

A Recording Project and Performance Guide for
Three New Chamber Works Featuring Bassoon

by

Kiefer Strickland

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved March 2019 by the
Graduate Supervisory Committee:

Albie Micklich, chair
Joshua Gardner
Rodney Rogers
Martin Schuring

ARIZONA STATE UNIVERSITY

May 2019

ABSTRACT

The main objective of this research project is to expand the bassoon repertoire with the addition of three pieces. The first composition, *Rust* for bassoon and piano, was written by Christopher Marchant and is six minutes in duration; *august*, for woodwind quartet (flute, oboe, B-flat clarinet, and bassoon) was composed by Matthew Triplett and is four minutes in duration; the third composition, *Rhapsody* for woodwind quartet, was written by Conor Anderson and is six minutes in duration. The present document includes background information and a performance guide for each of the commissioned works. The performance guide provides recommendations and tips to aid musicians in preparing these works. This document also contains transcripts of interviews with each composer and performer. Finally, this document is accompanied by a recording of each piece.

DEDICATION

To Mom, Dad, and Flint: I do not have the room or the ability to put into words how grateful I am for your love and support. I hope I can spend my life showing you.

ACKNOWLEDGEMENTS

I would like to acknowledge and thank Albie Micklich for being inspirational, persistent, and incredibly reliable during the course of my doctoral work. He has been a friend and a true mentor to me for the past several years and has helped me more than he will ever know. I would like to thank the rest of my committee, Joshua Gardner, Rodney Rogers, and Martin Schuring, for their patience, feedback, and work. I cannot forget to thank my previous bassoon instructor, Ryan Romine, whose kindness, determination, and passion inspired me to pursue a career in teaching.

The commission of these works would not have been possible without the hard work and dedication of the three composers who I have befriended throughout my musical career: Conor Anderson, Christopher Marchant, and Matthew Triplett. Finally, I would like to thank the performers Nathan Arch, Charlotte Ethington, Kimberly Fullerton, and Stephanie Hoeckley, and my recording artist Clarke Rigsby, who spent far too much of their time learning, rehearsing, and recording these pieces.

TABLE OF CONTENTS

	Page
LIST OF MUSICAL EXAMPLES	vi
LIST OF FIGURES	vii
CHAPTER	
1. INTRODUCTION	1
2. RUST	3
3. AUGUST	12
i. wake	13
ii. cicada breath	15
4. RHAPSODY	20
REFERENCES	27
APPENDIX	
A. INTERVIEW WITH COMPOSER CHRISTOPHER MARCHANT	28
B. INTERVIEW WITH COMPOSER MATTHEW TRIPLETT	32
C. INTERVIEW WITH COMPOSER CONOR ANDERSON	41
D. INTERVIEW WITH PERFORMER CHARLOTTE ETHINGTON, OBOE	47
E. INTERVIEW WITH PERFORMER KIMBERLY FULLERTON, CLARINET	50
F. INTERVIEW WITH PERFORMER STEPHANIE HOECKLEY, FLUTE	53

APPENDIX

Page

G. LETTERS OF PERMISSION.....	56
H. RUST SCORE.....	61
I. AUGUST SCORE.....	73
J. RHAPSODY SCORE.....	82

LIST OF MUSICAL EXAMPLES

Example		Page
2.1	<i>Rust</i> , mm. 1-2.....	4
2.2	<i>Rust</i> , mm. 41-42.....	7
2.2	<i>Rust</i> , mm. 71-72.....	9
2.4	<i>Rust</i> , mm. 83-84.....	9
2.5	<i>Rust</i> , m. 92.....	11
2.6	<i>Rust</i> , m. 101.....	11
3.1	<i>august, cicada breath</i> , m. 7.....	15
3.2	<i>august, cicada breath</i> , m. 37.....	17
3.3	<i>august, cicada breath</i> , mm. 52-54.....	18
4.1	<i>Rhapsody</i> , m. 4.....	21
4.2	<i>Rhapsody</i> , m. 9.....	22
4.3	<i>Rhapsody</i> , mm. 90-91.....	24
4.4	<i>Rhapsody</i> , m. 102.....	25

LIST OF FIGURES

Figure		Page
2.1	<i>C-D Glissando Fingering</i>	5
2.2	<i>C-B Glissando Fingering</i>	6
2.3	<i>A-sharp-B Glissando Fingering</i>	7
2.4	<i>A-flat Descending Slur Fingering</i>	10
3.1	<i>D-sharp and F-sharp Slur Fingerings</i>	19

CHAPTER 1

INTRODUCTION

The purpose of this project is to commission new works to the existing bassoon repertoire, as well as create a performance guide for musicians approaching these works. The guide is not intended to restrict personal interpretations of the works, but rather provide insight regarding the technique, intonation, composer's intentions, and other stylistic concerns. All composers involved in this project are friends I met through my musical studies. I enjoyed their previous compositions and wanted to commission them to write new works that include bassoon. Both composers and performers have been interviewed about their participation in this project. The interview questions include:

Composer Interview Questions:

1. When, and in what way, did you begin your musical studies?
2. How did you become interested in composition? What about your compositions differentiates you from other composers?
3. Can you name a person or event that greatly influenced your musical life?
4. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?
5. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music?

6. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?
7. How does this piece fit into your body of compositional works?
8. Have you ever studied bassoon? If so, in what capacity? What is your primary instrument, and do you still perform?
9. Are you concerned with audience perception of your music? To what extent do you consider audience reception?
10. Do you customize your compositions to the specific performer for whom it's being written?
11. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?
12. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?

Performer Interview Questions:

1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.
2. Did you use any specific fingerings to help perform particularly difficult passages?
3. What musical advice would you give a performer before they begin to learn this part?

CHAPTER 2

RUST

Christopher Marchant is an undergraduate composition student at Arizona State University in Tempe, Arizona. His compositions include instrumental chamber music, solo repertoire, and works for voice and piano. Marchant completed *Rust* for bassoon and piano, a 6-minute work, in the summer of 2018. “*Rust* was written as a timbral and harmonic experiment for me. I wanted the harmonies in the piano to shimmer and sound sharp and bright. I wanted the bassoon to demonstrate effects that were airy and mysterious. Together, the bassoon and piano create sounds that reminded me of metal rusting.¹”

Rust opens with an audible stomp on the sustain pedal and instructions for the bassoonist to “blow air through the instrument” (see Ex. 2.1). This technique is repeated throughout the piece but can be difficult to hear from a distance. When performing this extended technique, the bassoonist should finger the written note and blow quick air over the reed, resulting in a crisp and much more audible sound that portrays the composer’s idea of “rusting.” This section is marked “Mysteriously” and is given the tempo quarter note = 70 beats per minute (BPM). In m. 3, the piano is given noteheads of an F minor melodic scale and is instructed “Play out of time, in specified order, starting slow, gradually getting faster.” While the piano repeats the scale, the bassoonist should play with rubato to allow the piano some additional time to build momentum.

¹ Christopher Marchant to the author, email, 23 September 2018, Kiefer Strickland personal archive.

blow air through instrument

mp

p

7

8^{va}

lh

↓ stomp on sustain ped and let vibrate

ped.

Ex. 2.1. Christopher Marchant: *Rust*, mm. 1-2.

In mm. 5-6, the bassoonist has a tricky glissando from C4-D4. While these notes have similar fingerings, the transition between pitches is difficult to maintain. I recommend adding the right thumb B-flat key when performing this glissando (see Figure 2.1). The next phrase is similar to the previous. The piano plays another scale with indeterminate rhythm, this time it is an enharmonic A-flat melodic minor scale. The bassoon has a another glissando at the end of the phrase, this time you use your jaw to bend D-flat4 downward, and then upward to resolve to E-flat4. The difficulty with this technique is executing a clean transition to E-flat4. Be sure to use slower air and slight jaw movements to bend the pitch downward, but use a combination of support and faster air when bending upward.

