William Kraft's Encounters II for Solo Tuba: A Performer's Guide and Annotated Bibliography of Unaccompanied Works Written for Roger Bobo

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WILLIAM KRAFT’S ENCOUNTERS II FOR SOLO TUBA: A PERFORMER’S GUIDE AND ANNOTATED BIBLIOGRAPHY OF UNACCOMPANIED WORKS WRITTEN FOR ROGER BOBO

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I dedicate this to my loving wife, Katie. Without her support and patience, I would not be where I am today.
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ABSTRACT

William Kraft’s *Encounters II for Solo Tuba* is a masterwork for tuba inspired by and composed for the now iconic tuba player Roger Bobo. The challenges provided by this piece of music can be daunting. Through the use of a performer’s guide, this document attempts to help tuba players with the challenges of this work, offering analysis and solutions to problems. This document will also clarify the differences among the three different editions of the work. After discussion of this piece, the author provides an annotated bibliography of other unaccompanied works and works for tuba and electronic media written for Roger Bobo.
CHAPTER ONE

BIOGRAPHIES

1.1 William Kraft

“I never really expected – never even thought – that I would be a composer,” says William Kraft about himself.\(^1\) William Kraft has become a respected and influential composer, educator, and performer.

William Kraft began studying music at an early age. As a boy, Kraft took piano lessons and when he was a teenager, he fell in love with jazz and the drums. Kraft began college after high school but failed to finish because he was drafted into the military during World War II. The war sent him to Europe and he fell in love with contemporary music. After the war, Kraft went back to school and finished degrees in composition.

As a performer, Kraft has had an interesting and varied career. He played drums with various groups as a teenager and college student. His military career, as mentioned previously, also gave him opportunity to perform as a drummer and pianist. In his professional career, Kraft served as percussionist with the Dallas Symphony before becoming percussionist with the Los Angeles Philharmonic, where he played both percussion and timpani. During that time he also organized, founded, and directed the Philharmonic New Music Group and the Los Angeles Percussion Ensemble. In 1990, Kraft was inducted into the Percussive Arts Society Arts Hall of Fame.

In 1947, Kraft began studying composition at Columbia University in New York. He studied with Jack Beeson, Henry Brant, Seth Bingham, Erich Hertzmann, Otto Luening, Erich Hertzmann, Paul Henry Lang, Vladimir Ussachevsky, and Henry Cowell.\(^2\) In 1981 Kraft became the composer in residence for the Los Angeles Philharmonic. He has won several awards and honors, including two Guggenheim Fellowships, two Kennedy Center Friedheim Awards, two Ford Foundation commissions, the American Academy and Institute of the Arts and Letters Music award, Huntington Hartford Foundation fellowships, National Endowment for the Arts

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\(^2\) Ibid.
fellowships, and many more. His compositions have been played around the world and recorded on numerous record labels, including CRI, Harmonia Mundi, Cambria, Crystal, Nonesuch, Albany, London Decca, EMI, and Neuma. In 2002 Kraft retired as the Corwin Chair and chairman of the composition department at University of California, Santa Barbara.

1.2 Roger Bobo

“Eskimos in Manitoba,
Barracuda off Aruba,
Cock an ear when Roger Bobo
Starts to solo on the tuba.
Men of every station – Pooh-Bah,
Nabob, bozo, toff, and hobo –
Cry in unison, ‘Indubi-
Tably, there is simply nobo-
Dy who oompahs on the tubo,
Solo, quite like Roger Bubo!’”

John Updike wrote this poem after seeing that Roger Bobo was playing a solo recital in Carnegie Hall, which was the first ever tuba recital in the Hall. Roger Bobo is a tuba and brass legend and a renowned performer and educator.

He began studying music at the age of 12 and eventually graduated from Eastman with multiple degrees. He has played with many orchestras, including the Rochester Philharmonic, the Royal Concertgebouw Orchestra in Amsterdam, and the Los Angeles Philharmonic (the last of which is where he met Kraft). He has recorded several albums as a soloist and as an orchestral player and has become a legend as a tuba player. He even performed on The Tonight Show with Johnny Carson.

Roger Bobo has also established himself as an educator and conductor. He has taught students from all around the world, given masterclasses at an endless list of conferences and festivals, and taught at multiple universities, including his current post at Musashino School of Music in Tokyo. As a conductor, he worked with the conductors and guest conductors of the Los Angeles Philharmonic and has gone on to work with hundreds of other groups and conductors. “His career has covered as many continents as it has decades.”

CHAPTER TWO

PERFORMER’S GUIDE TO WILLIAM KRAFT’S ENCOUNTERS II

2.1 Choosing a Tuba

“Within a decade of its appearance the bass tuba had adopted a more familiar shape…The bell and bore are larger and there are three rotary-valves; it could almost be a current model.”

When performing Encounters II, one of the first considerations has to be which tuba to use, as most advanced players own at least a CC tuba and an F tuba. Many also own an E-flat tuba or a BB-flat tuba. Personal experience and recommendations from professionals and teachers can affect this decision. This author has had three collegiate tuba professors in the past and all recommended or preferred the piece be played on CC tuba.

Another important precedent to consider is professional recordings. Of the seven existing professional recordings, ranging from 1969 to 2007, five use F tuba, one uses CC tuba, and one uses E-flat tuba. In this case, the evidence definitely points towards the use of F tuba.

As of this writing, this author does not own or frequently use an E-flat or a BB-flat tuba, so these instruments will not be discussed at length due to lack of experience with this particular piece (and in general). The E-flat tuba, especially, does seem to be a viable choice given the recording mentioned above and the fact that several soloists use E-flat tuba, such as Oystein Baadsvick, Patrick Sheridan, and Scott Watson. Often, tubas are simply divided into “bass tuba” or “contrabass tuba,” F and E-flat tubas being bass tubas and CC and BB-flat tubas being contrabass tubas. One could certainly argue that many of the characteristics described as follows can be somewhat transferred to E-flat and BB-flat, accordingly, though obviously the fingerings are different.

Another important factor to consider is the brand of the instrument. Experienced tuba players know that certain brands have certain strengths and weaknesses. This is mentioned briefly below in the section discussing F tuba. Players will have to assess their equipment as well as recordings, teacher recommendation, and other factors to decide which instrument to use.

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2.1.1 F Tuba

Two of the most important considerations when choosing a tuba to perform this piece are range and sound. The range of this piece spans almost 5 octaves, reaching deep into the tuba’s lowest range, and stretching far into the upper register.

In general, the F tuba is known for higher playing. The fundamental pitch of an F tuba is a perfect fourth above that of the CC, meaning the harmonic series is naturally more inclined to higher playing. The high pitches in this piece naturally play better on an F tuba because they are not as close together in the instrument’s harmonic series as compared to the harmonic series of a CC tuba. However, a skilled tuba player can play the high notes on either tuba, regardless.

Sound is one of the most important factors when considering which tuba to play in any situation. The F tuba is generally known for use in solo and chamber music situations. The instrument is smaller than a CC tuba and usually has a slightly brighter, more velvety, soloistic sound.

The sounds of the different tubas can also vary depending on the range. Certain brands of F tuba in particular can have a somewhat uncentered sound in the mid-low range. Encounters II has a fair amount of pitches in this uncentered range, so performers need to consider carefully the pros and cons of using an F tuba instead of a CC tuba. Depending on the brand, this could be a slightly less important consideration.

Multiphonics (singing and playing at the same time) are used extensively in this piece and can affect which instrument a performer chooses. Many of the multiphonics used in this piece are a combination of a sung pitch above the stuffy range of the F tuba mentioned above. This, as well as the fact that multiphonics behave differently on differently-pitched instruments, can affect the final choice for tuba.

2.1.2 CC Tuba

“The Czech firm of Cerveny is generally credited with the invention of the contrabass tuba in CC in 1845…It eventually became the practice in some German opera houses to employ two tubists, one specializing in the lower parts and one in the higher F tuba parts. In symphony orchestras after some time the larger instrument became standard, the smaller being used only when necessary because of the tessitura or character of the music.”

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CC tubas have opposite pros and cons from F tubas. CC tubas are pitched fundamentally lower than F tubas, so the highest pitches in the piece fall closer together in the instrument’s harmonic series. This can make the pitches harder to play and more out of tune, the latter of which can also lead to the player having to use alternate fingerings, further complicating the task. Conversely, the low and mid-low ranges of the CC tuba speak much easier and generally more clearly than the F tuba. Coincidentally, Encounters II happens to contain a long C-natural several times in the piece. This is the fundamental pitch of the instrument and thus sounds and speaks very well.

The multiphonics in the piece happen to sit above this nice, open fundamental pitch several times. This makes the multiphonics easier and sound better on CC tuba.

The sound of a CC tuba can vary significantly from the sound of an F tuba. Each player and tuba is different, but in general, the larger CC tuba lends itself to a rich, dark sound and a wide dynamic contrast. “The general preference for CC with its proportionately wider bore gives a distinctive American orchestral tuba tone. There is also a certain vocal quality found exclusively in American brass playing.”

For the sake of the performance techniques and descriptions that will be explained in this document, readers should note that the author prepared and performed this piece on CC tuba.

2.2 Analysis

In Gary Bird’s book, Program Notes for the Solo Tuba, Kraft states that he “…wanted the challenge of writing a set of variations for a solo instrument which would create the illusion of accompanying itself…” However, as noted in the Guide to the Tuba Repertoire, “[i]t is, according to the composer, a set of variations, but this is not obviously such.”

One author, within a dissertation, mentions that this piece is “…organized using twelve-tone serial technique.” Later in the paper, the author mentions that the theme and variations offered by the composer, “…will not be apparent to the listener, as the music is wholly atonal

and serialistic in nature."13 Unfortunately these claims are not explored in the paper as it is not the intent of the work. Furthermore, when analyzing the music, these claims seem largely ungrounded and untrue. In fact, in one video about himself, Kraft mentions that he was influenced by twelve tone serialism and changed to this style of composing after 1980, well after Encounters II was composed, premiered, and published.14

Instead, this piece is through composed and divided into five sections that follow a typical alternating scheme – slow, fast, slow, fast, slow. The five sections are marked with the following tempi: Slow and dramatic – Presto Marcato – Andante – Furioso – Lento e drammatico.

Section one, “Slow and dramatic,” serves as an introduction in the scheme of the piece. This section is quite slow, with mostly long pitches at a tempo of quarter note equals sixty. There is no tonality for this section, but the pitches hover around several repeated, long E-naturals. In terms of pitch, there is no recognizable thematic material, and the motives presented are not easily recognizable as repetitions throughout the piece.

