

A Comprehensive Assessment of Tonality in Hindemith's Third Piano Sonata (1936)

오 소 라

[국문초록]

20세기 전반은 음악가를 포함한 모든 이들에게 굴곡이 많은 시간이었다. 여러 나라들이 더 많은 권력을 추구하고 변화에 적응하지 못하면서 생긴 극심한 정치항쟁, 그것에 영향 받은 많은 작곡가들이 전임자들과는 차별화된 새로운 비전을 제시하였고, 파울 힌데미트(Paul Hindemith: 1895 - 1963)는 그들을 이끄는 작곡가 중 하나였다. 힌데미트는 기존의 소나타 형식에 자신만의 조성에 관한 새로운 해석을 채워 넣으면서 기존 작곡가들과는 다르게 전통적이고 혁신적인 측면들을 모두 수용했다. 따라서, 그의 조성에 대한 해석은 과거를 이해함과 동시에 신고전학파 전통의 미래를 향해 진전한다. 이 논문은 힌데미트가 1936년에 작곡한 세 개의 피아노 소나타 중 마지막 작품인 피아노 소나타 제 3번의 조성에 관한 고찰을 다루었고, 특히 전통적인 으뜸음(Tonic)과 딸림음(Dominant)의 관계에 의존하지 않고 “이중 도음(double leading tone)”을 이용하는 조의 구성, 순차적 진행을 강조하여 만들어지는 중지, 또 섬세하게 다뤄진 음정관계로 특징되는 주제별 구간 등의 다양한 특성들을 집중적으로 살펴보고 있다.

I . Introduction

The first half of the twentieth century was a volatile time for everyone, including musicians. Affected by severe political conflicts among several countries seeking more power and struggling for change, various composers suggested new visions different from their predecessors, and Paul Hindemith (1895 - 1963) is a leading example among them. The year 1936 marks a high point in Hindemith's piano music, as that was when he composed all three piano sonatas. Out of all three, *Third Piano Sonata* had the most popular acclaim and distinctive aspects of his pieces. He embraces both traditional and innovative aspects—taking an old form and filling it with his own new pitch relations. Thus, his interpretation of tonality draws from the past, yet progresses toward the future in Neo-classical tradition. In order to understand Hindemith's interpretation of tonality, some of the important elements, such as key scheme, cadences, and thematic sections, along with his own theoretical book *The Craft of Musical Composition*¹⁾ will be examined to highlight the value of this piece and its contribution to the piano literature.

1. Research Background

In spite of Hindemith's great contributions in many different areas of music including composition, theory, and piano literature, the attention to his piano music gets deflated nowadays and often neglected to be considered as a standard twentieth-century piano repertoire. There is little information available for pianists who would like to study his works and explore further. Hence, this thesis aims to illustrate distinctive musical aspects embedded in Hindemith's *Third Piano Sonata*

1) Hindemith's theoretical book (1935-1937, overlapping with *Third Piano Sonata*). The work consists of a total of three volumes: Book I (theory part), Book II (two-part writing), and Book III (three-part writing).

that confirm why Hindemith and his piano music deserve a more prominent position. Furthermore, many of the dissertation papers in regard to this sonata mainly provide general analysis for each movement. In other words, detailed descriptive examinations are available for the piece, but the cohesiveness in terms of understanding the overall picture of the sonata is lacking. Therefore, this thesis concentrates on specific subjects in relation to tonality that offer in-depth analysis.

2. Biographical Information

Born in 1895 and died in 1963, as a gifted violist while still young, Hindemith attended the Hoch Conservatory in Frankfurt when he was thirteen and began composition lessons with Arnold Mendelssohn, whom he dedicated the Kammermusik Op. 36 in 1927, and he later studied with Bernard Sekles. As a student, Hindemith explored a wide range of styles. From early on, Hindemith practiced composing in various genres such as orchestral works, chamber ensemble works, vocal music with piano accompaniment, and so on. Pieces like String Quartet No. 1 and the piano piece *In einer Nacht* (One Night) were written in a late Romantic style, whereas one-act operas called *Mörder, Hoffnung der Frauen* (Murder, the Hope of Women) and *Sancta Susanna* deal with highly sexual topics and anti-Romantic style.

