks to my girlfriend, Chiara Arya, who stayed by my side in life with her unwavering support, allowing me to push through the final stages of my master's degree and being there for me with the loss of my late teacher, Dr. A. Douglass Whitten.

This thesis is dedicated to Dr. A. Douglass Whitten (1968-2022), Director of Athletic Bands and Professor of Tuba at Pittsburg State University. A professor, mentor, and most importantly, a friend and father figure. I am forever grateful for your guidance and support during our time together. Doug, you will be missed.

A THEORETICAL AND PERFORMER'S ANALYSIS OF TODD GOODMAN'S
TUBA CONCERTO AND EXTENDED PROGRAM NOTES OF RECITAL PIECES

An Abstract of the Thesis by
Johnathan De Soto, Jr.

This document analyzes American composer Todd Goodman's 2012 work for solo tuba titled *Tuba Concerto*. It contains 10 chapters, including one for each of the three movements of the work: an introduction providing biographical information on the composer and context for the work within the late twentieth century and early twenty-first century; a performer's analysis on the solo tuba part; and the biographical and performance information of composers also performed on the accompanying recital. Each of the four chapters includes theoretical analyses regarding each of Goodman's movements and practical considerations for performers of the work to observe. The thesis also includes extended program notes of the accompanying works performed on the tuba performance recital on December 2, 2022. The program notes for each section includes biographical information, musical analysis, performance practice, and other pertinent information. Works include music from Todd Goodman, Ian Lester, Tyler Ono, Anthony Plog, Jullian C. Torres, and Barbara York.

TABLE OF CONTENTS

CHAPTER.	PAGE
I. INTRODUCTION.	1
II. THEORETICAL ANALYSES OF THE THREE MOVEMENTS.	2
Biography	2
Movement I - <i>Retrospective</i>	5
Movement II - <i>Mysterious, Slow, and Expressive</i>	11
Movement III <i>Fast and Aggressive</i>	16
III. PERFORMER'S ANALYSIS	20
Movement I - <i>Retrospective</i>	20
Movement II - <i>Mysterious, Slow, and Expressive</i>	25
Movement III <i>Fast and Aggressive</i>	27
IV. IAN LESTER AND <i>CYCLES</i>	29
Biography	29
Movement I - <i>The Gifts that Life Brings</i>	32
Movement II - <i>Embrace the Grind</i>	36
V. TYLER ONO AND <i>Imua!</i>	39
Biography	39
<i>Kawaipunahele</i>	40
<i>Pualena</i>	43
<i>Aloha 'Oe</i>	44
<i>Kaulana Nā Pua</i>	49
<i>E Ala Ē</i>	52
<i>Kū Ha'aheo E Ku'u Hawai'i</i>	55
How This Medley Came to Be	59
VI. ANTHONY PLOG AND <i>3 MINIATURES</i>	60
Biography	60
Movement I - <i>Allegro Vivace</i>	62
Movement II - <i>Freely</i>	64
Movement III - <i>Allegro Vivace</i>	65
VII. JULIAN C. TORRES AND <i>JAPANESE GODS AND GODDESSES</i>	67
Biography	67
Movement I - <i>Ryujin - God of the Sea</i>	69
Movement II - <i>Benzaiten - Goddess of Anything and</i> <i>Everything that Flows.</i>	71
Movement III - <i>Izanami - Goddess of Creation and Death</i>	74
VIII. BARBARA YORK AND <i>HOW BEAUTIFUL</i>	77
IX. CONCLUDING THOUGHTS ON GOODMAN'S <i>Tuba Concerto</i>	82

LIST OF TABLES

TABLE	PAGE
1. York Motivic Table 1	80
2. York Motivic Table 2	80
3. Goodman Mvt. I Motives Table.	83
4. Goodman Mvt. I Mode Table	85
5. Goodman Mvt. II Pitch Class Sets Table	88
6. Goodman Mvt. III Motive Reference Table Section A.	90
7. Goodman Mvt. III Motive Reference Table Section B.	102
8. Goodman Mvt. III Motive 3 Section A Comparison.	104

LIST OF FIGURES

FIGURE	PAGE
1. Figure 1 Lester <i>CYCLES</i> Mvt. I m. 1-10	33
2. Figure 2 Lester <i>CYCLES</i> Mvt. I m. 39-52	33
3. Figure 3 Lester <i>CYCLES</i> Mvt. I m. 53-68	34
4. Figure 4 Lester <i>CYCLES</i> Mvt. I m. 69-77	34
5. Figure 5 Lester <i>CYCLES</i> Mvt. I m. 78-86	35
6. Figure 6 Lester <i>CYCLES</i> Mvt. I m. 88-103	35
7. Figure 7 Lester <i>CYCLES</i> Mvt. II m. 1-13	37
8. Figure 8 Lester <i>CYCLES</i> Mvt. II m. 14-25	37
9. Figure 9 Lester <i>CYCLES</i> Mvt. II m. 38-55	37
10. Figure 10 Lester <i>CYCLES</i> Mvt. II m. 123-140	38
11. Figure 11 Lester <i>CYCLES</i> Mvt. II m. 143-168	38
12. Figure 12 Ono <i>Imua! Kawaipunahele</i> Lyrics	41
13. Figure 13 Ono <i>Imua! Pualena</i> Lyrics	43
14. Figure 14 Ono <i>Imua! Aloha 'Oe</i> Lyrics	45
15. Figure 15 Ono <i>Imua! Kaulana Nā Pua</i> Lyrics	50
16. Figure 16 Ono <i>Imua! E Ala Ē</i> Lyrics	53
17. Figure 17 Ono <i>Imua! Kū Ha 'aheo e ku 'u Hawai 'i</i> Lyrics	55
18. Figure 18 Plog 3 <i>Miniatures</i> Mvt. I m. 1-19	62
19. Figure 19 Plog 3 <i>Miniatures</i> Mvt. I m. 20-30	63
20. Figure 20 Plog 3 <i>Miniatures</i> Mvt. I m. 79-89	63
21. Figure 21 Plog 3 <i>Miniatures</i> Mvt. II m. 1-8	64
22. Figure 22 Plog 3 <i>Miniatures</i> Mvt. II m. 9-25	64
23. Figure 23 Plog 3 <i>Miniatures</i> Mvt. III m. 1-8	65
24. Figure 24 Plog 3 <i>Miniatures</i> Mvt. III m. 12-19	65
25. Figure 25 Plog 3 <i>Miniatures</i> Mvt. III m. 20-22	65
26. Figure 26 Plog 3 <i>Miniatures</i> Mvt. III m. 51-67	66
27. Figure 27 Torres <i>Japanese Gods and Goddesses</i> Mvt. I m. 1-2, 17	70
28. Figure 28 Torres <i>Japanese Gods and Goddesses</i> Mvt. I m. 21,27	70
29. Figure 29 Torres <i>Japanese Gods and Goddesses</i> Mvt. I m. 57-65	70
30. Figure 30 Torres <i>Japanese Gods and Goddesses</i> Mvt. I m. 76-77	70
31. Figure 31 Torres <i>Japanese Gods and Goddesses</i> Mvt. II m. 1-20	72
32. Figure 32 Torres <i>Japanese Gods and Goddesses</i> Mvt. II m. 21-34	72
33. Figure 33 Torres <i>Japanese Gods and Goddesses</i> Mvt. II m. 31, 47-48, 61	73
34. Figure 34 Torres <i>Japanese Gods and Goddesses</i> Mvt. III m. 1-10	76
35. Figure 35 Torres <i>Japanese Gods and Goddesses</i> Mvt. III m. 11-47	76
36. Figure 36 Torres <i>Japanese Gods and Goddesses</i> Mvt. III m. 48-59	76
37. Figure 37 York <i>How Beautiful</i> m. 4	80

CHAPTER I

INTRODUCTION

The repertoire of music for the solo tuba and accompaniment is small in comparison to other instruments in the brass family, let alone the woodwind, string, and vocal areas. The number of performances of Todd Goodman's *Tuba Concerto* is small, yet the quality of performances is particularly exceptional. With three different accompaniments to perform, the theoretical and performance analysis's primary focus will be the piano reduction. By reading the analysis, the goal is to better understand Goodman's concerto by providing insight into the work that is sure to become a masterwork for the tuba. The extended program notes will provide a better understanding on how the compositions came to be and how the performers can use the given information to better prepare their performances.

CHAPTER II

ANALYSES OF THE THREE MOVEMENTS

Todd Goodman Biography

Born in Bedford, Pennsylvania, in 1977, Todd Goodman earned his Bachelor of Music degree in composition from the University of Colorado at Boulder, a Master of Music Degree in Composition from Duquesne University in Pittsburgh, Pennsylvania, and two Ph.D.'s in music theory and composition at Kent State University.¹ Goodman has been described as “one of America’s promising young composers.”² His music has been performed across the globe by a wide variety of performers, such as principal players of major symphony orchestras such as Vienna Philharmonic, Chicago Symphony, Pittsburgh Symphony, Boston Symphony, Singapore Symphony, Iceland Symphony, Seattle Symphonies, and more performances to professors and performers across the country.³ Goodman has also studied extensively in music festivals in the United States, such as the Aspen Music Festival in Colorado, and abroad at L’ecole Normale de Musique in Paris, France. Goodman has also served as a composer in residence in several

¹ Goodman, Todd. “Todd Goodman Composer: Biography.” Todd Goodman Composer. Accessed September 13, 2022. <https://www.toddgoodmancomposer.com/about>.

² Ibid

³ Ibid

American symphony orchestras. He is the Chief Academic Officer for the Lincoln Park Performing Arts Center in Midland, Pennsylvania.

Goodman's music spreads across a variety of genres and has received various awards and grants. These include the 2014 American Prize for Theater Composition for his opera, *Night of the Living Dead*, and the 2011 British Trombone Society Composition Award for his *Trombone Concerto*. His *Tuba Concerto*, the focus piece of the thesis, won the 2012 North American Tuba Repertoire Initiative Composition Award and was a finalist for the 2012 Harvey Phillips Award for Excellence in Composition.⁴ Goodman's music is featured on numerous recordings as the main works of the projects, such as the 2017 release of *United* by international trombone soloist Peter Steiner and pianist Hsiao Ling Lin and his *Trombone Concerto*. *Tuba Concerto*, was released by Potenza Music Company based on the piano reduction performed by Grammy-nominated tubist Aaron Tindall and pianist Margaret McDonald in 2015.⁵ The version for Tuba and Wind Band has been recorded by Justin Benavidez, released on September 16, 2022, entitled, *Storyteller*.⁶

Tuba Concerto is a three-movement work for solo tuba, piano, and wind band, or orchestra. It was commissioned by the 2012 Tuba Repertoire Initiative and premiered by Aaron Tindall in June 2012 at the International Tuba Euphonium Convention in Linz, Austria.⁷ Throughout the piece, it explores the wide range and versatility of the tuba from "its virtuosic athleticism to its lush, gorgeous tone, the tuba has the ability to invoke

⁴ Ibid

⁵ Ibid

⁶ Benavidez, Justin. "Music." Justin Benavidez Music, Accessed September 13, 2022. <https://www.justinbenavidez.com/music>.

⁷ "Tuba Concerto by Todd Goodman." Wrong Note Media Online Store, Accessed September 13, 2022. <https://www.wrongnotemedia.com/online-store/TUBA-CONCERTO-by-Todd-Goodman-p86418302>.

many different unique characters and emotions.”⁸ Goodman explores these characteristics through the three distinct movements, each showcasing the breadth of the tuba. Aaron Tindall describes this piece as “an astonishing work that showcases the many abilities of the modern-day solo tubist. From sweeping lyrical lines to the athletic leaps and bounds presented, this Concerto is packed full of the essential elements needed for a work of this stature to stand the test of time.”⁹

⁸ Ibid

⁹ Ibid

Movement I: *Retrospective*

Movement I begins with a wave-like pulse in the piano that flows throughout the entire movement, being accented and interrupted by the lush, flowing lines of the tuba. As this movement develops, the accompanist and soloist parts become more intertwined, clashing through character and harmony to the first climax presented in measure 49 (see score). The flowing pulse is interrupted "as if leaping from the page and followed by a brief pause." The pulse returns to normal, briefly, as it becomes varied with much shorter articulations. There is a foreshadowing of the second movement in measure 79-88 (see score) before quickly returning to the opening motive triumphantly as that motive brings a close to the first movement. Movement two is then performed *attacca*.

In the first movement the piano starts the piece with three different layers in the motivic structure, a 16th note motive, the B-D middle voice motive, and pedal notes in the left-hand piano (see tables 3 and 4). The different motives are both seen and heard in different variations throughout the first movement in the piano part. Measure five is the first introduction of the pedal notes, specifically, note A. Along with this, the first introduction of the note D# in the 16th note motive in the piano's right hand in that same measure before returning to D natural in measure seven. The D# reappears in measure 13. In measure 13 Goodman also uses a rotation method, using a specific key and then adding accidentals to get to the mode closely identified, with as little accidental writing in the part when paired with the key signature. Goodman also does this by using D natural and D# together. He alternates between D natural and D# by using the A Ionian (major scale) along with A Lydian. This sometimes makes the mode unclear and emasculates A

Ionian and A Lydian. The tuba comes in at rehearsal seven with the half-step motive (see table 4 or score m. 7) and continues with that exact motive or a variation until measure 19.

This new key change section is regarding a change in tonality in both the piano and tuba parts. This new motive #2 (see table 3 and 4) is in the secondary tonal area of Db major and C# minor. The dual tonality with both the parallel major and minor key sections moves to the next rehearsal mark and key change, measure 24. In this section, C# minor appears, which is not seen because of the key signature; instead, it helps the pianist read accidentals easier than writing the music in the key of E major and writing naturals for all the Ds. Goodman uses the three sharp (key for A major) key signatures here to focus specifically on C# Phrygian in this section. Between the tuba and piano part, Db major and C# Phrygian, there is a relationship between the five flats and three sharp key signatures, and that is based on the enharmonic mediant relationship. By enharmonically changing the three sharp accidentals, those three notes are within the five flat key signatures. Also, by using Db major and C# minor simultaneously, Goodman continues to allude to note A, as those two keys are both mediants of the primary key in A. This continues until measure 29, with the key signature returning both parts to Db major.

Measure 30 is a new section focusing on the pan-diatonicism between the two parts back in Db major. Measure 36, uses a Gb major chord, which is the subdominant in the key of Db major. In the tuba part from measures 30-43, the half-step 16th note motive is varied and displaced with octave jumps, specifically in measures 41 and 42. This half-step motive was also seen in measures 19 in the tuba part and 32 in both parts. Measure

40 also brings back the B-D motive in the middle voice of the piano that was seen at the beginning and in measure seven.

The rehearsal mark at 43 brings the three sharp key signatures back, but this time, actually in A major. Also, the 16th note motive seen in the piano's right hand from the beginning of the movement switches to a descending pattern. The B-D motive, also seen previously, flips but now ascends in the left-hand piano. The 16th note pattern then returns to the original ascending pattern in measure 47, at which point the piano's left hand begins to play an ascending E major chord, with the tuba picking up the same arpeggio later in the measure. Goodman uses a technique called anachronism. This is an idea that a style is referenced not of the same period, a musical style seen prior to the 21st century. Measure 47 represents this idea of anachronism by having some functional harmony with the E7 chord resolving to A major, giving it a V7-I function, which was not seen in the piece prior to this point. Another way of thinking about anachronism is seeing it used like a quotation. It is trying to get the listener to get the association of something that is being used. In this case, functional harmony is used for the first time in the movement.

Rehearsal 51 is marked *a tempo*, and the tuba part brings back the motive at measure five, varied in rhythm. The piano part underneath also brings back the opening motive, but this time staccato, the left hand is in contrary motion to the right. There is another reference to the rotation of D# and D natural in measures 59-61 before returning to the Db major/C# Phrygian section in measure 62. Here we get the 16th note half-step motive in the tuba part, as seen in measure 19, with the ascending 16th note pattern in the

piano's right hand. The pedal A, seen on beat four of measure 68, helps us transition into the next section.

Rehearsal 69 is the first use of parallel modes, whereas Goodman used enharmonic parallel modes. The tuba transitions into A minor, and the piano goes into A major. This section is similar to the 16th note whole step motive seen earlier in the piece. The piano interjects with whole step 16th note interjections underneath. Pedal As and the syncopated B-D motive play along in measures 70-74. Goodman also uses the Sol-Do effect with the pedal D briefly in measure 72, then again in measures 74-76 but with octave displacements.

The piano and tuba parts come together in the same key signature at rehearsal 78. This section is unlike the previous parts. This is the first contrasting slow section and is tonally ambiguous compared to the major/minor and enharmonic mode mixtures. What connects the previous section of measure 69 and the upcoming section of measure 89 is the use of the pedal A natural. It is theorized that this section, written in the key of C minor, has no relation to C minor. However, the piano part is broken into four sections, along with the tuba part, for five parts. C minor mixes in along with the tonic pedal A and a foreshadowing of a motive that will be used in the second movement. Parts one and two, the tuba and upper right-hand piano part, can be seen as the section that would best fit in the key of C minor. In the third part, the cluster chords are seen in measures 79-85, and the end of part one of measures 85 and 85 can be seen as foreshadowed materials to be heard in the second movement. Part four, the upper left-hand piano part, can be seen as a combination of parts one and two to the C minor grouping. Lastly, part five is the pedal, A natural that bridges the previous and upcoming sections together.

The last section of the first movement breaks down into major/minor relative tonality. This means that pedal A references the A major. A is the tonic used by assertion, the piano's right hand and the tuba play in the key of F# minor. The motive in the piano in measure 89 and then in the tuba in 91 is a variation of the whole step 16th note motive, which continues into the beginning of measure 94. At measure 94, a direct transposition occurs from the motive B in the primary key of A major. Goodman uses the arpeggio in measure 93 to transition from F# minor to A major. The motive in measure 94 is a direct transposition from the first introduction in measure 19. This transposition and variation of previous motivic materials continue until about measure 104. The piano also references previous material, such as the contrary motion seen in measures 100-103 and bringing the descending variation pickups to measure 105. As the piano descends on the pickup to 105, the tuba ascends by playing a B7 arpeggio, which acts as the dominant E minor triad referenced in measures 103-104. Then following the B7 arpeggio in 103-104, the tuba resolves again with a V7-I motion with the E major descending arpeggio in measure 106-107.

