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On This Journey: Suite for Big Band and Five Voices

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On This Journey: Suite for Big Band and Five Voices

by

Kara Leigh Baxter

A DISSENTATION

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Eric Richards

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On This Journey: Suite for Big Band and Five Voices

Kara Leigh Baxter, D.M.A.
University of Nebraska, 2014

Adviser: Eric Richards

*On This Journey: Suite for Big Band and Five Voices* is a four-movement, programmatic work that explores traditional big band instrumentation with the addition of five voices used as instruments. Violin and cello are added in the last two movements.

This is the story of a journey, with each movement representing a phase of that journey. The first movement, *Charmed with Possibilities*, is a musical representation of Chicago. During the improvisation solos, the time moves fluidly between a measure of six and five. The meter and key change often, evoking a sense of the ever-changing city.

The second movement, *Stop, Time* represents a devastating car accident and the recovery in the hospital. A drum solo opens, with a crescendo into a fortissimo band chord, representing the crash. The voices come in softly in falling figures in seconds. The band sets the frantic tempo that drives the rest of the movement, representing the chaos, confusion and challenges of the time in the hospital.

The third movement, *Take Me Back* brings in the colors of violin and cello. This movement is slow, and is a musical representation of the sadness experienced while recovering from the accident, and the realization and finally acceptance that one’s life is forever changed by the actions of someone else. There is a sense of longing and
incompleteness created musically by unresolved suspensions and constant duplets against triplets.

The final movement, *Go Ahead Now*, represents recovery, moving forward, finding joy and excitement in life once again. The meter is a hybrid of 6/8 and 3/4, and has a sweeping, flowing sense of motion. The active texture includes motivic melodies.

Throughout the Suite, timbre was explored using a variety of mutes in the brass, with flutes, clarinets and bass clarinet in the reed section. The voices are paired with different instruments to alter the timbre, while also being used as the main melodic instrument. The effect is that of blended timbral colors, orchestral in sound.
DEDICATION

The first movement of the Suite is dedicated to the teachers and friends in Chicago that made my time there as wonderful as I remember, as well as to the city of Chicago that opened my eyes.

The second movement is dedicated to the emergency personnel from the city of Chicago, and the physicians, nurses and staff at Northwestern hospital who saved my life and gave me the best possible chance at recovering.

The third movement is dedicated to my family: my mom, Pam, dad, Mike, sister Erin, and brother Nick, as well as the wonderful extended family and friends in Nebraska and beyond, who gave me endless support and encouragement to keep pushing myself to get better.

The fourth and final movement is dedicated to my husband, Wes, who helped me move forward, and to our wonderful children, Sebastian and Tobias.
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On this Journey
Suite for Big Band and 5 Voices

By Kara Leigh Baxter
Mvmt 1: Charmed with Possibilities

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Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities

S

A

T

B

B

A. Sx.

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.
Mvmt 1: Charmed with Possibilities

Start with space and gradually increase intensity.
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities

S
T
A
B
B

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
B. Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

Gtr.

Pno.

Bass

D. S.
Mvmt 1: Charmed with Possibilities

A. Sx. 1

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Pno.

Bass

D. S.
Mvmt 1: Charmed with Possibilities

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
B. Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Citr.
Pno.
Gtr.
Bass
D. S.
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities

S

A

T

B

B

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B-Tpt. 1

B-Tpt. 2

B-Tpt. 3

B-Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities

S
\[N\]

A
\[do\ do\ do\ do\ dah\ dah\ dah\ dah\ doh\ doh\ doh\ doh\ doh\ doh\ doh\]

T
\[du\ du\ du\ du\ dah\ dah\ dah\ dah\ doh\ doh\ doh\ doh\ doh\ doh\ doh\]

B
\[du\ du\ du\ du\ dah\ dah\ dah\ dah\ doh\ doh\ doh\ doh\ doh\ doh\ doh\]

A. Sx. 1
\[mf\]

A. Sx. 2
\[mf\]

T. Sx. 1
\[mf\]

T. Sx. 2
\[mf\]

B. Sx.
\[mf\]

Bb Tpt. 1
\[mf\]

Bb Tpt. 2
\[mf\]

Bb Tpt. 3
\[mf\]

Bb Tpt. 4
\[mf\]

Tbn. 1
\[mf\]

Tbn. 2
\[mf\]

Tbn. 3
\[mf\]

Tbn. 4
\[mf\]

Gtr.
\[mf\]

Pno.
\[mf\]

Bass
\[mf\]

D. S.
\[mf\]
Mvmt 1: Charmed with Possibilities

A. Sx. 1

T. Sx. 1

B. Sx.

Bs Tpt. 1

Bs Tpt. 2

Bs Tpt. 3

Bs Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.

Straight 8th (M.M. \( \frac{\text{dot}}{\text{note}} = 360\))

A

B

S. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.

cross stick or something sim.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.

S

A

T

B

B

S. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.

S

A

T

B

B

S. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.
Mvmt 2: Stop, Time.

S. Sx.

A. Sx.

T. Sx.

T. Sx.

B. Sx.

Bb Tpt.

Bb Tpt.

Bb Tpt.

Bb Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.

S

A

T

B

B

S. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

D. S.
Mvmt 2: Stop, Time.

1.

Vocal parts:
- Soprano Saxophone 1
- Soprano Saxophone 2
- Tenor Saxophone 1
- Tenor Saxophone 2
- Baritone Saxophone

Instrumental parts:
- Bb Tpt 1
- Bb Tpt 2
- Bb Tpt 3
- Bb Tpt 4
- Tbn 1
- Tbn 2
- Tbn 3
- Tbn 4
- Guitar
- Piano
- Bass

Tempo indications:
- Poco a poco cres.
- Dah deh bah dah
- Bah
dah bah doo eh
- Bah
dah bah doo eh
- Bah
dah bah doo eh
- Bah
dah bah doo eh
- Poco a poco cresc.

Dynamic markings:
- mp

Time signature:
- 153

Key signature:
- C major

Bar numbers:
- 155
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 3: Take Me Back
On This Journey: Suite for Big Band and 5 Voices
Mvmt 3: Take Me Back
Mvmt 3: Take Me Back
Mvmt 3: Take Me Back
Mvmt 4: Go Ahead Now
On This Journey: Suite for Big Band and 5 Voices

Score

Kara Leigh Baxter
Mvmt 4: Go Ahead Now
Mvmt 4: Go Ahead Now

Bass

Phr.

Vlc.

Vln.

Tbn.

Tpt.

Tpt.

Tpt.

B. Sx.

T. Sx. 1

T. Sx. 2

A. Sx.

S. Sx.

D. S.

Pno.

Bass
Mvmt 4: Go Ahead Now

S

A

T

B

S.Sx.

A.Sx.

T.Sx. 1

T.Sx. 2

B.Sx.

Bb.Tpt. 1

Bb.Tpt. 2

Bb.Tpt. 3

Bb.Tpt. 4

Th. 1

Th. 2

Th. 3

Th. 4

Vlc.

Cir.

Pno.

Vlc.

Bass

D.S.
Mvmt 4: Go Ahead Now
Mvmt 4: Go Ahead Now
Mvmt 4: Go Ahead Now
Mvmt 4: Go Ahead Now
Mvmt 4: Go Ahead Now

116
Mvmt 4: Go Ahead Now
Mvmt 4: Go Ahead Now

122