

AARON HOUSTON

Rude
MOODS

-- A suite for unaccompanied bassoon --



For Perusal Use Only

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Rude Moods

-- A suite for unaccompanied bassoon --

- 1 – Off with a Bang
- 2 – Schizenoidle
- 3 – Drive
- 4 – Right on Track?
- 5 – Sounds of Goodbye
- 6 – Distant Voices
- 7 – Home
- 8 – Stories
- 9 – Motion-less
- 10 – From the Top
- 11 – Breathe
- 12 – Burnin' Down the Barn

Performance time: c. 20 mins (for all movements)

PROGRAM NOTE

Rude Moods began with an idea to create a “raging hot blues solo” for bassoon with Ryan Reynolds. As the project got delayed and rethought, it got expanded. While the idea simmered in the back of my mind, I could not help think: What would it look like to create a collection of solos that explored a variety of untapped skills for bassoon players? What if this became an opportunity to demonstrate on some scale the multitude of characters, attitudes, and identities that bassoon players can exhibit in their performance?

With the help of Ryan, we came up with the idea for 12 miniatures to be commissioned by 12 different soloists. Each movement of this work was then inspired by the musical interests, abilities, playing, and feedback of a single player. My hope was to give each performer an opportunity to have a say in crafting a short solo for the bassoon they knew and loved so well and, in the process, create a suite of miniature solos that can serve as a snapshot for each of their identities, skills, and the breadth of what the instrument is capable of.

There are movements throughout this suite that ask the performer to stretch musical muscles they might never have used before -- playing blues, improvising, being a little childish and comedic. There are also movements that take a step back and just let the beauty of the bassoon speak for itself. The entire suite covers a vast territory of musical styles, ideas, and techniques before closing with the one that started the whole project: a “raging hot blues solo” titled *Burnin’ Down the Barn*.

This suite was commissioned by the following performers (listed in no particular order):

*Ryan Reynolds, Marisa Olegario, Chris Gonzalez, Mark Lauer,
Eleni Katz, Carlos Clark, Shawn Karson, Rachel Frederiksen,
Christian Green, Alex Lee, Sabrina Stoval, and Brianna Cantwell*

PERFORMANCE NOTES

Accidentals –

All accidentals last for the duration of the measure unless cancelled out by another accidentals.

Additionally, accidentals are not treated as transpositional by the octave (meaning an accidental on C4 has no bearing on C5).

Microtones –

All microtone accidentals utilize an arrow to indicate the direction of their adjustment from a “standard” accidental (either up a quarter-tone or down a quarter tone) and also last for the duration of a measure unless cancelled out by another accidental.

Growls –

Growls can be achieved by “gargling” in the back of your throat while playing. Alternatively, you can also use a flutter tongue to achieve a similar sound.

Glisses –

All glisses should be performed as smoothly as possible for the length of the note.

Bends & Falls –

Marked with short, curved lines either leading into or away from a note (a bend can be seen in m. 26 of *Schizoid* while a fall is shown in m. 14 of the same movement) should be performed by either starting the pitch slightly lower and lifting into the note for a bend or relaxing and briefly “falling” out of the end of a note.

You may play as many movements as you like (and in any order) based on the time restraints and needs of your concert. Please list every movement performed within any concert programs created.

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1 - Off with a Bang

Commissioned by Marissa Olegario

This movement serves as an exciting and aggressive flash of character. It is full of fast-paced decisions and rapidly spinning notes that should move as if they are being carried by a strong wind around every corner. While motifs are presented in short bursts of excitement, each new statement should build toward the declarative ending as if you have finally chosen a path and are determined to take it.

