



VCU

Virginia Commonwealth University
VCU Scholars Compass

Theses and Dissertations

Graduate School

1977

Paul Hindmith's Sonata for Clarinet and Piano: A Lecture Recital

Chang-Su Yi

Virginia Commonwealth University

Follow this and additional works at: <https://scholarscompass.vcu.edu/etd>



Part of the [Music Commons](#)

© The Author

Downloaded from

<https://scholarscompass.vcu.edu/etd/1374>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.

PAUL HINDEMITH'S SONATA FOR CLARINET AND PIANO:

A LECTURE RECITAL

by

CHANG-SU YI

B.M., Seoul National University, 1971

Submitted to the Faculty of the School of the Arts
of Virginia Commonwealth University

in Partial Fulfillment
of the
Requirements for the Degree
Master of Music

RICHMOND, VIRGINIA

May, 1977

TABLE OF CONTENTS

INTRODUCTION	iv
Chapter	
I. BIOGRAPHY OF PAUL HINDEMITH	1
II. ANALYSIS OF <u>SONATA</u> FOR CLARINET AND PIANO	13
Approach to Form	15
First Movement	19
Second Movement	28
Third Movement	34
Fourth Movement	38
Analysis of the Clarinet Part	41
III. SUMMARY	42
BIBLIOGRAPHY	44

INTRODUCTION

Paul Hindemith was one of the most distinguished composers of the twentieth century. This thesis will begin with biographical information, highlighting important events in his life. Then, in an effort to understand his compositional style and his philosophy of Gebrauchsmusik, his mastery of classical form, the Sonata for Clarinet and Piano is chosen for a detailed stylistic analysis. Treated in the analysis chapter are form, melody, harmony, rhythm, dynamic, and the technically problematic areas involved such as fingering and ensemble with piano. Hindemith's musical style is conservative in form and tonality. Tonality and melodic motives constitute the dominant force throughout the entire sonata. In the analysis of harmony in this study, Hindemith's own analytical method, which he established on acoustical phenomenon, will be employed as is necessary.

CHAPTER I

BIOGRAPHY OF PAUL HINDEMITH

Paul Hindemith was born in Hanau (near Frankfurt), Germany on November 16, 1895. His musical development began at an early age. He began his study of the violin in 1907, and he also studied composition, counterpoint, sight-reading, and conducting. For the Second Donaueschingen Festival of 1922, Hindemith wrote the following little autobiography:

I was born in Hanau in 1895. Music study from the age of twelve. As violinist, violist, pianist or percussionist I have made a thorough survey of the following musical territories: chamber music of all kinds, cinema, cafe, dance music, operetta, jazz band, military music. I have been leader of the Frankfurt Opera Orchestra since 1916. As composer I have chiefly written pieces I don't like any more: chamber music for the most diverse ensembles, songs and piano pieces. Also three one-act operas, which will probably remain the only ones since as a result of rising prices on the manuscript paper market only small scores can now be written.

I cannot give analysis of my works because I don't know how to explain a piece of music in a few words (I would rather write a new one in the time). Besides I think that for people with ears my things are perfectly easy to understand, so an analysis is superfluous. For people without ears such cribs can't help. Neither do I write out single themes, which always give a false impression.

Hindemith continued his music study at the Frankfurt Conservatory of Music, majoring in violin, viola and composition. His progress as a performer was so rapid that in 1915, he became the

¹ Ian Kemp, Hindemith (London: Oxford University Press, 1970), p.7.

concertmaster of the Frankfurt Opera Orchestra, a post he held for eight years. During this time he joined the Rebner Quartet (1915-1921), playing second violin and later viola.

Compositions Hindemith wrote during this earlier years include: Sonata in D minor for Violin and Piano, Large Rondo in B major for Clarinet and Piano, Andante and Scherzo for Clarinet (1914), String Quartet in C major Op.2 (1915), Concerto in E-flat major for Cello and Orchestra Op.3 (1916), Quintet in E minor for Piano and String Quartet Op.7, Three Pieces for Cello and Piano Op.8, Three Songs for Soprano and Orchestra Op.9, Sonata in G minor for Solo Violin Op.11 (1917), and Two Pieces for Organ (1918) etc.. But it is very unfortunate that most of these earlier compositions have not been published, mainly because they have been either destroyed or missing.

In 1919, Hindemith wrote his first two violin sonatas which were the first of his compositions to be published by B. Schott's Söhne of Mainz. In these Hindemith's earlier composition, it is not difficult to find a strong influence on forms and harmonies of the late German Romanticists - Brahms, Reger, and Wagner.

After these two violin sonatas, Hindemith started to experiment in his compositional style by writing compositions on erotic texts such as in his three one-act operas; Mörder, Hoffnung der Frauen (Murder, Hope of Woman) Op.12 (1919), Das Nusch-Nusch Op.20 (1920), and Sancta Susanna Op.21 (1921). Also Hindemith employed jazz style and a considerable amount of dissonance in compositions such as Kammermusik No.1 Op.24 (1922) and Suite for Piano Op.26 (1922).

In 1921, Hindemith founded the Amar Quartet in connection with the First Donaueschingen Festival. The members of the Quartet included - Licco Amar, Walter Casper: violin, Paul Hindemith: viola, and Hindemith's brother Rudolf Hindemith: cello. Later Rudolf was replaced by Maurits Frank. The group performed contemporary chamber music every summer in Donaueschingen as well as in many European countries.

Hindemith was recognized as one of the important young composers of postwar Europe after the First and Second Donaueschingen Festivals. His String Quartet No.2 in C major Op.16 (1921) received very favorable criticisms at the First Festival, and with the performance of his Kammermusik Nr.1 Op.24, No.1 at the Second Festival (1922). In this Kammermusik, Hindemith's use of jazz technique caused an uproar of criticism. Dr. Heuss remarked in his review:

It has been done! The most modern German music succeeded in expressing the basest and most unseemly aspects of life. The composer who achieved this miracle is Paul Hindemith. In his Kleine Kammermusik Op.24, No.1, we are confronted with a piece such as no German composer of any repute would have dared even to contemplate - let alone write.... This is music of such lasciviousness and frivolity that could be written only by a composer of a deranged mentality.

