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## Bloom: A 21st Century Mandolin Concerto

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BLOOM: A 21<sup>st</sup> CENTURY MANDOLIN CONCERTO

By

ASHLEY HOYER, Bachelor of Music

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

Master of Music

STEPHEN F. AUSTIN STATE UNIVERSITY

May 2023

BLOOM: A 21<sup>st</sup> CENTURY MANDOLIN CONCERTO

By

ASHLEY HOYER, Bachelor of Music

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## ABSTRACT

I have created a career performing various types of music on the mandolin. Very little of the concert repertoire, however, includes music originally written for the mandolin with most of it consisting of rearrangements of violin, cello, or piano music. This observation has led me down a path to learn why there is a lack of mandolin concert repertoire as well as to create new music specifically written for the instrument. In this thesis, an original mandolin concerto, *Bloom*, aims not only to add to the instrument's repertoire, but bring it into the twenty-first century using contemporary compositional techniques. I identify and explore the methods of three living composers, and then describe how these tools are incorporated into my own piece scored for mandolin soloist and string orchestra.

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## CHAPTER 1: THE MANDOLIN AND ITS REPERTOIRE

As a general overview, the mandolin is a four-course chordophone member of the lute family with paired strings and performed with a plectrum.<sup>1</sup> It is tuned in fifths, the exact pitches of the violin (G, D, A, E). The instrument has experienced a handful of immensely popular periods, but for various reasons it has gone through times of neglect when its repertoire was lost. To place this project into context, a history of the mandolin and its repertoire is necessary. The context is significant to fully understand why the mandolin's repertoire is lacking today. Also, it is important to note the physical advancements of the instrument through time which affected how composers wrote for the mandolin.

### MANDOLIN HISTORY

The ancestors of the mandolin can be traced back as early as the tenth century in Europe.<sup>2</sup> There were many predecessors to the modern mandolin

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<sup>1</sup> Paul Rupp, "Mandolin," Grove Music Online, October 16, 2013, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002250132>.

<sup>2</sup> James Tyler and Paul Sparks, *The Early Mandolin* (Oxford University Press Inc., 1989), 5.

including the gittern from the thirteenth century (often seen in paintings and sculptures between the thirteenth and sixteenth centuries),<sup>3</sup> the mandolino, and the mandola. Often, these similar instruments are misidentified on scores with terms such as 'soprano lute.' There was also a plethora of related instruments to the mandolin: bandola, bandolim, bandurria, banjeaurine, banjolin, banjulele, chitarrone, contra-bass banjo, Cremonese mandolin, domra, Florentine mandolin, liola, liuto, mando-bass, mandola, mandolinole, mandoliola, mandoloncello, mandolone, mandolira, Milanese mandolin, Neapolitan mandolin, octave mandola, octavin, piccolo mandolin, quartini, Roman mandolin, tenor mandola, terzini, and Tuscan mandolin.<sup>4</sup> The mandolin construction and tuning relevant to this thesis begins with the mandoline from Italy in the 18<sup>th</sup> century.

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<sup>3</sup> Tyler and Sparks, *The Early Mandolin*, 5.

<sup>4</sup> Paul Sparks, *The Classical Mandolin* (New York: Oxford University Press Inc., 1995), 204 – 207.



Fig. 1 - Two different mandolines from the mid-eighteenth century<sup>5</sup>

The mandoline evolved from the mandolino, an instrument played fingerstyle with six courses of gut string tuned in thirds and fourths. Around 1740 in Naples, several mandoline developments contributed to a louder sound desired by players for the increasingly larger performance spaces.<sup>6</sup> The innovations to the instrument included canting (a technique of wood bending with which to spread string tension) and the addition of metal strings and frets.

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<sup>5</sup> Kevin Coates, "The Mandoline: An Unsung Serenader," *Early Music* 5, no. 1 (1977): 75–87, <http://www.jstor.org/stable/3125850>.

<sup>6</sup> Tyler and Sparks, *The Early Mandolin*, 82.

However, the most significant change from the mandolino to the mandoline was the new tuning. The mandolino used six courses of strings in a combination of thirds and fourths while the mandoline used four courses tuned in fifths.



Fig. 2 - Mandoline and Mandolino tuning

At the time, the violin was the favored instrument by audiences and composers. This new tuning allowed violinists and composers to understand and use the instrument instantly. The mandoline was considered a popular instrument during this time, but not a serious instrument one might study in conservatory.<sup>7</sup> Neapolitan composers often utilized the mandoline for instrumental music and the occasional opera.<sup>8</sup> Some of these composers and their pieces include: *Duetto a due Mandolini* (1768) by Emanuele Barbella, Giuseppe Giuliano's *Concerto di Mandolino*, *Six Sonates* (1777) by Gabriele Leoné, Filippo Ruge's

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<sup>7</sup> Tyler and Sparks, *The Early Mandolin*, 84.

<sup>8</sup> Tyler and Sparks, *The Early Mandolin*, 84.

*Duetti* (1768), and Gian Francesco de Majo's *Sonata di Mandolino e Basso* (1768).<sup>9</sup>

The mandoline's first boom of popularity occurred in France in the later part of the eighteenth century. In the 1750s and 60s, musicians from Europe flocked to Paris where the arts were patronized by the wealthy. Italian mandolinists made an impact and the instrument rose in popularity with performers and composers.<sup>10</sup> During 1761 to 1783, roughly eighty-five volumes of mandoline music were published in Paris.<sup>11</sup> It should be noted that the mandoline made its way to other regions such as Great Britain, Prague, and Germany, but its biggest impression was in France.

By the early nineteenth century, opera became the popular form of performance leading to an overall shift of focus from instrumental music. The mandoline continued to be popular among amateurs outside the concert halls, however. The repertoire of these amateurs consisted of traditional Neapolitan folk and popular songs as well as operatic excerpts.<sup>12</sup> During this time, Pasquale

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<sup>9</sup> Tyler and Sparks, *The Early Mandolin*, 144-45.

<sup>10</sup> Sparks, *The Classical Mandolin*, 87.

<sup>11</sup> Sparks, *The Classical Mandolin*, 92.

<sup>12</sup> Sparks, *The Classical Mandolin*, 14.

Vinaccia brought the Neapolitan mandolin into its present standard construction when he raised and extended the fingerboard, deepened the bowl for more resonance, increased the size of the instrument, and applied high-tension steel strings. An additional innovation included the switch from a quill to a plectrum made from tortoiseshell.<sup>13</sup>

When Italy became a unified kingdom in 1859-61, Naples went from being a prosperous city to a poor city. Many Neapolitan musicians left to escape poverty and epidemics. By 1870, one million Italians were living in the U.S., South America, and northern Europe, bringing their mandolins with them.<sup>14</sup> The unification also damaged the music publishing business in Italy. By 1878, the mandolin had lost much of its popularity and repertoire.<sup>15</sup>

Performances by Italian mandolinists at the Paris Exhibition of 1878 reignited public interest in the instrument. Mandolin orchestras began popping up in Florence and Milan along with professional players and teachers spreading the instrument throughout Rome and Naples. In 1892, The Genoa Concourse brought together mandolinists and their ensembles across Italy. Players began

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<sup>13</sup> Sparks, *The Classical Mandolin*, 16.

<sup>14</sup> Sparks, *The Classical Mandolin*, 19.

<sup>15</sup> Sparks, *The Classical Mandolin*, 21.

realizing the range of musical possibilities and the mandolin virtuoso era took hold in Italy. Pieces such as concertos and other demanding soloistic works came into being. By 1906, the mandolin reached the height of its popularity.<sup>16</sup> One could now study the instrument in private music schools and other models of mandolins were being developed such as the flat-back family that were more affordable, but less attractive than the Italian instruments.<sup>17</sup>



Fig. 3 - An American flat-back mandolin from the early twentieth century<sup>18</sup>

The largest community of Italian immigrants now resided in the United States and the mandolin flourished in Boston, Washington D.C., New York, and

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<sup>16</sup> Sparks, *The Classical Mandolin*, 96.

<sup>17</sup> Sparks, *The Classical Mandolin*, 97.

<sup>18</sup> "Flat-back mandolin," Grinnell College Musical Instrument Collection, accessed February 13, 2023, <https://omeka-s.grinnell.edu/s/MusicalInstruments/item/2958>.



Philadelphia.<sup>19</sup> Most colleges even created their own mandolin clubs. American mandolin manufacturing increased employing the standard Neapolitan round back design, with a few companies creating flat-back models. In 1898, Orville Gibson, an inventor from New York, adapted violin making concepts to the mandolin such as carved top and back plates.<sup>20</sup> The Gibson company marketed aggressively, seeking out popular soloists to endorse their new design. Gibson eventually attained the top of the mandolin market in America, though classical players were skeptical of the new model.

After World War I, the public favored jazz and dance bands. The mandolin fell out of favor due to this and a variety of other reasons such as a faster pace of life, the phonograph, motion pictures, and outdoor sports.<sup>21</sup> Although the mandolin declined in popularity for the urban middle classes, it kept its status among the Italian community.

More instrument innovations in America came about as the twentieth century continued. The most sought-after flat-back mandolin, the F-5, was designed and built by classical mandolin soloist and acoustical engineer, Lloyd

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<sup>19</sup> Sparks, *The Classical Mandolin*, 126.

<sup>20</sup> Sparks, *The Classical Mandolin*, 129.

<sup>21</sup> Sparks, *The Classical Mandolin*, 154.

