

Andante and Rondo
Antonio Capuzzi/arr. Philip Catelinet
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When teaching younger students I find that fixing mechanical errors is the most frequent thing being done. For instance, a pupil is performing a rhythm incorrectly, perhaps missing those accidentals in the back half of the bar, or maybe slurring when it should obviously be tongued. These problems constitute mechanical errors. Just like grammatical errors in a sentence, they can be diagrammed and corrected much like a math equation. It is in this math equation where one of the most difficult aspects of performing can oftentimes be overlooked: style.

Style is perhaps the most difficult aspect playing, regardless of having to teach it or not. I myself struggle with style as much as the next performer. Am I playing this with correct style? Does my style match the intent of the composer? There seems to be much discussion and opinion on what exactly constitutes good style. It is my hope that as a teacher I can help my pupil succeed in creating his or her own stylistic endeavors within a piece of music.

Style is defined as the way in which one treats all aspects of a musical composition – form, melody, rhythm, etc. It is in this treatment that a natural stylistic approach is formed and the notes on the page become music. I can recall in my own teaching the numerous times I have wanted my students to ‘stop playing the notes on the page.’ My

own musical upbringing was fraught with that same sentiment from my formative teacher. At the time, I thought I was doing what was asked. Was I really executing musical style, or was I merely imitating my teacher's musical style?

Herein lies the dichotomy of teaching style. As a teacher we need to give enough information to the student so they know what is required (to play with the correct style), but we need not give too much information as to stifle their musical creativity. The last thing that we want is mere modeling. So, how is it that we can instill this creativity inside the pupil? How can we get them, the student, to connect with a style of music that is not in their vernacular?

The problem with style is that there are so many kinds: French style, German style, symphonic style, motet style, church style, Classical style, Romantic style, etc. Learning pieces in these various styles can be daunting to the young performer. There is so much information that is assumed by the composer that young students will simply not get all the information they need to know from the page. Maynard C. Anderson writes, "In its broadest meaning, style may be defined as a particular manner of artistic presentation and creation...the fluid aspect of a musical composition or the individualistic language which is employed. Style in music is both a reflection of the totality and an array of several specified characteristics."¹

Style is most closely related with the historical period that the piece comes from. As tuba and euphonium performers and teachers, with instruments non-indigenous to some of these early style periods, we must not only become acquainted with this style, but fluent in this style to be able to actively teach it correctly. Proper study in this style is not something that is merely 'done', but something that you must embody. Put simply, as a teacher your mind must be totally open if you expect your student to open his or her mind.

This concept is one that I struggled with as a young teacher. I genuinely like classical music, and I enjoy going to symphony concerts – listening to classical music on the radio, and expanding my repertoire with new and inventive pieces. I thought that every young musician enjoyed classical music, but this is simply not the case. The absence of classical repertoire in the ears of young people gives the teacher yet another roadblock that they must overcome. Children in the world today are not listening to classical music. They are listening to popular music – and the last time I checked that was not Brahms and Tchaikovsky. You must make classical music enjoyable for them. Show them your love and understanding of it and maybe they just might begin to appreciate and respect it as well.

Background

Antonio Capuzzi (1755 – 1818) was an Italian violinist and composer who studied violin with Nazari and composition with Bertoni.

In 1805 he moved to Bergamo, where he was professor of violin at the *Instituto Musicale*, and leader of the orchestra at *Teatro Riccardi*. He was highly regarded there both as a teacher and as a performer. All of Capuzzi's known compositions were written during his Venetian years. The *Concerto for Double Bass* is a staple of the repertoire given the rarity of Classical pieces for the instrument. This edition was done by Philip Catelinet, and can be performed on euphonium, trombone, and tuba. The *Andante and Rondo* is movement two and three from the *Concerto for Double Bass*.ⁱⁱ

Headlines for the Teacher

When one thinks of Classical composers, most tend to gravitate to the big ones: Mozart, Haydn, Scarlatti, and C.P.E. Bach. Capuzzi lived his entire life inside the accepted Classical period. The preceding Baroque period was marked with florid layered polyphony. This exciting style was brought to life through ornamentation and the seemingly never-ending sequences that were so popular to composers of that time. Classicism was a return to simplicity. That simplicity is key in teaching Classical style. During this time, melody was at the forefront of musical interaction, meaning that harmony was subordinate to the melody.

Young students might perform these works because they 'look easy', however they are far from it. The lack of intense musical ornamentation brings simplicity to the line, but not in the ability to perform that line musically. Classical musical has a lighter, more

buoyant aspect to it than its Baroque counterpart. The lines need to have fluidity to them, with the main emphasis being on the musical line itself, not merely the arrival cadence.

Using Capuzzi's *Andante and Rondo* to teach Classical style is fine for any student who is versed enough to understand exactly what is meant by "Classical style". This piece will challenge them in ways that they have not experienced, and can be a gateway piece to larger Classical transcription works for them to perform later in their career.

