

ABSTRACT

CREATIVE PROJECT: VARIATIONS IN PERFORMANCE: HOW THE THEME AND VARIATIONS FORM CAN BE USED TO TEACH HORN PEDAGOGICAL TECHNIQUES

STUDENT: CHARLES HARTMAN

DEGREE: MASTER OF MUSIC

COLLEGE: FINE ARTS

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The following paper discusses the role of the theme and variations form in horn performance and pedagogy. It analyses four pieces by Ludwig Van Beethoven, Gioacchino Rossini (1792-1804), Franz Strauss (1822-1905), and David Amram (1930) and how they can be used to teach specific pedagogical and technical skills to horn players.

The paper begins by discussing the role the introduction plays in two of the pieces before analyzing different forms that can be used within the variations of the pieces. The section pays close attention to how the form of the movement transforms the thematic material of the piece and how a player can benefit from practicing them. The second section focuses on variations that alter the meter and subdivision of a theme. These allow players to better learn specific rhythmic patterns and ideas by building off prior knowledge learned from the theme. The third section discusses two different methods used by horn player to double tongue a triplet rhythm during a

performance. It weighs the benefits and drawbacks of each one while providing a specific example in which they can be implemented in one of the pieces. The fourth section deals with different styles of articulation and how they are shaped by a player's attacks and releases. It uses the Beethoven to demonstrate how style and phrasing use articulation to create a greater effect in the performance of a piece. The last section focuses on the Amram and discusses the techniques used in jazz horn playing, as well as several advanced horn techniques used throughout the variations. By analyzing the ways in which the theme and variations form uses its variations to alter its theme, this paper proves how the form is a valuable tool for teaching pedagogical techniques to students.