Example 2.1: Kraft, Encounters II, section one: opening line, mm. 1-4.15

Claims of this piece being organized in a twelve-tone manner seem ungrounded, as there are many repeated pitches, and all twelve pitches of the chromatic scale are not seen until the very last note of the section. More importantly, however, is the relationship of the pitches and intervals in a linear fashion. In this section, almost every single interval is a second (or ninth) except one, which is a tri-tone. This establishes a pattern for the entire piece in preference to

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13 Ibid., p. 19.
15 William Kraft, Encounters II for Solo Tuba, mm. 1-4.
dissonant intervallic relationships.\textsuperscript{16} There is no way to know if such an act was intentional, but experienced tuba players will remember prominence of ninths in the opening movement of the Hindemith \textit{Tuba Sonate}.

![Example 2.2: Kraft, Encounters II, section one: favoring dissonant intervals, mm. 10-15.\textsuperscript{17}]

A significant form of “thematic material” in this section comes from the use of dynamics. Kraft wanted to create a piece “…which would create the illusion of accompanying itself, by using various dynamic levels…”\textsuperscript{18} This section covers a wide range of dynamics, from \textit{pppp} to \textit{fff}. Six out of eight of the gradual dynamics (as opposed to sudden or tiered dynamics) marked go from quiet to loud, which sets a precedent for the entirety of the piece. Of the twenty-five marked gradual dynamics in the piece, twenty go from quiet to loud, following the dynamic theme of the first section.

![Example 2.3: Kraft, Encounters II, section one: dynamic variety, mm. 10-15.\textsuperscript{19}]

Additionally, the first section provides a model for the rest of the piece by changing meter frequently. This short section of music contains five or six meter changes depending on

\textsuperscript{16} In this case, dissonant intervallic relationships pertain to seconds, tri-tones, and their extensions (ninths, etc.)
\textsuperscript{17} William Kraft, \textit{Encounters II for Solo Tuba}, mm. 10-15.
\textsuperscript{19} William Kraft, \textit{Encounters II for Solo Tuba}, mm. 10-15.
which edition is used (to be discussed later). The piece starts in 4/4, but eventually incorporates 3/4 and 5/4 meters as well.

Example 2.4: Kraft, Encounters II, section one: changing meters, mm. 1-4.²⁰

The second section of the piece, “Presto marcato,” provides sudden and stark contrast to the first. The tempo changes to a brisk quarter note equals two hundred and eighteen. Again, there is no distinct tonality, theme, or melodic pattern, but there are several long and oft-repeated C-naturals in this section acting as an anchor of tonality to the ear. This focus on C-natural is a third away from the focus on E-natural in the first section. More importantly, the focus on C-natural begins a pattern throughout the piece. Several sections hover around this pitch, as will be discussed later, and the final section of the piece clearly uses C-natural as an anchor and pedal pitch.

Example 2.5: Kraft, Encounters II, section two: important C-naturals, mm. 16-21.²¹

The linear intervallic relationships in this section are not as often dissonant as the first section. Several are, but major thirds, perfect fourths, and perfect fifths are also used.

²⁰ William Kraft, Encounters II for Solo Tuba, mm. 1-4.
²¹ William Kraft, Encounters II for Solo Tuba, mm. 16-21.
The second section follows the dynamic thematic material proposed by the first. All six of the gradual dynamics are crescendos. Additionally, the second section mimics the first by constantly shifting meters, almost every measure. This section contains thirteen meter changes including 2/4, 3/4, and 4/4.

The third section of *Encounters II* includes two tempo markings, *Andante* and *Largo*. Following a typical alternating scheme, this is a slow section of the piece. The *Andante* has no tempo indication whereas the *Largo* indicates quarter note equals forty. This is the slowest tempo of the piece so far. Dynamically there are four crescendos and no decrescendos in this section, again following the dynamic theme set from the beginning.

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22 William Kraft, *Encounters II for Solo Tuba*, mm. 22-27.
Melodically and harmonically this section offers more than the two previous and two following sections because it introduces multiphonics.\(^\text{25}\) The addition of multiphonics allows for literal harmonies to be heard. This section once again shows a pronounced focus on the pitch C-natural. Most of the sung pitches are a C-natural. The first and last sung pitches in this section are C-naturals.

An investigation of the harmonies shows a strong preference towards dissonant relationships, following the trend of the dissonant linear relationships started in the first section. The first harmony (between the played and sung pitch) of this section is a major seventh and the last harmony of this section is a major ninth. In between there is a strong preference to sevenths and ninths. Almost every multiphonic phrase begins with one of these dissonant harmonies.

\(^{24}\) William Kraft, *Encounters II for Solo Tuba*, mm. 48.


\(^{26}\) William Kraft, *Encounters II for Solo Tuba*, mm. 48.
Example 2.10: Kraft, *Encounters II*, section three: dissonant multiphonics, mm. 37-41.\textsuperscript{27}

The last harmony of the section is a played B-flat with a sung C-natural a ninth away. This finalizes the theme of dissonant harmonies in the section while again showcasing the importance and constant resurgence of the C-natural throughout the piece. Once again, an experienced tuba player will recognize these two pitches as the first two pitches of the Hindemith *Tuba Sonate* (though down an octave in Hindemith’s work).

Example 2.11: Kraft, *Encounters II*, section three: final sung C-natural, mm. 48.\textsuperscript{28}

Metrically, this section utilizes three different time signatures and a large unmetered section. The *Andante* portion includes 5/8, 4/4, and 3/4. The *Largo* portion is entirely unmetered with phrases marked with slur indications. Within these slurs, the notation does not always add up to a common time signature. The first phrase, for instance, has nine and a half beats. The last phrase has eighteen and a half or twenty and a half beats depending on which edition is being used (to be discussed later).

\textsuperscript{27} William Kraft, *Encounters II for Solo Tuba*, mm. 37-41.

\textsuperscript{28} William Kraft, *Encounters II for Solo Tuba*, mm. 48.
Example 2.12: Kraft, *Encounters II*, section three: unmetered and uneven phrases, mm. 48.  

The fourth section of the piece is fast, marked *Furioso* with a tempo indication of quarter note equals eighty. This does not seem fast at first, but most of the section is straight sixteenth notes in 3/8 and 4/8 time signatures.


There is one two-bar phrase marked *Lento* with no specific tempo indication. Rhythmically, the fourth section is the most active section of the piece. The section is almost entirely straight sixteenth notes and sixteenth-note triplets. This section changes meter eleven times, including 3/8, 4/4, 4/8, 2/8, and 2/4. All three gradual dynamics go from soft to loud, again following the pattern of the first section and the entire piece.

Example 2.14: Kraft, *Encounters II*, section four: changing meters, mm. 64-71.

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29 William Kraft, *Encounters II for Solo Tuba*, mm. 48.
31 William Kraft, *Encounters II for Solo Tuba*, mm. 64-71.
Harmonically, this section is extremely chromatic. The linear relationships naturally favor dissonant seconds because most of the music in this section moves stepwise through chromatic runs. The largest leaps, spanning almost three octaves at times, are all sevenths, ninths, or larger variations of the same basic relationship (fifteenths, seventeenths, etc.), except one leap from E-natural to A-sharp across an octave, which is an augmented eleventh, an expansion of a tri-tone.

Example 2.15: Kraft, *Encounters II*, section four: dissonant linear intervals, mm. 77-83.\(^{32}\)

There are two short instances of multiphonics in this section, which result in actual harmony. In both instances the sung part is a long, sustained pitch with moving pitches underneath. The first sung pitch is a G-natural and the moving pitches beneath cause intervals of a major ninth, augmented eleventh, augmented fourteenth, major eighteenth, and a minor twenty-first. Except for the major eighteenth, which reduces down to a perfect fourth, the reduction of these intervals (removing the octave displacements) amounts to dissonant intervals, notably seconds and tri-tones, again following the trend of the piece as a whole.

Example 2.16: Kraft, *Encounters II*, section four: first multiphonics set, mm. 54-55.\(^{33}\)

The second multiphonic phrase has a sustained sung E-natural with moving pitches below causing intervals of a major fourteenth, major sixteenth, minor fourteenth, and major thirteenth.

\(^{32}\) William Kraft, *Encounters II for Solo Tuba*, mm. 77-83.  
\(^{33}\) William Kraft, *Encounters II for Solo Tuba*, mm. 54-55.
When reduced, the first three are either seconds or sevenths, and the last is a major sixth, again mostly dissonant harmonies. In this case the played notes are very fast, so the listener may not be able interpret the dissonant harmonies quickly, but they are still there on paper.


The final section of the piece, “*Lento e drastico,*” has no exact tempo indication. The tempo marking and style indication is very reminiscent of the first section of the piece, “*Slow and Dramatic.*” Rhythmically, metrically, and harmonically, this is the simplest section of the piece, drawing the work to a calm close. This section is filled mostly with long, sustained notes and there are only two meter changes, from 4/4 to 2/4 and back to 4/4. Dynamically, this section is the antithesis to the rest of the piece. Of the four marked gradual dynamics, three go from loud to soft. This contrast, including the final indication, *morendo*, help with the calm close of the work, which is in stark contrast to the fast, technical, and loud fourth section as well as the entire piece.

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34 William Kraft, *Encounters II for Solo Tuba*, mm. 69-71.
Harmonically, there is a final focus on the pitch C-natural. This section contains several low, long, repeated C-naturals, including the final note of the piece, which is a long whole note. This can also be seen in Example 2.18 above. The intervals examined linearly are not nearly as dissonant as previous sections. While there is still a prevalence of dissonant intervals, they only permeate around two-thirds of the section.

There are octave displacements in the final section, but when compared to the first section, the sequence of pitches is almost exactly the same as the first section if the E-naturals prevalent in the first section are replaced with the C-naturals prevalent in the rest of the piece (and the last section). When the sequences of pitches are compared side by side, the resemblance is clear. With very few omissions, the pitches in the last section almost literally repeat the pitches in the first section if the E-naturals are changed to C-naturals. This causes less dissonant linear relationships because many of the pitches that were related in seconds, ninths, etc. to E-natural do not share that same relationship with C-natural. As seen in the following table, with very few omissions and swaps, the notes are repeated almost exactly (if thinking of the E-naturals changed to C-naturals).

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Example 2.18: Kraft, Encounters II, section five: diminishing dynamics, mm. 101-112.  

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William Kraft, Encounters II for Solo Tuba, mm. 101-112.
Table 2.1 Pitch Comparisons of Sections One and Five

<table>
<thead>
<tr>
<th>Section 1 (first 10 bars)</th>
<th>E</th>
<th>F</th>
<th>E-flat</th>
<th>E</th>
<th>F-sharp</th>
<th>G</th>
<th>E</th>
<th>F</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 5 (all 12 bars)</td>
<td>C</td>
<td>F</td>
<td>E-flat</td>
<td>C</td>
<td>G</td>
<td>G-flat</td>
<td>C</td>
<td>E</td>
<td>F</td>
</tr>
</tbody>
</table>

Table created by author.