Despite this critical review, Hindemith continued to employ jazz style in his next composition, Suite for Piano. Hindemith gave the following instructions for performing the last piece of the Suite, "Ragtime":

Don't pay any attention to what you have learned at your piano lessons. Don't spend any time considering whether you should play

¹Otto Deri, Exploring Twentieth-Century Music (New York: Holt, Rinehart and Winston Inc., 1968), pp.396-397, quoting the article from Neue Zeitschrift für Musik (February, 1923) by Dr. Heuss.

D-sharp with the fourth or sixth finger. Play this piece very wildly, but with very strict rhythm. Consider the piano as¹ an interesting percussion instrument and treat it accordingly.

Other important compositions Hindemith wrote during this period are: Sonata for Piano Op.17, Tanzstücke for Piano Op.19, String Quartet No.3, Op.22 (1922).

In the year of 1923, Hindemith completed Das Marienleben (The Life of Mary), a song-cycle utilizing fifteen poems by Rainer Maria Rilke. Also Hindemith continued to write a series of seven chamber works called Kammermusik, Concerto for Orchestra Op.38 (1925), and his first full-length dramatic opera, Cardillac Op.39 (1929).

In 1927, Hindemith accepted a position as a teacher of composition at the Staatliche Musikhochschule in Berlin (Berlin State Music School). By this time, he was well known in musical circles throughout Europe as a composer as well as a performer with the Amar Quartet. At this time, he became interested in film music and music for mechanical instruments: a previously composed Rondo Op.37, now arranged for Mechanical Piano, a Toccata for Mechanical Piano Op.40 (1926), the score for Oscar Schlemmer's Triadic Ballet, Felix the Cat at the Circus, and mechanical music for Hans Richter's film Vormittagsspuk (Ghosts at Breakfast, 1928). His personal contact with students at the Berlin State Music School made him aware of the needs of music consumer. He began altering his compositional style in favor of simplicity and clarity, writing a considerable amount of music for students and amateurs as well as music for various instruments for which little literature existed. This is

¹Paul Hindemith, Suite for Piano Op.26 (Mainz: B. Schott's Söhne, 1922), p.19.

the so-called Gebrauchsmusik or "useful music". Twenty-four years later, in the preface of his book, A Composer's World, Hindemith discussed the origin of this well-known musical term:

A quarter of century ago, in discussion with German choral conductors, I pointed out the danger of an esoteric isolationism in music by using the term Gebrauchsmusik. Apart from the ugliness of the word--in German it is as hideous as its English equivalents workday music, music for use, utility music, and similar verbal beauties--nobody found anything remarkable in it, since quite obviously music for which no use can be found, that is to say, useless music, is not entitled to public consideration anyway and consequently the Gebrauch is taken for granted. Whatever else I had written or said at that time remained deservedly unknown, and of my music very few pieces had reached this country; but that ugly term showed a power of penetration and a vigor that would be desirable for worthier formulations. Some busybody had written a report on that totally unimportant discussion, and when, years later, I first came to this country, I felt like the sorcerer's apprentice who had become the victim of his own conjuration: the slogan Gebrauchsmusik hit me wherever I went, it had grown to be as abundant, useless, and disturbing as thousands of dandelions in a lawn. Apparently it met perfectly the common desire for verbal label which classifies objects, persons, and problems, thus exempting anyone from opinions based on knowledge.

Between 1927 and 1935, Hindemith wrote many compositions for amateur performers and for children, avoiding technical obstacles. Compositions produced during this period are: Spielmusik Op.43, No.1, for Strings, Flutes and Oboes, Lieder für Singkreise Op.43, No.2 (1927), Frau Musica Op.45, No.1 (1928), Konzertmusik for Viola and Large Chamber Orchestra Op.48, Konzertmusik for Piano, Brass and Two Harps, Konzertmusik for Strings and Brass Op.50 (1930), Philharmonic Concerto for Orchestra, String Trio No.2 (1933), Mathis der Maler (Symphonic version--1934; Opera version--1935) etc..

¹ Paul Hindemith, A Composer's World (Cambridge: Harvard University Press, 1952), p.x.

Hindemith left the Amar Quartet in 1929, but his activities as a performer continued with most European orchestras in the capacity of soloist on viola and viola d'amore.

Beginning in 1929, Hindemith performed regularly as a member of a string trio with Josef Wolfstahl (later, Szymon Goldberg) and Emanuel Feuermann. Both remaining members were Jewish, and Nazis later used this situations in their case against Hindemith. But Hindemith stubbornly refused to break contact with these Jewish friends. Nazis also criticized his use of dissonance and the subject matter of his earlier operas, particularly Sancta Susanna and Neues vom Tage (News of the Day). Hindemith's relationship with the Nazi regime continued to deteriorate, and in 1934, Hindemith left Berlin, and went to Lenzkirch in the Black Forest where he devoted himself to the composition of his greatest masterpiece, the symphonic version of Mathis der Maler.¹ The Nazis, however, finally banned performance of Hindemith's music in Germany.

Early in 1935, Hindemith was invited by the Turkish government to visit that country for the purpose of offering suggestions and help in developing the musical life there. His first visit occurred in April, 1935. He continued to work for the Turkish government periodically until 1937, making three additional trips to that country.

In the fall of 1936, Hindemith finished Book I (Theoretical part) of Unterweisung im Tonsatz (The Craft of Musical Composition).²

¹J. E. Paulding, "Paul Hindemith: A Study of His Life and Works." (Ph.D. dissertation, University of Iowa, 1974), pp.158, 161.

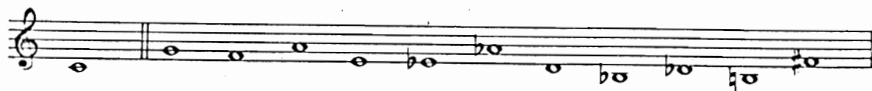
²Paul Hindemith, The Craft of Musical Composition, trans. Arthur Mendel (New York: Associated Music Publishers Inc.; 1945).

This book was the product of his needs as a teacher.¹ In the introduction to this book, Hindemith states his opinion about the twentieth-century music:

A musician who feels called upon in these times to contribute to the preservation and transmission of the craft of composition is, like Fux, on the defensive. He is, in fact, even more so than Fux, for in no other field of artistic activity has a period of overdevelopment of materials and of their application been followed by such confusion as reigns in this one. We are constantly brought face to face with this confusion by a manner of writing which puts tones together according to no system except that dictated by pure whim, or that into which facile and misleading fingers draw the writer as they glide over the keys. Now something that cannot be understood by the analysis of a musician, making every conceivable allowance for individual characteristics, cannot possibly be more convincing to the naive listener.²

Hindemith's theory is based on acoustics, especially the overtone series. In chapter III (The Nature of Building Tones), he formulates a chromatic scale in which all semitones are equally important and the traditional concept of major and minor distinction are disregarded. This chromatic scale is derived from an examination of the overtone series and is called Series 1:

Example 1: Series 1 from The Craft of Musical Composition.



