Juxtaposition

Nanako Sato

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MUSI 693 M.MUS Composition
Supervisor: Dr Gao Ping

A thesis submitted in fulfilment of the requirements for the Degree of Master of Music in Composition in the University of Canterbury 2011

JUXTAPOSITION

A thesis submitted in partial fulfilment of the requirements for the

Degree

of Master of Music in Composition

in the University of Canterbury

by Nanako Sato

University of Canterbury

2011

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Acknowledgements

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Working through my Masters paper from 2010 to 2011 was a real challenge, giving me fresh hurdles to overcome. Unforeseen circumstances changed many lives during this time, including my own. There have been a significant number of earthquakes and three major aftershocks that affected people in Christchurch. One of these took my friend's life. Meanwhile, my home country Japan had major earthquakes and a tsunami hit my sister's city in Japan. I would like to dedicate my compositions to the people who are no longer with us, as well as people who are still grieving.

Firstly, I would like to express my gratitude to my supervisors Dr Gao Ping and Cameron Pearce for their support and encouragement throughout my studies. I would also like to note my appreciation to the musicians who rehearsed my pieces with me, and performed beautifully despite all the shakes we had. The Garden City Big Band: Stu Buchanan, Iain Clark, James Parker, Keith Power, Lana Law, David Wallace, Andrew Leathem, Jill Fenton, Tony Lewis, Ray Baxter, Aaron Chandler, Scott Taitoko, Greg Knowles, Chris Harris, Jeff Henry, Andrew Cooper, Claude Askew, Sam Blacklock, and Michael Story. Small combo and other ensembles: Reuben Derrick, Rachael Travaille, Michael Bell, Joe McCullum, Jasmine Jiang, Rosa Brooke, Elvira Dommisse, Roanna Funcke and Tim Sellars. Thank you Daisy Timo for reading poems during my final recital and John Kane for filming the final recital.

Special thanks goes to Michael Bell for recording my pieces and giving me technical support. A further thank you must go to Music Director Janet Kingsbury at Rangi Ruru Girls' School who allowed us to use their facility for rehearsals and recordings. Thanks again to all my friends and family for supporting me, especially Mike Cheer and Rachael Travaille for their patience, constant support and proofreading.

All is well.

Nanako Sato 2011

Abstract

This collection of original compositions shows the juxtaposition of modern jazz and contemporary classical music. The aim was to create original and interesting compositions based on linear ideas from a variety of pentatonic scales; both existing scales and those of my own device. These works explore and combine heterophonic texture[1] with jazz modality.

The works were composed and arranged within two distinct genres and four ensembles; a jazz big band, a small jazz combo, a chamber orchestra group and a reduced orchestra. Elements of modern classical, jazz and non-western harmonies were incorporated into these compositions, with melodic ideas limited to five-note scales.

The compositions implemented jazz improvisational methods to develop each piece. They were inspired by ancient Japanese literature, poems and some current events, which of these descriptions have been included at the beginning of each piece.

My three big band jazz pieces are called *A Piece of Hope in the Darkness, Effect,* and *Rainforest*. Each piece explores the compositional methods that have been explained above. All three works were composed and arranged for a regular jazz big band setting, consisting of a saxophone section (two altos, two tenors and baritone); a brass section (three trombones, bass trombone and four trumpets); and a rhythm section (guitar, piano, double bass and drum set). In the composition *Effect*, however, the first alto saxophone is substituted by clarinet to add a gloomy texture. I tried to achieve linear approach of writing style in each part of the compositions. Resulted sounds like delicate and smooth sounding than the punchy normal setting of the big band sound.

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[1] *Heterophonic texture is the use of a simultaneous variety of single melody lines with embellishment. It can be described as complex monophony. Heterophonic textures are often a feature of non-Western traditional music and can be found in Japanese Gagaku, gamelan music, and traditional music from Thailand.*

A small ensemble piece called *Blue Butterfly* is in a sonata form. The work was based around the following five-note scale: D, F, A, Bb, C. Performers are required to improvise in a linear fashion within this mode for the improvisation section. The instrumentation of this piece is alto and tenor saxophones, piano, double bass and drums. The pianist and bassist on this piece were to spontaneously create chords based on the five-note scale.

Two modern classical setting pieces are called *Reminiscence of a Japanese Garden* and *Conspiracy Theory*. *Reminiscence of a Japanese Garden* is composed with the following two sets of five-note modes: D, E, G, A and Bb; and D, F#, A, C and E as a base. A very prominent heterophonic texture was utilised in this composition, which resulted a very linear work. The ensemble consists of flute, clarinet, violin, cello and piano. The cadenza that is performed by the flute is improvised in this mode. *Conspiracy Theory* is based around the following five notes: D, E, F, G and A. The ensemble consists of flute, clarinet, string sections (violin, viola and cello), piano, timpani and marimba.

The resulting compositions are much more linear than my previous works. Performers of these compositions enjoyed working with this concept and have shown great understanding and flexibility. Working within the limited framework of different pentatonic scales has been both restrictive and liberating and the use of heterophonic textures presented me with new dimensions and perspectives on my writing style. The process of writing and recording these compositions has been a rewarding and enlightening experience.

Chapter 1

A Piece of Hope in the Darkness

In September 2010 a major earthquake severely damaged Christchurch, and in February 2011 another hit, causing many to lose friends and houses. It is hard to believe that I have been facing these unforeseen circumstances in my lifetime. There are so many broken bricks in the city. It is normal now to see the construction sites, reflective jackets and helmets all around Christchurch. We lost friends, homes and belongings, yet most of Canterbury did not lose hope even under these trying times. This piece is composed to describe the emotion of those affected by the Christchurch earthquake.

> *Happiness can be found, even in the darkest of times, if one only remembers to turn on the light.*
>
> - J.K. Rowling

This work is dedicated to all of Canterbury.

A Piece of Hope In The Darkness

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

2 Alto Saxophone

2 Tenor Saxophones

1 Baritone Saxophone

4 Trumpets

3 Trombones

1 Bass Trombones

1 Wind Chimes

1 Jazz Guitar

1 Piano

1 Acoustic Bass

1 Drum set

Note: Trumpet sections require a cup mute and a harmon mute,
Trombone section need a harmon mute for this composition.
Wind chimes can be stationed close to the drum kit.

Transposed Score

Duration: Approx. 5 minutes

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

A

B

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

mf

Trumpet 1

p *Dalente*

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

mf

Trombone 2

mf

Trombone 3

mf

Bass Trombone

mf

p

Wind Chimes

Guitar

D Gm

p

Piano

Gm^{maj7}

mp

Ped. Ped. Ped.

Moderato
Straight

A

B

Double Bass

Double stop

Gm^{maj7}

ff

mf

Moderato
Straight

A

B

Drums

2

f

mp

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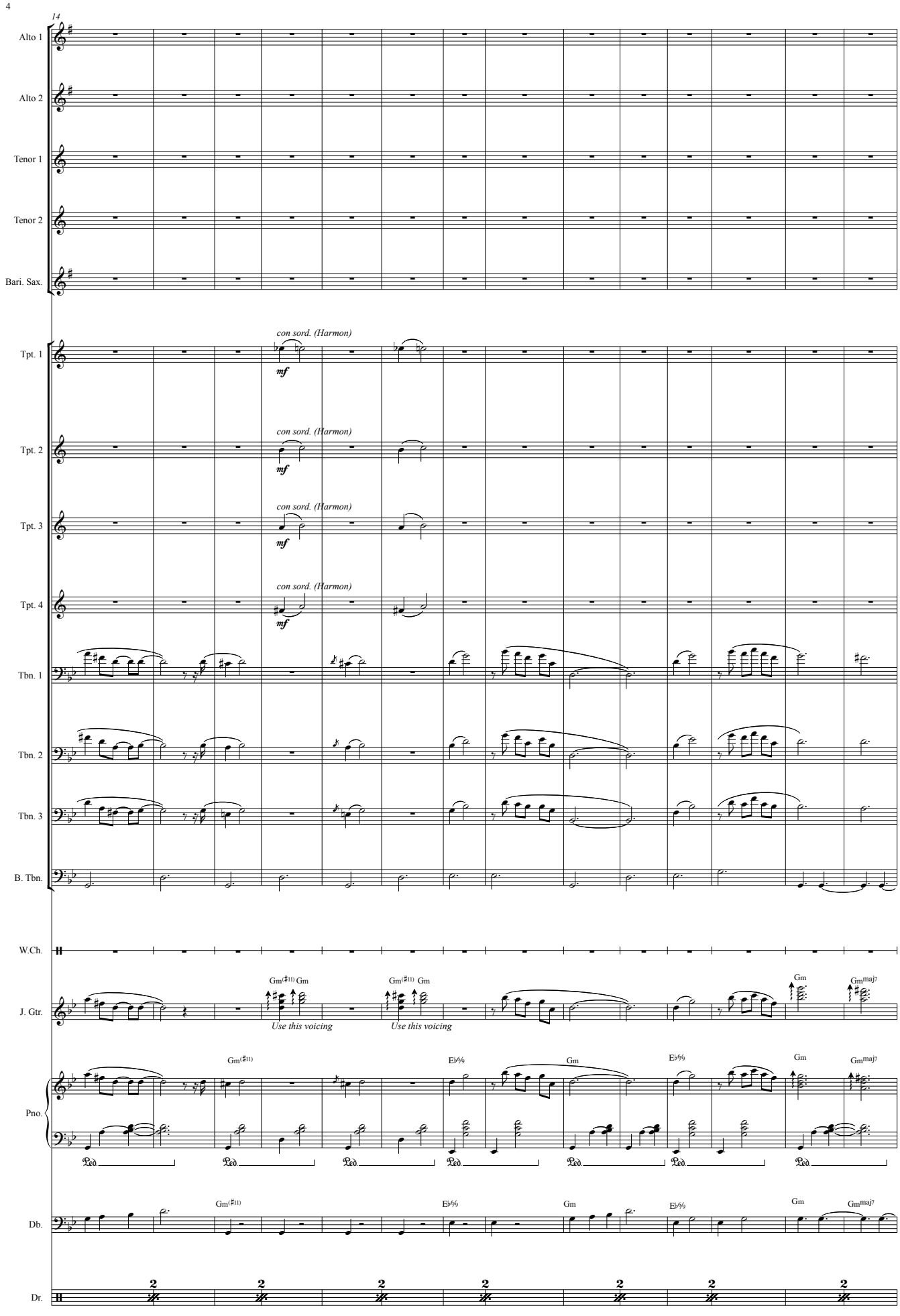
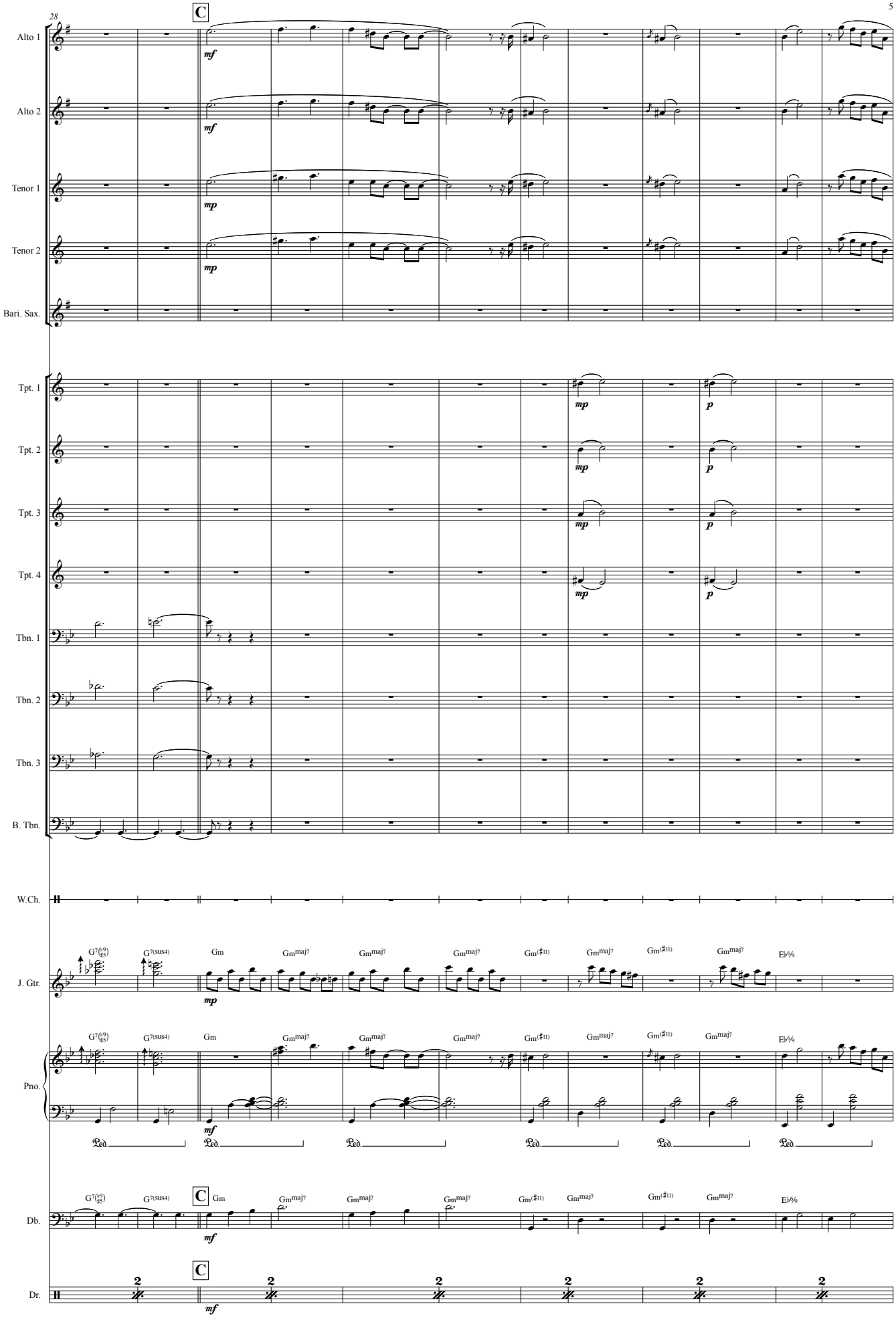
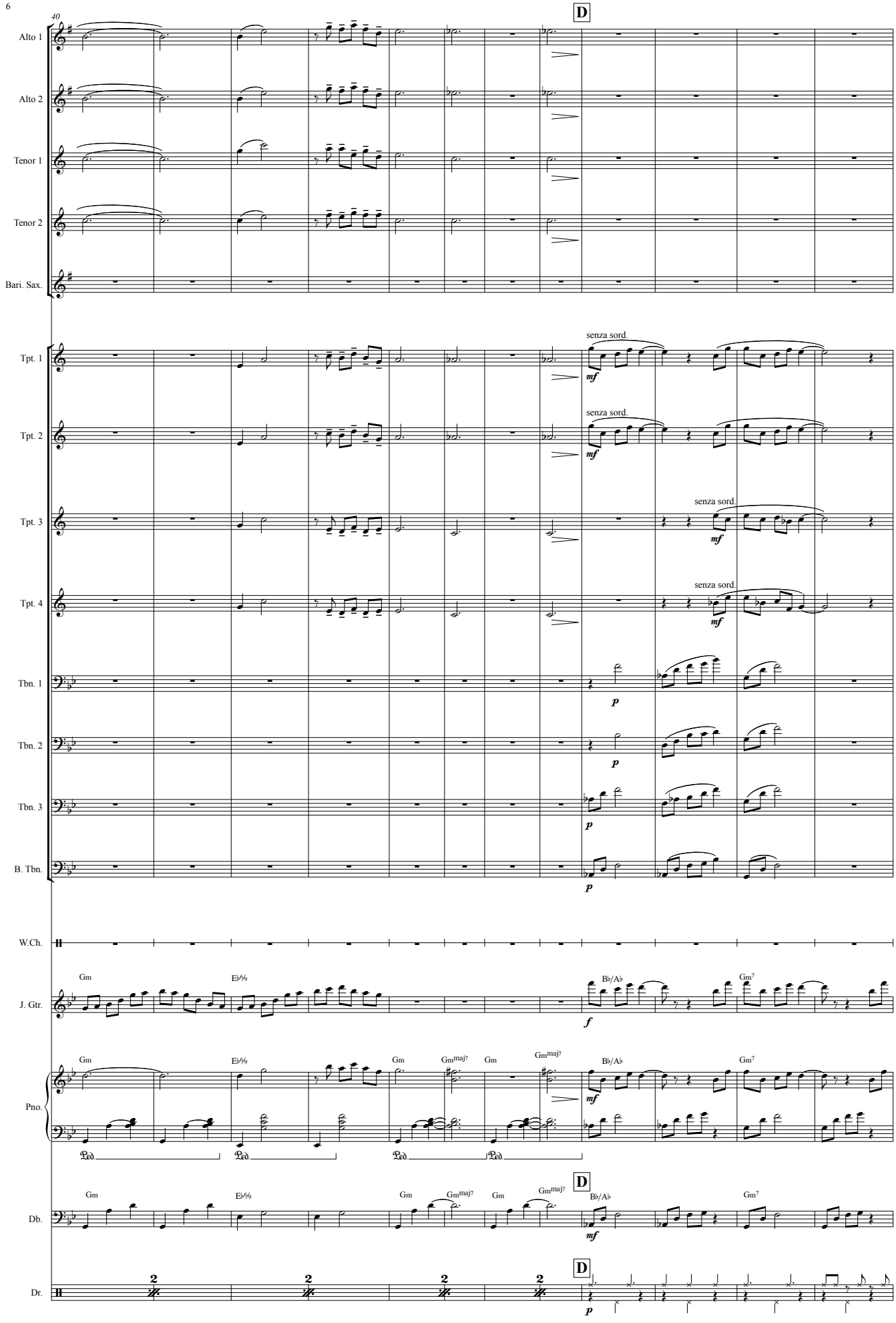
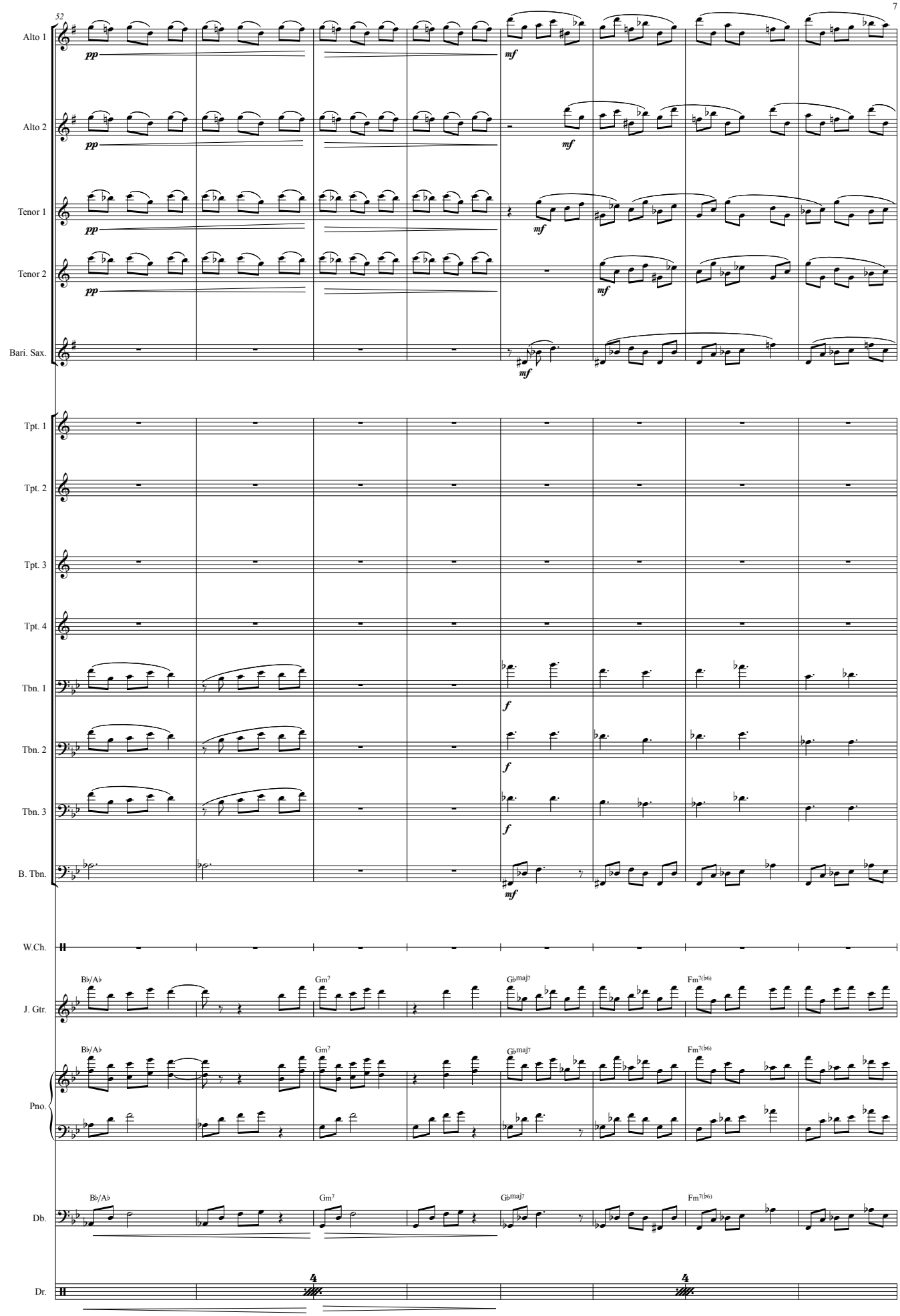
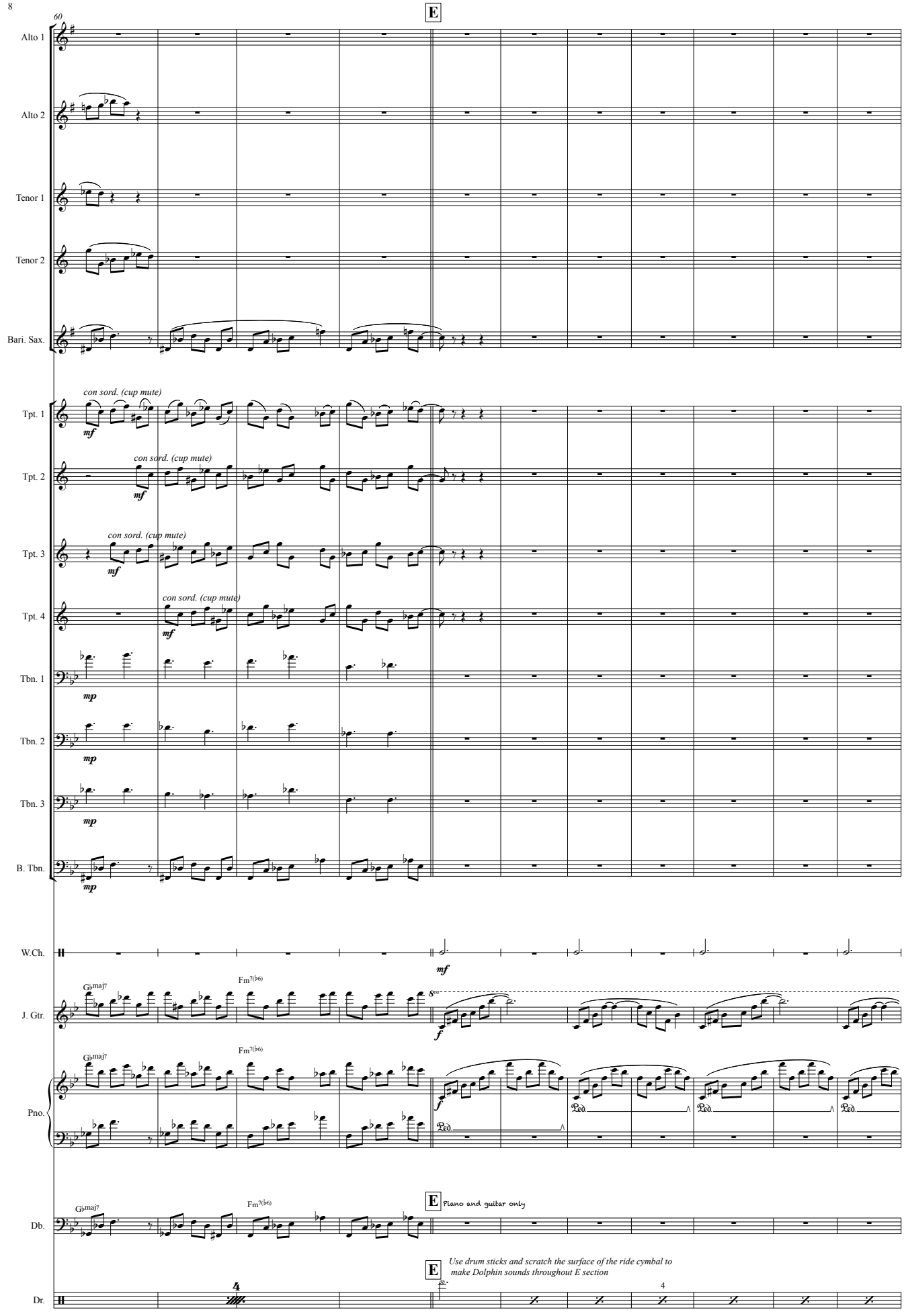
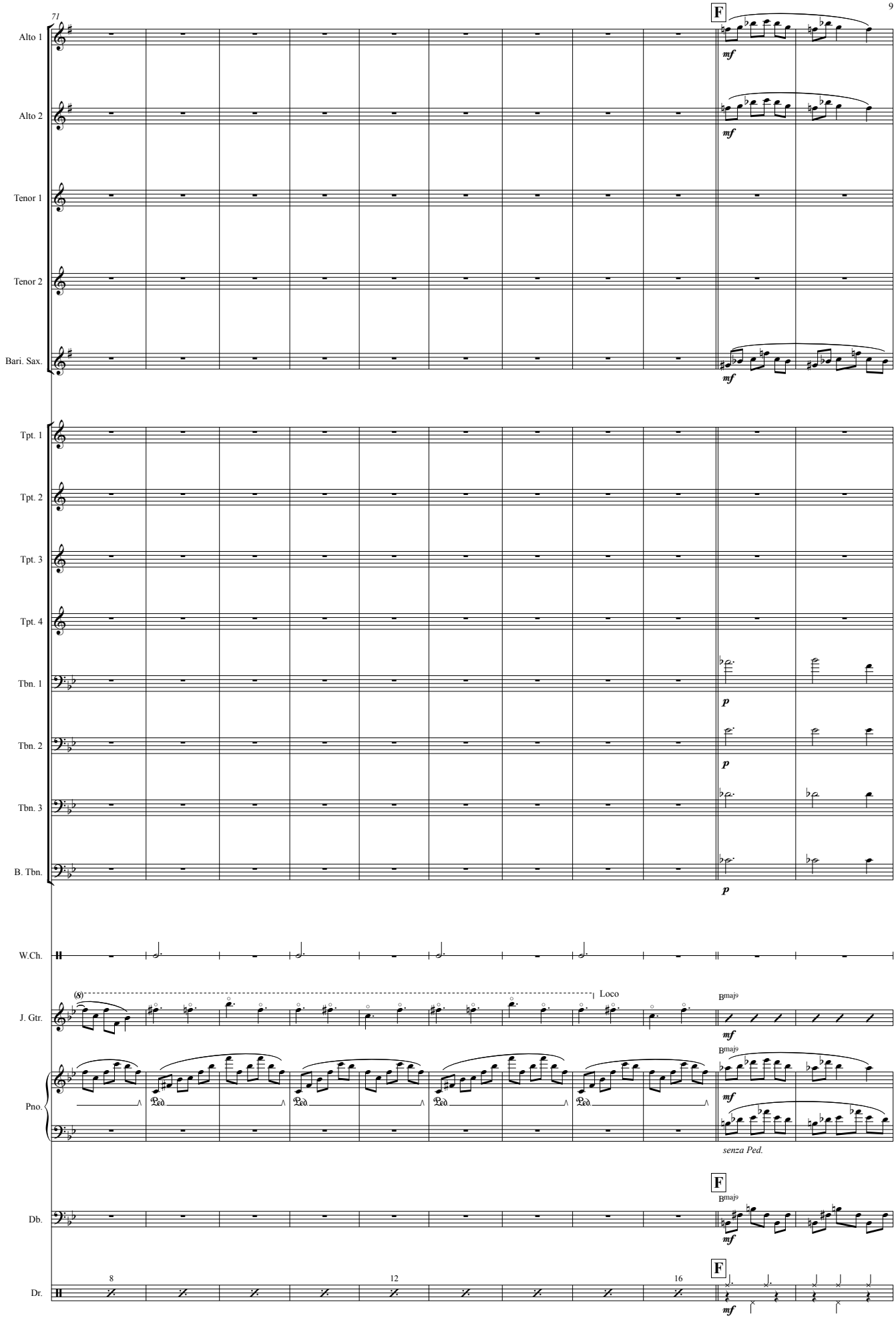

14
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
con sord. (Harmon)
mf
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Gm(♯11)
Gm
Use this voicing
Gmmaj7
Pno.
E♭♺
Db.
Dr.

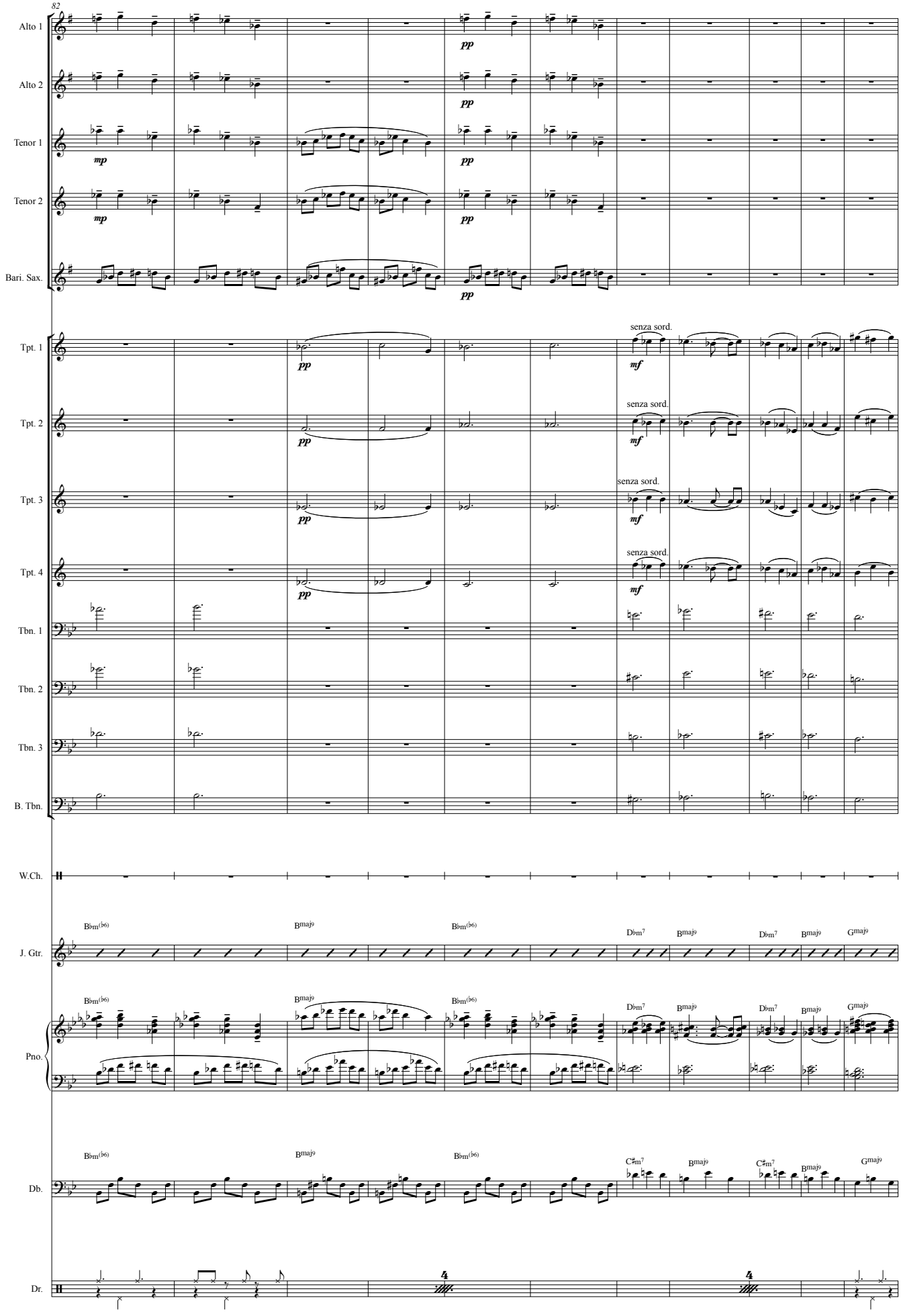

28
C
5
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
mf
mp
p
G7(♭9 ♭13)
G7(sus4)
Gm
Gmmaj7
Gm(♯11)
E♭⅋
Ped.

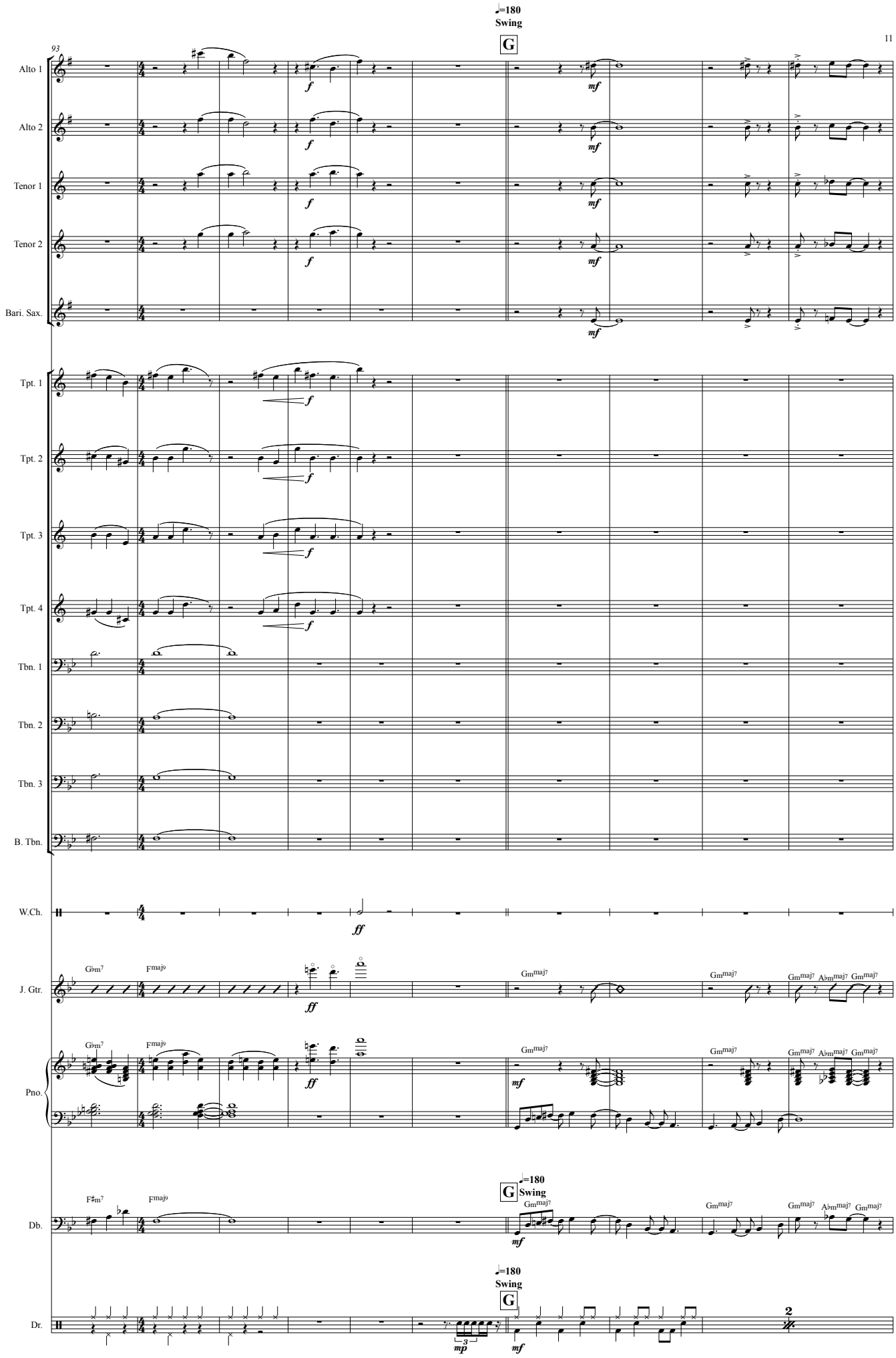

40
D
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
senza sord.
mf
p
f
Gm
E♭6/9
B♭/A♭
Gm7
Gmmaj7
Ped.

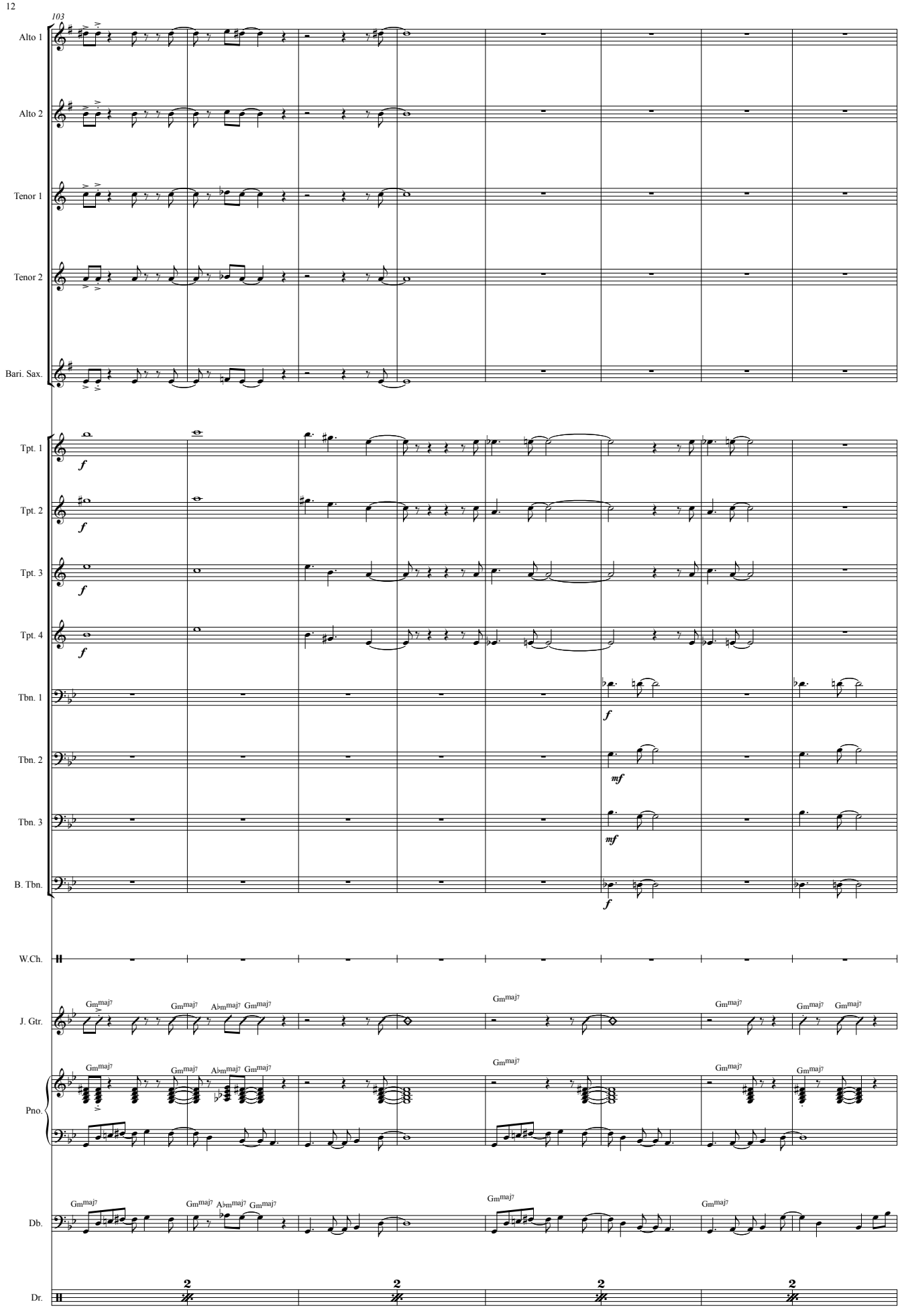

52
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
pp
mf
f
B♭/A♭
Gm7
G♭maj7
Fm7(♭6)
4

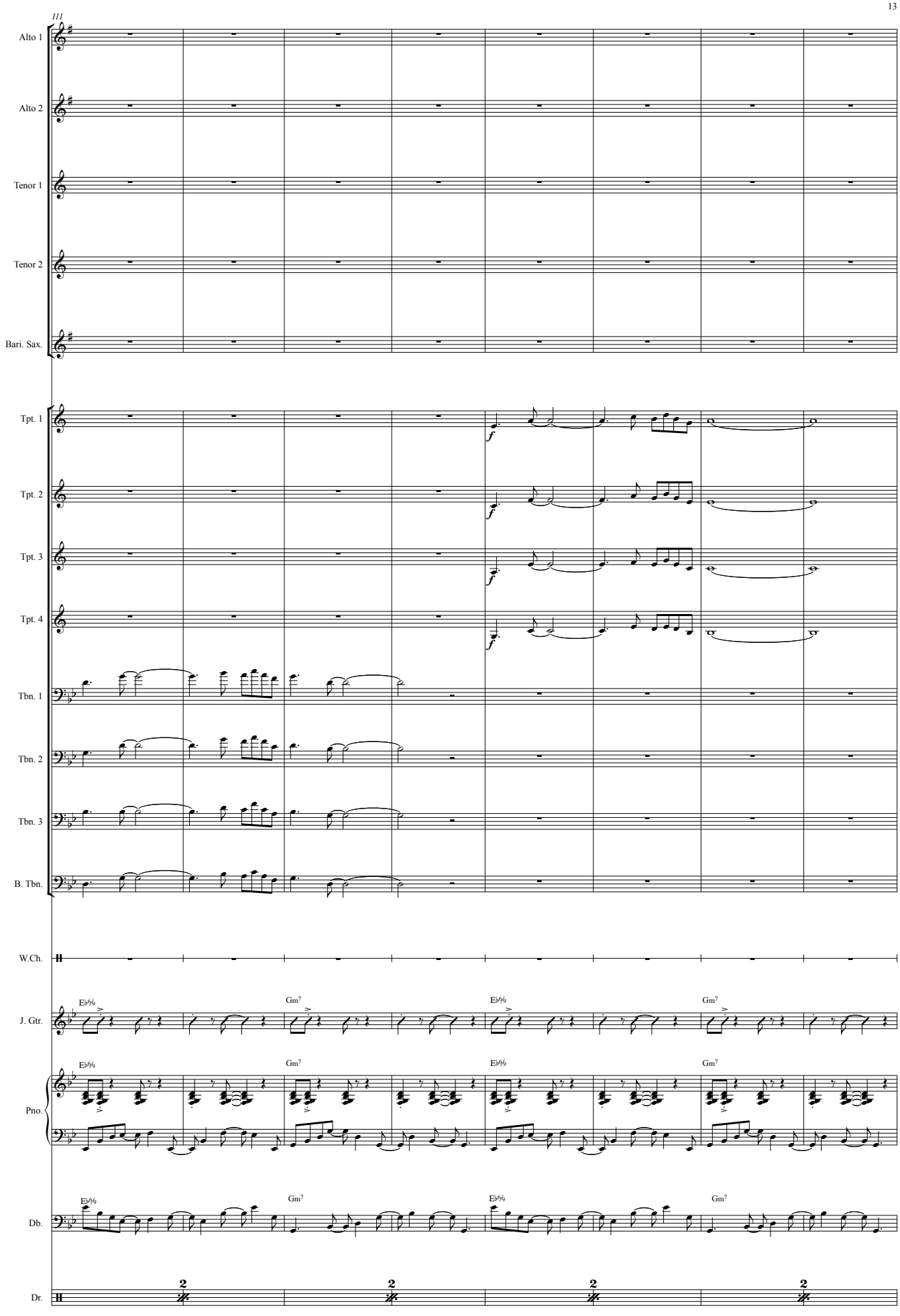

60
E
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
con sord. (cup mute)
mf
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
mp
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
Gbmaj7
Fm7(b6)
f
Ped
E Piano and guitar only
E Use drum sticks and scratch the surface of the ride cymbal to make Dolphin sounds throughout E section
4