Loar, who worked for The Gibson Company from 1919-1924. This instrument replaced the round sound-hole with the f-holes like the violin, used an elevated fingerboard, an adjustable bridge, and a longer neck and scale-length. Loar only created 150 instruments and because of its rarity and superiority in sound, the F-5 holds the highest commercial value of any mandolin.<sup>22</sup> Bill Monroe, the most influential mandolinist in country and bluegrass music, championed this new mandolin design. Monroe favored the F-5 model over the round-back models, claiming the latter models were too delicate and lacked tone and punch.<sup>23</sup>



Fig. 4 - A signed Loar F-5 mandolin from 1922<sup>24</sup>

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<sup>22</sup> Sparks, *The Classical Mandolin*, 155.

<sup>23</sup> Sparks, *The Classical Mandolin*, 157.

<sup>24</sup> Walter Carter, "70281: The first Loar-signed F-5 mandolin gets a second life," *Fretboard Journal*, Issue 38 (November 2016),

After World War II, amateur music-making was down, and the development of electronic amplification was up. The mandolin was again forgotten in the concert world, but it fared decently among other genres, especially folk. Lack of academic recognition kept the instrument out of conservatories and there was a decline of music in music-hall and vaudeville, a popular medium for the mandolin.<sup>25</sup> A few virtuosi kept the art of the mandolin going during these unpopular times which led to the next generation to pick up the instrument.<sup>26</sup> The past fifty years have seen a variety of settings for the instrument as it has made its way through Germany, Spain, Japan, Britain, Brazil, and more. In 2023, the mandolin has yet to reach its former glory of the past, but its popularity is up from the past century.<sup>27</sup>

## REPERTOIRE

The bulk of the mandolin's repertoire consists of older works written in the instrument's golden age when it was most popular. Players and composers both

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<https://www.fretboardjournal.com/features/70281-first-loar-signed-f-5-mandolin-gets-second-life/>.

<sup>25</sup> Sparks, *The Classical Mandolin*, 163.

<sup>26</sup> Sparks, *The Classical Mandolin*, 163.

<sup>27</sup> Sparks, *The Classical Mandolin*, 164.

contributed to its repertoire. If one wished to explore its past repertoire, Paul Sparks's doctoral thesis contains a thematic index and full titles of all music for mandoline composed before 1815.<sup>28</sup>

At the height of the mandolin's popularity, every city possessed a mandolin orchestra, it was an instrument of study in school, and well-known composers wrote for the instrument: Mozart, Beethoven, Vivaldi, Verdi, Mahler, Webern, Massenet, Schoenberg, etc. Although the mandolin has had several periods of popularity, a lingering attitude held by many musicians is that the mandolin is an "intruder to the concert-hall."<sup>29</sup> An article from *L'Estudiantina* (a magazine for mandolinists and guitarists) sums up the impression toward the instrument in the early twentieth century:

Some years ago the mandolin was gradually introduced to the general public. At first it was played by high society, and these were the days of glory and money for the master mandolinists. But it descended the social scale and now clerks, labourers, dressmakers, and milliners play the mandolin.

This popularity of a musical instrument with the public - and we do not rebuke them - is due to the ease with which it can be learned, as everyone knows how to place their fingers on the fingerboard at the spot indicated in the tutor books. Therefore we have a great number of

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<sup>28</sup> P.R. Sparks, "A history of the Neapolitan mandoline from its origins until the early nineteenth century, with a thematic index of published and manuscript music for the instrument," PhD diss., University of London, 1989, [https://openaccess.city.ac.uk/id/eprint/7412/2/A\\_HISTORY\\_OF\\_THE\\_NEAPOLITAN\\_MANDOLINE\\_FROM\\_ITS\\_ORIGINS\\_UNTIL.vol2.pdf](https://openaccess.city.ac.uk/id/eprint/7412/2/A_HISTORY_OF_THE_NEAPOLITAN_MANDOLINE_FROM_ITS_ORIGINS_UNTIL.vol2.pdf).

<sup>29</sup> Sparks, *The Classical Mandolin*, preface.

amateurs who play, usually worse rather than better, an instrument which is considered to be a simple musical distraction, and not an instrument capable of stronger musical impressions. This has resulted in a host of pieces pretending to be music; and a woeful taste in playing popular melodies...The trouble lies, above all, in the first place that the mandolin is not considered as an instrument of music; in the second place that the study is incomplete; and in the third place that those who study the instruments are not sufficiently the musicians that they pretend to be. One could therefore say that the mandolin has been popularized, but that it has not made musical progress through the very fault of mandolinists themselves.<sup>30</sup>

Around the same time, the editor of *Musica Moderna*, Raffaele Calace, believed two reasons prevented the mandolin's universal acceptance by serious musicians, "...poor construction of most instruments, and unsystematic and inadequate approach to technique shown by many teachers and players."<sup>31</sup>

Due to various reasons (political climate, stigma, other musical fads), the mandolin and its repertoire has not reached its full potential in the current musical landscape. Because the mandolin hasn't regained its previous popularity, the instrument is off composers' radar. Concert mandolin works that include contemporary compositional techniques are lacking in the repertoire.

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<sup>30</sup> Deblavie, Jules, "Mandoline et mandolinistes," *L'Estudiantina* (1906). Quoted in Paul Sparks, *The Classical Mandolin* (New York: Oxford University Press, 1995).

<sup>31</sup> Sparks, *The Classical Mandolin*, 70.

For this thesis, I shall narrow the existing repertoire down to the most substantial mandolin concert works, concertos. The concerto is an instrumental work that contrasts an orchestral ensemble with a solo instrument or smaller ensemble.<sup>32</sup> The Latin origin means, “to contend, dispute, debate,” as well as, “to work together with someone.”<sup>33</sup> Its most recent iteration demonstrates virtuosic technical ability on one’s instrument and an equivalence to the artistic expression of the symphony and the string quartet.<sup>34</sup> After World War II, the interplay of soloist to ensemble in the concerto took on a more dramatic relationship. The two sides were personified through discussion or argument. They could also function independently of each other.<sup>35</sup>

Fig. 5 lists the modern-day mandolin concertos to date. The concertos written for violin greatly outnumber the mandolin contributions. Because my thesis concentrates on contemporary composition techniques, I only included concertos from 1945 to present day. This list was compiled from two journals

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<sup>32</sup> Arthur Hutchings, Michael Talbot, Cliff Eisen, Leon Botstein, and Paul Griffiths, "Concerto," Grove Music Online, 2001, accessed February 12, 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040737>.

<sup>33</sup> Hutchings, "Concerto."

<sup>34</sup> Hutchings, "Concerto."

<sup>35</sup> Hutchings, "Concerto."

along with an email discussion with Dr. Robert Margo, the Vice President of the Classical Mandolin Society of America.

List of modern (1945-2023) mandolin concertos:<sup>36 37</sup>

Adler, Ayal *Concerto for Mandolin and String Orchestra*  
Abir, Sergei *Double Concerto for Klezmer Clarinet, Mandolin, and Strings*  
Bardanashvili, Josef *Concerto for Mandolin and String Orchestra*  
Bardwell, William *Concerto for Mandolin and Small Orchestra*  
Baumann, Herbert *Concerto for Mandolin and String Orchestra*  
Beer-Demander, Vincent *Massalia Concerto*  
Ben-Amots, Offer *Concertino for Clarinet, Mandolin, and Orchestra* (2011)  
Bolling, Claude *Concerto for Mandolin and Orchestra*  
Braga, Luiz Otávio *Concertino for Bandolim and Strings*  
Chadwick, Roland *Diana of the Uplands (Concerto No. 1 for Mandolin and String Orchestra)*  
Clyne, Anna *Concerto for Mandolin and Strings, 'Three Sisters'*  
Colinet, Paul *Concertino no. 1 for mandolin and orchestra*, op. 27 (1989)  
Colinet, Paul *Concertino no. 2 for mandolin and orchestra*, op. 29 (1989)  
Cosma, Vladimir *Concerto for Mandolin*  
Craton, John *Mandolin Concerto No. 1 in D Minor*  
Craton, John *Mandolin Concerto No. 2 in D Major*  
Craton, John *Mandolin Concerto No. 3 in E minor*  
Craton, John *Mandolin Concerto No. 4 in G Major*  
Dawes, Julian *Concerto for Mandolin and Strings*  
Dorman, Avner *Concerto for Mandolin and Strings*  
Erdmann, Dietrich *Mandolin Concerto*  
Gardella, Federico *Concerto for Mandolin and Symphonic Orchestra*  
Gilardino, Angelo *Fiori de Novembre: Concerto for Mandolin, Guitar, and Chamber Orchestra* (1997)

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<sup>36</sup> Robert Margo, "Contemporary Concertos for Mandolin," *The Mandolin Journal*, #3 (2015): 22-23.

<sup>37</sup> Robert Margo, "Contemporary Concertos for Mandolin," *The Mandolin Journal*, #4 (2015): 19.

