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

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 to be one). This permission is contingent upon you mentioning during the performance of this song (in written or spoken form) that the lyrics are from the poems of some of the poems from *High Water Mark: Prose Poems*, by David Shumate, published in © 2004 by the University of Pittsburgh Press.

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MKB/wp
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P.S. Please send a recording of your composition and a copy of the performance program (if there is to be 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
Score (transposed, neutral key)

HIGH WATER MARK

I. TORNADO

[PIANO SOLO]
Freely

Piano

[END SOLO]
Bb Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

FILL

(4) BUSIER

pick up triplet cues
[TRUMPET SOLO]

59

C\, sus4          A\, sus7/C          B\, sus7/C          D\, sus2/C

B♭ Tpt.

B♭ sus4

G\, sus7/B♭        A\, sus7/B♭        B2/B♭

Pno.

B♭ sus4

G\, sus7/B♭        A\, sus7/B♭        B2/B♭

Bass

B♭ sus4

G\, sus7/B♭        A\, sus7/B♭        B2/B♭

D. S.

59

C\, sus4          A\, sus7/C          B\, sus7/C          D\, sus2/C

B♭ Tpt.

D2/C

C\, sus7(add4)    D\, sus7(add4)/C

Pno.

C2/B♭            B♭\, sus7(add4)    C\, sus7(add4)/B♭

Bass

C2/B♭            B♭\, sus7(add4)    C\, sus7(add4)/B♭

63

D\, sus7(add4)    C\, sus7(add4)/B♭

D. S.

(6)
B♭ Tpt.  B♭mi7  C/B♭  A♭m/B♭  G♭maj7/B♭

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.
\[ G^\#/B^\# \quad A \quad G \text{ lydian} \]
Bb Tpt.

finish up..

Pno.

play 1x only, l.v.

Bass

play 1x only, l.v.

D. S.

FILL 2 bars

A. Sx.

T. Sx.

Pno.

Bass

D. S.

light, busy ride pattern
8-bar duo with drums

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

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

play 2nd time only

2x

A LITTLE MORE SPARSE
B♭ Tpt.

A♭/D  F₆/D  A♭/D  D₉₄

A. Sx.  

T. Sx.  

Tbn.  

Vox  

Pno.  

Bass  

D. S.  

146  

like before
[END SOLO]
II. THE BLUE PERIOD

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

Piano

Bass

Drum Set

sim., vary ride pattern

\( \text{\textsc{p}} \)

\( \text{\textsc{p}} \)

\( \text{\textsc{p}} \)

\( \text{\textsc{p}} \)

5

Pno.

Bass

\( \text{\textsc{D. S.}} \)
16 SOLO

Tbn.  mp

Bass  mp

16 FILL  [8]

D. S.  mp

20

Tbn.

Pno.

Bass  Alydian

20

D. S.
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Pno.

Bass

D. S.

41

```
Cmaj9(6)
```

build over 4 bars
59

B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Pno.

Amaj7/F♯

Amaj7/F♯

53
75 F#   F#m7    A2

Tbn.

75 F#   F#m7    A2

Pno.

75 F#m7    A2

Bass

75 FILL

D. S.

79 Amaj9  Bmaj9(6)  C#m9 E/D  G7#11

Tbn.

79 Amaj9  Bmaj9(6)  C#m9 E/D  G7#11

Pno.

79 Amaj9  Bmaj9(6)  C#m9 E/D  G7#11

Bass

79 Amaj9  Bmaj9(6)  C#m9 E/D  G7#11

D. S.
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Pno.

Bass

D. S.

G7♯11  Dmaj7(6)

G7♯11  Dmaj7(6)

G7♯11  Dmaj7(6)

G7♯11  Dmaj7(6)
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Pno.

Bass

D. S.

Gmaj7(6)  Ebmaj7(b5)  Cmi9

Gmaj7(6)  Ebmaj7(b5)  Cmi9

Gmaj7(6)  Ebmaj7(b5)  Cmi9

Gmaj7(6)  Ebmaj7(b5)  Cmi9

Gmaj7(6)  Ebmaj7(b5)  Cmi9

Gmaj7(6)  Ebmaj7(b5)  Cmi9

FILL

FILL THROUGH HITS
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

C2(#4)

mp lightly solo to end

Pno.