Starting in the late 1920s through early 30s, Hindemith devoted a significant portion of his output to writing amateur music, known as *Gebrauchsmusik* (music for use), even though Hindemith himself preferred the term *Sing-und-Spielmusik* (music for singing and playing).²⁾ This type of music is generally less complicated in its harmonic and tonal language. Perhaps the most important work during this

2) Iliia Gueorguiev Radoslavov, "Paul Hindemith's Craft of Musical Composition and Its Application in His Third Piano Sonata," (DMA diss., University of Wisconsin-Madison, 2006), p. 4.

period is *Lehrstück* (Teaching Piece), a stage work for amateur performers incorporating music, acting, dance, and audience participation. The most significant aspect of the piece is that all sections are arranged to be performed by amateurs. This is considered a radical change in Hindemith's musical style. Writing amateur music marks the beginning of Hindemith's compositional aesthetic, which he was to maintain for the rest of his life. His music began to adopt a much more lyrical dimension. The relative simplicity of his amateur music is not considered to meet the demands of the general public, but stylistic simplification, clear tonal establishment, and a new lyricism are clearly apparent, and writing amateur music became an important step toward his new mature style.

In 1927, Hindemith was invited to teach composition at the Berlin Musikhochschule, but after having some struggles with the Nazi regime, his music was banned for performance, and he had to resign from his teaching position in Berlin in 1937. In the following year, he left his homeland permanently, settling first in Switzerland and then in the United States. From 1940 until his retirement in 1953, Hindemith was a composition professor at Yale University, after which he returned to Switzerland for the final decade of his life.

II. Hindemith's *Third Piano Sonata*

The period from 1933 to his death in 1963 was considered his new mature style period. During this time, he adapted a new and distinct tonal style of his own to classical sonata forms and other traditional genres,³⁾ and all three piano sonatas fall into this category. The *Third Piano Sonata* is in B-flat, and it was premiered by

3) Ian Kemp, *Paul Hindemith in Modern Masters*, ed. Vera Lampert et. al (New York, W.W.Norton, 1984), p. 239.

Jesús María Sanromá at the Library of Congress in the USA in April of 1937. After the premiere, Cecil Michener Smith wrote a brief review regarding only the last movement in *Modern Music*, mainly about its difficulty that might prevent many pianists from learning the piece. Nevertheless, the sonata was performed frequently in the next few decades since the premiere and Royal S. Brown labeled it as “a staple of the contemporary piano repertoire.”⁴⁾

As the term *sonata* suggests, the formal structure of each movement predominantly adopts a traditional classical form as shown in Table 1: The first movement as a sonata-allegro form, followed by a lively spirited scherzo as a second movement, third movement as an abbreviated sonata-allegro, and the last movement as a triple fugue where the third subject has been taken from the third movement Fugato.

(Table 1) Formal Structure of the *Third Piano Sonata*

1 st movement	2 nd movement	3 rd movement	4 th movement
Sonata-Allegro	Scherzo	Abbreviated Sonata-Allegro	Triple Fugue

Hindemith's *Third Piano Sonata* has a clear tonal center in every movement: B-flat in the first, second, and fourth movements, and the subdominant E-flat in the third movement. This tonal center is clearly established in the opening and the ending chords. The opening of the first movement, which is shown in Example 1a, starts with a clear B-flat major first inversion triad in the left hand along with the first three-note melody as a broken B-flat major triad in the right hand. Then, in Example 1b, the ending chords of each movement are presented. As shown in the example, the last chord in every movement finishes with a major triad as a second inversion in the first three movements. Then in the last movement, the chord that finally concludes

4) Viscount Thurston, “Hindemith's Third Piano Sonata: A New Assessment,” (Ph.D. diss., Ohio State University, 1984), p. 1.

the movement as well as the composition itself appears as a solid root position,

〈Ex.1a〉 Opening triad - 1st movement mm. 1-4



〈Ex.1b〉 Ending triads - 1st, 2nd, 3rd, and 4th movement



These triads frame the movements and confirm Hindemith’s belief that, he says,

Music, as long as it exists, will always take its departure from the major triad and return to it. In the world of tones, the triad corresponds to the force of gravity. It serves as our constant guiding point, our unit of measure, and our goal, even in those sections of compositions which avoid it.⁵⁾

5) Paul Hindemith, *The Craft of Musical Composition* (New York: Associated Music Publishers, Inc., 1942), p. 22.

