

ken davies

Semi-Tones

for solo piano



KD 302

kenvad music
www.kendavies.net

duration 1:57

Semi-Tones

Ken Davies

Lively $\text{♩} = 88$

1

Piano

f *mf*

5

mp

10

mf *dim.*

14

mp

19

f

2

23

Musical score for measures 23-26. The piece is in a key with two flats (B-flat major or D minor). Measure 23 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including accents (>) in measures 25 and 26. The bass staff provides a harmonic accompaniment with chords and moving lines.

27

Musical score for measures 27-30. Measure 27 begins with a treble clef and a bass clef. The treble staff features a melodic line with accents (>) and a fermata over the final note. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in measure 28. The system concludes with a double bar line.

31

Musical score for measures 31-35. Measure 31 starts with a treble clef and a bass clef. The treble staff has a melodic line with a fermata in measure 32. The bass staff provides a steady accompaniment. The system ends with a double bar line.

36

Musical score for measures 36-40. Measure 36 begins with a treble clef and a bass clef. The treble staff contains a melodic line with a fermata in measure 37. The bass staff has a harmonic accompaniment. A dynamic marking of *crescendo poco a poco* is written in the first measure. The system concludes with a double bar line.

41

Musical score for measures 41-44. Measure 41 starts with a treble clef and a bass clef. The treble staff has a melodic line with a fermata in measure 42. The bass staff provides accompaniment. A dynamic marking of *f* (forte) is present in measure 43. The system ends with a double bar line.

incomplete

Semi-Tones - 1996 - duration 2 minutes

Program notes

This is a short but lively contrapuntal piece based on a chromatic motif. I wrote it while I was living in metro Denver, Colorado. It started its life as a study for exploring what I could do around descending and ascending chromatic scale lines. I found that this approach offered a lot of suggestive harmonic potential that was neither a tonal nor an atonal feel. I had a good time composing this and still enjoy listening to it from time to time.

Composer Bio

Wisconsin native Ken Davies (www.kendavies.net) has had acoustic and electronic works performed at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), Electronic Music Midwest, International Trombone Festival, National Association of Composers USA, Christian Fellowship of Art Music Composers, Parma Music Festival, London New Wind Festival (UK), and Sonic Coast (UK). Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (twice), the Mississippi Music Teachers' Association's Commissioned Composer Of The Year, and winner of the American Trombone Workshop National Composition Competition. His music studies were at the University of Wisconsin at Madison, Yale School of Music, Middle Tennessee State University at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition). A writer and publisher member of ASCAP, his music is published by Kenvad Music.