Rehearsal 107 is a direct transposition of the motive in measure 69 but now in F# minor. Until the last measure, this section has the most changes harmonically in both parts. The step 16th note motive in the right-hand piano continues while the tuba plays the F# motive and E major arpeggios until measure 111. In this measure, the left-hand piano part changes between an E7/D and an EMaj7/D# chord every beat. The right-hand changes from C#minor to B9, or if looked at in normal order, B, C#, D, E, G# (0,2,3,5,9) and B, C#, D#, E, G# (0,2,4,5,9). The only difference between the beats is the D# and D natural interjections. That continues while the tuba follows the same D# interjection

playing an EMaj7 followed by an E7 arpeggio in the same alternation as the piano does. The final chord in the piano and tuba part concludes with the notes A, B, C#, D#, E, F#, and G#, ending the movement with a diatonic chord using all the notes in the A Lydian scale. This sets up the transition into movement two, attacca, continuing the trend of the tonic in A.

Movement II: *Mysterious, Slow and Expressive*

The second movement of *the Tuba Concerto* is a flowing, lyrical aria performed by the tuba and accompanied by a shifting chordal movement in the piano revolving around the note A. The pedal A is presented across nearly the entire movement, giving it the importance as a tonic. Known otherwise as neotonicity, establishing a tonal center by assertion, which can include repeating a central pitch or emphasizing it consistently across the section or piece. In the case of movement two, Goodman uses it as pedal points, as part of chords, and in the solo tuba line consistently.

Movement two starts as described, *mysterious, slow, and expressive* with a pedal A in the piano before chords are added in the upper voices in measure 3. Those chords in measures 3-7 represent three different pitch-class sets. They are sets 3 [0,2,3,5], 4 [0,1,3,5], and 5 [0,1,5,6] (See table 5) However, in measure 8, with the introduction of the F# in the right hand, a new pitch-class set is made, set 1a [0,1,5,7] (See table 5) The introduction of flats in measures 10-11 brings a whole new pitch-class set. However, measures 12-17 return to the pitch-class set, first seen in measure 8. That said, measures 16-25 work like measures 1-9, with the bass pedals and rhythms being similar. The main difference is that the quarter note function descends rather than ascends, and in the pitch-class set, there is an introduction of C# along with F#. In measures 18-25, the piano quarter note motives descend, rather than ascending in the first 15 measures.

Measure 26 marks a new section within the movement. There is a key change, but as discussed earlier, this section remains centralized in A. The change in the key signature is nothing more than an allusion to the A Lydian scale. This section also

introduces a new pitch class set called 1a [0,1,5,7] and is seen in the piano's right hand (See table 5.) The quarter note motive returns to an ascending pattern in measure 26. The notes in measure 26 in the right hand of the piano, is a pitch-class set 1a, read backward starting with the top note E [Ab, B, D#, E]. There is also a connection between the piano pitch-class set of the sustained, left-hand pedal notes in measures 26-52 and the tuba part, which is the motive [0,2,7] first seen in the tuba line in measure 7. These notes, A, B, and E, are in relation to pitch-class set 1a. and tie the introduction of the tuba melody to the new pitch class set in the new section marked *Flowing, In 1*. In measure 29, there is a new introduction in the piano called the diatonic scale fragment. This contrasting set happens on three more occasions, in measures 33-34 (set #2), 38-39 (set 3), and finally, in measure 45 (set 1).

Portions of previous pitch-class sets create contrasts in articulation, range, rhythm, and pitch compared to the right-hand motive and the solo tuba line. In measures 36-37, 40, 42-44, and 47-50, there are changes in the pedal tones in the bass. This is odd, considering that the piece is centralized around A. However, by analyzing those notes A, B, D#, and E concerning earlier pitch class sets, Goodman reemphasizes the tonic by assertion in A by choosing these pedal tones to implement the pitch class of [0,2,6,7]. This set is a variation of the pitch class motives seen in earlier portions of the second movement in both the tuba and piano parts, furthering the emphasis surrounding note A. Looking at the tuba part in measures 41-51, the solo line also slowly introduces the same pitch class pattern seen in measure 26 of the piano.

In rehearsal measure 52 the tempo picks up, and a new change begins. In the piano in measures 52-57, there is a direct transposition in the piano's left hand of the pitch

class set of [0,1,5,7]. This connects both piano parts as G#, and A is shared between the two lines. After transposing the pitch class set, as Goodman has done here, he introduces D natural in the left hand. Since the left hand is a direct transposition, the reason is to allow the dissonance between D natural in the left hand and D# in the right hand. Adding this half-step dissonance adds "bite" to the texture. This musical idea is called a contradiction.

The tuba part has the motive of [0,1,5,7] once again, in measures 52-56. However, in measure 57 Goodman introduces F# into this pitch class, which adds pitch to the set and changes it to [0,1,3,5,7]. In this case, there is no relationship of the F# to previous pitch classes besides adding it in for this specific group of measures. However, this is the first time that Goodman uses the note F# in the solo tuba line and the first time in the overall movement since measure 22, the end of the first section. Measure 59 is also where the two piano hands flip with each other for the first time. The ascending quarter note and half note motive seen in the right hand of measure 41 is now in the left hand, while the right-hand plays something completely different with the quarter note [0,1,5,7] pitch class cluster motives. Measure 57 in the piano and introduce the note C#, which adds an extra note to the pitch class of 1b, making it now [0,1,5,7,8]. This brings the similarity between the tuba pitch-class set starting in measure 52 even closer to the piano. However, the tuba brings in the note F# in measures 57 and 66, moving away from the same pitch-class set of 1b simultaneously. The pedal E and rhythmic motive in the right-hand piano part in measures 66-67 are similar to measure 36. In measure 71, a new left-hand rhythm is repeated until measure 94. This new rhythm uses diatonic scale fragmentation on

previous pitch-class sets. In measure 71, the left hand uses a part of set 1a seen in measures 56-57.

Goodman also uses this fragmentation with another pitch-class set in the right hand in measure 76 with different pitches for the first time. The left-hand plays A, D#, and E while the right hand with A, G#, and D, which again contradicts the clash between D and D#. He continues to do this, but now with the tuba part in measure 79 marked, *soaring*. However, for two measures from 80-81, Goodman adds D natural to the left-hand part before returning to D# in measure 82. This section has the tuba line playing pitch-class set 1b, an octave higher than written, while the pedal notes seen in measures 79, 83-84, 88-89, and 90-91 play the pitches from 1a. Goodman uses the same technique of briefly naturalizing a note for a few measures, as seen with the C natural in measures 92-94, before returning to C# in measure 95. The diatonic scale fragments return in measures 97-99, with measures 97 and 99 returning to previous pitch-class sets 3 and 5 and creating a new set in measure 98 labeled as pitch-class set 7. The ascending rhythmic pattern of 1b reverses in measure 101 for six measures, and the pattern descends before closing off this middle section.

The pickup note in the tuba leading to measure 107 is the return to set 1a and the return to the opening of the fast section in measure 26. The left-hand piano part brings a close to the steady pulse rhythmic figure and the return of pedal A, while the right-hand part keeps the same ascending rhythm with a new pitch-class set labeled 1e. The diatonic scale fragments return for the last time in this movement in measures 114 and 117-118 with pitch class sets 3 and 4. These fragments contradict D natural and D# between the two piano parts. The sustained pedal E1 in the tuba line brings a close to the fast section

in measure 120 and returns it to a condensed codetta of the introductory material if measures 1-11.

Movement III: *Fast and Aggressive*

The third and final movement is an aggressive, athletic sprint through constantly shifting meters, challenging runs, and giant leaps. The opening of this movement presents a three-note motive, just like movement two, that consistently reappears throughout the movement (See table 6 m. 1). The solo tuba and piano alternate with variations of this motive (See table 6 m. 7), constantly interrupted by long, lyrical lines (See table 6 m. 21). The B section of this movement is the development of the previous lyrical lines with a series of shifting harmonies, similar to what was presented in the second movement (See Table 7). The movement recapitulates the opening theme, described as a "vibrant and electrifying coda, giving the soloist the final word."¹⁰

Movement three can be categorized into four sections, A, B, transition, and A. The final A section is nearly identical to the first time this section appears, with a minor alteration seen at the end of the piece. The beginning of the movement carries over the pedal A, as seen prominently in the previous movements, along with the introduction of a new tonal center, C#. At the beginning of the movement the piano starts as a stand-alone instrument. In measure one, Motives 1, 1a, 1b, and 1c occur in measure 1 and repeat themselves throughout the work. The variations of the motives throughout the movement (See table 6) work cohesively together and independently. The tuba comes in after the five-measure introduction with motive 1a and diminutions of the original motive. The piano part underneath continues the rhythmic pattern it had in the right hand at the beginning, now accompanied by the solo tuba. In measure nine, the tuba adds a new

¹⁰ "Tuba Concerto by Todd Goodman." Wrong Note Media Online Store, Accessed September 13, 2022. <https://www.wrongnotemedia.com/online-store/TUBA-CONCERTO-by-Todd-Goodman-p86418302>.

rhythm by adding a descending diatonic scale pattern for the first time. This rhythmic scale idea ascends and descends throughout the movement in both the tuba and piano parts. Measure 11 is the first section where motive 2 is introduced. In the piano parts, motive 1c returns to the left hand while the right hand continues the entirety of motive 1 for a few measures. Beats 3-5 in measure 14 is a play on motive 1a and is seen again in measure 16.

Measure 16 is slightly different as Goodman incorporates the upwards diatonic scale pattern with a new idea, a G# octave glissando. This phrase marks the transition back to what occurred in measure 11, with the tuba playing motive 2 while the piano parts are playing motives 1 and 1c. Measure 21 marks a new section, but as seen previously, is a variation of motives 1 and 2. The solo tuba part sounds slower than the previous motives, but the tempo remains the same and is reinforced by motive 2, played in the bottom part of the piano. Measures 21-28 continue motive 2 in the lower piano part, being the driving, rhythmic line as the tuba plays the elongated motive figure. Measure 29 is where the right piano hand brings back motive 2; however, this time, 1a is repeated on a singular pitch, C#, while the tuba comes in at measure 30, presenting the same motive. While the tuba continues motive 2 in the last half of measure 30, the piano takes motive 1a and flips the pattern creating a descending line. Then measure 31 goes back to the entirety of motive 2. The idea of motives 1 and 2 being presented in both the solo tuba and piano parts as individual motives or a hybrid of both continues until the end of measure 51, bringing us to section A and into section B.

The second section of this movement begins in measure 52 and continues through measure 78. A couple of new ideas are presented in this section while the transition from

section A material coincides with B material and the tonal center changes. Entering A major, keeps the relationship from C# to A by the mediant. pedal Es in the piano's right hand continue to play from measure 52-64. The low A makes a reappearance for the first two measures when Goodman introduces new chords. Chords b and c are introduced in measures 52-62 (See table 7). In measures 63-64, chords d and e are introduced, and the last chord that Goodman uses is in measure 76 and is labeled as chord F (See table 7). These chords play an integral part in this section as it repeats consistently across the entire section in the lower piano part, and the pedal Es consistently occur in the upper voice. There is a slight change to that starting at measure 58, where the middle treble clef voice begins to play a melodic countermelody that also fills in a rhythmic change as the middle and lower piano part, along with the tuba, mostly play longer sustained notes. Both parts are marked *un poco ritardando*, marking a gradual slowdown in the final portion of section B before making an even more gradual *ritardando* in measures 76-78, transitioning the music into tempo primo, the original tempo at the beginning of the movement. In this section two motives are in play. In the piano's left hand, chords E and F are previous material from B, with the piano's right hand bringing back motive 2. Goodman creates this transition section of measures 79-84 with materials from both A and B to recapitulate in measure 84 to the same material seen in measure 11, the first introduction of motive 2.

The final A section starting at measure 84, is nearly identical to measure 11 for both the tuba and piano parts. However, Goodman changes the parts subtly in the final 40 measures of the movement when comparing them to measures 11-34. The tuba part begins just as it did in measure 11; however, this time is cut down by an eighth note.

Underneath this, the piano plays motive 1 in the right hand and motive 1c in the left hand. Goodman creates three layers in this section by building them vertically, as in previous sections. Also, the piano part is an exact recapitulation of the first measure.

When analyzing this final section, performers can look at these measures to compare the two A sections together. Measures 84-118 are the same as measures 1-34. Measure 118 is the first time a change is seen with the 32nd note pattern continuing the ascending pattern, whereas the counterpart in measure 35 jumps up a minor seventh, then the pattern descends. Goodman thus sets up the first significant change in the repeated A section in measure 119 going into 120. The 32nd note pattern ascends, allowing the tuba part to descend naturally before a new ascending 32nd note pattern appears, leading up to a G#4. This 12/8 bar is also doubled in length to fit the dotted quarter tied over to the dotted 16th note and the 32nd note run when compared to the 36th measure of the movement in 6/8. Following this change, Goodman introduces new material in measures 120 and 121, a continuation of the change in motive seen in measure 119. He then adds a variety of motive 2, without the 32nd notes in the tuba part. At the same time, the piano has the same motive 2 pattern consistently displaced by significant interval changes in the right hand, and the piano's left hand continues the Sol-Do effect from the 120th measure. The penultimate measure is a filler measure with a descending septuplet in the solo line that lines up on the downbeat of the last measure with an open fifth C# chord (absence of the 3rd).

CHAPTER III

PERFORMER'S ANALYSES OF THE THREE MOVEMENTS

Movement I

Todd Goodman's *Tuba Concerto* is new to tuba literature and is a demanding and ambitious solo for any professional tubist. The requirements on range and technique far surpass any literature written for the instrument and provide their unique challenges within each movement. The concerto should be performed on a bass tuba, which allows the performer to play with the most comfort and with lush and warm tone, yet also ferociously when needed. Each of these movements should be studied individually, as they are all in different styles and written to provide musical ideas and characteristics from several musical eras. The first two movements, *Retrospective* and *Mysterious, Slow and Expressive*, are meant to be played attacca.

Which of Goodman's movements was written in this concerto is still being determined. In contrast, the third and final movement could be performed as a standalone piece. However, this new solo for tuba and piano is notable for its technicality and musicality, propelling the soloist and pianist to strive for perfection on this, euphonious and, contemporary work.

The first movement can be tricky when first reading through the changing key signatures. However, by analyzing the movement, the performer will understand that the

key changes allow for ease of reading while maintaining the tonal centers and mediant changes that Goodman wanted.

The first section in the music that is challenging is in measure 21. Goodman has the solo line jump from a C3 up a major 11th (a perfect fourth displaced by an octave) to an F4. A focused intensity of the air stream is needed to allow for a short jump. Doing so allows the melodic line to flow seamlessly to the end of the phrase ending on the Ab. One thing to note while descending three octaves is maintaining an open aperture and oral cavity to allow the air to maintain a steady stream and blow with no disconnect.

Articulation throughout this first movement is vital to a successful performance. Goodman includes many detailed markings, placing accents and staccatos in strategic areas to facilitate ease of playing and to let the performer and listener hear the varying motives being presented as diminutions and other compositional techniques. In Measure 19 he writes an accent on the first note of the 16th note slur followed with a staccato on the second note. This marking emphasizes the first beat while allowing the second note to have a lift, continuing the forward momentum as the piece continues. The focus on articulation is critical in measures 25-42 to sustain the momentum of the rhythm. Listening to the piano underneath can be especially difficult as the two parts rarely line up on the beats with more weight in a measure (like beats 1 and 3 in a 4/4 measure).

As with measure 21, which requires the consistent air stream while traversing through giant interval leaps, that same focus is needed in measures 34-62. The solo part here opens up with a two-octave jump from a Db2 to a Db4 before ascending to an F4 and finally returning to an F2 in measure 40. The solo line then traverses giant leaps and tricky intervals such as tritones (Gb-C), octaves, and even a major 16th (two octaves plus

a major second A1-B3). The performer should practice these difficult leaps in the solo line slowly until the jumps are comfortable and accurate. One suggestion to help with this learning process is to reduce the section to a single octave to focus on the pitches and allow the ear to hear the intervals closer together without the octave displacements.

Measures 69-78 are rhythmically tricky to maintain a crisp tone due to the range of the jumps, the quick 32nd note snippets, and the articulation marking that Goodman adds to create a contrast to what has been heard in the previous sections. The A1 on a bass tuba, particularly on an F tuba, is a note that tends to be stuffy, meaning it is harder to be as transparent and open when compared to notes above that pitch. Maintaining a steady airstream and allowing it not to be as fast, keeping the oral cavity open, and letting the slow, warm air through allows the notes to speak clearly. Keeping the faster air used in the tuba's upper register for this tessitura of the bass tuba it adds unnecessary resistance to the register of the tuba, which is already particularly less open and free blowing than the higher tessitura. Keeping the tongue light throughout this fast-paced section will allow the tubist not to lose stamina and maintain tempi until the fermata is in measure 77.

As the phrase ascends in measures 74-49, allow the stream of the air to angle down as the pitches get higher, which will let the air do more work while not tiring the embouchure too much. The soloist must find good breathing places within measures 75-78 to allow ample air support to ascend to a G4 with the written *ritardando* and fermata, holding out the G4 until the melody begins in measure 78.

The *slow and expressive con rubato* section is relatively easy. However, this is another area of the music where it is vital to understand what the piano is playing underneath (or the wind ensemble if performing the fully orchestrated arrangement) so

the soloist does not get out of tempo with the accompaniment until the double bar line at the end of measure 88.

