Violin Concerto #1

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VIOLIN CONCERTO #1

by

Matthew James Holman

A DOCTORAL DOCUMENT

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Tyler White

Lincoln, Nebraska

April, 2013
This piece is a violin concerto modeled after, but not explicitly quoting melodic material of, several pieces of music by composers Bear McCreary, and Martin O’Donnell. The first and third movements of my piece were each modeled after two of Bear McCreary’s pieces from the soundtrack to *Battlestar Galactica* Season 2 – *Allegro*, and *Prelude to War*, respectively. The second movement of my piece was modeled after Martin O’Donnell’s piece *Ashes*, from the soundtrack to *Halo: Reach*.

Although I model my piece on the formal structures and, occasionally, the chord progressions of McCreary’s and O’Donnell’s pieces, my piece is significantly different from theirs. This difference in overall sound is accomplished through my use of orchestration, original melodic lines, fuller harmonies, use of rhythm, and changes to the original piece’s key structure and metrical plan.

My concerto has a total duration of approximately 18 minutes, and was written for violin soloist and full orchestral accompaniment. Each of my piece’s three movements was written to be able to stand independently of the other two. This allows an orchestra to play only a single movement without sacrificing any of the broader understanding of the works’ construction, as would occur if all the movements were closely thematically linked to one another.
The overall character of the piece was written in a post-minimalist style, with distinct melodies supported by often repetitious rhythmic patterns. The harmonies used in the piece are primarily based on triadic and pandiatonic structures. However, extended chords were also employed. By composing a piece in this style, my goal was to create a work that will appeal to younger audiences, and which would therefore aid in attracting newer audiences to the concert hall.
This piece is dedicated to my mother – Barbara Holman
Acknowledgements

I would like to thank my committee, Drs. Tyler White, Damon Lee, Gretchen Foley, and Prof. Jeffrey Thompson for their insight and support in composing this piece.
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Fl. 1

Fl. 2

Ob. 1

Ob. 2

B-Cl. 1

B-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1

Tpt. 2

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Vln.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.
Violin Concerto #1

Slow Down

Gradually Hot Born
Violin Concerto #1
Violin Concerto #1

Largo non Troppo $\frac{a}{\text{d}} = 52$

poco a poco accel.
Violin Concerto #1
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Violin Concerto #1
Mvt. III

Allegro $d = 152$

Flute

Oboe

Clarinet in A

Bassoon 1

Timpani

Flute 2

Flute 1

Cello

Tuba

Violin I

Violin II

Violin I

Cello

Double Bass
Violin Concerto #1
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Violin Concerto #1
APPENDIX A: INSTRUMENTATION

Flutes 1 and 2
Oboes 1 and 2
Clarinets 1 and 2 (in Bb and A)
Bassoons 1 and 2
Horns in F 1 and 2
Horns in F 3 and 4
Trumpets in Bb 1 and 2
Trombones 1 and 2
Bass Trombone
Tuba
Timpani

Percussion 1
- Triangle
- Crash Cymbals
- Suspended Cymbal (w/ wire brush when marked, otherwise use medium yarn mallets)

Percussion 2
- Snare Drum
- Suspended Cymbal (use medium yarn mallets)

Percussion 3
- Finger Cymbals
- Cabasa
- Bass Drum

Solo Violin
Violin I
Violin II
Viola
Cello
Double Bass