<table>
<thead>
<tr>
<th>Section 1 Cont.</th>
<th>A-flat</th>
<th>D</th>
<th>E-flat</th>
<th>F-sharp</th>
<th>E</th>
<th>E-flat</th>
<th>G</th>
<th>A-flat</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 5 Cont.</td>
<td>A-flat</td>
<td>D</td>
<td>E</td>
<td>F - G-flat</td>
<td>C</td>
<td>E-flat</td>
<td>G</td>
<td>A-flat</td>
<td>B</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section 1 Cont.</th>
<th>C</th>
<th>B</th>
<th>B-flat</th>
<th>A</th>
<th>G-flat</th>
<th>F</th>
<th>D</th>
<th>D-sharp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 5 Cont.</td>
<td>C</td>
<td>E</td>
<td>B-flat</td>
<td>A</td>
<td>G-flat</td>
<td>F</td>
<td>D</td>
<td>E-flat</td>
</tr>
</tbody>
</table>

Finally, there is a table at the end of this section showing the salient features of this piece divided by section.

Table 2.2: Salient Features of *Encounters II* by Section

<table>
<thead>
<tr>
<th>Section</th>
<th>Tempo/Style</th>
<th>Harmony</th>
<th>Meters</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Slow and Dramatic</td>
<td>E-natural (dissonant linear harmonies),</td>
<td>4/4, 3/4, 5/4 (six meter changes)</td>
<td><em>pppp</em> - <em>fff</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>chromaticism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td><em>Presto Marcato</em></td>
<td>C-natural (dissonant linear harmonies),</td>
<td>2/4, 3/4, 4/4 (thirteen meter changes)</td>
<td><em>p-fff</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>chromaticism</td>
<td></td>
<td><em>fz</em>, <em>fp</em></td>
</tr>
<tr>
<td>3</td>
<td><em>Andante, Largo</em></td>
<td>C-natural (dissonant linear harmonies),</td>
<td>5/8, 4/4, 3/4, unmetered (three meter changes)</td>
<td><em>pp-f</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>chromaticism</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Table created by author.*

*Table created by author.*
Table 2.2 Cont.

<table>
<thead>
<tr>
<th>Section</th>
<th>Tempo/Style</th>
<th>Harmony</th>
<th>Meters</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td><em>Furioso, Lento</em></td>
<td>Chromatic (dissonant linear harmonies)</td>
<td>3/8, 4/4, 4/8, 2/8, 2/4</td>
<td>p-ff</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(eleven meter changes)</td>
<td>fp</td>
</tr>
<tr>
<td>5</td>
<td><em>Lento e dramatico</em></td>
<td>C-natural (less frequent dissonant linear harmonies), chromaticism</td>
<td>4/4, 2/4 (two meter changes)</td>
<td>ppp-f</td>
</tr>
</tbody>
</table>

2.3 Performance Issues and Practice Suggestions

*Encounters II for Solo Tuba* truly was the first of its kind. The range of the tuba had never been fully explored before this piece. *Encounters II* set a high standard of technique. This piece uses extended techniques the likes of which had rarely been seen in tuba music. The tonal language and musicality in the piece possibly demanded more from the tubist than ever before. Multiphonics had not before been utilized so fully and creatively.

This piece set the standard high for tuba players to come. Even today, tubists struggle with the challenges in this piece, and sometimes the printed page makes the challenges even more of a struggle. Below is a guide pointing out major performance issues in the piece with recommendations to help overcome the challenges.

“The overall technical demands are enormous, but the greater challenge is to surmount the technical obstacles and move toward a purely musical interpretation and performance.”

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2.3.1 Range

One of the most noticeable challenges in *Encounters II* is the range. Even today, the tessitura of this work continues to equal, if not exceed, that of virtually all other solos in the tuba repertoire. The entire range of the piece is one whole step less than five octaves.

The first range challenge encountered in this piece is the extreme low range. The lowest pitch of this piece is a full octave below the fundamental pitch of the CC tuba.

Example 2.19: Kraft, *Encounters II*, lowest pitch, mm. 48.39

This pitch is acoustically impossible to play on the tuba. This fact can be overcome by using some type of “faking.” Many players simply loosely flap their lips or use some type of flutter tongue technique to achieve a sound that mimics this pitch.40

This piece contains a large amount of low playing besides this extreme example. Players can work on this skill with fundamental work and exercises. A performer can extend the low range further by beginning to practice scales in extended octaves, aiming lower and lower. Additionally, lyrical etudes and any slow daily routine exercises can be practiced down an octave so the lower range of the instrument becomes functional and consistent. For example, this daily routine excerpt can be repeated over and over getting lower and lower each time.

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Example 2.20: Paul Ebbers, Daily Routine 4b, adapted for low range, mm. 1-7.\textsuperscript{41}

Another challenge of playing low is the addition of new fingerings and awkward fingering combinations not presented in the normal range of the instrument. This can be overcome by practicing etudes in a medium range but using the pedal tone fingerings. The notes will speak and the player can practice getting used to the awkward fingerings without the added challenge of playing the actual low pitches at the same time.

The low range of the tuba can also be challenging to practice. Most brass musicians are encouraged to sing and buzz their parts, but the low range of the tuba cannot be sung as is, and extended practice can tire a player very quickly. As such, many passages need to be sung in a comfortable octave and practiced in a comfortable octave before practicing the lower range. This technique can be used throughout practice to maintain consistency in the low range. A player can also listen to good recordings or record himself in order to hear the low passages without having to play them.

Example 2.21: Kraft, \textit{Encounters II}, difficult passage to sing, mm. 107-112.\textsuperscript{42}

\textsuperscript{41} Daily Routine examples are adapted from the Daily Routine given to students by Professor Paul Ebbers at Florida State University.
\textsuperscript{42} William Kraft, \textit{Encounters II for Solo Tuba}, mm. 107-112.
Players can also divide practice of extremely low passages into smaller sections and work on them across many different days of practice and/or practice sessions. The sheer effort and use of air needed to practice the low sections can be tiring and frustrating, so it is important to divide the task and set goals across multiple sessions and days.

*Encounters II* also presents the challenge of playing in the extreme high range. The highest note in the piece is the high B-flat seen below.

![Musical Note](image)

Example 2.22: Kraft, *Encounters II*, highest pitch, mm. 48.

Additionally, the piece uses a consistently high range throughout. Practicing the high excerpts of the piece can be extremely taxing, presenting another challenge in learning and practicing the piece. The particularly high excerpts should be sung in a comfortable octave and practiced buzzing and playing down an octave. Like the low range, a player can build high range by adapting scales, fundamentals, and etudes. Players can start by extending scales upward slowly while practicing. Most daily routine and fundamental exercises can be played up an octave. Etudes can be played up an octave as well. A typical Bordogni etude can be practiced by a tuba player as written, an octave below, an octave above, and sometimes even more octaves in either direction. The daily routine example that follows can be repeated over and over getting higher and higher (go up an octave with each repeat).

---

43 William Kraft, *Encounters II for Solo Tuba*, mm. 48.
In the high register, a player may have to utilize alternate fingers. For this author, the high B-flat in Example 2.22 will not consistently speak with the traditional application of first valve (CC tuba). Instead, the pitch speaks much better playing open. Performers should not be afraid to experiment with alternate fingers in the upper range. Like the low range practice, efficient practice of the extreme high register may be better accomplished by dividing the practice into multiple practice sessions and/or multiple days.

2.3.2 Intervals

Another challenge of *Encounters II* is the consistent use of chromatic and disjunct intervals, sometimes spread across many octaves.

For chromatic lines that fit within a reasonable range, traditional practice techniques can be applied. Example 2.24, for instance, can be sung, buzzed, and then played. When combined with repetition, phrases like this can be learned and performed successfully with these traditional practice techniques. Listening to professional recordings can also help.

Example 2.24: Kraft, *Encounters II*, mm. 21-22.46

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44 Daily Routine examples are adapted from the Daily Routine given to students by Professor Paul Ebbers at Florida State University.
45 "Open" is the term used to describe not pressing down any valves.
46 William Kraft, *Encounters II for Solo Tuba*, mm. 21-22.
However, many of the intervallic challenges in this piece do not fit comfortably into a reasonable range for the voice. The excerpt below, for instance, covers 3 octaves and a minor third.

Example 2.25: Kraft, *Encounters II*, mm. 108.47

In this example, most human voices could not sing the first interval, let alone the range of the actual pitches. In cases like this, performers can practice by singing with octave displacement. The first pitch can be sung up an octave or two to give the performer a general idea of the interval. Listening to professional recordings can help the performer hear the intervals. Once the intervals have been sung with displacement and heard on recordings, a performer can still practice buzzing these large intervals. Another technique is to practice the intervals backwards. In the example above, players can practice playing the pitches in reverse order – G, E-flat, C – and then go back to practicing the pitches in the correct order.

2.3.3 Multiphonics

Multiphonics present several challenges for the performer in *Encounters II*. The first challenge is hearing and subsequently executing the sung pitch. Luckily, Kraft employs multiple tools to help the performer. One tool Kraft employs is having the player play the exact pitch before singing that note above a different played pitch. Kraft occasionally uses a similar device asking the performer to sing a note an octave above the played pitch.

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47 William Kraft, *Encounters II for Solo Tuba*, mm. 108.
Much of the time, the sung pitch is not set up so exact or easily by Kraft. However, the performer can use other methods to sing the pitches accurately. Often, the performer must use the interval between one sung pitch and the next to sing the correct pitch, especially after a rest. For instance, in Example 2.27, there is a rest and a new played pitch that is extremely low. The easiest way to hear and sing the printed A-natural is to remember it as a minor third below the previously sung C-natural.

Occasionally the performer can use the played pitch as a reference to sing the sung pitch a certain interval above. To do this, the performer must have a keen ear and the played pitch must start before the sung pitch. Sometimes the easier or more effective method may be to try to remember the previous sung pitch and figure out the interval, as demonstrated in Example 2.27. Interestingly, Example 2.27 could technically be executed by first hearing the played G-natural, but that pitch happens to be extremely low, which presents a challenge when relating to an upcoming sung pitch.

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48 William Kraft, *Encounters II for Solo Tuba*, mm. 38.
49 William Kraft, *Encounters II for Solo Tuba*, mm. 41.
Kraft’s use of multiphonics often presents more challenging situations. The lines are often complex and difficult and occasionally the played note and the sung note change pitch at the same time, adding another unique challenge. The performer really must practice the sung parts individually to learn them.

One way to practice the multiphonics is to sing the lines while playing the tuba’s pitches on a piano or keyboard. The piano still plays the pitches so the player can get used to the combination, but eliminates the challenge of playing tuba and singing at once. To practice moving both notes at the same time, as in Example 2.29 above, the performer can practice moving the sung note first and also practice moving the played note first and then try to combine the two.

Many of the intervals caused by the multiphonics are dissonant, favoring seconds and sevenths in particular. Dissonant intervals can be difficult for the performer to hear, so practice with a piano is again helpful. The larger challenge, however, is that the dissonance causes a shaking that can affect the embouchure. The shaking makes holding the embouchure difficult

50 William Kraft, *Encounters II for Solo Tuba*, mm. 48.
51 William Kraft, *Encounters II for Solo Tuba*, mm. 44.
52 The dissonance causes physical feedback to the embouchure that is a shaking sensation.
or tries to force the buzz to play a consonant pitch. A performer must get used to this feeling and use focus and air to maintain the required played pitch.