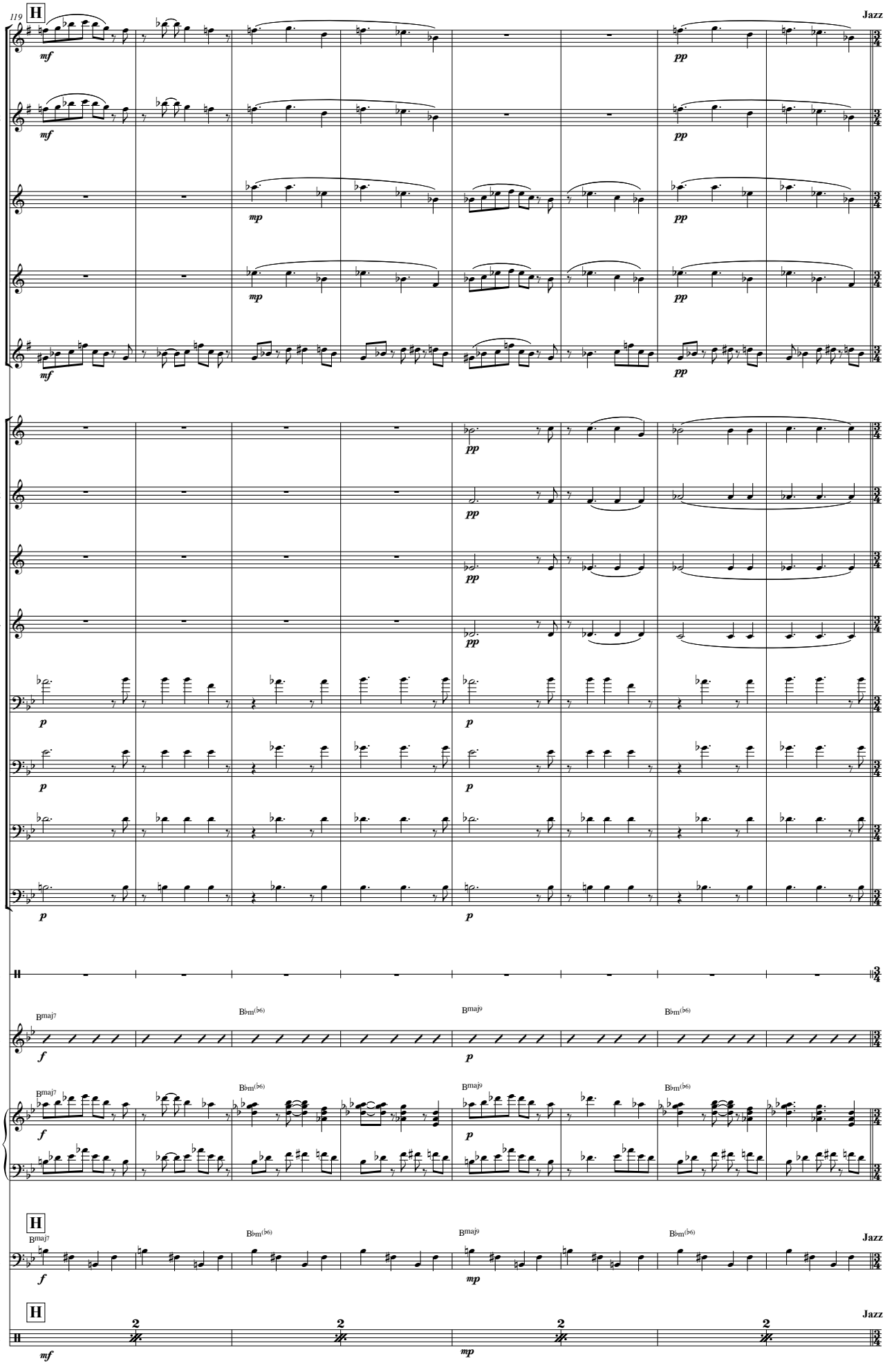

71
9
F
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
mf
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
p
W.Ch.
J. Gtr.
(8)
Loco
Bmaj9
Pno.
Ped
senza Ped.
Db.
Dr.
8
12
16

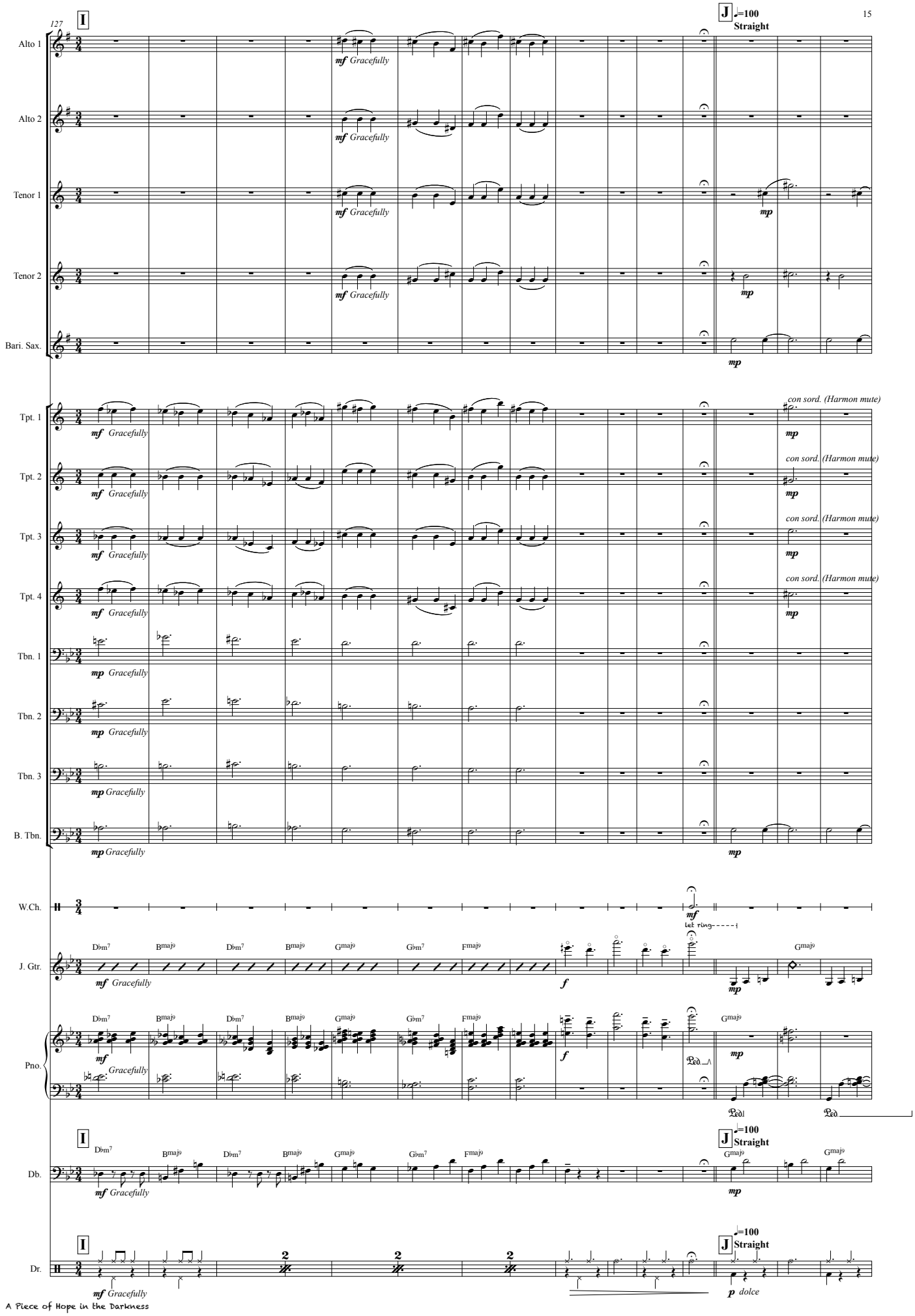

82
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
pp
mp
mf
senza sord.
B♭m(♭6)
Bmaj9
D♭m7
C♯m7
Gmaj9
4

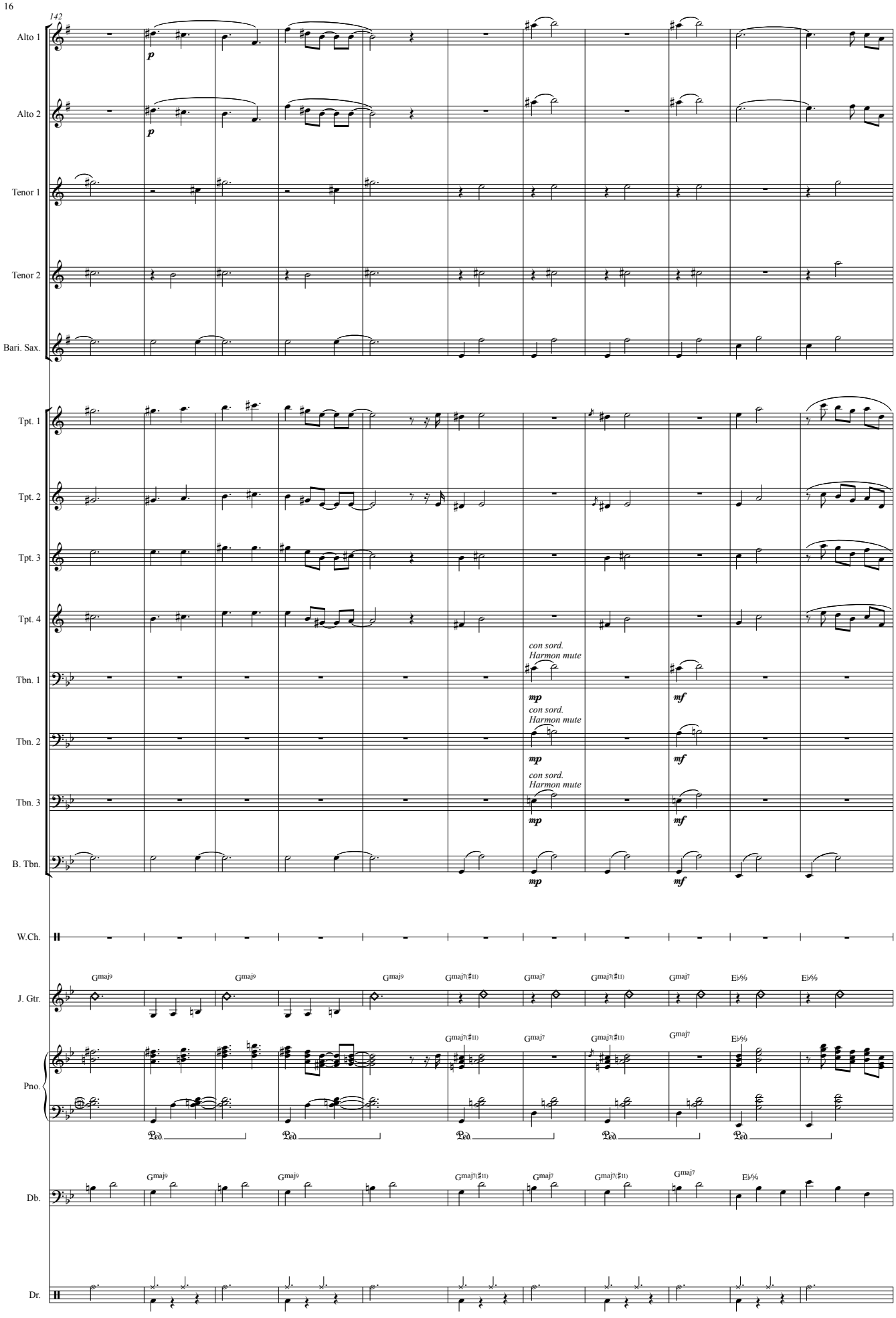

♩=180
Swing
G
93
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
f
mf
ff
mp
G♭m7
Fmaj9
Gmmaj7
A♭mmaj7
F♯m7
2

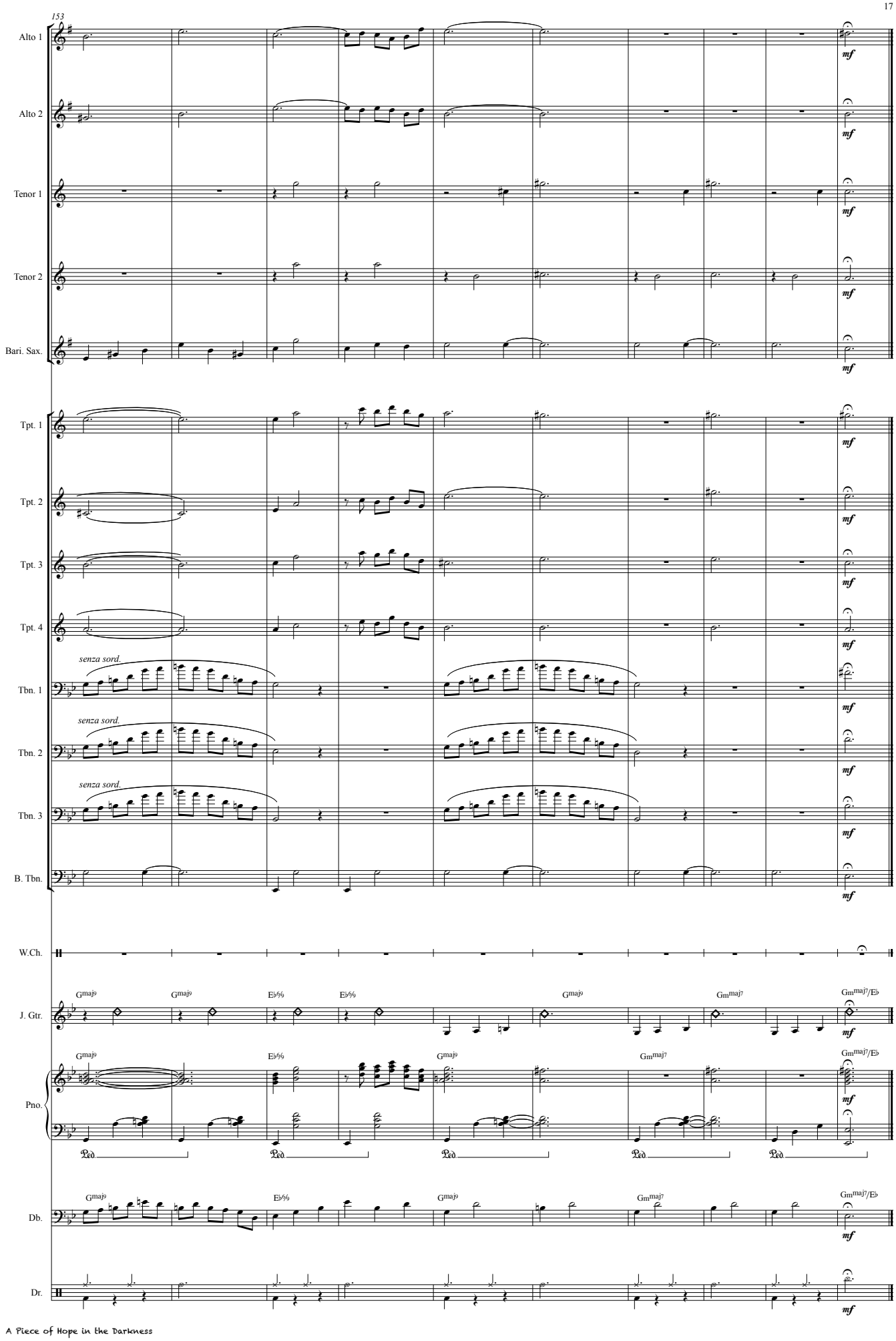

103
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
f
mf
Gmmaj7
A♭mmaj7


111
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
E♭6/9
Gm7
2


119
H
Jazz Waltz
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
mf
mp
pp
p
f
Bmaj7
B♭m(♭6)
Bmaj9


I
J
♩=100
Straight
15
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
mf Gracefully
mp
con sord. (Harmon mute)
let ring
f
p dolce
Dbm7
Bmaj9
Gmaj9
Gbm7
Fmaj9

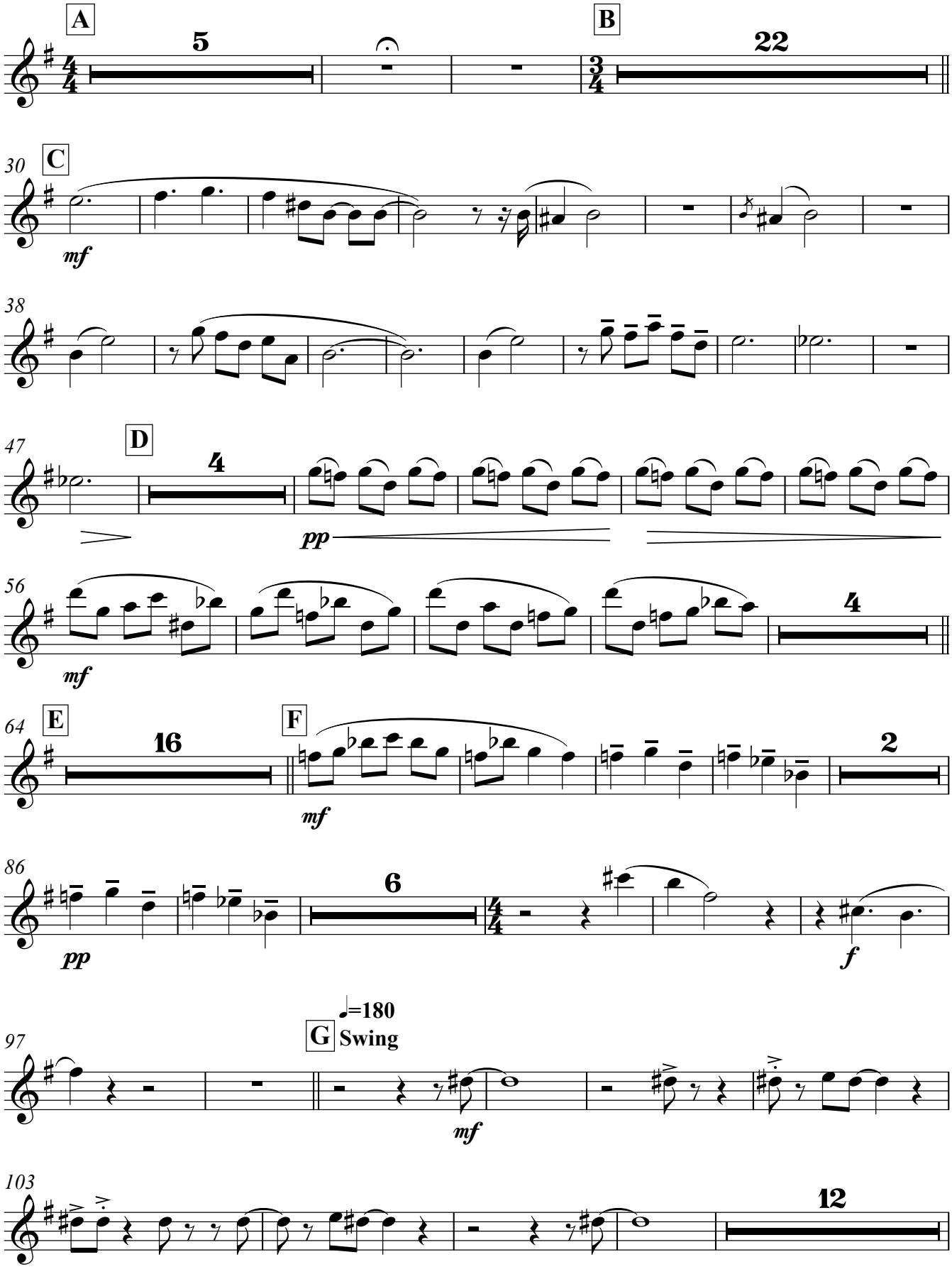

142
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
p
con sord.
Harmon mute
mp
mf
Gmaj9
Gmaj7(♯11)
Gmaj7
E♭6/9
Ped.


153
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
senza sord.
Tbn. 1
senza sord.
Tbn. 2
senza sord.
Tbn. 3
B. Tbn.
W.Ch.
J. Gtr.
Pno.
Db.
Dr.
mf
Gmaj9
E♭6/9
Gmmaj7
Gmmaj7/E♭
Ped.

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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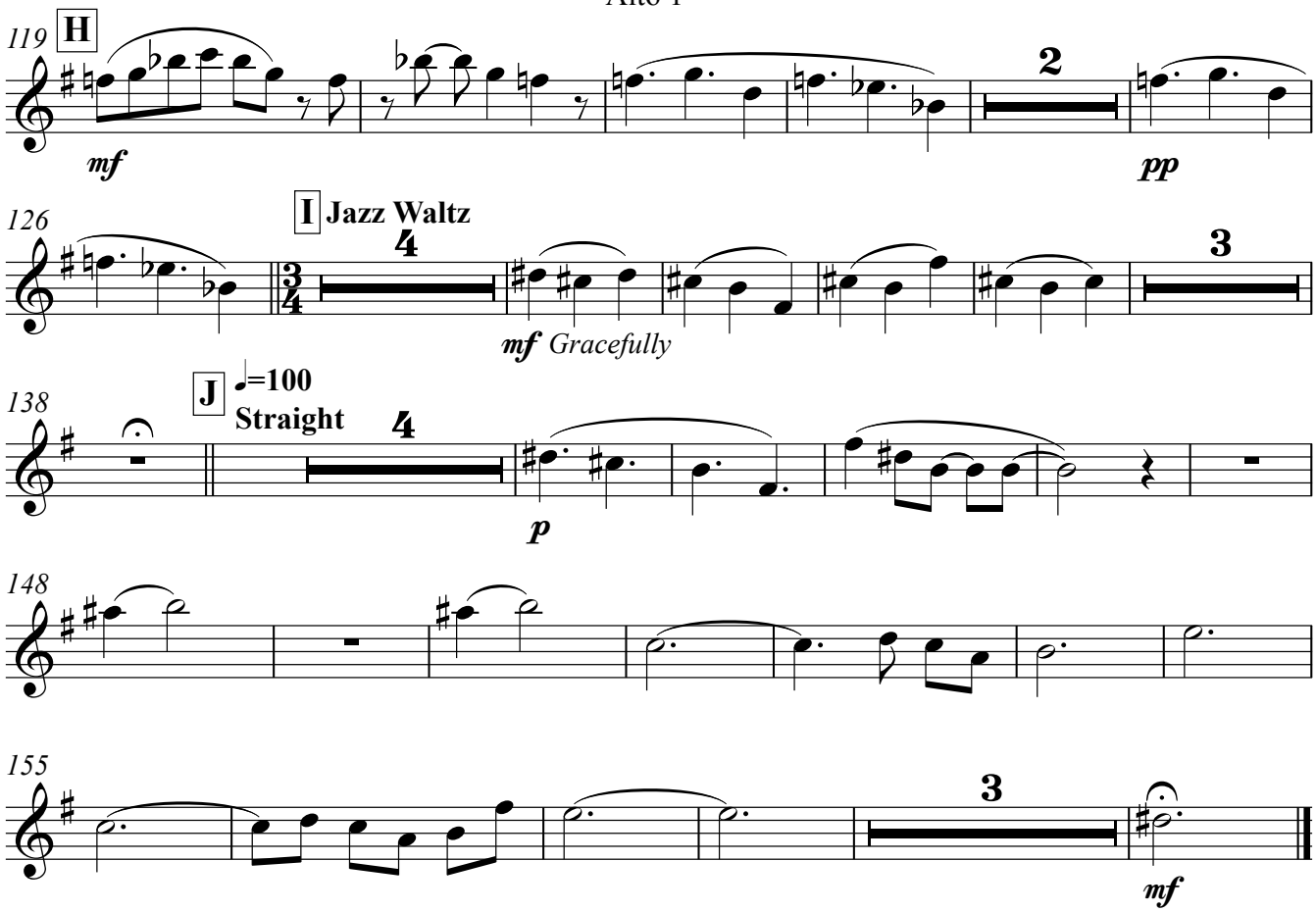
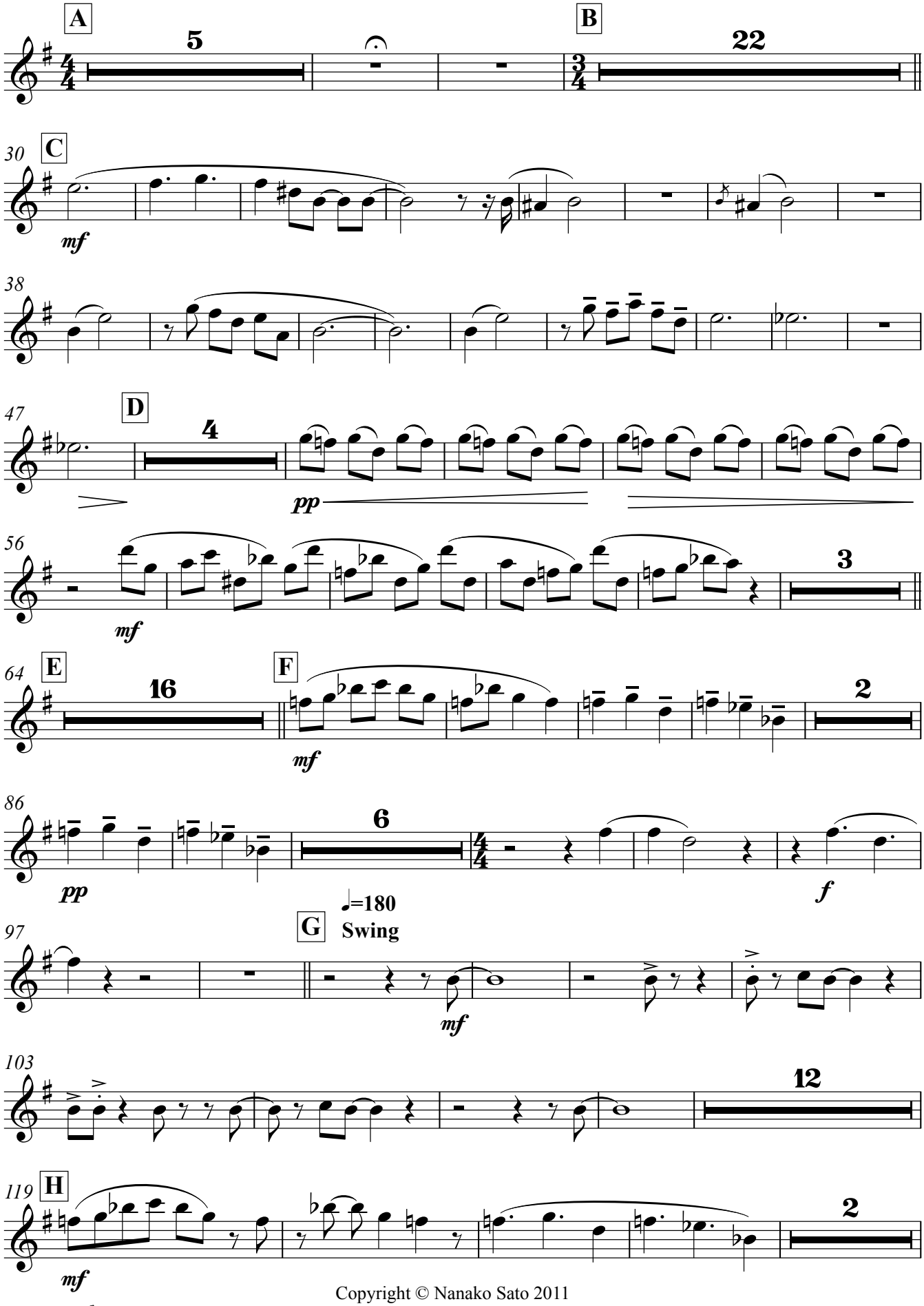

119
H
mf
2
pp
126
I
Jazz Waltz
4
3
4
mf Gracefully
3
138
J
♩=100
Straight
4
p
148
155
3
mf

Alto 2

A Piece of Hope in the Darkness

Nanako Sato

Moderato
Straight



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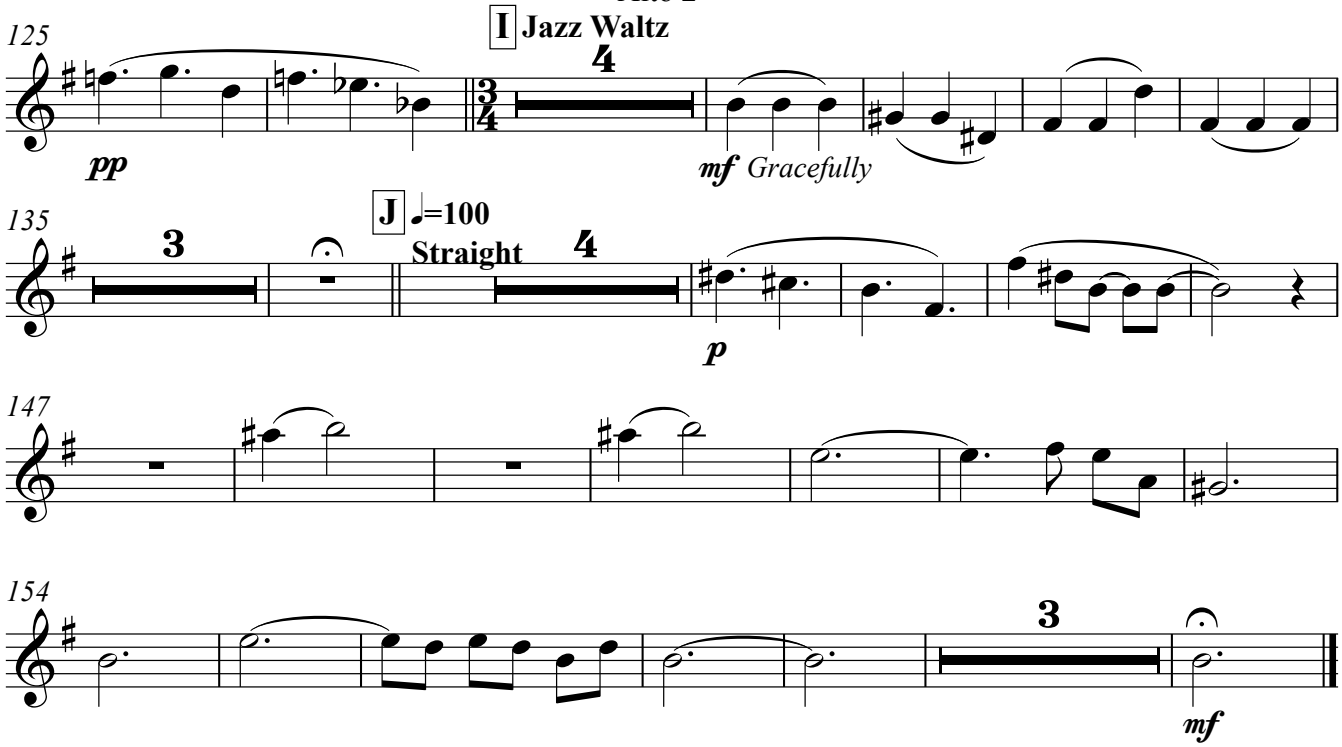
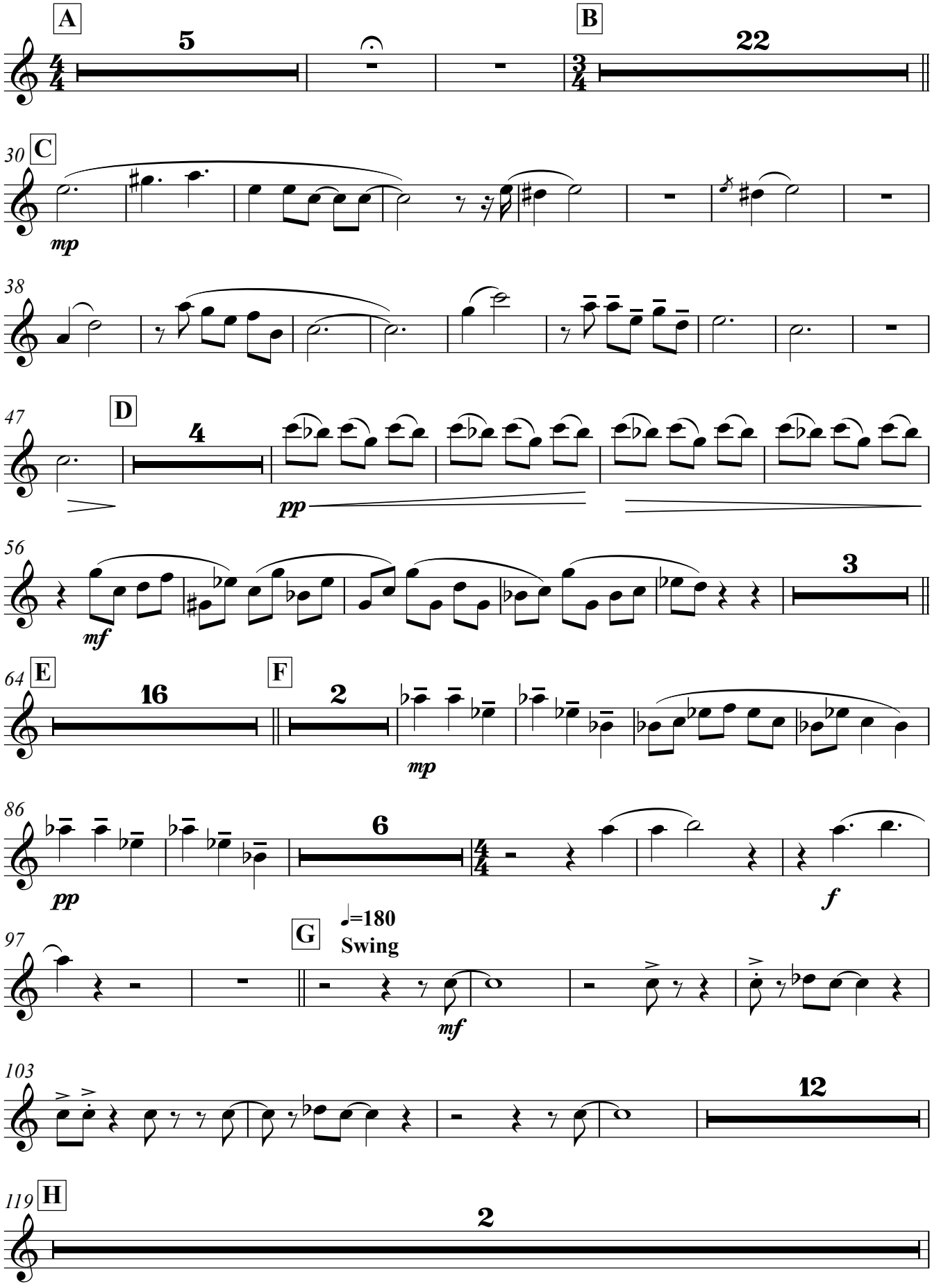

125
I Jazz Waltz
pp
mf Gracefully
135
J ♩=100
Straight
p
147
154
mf

Tenor 1

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato



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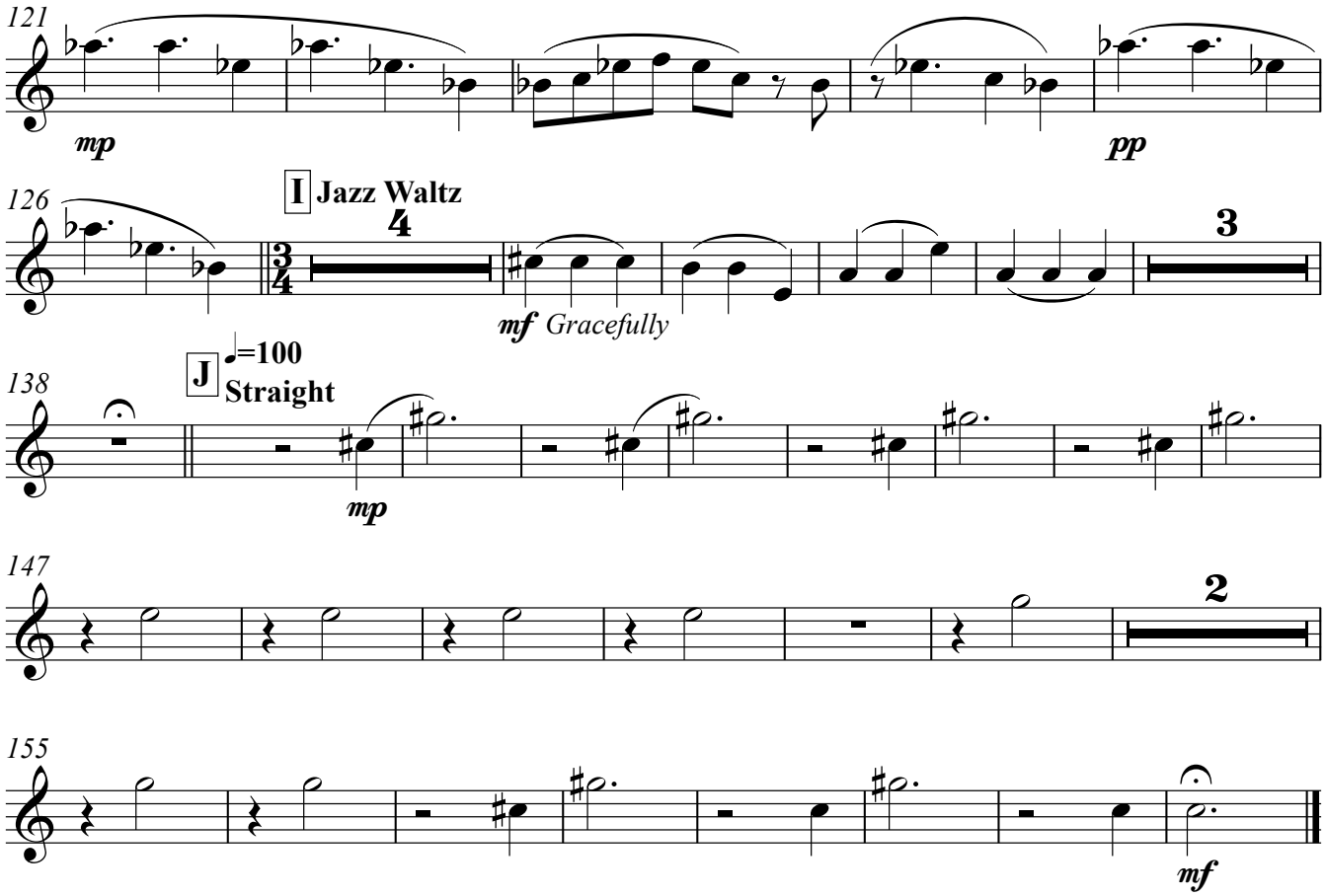
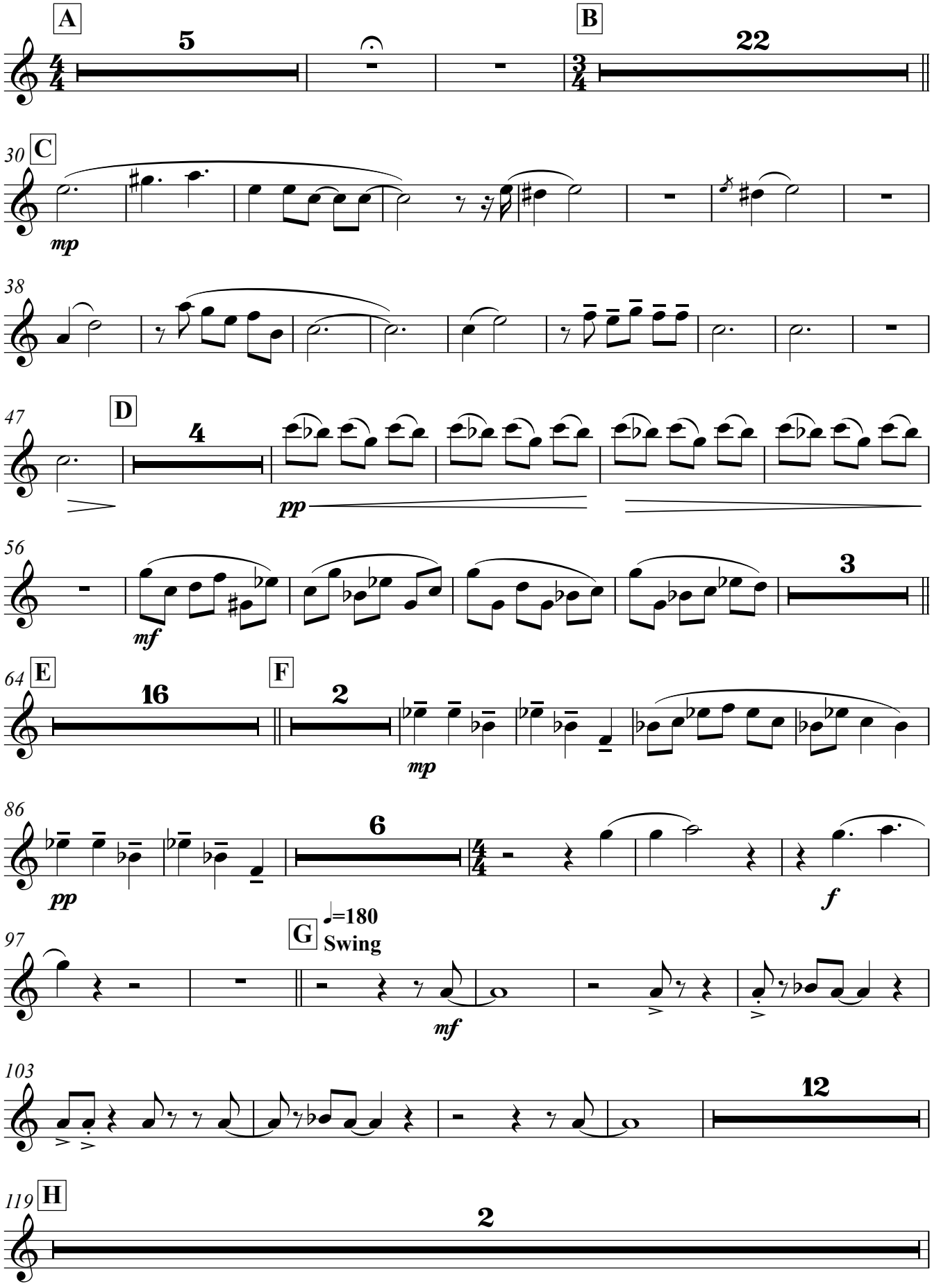

121
mp
pp
126
I Jazz Waltz
4
3
mf Gracefully
138
J ♩=100
Straight
mp
147
2
155
mf

Tenor 2

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato



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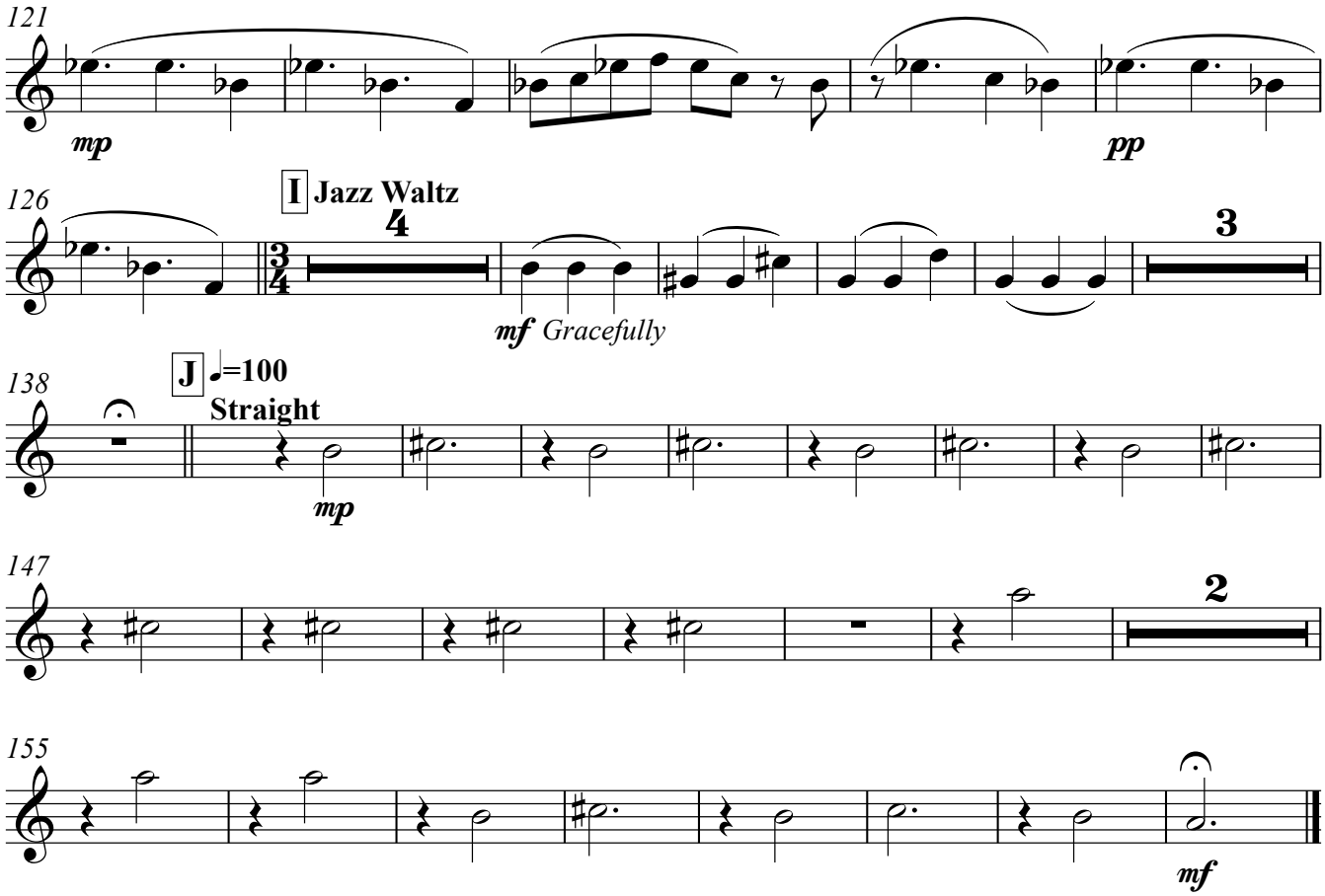
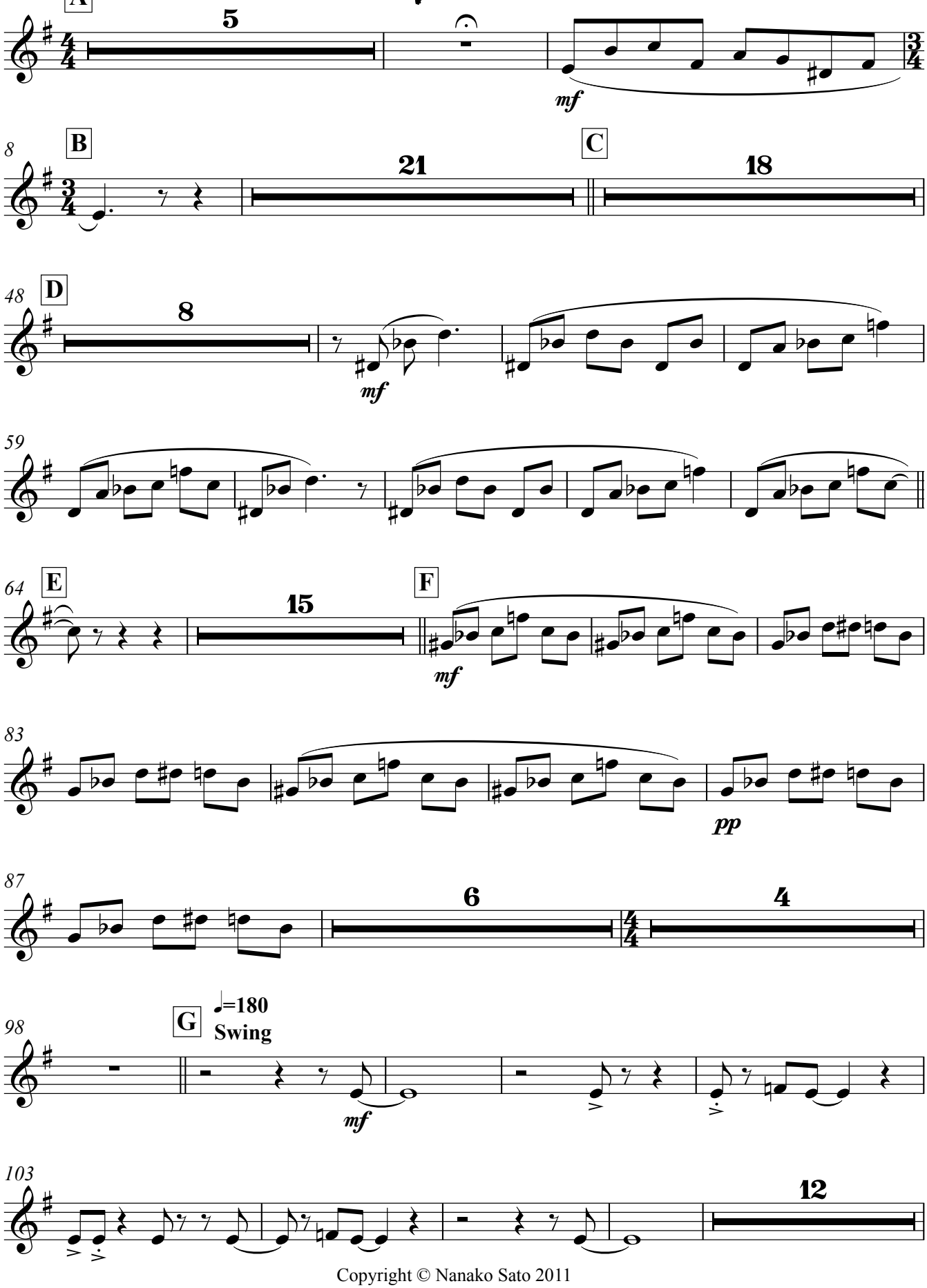

121
mp
pp
126
I Jazz Waltz
4
3
mf Gracefully
138
J =100
Straight
mp
147
2
155
mf

Bari. Sax.