Gilardino, Angelo, *Jerusalem Concerto: for Mandolin, Guitar, and Chamber Orchestra* (2013-14)  
 Gnattali, Radames *Concerto for Bandolim and Orchestra*  
 Gnattali, Radames *Suite Retratos for Bandolim and Orchestra*  
 Grimsland, Ebbe *Concertino*  
 Griffith, Joan *Dakota Suite: Concerto for Mandolin and Chamber Orchestra*  
 Gross, Eric *Concerto for Mandolin and String Orchestra*, op. 141 (1984)  
 Gross, Eric *Concerto no. 2 for mandolin and chamber orchestra*, op. 151 (1986)  
 Hakala, Petri & Timo Alakotila *Mandolin Concerto*  
 Hesse, Lutz Werner *Concerto for Mandolin and String Orchestra*  
 Hochman, Gilad *Neludim Fantasia Concertante for Mandolin and Strings*  
 Holanda, Hamilton de *Concertinho Colibri for Mandolin and Orchestra*  
 Hickey, Sean *Mandolin Concerto*  
 Higdon, Jennifer *Mandolin Concerto*  
 Hue, Daniel *Concerto No. 1 for Mandolin and Orchestra*  
 Jaffe, David *Bristlecone Concerto #2*  
 Israel, Brian *Mandolin Concerto*  
 Kam, Dennis *Prelude, Puzzles, and Postlude, for Mandolin, Tuba, and Chamber Ensemble*  
 Kimbler, Chad *Concerto for Amplified Mandolin, String Orchestra, and Percussion* (2006)  
 Kühnl, Claus *Replete with Suns: Concerto for Mandolin and 13 instrumentalists* (2005)  
 Lok, Oren *Concerto for Mandolin and Orchestra*  
 Lombardo, Robert *Orpheus and the Maenads: Concerto for Mandolin and String Orchestra*  
 Lombardo, Robert *Chamber Concerto for Mandolin*  
 Kaufman, Armin *Concerto for Mandolin and Orchestra*, Op. 66  
 Kioulaphides, Victor *Mandolin Concerto*  
 Klatzov, Peter *Mandolin Concerto*  
 Kobayashi, Yoshinao *Mandolin Concerto No. 2*  
 Korenchender, David H. *Concerto for Bandolim and Strings*  
 Koroltschuk, Wladimir *Suite 'Pro et contra in D' for Mandolin and String Orchestra*  
 Korvits, Tonu *Concerto for Mandolin and Orchestra*  
 Kritsotakis, Kostas *Concerto for Mandolin and Orchestra*  
 Kuwahara, Yasuo Raidoh *Concerto for Mandolin and Orchestra*  
 Marshall, Mike *Concerto for Mandolin and Strings*  
 Marumoto, Daigo *Mandolin Concerto*  
 Midkiff, Jeff *From the Blue Ridge': Mandolin Concerto*  
 Morgan, David S. *Concerto for Mandolin and String Orchestra* (1999)



Muradian, Vasgen *Concerto for Mandolin*  
 Netsky, Hankus *Concerto for Mandolin and String Orchestra*  
 Padding, Martijn *Eight Metal Strings for Mandolin and Ensemble*  
 Petit, Jean-Claude *Concerto for Mandolin and Orchestra*  
 Pils, Fritz *Concertino for Mandolin and String Orchestra*  
 Podgaits, Efrem *Concerto for Mandolin and Chamber Orchestra*, Op. 160  
 Porat, Matan *Madrigals, for Mandolin and Strings*  
 Rekhin, Igor *Concerto for Mandolin*  
 Seltenreich, Michael *Mandolin Concerto*  
 Sabbato, Sergio di *Concerto for Bandolim and Strings*  
 Shohat, Gil *Neoclassical Concerto for Mandolin*  
 Sollima, Giovanni *Concerto for Mandolin and Orchestra*  
 Surdin, Morris, *Concerto for Mandolin and Strings* (1966)  
 Szeto, Caroline, *Mandolin Concerto* (1999)  
 Thile, Chris *Ad Astra Por Alas Porci*  
 Tognan, *Samson Concerto for Mandolin*  
 Vos, Tom, *Concerto for Mandolin and Orchestra* (2001)  
 Weisenberg, Menachem *Concerto for Mandolin and String Orchestra*  
 Zehavi, Oded *Piyut-Mandolin Concerto*

## CHAPTER 2: NEW MUSIC INFLUENCES

Zeitgeist, a leading new music ensemble, defines the genre of new music as follows:

New music is an extension of the classical music tradition, and it represents the cutting and creative edge of classical music. In addition, new music can incorporate elements of many different musical genres, including classical, jazz, rock, world music and others. In the end, new music is simply that: newly created music written by living composers.<sup>38</sup>

The San Francisco Conservatory of Music hosted a new music festival entitled New Music Gathering, featuring performances, lectures, discussions, and more. Their definition of the genre is intentionally general, "...contemporary music rooted, in whole or in part, in a classical tradition. In sum, any music that is interesting or compelling, and either written or performed with passion."<sup>39</sup> The founders of the festival felt it was important not to define new music very specifically for fear of excluding repertoire.

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<sup>38</sup> "What is New Music?" Zeitgeist, accessed February 22, 2023, <http://www.zeitgeistnewmusic.org/what-is-new-music.html>.

<sup>39</sup> Mark MacNamara, "S.F. Conservatory Hosts 'New Music Gathering,'" Classical Voice, December 19, 2014, <https://www.sfcv.org/articles/music-news/sf-conservatory-hosts-new-music-gathering#>.

The most exciting living composers of the 21<sup>st</sup> century combine various musical styles to create their own personal sound. New Amsterdam Records, a cutting-edge label in New York, defines their mission as supporting, "...new music by composers and performers whose work transcends traditional and outdated genre distinctions."<sup>40</sup> Bang on a Can, a leading new music performing arts organization, states their mission as, "...building a world in which powerful new musical ideas flow freely across all genres and borders."<sup>41</sup> Genre-fluidity is now common practice. According to post-tonal expert, Roig-Francolí, techniques such as quotation and collage, neotonicity, minimalism, new-romanticism, and new-expressionism have become postmodern trends for composers over the last forty years.<sup>42</sup> Roig-Francolí goes on to suggest that the arts may function in a cyclical model where a return to old styles and forms is considered forward motion and progress.<sup>43</sup> This has become apparent in my study of contemporary composition.

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<sup>40</sup> "About," New Amsterdam Records, last modified 2019, <https://www.newamrecords.com/about>.

<sup>41</sup> "About," Bang on a Can, accessed February 3, 2023, [https://bangonacan.org/about\\_us/](https://bangonacan.org/about_us/).

<sup>42</sup> Miguel A. Roig-Francolí, *Understanding Post-Tonal Music* (New York: Routledge, 2021), 403.

<sup>43</sup> Roig-Francolí, *Post-Tonal*, 403.

One specific development in new music today is the inclusion of folk music within the concert music world. Folk music hasn't always had an equal footing with the classical world. Stigma has prevented it from reaching the marketing status other genres have attained. A critique on the definition created by The International Folk Music Council in 1955 suggests that, "...there are hints of patronization in the definition: attributes such as 'rudimentary' and 'uninfluenced by art music' posit a stratum of society distinct from, perhaps inferior to, that of the analyst."<sup>44</sup> In 2023, however, folk music is being given a spotlight on prestigious concert stages and classical music series.

Yo-Yo Ma, the well-known classical cellist, has been an advocate for folk music since his formation of The Silk Road in 1998, an ensemble of musicians from around that world that create music based on their distinct traditions.<sup>45</sup> Twenty-five years later, Ma is curating an event for the Big Ears Festival entitled "Our Common Nature – An Appalachian Celebration." The event will feature musicians, Chris Thile, a genre-bending mandolinist, Rhiannon Giddens, a

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<sup>44</sup> Norm Cohen, "Folk music in the United States," Grove Music Online, July 25, 2013, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002241135>.

<sup>45</sup> "Yo-Yo Ma," Silkroad, accessed February 13, 2023, <https://www.silkroad.org/artists-yo-yo-ma>.

fiddler, banjoist, and vocalist, and Edgar Meyer, a double bassist equally at home on a classical or folk piece. The festival states that it, "...presents many of the world's most visionary composers and musicians, artists whose work reaches for new heights and expands to new frontiers," and the festival's programming, "...transcends generation and genre—bringing together iconic trailblazers and young iconoclasts performing and sometimes blending classical and contemporary composition, jazz, rock, folk traditions from throughout the world, pop, drone, avant-garde, ambient and beyond."<sup>46</sup> This festival elevates folk to the same level as other genres.

Meanwhile, folk ensembles like The Punch Brothers are bringing a technical virtuosity and chamber music prowess usually only found in classical musicians and ensembles. Folk musicians are also taking on composition and bringing it to the concert hall. Caroline Shaw's *Partita for 8 Voices* incorporates several folk traditions such as dance calling from the east coast of the United States and vocal techniques inspired by Inuit culture. Gabriel Kahane, a singer-

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<sup>46</sup> "Overview," Big Ears Festival, accessed February 14, 2023, <https://bigearsfestival.org/festival-overview/>.

songwriter, pianist, and composer, debuted his self-proclaimed folk opera *The Right to be Forgotten* with the Oregon Symphony in 2022.<sup>47</sup>

Just as these luminaries mix and match genres and techniques, my own creative work includes a similar array of stylistic influences. Although these influences are broad and far-reaching, for the purposes of this document, I will focus primarily on techniques relevant to my new composition *Bloom*. These techniques, along with many others, are defining the current musical era.

#### CAROLINE SHAW

Caroline Shaw (b. 1982) is the youngest recipient to receive the Pulitzer Prize for Music.<sup>48</sup> Shaw takes on work as a producer composer, violinist, and vocalist with projects like film scores, ballets, orchestral works, string quartets, theater productions, and more. One of her latest albums, *Let the Soil Play its Simple Part*, is a collaboration with So Percussion. The album is described as having a wide range of styles, a new music attribute, "...inspired by their own

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<sup>47</sup> "a murder of crows..." Gabriel Kahane: Words & Music, accessed February 14, <https://gabrielkahane.substack.com/p/a-murder-of-crows>.