This Series 1 is a list of the twelve tone in the order of their diminishing degrees of relationship to the first note. He says that inter-

¹ Ian Kemp, Hindemith (London: Oxford University Press, 1970), p.35.

² Paul Hindemith, The Craft of Musical Composition, trans. Arthur Mendel (New York: Associated Music Publishers Inc., 1945), p.2.

vals have natural order and that every interval has harmonic and melodic characteristics. His series of intervals, which he call Series 2, contains the following six chord groups: Group I (triads and their inversions), Group II (including major seconds or minor sevenths or both, tritone subordinate), Group III (including seconds or sevenths or both, no tritone), Group IV (including minor seconds or major sevenths or both, one or more tritones subordinate), Group V (augmented triads and three-note chords in fourths) and Group VI (diminished triads and diminished sevenths). He says that harmonic tension increases as chords move from Group I to Group VI. Hindemith also includes a graph showing the harmonic and melodic characteristics of various intervals, Series 2:

Example 2: Series 2 from The Craft of Musical Composition.



Hindemith believes that the conception of consonance and dissonance are relative rather than absolute, and this Series 2 shows an order from consonance to dissonance. He explains that harmonic force is stronger in the intervals at the beginning of the Series and diminishes toward the end, while melodic force is distributed in the opposite direction. Hindemith also discusses terms such as "atonality" and "polytonality". He says "Today we know that there can be no such thing as atonality, unless we are to apply that term to harmonic disorder".¹ He talks about

¹Ibid., p.155.

the term "polytonality" - "There is another catchword that dates from the postwar period: polytonality. The game of letting two or more tonalities run along side by side and so achieving new harmonic effect is, to be sure, very entertaining for the composer, but the listener cannot follow the separate tonalities, for he relates every simultaneous combination of sounds to a root--and thus we see the futility of the game".¹

Hindemith resigned from his position at the Berlin State Music School in March of 1937. After his resignation, Hindemith visited the United States for the first time. He performed in many American cities including, Washington D.C, Boston, New York, and Chicago. In August of 1938, the Hindemiths finally gave up their residence in Berlin and moved to Bluche in Switzerland. From 1935, Hindemith wrote a series of sonatas in the spirit of Gebrauchsmusik as well as others. These compositions include: Sonata in E for Violin, Der Schwanendreher (1935), Sonata for Flute and Piano (1936), Sonata for Solo Viola, Symphonic Dances for Orchestra (1937), Sonata for Bassoon and Piano, Sonata for Oboe and Piano, Nobilissima Visione--a ballet in five scenes (1938), Sonata for Clarinet and Piano, Sonata for Harp and Piano, Sonata for Trumpet and Piano, Sonata for Horn and Piano, Concerto for Violin and Orchestra (1939) etc..

Hindemith published Book II of The Craft of Musical Composition (Exercises in Two-Part Writing) in 1939.²

¹Ibid., p.156.

²Paul Hindemith, The Craft of Musical Composition, Book II, trans. Otto Ortmann (New York: Associated Music Publishers Inc., 1941).

In February 1940, Hindemith immigrated to the United States where he held teaching positions at Wells College in Aurora, New York, the University of Buffalo, and Yale University. He also taught composition at the Berkshire Music Center in Tanglewood, Massachusetts (summer residence of the Boston Symphony Orchestra), in the summer of 1940. Three books came from his classes at Yale University.¹ Among his students in the United States are Howard Boatwright, Norman Dello Joio, Alven Etler, Lukas Foss, Ulysses Kay, Easley Blackwood, Mel Powell and Yehudi Wyner.² Hindemith's creative activity continued in the United States. The first composition he wrote in the United States, was the Symphony in E-flat (1940), others included: Concerto No.2 for Cello and Orchestra (1940), Sonata for Trombone and Piano (1941), Sonata for Two Pianos, Four Hands, Ludus Tonalis--subtitled "Studies in Counterpoint, Tonal Organization and Piano Playing" (1942), Symphonic Metamorphosis on Theme by Carl Maria von Weber, String Quartet No.4 and No.5 (1943), String Quartet No.6 (1945), Symphonia Serena, When Lilacs Last in the Dooryard Bloom'd for Mezzo-Soprano and Baritone Soloists, Mixed Chorus and Orchestra (1946). By the mid 1940's

¹Paul Hindemith, A Concentrated Course in Traditional Harmony, Book I - 1943 (New York: Associated Music Publishers Inc., 1944).

Idem, Elementary Training for Musicians - 1946 (New York: Associated Music Publishers Inc., 1949).

Idem, A Concentrated Course in Traditional Harmony, Book II--Exercises for Advanced Students - 1948, trans. Arthur Mendel (New York: Associated Music Publishers Inc., 1953).

²William W. Austin, Music in the 20th Century (New York: W. W. Norton & Company Inc., 1966), p.407.

Paul Hindemith was one of the most influential of musicians as a composer, performer, teacher, conductor, and music theorist.

In 1947, Hindemith returned to Europe for a concert tour, for the first time since he immigrated to the United States early in 1940. On this tour, Hindemith conducted his own compositions in most European countries and cities including Italy, Switzerland, London, and Vienna. Late in the summer of 1948, he had another European tour, and he completed the second version of his earlier composition Das Marienleben, in an effort to bring the work more in line with his new theories of tonal organization.

Between 1951 and 1953, Hindemith divided his time between teaching at Yale University and the University of Zürich, Switzerland. Hindemith completed his book A Composer's World in 1952, which made him a prominent person in musical philosophy. Hindemith stated his philosophical opinion about a composer as follows:

If his prayers are granted and he, armed with wisdom and gifted with reverence for the unknowable, is the man whom heaven has blessed with the genius of creation, we may see in him the doner of the precious present we all long for: the great music of our time.¹

This book is based on the text of the Charles Eliot Norton Lectures which Hindemith gave at Harvard during 1949-1950. Important compositions Hindemith wrote during this period are Sonata for Cello and Piano, Septet for Wind Instruments (1948), Concerto for Horn and Orchestra, Concerto for Clarinet and Orchestra, Concerto for Trumpet and Bassoon and String Orchestra, Sinfonietta in E (1949), The Harmony

¹Paul Hindemith, A Composer's world (Cambridge: Harvard University Press, 1952), p.221.

of the Universe--Symphonic version (1951), Cardillac--second version, and Sonata for Four Horns (1952).