Example 2.30: Kraft, *Encounters II*, dissonant multiphonics, mm. 48-51.\(^{53}\)

One of the largest, if not the largest, challenges involving Kraft’s use of multiphonics is the range of the vocal line. As noted, this piece was composed for Roger Bobo, an adult male. The range of the vocal lines of this piece fits into the baritone voice range. This fact can truly be a deciding factor for the performer. If a male performer cannot sing so high, he will have to resort to falsetto or perhaps even not be able to perform the piece at all. The highest note is a B-flat, as seen in Example 2.31, which is perhaps not coincidentally also the highest pitch in the tuba part.

Additionally, the vocal range can cause issues, even for males, in the lower register. This author has particular trouble with the “middle C” pitch often used in this piece. That pitch falls at the point where this author’s voice wants to switch naturally from regular to falsetto, causing an awkwardness and sometimes a “catch” when singing moving lines. Additionally, some males with higher voices may have a difficult time reaching down to the A-flats used in the vocal lines.

Example 2.31: Kraft, *Encounters II*, high vocal line, mm. 48.\(^{54}\)

\(^{53}\) William Kraft, *Encounters II for Solo Tuba*, mm. 48-51.

\(^{54}\) William Kraft, *Encounters II for Solo Tuba*, mm. 48.
The vocal range of the piece can prove especially challenging or impossible to female tuba players. Obviously this piece was written for a male and is thus composed in that range. Depending on the voice of the female tuba player, the piece certainly is not impossible, but the obstacle is certainly more present for females. Female tuba players will have to consider other options such as singing in different octaves, using some sort of ossia (such as the ossia part offered in the original published edition), or simply not performing the piece. In fact, all currently available commercial recordings are performed by males.

2.3.4 Glissandi and Special Effects

Kraft also utilized glissandi and special effects in this piece that provide more challenges to the player, partially due to the ambiguity of some of the markings. As is discussed more thoroughly later, the glissandi are of particular interest due to remarkable inconsistency across editions. These glissandi and special also need special attention from the player because they can vary quite widely depending on the equipment used, again considering the differences between bass tubas and contrabass tubas, but also considering the differences between piston valves and rotary valves.

Looking at the 1991 edition, the first glissando is not marked with anything besides a line, the second is marked “1/2 valve,” and the third is marked “All valves down.” However, there are several more glissandi after the third that are marked only with a line, and the player has to decide whether to continue the “all valves down” indication, use the “1/2 valve” indication, or do something else entirely, such as wiggling the valves quickly. This author, using a 5/4 CC tuba with piston valves, decided to continue the final marking of “All valves down.” The differentiation here may seem pedantic, but the difference can be extremely marked. Fortunately there are at least two recordings of the piece available that involved Kraft directly – the original Roger Bobo recording and the most recent recording with Zach Collins. These recordings can serve as inspiration and an indication of what the composer might have been looking for. Additionally, this author used the Josef Baszinka recording as a point of reference because he is known for his knowledge and performances of modern and avant garde music.

Practicing glissandi can be difficult and tricky. Obviously the marking used in music is the same as what is used for trombones and other instruments, but a tuba simply cannot execute a glissando in the same way that a trombone can (at least not across a wide range successfully). Each of the techniques mentioned above (all valves, half valve, etc.) should be practiced
individually for a successful performance, taking care to make a difference between what is marked in the piece.

To practice the glissandi, players can start by slurring the two pitches with nothing in between. The marked pitches at the beginning and end of the glissandi need to be heard, as indicated by the composer. Players can also practice the two pitches in the opposite direction, both slurred and tongued to continue to get a feel for the (sometimes large) space between them. To fill the notes in between, this author has had success slowing the glissando and trying to fill in as many notes as possible in between. To the player, this will feel a bit like doing “bad” lip slurs. The player can then gradually speed up the big slur to get a nice effect. Depending on the method chosen (all valves down, half valve, etc.), this effect sometimes sounds like a big elephant roar or the upswing of an excited horse whinny.

One special effect Kraft uses that is not often seen in solo music, especially at the time this piece was composed, is a “half valve” effect. In section four, the markedly fast and technical section, Kraft marks certain pitches with an x and certain notes with an o (in the 2009 edition, the x is changed to +). The original edition simply marks the pitches with no explanation, but the 1991 edition clears up the confusion by marking “Half valve on ‘x’, regular fingering on ‘o’.” Like the glissandi, this may seem trivial and obvious, but there can be different interpretations.

First of all, the type of tuba used can affect the interpretation. The fingering for the D-natural with these markings is different on F, E-flat, CC, and BB-flat tubas. Of particular interest is BB-flat tuba, where this note would typically be played open (no valves down). In this case, the player would have to use the common alternate fingering combination of first and second valve. Additionally, the indication is not completely clear if the “half valve” notes should be half-valved using ONLY the valve(s) used for the pitch traditionally or if the player is supposed to add the remaining three or four valves completely in half valve position. For instance, on F tuba, the D-natural would be fingered with first and second valve. The player (as per variably interpreted instructions) could either alternate between first and second valve all the way down and half way down or alternate between first and second valve all the way down and all valves (or four out of five valves) half way down. The effect can be astonishingly different, especially when considering that on CC tuba, the fingering for the D-natural is first valve. Players should

55 William Kraft, Encounters II for Solo Tuba, footnote for m. 77.
also test and consider the difference between rotary and piston-valved instruments. This author used a CC tuba with piston valves, as previously mentioned, and found the best effect to be an alternation between first valve fully down and all valves halfway down. The key is to make this effect audible to the audience and to communicate the difference. Each player will have to decide how to achieve this goal.

Players should also know that many of these special effects – glissandi, half valves, etc. – often occur very quickly in extremely challenging passages within challenging sections of the piece. Players should practice these special effects slowly and master them before trying to implement them at fast tempos. The effects should be noticeable and effective in the performance.

2.4 Editions

The next issue with performing this piece, and one of the biggest problems of all, is the multiple editions available, none of which are the same. *Encounters II* was published in 1970, 1991, and 2009. There are some minor and some significant changes in the 1991 edition and the 2009 edition appears to try to bridge the gap between the two, but still leaves some questions unanswered. Among the three editions, there are differences in dynamics, articulations, multiphonics, ossia parts, performance indications, and more.

![Example 2.32: Kraft, Encounters II, all three title pages.](image)

Example 2.32: Kraft, *Encounters II*, all three title pages.\(^{56}\)

\(^{56}\) William Kraft, *Encounters II for Solo Tuba*, all three title pages.
A player may turn to professional recordings for certain hints and changes, but this tactic may or may not be effective. Besides the original Roger Bobo recording, all recordings of this piece come after the 1991 edition and before the 2009 edition. Most likely, performers were using the 1991 edition, and the recordings seem to support this supposition, but some of the recordings make changes that reference the older edition. The changes, while certainly not random, are not consistent from recording to recording. The Alan Baer recording, for instance, states the published date of the piece as 1970, but he obviously has changed some parts of the piece to match the newer 1991 edition. Certainly, access to and knowledge of the original edition and recording varied from person to person and country to country. Again, this leaves many questions unanswered. Also, especially since this is an unaccompanied piece, some performers opted to take some liberty with tempi, articulations, etc. that may or may not have reflected any of the editions.

For example, Alan Baer’s recording leaves out the first note in measure sixty-five and the first note in measure sixty-eight. As will be discussed later, this is a particularly ambiguous moment in the editions as all three are different. Alan Baer’s choice here reflects the original 1970 edition, but he decides to omit the optional humming later on in the piece, which is reflective of the 1991 edition (this is just one of several examples). Jae-Joung Heo similarly omits those pitches. József Bázsinka leaves both notes in his recording but corrects other printing errors in the 1991 edition to reference the original. Zach Collins, the most recent recording, removes the first note in measure sixty-five, but leaves the first note in measure sixty-eight. There are so many variations that often recordings do not seem to give a clear example of which edition they were using, why the players made corrections, etc. Perhaps the players are using a combination of editions or perhaps a friend, teacher, or colleague simply suggested a correction.

The section below will cover major differences in the editions. There are so many differences, big and small, that they are beyond the scope of this paper. Major changes are mostly considered to be changes to pitch, meter, tempo, and multiphonics, as well as major rhythmic alterations. Minor changes are mostly considered to be articulation, small rhythmic alterations, printing choices (at pitch versus 8va, etc.), many of which would depend largely on the performer anyway or are simply printing decisions. Table 2.3 at the end of this section is a full, concise list of all differences, major or minor.
Finally, the most recent recording of this piece is by Zach Collins on a collection of Kraft’s *Encounters*. Collins worked with Kraft on this work and this author was able to obtain a copy of the part Collins used to record the piece. The part used was the 1991 edition and was marked in pencil by both Kraft and Collins while recording and helps answer some questions and changes. When applicable, these changes will be mentioned immediately following the description of the edition disparity. Sometimes the marked version used for that recording offers an answer or solution to a difference in editions. However, some differences are not noted and it is not known if Collins and Kraft sat down with the two editions available at the time and literally decided what to change or not. Truly, a performer should look at all editions, listen to recordings, talk to teachers and colleagues, and make artistic decisions fulfilling to the player and audience.

### 2.4.1 Ossia Parts

One notable change in the latter two editions is that the 1970 edition is the only edition of the three to contain an ossia part for the large multiphonics section in the middle of the piece. Basically, Kraft composed the sung notes into the music instead of having both happening at the same time. This is one possible solution for female performers (as mentioned previously), but they must know this version exists and be able to get a copy. All professional recordings available today are performed by males and do not use the ossia part.

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Example 2.33: Kraft, *Encounters II*, ossia part, mm. 37-42.

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58 The CD was released in 2009, the same year the new edition came out, but the two instances do not seem related.
59 William Kraft, *Encounters II for Solo Tuba*, m. 37-42
In the last section of the piece, there is a brief moment of multiphonics. Instead of writing an ossia part in this section, Kraft simply notes “[h]umming optional beyond this point.” There are three tied E-naturals in the sung part followed by two tied E-naturals in the sung part, marked optional. In the later editions, the optional marking is removed. Also, the second set of tied E-naturals is removed and instead replaced by played E-naturals in the tuba part.

Example 2.34: Kraft, *Encounters II*, sung E-naturals removed, mm. 70-72.

Kraft left this part untouched on the copy Zach Collins used and is performed as such on that recording. This is one of a few particularly ambiguous changes that the performer must decide.

### 2.4.2. Multiphonics

Besides the ossia part, there are a few major differences in the multiphonics sections of the editions. One of the biggest differences in the 1991 edition is measure forty-six, where a sung F-natural was changed to a sung G-natural. In the 2009 edition, this note is changed back to an F-natural. On the copy Zach Collins used, this note has been scratched out by himself or Kraft and changed to an F-natural. This is a particularly noteworthy discrepancy to notice because a change in the multiphonics is not only a changed pitch, but a changed set of intervals as well.