<sup>48</sup> Ashley Feters, "Hear the Weird, Lovely A Cappella Suite That Won the Pulitzer Prize for Music," *The Atlantic*, April 16, 2013, <https://www.theatlantic.com/entertainment/archive/2013/04/hear-the-weird-lovely-a-cappella-suite-that-won-the-pulitzer-prize-for-music/275021/>.

wide-ranging interests: James Joyce, the *Sacred Harp* hymn book, a poem by Anne Carson, the Bible's Book of Ruth, the American roots tune 'I'll Fly Away,' and the pop perfection of ABBA, among others."<sup>49</sup>

Shaw's compositional style appeals to my own for various reasons. Her minimalist tendencies (both in quantity of notes and simplicity of harmony and other elements) are refreshing. She also incorporates techniques from various time periods and manages to have them coexist seamlessly. One example of a technique she uses is the stemless pitch. Without the stem, the rhythm of the note is somewhat ambiguous. This leaves the exact execution up to each player, although Shaw leaves some written instructions in the score, "play these somewhat randomly. no regular rhythm. try to play approximately all the notes in the bar. (so your rhythms will naturally get faster with more notes.)"<sup>50</sup> The effect is a pitter patter of pizzicato droplets. Because of the rhythmic ambiguity, every performance of this piece is different.

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<sup>49</sup> "About this album," Nonesuch, accessed February 16 2023, <https://www.nonesuch.com/albums/let-soil-play-its-simple-part>.

<sup>50</sup> Caroline Shaw, *Plan & Elevation, V. The Beech Tree* (Caroline Shaw Editions, 2015), 20.



Fig. 6 - Stemless notation in Caroline Shaw's *V. Beech Tree* from her string quartet *Plan & Elevation*

Another contemporary technique like the stemless pitch is the feathered beam. This notation signifies the gradual change in speed within the beam. The notation expresses whether one should accelerate or decelerate. Because this isn't a very specific way to write rhythm (the exact length of each note is ambiguous), feathered beams are used for a less metered situation.<sup>51</sup>



Fig. 7 - Feathered beams – acceleration (left) and deceleration (right)

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<sup>51</sup> Samuel Brady, "Twentieth-Century Rhythmic Techniques," Open Music Theory, accessed February 17, 2023, <https://viva.pressbooks.pub/openmusictheory/chapter/twentieth-century-rhythmic-techniques/>.



Shaw often uses an arpeggiated triplet across three or four strings. This requires the bow to travel across the strings in a rapid up and down motion with the right arm. The slur allows for three ascending notes of a chord to sound in one bow while the same three notes descend with the up-bow stroke. This wash of harmony is fast and light, perfect for an accompaniment figure. The triplet also creates a quick subdivision, producing a feeling of motion even when other parts are moving at a much slower rate. Although not a new technique, the textural context is common in modern works.

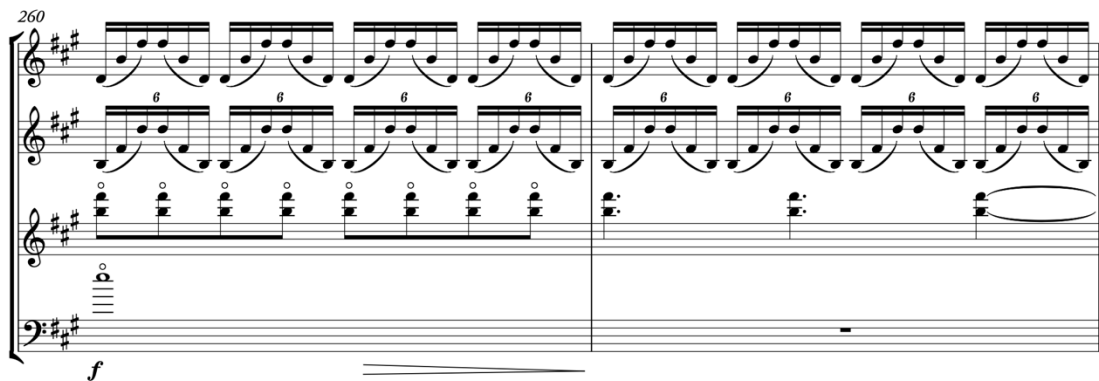


Fig. 8 - Sextuplets as an accompaniment figure and texture in Caroline Shaw's *IV. The Orangery* from *Plan & Elevation*

## NOAM PIKELNY

The American folk music scene consists of styles from various time periods, cultures, and geographic locations such as old-time Appalachian, bluegrass, Irish, Scottish, English, Texas-swing, Klezmer, Bretagne, and others.

Many folk musicians write original tunes influenced by these styles. These new tunes include contemporary compositional and physical techniques influenced by the present music of today.

One such contemporary folk piece is *Waveland* by Noam Pikelný (b. 1981). Pikelný is a banjo virtuoso who successfully crosses genres. Several distinct banjo instruments exist, but Pikelný performs on a five-string banjo, most common to bluegrass music. This instrument requires three plectrums: one on the thumb, index, and middle fingers of the right hand. In his original piece, Pikelný created a unique and virtuosic pick technique. While holding a four- or five-note chord in his left hand, Pikelný implements a cross-picking pattern with his right hand in a triplet pattern. This produces a quick arpeggio in which the chord tones and melody are swift and delicate.

To adapt this technique to the mandolin, the arpeggio must be modified due to the single flat-pick, the limit of four strings/pitches, and the different tuning from the banjo. To combat the pick issue, I incorporated a technique that uses a sweeping motion down the four courses of strings followed by the opposite up motion. To compare the techniques on both instruments, Figures 9 and 10 demonstrate a phrase from the original banjo technique and an adaptation of that same phrase for the mandolin. (Note: As folk music is an aural tradition, a lot of the repertoire for fretted instruments is written in a shorthand called tablature. Each horizontal line represents one of the banjo strings while the numbers

represent a fret on the neck. This shorthand can be helpful when trying to understand where the notes are being played on the neck.)

# Waveland

Noam Pikelný

Banjo

TAB

2

3

4

5

The musical score is written for a five-string banjo in 12/8 time. It consists of five systems, each with a standard musical staff and a guitar-style tablature staff. The tablature staff is labeled with the notes G, B, G, C, D from top to bottom, corresponding to the banjo strings. The music features a repeating melodic pattern of eighth notes, often grouped in triplets. Fret numbers are indicated above the notes in the tablature, and triplet markings (3) are placed below the notes. The key signature has two flats (Bb and Eb). The score includes various fret numbers such as 0, 11, 12, 13, 15, 16, 17, 18, and 20, indicating the fret position for each note. The music is divided into measures by vertical bar lines, and some measures contain repeat signs.

Fig. 9 – An excerpt of Noam Pikelný's *Waveland*. Banjo tuning: G4 C3 G3 B3 D4

## Waveland

Noam Pikelnny

Mandolin

TAB

2

3

4

5

The image displays a mandolin arrangement of an excerpt from the piece 'Waveland' by Noam Pikelnny. The score is presented in five systems, each containing a musical staff and a corresponding guitar-style tablature. The music is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is composed of rapid sixteenth-note runs. The tablature uses numbers 12, 13, 15, 16, and 18 to indicate fret positions. The piece is marked with a repeat sign at the beginning of the third system.

Fig. 10 – A mandolin arrangement of an excerpt of *Waveland*

## JENNIFER HIGDON

Jennifer Higdon (b. 1962) is another composer that has influenced my writing. She has won many prestigious awards including the Pulitzer Prize for Music and multiple Grammys. Her works are featured on over seventy albums and her piece, *blue cathedral*, is one of the most performed contemporary orchestral works with over six hundred performances since its debut in 2000.<sup>52</sup>

Of the many contemporary techniques she incorporates, Higdon's use of neo-romanticism is compelling. In the post tonal wave that followed the Romantic era, music took many experimental turns into new and challenging realms like serialism, electronics, and aleatory music. Neo-romanticism is the continued evolution of the chromatic tonality from the Romantic era. Composers who implement this technique typically also include these other characteristics in their writing: neotonicity, counterpoint, bold rhythms, and colorful orchestration and texture.<sup>53</sup>

Although a tonal composer, Higdon abandons the use of functional harmony in the traditional sense. She composes horizontally, meaning that she

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<sup>52</sup> "Biography," Jennifer Higdon, accessed February 18, 2023, <http://jenniferhigdon.com/biography.html>.

<sup>53</sup> Miguel A. Roig-Francolí, *Understanding Post-Tonal Music* (New York: Routledge, 2021), 376.

writes individual lines in a melodic fashion rather than thinking harmonically in chords (vertically). The combination of these lines makes up her unique harmonic palette.<sup>54</sup> She often uses planing as well as bitonality (a simultaneous and superimposed presence of two distinct tonalities.)<sup>55</sup> These compositional techniques surprise listeners and keep them engaged within a longer piece. Overall, these harmonic elements create a familiar landscape of tonality, but an unconventional treatment of harmony and tonality.

Fig. 11 shows how Higdon writes the instrumental lines horizontally in her *Mandolin Concerto* (2022). One can see the bass line (Cb.) as well as the bass trombone (B. Tn.) and bassoon (Bsn.) carry a particularly melodic line rather than a single bass pitch typical of a functional harmonic approach.

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<sup>54</sup> Max Brenton Harkey Williams, "Jennifer Higdon's Violin Concerto: The Genesis of a Twenty-First Century Work" (PhD diss., The Florida State University, 2010), 10, ProQuest Dissertations & Theses Global.