An extended technique this piece requires is multiphonics. Multiphonics is simply humming a pitch into the instrument while playing. However, doing so on a brass instrument takes practice. Allow yourself to hum a pitch with a drone and try to match that same note on the tuba. Slowly extend your humming range while maintaining the same pitch, eventually singing more intervals. Some intervals are trickier than others; for example, the perfect 5th in measure 87 is much more complex than singing the same pitch or octaves. The tempo primo section in measures 89-113 requires the tubist to have the same focus and awareness as in measures 69-76. This last section transposes itself to F# minor and, in many cases, is much easier to perform both for range and articulation purposes than in A minor, as it was in measure 69. However, this part of the solo also maintains in the middle and upper register for the tuba. Be aware of giant leaps and intervals.

Fortunately for the performer, most of the music is written diatonically, so analyzing the music beforehand is beneficial, as identifying chords and arpeggios allows for an easier connection between reading and playing. One example is measure 104-105 as the tuba begins on a B2 and plays a B7 arpeggio up to an F#4, spanning two and a half octaves (a 19th if counting stepwise). The F#4 is followed by a minor seventh descending leap to a G#3, which is part of an E major chord. Analyzing this section as a B7-E also allows the performer to hear the V7-I motion that Goodman wrote to conclude the phrase before playing a transposed motive from measure 69 in F#minor.

The final six measures are an important area to condense the octave displacement and hear the intervals properly as it frequently jumps across the tessitura. Goodman writes a D4 descending leap to an F#3, having the performer play the minor 13th (a minor sixth displaced by an octave) before continuing up an F3 minor arpeggio. Measures 111-112 alternate between an EMaj 7th and E7 chord progression before concluding with a major sixth ascending leap to the F#4 to end the first movement.

Movement II

The second movement is vastly different in rhythm, contrasting the first movement with a different sense of lyricism. The tricky part for the soloist, in particular, is to make a note of the piano and understand that the pattern shifts, not aligning itself with the solo part and downbeats at times. By analyzing the work, the performer will better grasp the motives that Goodman uses via pitch class sets and how it shifts in terms of octave changes and rearranging pitch order. In terms of articulation markings, the performer should follow the tenuto markings to allow the notes to stay as connected as possible throughout the movement. Again, like the first movement, there are large intervals to be aware of, and measure 18 is an excellent example.

One of the trickier spots in this movement is the *Flowing in One* section at measure 26. The half note maintains the beat through the time changes but the piano ostinato of the right hand and the interjecting chords in the left-hand shift where the emphasis of the beat feels. In particular, for the 3/4 measures, the accent is placed on the second beat of the measure, placing more emphasis on that beat rather than the downbeat, where the emphasis on the beat occurs typically. In the 2/2 bar, the same thing occurs. There is an emphasis on the second beat, the weak beat in a quadruple meter, with the accent that Goodman puts on the second beat. Right before Goodman ends the phrase every few measures, he will add a staccato on the fourth beat of a 2/2 measure on the G#, which is a slightly stronger beat than two but not nearly as strong as one or three. This is what makes the middle section of the second movement particularly difficult.

What can also be challenging, if the performer chooses to do so, is maintaining pitch and air support in measure 79 at the *soaring* section when taken *8va*, an octave

higher than written. Reference recordings may be of great help in this area. Two to note are Aaron Tindall's CD *This is My House*, released in 2015 with piano accompaniment, and Justin Benavidez's CD *Storyteller*, released in 2015 with a wind band. In Tindall's recording, he takes the *8va* from measures 79-91 and then plays the rest of the music as written. Benavidez does something slightly different. He takes the *8va* until the end of measure 95, then the following three measures, he plays them *8vb*, an octave down before returning to the written pitch in measure 99. The performer must choose what is comfortable to play, whether one section as *8va*, both or none. If taking the parts up an octave, avoid creating too much pressure on the embouchure and the body, allowing the air to pass through the instrument with as little resistance as possible. If the performer chooses to play the *8va*, the air stream should be fast, cold air, with a downward stream. Doing so will let the air work naturally, exiting the body and into the instrument efficiently. One thing to also consider is the alignment of the celiac plexus, otherwise known as the solar plexus or chi point within the body, to remain relaxed without strain. Suppose this area of the body becomes agitated. In that case, it can cause the diaphragm to tighten up, creating difficulty in smooth and efficient breathing and causing interference in other areas of the body regarding air.

Movement III

The third and final movement of Goodman's *Tuba Concerto* may be the most recognizable to the ear of the performers and audience, as it is the most diatonic movement of the work and is easier to play with both parts together. However, this does not take away from the difficulty of the movement. It would be one of the most challenging movements regarding tempo and rhythmic pace. This movement, in particular, is based on two contrasting sections. The fast A section, as described in the analysis, the slower B section, and the recapitulation back to A. With the final A section being nearly identical in material for both the tuba and piano parts, it significantly cuts down the amount of material needed to learn for both performers. As I say this, going through this final section is much easier said than done, considering stamina when playing the concerto in its entirety.

The 1, 1a and 1b motives repeated through the entire movement are more accessible for the performer to learn as it is a repetition of the motive, displaced by octave and variations of the motive by diminution. Playing the solo part rhythmically accurately is not tricky; what is difficult is playing it stylistically. Having an emphasis on the first beat of the grouping as Goodman beams them along with the accent he places and then backing off on the following two notes allows the phrasing to have more forward momentum and buoyancy. With the tempo as a factor, the performer should remind themselves to keep the articulation and tongue light. Tongue placement also can affect tongue speed, so keep the tongue low in the oral cavity. This will also let the air remain undisturbed as it passes into the instrument. Motive 1 can be especially tricky as the C# is repeated, followed by continuing ascending intervals, as seen in measure 11. It

is critical to keep the air moving in the sections that contain motive 2. The figure seen at measure 16 is challenging to work on because of the giant leaps on the first four 16th notes and then the octave glissando. One thing I found helpful for this particular measure is to reserve the air by playing the 32nd note run softer, allowing enough air in the diaphragm to push through the glissando. Also, playing the two G#s in different fingering helps maintain pitch and assists with the glissando effect. The movement is centered around C# minor for the majority of the work, allowing the performer to stay within the same tonal center, making the giant leaps through section B much easier than it looks. The tempo primo to the end, precisely measure 84 to the end, is a recapitulation of measures 1-34, so new material is not needed to learn.

However, measure 118 is slightly different from measure 35. The 32nd note run is just in the opposite order. In 118, the B ascends to the G# where as in 35, the G# descends to the B. Practicing it both ways will bring comfortability and ease of playing when trying to piece the movement together. Also, the 32nd note run in measure 119 is easier to comprehend when you analyze it theoretically. The scale starts on Sol with the B tied over, then the ascending E major scale begins and ends on Mi, the G#. The same goes for the last septuplet in measure 123. It is an E major scale descending to La, C#.

CHAPTER IV

IAN LESTER & *CYCLES*

American Ian Lester was born in 1994 in Royal Oak, Michigan. Lester is an award-winning composer and performer. His music has been described as having an "excellent mix of tonal vocabulary" and being "very thoughtful and concise" (Dr. Chris Combest, International Tuba and Euphonium Association, ITEA).¹¹ Lester is pursuing a Doctorate of Euphonium Performance and a Master of Music Degree in Composition at the University of Missouri-Kansas City.¹²

As a performer, Lester has held principal euphonium positions across his undergraduate and graduate degrees including being the principal euphonium with the Fountain City Academy Brass Band. He has received recognition and rewards such as the winner of the Oakland University Distinguished Student in Chamber music in 2014 and 2017, 2nd place award in the Adult Chamber Music Competition in the North American Brass Band Championships with his Tuba Quartet in 2016 and 2017, 1st place in the North American Brass Band Championships Adult Baritone/Euphonium Slow

¹¹ Combest, Dr. Chris. "New Materials." *ITEA Journal "New Materials"*, vol. 45, no. 4, Summer 2018 <https://doi.org/https://www.iteaonline.org/members/journal/45N4/45N4newmaterials.php>.

¹² Lester, Ian. "Biography." Accessed September 9, 2022. <https://www.ianlestermusic.com/bio.html>.

Melody Solo Competition, and finalist in several of the United States' premiere competitions.¹³

As a composer, Lester's music is tonal and focuses on rhythmic and melodic structure, drawing inspiration from film music and Romantic era music. His compositions have been premiered by some of the country's finest soloists and chamber ensembles in venues such as Fort Myer, Carnegie Hall, and numerous universities and recital halls in several countries.¹⁴ In 2016, Lester won the Pershing's Own U.S. Army Band Tuba-Euphonium Composition Competition with his piece, *Sonata for Tuba, 'Hades God of the Underworld'*. The contrabass tuba version received the world premiere at the 2017 Tuba-Euphonium Conference in Arlington, Virginia, and the bass tuba version premiered in late 2017.¹⁵ In 2018, Lester won the competitive North Texas Euphonium Quartet Composition Competition with his piece *Reminiscence and Death Machine*. Since then, Lester has won several chamber music compositions and received honorable mentions for competitions such as the Leonard Falcone Call for Solo Works.¹⁶

CYCLES is a consortium piece led by Johnathan De Soto Jr., the graduate teaching assistant for the Pittsburg State University "Pride of the Plains" Marching Band in a music consortium. Composed by Lester, this piece consists of a two-movement work for tuba or euphonium, and vibraphone. This piece is in memory and dedication to Dr. Alan Douglass Whitten, former Director of Athletic Bands and Professor of Tuba

¹³ Lester, Ian. "Biography." Accessed September 9, 2022. <https://www.ianlestermusic.com/bio.html>.

¹⁴ Ibid

¹⁵ Ibid

¹⁶ Ibid

and Euphonium at Pittsburg State University, who passed away suddenly in June of 2022.

All of the musical elements presented in *CYCLES* are inspired by information given to Lester about Dr. Whitten. Lester did not know Whitten, so wanting to make sure the composition was accurate to the embodiment of Whitten, he asked De Soto Jr., along with a few other consortium members and former students of Whitten, such as Dr. AJ Beu, providing stories and memories of their former mentor. Beu also provided information on Whitten's hobbies, interests, and overall lifestyle, providing Lester with information and inspiration to write *CYCLES* on the teacher and musician who was adored by all who knew him. The piece comprises two movements: I. “The Gifts that Life Brings Life” and II. “Embrace the Grind.”

Movement I

Movement One represents happiness and the beautiful moments during one's life. This movement starts slow, marked *ethereal*, and revolves around an I-iii6-vi-V-I in F Major. The melody of the A section is presented in the tuba part in measure 5 (Figure 1). This showcases the lyricality of the bass tuba and singing nature. The four-mallet vibraphone part is performed sweetly, creating a bass line in the lower left-hand mallets with a motive that repeats itself in the right-hand mallet parts (Figure 1). The tuba's solo line presents a variety of rhythms and textures within the range provided, allowing the soloist to play sweetly and with emotion. The tricky part with the lyrical phrases is the ability to find places to breathe and maintain the phrase structure.

Measure 39 starts the B section, where the texture changes as the melodic material steadily gains energy through various articulations, changing meters, and growth in dynamics (Figure 2). It is marked *holding back excitement* as this section slowly builds and gains momentum, returning to the A section, but this time slightly faster at measure 53 through measure 68 (Figure 3).

This section gradually becomes slower as a new motive, the combination of ideas from sections A and B, comes together in measure 69, performed together by both the tuba and vibraphone (Figure 4). As the piece progresses and gains excitement with the constantly changing rhythmic and range textures in both the tuba and vibraphone parts, different styles of music are presented, such as a bluesy feel in measures 78-86 (Figure 5). The movement feels as if it is slowly winding down before Lester concludes with a sudden harmonic shift in the last five measures that drift off into a quiet "Amen" final cadence (Figure 6).

Figure 1 - Lester *CYCLES* Mvt. 1 m. 1-10

Commissioned by Johnathan De Soto Jr.,
written in memory of Doug Whitten

CYCLES

Ian Lester

I. The Gifts that Life Brings

$\text{♩} = \text{c. } 72$ **Ethereal**

A

Tuba 4 Mallets

Vibraphone

p dolce

Pedal with phrasing, motor off

mf

p

6

Tba.

mf

p

Vib.

mf

p

Figure 2 - Lester *CYCLES* Mvt. 1 mm. 39-52

39 **C**

Tba.

mp holding back excitement

f

Vib.

p

mp holding back excitement

mf

46

Tba.

mp

f

Vib.

f

p

mp

p

mf

mp

52 **D** $\text{♩} = \text{c. } 76$ A little more momentum

accel.

Tba.

f

f dolce

Vib.

f

mp sub.

Figure 3 - Lester *CYCLES* Mvt. 1 mm. 53-68

52 **accel.** **D** ♩ = c. 76 **A little more momentum**

Tba. *f* *f dolce*

Vib. *f mp sub.*

56 *mf*

60 *f p mf*

4 65 **rit.**

Tba.

Vib. *p cresc. poco a poco f*

Figure 4 - Lester *CYCLES* Mvt. 1 mm. 69-77

69 **E** ♩ = c. 72 **Tempo I**

Tba. *mp f*

Vib. *mp f*

74 *mp mf*

Figure 5 - Lester *CYCLES* Mvt. 1 mm. 78-86

78 Tba. *mf* *p* *p sub.* *ff*

82 Tba. *mf* *p* *p sub.* *ff*

86 Tba. *ff*

Vib. *ff*

Figure 6 - Lester *CYCLES* Mvt. 1 mm. 88-103

99 Tba. *mf* *ff* *mp* *pp*

Vib. *mf* *ff* *mp* *pp*

* * * *

Movement II

Movement II is an energetic finale that explores Whitten's love for cycling and roller derby.¹⁷ Like the previous movement, *Embrace the Grind* also contains two distinct sections with specific motives. The A section marked as *Driving, Energetic* is in 7/8 with an aggressive rhythmic line provided by the vibraphone that imitates the adrenaline and excitement felt during intense moments in cycling and roller derby (Figure 7). The tuba provides intense articulations and dynamic growth before joining the vibraphone with the driving, rhythmic motive in measure 13. The varied articulation markings in the tuba line provide the listener with different movements and sounds that create the imagery of bumps throughout the road during the journey (figure 8). Section B begins in measure 38 as the style returns to the ethereal feeling as in movement one, with the harmonic and melodic material reminiscent of outer space (Figure 9). Lester provides this by using a flattened scale degree VI throughout this section.¹⁸ This section represents resting during a bike ride, one of Whitten's passions, to admire the Kansas sunset and the arrival of the night sky.¹⁹ As with the first movement, sections A and B alternate with each other. Section A returns in measure 88 and concludes as section B begins in measure 123 (Figure 10). The final accelerando of the piece starts in measure 143 as the last section, A, returns with the varying meter changes to build up excitement and growth for the intense finale (Figure 11).

¹⁷ Ian Lester, email message to author, September 7, 2022

¹⁸ Ibid

¹⁹ Ibid

Figure 7 - Lester *CYCLES* Mvt. 2 mm. 1-13

6 II. Embrace the Grind

$\text{♩} = \text{c. } 152 + \text{Driving, Energetic}$
(2+2+3)

1

Tba. *fp* *f* *fp*

Vib. *f* *secco, energetic* *sim.*

Pedal off, motor off

8

Tba. *ff* *fp* *f* *fp* *ff* *f* *secco, energetic*

Vib. *f* *secco, energetic*

G

Figure 8 - Lester *CYCLES* Mvt. 2 mm. 14-25

14

Tba. *fp* *f*

Vib. *fp* *f*

20

Tba. *fp* *f*

Vib. *fp* *f*

Figure 9 - Lester *CYCLES* Mvt. 2 mm. 38-55

38 **H** $\text{♩} = \text{♩}$

Tba. *p*

Vib. *4 Mallets* *p* *Motor on, flowing* *mf*

44

Tba. *p* *mf* *p*

Vib. *p* *mf* *p*

50

Tba. *mp* *flowing, espress.*

Vib. *f* *mp*

Figure 10 - Lester *CYCLES* Mvt. 2 mm. 123-140

123 **L**

Tba. *mp* *mp* flowing, *espress.*

Vib. 4 Mallets *mp* Motor on, flowing *f* *mp*

129

Tba. *mf* *p*

Vib. *mf* *p*

135

Tba. *p* *mf*

Vib. *mf* *p*

Figure 11 - Lester *CYCLES* Mvt. 2 mm. 143-168

143 **M** ♩. = c. 110+ Embrace the Grind

Tba. *ff*

Vib. *ff*

148

Tba. *ff*

Vib. *ff*

153

Tba. *fp* *ff*

Vib. *fp* *ff*

158

Tba. *mp*

Vib. *mp*

163

Tba. *ff* *ff* *ff*

Vib. *ff* *ff* *ff*

accel.

fp

fp

CHAPTER V

TYLER ONO & *Imua!*

Japanese-American composer Tyler Ono specializes in various musical genres through his compositions to create more extraordinary experiences. Born and raised in Hawai'i, Tyler grew up in a melting pot of mixed cultures, influencing his interest in fusing music with other art forms. His diverse musical palette earned him credibility in concert music, film scoring, game scoring, producing, and mix engineering. Tyler recently composed music for an animation by Jewel Racasa that won an award for best animation at the Paris International Film Awards. Tyler is currently studying under composer Daron Hagen and arranging music for the University of Hawai'i Marching Band.²⁰

²⁰ Ono, Tyler "Biography." *Tyler Ono Music*, Accessed September 3, 2022.
<https://www.tyleronomusic.com/general-4>

Kawaipunahale and Keali‘i Reichel

Keali‘i nani‘aimokuokalani Reichel, was born in 1963 in Lahaina, Maui, Hawai‘i. As is standard in Hawai‘i, Reichel had spent the first five years of his childhood living with his mother’s parents, immersed in native Hawaiian culture and values (Note: this upbringing is typical of *kānaka maoli* traditions, not of families who immigrated from outside of the islands). His maternal grandmother, Kamaile Puhi Kane, significantly influenced him in his study of Hawaiian music. At 17, Reichel studied at the University of Hawai‘i at Mānoa and took up traditional Hawaiian chanting. However, he was 26 before he studied the art formally. Reichel then studied under the tutelage of *Kumu hula* (hula teacher) and master chanter Pualani Kanaka‘ole Kanahele.²¹ Reichel later established his hula school, *Hālau Ke‘alaokamaile*, and became *Kumu hula*.