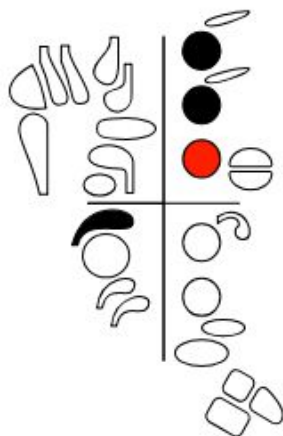


Figure 2.1. C-D Glissando Fingering.²

At rehearsal A, the bassoon is given new melodic content in the upper register. This phrase contains simpler glissandi and pitch bends; however, the difficulty lies in the intonation of these goal pitches. The goal pitches sound in the piano first, so the bassoonist should focus on arriving to match the piano. Rehearsal B has another bassoon glissando, this one starting on C5 and descends to B4. It is difficult to maintain a full sound while doing this glissando, especially at the indicated *piano* dynamic. I recommend using the regular C5 fingering, but also depressing the “C flick” key. Venting this key will eliminate any irregularities in the sound as you slowly slide your left hand second finger over the tonehole. (see Figure 2.2)

² Brett Pimentel, “Fingering Diagram Builder.” <http://fingering.bretpimentel.com/#!/bassoon/>

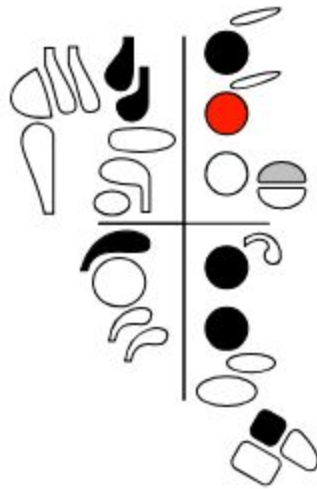


Figure 2.2. C-B Glissando Fingering.³

Starting in m. 32, the piano has another scale with indeterminate rhythm, this time on B melodic minor. This scale continues moving and growing in sound as the bassoon arrives on its last pitch bend between A-sharp4 and B4. While the jaw does most of the work in this pitch bend, the bassoonist must use a glissando fingering to allow for a smooth transition between pitches. Using the standard A-sharp4 fingering for this glissando works perfectly. Slowly slide your left hand third finger off the tone hole to allow the B4 to sound (see Figure 2.3). This fingering requires strong support and a slightly raised jaw to help bring the pitch up.

³ Ibid.

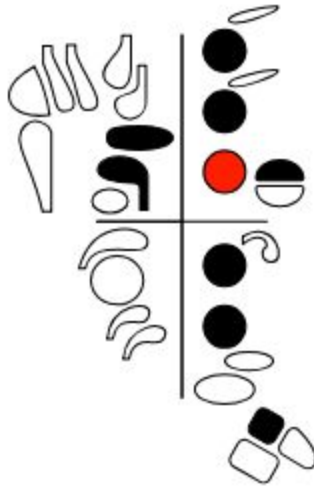
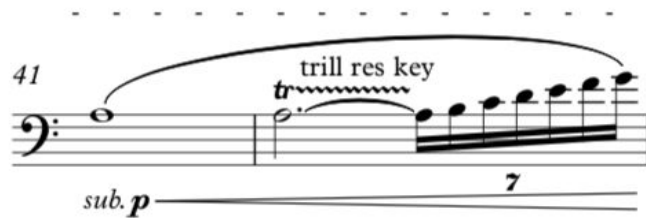


Figure 2.3. A-sharp-B Glissando Fingering.⁴

Rehearsal C starts with an *accelerando* in the piano over the next four bars. The piano continues alternating between duple and triple rhythms, which occurs throughout the remainder of the piece. Throughout this section the bassoon plays familiar melodic fragments we have heard before along with some new material. Marchant added timbral trills throughout this section on held out notes (see Ex. 2.2).



Ex. 2.2. Christopher Marchant: *Rust*, mm. 41-42.

⁴ Ibid.

These trills are to be played with the normal fingering of the notated pitch along with the bassoonist trilling either their E-flat resonance key or low D-flat key. This effect adds a shimmering quality to the sound and the bassoonist should eliminate any vibrato to allow the timbre changes to be heard. Starting in m. 58, the bassoonist is instructed to insert a “low A extension.” The lowest pitch on any modern bassoon is B-flat1. By adding an extension to the bell, the bassoon becomes elongated and lowest pitch changes to an A1. The difficulty with the extension include physically inserting it inside of the bell in time and adjusting to how it affects the pitch of your low notes (D2 and below). That being said, it is important to alter the length of the extension to make sure your A0 will be in tune.

The anacrusis to m. 60 contains the first low A, which is followed by the instruction to “overblow the note.” This causes a note higher in the overtone series to speak instead. The bassoonist should experiment with the overtone series to pick which pitch they would prefer. The tonal and timbral qualities vary quite a bit throughout the overtone series. Measure 63 contains a D2, which is a notoriously sharp note on the bassoon. This pitch can be lowered by altering air, embouchure, and by adding your low B-flat key. However, the bassoonist should be careful not to overcorrect since the pitch will be noticeably lower due to the low A extension.

The following section moves to the middle register of the bassoon, but the bassoonist will still have the low A extension inserted. The bassoonist should check intonation on most notes and try practicing with the extension inserted to hear how it affects pitch and articulation response.

Starting at the peak of the phrase in m. 69, the pianist plays rolled chords in which the top pitch of the chord should sound on the beat (see Ex. 2.3).



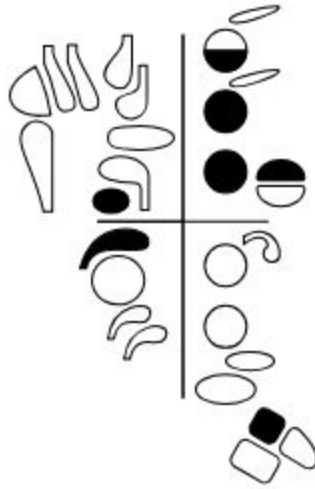
Ex. 2.3. Christopher Marchant: *Rust*, mm. 71-72.

The bassoonist should listen carefully and make sure their notes align with the top of each chord. The timbral trill in m. 79 can be tricky to play in tune. G3 tends to be a sharp note on the bassoon, and we use the resonance key to help lower the pitch. Since we are using the resonance key for the timbral trill, the bassoonist should aim for a lower pitch than usual so the third in this major chord is not too high. This timbral trill also introduces an altered accompaniment pattern in the piano, where the right hand alternates every few measures between triplets and sixteenth notes (see Ex. 2.4).



Ex. 2.4. Christopher Marchant: *Rust*, mm. 83-84.

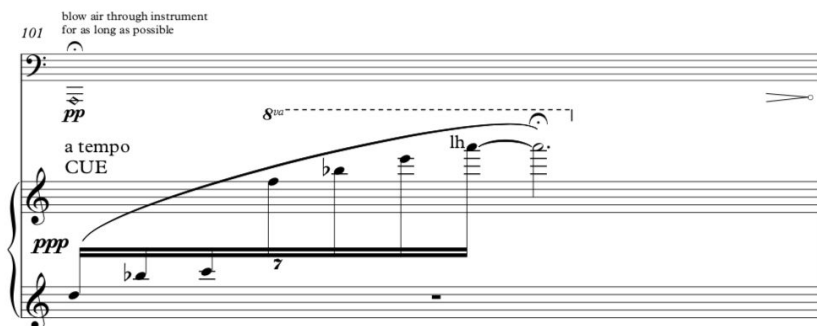
This creates a much thicker texture from which the bassoon will have to emerge. In m. 86, the bassoonist will need to try different A-flat fingerings when slurring down from C5 to A-flat4. These notes are close together in context, but the fingerings must change to allow for a cleaner slur. The following fingering is the one I use for slurring down to A-flat4 (see Figure 2.4).





Ex. 2.5. Christopher Marchant: *Rust*, m. 92.

This line continues ascending and building intensity before the climax on F5 at m. 97. Arriving to this pitch is difficult on any modern bassoon and it is highly recommended to have a high F key on your bassoon. There is an ossia for the ending where mm. 96-98 is a minor third lower, making the climax pitch D5. The bassoon fades away and the piano starts to slow the tempo. The last downbeat needs to be cued by the pianist who plays an upward *pianississimo* flourish while the bassoon sustains the mysterious and wispy sound of air being blown over the reed, fading into *niente* (see Ex. 2.6).



Ex. 2.6. Christopher Marchant: *Rust*, m. 101.

CHAPTER 3

AUGUST

During August 2018, Matthew Triplett composed *august*, a six-minute, two-movement quartet for flute, oboe, clarinet, and bassoon. Triplett is currently a doctoral student studying composition at the Peabody Conservatory in Baltimore, Maryland. Praised for a sound that “burns in the chest like heartbreak,”⁶ Triplett’s compositions confront problems of grief and memory. His other compositional influences include literature, critical theory, and the plastic arts. Triplett’s statement from the program notes reads:

August again. Train whistles howl toward the dewy dawn. A sensation of weightlessness somewhere outside of time. Cicadas roar against a crimson dusk, din consuming all and seeming unending. Will I notice when they are gone?⁷

⁶ Matthew Triplett, “Bio” <http://www.mtriplett.com> (accessed September 20, 2018).