Nanako Sato

Moderato
Straight

A Piece of Hope in the Darkness



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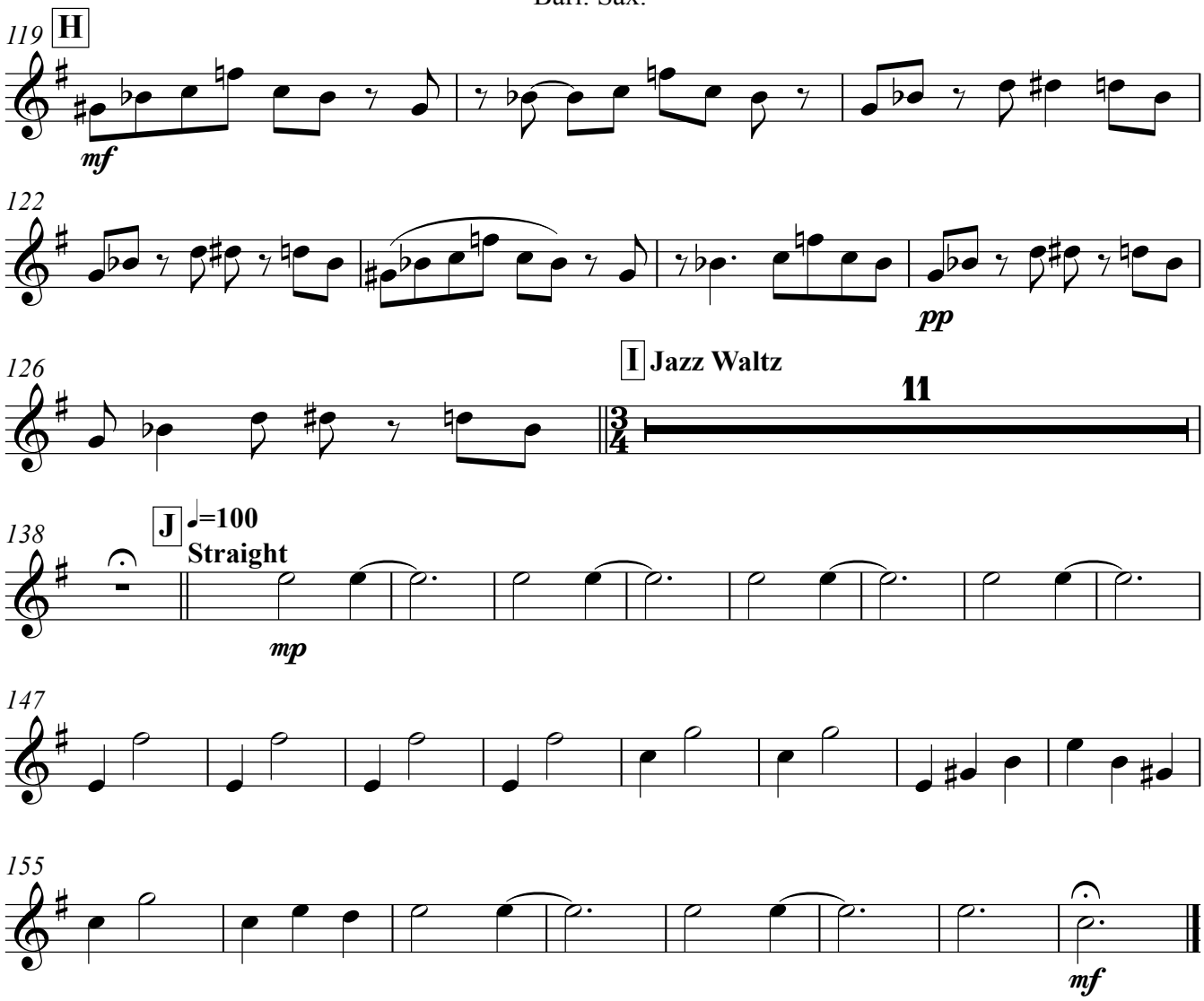
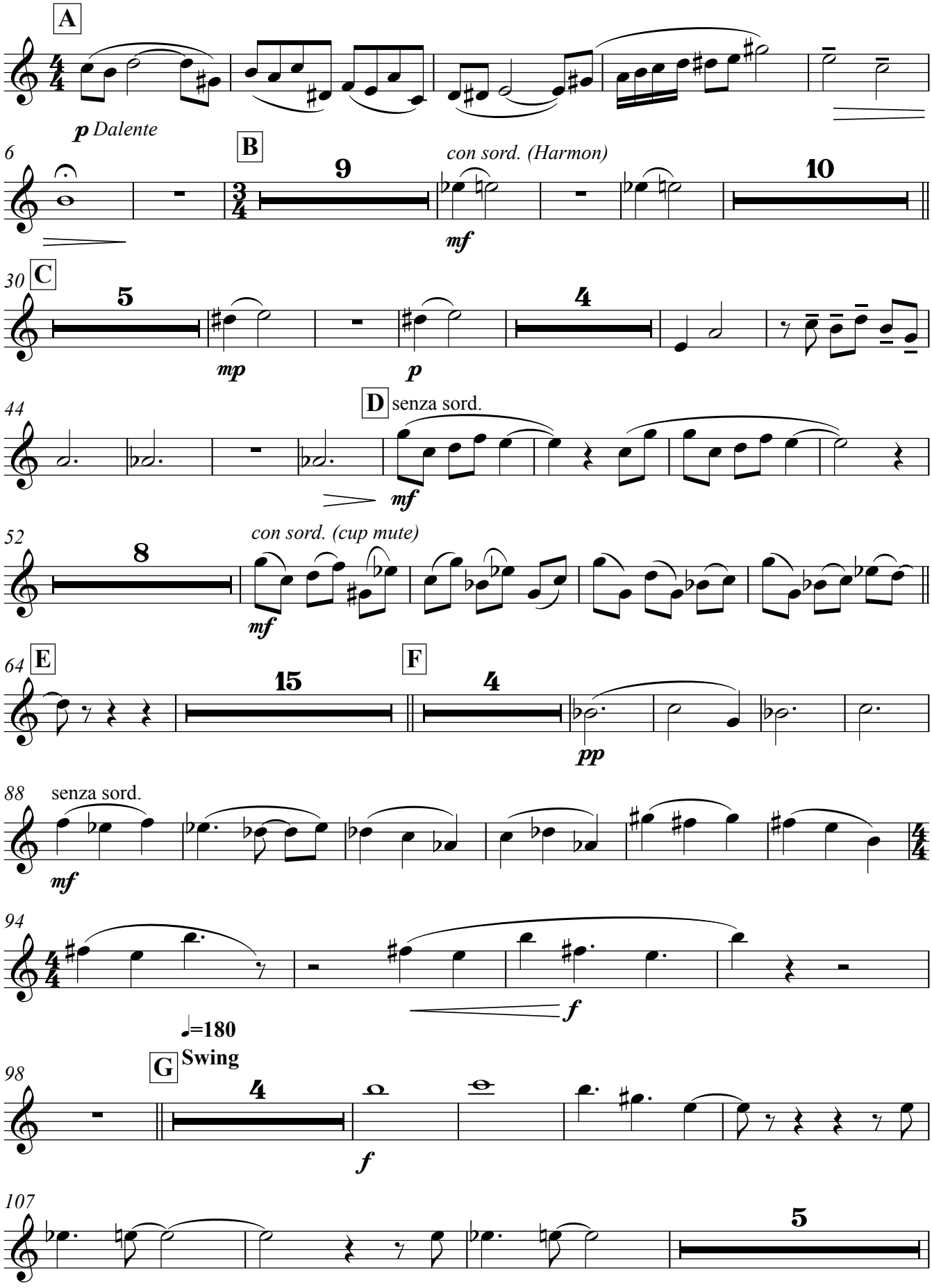

119
H
mf
122
pp
126
I
Jazz Waltz
11
3/4
138
J
♩=100
Straight
mp
147
155
mf

Trumpet 1

A Piece of Hope in the Darkness

Nanako Sato

Moderato
Straight



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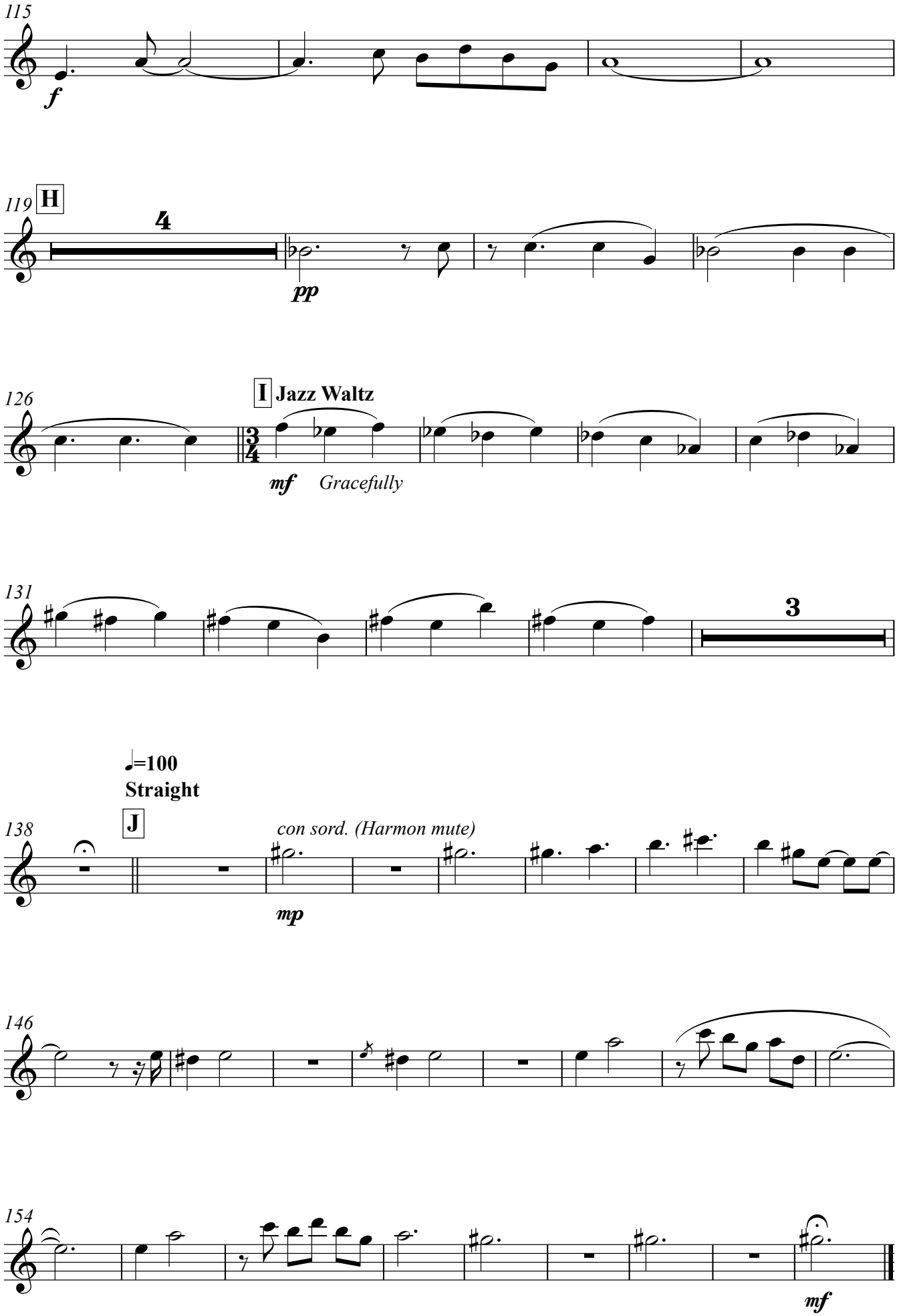
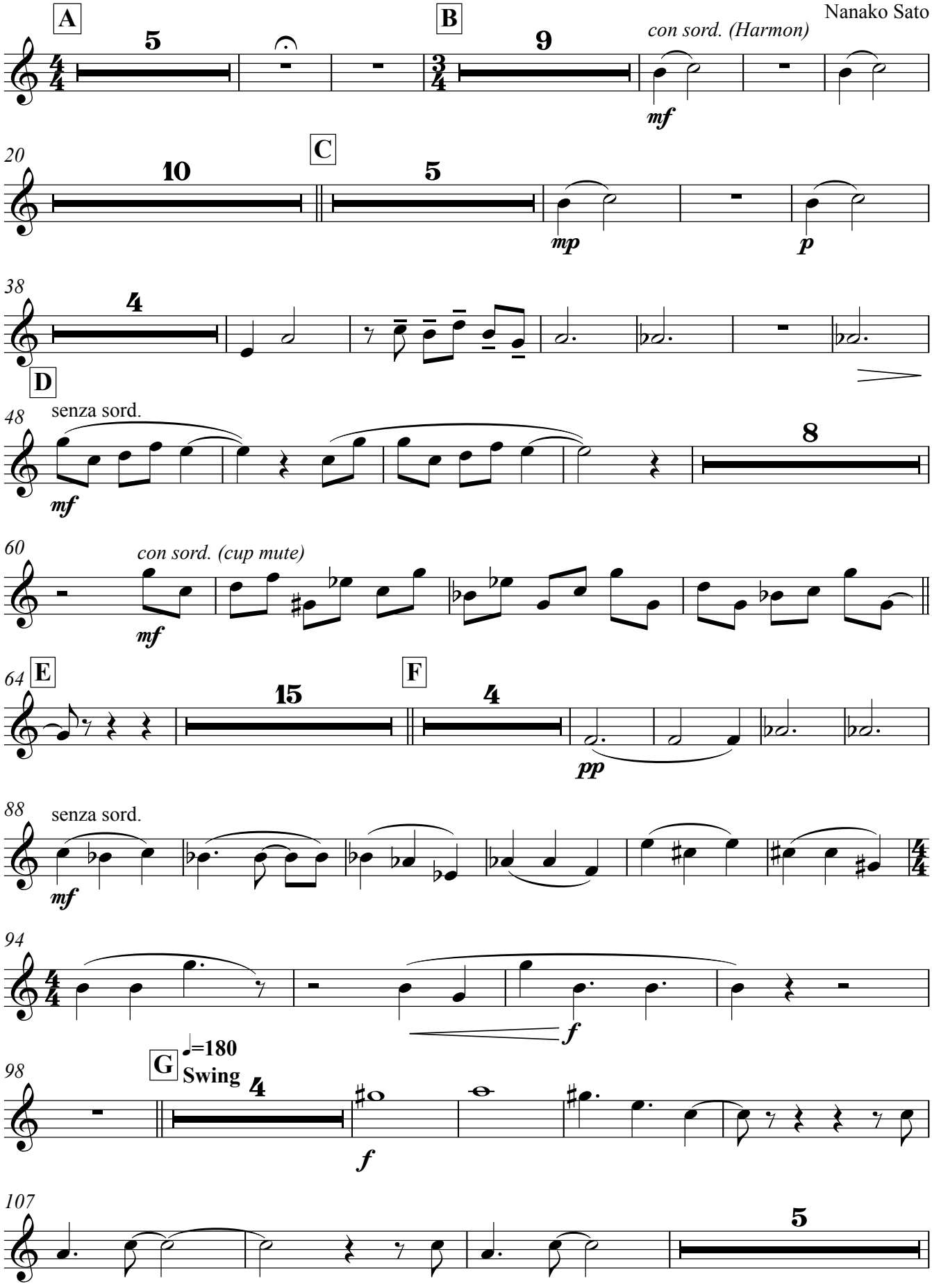

115
f
119
H
4
pp
126
I
Jazz Waltz
3/4
mf
Gracefully
131
3
♩=100
Straight
138
J
con sord. (Harmon mute)
mp
146
154
mf

Trumpet 2

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato



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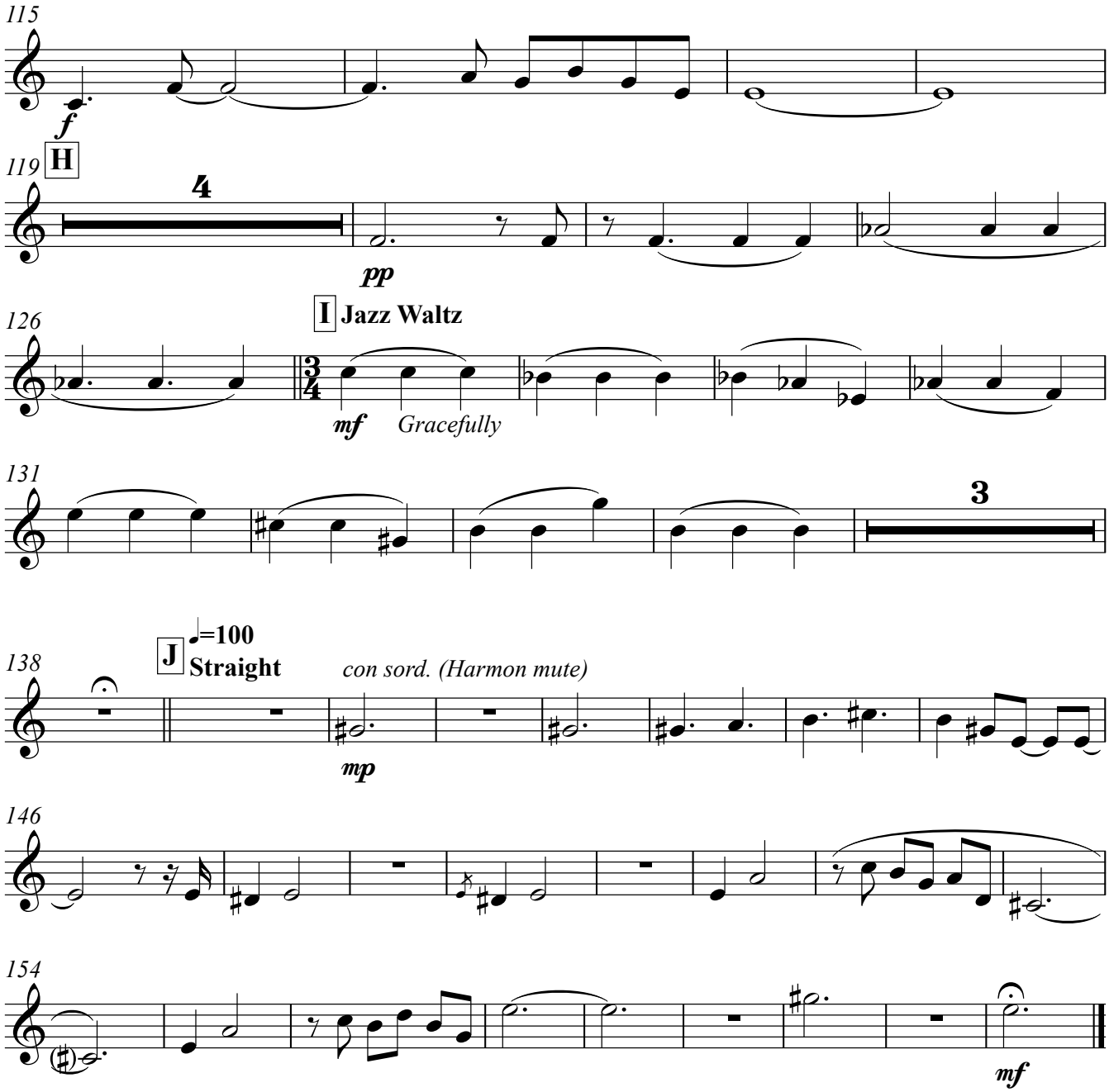
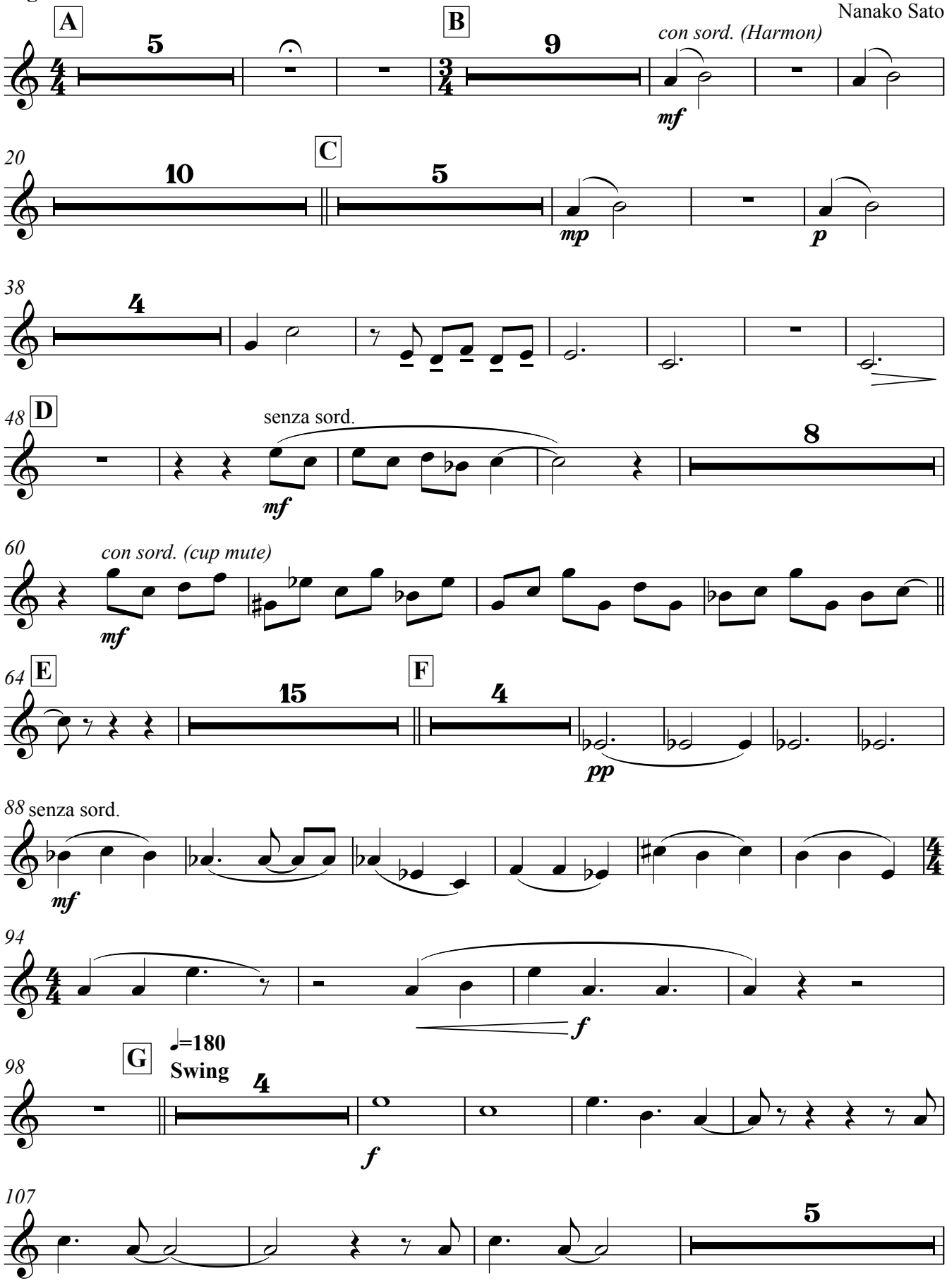

115
f
119
H
4
pp
126
I
Jazz Waltz
3/4
mf
Gracefully
131
3
138
J
=100
Straight
con sord. (Harmon mute)
mp
146
154
mf

Trumpet 3

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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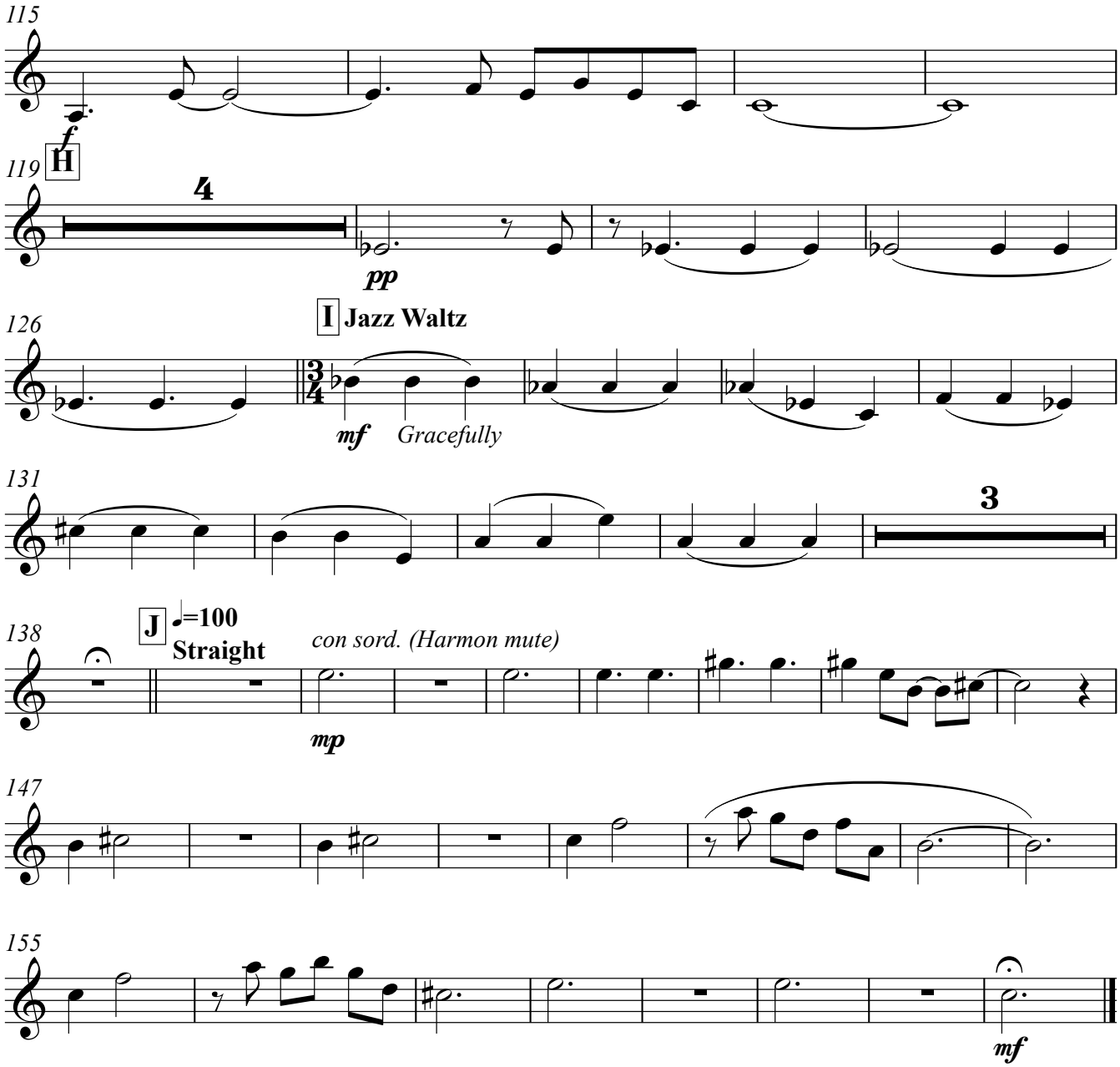
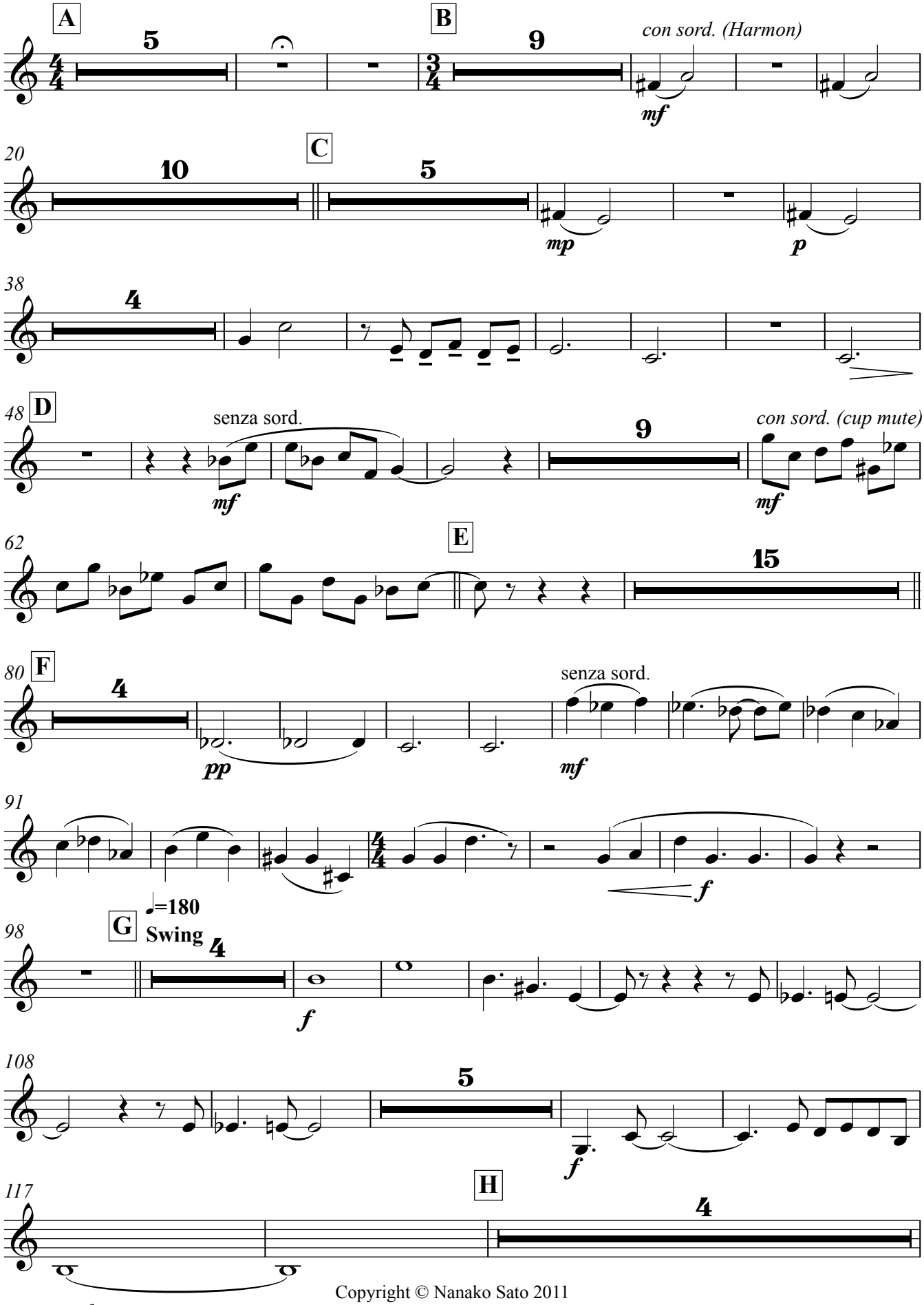

115
f
119
H
4
pp
126
I
Jazz Waltz
mf
Gracefully
131
3
138
J
=100
Straight
con sord. (Harmon mute)
mp
147
155
mf

Trumpet 4

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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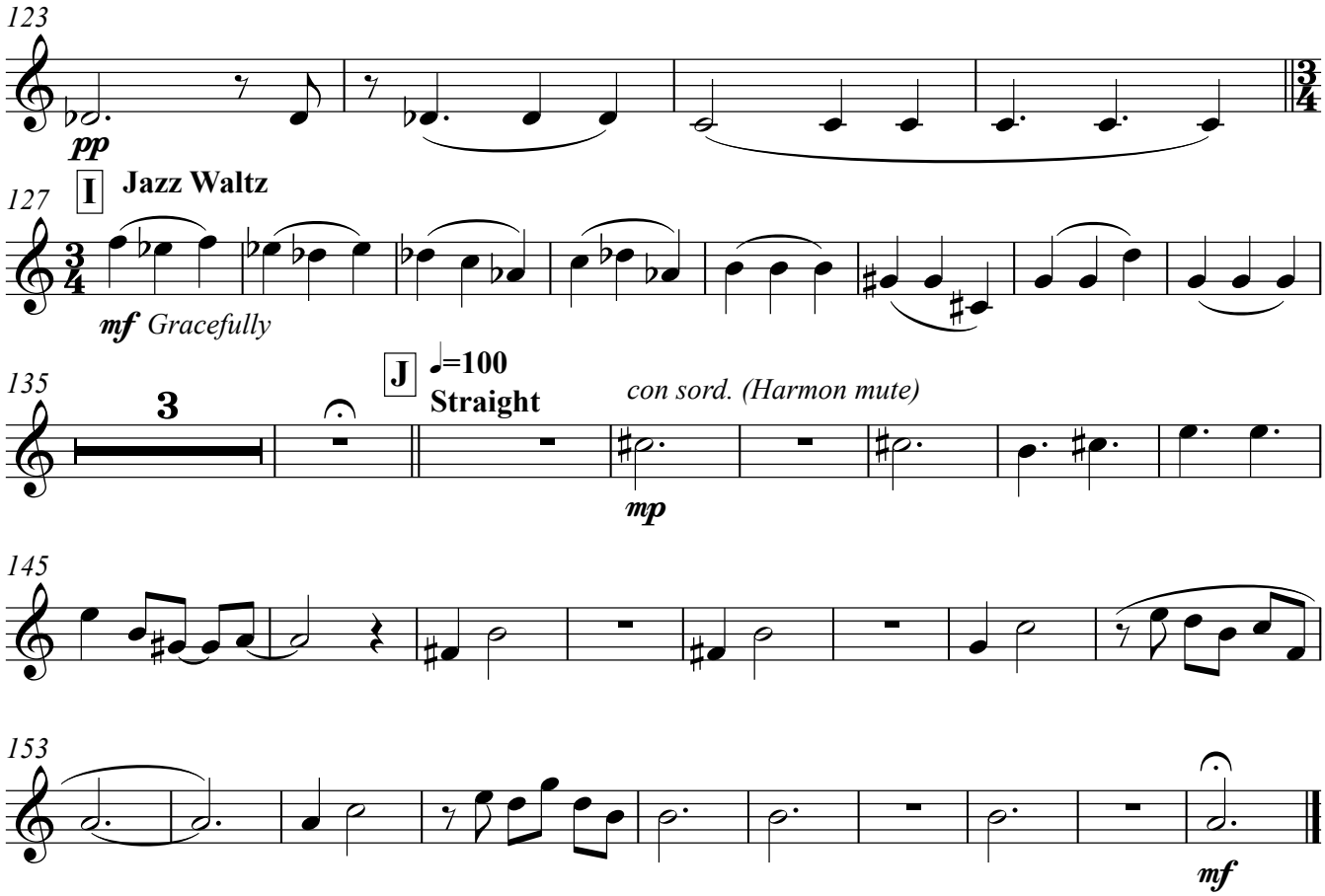
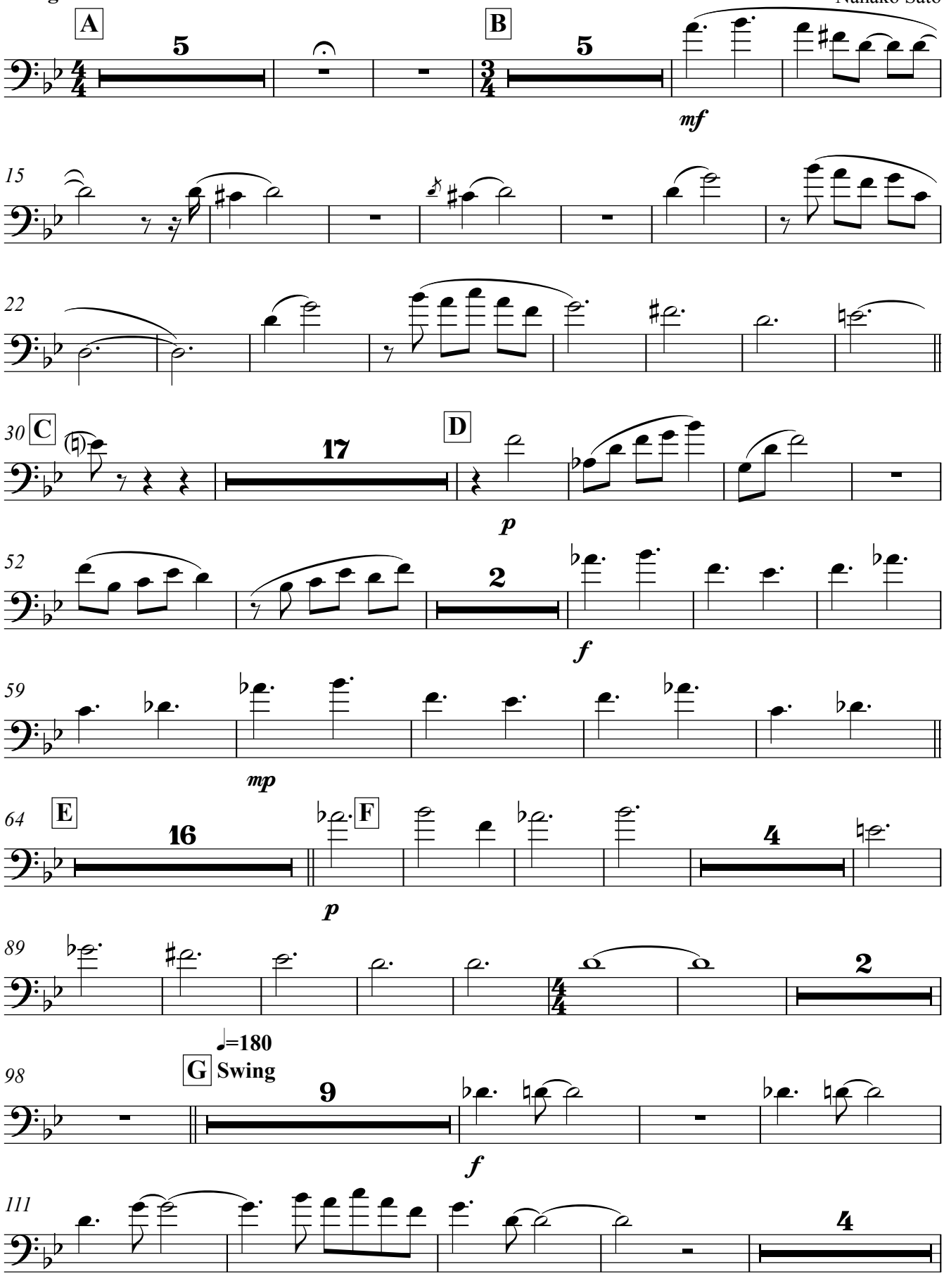

123
pp
127
I
Jazz Waltz
mf Gracefully
135
3
J
♩=100
Straight
con sord. (Harmon mute)
mp
145
153
mf

