Summer 7-30-2014

On This Journey: Suite for Big Band and Five Voices

Kara L. Baxter

University of Nebraska-Lincoln, karahoefs@hotmail.com

Follow this and additional works at: http://digitalcommons.unl.edu/musicstudent

Part of the Composition Commons


http://digitalcommons.unl.edu/musicstudent/75

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Creative Activity, and Performance - School of Music by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.
On This Journey: Suite for Big Band and Five Voices

by

Kara Leigh Baxter

A DISSERTATION

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

Lincoln, Nebraska
July, 2014
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.
TABLE OF CONTENTS

Movement One: Charmed with Possibilities……………………………..1
Movement Two: Stop, Time……………………………………………..46
Movement Three: Take Me Back………………………………………..76
Movement Four: Go Ahead Now………………………………………...88
On this Journey

Suite for Big Band and 5 Voices

By Kara Leigh Baxter
Mvmt 1: Charmed with Possibilities
On This Journey: Suite for Big Band and 5 Voices

Copyright Kara Leigh Music 2014
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities
Mvmt 1: Charmed with Possibilities

S

A

T

B

Bb Cl.

T. Sx. 1

Bb Cl.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb 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

Start with space and gradually increase intensity
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

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.

Sustained ideas during band figures, more rhythmic ideas to fill space

Play time (band hits notated)
Mvmt 1: Charmed with Possibilities

- S
- A
- T
- 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
- Grn.
- Pno.
- Bass
- D. S.
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

S
T
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
Mvmt 1: Charmed with Possibilities 38

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.

Hns

D. S.
Mvmt 1: Charmed with Possibilities

```
S
A
T
B
B
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
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

B. Sx. 1

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.

B.

T.

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 2: Stop, Time.
On This Journey Suite for Big Band and 5 Voices

Rubato $q = 80$

Soprano
Alto
Tenor
Baritone
Bass
Soprano Sax. 1
Alto Sax. 2
Tenor Sax. 1
Tenor Sax. 2
Baritone Sax.
Trumpet in B$lat$
Trumpet in B$lat$ 2
Trumpet in B$lat$ 3
Trumpet in B$lat$ 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drum Set

OPEN DRUM SOLO
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.

[Music notation and lyrics]

[END SOLO]
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.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.

Gradually increasing in intensity!
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.

S

A

T

B

S. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.
Mvmt 2: Stop, Time.
Mvmt 2: Stop, Time.
Mvmt 3: Take Me Back
Mvmt 3: Take Me Back

- Start with a slow introduction.
- Long tones with occasional triplet pulse.
- Floating with occasional triplet pulse.
- Long tones with high register splashes of color.
- Floating with occasional triplet pulse.
- Long tones with high register splashes of color.

Measure 1: Take Me Back 79

- A bit faster q=50
- Bb Flugelhorn SOLO

**Windchimes**

- Long tones with high register splashes of color
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
Mvmt 4: Go Ahead Now
Mvmt 4: Go Ahead Now

S. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

Bb Tp. 1

Bb Tp. 2

Bb Tp. 3

Bb Tp. 4

Thn. 1

Thn. 2

Thn. 3

Thn. 4

Vlc.

Gtr.

Pno.

Bsn.

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

S

A

T

B

B

S. Ss.

A. Ss.

T. Ss. 1

T. Ss. 2

B. Ss.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Thn. 1

Thn. 2

Thn. 3

Thn. 4

Vlc.

Cnr.

Pno.

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
Mvmt 4: Go Ahead Now

S

A

T

B

B

S. Ss.

A. Ss.

T. Ss. 1

T. Ss. 2

B. Ss.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Thn. 1

Thn. 2

Thn. 3

Thn. 4

Vlc.

Gtr.

Pno.

Bass

D. S.
Mvmt 4: Go Ahead Now

S.

A.

T.

B.

B.

S. Ss.

A. Ss.

T. Ss. 1

T. Ss. 2

B. Ss.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Thn. 1

Thn. 2

Thn. 3

Thn. 4

Vlc.

Gtr.

Pno.
Mvmt 4: Go Ahead Now

Vlc.
Gtr.
Pno.
Bass
D. S.
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

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vlc.

Pno.

Gtr.

Bass

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