

MILLER JR., KEITH EMMANUEL D.M.A. Concertino for Double Bass and Orchestra.  
“E.L.M.” (2013)  
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In my musical experience as a double bassist and as a composer, I have engaged primarily with “cross-genre” music. Many of my compositions bring together influences from a wide range of world music traditions. The assimilation of and ability to authentically perform these differing idioms by musicians in large ensembles, such as the symphony orchestra, is today in its infancy. I set out to write a concertino for double bass that would provide musicians with a cross-genre musical experience, and lead them to play such idioms in a convincing manner. In creating the piece, I use the skills I have acquired as a double bassist, along with my affinity for certain musical idioms, such as church music, jazz, bluegrass, classical music and so on.

The musical goals of the first and third movement spring from associations with a specific musical idiom. The first movement conveys the mood of the Testimony service found in the African-American Pentacostal Church. This is accomplished by transcribing recordings of vocal examples and transforming the results into my own original composition. The second movement is an interlude that prepares the listener for the third movement, forming a seamless connection between the first and last. The third movement is based on groove-oriented popular dance music. The idea here was to create music for a large ensemble that would have the freedom and flexibility of a smaller combo. The musical notation for this movement required the use of descriptive phrases and non-standard notation and musical structures.

This project involved composing and performing the concertino. In rehearsals and performance, the musicians were successfully able to perform in many of the styles indicated in the musical score. Some indications were more difficult for them to assimilate, and further refinement of the notational strategies will need to be addressed in subsequent compositions.

This study will provide useful information to other composers seeking to write cross-genre pieces for large ensembles. It also provides information for performers who are looking to branch out into different styles of playing.

CONCERTINO FOR DOUBLE BASS AND ORCHESTRA. "E.L.M."

by

Keith Emmanuel Miller Jr.

A Dissertation Submitted to  
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Approved by

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Committee Chair

APPROVAL PAGE

This dissertation by KEITH EMMANUEL MILLER JR. has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair \_\_\_\_\_

Committee Members \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_  
Date of Acceptance by Committee

\_\_\_\_\_  
Date of Final Oral Examination

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## CHAPTER I

### CONCERTINO FOR DOUBLE BASS AND ORCHESTRA. "E.L.M."

#### Instrument List:

Solo Bass

Flute (1)

Oboe (1) - 3rd. mvt. only

Clarinet (1) - 1st mvt. (2) - 3rd mvt. Bassoon (1)

Horn (1)

Piano

Percussion (Cajon, Tambourine) Violin (1)

Violin 2 (1)

Viola (1)

Bass (1-2)

Duration - approximately 20 minutes

# Improvisational Instructions

## 1st and 2nd Movements

**Measure 1** - Most of the embellishments are written. For examples of a Black Gospel Style, refer to the following links:

Marvin Sapp “I Need Thee” <http://www.youtube.com/watch?v=WZ7R4OIqhy8>

Bessie Griffin “The Old Time Moan” [http://www.youtube.com/watch?v=Ef0-9g8e5\\_4](http://www.youtube.com/watch?v=Ef0-9g8e5_4)

Marion Williams “The Moan” <http://www.youtube.com/watch?v=xldEqiP4zX0>

**Measure 23** - Improvise around a minor pentatonic scale (with a flat 5)

The style is similar to the above examples but aggressive.

Refer to the following recording for an example:

Brown, Ray, John Clayton and Christian McBride, Super Bass 2. “Mysterioso,” by Thelonius Monk. Telarc Jazz, 2002.

**Measure 80** - This is open and free. Play written music and improvise as desired. The same minor pentatonic mode is suggested.

Refer to following link:

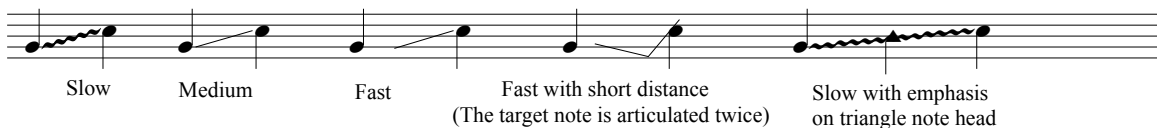
Fairfield Four “Lonesome Valley” <https://www.youtube.com/watch?v=GI0aTGKDueQ>

**Measure 93** - Open Improvisation. The soloist can choose to be lyrical, rhythmic or both. However, the soloist should eventually

outline the indicated chordal progression to usher in the winds (who have the same material) in measure 109.

At measure 101, play in tempo and in 4/4 (conductor begins conducting). Continue to improvise until measure 119.

## Explanation of Glissandi



## 3rd Movement

Refer to the following link for examples of all measures listed below:

<http://soundcloud.com/kemiller/sets/keith-miller-concertino-for>

Measure 11 - The soloist improvises with written bass notes. Improvise anticipating the written music in measure 12. (Keeping a consistent quarter note tempo and being aware of the 7/16 meter will help aid in direction and phrasing)

Measure 39 - Similar to the improvisation in measure 11 but longer duration.

Measure 77 - Improvise according to chord progression and groove of the orchestra.

Measure 134 - Draw from measures 93-96 for improvisational material. The cadenza is open improvisation.

# Concertino for Double Bass "E.L.M."

Transposed Score

I.

"I Need Thee All"

Keith Miller

Moderato (♩ = c. 72)

*Freely, In an old black Gospel style.*

\* see preface for instructions

*ad lib.*

Solo Bass

Flute

Clarinet in B $\flat$

Bassoon

Horn in F

Piano

Percussion

Violin 1

Violin 2

Viola

Cello

Double Bass

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# Concertino for Double Bass "E.L.M."

*pushing forward slightly* *rit.* ..... *a tempo*

The image shows a page of a musical score for a concertino for double bass. The score is written for a full orchestra and includes the following parts: S.Cb. (Soprano Clarinet), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), Pno. (Piano), Perc. (Percussion), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and D.B. (Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The S.Cb. part begins with a melodic line that includes a triplet of eighth notes, followed by a half note, and then a series of quarter notes. The dynamics are marked with *f* (forte) and *a tempo*. The other parts are currently blank.

# Concertino for Double Bass "E.L.M."

The image shows a page of a musical score for a concertino for double bass. The score is written for a full orchestra and includes the following parts: S.Cb. (Solo Contrabass), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), Pno. (Piano), Perc. (Percussion), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and D.B. (Double Bass). The S.Cb. part is the only one with musical notation, starting with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by a triplet of eighth notes A4, B4, and C5. The second measure has a quarter note D5, followed by a quarter note E5, a quarter note F#5, and a quarter note G5. The third measure has a quarter note A5, followed by a quarter note B5, a quarter note C6, and a quarter note D6. The fourth measure has a quarter note E6, followed by a quarter note F#6, a quarter note G6, and a quarter note A6. The fifth measure has a quarter note B6, followed by a quarter note C7, a quarter note D7, and a quarter note E7. The sixth measure has a quarter note F#7, followed by a quarter note G7, a quarter note A7, and a quarter note B7. The seventh measure has a quarter note C8, followed by a quarter note D8, a quarter note E8, and a quarter note F#8. The eighth measure has a quarter note G8, followed by a quarter note A8, a quarter note B8, and a quarter note C9. The ninth measure has a quarter note D9, followed by a quarter note E9, a quarter note F#9, and a quarter note G9. The tenth measure has a quarter note A9, followed by a quarter note B9, a quarter note C10, and a quarter note D10. The eleventh measure has a quarter note E10, followed by a quarter note F#10, a quarter note G10, and a quarter note A10. The twelfth measure has a quarter note B10, followed by a quarter note C11, a quarter note D11, and a quarter note E11. The thirteenth measure has a quarter note F#11, followed by a quarter note G11, a quarter note A11, and a quarter note B11. The fourteenth measure has a quarter note C12, followed by a quarter note D12, a quarter note E12, and a quarter note F#12. The fifteenth measure has a quarter note G12, followed by a quarter note A12, a quarter note B12, and a quarter note C13. The sixteenth measure has a quarter note D13, followed by a quarter note E13, a quarter note F#13, and a quarter note G13. The seventeenth measure has a quarter note A13, followed by a quarter note B13, a quarter note C14, and a quarter note D14. The eighteenth measure has a quarter note E14, followed by a quarter note F#14, a quarter note G14, and a quarter note A14. The nineteenth measure has a quarter note B14, followed by a quarter note C15, a quarter note D15, and a quarter note E15. The twentieth measure has a quarter note F#15, followed by a quarter note G15, a quarter note A15, and a quarter note B15. The dynamic markings are *mp* (mezzo-piano) from the first measure to the eighth measure, and *f* (forte) from the ninth measure to the end. There are also some performance markings: a 'V' above the first measure, a '3' above the first measure of the triplet, a 'V' above the second measure, a 'V' above the third measure, and a '3' above the first measure of the triplet in the ninth measure.