<sup>55</sup> Arnold Whittall, "Bitonality," *Grove Music Online*, 2001, accessed February 23, 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003161>.

This image shows a page of a musical score for Jennifer Higdon's *Mandolin Concerto*, specifically measures 188 through 190. The score is written for a large orchestra and includes parts for the following instruments:

- Flutes (Fl.):** Two staves, measures 1 and 2.
- Oboes (Ob.):** Two staves, measures 1 and 2.
- Clarinets (Cl.):** Two staves, measures 1 and 2.
- Bassoons (Bsn.):** Two staves, measures 1 and 2.
- Horns (Hr.):** Four staves, measures 1 and 2.
- Trumpets (Tpt.):** Two staves, measures 1 and 2.
- Timpani (T. Tm.):** Two staves, measures 1 and 2.
- Snare Drum (Snr.):** One staff, measure 1.
- Hi-hat (Hp.):** One staff, measure 1.
- SOLO:** One staff, measure 1.
- Violins (Vln.):** Two staves, measures 1 and 2.
- Violas (Vla.):** Two staves, measures 1 and 2.
- Cello (Cello):** One staff, measure 1.
- Double Bass (Cb.):** One staff, measure 1.

The score is written in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The page number 71 is visible in the top right corner.

Fig. 11 - An excerpt demonstrating neo-romanticism from Jennifer Higdon's *Mandolin Concerto*<sup>56</sup>

<sup>56</sup> Jennifer Higdon, *Mandolin Concerto* (Lawdon Press, 2022), 71.



Each of these new music composers create their own blend of styles. Shaw's minimalism, stemless pitches, and tuplet writing are a unique combination of techniques. Pikelny's innovative and virtuosic picking patterns bring out a delicacy on the banjo that is rare. Higdon's preference of neo-romanticism offers a fresh take on tonal music. In *Bloom*, folk-inspired melodies are mixed with some of the above-mentioned contemporary techniques to create a modern mandolin concerto.

## CHAPTER 3: *Bloom*

For mandolin soloist and string orchestra

Full score

Duration: 13 minutes

Program notes: A spark of life ignites. Tentatively, a heartbeat gains momentum. In mixed excitement, questions are asked, answers are received. Yet there is still room for insecurity and fear. Ultimately, it is an epic journey full of wonder and joy.

for Wilder

# Bloom

concerto for mandolin and string orchestra

Ashley Hoyer

**Evolving**  
♩ = 130

Mandolin

Violin I

Violin II

Viola

Violoncello

Double Bass

*pizz*

*p*

*mf*

*p*

*mf*

*mf*

6

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*sfz*

*mf*

*mp*

*sfz*

*mf*

*mp*

*mp*

*mf*

*mf*

*mp*

*mf*

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Bloom

12

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

19

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

26 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f* *mp* *f* *mp*

35

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

Bloom

41

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

47

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

Bloom

55

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

64

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *port.* *6* *mp*



## Bloom

74

Mand. *[Mandolin part, mostly rests]*

Vln. I *[Violin I part, sixteenth-note runs with triplets, marked **mp**]*

Vln. II *[Violin II part, sixteenth-note runs with triplets, marked **mp**]*

Vla. *[Viola part, sixteenth-note runs with triplets, marked **mp**]*

Vc. *[Violoncello part, eighth-note pattern, marked **mf**]*

Db. *[Double Bass part, eighth-note pattern, marked **mf**]*

80

81

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*



Bloom

89

Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

*mf*

*p*

92

Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

*mp*

*mf*

95 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

98

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

Bloom

100

Mand. *f*

101

Vln. I *p*

Vln. II *p*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p*

103

Mand. *mf*

Vln. I

Vln. II

Vla. *p*

Vc.

Db.

Bloom

106

Mand. *mf*

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

Db.

109

Mand.

Vln. I *dolce*

Vln. II

Vla.

Vc. *dolce*

Db. *mp*

112 Bloom

Mand. *mp* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *p*

Db. *p*

115

Mand. *mp*

Vln. I *legato mp*

Vln. II *legato p*

Vla. *legato p*

Vc. *pp*

Db.

122 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *legato* *p*

126

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*





Bloom

140

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

143

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*divisi arco*

*p*

*pp*

*p*

*pp*

*mf*

*divisi arco*

*p*

*pp*

*mf*

*arco*

*mp*

*pp*

*mp*

Bloom

148

Mand. *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

151

Mand. *mf*

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

Bloom

154

Mand. *mp*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *pp*

Db. *pp*

159

Mand.

Vln. I *pizz* *p*

Vln. II *pizz* *p*

Vla.

Vc.

Db.

Bloom

165

167

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*p*

*p*

171

Mand.

Vln. I

Vln. II

Vla.

Vc.

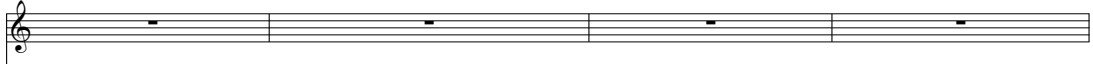
Db.


*mp*


*mp*


Bloom


175


Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 


Db. 

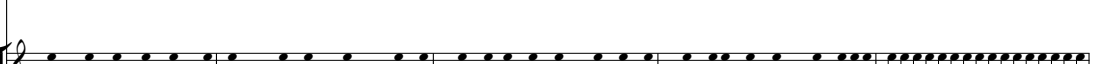
*mf*


*mp*

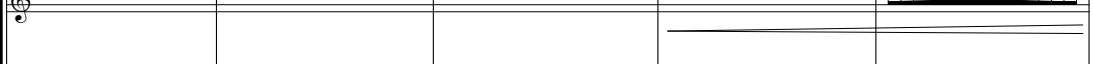
*mp*


179


Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Bloom

184

Mand. *mf*

Vln. I *f*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f*

Db. *f*

187

Mand.

Vln. I *mp* *legato arco*

Vln. II *mp* *legato arco*

Vla.

Vc. *p* *arco*

Db. *p* *arco*

Bloom

190

Mand. 

Vln. I 

Vln. II   
*pizz*  
*mf*

Vla. 

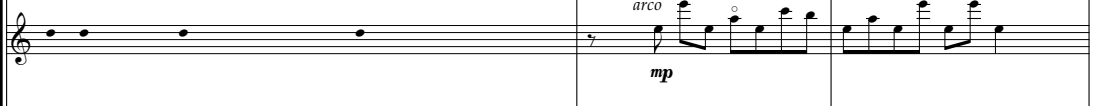
Vc. 

Db. 

193


Mand. 

Vln. I   
*mp*

Vln. II   
*legato arco*  
*mp*

Vla. 

Vc.   
*p*

Db.   
*p*



Bloom

196

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

199

Mand.

Vln. I

Vln. II

Vla. *arco*

Vc.

Db.

Bloom

202

Mand. *dim. poco a poco*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Db.

204

Mand. *pp*

207

Vln. I *pp* *legato* *mp*

Vln. II *pp* *legato* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p*

Db. *pp* *mf*

Bloom

209

Mand. *f*

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

214

Mand. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Db.

219 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc. *pizz*  
**mp** *cresc. poco a poco*

Db. *pizz*  
**mp** *cresc. poco a poco*

224

Mand.

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

Bloom

228

Mand. *f*

Vln. I *f* *p* cresc. poco a poco

Vln. II *f* *p* cresc. poco a poco

Vla. *f* *arco* *p* cresc. poco a poco

Vc. *f* *mp* cresc. poco a poco

Db. *f* *arco* *mp*

233

Mand. *f*

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *p* *pizz*

Vla. *mf* *pizz*

Vc. *mf* *pizz*

Db. *mf* *pizz*

239 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*mf*

*arco*

*mf*

245

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*mf*

*mp*

*arco*

*mf*

*mp*

252 Bloom

Mand. Vln. I Vln. II Vla. Vc. Db.

*pp* *p* *6*

257

Mand. Vln. I Vln. II Vla. Vc. Db.

*p* *mf* *mf* *6*

Bloom

260

Mand. 

Vln. I 

Vln. II 

Vla.   
*arco*  
*mf*

Vc.   
*p*  
*mf*

Db.   
*p*

263

Mand.   
*f*

Vln. I 

Vln. II 

Vla.   
*mf*

Vc.   
*mf*


Db. 



Bloom

266

Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

269

Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Bloom

273

Mand. *mf*

Vln. I *6*

Vln. II *6*

Vla. *6*

Vc. *6*

Db. *mp*

276

Mand. *f* *mp*

Vln. I *mf* *f*

Vln. II *mf*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *mf*



286 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

289

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

Bloom

292

Mand. *mf* *mp* *mf*

Vln. I *pp* *mf*

Vln. II *pp* *mf* *p*

Vla. *p*

Vc. *mf*

Db. *mf*

298

Mand. *mp* *mp*

Vln. I *p* *mf* *dolce*

Vln. II *mf* *p* *mf* *dolce*

Vla. *mf* *pp* *mp* *mf* *dolce*

Vc. *p* *pp*

Db. *p* *pp*



Bloom

317

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

322

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*


*mp*


*mp*


*mf*


*mp*

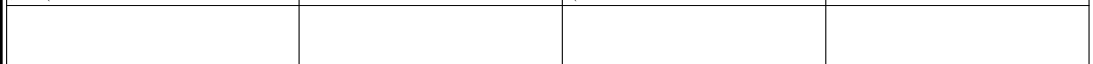
327 Bloom


Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

331

Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 



337 Bloom

Mand. *mf*

Vln. I solo *mf*

Vln. II

Vla.