Trombone 1

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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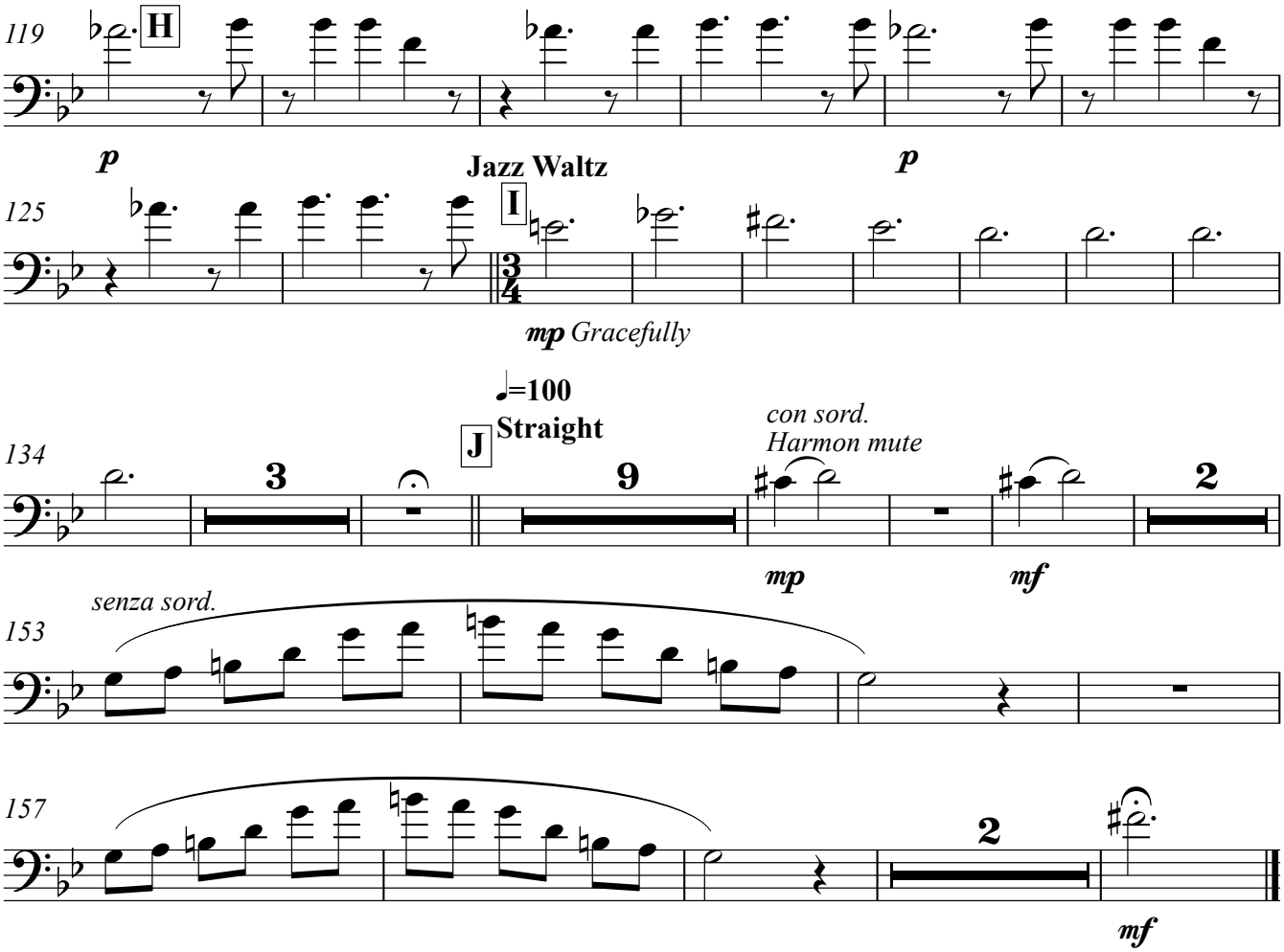
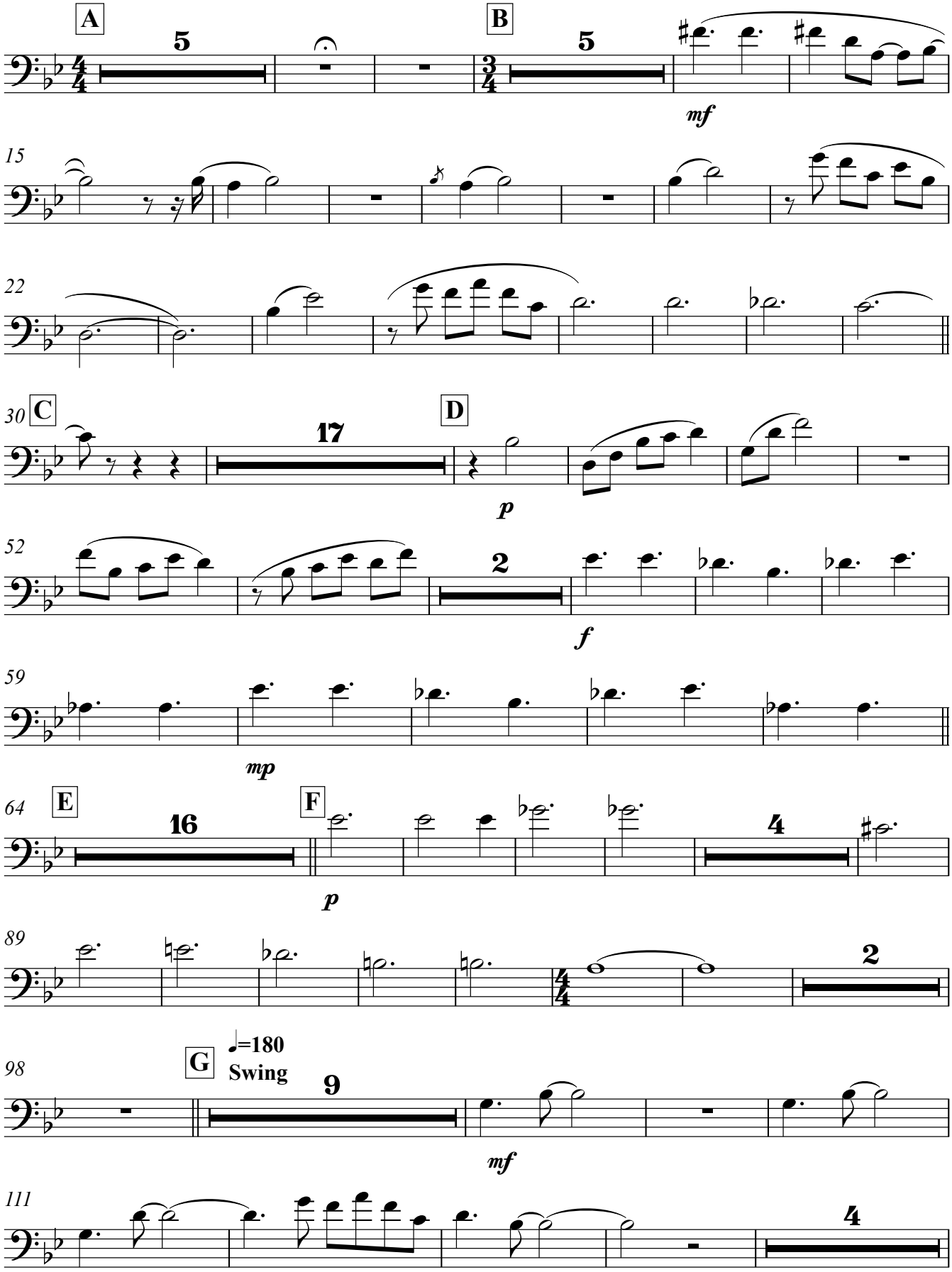

119
H
p
Jazz Waltz
p
125
I
mp Gracefully
♩=100
134
J
Straight
3
9
con sord.
Harmon mute
2
mp
mf
senza sord.
153
157
2
mf

Trombone 2

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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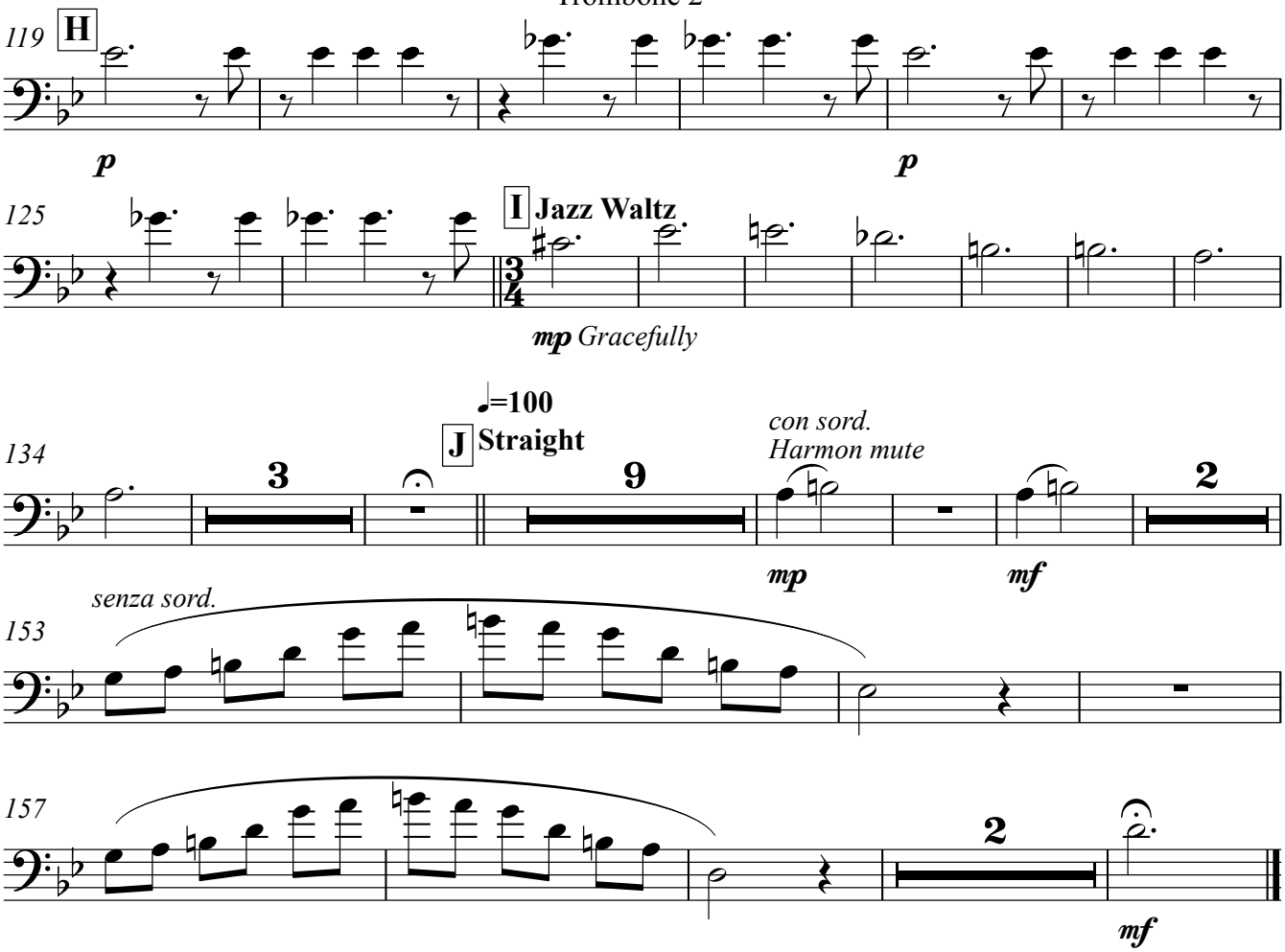
Trombone 2

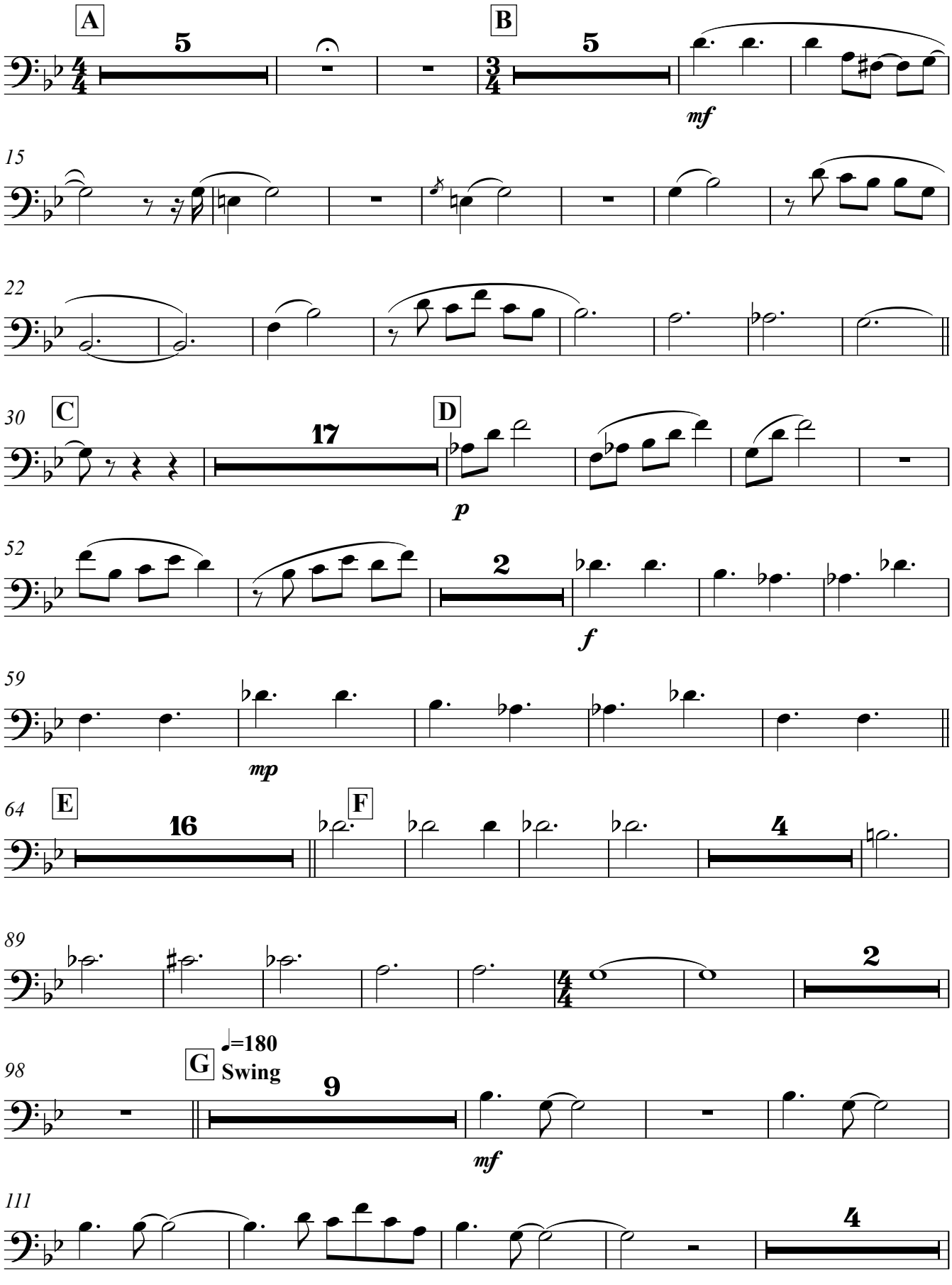

119
H
p
p
125
I
Jazz Waltz
mp Gracefully
134
♩=100
J
Straight
3
9
con sord.
Harmon mute
mp
mf
2
153
senza sord.
157
2
mf

Trombone 3

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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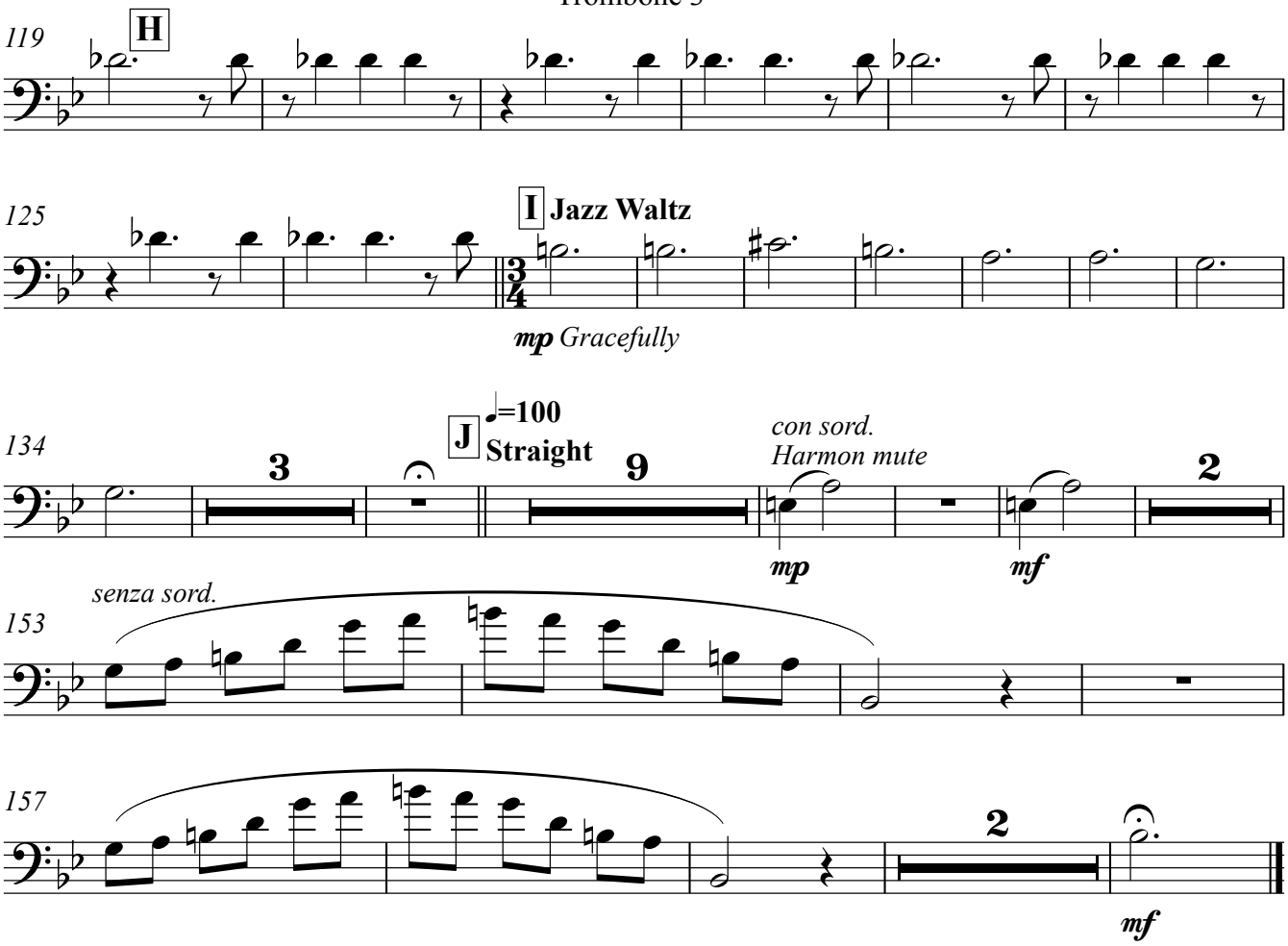
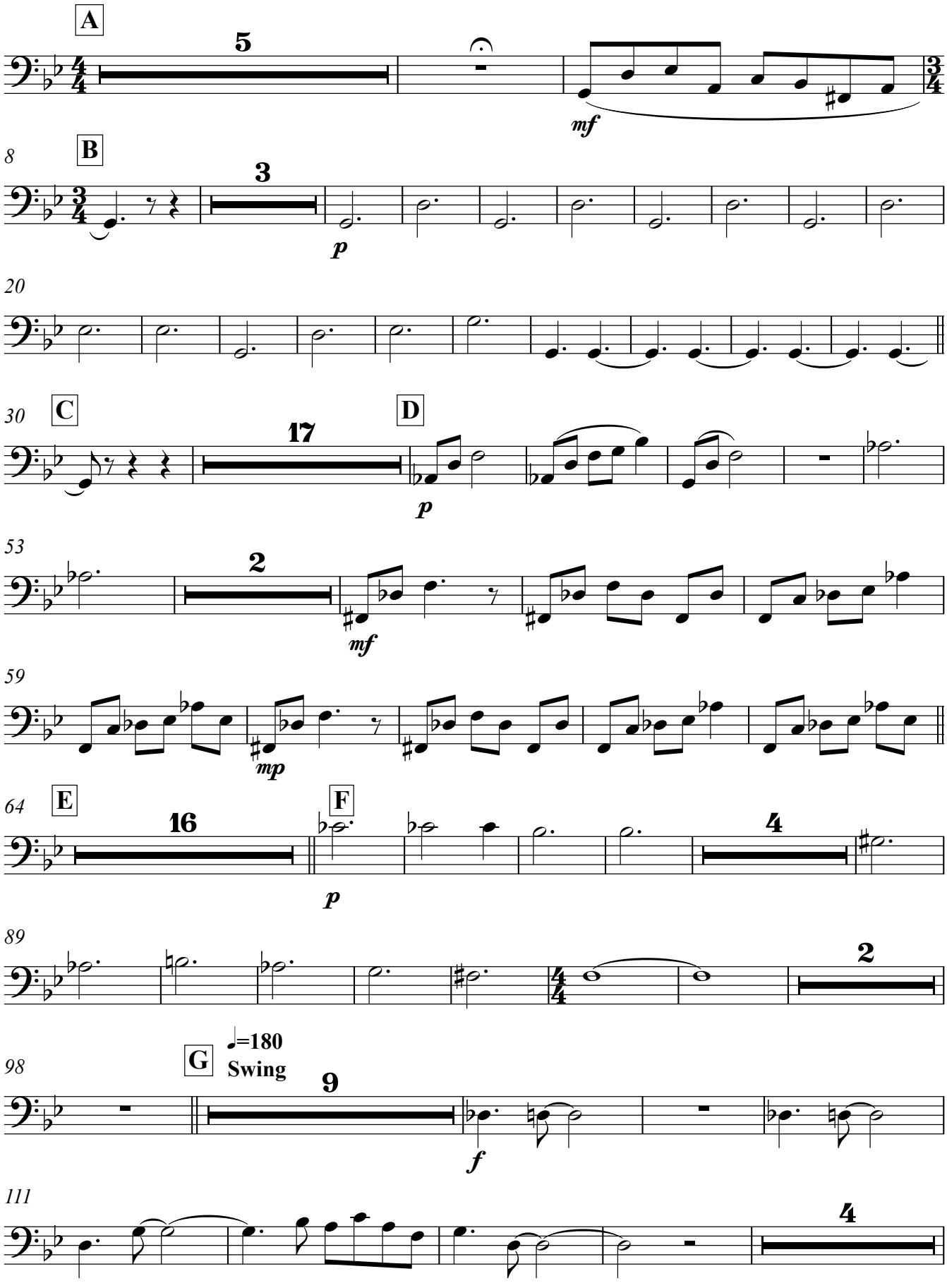

119
H
125
I
Jazz Waltz
mp Gracefully
134
J
♩=100
Straight
3
9
con sord.
Harmon mute
mp
mf
2
153
senza sord.
157
2
mf

Bass Trombone

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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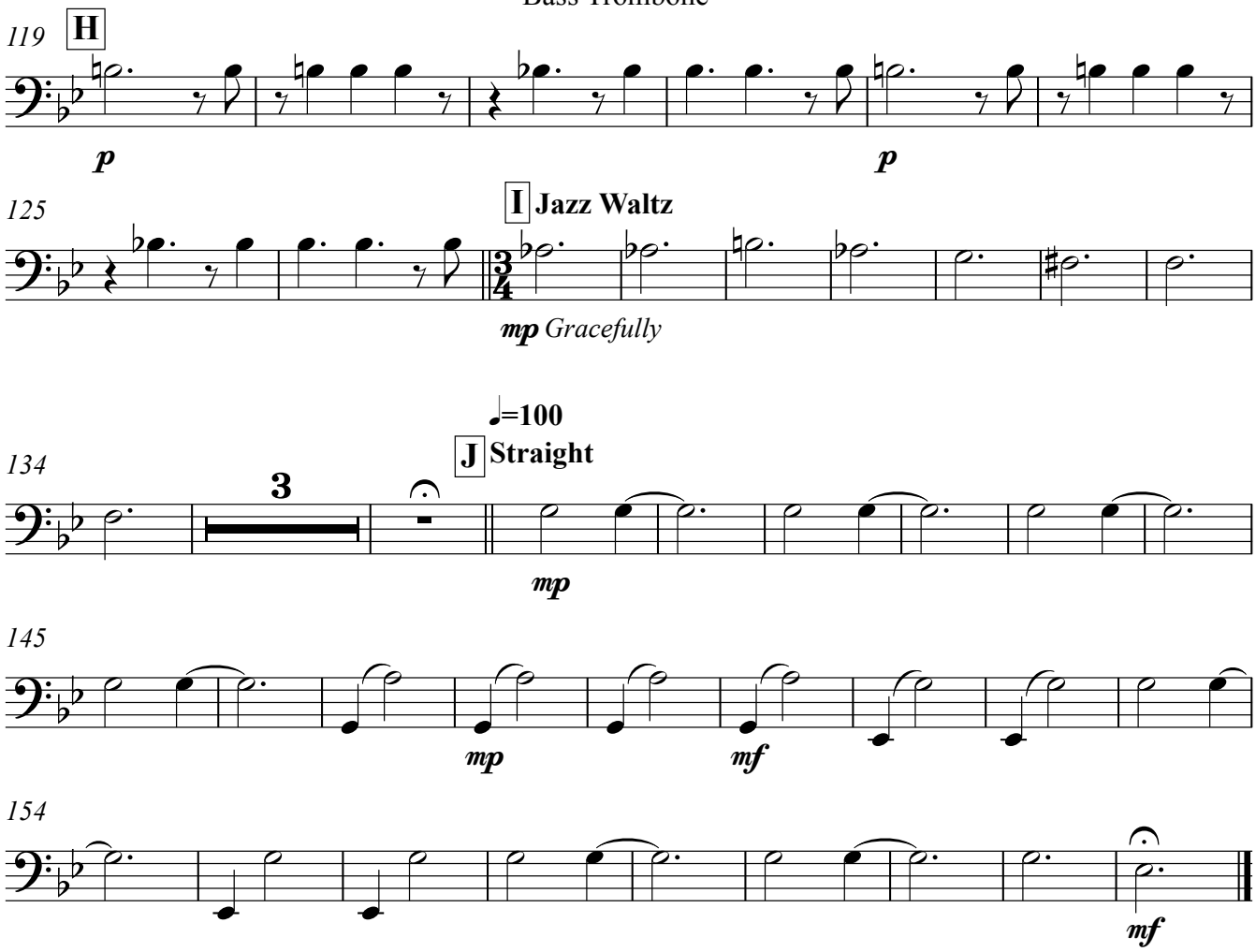
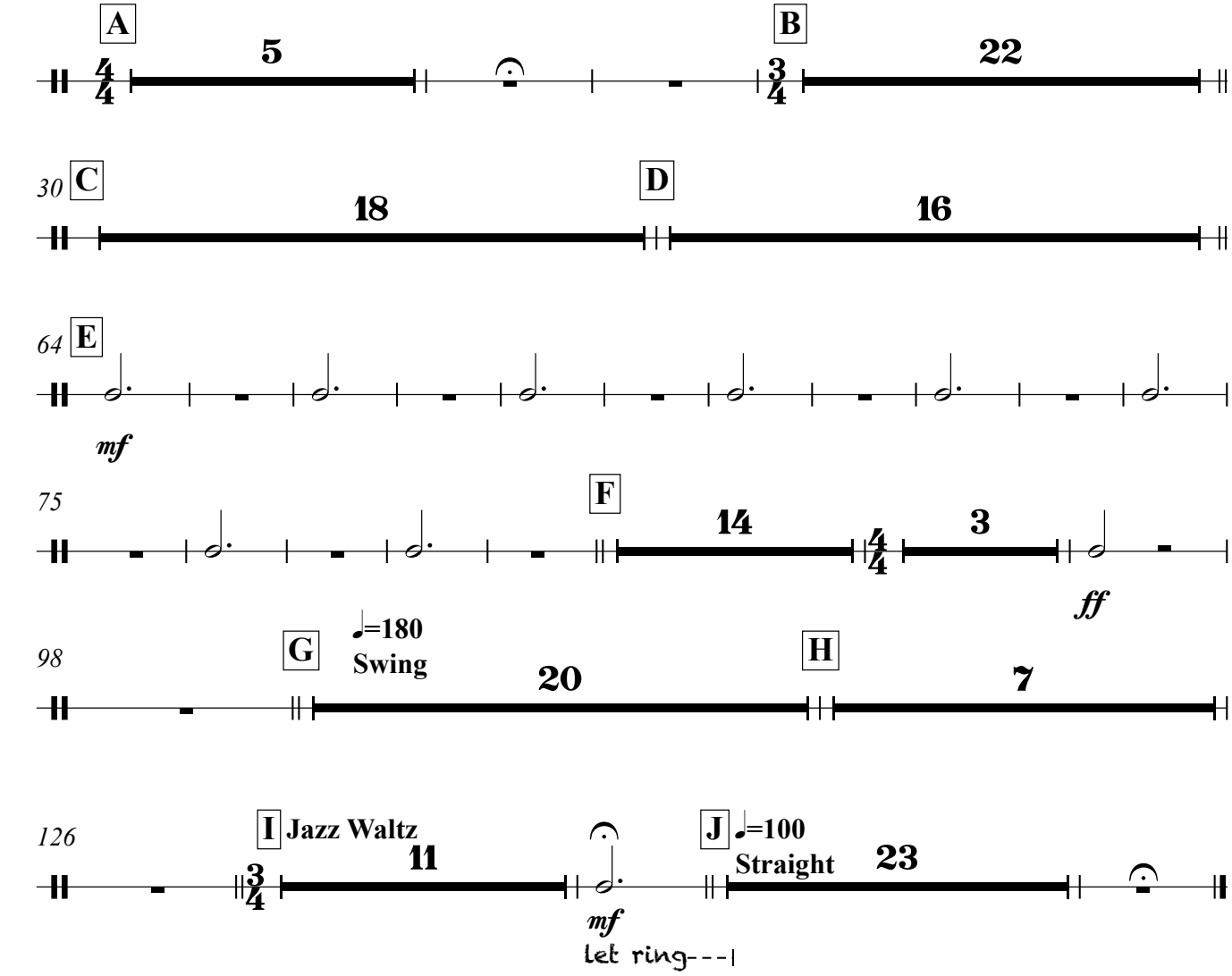

119
H
p
p
125
I Jazz Waltz
mp Gracefully
♩=100
134
J Straight
3
mp
145
mp
mf
154
mf

A Piece of Hope in the Darkness

Nanako Sato



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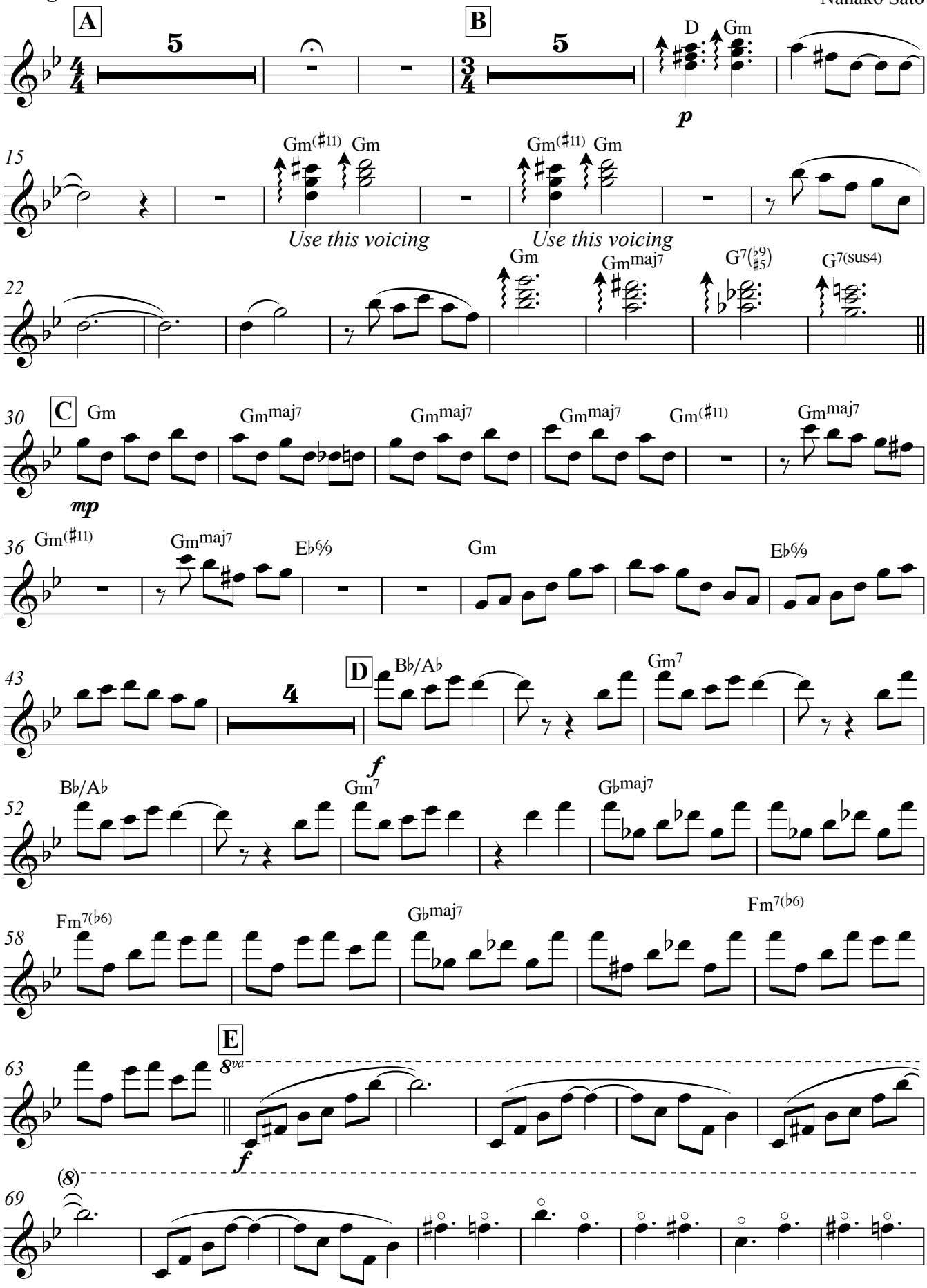
Guitar

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



V.S.

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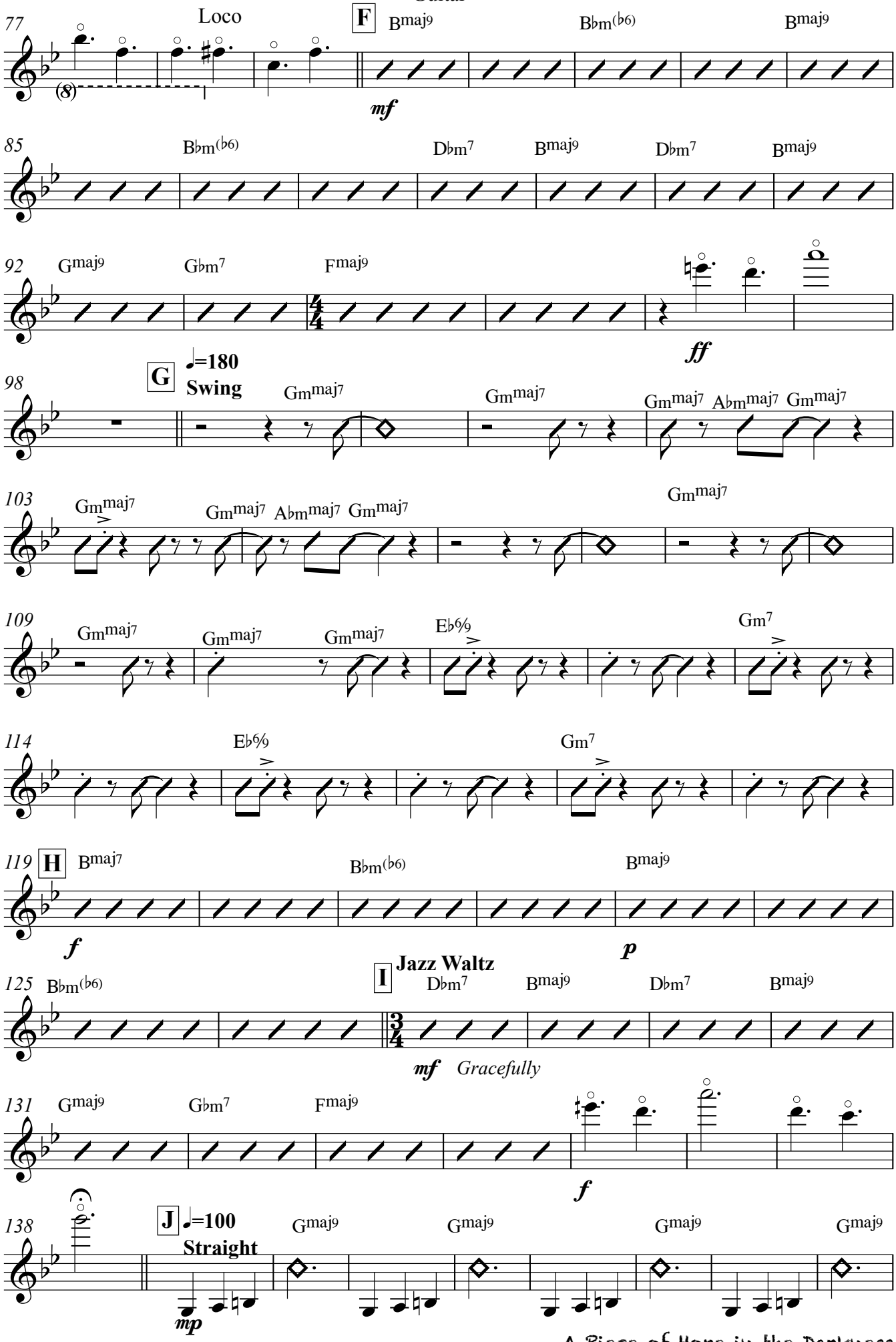
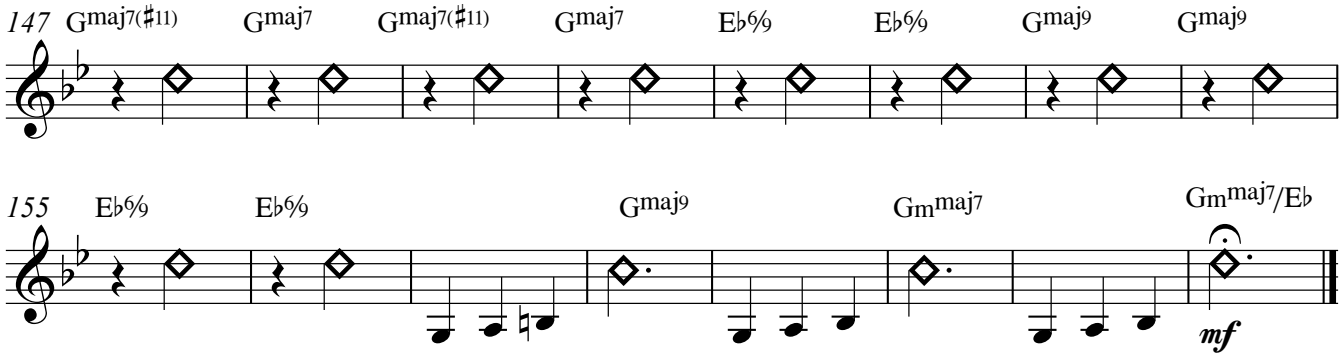

77
Loco
F
Bmaj9
B♭m(♭6)
Bmaj9
mf
85
B♭m(♭6)
D♭m7
Bmaj9
D♭m7
Bmaj9
92
Gmaj9
G♭m7
Fmaj9
ff
98
G
♩=180
Swing
Gmaj7
Gmaj7
Gmaj7 A♭maj7 Gmaj7
103
Gmaj7
Gmaj7 A♭maj7 Gmaj7
Gmaj7
109
Gmaj7
Gmaj7
Gmaj7
E♭6/9
Gm7
114
E♭6/9
Gm7
119
H
Bmaj7
B♭m(♭6)
Bmaj9
f
p
125
B♭m(♭6)
I
Jazz Waltz
D♭m7
Bmaj9
D♭m7
Bmaj9
mf Gracefully
131
Gmaj9
G♭m7
Fmaj9
f
138
J
♩=100
Straight
Gmaj9
Gmaj9
Gmaj9
Gmaj9
mp