⁷ Matthew Triplett, *august* (unpublished score, 2018), PDF file.

i: wake

wake opens with repeated chords separated by a series of rests. Each chord starts softly, building to a louder dynamic, and last two and a half beats. There are measures of rest between each chord, so the performers must be sure to subdivide while using their bodies to communicate where to place each chord. While the chords serve no harmonic function, they always contain dissonant intervals. From mm. 1-12, flute, oboe, and bassoon remain on their own respective pitches while the clarinet moves by either half-steps or whole-steps. The movement in the clarinet causes the chords to include minor seconds, major seconds, tritones, and major sevenths. The bassoon enters by itself in m. 15, marked “freely”. The bassoonist plays pitches found in the opening chords until arriving on an accented C5 that has not yet been heard. The solo line dies away while being sustained under sporadic, loudening entrances of the other instruments. At first, a B major chord sounds and is then greeted by a concert D5 in the clarinet, turning the chord into a split major/minor chord. The bassoon exits the chord early, removing the bass note. The remaining instruments cease their swelled entrances and sustain their clustered pitches into the next solo bassoon entrance at m. 29. This solo section is much shorter and quieter. The pitch content of this line is the same from the opening chords with no new pitches. The bassoon sustains an A3 at the end of this line and the remaining instruments engage in their sporadic entrances again. This time, the chord is a split A major/minor chord that builds to the loudest dynamic of the movement, *fortissimo*. The bassoon sustains for a longer duration, but still fades out before the other instruments. The chord that remains is made up of more clustered tones.

A grand pause after the climax is followed by the quartet playing *pianissimo* chords similar to the beginning, except this time the bassoon is absent from the second and fourth chords. The second and fourth chords are initiated by grace notes from the flute and oboe respectively, with both chords containing dissonances of minor seconds and thirds.

ii. cicada breath

The composer does not designate a metronome marking in the second movement, but instead provides the descriptor: “slow, plaintive”. I have found quarter note = 70 to be a feasible tempo for this movement. The entrances and rhythms in each part very rarely align and often happen on offbeats or in the middle of triplet figures. It is crucial for the ensemble to practice their parts with a metronome to make sure the rhythms and entrances are accurate. The performers should familiarize themselves with the score as much as possible when learning their individual parts and perhaps mark cues in their music in case of miscounting. This movement is riddled with overlapping lines— the instrumentalists should know when their lines need to be prominent. Dynamics should also be closely observed since they differ between parts and are constantly changing.

cicada breath begins with three statements from the oboe, each separated with a fermata. The third statement in m. 7 is the “cicada motive” that every instrument will have within the movement (see Ex. 3.1).



Ex. 3.1. Matthew Triplett: *august, cicada breath*, m. 7.

This motive in particular will need to emerge from the texture and be played with finesse, regardless of the technical difficulty. The three opening statements are repeated throughout the movement at various times and are always accompanied by grace notes.

Triplet requests that the grace notes in this movement should come before the beat and move quickly, but not so quickly that the pitch does not fully sound.

The bassoon enters in m. 8 with similar content to the oboe's opening measures, however offset by an eighth note. The clarinet enters in m. 10 and the flute in m. 12. It is at this point that the texture thickens and each instrument individually grows and fades dynamically before reaching a *forte* dynamic at the same time in m. 16. The "roaring" of the cicadas suddenly stops and the dynamic drops down to *piano* and *pianissimo*. The next section is similar to the first 16 measures of the movement with staggered entrances and varying dynamic levels. Each part grows and fades in intensity, but cohesively starts to build to a *fortissimo* dynamic. The first reappearance of the cicada motive is found in the flute in m. 27, which is then passed to the clarinet on the anacrusis to m. 28. The sound breaks for a brief moment and the oboe plays the cicada motive at the *fortissimo* level and then again in softer dynamics. The flute reenters at m. 32 with quarter-note triplets in the low register. Over the next few measures, clarinet, bassoon, and oboe enter with triplet vs. duple figures, which hints at the proceeding section. The cicada motive is last heard in this section from the bassoon in m. 37 (See Ex. 3.2). The fingerings for these notes are not easy, but it is made more difficult with the downslur from E-flat4 to A-flat3. I recommend flicking the A-flat3 with the A-flick key. This note is not normally vented or flicked, but it helps the note speak and prevents any unwanted cracking.

The image shows a musical score for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is in 2/4 time, with a 3/4 time signature change at measure 54. The dynamics include *ff* (fortissimo) and *pianissimo*. The bassoon part features a melodic line with slurs and triplets.

Ex. 3.3. Matthew Triplett: *august, cicada breath*, mm. 52-54.

The chord dissipates and the oboe sustains an F-sharp4 at a *pianissimo* dynamic, starting the final section of the movement. The bassoon enters with a soft, plaintive melody containing elements heard earlier in the movement. The cicada motive returns in m. 60 and can be played easily if the bassoonist uses slur fingerings for D-sharp4 and F-sharp4 (see Figure 3.1). The rest of the ensemble interrupts the bassoon part with chords similar to those from the beginning of the first movement. These chords should build enough to briefly cover the melody while the bassoon maintains the *pianissimo* dynamic. The bassoonist should strive to have the last statement in mm. 67-68 be softer than the one that precedes it.

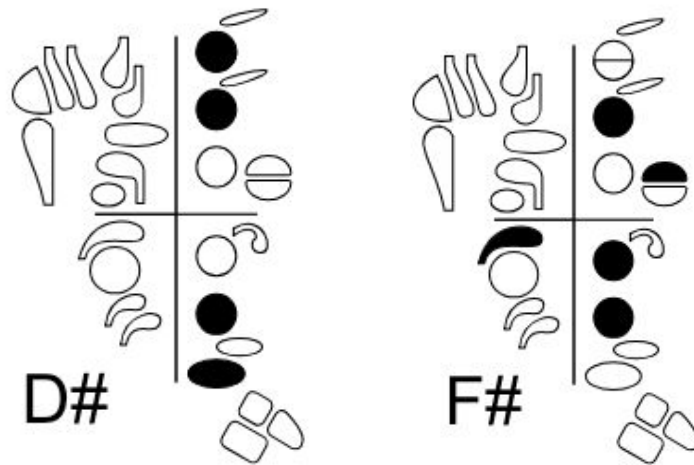


Figure. 3.1. D-sharp and F-sharp Slur Fingerings.⁸

⁸ Brett Pimentel, "Fingering Diagram Builder." <http://fingering.bretpimentel.com/#!/bassoon/>

CHAPTER 4

RHAPSODY

Conor P. Anderson believes that each project demands its own unique language. His compositions are often inspired by language, both written and spoken, and he draws upon diverse sources of poetry. His works are characterized by intricate textures, rich harmonies, and rigorous craftsmanship. Anderson completed *Rhapsody* for woodwind quartet in August 2018. *Rhapsody* is a six-minute chamber work named for its very free style and contrasting episodes that are riddled with different characters and colors. It is an extremely dissonant style and is governed by a set of rules that Anderson created specifically for this composition that include the use of specific intervals in each section. *Rhapsody* is divided into three sections: a fast beginning, a slow contrasting middle section, and a fast final section. Anderson is very precise with his articulation and dynamic markings throughout the entire piece. Those preparing this work should not have many problems with balance as long as they follow Anderson's dynamic indications.

The first section is in two parts, divided by a tempo change in m. 27. Both are fast and feature dense contrapuntal textures, as well as melodies coming in and out of focus. "I like to think of it as a kaleidoscope, and when you turn it you hear something new."⁹ When an instrument gets one of these melodies, care should be taken to make it immediately come out of the texture. Anderson marks melodies a dynamic level higher than the rest of the ensemble to help them protrude, but regardless the performers should

⁹ Conor Anderson to the author, email, 16 August 2018, Kiefer Strickland personal archive.

strive to avoid overpowering the melody. The performers should take note of melodic fragments such as m. 4, where each instrument is to play above the texture for only one beat (see Ex. 4.1). It is also important to make sure articulations and accents are equal between voices with similar phrases.

The image shows a musical score for measures 4 of a piece. It consists of four staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The time signature is 4/4. The key signature has one sharp (F#). The Flute part starts with a dynamic of *f*, followed by *mf*, and then *f*. The Oboe part starts with *mf*, followed by *f*, and then *f*. The Clarinet part starts with *mf*, followed by *f*, and then *f*. The Bassoon part starts with *mf*, followed by *f*, and then *f*. Each instrument has a melodic line with various articulations and accents.

Ex. 4.1. Conor Anderson: *Rhapsody*, m. 4.

Throughout the first section, each instrument is paired with another or it has the melody in some sense; however, the pairs do not always match vertically. Instruments that are paired have similar rhythms that are similar offset by various durations. The voicing of the pairs in this section are comprised of different intervals: m2, M7, P4, P5, and tritones.

Phrases for the most part are contrapuntal, but Anderson includes a descending motive that is found throughout the piece where all the instruments are playing a

descending line together, and it is always paired with a decrescendo. The first descending motive appears in m. 9 (see Ex. 4.2).

The image shows a musical score for four woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is in G major (one sharp) and 4/4 time. The Flute part starts with a descending eighth-note line. The Oboe part starts with a half note followed by a descending eighth-note line. The Clarinet part starts with a half note followed by a descending eighth-note line. The Bassoon part starts with a half note followed by a descending eighth-note line. Dynamics include *f*, *mf*, and *pp*. The score shows a decrescendo in the descending lines.

Ex. 4.2. Conor Anderson: *Rhapsody*, m. 9.