Vc. *mp*

Db. *mp*

341

Mand.

Vln. I

Vln. II

Vla. *mp*

Vc.

Db.

Bloom

347

345

Mand. *mp*

Vln. I *tutti* 347 *p* *p*

Vln. II *mf*

Vla. *p* *mf*

Vc. *pizz* *mf* *3*

Db. *pizz* *mf* *3*

351

Mand.

Vln. I

Vln. II *p*

Vla. *p*

Vc. *arco* *mf*

Db. *arco* *mf*

Bloom

355

Mand. *mp*

Vln. I *legato p*

Vln. II

Vla. *mf*

Vc. *pp*

Db.

360

Mand.

Vln. I *legato p*

Vln. II *legato p*


Vla. *legato p*


Vc.


Db.

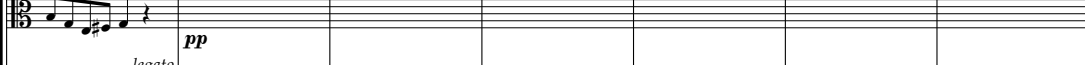
Bloom


367


Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 


*pp*


*legato*


*p*


Optional cadenza at m. 377

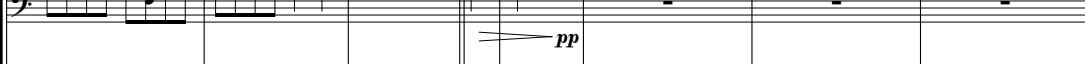
374


Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

*p*

*mp*

*pp*

*pp*

*pp*

*pp*

378

378

Bloom

381

Mand. *mf*

Vln. I

Vln. II *pizz mp*

Vla. *pizz mp*

Vc. *pizz mp*

Db. *pizz mp*

386

Mand.

Vln. I *pizz<sub>3</sub> mp*

Vln. II

Vla.

Vc.

Db. *arco mp*

Bloom

391

Mand. *mp*

Vln. I *p* *pp* *divisi arco*

Vln. II

Vla. *p*

Vc. *p*

Db. *pp*

396

Mand. *mp*

Vln. I *p* *pp* *mp*

Vln. II *p* *pp* *mp* *arco*

Vla. *mf*

Vc. *mp*

Db. *mp*

398

398

401 Bloom

Mand. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

405

Mand. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

408 Bloom

Mand. *mp*

Vln. I *mp*

Vln. II *p*

Vla.

Vc.

Db.

412

414

Mand. *f*

Vln. I *mp* 6

Vln. II *mp* 6

Vla. *mf*

Vc. *mf*

Db. *mf*



415 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

417

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

419 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

421

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

423 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

425

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

427 Bloom

Mand. Vln. I Vln. II Vla. Vc. Db.

429

Mand. Vln. I Vln. II Vla. Vc. Db.

431 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

432

Mand.

Vln. I

Vln. II

Vla.

Vc.


Db.





Bloom


442


440

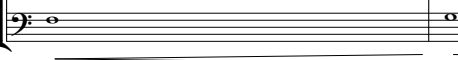
Mand. 

Vln. I 


Vln. II 


Vla. 


Vc. 


Db. 


443


Mand. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

446 Bloom

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

448

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.



Bloom

450

Mand. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

Db. *mf*

Detailed description of the musical score: The score is for measures 450 and 451. The Mandolin part (Mand.) has a treble clef and a key signature of one sharp (F#). In measure 450, it plays a continuous sixteenth-note melody. In measure 451, the melody continues. The Violin I (Vln. I) and Violin II (Vln. II) parts have treble clefs. In measure 450, they play a sustained note with a breath mark (s). In measure 451, they continue the sustained note. The Viola (Vla.) part has an alto clef. In measure 450, it plays a sustained note. In measure 451, it plays a sixteenth-note pattern. The Violoncello (Vc.) part has a bass clef. In measure 450, it plays a sustained note. In measure 451, it plays a sixteenth-note pattern. The Double Bass (Db.) part has a treble clef. In measure 450, it plays a sustained note. In measure 451, it continues the sustained note. Dynamics are indicated as *f* for Mandolin, *mf* for Violins and Double Bass, and *f* for Viola and Violoncello.

## CHAPTER 4: TECHNIQUES IN *Bloom*

As a performer of folk music and a composer of contemporary classical music, *Bloom* provided the opportunity to combine two different sides of my musical world. My hope in writing this piece was to showcase some of my favorite compositional techniques in addition to allowing the unique mandolin qualities to shine through. I felt that it was important to represent the folk influence in the concerto as well.

The mandolin is a versatile instrument that offers distinct timbre, texture, and technique. Unfortunately, the little repertoire for the instrument that exists in the current musical era rarely displays its full potential. This is partially due to its lower status in popularity, but also because of the development and improvements to the mandolin over time, allowing it to handle more demanding technical passages. *Bloom* is meant to highlight the unique characteristics of the modern mandolin.

### AN INTRODUCTION TO *Bloom*

*Bloom* was inspired by the creation and growth of life. Due to the subject matter, melodies and themes are predominantly major (positive), short, and limited in range. Lullaby-like, memorable melodies are meant to evoke an element of innocence and naivete. Because the piece is in the form of a

concerto, I sought to find a balance between concerto writing (conversations between soloist and ensemble) and the story-telling aspect.

### Themes and Motives

To create a harmonically ambiguous mood, I constructed the beginning motive out of a fifth, major second, and minor seventh.

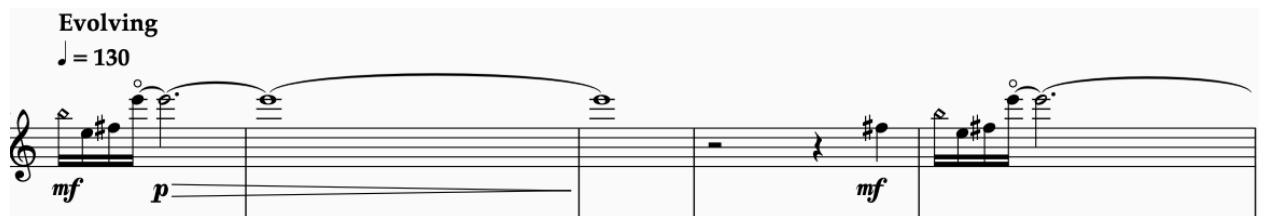


Fig. 12 - The opening motive containing a fifth, major second, and minor seventh

In the following statements of this motive, octaves become significant. The harmonic ambiguity stems from the lack of chord quality, although a tonal center may be established. The subsequent statements of this motive incorporate variations with which to create harmonies.

The first melody to fully materialize begins on the fourth beat of m. 110. This is the first theme.

FBloomre 13

The musical score for measures 110-113 of 'FBloomre' is presented below. The score is for a chamber ensemble consisting of Mandolin (Mand.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 110:** The Mandolin part has a whole note chord (F#4, A4, C5) marked *mp*. Violin I has a half note (F#4) marked *dolce*. Violin II, Viola, and Violoncello have sixteenth-note arpeggiated figures. The Double Bass has a whole note (F#2).

**Measure 111:** Violin I has a half note (F#4) marked *dolce*. Violin II, Viola, and Violoncello continue with their arpeggiated figures. The Double Bass has a whole note (F#2).

**Measure 112:** Violin I has a half note (F#4) marked *p*. Violin II, Viola, and Violoncello continue with their arpeggiated figures. The Double Bass has a whole note (F#2).

**Measure 113:** The Mandolin part has a whole note chord (F#4, A4, C5) marked *mp*. Violin I has a half note (F#4) marked *mp*. Violin II, Viola, and Violoncello have sixteenth-note arpeggiated figures. The Double Bass has a whole note (F#2).

Fig. 13 - The first theme at m. 110

Up until this point, the piece is made up of little fragments, many of which develop throughout the work. For example, during the introduction in m. 50, low pizzicato strings hint at the first theme. Later this theme is developed in various ways.

The image shows a musical score for measures 46 through 50. The instruments listed on the left are Mandolin (Mand.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The Mandolin part is mostly silent, indicated by whole rests. The Violin and Viola parts play a rhythmic pattern of eighth and sixteenth notes. The Cello and Double Bass parts are highlighted with an orange box in measure 50, showing a melodic fragment. The Cello part is marked with a red '(pizz)' and a dynamic of *mf*. The Double Bass part is also marked with a dynamic of *mf*.

Fig. 14 - A hint of the melodic theme in cello and bass during the introduction

After the short statement of this theme, a contrapuntal tremolo variation of this melody begins at m. 115. In m. 131, that same melody appears in the highest voice of the mandolin part and developed into a longer theme.

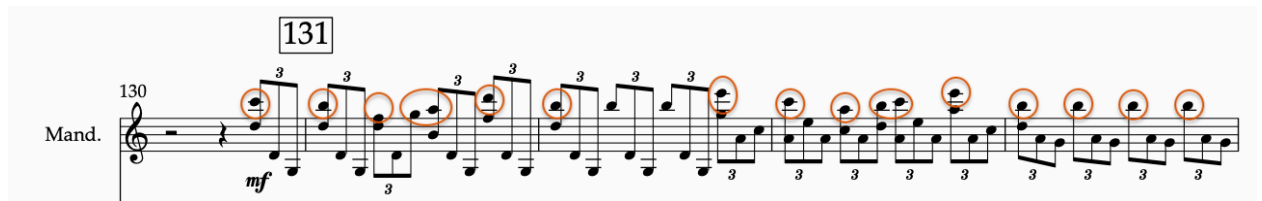


Fig. 15 - Theme present in the highest voice of the mandolin part

These connections are subtle due to other changes such as key and rhythms. A modulation from C to A creates a refreshing new pitch collection after a statement of the theme. This sets up an idiomatic key for the desired chord voicings in the mandolin part (m. 150).