1. Assessment of Tonality

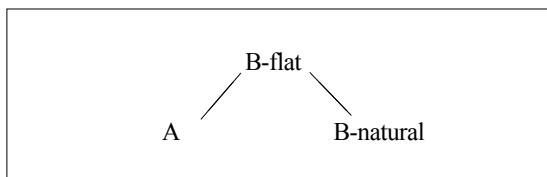
1) Key Scheme

Hindemith's unique handling of tonality is clearly presented in the *Third Piano Sonata*, starting with key scheme. The key scheme in the sonata does not depend on the traditional relationship of tonic and dominant. For example, both the first and last movements have B-flat as the primary tonal center and B and A as secondary tonal centers. B and A are each a semitone away from B-flat, creating this "double leading tone" relationship that replaces the traditional key scheme. Considering its distance from the tonic as seen in the Series 1,⁶⁾ it is an unexpected new way of establishing a key relationship, yet it equally maintains the hierarchy of key relations. Unlike the traditional method of a solid and definite shift from one key to another, Hindemith achieves harmonic progression through the ideas of melodic tension using the semitone. The tendency of the semitone's forward motion, which he indicates in the Series 1, provides more linear and fluid connection between keys. This idea of semitone relationship returns again when cadences are discussed.

It is even more interesting when we line up this key relationship to the palindromic formal design of the first movement.

⁶⁾ This series begins with the octave, which has the closest relationship to the fundamental tone and concludes with the tritone, the augmented fourth or diminished fifth, where this relationship is the most distant. In other words, as the distance from the tonic increases in the Series 1, the strength of the harmonic relationship of each note with its tonic diminishes (for example: C, C1, G, F, A, E, Eb, Ab, D, Bb, Db, B, F#).

〈Table 2〉 “Double Leading Tone” Relationship.



〈Table 3〉 Key relationship to the palindromic formal design of the first movement

Formal design	Exposition - Development - Recapitulation
Thematic sections	1 st - 2 nd - () - 2 nd - 1 st
Key relationship	Bb - B - () - A - Bb

As shown in Table 3, B-flat in the first theme section, and B-natural in the second theme section appear in the order in the Exposition. However, when the Recapitulation starts, instead of having a return of the first theme in B-flat, the second theme appears first in A as the center of tonality instead of B-natural this time. Then the first theme section appears after the second theme, which returns to the primary tonal center, B-flat. While the key scheme is not exactly a palindrome, it uses a symmetrical plan just like the formal design. This double leading tone relationship reappears in a condensed form in the coda (measures 121-122), as if it summarizes the primary key scheme of the first movement and reaffirms Hindemith's solid belief on his interpretation of tonality.

〈Ex.2〉 1st movement mm. 121-122

Both scherzo sections (A and A') in the second movement also presents the arch-like design of the key scheme. The first scherzo section (A) begins with the primary tonal center, B-flat. Then starting in measure 60 through 68, it moves toward A as a secondary tonal center and returns back to B-flat in measure 69 as a restatement of the beginning material. After the trio section (B), the scherzo reappears as a modified return of the A section (A'), and this time it proceeds to establish the momentary tonicization of B-natural in between the primary tonal center of B-flat. The tonal features of the movement again demonstrate another example of the double leading tone relationship applied to the key scheme. It is also intriguing to see how Hindemith cleverly inverted the order of the semitone relationship in this movement. As shown in Table 4, the outer frame of the double leading tone relationship in the second movement is B-flat to A and B to B-flat, whereas the key relationship of the first movement is in B-flat to B and A to B-flat.

〈Table 4〉 Key relationship to the palindromic formal design of the scherzo section in the second movement

Scherzo section(Second movement)					
A			A'		
Bb	-	A	-	Bb	Bb - B - Bb
mm.1-26		60-68		69-91	mm.145-157 177-188 189-217

The key scheme in the first and the second movement clearly indicates that the double leading tone relationship was not by accident, but rather carefully crafted by Hindemith. He intentionally uses this imbalanced, tense interval to achieve a balanced formal structure overall, and this demonstrates his new paradigm for tonality.

2) Cadence

In the first movement, the semitone key scheme is clearly revealed, so it is

interesting to see how exactly Hindemith attains the key change. Example 3 shows an example of a semitone providing the melodic connection to the new key shift.

〈Ex.3〉 1st movement mm. 15-18

In *The Craft of Musical Composition*, Hindemith says that a primary function of the upper leading tone is to strengthen the tonal center.⁷⁾ In this example, an upper leading tone motion occurs in the cadence of measures 17-18 in the first movement, where the left hand B in measure 17 resolves to B-flat in measure 18. The tonal centers are not semitone-related in this section. F-sharp is the established tonal center through measure 17, followed by B-flat as a new center of tonality in measure 18. Instead of applying the semitone in the outer structure of key scheme, the semitone provides the all-important melodic connection shifting us to the new key. The melodic lines outline an expected approach to A as a tonic center, but the semitone motion from B to B-flat instantly shifts tonality to B-flat.