# Concertino for Double Bass "E.L.M."

Gm6  
\* see preface for instructions  
Bass Solo 5-10 seconds.  
Agressive Gospel Style

S.Cb.

Fl. *sneakily*  
*p* non cresc./non dim.

B♭ Cl. *sneakily*  
*p* non cresc./non dim.

Bsn.

Hn.

Pno.

Perc. *Ad.* \*

Vln. 1

Vln. 2 *sneakily*  
*p* non cresc./non dim.

Vla. *sneakily*  
*p* non cresc./non dim.

Vlc. *p*

D.B. *p*

The image shows a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with multiple staves. At the top, there is a box containing performance instructions: 'Gm6', '\* see preface for instructions', 'Bass Solo 5-10 seconds.', and 'Agressive Gospel Style'. The instruments listed on the left are S.Cb., Fl., B♭ Cl., Bsn., Hn., Pno., Perc., Vln. 1, Vln. 2, Vla., Vlc., and D.B. The Flute, Clarinet, Violin 1, Violin 2, Viola, and Double Bass parts have musical notation starting in the second measure, with dynamics like 'p' and 'sneakily'. The Percussion part has a 'Tutti' (Ad.) marking and an asterisk. The Double Bass part has a 'p' dynamic marking. The page number '23' is at the bottom left, and the page number '6' is at the bottom center.

Concertino for Double Bass "E.L.M."

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- S.Cb. (Soprano Clarinet):** Rests throughout the section.
- Fl. (Flute):** Plays a rhythmic pattern of eighth notes with slurs.
- B♭ Cl. (Bass Clarinet):** Plays a rhythmic pattern of eighth notes with slurs.
- Bsn. (Bassoon):** Rests throughout the section.
- Hn. (Horn):** Plays a melodic line with dynamics *mp* and *mf*. Performance instructions include *espress. with chamber music sensibility* and *straight mute*.
- Pno. (Piano):** The right hand rests, while the left hand plays a simple harmonic accompaniment.
- Perc. (Percussion):** Features a *Tim.* (Timpani) part with a *♯* (snare) drum.
- Vln. 1 (Violin I):** Rests throughout the section.
- Vln. 2 (Violin II):** Plays a rhythmic pattern of eighth notes with slurs.
- Vla. (Viola):** Plays a rhythmic pattern of eighth notes with slurs.
- Vlc. (Violoncello):** Plays a melodic line with dynamics *mp* and *mf*.
- D.B. (Double Bass):** Plays a melodic line with dynamics *mp* and *mf*.

Concertino for Double Bass "E.L.M."

S.Cb.

Fl.

B♭ Cl.

Bsn.

Hn.

Pno.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

*mp*

*mf*

*p*

30

*p*

Detailed description: This is a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with 12 staves. From top to bottom, the staves are for: Soprano Clarinet (S.Cb.), Flute (Fl.), B-flat Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The Flute and B-flat Clarinet parts feature intricate sixteenth-note patterns. The Horn part has a melodic line with accents and dynamic markings of *mp* and *mf*. The Double Bass part has a simple melodic line with a dynamic marking of *p*. The Piano and Percussion parts are silent. The page number 30 is located at the bottom left, and a page number 8 is centered at the bottom of the page.

# Concertino for Double Bass "E.L.M."

**A** Moderato (♩ = c. 72)

S.Cb. *f*

Fl. *p*

B♭ Cl. *p* *pp*

Bsn. *pp* *p*

**A** Moderato (♩ = c. 72)  
no mute

Hn. *mp* *p*

Pno. *mp*  
Ped. \*

Perc.

**A** Moderato (♩ = c. 72)

Vln. 1 *pp* *p*

Vln. 2

Vla.

Vlc.

D.B.

The image shows a page of a musical score for a concertino for double bass. The score is arranged in systems for various instruments. The first system includes Soprano Clarinet (S.Cb.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Piano (Pno.), and Percussion (Perc.). The third system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The tempo is marked 'Moderato' with a quarter note equal to approximately 72 beats per minute. The key signature has one sharp (F#). The score includes dynamic markings such as *f*, *p*, *pp*, and *mp*. There are also performance instructions like 'no mute' for the horn and 'Ped.' for the piano. A box labeled 'A' is placed at the beginning of each system. The page number '34' is at the bottom left.

Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), Pno. (Piano), Perc. (Percussion), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and D.B. (Double Bass). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three measures. The S.Cb. part begins with a rest, followed by a melodic line starting in the second measure with a forte (ff) dynamic. The Fl. part plays a continuous sixteenth-note pattern starting in the first measure with a mezzo-piano (mp) dynamic. The B♭ Cl. part has a rest in the first measure and enters in the second measure. The Bsn. part plays a sustained note in the first measure. The Hn. part has a triplet of eighth notes in the first measure. The Pno. part plays sustained chords in the first measure with a piano (p) dynamic. The Perc. part is silent. The Vln. 1 part plays a sixteenth-note pattern starting in the first measure with a pianissimo (pp) dynamic. The Vln. 2, Vla., Vlc., and D.B. parts are silent throughout the page.

Concertino for Double Bass "E.L.M."

Musical score for Concertino for Double Bass "E.L.M." featuring various instruments and dynamic markings.

**S.Cb.** *f*

**Fl.**

**B♭ Cl.**

**Bsn.**

**Hn.**

**Pno.**

**Perc.**

**Vln. 1** *clean, non espress.*  
*pp*

**Vln. 2** *warm, senza vib.*  
*pp*

**Vla.** *warm, senza vib.*  
*pp*

**Vlc.** *warm, senza vib.*  
*pp*

**D.B.** *pizz.*  
*pp*

40 *mf*



# Concertino for Double Bass "E.L.M."

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- S.Cb. (Soprano Clarinet):** Features a melodic line with triplet markings and slurs.
- Fl. (Flute):** Rests throughout the section.
- B♭ Cl. (Bass Clarinet):** Rests throughout the section.
- Bsn. (Bassoon):** Rests throughout the section.
- Hn. (Horn):** Rests throughout the section.
- Pno. (Piano):** The right hand plays a rapid sixteenth-note arpeggiated pattern, while the left hand plays sustained chords with long slurs.
- Perc. (Percussion):** Rests throughout the section.
- Vln. 1 (Violin I):** Rests throughout the section.
- Vln. 2 (Violin II):** Plays a melodic line starting with a *pp* dynamic.
- Vla. (Viola):** Plays a melodic line starting with a *pp* dynamic.
- Vlc. (Violoncello):** Plays a melodic line starting with a *pp* dynamic.
- D.B. (Double Bass):** Plays a melodic line starting with a *mf* dynamic.

The score includes various musical notations such as slurs, triplets, and dynamic markings (*pp*, *mf*). The page number 43 is located at the bottom left of the score.

Concertino for Double Bass "E.L.M."

Musical score for Concertino for Double Bass "E.L.M." featuring the following instruments:

- S.Cb. (Soprano Clarinet)
- Fl. (Flute)
- B♭ Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Pno. (Piano)
- Perc. (Percussion)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- D.B. (Double Bass)

The score is written in G major (one sharp) and 3/4 time. The Double Bass part (D.B.) is the primary focus, featuring a melodic line with a triplet in the first measure. The Piano part (Pno.) provides harmonic support with a complex texture of chords and arpeggios. The Violin 1 part (Vln. 1) includes a *pp* (pianissimo) dynamic marking. The woodwinds (S.Cb., Fl., B♭ Cl., Bsn., Hn.) and strings (Vln. 2, Vla., Vlc.) have various melodic and harmonic contributions throughout the piece.

Concertino for Double Bass "E.L.M."

B

S.Cb. *f*

Fl. *pp*

B $\flat$  Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. \*

Perc.

Vln. 1 *quiet intensity* *p*

Vln. 2 *pp* *quiet intensity* *p*

Vla. *pp* *quiet intensity* *p*

Vlc. *pp* *quiet intensity* *p*

D.B. *quiet intensity* *p* arco

49 *p*

Concertino for Double Bass "E.L.M."