At this point, the texture changes to pizzicato in the upper strings with bowed lower strings. The warm toned pizzicato of the bowed strings contrast with the metallic tone of the mandolin pluck. Mandolin is often buried beneath strings due to its quiet nature and lack of sustain. Having the upper bowed strings pared down to pizzicato allows the mandolin to be heard. At m. 167, the viola hints at the first theme, tying the sections together. By m. 207 the transitional material restates motives with wide intervals similar to those in the introduction. From this point until m. 304, various motives and melodies are developed and combined.

The first melody from the beginning returns at m. 304 signaling a new section. The strings take over with a sweeping melodic theme while the mandolin part is accompanimental. This allows the mandolin to demonstrate virtuosic cross-picking, melodic picking, strumming, and chordal techniques.

Bloom

41

325

Mand. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Db. *mp*

329

Mand.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Db.

The musical score for 'Bloom' spans measures 325 to 329. The Mandolin (Mand.) part is the primary melodic line, characterized by a continuous, rapid pentatonic-like accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) provides harmonic support. In measures 325-328, the strings play a sustained, slow-moving accompaniment. At measure 329, a new melodic theme is introduced in the strings, while the Mandolin continues its accompaniment. The dynamics are marked as mezzo-piano (mp) for the Mandolin and strings, mezzo-forte (mf) for the Violoncello, and piano (p) for the Violins in the later measures.

Fig. 16 - New theme in strings with pentatonic-like accompaniment line

The material remains in the functional harmonic realm. The ascending accompanying line first played by the mandolin in m. 325 is not strictly pentatonic, but so close that it gives the illusion of being pentatonic. At m. 347, motives from the introduction return with wide intervals, pizzicato low strings, and short, quick phrase interplay. The contrapuntal tremolo variation returns at m. 359 leading into the previous mandolin solo variation at m. 378. By m. 398, most themes and motives have been restated and the pentatonic-like ascending pattern transitions into the sweeping bowed string theme accompanied by the swirling sextuplets. Here the mandolin builds in intensity beginning with the pentatonic theme, followed by triplet chords, then sixteenth chords with a striking key change before winding down for the pizzicato/plucky, harmonic-filled ending.

There are significant rhythmic motives that appear in the piece. In the introduction, 5/8 was inspired by the heartbeat. The unusual time signature projects a feeling of unpredictability and insecurity. This contributes to a strong arrival point when 4/4 is firmly established in m. 81. The heartbeat theme returns at m. 220 although the time signature changes to 4/4. Another rhythmic element implemented throughout the piece is the juxtaposition of triplets/sextuplets with quarters, eighths, and sixteenth notes in quadruple meter. The first time this appears is near m. 81 with the sextuplets in the violins and sixteenths in the mandolin part. The contrapuntal tremolo theme is made up of quarters and eighths, but the theme at m. 131 is written in triplets. At m. 151, the low strings



establish the eighth note feel while the rest of the ensemble play triplets.

Sextuplets and sixteenths are mixed between violins and lower strings during the section at m. 261. This rhythmic interplay culminates at m. 433 where low strings lead into the next measure with quarters and eighths, the violins with sextuplets, and the mandolin with triplets and sextuplets. By m. 434 the mandolin shifts to sixteenths, an effect that feels like a changing time signature and the equivalent of putting one's foot on the gas pedal. This technique is often used in folk dance music when switching tune types within a medley (i.e., jig in 6/8 to reel in 4/4).

*Bloom* stays within a harmonically tonal palette. This was intentional due to the subject matter of the piece. Lullabies sung to babies are all functional in harmony. Because of my affinity for contemporary composition, however, keys change often. Sometimes this is for dramatic effect and other times it is done more subtly. Following is an example of the key change strategy and frequency: In m. 9, the key of E major is established. There are small key changes between this and the next major tonal center of A minor at m. 43. At m. 81, E major returns where it shifts subtly into E minor by m. 100. At the mandolin solo section in m. 131, C major has been reached via A minor from the previous modulated phrase. By m. 143, an abrupt change to A major provides drama. The most dramatic tonal shift occurs at m. 434 from A major to A minor. Parallel key changes are common, but the context of this shift is dramatic due to the climax and length of the previous major section.

## IDIOMATIC MANDOLIN TECHNIQUES

Certain techniques can bring out the best of an instrument just as others may not. A composer strives to find those techniques that make the instrument sing, and at the same time, be comfortable and playable to the performer. These are considered idiomatic to the instrument. A concerto should feature the most brilliant qualities of the instrument. In the following section, I will describe the idiomatic techniques of the mandolin and how they are incorporated into *Bloom*.

The most iconic sound of the mandolin is tremolo. Old Italian ballads come to mind when this technique is performed. Tremolo is especially successful due to the double courses of strings. It is defined as an unmeasured, rapidly repeated note or chord.<sup>57</sup> On the mandolin, one strikes the plectrum across the surface of a course of strings in a quick up and down motion. This generates a chorus effect by doubling every note. More than one course of strings can be struck to play a tremolo with multiple pitches. Some mandolinists use tremolo to sustain a pitch as a single pluck decays instantly. In *Bloom*, because of the distinct quality of the technique, I use tremolo to highlight a specific theme to distinguish it from the rest of the piece.

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<sup>57</sup> David Fallows, "Tremolo," Grove Music Online, 2001, accessed February 23, 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028314>.

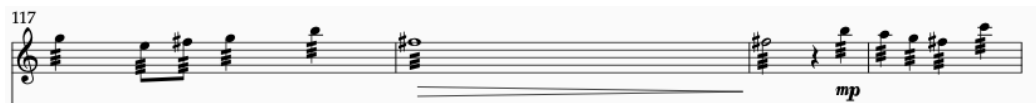


Fig. 17 – Tremolo in *Bloom*

Another idiomatic technique to the mandolin is cross-picking. This is a recurring picking pattern with the right hand which implements some or all open strings. In the case of Fig. 18, the pick repeats a pattern of E, D, A on the open strings while the left-hand changes pitches.

Despite their similar tuning, idiomatic writing for the violin and mandolin are quite different. One example that illustrates this is the open strings of the mandolin possess a desirable ringing quality, however, a violinist would most likely choose to finger the pitch instead of use an open string.



Fig. 18 – Cross-picking in *Bloom*. The right hand follows a pattern of E, D, A



Fig. 19 – Another cross-picking pattern. The right hand follows a different pattern: E and A simultaneously, D, G

The next technique was developed specifically for this piece. I was inspired by Pikelný's banjo technique in *Waveland* and wanted to replicate a similar technique in *Bloom*. This technical adaptation is a combination of cross-picking and strumming. In Fig. 20, each measure is a single chord that utilizes the four courses of strings. With the chord held in place with the left hand, the pick sweeps across the strings first downward (ascending), then back up (descending). The effect is a controlled, measured strum. The cross-picking element is expressed through the stationary left hand and open E strings.



Fig. 20 – A new technique in *Bloom* adapted to the mandolin from Pikelný's *Waveland*

One can find mandolinists at folk gatherings performing tunes from the old-time, bluegrass, Irish, and other traditions. These melodies contain step-wise motion as well as small leaps and arpeggios. Certain keys work better on the instrument, however. In general, keys that contain the most open-string pitches sound superior and are very playable for the performer (major keys: G, D, A, E, C, F, Bb). Fig. 21 demonstrates a melodic line that includes open strings in the flattering key of A.



Fig. 21 – An idiomatic melodic line in *Bloom*

The mandolin is a flexible instrument. It excels in many roles like melody, countermelody, accompaniment figures, chords, and even percussion. In Fig. 22, the combination of strumming and percussion supports the long melodic lines of the bowed strings. The 'x' indicates a muting of all eight strings by lightly touching the strings with the left hand to keep any pitch from sounding when struck with the pick.



Fig. 22 – A chordal and percussive mandolin passage in *Bloom*

With the several developments to the mandolin over time and the various models that exist today, some of these techniques work better on certain models than others. High-register passages like Fig. 18 may not even be possible on older mandolins due to fewer playable frets. Chords may sound very open or more subtle depending on the type of sound-hole. I'm partial to the F-5 model

consisting of carved plates and F holes like the violin. Had I been imagining another model of mandolin, I may have written passages differently.

## CONTEMPORARY COMPOSITIONAL TECHNIQUES

New compositional techniques can be extremely powerful. A never-before-heard technique holds the element of surprise. If performed and executed well, the effect can be exceptionally memorable to the listener. Contemporary composition is constantly searching for new and innovative techniques of expression. This is a fascinating endeavor.

Many of my favorite contemporary compositional techniques have to do with texture. This term can apply to various circumstances in music. Texture can be in reference to how individual parts are combined, characteristics such as tone or timbre, a rhythmic attribute, as well as articulation and levels of volume.<sup>58</sup> A triplet as an accompanimental figure is a favorite texture of mine. Like Shaw, I use the sextuplet as a unifying textural element. In Fig. 23, it is first introduced in harmony to kickstart motion after the introduction. The fast, triplet-like feel produces a flying effect.

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<sup>58</sup> "Texture," Grove Music Online, 2001, accessed February 24, 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027758>.



Fig. 23 – Sextuplets in mm. 96 - 97

Later in the piece, this same figure is developed to include a longer phrase. Fig. 23 consists of a six-note pattern while Fig. 24 repeats the first six notes but goes on to have twelve different notes that follow. This is part of the development section.