In the second part of this fast section, after m. 26, the instruments begin to work in pairs, often playing together at intervals of the M2 and m7. These intervals are newly introduced and now used in addition to the intervals found in the first half of this section. With paired instruments aligning vertically, the kaleidoscope effect is reduced. The pairing happens immediately in the flute and clarinet parts beginning in m. 27 and lasts until the next, slower section in m. 55. The oboe and bassoon are also paired in this section, but have rhythms that differ from one another more often. The dynamic changes throughout this section are drastic and should be exaggerated. Anderson's continued use of melodic fragmentation, starting in m. 50, helps the overall phrase gradually crescendo to the *fortississimo* ending of this section in m. 54. The winds land on a tetrachord made

up of m7 and P4 intervals. The bassoon softens and sustains on a fermata, bridging to the next section.

The slow middle section begins in m. 55, and as opposed to the unbalanced melodies appearing in and out of focus, this section features very deliberate eight-bar phrases. Anderson requests that this section contrast melodically with the prior one when tackling melodic content. When the performer has the melody, they should play very lyrically. The performers should also take note of the rising and falling phrases and accentuate what is necessary. All accents should be heavy with slight articulation.

Accompanying parts within this section are often paired and have similar rhythms. Paired instruments usually trade moving eighth notes and these should be emphasized, but should not be heard over the melody. Harmonies within this section are based on the selected intervals from the previous sections, and now contain the m3 and M6.

If performers are correctly following Anderson's dynamics, the phrase peaks in mm. 86 and 87 at the *forte* dynamic marking. The flute should dominate this last phrase with each accompanying voice bringing out any moving lines. The clarinet and bassoon pair together during this last phrase and should bring out the dotted-eighth and sixteenth-note leaps they share starting in m. 90 (see Ex. 4.3). I recommend using a more pointed articulation so it cuts through the texture clearly. This section ends with a sudden dynamic drop to *piano*, and accelerates to the quicker tempo from the second half of the first section. All performers should work together to push the *accelerando*, with one

player leading it. The flutist can most easily lead the group, giving big, clear downbeats that are easily visible to the other musicians.

The image shows a musical score for measures 90 and 91 of the piece 'Rhapsody' by Conor Anderson. The score is written for four woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 2/4 time. In measure 90, the Flute plays a quarter note followed by a dotted quarter note. The Oboe plays a quarter note followed by a dotted quarter note. The Clarinet plays a quarter note followed by a dotted quarter note. The Bassoon plays a quarter note followed by a dotted quarter note. In measure 91, the Flute plays a quarter note followed by a dotted quarter note. The Oboe plays a quarter note followed by a dotted quarter note. The Clarinet plays a quarter note followed by a dotted quarter note. The Bassoon plays a quarter note followed by a dotted quarter note.

Ex. 4.3. Conor Anderson: *Rhapsody*, mm. 90-91.

The final section begins softly and contains new melodic content right away in the flute part. Whenever a player has sixteenth notes by themselves in this section, s/he should play out of the texture. Anderson calls this section “a recapitulation of sorts, but reharmonized,”¹⁰ as he now allows use of every interval in his writing.

The majority of the melodic material is reused from the second half of the first section. This includes the sixteenth notes that enter on offbeats, as in m. 102 (see Ex. 4.4), but in this occurrence, the bassoon sustains its pitch for the measure. Anderson goes back and forth between the sixteenth note offbeat figure and the new material before extending the phrase starting in m. 109. Here, the bassoon moves a half-step higher from

¹⁰ Conor Anderson to the author, email, 16 August 2018, Kiefer Strickland personal archive.

its starting pitch and continues to play melodic content from the first section, while the other voices continue with their sixteenth-note figure. Anderson aligns the voices vertically so the accompaniment moves during the bassoon's sustained notes and vice versa. The accompanying instruments need to match articulations and phrase shape. Staccato articulations should be drier, but not so much that they sound too *secco* or pecky. The phrase peaks at m. 115 and reintroduces the falling motive, this time it quickly decrescendos to *pianississimo*.

The image shows a musical score for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is written in treble clef for the first three instruments and bass clef for the Bassoon. The key signature has one flat (B-flat). The time signature is 4/4. The music is marked with a forte dynamic (*f*). The Flute, Oboe, and Clarinet parts feature a complex sixteenth-note figure with various articulations, including accents and slurs. The Bassoon part is simpler, consisting of a few notes with a forte dynamic marking.

Ex. 4.4. Conor Anderson: *Rhapsody*, m. 102.

The final section comes to a close beginning in m. 117 and starts with reharmonized material from m. 98. Anderson reuses materials from the first section like the falling motive and the offbeat sixteenth-note figures. The sixteenth-note figures in the last two measures can be rather tricky to play at a true *pianississimo* dynamic. Once again, performers need to agree on articulation length and a dynamic plan for these

measures. I recommend starting slightly louder and fading to the ending. The bassoonist should consider having her/his whisper lock on from m. 119 to the end. The facility with which notes are played will become much easier without the extra thumb movement.

REFERENCES

Anderson, Conor. *Rhapsody*. Unpublished score, 2018. PDF file.

Marchant, Christopher. *Rust*. Unpublished score, 2018. PDF file.

Pimentel, Brett. "Fingering Diagram Builder."
<http://fingering.bretpimentel.com/#!/bassoon/> (accessed September 17 , 2018).

Triplett, Matthew. *august*. Unpublished score, 2018. PDF file.

Triplett, Matthew. "Bio" Matthew Triplett. <http://www.mtriplett.com> (accessed September 20, 2018).

APPENDIX A

INTERVIEW WITH COMPOSER CHRISTOPHER MARCHANT

1. When and in what way did you begin your musical studies?

I began teaching myself piano at the age of five.

2. How did you become interested in composition? What about your compositions differentiates you from other composers?

I was always fascinated by music, and couldn't help but create my own. My compositions tend to involve thick harmonies, and simple melodies.

3. Can you name a person or event that greatly influenced your musical life?

I was greatly influenced by my band director in high school.

4. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece? Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music?

Piotr Tchaikovsky greatly inspired the melodic and rhythmic aspects of my compositional style, and Takashi Yoshimatsu greatly inspired the harmonic aspects of my compositional style. When I begin a new piece, I might choose a concept to represent and I draw inspiration from that. The source of inspiration for this piece was the concept of metal rusting. I tried to portray that with the harmonies and the extended techniques I used. I typically come up with a title for a piece about halfway through writing it.

6. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?

The harmonic and melodic elements within my musical compositions tend to be the most important. There are a few motives that I used in the piece, like the triplet melody in the bassoon as well as the extended techniques.

7. How does this piece fit into your body of compositional works?

I have written a few works for bassoon and piano, so this fits nicely into that group.

8. Have you ever studied bassoon? If so, in what capacity? What is your primary instrument, and do you still perform?

I studied bassoon for a year and a half with Dr. Albie Micklich at Arizona State University. I can play a few instruments competently, however my primary instrument is probably acoustic guitar. I still perform regularly with my band Heiressy.

9. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

I am definitely concerned with the audience perception of my music. I typically write music for the purpose the audience first and foremost.

10. Do you customize your compositions to the specific performer for whom it's

being written?

I customize my compositions relative to the performer and their capabilities. I try to write something that I know the performer can really sell.

11. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?

I prefer writing alternative folk music over anything else. I am specifically interested in folktronica, which is music that includes elements of folk and electronica. That ensemble typically includes acoustic guitars, cello, mandolin, electronic drums and synthesizers.

12. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?

I was initially concerned with how some of the extended techniques would fit into the piece. The only suggestion I can provide to the musicians who are preparing my piece is have fun! I write music for the purpose of audience and musician's enjoyment.

APPENDIX B

INTERVIEW WITH COMPOSER MATTHEW TRIPLETT

1. When and in what way did you begin your musical studies?

During secondary school; After participating in school and church choirs for a number of years I eventually began fooling around with the music production software installed in my high school's computer lab—at the time, GarageBand. I don't use the phrase "fooling around" in this context lightly, as I had practically no working knowledge of music theory and could scarcely read music notation, but note entry was unique in GarageBand in that notes had to be entered directly onto a "piano roll," a sort of two-dimensional plane where pitch was represented vertically and time horizontally. As a way of learning music, this environment also tended towards a way of thinking about music—in other words, I learned about thinking in a twelve-tone pitch space before I ever really learned about thinking on a staff or in a key.

After some time working in GarageBand's environment, I eventually enrolled in a music theory course, graduated to notation software (Sibelius 5 at the time), and began taking private lessons in piano, for which, despite coming very late to the game, I showed some aptitude.

2. How did you become interested in composition? What about your compositions differentiates you from other composers?

The first part of this question is very difficult to answer, because while I can easily describe (as in q1) how it came to be that I ended up composing music, it's a lot more difficult to describe where the initial impulse to do so originated. I've thought about this a lot over the years and the answers, though they're the best I could come up with, may be

a bit disappointing. First, I suspect my enjoyment of operating GarageBand may have actually been parallel in some way to an enjoyment of video games, and to an extent I still approach composition (at times) as a form of game, one where I create problems for myself and then grapple with those problems. Second, I was probably influenced pretty heavily in my teenage years by the mythology that 19th-century musical culture built up around the Great Composers, and was, in my arrogant naïveté, hungry to have a taste of that Greatness.