The musical score is written in bass clef and 4/4 time. It begins with the instruction "Freely" and a dynamic marking of *sfz*. The first measure features a rapid sixteenth-note run that crescendos to *f* and then *fff*. A fermata is placed over the final note of this run. The second measure starts with the instruction "Aggressive and quick, ♩ = c. 132" and a dynamic marking of *mf*. This is followed by a series of sixteenth-note patterns with accents. The score is divided into systems, with measure numbers 5, 9, 12, 17, 20, and 22 marking the beginning of new lines. The dynamics fluctuate throughout, including *fp*, *f*, *sfz*, *mp*, *f*, *pp*, *ff*, *mp*, *f*, *pp*, *mf*, *f*, and *ff*. The piece concludes with a final *ff* dynamic marking.

25

Musical staff 25: Treble clef, 12/8 time signature. Measures 25-27 show a melodic line with eighth notes and slurs. Measure 28 starts with a 4/4 time signature change and continues with eighth notes and slurs.

28

28 *pp* *f* *ff* Freely

Musical staff 28: Bass clef, 4/4 time signature. Measures 28-31 show a melodic line with eighth notes, slurs, and a triplet. Dynamics include *pp*, *f*, and *ff*. The word "Freely" is written above the staff.

32

32 *sffz* *f* *fff* Aggressive

Musical staff 32: Bass clef, 4/4 time signature. Measures 32-34 show a melodic line with eighth notes, slurs, and a fermata. Dynamics include *sffz*, *f*, and *fff*. The word "Aggressive" is written above the staff.

35

35 *sffz* *f* *fff* *sffz*

Musical staff 35: Bass clef, 4/4 time signature. Measures 35-37 show a melodic line with eighth notes, slurs, and a fermata. Dynamics include *sffz*, *f*, and *fff*.

2 - Schizoidle

Commissioned by Mark Lauer

Schizoidle is an adventure in the multiple personalities of the bassoon (yes, even within a suite of works exploring different identities of the instrument). It exhibits not only the technical precision and clarity of the instrument, but also the ability of the instrument to be the "clown" of the ensemble, to be both a "serious" musician and also the "court jester", so to speak. With each varying motif within this movement, the performer should attempt to wear a new hat and express that personality to its fullest -- whether it is the precise, fast-moving performer or the lumbering one at the back. Above all, have *fun* with it.

Excitedly, $\text{♩} = \text{c. } 136$

Drunkenly and lacking clarity, $\text{♩} = \text{c. } 104$

speech-like

Tempo I, $\text{♩} = \text{c. } 136$

22 *speech-like* *bend into note*

mf *f*

25 *tr* *Quicker, ♩ = c. 152* *♩ = c. 136*

sfz *sfz* *p* *mf* *ff* *really fat sound* *p* *mf* *mp*

Drunkenly, ♩ = c. 104

28 *tr* *molto accel.....*

f *mp* *ff* *mf* *p < mf*

32 *Tempo I, ♩ = c. 136*

f *p sub.*

35 *speech-like*

f *ff* *fat sound*

38 *rit.....Slower, ♩ = c. 104*

sfz *mp* *mf* *< sfz* *mp*

rit.....Slower, ♩ = c. 104

growl

42 *accel..... Quickly, ♩ = 152*

sfz *mf* *p < f* *ff* *really fat sound*

♩ = c. 136

mp *ff*

4 - Right on Track?

Commissioned by Shawn Karson

Serving as a whacky take on the development of a performer, *Right on Track?* is a light-hearted movement based on the process of learning to play music of various styles. Inspired by the sounds and idioms of funk music, this movement is intended to expose a performer to a certain style of playing they may not have encountered before...and plays with the frustration of being an accomplished musician struggling to "learn new tricks". It is meant to be both a little funky, a little comical, and provide a lot of opportunity for self-expression.

Funky, ♩ = c. 100

f with a phat sound

mf *f* *mf*

p *mf* with confidence *f*

brief pause, like you got it wrong (shorter) *mp* *f* confidently *p* distantly *p* *ff*

accel.....
grow increasingly frustrated

sfz *mp* *f*

p *f*

mp *f*

24

Musical notation for measures 24-26. Measure 24 starts with a 4/4 time signature and contains a complex bass line with many sixteenth notes and slurs. Measure 25 continues this pattern. Measure 26 has a 5/4 time signature and features a half note with an accent. Dynamics include *f*, *mp*, *ff*, and *fpp*. Fingering numbers 5 and 6 are shown.