Reichel’s first album, a collection of traditional Hawaiian and contemporary music, was released in 1994. Entitled *Kawaipunahale* (The Favorite Waters), it was well received, and sold more than 350,000 copies, making it the most successful album in Hawaiian music history.²² For Reichel, Hawai‘i meant a great deal to him, not only because he was *kānaka maoli* but also because of the rich history that Hawai‘i had as a country for its people. The Kingdom of Hawai‘i, being absorbed by the United States of America, had its indigenous people stripped of the culture and language for decades due to a law passed in 1896 banning the education of the Hawaiian language and cultural practices.²³ The decline in usage of the Hawaiian language was substantial, considering

²¹ Keali‘i Reichel Biography. *Musician Guide*, Accessed September 3, 2022.
<https://www.musicianguide.com/biographies/1608004249/Keali-i-Reichel.html>.

²² Ibid

²³ “Saving the Hawaiian Language.” *University of Hawai‘i Foundation*. Accessed September 3, 2022.
<https://www.uhfoundation.org/saving-hawaiian-language>.

that approximately fifty years prior, in 1841, Hawai‘i had a literacy rate of over 90%, one of the highest in the world, and west of the Mississippi River. During most of the Twentieth Century, the language and culture of *kānaka maoli* were nearly lost. In 1985, it was recorded that only 32 children of Hawaiian descent (not just *kānaka maoli*, full-blooded natives) under the age of 18 could speak *‘Ōlelo Hawai‘i* (Hawaiian language). Reichel’s goal was to preserve and promote the indigenous language of his people. As he stated, “Most big local recording artists aren’t fluent in Hawaiian. They don’t know the cultural details that go into the delivery of a song or the composition of a Hawaiian language song.”²⁴

	<u><i>Kawaipunahele Lyrics</i></u>
Nou e Kawaipunahele	For you Kawaipunahele
Ku‘u lei aloha mae ‘ole	My never-fading lei
Pili hemo‘ole,	Never separated,
Pili pa‘a pono	Firmly united.
E huli ho‘i kāua	Come, let’s go back.
E Kawaipunahele	O Kawaipunahele
Kū ‘oe me ke ki‘eki‘e	You stand majestically
I ka nani a‘o Wailuku	In the splendor of Wailuku
Ku‘u ipo henoheno,	My cherished sweetheart,
Ku‘u wehi o ka pō	My adornment of the night
E huli ho‘i kāua	Come, let’s go back.
E Kawaipunahele	O Kawaipunahele
Eia ho‘i ‘o Keali‘i	Here is Keali‘i
Kali ‘ana i kamehameha	Waiting in loneliness
Mehameha ho‘i au,	I am lonely,
‘Eha‘eha ho‘i au	I hurt
E huli ho‘i kāua	Come, let’s go back,
E Kawaipunahele	O Kawaipunahele
Puana ‘ia ke aloha	Tell of the love,
Ku‘u lei aloha mae ‘ole	Of my never-fading lei.
Pili hemo ‘ole,	Never separated,
Pili pa‘a pono	Firmly united
Ke pono ho‘i kāua	When it’s right, we’ll go back

²⁴ Keali‘i Reichel Biography. *Musician Guide*, Accessed September 3, 2022.
<https://www.musicanguide.com/biographies/1608004249/Keali-i-Reichel.html>.

E Kawaipunahele

O Kawaipunahele²⁵Figure 12: *Kawaipunahele* Hawaiian Lyrics and English Translation

Kawaipunahele is a song about begging. Reichel describes the song as a powerful spell to entice the lover to come back by reading the lyrics. *E huli ho 'i kawa* translates to “come, let’s go back” and the *kaona* behind it is “let’s turn back and do this again.” Reichel realized as he got older that there is no going back; you have to rediscover a new norm.²⁶ However, to him, this song was his way of expressing the need to be with *puna* (spring of water), the *kaona* being Reichel needing his connection to Hawai‘i. This specifically relates to Reichel and many other Hawaiians who go on to leave the islands. Hawai‘i is home to our core; there is no replacement for the islands.

²⁵ “Kawaipunahele.” *Huapala*. Accessed September 2, 2022.

<https://www.huapala.org/Kaw/Kawaipunahele.html>

²⁶ Paiva, Derek, Kevin Allen, Catherine Toth Fox, and SCP Hilo Hotel. “Kealii Reichel Reveals the Meanings behind His 12 Favorite Songs.” *Hawaii Magazine*, January 5, 2021.

<https://www.hawaiimagazine.com/kealii-reichel-reveals-the-meanings-behind-his-12-favorite-songs/>.

Pualena - Vika and Chord Brown

Pualena - Vika appeared on the album *The New Brown Sound* by Chord Brown on January 1, 2002.

Pualena-Vika Lyrics

Island baby

You're so beautiful, you drive me crazy
 You know you're all that I need, so much more
 Your strength and beauty,
 I can see in your eyes.
 I lose sight of my world, baby love
 No words can hold what's truly on my mind.
 Just feel the beat of my heart, and you'll know what I mean

You're my pualena, you're so beautiful
 God knows I love you, you're all I need
 Pualena, you take my breath away, pualena

You know lately, all I think about is holding you closely
 And never leaving your side, I'll keep you warm.
 Time passes by and still you're on my mind.
 I can't imagine living a life without you girl.
 The special moments, you and I can only share,
 will keep us together and never apart

You're my pualena, you're so beautiful
 God knows I love you, you're all I need
 Pualena, you take my breath away, pualena

Time passes by and still you're on my mind.
 I can't imagine living a life without you girl.
 The special moments, you and I can only share,
 will keep us together and never apart

Pualena, you're so beautiful
 God knows I love you, you're all I need
 Pualena, you take my breath away, pualena

You're my pualena, you're so beautiful
 God knows I love you, you're all I need
 Pualena, you take my breath away, pualena

Pualena, you're so beautiful
 God knows I love you, you're all I need
 Pualena, you take my breath away, pualena

Figure 13: *Pualena - Vika* Lyrics

Aloha ‘Oe and Queen Lili‘uokalani

Lydia Lili‘u Loloku Walania Wewehi Kamaka‘eha (known as Queen Lydia Lili‘uokalani) was born in Honolulu, on the island of O‘ahu in Hawai‘i on September 2, 1838. In 1842, she began receiving formal education at The Chief’s Children’s School, founded by King Kamehameha III, to educate the young and upcoming royal children of chiefs and kings. Today, this school is known as the Royal School in Honolulu, Hawai‘i.²⁷ Many changes in Hawai‘i occurred during Lili‘uokalani’s life and the details about those events are too extensive to mention, but King David Kalākaua was elected to become the next King of Hawai‘i in 1874 after the death of King Lunalilo. Unfortunately, life was not easy for the King as politics with the United States threatened Hawai‘i, with the settlers and sugar plantation owners wanting more power and land in the monarchy. They used their power and influence to force King Kalākaua to sign a new constitution that took most of the power away from the King and the monarchy. Kalākaua died in 1891 at which point, the monarchy had little remaining power. His death also led to the first queen to be the ruler of the Kingdom of Hawai‘i. Lili‘uokalani was sworn in as Queen on January 29, 1891.²⁸

During adolescence, she continued to write music along with her royal siblings, *Nā Lani ‘Ehā* (The Royal Four / The Heavenly Four), King David Kalākaua, Princess Likelike, and Prince William Pitt Leleiohoku II. These four royal siblings demonstrated extraordinary talent both as musicians and composers. *Nā Lani ‘Ehā*, the patrons of

²⁷ Lili‘uokalani Trust. *Onipaa* Accessed August 30, 2022. <https://onipaa.org/queen-liliuokalani>.

²⁸ “Kūkahekahe: Queen Lili‘uokalani.” *Kamehameha Schools*. Accessed September 1, 2022. <https://www.ksbe.edu/article/kuukahekahe-queen-liliuokalani/#:~:text=He%20asked%20that%20she%20add,of%20intense%20change%20in%20Hawai%C%A%BBi>.

Hawaiian culture, were not only giants in the field of Hawaiian music but formed the very cornerstones of subsequent Hawaiian culture and arts, and as such “preside” over the greats of Hawaiian music honored herein.”²⁹

Kalākaua and Lili‘uokalani were the oldest of the four and had the most significance in Hawai‘i’s musical culture. King Kalākaua did some of the most significant work to revive Hawaiian culture and brought the monarchy to showcase as much Hawaiian music and traditional hula. Lili‘uokalani wrote more than 160 songs and chants during her lifetime. Along with her other well-known and highly respected compositions, The Queen wrote *He Mele Lāhui* (Song of the Hawaiian Nation) at the request of King Kamehameha V, and this became the national anthem of the Kingdom of Hawai‘i until *Hawai‘i Pono ‘ī* (Hawai‘i’s true sons) was written by her brother, King David Kalākaua in 1876. *Hawai‘i Pono ‘ī* became and currently still is the national anthem of Hawai‘i. Kalākaua and Lili‘uokalani traveled worldwide and throughout the United States, bringing knowledge about Hawaiian culture and diplomacy. On one of her trips to the US, Lili‘uokalani goes on to write one of her most recognizable songs, *Aloha ‘Oe*.

Aloha ‘Oe (Farewell to Thee) Lyrics and English Translation

Ha‘aheo ka ua i nā pali	Proudly swept the rain by the cliffs
Ke nihi a‘ela i ka nahele	As it glided through the trees
E hahai (uhai) ana paha i ka liko	Still following ever the bud
Pua ‘āhihi lehua o uka	The ‘ahihi lehua of the vale
Hui:	Chorus:
Aloha ‘oe, aloha ‘oe	Farewell to you, farewell to you
E ke onaona noho i ka lipo	The charming one who dwells in the shaded
	bowers
One fond embrace,	One fond embrace,
A ho‘i a‘e au	‘Ere I depart
Until we meet again	Until we meet again
‘O ka hali‘a aloha i hiki mai	Sweet memories come back to me
Ke hone a‘e nei i ku‘u manawa	Bringing fresh remembrances of the past

²⁹ “Honorees ” *HMHOF*.” HMHOF, June 23, 2022. <https://hmfhof.org/honorees/>.

‘O ‘oe nō ka‘u ipo aloha A loko e hana nei	Dearest one, yes, you are mine own From you, true love shall never depart
Maopopo ku‘u ‘ike i ka nani Nā pua rose o Maunawili I laila hia‘ai nā manu Miki‘ala i ka nani o ka lipo	I have seen and watched your loveliness The sweet rose of Maunawili and ‘tis there the birds of love dwell And sip the honey from your lips ³⁰

Figure 14: *Aloha ‘Oe*: Hawaiian Lyrics and English Translation

Aloha ‘Oe, written in 1878, was then published in 1884 in Boston, Massachusetts, during the Queen’s visit to the United States as a representative of Hawai‘i.³¹ It is a widely celebrated song throughout Hawai‘i as a canon work of Hawaiian compositions of the traditional Hawaiian culture. This song was initially written as a *mele ho‘oipoipo* (love song) between Colonel James Boyd and a young woman from Maunawili. Lili‘uokalani had seen the two, and as they rode up the cliffs of the Pali trail on O‘ahu, she started to hum this melody and weave words into a romantic song. She continued to hum this melody and had completed the song by the time they reached their destination at the bottom of the valley.³² With the origins of this composition and during the period in which it was composed and recorded, there are several *kaona* (hidden meaning, in Hawaiian poetry; concealed reference, as to a person, thing, or place; words or phrases with double meanings), containing both implicit and explicit messages regarding the structure of power between the Kingdom of Hawai‘i and the American sugar plantation owners trying to control more of the land along with the United States government. Over the Nineteenth and Twentieth Centuries, this song has become socially, politically, and

³⁰ “Aloha ‘Oe.” *Huapala*. Accessed September 2, 2022. https://www.huapala.org/Aloha/Aloha_Oe.html.

³¹ “Queen Lili‘uokalani’s Composition ‘Aloha ‘oe’ and American Sheet Music about Hawai‘i.” *Houghton Library Blog*, August 10, 2018. <https://blogs.harvard.edu/houghton/queen-lili%CA%BBuokalanis-composition-aloha-%CA%BBoe-and-american-sheet-music-about-hawai%CA%BBi/>.

³² “Aloha ‘Oe.”

culturally redefined by the *kānaka maoli* as a song of melancholic farewell between the Queen and her realm.³³

After the events of the overthrow of the Kingdom of Hawai‘i and the arrest of Queen Lili‘uokalani, the call to action of “Onipa‘a kākou” (to be steadfast, established, firm, resolute, and determined) emerged. It was her call to both *kānaka maoli* and non-native Hawaiian residents to remain steadfast in times of struggle. This sentiment of the Queen believed in remains widely embraced by Hawaiian sovereignty activists. With *Aloha ‘Oe* and *onipa ‘a kākou* intertwined with the political history of Hawai‘i, Lili‘uokalani’s message of preserving the beauty and spirit of the Hawaiian culture and its people live on. The character roles become transformed from male and female lovers into Hawai‘i and the *kānaka maoli*—the latter of which must forcefully depart from its love, the *‘āina* (land).

The first verse of the song describes the beauty of Hawai‘i: “*Haaheo ka ua inā pali/Ke nihi aela kanahale/E hahai ana ika liko/ Pua āhihi lehua o uka.*” The song's first line translates into “proudly swept the rain cloud by the cliff.” The first word, “proudly,” serves to celebrate the *‘āina* but also sets the tone for the remainder of the song.³⁴ As the song progresses, Lili‘uokalani finds many ways to celebrate her people and language with each line. This embraces the *kānaka maoli*'s love for their *‘āina* and culture. Only one line is sung in English: “*Until we meet again .*” - This could be the use of *kaona* by Lili‘uokalani so that when the song is sung, even colonizers would recognize the text. In

³³ Chow, Evelyn T. "The Sovereign Nation of Hawai‘i: Resistance in the Legacy of "Aloha 'Oe"," *SUURJ: Seattle University Undergraduate Research Journal*: vol. 2, no. 15, 2018 Available at: <https://scholarworks.seattleu.edu/suurj/vol2/iss1/15> pg. 105

³⁴ Chow pg. 112

Hawaiian, almost as if it is a hushed message to the islands, Lili'uokalani seems to say, "I must leave you now, but I will be back to reclaim you."³⁵

³⁵ Chow, pg. 113

Kaulana Nā Pua and Eleanor Kekoahewaikalani Wright Prendergast

Eleanor Kekoahewaikalani Wright Prendergast was born on April 12, 1865, in Honolulu on the island of O‘ahu, Hawai‘i. She was educated as a Catholic at Sacred Hearts Convent and was a close friend and confidante to Queen Lili‘uokalani. Even though her life was short, she was proudly recognized as a *haku mele* (poet of many songs).

Queen Lili‘uokalani relinquished her authority as Queen of the Kingdom of Hawai‘i to the United States of America on January 17, 1893. The cultural, political, and religious struggles of the era is expressed by the lyrics and *kaona* behind *Kaulana Nā Pua*. This song had gone by a few names such as *He Lei No Ka po‘e Aloha ‘Āina* (a symbol of affection for the people who love their land), *Mele ‘Ai Pōhaku* (Stone-eating song), or *mele Aloha ‘Āina* (Patriot’s Song).³⁶ *Kaulana Nā Pua* was written as a statement of rebellion against the Provisional Government of Hawai‘i after they issued a mandate for all government workers to sign an oath of loyalty to them. Many refused, including members of the world-renowned Royal Hawaiian Band. Those bandsmen came up to Prendergast, a close friend of the Queen, to capture their feelings of dismay and anguish in song.³⁷ Those band members arrived at the home of Prendergast in Kāpalama exclaiming, “ We will not follow this new government. We will be loyal to Lili‘u. We will not sign the *haole*’s (foreigners or persons not of Hawai‘i) paper but will be satisfied with all that is left to us, the stones, the mystic food of our native land”. Prendergast went

³⁶ Nordyke, Eleanor C., and Martha H. Noyes. ““Kaulana Nā Pua’: A Voice for Sovereignty.” *The Hawaiian Journal of History* vol. 27, 1993. pg. 27

³⁷ Ibid

on to compose *Kaulana Nā Pua* in five verses. Starting as a folk song at first, then in the century following the composition, *kaona* created new meanings.

Kaulana Nā Pua (Famous are the Flowers (Children)) Lyrics and English Translation

Kaulana nā pua a‘o Hawai‘i	Famous are the children of Hawai‘i
Kūpa‘a mahope o ka ‘āina	Ever loyal to the land
Hiki mai ka ‘elele o ka loko ‘ino	When the evil-hearted messenger comes
Palapala ‘ānunu me ka pāhaka.	With his greedy document of extortion.
Pane mai Hawai‘i moku o Keawe	Hawai‘i, land of Keawe answers.
Kōkua nā Hono a‘o Pi‘ilani.	Pi‘ilani’s bays help.
Kāko‘o mai Kauai‘i o Mano	Mano’s Kauai lends support
Pa‘apū me ke one Kakuihewa.	And so do the sands of Kakuihewa.
‘A‘ole ‘a‘e kau i ka pūlima	No one will fix a signature
Maluna o ka pepa o ka ‘enemi	To the paper of the enemy
Ho‘ohui ‘āina kū‘ai hewa	With its sin of annexation
I ka pono sivila a‘o ke kānaka.	And sale of native civil rights.
‘A‘ole mākou a‘e minamina	We do not value
I ka pu‘ukālā a ke aupuni.	The government’s sums of money.
Ua lawa mākou i ka pōkahu,	We are satisfied with the stones,
I ka ‘ai kamaha‘o o ka ‘āina	Astonishing food of the land.
Mahope mākou o Lili‘u-lani	We back Lili‘u-lani
A loa‘a ēka pono a ka ‘āina	Who has won the rights of the land.
(A kau hou ‘ia e ke kalaunu)	(She will be crowned again)
Ha‘ina ‘ia mai ana ka puana	Tell the story
Ka po‘e i aloha i ka ‘aina.	Of the people who love their land. ³⁸

Figure 15: *Kaulana Nā Pua* Hawaiian Lyrics and English Translation

Kaulana Nā Pua is a rallying call as it embraces *onipa‘a* (steadfast) as a commitment to Hawaiian sovereignty. *Kānaka Maoli* has suffered significant changes in their lives from the loss of the ‘āina and has severely impacted Hawaiian culture. Due to this, Hawaiian music has taken this suffering as a primary theme and *kaona* behind the lyrics in popular protest music.