The second part of this question is easier to answer; Quite simply, the thing that differentiates my compositions from those of my peers is precisely that I wrote them. My musical personality is my own, and ultimately reflects my personal aesthetic values as well as my technique will allow. Those aesthetic values, in turn, are the result of personal convictions I've grown into in the decade I've been writing music as well as results of events in my life that shaped who I am as a person and what I value.

3. Can you name a person or event that greatly influenced your musical life?

A few:

- Brian Rollins; Band director at my high school, gave me my first “composition lessons.” These were completely informal in nature and largely consisted of him listening to something I had written and offering suggestions. His faith in my potential was a determining factor in my ability to continue studying music after graduating secondary school. My parents, wary of sending me off to study music, were convinced by his appraisal of my fitness for the task.

- Janet Atkinson; Piano teacher throughout high school. I sang in her church choir in exchange for piano lessons, during which we often spent more time talking about music than working out fingerings or other technical matters. She taught me piano with the understanding that I would always be a composer first, and so our lessons focused on looking at pieces and analyzing them. I would play them, too, to the best of my ability, but in a way that was beside the point of our meetings. Perhaps most importantly, she introduced me to the music of Alexander Scriabin, who remains one of my largest stylistic influences to date.

4. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?

Alexander Scriabin (harmonic language, especially the late works and the invariant properties of his pitch materials), Louis Andriessen (rhythmic drive, determination to not write in one style only—see *La Commedia*), Frederic Rzewski (deeply integrated forms with dazzling surfaces—see *The People United Will Never Be Defeated*). My teachers, Oscar Bettison (whose aesthetic judgement I trust implicitly) and David T. Little (whose notion of art “bearing witness” was deeply influential in my own coming-to-terms with how my work interacts with the world in which it exists).

This first part of the question is actually somewhat restrictive, however, in that it assumes my most important influences are musical; for me they are not (or not entirely). A non-exhaustive list of aesthetic influences from outside the realm of music would

include, in no particular order, Roland Barthes, Maggie Nelson, Comte de Lautreamont (whose *Les Chants de Maldoror* has a formal structure eerily similar to Rzewski's *People United* variations), Roberto Bolaño, Umberto Eco, Anne Carson, Albert Camus (with reservations), and of course a whole slew of predominantly Marxist and post-Marxist aesthetic theorists and historians.

With the above list, I have no shortage of potential sources of inspiration. As mentioned earlier, I often approach composition as a sort of game, and that game often takes the form of starting with a quote or a few words and using it as fodder for musical development (perhaps “something about mud”—Kiefer was the one who noticed that the title of that piece, while also the punchline of a poem I had written, was also used in a pivotal moment in Kurt Vonnegut's *Cat's Cradle*).

This piece, however, started with the combination of aural memory and an emotional one. August is a difficult month for me, always accompanied by a sense of melancholy. Its first week marks the death anniversaries—two years and two days apart—of two friends of mine who committed suicide in 2011 and 2013, respectively. It is also a time of the year when, in the forested parts of the state of Virginia (most of the state), cicadas scream day in and day out. I remember after one of the last times I saw my friend (hereafter referred to as “V”) in the summer of 2013, I was driving south on I-295 through a heavily forested area. The sound of the cicadas was overwhelming. It was as if their hum produced a tremendous vibrating tunnel, miles long, maybe endless, and I was driving through it. When traffic came to a stop, I lowered the windows and absolutely basked in the sound—in retrospect this experience is probably what motivates my interest in

Edmund Burke's conception of the Sublime. At any rate, that memory and its sound, in my search for something by which to remember V, latched onto the feeling of melancholy that now, five years after V's passing, has replaced grief. The program note for the piece attempts to capture some of that melancholy, and references another sublime sound (train whistles in the early morning) that, in memories of my childhood, takes on larger-than-life proportion:

"August again. Train whistles howl toward the dewy dawn. A sensation of weightlessness somewhere outside of time. Cicadas roar against a crimson dusk, din consuming all and seeming unending. Will I notice when they're gone?"

5. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music?

Titles are tricky; best not to think too much about them. Normally they come second, though that was not the case with *august*.

6. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?

All elements are important, if not equally important, which makes this question a bit troublesome to answer. For me the most important element (and sorry, this is a total

cop-out) is the successful integration of all other elements towards some sort of goal in a piece. There are no truly thematic ideas that pervade *august*, but the work is bookended by a texture and a harmony (compare beginning and end), and if you perform a thorough analysis of the pitch sets I use for vertical harmonies, you might find some interesting things throughout.

7. How does this piece fit into your body of compositional works?

august is one of only a handful of works that I consider to be in my own personal style; that is to say, *august* is one of very few works with which I am *almost wholly* satisfied, works that no longer strike me so much as “student pieces” (though, for reasons having to do with timespans and their relative proportions, *august* needs a third movement to go between the two extant movements). The other pieces that I would consider part of this corpus are *stress* (2015; Tpt, Tn, B Tn, Cl, Bsn, Bsn), *forget it* (2017; Pno, Vln, Vc), *Here’s to the Mice* (2015; MS, Pno), *They All Sink the Same* (2016, S, MS, Bari, Pno), and to a somewhat lesser extent, *I Promise to be Good* (2014, revised 2015; Vn, A. Sax, Vc-added in revision, S, MS). I’m happy to share scores and recordings of these with you (or, where recordings are unavailable, MIDI) if you’d like to get a sense of the style, and to answer any further questions you may have about technical markers of the style.

8. Have you ever studied bassoon? If so, in what capacity? What is your primary instrument, and do you still perform?

No, not in any capacity. My primary instrument is the piano, and the answer to the question of whether I still perform depends largely on what one considers to be a performance. I do not and likely will never perform solo recitals again, but in my role as a graduate assistant for the music theory department at Peabody I am often asked to perform excerpts as examples for the class.

9. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

I would like for audiences to be moved by my music, but the thing that ultimately motivates me to write has nothing to do with an audience. Writing is a way for me to “figure things out,” to work through problems in my own life in a relatively safe space and (prepare for tired but true 19th-century trope) give form to things I cannot adequately express through other media. In a sense, I am the intended audience for my work because I use my work to fulfil my own personal needs—my hope is that this selfish impulse creates something that others can use to satisfy needs of their own, which may be similar to mine.

10. Do you customize your compositions to the specific performer for whom it’s being written?

Not particularly—in the case of *august*, the extent of customization was more or less as a result of the knowledge that the commission was for a bassoon recital by a friend. As such, I wrote the bassoon part to 1) sound reasonably easy to a listener otherwise

unfamiliar with the instrument and its limitations (not a great deal of passagework or overt virtuosity) while in fact making it as cruel in tessitura, breath control, and rhythm as I could possibly inflict on a dear friend whom, at the end of the day, I believe to be capable of anything, and 2) to have some juicy moments where the bassoon has a chance to lead the ensemble (e.g. the first movement in its entirety, as well as the final 12 measures or so of the final movement)

11. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?

No firmly-held preference, though smaller ensembles probably suit me better. I thrive on the intimacy of the chamber setting, and am a bit averse to the impersonality of the orchestra. I am, as any listener of *august* might notice, quite in love with the sound of the oboe. I don't write jazz music, but I'm not keen on calling the music I write "classical," either; "contemporary classical" is a pretty glaring contradiction of terms.

12. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?

Melancholic but not morose; freely curse my name but not my intention; thank you from the bottom of my heart, and good luck.

APPENDIX C

INTERVIEW WITH COMPOSER CONOR ANDERSON

1. When and in what way did you begin your musical studies?

My parents enrolled me in piano lessons when I was 5 years old. Then, in elementary school I began playing the flute in the school band, then saxophone, and then ultimately bassoon.

2. How did you become interested in composition? What about your compositions differentiates you from other composers?

When I began to really love music, it was only natural that I should also begin to love composition. “Perhaps I can be a part of this amazing world of music as well.”

My compositions are typically concerned with pre-compositional design. I make a lot of important decisions before I even begin, even deciding on large-scale structures and rules that must be followed and things like that, and then I make what music I can within those confines. I have called it “creating a new world” with each piece. I think this differs from a lot of composers who might have a more spontaneous approach, or ones who work within a familiar system.

3. Can you name a person or event that greatly influenced your musical life?

I would say Dr. Albie Micklich at Arizona State University. I studied bassoon with him for four years and learned a great deal, but perhaps was most valuable was when I would come in with an interpretation prepared for a solo piece and he would ask why I did it a certain way and force me to defend it and have a reason for everything. I still think about

this every time I am studying scores for conducting and when I am working on a composition, and now I have to defend my choices to myself!

4. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?

There are many, many composers that inspire my compositional style! I think the most immediately obvious at the surface-level are Arnold Schoenberg and Igor Stravinsky. Schoenberg for his concepts “developing variation” and unity within a composition, and Stravinsky for both his use of intervals and also textures. Below the surface, the ideas of Charles Wuorinen, Robert Morris, Sofia Gubaidulina, and many others affect the overall design.

When beginning a new piece, I basically create the world that the piece will live in. What are the rules of harmony in this world? What are the typical sounds?

As far as my source of inspiration for this piece, I was actually directly inspired by Stravinsky. At the time I was writing *Rhapsody*, I was also studying Stravinsky’s *Soldier’s Tale* as well as his *Septet* to prepare one of them for an upcoming performance and now that I am looking back on it, I can see that a lot of the character of *Rhapsody* as well as the contrapuntal writing was influenced by those two Stravinsky chamber pieces.

5. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music?

I generally come up with titles after the character of the piece starts to reveal itself. In this case, because the piece was a free-flowing piece with different moods and sections, and with the instruments popping in and out with their improvisatory-like statements, it reminded me very much of the classical rhapsody. I think giving it this title will give the audience some idea of what to expect and something to grasp onto.

6. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?

The glue that holds this piece together is what I call the four different “harmonic worlds.” Each of the four sections (which are indicated by a tempo change) have a different harmonic world where only certain intervals are allowed. The first section is the most restricted, and then with each new section another specific interval is allowed. The end result of this is that both the vertical and horizontal aspects are saturated by a specific tetrachord, which should give it a consistent unity of sound within each section, and a striking contrast between sections.

In addition to that, there are certain motives that are repeated and developed in different ways over the course of the piece, most notably would be the descending motive, where all the instruments play a descending line together.

7. How does this piece fit into your body of compositional works?

This piece fits very naturally into my body of works. The character of the woodwind writing is very typical, the use of a specific tetrachord to govern the harmony and counterpoint is something that I often do.

8. Have you ever studied bassoon? If so, in what capacity? What is your primary instrument, and do you still perform?

I have studied bassoon for many years! From middle school through my undergraduate degree. The bassoon is actually my primary instrument and I still perform frequently! I am currently the principal bassoonist in a community orchestra where I live.

9. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

Well, I certainly hope that the audience enjoyed the piece! I don't really think about the audience as I am writing a piece at all, but I suppose when it is done, I think about the effect it will have on the audience. With *Rhapsody*, I hope that they are delighted and there are a few moments which I hope will pleasantly surprise them.

10. Do you customize your compositions to the specific performer for whom it's being written?

Absolutely! If it is being written for a specific person or ensemble, I will think about what I like about them and try to show that off. For this piece, I thought about Kiefer and

gave him lots of character to show off, as well as some beautiful expressive passages in the slow section, two aspects that I like about his playing!

11. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?

Thus far, I really have only written for chamber ensembles consisting of strings or woodwind instruments. This is definitely a product of having friends who happen play those instruments who would perform my works! Lately, I have been expanding into pieces for full orchestra now, and when they are done, I will submit them to competitions as well as try to have the community orchestra I'm in read them.

12. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?

In *Rhapsody*, make the most of everything! Exaggerate all of the dynamics as much as possible, try to get a surprised reaction out of the audience! When it calls for crisp, play extra crisp. During the lyrical middle section, play super lyrically.

Also, during the outer sections (basically anything that is not the slow sections), when an instrument enters with a little melodic line, it should appear suddenly and as though it emerged from the texture out of nowhere. The effect is each player contributing to a “kaleidoscope” of sounds that changes just as suddenly as you spin it.

APPENDIX D

INTERVIEW WITH PERFORMER CHARLOTTE ETHINGTON, OBOE

1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.

Anderson: Nothing too out of the ordinary in this piece. Standard fingering patterns work well. The main difficulty in this piece is creating a breathing plan that works well for the slow section. A plan that worked well for me was to breathe out after m. 70, in after m. 72, then breathing again between mm. 82-83 and before the pickup into m. 87.

Triplet: Movement 1 has low C-sharps that enter at a *pp* dynamic level. This is notable because low C-sharp is notoriously difficult to play up to pitch, especially in the softer range. Movement 2 is mostly difficult because of the large slurred downward leaps that occur throughout. The 32nd-note motifs that occur in mm. 7 and 28-32 demand particular attention for the same reason. The motif in m. 7 requires high precision in navigating the half-hole vent while moving between A5, C-sharp5, and G4.

2. Did you use any specific fingerings to help perform particularly difficult Passages?

Nothing unusual for either piece.

3. What musical advice would you give a performer before they begin to learn this part?

Anderson: Focus on creating lines so as to keep the tempo moving forward throughout the piece. Thinking in larger beats doesn't always work because of the

frequent meter changes, but always keep in mind the points of arrival and move toward them. Otherwise the faster sections particularly have the tendency to drag.

Triplet: Movement 1--pay more attention to cues (from the flutist or from whichever player is designated to cue) than to counting rests. Movement 2: Never stop counting!

Learn your part well enough that you can sing it, but also never stop counting. Getting off track can be easier than you might think.

APPENDIX G

INTERVIEW WITH PERFORMER KIMBERLY FULLERTON, CLARINET

1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.

Anderson: There are quite a few passages that are centered around the throat tones. These notes are the most unstable on the clarinet. The performer should use resonance fingerings when able. In the more technical passages, be sure to keep the air speed fast and focused. Intonation can be tricky in mm 55. This is the slowest section of the piece. If your C and D in the chalumeau register are sharp, try adding the RH E/B key with your pinky. For throat tone F add the side 1 key. For the other throat tones, use the resonance fingerings that work best with your instrument. It is easy to get bogged down in the technique and to be late after the eighth rests. Anticipate and push the tempo forward as much as possible.

Triplet: The first movement is not technically difficult however starting at mm 23 the rhythm is a little tricky. Knowing where the flute and oboe come in will help. Starting at mm 44 it is very tempting to swell these notes as well. Resist!!! The second movement is quite tricky. First practice without the grace notes. Isolate the passages where the rhythm goes from duple to triple and vice versa. Measure 28 will require the use of alternate fingerings or very fast half holing. I recommend using open D for the Ds.

2. Did you use any specific fingerings to help perform particularly difficult passages?

Anderson: Alternate fingers are extremely helpful. The performer should begin by practicing slowly and decide early on which fingerings work best for them.

Triplett: Measure 28 will require the use of alternate fingerings or very fast half holding. I recommend using open D for the Ds.

3. What musical advice would you give a performer before they begin to learn this part?

Anderson: Divide the piece into sections and practice slowly to make sure that you are incorporating all of the dynamics and are using the correct fingerings.

Triplett: Memorize the score! Practice in sections and without grace notes. Write in cues to help you know where to come in. The rhythm can seem blurred so cues are very helpful.

APPENDIX H

INTERVIEW WITH PERFORMER STEPHANIE HOECKLEY, FLUTE

1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.

Anderson: There are a fair number of low notes, which involve the RH pinky sliding over different keys. A common flutist's trick is to slightly grease these keys with a little bit of nose grease. This and a strong pinky will ensure the descending low note passages (such as m. 24, 100, 103, etc.) are clean. There are also some uncommon intervals, such as the many augmented 4ths. In the frequent augmented 4ths of G-sharp-D (m. 26) and G-D-flat (m. 24), it involves switching many fingers at once. Be careful to coordinate these finger changes.

Triplett: In the first movement, nothing to note. The second movement isn't too technically hard for flute, the only tricky section is the 32nd notes in m. 27. Particularly, the major 7th of E to D-sharp. It does not involve moving many fingers, but it is a less common interval, which can be unfamiliar technically.

2. Did you use any specific fingerings to help perform particularly difficult passages?

Anderson: Standard fingerings work just fine for this piece, with one small exception. For the wide intervals descending to a low D-flat or C, it is helpful to lift the RH pinky on the note before. That way the pinky can hover over the D-flat or C key to ensure a quick and even change. (Ex. m. 24, lift the pinky on the G so it can hover over the D-flat key).

Triplett: Standard fingerings work well for both movements.

3. What musical advice would you give a performer before they begin to learn this part

Anderson: Try to find the phrases in this piece, and keep the momentum going through the phrases that don't seem to stop. Be sure to study the score and listen to how the other parts intersect. The flute intersects and passes off the melody to each of the other instruments throughout. Support lots for the low notes so they aren't flat, and project a bit more on them so the flute projects. Be sure to keep the tempo on the low notes, and on the syncopated rhythms. Exaggerate the sudden and gradual dynamic changes as much as possible.

Triplett: Be aware of the subtle dynamic changes in the many quick crescendos in mvt 1. On the longer crescendos, delay the biggest crescendo until the end of the note for effect. For the second movement, there are a lot of E's above the staff which can be sharp. Lift the RH pinky to bring the pitch down. Be careful with the long, high notes in the 2nd movement so they don't cover the moving parts. Bring out the grace note and back away so the grace notes in the other parts can be heard.

