Graduate Recital

Robert D. Frankovich

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GRADUATE RECITAL

by

Robert D. Frankovich

Report of a recital performed in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

in

Music Education

UTAH STATE UNIVERSITY
Logan, Utah

1968
ACKNOWLEDGMENTS

The author would like to acknowledge the assistance and guidance received from members of his graduate committee: Professor Alvin Wardle, Dr. Max F. Dalby, and Dr. David Stone. The author also wishes to acknowledge the guidance received from Dr. Alma Dittmer, who gave so willingly of his time in developing the two compositions performed on the recital.

The author wishes to give special thanks to his accompanist, Mrs. Saralyn Gibson. The many hours spent in rehearsals with the author will always be appreciated.

Robert D. Frankovich
Partita for Horn and Piano . . . . . . . Reynolds
I. Malinconia

Concerto No. 3 for Horn . . . . . . . . . Mozart
I. Allegro
II. Romanza
III. Rondo

Cornucopia . . . . . . . . . . . R. D. Frankovich

Horn Quartet
Sherilyn Manning
Marcia Buttars
James Dart
R. D. Frankovich

Repartee . . . . . . . . . . . R. D. Frankovich

Brass Quartet
Tim Newman, Cornet
Ron Nelson, Trombone
Jerry Earl, French Horn
Steve Talbot, Bass Trombone

Sonata for Horn and Piano . . . . . Beversdorf, Jr.
I. Scherzo

In partial fulfillment of the graduation requirements for the Master of Music degree in Music Education.

Fine Arts Center
Choral Room
Wednesday Evening
April Seventeenth
Eight O'Clock
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INTRODUCTION

The pursuit of musical excellence is the goal of the professional music educator. The author believes that the intensive study afforded to him by the graduate program was one way in which he could improve his teaching techniques.

In addition to preparing a graduate recital, the author wanted to experience the personal growth and satisfaction of composing music. He felt that the area of composition could offer many insights which would lead to a more complete musical understanding. The graduate program also offered advanced courses in the psychology of teaching and the philosophy of education, which the author hoped would increase his understanding of the role of a teacher.

With these goals in mind, the author chose to take his degree in the field of music education. The author believed that the pursuit of an advanced degree would enable him to become a more proficient and capable music educator.
ANALYSIS OF LITERATURE PERFORMED

Partita for Horn and Piano by Verne Reynolds

Malinconia, the Italian word for melancholy, is the title of the first section of Partita for Horn and Piano by Verne Reynolds. The title describes the work very well in that a sad, gloomy, and somewhat depressing mood is created. The piano accompaniment helps create this mood by sounding long, sustained chords to the horn's slow, deliberate, and sometimes seemingly tedious melodic progression.

The melodic phrases consist of three sections; the first being a question phrase, the second an answer section, while the third part is a combination and restatement of the two preceding question-answer sections. The first large question phrase, which extends from the beginning to number two, consists of a very slow melodic progression. The characteristic features of this melodic progression are the two to three bar phrase groups of the melody, the melodic movement by half-step, the smooth flowing of the sostenuto tonguing, the dynamic markings of crescendo to decrescendo which create a rise and fall effect, and the use of the fermata at the end of the short two and three bar motives helps to create a feeling of unrest.

The answer phrase is stated six measures after number two and concludes at number three. It contrasts the style of the first section by changing the dynamic markings from mezzo piano to fortissimo. Also used
are heavy tenuto accents, wider intervals and more emphasis on the secondary or weak beats.

The third or restatement phrase starts one measure after number three and concludes four measures from the end with the piano sounding the last four measures alone. This section combines the melodic movement by half-step, and smooth flowing of the sostenuto tonguing of the question section with the loud dynamics, larger intervals, and higher register of the answer section. The climax is reached in the last three measures of the horn part by the effective use of an allargando which proceeds downward to a forzando on a great octave F concert that is sustained for two measures. In the last four measures, the piano sounds the last restatement by playing soft, long-sustained chords to a three bar phrase which is very similar to the horn melodies of the question-answer sections.

