University of Arkansas, Fayetteville

ScholarWorks@UARK

Graduate Theses and Dissertations

5-2016

Journey

Darren Alan Rainey
University of Arkansas, Fayetteville

Follow this and additional works at: https://scholarworks.uark.edu/etd

Part of the Composition Commons

Citation

Rainey, D. A. (2016). Journey. *Graduate Theses and Dissertations* Retrieved from https://scholarworks.uark.edu/etd/1601

This Thesis is brought to you for free and open access by ScholarWorks@UARK. It has been accepted for inclusion in Graduate Theses and Dissertations by an authorized administrator of ScholarWorks@UARK. For more information, please contact scholar@uark.edu.

Journey

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Music in Music Composition

by

Darren Rainey
University of Arkansas Fort Smith
Bachelor of Music Education, 2012

May 2016
University of Arkansas

This thesis is approved for recommendation to the Graduate Council

_____
Dr. Robert Mueller
Thesis Director

_____
Dr. Rick Salonen
Committee member

_____
Dr. Alan Gosman
Committee member

Abstract

Journey is not about a particular journey, it is more about images or moments from within a journey. The interpretation for what this means is left up to the performers and listeners; however, I view this as one person not particularly achieving what they set out to achieve. It all began with a rough start, moments of happiness, playfulness, contempt and contemplation, but in the end it wasn't the expected outcome of the journey. The work plays between moments of vigor, aggitation, playfulness, light-heartedness, comfort and relaxation. Expression markings are described above each area of the work. These descriptions help to explain how the the music could potentially be expressed in a style similar to a story.

Journey does not require a conductor, but it is strongly suggested. Writing for the wind parts is relatively standard and does not call for explanation on special technique requirements. The percussion section throughout the work should be light in weight. For example, if a hard mallet is suggested the sound should not forceful. All mallet markings are suggestions. Player 1: The hi-hat should be very light, short, and crisp in articulation. For the moments when the hi-hat is open, the distance between each cymbal should be set roughly smaller than ¼ inch. For the sustained open hat sound, try using yarn on the edge of the hat. Player 2: The suspended cymbal should generally use a similar stick as the high hat to achieve a similar light, short and crisp sound; however, your sound is intentionally meant to be a bit more resonant. The bell tree acts as both a momentary and extended effect. The lower 2/3 of the mark tree should always be muted. Player 3: The bass drum has a felt sound than projected sound. The tambourine should be mounted, not on a stand, and performed lightly. Player 4: The role of the crotales is normal. Bring out the bowing effect when it is notated. The chimes should never use a hard mallet. The role of the chimes is to have an open resonant sound that sits within the sound of the ensemble. Player 5: The majority of the music will require an independent player. This part never uses more than a three mallet technique.

Acknowledgments

The support of family and friends through the years have been the foundation for what has lead to a successful beginning into the world of music and music composition. Without their support, I would not be in the position I am today and will always be in their debt. I would also like to acknowledge the faculty at the University of Arkansas at Fort Smith for providing me with the tools for continuing education in the field of music and academia. Special thanks goes to Dr. Stephen Husarik for providing moral support, scholarly debates, and opportunities for professional development. Dr. Huarik has been fundamental in my endeavors and I owe much of my success to him. Also, I would like to recognize my composition instructors: Mr. Charles Booker, Dr. James Greeson, and Dr. Robert Mueller. With their insight and direction in composition I have been molded into a well rounded composer with a unique take on the future of composition. Lastly, the faculty of the music department at the University of Arkansas at Fayetteville have been instrumental in my success as a graduate student. I am fortunate to have been under the instruction of so many talented and intellectual instructors and I thank all of them for providing me with a broad educational and musical experience.

Table of Contents

I. Journey..... 1

Journey

Darren Rainey

Vivace ♩= 140

With vigor and some aggitation

10

Clarinet in B♭ 1

Clarinet in B♭ 2

Bass Clarinet in B♭

Bassoon

Bring this line out with as much dynamic contrast as possible.

p *f* *mf* *f* *p* *f* *mf* *f* *mf*

Horn in F

Flugelhorn

Hi hat

(drumsticks)

Sus. Cymb.

mp (with drumstick)

(on bell)

p *mp* *p* (on bell)

Suspended Cymbal

Bell Tree

Mark Tree

mp

Bass Drum

Bass Drum

GlockenSpiel

Tambourine

Metal

Crotales

p *f* (dampen) (dampen) *p* *mp* l.v.