In 1953, Hindemith moved back to Switzerland, giving up his teaching position at Yale University, and remained at the University of Zürich. Hindemith visited the United States in 1959, 1960, 1961, and 1963. During the first visit in 1959, he composed his last great symphony which was written for the Bicentennial of the city of Pittsburgh, Pittsburgh Symphony.

During his last years, Hindemith spent most of his times traveling all over the world, conducting his music as well as that of others. Compositions produced during this his last years are: The Harmony of the Universe--Opera version in five sections (1957), Octet for Clarinet, Bassoon, Horn, Violin, Two Violas, Cello and String Bass (1958), The Long Christmas Dinner--Opera (1960), Concerto for Organ and Orchestra --commissioned by New York Philharmonic Orchestra (1962), and his last composition, the Mass for A Cappella Chorus (1963).

In 1963, Hindemith conducted the premier of his Mass on November 15, Hindemith suddenly collapsed, and on December 28, he died in Frankfurt where he started his career, at the age of 68. James Paulding, in his dissertation, states Hindemith's achievements:

Comparisons are meaningless; he was no Schoenberg, no Stravinsky. In many respects he was a man looking over his shoulder, living on the edge of an earlier age. Ultimately, however, only the excellence of the music matters, and Paul Hindemith wrote very great music indeed. For the thousands of musicians who perform his sonatas and hundreds of thousands who love his works in general, the direction of his creative thrust has surely become a moot consideration. For these honest people the music is enough; their conception of Hindemith is clear.

¹J. E. Paulding, "Paul Hindemith: A Study of His Life and Works." (Ph.D. dissertation, University of Iowa, 1974), p.444.

CHAPTER II

HINDEMITH'S SONATA FOR CLARINET AND PIANO

The Sonata for Clarinet and Piano was composed in late August of 1939 in Bluche, Switzerland.

In 1927, Hindemith turned his attention to a compositional style favoring simplicity and clarity--Gebrauchsmusik. Hindemith stated his purpose to write Gebrauchsmusik in the preface to his Sing- und Spielmusiken für Liebhaber und Musikfreunde (Music for Singing and Playing for Dilettantes and Friends of Music), Op.45 (1929):

This music is written neither for the concert hall nor for performing artists. I wish to provide interesting and modern practice material for those who sing and play for their own amusement or who want to perform for a small circle of the similarly minded. In accordance with this purpose, none of the performers is presented with very great technical problems. From the strings only the mastery of the first position is required; the chorus and soloists are given as easily singable lines as possible. In spite of this, one will not demand that music written today, filling today's needs, should be played at first glance by everyone. The amateur will find here a few nuts to crack. If wind instruments are available, they can be used to reinforce the vocal or instrumental parts. In the score I have indicated how I envisage the distribution of these reinforcing parts. The opening and closing choruses should be sung by everyone present; before the performance begins these passages should be rehearsed with the help of a blackboard on which the notes are written.

As he stated above, he wrote compositions for the amateur listeners as

¹J. E. Paulding, "Paul Hindemith: A Study of His Life and Works." (Ph.D. dissertation, University of Iowa, 1974), p.109, quoting the preface from Sing- und Spielmusiken für Liebhaber und Musikfreunde (Mainz: B. Schott's Söhne, 1928) by Paul Hindemith.

well as for the amateur performers after completion of his masterpiece, Mathis der Maler in 1935. From the year of 1935 to 1943, Hindemith wrote 13 sonatas in the category of Gebrauchsmusik. Of all of these sonatas, the clarinet sonata is one of the most important works. Goldman says in his record review that the Sonata "is one of the best of his celebrated series for each practical instrument".¹ Also, this sonata is one of the major pieces of repertoire among the various works of twentieth-century clarinet literature.

¹Richard F. Goldman, "Sonata for Clarinet and Piano", Musical Quarterly, Vol.38 (1952), p.489.

Approach to Form

The Sonata consists of four movements. The first movement is in the tonal center of B-flat, and is in sonata-allegro form with tempo indication, Mässig bewegt (Moderately fast). The second movement is in the tonal center of B-flat, and is in the form of scherzo, A A B A, with tempo indication, Lebhaft (Lively). The third movement is in F, and is in a simple ternary form, A B A, with tempo mark, Sehr langsam (Very slowly). The last movement is in the tonal center of B-flat, and is a rondo in arch form, A B A C A B A, with directions, Kleines Rondo, Gemächlich (Little Rondo, Leisurely).

The following Table provides a view of the Sonata for Clarinet and Piano in regard to the largest dimensions of the work:

Table I

Overall Structure of Hindemith's Clarinet Sonata

Movement	Form	Tempo and Meter	Tonal Center
I (mm. 173)	Sonata allegro	<u>Mässig bewegt</u> 3/4 (♩=100-108)	B-flat
II (mm. 112)	Scherzo, A A B A	<u>Lebhaft</u> 2/2 (♩bis 92)	B-flat
III (mm. 92)	Ternary, A B A	<u>Sehr langsam</u> 4/8 (♩etwa 60)	F
IV (mm. 119)	Rondo-arch form A B A C A B A	<u>gemächlich</u> 2/2 (♩=88)	B-flat

As it shows in the Table I, formal structure in this sonata is similar to that of classical sonatas. The position of the slow movement, however, is reversed in this sonata, as it is in Beethoven's 9th Symphony.

In addition to form, tonal relationships between the movements are typical of classical sonatas.

Table II provides a more detailed view of the sectional divisions within the four movements of the sonata.¹

Table II

Thematic Structure of Hindemith's Clarinet Sonata

First movement

Section	Measure	Tonal Center	
E x p o	Theme I	1-20	B ^b , C, F, B ^b
	Theme II	21-46	E ^b
	Closing theme	46-54	F [#]
Development	54-100	unstable	
R e c a p	Theme I	100-109	E ^b
	Theme II	109-134	B ^b
	Closing theme	134-139	B ^b , D, F [#]
Coda	140-173	D, B ^b	

¹ Table II is based on the format from the dissertation by D. Payne, "The Accompanied wind Sonatas of Hindemith: studies in Tonal Counterpoint" (Ph.D. dissertation, Eastman School of Music of the University of Rochester, 1974), pp.11-12.