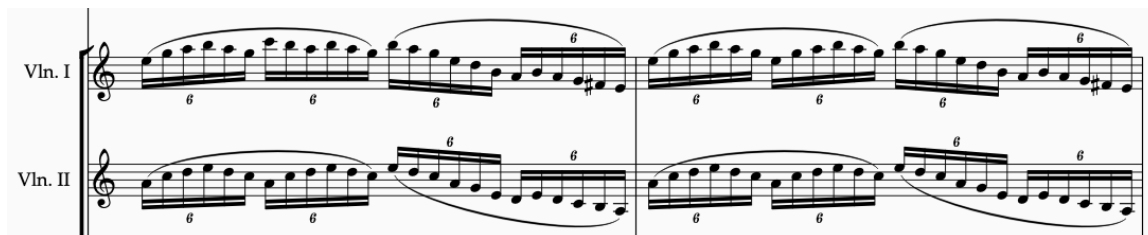


Fig. 24 – Sextuplets in mm. 288 - 289

A third iteration of the technique occurs during the recapitulation. It returns in a triumphant major mode as its last statement (Fig. 25). Although the exact intervals are modified, the ascending and descending pattern is the same (up four notes, down two) and the overall shape is identifiable to the listener.



Fig. 25 – Sextuplets in mm. 414 - 415

The mandolin produces a metallic-like picking sound. This timbre combined with a warmer violin pizzicato has a pleasant effect. When the two are mixed with stemless pitches, the result is a sound like raindrops. The whole section including measures 189 – 208 is dedicated to this texture. During this part, the mandolin is employing the 32<sup>nd</sup> note Pikelný technique. The sweeping right-hand gesture illustrates the nature of this technique in a wash of notes that are not intended to be perfectly in time. The blend of the stemless pitches and the sweeping mandolin technique, along with the warm bowed lower strings, is an unusual and compelling texture.



192

Mand. *Pikelnny technique*

Vln. I *arco* *mf*

Vln. II *stemless pitches* *arco*

Vla.

Vc. *p* *arco* *bowed low strings*

Db. *p*

Fig. 26 – Stemless pitches and mandolin technique texture

The stemless pitch technique makes an appearance at the end of *Bloom* in the viola and cello parts as a reference to the section earlier in the piece (Fig. 27).

The image displays a musical score for measures 453 and 454 of the piece *Bloom*. The score includes staves for Mandolin (Mand.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The Mandolin part features a rapid, ascending melodic line. The Violin I and II parts play sustained notes with long horizontal lines above them, indicating a continuous sound. The Viola and Cello parts are characterized by stemless pitches, represented by notes without stems, which are beamed together in a continuous, accelerating pattern. The Double Bass part also plays sustained notes. The dynamic marking *f* (forte) is present at the end of each staff.

Fig. 27 – Viola and cello stemless pitches in *Bloom*

Feathered beams are similar to stemless pitches, however, there is a difference between the techniques. Feathered beams are either an acceleration or deceleration, whereas stemless pitches can fluctuate in frequency. Fig. 28 demonstrates the viola part with its feathered beam. In this case, the player begins slowly and accelerate continuously until the downbeat of m. 284. The context of this section is a chaotic buildup. The rhythm of the feathered beam adds to the intensity.

The image displays a musical score for a piece titled "Feathered beam" from the work "Bloom". The score is arranged for six instruments: Mandolin (Mand.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three measures. The first measure starts at measure 282. The Mandolin part features a series of sixteenth notes, with a forte (f) dynamic marking. The Violin I part has a melody with a forte (f) dynamic. The Violin II part has a melody with a forte (f) dynamic. The Viola part has a melody with a forte (f) dynamic. The Violoncello part has a melody with a forte (f) dynamic. The Double Bass part has a melody with a forte (f) dynamic. The second measure starts at measure 284. The Mandolin part features a series of sixteenth notes, with a forte (f) dynamic marking. The Violin I part has a melody with a mezzo-piano (mp) dynamic. The Violin II part has a melody with a forte (f) dynamic. The Viola part has a melody with a mezzo-forte (mf) dynamic. The Violoncello part has a melody with a mezzo-forte (mf) dynamic. The Double Bass part has a melody with a mezzo-forte (mf) dynamic. The third measure continues the same patterns. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 28 – Feathered beam in *Bloom*

There are various subtle techniques that place this piece in the current musical era. A composing technique made popular by Debussy and other impressionists is parallel motion. The movement in Fig. 29 consists of an interval of a seventh between the cello and the viola and a third between the viola and mandolin. These parts follow diatonic planing where the movement stays within the key. The sound of a cluster of notes moving in the same direction towards a climactic moment is powerful.

The image shows a musical score for measures 279-283 of the piece *Bloom*. The score is for a Mandolin (Mand.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Mandolin part starts with a treble clef and a key signature of one sharp (F#). The Violin I and II parts start with a treble clef and a key signature of one sharp (F#). The Viola and Violoncello parts start with a bass clef and a key signature of one sharp (F#). The Double Bass part starts with a bass clef and a key signature of one sharp (F#). The score illustrates parallelism and diatonic planing through the use of parallel motion and diatonic intervals across the instruments.

Fig. 29 – Parallelism and diatonic planing in *Bloom*

Harmonically, *Bloom* is tonal, meaning there are various tonal centers, but it doesn't fall into the category of functional harmony. There are many key changes and moments where the harmony stretches outside of the lines and in nonfunctional ways. To avoid sounding monotonous in one key, the score was written without a key signature. This allowed the writing to flow freely between tonal centers (or avoid them altogether).

*Bloom* belongs to a genre known as neo-romanticism. This style can be described as romanticism but filtered through a twentieth-century lens.<sup>59</sup> Music from the romantic era possesses qualities that are emotionally expressive, tonal, lyrical, and sometimes chromatic and dissonant. Neo-romanticism takes these same characteristics but adds modern elements such as planing, minimalism, polytonality, etc. This is an example of art behaving cyclically, a point made by Roig-Francolí in Chapter 2.

Grove Music states that neo-romanticism is pleasing to the ear and attracts large audiences.<sup>60</sup> One quality I try to incorporate into composition is an amount of accessibility. Jennifer Higdon sums it up well, “My job is to communicate. I feel that you should be able to come to my music without having any kind of knowledge about classical music. I want to be able to speak to you on a kind of visceral level. ‘Accessibility’ doesn’t seem like a negative word to me.”<sup>61</sup>

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<sup>59</sup> Phillip Magnuson, “Sound Patterns,” A Structural Examination of Tonality, Vocabulary, Texture, Sonorities, and Time Organization in Western Art Music, accessed February 24, 2023, <https://academic.udayton.edu/phillipmagnuson/soundpatterns/microcosms/neoromanticism.html>

<sup>60</sup> Jann Pasler, “Neo-romantic,” Grove Music Online, 2001, accessed February 27 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040720>.

<sup>61</sup> Andrew Farach-Colton, “Contemporary composer: Jennifer Higdon,” Gramophone, March 20, 2017,

Higdon's music is fascinating to analyze from a theoretical perspective, but it also appeals to every level of listener. Many new music composers have a similar philosophy.

The twenty-first century is a great time to be writing music. The fusion of styles is encouraged. One can pick and choose styles and techniques from various time periods or create their own. With infinite combinations, composers can create a sound that is uniquely theirs. In *Bloom*, I chose to combine folk elements, idiomatic mandolin techniques, contemporary composition techniques, and an amount of accessibility via neo-romanticism. When combined, these elements form a twenty-first century mandolin concerto.

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<https://www.gramophone.co.uk/features/article/contemporary-composer-jennifer-higdon>.

## APPENDIX

### Playlist of Musical Examples

*Plan and Elevation* by Caroline Shaw -

IV. *The Orangery* (sextuplets): <https://youtu.be/TBcsR-6Zidc>

V. *The Beech Tree* (stemless notation): <https://youtu.be/Ttkl0h6PQog>

*Waveland* by Noam Pikelny: <https://youtu.be/iuV1JyEnTmE>

*Mandolin Concerto* by Jennifer Higdon: not currently available

### Timestamps for Figures in Chapter 4

Fig. 12 – Opening motive intervals 00:00

Fig. 13 – First theme 02:33

Fig. 14 – Hint of first theme in introduction 01:02

Fig. 15 – Theme in highest voice of mandolin part 03:10

Fig. 16 – New theme in bowed strings 08:26

Fig. 17 – Tremolo in *Bloom* 02:36

Fig. 18 – Cross-picking E, D, A in *Bloom* 08:34

- Fig. 19 – Cross-picking EA, D, G in *Bloom* 03:10
- Fig. 20 – Mandolin technique adapted from *Waveland* 04:50
- Fig. 21 – Idiomatic melodic line in *Bloom* 11:32
- Fig. 22 – Chordal and percussive passage in *Bloom* 12:07
- Fig. 23 – Sextuplets in *Bloom* (mm. 96 – 97) 02:06
- Fig. 24 – Sextuplets in *Bloom* (mm. 288 – 289) 07:40
- Fig. 25 – Sextuplets in *Bloom* (mm. 414 – 415) 11:32
- Fig. 26 – Stemless pitches and mandolin texture in *Bloom* 04:52
- Fig. 27 – Viola and cello stemless pitches in *Bloom* 12:39
- Fig. 28 – Feathered beam in *Bloom* 07:22
- Fig. 29 – Parallelism and diatonic planing in *Bloom* 07:16



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