

**Theses of DLA Doctoral Dissertation**

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**HUNGARIAN IMPLICATIONS OF THE FIELDS  
OF APPLICATION OF THE BASS TUBA**

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## Theses

### I. Antecedents of the research

The majority of the topics that I processed, especially regarding the Hungarian implications, practically have no available, organised and assessable previous literature, except for the instrumental history section of the thesis and certain parts of the section dealing with the Hungarian martial music.

For these, I could avail of several publications during my research activities. The most important was the book titled *The Tuba Family* by **Clifford Bevan** (Winchester England: Piccolo Press, 2000. 2<sup>nd</sup> edition.) It is an excellent work, accurate and covers almost everything. I was delighted to discover that the practically unknown publication titled *Brass Wind Studies II: Evolution of the Brass Wind Instruments* (“*Rézfúvós ismeretek II. A rézfúvó hangszerek fejlődéstörténete*”) (Budapest: Edition Simonffy, 1987) by the Hungarian author **László Pallagi Regős**, which contains the extremely thorough but for the moment unprocessed listing of the brass wind instruments, could supplement and even confirm the data I found in the former book. Processing the sections dealing with the Hungarian martial music, I found it very useful to access *Martial Music of Two Centuries in Hungary. The History of the Hungarian Martial Music* (“*Két évszázad katonazenéje Magyarországon. A magyarországi katonazene története*”) by **László Marosi**, which is equally significant and high quality as the above-mentioned two publications (Budapest: Zrínyi Kiadó, 1994).

However, the situation is very different regarding the majority of the Hungarian implications. Hardly any or no previous literature can be found. Thus, we have to speak not about the incompleteness but the lack of antecedents. As no research was conducted before, no results could be achieved.

Therefore, there is nothing I should summarise or assess regarding the Hungarian implications of the topic, except for the few yet valuable notes that I am using and presenting in my thesis.

Naturally, this is what I expected as I wrote down in the introduction to my thesis that the reason I chose the topic was that “the Hungarian implications of the application of the bass tuba has never before been researched, analysed, processed or presented”.

## **II. Sources**

In addition to the works introduced above, in the vast majority of cases, my primary and secondary sources were tangible documents. Manuscripts available in libraries, collections of scores, second-hand bookshops; mainly period but, if needed, contemporary magazines, newspapers, books, playbills, annals, pocket books, studies and articles. I rarely utilised the obvious advantages offered by the Internet but when I felt it necessary, of course I did not hesitate to do so.

I had access to, and took great advantage of, my own albums (LPs, CDs) and the international specialised brass wind and tuba magazines that have become more and more numerous in the recent decades and my collection now amounts to an impressive quantity.

I used my photos that have the capacity to refresh memories and are of documentary value. I present some of them.

The score graphics included in the thesis, with the one exception of the Verdi quotation, were made based on original manuscripts as it is shown by the remarks indicating the sources. Naturally, I only used them and the facsimiles only after obtaining express permission.

A significant part of my thesis is made up of the verbal information, reminiscences and hand-written notes that I have gathered during the conversations, or should I say inquiries, I have had with my older colleagues throughout the years, as well as the knowledge I have accumulated based on my own experiences during the decades I have spent in the profession. Having all this information, I felt I could undertake this work.

## **III. Methodology**

I felt that especially the examination of the documents from the early times required such a research method that was similar and worthy of the circumstances that prevailed at the time. When the scores were still written using quill-pens and the copies were also made manually. When the authors' manuscripts, correspondences and even the studies and reviews published in the printed press had a personal quality and importance.

This basic attitude means that the research methodology I used was not innovative, nor did it follow any methodological model. The magic of directly encountering the mostly 19<sup>th</sup> century documents overwrote any other simpler, faster or much more effective research methods for me.

I registered in libraries, became a regular customer in almost every second-hand bookshop, drove my older colleagues mad with my inquiries, moved in to score collections for days on end, kept reading period magazines, analysing score manuscripts and phrase

collections; in other words, I did what I had to do in this situation. I admit it is a time-consuming method but I would not choose a different way. Wherever it was possible, I avoided using secondary disclosures and if I was forced to do so, I kept on checking their authenticity as long as it was possible. In several cases this helped me avoid situations that would have resulted in receiving false statements.

#### **IV. Results**

I have already referred to it but in this section I am expounding it in greater detail that the large number of unanswered or even unformulated questions related to the tuba, as well as the huge size of the unprocessed topic played a great role in my choice to write this dissertation. I was led by the demand that the revealed information should be organised and systematised and further information and knowledge should be finally explored and the first results published.

It is also the purpose of the thesis to offer a sample and a starting point for further examinations, in addition to the results that I hope it also contains.

I have mentioned that my methodology was far from being innovative. The presented results, however, mostly constitute novelties. Even in cases where I was working with data that were already available in some other source, yet their organisation and systematisation had not yet been performed regarding the Hungarian spread of the tuba.

New aspects include the presentation and novel grouping of the instruments preceding and accompanying the appearance of the tuba, as well as the introduction of the Hungarian spread of the tuba and the processing of the history of the army and other wind orchestras from the perspective of the tuba. Without any antecedents, the sections on education, solo, solo repertoire, chamber music, chamber music repertoire, Hungarian tuba jazz, as well as the chapters on Erkel and Bartók should be regarded as novelties, in addition to all points in the appendix.

One of the results of the thesis is the secondary consequence that, if it is accepted, it may function as useful educational notes at music training institutes of various levels.

This work may be a useful manual especially for tuba learners but even for professional musicians as it offers a certain theoretical background, thus assisting in authentic interpretation. It can contribute to easier orientation in the cavalcade of instruments of various types, builds and tuning. It can make it easier to make the right choice of instrument, in accordance with the practice of the different music style periods or in the case of specific compositions.

## **V. Documentation of the activities connected to the topic of the thesis**

Introducing my relatively long professional career would require listing such a large number of data that is not possible in this summary. I can only attempt to make an extremely simplified list that therefore lacks the expected accurate data.

As a member of the Opera House and some of the leading symphonic orchestras of the country, I could get familiar with the literature of opera and ballet, I could play the entire symphonic repertoire and I have managed to perform in all the most important concert halls in the world. During the activities I have pursued in the field of chamber music, I also toured “half the world” with the Budapest Brass Quintet from Japan through Europe to America.

Besides, I have contributed in orchestras of all kinds of composition in every style that is available for a tuba player. I have been involved in a wide scale of wind orchestral productions, theatrical accompanying music, film scores, musicals, entertaining music, dance music, rock and jazz, numerous radio and TV recordings, albums (LPs) and CD recordings. My experiences as a teacher go back to forty-four years. I am constantly participating in various juries and master courses, as well as other professional events both in Hungary and abroad.

These are words that are filled with content by the events, experiences and results of a career that spans nearly half a century.