Transcription is a tricky word to most 'serious' musicians. As tuba and euphonium performer, we play transcriptions everyday. I myself have transcribed, and published, several editions for euphonium from popular pieces for other instruments. How much of the original intent is included in the transcription? At what point does the inherent nature of our instruments get in the way of the composer's intent? How faithful to the original should we be?

Pedagogical Considerations for Performance

There are several editions of Capuzzi's *Andante and Rondo*. When researching this piece I was able to locate four specifically for low brass performers. The most popular, however, is Philip Catelinet's edition that includes solo parts for Tuba, Euphonium, Eb Bass, and Bb Bass. This is the oldest of these editions, and is probably the edition that most readers of this article have in their filing cabinet.

Speaking from the euphonium edition by Catelinet, the range of the piece is from F2 – G4. This is the point where many teachers get into trouble. They view this piece as parochial because of its range. While there aren't any range extremes in the piece, it does not mean that it is easy by any means. The simplicity of the piece (range included) is what makes it truly classical. As the teacher, it is your responsibility to make it clear to the student that because the 'notes on the page' are easy, the entirety of the piece is actually quite complex and difficult to perform.

The piece is divided into two movements.ⁱⁱⁱ The first is the slower *Andante* movement. This movement is contrasted by a standard *Rondo* movement to end the piece. Capuzzi's *Andante and Rondo* is included on almost every state festival list for high school solos for both euphonium and tuba.

Guided Practice

Andante

When beginning to prepare this piece with a student I write the following on the top of their music: MUSICAL LINE IS #1! While this oversimplifies Classical style in the most basic form, it does give the performer a direction. Capuzzi gives us several instances of arpeggiated chords and scalar passages, but really all he wants is a smooth melodic line over those notes. Giving the student a goal (the musical line above all else) makes them concentrate on that in performance and preparation.

This movement is marked at 63 bpm. I personally feel that tempo slightly slow, so I have my pupils prepare this movement about 72 bpm. A purist would find that offensive I am sure, but remember that in music of this time period there are no extremes. In comparison with later time periods; fast music is not as fast as one would think, and slow music is not as slow as one would think.

The opening statement of this movement should not be forced. It is marked piano, but the performer should take care as not to play too soft. The first phrase of the music is marked as such:

(Fig. 1.1)



Observing the edited marks will give the performer a good sense of line, however overuse of these hairpin crescendi and decrescendi will over stimulate the line. In this entire movement, the music tends to get quite dense. If one puts the focus on the larger music picture for the student, they will have a much easier time succeeding in their efforts to not get lost in the music. I would teach the opening line in this manner:

(Fig. 1.2)

The image shows two staves of music in bass clef, 3/4 time, with a key signature of one flat (B-flat). The first staff, starting at measure 18, is marked *mp* and contains a melodic phrase labeled 'musical thought A' with a dashed line above it. The second staff, starting at measure 21, is labeled 'extension of musical thought A' and continues the melodic line with a dashed line above it.

Thinking in the broader musical scope will make this a more fluid (Classical style) melodic representation, instead of four separate two-bar statements.

Range is always brought up when I work with students either in a master class or one-on-one. Every student has the same question, “How can I play higher?” What the student doesn’t realize is that strength in the high register comes from strength in the low register, and more importantly evenness in the low register. Gaining flexibility in this register is the most important aspect of playing seamlessly throughout the instrument. I will often use an exercise like this with my students to get their low range to become more consistent with the rest of their range.

(Ex. 2.1)

First time - Match Dynamic
 Second time - Match Tuning
 Third time - Match Timbre

The image shows a single staff of music in bass clef, 4/4 time, with a key signature of one flat. It contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, 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C-2

Using this exercise I first have them match the dynamic of the first note. Once that becomes more consistent I will have them concentrate on the tuning. Finally, matching the timbre of the note will give the entire range a similar quality to it. The key to having a consistent low range is the timbre of the fundamental pedal (Bb for euphonium) and the note a half step above (B1 for euphonium). If the student can get these two notes to sound exactly with the same timbre, the entire low range is consistent. While the range of this movement never travels upward of G4, the flexibility of the needed range is great. Utilizing the aforementioned exercise will get the student well on their way to musical success.

The entire *Andante* needs a fluid style, but especially at rehearsal E (m. 76). In order to alleviate breathing, the editor has broken up this section. However, the musical silence needs to be planned carefully so it is not abrupt. Here is how the music is marked in the score:

(Fig. 3.1)

The musical score for rehearsal E (measures 76-78) is written in bass clef, 3/4 time, and B-flat major. The first line (measures 76-77) begins with a boxed 'E' and the marking *legato*. The dynamics are *p* (piano) and *cresc.* (crescendo). The second line (measures 78-79) starts with the measure number 78 and a dynamic of *f* (forte). The final note of the piece is marked with a fermata.