The image shows a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), Pno. (Piano), Perc. (Percussion), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and D.B. (Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two measures. The S.Cb. part features a melodic line with a triplet of eighth notes. The Pno. part has a complex texture with chords and arpeggios. The Perc. part has a rhythmic pattern of eighth notes. The Vln. 1, Vla., and D.B. parts have melodic lines, while the Vln. 2 part has a rhythmic pattern of eighth notes. The Vlc. part has a rhythmic pattern of eighth notes. The Fl., B♭ Cl., and Bsn. parts are silent.

Concertino for Double Bass "E.L.M."

Musical score for Concertino for Double Bass "E.L.M." featuring various instruments: S.Cb., Fl., B♭ Cl., Bsn., Hn., Pno., Perc., Vln. 1, Vln. 2, Vla., Vlc., and D.B. The score includes dynamic markings such as *p*, *non cresc.*, and *mp*, and a triplet marking.

Concertino for Double Bass "E.L.M."

Musical score for Concertino for Double Bass "E.L.M." featuring the following instruments:

- S.Cb. (Soprano Clarinet): *mf* < *f*
- Fl. (Flute)
- B $\flat$  Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Pno. (Piano)
- Perc. (Percussion)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- D.B. (Double Bass)

The score includes dynamic markings (*mf*, *f*) and a triplet in the Percussion part.

Concertino for Double Bass "E.L.M."

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- S.Cb. (Soprano Clarinet):** Treble clef, key signature of one sharp (F#). Part 1: Quarter notes G4, A4, B4, C5. Part 2: Quarter rest, eighth notes G4, A4, quarter note B4.
- Fl. (Flute):** Treble clef, key signature of one sharp. Part 1: Whole rest. Part 2: Quarter note G4.
- B♭ Cl. (B-flat Clarinet):** Treble clef, key signature of two sharps (F#, C#). Part 1: Whole rest. Part 2: Quarter note G4.
- Bsn. (Bassoon):** Bass clef, key signature of one sharp. Part 1: Quarter notes G2, A2, B2, C3. Part 2: Quarter notes G2, A2, B2, C3.
- Hn. (Horn):** Treble clef, key signature of two sharps. Part 1: Whole rest. Part 2: Whole rest.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of one sharp. Part 1: Chords G2-A2, B2-C3, D3-E3, F3-G3, A3-B3, C4-D4, E4-F4, G4-A4, B4-C5. Part 2: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Perc. (Percussion):** Treble clef. Part 1: Quarter notes G4, A4, B4, C5. Part 2: Quarter notes G4, A4, B4, C5.
- Vln. 1 (Violin 1):** Treble clef, key signature of one sharp. Part 1: Whole rest. Part 2: Quarter note G4, dynamic *f*.
- Vln. 2 (Violin 2):** Treble clef, key signature of one sharp. Part 1: Quarter notes G4, A4, B4, C5. Part 2: Quarter notes G4, A4, B4, C5.
- Vla. (Viola):** Alto clef, key signature of one sharp. Part 1: Quarter notes G3, A3, B3, C4. Part 2: Quarter notes G3, A3, B3, C4.
- Vlc. (Violoncello):** Bass clef, key signature of one sharp. Part 1: Quarter notes G2, A2, B2, C3. Part 2: Quarter notes G2, A2, B2, C3.
- D.B. (Double Bass):** Bass clef, key signature of one sharp. Part 1: Quarter notes G2, A2, B2, C3, dynamic *pizz.*. Part 2: Quarter notes G2, A2, B2, C3, dynamic *mf*.

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Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- S.Cb. (Soprano Clarinet):** Treble clef, key signature of one sharp (F#). Dynamic marking: *dim.*
- Fl. (Flute):** Treble clef, key signature of one sharp (F#). Dynamic marking: *dim.*
- B♭ Cl. (Bass Clarinet):** Treble clef, key signature of two sharps (F#, C#). Dynamic marking: *dim.*
- Bsn. (Bassoon):** Bass clef, key signature of one sharp (F#). Dynamic marking: *mf* (first measure), *dim.* (second measure).
- Hn. (Horn):** Treble clef, key signature of two sharps (F#, C#). No notes are present.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of one sharp (F#). Dynamic marking: *dim.*
- Perc. (Percussion):** Treble clef, key signature of one sharp (F#). Dynamic marking: *dim.*
- Vln. 1 (Violin 1):** Treble clef, key signature of one sharp (F#). Dynamic marking: *dim.*
- Vln. 2 (Violin 2):** Treble clef, key signature of one sharp (F#). Dynamic marking: *mf*
- Vla. (Viola):** Alto clef, key signature of one sharp (F#). Dynamic marking: *mp*
- Vlc. (Violoncello):** Bass clef, key signature of one sharp (F#). Dynamic marking: *mp*
- D.B. (Double Bass):** Bass clef, key signature of one sharp (F#). Dynamic marking: *mf*

The score is divided into two measures. The first measure contains the initial musical notation for each instrument. The second measure shows a dynamic shift for most instruments to *dim.* (diminuendo). The page number 64 is located at the bottom left of the score.



Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), Pno. (Piano), Perc. (Percussion), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), Vlc. (Violoncello), and D.B. (Double Bass). The score is divided into two measures by a vertical bar line. Dynamic markings are used throughout, including *dim.* (diminuendo) and *mp* (mezzo-piano). The key signature has one sharp (F#), and the time signature is 4/4. The piano part features complex textures with triplets and arpeggiated figures. The percussion part consists of rhythmic patterns marked with 'x' for cymbals. The double bass part has a steady, rhythmic accompaniment. The page number '66' is located at the bottom left of the score.

Concertino for Double Bass "E.L.M."

Musical score for Concertino for Double Bass "E.L.M." featuring the following instruments:

- S.Cb. (Soprano Clarinet)
- Fl. (Flute)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon) - *mf*
- Hn. (Horn) - *mf*
- Pno. (Piano) - includes a *v* (accents) marking
- Perc. (Percussion)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- D.B. (Double Bass)

Concertino for Double Bass "E.L.M."

The score is for a concertino for double bass, featuring a full orchestra. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two systems. The first system includes staves for S.Cb., Fl., B♭ Cl., Bsn., Hn., Pno., Perc., Vln. 1, Vln. 2, Vla., Vlc., and D.B. The second system includes staves for Vln. 1, Vln. 2, Vla., Vlc., and D.B. Dynamics include *sfz*, *pp*, *mf*, and *f*. Performance markings include *arco* and *hum*. A rehearsal mark 'C' is present in the first system. The double bass part starts with a *mf* dynamic and *arco* marking.

# Concertino for Double Bass "E.L.M."

\* double bass can improvise freely  
(Bminor church style) c.= 1 min.

The score is for a concertino for double bass, featuring a full orchestra. The key signature is one sharp (F#) and the time signature is common time (C). The score includes parts for the following instruments:

- S.Cb.** (Soprano Clarinet): Starts with a dynamic of *sfz* and *p*, followed by *molto espress.* and a triplet of eighth notes.
- Fl.** (Flute): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- B♭ Cl.** (B-flat Clarinet): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- Bsn.** (Bassoon): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- Hn.** (Horn): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- Pno.** (Piano): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- Perc.** (Percussion): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- Vln. 1** (Violin 1): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- Vln. 2** (Violin 2): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- Vla.** (Viola): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- Vlc.** (Violoncello): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"
- D.B.** (Double Bass): *molto espress.* with a box for improvisation: "Hum any group of notes at your discretion start from any point *ad lib.*"

At the bottom of the page, the number "80" is written on the left and "*ad lib.*" is written on the right.

Concertino for Double Bass "E.L.M."

