

A SENIOR COMPOSITION RECITAL

AN HONORS THESIS (MUSTH 495)

by

Stephanie M. Baker

Thesis Advisor
Ernesto Pellegrini

A handwritten signature in black ink that reads "Ernesto Pellegrini". The signature is written in a cursive style with a large initial 'E' and 'P'.

Ball State University
Muncie, IN

April, 1995

Graduating May, 1995

So Call
The
1990
1990
1990
1990

Purpose of Thesis

For as long as I can remember music has been an integral part of my life. I learned to read music about the same time that I learned to read books. When I came to college to further my study of music, I did not have any interest in composition. I had always been content just performing music. As a Music Engineering Technology major I was required to take private composition lessons. I soon came to understand a new way to share a part of me with other people. I also became involved in electronic composition which was an entirely different experience; not only did I have to decide what pitches and rhythms to use, but I could also create an instrument to play them. With so many possibilities, composing became an uphill battle, but at the end of the first semester I was pleased with my accomplishments. In the next three semesters I completed one more acoustic piece and three electronic compositions. I finally had enough music for a full recital and wanted to share it with others.

I set a date, found players, designed the program, wrote program notes, and scheduled rehearsals. On April 1, 1995, it all came together, and I was able to present a concert of my own works.

**BALL STATE UNIVERSITY
COLLEGE OF FINE ARTS
SCHOOL OF MUSIC**

**STEPHANIE BAKER
in a
SENIOR HONORS COMPOSITION RECITAL**

April Fools (1995)
for stereo tape

Stephanie Baker
(b.1973)

Everclear Drop of Carbonation (1993)
Brandon Wickersham, trumpet
Lisa Shinn, piano

Soundscapes (1994-1995)
for stereo tape

Wayfarer (1994)

Angela Lastinger, flute
Bridget Flory, tenor saxophone
Kathryn Lang, vibraphone
Michael R. Gagliardo, conductor

Minglings (1994)
for stereo tape

Stephanie Baker has studied composition with
Ernesto Pellegrini and Cleve Scott.
She is a member of Sigma Alpha Iota,
International Academic Fraternity for women in the field of music,
and of Pi Kappa Lambda, National Honor Society in Music.

This recital is presented in partial fulfillment of the requirements
for the degree Bachelor of Music
with a major in Music Engineering Technology
and of the requirements for the Honors Program at Ball State University.

PRUIS HALL
Saturday, April 1, 1995
3:00 p.m.

Series XLIX
Number 165

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PROGRAM NOTES
Stephanie Baker
SENIOR HONORS COMPOSITION RECITAL
Pruis Hall - Saturday, April 1, 1995 - 3:00 p.m.

April Fools- In recognition of today's date, I decided to create a composition that was linked to the words April Fools. After numbering each letter in the alphabet, I added up April Fools and then divided by the number of letters in the words, 10; the result was 11. The piece lasts 11 minutes and 11 seconds. It is a combination of 11 melodic and rhythmic lines, 6 generated in MPL and 5 in MAX. The Kurzweil K2000 and the Korg M1 provide the 11 voices used to play-back the lines which were manipulated in Performer. As you listen, remember that even composers are allowed to play a little joke on April Fools Day.

Everclear Drop of Carbonation- This was my first acoustic piece. By choosing to use the two instruments that I know the most about, trumpet and piano, I was able to focus more on compositional problems than the limitations of the instruments. The piece opens and closes with a fanfare type trumpet line, and contains a middle section which is largely a dialogue between the trumpet and piano.

Soundscapes- I constructed the sounds for this piece with the Yamaha TX81Z, TX802, TG77, and the Korg Wavestation. These timbres were then used to create groups of sounds that slightly overlap, similar to slowly walking past a row of paintings which, because of your continuous motion, blend together.

Wayfarer- This piece is written for flute, tenor saxophone, and vibraphone. It uses quartal harmonies to create a slow flowing effect that is interrupted by sections of short staccato lines.

Minglings- The interactive software program, M, was used to perform this piece. The program allows for up to four lines to play at once, each continuously repeating a set of pitches. Percentage and order that the notes will be played, along with nine other variables, are changeable as the work progresses. Yamaha TG77 voices were used in the three short sections of this piece.