Kaona in the Hawaiian language creates a unique and significant component of *mele*. For *Kaulana Nā Pua*, the imagery reveals important thoughts of those who sing the song. Those who defended the Queen would sing this song of protest with absolute

³⁸ Nordyke, Eleanor C., and Martha H. Noyes. “‘Kaulana Nā Pua’: A Voice for Sovereignty.” *The Hawaiian Journal of History* 27 (1993) pg. 27

pleasure, knowing that any non-speaking Hawaiian person would not understand the lyrics sung in Hawaiian. It masked the more intense feeling toward the Provisional Government of Hawai‘i while sounding joyous. This song was also known as an “underground” anthem of Hawai‘i.³⁹

³⁹ Nordyke, Eleanor C., and Martha H. Noyes. ““Kaulana Nā Pua’: A Voice for Sovereignty.” *The Hawaiian Journal of History* vol. 27, 1993. pg. 27 quoted in *Ka‘a‘awa Magazine*, July 7, 1983. pg. 22

E Ala Ē and Leonelle Anderson Akana recorded by Israel “IZ” Ka‘ano‘i Kamakawiwo‘ole

Leonelle Anderson Akana is an actress and writer known for her role in well-known films in Hawai‘i, *Princess Ka‘iulani* (2009), as *Queen Lili‘uokalani*, and *Kumu Hina* (2014) as a narrator. She also is the composer of the song *E Ala Ē* recorded and made famous by IZ. “I took a song to Israel while he was floating in the swimming pool. I recorded it on my piano at home and played it for him by the edge of the swimming pool. Israel was floating in the water, and he said, ‘I love it’”.⁴⁰

Israel “IZ” Ka‘ano‘i Kamakawiwo‘ole was born on May 20, 1959, in Honolulu, on the island of O‘ahu, Hawai‘i. In his early adolescence, IZ formed the now-famous band *The Makaha Sons of Ni‘ihau*. They recorded 21 albums and won several *Nā Hōkū Hanohano* awards, and changed Hawaiian music history.⁴¹ After a successful career with Makaha Sons, he soon worked with Jon de Mello, a successful producer of Hawaiian music artists, which launched IZ’s career as a solo artist.

The album *Facing Future* his song *E Ala Ē*, written in 1995. This album is the top-selling Hawaiian music album in the world.⁴² *E Ala Ē* itself was IZ’s third solo recording and, along with the album, titled after the song, contained slightly political views. This; recording was used as the voice of ‘ōiwi, having IZ be seen as a champion of the Hawaiian culture. This track became the anthem of solidarity among the Hawaiian

⁴⁰Hālau Lōkahi Public Charter School. Leo Anderson Akana. Other. *Hiki Nō Episode 401*, September 13, 2012. Recorded by PBS Hawai‘i. Students from Halau Lokahi Public Charter School profile a teacher who composes contemporary Hawaiian songs, some popularized by famous musicians. *Youtube* <https://www.youtube.com/watch?v=jdajn8wYTVc>

⁴¹ “Biography.” *The Official Site of Israel IZ Kamakawiwo‘ole*. Accessed September 4, 2022. <https://izhawaii.com/biography/>.

⁴² Ibid

people in the late 1990s through the modern day.⁴³ His recording of *Over the Rainbow* is famous for recording it in a single take in 1988 and is used worldwide for movies and television shows, commercials, and more. IZ also was an advocate for Hawaiian sovereignty. Songs like *Hawai‘i 78’* and *Living in a Sovereign Land* are *mele kū‘ē* (songs of protest). He regularly spoke candidly of the displacement of *kānaka maoli* in interviews. During a show in 1994, IZ said: “*Haoles*, it’s nice to have you here, but when *pau* (finish) with vacation, don’t forget: Go Home!”⁴⁴ IZ, as a *kānaka maoli*, had this view of the foreigners that came to Hawai‘i.

E Ala Ē Lyrics and English Translation

E Ala Ē, E Ala Ē,
E Ala Ē, ‘ea, ‘ea, ‘ea
E Ala Ē, ‘ea, ‘ea, ‘ea

E huli i ka ho‘i i ka pakani alamihi
Gone are the days of the alamihi ways
E kiko i ka piko o ka mana o ka po‘e
The power of the people is our piko
‘O ka piko ke aloha o ka ‘āina, o ka ‘āina

We the warriors born to live
On what the land and sea can give
Defend our birthright to be free
Give our children liberty.

E Ala Ē, ‘ea, ‘ea, ‘ea x10
E Ala Ē x7
E
E Ala Ē x4⁴⁵

Figure 16: *E Ala Ē*: Hawaiian and English Lyrics

In this particular recording that IZ created, it contains *haku mele* and chants related to the overthrow of Queen Lili‘uokalani. Chants, in particular, were sung in observation of the 100th anniversary of that day. In this recording children also chant

⁴³ “Biography.” *The Official Site of Israel IZ Kamakawiwo‘ole*. Accessed September 4, 2022. <https://izhawaii.com/biography/>.

⁴⁴ Momona, ‘Āina. “Israel Kamakawiwo‘ole.” *‘Āina Momona*. February 25, 2021. <https://www.kaainamomona.org/post/israel-kamakawiwo%CA%BBole>.

⁴⁵ Leina‘ala Ahu Isa, Ph.D. “E Ala E – Arise and Awaken the Light within... Future Strong!” *Ka Wai Ola*, May 17, 2019. <https://kawaiola.news/trustees/e-ala-e-arise-awaken-light-within-future-strong/>.

Hawai‘i Aloha by Reverend Lorenzo Lyons, as this piece has significant meaning to the Hawaiian sovereignty movement. IZ tragically died young at the age of 38, but he was content with the life he had. He said about his legacy as *kānaka maoli* and life, "I'm not scared of myself for dying. Because we Hawaiians, we live in both worlds. When our time comes, don't cry for me".⁴⁶

⁴⁶Momona, ‘Āina. "Israel Kamakawiwo‘ole." *‘Āina Momona*. February 25, 2021. <https://www.kaainamomona.org/post/israel-kamakawiwo%CA%BBole>.

Kū Ha‘aheo E Ku‘u Hawai‘i by Kumu Hinalaimoana Wong and featuring other artists

Hinalaimoana Kwai Kong Wong-Kalu was born in Nu‘uano on the island of O‘ahu, Hawai‘i. She studied at Kamehameha Schools Kāpalama campus and the University of Hawai‘i at Mānoa. Kumu Hina is a *kānaka maoli* transgender woman, known as *māhū*, a person who embodies both the male and female spirit in the Hawaiian culture, between male and female, between Indigenous and Western cultures, and between her Chinese and Hawaiian heritages. Wong has always occupied the spaces in the middle.⁴⁷ *Kū Ha‘aheo E Ku‘u Hawai‘i* is featured on *Kūha‘o Maunakea*, an album that has 18 original compositions documenting the events and swells of ‘ōiwi (native) pride associated with the *Kū Kia‘i Mauna* (the protectors of the mountain) movement.

Kū Ha‘aheo e ku‘u Hawai‘i Lyrics and English Translation

Verse 1:

Kaiko‘i ka moana kā i lana nei Hawai‘i
Nāueue a hālulu ka honua a Haume

Nākulukulu e ka lani ki‘eki‘e kau mai i luna

Auē ke aloha ‘ole a ka malihini

heartless foreigners

The sea of Hawai‘i surges in turmoil
The earth of Haumea rumbles and
shakes

The highest heavens shudder up
above

Alas! Woeful indeed are the

Ho‘ōho:

Kū Ha‘aheo e ku‘u Hawai‘i

Mamaka kaua o ku‘u ‘āina

‘O ke ehū kakahiaka o nā ‘ōiwi o Hawai‘i nei

No ku‘u lahui e hā‘ahi pau a i ola mau

In exclamation:

Stand tall my Hawai‘i

Band of warriors of my land

**The new dawn for our people of
Hawai‘i is upon us**

**For my nation I give my all so
that our legacy lives on**

Verse 2:

Auhe a wale ‘oukou pū‘ali koa o Keawe
Me ko kamalālāwalu me Kākuhihewa

‘Alu mai pualu mai me ko Manokalanipō

Ka‘i mai ana me nā kama a Kahelelani

Where are you soldiers of Keawe
Along with those on Maui and
O‘ahu

Unite, join together with those of
Kaua‘i

Marching alongside the
descendents of Ni‘ihau

Ho‘ōho:

Kū Ha‘aheo e ku‘u Hawai‘i

Mamaka kaua o ku‘u ‘āina

In exclamation:

Stand tall my Hawai‘i

Band of warriors of my land

⁴⁷ Atmos. “Meet Native Hawaiian Māhū Activist Hinalaimoana Kwai Kong Wong-Kalu.” *Atmos*, April 16, 2021. <https://atmos.earth/kapaemahu-hinalaimoana-kwai-kong-wong-kalu-film-interview/>.

‘O ke ehu kakahiaka o nā ‘ōiwi o Hawai‘i nei	The new dawn for our people of
No ku‘u lahui e hā‘ahi pau a i ola mau	Hawai‘i is upon us
	For my nation I give my all so
	that our legacy lives on
Verse 3:	
E nāue imua e nā poki‘i a e inu wai ‘awa‘awa	Move forward young ones and
	drink of the bitter waters
E wiwo‘ole a ho‘okūpa‘a ‘a‘ohe hope e ho‘i mai ai	Be fearless, steadfast for there is no
	turning back
A na‘i wale nō kākou kaukoe mau i ke ala	Let’s press onward straight on the
	path of victory
Auē ke aloha ‘ole a ka malihini	Alas! Woeful are the heartless
	foreigners!
Ho‘ōho:	In exclamation:
Kū Ha‘aheo e ku‘u Hawai‘i	Stand tall my Hawai‘i
Mamaka kaua o ku‘u ‘āina	Band of warriors of my land
‘O ke ehu kakahiaka o nā ‘ōiwi o Hawai‘i nei	The new dawn for our people of
	Hawai‘i is upon us
No ku‘u lahui e hā‘ahi pau a i ola mau	For my nation I give my all so
	that our legacy lives on
Verse 4:	
E lei mau i lei mau kākou e nā mamo aloha	Be honored always oh beloved
	descendants of the land
I lei wehi ‘a‘li‘i wehi nani o ku‘u ‘āina	Let us wear the honored ‘a‘ali‘i of
	our beloved land
Hoe a mau hoe a mau no ka pono sivila	Paddle on in our pursuit of civil
	justice
A ho‘iho‘i hou ‘ia mai ke kū‘oko‘a	Until our dignity and independence
	is restored
Ho‘ōho:	In exclamation:
Kū Ha‘aheo e ku‘u Hawai‘i	Stand tall my Hawai‘i
Mamaka kaua o ku‘u ‘āina	Band of warriors of my land
‘O ke ehu kakahiaka o nā ‘ōiwi o Hawai‘i nei	The new dawn for our people of
	Hawai‘i is upon us
No ku‘u lahui e hā‘ahi pau a i ola mau	For my nation I give my all so
	that our legacy lives on
No ku‘u lahui e hā‘ahi pau a i ola mau	For my nation I give my all so
	that our legacy lives on⁴⁸

Figure 17: *Kū Ha‘aheo e ku‘u Hawai‘i*: Hawaiian and English Lyrics

Kū Ha‘aheo e ku‘u Hawai‘i was written by Kumu Hina on September 25, 2007, and was inspired by the events on *Mauna a Wakea* (Mauna Kea) on the island of Hawai‘i (the Big Island). Mauna Kea is the tallest mountain in the world from base on the floor of

⁴⁸ “Kū Ha‘aheo e Ku‘u Hawai‘i.” *The Office of Hawaiian Affairs (OHA)*, September 3, 2020. <https://www.oha.org/ku-haaheo>.

the Pacific Ocean to peak and stands over 13,000 feet above sea level.⁴⁹ The mountain was named after the god *Wakea* (sky father) and *Papahānaumoku* (earth mother), who birthed the Hawaiian Islands. The summit of the mountains is known as *wao Akua* (the realm of the gods). Mauna Kea shares an essential connection to the Hawaiian people because it is both sacred and is an important spiritual component tied to the land of Hawai‘i. Due to this connection, many Hawaiians feel a sense of *kuleana a me mālama* (responsibility and to take care of/maintain) to the mountain and summit of Mauna Kea. Colonialism and the struggle to preserve the Hawaiian language are a continual part of Hawai‘i. *Kū Ha‘aheo e ku‘u Hawai‘i* reflects one such conflict. A Thirty Meter Telescope (TMT) was planned for construction on Mauna Kea due to its elevation and distance from light pollution. “Hawaiians and their allies have resisted the construction of TMT and other telescopes on Mauna Kea for decades”.⁵⁰ The resistance shown by *nā kia‘i mauna* is a recent example of the ongoing tensions between native Hawaiians. The traditional practices of Hawaiians have been challenged since the mid-Eighteenth Century through the mid-Twentieth Century.

“We don’t always have to say specifically what the specific issues are, but when we are able to select a metaphor that can communicate and convey that we have issues. This *mele* (song) did not invoke tranquil seas, it did not invoke beautiful sunny beaches and beautiful lush valleys, and it did not paint a picture of clear blue skies. The way we

⁴⁹ “Kū Kia‘i Mauna: Mauna Kea, Protecting the Sacred, and the Thirty Meter Telescope.” *UVA Religion Lab*. Accessed September 3, 2022. <https://religionlab.virginia.edu/projects/ku-kia%CA%BBi-mauna-mauna-kea-protecting-the-sacred-and-the-thirty-meter-telescope/>.

⁵⁰ Ibid

do it in the *kaona*, in the imagery and the metaphors that we weave into the *mele* that is found in this first verse”.⁵¹

Wong’s song has become the anthem of the Mauna Kea protest and a call for unity within Hawai‘i. More than three dozen of Hawai‘i’s most accomplished recording artists and composers have come together to make a new recording of *Kū Ha‘aheo e ku‘u Hawai‘i*. This specific recording has become a rallying call for the *lāhui* (nation/community) to *aloha ‘āina* (love of the land).⁵²

⁵¹ Zoom interview with Kumu Kinaleimoana Wong and Mehana Hind. June 18, 2020.
<https://www.facebook.com/Kanaeokana/videos/312919656768362>

⁵² OiwīTV. “Kū Ha‘aheo Music Video.” *YouTube*. YouTube, September 2, 2019.
https://www.youtube.com/watch?v=WbMX_LoT_YA.

How this Medley Came to Be

This arrangement of Hawaiian songs came from an idea I had while preparing the program for my master's recital on December 2, 2022. The title and overall theme, Wanting Memories, are inspired by Reichel's song, released in 1994. This medley and the rest of the songs chosen for the program are inspired by passing cultural ideas and traditions to the next generation and the lifelong memories of those near and dear to your heart.

Kawaiipunahele, *Aloha 'Oe*, and *Pualena* are love songs about a special person. However, this particular medley also contains *kaona* on the love and longing that *'ōiwi* (native people) and locals (whom we describe as persons and their families who have lived in Hawai'i for decades but are not of *kānaka maoli* descent) have for Hawai'i when they move away, whether that be for school, work, or to start a new life. *Pualena*, in particular, also holds significant meaning as it represents the commitment of love and trust during hardships faced alone and with the one you love.

Aloha 'Oe, *Kaulana Nā Pua*, *Kū Ha'aheo e Ku'u Hawai'i*, and *E Ala Ē* also capture the hardships that were thrust upon the *kānaka maoli* from the foreigners who came to the islands of Hawai'i in the eighteenth century. From the overthrow of the Hawaiian Kingdom and stripping of Queen Lili'uokalani of her title, Hawai'i and its people remain *onipa'a kākou* being steadfast together in the waves of change brought upon the ever-changing landscape in the eyes of Western culture. This medley reminds those back home in the islands to remember who has come before us, and our goal is to stand together, united.

CHAPTER VI

ANTHONY PLOG & *3 MINIATURES FOR TUBA AND PIANO*

American-born composer, conductor, trumpet performer, and teacher Anthony Plog was born November 13, 1947, in Glendale, California. Plog began studying music at age 10, and by the age of 19, was playing trumpet with the Los Angeles Philharmonic as a section member. He started writing extensively for brass instruments and later, expanded his creative palette to multiple musical genres. As a trumpet player, Plog has performed globally with groups such as the Los Angeles Chamber Orchestra, the Malmo Symphony, the Basel Symphony, and more. He soloed in tours across the United States, Europe, Australia, and Japan.⁵³ As a composer, Plog's music has been performed in over 30 countries, and his music received numerous awards and commissions. With his extensive background, Plog and his music are seen as valuable assets to classical music, even more so with brass literature.

