High Water Mark: Suite for Jazz Octet

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HIGH WATER MARK: SUITE FOR JAZZ OCTET

BASED ON THE PROSE POEMS OF DAVID SHUMATE

by

David von Kampen

A THESIS

Presented to the Faculty of

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Major: Music

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Lincoln, Nebraska

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HIGH WATER MARK: SUITE FOR JAZZ OCTET

BASED ON THE PROSE POEMS OF DAVID SHUMATE

David von Kampen, M.M.

University of Nebraska, 2011

Advisor: Eric Richards

High Water Mark is a five-movement suite for jazz octet, inspired by the poetry of David Shumate, from his collection of the same name. The piece is scored for trumpet (doubling flugelhorn), alto saxophone, tenor saxophone, trombone, male vocalist (without words), piano, bass, and drums. Although this instrumentation would generally be considered a small jazz group (as opposed to a big band), the piece is written in the spirit of a larger ensemble. The essence of small-group jazz is spontaneous creativity, interaction and improvisation. Although improvised solos appear in every movement of this piece, it is better considered as a work for "little big band," where composition, arrangement and orchestration are the primary means of musical expression.

"Tornado" portrays a man's personal turmoil with an aggressive pedal-tone ostinato in the piano and bass, paired with a driving rock groove in the drums. The horns play jagged, angular figures mixed with winding lines that depict the path of destruction. "The Blue Period" is a representation of a washed-out world where everything is the color blue. A trombone solo slips in
and out of dissonant harmony over a slow, bluesy swing feel. Near the end of the movement, a drastic texture changes depicts the arrival of Shumate's "woman in yellow boots" stepping off the train. "Lifesaving" describes a strange connection between two people after a near-death experience. An eerie, flowing piano line is doubled by the alto saxophone before giving way to a driving straight-8ths groove that builds to a climax before fading away. "Passing Through a Small Town," uses a heavy, straight-ahead swing feel and a fragmented, piano-driven melody to depict a man's experiences in a rural town he travels through. The final movement, "High Water Mark," keys on the narrator's desire to "drift downstream and see where I end up" after a flood. An up-tempo groove employs quarter-note triplets to morph into a gently swinging 6/8 finale as the poet drifts away.
Acknowledgments

Thanks to my advisor, Dr. Eric Richards, and to Dr. Paul Haar and Dr. Damon Lee for giving their time and assistance as members of my Supervisory committee.

Thanks to Professor David Shumate for permission to use his poetry as the inspiration for this piece, and as the source of the titles for each movement.

Thanks to Brandon Holloman, Andrew Janak, Robert Klein, Paul Krueger, Karl Lyden, Sean Murphy, and Andy Schneider for volunteering their time and enormous talent to bring this piece to life at my degree recital.

Finally, thanks to my parents, Kurt and Dory, for their support, and to my wife Mollie, for her patience and encouragement.
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We grant this permission for this specific performance only for the fee of $0.00 and one copy of the composition and a copy of the performance program (if there is one). This permission is contingent upon your mentioning, during the performance of the song (in written or spoken form) that the lyrics are from the poem; the titles of some of the poems from *High Water Mark: Prose Poems*, by David Shumate, published in 2004 by the University of Pittsburgh Press.

Payment is due within ninety (90) days of the date of this grant. Make check payable, in U.S. dollars and drawn on a U.S. bank, to University of Pittsburgh Press. Attach the enclosed copy of this letter with your payment, to ensure correct processing of your check. (Our FEI no. is 25-0965591.)

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Sincerely,

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Margie K. Bachman
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MKB/wp
Enclosure

P.S. Please send a recording of your composition and a copy of the performance program (if there is one) directly to David Shumate at the following address:
Department of English
Marian College
3200 Cold Spring Road
Indianapolis, IN 46222-1997.
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HIGH WATER MARK
Suite for Jazz Octet

by David von Kampen
based on the prose poems of David Shumate

I. Tornado
II. The Blue Period
III. Lifesaving
IV. Passing Through a Small Town
V. High Water Mark

Approximate performance time: 30'

First performed September 12th, 2010
at Westbrook Recital Hall, Lincoln NE

with

Paul Krueger - trumpet, flugelhorn
Brandon Holloman - alto saxophone
Andrew Janak - tenor saxophone
    Karl Lyden - trombone
Robert Klein - wordless vocals
    David von Kampen - piano
    Sean Murphy - bass
    Andy Schneider - drums
AGGRESSIVE ROCK \( \frac{\text{min}}{= c 120} \)

\[ \text{Pno.} \]
\[ \text{Bass} \]
\[ \text{D. S.} \]

\[ \text{Tbn.} \]
\[ \text{Vox} \]
\[ \text{Pno.} \]
\[ \text{Bass} \]
\[ \text{D. S.} \]

+ trombone, vox
59 [TRUMPET SOLO]