APPENDIX G
LETTERS OF PERMISSION



APPROVAL: MODIFICATION

Joshua Gardner
Music, School of
-
Joshua.T.Gardner@asu.edu

Dear Joshua Gardner:

On 5/25/2018 the ASU IRB reviewed the following protocol:

Type of Review:	Modification
Title:	Recording/Commission Research Projects
Investigator:	Joshua Gardner
IRB ID:	STUDY00007379
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Commission-Recording Interview Questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• IRB Protocol_Commission-Recording Interview Umbrella.docx, Category: IRB Protocol;• Commission-Recording_recruitment.pdf, Category: Recruitment Materials;• Commission-Recording Consent_able adult.pdf, Category: Consent Form;

The IRB approved the modification.

When consent is appropriate, you must use final, watermarked versions available under the "Documents" tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

Permission to use name:

I understand that my interview will be used as part of the research of this publication and that parts may be quoted in the publication itself, with myself being directly attributed as the source. I agree to this and give you my permission to use my name and scores in this document.

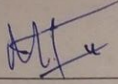
Chris Marchant
Signature of participant

January 24th, 2019 ____
Date

Christopher Marchant_____
Printed name of participant

Permission to use name:

I understand that my interview will be used as part of the research of this publication and that parts may be quoted in the publication itself, with myself being directly attributed as the source. I agree to this and give you my permission to use my name and scores in this document.



Signature of participant

February 24 2019

Date

Matthew Triplett

Printed name of participant

Permission to use name:

I understand that my interview will be used as part of the research of this publication and that parts may be quoted in the publication itself, with myself being directly attributed as the source. I agree to this and give you my permission to use my name and scores in this document.



Signature of participant

10/16/2018

Date

Conor P Anderson

Printed name of participant

APPENDIX H

RUST SCORE

Rust was recorded with Clarke Rigsby at Tempest Recording studio in October 2019. The performers in the recording of this piece are Nathan Arch on piano and Kiefer Strickland on bassoon.

Rust

Christopher Marchant

Mysteriously, ♩=70

blow air through instrument

mp

8va

lh

play

p

out of time, in specified order, starting slow, gradually getting faster

stomp on sustain ped and let vibrate

Ped.

5

blow air through instrument

mp

8va

mf sub. mp

7

stomp on sustain ped and l.v.

10

play

mf

out of time, in specified order, starting slow, gradually getting faster

bend with jaw

3

3

f

8vb

Copyright ©2018 Christopher Marchant

15 **A**

blow air through instrument play

mp *mf* *p*

8^{va} lh *top note of arpeggio should sound on beat 8^{va} lh

7 7 7

8^{vb}

19

3 3 3

lh

7

stomp on sustain ped and i.v.

8^{vb}

23 **B**

bend with jaw

mf *p*

lh 8^{va} lh

7 7

8^{vb} 8^{vb}

28

lh

lh

8^{vb}

31

bend with jaw

out of time, in specified order, starting slow, gradually getting faster

lh

7

3

3

f

8^{vb}

36

C poco accel.

8^{vb}

sub. **p**

6

6

8^{vb}

40

trill res key

sub. p

7

Musical score for measures 40-42. The bass clef part features a long note with a trill and a 7-measure rest. The piano part has triplets in both hands.

♩=80

43

trill res key

mf

3

3

mf

3

3

3

Musical score for measures 43-46. The bass clef part has triplets and a trill. The piano part has triplets in both hands.

47

trill res key

f

3

3

3

f

Musical score for measures 47-50. The bass clef part has a trill and a long note. The piano part has triplets in both hands.

6

60 play any overtone

7

3

3

64 play any overtone

(mf)

lh

7

3

68

lh

*top note of arpeggio should sound on beat

mf

3

6

3

3

71 trill res key

Musical score for measures 71-74. The bass line features a trill on a whole note, followed by a melodic line with triplets. The piano accompaniment consists of dense chords in the right hand and single notes in the left hand.

75 trill low Db key

Musical score for measures 75-77. The bass line has a trill on a whole note, followed by a melodic line with triplets. The piano accompaniment includes a complex chordal texture in the right hand and notes in the left hand, with a 'lh' marking in the right hand.

78 trill res key

Musical score for measures 78-80. The bass line features a trill on a whole note, followed by a melodic line with triplets. The piano accompaniment has a complex chordal texture in the right hand with many triplets, and notes in the left hand.

88

trill res key

9

Musical score for measures 88-90. Measure 88: Treble clef has a half note G4 with a trill. Bass clef has a half note G3. Measure 89: Treble clef has a half note G4 with a trill. Bass clef has a half note G3. Measure 90: Treble clef has a half note G4 with a trill. Bass clef has a half note G3. The trill in measure 90 is marked "trill res key" and "9".

91

sub. mp

sub. mp

Musical score for measures 91-92. Measure 91: Treble clef has a half note G4 with a trill. Bass clef has a half note G3. Measure 92: Treble clef has a half note G4 with a trill. Bass clef has a half note G3. The trill in measure 92 is marked "sub. mp" and "9".

93

cresc. poco a poco

cresc. poco a poco

Musical score for measures 93-94. Measure 93: Treble clef has a half note G4 with a trill. Bass clef has a half note G3. Measure 94: Treble clef has a half note G4 with a trill. Bass clef has a half note G3. The trill in measure 94 is marked "cresc. poco a poco" and "9".

10

94

Musical score for measures 94-95. The system consists of a bass staff and a grand staff (treble and bass). Measure 94 features a bass line with a quarter rest followed by a sixteenth-note triplet. The grand staff has a melodic line with a slur over two phrases, each containing sixteenth-note triplets marked with a '6'. The bass line of the grand staff has a steady eighth-note accompaniment.

95

Musical score for measures 95-96. Measure 95 begins with a *mf* dynamic marking. The bass line has a triplet of eighth notes. The grand staff continues with the melodic line and accompaniment from the previous system, with the melodic line marked with '6' for sixteenth-note triplets.

96

Musical score for measures 96-97. Measure 96 starts with a *f* dynamic marking. The bass line has a quarter rest followed by a half note, then a triplet of eighth notes. The grand staff features a melodic line with sixteenth-note triplets marked with '6'. The bass line of the grand staff has a steady eighth-note accompaniment. The system concludes with a *fff* dynamic marking and a fermata over a chord, with an 8va marking below it.

98

8^{vb}

100 pianist will cue last note

repeat and rit. until ♩=40

8^{vb}

101 blow air through instrument for as long as possible

pp

a tempo
CUE

ppp

7

lh.

8^{vb}

APPENDIX I

AUGUST SCORE

august was recorded with Clarke Rigsby at Tempest Recording studio in October 2019. The performers in the recording of this piece are Charlotte Ethington on oboe, Kimberly Fullerton on clarinet, Stephanie Hoeckley on flute, and Kiefer Strickland on bassoon.

august

for Kiefer Strickland

i. wake

matthew triplett

brisk, ca. ♩=140

Flute
Oboe
Clarinet in Bb
Bassoon

11 15

Fl.
Ob.
Cl.
Bsn.

20

pp < mf
pp < mf
pp < mf
pp < mf

p < f
mp < ff
p < f
mp < ff

pp < mp
pp < mp
pp < mp
pp < mp

pp < mp
pp < mp
pp < mp
pp < mp

pp — freely — mp mf =

29

Fl. *f* *pp* *mp* *pp* *mp* *sim.*

Ob. *f* *pp* *mp* *pp* *mp* *sim.*

Cl. *f* *pp* *mp* *pp* *mp* *sim.*

Bsn. *pp* *mp* *ppp*

38

44

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

Bsn. *ff* *pp*

46

Fl. *pp* *pp* *pp*

Ob. *pp* *pp* *pp*

Cl. *pp* *pp* *pp*

Bsn. *pp*

Musical score for measures 21-26, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score includes dynamic markings such as *p*, *mp*, *mf*, *ff*, and *pp*, along with articulation like *molto cresc.* and *ff*. The time signature is 3/4.

Musical score for measures 27-30, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score includes dynamic markings such as *pp* and *mf*. A measure number '29' is boxed in the top staff. The time signature is 3/4.

Musical score for measures 31-34, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score includes dynamic markings such as *p*, *pp*, and *mf*. The time signature is 3/4.

36 40

Fl. *p* *mf*

Ob. *pp* *mf*

Cl. *pp* *p*

Bsn. *pp* *mf* *mp*

41

Fl. *sim.* *cresc.*

Ob. *p* *mf* *p* *mf* *p*

Cl. *mf* *p* *cresc.*

Bsn. *cresc.*

45 48

Fl. *f cresc.*

Ob. *mf* *f cresc.*

Cl.

Bsn.

Musical score for measures 50-55, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is in 3/4 time and includes dynamic markings such as *f cresc.*, *ff*, and *ff*. It also features triplets and slurs.