Three Miniatures for Tuba and Piano was written for legendary tuba soloist and professor Daniel Perantoni in 1990. Perantoni graduated from Eastman in 1963, serving in the military performing with The United States Army Band "Pershing's Own" from 1964-1966, then received his Master of Music degree in 1968 at the Catholic University

⁵³ Plog, Anthony "Biography" *Anthony Plog*. Accessed September 6, 2022. <https://anthonyplog.com/about/biography>.

of America in Washington D.C.⁵⁴ This composition was commissioned by Perantoni after Plog had composed *Four Sketches for Brass Quintet*. That piece was premiered by the St. Louis Brass Quintet in 1988, in which Perantoni and Plog were members of at the time⁵⁵. Plog had taken inspiration from Perantoni, and Roger Bobo. Bobo was a legendary soloist and orchestral tuba player, who attended Eastman with Perantoni during their undergraduate studies. Plog also has played with Bobo in the Los Angeles Philharmonic. Both players greatly influenced Plog's idea for this composition. Plog stated that Bobo has a more aggressive sound, while Perantoni has a lighter, smooth sound.⁵⁶ This piece and his other works for solo tuba have been used for repertoire in competitions by organizations such as The Leonard Falcone International Euphonium and Tuba Festival, International Tuba and Euphonium Association, and The International Euphonium and Tuba Festival.

⁵⁴ Plog, Anthony "Biography" *Anthony Plog*. Accessed September 6, 2022. <https://anthonyplog.com/about/biography>.

⁵⁵ Daniel Perantoni, interview by Steven Dixon, Zoom, December 12, 2020 as seen in Dixon, Steven, *Performer's Guide to Three Miniatures for Tuba and Piano by Anthony Plog* 2021. p. 7 (University of Southern Mississippi, PhD dissertation)

⁵⁶ Ibid

Movement I

Each movement represents the style and characteristics of both Perantoni and Bobo, which Plog incorporates. The first movement is a technical ascending fourth pattern with multimeter shifts. This characteristic relates to the style of Bobo, an aggressive style for the first 19 measures (Figure 18).⁵⁷ Measures 20-29 are performed in the style of Perantoni, where the work is flowing and lyrical under the slurred phrase marking before returning to the aggressive ascending fourth motive in measure 30 (Figure 19).⁵⁸ Plog alternates between the aggressive and lyrical nature of the two performers until he unites them in measure 79 with a chromatic passage that first descends then ascends into a wisp of lightness with the final Eb4 having diminuendo to pianissimo at the end of the movement (Figure 20).

Figure 18 - Plog *3 Miniatures for tuba and piano* Mvt. 1 mm. 1-19



⁵⁷ Dixon, p. 8

⁵⁸ Ibid

Figure 19 - Plog 3 *Miniatures for tuba and piano* Mvt. 1 mm. 20-30Figure 20 - Plog 3 *Miniatures for tuba and piano* Mvt. 1 mm. 79-89

Movement II

Movement two is in stark contrast to the first movement, where it stays lyrical throughout the work but contains ideas of both Perantoni and Bobo. With unmarked meters throughout the work, Plog leaves it up to the performer to choose how to perform those measures. There is a contrast, however, between metered and unmetered measures (Figure 21). Metered measures are to be performed with more rubato, whereas the unmetered measures are in stricter time. Measures 1, 17, and 25 are prime examples of taking liberty as a performer (Figure 22), in which they choose where and how to rubato and what notes to be emphasized more than others.

Figure 21 - Plog 3 *Miniatures for tuba and piano* Mvt. 2 mm. 1-8



Figure 22 - Plog 3 *Miniatures for tuba and piano* Mvt. 2 mm. 9-25



Movement III

Movement three begins more similarly to the first movement with the tempo marks quick and bright as the solo line takes off with a flurry of movement with the sixteenth note passages (Figure 23). Plog brings back the lyricality of the tuba in measure 12 (Figure 24). He then returns to the original motive at the beginning of the movement but transposes down a perfect fourth in measure 20 (Figure 25). The stark contrast between technical and lyrical provides a change in pace and texture in the solo line before combining both motive and styles in the final section of the movement at measure 51. Technical and chromatic passages are performed with legato and slurred phrasing marks for a speedy yet flowing finale to the three movements of this work (Figure 26)

Figure 23 - Plog *3 Miniatures for tuba and piano* Mvt. 3 mm. 1-8

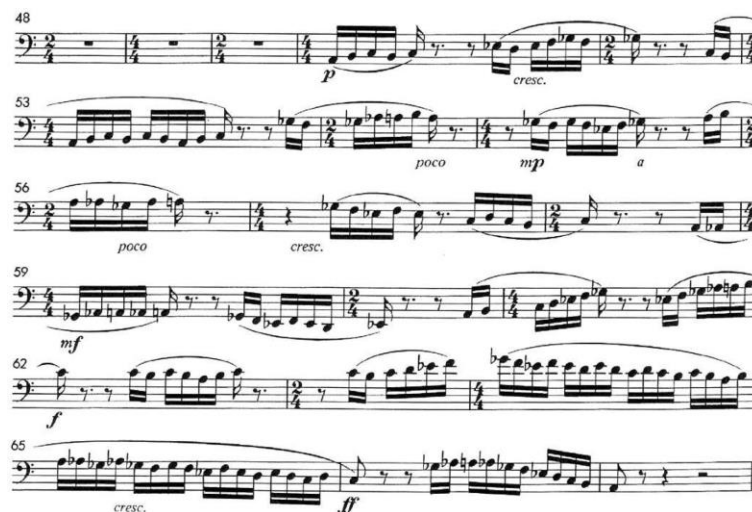


Figure 24 - Plog *3 Miniatures for tuba and piano* Mvt. 3 mm. 12-19



Figure 25 - Plog *3 Miniatures for tuba and piano* Mvt. 3 mm. 20-22



Figure 26 - Plog 3 *Miniatures for tuba and piano* Mvt. 3 mm. 51-67

The contrasting ideas that Plog presents across all three movements are a combination of former technical or lyrical passages by transposition, the return of the same motive, or the combination of both techniques with lyricality. The passages across all three movements are a challenge to perform nimbly and accurately with the right intervallic jumps in each motive, along with playing the melodic and lyrical phrases without losing tempo. Each movement's technical and lyric ability can be realized irrespective of the performer's choice of tempo.

CHAPTER VII

JULIAN C. TORRES & *JAPANESE GODS AND GODDESSES*

Julian C. Torres was born on August 21, 2000 in Las Colinas, Texas. He began his musical journey on tuba in middle school, which he enjoyed so much that he would go on to study music education at Stephen F. Austin State University (SFASU), where he graduated in 2022. During his studies at the university, he began writing compositions with a collection of solo piano pieces.

Torres dove deep into composing, specifically for tuba, during the COVID-19 pandemic in 2020. He published a book of études entitled *24 Etudes for Tuba*. *24 Etudes for Tuba* was reviewed in the ITEA's Spring 2022 journal issue, and in this review, Josh Biere, principal tuba for Madison Symphony Orchestra, stated that: "Upon receiving this new étude collection, the compositions seemed initially simple and straightforward. Cleanly arranged in clean and legible engraving, the eye test concluded that this book was clearly well thought out with a variety of key centers, tempi, and styles to allow growing tubists to diversify their toolset and sound color palette".

Japanese Gods and Goddesses is a work for unaccompanied tuba and is part of a collection of three unaccompanied, three-movement works for solo tuba. *Egyptian Gods and Goddesses*, *Japanese Gods and Goddesses*, and the soon-to-be-released *Greek Gods and Goddesses* are collections of works that Torres bases around mythology and folklore

of countries that held large amounts of power throughout the history of the world.⁵⁹

Torres explains, “For his heritage, I thought about the Aztec gods and goddesses, and I wanted to do the same for at least Egypt and Japan. Greek gods and goddesses are just awesome, (I) had to write a piece on them.”⁶⁰ For *Japanese Gods and Goddesses*, Torres delved into the world of Japanese folklore and mythology and the vast Japanese culture. After researching, Torres focused mainly on goddesses in this work due to the “history of powerful women warriors such as Tomoe Gozen”.⁶¹

⁵⁹ Julian C. Torres, email message to author, September 19, 2022

⁶⁰ Ibid

⁶¹ Ibid

Movement I

The first movement, titled *Ryujin - God of the Sea*, focuses on the dragon king, sea god, and master of serpents Ryujin, also known as Ryu-o.⁶² Ryujin, along with his magic jewels, is responsible for the tides in the ocean. He also represents the perils and bounty of the sea. Along with the sea, he is associated with snakes, as they were considered the messengers of the god. These snakes were associated with death and thunder, emphasizing Ryujin's role as a bringer of rain and storms. Ryujin is also extremely important in Japanese mythology, especially where fishing and rains are needed in places of heavy agriculture for local communities.

In the first movement, the various articulation markings and sudden dynamic changes bring forth the character of The staccato eighth and sixteenth note motives with the sudden accents on the first and third downbeats at the beginning of the movement, to measure 17 and their repeated figures further into the movement show the steadiness of the rain pouring down from the sea (Figure 27). The subito *sfz* markings in measures 21 and 27 capture the sudden claps of thunder and lightning lighting the sky (Figure 28). Throughout the movement, the tempi consistently shift. The tempi changes the concept of steady rain to something more dynamic, relating to the instability of a storm; the ever-changing shifts in tempi peak at measure 56 with a continually increasing *accelerando*. The movement's pinnacle captures Ryujin and his full sound of thunder bellowing across the seas and lands of Japan (Figure 29). The movement finally settles in measure 76 as it slows down and lightens up in dynamics until the bellowing crash of thunder breaks the

⁶² Cartwright, Mark. "Ryujin." *World History Encyclopedia*, June 28, 2017, Accessed September 19, 2022. <https://www.worldhistory.org/Ryujin/>.

night sky with a two-octave glissando jump with a *sffz* bringing the movement to a close (Figure 30).

Figure 27 - Torres *Japanese Gods and Goddesses* Mvt. 1 m. 1-2, 17

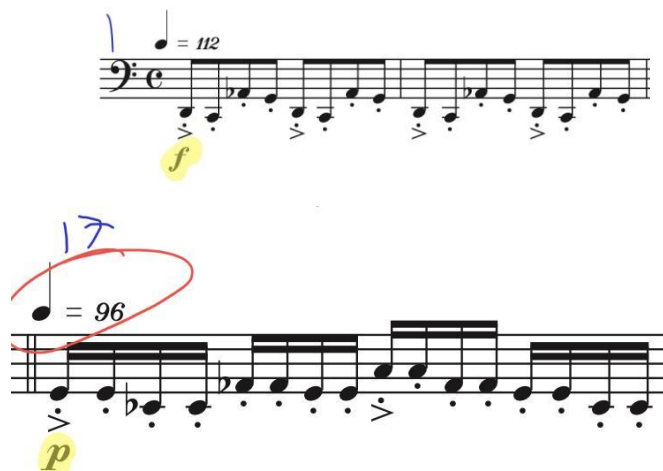


Figure 28 - Torres *Japanese Gods and Goddesses* Mvt. 1 mm. 21, 27

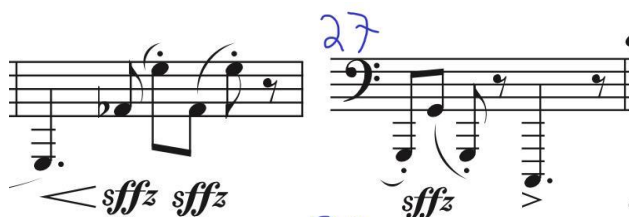
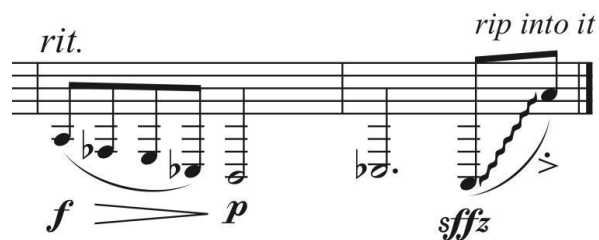


Figure 29 - Torres *Japanese Gods and Goddesses* Mvt. 1 mm. 57-65



Figure 30 - Torres *Japanese Gods and Goddesses* Mvt. 1 mm. 76-77



Movement II

The second movement, titled *Benzaiten - Goddess of Anything and Everything that Flows*, focuses on the goddess Benzaiten.⁶³ Benzaiten, otherwise known as Benten, is of Hindu origin and comes from a group of gods called the Shichifukujin, the Seven Lucky Gods. This group is of diverse origin and comes from Buddhist, Shinto, and Chinese cultures and religions. Benzaiten is the goddess of everything that flows, which includes literature, wealth, femininity, speech, knowledge, water, and most importantly, in this case, music. Her role as the goddess of music has been revered by those who use her skills in art. She has been a protector of geishas, dancers, and music. She typically has been depicted holding and performing with a biwa, a Japanese short-necked wooden lute, and riding a dragon.

In this movement, the music is free-flowing and smooth, emphasizing the flowing nature that Benzaiten is known for. The movement is based in F major, but specifically, towards traditional Japanese music, it follows the Ritsu scale in F major.⁶⁴ The Ritsu scale is an anhemitonic pentatonic scale, a five-note scale played without semitones, commonly found in Japanese Buddhist chants called *shōmyō*. It is built on the intervals of a major second, minor third, major second, major second, and then minor third. In the context of this piece, the scale uses the pitches F, G, Bb, C, D, and F.

At the beginning of this movement, Torres uses the Ritsu scale with slow rhythms and the rubato style to emulate the tranquility of water as it flows freely (Figure 31). The music picks up momentum with the addition of new sets of rhythms, triplet, and sixteenth

⁶³ Cartwright, Mark. "Seven Lucky Gods." *World History Encyclopedia*, June 24, 2013, Accessed September 19, 2022. <https://www.worldhistory.org/Shichifukujin/>.

⁶⁴ "Tonal System." *Encyclopædia Britannica*, Accessed September 20, 2022. <https://www.britannica.com/art/Japanese-music/Tonal-system#ref602953>.

note figures that further expand the Ritsu scale starting in measure 21, and leading to a slowing down and peaceful return at the fermata in measure 34 (Figure 32). These two sections repeat, first returning to the slow section of sustained, rubato rhythm before returning to the triplet and sixteenth note figures that pick up the pace indicating the quickening flow of the water stream. One particular composition technique that Torres tries to copy from traditional Japanese Biwa playing is the glissando on the strings but writing it for tuba. On a Biwa, the glissando is produced by moving the left-hand fingers on a string quickly after striking it with a bachi (a kind of plectrum).⁶⁵ An example of the glissando pattern by sliding against the strings can be found on the University of Rochester Research System website.⁶⁶ This glissando is first seen in measure 31 and happens again in measures 47-48 and 61 (Figure 33).

Figure 31 - Torres *Japanese Gods and Goddesses* Mvt. 2 m. 1-20



Figure 32 - Torres *Japanese Gods and Goddesses* Mvt. 2 m. 21-34



⁶⁵ “About Japanese Instruments – BIWA” *Promusica*, Accessed September 20, 2022. <http://www.promusica.or.jp/english/biwa.html>.

⁶⁶ “The Biwa.” *UR Research Institutional Repository*, September 2, 2015. <https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=29591>.

Figure 33 - Torres *Japanese Gods and Goddesses* Mvt. 2 m. 31, 47-48, 61



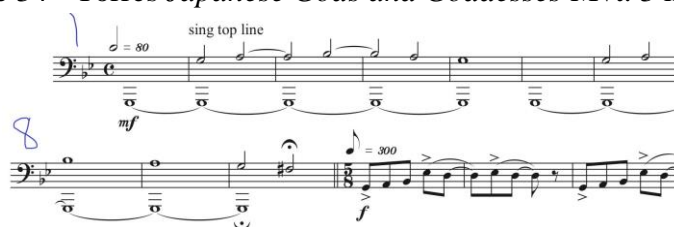
Movement III

The third and final movement is titled *Izanami - Goddess of Creation and Death* and focuses on Izanami no Mikoto. Izanami, along with Izanagi, are the primordial gods of the Shinto religion. They are believed to have created the islands of Japan and are the parents of many other Shinto gods.⁶⁷ The two gods procreated more deities of Japan until the fire god Kagutsuchi's birth killed Izanami during childbirth. Filled with grief, Izanagi beheaded Kagutsuchi and cut up his body into eight pieces. Following the death of Izanami, Izanagi traveled to Yomi-no-kuni, the land of the dead, to retrieve Izanami. Unfortunately, she was unable to return to the land of the living without permission to leave, due to having eaten the food of Yomi. She would only be allowed to leave if Izanagi would continue his path to the surface world and not look behind for Izanami. His curiosity and desire to see his wife got the better of him, and he turned around to see the decomposing body of his beloved. This sight disgusted Izanagi, and he fled. Izanami took this as betrayal, and in a mad rage, she sent creatures of Yomi after him. To get away from these creatures, Izanagi barred the entrance to where he sheltered with a large rock sealing away the creatures of Yomi and the future ruler of the underworld, Izanami. In order to purify himself from his travels, Izanagi cleansed himself in a lake with a ritual to cleanse his soul. This cleaning ritual brings the birth of the pair's last three children together, known as the *three noble children* Amaterasu, Tsukuyomi, and Susanoo. Their birth brings the cycle of creation and death to a full circle for the goddess Izanami.

This final movement captures the terrifying essence of Izanami and is broken up into three main sections, just like the ternary form (ABA). The opening A section starts

⁶⁷ Cartwright, Mark. "Izanami and Izanagi." *World History Encyclopedia*. December 6, 2012, Accessed September 17, 2022. https://www.worldhistory.org/Izanami_and_Izanagi/.

slowly, in the lower register of the tuba. Multiphonics, an extended technique of humming into the instrument while playing a pitch, is added in the second measure. The multiphonic part from measures 2-10 covers part of the G minor scale as the tuba continues to lay down the fundamental pitch (Figure 34). This represents the unification of Izanami and Izanagi and their creation story of Japan from the ocean and children's deities. The following section from measures 11-47 captures the death of Izanami and the anger and resentment that Izanagi had towards Kagutsuchi on the death of his beloved. The fast tempo, constantly changing meter, and articulation markings set this section as intense and staggering (Figure 35). The following transition of measures 48-59 explores the low tessitura of the tuba into its pedal register. This portion represents the transition from the living world to Yomi that Izanami undergoes following her death (Figure 36). The tuba and multiphonic sections return as Izanami settles into Yomi, one day hoping to return to the land of the living to continue life with Izanagi. The final section returns to the B section's jolting rhythm, articulations, and tempo, as this is the final appearance of Izanami and Izanagi together in the underworld. His lack of patience undermines the chance for the couple to be together, resulting in Izanami being stuck in Yomi forever. With this, she is enraged and sends creatures of the underworld against him. This closing section represents the final chase before he seals the opening, separating the two lovers for eternity.

