INFLUENCES
BALLET MUSIC FOR STAGE BAND

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in
Music
by
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ABSTRACT

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Influences is ballet music in conception, but is without a specific story and stage directions. The formal design of this work allows the performers to choose the manner of performance. They may select a story to suit the music, dance without a story, or present the music as a concert piece.

The instruments here are treated as characters both singly and in groups, the electric guitar being the main character. The guitar evolves from the role of follower to that of leader in the later portions of the piece. As leader, the guitar brings the other instruments a quarter step higher in pitch, after which they all play the main theme in unison, a theme made up of parts of all previous material. The end of the piece is the beginning for a new main character, the muted trumpet.

This work attempts to use material idiomatic to current "popular" music in a musically artistic style with aesthetic validity. The instrumentation, some rhythmic patterns, scales, and intervallic constructions used are based on the "popular" idiom, while the treatment of these and other materials is more artfully rooted in polymetricity, atonality, and some rather free serialization. Aleatoric passages and free improvisation found in both "popular" and "art" music form an integral part of this composition. While there is no attempt to completely stylize the more commonplace elements, the effort to communicate on an artistic level remains the primary purpose for this ballet.
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Ballet Music for Stage Band

by J. Robert Babko
List of Symbols

General Symbols

- relatively short note
- long note to the duration indicated by the length of the line
- unmeasured rest
- open high hat cymbal or "wa wa" pedal
+ closed high hat cymbal or "wa wa" pedal

- repeat complete pattern of material in box
+ one quarter step sharp
# three quarters step sharp
b one quarter step flat
<< indicates re-tuned instrument, one quarter step sharp
\ glissando upward to unspecified pitch. Glissando is begun immediately, fading within the duration of the note.
/ slow descending glissando to unspecified pitch. Glissando is begun immediately, fading within the duration of the note.
(2) (2) glissando begun immediately on pitch indicated, continuing through duration indicated in parentheses above. Glissando to the second note, which is sustained.

\= \= staff continuing without being shown
(7) tuning box, player should use rests to adjust instrument and check pitch on written note

- shake, quickly alternate between written pitch and next higher note with same fingering (overtone partial)

Symbols for guitar:
/ bend pitch one quarter step sharp
\ bend pitch one quarter step sharp and return to original pitch
\ play this rhythm on all strings deadned around 12th to 14th fret.
^ play with flesh of fingers or thumb
\| use classical picking technique; part flesh and part nail
\ use pick (plectrum) With multiple stops, use pick on bottom note and fingers as necessary

\ marks box related to trumpets
\ marks box related to trombones
\ marks box related to saxophones
\ marks box not related to other instruments
\ tone setting overbalanced to stress treble
\ tone setting balanced equally with bass, midrange and treble
\ tone setting overbalanced to stress bass
\ is echoplex started at setting of 15, "2O set at 20
\ is end echoplex

\----- continue brushing strings with fingers
\ quick strum ascending - equivalent to \}\
PERFORMANCE NOTES

In the first section, the percussion parts should be kept in strict tempo with the various patterns repeated as indicated. The alto saxophone and electric bass should be treated very freely with the seconds indicated as approximations and the parts related as they appear spatially on the page.

The boxes which follow letter [E] must be played at least one time completely, after which the conductor must select parts of these boxes to be played as he wishes. When stopped, the players must stop together and begin together at the point where stopped when cued by the conductor. In general, the played portions should get progressively shorter as the time between playings gets longer.

The guitar in this section must play the material in each box at least one time, playing the box marked "1" first, and playing no box except those marked (G) before similar material is played by other instruments. The boxes marked "(G)" may be played at any time after the first box is played, and the guitar player must cue the other instruments involved in any of his boxes.

In section [E], all guitar chords must be played with a slow ascending arpeggio with the flesh of the thumb. In the last two measures of this section, the flute must retune as indicated.

Section [D] must be treated in strict tempo even after the boxes appear with all playing at \( \textit{J} = 120 \). Each instrument must play all material in the appropriate box at least one time and must repeat continually until cued to go on to the next box. The player may go on to the next box from any point within his original material.

The conductor must cue the guitar/drum entry and conduct from that point in strict 4/4 time cueing the other instruments as required.

The tempo remains constant from this point to section [F]. At this time, the percussion remains constant while the flute and guitar are treated freely, as were the saxophone and guitar in the first section.

The entire piece must be played as one movement without any break between sections.

Approximate duration: 9 - 12 minutes.
INSTRUMENTATION

2 Alto Saxophones (E♭)
2 Tenor Saxophones (B♭)
1 Baritone Saxophone (E♭)
6 Trumpets (B♭)
4 Tenor Trombones
1 Bass Trombone
1 Standard five-piece drum set
   with high hat, ride, large, and small crash cymbals
1 Electric guitar
   with "Fuzz," "wa-wa," "Phase shifter," and "Echoplex" attachments
1 Electric guitar
   with "Fuzz," "Phase shifter," and "Echoplex" attachments
1 Electric bass guitar
   with "Fuzz" attachment
Trumpets begin when music reaches this point the second time.
Alto Sax I take flute

Guitar I:
- with guitar tuned 1½ steps sharp (e)

Guitar II:
- mp
- with phase shifter set on "medium"
expression

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