B♭ Tpt.

\[C\text{ sus4} \quad A♭\text{maj7/C} \quad B♭\text{maj7/C} \quad D♭2/C\]

\[\text{mp} \quad G♭\text{maj7/B♭} \quad A♭\text{maj7/B♭} \quad B2/B♭\]

Pno.

\[\text{B♭sus4} \quad G♭\text{maj7/B♭} \quad A♭\text{maj7/B♭} \quad B2/B♭\]

Bass

\[\text{B♭sus4} \quad G♭\text{maj7/B♭} \quad A♭\text{maj7/B♭} \quad B2/B♭\]

D. S.

\[\text{sim}\]

63

B♭ Tpt.

\[D2/C \quad C\text{mi7(add4)} \quad D\text{(add4)/C}\]

\[\text{C2/B♭} \quad B♭\text{mi7(add4)} \quad C\text{(add4)/B♭}\]

Pno.

\[\text{C2/B♭} \quad B♭\text{mi7(add4)} \quad C\text{(add4)/B♭}\]

Bass

\[\text{C2/B♭} \quad B♭\text{mi7(add4)} \quad C\text{(add4)/B♭}\]

D. S.

\[(6)\]
B♭ Tpt.  
A. Sx.  
T. Sx.  
Tbn.  
Vox  
Pno.  
Bass  
D. S.  

B♭ dorian

tail off.

mf

busy

Like before
B♭ Tpt.  A

A. Sx.

T. Sx.

Tbn.  mf

Vox  mf

Pno.

G(ped)  F(ped)  G(ped)

Bass

D. S.

FILL through..
[END SOLO]

B♭ Tpt.

finish up..

Pno.

mp

play 1x only, l.v.

Bass

mp

D. S.

mp

---

A. Sx.

T. Sx.

Pno.

Bass

D. S.

light, busy ride pattern

**Note:** The text and musical notation are as presented in the image. The symbols and notations are part of the musical score and are used to represent specific musical instructions and notes.
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

114

E♭maj7(b5)

G♭maj7(b5)

G♭maj7(b5)

BUILD over 8 bars

play 2nd time only

1st X read, 2nd X solo

play 2nd time only

(8)
D. S.  

8-bar duo with alto - like a solo!
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

2x

play 2nd time only

play 2nd time only

play 2nd time only

play 2nd time only

A LITTLE MORE SPARSE

D.S.
II. THE BLUE PERIOD

SLOW BLUES FEEL [swing 8ths] [\( \text{\textbar} = \text{c} 60 \)]

Piano

Bass

Drum Set

sim., vary ride pattern

Pno.

Bass

D. S. [8]
63  A\textsuperscript{b}maj7/F\#  \hspace{2cm} Gmaj7/F\#

\begin{array}{c}
Tbn. \\
A\textsuperscript{b}maj7/F\#  \hspace{2cm} Gmaj7/F\#
\end{array}

\begin{array}{c}
Pno. \\
63
\end{array}

67  F\#  \hspace{2cm} Amaj7/F\#

\begin{array}{c}
Tbn. \\
F\#  \hspace{2cm} Amaj7/F\#
\end{array}

\begin{array}{c}
Pno. \\
67
\end{array}

71  A\textsuperscript{b}maj7/F\#  \hspace{2cm} Gmaj7/F\#

\begin{array}{c}
Tbn. \\
A\textsuperscript{b}maj7/F\#  \hspace{2cm} Gmaj7/F\#
\end{array}

\begin{array}{c}
Pno. \\
71
\end{array}
75 $F\#$ $F\#mi7$ $A2$

Tbn.

$mf$ answer cued rhythms

$F\#$ $F\#mi7$ $A2$

Pno.

$mf$

$F\#mi7$ $A2$

Bass

$F\#mi7$ $A2$

D. S.

$FILL$ play time over cued hits

$mf$

79 $Amaj9$ $Bmaj9(6)$ $C\#mi9$ $E/D$ $G7\#11$

Tbn.

$Amaj9$ $Bmaj9(6)$ $C\#mi9$ $E/D$ $G7\#11$

Pno.

$Amaj9$ $Bmaj9(6)$ $C\#mi9$ $E/D$ $G7\#11$

Bass

$Amaj9$ $Bmaj9(6)$ $C\#mi9$ $E/D$ $G7\#11$

D. S.
Bb Tpt.

A. Sx.

T. Sx.

Amaj9  Bmaj9(6)  C#mi9  E/D

Tbn.

Amaj9  Bmaj9(6)  C#mi9  E/D

Pno.

Amaj9  Bmaj9(6)  C#mi9  E/D

Bass

D. S.
Amaj7/F#  A♭maj7/F#  Gmaj7/F#

Tbn.

Amaj7/F#  A♭maj7/F#  Gmaj7/F#

Pno.