Figure 34 - Torres *Japanese Gods and Goddesses* Mvt. 3 m. 1-10Figure 35 - Torres *Japanese Gods and Goddesses* Mvt. 3 mm. 11-47Figure 36 - Torres *Japanese Gods and Goddesses* Mvt. 3 mm. 48-59

CHAPTER VIII

BARBARA YORK & *HOW BEAUTIFUL*

Canadian-American composer and lyricist Barbara York was born in Winnipeg, Manitoba, in 1949 and passed away in November 2020 at her home in Pittsburg, KS. She started composing at the age of seven, performing in the school's hobby shows.⁶⁸ York attended McGill University in Montreal, Quebec, Canada, and graduated with a bachelor's degree in School Music at the age of twenty (this was the equivalent of a Bachelors of Music Education in Canada at the time). After graduating from McGill University, York taught briefly at the Manitoba Theater School before moving to Toronto. For over ten years, she worked in various theater jobs, from music direction, composing, and arranging.

After her career in theater, York traveled to Kansas City, MO in the summer of 1993 and shifted her focus to collaborative piano, continuing a teaching and performing career in the area. During this time, she was requested to perform with a tuba player, Dr. Michael A. Fischer, former tuba professor at Boise State University, Boise, Idaho, for his recital at Fischer's alma mater, Pittsburg State University in 2002. After listening to the solo tuba repertoire, and Fischer's playing, she was enthralled by what the tuba could do

⁶⁸ Beu, A.J. "Barbara York Composer: Barbara York." *Mysite*, April 2021. Accessed August 28, 2022 <https://www.barbarayork.com/>.

and asked Fischer if she could compose a piece for him. York collaborated with Fischer on this piece and told Fischer, "I write music sometimes. I'd really like to write something for you."⁶⁹ After agreeing to allow York to write him a solo for tuba, Fischer had asked if it was possible to have the work completed in two months. He would be holding a masterclass at Pittsburg State, open to all students in the area. She said yes, and from there on, began the journey of Barbara York writing music for tuba.

Sea Dreams was the result of her interest and became the first composition for tuba solo and piano that she wrote. It consisted of three movements: I. Down Under, II. Whales, and III. Dolphins. After *Sea Dreams*, Fischer commissioned three more pieces for tuba from her.⁷⁰

How Beautiful, composed in 2009, is written for solo tuba and piano at the request of Matt and Kristy Brown in memory of their son, Eli Reuben; Brown being with us briefly on May 19, 2008. In the program notes, York writes, "It was (a) privilege for me to write this piece for the Browns, who share with me some of their most intimate thoughts and feelings in the process. They have been the embodiment of Faith, Hope, and Love and are a living example of that "the greatest of these" is always Love."⁷¹ *How Beautiful* is a piece that captures the essence of love and tenderness in the simplicity of writing music. The work is not technically challenging but demanding musically and emotionally. The beauty and sound that the performers' project radiates joy and inspiration with the music's ability to be candid with the long phrases and the simplicity of the melody.

⁶⁹ Zoom interview with Barbara York and Travis Scott, Gail Robertson, and AJ Beu. July 7, 2020.

⁷⁰ ITEA Standard Literature List

⁷¹ Barbara York. *How Beautiful*. Program Notes.

The piece is one movement, in Ab and Bb major, and is five minutes in length. The International Tuba Euphonium Association (ITEA) rating scale is divided up into four sections: “Range” for 40 points, “Dexterity” for 30 points, “Rhythm and Tempo” for 20 points, and “Miscellaneous” for 10 points. Range is critical in choosing repertoire, thus carrying the most points.⁷² Dexterity is difficulty navigating passages of large intervals across the piece and how successful a performer can be with them. Rhythm and tempo are based on how rhythmic elements make up the composition of the piece and what styles, concepts, and tempi are added within the work. The more complex combination of a variety of tempi will result in a higher rating.⁷³ Miscellaneous includes any compositional techniques and details within the score that will increase the difficulty of the work.⁷⁴ This may include, but not limited to extended techniques such as multiphonics, which require the performer to sing into their instrument while playing. The difficulty level, according to ITEA, is Difficult and given an overall rating of 59.⁷⁵ The piano part accompanying the tuba solo is rated as an E (Easy) and is accessible by intermediate-level pianists and up.

Intonation and flexibility are keys to success in creating a successful performance. The piece challenges the performer in expressiveness in the high tessitura of the tuba. It extends up to F4 and maintains clarity and pitch in that register. The piece begins with the piano. The tuba enters on measure four, with the central motif present throughout the piece.

⁷² “Standard Literature List Rating System.”

⁷³ Ibid

⁷⁴ Ibid

⁷⁵ Beu, AJ. “Works for Tuba - How Beautiful.” *Mysite*. April 2021, Accessed August 30, 2022. <https://www.barbarayork.com/tuba>.

Figure 37 - York *How Beautiful* m. 4

Motive 1 is the theme, and multiple variations of this motive appear throughout the rest of York's work. These variations are called melodic alteration and include variations changed by pitch and rhythm. The pitch-altered forms include changes in transposition and a change of melodic shape. The rhythm-altered forms include augmentation and addition of ancillary notes.

Pitch-Altered Forms

Table 1. Motivic Table

X1		Transposition
X2		Change of Melodic Shape

Rhythm-Altered Forms

Table 2. Motivic Table

X3		Augmentation
X4		Addition of Ancillary Notes

However, given alterations throughout the piece, the performer should consider how they performed the original motive in measure four. With this in mind, York combines multiple melodic alterations to create the different variations throughout the entire work. The simplest, transposition up one octave from Eb3 to Eb4 in measure

sixteen, for example, is one of the more challenging aspects for the tuba performer is the short time to play the same motive one octave up and continuing to maintain the right color and texture in the higher tessitura.

How Beautiful allows performers to develop their skills in the upper register by performing *dolce e espressivo* (sweet and expressive). Register plays a significant factor in this work, as tuba literature typically performs consistently in the F3-F4 register, especially as the dynamic markings are consistently between *piano* and *mezzo forte*. The subtle changes in dynamics should allow the performer to build the expressive style of playing, paying particular attention to how the original motive played with the marking *molto legato* (very smooth). Another benefit of performing in this register is allowing the performer to "sing," letting the tuba open up to colors and audible textures typically not heard in tuba literature.

In a review of the CD album *How Beautiful* by Matthew K. Brown, Mark Nelson states "Barbara York's compositions for tuba are widely performed by all levels of tubists... York's compositions were positive, leading Brown to continue to perform her music and eventually commission York to write a piece in memory of Eli Reuben Brown".⁷⁶ His review of the album describes Brown's playing as clear and fluid, bringing ease and evenness of tone throughout the full range of the instrument.

⁷⁶ Nelson, Mark. "New Materials." *ITEA Journal*, Summer, vol. 38, no. 4, 2011.

CHAPTER IX

CONCLUDING THOUGHTS ON GOODMAN'S *Tuba Concerto*

Providing a theoretical and performance analysis of Goodman's *Tuba Concerto* aims to provide the tuba community and readers a better understanding of the composition and how this work pushes the lyricism and technicality of a tubist to an extraordinary level. This composition by no means is easy for any tubist, and providing this overview allows the readers and performers to better understand the intricate ideas and motives that Goodman has woven throughout the concerto. The analyses hopefully will provide insight into the future performances of the concerto.

Table #3 Movement 1 Motives

Measures	Instrument	Motive
7-9	Tuba	1a
10-12	Tuba	1b
12-14	Tuba	2a
15-18	Tuba	3a
19-22	Tuba	4a
25-29	Tuba	5
29-31	Tuba	6
32-35	Tuba	4
36-40	Tuba	7
40-43	Tuba	5
44-47	Tuba	8
47-51	Tuba	9
51-54	Tuba	1c
55-58	Tuba	1d
58-60	Tuba	2b
60-62	Tuba	2c
63-65	Tuba	4b
65-68	Tuba	4c
69-72	Tuba	10a
73-78	Tuba	10b
81-83	Tuba	11a
84-88	Tuba	11b
91-94	Tuba	12
94-96	Tuba	4d
96-97	Tuba	3b
97-98	Tuba	1e

98-101	Tuba	1f
101-103	Tuba	4e
103-104	Tuba	13a
104-1106	Tuba	13b
107-109	Tuba	10c
110-111	Tuba	10d
111-112	Tuba	10e

Table #4 Goodman Mvt. 1 Mode Table

- M. 1-4
 - RH C# phrygian motive
 - B-D motive middle voice
- M. 5-6
 - A Tonic
 - D#-D contradiction
- M. 7-12
 - RH C# contradiction
 - B-D motive middle voice
 - Amaj tuba part
- M. 13-14
 - A Tonic
 - D#-D contradiction
- M. 15-18
 - pedal E
 - (D#, A#,) D
 - C#m/phrygian (duo with Db major in m. 19-23)
 - Tuba part does not participate in the implication of minor
- M. 19-23
 - 4-note half step motive
 - 4-note whole step motive
- M. 24-
 - C#m/phrygian/Db Major
 - Parallel mediant keys/scales
- M. 25-29
 - New motive in the tuba
 - RH B-D motive
 - M. 27-28 B-D) in bass
 - M. 29 piano to Db major
- M. 30
 - Db major to all
- M. 32
 - 4-note ½ step motive in tuba
 - 4-note ½ step motive in piano LH
- M. 35-40
 - 4-note whole step motive piano both hands
- M. 40
 - B-D motive Piano LH
- M. 41
 - B-D motive Piano RH
- M. 41
 - 4-note motive tuba ½ step motive
- M. 43
 - A Major (Tuba pedal)
 - 16th note motive Piano RH Inverted
- M. 46
 - Piano LH B3, D4, F#4, G#4 / Tuba B3, C#4

Table #4 Continued

- Tuba E2
M. 47
- Tuba D2 - E7 arpeggio through M. 50
- E7 arpeggio piano 16th note motive (original ascending direction)
M. 51
- A major (Tuba pedal)
- Piano 16th note motive original/inverted
- (No pedal) piano una corda)
M. 51-61
- Piano Mirroring (contrary motion in piano hands)
M. 57
- Return of motive from m. 7 with rhythm variation
M. 59-61
- D# makes it A Lydian
M. 62
- Both parts back to Db major
- Emphasis on subdominant (IV Gb major)
M. 63-68
- 4-note ½ step motive in tuba M. 63
- 4-note ½ step motive in piano
- M. 66-68 tuba part has different motive
- M. 66-68 Piano RH has different 4-note 16th note motive
- Mini transition (Bb in tuba part like an appoggiatura with the piano resolving to the A on B4)
M. 69
- C#/C contradiction between tuba and piano RH
- Combining A major (Piano) and A minor (Tuba), similar to how he combined C#m and Db major in previous section
- New motive in tuba 16th/32nd note motive
M. 72
- Subdominant Emphasis Piano pedal Ds surrounding tuba low A
- B-D Piano LH motive
M. 76-77
- F-G/F#-G# contradiction between tuba and piano
- C-D/C#-D contradiction between tuba and piano
- A minor/tuba - A major piano focuses on simultaneous parallel major/minor on tonic A
- Ritardando marks to bring out the simultaneous major/minor contradiction
M. 78-88
- Piano playing same G4 as tuba fermata from M. 77
- Half note chord in M. 79 (A,B,C,D) is a chord in anticipation of Mvt. 2
- Materials and motive from this section anticipates materials seen in Mvt. 2 in Piano part
- Tuba and Piano RH in G Phrygian while the Db is used as a mediant back to A major
- Piano middle and Piano LH is anticipation in A minor/lydian as seen in the beginning of Mvt. 2
- Tempo is nearly the same at M. 78 and Mvt. 2
- The A pedal links Mvt. 1 and 2 together
- Piano 4-note chords are seen in Mvt. 2
M. 89-93
- pedal A continues in this Tempo Primo

Table #4 Continued

- 16th note motive in piano RH and tuba is a transposition and fragmentation of M. 69 tuba part in F#m
- M. 93 whole step motive ascending in tuba while piano RH does the same in the last half of the measure M. 94-96
- ½ step motive in tuba
- C# phrygian motive in the piano RH returns
- Fragmentation of 16th note motive in Piano RH from tuba in m. 69
- Tuba ½ step motive, transposition and fragmentation of motives seen in m. 10-19 M. 97-106
- Tuba ½ step motive, transposition and fragmentation of motives seen in m. 10-19
- M. 105 pedal A returns in Piano LH
- Tuba B7 arpeggio m. 103-106
- B7 chords used as the dominant of E. Resolving to Emin in M. 104 then resolving to EMaj in 106
- Resolving to EMaj/Emin references the commonly used parallel mediant keys throughout this movement
- Piano RH returns the D#/D contradiction M. 107-109
- Tuba is a transposition of M. 69 in F#m
- M. 109-112 piano hands continue the contrary motion ½ motive vs. EMaj/Emin left hand arpeggios M. 111-12
- Also uses the split 7th. Briefly switching from both E7 and EMaj7
- E7/EMaj7 Resolution of B7 to E minor (m. 104), Emaj (m. 106), E7/Maj7 simultaneous in both tuba and piano (111-112)
- contradiction mediant parallel major minor (Dbmaj/C#min) , Tonic major/minor (Amaj/Amin), relative major/minor (Amaj/F#min)

Table #5 Movement 2 Pitch Class Sets

Measure Number	Instrument	Pitch Class Set	Normal Order	Pitches
3	Piano	3	0,2,3,5	A,B,C,D
3	Piano	4	0,1,3,5	F,E,D,C
3	Piano	5	0,1,5,6	B,C,E,F
6-10	Tuba	6	0,2,5	A,B,D
8	Piano RH	1a	0,1,5,7	B,C,E,F#
10-11	Piano RH	2	0,1,3,4,6,8	A,Bb,C,Db,Eb,F
26-29	Piano RH	1a	0,1,5,7	E,D#,B,A
29-30	Piano LH	3	0,2,3,5	A,B,C,D
25, 36-37,40, 42-44,49-50	Piano LH	1a	0,2,7	A,B,E
30-35	Tuba	1a	0,2,7	A,B,E
33-34	Piano LH	4	0,1,3,5	F,E,D,C
38	Piano LH	4	0,1,5	F,E,C
40	Piano RH	1b	0,1,3,7,8	G#,A,B,D#,E
41-51	Piano RH	1c	0,1,5,7	E,D#,B,A
45-46	Piano LH	3	0,2,3,5	A,B,C,D
52-57	Piano LH	1a	0,1,5,7,8	A,G#,E,D, C#
52-59	Tuba	1d	0,1,3,5,7	A,G#,F#,E,D
56-57	Piano LH	1d	0,1,3,5,7	
76	Piano RH	1e	0,1,7	A,G#,D
76	Piano LH	1e	0,1,7	E,D#,A
79,83,84,87-88, 90-91,96	Piano LH	1f	0,1,3	G#,A,B
79-81	Tuba	1a	0,1,5,7	A,G#,E,D
82-84	Tuba	1d	0,1,3,5,7	A,G#,F#,E,D
97	Piano LH	3	0,2,3,5	C#,D#,E,F#
98	Piano LH	7	0,2,4,7	F#,G#,C#,E

99	Piano LH	5	0,1,5,6	D#,E,G#,A
101-106	Piano RH	1a	0,1,5,7	A,G#,E,D
106-120	Tuba	1a	0,1,5,7	E,D#,B,A
107-120	Piano RH	1e	0,1,7	E,D#,A
114	Piano LH	3	0,2,3,5	A,B,C,D
117	Piano LH	4	0,1,3,5	B,C,D,E

Table #6 Movement 3 Motive Reference Table

Examples

The image displays three musical score examples. Example 1 is a piano part in 8/8 time, showing measures 1, 1a, 1b, and 1c. Measure 1 is marked with a forte (ff) dynamic. Example 2 is a tuba part in 6/8 time, showing measure 11 with a mezzo-forte (mf) dynamic. Example 3 is a piano part in 8/8 time, showing measure 36. The scores are labeled 'piano' and 'tuba' respectively.

