Concerto for' Smacken

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Concerto for ‘Smacken’ was written for Sam Macken, a Bassoon Ph.D. candidate at the University of Colorado-Boulder. Dedicated to our time in high school and college together, this composition focuses on displaying both Sam’s virtuosity as a bassoonist in addition to my emerging compositional style rooted in both the jazz and classical traditions.

Movement I, Ursinae, is a slow ballad that heavily draws upon Neo-romantic and jazz styles. Ursinae begins with an F minor chord that slowly materializes into a steady pulsating beat. This concept of abstract versus concrete ideas is realized through the manipulation of timbre and chordal color. Counterpoint plays a heavy role in different sections of the composition in my attempts to pay homage to past Western composers.

Movement II, Grizz, is more akin to jazz than classical. Conceptually, the first 16 measures act like a “head” of a jazz tune, with the melody acting as various motivic material to manipulate throughout the form. The solo cadenza of the bassoon in m. 50 represents a faux solo break that might introduce a solo section in a jazz setting. Therefore, each section of the composition serves as an “improvised solo,” combining the development of a sonata-allegro with the improvisatory nature of jazz solos. The composition employs bass drum, snare with brushes, and ride cymbal to emulate a trap set without being too heavy to cover the bassoon. The piano takes the supporting role it typically sees within a jazz ensemble setting.

KEYWORDS: bassoon, bassoon concerto, third stream, jazz and classical music
CONCERTO FOR 'SMACKEN
FOR SOLO BASSOON, PIANO, STRING ORCHESTRA, AND PERCUSSION

ZACHARY NOLAND

A Thesis Submitted in Partial Fulfillment of the requirements for the degree of
MASTER OF MUSIC
School of Music
ILLINOIS STATE UNIVERSITY
2023
CONCERTO FOR 'SMACKEN
FOR SOLO BASSOON, PIANO, STRING ORCHESTRA, AND PERCUSSION

ZACHARY NOLAND

COMMITTEE MEMBERS:
Carl Schimmel, Chair
Martha Horst
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Z. N.
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>i</td>
</tr>
<tr>
<td>PERFORMANCE NOTES</td>
<td>iii</td>
</tr>
<tr>
<td>MOVEMENT I: <em>URSINAe</em></td>
<td>1</td>
</tr>
<tr>
<td>MOVEMENT II: <em>GRIZZ</em></td>
<td>8</td>
</tr>
</tbody>
</table>
Performance Notes

Instrumentation

Bassoon (solo)
Piano
Violin I
Violin II
Viola
Cello
Double Bass
2 Percussion:
  Ride Cymbal
  Snare Drum (Brushes)
  Bass Drum

Movement I

Piano, Percussion: TACET

Movement II

General: The solo section at m. 129 may be repeated as many times as desired by the soloist. Repeat to the solo break at m. 127 if more than one performer wishes to improvise.

Bassoon: Use a microphone or bocal pickup. If the bassoonist cannot improvise over the chord changes, a different performer may play instead.

Piano: Pedal ad lib, unless notated

Percussion:

Two performers are required, with Snare Drum doubling Ride Cymbal. Use the back end of the brush for cymbal hits or a snare stick if projection is an issue. Balancing with this ensemble will be an issue; it is important for the performers to keep this in mind when considering dynamic levels.

Double Bass: During the solo section at m. 129, no amplification is preferred. If projection is an issue, use amplification.
I. UR SINAE

Zachary Noland

A. Yearning \( \frac{\text{d}}{\text{r}} = 60 \)

B. with expression, yet squarely

- Bassoon
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

\( \text{mp} \) with weight

\( \text{pizz.} \) with weight

\( \text{arco} \) with weight

\( \text{with expression, yet squarely} \)
Desire \( \frac{33}{4} = 72 \)
D

2+2+2+3 unless notated

Perc.
Suggested Cadenza
dynamics and tempo ad lib.
Subito $\frac{4}{4} = 132$

Jubilation!

Coda

poco accel. throughout
slightly faster