Crotales

Chimes

p

3

Vivace ♩= 140

With vigor and some aggitation

Medium

Vibraphone

mf

20

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

(Bell Tree)

l.v.

To Tamb.

(on bell)

Tambourine

(dampen)

A **Less aggitation, more connected**

30

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Tamb.

to Glock.

(dampen)

A **Less aggitation, more connected**

Vib.

B **Playful in nature, but the vigor remains**

40

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Glock.

Glockenspiel

l.v.

l.v.

Bass Drum

(with stick)

(on bell)

(dampen)

To Chim.

Vib.

B **Playful in nature, but the vigor remains**

50

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

mf

Flug.

Chimes

mp

mp

mp

Crotales

Vib.

C **Less vigorous, more connected, with moments of playfulness**

Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn.
Flug.
Vib.

with agitation

to Bell Tree
(dampen)
(muffled)
Drumsticks
Near Rim
(cont. muffled)
Play with light and thin sticks.
No distinct bell required.
high - mid - low
Bell Tree
Glock. sticks
on the casing.

60

70

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Perc.

to Sus. Cymb.

To Glock.

(dampen)

Glockenspiel

to Bass Drum

(norm)

(dampen)

Vib.

D **Light hearted, not too serious. Comfortable, relaxed.**

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

mp

mf

f

To Glock.

80

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Glockenspiel
(with stick)

(with stick)

(soft mallet)

Vib.

E **Flowing, free, with a sense of energy and not urgency.**

90

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

mf

p

(drumstick)

(bell)

(norm)

mp

To Bass Drum

100

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

f

p

mp bring out

mf

To Chim.

pp

110

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Chimes

Vib.

simile

From the background

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

(7) (8) (9) (10) (11)

To Tamb.

Crotales

Chim.

From the background

Vib.

F **Continuing to flow, but with less energy. Comfortable, almost care free.**

120

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Tambourine

F **Continuing to flow, but with less energy. Comfortable, almost care free.**

Vib.

G **Begining to grow in aggitation.**
Reducing comfort. With concern

130

Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn.
Flug.
Vib.

p *mf* *mp* *pp*

Glockenspiel
(with stick)

Bass Drum

(with stick)

G **Begining to grow in aggitation.**
Reducing comfort. With concern

H *140* **With vigor, aggitation**

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

with agitation

(dampen)

Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn.
Flug.
Vib.

150

B.D. Tamb.
B.D. Tamb.
To B. D.
Metal Brush on Ride
(bell tree)
(ride)
(bell tree)
Bowed

Into the background.
Dieing away as if exhausted
rit.

I ♩ = 96
Full bodied sound with expression.
Not agitation. As if a long deep breath.

160

Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn.
Flug.
Vib.

(ride)

soft mallet

dampen

B.D.

Into the background.
Dieing away as if exhausted
rit.

I ♩ = 96
Full bodied sound with expression.
Not agitation. As if a long deep breath.

♩ = 50 **Heavy, solemn, with resolve**

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

B. D.

Vib.

With a soft mallet, sustain a soft sizzle sound.

Brush

Metal Glockenspiel

The pitches do not need to begin on the beat. This is more of an effect that leads into the next beat.

Bowed

Rubber

simile

170

poco rit.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Glock.

Bass Drum

Glockenspiel

Vib.

poco rit.

J ♩ = 74
Lighter, with a sense of completion but without closure.

180

rit.

Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn.
Flug.
Glock.
Vib.

mf mp p pp

soft mallet

to Bass Drum

To Crot.

J ♩ = 74
Lighter, with a sense of completion but without closure.

rit.

♩ = 88

K **Solemn. Long, drawn out.**
Lightly articulated.