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60 William Kraft, *Encounters II for Solo Tuba*, footnote for m. 70.
61 William Kraft, *Encounters II for Solo Tuba*, m. 70-72.
Another discrepancy among editions during one of the major multiphonics sections is during measure forty-eight. In the 1970 edition, the tied C-natural is a half note followed by several rests that exactly fill the space below the sung notes.

In the 1991 edition, the tied C-natural is a whole note followed by no rests, which leaves ambiguity as to whether the note should be played throughout the singing or stopped after its full value. Recordings vary widely as to the interpretation of this moment in the piece.
To complicate the situation even further, the 2009 edition leaves the whole note but adds a dotted quarter rest after the C-natural to fill the gap, which again seems to be a compromise between the two previous editions.

Example 2.38: Kraft, *Encounters II*, 2009: whole note with rest, mm. 48.65

On the Zach Collins copy, the whole note is changed to a half note and rests are added to match the 1970 edition.

The last change in multiphonics occurs in measures eighty-six through eighty-eight. In this case, notes that exist in the original edition mysteriously disappear in the later two. The 1970 edition has sung B-flats above the sixteenth notes. This is the highest sung note in the piece, though not the first time it occurs. These notes are completely missing in the 1991 and 2009 editions with no mention whatsoever. One reasonable explanation is that these sung notes appear after the “[h]umming optional beyond this point” indication in the 1970 edition mentioned earlier. Kraft and Collins left these measures unmarked for the most recent recording and the piece is recorded as such. This is another rather ambiguous change and one can suppose that, much like the previously removed sung E-naturals, these pitches were left removed not only because of the “optional” indication, but also because of the extreme difficulty of the passage seen below.

Example 2.39: Kraft, *Encounters II*, sung B-flats, mm. 86-88.66

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65 William Kraft, *Encounters II for Solo Tuba*, m. 48.
2.4.3 Pitches

There are also pitch discrepancies among editions. The first comes in measure thirty-six where the original edition has an F-natural and the later two editions both have an F-sharp. Kraft left this unmarked in Collins’ copy and there seems to be no explanation for the change besides either composer choice (or original intention) or misprint.

Example 2.40: Kraft, *Encounters II*, last pitch changed to F-sharp, mm. 33-36.67

The second note discrepancy comes during the multiphonics section in measure forty-three. In the 1970 edition, measures forty-two and forty-three both contain a G-natural. In the 1991 and 2009 editions, the note in measure forty-three has been changed to a G-flat. Kraft and Collins left this as a G-flat in their recording. Once again, this is a change that seems to come without much explanation. Since the flat is added, players can hopefully assume that this was a purposeful change in the 1991 edition since adding an accidental by accident seems much less likely than leaving one off on accident in the original edition.

Example 2.41: Kraft, *Encounters II*, change to G-flat, mm. 42-43.68

In measure forty-seven, the original edition ends the phrase with a long A-natural under a fermata. The later two editions both have this note changed to an A-flat. This change seems like

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67 William Kraft, *Encounters II for Solo Tuba*, m. 33-36.
68 William Kraft, *Encounters II for Solo Tuba*, m. 42-43.
another possible misprint until the *ossia* part in the original edition is inspected. The *ossia* part does in fact end on an A-flat under a fermata. One reasonable explanation could be that the A-natural is in fact the misprint in the original edition.

![Example 2.42: Kraft, *Encounters II*, last note changed to A-flat, mm. 42-47.](image)

Example 2.42: Kraft, *Encounters II*, last note changed to A-flat, mm. 42-47.\(^{69}\)

![Example 2.43: Kraft, *Encounters II*, 1970: ossia part shows A-flat at the end, mm. 43-47.](image)

Example 2.43: Kraft, *Encounters II*, 1970: ossia part shows A-flat at the end, mm. 43-47.\(^{70}\)

In the second fast section of the piece, there is another changed pitch. In measure fifty-two, the 1970 edition ends with a G-sharp. The later two editions end with an A-sharp, which is how Kraft and Collins left the piece. One possible explanation is that Kraft wanted the ascending line to match measure forty-nine. In fact, one could suppose that may have be the intent all along, but there was a printing error since measures forty-nine and fifty-two are almost exactly the same and measure forty-nine ends on a G-sharp.

\(^{69}\) William Kraft, *Encounters II for Solo Tuba*, m. 42-47.

\(^{70}\) William Kraft, *Encounters II for Solo Tuba*, m. 43-47.
Example 2.44: Kraft, *Encounters II*, change to A-sharp, mm. 49-53.\(^7\)

One of the most unclear note changes in the editions of *Encounters II* comes in measures sixty-five and sixty-eight.

Example 2.45: Kraft, *Encounters II*, mm. 65, 68.\(^7\)

In the original 1970 edition, the notes in the parentheses above are not there. In the 1991 edition, the notes are there (without parentheses). The 2009 edition then serves to split the difference again, merely suggesting that they may or may not be there (adding the parentheses as seen in Example 2.45). Professional recordings merely obfuscate the issue as there is a mixture of choices made. The Alan Baer recording, as an example, comes after the 1991 edition, but he does not play the notes in question above. On the copy Collins used, Kraft marked out the first note in measure sixty-five but not the first note in measure sixty-eight. That is also how the piece is recorded by Collins. This seems to indicate specific composer choice because both pitches in question are preceded by a 2/8 measure with an eighth rest. The rhythms and technique are equally challenging on paper and oddly, the low E-natural, which Kraft left in, is much more challenging to execute on the instrument. This seems to eliminate inclusion or removal of pitches for technical considerations. This is another choice the performer will have to make based on evidence and hearsay.

\(^7\) William Kraft, *Encounters II for Solo Tuba*, m. 49-53.
\(^7\) William Kraft, *Encounters II for Solo Tuba*, m. 65, 68.
2.4.4 Performance Indications

Throughout the editions, the performance instructions left by Kraft (or the publisher) changed as well. The first change is in regards to the multiphonics. The original score has the multiphonics marked with the word “hum” and the later two editions have the multiphonics marked with the word “sing.” This may seem to be a minor change, but could affect the final performance of the piece. This author has heard professors and performers use both terms to describe and help teach players about multiphonics. One reasonable explanation is that to hum, a player would have to have their lips closed. While playing the tuba, the lips are actively buzzing and allowing air to escape, the combination of which causes the pitch, so one could argue that producing a simultaneous pitch with the vocal cords is not “humming.”

In the 1970 edition, measure seven is a 3/4 bar, but this changes to 4/4 in the 1991 edition and the tied quarter note is changed to a half note. In the 2009 edition, this measure has been changed back to 3/4 and the note changed back to a quarter note. On the copy Collins used for the most recent recording, the bar is changed to 3/4. There seems to be no reasonable explanation for this change in the 1991 edition aside from a printing error or perhaps difficulty in changing that measure for some reason. All indications seem to imply that the measure should be a 3/4 measure.

Example 2.46: Kraft, *Encounters II*, 3/4 in bar 7, mm. 5-9.

Following this, measures eight through ten are all slurred at the slow tempo of quarter note equals sixty. This is nearly impossible to achieve by most performers and many professional recordings speed up the tempo in these measures. For the 2007 recording, the copy is marked in pencil “Più mosso, quarter note equals eighty” with an *a tempo* at measure eleven. Kraft, perhaps

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74 William Kraft, *Encounters II for Solo Tuba*, m. 5-9.
due to recordings or insistence by players, seems to have realized a necessary change. There is also a possibility that he intended this change and it was never printed.

The second section of the piece, marked *Presto marcato*, is marked quarter note equals two hundred and ten in the original edition, but the tempo is changed to two hundred and eighteen in the two later editions. In the original edition, the first multiphonics section is marked *Andante*, quarter note equals sixty-three, but the tempo is simply marked *Andante* in the 1991 and 2009 editions with no further or specific indication of tempo.

The second fast section of the piece is simply marked “*Furioso*” in the 1970 edition and is changed to include quarter note equals eighty in the 1991 edition and quarter note equals seventy-two in the 2009 edition, another seemingly inexplicable alteration. On the copy used for the 2007 recording, handwriting on the score changed the indication to dotted quarter note equals seventy-two, which is much faster than the other tempo indications. Though that tempo indication is on the fast side, it does seem more accurate when compared to the professional recordings, including the most recent by Collins. One possible explanation is that Kraft wanted the section faster and requested a more specific tempo to be used in the 1991 printing and they either made a mistake or he wanted it faster still. Professional recordings do not serve to clear up the issue as they run a wide gamut of tempi.

The closing slow section is marked *Lento e rubato* in the original score but was changed to *Lento e dramatico* in both later editions.

As mentioned previously, one of the most unclear performance indications in this piece is the multiple glissandi markings. Not only do the indications not match completely across editions, the glissandi within the movement do not always have the same indications as each other. In all three editions, the glissando in measure thirty-three is simply marked with a line.

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Example 2.47: Kraft, *Encounters II*, unmarked gliss, mm. 33.75

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75 William Kraft, *Encounters II for Solo Tuba*, m. 33.
In the 1970 edition, the next glissando, which occurs in measures thirty-five and thirty-six, is simply marked “gliss.” The two later editions both have this same glissando marked “gliss. 1/2 valve.” This is not only different than the original edition, but is also different than the previous glissando and the following glissandi in the piece.

Example 2.48: Kraft, *Encounters II*, gliss. 1/2 valve, mm. 34-36.\(^76\)

The next glissando happens in measure sixty-three and all three editions have this marked with a new instruction that says “All valves down.”

Example 2.49: Kraft, *Encounters II*, all valves down, mm. 63.\(^77\)

The remaining six glissandi in the piece are all left without specific instruction, leaving just the typical glissando line. A performer must decide for the artistic effect he wishes to achieve on all of the unmarked glissandi.

In the original edition, measures seventy-seven through seventy-nine contain small markings resembling an x and an o over certain notes with no explanation. This non-traditional notation is explained in the later two editions. The 1991 edition says “Half valve on ‘x’, regular

\(^76\) William Kraft, *Encounters II for Solo Tuba*, m. 34-36.
\(^77\) William Kraft, *Encounters II for Solo Tuba*, m. 34-36.
fingering on ‘o’.” The 2009 edition changes every x to a + and the instructions state “1/2 valve on +, regular fingering on o.”

Example 2.50: Kraft, *Encounters II*, 1/2 valve, mm. 77-81.

### 2.4.5 Articulations

Glancing at the editions, one of the first items a performer will notice is changes in articulation. There are many differences in articulation among the three editions. However, most of the changes pertain to whether or not there are staccato indications on notes, especially during fast passages. This author considers these changes and differences to be minor compared to the discrepancies discussed above. Many articulation markings are almost more of a guide to advanced performers who make artistic decisions based on many musical factors. Additionally, tubists are often encouraged to ignore staccato markings or at least factor in the effect staccato markings have on a tubist’s sound and tone. All differences in the latter two editions are noted in Table 2.3 that follows.

