SHATTER AND SPIN AGAIN

A THESIS IN
Music Composition

Presented to the Faculty of the University of Missouri-Kansas City in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

by
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B.A., Point Loma Nazarene University, 2008

Kansas City, Missouri
2013
SHATTER AND SPIN AGAIN

Mackenzie Ann Copp, Candidate for Master of Music Degree

University of Missouri-Kansas City, 2013

ABSTRACT

There are many reasons for accepting viewpoints that are naïve and uncompromising. Maybe it's the only position to which we've been exposed. Maybe it's easier to accept instead of to question. But it is in the relief of admitting to the lies we've told ourselves that peace emerges. This peaceful stillness provides the backdrop for truth's small voice to speak--a voice that is comforting, despite its call to reconsider thinking, reexamine choices, and reconfigure priorities. Then we must build a new perspective. Most likely the world is the same at the end of this journey. But it sounds different. This piece is about that journey. It moves continuously through four stages: Lies I told myself; A still, small whisper; Birth of a new perspective; and Paradigm blooming. The first and last stages are about trying to make sense of one's beliefs in the midst of a complex and confusing world. The middle sections represent an inner dialogue between the journeyer and the creator.
The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance have examined a thesis titled “Shatter and Spin Again,” presented by Mackenzie A. Copp, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

**Supervisory Committee**

James Mobberley, D.M.A.,
Committee Chair Conservatory of Music and Dance

Chen Yi, D.M.A.
Conservatory of Music and Dance

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Conservatory of Music and Dance
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Shatter and Spin Again (2013)
for Wind Quintet and two Percussionists
Shatter and Spin Again (2013)

Instrumentation:
Flute
Oboe
Clarinet in B♭
Horn in F
Bassoon
Percussion 1
  Vibraphone, two singing bowls, small triangle
Percussion 2
  Kick drum, glockenspiel, suspended cymbal,
  snare drum, triangle, three toms, crotales

Score in Concert Pitch

Duration: c. 9.5 minutes

A note to the performers:
This piece is meant to be performed with a conductor. When the meter changes,
the eighth note stays constant. While the opening is all about contrast, the middle
section is concerned with subtlety. Performers should feel free to experiment with
changes in vibrato, slight alterations of dynamic within a single note or phrase,
and attacks/releases.

The composer has notated specific pedalings for some of the vibraphone part.
The rest is up to the discretion of the performer. In the Percussion 2 part, "Sus. cym
with stick" means to play the bead of the stick on the rim, with a ride cymbal sound.
When the composer wants a crash sound, the indication "Sus. cym crash with stick" is
used. The performer may decide to use more than one suspended cymbal to achieve
the desired difference.
Shatter and Spin Again

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Perc. 1
Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

17
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again
Shatter and Spin Again
Shatter and Spin Again

a little slower ($\frac{3}{4} = 140$)

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Snare drum
Shatter and Spin Again
Shatter and Spin Again
Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Snare drum
Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Sus. cymbal with stick

Snare drum
Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

22
Shatter and Spin Again

Fl.

mp

Ob.

mp

B♭ Cl.

Hn.

Bsn.

f

Perc. 1

Sus. cymbal with stick

Perc. 2

p

23
Shatter and Spin Again

Fl.

Ob.

Bb Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

very little vibrato

\( \text{rit.} \)
Shatter and Spin Again

Fl.

Ob.

Bb Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

107

increase vibrato

a tempo

mp

pp

mf

pp

pp

Small triangle

Glockenspiel

32
Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

pp

pp

pp

pp

mitt.

a tempo

34
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

very little vibrato

35
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Glockenspiel
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Tom-toms
Shatter and Spin Again

Fl.
\[ \text{accel.} \]
\[ \text{n mf} \quad p \quad f \]

Ob.
\[ \text{mf} \]

B♭ Cl.

Hn.
\[ \text{ff} \quad \text{mp} \quad f \]

Bsn.
\[ \text{mf} \quad f \]

Perc. 1
\[ \text{p} \quad \text{Sus. cymbal crash with stick} \quad f \]

Perc. 2
\[ \text{mp} \]

Sus. cymbal crash

39
Shatter and Spin Again
Shatter and Spin Again
Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Dome of cymbal with stick

rit.

pp

Q

Bsn.

