

UNIVERSITI TEKNOLOGI MARA



**ANALYSIS ON THE HARMONIC STRUCTURE OF
DAVID'S CONCERTINO FOR TROMBONE**

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DECLARATION OF AUTHORSHIP

"I declare that this thesis is the result of my own work except the ideas and summaries which I have clarified their sources. This thesis has not been accepted for any degree and is not concurrently submitted in candidature of any degree."

A handwritten signature in black ink, consisting of stylized loops and a final flourish, positioned above a horizontal dotted line.

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ABSTRACT

This is a study of the harmonic structure in the Early Romantic period, focusing on the compôition by Ferdinand David entitled Concertino for Trombone Opus 4. This study has been carried out mainly in Universiti Teknologi MARA, Shah Alam.

The first chapter of this research is an utter explanation of the study; its background, problem statement, research questions, research objectives, significance of the study, and limitations of the study. From this section, readers will have a clear understanding and overview of the direction and scope of the research.

The second chapter is a review of literature that is related to the study. Based on the literature, the researcher recognises several main ideas and concepts of harmony that are related to the study of the concertino. An overview of the harmonic style of the Early Romantic period includes a discussion on the topics chromaticism and modulations. Under chromaticism, a new concept of functionality will be explained.

The third chapter discusses about the method used by the researcher in the process of collecting and analysing data. For this study, only secondary data is collected as no interviews or questionnaires were carried out. As for the analysis of the data, the researcher compares his findings to information and facts learnt from books and publications.

Findings and results of the study are laid out in chapter four of this paper. In this section the researcher discusses the information gathered to meet the research objectives.

In the final part of the research which is chapter five, readers will be presented with a summary and conclusion of the whole writing and what the researcher has gained throughout the study.

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CHAPTER 1

INTRODUCTION

1.1 Research Background

The Concertino for Trombone and Orchestra composed by Ferdinand David in 1837 is a staple piece studied by almost every trombonist around the world. It also serves as a preferred solo piece for orchestral and conservatory auditions.

Ferdinand David, the composer, was a violinist and teacher more than he was a composer. He premiered the famous Mendelssohn violin concerto. He was no doubt a talented composer too but with too much self criticism, as he stopped composing after a few works. Despite some success with his first opera "*Hans Sachs*", he withdrew it and the original music has been lost now.

This piece was written for his friend in Leipzig, Carl Traugott Queisser who according to rumours could play any wind instrument of the orchestra from piccolo to bass trombone, and any string instrument of the orchestra from violin to double bass. Originally it was Mendelssohn who promised Queisser a concerto but after a while he fell in love and got married, and forgot his promise. When Queisser reminded him, he suggested David who was then the concert master of the orchestra where he conducted and also their mutual friend to write the concerto, and in 1837, he premiered David's Concertino Opus 4 under the baton of Mendelssohn in Gewandhaus. It was a great success and trombonists all over Europe started to play the piece.

Harmony is a study that musicians in general must learn and understand. For composers, conductors, and analysts or musicologists it is even more important to fully comprehend the techniques and concepts of harmony.