Table II--continued

Second movement

Section	Measure	Tonal Center
A	Theme a	B ^b
	Transition	unstable
	Theme b	F, B ^b , G [#] , F
A	Theme a	B ^b
	Transition	unstable
	Theme b	F, B ^b , G [#] , F
B	51-84	G ^b
A	Theme a	B ^b
	Transition	unstable
	Theme b	B ^b

Table II--continued

Third movement

Section	Measure	Tonal Center
A	1-20	F, B ^b
Closing theme	20-30	B, F
B	Theme a	C [#]
	Theme b	unstable
	Theme a repeated	E ^b
	Theme b repeated	B
A	60-84	F, B ^b
Closing theme	85-92	B, F

Fourth movement

A	1-23	B ^b , F
B	24-44	C [#] , F, D, C [#]
A	45-55	A ^b
C	55-72	D, B ^b , E ^b
A	73-89	E ^b
B	89-106	A, D ^b , A
A	106-119	B ^b

-19-

First Movement

The first movement is in sonata-allegro form. The principal theme of the movement is stated by clarinet in the first six measures in B-flat. In this principal theme, it is not difficult to find one of Hindemith's salient features, insistent use of a selected interval. In this sonata, the interval of a perfect fourth, and a whole-step, dominate the entire sonata. The tonal center moves from b-flat to A-flat, E-flat, D-flat, and resolves to C at measure 7. This phrygian-type cadence (half-step above to tonic-(D-flat to C)-at the cadence at measure 7) is one of the most frequently used in the whole sonata. The theme is answered by the piano at measure 7 in C, then clarinet restates in F, which is dominant key of B-flat, at measure 9. At measure 11, the theme is stated again in canon, at a quarter-note distance between the clarinet and piano. The tonal center moves back to B-flat. Even the motion of tonal center (B-flat, to C, to F, to B-flat) indicates Hindemith's use of the interval of a whole-step and a perfect fourth.

Example 3: Theme I, measures 1-8

The image shows a handwritten musical score. The top staff is a single-line melody starting with a piano (*p*) dynamic. The bottom section consists of two staves: the upper staff is for the clarinet and the lower for the piano. The clarinet part features a hemiola pattern of 2/4 + 3/4 + 2/4. The piano part has a constant 3/4 meter. Dynamics include *p* and *cresc.* (crescendo). The score includes various musical notations such as notes, rests, and slurs.

The second theme is stated by clarinet in E-flat at measure 22. The tonal relationship between the principal theme and the second theme is similar to classical prototypes, moving to a related key. In this case, the tonal center moves to the subdominant area. From measure 27, Hindemith uses hemiola, 2/4 + 3/4 + 2/4 ... in clarinet part against a constant 3/4 meter in piano part. Hindemith uses these hemiola for a stretto effect as it approaches to a cadence. Here, the rhythmic conflicts caused by the accents on the different beats between the two instruments should be emphasized to clarify the composer's intention, in the performance.

Example 4: Theme II, measures 21-31

Musical score for measures 21-24. The score consists of three staves. The top staff is in treble clef, starting with a piano (*p*) dynamic and a boxed measure number '2'. The middle staff is in bass clef, starting with a mezzo-forte (*mf*) dynamic, and contains a long melodic line with a crescendo leading to a piano (*p*) dynamic. The bottom staff is in bass clef and contains a bass line with a key signature of one flat.

Musical score for measures 25-28. The score consists of three staves. The top staff is in bass clef. The middle staff is in treble clef. The bottom staff is in bass clef. The music continues with various melodic and harmonic developments.

Musical score for measures 29-31. The score consists of three staves. The top staff is in bass clef. The middle staff is in treble clef. The bottom staff is in bass clef. The music concludes with a final melodic phrase. The time signature changes from 2/4 to 2/4.



The closing theme appears in the piano with a scalar figure in triplet in F-sharp at measure 46. In this closing theme, Hindemith puts an accent on the longest note--agogic accent--even on the leading tone of the scale. By giving the longest-note value and the accent on the leading tone, Hindemith here, deliberately holds back the resolution to the next tonic note.

Example 5: Closing theme, measures 46-48.



The development section begins with a rhythmic ostinato in the piano in the meter of 9/8, against 3/4 in clarinet. Hindemith frequently uses different time signatures between clarinet and piano, or even

between right and left hand in the piano. Even though they are basically the same triple meter between two parts, the rhythmic conflict is still created by the juxtaposition of compound and simple meters.

The material from the second theme provides the main material for the development section. The piano imitates the clarinet material with slight variation. Again, here, Hindemith uses the interval of a fourth, both in rhythmic ostinato figure in piano and in melody in the clarinet.

Example 6: Development section, measures 56-59

The musical score for Example 6, measures 56-59, is presented in three staves. The top staff, in treble clef, shows a melodic line starting on G4 and ascending by perfect fourths. The middle staff, in bass clef, features a rhythmic ostinato figure of eighth notes. The bottom staff, also in bass clef, provides a piano accompaniment of quarter notes. The key signature contains one sharp (F#), and the time signature is 3/4. The piano part begins with a 'p.' dynamic marking.

The melodic distribution is accelerated by reducing the note value in the clarinet part as development section progress. At the beginning of the development section, five quarter-notes ascend by perfect fourths. At measure 76, the note values of the theme are reduced to four equally-valued quarter-notes in three beats, and at measure 93, the figure reduced to sixteenth-notes, all with the interval of fourths, each time, reaching a higher pitch. This process occurs as a

means to produce some tensions and to propel this section forward.

Example 7: Development section; clarinet part, measures 56-57,
measures 76-78, measures 93-94

The image displays three staves of musical notation for a clarinet part. The first staff begins with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *mf*. The second staff continues the melody and includes a bracketed phrase of four measures, with a '4' written above it. The third staff starts with a dynamic marking of *p* and features a more complex, rhythmic passage with slurs and ties.

The tension is built up at the end of the development section. Beginning measure 93, the developed theme is stated by clarinet and piano in imitation at the distance of three beats. Both theme give the feeling of a $3/2$ meter as indicated in the example 8. Hindemith uses this change of metric feeling to signify the approaching recapitulation, and consequent end of the development.