Perc. 1

Dome of cymbal with stick

p

43
Shatter and Spin Again
Shatter and Spin Again

R

A Tempo ($\frac{1}{4} = 94$)

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Tempo ($\frac{1}{4} = 94$)

Bowed Crotale

Crotale with brass mallet

Shatter and Spin Again

45
Shatter and Spin Again

Fl.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

To singing bowl

Tom-toms with yarn mallets

with bow

pp

mp

p
Singing bowls with hard rubber mallets
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Crotale with brass mallet
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Bowed Crotales
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

To vibraphone

f

50
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

173

Vibraphone

Crotale with brass mallet

51
Shatter and Spin Again
Shatter and Spin Again

Freely $\frac{\text{U}}{\text{U}} = 58$

Freely $\frac{\text{U}}{\text{U}} = 58$

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Freely $\frac{\text{U}}{\text{U}} = 58$
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

184

184

184

184

184

"Triangle"

54
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Glockenspiel
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Dome of Susp. cymbal
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

58
Shatter and Spin Again

```
Fl.
196

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Tom-toms
```

59
Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

61
Shatter and Spin Again

Fl.  
Ob.  
B♭ Cl.  
Hn.  
Bsn.  
Perc. 1  
Perc. 2  

Snare drum, snares off
Shatter and Spin Again

\begin{align*}
\text{Fl.} & : 212 \\
\text{Ob.} & : 212 \\
\text{Bb Cl.} & : 212 \\
\text{Hn.} & : 212 \\
\text{Bsn.} & : 212 \\
\text{Perc. 1} & : 212 \\
\text{Perc. 2} & : 212 \\
\end{align*}

Triangle
Vibraphone
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Tom-toms

Snare drum, snares off

pp
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Dome of Susp. cymbal

Snare drum, snares off
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Sus. cymbal crash with stick

\( \text{Z} \) \( \text{=} \) 160
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Snare drum, snares on

Perc. 2

225

68
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Sus. cymbal with stick
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

74
Shatter and Spin Again

Fl.  
Ob.  
Bb Cl.  
Hn.  
Bsn.  
Perc. 1  
Perc. 2  

$CC \quad \frac{j}{\text{b}} = 120$

\begin{align*}
\text{Fl.} & \quad \text{Ob.} & \quad \text{Bb Cl.} & \quad \text{Hn.} & \quad \text{Bsn.} & \quad \text{Perc. 1} & \quad \text{Perc. 2} \\
\text{pp} & \quad \text{pp} & \quad \text{pp} & \quad \text{p} & \quad \text{p} & \quad \text{p} & \quad \text{p}
\end{align*}
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

\[ \text{DD} \quad \| \quad j = 160 \]

\( \text{Fl.} \)
\( \text{Ob.} \)
\( \text{Bb Cl.} \)
\( \text{Hn.} \)
\( \text{Bsn.} \)
\( \text{Perc. 1} \)
\( \text{Perc. 2} \)

\( q = 160 \)
Shatter and Spin Again

Fl. 269

Ob. 269

B♭ Cl. 269

Hn. 269

Bsn. 269

Perc. 1 269

Perc. 2 269
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

81
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

84
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

86
Shatter and Spin Again
Shatter and Spin Again

Fl.  

Ob.  

B♭ Cl.  

Hn.  

Bsn.  

Perc. 1  

Perc. 2
Shatter and Spin Again
Shatter and Spin Again
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

91
Shatter and Spin Again

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

mf

mp

p

mp

mp

p

mp

p

choke

f

mp

f

mp

p
Mackenzie Copp is a composer originally from San Diego, CA who grew up taking piano lessons and playing percussion at school. While studying composition at Point Loma Nazarene University, Mackenzie received several honors in music including awards from MTAC and MTNA and was recognized with the Pagan award for Outstanding Musicianship. She graduated from PLNU Summa Cum Laude with Bachelor of Music Degrees in Composition and Percussion Performance.

She has completed the coursework for a Master of Music degree in Composition at the University of Missouri, Kansas City where she worked as a “Composers in the Schools” Fellow and Graduate Teaching Assistant for Music Theory. While at UMKC her music has been programmed regularly on concerts and recitals as well as festivals such as the Exchange of Midwestern Collegiate Composers and the highSCORE music festival in Pavia, Italy. Most recently “Pieces” for mezzo-soprano, clarinet and cello was selected for performance on the conservatory collaborative concert with eighth blackbird, and “The Twenty-third Psalm” won first prize in Kansas City Chorale/UMKC Conservatory Choral composition competition.

In addition to composing Mackenzie also teaches piano and percussion lessons, occasionally performs in coffee shops, and directs the music at her church.