II.  
"Interlude"

Play **Moderato** (♩ = c. 108)

**D** Double Bass Open Improvisation  
\* see preface for instructions  
G F#m ad lib.  
Em

S.Cb. Double Bass Open Improvisation

Fl. ord. Double Bass Open Improvisation

B♭ Cl. ord. Double Bass Open Improvisation

Bsn. ord. Double Bass Open Improvisation

Hn. **Moderato** (♩ = c. 108) **D** Double Bass Open Improvisation

Pno. ord. Double Bass Open Improvisation

Perc. **Moderato** (♩ = c. 108) **D** Double Bass Open Improvisation

Vln. 1 ord. **D** Double Bass Open Improvisation

Vln. 2 ord. Double Bass Open Improvisation

Vla. ord. Double Bass Open Improvisation

Vlc. ord. Double Bass Open Improvisation

D.B. ord. Double Bass Open Improvisation

88

# Concertino for Double Bass "E.L.M."

The score is for a concertino for double bass, titled "E.L.M.". It features a double bass soloist and a full orchestra. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems by a double bar line. The first system contains the following parts and annotations:

- S.Cb. (Soprano Clarinet):** Annotations: G, F#m, Bm, 4x, Bass continues to improvise, ad lib. Em.
- Fl. (Flute):** Annotation: 4x
- Bb Cl. (B-flat Clarinet):** Annotation: 4x
- Bsn. (Bassoon):** Annotation: 4x
- Hn. (Horn):** Annotation: 4x
- Pno. (Piano):** Annotation: 4x
- Perc. (Percussion):** Annotation: 4x
- Vln. 1 (Violin 1):** Annotation: 4x
- Vln. 2 (Violin 2):** Annotation: 4x
- Vla. (Viola):** Annotation: 4x
- Vlc. (Violoncello):** Annotation: 4x
- D.B. (Double Bass):** Annotation: 4x

The double bass part begins with a series of chords: G, F#m, Bm, and a 4x measure. After the double bar line, it continues with a 4x measure and then "Bass continues to improvise" for the remainder of the piece, marked "ad lib. Em".

# Concertino for Double Bass "E.L.M."

The score is for a concertino for double bass, titled "E.L.M.". It features a double bass solo section. The key signature is one sharp (F#), and the time signature is 4/4. The score includes staves for the following instruments: S.Cb., Fl., B♭ Cl., Bsn., Hn., Pno., Perc., Vln. 1, Vln. 2, Vla., Vlc., and D.B. Performance instructions include *pizz.*, *Bm*, *double bass solo*, *cold*, *mp*, *mf*, and *mute*. The score is marked with a page number 105 at the bottom left.





Concertino for Double Bass "E.L.M."

The musical score is arranged in a system with the following instruments and parts:

- S.Cb.** (Soprano Clarinet): Rests throughout the section.
- Fl.** (Flute): Rests in the first measure, then plays a melodic line with slurs and ties in the second and third measures.
- B♭ Cl.** (Bass Clarinet): Rests in the first measure, then plays a melodic line with slurs and ties in the second and third measures.
- Bsn.** (Bassoon): Rests in the first measure, then plays a melodic line with slurs and ties in the second and third measures.
- Hn.** (Horn): Rests throughout the section.
- Pno.** (Piano): Rests in the first measure, then plays a rhythmic accompaniment in the second and third measures.
- Perc.** (Percussion): Rests in the first measure, then has a short melodic phrase in the fifth measure marked *ad lib.* and *mf*.
- Vln. 1** and **Vln. 2** (Violins): Play a sustained harmonic accompaniment with slurs.
- Vla.** (Viola): Rests throughout the section.
- Vlc.** (Violoncello): Rests in the first measure, then plays a rhythmic accompaniment in the second and third measures.
- D.B.** (Double Bass): Rests in the first measure, then plays a rhythmic accompaniment in the second and third measures.

Concertino for Double Bass "E.L.M."

The musical score is arranged in a system with the following parts and staves from top to bottom:

- S.Cb.** (Soprano Clarinet): Staff with a whole rest.
- Fl.** (Flute): Staff with a whole rest.
- B♭ Cl.** (Bass Clarinet): Staff with a whole note, followed by a half note, and a whole note with a fermata and a hairpin crescendo leading to a dynamic marking *n.*
- Bsn.** (Bassoon): Staff with a whole note, followed by a half note, and a whole note with a fermata and a hairpin crescendo leading to a dynamic marking *n.*
- Hn.** (Horn): Staff with a whole rest.
- Pno.** (Piano): Grand staff with a whole rest in the right hand and a rhythmic pattern in the left hand.
- Perc.** (Percussion): Staff with a rhythmic pattern of eighth notes.
- Vln. 1** (Violin 1): Staff with a whole note and a hairpin crescendo leading to a dynamic marking *n.*
- Vln. 2** (Violin 2): Staff with a whole note and a hairpin crescendo leading to a dynamic marking *n.*
- Vla.** (Viola): Staff with a whole rest, followed by a whole note with a fermata and a hairpin crescendo leading to a dynamic marking *n.*
- Vlc.** (Violoncello): Staff with a whole rest, followed by a whole note, and a whole note with a fermata. Dynamics include *mp*, *arco*, and *pizz.*
- D.B.** (Double Bass): Staff with a whole rest, followed by a whole note, and a whole note with a fermata. Dynamics include *mp*, *arco*, and *pizz.*

At the bottom left of the page is the number 126, and at the bottom right is the dynamic marking *mp*.

# Concertion for Double Bass "E.L.M."

## III.

The musical score is for the third movement of a concertion for double bass. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The Solo Bass part begins with a *mp* dynamic, followed by a crescendo to *mf* and then a decrescendo back to *mp*. The other instruments are marked with rests throughout the section.

Instrument list and staves:

- Solo Bass
- Flute
- Oboe
- Clarinet in B $\flat$
- Clarinet in B $\flat$
- Bassoon
- Horn in F
- Piano
- Percussion
- Violin
- Viola
- Violoncello
- Double Bass

Concertino for Double Bass "E.L.M."

\* see preface for instructions  
As long as desired.

S.Cb.  Improvise  
Bass Solo  
B 7  
16

Fl. 7  
16

Ob. 7  
16

B $\flat$  Cl. 7  
16

B $\flat$  Cl. 7  
16

Bsn. 7  
16

Horn 7  
16

Pno. 7  
16

Perc. 7  
16

Vln. 7  
16

Vla. 7  
16

Vc. 7  
16

D.B. 7  
16

8

Concertino for Double Bass "E.L.M."

**A**  $\text{♩} = 132$   
*on the front end of the beat*

S.Cb.  $\frac{7}{16}$  *f*

Fl.  $\frac{7}{16}$

Ob.  $\frac{7}{16}$

B $\flat$  Cl.  $\frac{7}{16}$

B $\flat$ , Cl.  $\frac{7}{16}$

Bsn.  $\frac{7}{16}$

**A**  $\text{♩} = 132$   
*on the front end of the beat*

Horn  $\frac{7}{16}$

Pno.  $\frac{7}{16}$

Perc.  $\frac{7}{16}$

**A**  $\text{♩} = 132$   
*on the front end of the beat*

Vln.  $\frac{7}{16}$

Vla.  $\frac{7}{16}$  *on the front end of the beat*  
*mp* *mf*  
*on the front end of the beat*  
Div.

Vc.  $\frac{7}{16}$  pizz. *mf*

D.B.  $\frac{7}{16}$

12

Concertino for Double Bass "E.L.M."

The musical score is arranged in a standard orchestral format with the following parts from top to bottom: S.Cb., Fl., Ob., B♭ Cl., B♭ Cl., Bsn., Horn, Pno., Perc., Vln., Vla., Vc., and D.B. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into measures, with a section starting at measure 18. A rehearsal mark 'B' is placed above the S.Cb. staff at the beginning of the section and above the Horn staff at the start of measure 18. The S.Cb. part features a melodic line with dynamics *mf* and *f*. The Pno. part has a rhythmic accompaniment with dynamics *mf*, *f*, and *mf*. The Perc. part has a steady rhythmic pattern. The Vln. part has a melodic line with dynamics *mf* and *f*. The Vla. part has a melodic line with dynamics *f* and *mf*. The Vc. part has a melodic line with dynamics *f* and *mf*. The D.B. part has a melodic line with dynamics *f* and *pizz.*. The page number 18 is at the bottom left, and the page number 33 is at the bottom center.

Concertino for Double Bass "E.L.M."

S.Cb.

Fl.

Ob.

B $\flat$  Cl.

B $\flat$  Cl.

Bsn.

Horn

Pno.

Perc.

Vln.

Vla.

Vc.

D.B.

*f* *mf* *sim.*

*f* *mf* *sim.*

arco

23

Concertino for Double Bass "E.L.M."

Score for Concertino for Double Bass "E.L.M." (Measures 28-31).

Key signature: C major (indicated by a 'C' in a box).  
Time signature: 4/4.

Measures 28-31 are marked with a 16-measure repeat sign.