Everclear Drop of Carbonation

Stephanie Baker

1 $\text{♩} = 80$

trumpet

mp

piano

f

ped. *ped.* *ped.* *ped.* *ped.*

5

tpt

f

piano

5

10

tpt

10

piano

10

f *mf*

ped. *ped.* *ped.* *ped.*

Detailed description: This is a musical score for trumpet and piano. It consists of three systems of staves. The first system (measures 1-4) features a trumpet part starting with a whole rest, followed by a melodic line in measures 3 and 4. The piano part has a bass line with quarter notes and a treble line with a chordal accompaniment. The second system (measures 5-8) shows the trumpet playing a melodic line with triplets. The piano part is mostly silent. The third system (measures 9-10) continues the trumpet's melodic line with triplets. The piano part has a bass line with quarter notes and a treble line with a melodic line. Dynamics include *mp*, *f*, and *mf*. Pedal markings are present in the piano part.

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completed 12/93

13

tpt

piano

mp

Red. Red.

16

tpt

piano

mf

mp

Red.

20

tpt

piano

f

mp

Red.

22

tpt

piano

mf

pp

Red.

25

tpt

piano

mf

Red.

28

tpt

piano

mp

Red.

30

tpt

piano

f

men. mosso rit.

mf *mp*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

33

tpt

piano

mf

mp

p

mp

Red. *Red.*

38

tpt

piano

p *rit.*

pp

pp

rit.

pp

Red.

42 $\text{♩} = 110$

tpt

piano

ff

f

mf

47

tpt

piano

mf

mf

51

tpt

piano

51

51

Red. *Red.*

55

tpt

piano

57

tpt

piano

mf

59

tpt

piano

mp

f

Red. Red.

63

tpt

piano

mp

mf

68

tpt

piano

st. mute

mf

allarg.

mp

Red. Red. Red.

72

tpt

piano

75

tpt

piano

78 open

tpt

piano

78

f

80

tpt

piano

80

mf

82 *cresc,* *tr*

tpt

piano

85

tpt

piano

f

Red.

88

tpt

piano

mp

91

tpt

piano

mp

Red.

94

tpt

piano

94

Red.

98

tpt

piano

f

Red.

Red.

109

tpt

mf

piano

111

tpt

piano

114

tpt

allarg.

piano

117

tpt

rit. to ♩=80 and continue slowing down to end

piano

117

f

117

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

121

tpt

121

piano

121

ped.

124

tpt

rit. *pp*

piano

124

rit. *mp* *p*

124

ped. *ped.* *b♭*

Piu Mosso

fl 27 *f* *f* *p*

ten sax 27 *mf*

vibes 27 *mf*

Red.

fl 30 *f*

ten sax 30 *f*

vibes 30 *mf*

Red.

fl 32 *mp* *rit.* *f*

ten sax 32 *dim* *p* *mp* *accel.* *f*

vibes 32 *mp*

fl 34 *mf*

ten sax 34 *mf*

vibes 34 *mf* *tr*

Red. *Red.* *Red.*

37

fl

en sax

vibes

allarg

p

mp

Red.

Red.

Red.

40

fl

fltz

ord

en sax

vibes

mf

Red.

Red.

Red.

43

fl

en sax

vibes

mf

f

p

Red.

Red.

Red.

Red.

Red.

46

fl

en sax

vibes

mf

f

mf

f

Red.

Red.

Red.

fl 49 *mp*

ten sax 49

vibes 49

fl 50

ten sax 50

vibes 50

fl 52

ten sax 52

vibes 52

p

fl 57

ten sax 57

vibes 57

mf

60

fl

ten sax

vibes

sub p

Red. *Red.* *Red.* *Red.*

62

fl

ten sax

vibes

mp *accel.* **Piu Mosso** *f*

Red.

65

fl

ten sax

vibes

f

69

fl

ten sax

vibes

mp *mp*

Red. *Red.* *Red.* *Red.* *Red.*

73
fl *p* *mp*

ten sax *p*

vibes *Red.* *Red.* *Red.* *Red.*

77
fl *mf*

ten sax

vibes *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

82
fl

ten sax *mp*

vibes *Red.* *Red.* *Red.*

86
fl *mf*

ten sax

vibes *Red.* *Red.* *pp*

-7-

89

fl

89

ten sax

89

vibes

pp

sed.

sed.

Detailed description: This is a musical score for three instruments: flute (fl), tenor saxophone (ten sax), and vibraphone (vibes). The score is written in treble clef with a key signature of one flat (B-flat). The flute part begins with a half note G4, followed by a quarter note F4, and then a half note E4. The tenor saxophone part has a whole rest in the first measure and a quarter rest in the second measure. The vibraphone part starts with a whole chord of G4, F4, and E4, marked with a fermata and the instruction 'sed.'. In the second measure, there is another whole chord of G4, F4, and E4, also marked with a fermata and 'sed.'. The final measure of the piece features a melodic line for the vibraphone: a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4, all marked with a fermata and 'sed.'. The flute part concludes with a half note G4, marked with a fermata and the instruction 'pp'.