Amaj7/F#  Gmaj7/F#

Bass

F#  answer cued rhythms  F#mi7  A2

Tbn.

F#  F#mi7  A2

Pno.

Bass

D. S.
wind down over 4 bars

TRANSITION TO "LIFESAVING"

D. S. to ride
A. Sx.

Pno.

Bass

D. S.

25 sim., vary pattern
A. Sx.

Pno.

Bass

D. S.

Ami9  B♭2  G/B  Cmi(6)  Gm/B♭  D/A

Fm/A♭
95
Fgl
A. Sx.
T. Sx.
Tbn.
Vox
Pno.
Bass
D. S.

FILL (4)
Fgl
A. Sx.
T. Sx.
Tbn.
Vox
Pno.
Bass
D. S.

98

TENOR SOLO

99

F#maj9(6)

floaty...

floaty...

floaty...

FILL

98
HUGE BUILD OVER 8 BARS....
Fgl  

A. Sx.  

T. Sx.  

Tbn.  

Vox  

Pno.  

Bass  

D. S.  

END SOLO
Fgl
A. Sx.
T. Sx.
Tbn.
Vox
Pno.
Bass
D. S.
FLUGEL SOLO

151

G dorian

Fgl

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

tighter and dry (hi hat)
162

Fgl
Cmaj9(6)/E
G2/D
F#7#9#5

A. Sx.
mf
tacet first time

T. Sx.
mf
tacet first time

Tbn.

Vox
Bbmaj9(6)/D
F2/C
E7#9#5

Pno.

Bbmaj9(6)/D
F2/C
E7#9#5

Bass

D. S.

[backgrounds]
brusier, fill around solo

play 3rd/4th time only

mf
Fgl
175 B\textsuperscript{b}maj7 Ami7 GMixolydian

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

\textit{play on ride like beginning}
Gradually fade out after bass and drums

OPEN

TRANSITION TO "PASSING THROUGH.."

END SOLO

freely
IV. PASSING THROUGH A SMALL TOWN

[out of time]

Bass

out-of-time solo
use note groups

7 Medium Swing \( \frac{\dot{}}{\mathcal{L}} = \mathfrak{c} 112 \)

Bass

D. S.

PLAY TIME - something like this

13

Pno.

\[ \text{[*piano]} \]

Bass

\[ \text{[*piano]} \]

D. S.
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Cmaj7/F

D♭maj7(b5)

A♭5

B♭maj7

Amaj7(b5)

Pno.

Bass

$\text{77 FILL THROUGH HITS}$

D. S.

$\text{PLAY TIME}$
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Pno.

G dorian

answer horn lines

Bass

D. S.

PLAY TIME

102

104
quietly POP these hits
116 TRANSITION TO "HIGH WATER MARK"
Freely

rit.

attacca

114

FILL

D. S.

B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Gmi9

Pno.

Bass
V. HIGH WATER MARK

Driving Latin / Straight 8ths \( \underline{\text{\textbar}} = \underline{\text{c 96}} \)

2nd time only

Voice

\[\text{\textbar}\]

Piano

\[\text{\textbar}\]

Bass

\[\text{\textbar}\]

Drum Set

\[\text{\textbar}\]

Vox

\[\text{\textbar}\]

Pno.

\[\text{\textbar}\]

Bass

\[\text{\textbar}\]

D. S.

\[\text{\textbar}\]
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

24

(8)
to ride - fluid but busy!
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

B/D

G2  A(add4)

Pno.

Bass

D. S.

48

Fill

(8)

like before
B♭ Tpt.
A. Sx.
T. Sx.
Tbn.
Vox
Pno.
Bass
D. S.

\( \text{(8) (six-bar phrase)} \)
GROOVE - START BUILDING

Amaj9(6) Fm7 Dmaj7(b5) Bm7

Cmaj9(6) Am7 Fmaj7(b5) Dm7

Cmaj9(6) Am7 Fmaj7(b5) Dm7

Amaj9(6) Fm7 Dmaj7(b5) Bm7

103

D. S. (12) GROOVE - START BUILDING
Bb Tpt.

Gmi7  E2/G#

Ami9  Emi9

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bm7  G2/B

Cmi9  Gmi9

Bbmi7  G2/B

Cmi9  Gmi9

Bass

D. S.

fill through hits...
Freely

In tempo, slowly

[Play] [horns enter]
DRUM SOLO - 4 times

play 3rd and 4th time ONLY

B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

SOLO over vamp - 4x

GRADUAL CRESC. OVER 32 BARS
B♭ Tpt.  
A. Sax.  
T. Sax.  
Tbn.  
Vox  
Pno.  
Bass  
D. S.
[3 TIMES]

Bb Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

TACET first time

Pno.

Bass

D. S.
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.
wind it down.
(still in tempo!)

B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.
284

each bar on cue:

B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

roll with soft mallets