Example 8: Development section, measures 93-99

The image displays two systems of musical notation for measures 93-99. The first system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Dynamics include *p* (piano) and *cresc.* (crescendo). The second system also consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Dynamics include *f* (forte) and *ff* (fortissimo). There are also markings for *2/4* and *3/4* time signatures. The notation includes various note values, rests, and articulation marks.

The climax of the movement comes in the recapitulation section, the only fortissimo mark indicated in the movement, at measure 100. The principal theme is stated by the clarinet. The tonal center is shifted a perfect fourth higher, to E-flat from B-flat in the exposition section. Principal theme in the recapitulation is brief, only nine measures in length.

The second theme is restated by the clarinet in B-flat at measure 110. This second theme is transposed a major third higher than the one in the exposition section. Also, Hindemith frequently uses the interval of a major third in the motion of tonal centers throughout the entire sonata.

The closing theme is restated by the piano while the clarinet executes fragments of the first theme, beginning at measure 134. The motion of tonal areas is characterized by a major third, moving from B-flat, through D, then to F-sharp. Here again, Hindemith uses agogic accents on leading tones in the same manner as in the exposition.

Example 9: Closing theme, measures 134-139

The musical score for Example 9, measures 134-139, is presented in two systems. The first system shows the piano part in a grand staff (treble and bass clefs) and the clarinet part in a single treble clef. The piano part begins with a boxed number '13' above the first measure. The piano part features a series of triplets in both hands, with dynamic markings of *p* and *mf*. The clarinet part has a few notes with an accent. The second system continues the piano part with a dynamic marking of *f* and the clarinet part with a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The coda begins very quietly in a slower tempo in D. The coda melody is the principal theme in augmentation. From measure 162, the quarter-note figure (motive of the melody) is played against an octave with the note F, which is a dominant pedal tone of B-flat, in the clarinet. This coda brings the movement to a quiet close. At the end of the movement, the chord-root moves by half-step (C-flat to B-flat), and ends on the B-flat major triad.

Example 10: Coda, measures 140-144

Langsamer,
ruhig

mf

p

Second Movement

The second movement is a scherzo in song form, A A B A. The first A section begins with the theme a in the clarinet in B-flat. The tonal area moves by major thirds, from B-flat to G-flat at measure 3, and it ends in F, dominant key of B-flat, at the cadence at measure 5. Also, this melody is constructed around the interval of a fourth and a whole-step. This theme a repeats from measure 6, and the tonal area returns to B-flat at measure 11.

Example 11: Theme a of the A section, measures 1-5

The musical score for Example 11 consists of two systems of staves. The first system includes a single treble clef staff (clarinet) and a grand staff (piano). The second system includes a single treble clef staff and a grand staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The score includes dynamic markings: *p* (piano) in measure 1, *pp* (pianissimo) in measure 2, *mp* (mezzo-piano) in measure 4, and *p* in measure 5. A triplet of eighth notes is indicated in measure 3. The melody in the clarinet part is characterized by intervals of a fourth and a whole step.

The transition begins at measure 12. Here hemiola is used as a means of producing 'the tension of motion leading to a statement of the new theme. The clarinet plays a strongly accented eighth-note passage in 2/2 meter against a syncopated contrapuntal accompaniment which is phrased in 3.

Example 12: Transition, measures 12-15

The musical score for Example 12, measures 12-15, is presented in three systems. The first system contains three staves: a treble clef staff with a melody marked *mp*, a middle staff with a piano accompaniment marked *pp*, and a bass clef staff with a syncopated accompaniment. The second system continues the piano accompaniment in the middle staff. The third system shows the continuation of the melody in the top staff and the piano accompaniment in the middle staff. The music is in 2/2 time and features a hemiola pattern.

Theme b of the A section contains the most complicated rhythmic passage in the whole sonata. At measure 16, the clarinet moves by disjunct motion in the interval of two-octaves, and the piano moves

by the parallel motion in dotted quarter-note units ($3/8$ time), but basically it is a continuation of a syncopated rhythmic figure which began in measure 12. Conflicts between accented notes in clarinet and piano, produce a rhythmic tension, and the theme is transposed a perfect fourth higher at measure 19. The tonal motion encircles F.

Example 13: Theme b of the A section, measures 16-19

The musical score for Example 13, measures 16-19, is presented in three systems. The first system consists of a treble clef staff and a bass clef staff, both marked with a forte (f) dynamic. The treble staff contains a melodic line with syncopated rhythms and accents, while the bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the bass clef staff. The third system also continues the bass clef staff. A vertical dashed line is placed between measures 18 and 19, indicating a transposition of the theme. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

The repeat of the A section begins at measure 26. The tonal motion is same as the first A section. The first A section ends on dominant key as does the second A section. This is another good example

of tonal relationship in classical style.

The B section starts at measure 51, the clarinet plays a relatively quiet melodic passage in G-flat which is reminiscent of the theme from the first movement. Agogic accent occurs on the leading tone in the clarinet at measure 55 and 58. This agogic accent is used in the same manner as in the first movement, holding back the resolution. The tonal area of the B section is a major third removed from the B-flat of both A section. The theme is repeated by piano over the fragments of the theme a in the clarinet.

Example 14: B section, measures 51-58

The musical score for Example 14, measures 51-58, is presented in three systems. The first system shows a single staff with a treble clef, a key signature of one flat (G-flat major), and a 4/4 time signature. The music begins with a piano (*p*) dynamic. A boxed measure number '20' is placed below the staff. The second system consists of two staves: a treble clef staff for the clarinet and a bass clef staff for the piano accompaniment. The piano part begins with a pianissimo (*pp*) dynamic. The third system continues the piano accompaniment on two staves, showing a rhythmic pattern of eighth and sixteenth notes. The overall texture is quiet and melodic, characteristic of the B section described in the text.

A musical score consisting of three staves. The top staff is in treble clef and contains a melodic line with a long slur over several measures. The middle and bottom staves are in bass clef and contain accompaniment with various rhythmic patterns and slurs.

Theme a of the A section comes back on the third beat of the measure 84. The melody is played alternately between clarinet and piano, the clarinet plays the first half, and piano plays the second half, and it reverses at measure 89. Hindemith uses this alternation of the statement of theme frequently in this sonata, and performers must be aware of this, so as to keep the linear development clear at all times.