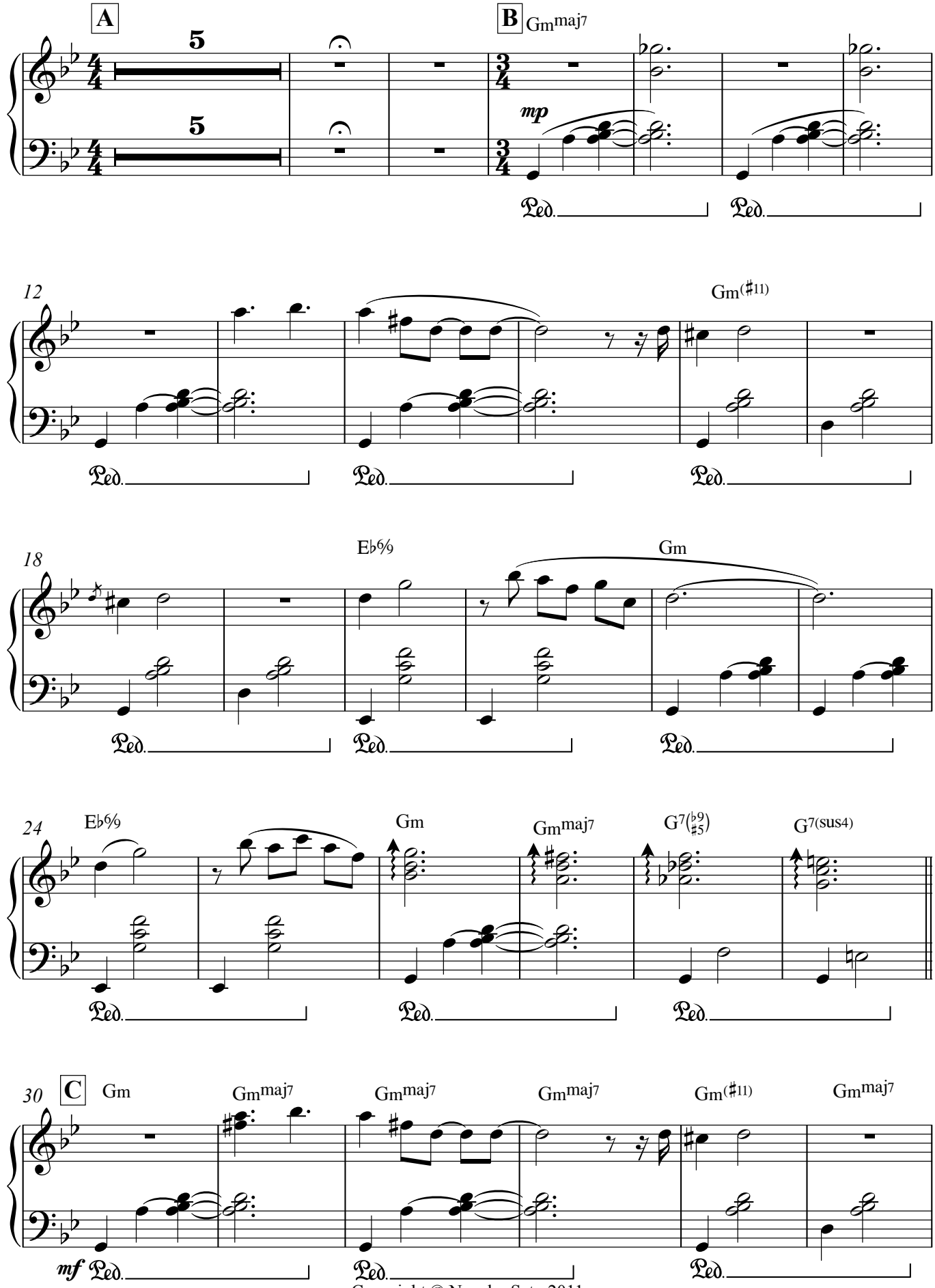

147
Gmaj7(♯11)
Gmaj7
Gmaj7(♯11)
Gmaj7
E♭6/9
E♭6/9
Gmaj9
Gmaj9
155
E♭6/9
E♭6/9
Gmaj9
Gmmaj7
Gmmaj7/E♭
mf

Piano

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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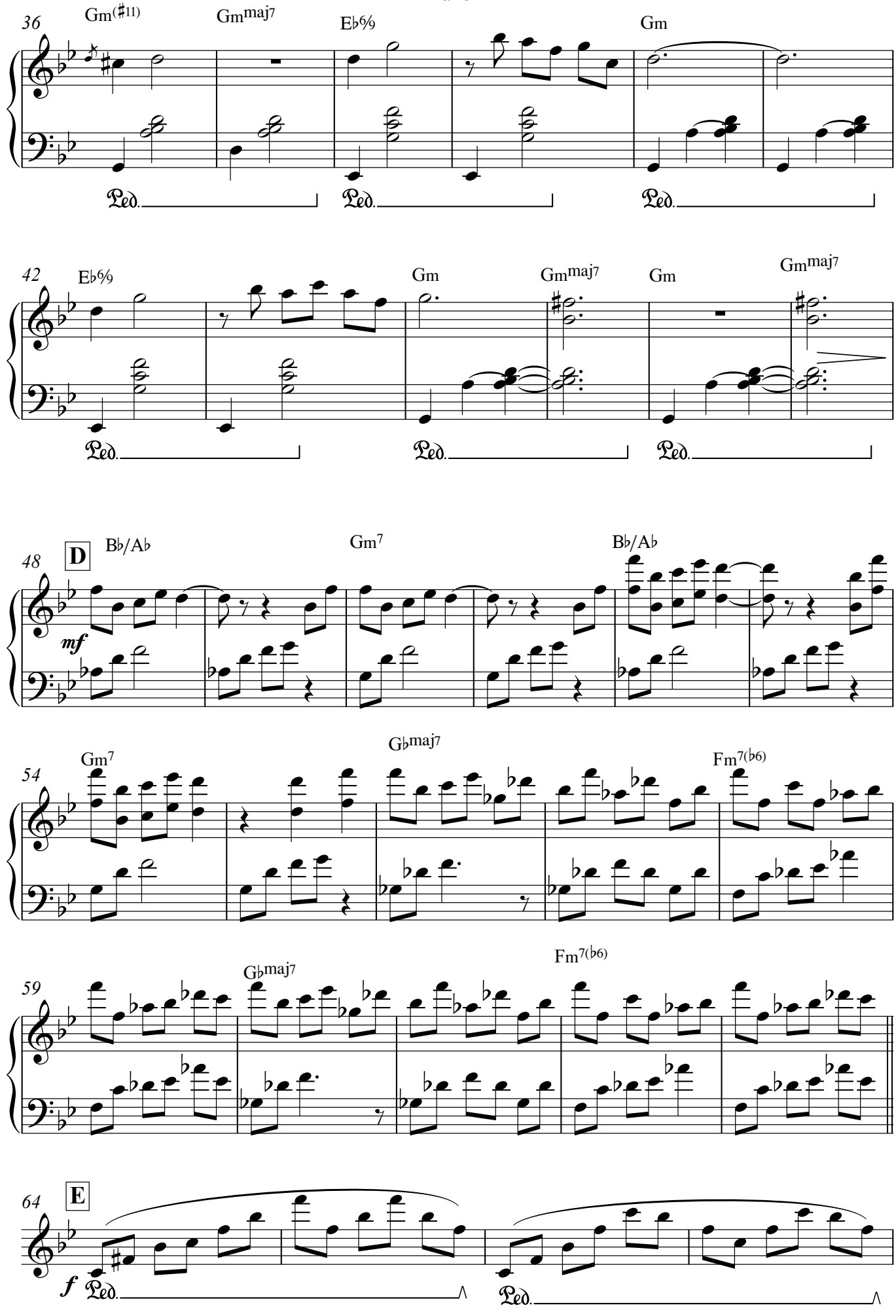
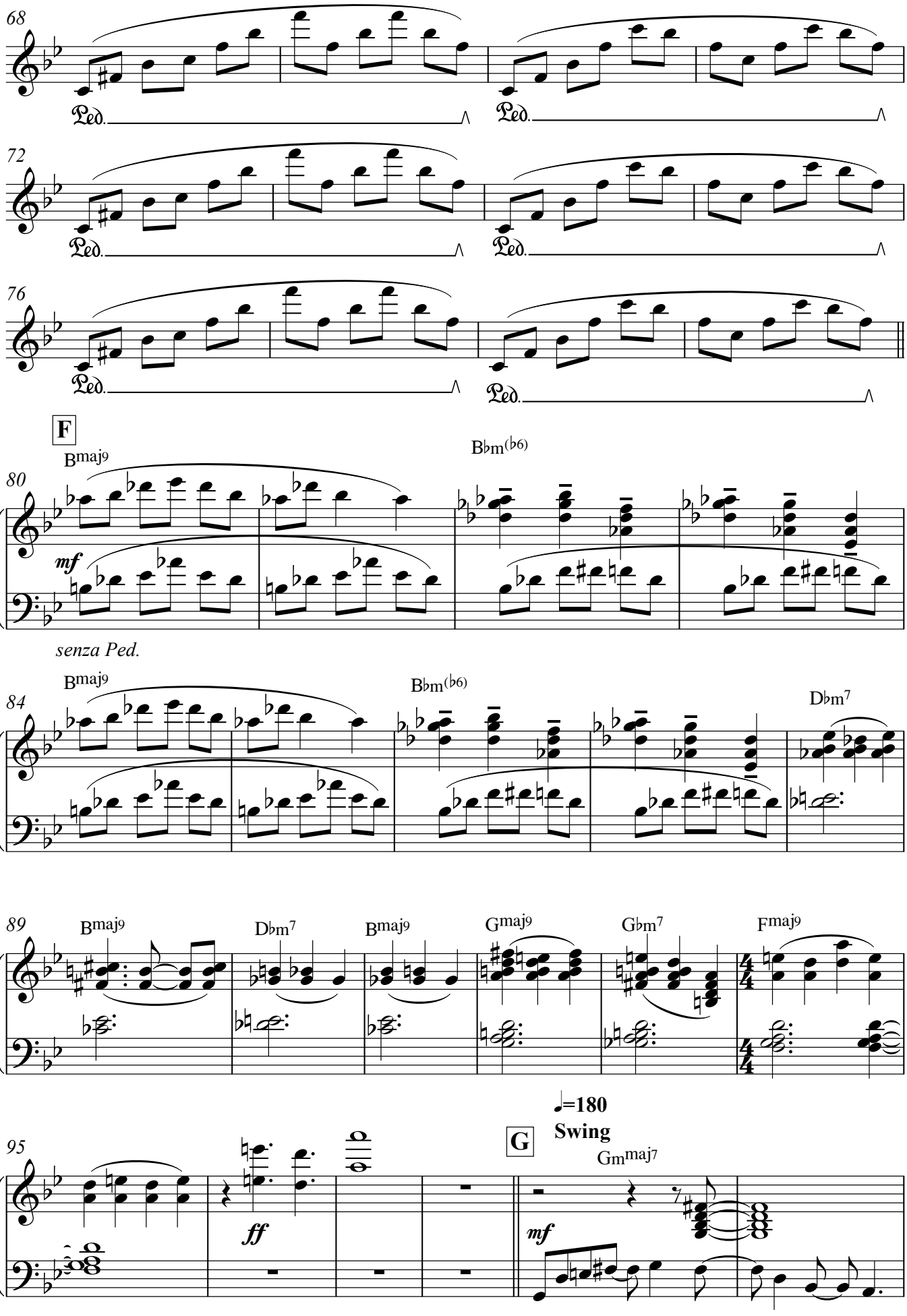
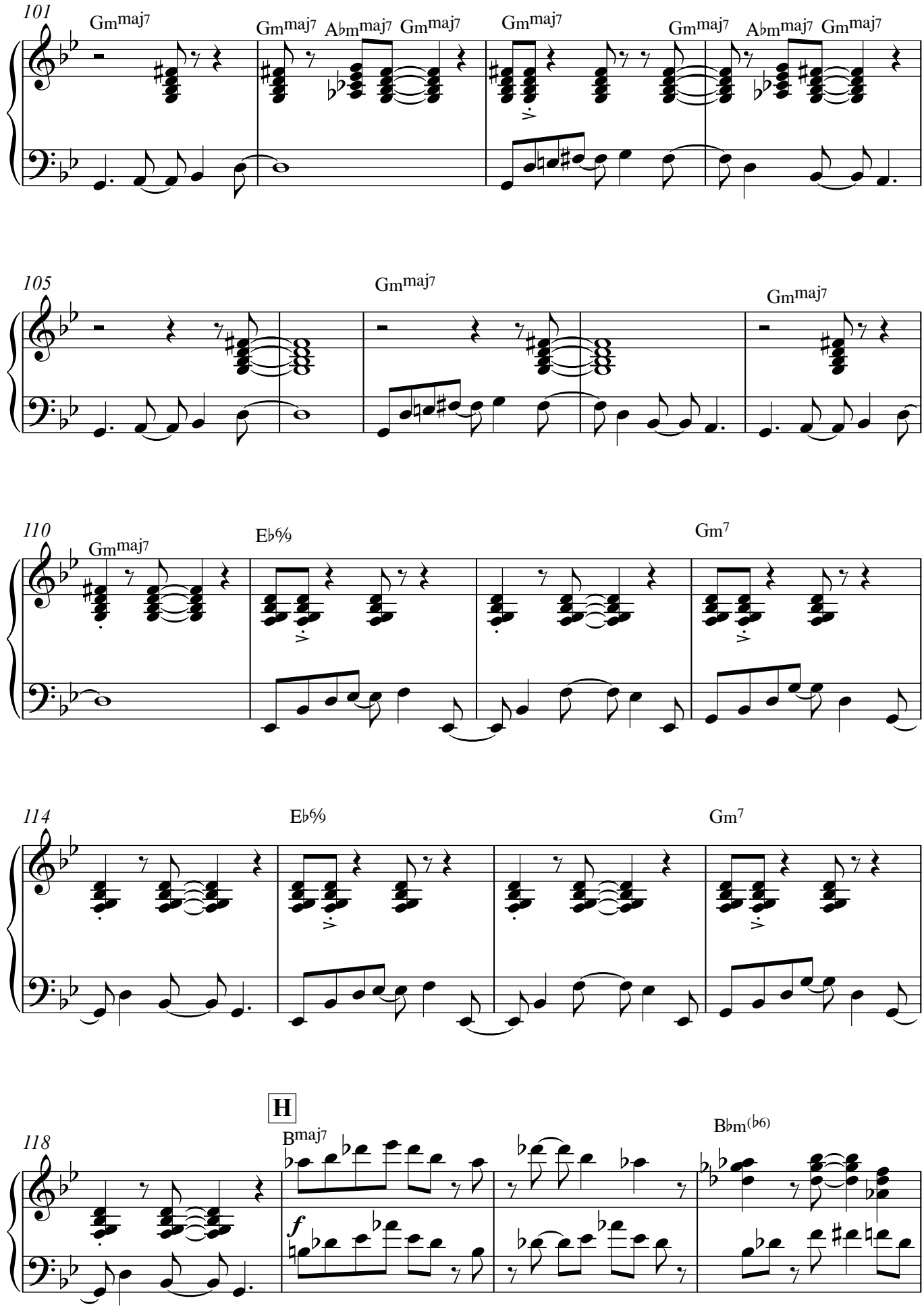
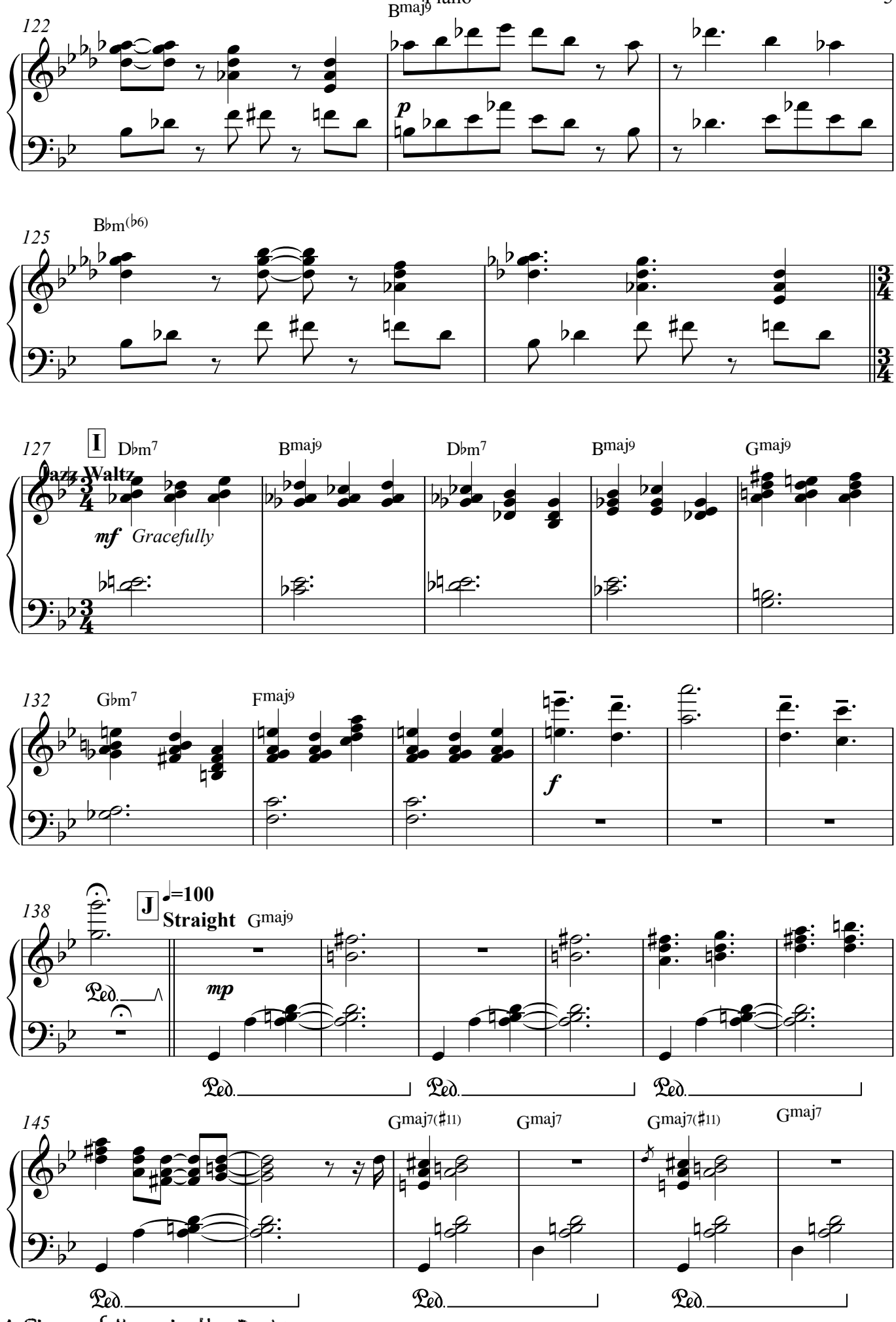
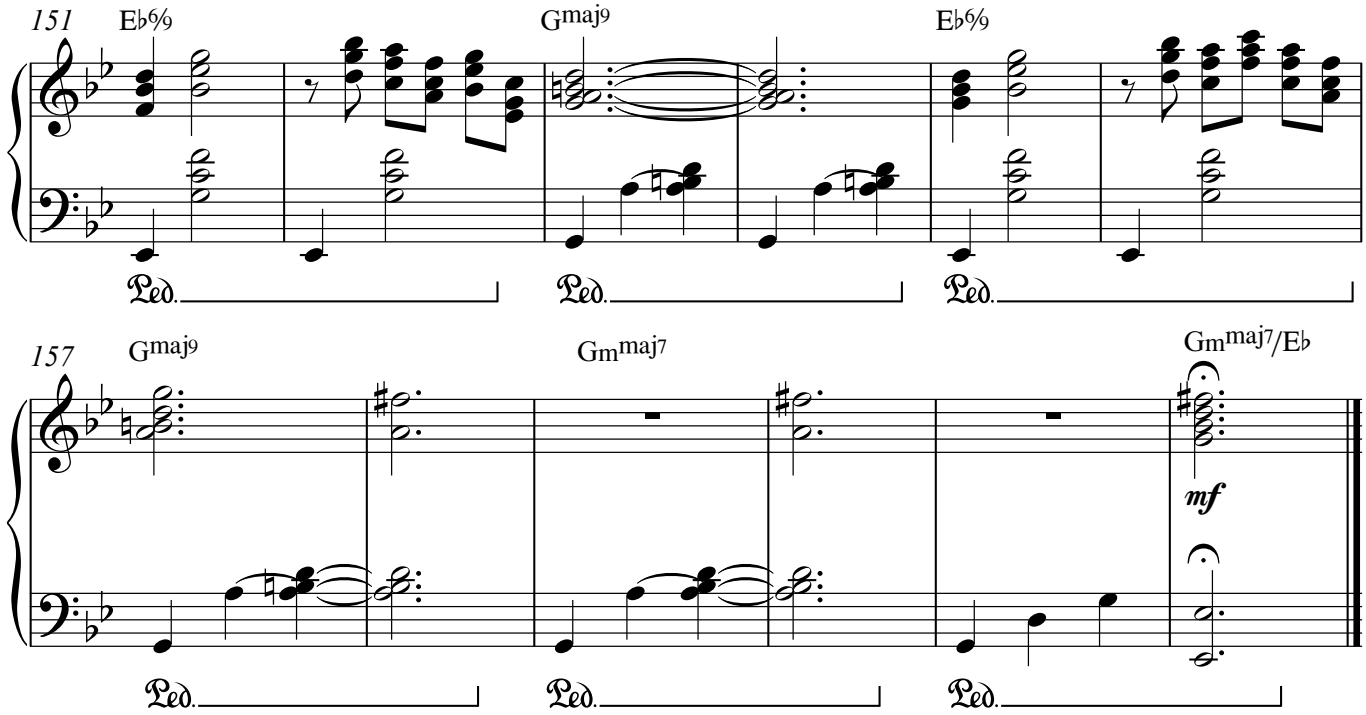

36
Gm(♯11)
Gmmaj7
E♭6/9
Gm
Ped.
42
E♭6/9
Gm
Gmmaj7
Gm
Gmmaj7
48
D
B♭/A♭
Gm7
B♭/A♭
mf
54
Gm7
G♭maj7
Fm7(♭6)
59
G♭maj7
Fm7(♭6)
64
E
f
Ped.


68
Ped.
72
Ped.
76
Ped.
F
Bmaj9
Bbm(b6)
80
mf
senza Ped.
Bmaj9
Bbm(b6)
Dbm7
84
89
Bmaj9
Dbm7
Bmaj9
Gmaj9
Gbm7
Fmaj9
♩=180
Swing
G
Gmaj7
95
ff
mf

V.S.


101
Gmmaj7
Gmmaj7 A♭mmaj7 Gmmaj7
Gmmaj7
Gmmaj7 A♭mmaj7 Gmmaj7
105
Gmmaj7
Gmmaj7
110
Gmmaj7
E♭6/9
Gm7
114
E♭6/9
Gm7
H
118
Bmaj7
B♭m(b6)
f


122
Bmaj9
p
125
Bbm(b6)
127
I
Dbm7
Bmaj9
Dbm7
Bmaj9
Gmaj9
Jazz Waltz
mf Gracefully
132
Gbm7
Fmaj9
f
138
J
♩=100
Straight
Gmaj9
mp
Ped.
145
Gmaj7(♯11)
Gmaj7
Gmaj7(♯11)
Gmaj7


151
E♭6/9
Gmaj9
E♭6/9
Ped.
Ped.
Ped.

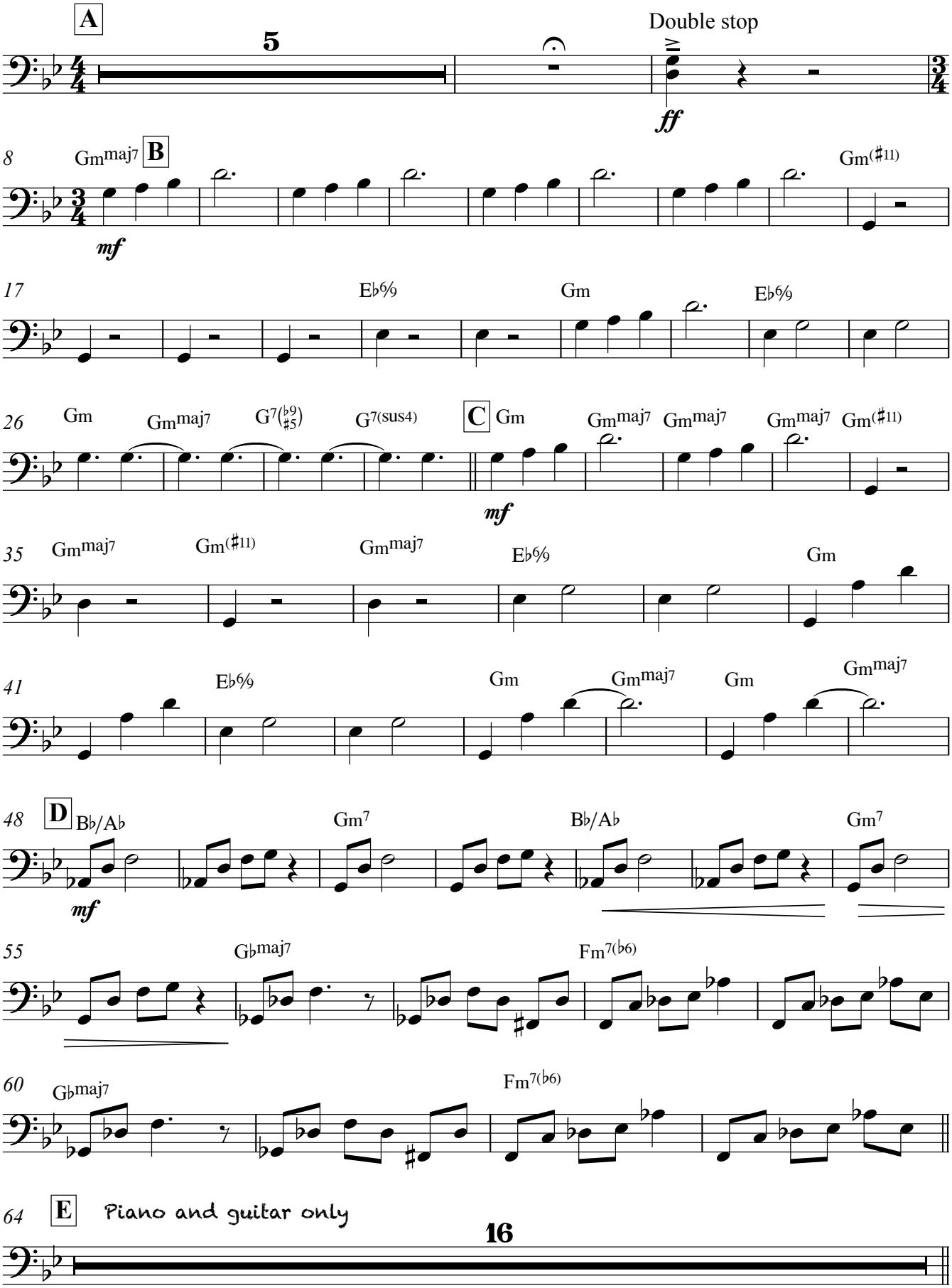
157
Gmaj9
Gmmaj7
Gmmaj7/E♭
mf
Ped.
Ped.
Ped.

Double Bass

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato



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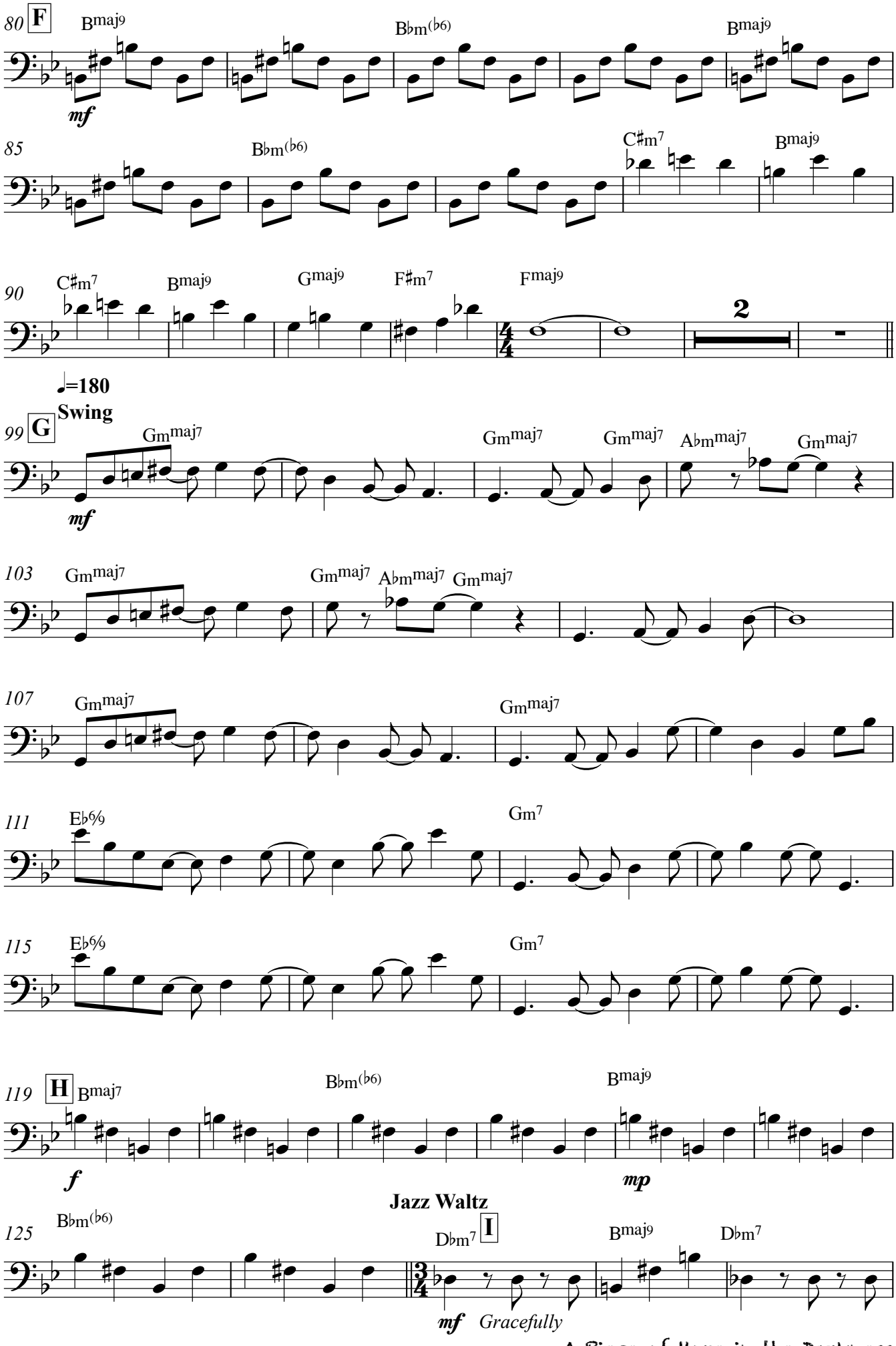
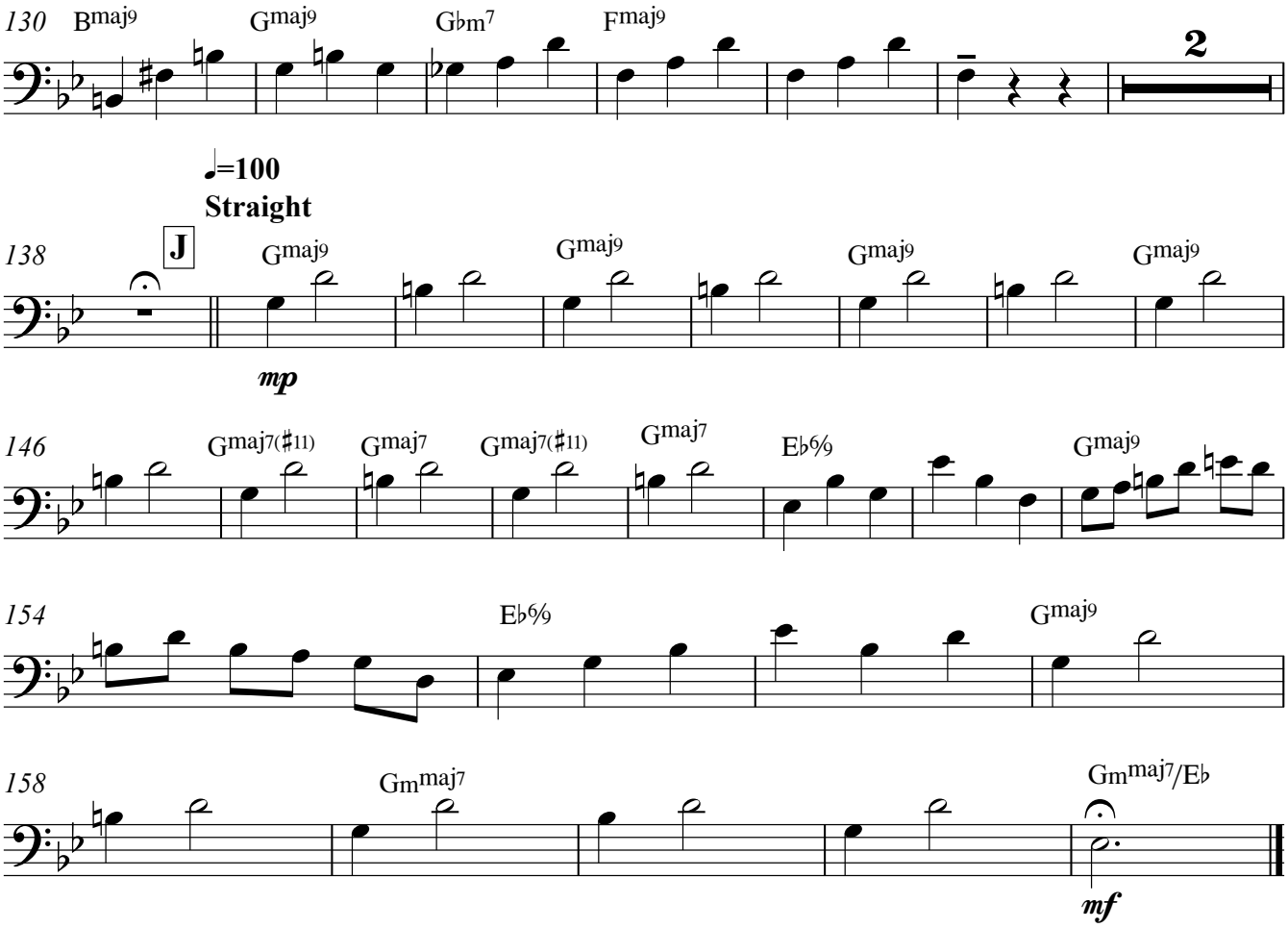

80 F
Bmaj9
Bbm(b6)
Bmaj9
mf
85
Bbm(b6)
C#m7
Bmaj9
90
C#m7
Bmaj9
Gmaj9
F#m7
Fmaj9
2
♩=180
Swing
99 G
Gmmaj7
Gmmaj7
Gmmaj7
Abmmaj7
Gmmaj7
mf
103
Gmmaj7
Gmmaj7
Abmmaj7
Gmmaj7
107
Gmmaj7
Gmmaj7
111
Eb6/9
Gm7
115
Eb6/9
Gm7
119 H
Bmaj7
Bbm(b6)
Bmaj9
f
mp
Jazz Waltz
125
Bbm(b6)
Dbm7 I
Bmaj9
Dbm7
mf
Gracefully

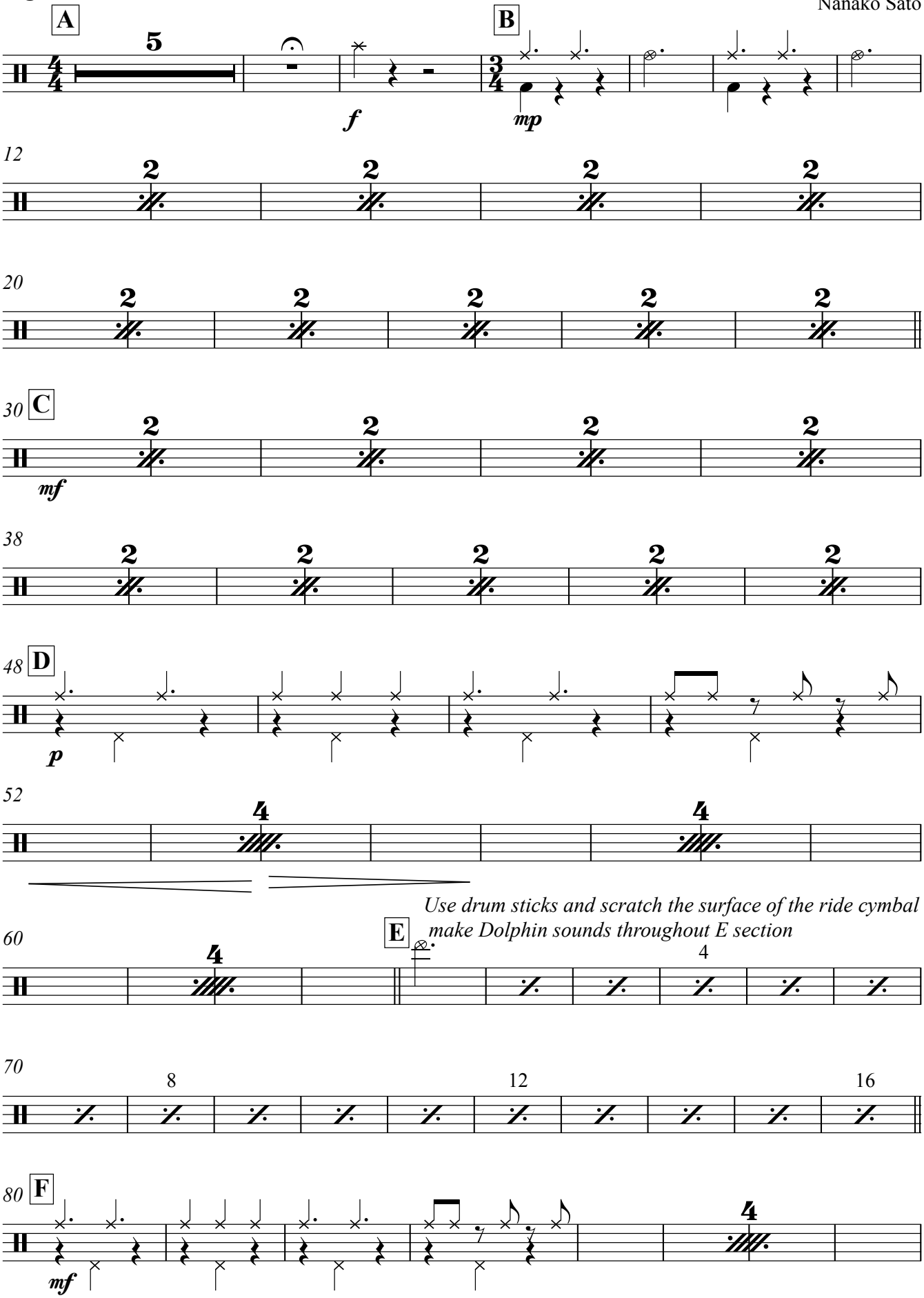

130
Bmaj9
Gmaj9
Gbm7
Fmaj9
2
♩=100
Straight
138
J
Gmaj9
Gmaj9
Gmaj9
Gmaj9
mp
146
Gmaj7(♯11)
Gmaj7
Gmaj7(♯11)
Gmaj7
Eb6/9
Gmaj9
154
Eb6/9
Gmaj9
158
Gmmaj7
Gmmaj7/Eb
mf

Drums

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato



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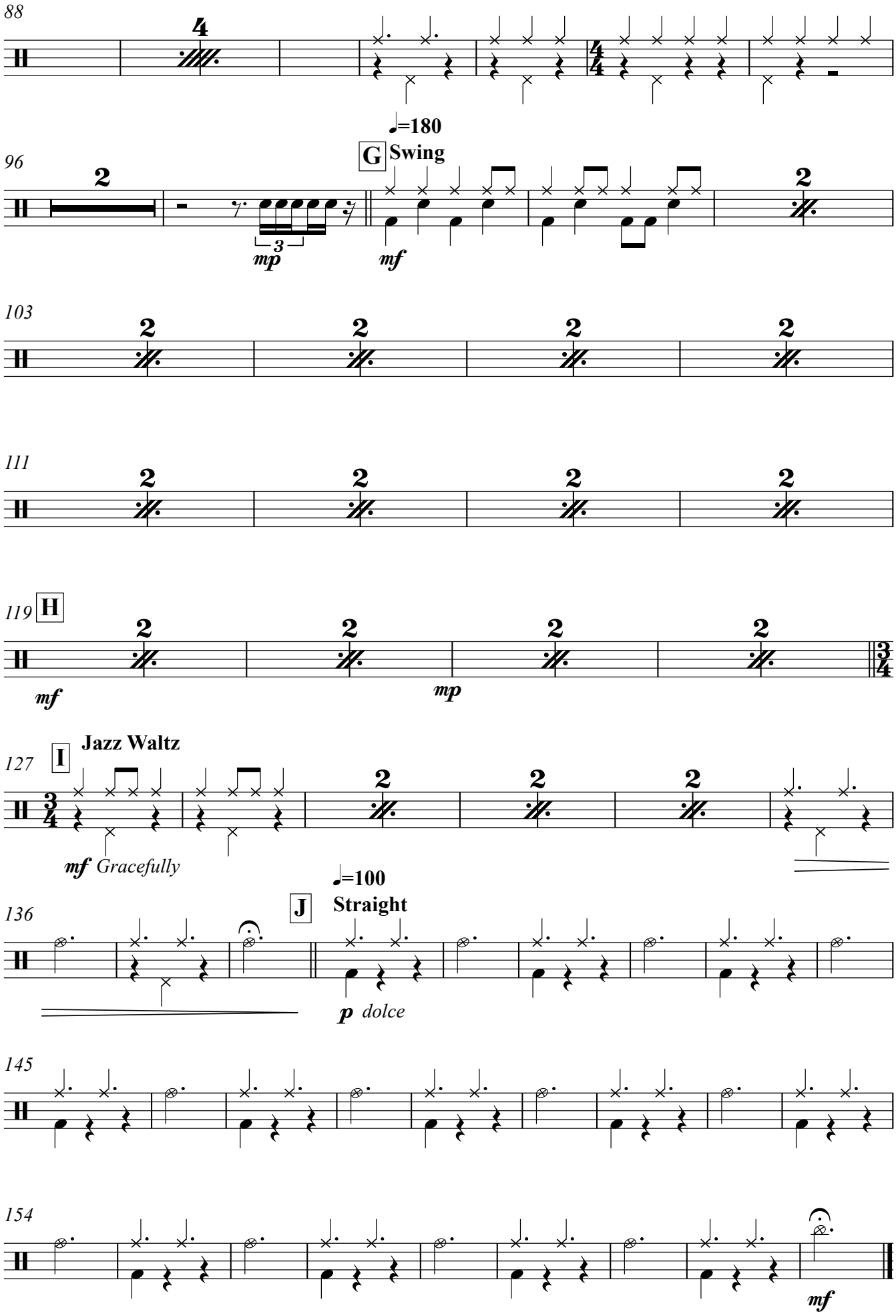

88
4
♩=180
96
G
Swing
2
3
mp
mf
103
2
111
2
119
H
2
mf
mp
3/4
127
I
Jazz Waltz
3/4
2
mf Gracefully
♩=100
136
J
Straight
p dolce
145
154
mf

Chapter 2

Effect

I have used a standard minor pentatonic scale to compose this work. The clarinet is featured instead of the lead alto saxophone in the Big Band. This piece evokes an ancient tale of Japanese mythology[2]. In the Japanese creation myth, the first deities who came into existence are collectively called *Kotoamatsukami*, who appeared at the time of the creation of the universe. Later, the seven generations of *kami* (God 神) known as *Kamiyonanayo* ("Seven Generations of the Age of the Gods" 神世七代) emerged after the formation of heaven and earth.

The seventh and last generation of *Kamiyonanayo* were *Izanagi no Mikoto* (male伊邪那岐神) and *Izanami no Mikoto* (female伊邪那美神) and they created the Japanese archipelago. They descended from the *Amenoukihashi* (Floating Bridge of Heaven) to the island they created out of cloud. They had many children but *Izanami* died giving birth to the child *Kagutsuchi* (incarnation of fire). *Izanagi* travelled to the afterlife to bring her back, but she had already eaten the food there and was beyond saving.

[2]古事記, *Kojiki*, *Record of Ancient Matters* is a book which was written in 711.

Effect

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

1 Clarinet in Bb

1 Alto Saxophone

2 Tenor Saxophones

1 Baritone Saxophone

4 Trumpets

3 Trombones

1 Bass Trombones

1 Jazz Guitar

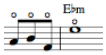
1 Piano

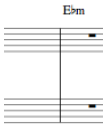
1 Acoustic Bass

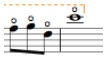
1 Drum set

Note: Trumpet section need a cup mute and a harmon mute to perform this piece.

Guitar and bass use harmonics at bar 119 - 120. This section can be conducted.