Table 2.3 – Differences Compared to the 1970 Edition

<table>
<thead>
<tr>
<th>Measure</th>
<th>1991</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“x = sing” added above</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>eighth rest instead of dotted eighth</td>
<td>first rest separated</td>
</tr>
</tbody>
</table>

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78 William Kraft, *Encounters II for Solo Tuba*, footnote for m. 77.
79 William Kraft, *Encounters II for Solo Tuba*, m. 77.
80 William Kraft, *Encounters II for Solo Tuba*, m. 77-11.
81 “When performing any work on the tuba that involves sixteenth notes at rapid tempi, bear in mind that the shortest note we ever play with the idea of ‘shortness’ is an eighth note. If we attempt to play ‘short’ sixteenth notes, tone and musical continuity is generally interrupted resulting in a ‘machine gun’ effect. Usually that effect is not the composer’s desire.” Jerry Young and Wesley Jacbos, ed., *“Arban: Complete Method for Tuba,”* Encore Music Publishers, 2000, p. 35.
<table>
<thead>
<tr>
<th>Measure</th>
<th>1991</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>rhythm altered slightly</td>
<td>rhythm altered slightly</td>
</tr>
<tr>
<td>7</td>
<td>3/4 changed to 4/4</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td>triplet marking moved to top</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>-</td>
<td>rit. added</td>
</tr>
<tr>
<td>9</td>
<td>Line connecting Dim. to following dynamic</td>
<td>decrescendo instead of Dim.</td>
</tr>
<tr>
<td>10</td>
<td>-</td>
<td>courtesy accidental added</td>
</tr>
<tr>
<td>11</td>
<td>-</td>
<td>quarter note equals 69</td>
</tr>
<tr>
<td>13</td>
<td>3/4 change missing</td>
<td>-</td>
</tr>
<tr>
<td>13</td>
<td>triplets marked differently</td>
<td>triplets marked differently</td>
</tr>
<tr>
<td>14</td>
<td>4/4 change missing</td>
<td>rit. added</td>
</tr>
<tr>
<td>15</td>
<td>Printed pitch instead of 8vb</td>
<td>Printed pitch instead of 8vb</td>
</tr>
<tr>
<td>16</td>
<td>quarter note equals 218</td>
<td>quarter note equals 218</td>
</tr>
<tr>
<td>16</td>
<td>-</td>
<td>Printed pitch instead of 8vb</td>
</tr>
<tr>
<td>16</td>
<td>-</td>
<td>crescendo to f added</td>
</tr>
<tr>
<td>16-36</td>
<td>all staccato removed</td>
<td>all staccato removed</td>
</tr>
<tr>
<td>18</td>
<td>loco added</td>
<td>accent changed</td>
</tr>
<tr>
<td>23</td>
<td>-</td>
<td>courtesy accidental added</td>
</tr>
<tr>
<td>32</td>
<td>eighth notes barred differently</td>
<td>eighth notes barred differently</td>
</tr>
<tr>
<td>32</td>
<td>-</td>
<td>courtesy accidental added</td>
</tr>
<tr>
<td>35-36</td>
<td>1/2 valve added to gliss</td>
<td>1/2 valve added to gliss</td>
</tr>
<tr>
<td>36</td>
<td>F-natural changed to F-sharp</td>
<td>F-natural changed to F-sharp</td>
</tr>
<tr>
<td>37</td>
<td>specific tempo removed</td>
<td>specific tempo removed</td>
</tr>
<tr>
<td>37-48</td>
<td>ossia part removed</td>
<td>ossia part removed</td>
</tr>
<tr>
<td>37-end</td>
<td>multiphonics notation slightly altered</td>
<td>multiphonics notation slightly altered</td>
</tr>
<tr>
<td>41</td>
<td>-</td>
<td>p marking on multiphonics</td>
</tr>
<tr>
<td>45</td>
<td>mf removed from multiphonics</td>
<td>mf removed from multiphonics</td>
</tr>
<tr>
<td>46-47</td>
<td>slur added across both bars</td>
<td>slur added across both bars</td>
</tr>
<tr>
<td>47</td>
<td>A-natural changed to A-flat</td>
<td>A-natural changed to A-flat</td>
</tr>
<tr>
<td>48</td>
<td>loco added</td>
<td>loco added</td>
</tr>
<tr>
<td>48</td>
<td>crescendo to second fermata</td>
<td>crescendo to second fermata</td>
</tr>
<tr>
<td>48</td>
<td>p after second fermata</td>
<td>p after second fermata</td>
</tr>
<tr>
<td>48</td>
<td>rhythm after third fermata altered</td>
<td>rhythm after third fermata altered</td>
</tr>
<tr>
<td>48</td>
<td>slur added before fourth fermata</td>
<td>slur added before fourth fermata</td>
</tr>
<tr>
<td>49</td>
<td>-</td>
<td>quarter note equals 72</td>
</tr>
<tr>
<td>51</td>
<td>fermata only over top note</td>
<td>&quot;sing&quot; indication</td>
</tr>
<tr>
<td>53</td>
<td>rest printed differently</td>
<td>rest printed differently</td>
</tr>
<tr>
<td>54</td>
<td>Largo accel changed to Lento</td>
<td>Largo accel removed</td>
</tr>
<tr>
<td>55</td>
<td>courtesy accidentals removed</td>
<td>-</td>
</tr>
<tr>
<td>Measure</td>
<td>1991</td>
<td>2009</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>57</td>
<td>caesura added</td>
<td>caesura added</td>
</tr>
<tr>
<td>59</td>
<td><em>poco a poco cresc.</em> added</td>
<td><em>poco a poco cresc.</em> added</td>
</tr>
<tr>
<td>60</td>
<td>two extra staccato markings</td>
<td>two extra staccato markings</td>
</tr>
<tr>
<td>61</td>
<td>one staccato removed</td>
<td>one staccato removed</td>
</tr>
<tr>
<td>62</td>
<td>courtesy accidental removed</td>
<td>-</td>
</tr>
<tr>
<td>63</td>
<td><em>ff</em> marking added</td>
<td><em>ff</em> marking added</td>
</tr>
<tr>
<td>65</td>
<td>A-flat replaces first eighth rest</td>
<td>A-flat in parenthesis</td>
</tr>
<tr>
<td>68</td>
<td>E-natural replaces first eighth rest</td>
<td>E-natural in parenthesis</td>
</tr>
<tr>
<td>70</td>
<td>multiphonics not marked optional</td>
<td>multiphonics not marked optional</td>
</tr>
<tr>
<td>72</td>
<td>multiphonics replaced with played pitch</td>
<td>multiphonics replaced with played pitch</td>
</tr>
<tr>
<td>72</td>
<td><em>mf</em> and <em>p</em> markings added</td>
<td><em>mf</em> and <em>p</em> markings added</td>
</tr>
<tr>
<td>73</td>
<td>notes barred differently</td>
<td>notes barred differently</td>
</tr>
<tr>
<td>74</td>
<td><em>Allargando</em> added</td>
<td><em>Allargando</em> added</td>
</tr>
<tr>
<td>77</td>
<td>notes barred differently</td>
<td>notes barred differently</td>
</tr>
<tr>
<td>77</td>
<td>explanation added for x and o</td>
<td>explanation added for x and o</td>
</tr>
<tr>
<td>79</td>
<td>flutter tongue added</td>
<td>flutter tongue added</td>
</tr>
<tr>
<td>86-88</td>
<td>multiphonics removed</td>
<td>multiphonics removed</td>
</tr>
<tr>
<td>86</td>
<td>slur added</td>
<td>slur added</td>
</tr>
<tr>
<td>88</td>
<td>slur added</td>
<td>slur added</td>
</tr>
<tr>
<td>90</td>
<td><em>extra</em> <em>ff</em> added</td>
<td><em>extra</em> <em>ff</em> added</td>
</tr>
<tr>
<td>97</td>
<td>accent removed</td>
<td>accent removed</td>
</tr>
<tr>
<td>101</td>
<td>-</td>
<td>pitch printed instead of 8vb</td>
</tr>
<tr>
<td>103</td>
<td>-</td>
<td>pitch printed instead of 8vb</td>
</tr>
<tr>
<td>104</td>
<td>first note changed to a sixteenth</td>
<td>first note changed to a sixteenth</td>
</tr>
<tr>
<td>105</td>
<td>pitch printed instead of 8vb</td>
<td>pitch printed instead of 8vb</td>
</tr>
<tr>
<td>107</td>
<td>pitch printed instead of 8vb</td>
<td>pitch printed instead of 8vb</td>
</tr>
<tr>
<td>108</td>
<td>first pitch is down an octave</td>
<td>first pitch is down an octave</td>
</tr>
<tr>
<td>108</td>
<td>courtesy accidental removed</td>
<td>-</td>
</tr>
<tr>
<td>109</td>
<td>courtesy accidental removed</td>
<td>-</td>
</tr>
<tr>
<td>111</td>
<td>dim. used instead of descrescendo</td>
<td>dim. used instead of descrescendo</td>
</tr>
<tr>
<td>112</td>
<td>pitch printed instead of 8vb</td>
<td>pitch printed instead of 8vb</td>
</tr>
</tbody>
</table>

### 2.5 Closing Remarks

William Kraft’s *Encounters II for Solo Tuba* remains to be one of the most challenging pieces for tuba in the repertoire. At a glance the technical demands and range can make this piece seem unattainable for many. The demands of the piece showcased in this performance guide
include technical virtuosity, smooth slurring, multiphonics, extreme ranges in both directions, a wide variety of dynamics and musical expression, and often the combination of these items in extremely challenging passages. A seasoned performer will also research the piece and find confusion among the three different editions available at the writing of this guide. The demands of this piece do not, however, make it impossible.

As stated in the Tuba Source Book, “[t]he overall technical demands are enormous, but the greater challenge is to surmount the technical obstacles and move toward a purely musical interpretation and performance.” Advanced players, with practice, can certainly ascend above the technical requirements of this piece to present a performance that is satisfying to both the player and the audience both technically and musically. This piece may be a challenge mentally and in the practice room, but the time spent will result in a reward that is extremely fulfilling.

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CHAPTER THREE

ANNOTATED BIBLIOGRAPHY

Following is an annotated list of unaccompanied works and works with electronic media written for Roger Bobo (besides *Encounters II* covered above). As mentioned in his biography section above, Roger Bobo is simply a legendary musician and tuba player. A collection of unaccompanied works (and works with electronic media) written for him is a valuable resource. This helps show tuba players and other musicians what people knew Roger Bobo could do, which frequently was further expanding what was possible of the instrument. In addition to falling into the same category as *Encounters II*, which is the main bulk of this paper, a small list of unaccompanied works gives players opportunity to explore potentially new and different materials that are well suited to the tuba, an instrument which some claim is not always suited to playing with piano. Works with electronic media offer another combination of acoustic possibilities, again satisfying “…many tubists who have never been completely satisfied with the acoustic combination of tuba and piano.”