Musical score for measures 56-60, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is in 3/4 time and includes dynamic markings such as *pp*, *mf*, *p*, and *pp*. It also features triplets and slurs. A box labeled "56" is present above the Flute staff.

Musical score for measures 61-65, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is in 3/4 time and includes dynamic markings such as *pp* and *mf*. It also features triplets and slurs.

65 rit.

Fl.

Ob.

Cl.

Bsn.

APPENDIX J

RHAPSODY SCORE

Rhapsody was recorded with Clarke Rigsby at Tempest Recording studio in October 2019. The performers in the recording of this piece are Charlotte Ethington on oboe, Kimberly Fullerton on clarinet, Stephanie Hoeckley on flute, and Kiefer Strickland on bassoon.

Rhapsody

commissioned by Kiefer Strickland, 2018

Conor P. Anderson (2018)

$\text{♩} = 96$

Flute *mp* *p*

Oboe *p* *mp*

Clarinet in Bb *p* *p*

Bassoon *p* *mp* *mf*

4

Fl. *f* *mf* *f* *p* *p*

Ob. *mf* *f* *f* *p* *p*

Cl. *mf* *f* *f* *p* *p*

Bsn. *f* *p* *mp*

7

Fl. *mp* *f* *pp*

Ob. *mp* *f* *pp*

Cl. *mp* *mf* *pp*

Bsn. *mf* *f* *pp*

*score is in C

Copyright © 2018

10

Fl. *pp* *pp* *f* *pp*

Ob. *pp* *pp* *f* *pp*

Cl. *pp* *pp* *f* *pp*

Bsn. *pp* *pp* *f* *pp*

Detailed description: This system contains measures 10, 11, and 12. The music is in 2/4 time and features four woodwind parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The key signature has one flat. Dynamic markings include *pp* (pianissimo), *f* (forte), and *pp* (pianissimo). There are also crescendo and decrescendo hairpins. Measure 10 starts with *pp*. Measure 11 has *pp* and *f*. Measure 12 has *f* and *pp*.

13

Fl. *mf*

Ob. *f*

Cl. *mf*

Bsn. *mf*

Detailed description: This system contains measures 13, 14, and 15. The music is in 2/4 time. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Measure 13 has *mf*. Measure 14 has *f*. Measure 15 has *mf*.

16

Fl. *p* *mf* *mf*

Ob. *p* *mf* *mf*

Cl. *p* *mf* *mf* *f*

Bsn. *p* *f* *mf* *f*

Detailed description: This system contains measures 16, 17, and 18. The music is in 3/4 time. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). Measure 16 has *p* and *mf*. Measure 17 has *p* and *mf*. Measure 18 has *mf* and *f*.

19
Fl. -
Ob. -
Cl. *subito p*
Bsn. *subito p*

21
Fl. *ff* *pp* *pp f* *pp*
Ob. *ff* *pp* *pp f* *pp*
Cl. *ff* *pp* *pp f* *pp*
Bsn. *ff* *pp* *pp f* *pp*

23
Fl. *f* *f* *pp* *f*
Ob. *f* *f* *pp* *f*
Cl. *f* *f* *pp* *f*
Bsn. *f* *f* *pp* *f*

Detailed description: This is a page of a musical score for a woodwind quartet, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is divided into three systems of staves. The first system (measures 19-20) shows the instruments entering with a *subito p* (suddenly piano) dynamic. The second system (measures 21-22) features a complex rhythmic and dynamic texture with markings for *ff* (fortissimo), *pp* (pianissimo), and *pp f* (pianissimo-fortissimo). The third system (measures 23-24) continues with *f* (forte) and *pp* markings. The time signature changes from 4/4 to 2/4 and back to 4/4. The key signature is B-flat major.

accel. ♩ = 104

26
Fl. *pp* *ff*
Ob. *pp* *ff*
Cl. *pp* *ff*
Bsn. *pp* *ff*

29
Fl. *p* *p* *pp* *ff*
Ob. *pp* *p* *pp* *ff*
Cl. *p* *p* *pp* *ff*
Bsn. *pp* *p* *pp* *ff*

33
Fl. *p* *pp* *f*
Ob. *pp* *p* *f*
Cl. *p* *pp* *f*
Bsn. *pp* *p* *f*

38

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

42

Fl. *f* *ff* *fff* *mp*

Ob. *f* *ff* *fff* *mp*

Cl. *f* *ff* *fff* *mp*

Bsn. *f* *ff* *fff* *mp*

rit. $\text{♩} = 104$

45

Fl. *f* *pp* *ff*

Ob. *fff* *pp* *ff*

Cl. *fff* *pp* *ff*

Bsn. *fff* *pp* *ff*

48

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Bsn. *pp* *mp*

51

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

54

♩ = 66

Fl. *fff* *p*

Ob. *fff*

Cl. *fff* *p*

Bsn. *fff* *p*

60

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Musical score for measures 60-67. The Flute part (Fl.) has a dynamic marking of *mf*. The Oboe part (Ob.) has a dynamic marking of *mf*. The Clarinet part (Cl.) has a dynamic marking of *mf*. The Bassoon part (Bsn.) has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and slurs.

68

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Musical score for measures 68-75. The Flute part (Fl.) has a dynamic marking of *mp*. The Oboe part (Ob.) has a dynamic marking of *mp*. The Clarinet part (Cl.) has a dynamic marking of *mp*. The Bassoon part (Bsn.) has a dynamic marking of *mp*. The score includes various musical notations such as notes, rests, and slurs.

76

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Musical score for measures 76-83. The Flute part (Fl.) has a dynamic marking of *mf*. The Oboe part (Ob.) has a dynamic marking of *mf*. The Clarinet part (Cl.) has a dynamic marking of *mf*. The Bassoon part (Bsn.) has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and slurs.

83

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

90

accel.

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

97

$\text{♩} = 104$

Fl. *mp* *p*

Ob.

Cl.

Bsn. *mp*

100

Fl. *mp* *mp* *f*

Ob. *mp* *f*

Cl. *mp* *mp* *f*

Bsn. *p* *mp* *f*

Musical score for measures 100-102. The Flute part starts with a melodic line in G major, marked *mp*, and then moves to a more rhythmic pattern marked *f*. The Oboe and Clarinet parts have similar melodic lines, with the Clarinet marked *mp* and *f*. The Bassoon part is more rhythmic, marked *p*, *mp*, and *f*.

103

Fl. *mp* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *mp* *f*

Musical score for measures 103-104. The Flute part has a melodic line marked *mp* and then a more rhythmic pattern marked *f*. The Oboe and Clarinet parts have similar melodic lines, with the Oboe marked *p* and *f*, and the Clarinet marked *p* and *f*. The Bassoon part is more rhythmic, marked *mp* and *f*.

105

Fl. *mf* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mf* *f*

Musical score for measures 105-106. The Flute part has a melodic line marked *mf* and then a more rhythmic pattern marked *f*. The Oboe and Clarinet parts have similar melodic lines, with the Oboe marked *mp* and *f*, and the Clarinet marked *mp* and *f*. The Bassoon part is more rhythmic, marked *mf* and *f*.

108

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *f*

110

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *ff*

113

Fl.

Ob.

Cl. *f*

Bsn.

115

Fl. *ff* *pp* *pp* *ff*

Ob. *ff* *pp* *pp* *ff*

Cl. *ff* *pp* *pp* *ff*

Bsn. *ff* *pp* *pp* *ff*

Detailed description: This system contains measures 115 and 116. It features four staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 7/4 time and consists of complex, rhythmic passages with many accidentals. Dynamic markings include fortissimo (ff), pianissimo (pp), and mezzo-piano (mp). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

117

Fl.

Ob.

Cl. *mp*

Bsn.

Detailed description: This system contains measures 117 and 118. It features four staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 7/4 time and consists of more melodic and sustained passages compared to the previous system. Dynamic markings include mezzo-piano (mp). The score includes various musical notations such as slurs and accents.

119

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

Bsn. *ff* *pp*

Detailed description: This system contains measures 119 and 120. It features four staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 7/4 time and consists of complex, rhythmic passages with many accidentals. Dynamic markings include fortissimo (ff) and pianissimo (pp). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

120

Fl. *pp* *pp* *ppp*

Ob. *pp* *pp* *ppp*

Cl. *pp* *pp* *ppp*

Bsn. *pp* *pp* *ppp*

The image shows a musical score for four woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is divided into three measures. Measure 120 starts with a 2/4 time signature. Measure 121 changes to a 3/4 time signature. Measure 122 changes to a 2/4 time signature. Each instrument part has dynamic markings: *pp* (pianissimo) in measure 120, *pp* in measure 121, and *ppp* (pianississimo) in measure 122. The Flute part includes a slur over a group of notes in measure 121. The Bassoon part has a slur over a group of notes in measure 121. The Oboe and Clarinet parts have slurs over groups of notes in measure 121.