Transposed Score

Duration: 4.40 minutes

Effect

Nanako Sato

♩=100
Straight

A

B

Clarinet in B♭

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trumpet in B♭ 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Jazz Guitar

Piano

Acoustic Bass

♩=100
Straight

A

B

Drum Set

with stick

Stick for ride cymbal

Use mallets for the floor tom

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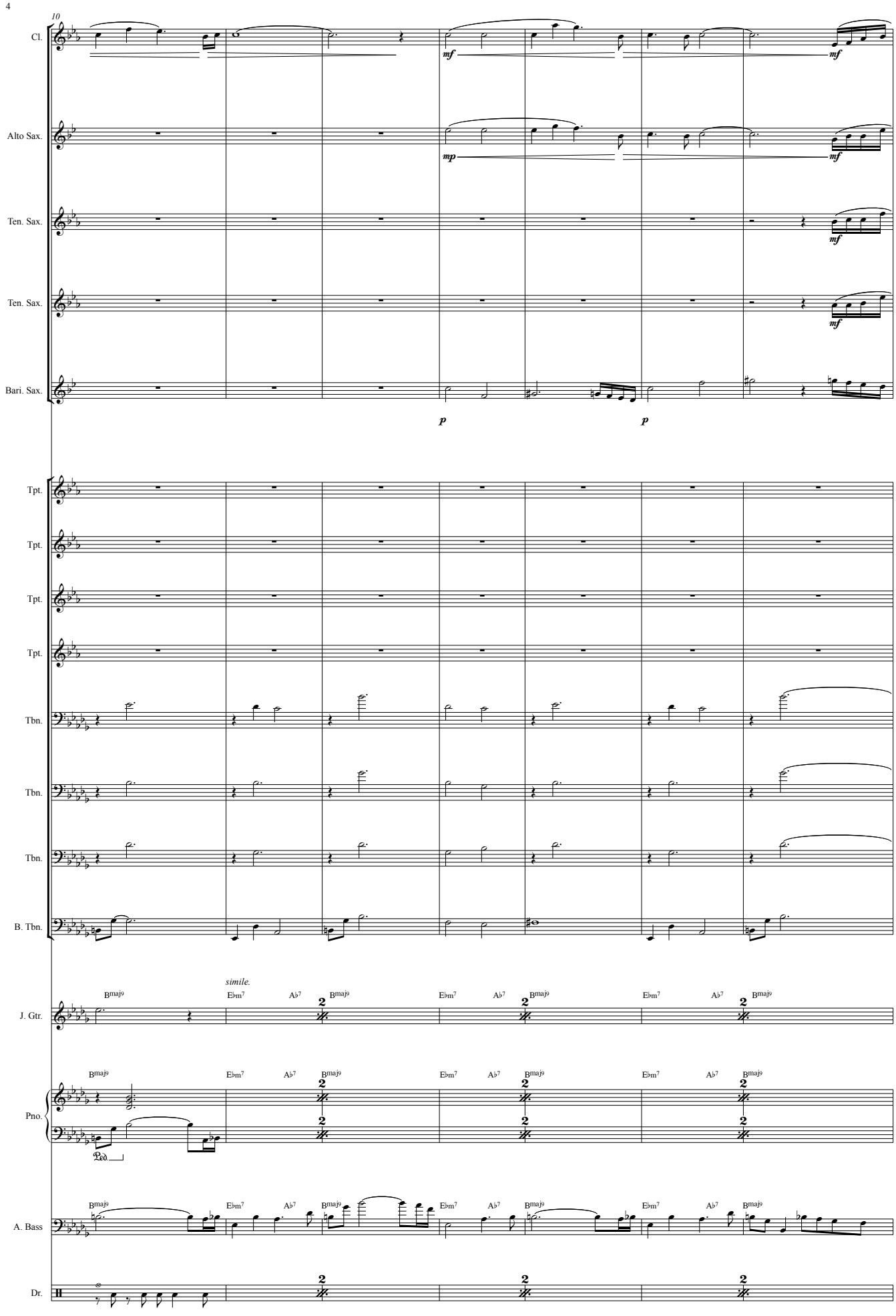
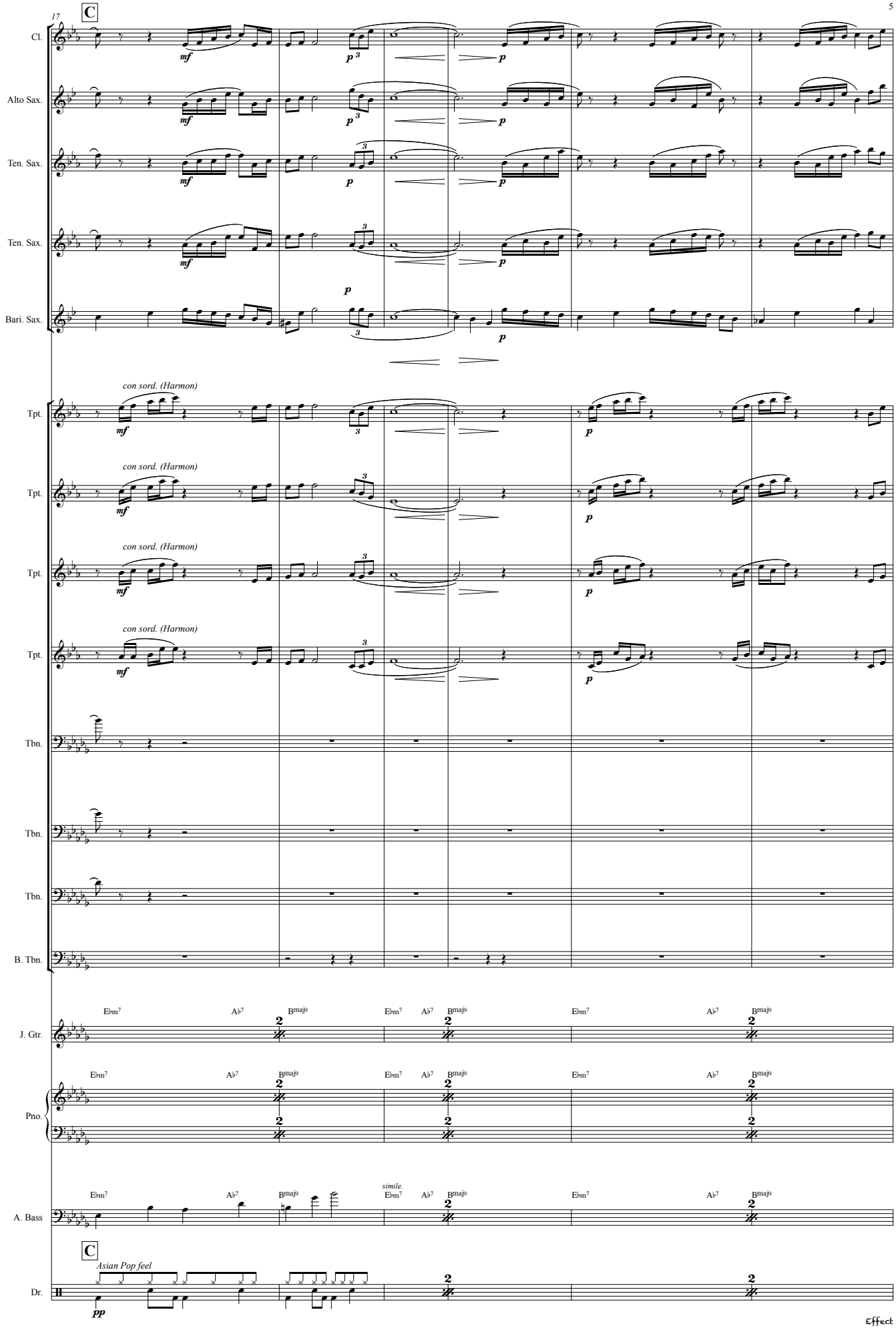
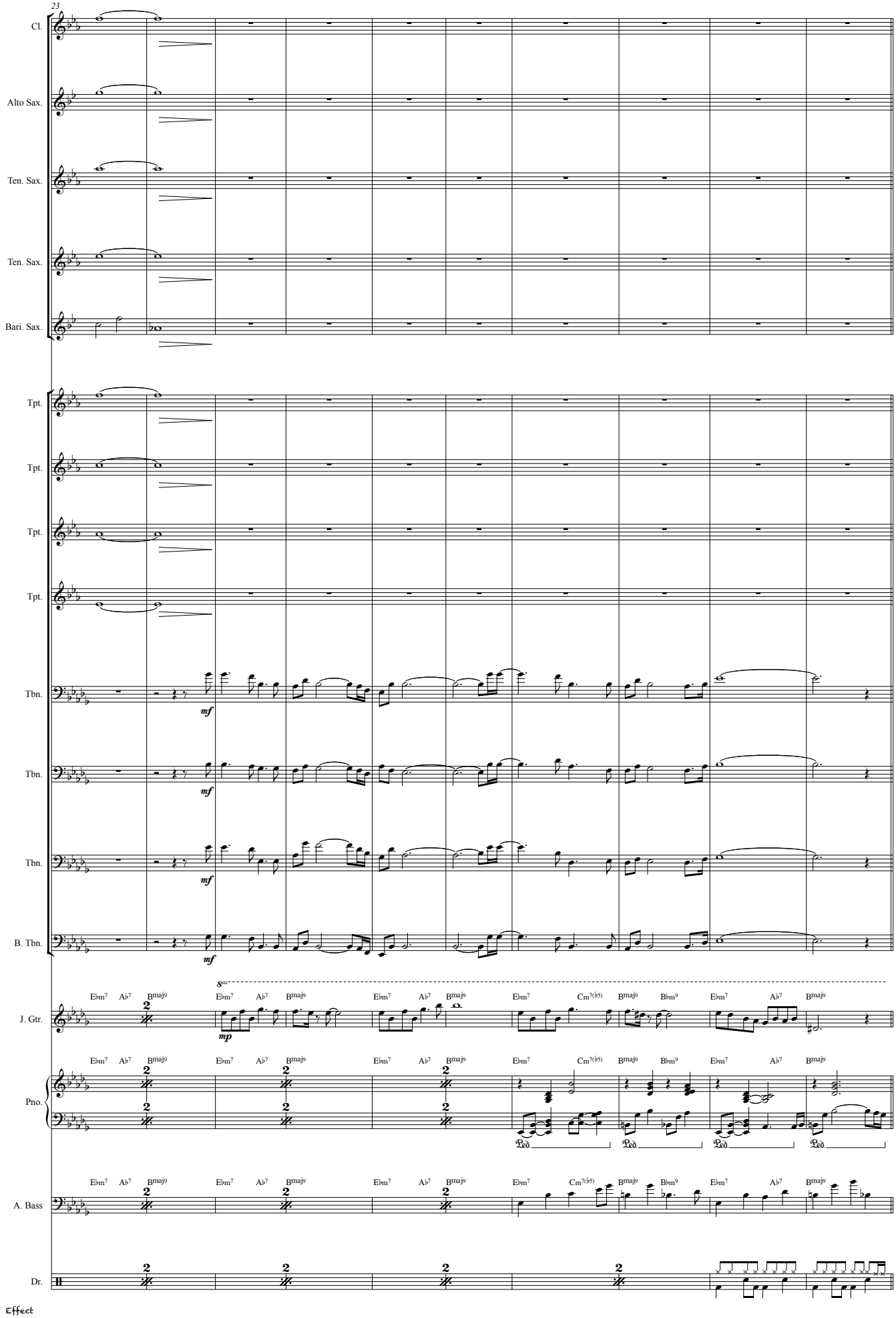
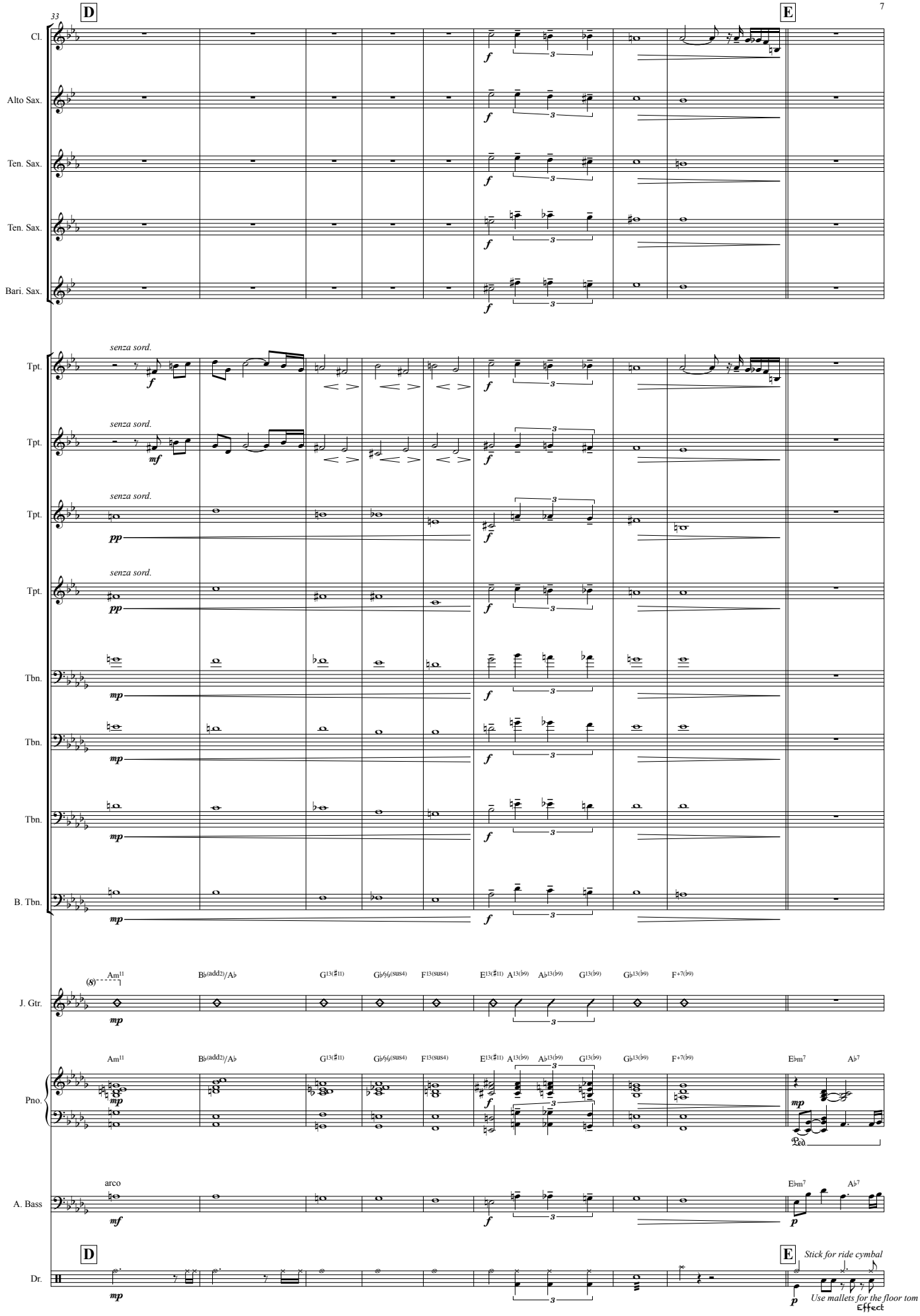

10
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
mf
mp
p
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
simile.
J. Gtr.
Pno.
A. Bass
Dr.
Bmaj9
Eb m7
Ab7
Ped

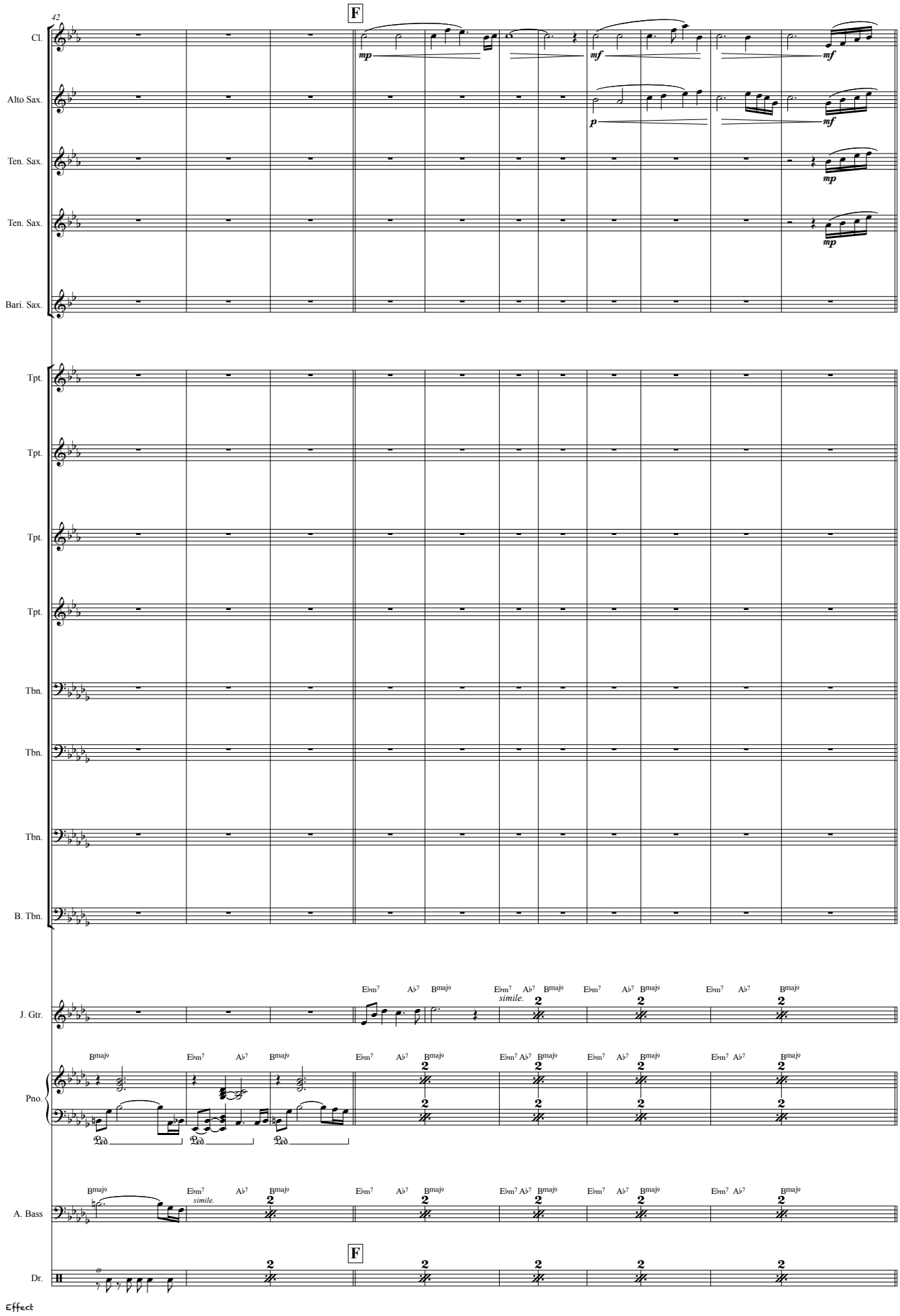
Effect

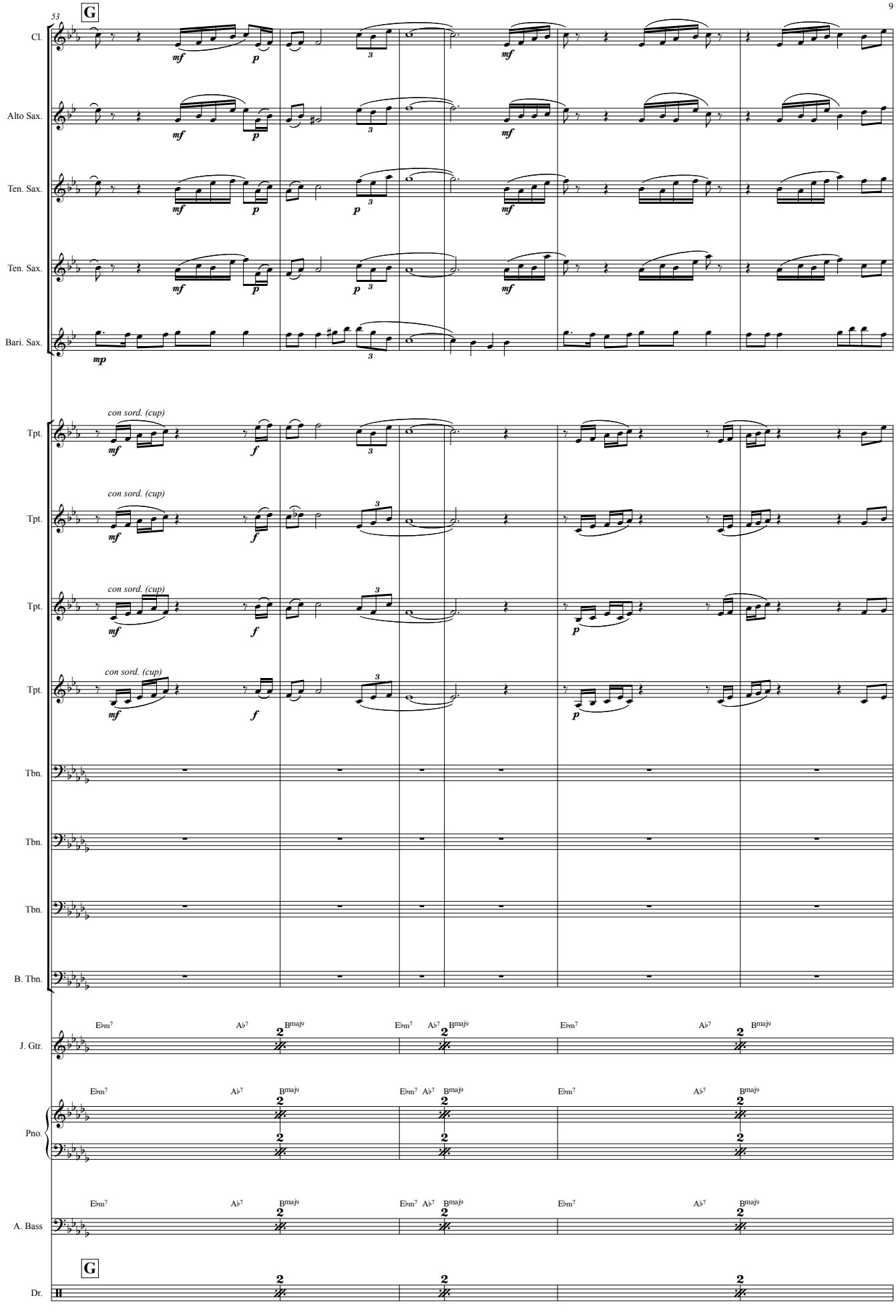

17
C
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
mf
p
con sord. (Harmon)
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
E♭m7
A♭7
B♮maj9
J. Gtr.
Pno.
simile.
A. Bass
C
Asian Pop feel
Dr.
pp
Effect

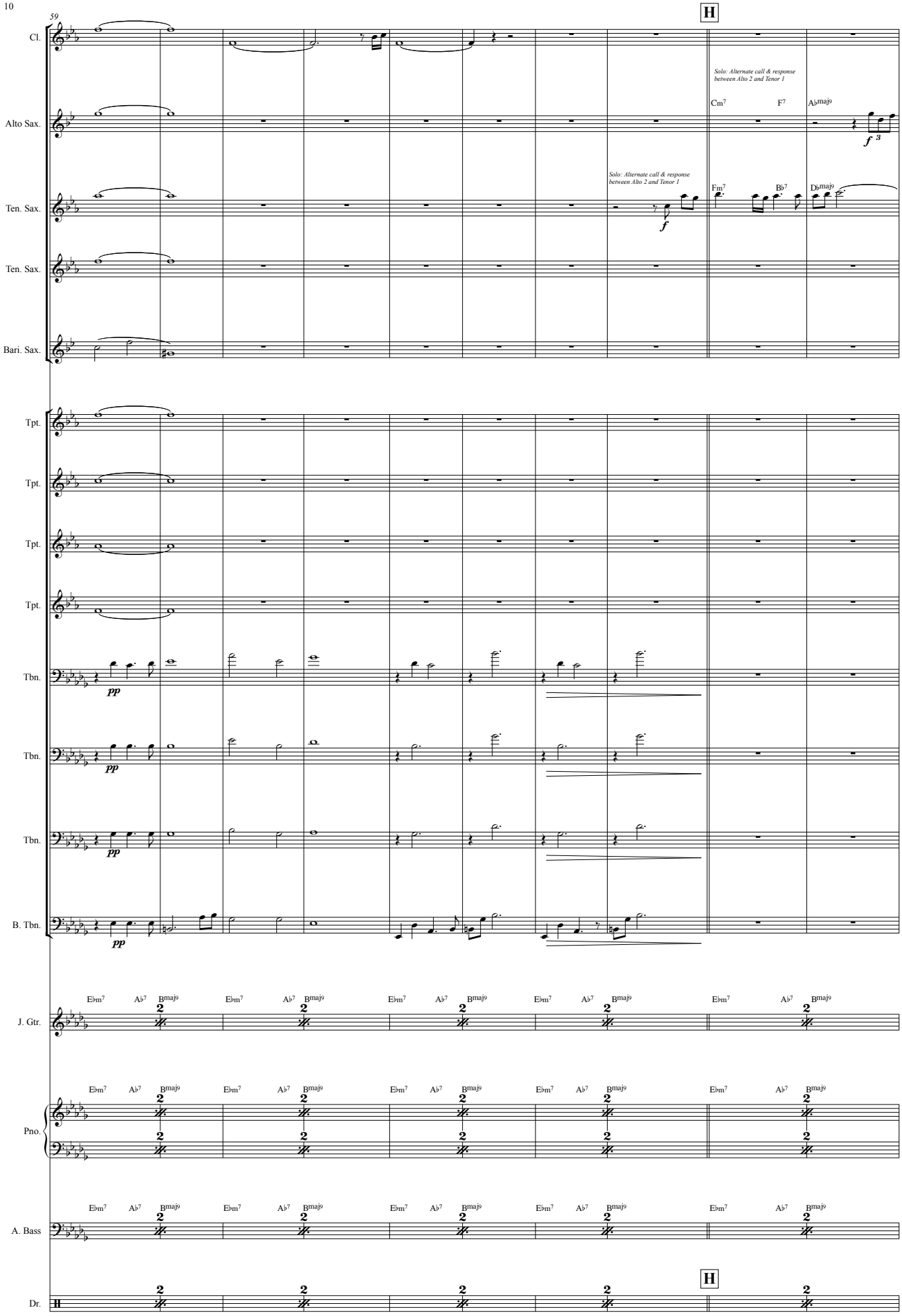

23
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
J. Gtr.
Pno.
A. Bass
Dr.
mf
mp
8va
E♭m7 A♭7 Bmaj9
E♭m7 Cm7(♭5) Bmaj9 B♭m9
Ped.

Effect

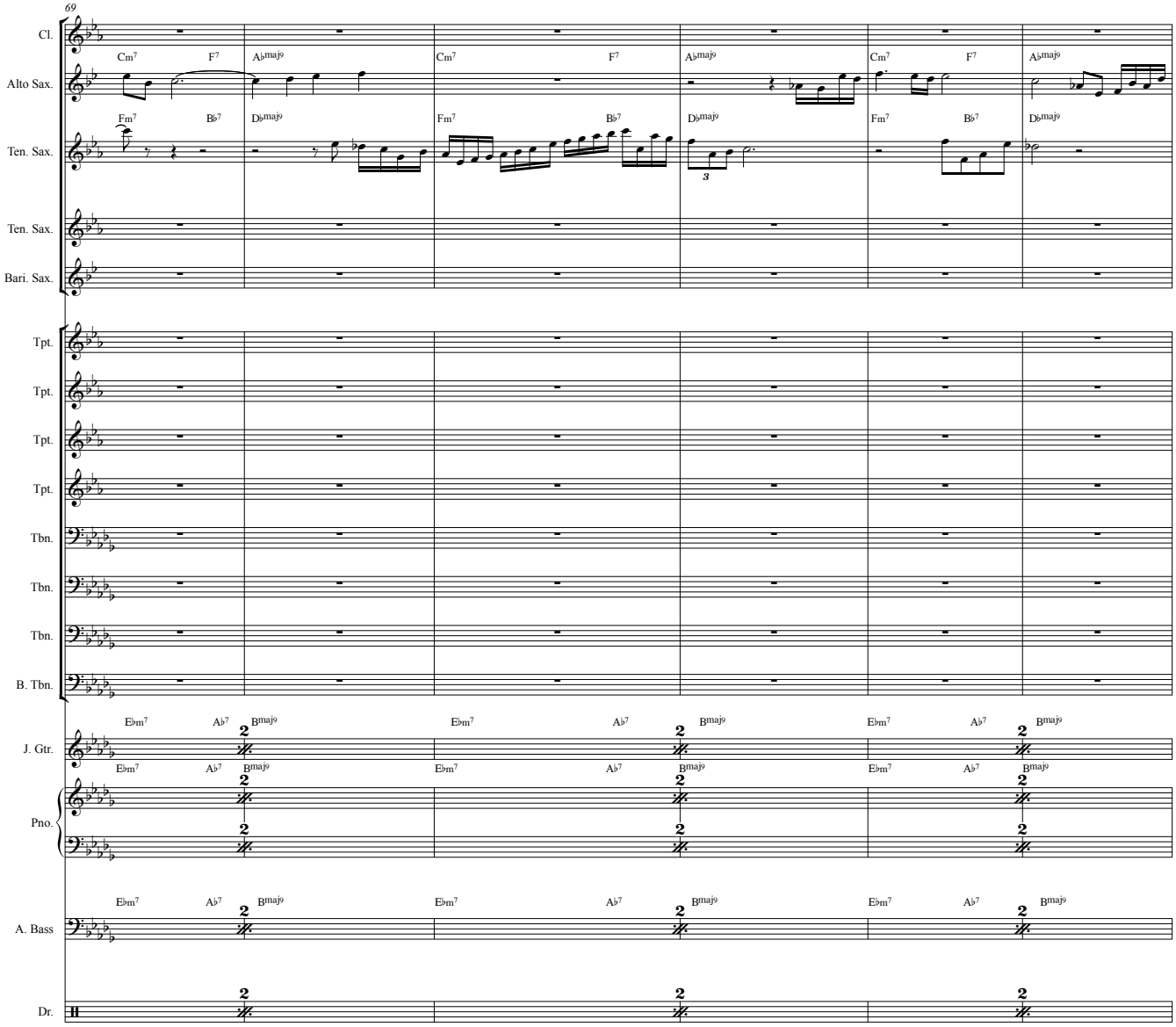

33
D
E
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
J. Gtr.
Pno.
A. Bass
Dr.
senza sord.
arco
Am11
B♭(add2)/A♭
G13(♯11)
G♭♭6(sus4)
F13(sus4)
E13(♯11)
A13(♭9)
A♭13(♭9)
G13(♭9)
G♭13(♭9)
F+7(♭9)
E♭m7
A♭7
Stick for ride cymbal
Use mallets for the floor tom
Effect


42
F
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
J. Gtr.
Pno.
A. Bass
Dr.
mp
mf
p
simile.
Effect

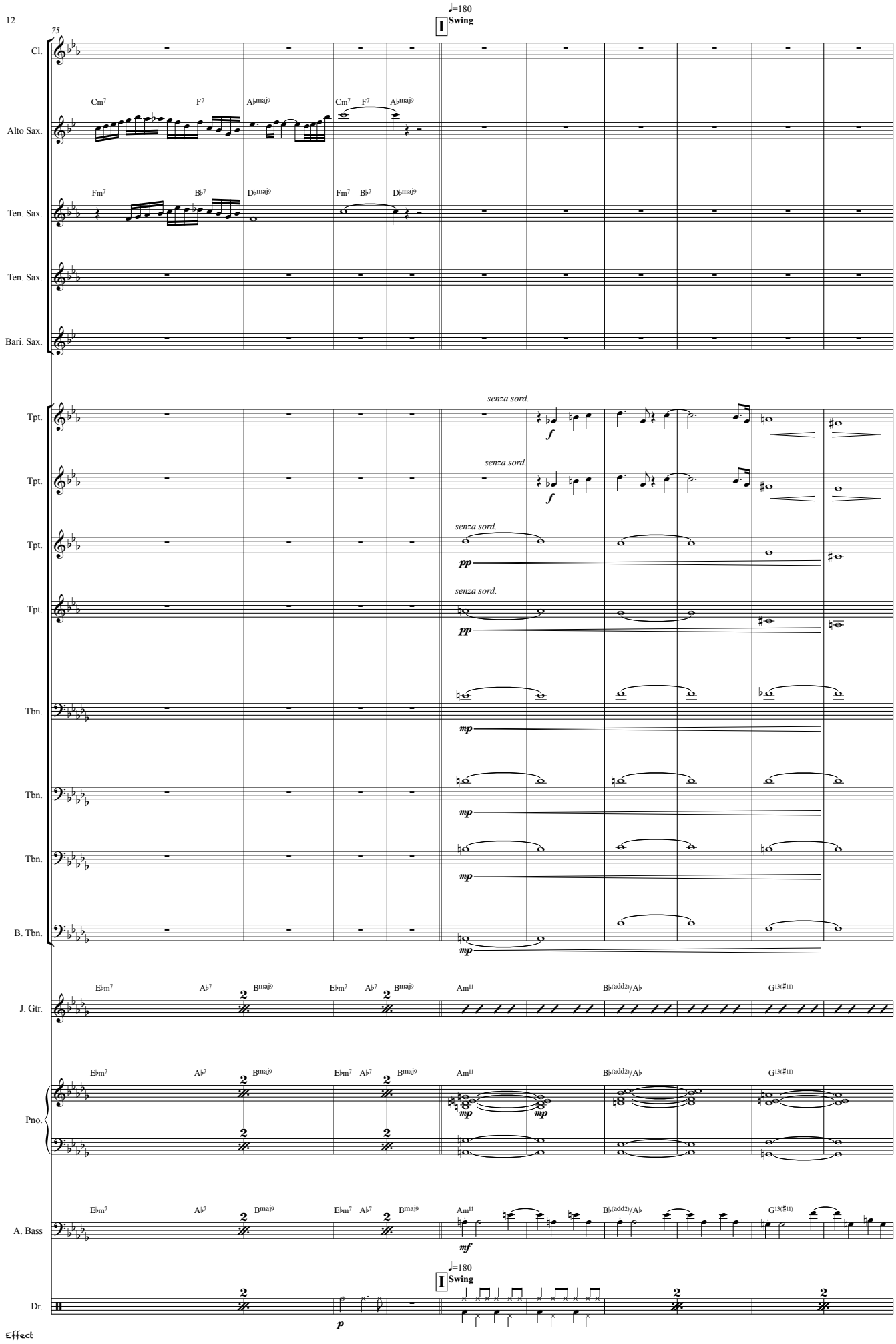

53
G
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
mf
p
mp
con sord. (cup)
Tpt.
f
Tbn.
B. Tbn.
J. Gtr.
Pno.
A. Bass
Dr.
E♭m7
A♭7
Bmaj9
Effect

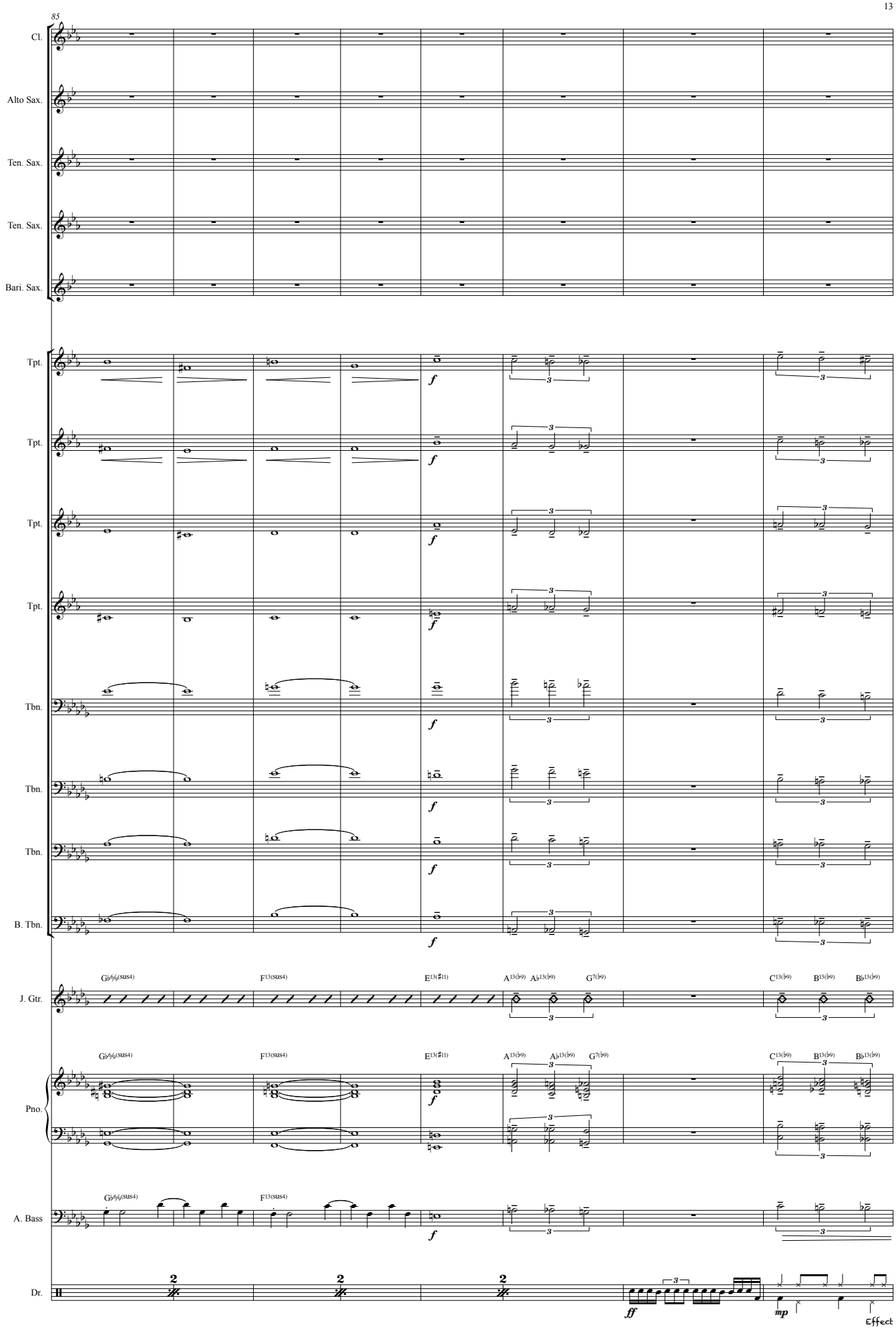

59
H
Cl.
Alto Sax.
Solo: Alternate call & response between Alto 2 and Tenor 1
Cm7
F7
A♭maj9
f 3
Ten. Sax.
Solo: Alternate call & response between Alto 2 and Tenor 1
f
Fm7
B♭7
D♭maj9
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
pp
Tbn.
pp
Tbn.
pp
B. Tbn.
pp
J. Gtr.
E♭m7
A♭7
Bmaj9
Pno.
A. Bass
Dr.
H

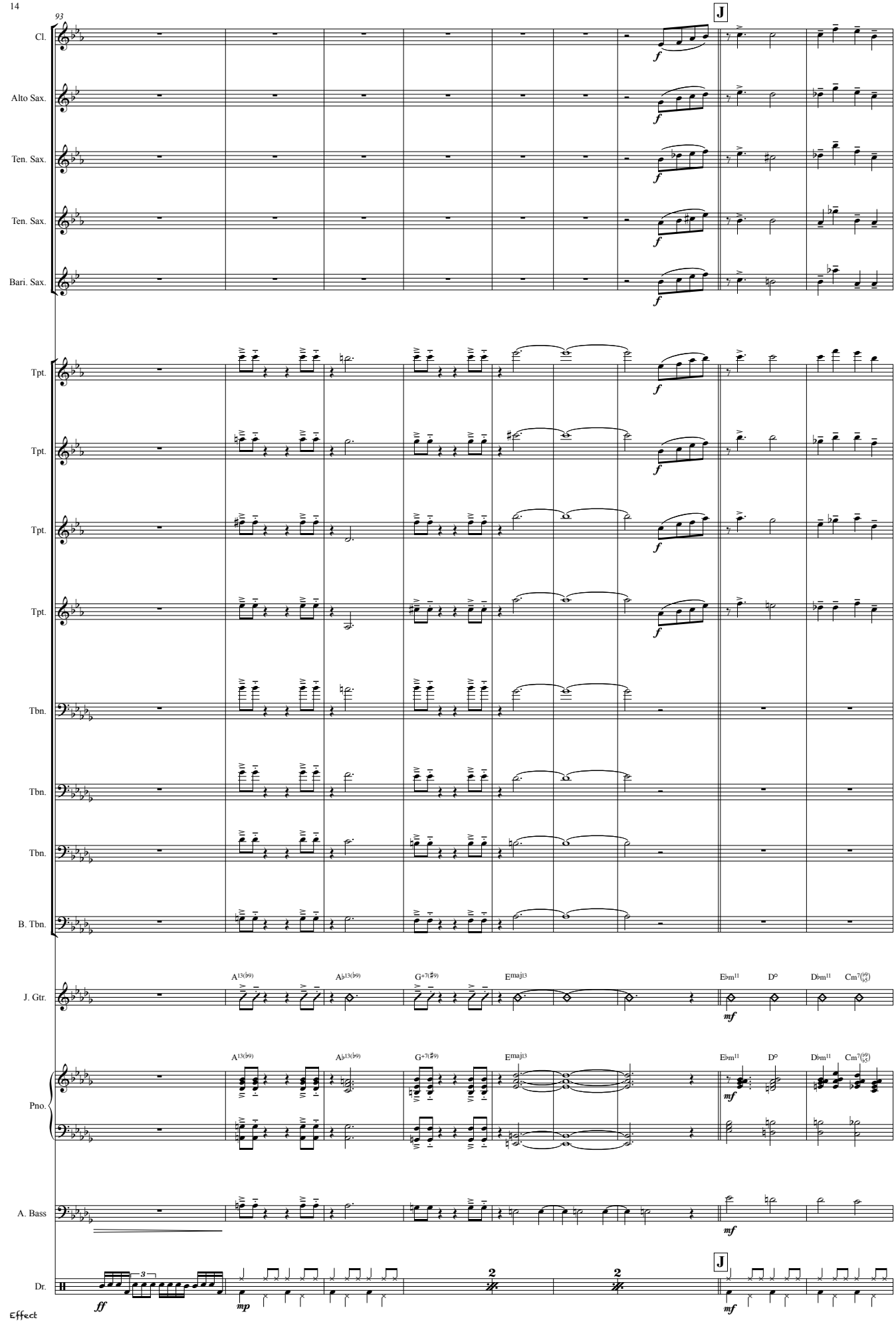
Effect

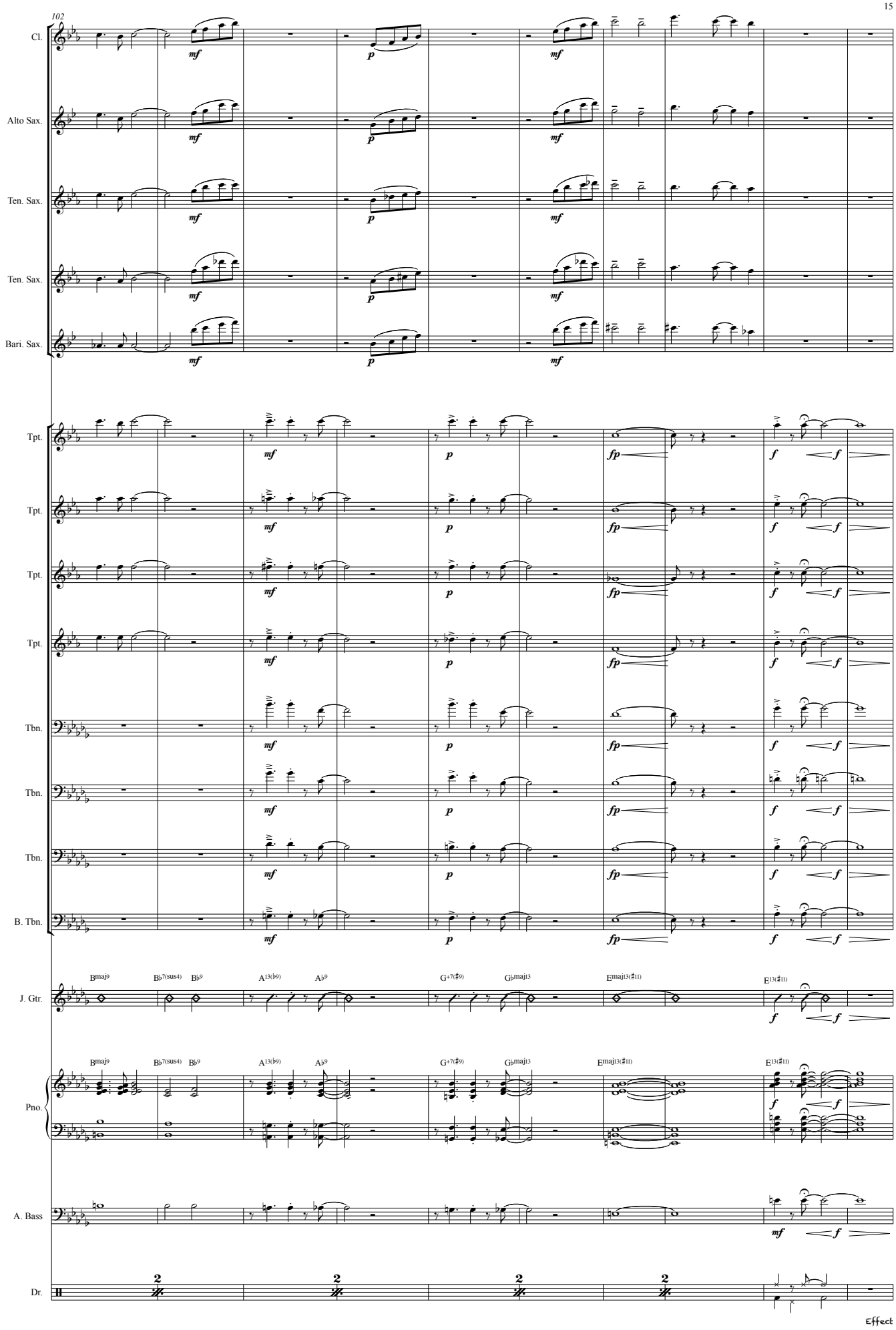

69
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
J. Gtr.
Pno.
A. Bass
Dr.
Cm7 F7 A♭maj9
Fm7 B♭7 D♭maj9
E♭m7 A♭7 Bmaj9

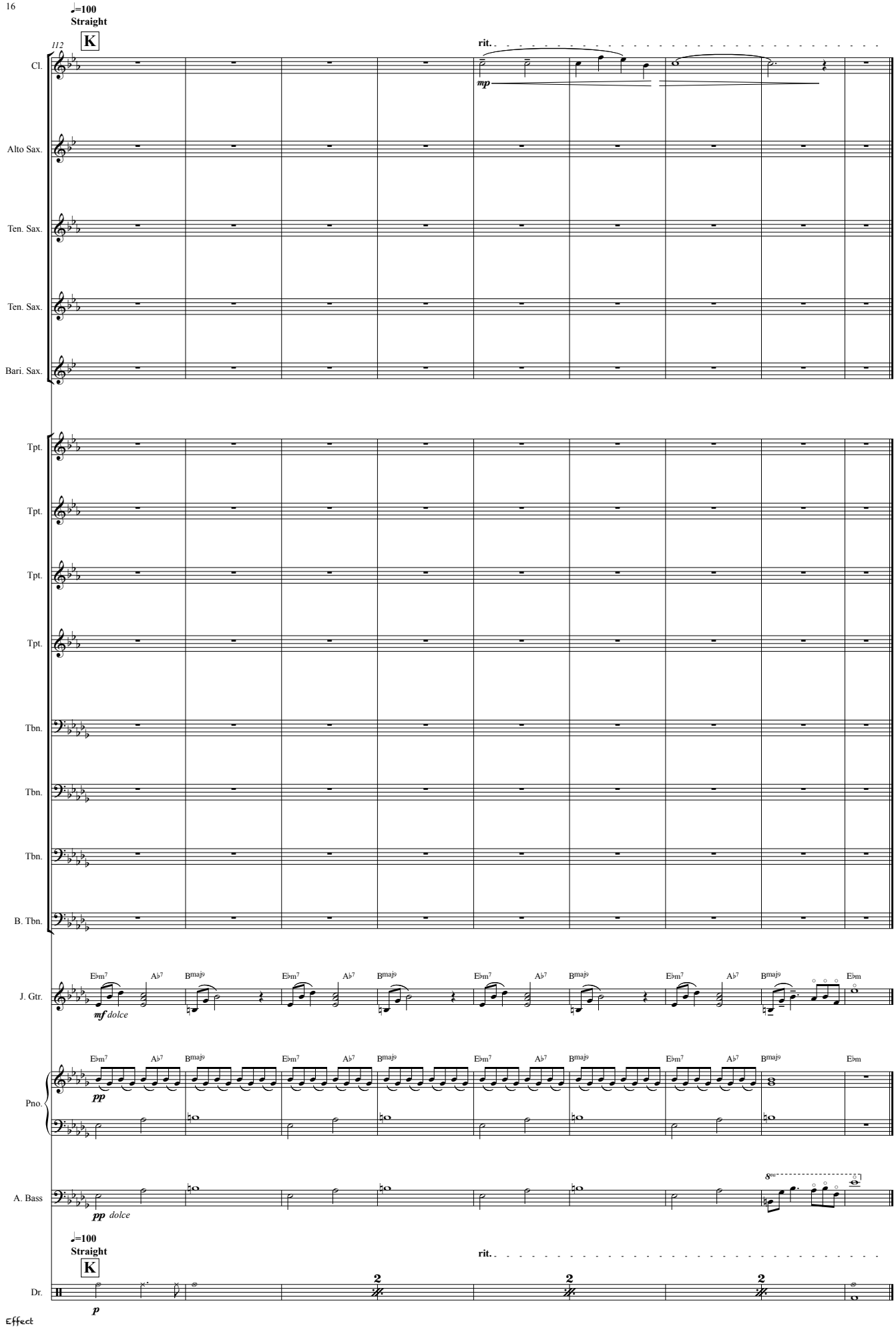
Effect


♩=180
I Swing
75
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Cm7 F7 A♭maj9 Cm7 F7 A♭maj9
Fm7 B♭7 D♭maj9 Fm7 B♭7 D♭maj9
Tpt.
Tpt.
Tpt.
Tpt.
senza sord.
f
pp
Tbn.
Tbn.
Tbn.
B. Tbn.
mp
J. Gtr.
Pno.
A. Bass
E♭m7 A♭7 B♭maj9 Am11 B♭(add2)/A♭ G13(♯11)
mf
Dr.
p
Effect