The next example occurs in the first movement measures 23-27, which is a cadence between the first and second thematic sections in the Exposition.

7) Ibid., pp. 189-190.

(Ex.4) 1st movement mm. 23-27

The musical score for Example 4 shows measures 23 through 27. The right hand part features a melodic line with a stepwise ascent from A in measure 26 to B in measure 27. The left hand part provides harmonic support with chords. The dynamic marking changes from *mp* to *p* at measure 27. The key signature changes from D minor (IV-i) to B Major.

The three consecutive repetitions of plagal cadence IV-i strongly establish D minor as the new center of tonality in the following section. However, a subtle change of key takes place immediately afterwards. Although it is not a semitone this time, a step motion occurring in the right hand note A to B in measures 26-27 provides a melodic voice, leading to the immediately shift in tonality to B Major as a secondary key center. In the traditional tonal scheme, when the key center is established through the consecutive repetitions of cadence, it is expected to be maintained for a while. Hence, D minor is typically expected as a new key center. In this example however, Hindemith shifts to B Major without showing a definite harmonic movement. Through the linear approach of interval of major second, which is still a distant interval from tonic according to the Series 1, tonality is instantly shifted to B Major.

A similar approach but a more complex example can be found in the first movement measures 68-75 (Example 5), which is a cadence to Recapitulation.

(Ex.5) 1st movement mm. 68-75

The musical score for Example 5 shows measures 68 through 75. The right hand part features a complex melodic line. The left hand part provides harmonic support with chords. The dynamic marking changes from *mf* to *p* at measure 74. The key signature changes from D minor to B Major. The word "einleiten" is written above measure 73. A box highlights measures 74 and 75.

Once the harmony reaches the D chord in the downbeat of measure 68, Hindemith alternates consonances (consecutive octaves) and dissonances (tritones). Then starting in measure 72, the three consecutive repetitions reappear, as in the last example (Example 4), but this time there is no establishment of plagal cadence. Instead, Hindemith combines tritone and semitone into one gesture, and this appears three times. When it reaches the third occurrence, it works as a cadence to resolve to a new tonality in an interesting way.

There are at least two ways to look at this cadence. The more traditional way focuses on the V-I gesture. In measure 75, the grace note E-natural in the left hand and the A-flat in the right hand that is enharmonically G-sharp, can be heard as the root and third of the E major triad (with flattened 5th), which is an altered V chord in A. At the same time, the presence of the G natural works to undermine this hearing.

A less obvious but more interesting interpretation would consider these notes to form a French Augmented sixth chord with missing root, which resolves directly to the tonic instead of to the dominant (B-flat - (D) - E - A-flat (G#)). In the left hand, B-flat resolves a semitone down to A, and in the right hand A-flat resolves a semitone up to A-natural. This semitone movement in contrary motion is the traditional resolution for an augmented sixth chord. In other words, a double leading tone motion occurs and the same pair of semitones on either side of the tonic pitch are used on the small scale to form a cadence and on the largest scale to control the key relations between different sections of the movement. In Table E, you can compare both the traditional and Hindemith's way of resolving the French Augmented sixth chord.

(Table 5) Comparison between traditional way and Hindemith's way of French Augmented sixth chord resolution

Traditional way: Fr. 43 ((Bb - (D) - E - Ab(G#)) to V or I64
Scale degree: b6 - (1) - 2 - #4 to 5 - - 5
Hindemith's way: ((Bb - (D) - E - Ab(G#)) to I
Scale degree: b2 - (4) - 5 - #7 to 1 - - 1

Another example of cadences appears in the third movement, measures 127-133.

(Ex.6) 3rd movement mm. 127-133



This is an example of indefinite harmonic progression in measure 131, followed by the establishment of a tonic through another double leading tone relationship at the end. (LH: B-flat to A, RH: A-flat to A) The tonal center is already unsettled from the measures 126 through 130, and the extension of stepwise contrary motion occurring in the harmonic progression clearly blurs tonality. However, through the double leading tone motion again, this blurred tonality is instantly connected to a firm tonal center, A.