Instrument parts and dynamics:

- S.Cb.** (Soprano Clarinet): *mf* (measures 28-30), *f* (measure 31).
- Fl.** (Flute): Rests in measures 28-30; *f* (measure 31).
- Ob.** (Oboe): Rests in measures 28-30; *f* (measure 31).
- B $\flat$  Cl.** (B-flat Clarinet): Rests in measures 28-30; *f* (measure 31).
- B $\flat$  Cl.** (B-flat Clarinet): *mf* (measures 28-30), *f* (measure 31). Includes instruction: "on the front end of the beat".
- Bsn.** (Bassoon): *mp* (measures 28-30), *f* (measure 31). Includes instruction: "on the front end of the beat".
- Horn**: *mf* (measures 28-30), *f* (measure 31).
- Pno.** (Piano): *mp* (measures 28-31).
- Perc.** (Percussion): Rests in measures 28-30; *mf* (measure 31).
- Vln.** (Violin): Rests in measures 28-30; *mp* (measure 31).
- Vla.** (Viola): Rests in measures 28-30; *mp* (measure 31).
- Vc.** (Violoncello): *arco* (measures 28-30), *mp* (measure 31).
- D.B.** (Double Bass): *mp pizz.* (measures 28-31).

Page number: 28



Concertino for Double Bass "E.L.M."

S.Cb.

Fl.

Ob.

B $\flat$  Cl.

B, Cl.

Bsn.

Horn

Pno.

Perc.

Vln.

Vla.

Vc.

D.B.

32

dim.

arco

dim.

dim.

# Concertino for Double Bass "E.L.M."

\* see preface for instructions

Improvise on motif from measures 12-15. **D**

*f*

bass solo (as long as desired)

bass solo (as long as desired)

bass solo (as long as desired)

bass solo (as long as desired)

*dim.* ..... *mp*

bass solo (as long as desired)

*dim.* ..... *mp* **D**

bass solo (as long as desired)

bass solo (as long as desired)

bass solo (as long as desired)

bass solo (as long as desired)

*mp*

bass solo (as long as desired)

*mp*

bass solo (as long as desired)

*mp*

*mp*

37

Concertino for Double Bass "E.L.M."

S.Cb. *sweetly*

Fl. *mp*

Ob. *sweetly*

B $\flat$  Cl. *mp* *on the front end of the beat*

B, Cl. *mp* *on the front end of the beat*

Bsn.

Horn *mf*

Pno. *mp*

Perc.

Vln. *mp* *on the front end of the beat*

Vla. *mp*

Vc. *mp* *on the front end of the beat*

D.B. *mf*

41

Concertino for Double Bass "E.L.M."

The musical score is for a concertino for double bass, titled "E.L.M.". It features a variety of instruments: Soprano Clarinet (S.Cb.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B Clarinet (B, Cl.), Bassoon (Bsn.), Horn, Piano (Pno.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 5/4 time and includes dynamic markings such as *mf* and *f*. A specific instruction "E ♩ = ♩ (sempre)" is repeated for the S.Cb., Horn, Vln., and Vc. parts. The page number 45 is located at the bottom left of the score.

Concertino for Double Bass "E.L.M."

The musical score is arranged in a system with the following parts and markings:

- S.Cb. (Soprano Clarinet):** Starts with a dynamic of *f* and transitions to *mf* later in the measure.
- Fl. (Flute):** Starts with a dynamic of *f*.
- Ob. (Oboe):** Starts with a dynamic of *f*.
- B♭ Cl. (Bass Clarinet):** Starts with a dynamic of *f* and includes the instruction *aggressively*.
- B♭ Cl. (Bass Clarinet):** Starts with a dynamic of *f* and includes the instruction *aggressively*.
- Bsn. (Bassoon):** Starts with a dynamic of *f* and includes the instruction *aggressively*.
- Horn:** Starts with a dynamic of *f* and includes the instruction *aggressively*.
- Pno. (Piano):** Features a complex rhythmic pattern with a dynamic of *f*.
- Perc. (Percussion):** Features a rhythmic pattern with a dynamic of *f*.
- Vln. (Violin):** Starts with a dynamic of *f*.
- Vla. (Viola):** Starts with a dynamic of *f*.
- Vc. (Violoncello):** Starts with a dynamic of *f*.
- D.B. (Double Bass):** Starts with a dynamic of *f* and includes the instruction *aggressively*.

At the bottom of the page, the number 47 is positioned under the S.Cb. staff, and the number 40 is centered at the bottom of the page.

Concertino for Double Bass "E.L.M."

**F**  $\text{♩} = \text{♩} (\text{sempre})$

S.Cb.

Fl.

Ob.

B $\flat$  Cl.

B $\flat$  Cl.

Bsn.

**F**  $\text{♩} = \text{♩} (\text{sempre})$

Horn

Pno. *f*

Perc.

**F**  $\text{♩} = \text{♩} (\text{sempre})$

Vln.

Vla.

Vc.

D.B.

Concertino for Double Bass "E.L.M."

This page of a musical score features 14 staves for various instruments. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B, Cl. (B Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is written in a key signature of two sharps (F# and C#) and a 2/2 time signature. The music begins with a series of sixteenth-note runs in the S.Cb. and Pno. parts. The woodwinds and strings enter with sustained notes, marked with a dynamic of *mf* (mezzo-forte) and the instruction "Dark and Warm". The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom of the page, there is a page number "51" and a dynamic marking *mf* with a hairpin.

Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B, Cl. (B Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score is divided into measures, with time signatures changing to 5/16 and 6/16 in subsequent measures. Dynamic markings such as *dim.* (diminuendo) and *mp* (mezzo-piano) are used throughout. The double bass part (D.B.) is the central focus, with its line clearly visible at the bottom of the score. The page number 57 is located at the bottom left, and the number 43 is at the bottom center.



Concertino for Double Bass "E.L.M."

The musical score is for a concertino for double bass, titled "E.L.M.". It features a variety of instruments including S.Cb., Fl., Ob., B♭ Cl., B, Cl., Bsn., Horn, Pno., Perc., Vln., Vla., Vc., and D.B. The score is written in 6/8 time and includes dynamic markings such as *f*, *ff*, and *espress.*. A key signature change to G major is indicated by a box containing the letter 'G' and a double bar line. The page number 62 is located at the bottom left, and the number 44 is at the bottom center.

Concertino for Double Bass "E.L.M."

S.Cb. 7/16

Fl. 7/16

Ob. 7/16

B♭ Cl. 7/16

B♭ Cl. 7/16

Bsn. 7/16

Horn 7/16

Pno. 7/16

Perc. 7/16

Vln. 7/16

Vla. 7/16

Vc. 7/16

D.B. 7/16

*mf*

H

Concertino for Double Bass "E.L.M."

S.Cb.

Fl.

Ob.

B $\flat$  Cl.

B $\natural$  Cl.

Bsn.

Horn

Pno.

Perc.

Vln.

Vla.

Vc.

D.B.

BmaddC# *BASS IMPROV.*  
(In any style)

C#m  
\* see preface for instructions

S.Cb.

Fl.

Ob.

B♭ Cl.

B, Cl.

Bsn.

Horn

Pno.

Perc.

Vln.

Vla.

Vc.

D.B.

*still with intensity*

*mf*

*still with intensity*

*mf*

*still with intensity*

*mf*

*still with intensity*

*ff*

*still with intensity*

*f*

*ff*

*still with intensity*

*f*

*f*

*ff*

*still with intensity*

*mf*

*still with intensity*

*mf*

*still with intensity*

*mf*

*still with intensity*

*ff*

*mf*

*pizz.*

*ff*

*mf*

75

Concertino for Double Bass "E.L.M."

A/E

F#maddG#

*sim.*

Musical score for Concertino for Double Bass "E.L.M." featuring various instruments: S.Cb., Fl., Ob., B♭ Cl., B, Cl., Bsn., Horn, Pno., Perc., Vln., Vla., Vc., and D.B. The score is in 4/4 time and includes dynamic markings such as *mf* and *sim.*

Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B, Cl. (B Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score shows the first six measures of the piece. The Double Bass part (D.B.) is the primary focus, featuring a rhythmic pattern of eighth notes and quarter notes. Other instruments provide accompaniment with various textures, including woodwinds with eighth-note patterns and strings with sixteenth-note figures. The page number 83 is printed at the bottom left of the score.

Concertino for Double Bass "E.L.M."

FAST! (♩ = c. 108)

Score for Concertino for Double Bass "E.L.M." (Page 89). The score includes parts for S.Cb., Fl., Ob., B♭ Cl., B, Cl., Bsn., Horn, Pno., Perc., Vln., Vla., Vc., and D.B. The music is in 7/8 time and features various rhythmic patterns and dynamics like *fp*. The score is marked with a first ending bracket (I) and a tempo marking of FAST! (♩ = c. 108).

