THREE MOVEMENTS FOR ELEVEN PLAYERS

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ABSTRACT

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_Three Movements for Eleven Players_ is a ten-minute work that blends the timbres of saxophone quartet, brass quintet, and percussion duo. Percussion instruments include bass drum, snare drum, temple blocks, suspended cymbal, tam-tams, three tom-toms, log drum, anvil, go-go bells, and three mixing bowls. This work contains three contrasting movements that are linked by cyclic thematic elements stemming from the first movement. I experimented with the timbral combinations of these homogenous ensembles through techniques such as doublings, exploring the ranges of each instrument, and pitch bends.

The first thematic element consists of three pitch-classes: B, A, and G, that are used as basic material for shaping musical phrases. The second motive explores parallel pitch-space voicings along with a long-short rhythmic theme. The third motive uses a specific rhythmic passage occurring in a snare drum solo during the first movement as generative material for many aspects of the work’s textural and rhythmic language.

The first movement introduces and develops the three motives in sequence, beginning softly with a simple statement of each theme. The first variations are similar to the original statements. The second movement begins with a more elaborate version of the B-A-G theme that expands instrumentally. Syncopated rhythms involving septuplets, quintuplets and triplets make the overall musical texture more complex, and additional musical activity occupies the space between individual focal points of the B-A-G motive. The final section returns to a style similar to that of the movement’s opening. The last movement expands and develops ideas presented in the first movement, beginning with the percussion elaborating upon the third motive’s rhythm. While the percussion repeats this motive, the texture slowly
builds by introducing instruments one-by-one. To create a sense of return to the opening ideas of the piece, I conclude the third movement with a chorale similar to the opening texture of movement one. A small coda finalizes the entire work.
THREE MOVEMENTS FOR ELEVEN PLAYERS

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn
Trumpet I
Trumpet II
Trombone
Tuba

Percussion I: Bass Drum, Snare Drum, Anvil, Three Temple Blocks, Go-go Bells, Suspended Cymbal, and Bell

Percussion II: Log Drum, Three Tom-toms, Tam-tam, Three Mixing Bowls, and Suspended Cymbal
Performance Notes

Play notes slow to fast

Play notes fast to slow

Accelerate on the same pitch until as fast as possible

Repeat boxed notes in order as fast as possible for the duration of the line
Three Movements for Eleven Players

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Calm and Relaxed  \( \cdot \)  54

I

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F

Trumpet in Bb

Trumpet in Bb

Trombone

Tuba

Percussion 1

Bass Drum, felt mallets

Vibraphone, yarn mallets

Percussion 2
Slightly Less Calm \( \frac{73}{1} = 92 \)

- S.
  \( p - mf - p \)

- A.
  \( p - mf \)

- T.
  \( p - mf \)

- B.
  \( mp \)

- Hn.
  \( p - mf - p \)

- Tpt.
  \( f \)

- Tpt.
  \( p - mf \)

- Tbn.
  \( p - mf \)

- Tba.
  \( mp \)

- Perc.
  \( mp \)

- Perc.
  \( f \)
Nervous \( \text{\textit{d}} = 72 \)

Snare Drum with the snares on, snare sticks

S.

A.

T.

B.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Perc.

Perc.
20

Quicker \( \frac{j}{j} = 112 \)

S.\( \text{mp} \)

A.\( \text{mp} \)

T.\( \text{mp} \)

B.\( \text{f} \)

Hn.\( \text{mp} \)

Tpt.\( \text{mp} \)

Tpt.\( \text{mp} \)

Tbn.\( \text{f} \)

Tba.\( \text{f} \)

Perc.\( \text{f} \)

Perc.\( \text{f} \)

\* Anvil, rubber mallet
\* Cymbal, scrape edge with yarn mallet stick side
S.

A.

T.

B.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Perc.

Perc.

(Avil)

Temple Blocks, yarn mallets

(Cym)

p

p

mp

mp

p

mf

p

mf
Wait for Tam-tam to decrescendo to mp before playing.
Nervous $\varpi = 72$

(Viola 88)
Aggressive $J = 112$

Percussion 1

- Bass Drum, Anvil, snare sticks
- Tom-toms, Suspended Cymbals, snare sticks

Percussion 2

- Mixing Bowls

Toms, SC

"Ring for Service" Bell

Temples Blocks

Log Drum
Dying \( \text{d} = 60 \)

rit.

\( \text{S.} \)

\( \text{A.} \)

\( \text{T.} \)

\( \text{B.} \)

\( \text{Hn.} \)

\( \text{Tpt.} \)

\( \text{Tpt.} \)

\( \text{Tbn.} \)

\( \text{Tba.} \)

\( \text{Perc.} \)

\( \text{Perc.} \)