Horn Concerto No. 3 by W. A. Mozart

Unity and variety are two of the main elements which make the Third Horn Concerto one of the greatest works ever composed for French horn. Dominance, harmony, and balance are the most important factors contributing to the unity of the first movement. The first movement is in the key of Eb major and has a tempo marking of allegro. It remains in that key except for a brief modulation to Ab major which occurs twelve measures after letter F and concludes at number two. The major third, perfect fifth, and major sixth are the three dominating intervals used to develop the
melodic and thematic contour of the solo. Also employed with the effective dominance of the three main intervals is the use of the Eb major arpeggio. Mozart uses this arpeggio very successfully to develop his thematic material and to give a strong feeling for the tonality of Eb major. Another factor contributing to the unity of this movement is the dominance of scale passages which occur in eighth and sixteenth notes. These scales contribute to the melodic flow in that they help stabilize and solidify the smooth rise and fall of the thematic material.

The harmony of the Third Horn Concerto contributes to the unity of this work in that it remains predominantly in the key of Eb major and incorporates the classical devices and harmonies of that period. When the horn is playing, the harmony takes a secondary role to that of the horn. However, the accompaniment, harmonically speaking, does help in creating and supporting the solo line.

The balance of the phrases is very important in creating unity in a musical composition and Mozart uses this device very effectively. The phrases of the solo horn are in groups of four and eight measures. The thematic material is always stated and developed in perfectly balanced phrases. The scales and arpeggios are introduced and developed within the range being used to expand the thematic idea. The scales and arpeggios seldom extend more than one octave, thus creating a feeling of unity between the phrase line and the overall thematic idea.
Thematic variation, contrast, and rhythm are the three main factors which contribute to the variety of the first movement. Thematic variation is created by first stating the main theme and then restating the main idea but through the use of scale runs, arpeggios, and the use of intervals other than thirds, fifths, and sixths. The scale patterns and arpeggios also undergo changes in variation in that the entrance of these statements start on the weak pulsation of the first beat, thus creating a feeling of slight syncopation. However, thematic variation reaches its highest peak at the cadenza, which is the concluding section and finale of the first movement. In the cadenza, all thematic materials, principle themes and their variation forms, are restated. It is in the cadenza that the culmination of the first movement is found and it is at this point of the first movement that the solo horn makes the last dramatic statement of the principle thematic material.

To create contrast, Mozart uses four main devices. First, is the introduction of a melody by using whole notes in a smooth, steady progression. This is found nine measures before number two. Second, a melody is stated for the first time in triplets proceeding by step-wise motion. This is found three measures after letter K. Third, it is in the cadenza that skips larger than an octave are noted. Fourth, Mozart uses quarter and sixteenth notes to contrast the very smooth flowing legato style of the scale and arpeggio material.

The meter of the first movement is in common time and the eighth note is the basic pulsative beat. Variety is created rhythmically by having
the horn enter on the weak beat, by making use of the dotted eighth and quarter note, and by alternating eighth notes with sixteenth notes.

Second Movement

The second movement is in common meter and has a tempo marking of larghetto. The tonality of this movement is Ab major which is the subdominant of the first movement tonality of Eb major. This movement remains in the key of Ab major except for the section between letter A and number three, where the use of a concert d natural suggests a brief shift back to Eb major.

The principle thematic idea contains only three quarter notes and is stated in the first measure by the accompaniment. The horn solo enters in the fifth measure by playing two four-measure phrases which reinforce the main theme stated in the first measure. The horn entrance four measures before number two is sounded in a very strong statement of two measures. It is followed, four measures after number two, by another strong statement, only this time it is expressed by four groups of sixteenth notes. The two strong aforementioned statements have as their nucleus the tonality of the three quarter note theme of the first measure. The thematic material between letter A and letter B is basically short restatements and modifications of the main thematic material found in the beginning. From number three to the end, the original theme is stated many times with devices such as repetition at the octave, repetition of ascending arpeggiated
eighth notes, and repetition of the main three quarter note theme which strongly reinforces and finalizes the three quarter note theme of the first measure.

Third Movement

The third movement is in a **rondo** form with the recurring refrain or section being the characteristic feature of this form. The meter is $\frac{6}{8}$ and the tempo marking is **allegro**. The tonality is Eb major throughout except for a brief modulation to the sub-dominant of Ab major which occurs between number five and letter A.

The thematic material and principle ideas are stated by using the Eb major scale and **arpeggio**. The principle theme is eight measures in duration and starts in the first measure by the horn. The eight-measure phrases are divided into a four-bar question phrase and a four-bar answer phrase.