The performer needs to prepare the audience for the musical silence, and this is done by slightly tapering into the rests. A subtle difference, it

makes the melodic direction of the line much easier to follow. I would perform this section at rehearsal E like this:

(Fig. 3.2)

The image shows a musical score for a bass clef instrument in 3/4 time. The first staff is marked with a rehearsal sign 'E' in a box and the word 'tapers'. The music consists of a series of eighth notes, with some slurs and accents. Below the staff, there are two horizontal lines representing dynamic markings: the first line starts with *p* and ends with *mp*, and the second line starts with *mf* and ends with *f*. The second staff begins at measure 78 and continues with similar eighth-note patterns, ending with a double bar line. The overall direction of the dynamics is indicated by the markings and the slanted lines below the staves.

The ending arpeggios are marked in a climactic moment, but care needs to be taken not to end the movement too loud. The final notes should be about the same dynamic in which the piece began.

Rondo

Capuzzi's *Rondo* is great for showcasing classical style through technical passages. This movement is a great vehicle for showing not only technical proficiency, but moreover that the performer can use technique to put the melodic line in the forefront of the musical statement.

One of the most common mistakes with this movement is performing it too fast. This movement is marked *allegro*, and should be treated like the second movement of a Baroque Sonata – not the final movement of a Baroque Sonata. I have judged this piece at numerous festivals and contests, and the biggest problem that young people have is

that they try to perform it a lot faster than it was intended. As we have discussed before, classicism does not have extremes. The marked tempo is 104–116 bmp, not 140 bmp. The slower tempo will allow for the lighter buoyant style that Classical style dictates the performer use.

Beginning after the statement of the theme, take caution that the scalar passages maintain the light qualities needed. A great way to practice this is with a one-note version.^{iv} This will allow the student to concentrate simply on the line, and not have to worry with the notes yet.

Intermixed with the scalar passages are smaller, more melodic lines. Let the student use these to refocus their melodic energy. When preparing this movement with a student, I will often have them simply play everything but the running sixteenth notes. This will establish a framework for the piece, one that they can use to build their musical picture.

Beginning at bar 90, the key changes as well as a mood and texture change. In my research, many performers will slow this section down completely – making it separated from its counterpart in the returning A sections. This is purely a decision to be made with the student and teacher, but as the teachers guide them into the decision that satisfies both of your musical intents.

The final sections of the *Rondo* need a bit of research to grasp thoroughly. There are extended held notes in ms. 170, 174, and then again later on in the movement. These are editorial changes from the

original, and should be tapered quickly. Also, in comparing an earlier edition to this edition one should realize that the solo line in the last eight bars is actually in the piano accompaniment. Don't treat this as a flashy ending, but merely a close to a great movement!

Musical Gains Through Performance

There are so few pieces that embody the Classical style, we as euphonium and tuba players are lucky to have this arrangement of Capuzzi's *Andante and Rondo*. That being said, it is imperative that we respect the needs of the music – and not simply be happy with 'stylistic ignorance'. True understanding of this music will be fruitful for any age level. To truly empower the young musicians with understanding and respect of the Classical style will serve them well in the future. Remember – the Classic period was a return to simplicity, but there is nothing simple about this piece when performing it.

<end article>

ⁱ Anderson, Maynard C. "On Teaching Musical Style". *Music Educators Journal*, Vol. 52, No. 4 (Feb. – Mar., 1966), pp. 87–93.,

ⁱⁱ Stuckemeyer, Pat. *Stepping Stones for Euphonium, Vol. 1*. CD-recording. Tempe, AZ: Potenza Music, 2006.

ⁱⁱⁱ Performing the entire Concerto for Double is possible using *Allegro Moderato* – Antonio Capuzzi/arr. David Werden. This is the first movement of the concerto set into the key center to use along with the Catelinet arrangement. This edition is available from Cimarron Music.

^{iv} Adapt. Stuckemeyer from Pilafian, Sam & Sheridan, Patrick. *Breathing Gym & Brass Gym* pedagogy. Chandler, AZ: Focus on Music, 2004–6.

Fig. 1.1: Capuzzi, Antonio. *Andante and Rondo fr. 'Concerto for Double Bass'*. Philip Catelinet, ed. London: Edition Peters Ltd., 1967.

Fig. 1.2: Ibid. Pat Stuckemeyer, ed.

Fig. 2.1: Adapt. Stockemeyer from Mead, Steven. *Daily Warm-Up Routines and Fundamentals*. Manchester, United Kingdom: Manuscript, 2005.

Fig. 3.1: Capuzzi, Antonio. *Andante and Rondo fr. 'Concerto for Double Bass'*. Philip Catelinet, ed. London: Edition Peters Ltd., 1967.

Fig. 3.2: Ibid. Pat Stuckemeyer, ed.