190

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Mark Tree

Mute the lower 2/3 of the mark tree.
A slow and light tinkling effect.

♩ = 88

K **Solemn. Long, drawn out.**
Lightly articulated.

Vib.

200

Cl. 1

Cl. 2

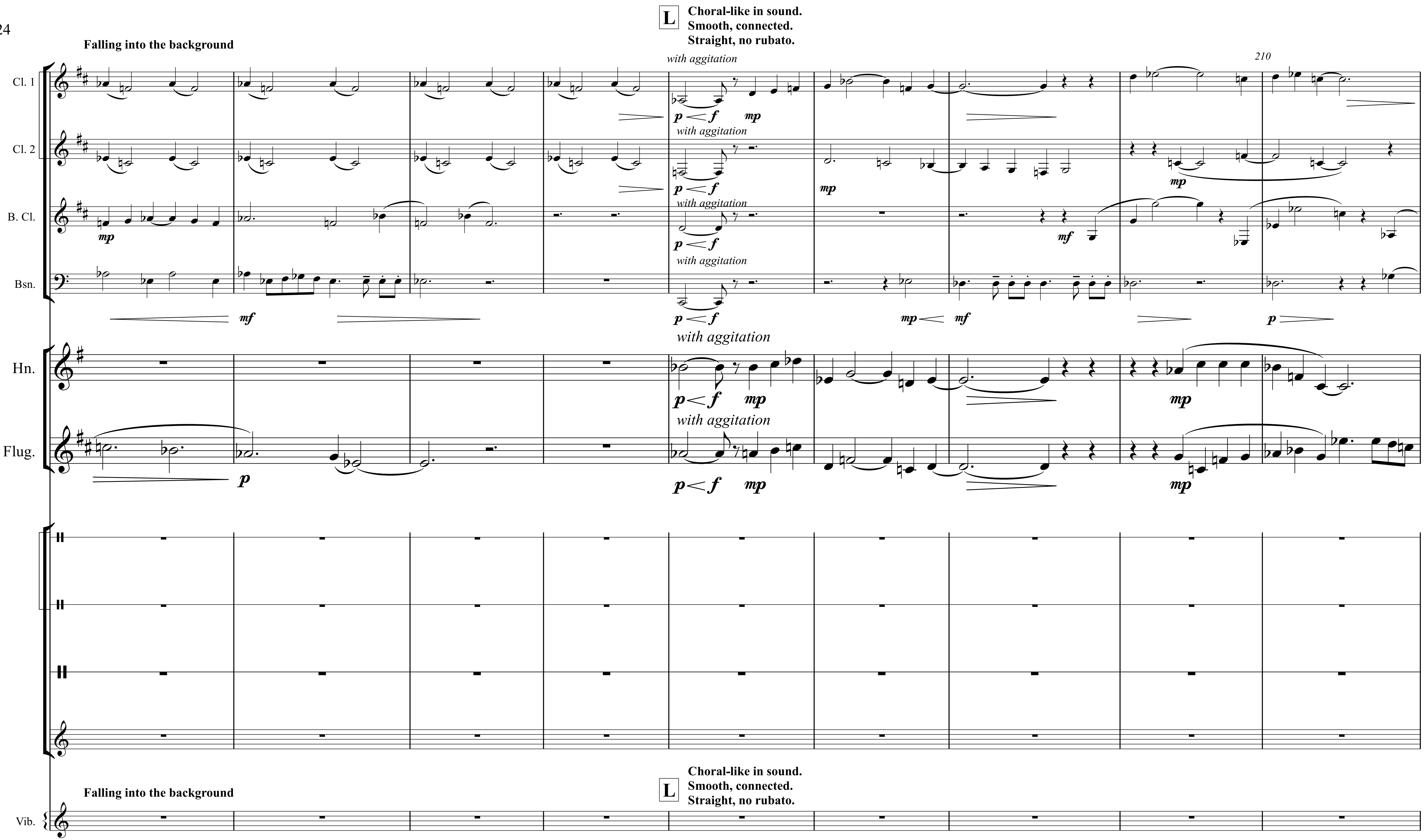
B. Cl.