Concertino for Double Bass "E.L.M."

Musical score for Concertino for Double Bass "E.L.M." showing staves for S.Cb., Fl., Ob., B♭ Cl., B♭ Cl., Bsn., Horn, Pno., Perc., Vln., Vla., Vc., and D.B. The score includes various musical notations such as dynamics (*f*, *mf*), articulation (*PUSH IT! (FALLING FORWARD)*), and phrasing marks. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three measures.



Concertino for Double Bass "E.L.M."

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- S.Cb. (Soprano Clarinet):** Continuously playing a rhythmic eighth-note pattern in the bass clef.
- Fl. (Flute):** Rests in the first two measures, then enters in the third measure with a melodic line.
- Ob. (Oboe):** Plays a melodic line in the first two measures, then rests, and re-enters in the third measure with a melodic line.
- B♭ Cl. (Bass Clarinet):** Plays a melodic line in the first two measures, then rests, and re-enters in the third measure with a melodic line.
- B♭ Cl. (Bass Clarinet):** Plays a melodic line in the first two measures, then rests, and re-enters in the third measure with a melodic line.
- Bsn. (Bassoon):** Rests in the first two measures, then enters in the third measure with a melodic line.
- Horn:** Plays a melodic line in the first two measures, then rests, and re-enters in the third measure with a melodic line.
- Pno. (Piano):** Rests throughout the entire piece.
- Perc. (Percussion):** Rests throughout the entire piece.
- Vln. (Violin):** Rests in the first two measures, then enters in the third measure with a melodic line.
- Vla. (Viola):** Rests in the first two measures, then enters in the third measure with a melodic line.
- Vc. (Violoncello):** Rests in the first two measures, then enters in the third measure with a melodic line.
- D.B. (Double Bass):** Rests throughout the entire piece.

Dynamic markings are used throughout the score to indicate volume changes. The first measure is marked *mf* (mezzo-forte). The second measure is marked *f* (forte). The third measure is marked *mf* (mezzo-forte). The score also includes various musical notations such as slurs, accents, and dynamic hairpins.

Concertino for Double Bass "E.L.M."

S.Cb. *f*

Fl. *f*

Ob.

B♭ Cl. *mf*

B, Cl. *mf*

Bsn.

Horn *mf*

Pno.

Perc.

Vln. *f* *Gritty Tone*

Vla. *mf*

Vc. *mf*

D.B. *mf*

100

Detailed description: This is a page of a musical score for a concertino. The score is arranged in a standard orchestral layout with staves for various instruments. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments listed on the left are: S.Cb. (Soprano Contrabass), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B, Cl. (B Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is divided into three measures. The first measure shows the initial entries for several instruments. The second measure features a dynamic change to *f* for the Flute and S.Cb., and *mf* for the Clarinets, Bassoon, Horn, and Double Bass. The Violin part in the second measure is marked *f* and *Gritty Tone*. The third measure continues the musical development. At the bottom left, the number '100' is printed.





Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B, Cl. (B Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score consists of five measures. The Double Bass part (D.B.) is the primary focus, showing a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs. Other instruments provide harmonic support and texture, with some playing sustained chords or moving lines. The page number '112' is printed at the bottom left of the score.

Concertino for Double Bass "E.L.M."

S.Cb.

Fl.

Ob.

B $\flat$  Cl.

B, Cl.

Bsn.

Horn

Pno.

Perc.

Vln.

Vla.

Vc.

D.B.

117

The musical score is written for a concertino ensemble. It features 14 staves, each representing a different instrument. The instruments are: Saxophone Contrabasso (S.Cb.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B $\flat$  Cl.), Clarinet in B (B, Cl.), Bassoon (Bsn.), Horn, Piano (Pno.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as accents (>) and hairpins (< and >). The page number 117 is located at the bottom left of the score.

Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score consists of six measures. The S.Cb., Fl., Ob., B♭ Cl., B♭ Cl., Pno., and D.B. parts are mostly rests. The Bsn. part has a melodic line starting in the second measure. The Horn part has a complex melodic line with many accidentals. The Perc. part has a rhythmic pattern of eighth notes. The Vln. part has a fast, repetitive melodic line. The Vla. part has a melodic line with eighth notes. The Vc. part has a melodic line with eighth notes and some accidentals.

Concertino for Double Bass "E.L.M."

CADENZA  
(as long as desired)  
\* see preface for instructions

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: S.Cb., Fl., Ob., B♭ Cl., B♭ Cl., Bsn., Horn, Pno., Perc., Vln., Vla., Vc., and D.B. The score is divided into measures, with a cadenza section indicated by a fermata and a 7/16 time signature. The key signature is two sharps (F# and C#). The cadenza section is marked with a fermata and a 7/16 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.



Concertino for Double Bass "E.L.M."

**K**

S.Cb. *f*

Fl. *f*

Ob. *f*

B $\flat$  Cl. *f*

B, Cl. *f*

Bsn. *f*

**K**

Horn *f*

Pno. *f*

Perc. *f*

**K**

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

135 *f*

Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B, Cl. (B Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The page number '140' is located at the bottom left of the score. The score consists of five measures, with the double bass part (D.B.) being the primary focus of the concertino. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (>) and slurs.

Concertino for Double Bass

S.Cb.

Fl.

Ob.

B $\flat$  Cl.

B $\flat$  Cl.

Bsn.

Horn

Pno.

Perc.

Vln.

Vla.

Vc.

D.B.

145 *p*

Concertino for Double Bass "E.L.M."

The image displays a page of a musical score for a concertino for double bass. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B, Cl. (B Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into four measures. The first three measures are marked with a dynamic of *f* (forte). The fourth measure is also marked with *f*. The double bass part (D.B.) is the primary focus, showing a rhythmic pattern of eighth notes with accents. The piano part (Pno.) features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The woodwinds and strings provide harmonic support with various melodic and rhythmic lines.

Concertino for Double Bass "E.L.M."

This musical score is for a concertino for double bass, titled "E.L.M.". It features a full orchestral accompaniment. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B, Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is arranged in a multi-staff format, with each instrument having its own staff. The double bass part is the central focus, with a complex rhythmic and melodic line. The orchestral parts provide a rich harmonic and textural background. The score is marked with various dynamics and articulations, including accents and slurs. The page number 155 is located at the bottom left of the score.

160

S.Cb.

Fl.

Ob.

B $\flat$  Cl.

B $\flat$  Cl.

Bsn.

Horn

Pno.

Perc.

Vln.

Vla.

Vc.

D.B.

This page of a musical score contains measures 160 through 164. The score is for a full orchestra and woodwind section. The instruments listed on the left are: S.Cb. (Soprano Clarinet), Fl. (Flute), Ob. (Oboe), B $\flat$  Cl. (B-flat Clarinet), B $\flat$  Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Pno. (Piano), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests. The page number 160 is printed at the bottom left of the score.

## CHAPTER II

### CONTEXTUALIZATION

*E.L.M.*, a concertino for the double bass, combines diverse musical idioms.

Musical artists who are categorized as cross-genre or crossover influenced the compositional process of this piece. Specific examples of these cross-genre influences include Edgar Meyer, Yo-Yo Ma, and Charles Lloyd. During the composition of *E.L.M.*, I found that cross-genre music presents particular challenges for large institutional ensembles such as orchestras (30+ musicians). Chamber groups, which usually consist of two to eight musicians, are more able to effectively perform this music because of their emphasis on personal engagement. In *E.L.M.*, I transferred my experience with cross-genre music in small ensembles into a mid-size ensemble (10-15 musicians) to potentially give other cross-genre composers some insight on writing for larger groups.

The first and second movements emulate a ceremony that is called “testimony service,” in an African-American Pentecostal church.<sup>1</sup> In these testimony services someone often begins by “testifying” about what God has done for them or with singing a song.<sup>2</sup> The song chosen is representative of the testimony. Depending on the mood and atmosphere of the congregation, the song eventually leads into more aggressive or

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<sup>1</sup> “Real Testimony Service Pt. 1 (New Sweet Home T.O.D. COGIC),” <http://www.youtube.com/watch?v=1C8nEduJWI&feature=related> (accessed November 26, 2012).

<sup>2</sup> Ibid.

mournful music.<sup>3</sup> The first movement of the Concertino flows in the same manner by having sudden changes in musical material while still trying to convey a progression of mood.