85
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
J. Gtr.
Pno.
A. Bass
Dr.
f
ff
mp
Effect


93
J
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
J. Gtr.
Pno.
A. Bass
Dr.
f
mf
mp
ff
A13(♭9)
A♭13(♭9)
G+7(♯9)
Emaj13
E♭m11
D°
D♭m11
Cm7(♭9/♭5)
3
2
Effect


102
Cl.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
J. Gtr.
Pno.
A. Bass
Dr.
mf
p
fp
f
Bmaj9
B♭7(sus4)
B♭9
A13(♭9)
A♭9
G+7(♯9)
G♭maj13
Emaj13(♯11)
E13(♯11)
2
Effect


♩=100
Straight
K
112
rit.
Cl.
mp
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
B. Tbn.
J. Gtr.
E♭m7
A♭7
B♭maj9
E♭m
mf dolce
Pno.
pp
A. Bass
8va
pp dolce
♩=100
Straight
K
rit.
Dr.
2
p
Effect

Clarinet in B♭

Effect

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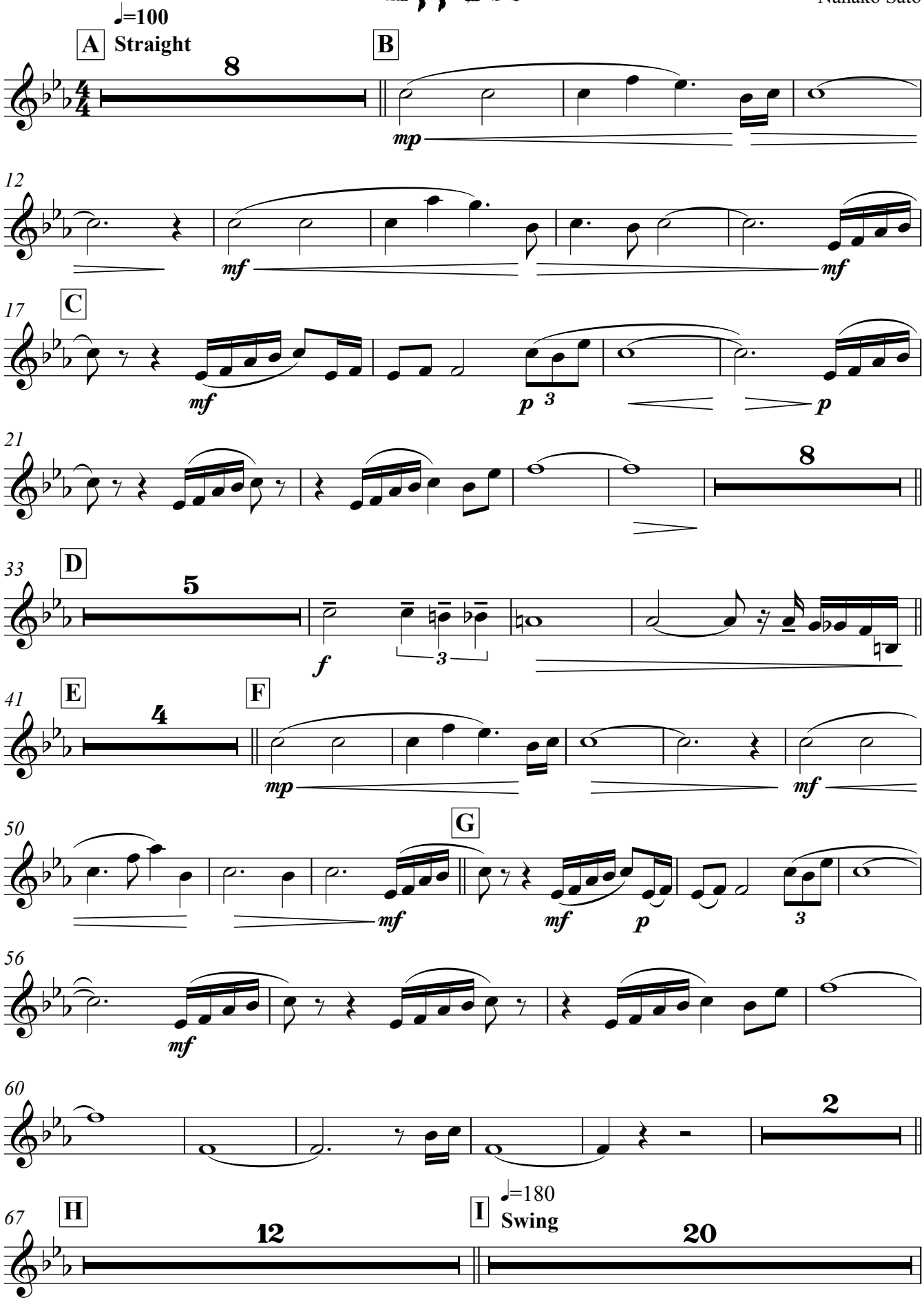

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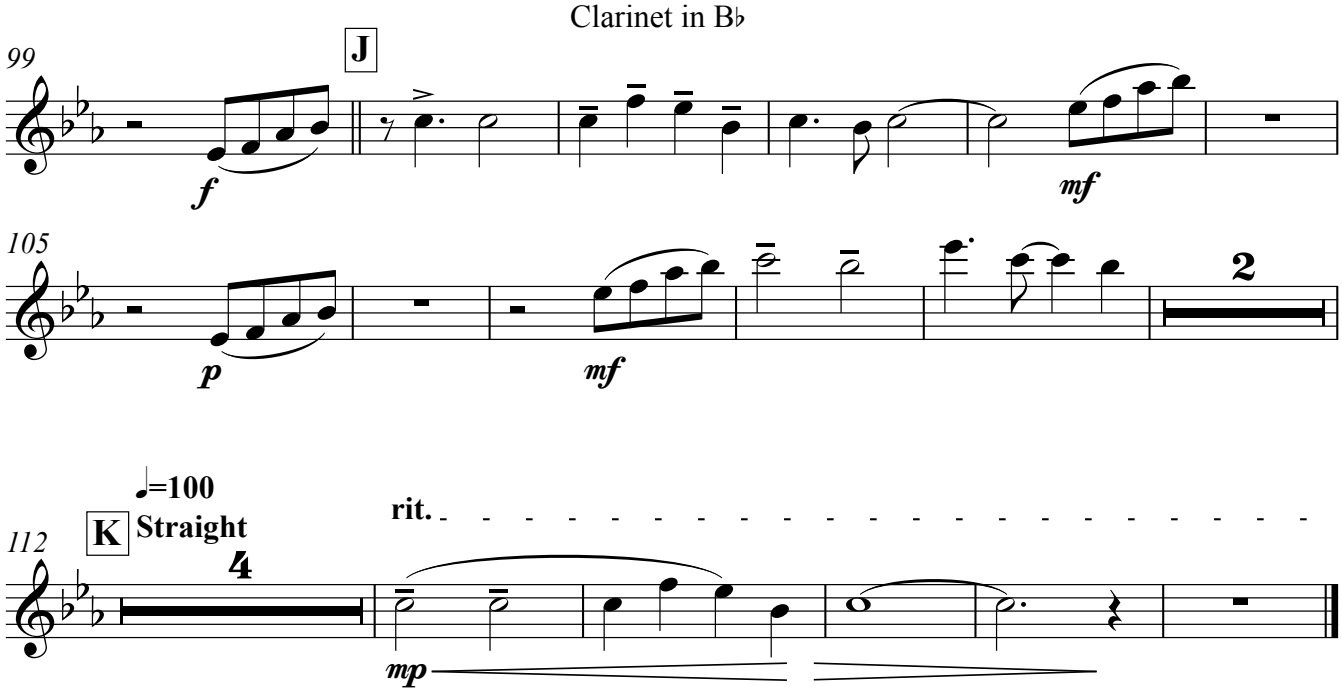

Effect

Alto Saxophone 2

Effect

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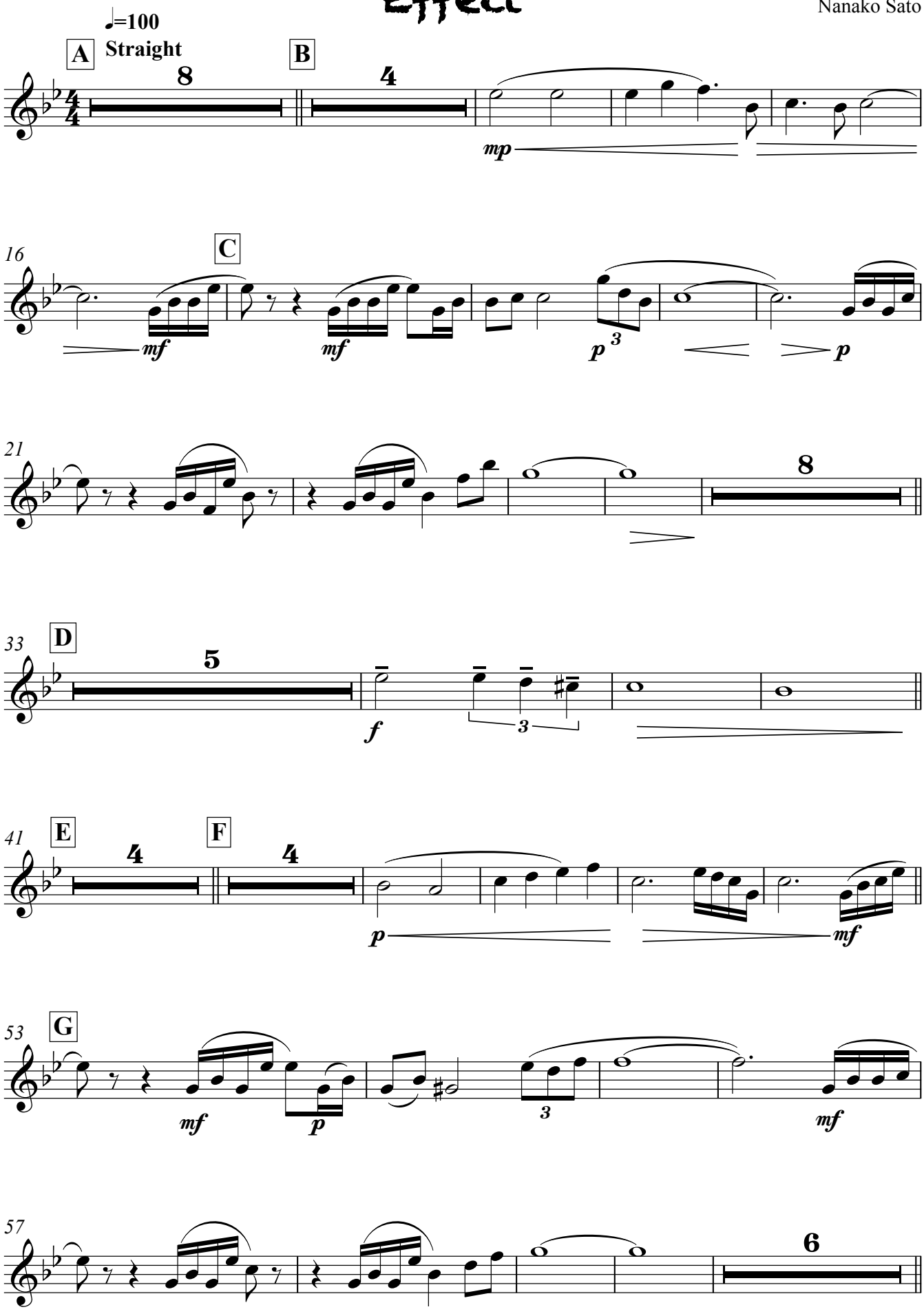

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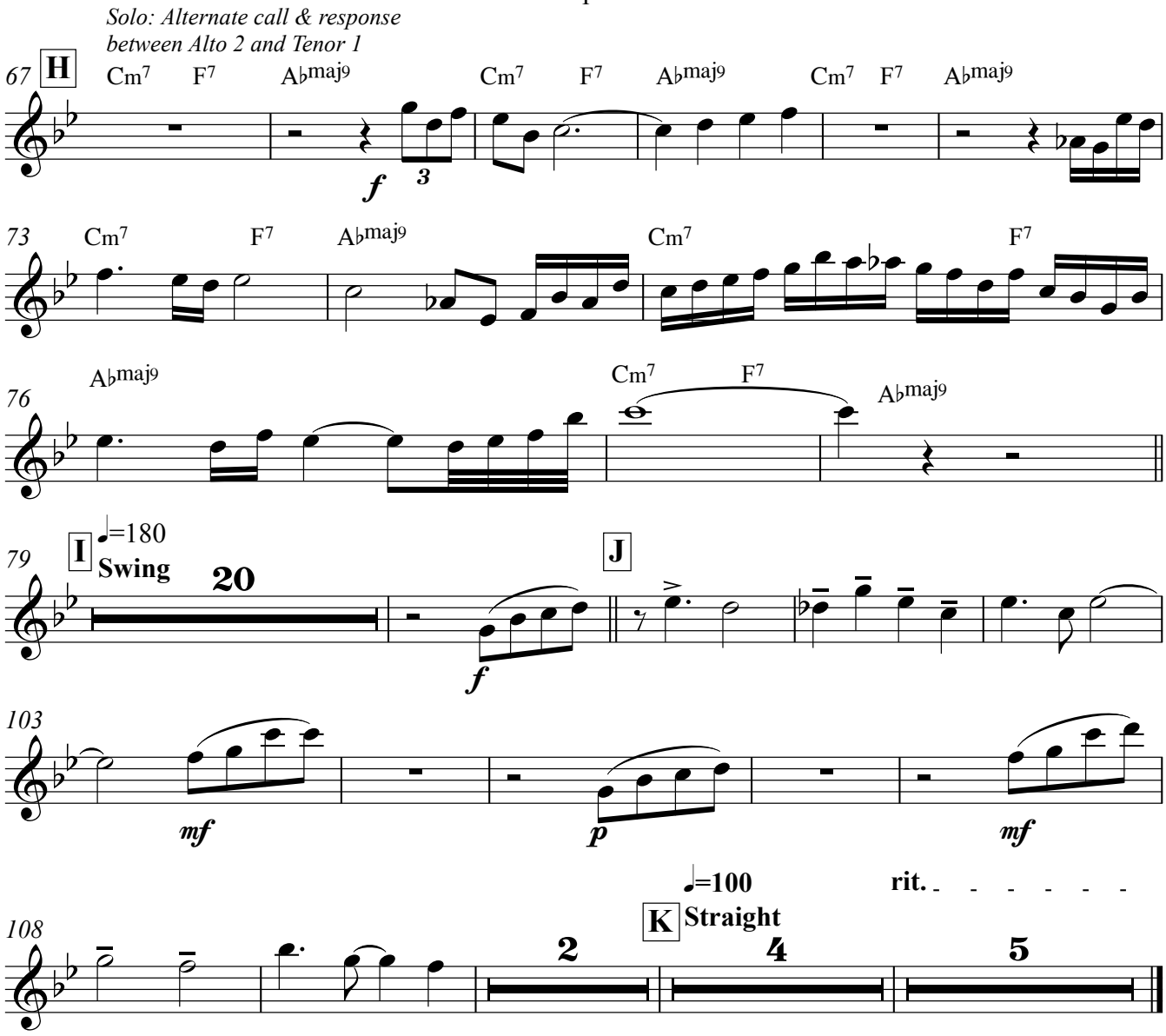
Solo: Alternate call & response between Alto 2 and Tenor 1
67
H
Cm7 F7 A♭maj9 Cm7 F7 A♭maj9 Cm7 F7 A♭maj9
f
3
73
Cm7 F7 A♭maj9 Cm7 F7
76
A♭maj9 Cm7 F7 A♭maj9
79
I
♩=180
Swing
20
J
f
103
mf
p
mf
108
♩=100
rit.
K
Straight
2
4
5

Effect

Tenor Saxophone 1

Effect

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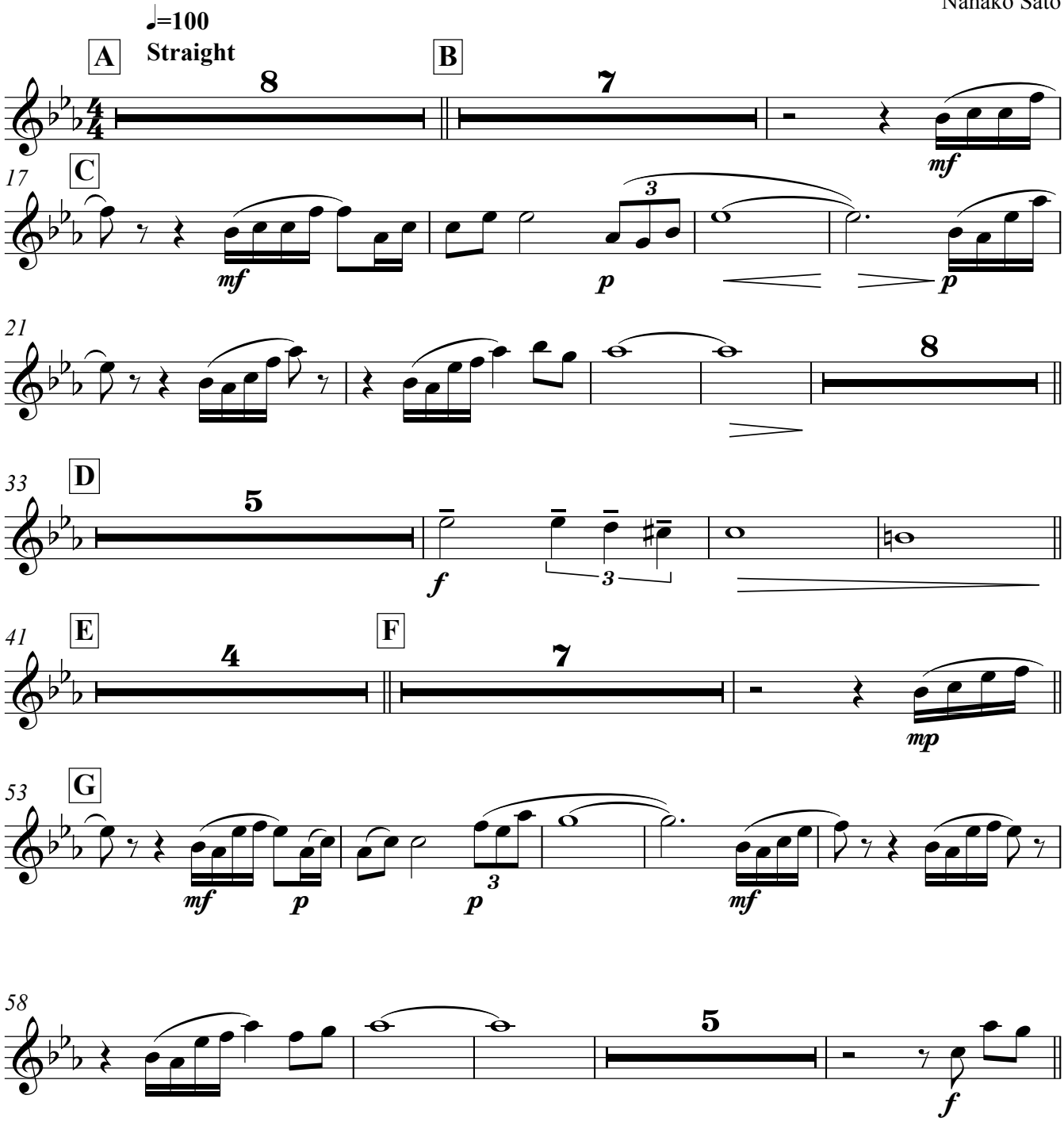

Solo: Alternate call & response between Alto 2 and Tenor 1

V.S.

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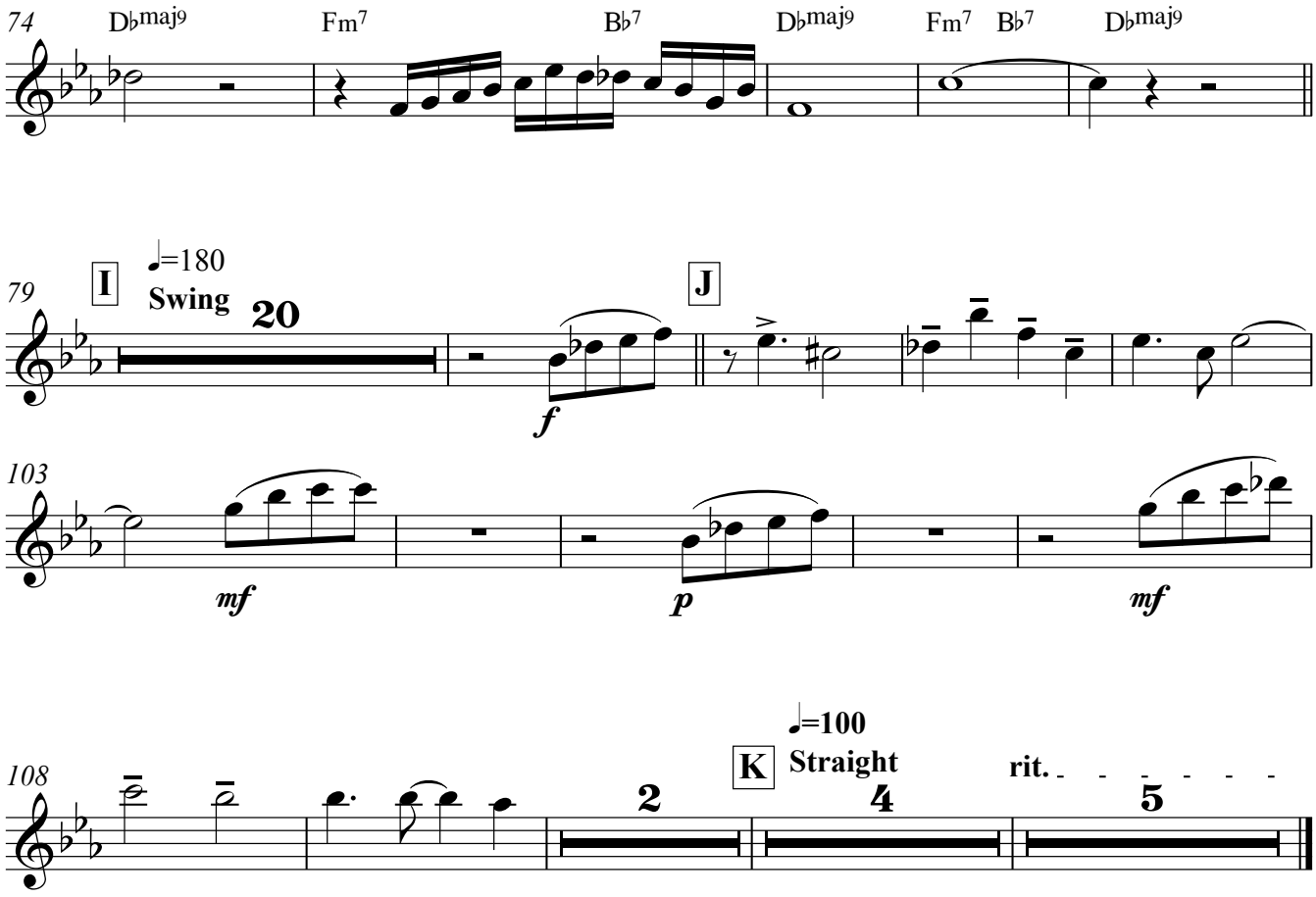
Tenor Saxophone 1



Tenor Saxophone 2

Effect

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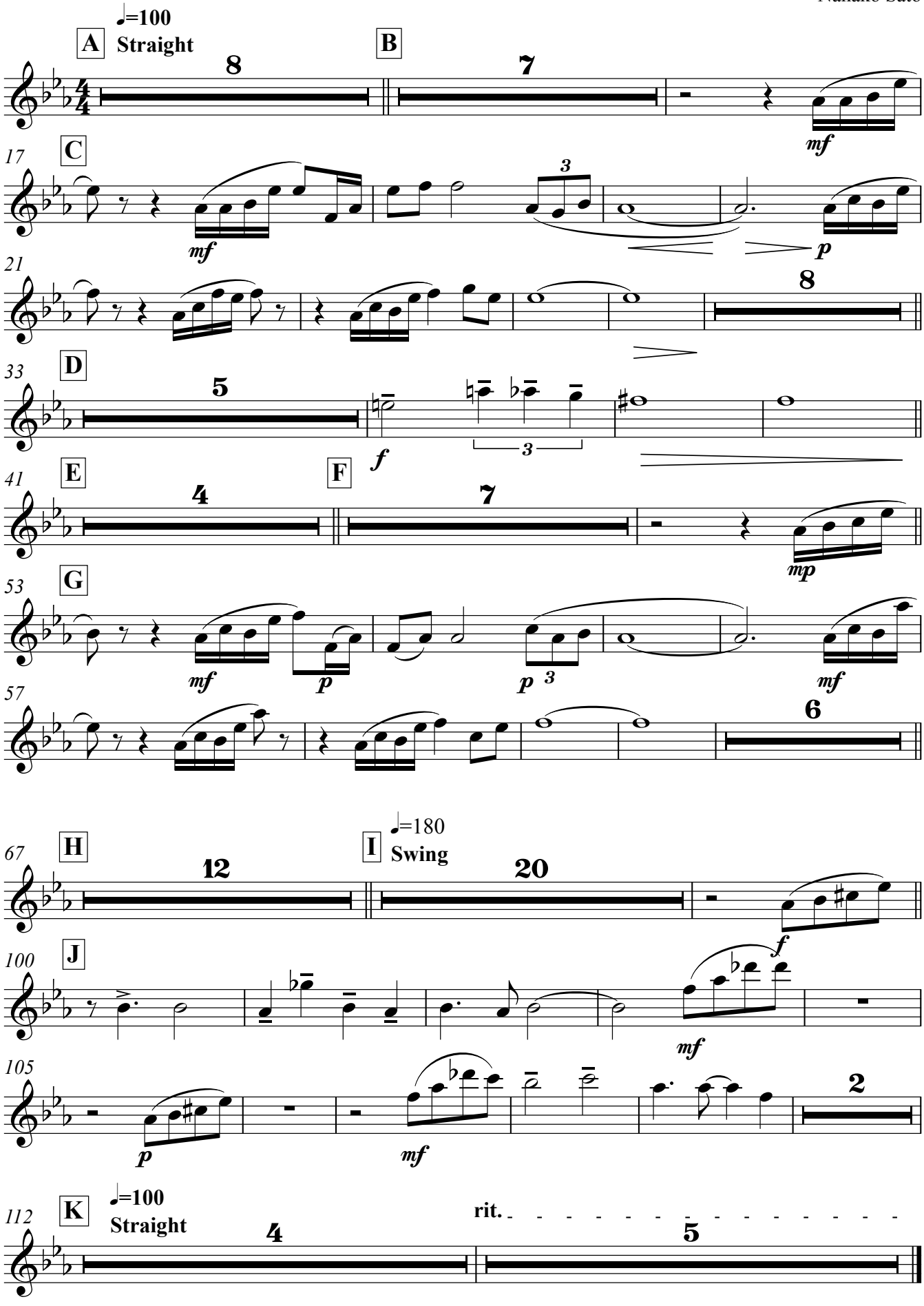

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Baritone Saxophone

Effect

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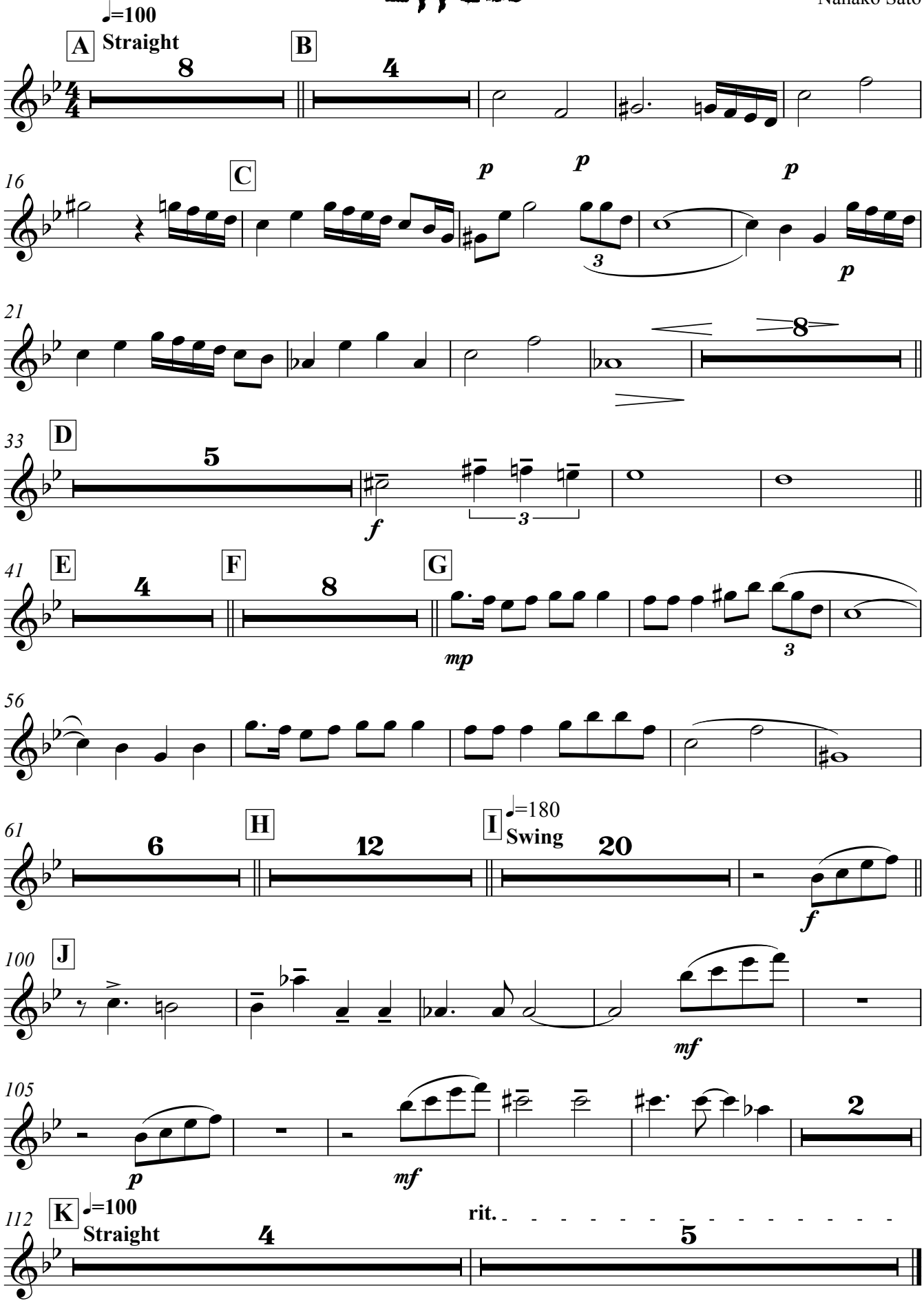

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Trumpet in B♭ **1**

Effect

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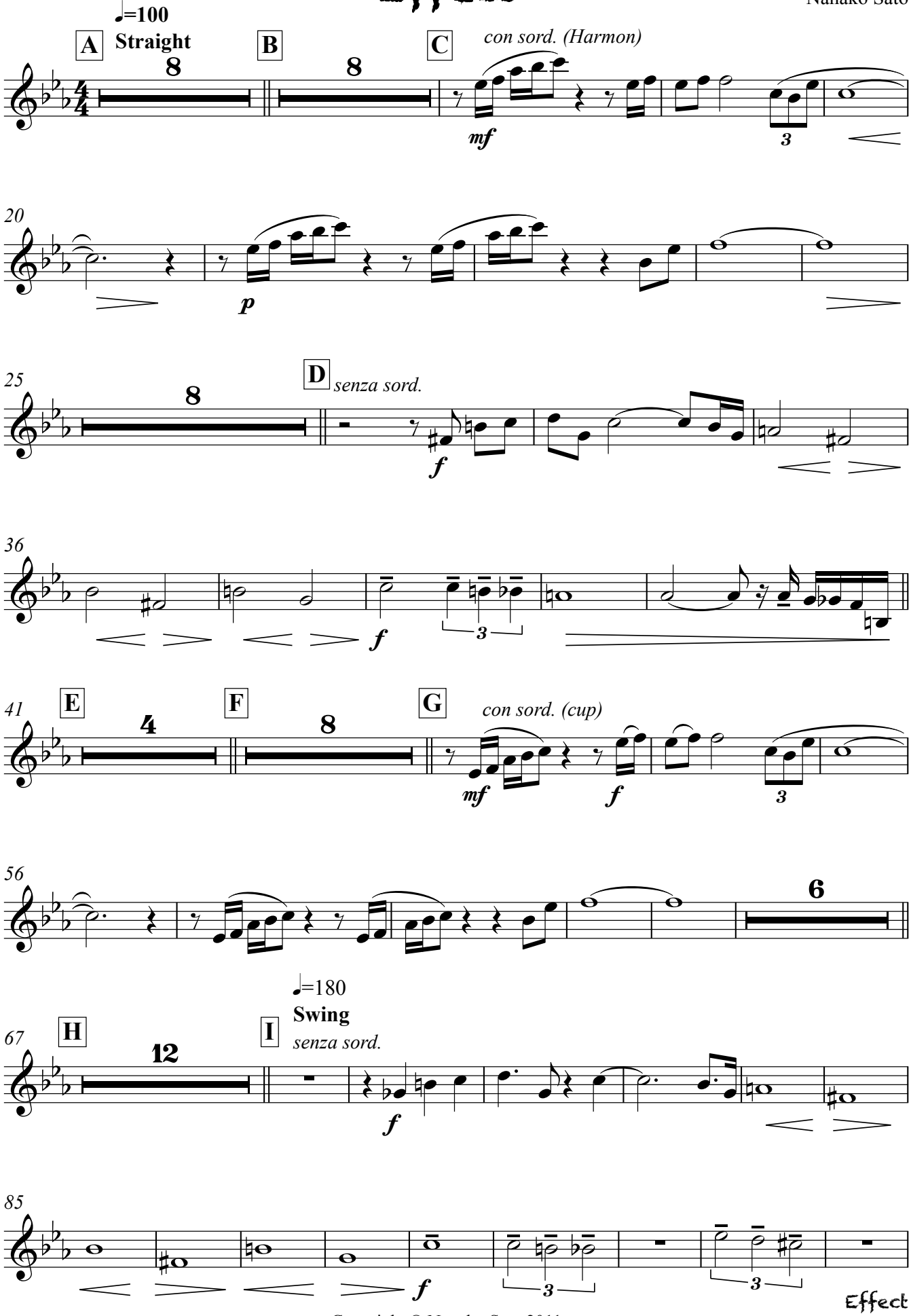

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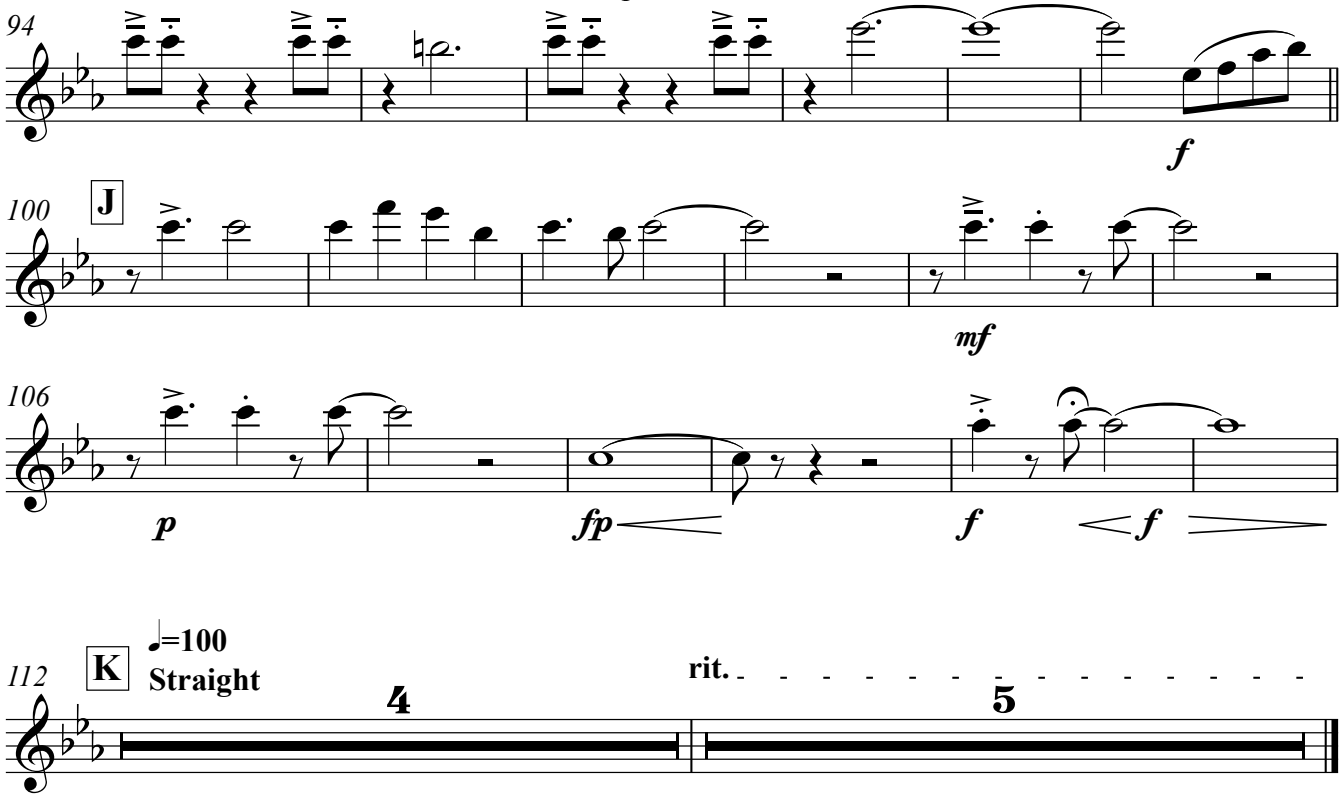
Trumpet in B♭ *1*



Effect

Trumpet in B♭ **2**

Effect

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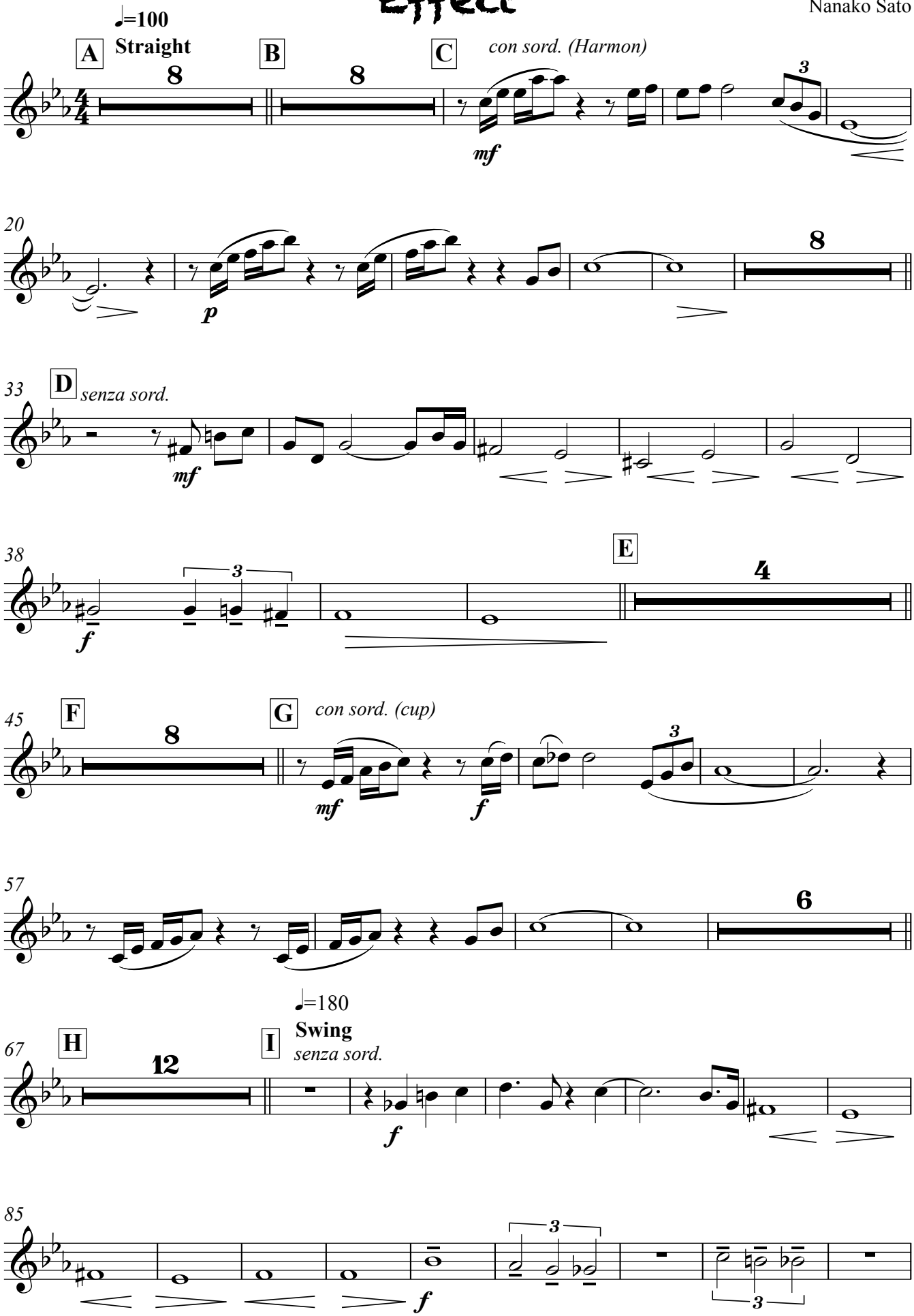