27

Musical notation for measures 27-29. Measure 27 has a 4/4 time signature and includes a triplet of eighth notes. Measure 28 continues the bass line. Measure 29 has a 4/4 time signature and ends with a half note. Dynamics include *ff*.

30

Musical notation for measures 30-32. Measure 30 has a 4/4 time signature. Measure 31 has a 2/4 time signature. Measure 32 has a 5/4 time signature and includes a triplet of eighth notes. Dynamics include *p sub.*

molto accel......
(start a little slower)

33

Musical notation for measures 33-35. Measure 33 has a 4/4 time signature. Measure 34 has a 2/4 time signature. Measure 35 has a 5/4 time signature and includes a triplet of eighth notes. Dynamics include *ff*, *pp*, *f*, *p*, and *ff*.

36

Musical notation for measures 36-37. Measure 36 has a 5/4 time signature. Measure 37 has a 4/4 time signature and includes a triplet of eighth notes. Dynamics include *sfz* and *mp*.

38

Musical notation for measures 38-40. Measure 38 has a 5/4 time signature. Measure 39 has a 4/4 time signature and includes a triplet of eighth notes. Measure 40 has a 4/4 time signature and ends with a half note. Dynamics include *ff*, *mp*, *fff*, and *sfz*.

5 - The Sounds of Goodbye

Commissioned by Carlos Clark

This movement should be played with a relaxed mindset while exhibiting the flexibility and expression of the pitch range the bassoon is capable of. Full of jazz-inspired and blues-like motifs, *The Sounds of Goodbye* gives the performer the space to really sing in the tenor register of the instrument while flowing through colorful harmonic changes.

Smoothly, $\text{♩} = \text{c. } 76$

1 *p* *f cantabile* *mf* *f*

5 *p* *mf* *p*

9 *mf* *f*

11 *mf* *p* *pp*

14 *mp* *f* *dim.*

16 *p*

19 *mf*

22 *f*

24

27 *poco rit.* *a tempo*
p *pp*

31 *ff* *mf cant.* *poco rit.* *pp*

The musical score consists of four systems of music. The first system (measures 22-23) is in 13/8 time, marked *f*, and features eighth-note triplets and a quintuplet. The second system (measures 24-25) continues with eighth-note triplets and quintuplets. The third system (measures 26-28) includes a *poco rit.* section followed by a double bar line and an *a tempo* section, with dynamics *p* and *pp*. The fourth system (measures 29-31) features a *poco rit.* section, a change to 5/4 time, and a final 4/4 measure, with dynamics *ff*, *mf cant.*, and *pp*.

6 - Distant Voices

Commissioned by Eleni Katz

Distant Voices is a vocalise for bassoon. The idea of this movement is allow the warmth of the entire bassoon range to be displayed. The elongated melodies should sound like they are *singing* through the instrument as if they are spinning through the wind. Be as expressive and lyrical with the phrases (marked with dashed slurs) as possible without ever losing forward momentum.

As smoothly as possible, ♩ = c. 110

mp legato, warmly *f*

p *mf*

pp *p* *mf*

p *p*

f *p*

f *mp*

As smoothly as possible, ♩ = c. 110

mp legato, warmly *f*

p *mf*

pp *p* *mf*

p *p*

f *p*

f *mp*

5 *poco accel.*..... *molto rit.*....

8 *a tempo*

12

16 *poco rit.*..... *a tempo* *poco accel.*.....

19

21 *molto rit.*..... *a tempo*

24 Musical staff starting at measure 24. It features a series of notes with slurs and accents. Dynamics include *pp* and *mp*.

31 *poco accel.* Musical staff starting at measure 31. It features a series of notes with slurs and accents. Dynamics include *p* and *f*.