Example 15: Returning A section, measures 84-91

A musical score for three staves, labeled 'Example 15: Returning A section, measures 84-91'. The top staff is in treble clef and contains a melodic line with a slur and a *pp* dynamic marking. The middle and bottom staves are in bass clef and contain accompaniment with a *ff* dynamic marking. The score includes various musical notations such as slurs, dynamics, and articulation marks.

Musical score for measures 93-95. The score consists of three staves. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes marked with a '3' and a 'p' dynamic. The middle staff has a treble clef and contains a melodic line with a triplet of eighth notes marked with a '3'. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes marked with a '3' and a 'pp' dynamic. The key signature has two flats (B-flat and E-flat).

Musical score for measures 96-98. The score consists of three staves. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes marked with a '3' and a 'ff' dynamic. The middle staff has a bass clef and contains a bass line with a triplet of eighth notes marked with a '3' and a 'ff' dynamic. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes marked with a '3' and a 'ff' dynamic. The key signature has two flats (B-flat and E-flat).

At measure 95, the transition begins, this time setting up a rhythmic canon between the clarinet and the piano. The purpose here is again to achieve a sense of drive to the syncopated new theme area.

Theme b returns at measure 98. Both parts begin a beat later than their counterparts in the first A section, and this is due to the change of the rhythm in the transition section. It leads to another quiet close of the movement. Again, the feeling of 3 within 2/2 meter prevails with the closing staccato chords in the keyboard part.

Third Movement

The third movement is in a simple ternary form. The movement opens with a slow theme in the clarinet centered tonally in F. Again, theme is constructed around the interval of a fourth and a whole-step. The theme is treated imitatively in the two parts, beginning at measure 15. The tonal center moves a perfect fourth higher, from F to B-flat, and it moves back to F at the cadence at measure 20. The closing theme begins at measure 20, and the tonal center moves from B, G, E, D-flat, B-flat, G-flat, then to F (mostly by thirds). This closing theme is the only area in the sonata whose material for the clarinet, suggests a cadenza.

Example 16: Theme A, measures 1-7

The musical score for Example 16, Theme A, measures 1-7, is presented in three systems. The first system (measures 1-4) is marked *f* and features a clarinet line with a triplet of eighth notes in measure 1 and a triplet of eighth notes in measure 4. The piano accompaniment consists of two staves with chords and moving lines. The second system (measures 5-7) is marked *mf* and shows a key signature change to one flat (B-flat) at measure 5. The clarinet line continues with a triplet of eighth notes in measure 7. The piano accompaniment continues with chords and moving lines.

The B section contains two themes. Each of them repeats twice. The main rhythmic and melodic figure is a smooth flowing triplet figure in both clarinet and piano parts. The tonal areas, again, move a perfect fourth in the piano part. The repeat of the theme occurs in the piano at measure 46, and is answered by the clarinet.

Example 17: Theme a of the B section, measures 30-34

The musical score for Example 17, Theme a, measures 30-34, is presented in two systems. Each system contains three staves: Clarinet (top), Piano (middle), and Piano (bottom). The first system begins with a dynamic marking of *p* in both parts. The piano part includes a measure number '27' in a box. The second system continues the theme, with a dynamic marking of *mp* appearing at the end of the first system and the beginning of the second system. The score is characterized by triplet figures in both parts, with a smooth, flowing melodic line in the clarinet and a more rhythmic accompaniment in the piano.

Theme b starts at measure 39, the theme is played by the piano under a chromatically ascending scale in the clarinet, and when it is repeated at measure 53, it is then, stated by the clarinet.

Example 18: Theme b of the B section, measures 39-41

The texture winds down, from measure 55 to 60 in a passage which serves the function of a retransition, ending a development section.

The repeat of the A section is characterized by a rhythmic ostinato in the left hand in the piano, playing descending scale with a dotted sixteenth, and thirty second-note pattern. Texture slows down from measure 78, till it leads to the closing theme, by reducing voices from three to one voice.

Example 19: Repeated theme A, measures 60-62



Beginning from measure 85, the closing theme is restated with the same tonal motion as the one in the first A section, and it, also, brings a quiet close of the movement.

Fourth Movement

The fourth movement is a little rondo in arch form (A B A C A B A). This last movement opens with a staccato, diatonic melody in clarinet in the tonal center of B-flat, accompanied by alternating staccato chords. In this main theme of the movement, agogic accent can be observed, and should be treated as a down beat--this will create the necessary tension against the evenness of the keyboard part. The same interpretation can be applied to the phrase, each time it appears, throughout the movement.

Example 20: Theme A, measures 1-4

Kleines Rondo, *gemächlich* (♩ 88)

The musical score for Theme A, measures 1-4, is presented in three staves. The top staff, representing the clarinet part, begins with a staccato melody in B-flat major, marked with a piano (*p*) dynamic. The melody features a prominent agogic accent (>) on the final note of the phrase. The middle and bottom staves represent the piano accompaniment, consisting of alternating staccato chords in a 2/4 time signature, marked with a pianissimo (*pp*) dynamic.

The B section starts at measure 24, in the tonal center of C-sharp. The theme is derived from the second theme of the first movement, and stated by clarinet over a rhythmic pattern in the piano, which is phrased in 3. This theme is repeated by clarinet and piano in F, and it modulates to D, and comes back to C-sharp at measure 41.

Example 21: Theme B, measures 24-27

The repeat of the A section starts from the last half of the measure 45 in piano in A-flat, which is a whole-step lower than the first A section. Here again, for the practical performance, both clarinet and piano part should be phrased in 3, so that rhythmic conflict between two parts creates some tensions and leads to the statement of the new theme at measure 55.

The C section begins at measure 55 with a new couplet, but the rhythmic figure, quarter-note and eighth-note, is derived from the rondo theme of the A section. This theme is relatively simple, and it is played canonically in three-parts. Again, the tonal center of D is a major third higher than B-flat in the first A section, and it returns to B-flat at measure 65.

Example 22: Theme C, measures 55-58

The rondo returns at measure 73. The theme is played by the piano with some ornamentation in E-flat, a perfect fourth higher than the B-flat in the first rondo section, under a rhythmic ostinato in the manner of an obligato in the clarinet part. From measure 70 through 77, the clarinet should phrase its music in $3/4$ meter, as the metric tension here reaches its peak. In measure 78, the theme is repeated by the clarinet over a most extended series of quartal and quintal harmonies in the piano.

The B section (rondo couplet) returns at measure 89, the theme is played by piano in the tonal center of A. The tonal center moved a major third lower than C-sharp in the first B section, and it moves to E-flat, then back to A. At measure 100, the theme is restated with free imitation between the two parts.