The range of the third movement is in the tenor or upper range of the horn. This range of the horn lends itself nicely to the **staccato** style of the scale and **arpeggiated** eighth notes. A two octave arpeggiated run four measures before letter C is the largest interval span the horn plays in the third movement.

The three movements of the **Third Horn Concerto** show all possible facets of horn playing. The first movement displays the horn as a very lyrical and **bel canto** type of instrument with the capabilities of suddenly
changing to a sound that is bold and forceful. The second movement displays the horn as strictly a lyrical instrument with the capacity to smoothly soar from one octave to another. The third movement shows the horn as a powerful instrument possessing the ability to play rapid passages, sound staccato, cover interval skips as large as a tenth, and in general show the flexibility of the French horn.

Repartee for Brass Quartet by R. D. Frankovich

Repartee is a conversation characterized by quick and witty replies. The composer wanted to write a musical conversation for a brass quartet which would allow each instrument to have its own identity and at the same time blend in with the other instruments in forming a complete and sonorous entity.

The original instrumentation for this quartet was cornet, French horn, trombone, and tuba, but due to the inability of the tuba to successfully sound short, staccato notes in a rapid tempo the bass trombone was used in its place. The new instrumentation resulted in a cleaner diction between all instruments. The bass and tenor trombone better complimented the tone of the French horn and cornet.

The tonality of the brass quartet does not embrace a tonal center but instead uses a device called shifting tonality as its basis for the relationship of the harmony to that of resembling any key or tonal center. In the text Techniques of Twentieth Century Composition under the subject
of tonality, the author Leon Dallin states:

Related to modulation in traditional music, shifted tonality contrasts with conventional modulation in three basic respects. Where conventional modulations are prepared with common material and proceed smoothly to related keys, contemporary shifts in tonality are unprepared, precipitate, and typically to distant tonal regions. Shifted tonality implies a sudden displacement of the old center by a new one. As a rule the new key appears unexpectedly at a strategic point in the phrase structure. (1, p. 119)

The composer felt that by using the device of shifting tonality he could more freely develop the dialogue and thematic material of each instrument and at the same time fuse the separate thematic ideas into a complete, well-organized, and balanced musical entity.

The first seven measures of Repartee comprise the form of an introduction. The French horn and bass trombone have the only melodic statements of the introduction while the cornet and trombone are only used to develop the harmonic progressions. The introduction is in $\frac{4}{4}$ time with a tempo marking of \textit{lento}.

The \textit{allegretto} starts at number eight and the meter changes from $\frac{4}{4}$ to $\frac{2}{4}$. The meter was changed at the \textit{allegretto} because the composer wanted a strong pulsation on every other beat and a $\frac{2}{4}$ meter filled this need. The allegretto lasts from number eight to number forty-three. Between number eight and twenty-nine, the cornet states the main theme and carries the important dialogue while the horn, trombone, and bass trombone are used to answer the strong statements of the cornet. At number twenty-nine, the cornet, horn, and bass trombone take on a rhythmic accompaniment to the solo statement of the trombone.
At measure forty-three the composition reverts back to a slow tempo marked *adagietto* and changes back to $\frac{4}{4}$ time. It is in this section that each instrument takes its own identity in a solo line. The section between forty-three and seventy contains dialogue in different moods. The first thematic section is a duet between the horn and trombone with the horn having a very smooth *legatto* solo while the trombone plays a series of four note phrases. The rest of this section is characterized by each instrument being equal regarding thematic development.

The last and concluding section is in $\frac{2}{2}$ and has a tempo marking of *moderato*. This section is basically the same as the middle section regarding the identity of the instruments. However, the thematic material is now stated in duets with two duets being played at the same time. The combination of the instruments in the duets is changed in order to give variety and a change in tonal color. The last six measures are in the form of a *codetta* or short *coda*. Although each instrument makes one last dramatic statement, the ending is an unexpected succession of three short chords.

**Cornucopia for Horn Quartet by R. D. Frankovich**

The range of the French horn is theoretically four octaves which extends from concert contra F to two-line F. The composer is interested and fascinated with the possible effects obtainable in the extreme low register and consequently has devoted much time in developing a strong
and powerful sound in that register. However, the majority of literature that employs the sounds of the low horn is found in the orchestral medium with very little attention given to the low horn in the band or small ensemble literature. It was this lack of literature for the low horn in the small ensemble area that motivated the author to compose a horn quartet that would utilize the possibilities of the low horn. The composer believed this project would be an excellent special problems assignment. Dr. Alma Ditmer, Head of the Theory and Composition Department of Utah State University, agreed to work with the composer in developing his French horn quartet.