I identified the sound that I wanted by listening to other composers' portrayal of an African-American gospel sound. One recording I referenced was Perkinson Coleridge-Taylor's *Alla Burletta*, which is found in his *Sinfonietta No.2* for strings.<sup>4</sup> Coleridge-Taylor's portrayal of "black" music sounds far too rigid when compared to the music one hears in an African-American Pentecostal church. To avoid rigidity, I considered the stylistic components of Black Gospel music. To understand these components, I called upon my upbringing in Black Pentecostal churches and drew from several recordings. I began with the hymn, *I Need Thee Every Hour*.<sup>5</sup> I began by playing this melody in different areas and keys on the double bass. The objective was to find comfort in the left hand and find a range that is resonant on the double bass. One of the key comfort factors that I attempted to find is the ease of the minor pentatonic scale and a natural fluidity of scale degrees 2-3-4 and flat 5 within the minor pentatonic scale. This combination is a staple in black gospel and blues music. After finding a comfortable area on the double bass I incorporated embellishments into the music to convey an African-American

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<sup>3</sup> Marion Williams, "The Moan," <http://www.youtube.com/watch?v=xldEqiP4zX0> (accessed November 26, 2012) and Bessie Griffin, "The Old Time Moan," [http://www.youtube.com/watch?v=Ef0-9g8e5\\_4](http://www.youtube.com/watch?v=Ef0-9g8e5_4) (accessed November 26, 2012).

<sup>4</sup> Coleridge-Taylor Perkinson, *Sinfonietta No.2, "Generations": III. All Burletta from African Heritage Symphonic Series Volume III*. (Cedelle Records, 2000).

<sup>5</sup> Marvin Sapp, "I Need Thee," <http://www.youtube.com/watch?v=WZ7R4OIqhy8> (accessed November 26, 2012).



gospel style in the solo part. I began by writing down various rhythmic interpretations of the melody without embellishments. This allowed me to get a sense of phrasing. I added embellishments based on my own improvisations on the double bass. The goal in this stage of composing was to meld the stylistic components of African-American gospel music with my own improvisational style and compositional desires.

The first group of written embellishments contain small pockets of possible material for the non-improvising musician. However, trying to apply these embellishments at random points in the melody disrupts the phrasing and motion. My solution was to transcribe Bessie Griffin singing the *The Old Time Moan*.

**Figure 1. Group of Written Embellishments**

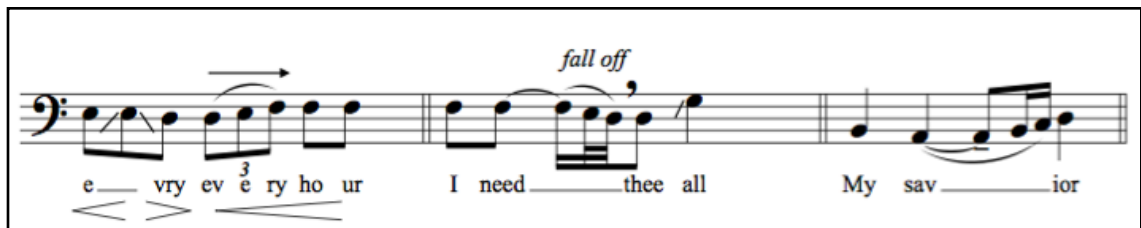


Figure 2. Transcription of Bessie Griffin “The Old Time Moan”

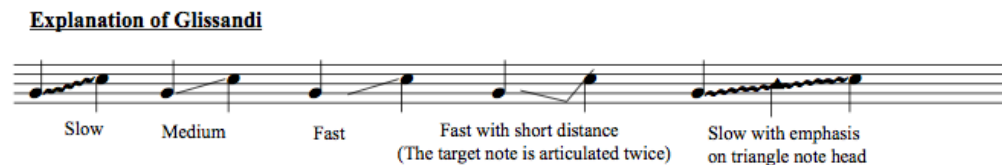
The image shows a musical transcription for voice in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 60. The transcription is titled "Bessie Griffin - 'The Old Time Moan'" and is a transcription of a traditional piece by Keith Miller. The music is written on a single staff with lyrics underneath. The lyrics are: "I heard the voice of Je sus". The transcription includes various musical notations such as dynamics (f, mf, ff), articulation (accents), and ornaments (trills, glissandi). There are also performance instructions like "with intensity". The transcription is divided into two systems, with the first system ending at measure 6 and the second starting at measure 7.

This transcription illustrates how Griffin uses embellishments, but still maintains a sense of direction. At first hearing, I assumed that I would have to write this in an open meter because it seemed to lack a consistent pulse. However, I found that Griffin was mostly singing in a consistent tempo. Once I was able to establish the tempo and transcribe the embellishments I had an understanding of how the music seems to flow freely. For example, the transition from the fourth measure to the fifth measure is accompanied by a long glissando. Griffin’s glissandi are expressive and give the music a sense of tension and release, also referred to as expressive-microtiming. This term was introduced to me by the work of Vijay Iyer. Iyer believes that the way one perceives music is a whole body experience. In other words, we perceive music through our sensorimotor apparatus, which has a direct link to expressiveness.<sup>6</sup> This translates into a

<sup>6</sup> Vijay Iyer, “Embodied Mind, Situated Cognition, and Expressive Microtiming in African-American Music.” <http://www.vijay-iyer.com/writings.html> (accessed February 9, 2010).

“pushing” and “pulling” of rhythm and tempo that cannot be notated. However, in *E.L.M.*, I convey expressive-microtiming with a series of glissandi and by encouraging the soloist to play “freely”, or “push forward slightly.” This provides ample flexibility for improvisation and the diversity of interpretation of various players.

**Figure 3. Types of Glissandi**



After the introduction, the orchestra enters. The sound of a blues organ was the inspiration for the opening orchestral accompaniment.<sup>7</sup> Incorporating this sound into the orchestra produced the effortful sound I wanted to avoid. Because the organ is controlled by one performer, there is often more musical flexibility that cannot be reproduced in a large ensemble. As a result, I orchestrated a texture that allows the soloist to transition into the orchestra’s sound in measure 24. In order to do this, I created a sonic quality that would not overpower the bass, but still propel the music forward.

I also had to keep in mind that I wanted the music to emulate the *testimony service*. Early in the process, I thought of how I would convey a sense of freedom, but still have direction that was close to what often happened during *testimony service*. In order to have freedom and direction, I included, in my sketches, the possibility of

<sup>7</sup> “Gospel Organ Solo,” <http://www.youtube.com/watch?v=HMhAM5aicvI> (accessed November 26, 2012).

improvisation as a compositional device. In *E.L.M.*, improvisation is directed by the restrictions and freedoms that I arranged.

I developed my usage of improvisation by studying music within the Pan-African construct, which includes gospel music. In his essay, “*Transmissions of an Interculture*,” Jason Stanyek argues that improvisation is a constitutive component in Pan-African music:

I advance the notion that a highly dialogic brand of improvisation is at the center of Pan-African music making. The tendency to use improvisation not just as a means of generating sonic structures but also as a constitutive tactic in the creation of spaces for intercultural communication was (and still is) a core part of a sensibility that helped diasporic Africans sonically activate and come to grips with the massively complex life they have faced in diaspora.<sup>8</sup>

As a result, I imagined the orchestra as the “congregation” and the solo bass as the “worship leader” that directs *testimony service*. This is apparent in measures 53-70 of *E.L.M.* This section represents the time period when preachers or worship leaders stop to talk, but the music continues to play.<sup>9</sup> This tradition began with slaves in the United States who would lead or communicate to a congregation of slaves through call and response (lining out). The music often has a quiet, but intense energy. I recreate this mood with the capabilities of the instruments involved. This means that the music would not

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<sup>8</sup> Jason Stanyek, *Transmissions of an Interculture: Pan-African Jazz and Intercultural Improvisation in The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, Daniel Fischlin and Ajay Heble ed. (Middletown: Wesleyan University Press 2004).

<sup>9</sup> Marion Williams, “The Moan,” <http://www.youtube.com/watch?v=xldEqiP4zX0> (accessed November 26, 2012).

sound the same, but it would have the same characteristics. I kept the same harmonic structure in *E.L.M.* (measures 53-70), which is primarily a drone on the tonic with the instruments playing around a minor sixth chord. The soloist and musicians generally peek out of the texture for short periods. This is primarily done in the first and second violins, and winds.