Bsn.

Hn.

Flug.

Vib.


Falling into the background
L
Choral-like in sound.
Smooth, connected.
Straight, no rubato.
with aggitation
210
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn.
Flug.
Vib.
mp
mf
p
f

Choral-like cont..
Straight, no rubato.
Lighter, brigther, with
a sense of hope.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

Choral-like cont..
Straight, no rubato.
Lighter, brigther, with
a sense of hope.

220

into the background

M

Choral-like return as if a struggle to be in the forefront. With rubato, but not too much.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

with aggitation

into the background

M

Choral-like return as if a struggle to be in the forefront. With rubato, but not too much.

230

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Mark Tree

Mute the lower 2/3 of the mark tree
A slow and light tinkling effect.

(ride)
on edge, lightly with stick

to bell tree

muffled

Vib.

Rising in anticipation, but without resolve.

240

N

♩ = 96
Expressed with a sense of contempt and aggitation.

Dark, ominous in character.
Slowly building a sense of hope.

250

Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn.
Flug.

(1) (2) (3) (4) (5) (6) (7) (8)

Play with light and thin sticks.
No distinct bell required.
high - mid - low
Bell Tree

Drumsticks
Near Rim
(muffled)

rake

Sus. Cymb.

Crotales
With a thin and light beater

Dark, ominous in character.
Slowly building a sense of hope.

Vib.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Crot.

Vib.

rit.

♩ = 88

260

(9)

(10)

Sus. Cymb

l.v.

(mute)

Play with light and thin sticks or possibly a yarn mallet.

Glockenspiel

to Bass Drum

To Glock.
To B. D.

To Chim.
(mute)

Chimes

To Crot.

Use the softest mallets available to minimize rearticulation in the roll.

O

Vivace ♩= 140

Light hearted, not
too serious. Comfortable, relaxed.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

mp

mf

p

f

Crotales

To Glock.

O

Vivace ♩= 140

Light hearted, not
too serious. Comfortable, relaxed.

270

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Glockenspiel
(with stick)

(with stick)

(soft mallet)

Vib.

P **Flowing, free, with a sense of energy and not urgency.**

280

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

mf *mp* *p*

(drumstick) (bell) (norm) (norm)

P **Flowing, free, with a sense of energy and not urgency.**

290

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

To Bass Drum

To Chim.

Vib.

300

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Chimes

Vib.

simile

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

(7) (8) (9) (10)

310

From the background

With vigor. Increasing intensity
Reducing comfort. With concern

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Play with light and thin sticks.
No distinct bell required.
high - mid - low
Bell Tree

Drumsticks
Near Rim
(muffled)

(mute)

Crotales

Glock. sticks
on the casing.

Sus. Cymb.

To Glock.

(dampen)

From the background

With vigor. Increasing intensity
Reducing comfort. With concern

Vib.

320

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

Glockenspiel
(with stick)

(with stick)

Q **With vigor, aggitation**

330 *with agitation*

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Glock.

Vib.

to Bass Drum

(dampen)

with agitation

Q **With vigor, aggitation**

Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn.
Flug.
Vib.
340
B.D.
Tamb.
B.D.
Tamb.
Metal Brush on Ride
(bell tree)
(ride)
Bowed

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

(bell tree)

(ride)

To Chim.

Bass Drum

(dampen)

Vib.

350

Falling into the background

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

(dampen)

(muffled)

Falling into the background

Vib.

R ♩ = 74

Lighter, with a sense of completion
but without closure. With rubato, expressed freely

rit.

360

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

(soft mallet)

Chimes

The softest and purest sound possible.

Vib.

R ♩ = 74

Lighter, with a sense of completion
but without closure. With rubato, expressed freely

rit.

370

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

Vib.

pp

p

p

380

rit.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn.

Flug.

With a soft mallet, sustain a soft sizzle sound.

Delicate

(soft mallet)

Glockenspiel

Delicate

To B. D.

Chimes

Delicate

To Crot.

Bass Drum

Felt, not much over other voices.

(dampen)

(dampen)

Crotales

Vib.

Delicate

rit.