When writing for four horns it is customary that the first and third horns play in the upper register while the second and fourth play in the middle and lower register. On the score they appear in that order of first, third, second, and fourth. Due to the low register of the fourth horn the music for that part was written in the bass clef in order to avoid having to write several ledger lines in the treble clef. In performing this quartet, the fourth horn player will have to be a fluent reader in the bass clef and will have to remember that his part is in the new notation concerning the playing register of the bass clef, i.e., the music will sound a perfect fifth lower than is written.

The composition opens with an introduction which is in $\frac{4}{4}$ time and has a tempo marking of adagio. The fourth horn leads out in a very low register and has the solo line for eight measures. The first horn then takes
over a melodically different solo line approximately two octaves above that of the fourth horn. In the first half of the introduction, the composer displayed the melodic qualities of the low horn while moving through very slow chord progresses. In the last half, the composer wanted to use the low horn as the foundation to the chordal harmonization which accompanies the first horn solo. The composer started his composition by featuring the low register of the horn and a slow introduction was conducive in developing this register.

The composer believed that the style of his next section should contrast the introduction as much as possible. Much time was given to the development of the melodic theme which would contrast the adagio introduction and after experimentation, a two measure motive was selected. This two measure theme is first stated alone by the first horn in measure eighteen and is treated in the form of a fugue, with the other instruments entering separately. At measure twenty-eight the theme undergoes its first transformation and at measure thirty-six, a new thematic idea is stated. At measure eighteen the intensity starts to build and at measure fifty, the climax of this section is reached.

After the climax at number fifty, the composition becomes softer and slower. This is the second section and it starts with a duet between the second and fourth horn. The fourth horn plays an ostinato bass against a very deliberate melody in the second horn part. At measure seventy-five
the duet changes to the first and third horn. The melodic and accompaniment line of this duet is very similar to that of the second and fourth horn.

At measure ninty-one the composition changes back to the melodic statement of the first section but this time the theme or motive is treated differently. The main theme is now put through a series of melodic progressions which eventually lead to the unison statement of the theme.

The composition comes to a dramatic close through the use of a very slow tempo similar to that of the introduction. To contrast the style of previous slow sections, the first and third horns play loud, forceful, and accented tones to the second and fourth horns sustained octaves. It is in these last seven measures that the composer used dissonance against consonance to reach his final climax.

Considering the rich, mellow, and smooth tone of the horn, the composer tried to write a quartet which would not only compliment the tone but also expand and show-off the many possibilities and effects obtainable in a horn quartet. The composer feels that this composition displays the horn in all registers, gives each part its own say and identity, and most important, demonstrates that there is a place for the sounds of the low horn in small ensemble literature.

**Sonata for Horn and Piano by S. Thomas Beversdorf Jr.**

The *Scherzo* movement of this Sonata is in \( \frac{3}{8} \) time with a tempo marking of *vivace*. The style and effect of this movement is characterized
by the continuous accented and **staccato** notes of the horn. The meter establishes the dance form of the *Scherzo* while the occasional dispersment of a section in $\frac{4}{8}$ gives just enough change in the rhythmic pattern to create a feeling of syncopation.

The melodic material of the horn is stated and developed through the use of the quarter note, eighth note rhythms, continuous eighth note pulsations, and through the scale runs of the sixteenth notes. These three rhythmical variations of the melodic line are so spaced that no one rhythmic pattern dominates the composition. The interchangable placement of these patterns create variety and interest in the *Scherzo*.

The careful use of dynamic and phrase markings contributes to the effectiveness of the *Scherzo*. The placement of the *crescendo* and *decrescendo* markings helps to build and relieve tension. The accent keeps the rhythm moving while the **staccato** contributes to the light and bouncy articulation. The dynamic indications extend from *pianissimo* to *fortissimo*.

The range of the *Scherzo* is well conceived. The majority of the solo is in the middle and upper register. There are no interval skips larger than an octave and the fast sixteenth note passages are in step-wise scale patterns.