Measures 53-70 eventually lead to a section of improvised heterophonic humming beginning in measure 79. In many instances of *testimony service* the service would end with music that seemed mournful and expressive. It eventually relaxes in intensity to prepare for other portions of the church service. This section is successfully introduced into the orchestra by the uniformity of the same instrument (voice). I drew from a recording of the Fairfield Four singing *Lonesome Valley*.<sup>10</sup> In order to have the performers attempt to recreate this sound it was necessary to write more restricting improvisational music. Musicians who are not familiar with Black Gospel style can follow the instructions that are listed in the parts, and have the freedom to improvise if desired. The humming section also serves as the beginning of the transitional material leading into the second movement.

Solo improvisation in the double bass transitions the first movement into the second movement. This is accomplished by improvising on and introducing thematic material from the second movement (measures 80-100). The stylistic components of the second movement are noticeably different from the first movement. The second movement

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<sup>10</sup> Fairfield Four, "The Lonesome Valley," <http://www.youtube.com/watch?v=mtg0C3gx44k> (accessed November 26, 2012).

serves as a transition, preparing the listener for the third movement. I accomplished this with the use of a sparse musical texture combined with open improvisation in the solo double bass.

The improvisation required of the bassist in the first movement should not require significant preparation. However, the composition includes a preface that would give the soloist the information needed (through examples and written instruction) in order to improvise in a manner that would enhance the performance. I have developed improvisational techniques through a practice regimen of scales, modes, arpeggios and various sequential patterns. Furthermore, transcriptions of various recordings aid an improviser in developing a vocabulary that can be used in performance.

There are a number of recordings that I would recommend the soloist listen to that aid in developing an appropriate black gospel style for double bass, such as Christian McBride's bowed solo on the album *Super Bass 2* in the track *Misterioso*, by Thelonius Monk. This recording is more closely linked to the driving blues feel which is directly linked to an African-American church style. The improviser who is developing a style from this recording and similar recordings should be aware of how McBride shapes phrases with various accents during embellishments. Additionally, the use of the minor pentatonic or blues scale is required to convey an African-American gospel style in this instance.

The third movement is a departure from African-American gospel music and is based on Hip-hop, jazz, and funk grooves. Guy Madison defines groove as "a quality of

music that makes people tap their feet, rock their head, and get up and dance.”<sup>11</sup> In 2006, Madison conducted a study that described groove using a number of adjectives. He then played several different styles of music for several subjects. These subjects picked from a list of adjectives based on how they perceived the music. “[The] factors are interpreted as reflecting psychological dimensions independent of music genre and style.”<sup>12</sup> The results of the study demonstrate that all styles and genres of music have the potential for groove. It does not identify the sound signal properties that affect the experience of groove. However, the study does indicate that adjectives describing groove had mostly to do with the sonic qualities of music. The adjectives with the highest mean value are as follows: driving, flowing, intensive, steady, and having swing.<sup>13</sup>

The groove-oriented music in this movement serves as a steady accompaniment that provides the soloist with a framework to display improvisational skills. It is important to explain groove to musicians who may not have much performance experience with popular groove-oriented dance music. Having indications of the type of groove is necessary for musicians to understand that there is a quality to the music that cannot be notated. When incorporating descriptive words into a score for the purpose of clarifying performance practice, nuance can be lost. I found that adjectives as well as

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<sup>11</sup> Guy Madison, “Experiencing Groove Induced by Music: Consistency and Phenomenology,” *Music Perception: An Interdisciplinary Journal*, Vol. 24, No.2 (December 2006): 201.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid, 205.

descriptive phrases are more effective. For example in measure 20, I used phrases such as “on the front end of the beat,” to describe music that is both driving and flowing.

Although these terms are helpful in explaining how the music should feel, it is counterproductive if several musicians have a different idea of what “the front end of the beat” means. To provide clarity, I carefully examined some recordings of classical musicians attempting to compose and perform in a Jazz style. One of the most useful resources is found in the works of Nicolai Kapustin who combined many groove-oriented rhythms with classical music.<sup>14</sup> From studying Kapustin’s scores I notice that he is very meticulous about articulation and duration choices.<sup>15</sup> In the various attempts I have heard of classical musicians trying to play in a Jazz style, I have noticed that many shorten the duration of syncopated rhythms. As a result, music that should be “driving” or “swinging,” based on the popular dance music idiom, sounds out of place. Kapustin was able to remedy this by insisting on notes (especially tied syncopations) being held for the full duration. The proper stylistic interpretation depends on the performer interpreting the notation as literally as possible. As a result, the composer must structure the music in a way that allows the music to “play itself.”

In the groove sections of the third movement of my concertino I reduce interpretive errors by having note choices (especially in the bass instruments) that help propel the music forward. I also fill the spaces by having a repetitive motif in some of the

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<sup>14</sup> Marc-Andre Hamelin, “Kapustin Concert Etude No. 1,” <http://www.youtube.com/watch?v=Do1NJL4SIwE> (accessed November 26, 2012).

<sup>15</sup> Ibid.



winds. The 7/16-meter (starting in measure 69) allows for repeated notes to have more forward motion without sounding labored. The metric grouping creates the perception of a strong down beat every four measures and a stronger down beat every eight measures. My note choices B-natural, C-sharp, E-natural and F-sharp are intentionally chosen to rise and build tension that would be released every four measures. To aid this forward moving motion, I instructed the middle and upper voices to play “on the front end of the beat.” I consider this type of arrangement a simple groove because the foundational components (the bass notes and repetitive motifs) are in the forefront of the audience’s perception.

Beginning in measure 93 I employed a more complex groove. It has the characteristics of driving and steady, but the parts that give it those characteristics are hidden in the solo double bass. This groove is intended to be a call and response pattern. The call is in the first two measures and the answer is in the following two. It isn’t until measure 135 that I begin to break down the foundation of the groove which is found in the double bass, cello, left hand piano and horn. This material comes from extracting the bass notes from the “answer” portion of the groove. When extracted from the perpetual motion sixteenth notes, the bass notes clearly outline and repeat a 2+2+3 pattern, giving a consistent and driving feel.

The objective of this movement is to showcase the improviser (soloist). I developed groove-oriented music based on popular dance music and jazz idioms. I improvised various combinations of bass note patterns, and then arranged them in

different meters to see which would be the most comfortable and freeing for me to improvise over. I found meters in seven to be particularly comfortable because they naturally fit into improvisational techniques that I have practiced throughout the years. Most of this technique was developed from listening to various recordings of the bassist and composer Edgar Meyer. Meyer's music tends to incorporate a variety of mixed and odd meters. I have learned from practicing his style of improvisation that odd and mixed meters can help develop improvisational material that may not have occurred in an even meter. For instance, the material in the solo bass starting in measure 12 is a strict representation of the improvisation that happens in measure 11. While improvising, the soloist should anticipate the music in measure 12. I base my improvisation by "feeling" three groups of four and one group of two while being aware of the written seven meter. This always informs my phrasing and embellishments to accentuate four measure groupings, and I will often add in mixed meters before returning to the B-natural. This is possible by consistently feeling four. This is the same information that I use when improvising at measure 39. However, the difference is that I take more rhythmic liberties.

In performance one has to keep in mind that the solo part is intended for musicians who wish to improvise. It will require the soloist to work at developing his/her own compositional vocabulary. Furthermore, an improviser will, over time, develop specific performance material for this piece.

## Conclusion

I used a number of resources to combine music idioms. Perhaps one of the most useful is improvisation. Improvisation allows experimentation in combining different idioms and it often leads one to transcribe music from a specific style in order to become familiar with that style. When transcribing, the composer begins to think of ways to translate non-classical styles for classical musicians and vice versa. In transcribing, one often finds (in terms of orchestration) elements of non-classical styles that will not transfer to the orchestra. When referring to the recording of my concertino, I believe that I was successful in arranging the orchestra in a way that would support the combination of idioms. I primarily accomplished this by composing around a groove-oriented framework. However, I believe that some of the groove-oriented sections are still interpreted in more than one way.

I also refer to a number of cross-genre composers when trying to combine musical idioms. I attempted to emulate the same effortlessness, in a large ensemble, that these composers do in smaller ensembles. It is imperative that cross-genre composers reevaluate ideas that seem common to them to explain (in the score) stylistic components that are often lost in the compositional process. Some of these reevaluations may also involve orchestrating in a manner that would achieve the desired results.

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