SECTIONS: A QUARTET FOR FLUTE
AND STRING TRIO

by

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A DOCUMENT

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts
in the School of Music
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2009
ABSTRACT

Sections is a seven movement work for flute and string trio. The instrumentation of the movements helps to delineate form in the composition. All movements, except movement IV, have a paired movement that shares the same instrumentation. These movement pairs share melodic and harmonic content. Movement IV is the only movement that uses all four instruments. The instrumentation of the other movements is symmetrical around movement IV as shown in the diagram below.

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cello</td>
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<tr>
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</tr>
<tr>
<td>Viola</td>
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<tr>
<td>Violin</td>
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<td>Violin</td>
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</tbody>
</table>

The design of the composition involves a transition between indefinite, semi-definite, and definite pitch. Percussive and non-percussive articulations also are treated in a transitional manner. These transitions form major motivic elements of the work. For example, the transition from a scratch tone to an ordinary bowed pitch forms a transition of semi-definite to definite pitch. Generally speaking, the use of indefinite pitch and percussive elements
decreases as the number of instruments playing increases. For example, the most percussive sounds are found in solo movements and the least in movement IV.
PERFORMANCE NOTES


2. S.T. (scratch tone): apply excessive pressure with the bow.

3. Golpe: hit the soundboard with a closed fist. The pitch c represents the left hand. The pitch d represents the right hand.

4. Key click: hit the keys percussively. No air is blown into the flute.

5. Key click with pitch: adds a percussive key click to the normally produced pitch.
6. Arrows: a gradual transition from one effect to another.

7. Trill with note in parentheses: a trill on the written note and the lower, parenthetical note that follows.
ACKNOWLEDGEMENTS

I would like to thank those who have supported and guided me through my doctoral program. I am most indebted to my wife and son, Alice and Gabriel, for many years of support and understanding. I am also indebted to Dr. Craig P. First for his skilled guidance in the development of my musical language, his wisdom in establishing my career as a composer, and his willingness to recognize my potential. I would also like to thank Dr. W. Marvin Johnson for his support of electronic music, his commitment to the graduate program at the University of Alabama, and our mutual experiences in staging electronic music concerts. I also thank Dr. Linda Cummins for her help in developing my ability to write effective prose, her infinite wisdom on musicological matters, and a genuine friendship that developed over the years. I also thank Dr. Stephen Peles for his ability to communicate deep musical concepts in a clear and meaningful way, and for instilling in me a deep love of music theory.
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Flute

Vlc.
Flute

Vln.

Vla.

Flute

Vln.

Vla.
Flute

Vln.

Vla.

Vlc.
Flute

Vln.

Vla.

Vlc.

Flute

Vln.

Vla.

Vlc.

Flute

Vln.

Vla.

Vlc.

Flute

Vln.

Vla.

Vlc.

Flute

Vln.

Vla.

Vlc.
Flute

Vlc.

Flute

Vlc.

Flute

Vlc.

30
VII

\[ \frac{d}{\text{sec}} = 52 \]

Vlc.

\begin{align*}
\text{4:3} & \quad \text{jete} \\
p & \quad \text{mp} \\
\text{mp} & \quad \text{mp} \leq \text{mf} \\
f & \quad \text{4:3} \\
\text{3:2} & \\
\end{align*}