The tonal effect is very pleasing with dissonance used sparingly. In the author's opinion this *Scherzo* is well suited for the French horn.
RECATAL PREPARATION

Partita for Horn and Piano by Verne Reynolds

The Malinconia posed no problem to the performer as far as fast, technical passages are concerned, but the wide interval leaps in the lento tempo created problems in phrasing. The difficulty lay not only in executing these intervals in a slurred style but also in hearing the augmented and diminished intervals which characterize the endings of the short phrases.

The slurred intervals in the piece also presented a problem in coordinating the lips and fingers. In order to overcome this problem, the performer devoted much practice to slurs of the augmented and diminished type. The intensification of the tone at the precise moment the interval change occurred also contributed to the alleviation of faulty slurring.

The performer did not expect any difficulty in adding the piano accompaniment to his solo, but one problem did arise. The piano accompaniment rhythmically contrasts the melodic flow of the horn solo. Consequently, the performer and his accompanist had to devote several practice sessions to strict counting in order to coordinate the horn entrance to that of the piano. The strict counting detracted from the rubato style of the melodic line but after several rehearsals, the horn and piano part became a more unified whole.
The author elected to start his recital with this solo because it was a melodious work that did not create any endurance problems and it would allow the performer the opportunity to warm-up before attempting the major work.

Horn Concerto No. 3 by W. A. Mozart

This concerto in the opinion of the performer is the true test of a performer's ability. The performer must possess a full, rich, sonorous sound in all registers, have a clean, light articulation, have stamina and endurance, and most important, possess that inborn quality called musicianship if he is to successfully perform this difficult work. The performer selected to perform as his major work the Third Horn Concerto because he believed that this work is the most representative composition for French horn.

Although the performer had never performed this work in public, he was familiar with it as he had used the Mozart Concerto to practice and develop his phrasing, light staccato articulation, and endurance. The problem confronting the performer was not the mastery of notes but the development of a smooth flowing style and the obtainment of a light articulation. Professor Alvin Wardle, French horn instructor at Utah State University, believed that this work should be the one to represent the major composition on the performer's recital and at the beginning of winter quarter the performer began private instruction with Professor Wardle.
Professor Wardle gave numerous insights concerning the style and phrasing of this concerto. The first several weeks of lessons were devoted to the overall style and effect of the concerto. Professor Wardle pointed out that each phrase must lead somewhere and at the same time maintain its identity concerning the thematic development. Many valuable suggestions were given to the performer concerning the articulation of the delicate phrases. The performer has always had the tendency to overemphasize the attack or tonguing of notes and as Mr. Wardle pointed out, "This style of attack does not belong in Mozart."

The last three weeks of lessons were devoted to the study of the little nuances that separate a mediocre performance of a Mozart Horn Concerto from that which is artistically done. Mr. Wardle's teaching concepts regarding the aesthetic style of this concerto coincide with those of Robin Gregory who, in his book entitled *The Horn*, states:

The technical means that the performer employs to achieve his end will be such stultities as a change of tone colour here, an accent there, an almost imperceptible *tenuto* on one note, a minute lightening on another; but these nuances must be those that he feels are inherent in the music rather than carefully thought out artifices superimposed upon it. It is these minute gradations of tempo, dynamics, accentuation and colour, insusceptible of notation on paper, that give the phrases point and meaning, and the piece shape and life. (2, p. 152)

The rehearsals with the piano accompaniment began early in the winter quarter because the performer knew that it would take many practice sessions before the solo and the accompaniment would unify. In the first
several rehearsals, the tempo was slowed down in order that the accompa­nist and soloist could hear and get the feel of the rhythmic and melodic style of the composition. After this was accomplished, the original tempo indications were realized.

During the rehearsal sessions, many problems arose, but one of the most prevalent was the tendency of the performer to rush the playing of the sixteenth note phrases. The performer had to practice sixteenth note scales with a metronome in order to overcome this problem.

Because this work was the major composition performed on his recital, the author devoted most of his practicing time to this work. He practiced arpeggios and scales in all keys to develop technique. He practiced slurs not only on the open horn, but also using all valve combinations in order to develop a smooth transition from one note to another. He practiced long tones in the middle and high register in order to firm and strengthen the embouchure muscles. Most important, the author began work well in advance of his recital because he believed that a well organized and systematic schedule of practicing, coupled with lessons would be the best preparation for the performance of this concerto.