Players can select works from below and easily perform some sort of recital dedicated to Roger Bobo.

When available and applicable, information about each piece will include annotated details including title, date of publishing, publisher, dedication, range, duration, extended techniques, and notation. Following the concise annotation, the author will explore each piece briefly.

3.1 Unaccompanied Works Written for Roger Bobo

3.1.1 Kraft, William – *Encounters II for Solo Tuba*

Publisher: Editions Bim  
Dedication: Written very especially for Roger Bobo  
Range: C₀-B-flat₄

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84 Using Scientific Pitch Notation as recommended in the Florida State University College of Music Treatise and Dissertation Handbook.
Duration: ca 6'
Extended Techniques: Multiphonics, flutter tonguing, glissandi, half-valve
Notation: Conventional notation with special marking for “half-valve”
Additional Notes: See performer’s guide above

Further Exploration:
Please reference the full performer’s guide above for analysis and more.

3.1.2 Stevens, John – *Salve Venere, Salve Marte*

Date: 1995
Publisher: Editions Bim
Dedication: for Roger Bobo
Range: G-flat₁-G₄
Duration: ca 9’
Extended Techniques: One glissando
Notation: Conventional notation with the inclusion of multiple instances of feathered beaming
Additional Notes: Translation: Hail to Venus, Hail to Mars

Further Exploration:

*Salve Venere, Salve Marte*, translated as “Hail to Venus, Hail to Mars” (translation noted on the score) has become relatively standard in the tuba repertoire. Relative because though this is a well known piece from a well known tuba player and composer of tuba music, performances are limited due to the difficulty of the piece. The *Tuba Source Book* notes that this piece is “…an expressive and rhythmic musical dialogue between the Roman goddess of love and beauty, and the god of war.”

This piece is written for unaccompanied tuba with the simple dedication “for Roger Bobo.” The opening tempo marking – *Maestoso – powerful* – may very well be no coincidence as Roger Bobo often goes by “Maestro” and “Master,” in addition to being tuba powerhouse. The slow opening is almost tonal in nature, loud and slow, and not too challenging technically. There are, of course, plentiful options musically, as is the nature of unaccompanied pieces.

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85 From the score itself.
The next major section, Allegro, supplies much larger technical demands. This section is dominated largely by sixteenth notes and fast, large intervallic leaps, often spanning multiple octaves.

The next section, marked Tempo I is a recall of the tempo of the earlier section but with more thematic material related to the large leaps of the Allegro section, except executed lyrically, which is a demanding challenge on the instrument. This section has an interesting cadenza with a note from the composer stating, “The figures between the instrument should be played in the key of the instrument used. This notation is for F tuba. Transpose down for E-flat, CC, or BB-flat.” One should note that since this was written for Roger Bobo, he was almost certainly playing it on an F tuba. John Stevens was smart to include a creative cadenza that can be adapted to other instruments, especially E-flat tuba.

The next Allegro section is similar to the first fast section with major leaps, but sixteenth notes are not as prevalent. Instead, the technical challenge of this section is constantly changing meters, often complex meters such as 5/8 and 7/8.

The final slow section closes similarly to that of the opening. The overarching form here follows a typical alternating slow/fast scheme: slow, fast, slow, fast, slow. However, this piece seems more through-composed and this author would hesitate to use a more specific alternation form such as Rondo (ABACA, etc.) to label this piece, though the relationship between the sections is undeniable.

This piece has been recorded by Velvet Brown.

3.1.3 Stevens, Thomas – Encore: Böz

Date: 1977
Publisher: Wimbledon Music
Dedication: for Bozo
Range: C₂-C₅
Duration: ca 3’
Extended Techniques: Flutter tonguing, foot stomps, indefinite pitches
Notation: Plentiful unmetered unconventional notation – symbols, feathered beaming, timings, ¼ tones, and performance instructions
Additional Notes: For a successful performance of this piece, the performer will have
to read and learn the performance instructions at the beginning of the piece. Much of the piece is improvisational within the guidelines of the instructions. The beginning and ending are supposed to mirror each other in a palindrome fashion. The instructions note that the “little concert” section could be skipped and instead the beginning and end of the piece can be used to open and close a recital, respectively.

Further Exploration:

To call this an interesting piece of music would be an understatement. To perform this piece, the player must memorize a full page of instructions including modern notation, stage instructions, and much more. The piece can be performed “as is” on the paper, but there is also a twist to be discussed later.

Essentially this is a through-composed piece relying on a palindrome effect. The intervals begin with the highest and lowest pitch possible and gradually work towards becoming a unison for the player. After they meet, of course, the notes spread back apart until the conclusion of the piece. Both sections have feathered beaming that increases in tempo as it progresses, further complicated by seemingly random flutter-tongued notes and challenging rhythms.

In the middle of this form is a “Little Concert,” which is essentially an improvised section of the music with some guidelines for the performer to follow in regards to pace, dynamics, mirroring, foot-stomping, etc. However, there are other options. According to the composer, the “Little Concert” can be removed and replaced with a different piece – or a recital! – of the player’s choice. So, in effect, a player could come on stage, perform the piece up to the “Little Concert,” perform an entirely different piece or recital, perform the last section of the piece, and then walk off stage mirroring his or her entrance as close as possible. This is most certainly a very unique piece of music.

The piece has been recorded by Roger Bobo.

3.1.4 Szentpali, Roland – Caprice No. 1

Date: 2001
Publisher: Editions Bim
Dedication: to Maestro Roger Bobo
Range: C₁-C₅
Duration: ca 4’20”
Extended Techniques: Glissandi
Notation: Conventional notation with one instance of feathered beaming
Additional Notes: Now published and sold in a set of 3 Caprices, all dedicated to a different person or organization

Further Exploration:

The “caprice” listing in the Oxford Music Dictionary redirects to the listing “capriccio,” the Italian translation, which has several meanings, a couple of which could be applied to this composition. The applicable Oxford listings state that this can essentially be a cadenza or a piece that goes “…according to the fancy (caprice) of the performer, hence a composition which has unexpected and original effects.” Given that this piece is unaccompanied, technical, free, and written for Roger Bobo, either of these definitions seem to fit this piece.

At a glance, this piece almost seems to be an etude of sorts. Though no tempo marking is indicated, a quick glance indicates that this piece is fast and technically challenging. This lengthy “cadenza” of sorts is challenging in both range and technique, including wide leaps covering several octaves at times. The meter changes often and includes several complex meters such as 7/8. Much of this work is at the discretion of the performer. There are only occasional articulation markings (accents, etc.) and even then they are in parentheses, as if a mere suggestion. Dynamics are written frequently and should be observed as they are one of the few indications left by the composer.

About two-thirds through the piece, the composer begins indicating tempi. Assuming the opening unlabeled section is fast, we see a pattern of fast, slow, moderate, fast. There are certainly relationships among sections, but this again seems to be a largely through-composed piece.

3.1.5 Lazarof, Henri – Cadence VI

Date: 1974
Publisher: Bote & Bock
Dedication: Commissioned by and dedicated to Roger Bobo

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Range: G0-A-flat4
Duration: ca 6’-7’
Extended Techniques: Multiphonics, hand smack, flutter tonguing,
Notation: A mix of conventional notation and unconventional notation including feathered beaming, indefinite pitch, indefinite rhythm, and written instruction
Additional Notes: Essentially a duet, the performer pre-records the bottom line of the score and then performs along with the recorded part. Requires the use of a tuba mute.

Often times unaccompanied tuba pieces and tuba works with electronic media seem to fall under a similar umbrella. Being a young instrument, tuba players seem to enjoy the exploration utilized in unaccompanied and electronically accompanied works that seem to satisfy a large gap left in the void of music for tuba accompanied by piano. As such, this piece is also included here.

This piece is unique insofar as it is not accompanied by an electronically fabricated tape/media. The player is supposed to record the “tape” part himself. In the modern age, this would certainly take some practice to coordinate the technological issues, and players should certainly keep these issues in mind. One of the last sections in the piece includes four-note clusters, so the player must have experience recording in layers or have professional help.

One of the interesting aspects of this piece is that when the tape (or more likely today, digital recording) is finished, this piece is almost more of a duet.

The Tuba Source Book notes that this piece is, “…a set of variations based on a six-note tone row.” To the naked eye, the tone row is not obvious at first glance, and neither is the set of variations, aside from the coming and going of the taped portion.

Being decidedly “modern,” this piece comes with a few extremely important instructions. The piece mentions that “All accidentals apply only to notes they precede and to their immediate repetition at the exact pitch.” This is important to seasoned musicians who are used to reading accidentals that last throughout measures. Additionally, one section states “The section between should be improvised freely in a fast tempo with strongly accentuated notes (written exactly in
between of the figures) sounding at equal distance between tape and solo. The duration of this section is 38-43 seconds.”

The piece is challenging due to the extended techniques, traditional technique, tonality (or lack thereof), etc. Perhaps not coincidentally, given that this piece is written for Roger Bobo, the opening of the piece starts in an extremely similar, if not identical, way that *Encounters II* begins, on the same pitch, no less.
APPENDIX A

HUMAN SUBJECTS REVIEW BOARD EXEMPTION

From: Human Subjects – humansubjects@magnet.fsu.edu
Date: Mon, Feb 17, 2014 at 10:53 AM
Subject: Human Subjects Staff Review

Human Subjects Application - For Full IRB and Expedited Exempt Review

PI Name: Daniel Jay Rowland
Project Title: WILLIAM KRAFT'S ENCOUNTERS II FOR SOLO TUBA: A PERFORMER'S GUIDE AND ANNOTATED BIBLIOGRAPHY OF UNACCOMPANIED WORKS AND WORKS WITH ELECTRONIC MEDIA WRITTEN FOR ROGER BOBO

HSC Number: 2014.12268

Your application has been received by our office. Upon review, it has been determined that your protocol does not fit the definition of a human subject(45cfr46.102F) pursuant to the federal regulations governing the protection of research subjects and no further review by the IRB is necessary.
APPENDIX B

E-MAIL EXCHANGE WITH ZACH COLLINS

Below is a transcript of the e-mail exchanges between the author of this document and Zach Collins. Throughout the transcription, DR is used to abbreviate Daniel Rowland and ZC is used to abbreviate Zach Collins. To further differentiate, e-mails sent by Rowland are in italics. Greetings, signatures, etc. are left off to save space and to present a clearer document. Occasionally personal information is censored or omitted.

DR:  Hello! My name is Daniel Rowland and I am a doctoral tuba student at FSU studying with Professor Paul Ebbers. I am doing Encounters II for my lecture recital, and using it as part of my dissertation as well. I of course stumbled upon your recording and I had a quick question for you - did you use F or CC (or something else?) on your recording? Part of what I'm going to talk about in my lecture recital is choosing a tuba, and I'm trying to get info from pro recordings.