34 *molto rit.* *a tempo* Musical staff starting at measure 34. It features a series of notes with slurs and accents. Dynamics include *p* and *pp*.

38 Musical staff starting at measure 38. It features a series of notes with slurs and accents. Dynamics include *mp* and *p*.

43 Musical staff starting at measure 43. It features a series of notes with slurs and accents. Dynamics include *mf*.

47 Musical staff starting at measure 47. It features a series of notes with slurs and accents. Dynamics include *p*, *mp*, and *pp*.

52 *molto rit.* Musical staff starting at measure 52. It features a series of notes with slurs and accents. Dynamics include *mp*, *p*, and *mf*.

56 *Sweetly, ♩ = 92* *morendo* Musical staff starting at measure 56. It features a series of notes with slurs and accents. Dynamics include *pp*, *mp*, *ppp*, *p*, and *pp*.

7 - Home

Commissioned by Rachel Frederiksen

This movement is inspired by the idea of remembering a place that feels like home. No matter how distantly removed, I can hear the sounds of the home I grew up in, feel the comfort of my mother's couch, and know joy of her dogs running around causing chaos. *Home* should have that feeling of comfort mixed with the playfulness of a child and their sweet puppy playing in the yard.

Gently, ♩ = c. 60-72

mf pp mf p mf p

7 pp p 3 mf 3 f

12 growl growl p mf p f p

17 A little quicker, ♩ = c. 84-96 mf f p sub.

20 (tr) f p mf f p

23 3 3 mf 5 f

26 ff f p mf

Tempo I

30

pp mf p mf pp

This musical staff contains measures 30 through 33. It begins with a treble clef and a 12/8 time signature. Measure 30 starts with a half note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 31 contains a half note D5, a quarter note E5, and a quarter note F5. Measure 32 contains a half note G5, a quarter note A5, and a quarter note B5. Measure 33 contains a half note C6, a quarter note B5, and a quarter note A5. Dynamic markings are placed below the staff: *pp* under measure 30, *mf* under measure 31, *p* under measure 32, *mf* under measure 33, and *pp* under measure 34.

molto rit.

34

mp p ppp

This musical staff contains measures 34 through 37. It begins with a bass clef and a 12/8 time signature. Measure 34 starts with a half note G2, followed by a quarter rest, a quarter note F2, a quarter note E2, and a quarter note D2. Measure 35 contains a half note C2, a quarter note B1, and a quarter note A1. Measure 36 contains a half note G1, a quarter note F1, and a quarter note E1. Measure 37 contains a half note D1, a quarter note C1, and a quarter note B0. Dynamic markings are placed below the staff: *mp* under measure 34, *p* under measure 35, *p* under measure 36, and *ppp* under measure 37. The tempo marking *molto rit.* is placed above the staff with a dotted line extending to the right.

9 - Motion-less

Commissioned by Christian Green

Inspired by the music of Arvo Pärt, *Motion-less* is an exploration of the idea of learning to love and live in a single moment. There is no set tempo for this movement, nor is there a designated length for many of the aleatoric portions of the movement. Rather, there is space for the performer to explore a particular sound or arpeggio while working to find the tone, color, or subtle melodies they can love about each section. Each of the arrows included suggested times for how long to play the previous combination of notes (marked by repeat signs); however, every performer should view these as starting points, or guides, and feel free to adjust them to suit their own individual performance. Additionally, the fermatas should be observed for the amount of time the performer feels is appropriate to the music and the space they are creating. Tenutos should be played as *slight* lengthenings of the note -- similar to the an organist might slightly lengthen a note to create an emphasis.

Freely and in your own time

The musical score is written in bass clef and consists of several staves. It includes various dynamics such as *pp*, *f*, *fp*, *mp*, *p*, *mf*, *poco f*, and *pp*. The score features numerous fermatas and arrows indicating suggested durations for certain sections, such as 5-8", 4-6", 10-15", and 6-12". The music is characterized by arpeggiated patterns and a slow, contemplative feel.