Cornucopia by R. D. Frankovich

The composer completed this composition during the last two weeks of winter quarter and rehearsals began the first week of spring quarter.
The most prevalent problem of the introduction was in coordinating the entrances of the four parts. The adagio tempo added to this problem as each player had to be very careful not to rush or drag the tempo. The composer helped to alleviate this problem by conducting the introduction for a few rehearsals in order that the players could get the feel of the tempo. The dynamic markings of the introduction range from pianissimo to forte and the composer had to remind the players that these markings were very important in realizing the mood of the introduction. The intonation problems were not serious as soon as the players realized how their part fit into the harmonic development.

From measure eighteen to fifty-eight, phrasing required the most attention. The composer had to constantly remind the players that unless a note was marked staccato, it should receive the full value of the time signature. The dotted eighth-sixteenth figure created problems as the performers had a tendency to play the sixteenth notes too short.

The problems of the largo section were basically the same as those of the introduction. The slow tempo almost created a rubato feeling with the tempo getting slower and slower. The composer reminded the players that although the tempo was slow, it had to be kept moving.

The last seven measures of the composition are very slow. The composer wanted this section taken in eight, i.e., the eighth note receiving the beat instead of the quarter note. This section is characterized by accented eighth notes in the first and third part while the second and
fourth part are playing in octaves. The players had difficulty at first in feeling the eighth note pulsation but after repeated playings, they obtained the feel of the rhythm.

This composition required a great deal of rehearsing. The four parts are basically different from each other and consequently the performers not only had to learn their respective parts, but also had to see how their individual part fit into the overall scheme and make-up of the quartet.

Repartee by R. D. Frankovich

The problems of interpretation of this quartet were different than those of the horn quartet. The articulation is characterized by extremely short **staccato** eighth notes and heavy accents. One of the problems concerning accents was trying to get the performers to produce an accent at a dynamic level below **mezzo-forte** and then **crescendo** to **fortissimo**. This composition is dispersed with **staccato** and **legato** markings and to successfully interpret this work the performer must devote his full attention to the phrase markings.

During rehearsals, there was a tendency to rush the tempo. This was partly caused by the short accented eighth notes and by the sixteenth notes of the cornet. The composer conducted the quartet for a few rehearsals in order that the performers could feel a steady pulsation.

The intonation problems were not too great. There were a few times when the major third of a chord had to be lowered. The shifting tonality
does not let the ear get accustomed to a given key; therefore, careful listening by the players is needed to tune the chords in the shifting tonality. As the quartet became faster and louder, the pitch of the instruments had a tendency to rise. The composer reminded the performers of this and after careful listening, this problem was solved.

The composer wrote the brass quartet with the high school performer in mind, but after rehearsing it he concluded that it might be a little difficult for the average high school player. However, if advanced, mature players are found, the quartet could probably be performed by a high school ensemble.

Sonata for Horn and Piano by S. Thomas Beversdorf, Jr.

One problem confronting the performer as he practiced this piece was the accent and staccato markings. At a vivace tempo, the author had trouble in sounding firm, short accents. The staccato notes had to be played very short, therefore requiring the performer to keep the dynamics below a level of forte. The dynamic markings where the staccato and accent notes are found do not exceed forte but the performer had to be careful not to over-blow or exceed these dynamic markings.

The phrases are of such length that it was very difficult for the performer to find suitable places to take a breath. There were several places in the melodic phrase where the performer had to cut a note short in order to take a quick breath. The fast tempo did not aid in the taking of a breath even where there were rests.
The most difficult aspect of performing this piece was in coordinating the solo with the piano accompaniment. The accompaniment is rhythmically different from that of the horn solo and consequently the piece sounds as if one part is lost and cannot find its proper entrance. The performer and his accompanist rehearsed this piece in a very slow tempo in order to become familiar with the rhythmic differences. The performer had to count carefully in order to keep his part rhythmically separate from that of the accompaniment.

The performer found this piece to be very exciting. He selected this work to conclude his recital because it is a fast, colorful, and rhythmically interesting solo.
CONCLUSION

The author believes that the course study and presentation of a recital has been most stimulating and rewarding. He feels that he has obtained a higher level of performance and musicianship. The author is convinced that the graduate recital is a very important part of the advanced degree program of the music department at Utah State University.

The author is not only more confident regarding his musicianship but also believes that his teaching abilities have been greatly improved.
LITERATURE CITED


VITA

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Master of Music

Report: Graduate Recital

Major Field: Music Education

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