Among Hindemith's own distinctive stylistic characters, his approach to a linear writing remains throughout the fugue procedure in the fourth movement. Similar to other movements, the fugue is tonal but chromatic, and the presence of the intervals of seconds is abundant throughout the movement. The triad, especially at cadential places, strongly reinforces tonicization, which is gradually led by a gentle

and linear stepwise motion. In addition to the stepwise ascending and descending motives, Hindemith repeatedly proceeds to cadences through a gradual, stepwise motion to tonic in bass, which are accompanied by a similar stepwise procedure to tonic in other voices.

〈Ex.7〉 4th movement mm. 26-37

In the above example, the right hand soprano voice gradually ascends to C while the left hand bass descends to F and, ultimately, both voices arrive at an F chord in measure 35. This phenomenon occurs throughout the fugue, which can be seen as clear evidence of Hindemith's personal beliefs on stepwise linear procedures that lead to tonicization.

3) Thematic Sections

The use of distant intervals in more of a decorative way can be found in the thematic sections of the sonata. The first example is the very opening of the first movement theme in Example 8.

〈Ex.8〉 1st movement mm. 1-4

Ruhig bewegt (♩. etwa 64)

bVII bVI V

At first sight, the B-flat tonal center is triadically oriented, and the left hand B-flat chord and the right hand three-note broken triad are clearly evident. However, a deeper analysis shows that this thematic section contains further depth to it. The bass progression presents that Hindemith dismisses the idea of harmonic motion based on the traditional triadic root movement. Here, instead, we find stepwise motion to provide more linear bass movement in measures 1-2 and again in measures 3-4. The right hand's clear B-flat is gently disturbed by a linear appearance of tritone, E-natural in the left hand chord in the second beat of measure 1 (B-flat to E). When the lingering B-flat meets E-natural, the raised fourth creates temporary Lydian flavor, which is instantly removed by the E-flat in the right hand in measure 3. While the outer frame provides a clear and triadic tonal center, the sophisticated use of intervals, such as seconds in the bass progression, the melodic use of tritone and semitone, and the use of bVI (second chord in measure 3), bVII (first chord in measure 3), and minor v chords in measure 4 that are borrowed from the parallel minor, contributes to a unique type of tonality that is infused with modal flavors and chromatic borrowings.

Furthermore, the root movement of the bass in the first theme solely follows the interval of seconds. Hindemith avoids using the circle of fifth as for the movements of root in this case, which have in Hindemith's own words, a "surer foundation" than the others and are therefore more valuable.⁸⁾ In this thematic subject,

Hindemith mostly applies the interval of seconds to semitones, except in measure 3. The stepwise progressions are deliberate preventive measures against any powerful harmonic movement, which enhances the gentle and serene quality of the melody.⁹⁾

In the development section of the first movement, the excessive use of tritones is noticeable. Hindemith clarifies in *The Craft of Musical Composition* that tonal uncertainty is the inherent nature of the tritone and that this is why it would inevitably produce a combined feeling of indefiniteness and tautness.¹⁰⁾ The use of tritones in the development section certainly provides a heightened intensity, and Hindemith again employs the tritone in a linear way rather than in harmonic motion. In the melodic pattern in measures 54-55 (Example 9a), the lowest and highest pitches are considered the most prominent ones among the melodic pattern, and the distance between them is an interval of a tritone.

〈Ex.9a〉 1st movement mm. 54-55

The image shows a musical score for two staves. The top staff is the right hand, and the bottom staff is the left hand. The music is in a key with one flat (B-flat). The right hand plays a melodic line of sixteenth notes, starting on a B-flat in measure 54 and ending on a B-flat in measure 55. The left hand plays a chromatic line of sixteenth notes, starting on a B-flat in measure 54 and ending on a B-flat in measure 55. The measures are labeled 54 and 55.

In the following example, the running sixteenth notes in the left hand are intensively chromatic, while the right hand has the partial fragments of melodic motives. In the right hand, the melodic appearance of the tritone firmly remains

8) Ibid., p. 26.

9) John Samuel Wannamaker, "An Analysis of the Three Sonatas for Piano by Paul Hindemith," (Ph.D. diss., University of Minnesota, 1949), p. 78.

10) Ruth Harris, "Studies on Paul Hindemith," (Diss. Thesis, University of Georgia, 1955), p. 41.

with the application of augmentation from previous sixteenth notes to the eighth notes.