Bass

D. S.
wind down over 4 bars

TRANSITION TO "LIFESAVING"
III. LIFESAVING

Flowing \( \text{\textit{[}d = c 72\text{\textit{]}}} \)

Piano

\( \text{\textit{[}mp\text{\textit{]}}} \)

Piano

\( \text{\textit{[}5\text{\textit{]}}} \)

Piano

\( \text{\textit{[}9\text{\textit{]}}} \)

Piano

\( \text{\textit{[}13\text{\textit{]}}} \)
A. Sx.

Pno.

Bass

25 sim., vary pattern

D. S.

Gmi

D/F#

B®maj7/F

E

Fmaj7

29

A. Sx.

Pno.

Bass

D. S.

G

C®sus4/A®

E®/A

D®sus4

29
lightly pushing forward
Fgl

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bmi9(add4)  Gmi9(6)  Fmaj9(b5)

Ami9(add4)  Fmi9(6)  Ebmaj9(b5)

Ami9(add4)  Fmi9(6)  Ebmaj9(b5)

125  (8)  (4)

D. S.
BIG FILLS
Fg1

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

END SOLO

BIG! splashy fills
151

**FLUGEL SOLO**

151

G dorian

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```
g dorian

f
```

tighter and dry (hi hat)
Fgl
\[ C_{maj9(6)}/E \] \[ G/2/D \] \[ F\#7\#9\#5 \]

A. Sx.
\[ B_{b}\text{maj9(6)}/D \] \( mf \)

T. Sx.
\[ B_{b}\text{maj9(6)}/D \] \( mf \) tacet first time

Tbn.
\[ B_{b}\text{maj9(6)}/D \] \( mf \) tacet first time

Vox
\[ B_{b}\text{maj9(6)}/D \] \[ F/2/C \] \[ E7\#9\#5 \] \( mf \) play 3rd/4th time only

Pno.

Bass
\[ B_{b}\text{maj9(6)}/D \] \[ F/2/C \] \[ E7\#9\#5 \]

D. S.
[backgrounds]
busier, fill around solo
175 B♭maj7 Ami7 GMixolydian

Fgl

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.

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]

Medium Swing \[\mathit{\frac{1}{4}} = c 112\]

PLAY TIME - something like this

D. S.

\[\mathit{sim}\]

[+piano]
B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Pno.

Bass

D. S.
102

B♭ Tpt.

G dorian

A. Sx.

answer horn lines

T. Sx.

Tbn.

mp

Pno.

PLAY TIME

D. S.

102

2

123
Bb Tpt.

A. Sx.

T. Sx.

Tbn.

Pno.

Bass

D. S.

108

quietly POP these hits

[8]
TRANSITION TO "HIGH WATER MARK"
Freely
rit.
attacca

B♭ Tpt.

A. Sax.

T. Sax.

Tbn.

Vox

Gmi9

Pno.

Bass

D. S.

FILL
V. HIGH WATER MARK

Driving Latin / Straight 8ths \( \frac{\text{\(\downarrow\)}}{\text{\(\downarrow\)}} = \text{c 96} \)

Voice

Piano

Bass

Drum Set

\( \text{mp} \)
to ride - fluid but busy!

(8) (six-bar phrase)
B♭ Tpt.  
A. Sx.  
T. Sx.  
Tbn.  
Vox  
Pno.  
Bass  
D. S.

Chord progression:
- Ami7
- Cmaj7
- B/D
- C/E♭
- Fmaj9(b5)
- Cmi7
- E♭maj7
- D/F
- E♭G♭
- A♭maj9(b5)
- Cmi7
- E♭maj7
- D/F
- E♭G♭
- A♭maj9(b5)
- FILL
Freely

In tempo, slowly

[piano cue]
SOLO over vamp - 4x

GRADUAL CRESC. OVER 32 BARS

DRUM SOLO - 4 times
play 3rd and 4th time ONLY

B♭ Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.
166  END SOLO

B♭ Tpt.  

A. Sx.  

T. Sx.  

Tbn.  

Vox  

Pno.  

Bass  

D. S.  

3-2 Clave-ish
keep simple time on ride
B♭ Tpt.

A. Sax.

T. Sax.

Tbn.

Vox

TACET first time

Pno.

Bass

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

277 piano cue

Bb Tpt.

A. Sx.

T. Sx.

Tbn.

Vox

Pno.

Bass

D. S.
each bar on cue:

B♭ Tpt.:  

A. Sx.:  

T. Sx.:  

Tbn.:  

Vox:  

Pno.:  

Bass:  

D. S.:  

roll with soft mallets