

Ken Davies

Antiphonal Music

for

2 Trumpets in C

(or 2 trumpets in B-flat)

Performance Instructions:

These three pieces involve spatial as well as timbral attributes. The performers should be placed at opposite sides of the performance space, a minimum of 15 feet apart. While positioning to maintain needed eye contact with each other, play as directly as possible straight toward the audience, allowing for maximum stereo effect of the two trumpets. Both players may use C trumpets or they may use B-flat trumpets, thus allowing a resulting sound of a step lower.

Tpt 1

Tpt 2

(audience)

KD 105

Kenvad Music

www.kendavies.net

Program Notes

This three-movement suite utilizes spatial effects as players are situated at opposite sides of the stage adding to musical motion as short motives pass rapidly back and forth between the players. The work was first performed 11 March 2005 at the Southeastern Composers' League Forum by Dr. Randall Sorensen and Dr. Marilyn Gibson at Louisiana Tech University at Ruston.

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Review: **International Trumpet Guild Journal** June 2005 page 87-88.

Davies, Ken. *Antiphonal Music*, Two trumpets, Kenvad Music, 2004.

This three-movement suite for two trumpets was conceived in a modern style reminiscent of the writing of Anthony Plog. Characteristics leading to this depiction include interesting counterpoint, whimsical motives in a pointillistic style, and quick exchanges of rapid notes in alternating parts. As the title suggests, the three duets should be performed antiphonally, with players at least fifteen feet apart on a concert stage.

The first movement is titled "Playful Fifths" and is approximately 1:15 in duration. This energetic movement in common time includes three sections with different forms of counterpoint. The first begins with an ascending fifth motive sounded a fourth apart by the two trumpets in a call-and-response manner. Diminution is used to increase the speed of this motive, and then the idea is developed with gradually faster note values and increasing intensity. Both subsequent sections are similar in their vigorous and energetic nature, while the middle one contrasts the outer sections with a softer dynamic. "Playful Fifths" concludes with a flutter-tongued whole-step followed by a brisk stream of quintuplet sixteen notes ending in octaves.

The second movement is titled "Triton Mutations" and consists of a slower and more lyrical style. Both trumpets are cup muted throughout. The finale is titled Second Crossings and effectively concludes the piece. Again, interesting counterpoint, a quick exchange of motives, and a driving intensity are prevalent in this movement.

These duets are ideal for undergraduate students. There are some interesting rhythmic challenges, and a good command of double tonguing is required. In addition, the pointillistic motives require good ear training, however, since endurance is not much of a consideration and range is quite reasonable (the parts rarely ascend above the staff and there is only one c^{'''}), advanced high school players will likely find the duets accessible. University professors will find these short works to be useful additions to their library of duets for sight-reading in lessons. Undoubtedly, the works are suited for concert performance as well, possibly either commencing or concluding a recital.

...Luis C. Engelke, Music Reviews Editor,
Towson University, Towson, MD

Antiphonal Music

Duration: c. 5:00

1. Playful Fifths

KEN DAVIES

Allegro ♩ = 126

Trumpet 1 in C

Trumpet 2 in C

Musical notation for the first system, measures 1-4. Trumpet 1 in C and Trumpet 2 in C. Includes dynamics like 'f' and 'Allegro'.

5

Musical notation for the second system, measures 5-8. Trumpet 1 in C and Trumpet 2 in C.

9

Musical notation for the third system, measures 9-12. Trumpet 1 in C and Trumpet 2 in C.

13

Musical notation for the fourth system, measures 13-16. Trumpet 1 in C and Trumpet 2 in C. Includes dynamics like 'mp'.

17

Musical notation for the fifth system, measures 17-20. Trumpet 1 in C and Trumpet 2 in C.

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2. Tritone Mutations

Andante $\bullet = 72$
straight mute 1

mp
cup mute

5

poco a poco cresc.

9

f

12

mp

16

3. Second Crossings

Allegro ♩ = 126

f

5

mp

9

13

mf

17