(Ex.9b) 1st movement mm. 58-60



Another example of the thematic sections is the opening theme of the second movement, which comprises several layers of semitone variability.

(Ex.10) 2nd movement mm. 1-4



In the right hand, a downbeat of measures 1-4 contains repetitions of alternating semitone F-E. This downbeat is followed by two eighth-note ideas: EF - D#E. Then these two ideas can be combined to be shown as a three-note motivic idea: FEF - ED#E. The highest pitches of the melody also move in semitones but in contrary motion to the downbeat motives. For instance, when FEF falls to ED#E, B-flat rises to B-natural and vice versa. In the left hand, the third and fifth pitches

from the tonic are moving in a parallel semitone motion. They ascend twice chromatically and then descend back into place. The contrapuntal treatment of semitone alternation draws symmetry in different layers.

Furthermore, another interesting observation can be made in this thematic section. The thematic motive in the first measure of the right hand along with the left hand chord, establish a B-flat tonality. In the next measure, this brief motive alternates with the same figure based on E. Thus, a melodic progression from B-flat minor to E occurs, which is a procedure of the interval of tritone that is the most distant interval according to Hindemith's own system. Therefore, despite the strong pedal effect of the tonic center B-flat in the bass, the layers of semitone action and the appearance of tritone blur and chromatically inflect the B-flat tonality.

Hindemith's indirect yet solid use of the double leading tone relationship appears in the thematic area of the third movement.

(Ex.11) 3rd movement mm. 1-18

Mäßig schnell (♩ etwa 84)

1 *mf* E \flat

7 *f* E *mf* *p*

13 *f* *mf*

This intense and passionate thematic subject is written in the lower register of the instrument and travels relentlessly toward its arrival in measure 9. The melodic line in both preceding and subsequent phrases is placed upon the formulation of the minor seventh chord (Eb-Gb-Bb-Db), in which the triad is reassured by the E-flat to B-flat pedal point. Hence, perhaps this thematic area can be viewed, as Hindemith dismisses the idea of semitone relationship that he emphasized throughout the sonata. However, this section is more carefully constructed than it seems. There still remains an impression of stepwise movement due to the use of passing tones connecting the main segments in the melody. Furthermore, the key scheme between the first and the third theme is a semitone apart, E-flat to E. By placing the intensive thematic climax in the E section, it evidently proves that Hindemith does not abandon the idea of the semitone relationship.

In the fourth movement, several of the brief motives that appear repeatedly throughout the movement are built from the subjects themselves. Hindemith's use of motivic interplay and alteration provides vivid colors to the fugue and a flavor of consistency that are unique characteristics in his writing. Most of these motivic ideas are illustrated in his juxtaposition of tonal centers. For instance, the ascending and descending stepwise motion and the semitone motion are evident around the primary tonal center of B-flat. Hindemith introduces tonal centers on A and B, which surround the original tonal center B-flat by a semitone on both side. Throughout measures 94-107, the semitone motion and the tonal scheme of the section distinctively mirror each other, where the first entrance of the subject is in B, which then travels to A and finally returns to B again.

〈Ex.12〉 4th movement mm. 93-107

It is intriguing to observe how Hindemith deliberately incorporates the stepwise linear procedures in the thematic sections. While the key scheme and cadences present a broad spectrum of tonal language reaching through a linear approach, these sections are interconnected with the thematic lines that are again established through a sophisticated use of the distant intervals.

III. Conclusion

Throughout the process of analysis, Hindemith's unique handling of tonality in the Third Piano Sonata was clearly perceived. By shaping the traditional form and filling it with his own ideas, Hindemith juxtaposes both conventional and innovative

aspects to propose a different interpretation of tonality in the Neo-classical tradition. Unlike the traditional tonal scheme, Hindemith achieves harmonic key relation through the linear approach of intervals that contain melodic tension. Thus, despite the fact that these intervals (semitone and tritone) are distant from the tonic center, they become the prominent component that provides unity, from smaller ideas like thematic segments to key scheme, cadences, and eventually the overall sonata structure. Altogether, this evaluation of Hindemith's tonal system—simple and conventional as a big picture with diverse features that are unique and sophisticated—genuinely leads to reinforcing the characteristics of this sonata: simple yet complex; linear yet contrapuntal; and carefully constructed yet beautifully careless.