Measures	Instrument	Motive
1	Piano RH	1
1	Piano RH	1a
1	Piano RH	1b
1	Piano LH	1c
2	Piano RH	1
2	Piano RH	1a
2	Piano RH	1b
2	Piano LH	1c
3	Piano RH	1
3	Piano RH	1a
3	Piano RH	1b
3	Piano LH	1c
4	Piano RH	1
4	Piano RH	1a
4	Piano RH	1b
5	Piano LH	1b
6	Tuba	1

6	Tuba	1a
6	Tuba	1b
6	Piano RH	1
6	Piano RH	1a
6	Piano RH	1b
6	Piano LH	1b
7	Tuba	1
7	Tuba	1a
7	Tuba	1b
8	Tuba	1
8	Tuba	1a
8	Tuba	1b
8	Piano RH	1
8	Piano RH	1a
8	Piano RH	1b
8	Piano LH	1
8	Piano LH	1a
8	Piano LH	1b
9	Tuba	1b
9	Piano RH	1
9	Piano RH	1a
9	Piano RH	1b
9	Piano LH	1
9	Piano LH	1a
9	Piano LH	1b
10	Tuba	1
10	Tuba	1a
10	Tuba	1b

11	Tuba	2
11	Piano RH	1
11	Piano RH	1a
11	Piano RH	1b
11	Piano LH	1c
12	Tuba	2
12	Piano RH	1
12	Piano RH	1a
12	Piano RH	1b
12	Piano LH	1c
13	Tuba	2
13	Tuba	1b
13	Piano RH	1a
13	Piano RH	1b
13	Piano LH	1b
14	Tuba	1b
14	Tuba	2
14	Piano RH	1b
14	Piano RH	1a
14	Piano LH	1b
15	Piano RH	1
15	Piano RH	1a
15	Piano RH	1b
16	Tuba	2
16	Piano RH	1b
17	Tuba	2
17	Piano RH	1
17	Piano RH	1a

17	Piano RH	1b
17	Piano LH	1c
18	Tuba	2
18	Tuba	1a
18	Piano RH	1
18	Piano RH	1a
18	Piano RH	1b
18	Piano LH	1c
19	Tuba	2
19	Tuba	1a
19	Piano RH	1
19	Piano RH	1a
19	Piano RH	1b
19	Piano LH	1b
20	Tuba	1a
20	Piano RH	1b
20	Piano RH	1a
20	Piano LH	1b
21	Piano LH	2
22	Piano LH	2
22	Piano LH	1a
23	Piano LH	2
24	Piano LH	2
25	Piano LH	2
26	Piano LH	2
27	Piano LH	2
28	Piano LH	2
29	Piano RH	2

30	Tuba	2
30	Piano RH	2
31	Tuba	2
31	Piano RH	2
32	Tuba	2
32	Piano RH	2
32	Piano LH	2
33	Tuba	2
33	Piano RH	2
33	Piano LH	2
34	Tuba	2
34	Piano RH	1
34	Piano RH	1a
34	Piano RH	1b
34	Piano LH	1c
35	Tuba	2
35	Tuba	1b
35	Piano RH	1
35	Piano RH	1a
35	Piano RH	1b
35	Piano LH	1c
36	Piano RH	3
36	Piano LH	2
37	Tuba	1a
37	Piano LH	1c
38	Piano RH	3
38	Piano LH	2
39	Piano RH	3

40	Tuba	2
40	Piano RH	2
40	Piano LH	2
41	Tuba	2
41	Piano RH	1
41	Piano RH	1a
41	Piano RH	1b
41	Piano LH	1c
42	Tuba	2
42	Tuba	1a
42	Piano RH	1
42	Piano RH	1a
42	Piano RH	1b
42	Piano LH	1c
43	Tuba	2
43	Piano RH	3
43	Piano LH	2
44	Tuba	1a
44	Piano RH	3
44	Piano LH	2
45	Tuba	1a
45	Piano RH	3
45	Piano LH	2
46	Piano RH	3
46-52	Tuba	1a
46	Piano RH	3
47	Piano RH	3
48	Piano RH	3

49	Piano RH	3
50	Piano RH	3
50	Piano LH	2
51	Piano RH	3
52	Piano RH	3
53-79	Tuba	2
53	Piano RH	3
54	Piano RH	3
55	Piano RH	3
56	Piano RH	3
56	Piano RH	3
58	Piano RH	3
59	Piano RH	3
60	Piano RH	3
61	Piano RH	3
62	Piano RH	3
63	Piano RH	3
64	Piano RH	3
79	Piano RH	2
80	Piano RH	2
81	Piano RH	2
82	Tuba	2
82	Piano RH	2
82	Piano LH	2
83	Tuba	2
83	Piano RH	2
83	Piano LH	2
84	Tuba	2

84	Piano RH	1
84	Piano RH	1a
84	Piano RH	1b
84	Piano LH	1c
85	Tuba	2
85	Piano RH	1
85	Piano RH	1a
85	Piano RH	1b
85	Piano LH	1c
86	Tuba	2
86	Piano RH	1
86	Piano RH	1a
86	Piano RH	1b
86	Piano LH	1c
87	Tuba	2
87	Piano RH	1a
87	Piano RH	1b
88	Tuba	1b
88	Piano RH	1b
89	Tuba	1
89	Tuba	1a
89	Tuba	1b
89	Piano RH	1
89	Piano RH	1a
89	Piano RH	1b
89	Piano LH	1b
90	Tuba	1
90	Tuba	1a

90	Tuba	1b
91	Tuba	1
91	Tuba	1a
91	Tuba	1b
91	Piano RH	1
91	Piano RH	1a
91	Piano RH	1b
91	Piano LH	1
91	Piano LH	1a
91	Piano LH	1b
92	Tuba	1b
92	Tuba	2
92	Piano RH	1
92	Piano RH	1a
92	Piano RH	1b
92	Piano LH	1
92	Piano LH	1a
92	Piano LH	1b
93	Tuba	1
93	Tuba	1a
93	Tuba	1b
94	Tuba	2
94	Piano RH	1
94	Piano RH	1a
94	Piano RH	1b
94	Piano LH	1c
95	Tuba	2
95	Piano RH	1

95	Piano RH	1a
95	Piano RH	1b
95	Piano LH	1c
96	Tuba	2
96	Tuba	1b
96	Piano RH	1
96	Piano RH	1a
96	Piano RH	1b
96	Piano LH	1a
97	Tuba	1b
97	Tuba	2
97	Piano RH	1b
97	Piano RH	1a
97	Piano LH	1b
98	Piano RH	1
98	Piano RH	1a
98	Piano RH	1b
99	Tuba	2
99	Piano RH	1b
100	Tuba	2
100	Piano RH	1
100	Piano RH	1a
100	Piano RH	1b
100	Piano LH	1c
101	Tuba	2
101	Piano RH	1
101	Piano RH	1a
101	Piano RH	1b

101	Piano LH	1c
102	Tuba	2
102	Tuba	1a
102	Piano RH	1
102	Piano RH	1a
102	Piano RH	1b
102	Piano LH	1b
103	Tuba	1a
103	Piano RH	1b
103	Piano RH	1a
103	Piano LH	1b
104	Piano LH	2
105	Piano LH	2
105	Piano LH	1a
106	Piano LH	2
107	Piano LH	2
108	Piano LH	2
109	Piano LH	2
110	Piano LH	2
111	Piano LH	2
112	Piano RH	2
113	Tuba	2
113	Piano RH	2
114	Tuba	2
114	Piano RH	2
115	Tuba	2
115	Piano RH	2
115	Piano LH	2

116	Tuba	2
116	Piano RH	2
116	Piano LH	2
117	Tuba	2
117	Piano RH	1
117	Piano RH	1a
117	Piano RH	1b
117	Piano LH	1c
118	Tuba	2
118	Tuba	1b
118	Piano RH	1
118	Piano RH	1a
118	Piano RH	1b
118	Piano LH	1c
119	Piano RH	1a
119	Piano LH	2
1210	Piano RH	2
120	Piano LH	2
121	Piano RH	2
121	Piano LH	2
122	Tuba	2
122	Piano RH	2
122	Piano LH	2
123	Tuba	2
123	Tuba	1b
123	Piano RH	2
123	Piano LH	1a

Table #7 Movement 3 Motive Table Section B M. 52-81

Measure	Chord	Pitches
54	a	G#, A, B, D#
54-55	b	D, F#, A, C#
55-56	a	G#, A, B, D#
56	b	D, F#, A, C#
56	c	E, F#, G#, A, B
57	a	G#, A, B, D#
57-58	b	D, F#, A, C#
58-59	a	G#, A, B, D#
59	b	D, F#, A, C#
59	c	E, F#, G#, A, B
60	a	G#, A, B, D#
60-61	b	D, F#, A, C#
61-62	a	G#, A, B, D#
62	b	D, F#, A, C#
62	c	E, F#, G#, A, B
63	d	C#, D, E, A
63-64	e	G, B, D, F#
64	d	C#, D, E, A
66	b	D, F#, A, C#
66-67	c'	E, F#, G#, B
67-68	b	D, F#, A, C#
68	c	E, F#, G#, A, B
70	b	D, F#, A, C#
70-71	c'	E, F#, G#, B
71-72	b	D, F#, A, C#
72	c	E, F#, G#, A, B

73	e	G, B, D, F#
74	e	G, B, D, F#
75	e	G, B, D, F#
75	f	A, B, C#, E
76	e	G, B, D, F#
76	f	A, B, C#, E
77	e	G, B, D, F#
77	f	A, B, C#, E
78	e	G, B, D, F#
78	f	A, B, C#, E
79	e	G, B, D, F#
80	f	A, B, C#, E
81	e	G, B, D, F#

Table #8 Movement 3 Motive Table Sections A Comparison

Measure Numbers	Changes? If yes, what?	1st Measure	2nd Measure
1-5 & 84-88	Yes Addition of Tuba using motive 2 Slight rhythmic variation in piano RH m. 5 & 88		
6-34 & 89-117	No	N/A	N/A
35 & 118	Yes & of 5 to the end of the bar changes direction of 32nd run		
36 & 119	Yes M. 119 doubles in length from 6/8 to 12/8. Addition of 16th note run		

Measure Numbers	Changes? If yes, what?	1st Measure	2nd Measure
37-41 & 120-124	Yes Brand new material seen in 120-121 Variation of motive 2 in m. 122 Filler descending septuplet in m. 123 Ending C# open 5th cadence m. 124		、

BIBLIOGRAPHY

- Aaron Tindall, 2015, Tuba Concerto: I-III, Track 2-4 on This is My House, June 10, 2015.
- “About Japanese Instruments – BIWA.” Promusica, Accessed September 20, 2022.
<http://www.promusica.or.jp/english/biwa.html>.
- “Aloha ‘Oe.” Huapala. Accessed September 2, 2022.
https://www.huapala.org/Aloha/Aloha_Oe.html.
- Atmos. “Meet Native Hawaiian Māhū Activist Hinaileimoana Kwai Kong Wong-Kalu.” Atmos, April 16, 2021. <https://atmos.earth/kapaemahu-hinaleimoana-kwai-kong-wong-kalu-film-interview/>.
- Barbara York. How Beautiful. Program Notes.
- Benavidez, Justin. “Music.” Justin Benavidez Music, Accessed September 13, 2022.
<https://www.justinbenavidez.com/music>.
- Beu, AJ. “Barbara York Composer: Barbara York.” Mysite, April 2021. Accessed August 28, 2022. <https://www.barbarayork.com/>.
- . “Works for Tuba - How Beautiful.” Mysite, April 2021, Accessed August 28, 2022.
<https://www.barbarayork.com/tuba>.
- . “Works for Tuba - Sea Dreams” Mysite, April 2021, Accessed August 28, 2022.
<https://www.barbarayork.com/tuba>.
- “Biography.” The Official Site of Israel IZ Kamakawiwo`ole. Accessed September 4, 2022.
<https://izhawaii.com/biography/>.
- Cartwright, Mark. “Ryujin.” World History Encyclopedia, June 28, 2017, Accessed September 19, 2022. <https://www.worldhistory.org/Ryujin/>.
- . “Izanami and Izanagi.” World History Encyclopedia, December 6, 2012, Accessed September 17, 2022. https://www.worldhistory.org/Izanami_and_Izanagi/.
- . “Seven Lucky Gods.” World History Encyclopedia, June 24, 2013, Accessed September 19, 2022. <https://www.worldhistory.org/Shichifukujin/>.
- Chow, Evelyn T. “The Sovereign Nation of Hawai'i: Resistance in the Legacy of "Aloha 'Oe",” SUURJ: Seattle University Undergraduate Research Journal, vol. 2 , no. 15, 2018. Available at: <https://scholarworks.seattleu.edu/suurj/vol2/iss1/15>

Combest, Dr. Chris. "New Materials." ITEA Journal "New Materials," vol. 45, no. 4, Summer 2018.

<https://doi.org/https://www.iteaonline.org/members/journal/45N4/45N4newmaterials.php>

Curry, Tim. "New Materials." ITEA Journal vol. 49, no. 3, Spring 2021.

<https://doi.org/https://www.iteaonline.org/members/journal/49N3/49N3newmaterials.php>

Damon, Ethel M. Sanford Ballard Dole and His Hawai'i. Palo Alto, CA: Pacific Books, 1957.

Dixon, Steven. Performer's Guide to Three Miniatures for Tuba and Piano by Anthony Plog 2021. (University of Southern Mississippi, PhD dissertation)

Goodman, Todd. "Todd Goodman Composer: Biography." Todd Goodman Composer. Accessed September 13, 2022. <https://www.toddgoodmancomposer.com/about>.

Hālau Lōkahi Public Charter School. Leo Anderson Akana. Other. Hiki Nō Episode 401, September 13, 2012. Recorded by PBS Hawai'i. Students from Halau Lokahi Public Charter School profile a teacher who composes contemporary Hawaiian songs, some popularized by famous musicians. Youtube <https://www.youtube.com/watch?v=jdajn8wYTVc> "Honorees." HMHOF, Accessed June 23, 2022. <https://hmfhof.org/honorees/>.

"Iolani Palace." Iolani Palace. Accessed September 2, 2022. <https://www.iolanipalace.org/history/queens-imprisonment/>.

Ian Lester, email message to author, September 7, 2022.

Justin Benavidez, 2022, Tuba Concerto: I-III, Tracks 8-10 on Storytellers, September 16, 2022

Julian C. Torres, email message to author, September 19, 2022

Ka'a'awa Magazine, July 7, 1983. pg. 22

"Kawaipunahele." Huapala. Accessed September 2, 2022. <https://www.huapala.org/Kaw/Kawaipunahele.html>

Keali'i Reichel Biography. Musician Guide, Accessed September 3, 2022. <https://www.musicianguide.com/biographies/1608004249/Keali-i-Reichel.html>.

"Kū Ha'aheo e Ku'u Hawai'i." The Office of Hawaiian Affairs (OHA), September 3, 2020. <https://www.oha.org/ku-haaheo>.

“Kū Kia‘i Mauna: Mauna Kea, Protecting the Sacred, and the Thirty Meter Telescope.” UVA Religion Lab. Accessed September 3, 2022. <https://religionlab.virginia.edu/projects/ku-kia%CA%BBi-mauna-mauna-kea-protecting-the-sacred-and-the-thirty-meter-telescope/>.

“Kūkahekahe: Queen Lili‘uokalani.” Kamehameha Schools. Accessed September 1, 2022. <https://www.ksbe.edu/article/kuukahekahe-queen-liliuokalani/#:~:text=He%20asked%20that%20she%20add,of%20intense%20change%20in%20Hawai%CA%BBi>.

Leina‘ala Ahu Isa, Ph.D. “E Ala E – Arise and Awaken the Light within... Future Strong!” Ka Wai Ola, May 17, 2019. <https://kawaiola.news/trustees/e-ala-e-arise-awaken-light-within-future-strong/>.

Lester, Ian. “Biography.” Accessed September 9, 2022. <https://www.ianlestermusic.com/bio.html>.

“Lili‘uokalani Trust.” Onipaa. Accessed August 30, 2022. <https://onipaa.org/queen-liliuokalani>

Momona, ‘Āina. “Israel Kamakawiwo‘ole.” ‘Āina Momona. February 25, 2021. <https://www.kaaainamomona.org/post/israel-kamakawiwo%CA%BBole>.

Nelson, Mark. “New Materials.” ITEA Journal, Summer, vol. 38, no. 4, 2011.

Nelson, Mark and Young, Jerry, “Daniel Perantoni: The Man, The Musician & The Legacy.” International Tuba Euphonium Journal vol. 38, no. 3, Spring 2011, 1-17, accessed September 7, 2022. <https://www.iteaonline.org/members/journal/38N3/38N3perantoni.php>

Nordyke, Eleanor C., and Martha H. Noyes. “‘Kaulana Nā Pua’: A Voice for Sovereignty.” The Hawaiian Journal of History, vol. 27, 1993.

OiwiTV. “Kū Ha‘aheo Music Video.” YouTube. September 2, 2019. https://www.youtube.com/watch?v=WbMX_LoT_YA.

Ono, Tyler “Biography.” Tyler Ono Music, Accessed September 3, 2022. <https://www.tyleronmusic.com/general-4>

Paiva, Derek, Kevin Allen, Catherine Toth Fox, and SCP Hilo Hotel. “Kealii Reichel Reveals the Meanings behind His 12 Favorite Songs.” Hawaii Magazine, January 5, 2021. <https://www.hawaimagazine.com/kealii-reichel-reveals-the-meanings-behind-his-12-favorite-songs/>.

Plog, Anthony “Biography.” Anthony Plog, Accessed September 6, 2022. <https://anthonyplog.com/about/biography>.

- “Queen Lili‘uokalani's Composition ‘Aloha ‘oe’ and American Sheet Music about Hawai‘i.” Houghton Library Blog, August 10, 2018. <https://blogs.harvard.edu/houghton/queen-lili%CA%BBuokalanis-composition-aloha-%CA%BBoe-and-american-sheet-music-about-hawai%CA%BBi/>.
- “Saving the Hawaiian Language.” University of Hawai‘i Foundation. Accessed September 3, 2022. <https://www.uhfoundation.org/saving-hawaiian-language>.
- “Standard Literature List.” ITEA, Accessed August 29, 2022. <http://www.iteaonline.org/members/standardlit/>.
- “The Biwa.” UR Research Institutional Repository, September 2, 2015. <https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=29591>.
- “Tonal System.” Encyclopædia Britannica, Accessed September 20, 2022. <https://www.britannica.com/art/Japanese-music/Tonal-system#ref602953>.
- “Tuba Concerto by Todd Goodman.” Wrong Note Media, Accessed September 13, 2022. <https://www.wrongnotemedia.com/online-store/TUBA-CONCERTO-by-Todd-Goodman-p86418302>.
- Zoom interview with Barbara York and Travis Scott, Gail Robertson, and AJ Beu. July 7, 2020.
- Zoom interview with Kumu Kinaleimoana Wong and Mehana Hind. June 18, 2020. <https://www.facebook.com/Kanaeokana/videos/312919656768362>
- “24 Etudes for Tuba.” Cimarron Music Press, Accessed September 19, 2022. <https://www.cimarronmusic.com/24etudesfortubatorres>.
- .