The final A section starts at measure 106, in the same tonal center as the beginning of the sonata, and it leads to another quiet close of the movement.

Analysis of the Clarinet Part

The clarinet part of the edition of B. Schott's Söhne, is easy to follow, since the main rhythmic processes in the piano part are indicated. Range and registration of the clarinet part are very conservative. The highest note in the sonata is E^b ''', and it occurs only twice--once in the recapitulation of the first movement, and the other, in the theme b of the repeated A section of the second movement. Dynamics are generally in the range of piano to forte, with very few pianissimos and fortissimos. There are very few ensemble problems between clarinet and piano. One occurs at measure 77 in the first movement, where the clarinet plays four quarter-notes against a 9/8 meter in the piano. There are no serious fingering problems throughout the entire sonata. This conservatism and exercise of classical restraint and balance proves that this sonata was written in the spirit of Gebrauchsmusik. In measure 24 and 49 in the second movement, a ritardando may be employed to prepare for the coming fermata in the next measure. Also, in measure 59 in the third movement, a ritardando would help indicate that the da capo is approaching. Special attention should be given to the intonation at the end of the first and the third movements. The pitch F at pianissimo in the first movement, and the same pitch in the same dynamic range in the third movement, should be played with a slightly relaxed embouchure for the purpose of lowering the intonation. In the clarinet's chalumeau register, especially when it is played softly, the intonation tends to be sharp.

CHAPTER III

SUMMARY

Since this Sonata for Clarinet and Piano was composed within the spirit of Gebrauchsmusik, the entire composition is in a very conservative style, and a good example of Neoclassicism. The conservative approach is represented by the form and the tonal motion development. Linear motion is dominated by the motion of fourths and whole-steps throughout the entire sonata. The themes frequently move in disjunct motion, because of the presence of the interval of fourths. Texture in the sonata is consistently polyphonic, with frequent areas of three-part counterpoint. Also, Hindemith uses frequent alterations of thematic statement between clarinet and piano, and themes are stated quite often imitation between the two instruments. Rhythmically, there are some subtle meter changes, ostinato figures, and hemiola. The harmony is not complex throughout the sonata. The most frequently used chord groups are, according to Hindemith's classification in The Craft of Musical Composition, chord groups III and I, then chord group II, V, IV, VI, deliberately avoiding the use of chord group B (tritone chords and diminished chords). Most cadences consist of major or minor triads, and harmonic tension is created by contrapuntal voice leading when modulation occurs. Occasionally, non-harmonic tones create mild dissonances. The tonal motion involves tonal areas of a fourth or a third

apart, this is, of course, rather a traditional treatment of tonality. There is no great difficulty in either clarinet or piano parts. This agrees with Hindemith's statement in his book, A Composer's World, concerning the role of the twentieth-century composer:

It is here that the composer comes in. He would have to provide the music needed and appreciated by the amateur; music written in the professionals' concert style would not serve the purpose. He would have to search for a new technical and stylistic approach--a new human approach too!

¹Paul Hindemith, A Composer's World (Cambridge: Harvard University Press, 1952), p.217.

BIBLIOGRAPHY

Books

- Apel, Willi. Harvard Dictionary of Music, 2nd ed. Cambridge: Harvard University Press, 1974.
- Austin, William W. Music in the 20th Century, New York: W. W. Norton & Co., Inc., 1966.
- Deri Otto. Exploring Twentieth-Century Music, New York: Holt, Rinehart and Winston, Inc., 1968.
- Hindemith, Paul. A Composer's World, Cambridge: Harvard University Press, 1952.
- A Concentrated Course in Traditional Harmony, Book I (1943), 2nd ed. New York: Associated Music Publishers Inc., 1944.
- A Concentrated Course in Traditional Harmony, Book II (1948), --Exercises for Advanced Students, Translated by Arthur Mendel, New York: Associated Music Publishers Inc., 1953.
- Elementary Training for Musicians (1946), 2nd ed. New York: Associated Music Publishers Inc., 1949.
- The Craft of Musical Composition, Book I (1936)--Theoretical Part, Translated by Arthur Mendel, 2nd ed. New York: Associated Music Publishers Inc., 1945.
- The Craft of Musical Composition, Book II (1939)--Exercises in Two-Part Writing, Translated by Otto Ortmann, New York: Associated Music Publishers Inc., 1941.
- Kemp, Ian. Hindemith, London: Oxford University Press, 1970.

Articles

- Bobbit, Richard. "Hindemith's Twelve-Tone Scale", Music Review, Vol.26, No.2 (may, 1965): 104-117.
- Cazden, Norman. "Hindemith and Nature", Music Review, Vol.XV, No.4 (November, 1954): 288-306.
- Hindemith, Paul. "Methods of Music Theory", Musical Quarterly, Vol.XXX, No.1 (January, 1944): 20-28.
- Landau, Victor. "Paul Hindemith, A Case Study in Theory and Practice", Music Review, Vol.XXI, No.1 (February, 1960): 38-54.
- "Hindemith the System Builder: A Critique of His Theory of Harmony", Music Review, Vol.XXII, No.2 (May, 1961): 136-151.
- Muser, Frani B. "Recent Work of Paul Hindemith", Musical Quarterly, Vol.XXX, No.2 (January, 1944): 29-36.
- Redlich Hans F. "Paul Hindemith: A Re-assessment", Music Review, Vol.25, No.3 (August, 1964): 241-253.

Dissertations

- Landau, Victor. "The Harmonic Theories of Paul Hindemith in Relation to His Practice as A Composer of Chamber Music", Ph.D. dissertation, New York University, 1957.
- Paulding, James E. "Paul Hindemith: A Study of His Life and Works", Ph.D. dissertation, University of Iowa, 1974.
- Payne, Dorothy K. "The Accompanied Wind Sonatas of Hindemith: Studies in Tonal Counterpoint", Ph.D. dissertation, The University of Rochester, Eastman School of Music, 1974.
- Townsend, George D. "A Stylistic and Performance Analysis of the Clarinet Music of Paul Hindemith", Ed.D. dissertation, University of Illinois, 1967.

Music

Hindemith, Paul. Sonata for Clarinet and Piano, Mainz: B. Schott's
Söhne, 1939.

———— Suite for Piano Op.26, Mainz: B. Schott's Söhne, 1922.