1. Prospects for Further Study

How is Hindemith's handling of tonality different from the traditional treatment? In order to investigate, we must examine some concepts from Hindemith's theoretical book *The Craft of Musical Composition*. The publication covers a total of four broad sections. The first section discusses the derivation of the chromatic scale; the second with the classification of chords; the third with the connection of chords; and the fourth section presents a theory of melody.¹¹⁾ Hindemith had reached to a point that novelty “was not enough in itself, and beauty, being a subjective concept, was a fallible guide. The traditional use of harmony, counterpoint, and other compositional techniques were no longer adequate but nothing had yet been devised to replace them.”¹²⁾ Thus, it is clear that Hindemith

11) Iliia Gueorguiev Radoslavov, “Paul Hindemith's Craft of Musical Composition and Its Application in His Third Piano Sonata,” p. 5.

12) Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Collanz, 1975), pp. 86-7.

profoundly considered his role as a teacher to be responsible to enhance his students' knowledge and awareness of the compositional tools and to consciously cultivate their abilities to use them. At the same time, he wanted to explore deeper and in a more theoretical manner into his own ideas on composition, not just for himself but also for his students' benefit. He sincerely believed that, in this way, a successful way of systematizing his own compositional ideas might become possible.¹³⁾ In fact, Hindemith's book was his response to the demand for a comprehensive conception of compositional theory since the orthodox theoretical system failed upon application to most contemporary music of his time.¹⁴⁾

In *The Craft of Musical Composition*, Hindemith attempted to codify the principles of his new approach and establish a firm theoretical foundation for the harmonic and melodic aspects of his music. Among abundant interesting theoretical ideas, the series of pitches and intervals are especially significant to understand Hindemith's unique handling of tonality. Hindemith's concept of chromaticism and diatonicism is different from earlier theorists. He says:

Practice has gone forward to a point to which theory has not yet followed it. All composers nowadays make use of the extended harmonic and melodic relations that result from the use of the material of the chromatic scale but for the lack of an adequate theoretical foundation they still try to cram every manifestation within the narrow confines of diatonic interpretation.¹⁵⁾

Based on his own motivation, Hindemith formulated a new theoretical approach to composition. It is an approach that aims to overcome the confusion of

13) Ibid., p. 87.

14) Radoslavov, "Paul Hindemith's *Craft of Musical Composition* and Its Application in His Third Piano Sonata," p. 5.

15) Hindemith, *The Craft of Musical Composition*, p. 47.

compositional techniques that are mentioned above and to avoid the problems created by the use of an old-fashioned system of instruction.¹⁶⁾ As a result, Hindemith formulated a new creation of scale “as the basic material for composition”¹⁷⁾ by deriving the first six overtones from the overtone series.¹⁸⁾

Hindemith considers the interval to be his basic unit of musical construction. He says, “Music arises from the combined effect of at least two tones. The motion from one tone to another, the bridging of a gap in space, provides melodic tension, while the simultaneous juxtaposition of two tones produces harmony.”¹⁹⁾ Therefore, the Series 1 also determines the relative degree of consonance of each note in its relationship to the tonic. In other words, intervals such as octaves, fifths, and thirds are considered strong, unambiguous, and stable, while pitches that are a semitone or a tritone away from the starting tone have the most tension due to their instability and strong urge for resolution. This gives them melodic force, and when these intervals appear melodically, one tone after another, they organize even more fluent lines into harmonic groups.

Why is this important to understand Hindemith's interpretation of tonality? In the Series 1, Hindemith's concept of chromaticism and diatonicism can be clearly observed. To Hindemith, chromatic pitches are as equally significant as all the diatonic pitches in tonal scheme. Thus, he says, “The tonic retains its function as an orienting influence and a point of gravitation, but otherwise all twelve tones are equally free and independent.”²⁰⁾ At the same time, It also suggests a continuum of

16) John W. Hurd, “An Analysis of Various Musical Compositions According to Paul Hindemith's Craft of Musical Composition, Book I,” (Ph.D. diss., Kent State University, 1967), p. 4.

17) Hindemith, *The Craft of Musical Composition*, p. 50.

18) Hindemith reordred and identified it as “Series 1.” This series begins with the octave (the closest relationship to the fundamental tone) and concludes with the tritone (the most distant). In other words, as the distance from the tonic increases in the Series 1, the strength of the harmonic relationship of each note with its tonic diminishes.

19) *Ibid.*, p. 81.