ZC:  Thanks for the email. I used an F tuba on my recording. I play a Meinl Weston 45-SLP. Also, I'm not sure if you know, but that recording (along with the rest of the Encounters series) was produced in conjunction with Bill Kraft. Prior to my performance and recording I met and played for Mr. Kraft and we talked about the piece. He made several notes in my part correcting typos and inconsistencies between the two editions. If you would like, I'd be happy to scan in my part to show you his markings. Also, have you spoken to Mr. Kraft? If you don't already have it, I could also send you Mr. Kraft's email address. I'm sure he would be happy to answer any questions you may have about the piece. Let me know if I can help in any way.

DR:  Thank you for your prompt and helpful response! You, sir, are a Godsend!
It doesn't really say it on the recording, but I figured Kraft was involved. The program notes seem written in narrative by him, and the whole collaboration screamed involvement on his part. I did email him at the address he has on his website - XXX@XXX - but if you have another address, that would be awesome. When I emailed him a couple of days ago I got an auto-response reply saying that he's away from email right now, and I haven't heard from him since. I also contacted Roger Bobo via Facebook and email with no response yet.

It's awesome that you mentioned the editions, because that is going to be a large part of my lecture recital... the editions. If you could scan your part and send it to me, I would be forever in your debt, that is for certain.

Did you see that there is a newer edition, printed in 2009? It hasn't arrived in the mail yet, but the publisher had a 2-page preview on the website, which I've attached for you to see. I can't help but wonder if it involves some of what you and Mr. Kraft went over.

Here are the questions I asked Mr. Kraft - perhaps you know some of the answers as well, as you recently played it.

Is there an article or anything written anywhere describing the differences between the various Encounters II editions/prints? I'm currently slowly digging through every old T.U.B.A and ITEA journal, as they have not yet digitized the old journals.

I'm looking specifically for information about the various editions... ie: What caused the 1991 edition to be printed, and which changes were on purpose and which were printing errors, etc.? Furthermore, how about this new 2009 edition? Does it encompass the "true to form" ideal of the piece, or are there mistakes in it as well?

...and lastly, is there a printed version from before the 1970 production, and if so, how do I get my hands on a copy? The reason I ask is because of David Randolph's dissertation,
where he uses Encounters II as an example for multiphonics. The part we all know to have low G's has low E's! I have attached his example for you to see...

Those are my main questions, and any insights you have into them would be very much appreciated. Who knows, if I can get this all worked out, maybe I'll submit an article to ITEA myself to get some of this cleared up once and for all! Vaughan-Williams, anyone?

ZC: Low E?!?! Unfortunately, I don't know the answers to the question of this note or the changes made for the 2009 edition. It seems likely that Mr. Kraft revised the 1991 edition after our project because he seemed a little annoyed with the misprints. In fact, as I remember, he couldn't recall why there was a 1991 edition in the first place.

The email that I have for him is: XXX@XXX. Also, I have attached my music with the edits. Any writing you find on the page is either in his hand or in my hand but a result of something he asked for. None of the markings represent my personal decisions.

DR: Thank you for the email address, the attachment, and everything else!
Thanks again, so very much - and if I didn't say so already - great job on the recording!!
APPENDIX C

E-MAIL EXCHANGE WITH WILLIAM KRAFT

Below is a transcript of the e-mail exchanges between the author of this document and William Kraft. Throughout the transcription, DR is used to abbreviate Daniel Rowland and WK is used to abbreviate William Kraft. To further differentiate, e-mails sent by Rowland are in italics. Greetings, signatures, etc. are left off to save space and to present a clearer document. Occasionally personal information is censored or omitted.

DR: Hello! My name is Daniel Rowland and I am finishing my doctorate in tuba at Florida State University with Professor Paul Ebbers.

Allow me to apologize in advance if you get a lot of questions about this piece from tuba players!

I am doing a lecture recital about Encounters II and will be expanding this into a dissertation about unaccompanied and/or pieces with tape that were written for Roger Bobo.

On that note, I had a couple of questions:

Is there an article or anything written anywhere describing the differences between the two Encounters II editions/prints? I'm currently slowly digging through every old T.U.B.A and ITEA journal, as they have not yet digitized the journals.

I'm looking specifically for information about the various editions... ie: What caused the 1991 edition to be printed, and which changes were on purpose and which were printing errors, etc.? Furthermore, how about this new 2009 edition? Does it encompass the "true to form" ideal of the piece, or are there mistakes in it as well?
...and lastly, is there a printed version from before the 1970 production, and if so, how do I get my hands on a copy? The reason I ask is because of David Randolph's dissertation, where he uses Encounters II as an example for multiphonics. The part we all know to have low G's has low E's! I have attached his example for you to see...

This e-mail went unanswered. Later, Zach Collins provided the author with a different e-mail address. A slightly different e-mail was sent to the new address and Kraft began responding.

DR:  Hello! My name is Daniel Rowland and I am finishing my doctorate in tuba at Florida State University with Professor Paul Ebbers.

Allow me to apologize in advance if you get a lot of questions about this piece from tuba players! I have been talking with Zach Collins a lot recently about the piece, and he suggested I send you an email and provided me with this address - I do hope that's okay!

I am doing a lecture recital about Encounters II and will be expanding this into a dissertation about unaccompanied and/or pieces with tape that were written for Roger Bobo.

On that note, I had a couple of questions:

Is there an article or anything written anywhere describing the differences between the two Encounters II editions/prints? I'm currently slowly digging through every old T.U.B.A and ITEA journal, as they have not yet digitized the journals.

I'm looking specifically for information about the various editions... ie: What caused the 1991 edition to be printed, and which changes were on purpose and which were printing errors, etc.? Furthermore, how about this new 2009 edition? Does it encompass the "true to form" ideal of the piece, or are there mistakes in it as well? Zach also sent me his scanned copy with your and his handwriting depicting various edits.
...and lastly, is there a printed version from before the 1970 production, and if so, how do I get my hands on a copy? The reason I ask is because of David Randolph's dissertation, where he uses Encounters II as an example for multiphonics. The part we all know to have low G’s has low E's! I have attached his example for you to see...

WK: First of all, you need not apologize for anything. I am grateful to you for performing Encounters II. I do not at the moment recall articles about Encounters II, but I feel reasonably certain there were some. But I cannot suggest where to look other than the places you have already looked. Perhaps if you Google it something may come up. I am not aware of the 2009 edition. I did not receive a copy that I remember. Was it published by Theodore Presser? They have always sent me new editions of everything. As to a new edition in 1991, that was probably when I went to Presser and they made a new edition. As to the 1970 edition, you might find it at BIM Music Publishers in Montreux, Switzerland, they were the first.

DR: Thank you very kindly for your response! I'm sorry I didn't get back to you sooner. I spent the last week writing my preliminary exams (what they call comps here), so I have been quite busy!

The newest edition of your piece was published by Editions Bim. Here is the link, where you can also download a 2 page sample of it. I also purchased it and would be happy to scan it in for you if you’d like. I didn't know publishers could publish new/different versions of a composer's piece without their permission, but I've never really composed anything (at least published), so I don't know how the business works. The new edition has significant changes that are different than the 1970 and the 1991 version.


Zach Collins was kind enough to scan the part that you wrote on and he used for the recording of the piece in 2007. Would you say that his version with your notes and changes is the "ideal" version of the piece?
Furthermore, just out of curiosity for my lecture recital, why was the 1991 edition published? Were you looking to publish a more correct version or did the publisher want to put out a new one, etc? Before I got Zach's part, it was very hard to tell/decide which edition is the most "correct."

Lastly, what do you think of the excerpt I've attached from David Randolph's dissertation with the low E's in place of the low G's? Is this from an even earlier version, or did he just make a mistake or something?

Many, many thanks for your help. If you're not a fan of email, I'd be more than happy to speak with you on the phone. You can reach me at XXX, or if you'd like to provide your number I'd be happy to call you as well.

WK: I hope your exams have gone well. I have been in Ithaca, N.Y. at Cornell for a performance of my first timpani concert which partially (the rest is catching up with things) explains my not getting back to you. As to the 1991 publication, I was not aware of it. My thought, and the most logical explanation is that they may have run out of stock and needed to replenish. They couldn't do a revision without my input. I'll need to check out the changes you mention, but it really makes no sense. Only first line of the two you mentioned from Randolph's dissertation came out. And I saw no "G"s. Could you resend it? If I remember correctly, when Zach performed the piece we found a couple of mistake which may explain the changes, but I'm foggy about that get back to you after giving it a look. I don't recall now when Zach performed Encounters II, but if was near 1991 that might explain things. I have no copies here so I am asking Bim to send me copies to compare.
REFERENCES


BIOGRAPHICAL SKETCH

Daniel Rowland is an active educator, performer, and adjudicator. Currently, Mr. Rowland is Lecturer of Tuba Euphonium at Valdosta State University and is Principal Tuba with the Valdosta Symphony Orchestra (Valdosta, GA) and Sinfonia Gulf Coast (Destin, FL).

Daniel grew up in New Windsor, Illinois and now resides in Valdosta, GA. He earned his Bachelor of Music in Instrumental Music Education at Millikin University and his Master of Arts in Music from the University of Northern Iowa. While studying at UNI, Daniel was awarded first alternate of the Collegiate All-Star Ensemble at the 2008 International Tuba Euphonium Conference. Daniel is currently ABD, DM - Tuba Performance from Florida State University, where he finished coursework in April of 2012. He was a Graduate Teaching Assistant at FSU, teaching numerous undergraduate tuba and euphonium applied lessons. In addition, Daniel maintains a large and successful studio of middle- and high-school students.

Daniel is currently Principal Tuba with the Valdosta Symphony Orchestra (Valdosta, GA) and Sinfonia Gulf Coast (Destin, FL). He has played with the Jacksonville Symphony Orchestra, Tallahassee Symphony Orchestra, Northwest Florida Symphony, Albany (GA) Symphony Orchestra, and more as needed. He has performed, conducted, and adjudicated at regional and international conferences, most recently conducting VSU’s Tuba Euphonium Ensemble at the 40th Anniversary of the International Tuba Euphonium Conference in Bloomington, Indiana (2014).

In addition, Mr. Rowland has experience in a variety of chamber ensembles, varying widely in formation and style. He plays with tallaBRASSee, the premiere brass quintet in the Tallahassee area. He has played and performed with many other brass quintets throughout his career, as well as several other ensembles, including Florida State Chamber Winds, one of the premiere ensembles at FSU. Mr. Rowland has also performed in several tuba/euphonium quartets and tuba/euphonium ensembles. Of particular note is New Acoustic Metal Experiment, a "heavy metal" tuba/euphonium quartet that Mr. Rowland helped form. They performed their own transcriptions of heavy metal music and were selected in 2012 to compete on America's Got Talent (they unfortunately could not make the televised audition).