Concertina for 12 Musicians

Michael Boss

Southern Methodist University, mcboss@smu.edu

Follow this and additional works at: https://scholar.smu.edu/arts_music_etds

Part of the Composition Commons

Recommended Citation


This Thesis is brought to you for free and open access by the Music at SMU Scholar. It has been accepted for inclusion in Music Theses and Dissertations by an authorized administrator of SMU Scholar. For more information, please visit http://digitalrepository.smu.edu.
CONCERTINA FOR 12 MUSICIANS

Approved by:

[Signature]

Dr. Lane Harder
Senior Lecturer of Composition and Theory

[Signature]

Dr. Robert Frank
Associate Professor of Composition and Theory

[Signature]

Dr Xi Wang
Associate Professor of Composition and Theory
CONCERTINA FOR 12 MUSICIANS

A Thesis Presented to the Graduate Faculty of the
Meadows School of the Arts
Southern Methodist University
in
Partial Fulfillment of the Requirements
for the degree of
Master of Music
with a
Major in Music Composition
by
Michael Boss
B.M., Film Scoring, The Berklee College of Music
December 18, 2021
There is ample repertoire that demonstrates bitonality and polytonality. Composers like Bartok used bitonality in his piano piece *Mikrokosmos*. Within neo-classicalism, Stravinsky used an aggressive and biting bitonality in his most famous work, *The Rite of Spring*.

But these techniques are not exclusive to the orchestral or chamber music idioms. Jazz bassist and composer Charles Mingus was no stranger to executing these schemes within the improvisational work *Zoo-Bab-Da-Oo-Ee*, a simple blues tune he wrote early in the development of his musical canon. Over the course of the piece, the harmonic tissue becomes thematic. It is common practice within this work to use extended tertian harmonies and key center movement by whole steps. Further, there are “bimodalities” demonstrated: Lydian, Phrygian, Dorian, and melodic minor. The phrasing within this section includes three voices that “breathe” together, providing contrapuntal elements that create harmonic tranquility. Tri-tonality is also used melodically.

*Concertina for 12 Musicians* champions several techniques and harmonic schemes: whole tone motion, bimodality, extended tertian harmonies. There are even contemporary harmonic concepts found in the work of artists like Bill Evans and Brian Wilson. The *Concertina* main focus, however, is to champion the notion that creating harmony with three keys simultaneously is not only possible but palatable.
The number of instruments within the *Concertina for 12 Musicians* compared with standard repertoire is underutilized. This instrumentation is the perfect balance between large-scale symphonic instrumentation and chamber instrumentation. The number of strings, woodwinds, brass, and percussion gives the listener a “full sound” without the same amount of personnel within the symphonic orchestra idiom. The leaner texture from this instrumentation produces a sound that is more preferable to this chamber setting. This piece is an example of 12 soloists playing a virtuosic chamber work, creating sound worlds that offer each player several moments in the spotlight during this 16-minute opus.
Instrumentation:

Clarinet in Bb
Bassoon
Bass Clarinet
Horn in F

Percussion 1: Vibraphone, Susp. Cymbals, Bass Drum, Tambourine
Percussion 2: Susp. Cymbals, Bass Drum, Marimba

Piano

Violin I
Violin II
Viola
Cello
Double Bass

Duration: 15-16min ca.
CONCERTINA FOR 12 MUSICIANS

m. boss (b. 1985)

Andantino $\frac{4}{4}$

Clarinet in B

Bassoon

Bass Clarinet

Horn in F

Glockenspiel

Vibraphone

Marimba

Tambourine

Cymbals

Bass Drum

Piano

Violin I

Violin II

Viola

Cello

Double Bass

pizz.
Adagio

 Allegro

 Allegro

 Adagio
99
Allegretto  \( \frac{d}{2} \approx 100 \)
Bb.Cl.

Bn.

B.Cl.

Hn.

Glk.

Vib.

Mrb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.