20) Leon Dallin, *Techniques of Twentieth Century Composition* (Iowa: William C. Brown Co., Inc., 1957), pp.

tonal definition, an idea essential to an understanding of Hindemith's development of tonality. Tonality can be clearly established through strong harmonic intervals, clear chords, and closely related degrees, but it can also be established through distant degrees, ambiguous or complex chords, and weak intervals. Hindemith says, "The linear juxtaposition of intervals [...] gives rise to the key. We are no longer prisoners of the key. Rather, we have a free hand to give the tonal relations whatever aspect we deem fitting."²¹⁾ The use of the interval in this way is an important innovation of Hindemith's theory. Through the linear use of distant intervals like semitone and tritone, Hindemith was able to break away from the influence of the traditional harmonic framework but still retain a tonal center.

In addition to his significant output in the music field, Hindemith was also a drawing artist. He constantly drew throughout his life, not necessarily for any professional intention but rather for his own entertainment. There is really no definitive word to describe his drawing world. In other words, a variety of artistic approaches can be observed. Sometimes they are naive, whimsical, and humorous, but other times they are ironic, satirical, and even grotesque. These drawings demonstrate a combination of subtle humor and hidden seriousness, which not only characterize the personality of Hindemith but also his existence as an artist in his musical compositions.

47-50.

21) Hindemith, *The Craft of Musical Composition*, p. 107.

Bibliography

- Dallin, Leon. *Techniques of Twentieth Century Composition*. Iowa: William C. Brown Co. Inc., 1957.
- Harris, Ruth. "Studies on Paul Hindemith." Diss. Thesis, University of Georgia, 1955.
- Hindemith, Paul. *Theory*. Vol. 1 of *The Craft of Musical Composition*. Mainz: Schott, 1970.
- Hurd, John W. "An Analysis of Various Musical Compositions According to Paul Hindemith's Craft of Musical Composition, Book I." Ph.D. diss., Kent State University, 1967.
- Radoslavov, Ilia Gueorguiev. "Paul Hindemith's Craft of Musical Composition and Its Application in His Third Piano Sonata." D.M.A. diss., University of Wisconsin-Madison, 2006.
- Schaal, Susanne, and Angelika Storm-Rusche, edited. *The Composer as graphic Artist*. Zürich : Atlantis Musikbuch, 1995.
- Searle, Humphrey. *Twentieth-Century Counterpoint*. London: Ernest Ben, 1955.
- Skelton, Geoffrey. *Paul Hindemith: The Man Behind the Music*. London: Victor Collanz, 1975.
- Thurston, Viscount F. "Hindemith's Third Piano Sonata: A New Assessment." Ph.D. diss., Ohio State University, 1984.
- Wannamaker, John Samuel. "An Analysis of the Three Sonatas for Piano by Paul Hindemith." Ph.D. diss., University of Minnesota, 1949.

⟨Music Score⟩

Hindemith, Paul. *Piano Sonata No.3 in B-flat Major*. Mainz: Schott, 1936.

[Abstract]

A Comprehensive Assessment of Tonality in
Hindemith's Third Piano Sonata(1936)

Oh, Sora

In the first half of the twentieth century, Paul Hindemith (1895 - 1963) is one of the leading composers who proposed a distinctive way of writing music that is beyond the scope of their predecessors. This thesis examines Hindemith's *Third Piano Sonata* and aims to highlight its musical value in twentieth-century piano literature. Among abundant interesting ideas revealing in the sonata, this thesis specifically focuses on Hindemith's unique handling of tonality and how he embedded it in a traditional sonata structure. Instead of a typical way of general analysis of the piece, this thesis concentrates on the specific topic, tonality, and processes a profound analysis on individual categories in regard to the topic. My analysis shows that the representation of the key scheme in this piece does not entirely resemble the traditional hierarchical, so-called tonic-dominant relationship. This key scheme illustrates Hindemith's interpretation of tonality that the tonic retains its original function, but at the same time, all twelve tones are independent. In addition to the leading tone relationship that applies to this key scheme, there are various other features such as cadence, formation of thematic line, sequence, and occasional modality and atonality that would contribute to the comprehensive assessment of tonality in the *Third Piano Sonata*. An examination of some of the contents from Hindemith's theoretical book *The Craft of Musical Composition* is presented to observe how the composer follows his own theoretical guidelines, and

how significantly that action would enhance his interpretation of tonality.

주제어(Keywords): 힌데미트(Hindemith), 피아노 소나타(Piano Sonata), 조성(Tonality)

논문투고: 2016년 10월 31일 논문심사: 2016년 12월 2일 게재확정: 2016년 12월 15일