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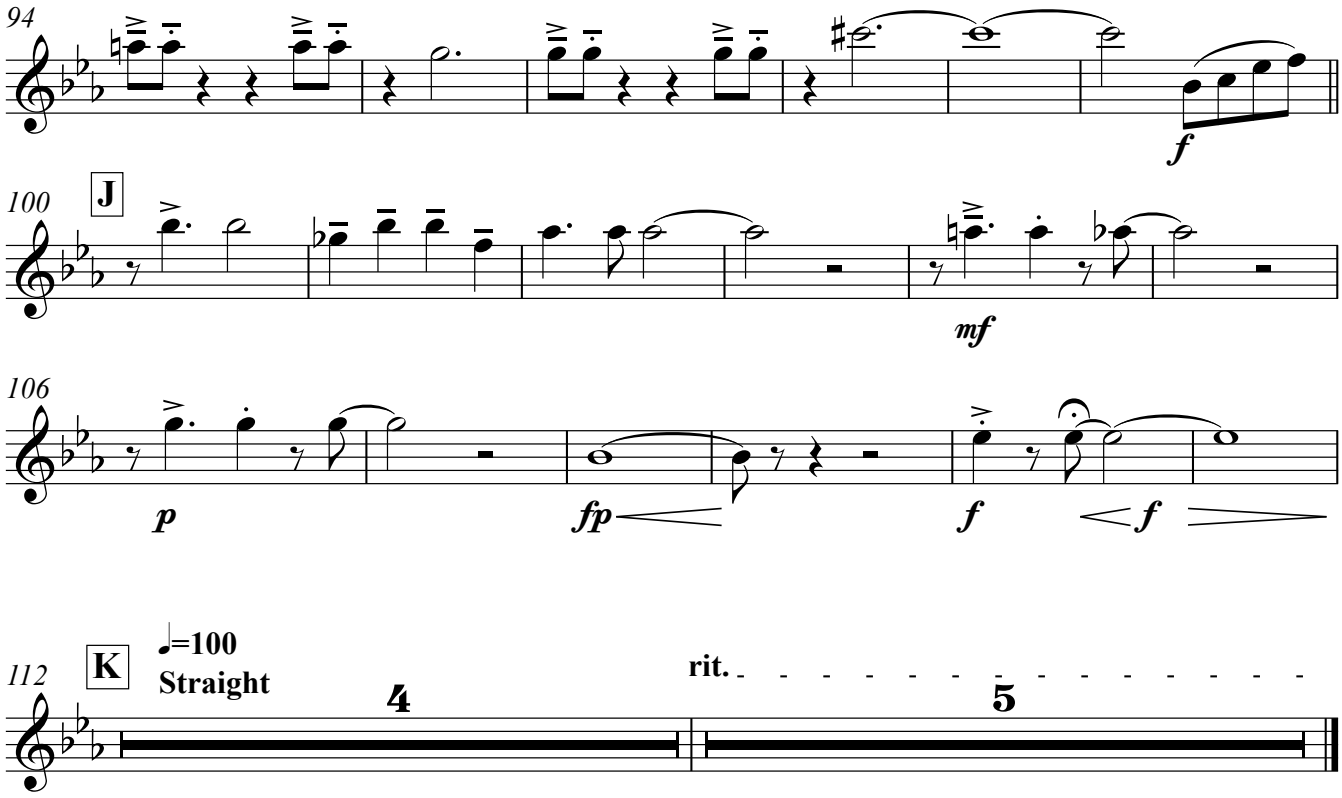
Trumpet in B♭ **2**



Effect

Trumpet in B♭ **3**

Effect

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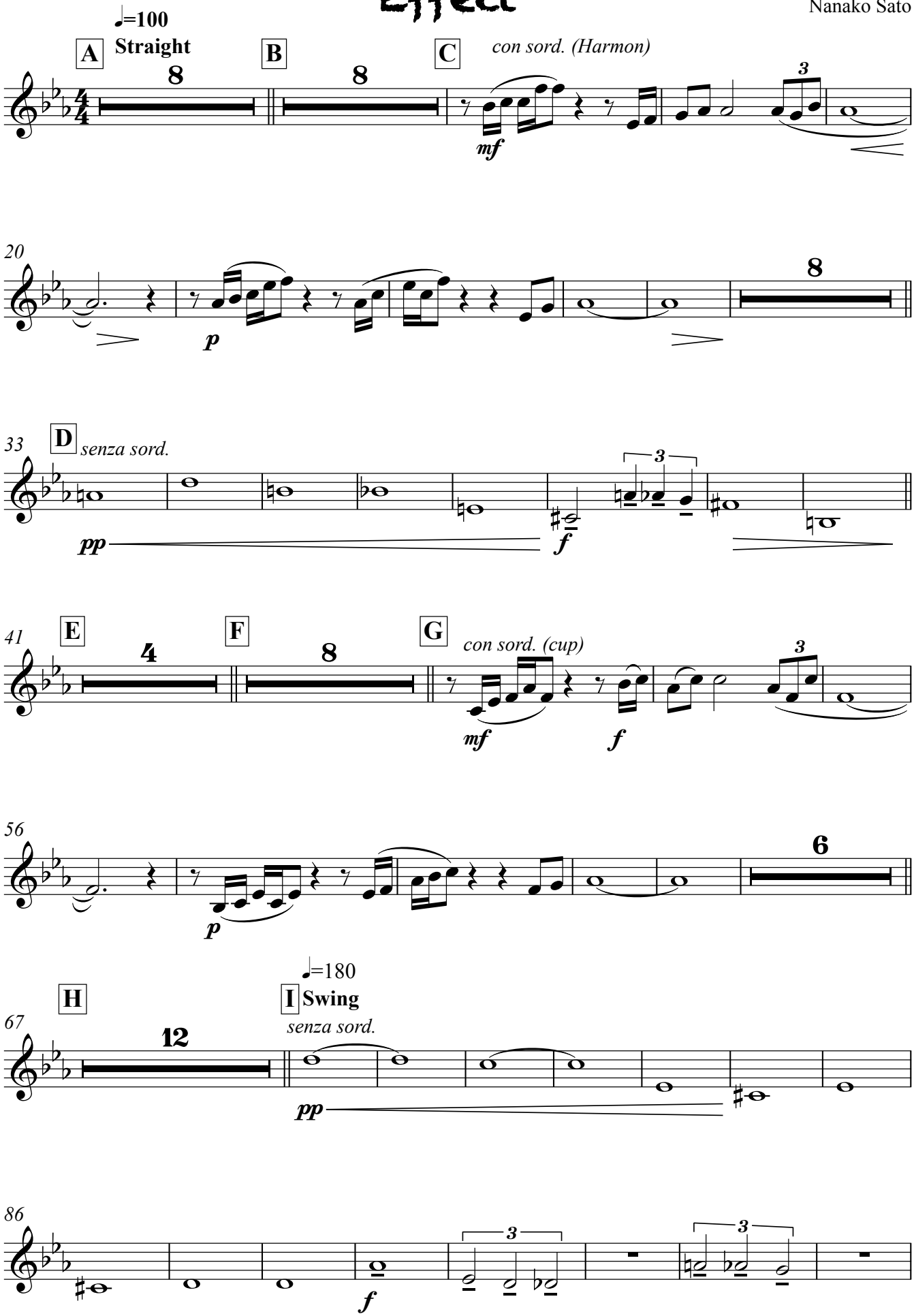

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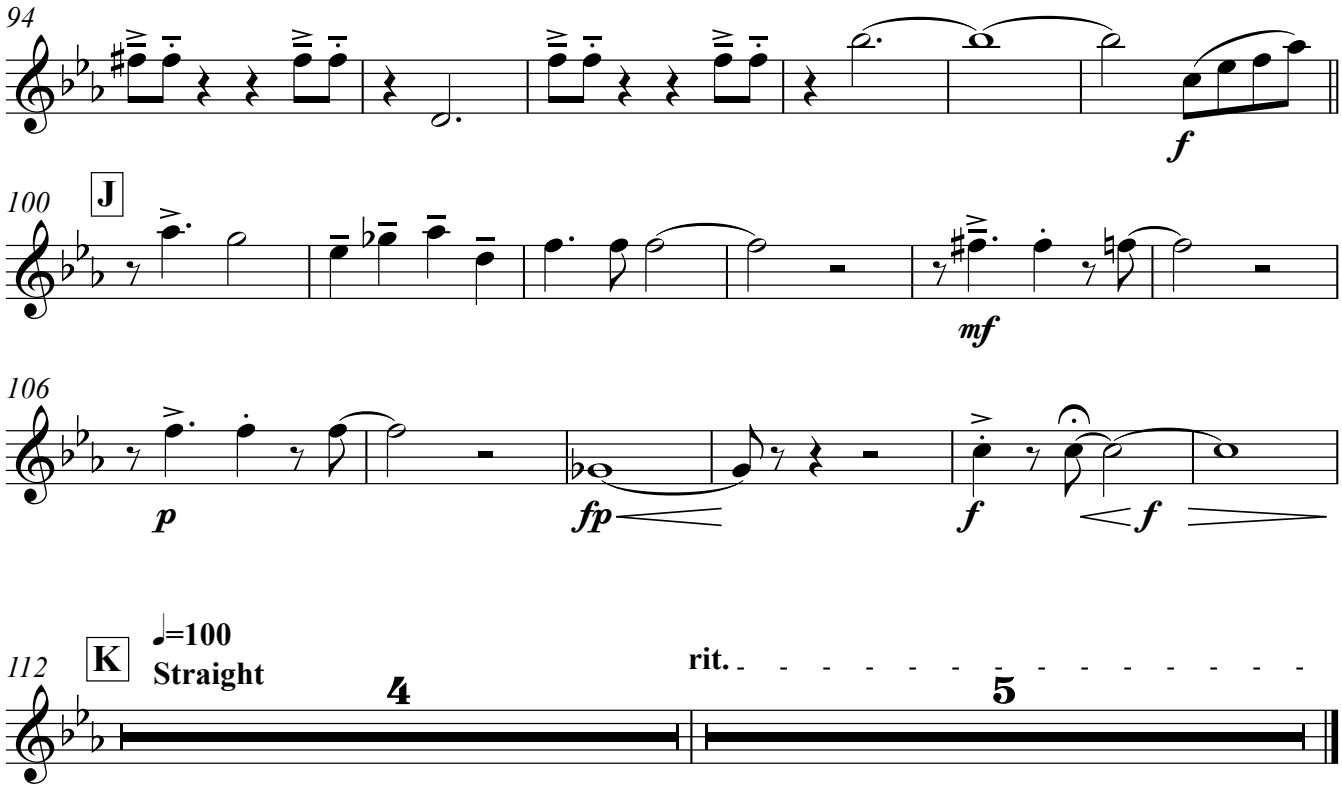
94
f
100
J
mf
106
p
fp
f
f

112
K
♩=100
Straight
4
rit.
5

Trumpet in B♭ 4

Effect

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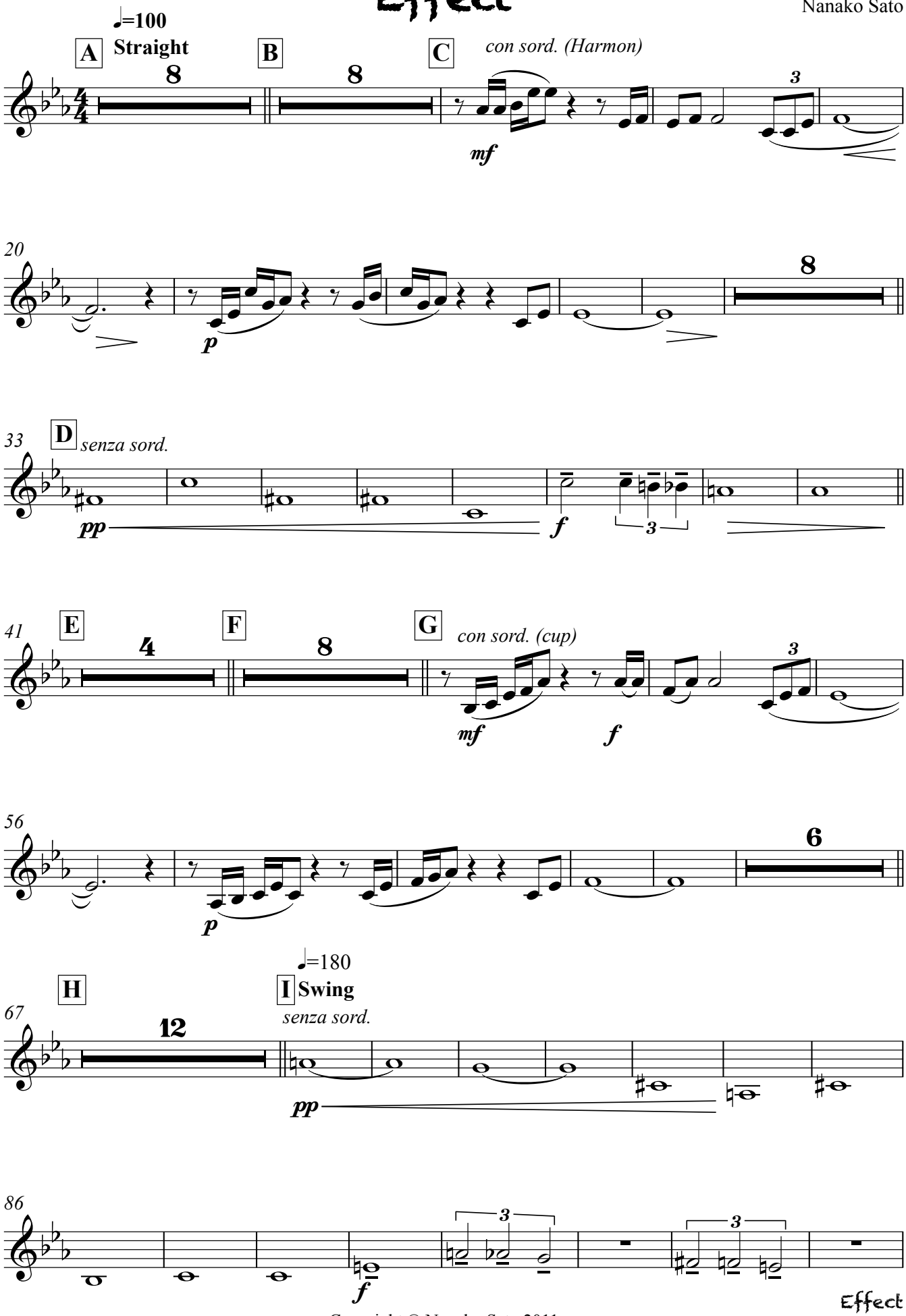

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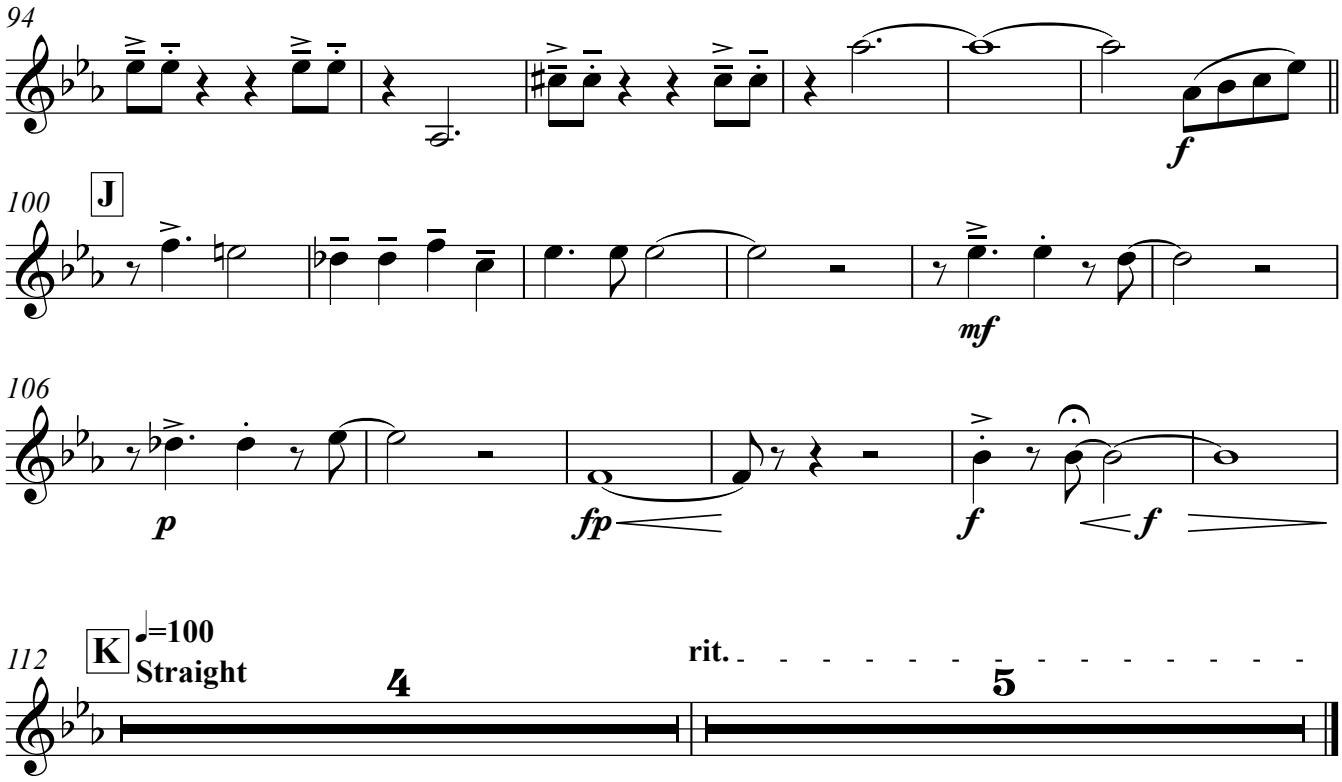

Effect

Trombone 1

Effect

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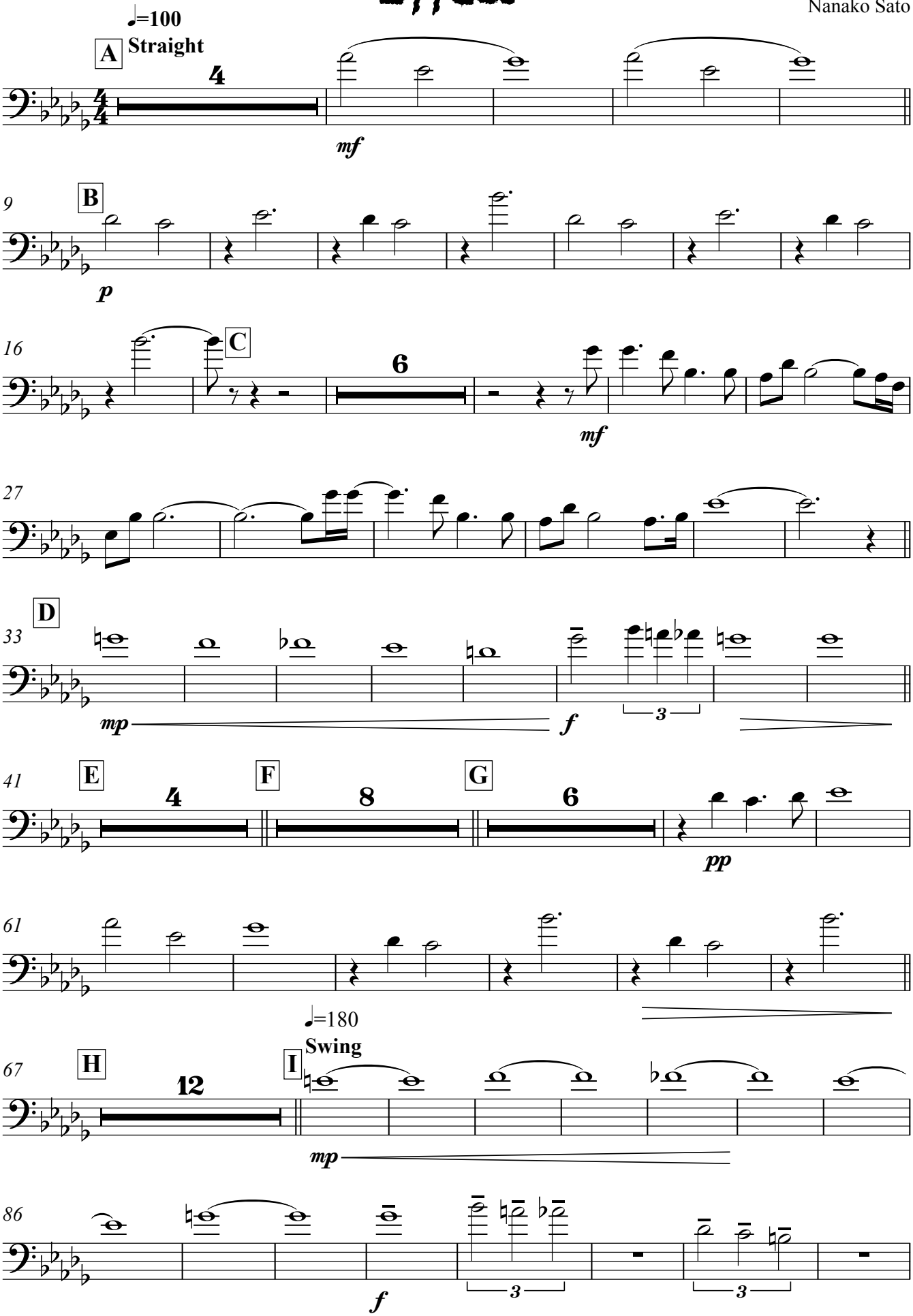

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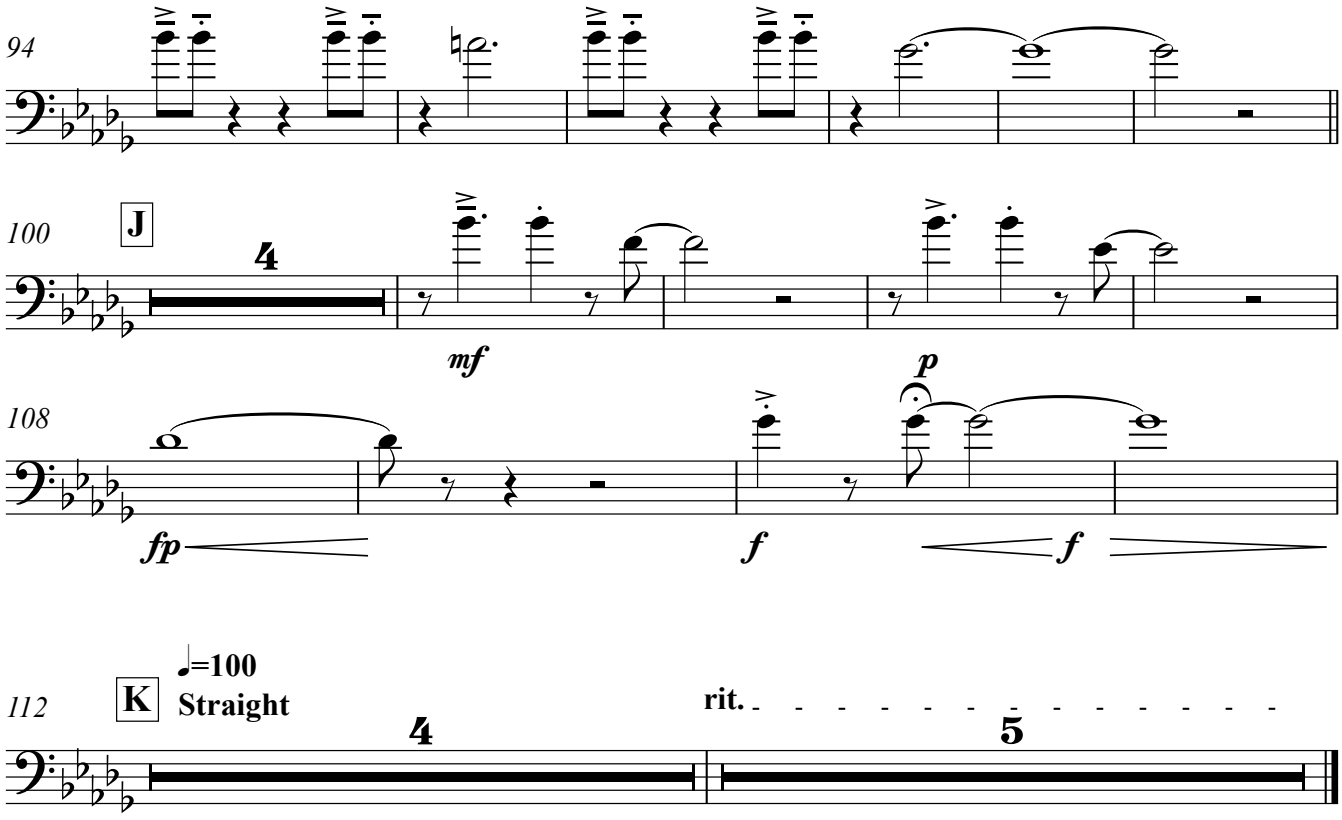
94
100
J
4
mf
108
fp
f
p
f
112
K
♩=100
Straight
4
rit.
5

Trombone 2

Effect

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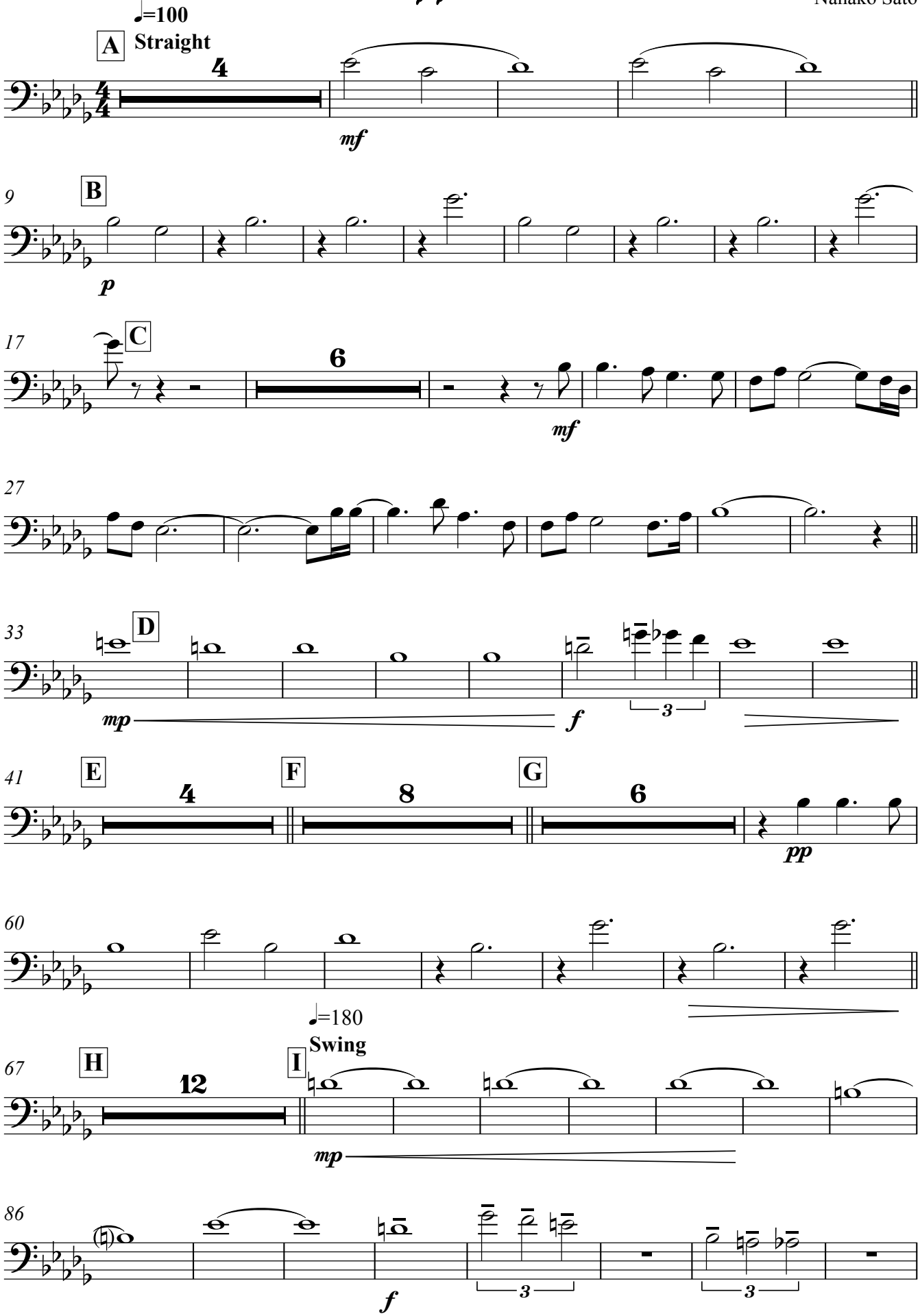

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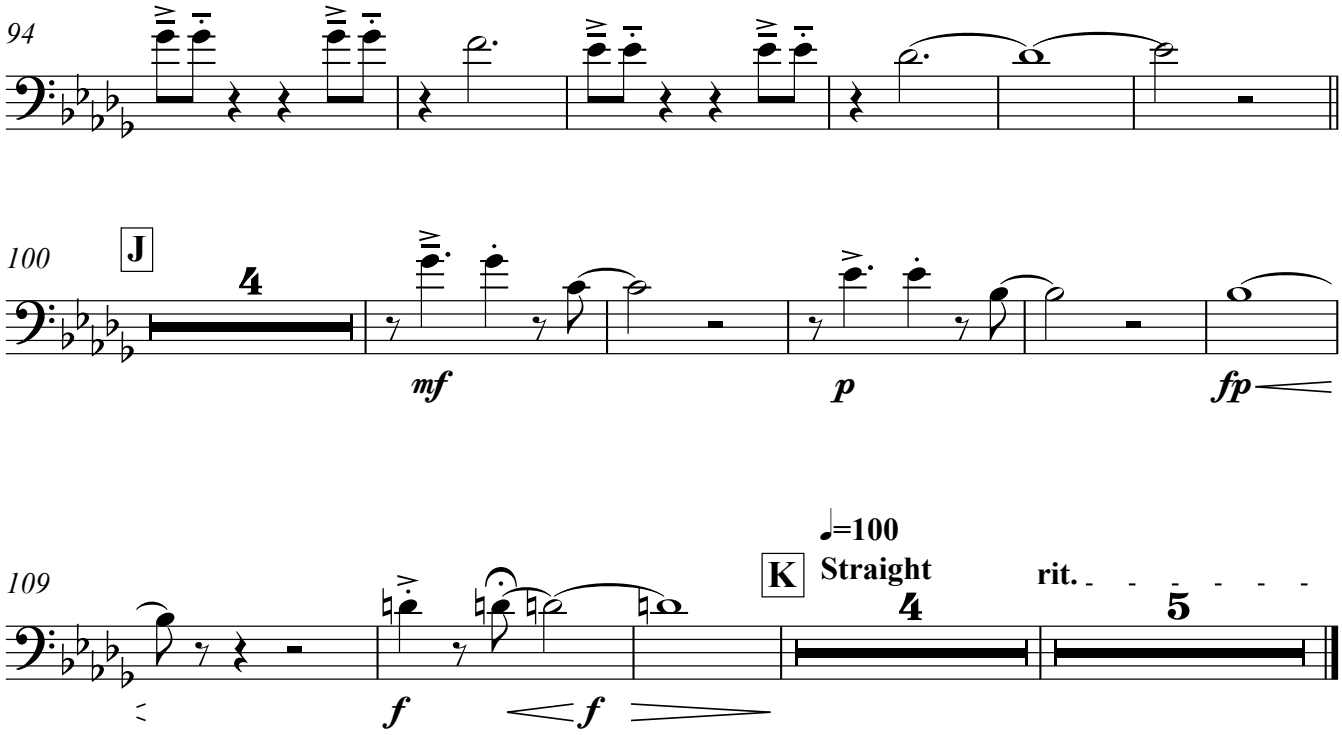
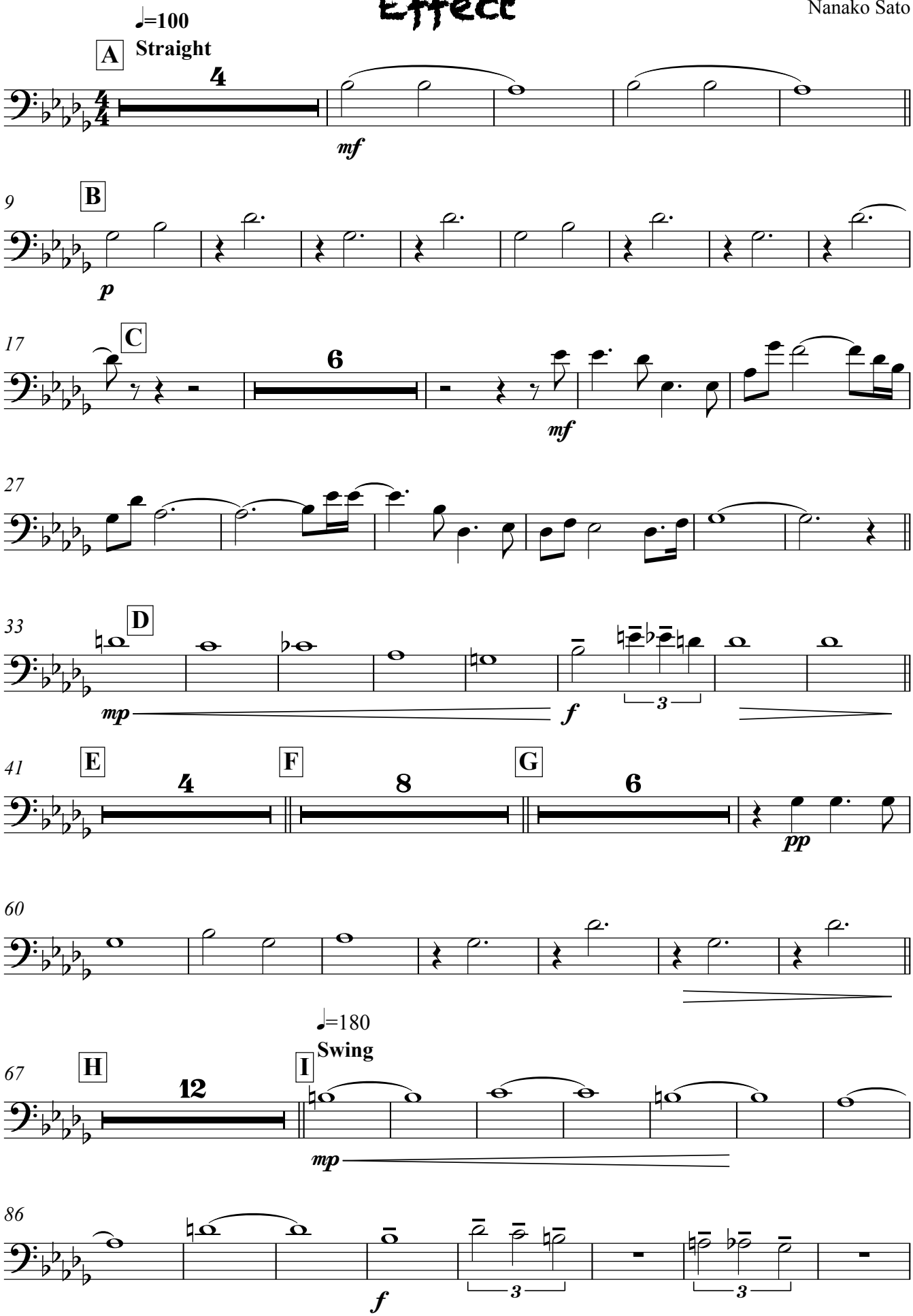

94
100
J
4
mf
p
fp
109
♩=100
K
Straight
rit.
4
5
f
f

Trombone 3

Effect

Nanako Sato



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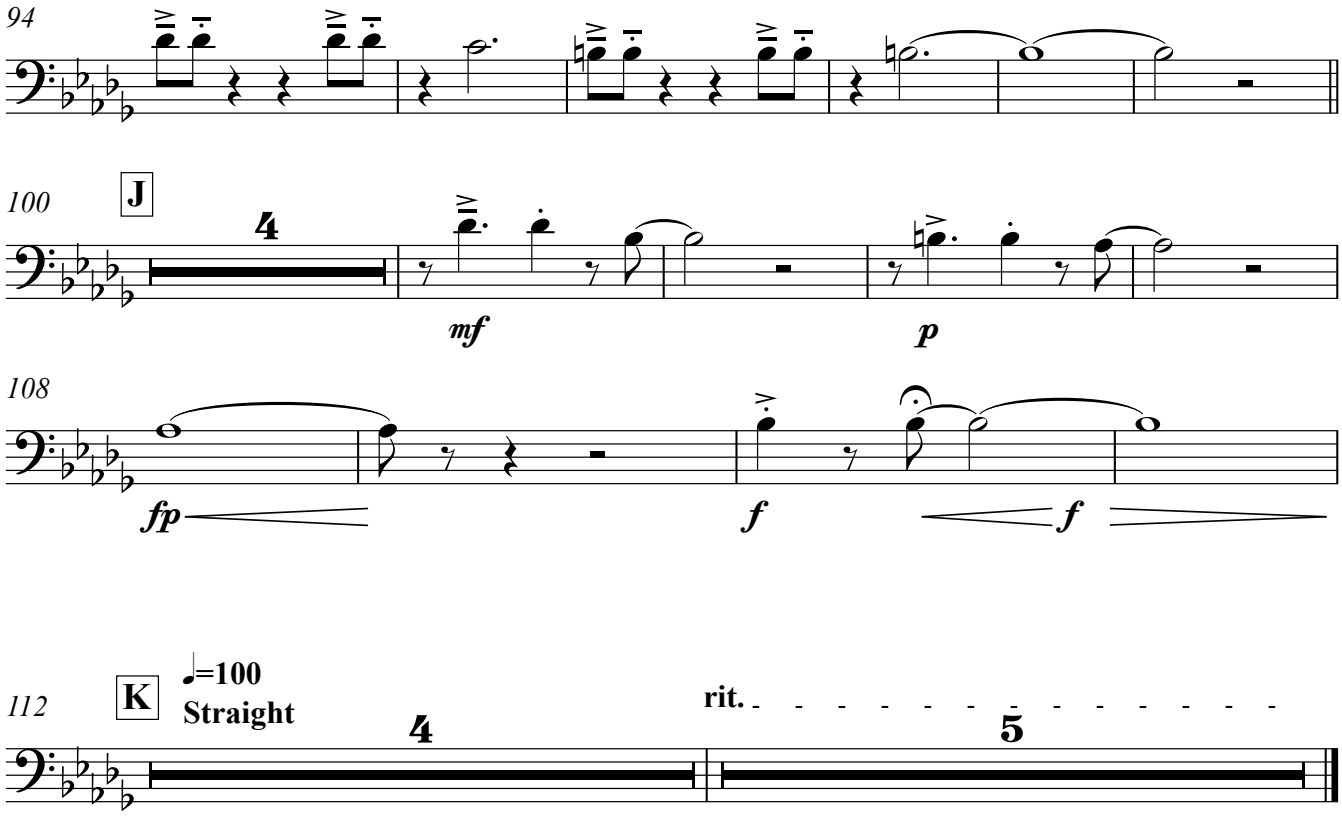
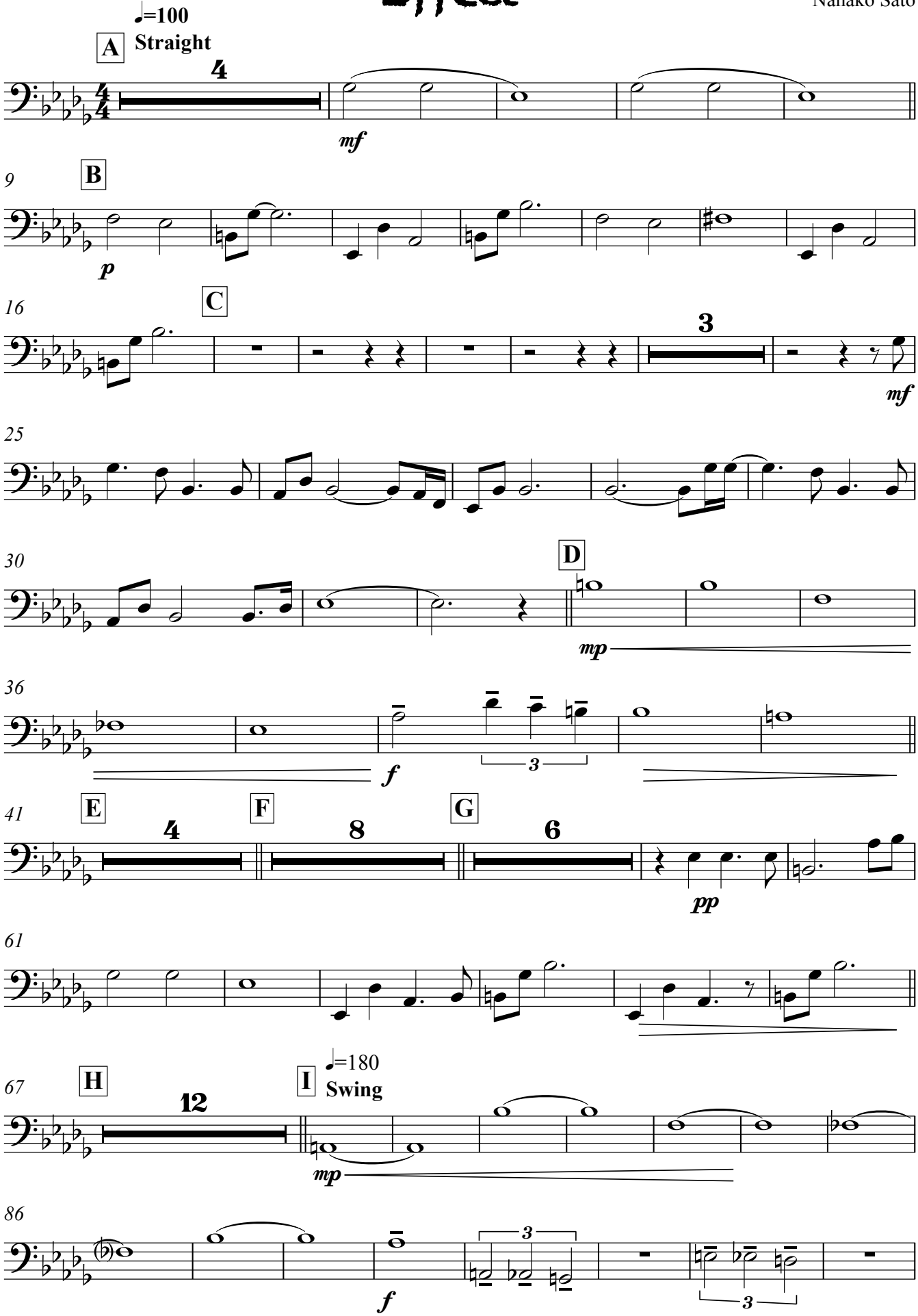

94
100
J
4
mf
p
108
fp
f
f

112
K
♩=100
Straight
4
rit.
5

Bass Trombone

Effect

Nanako Sato



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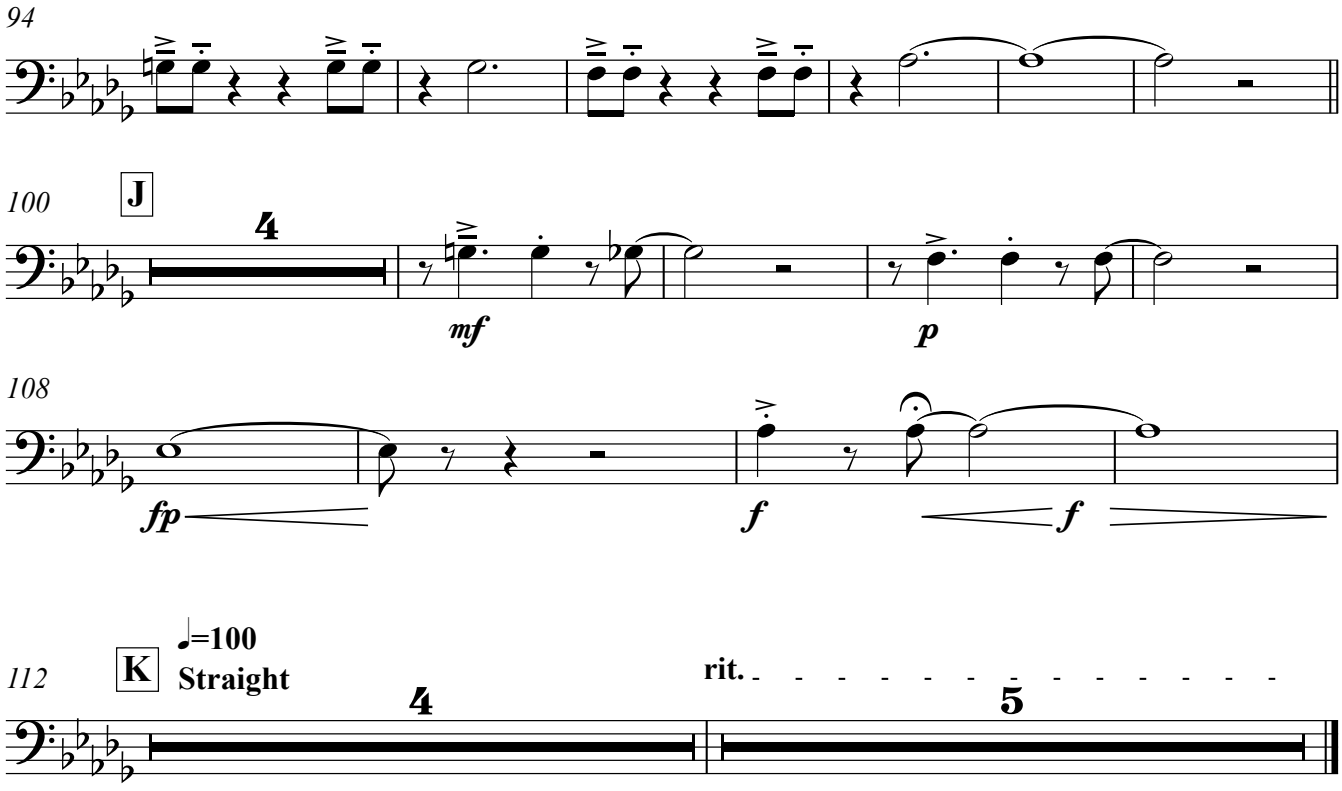
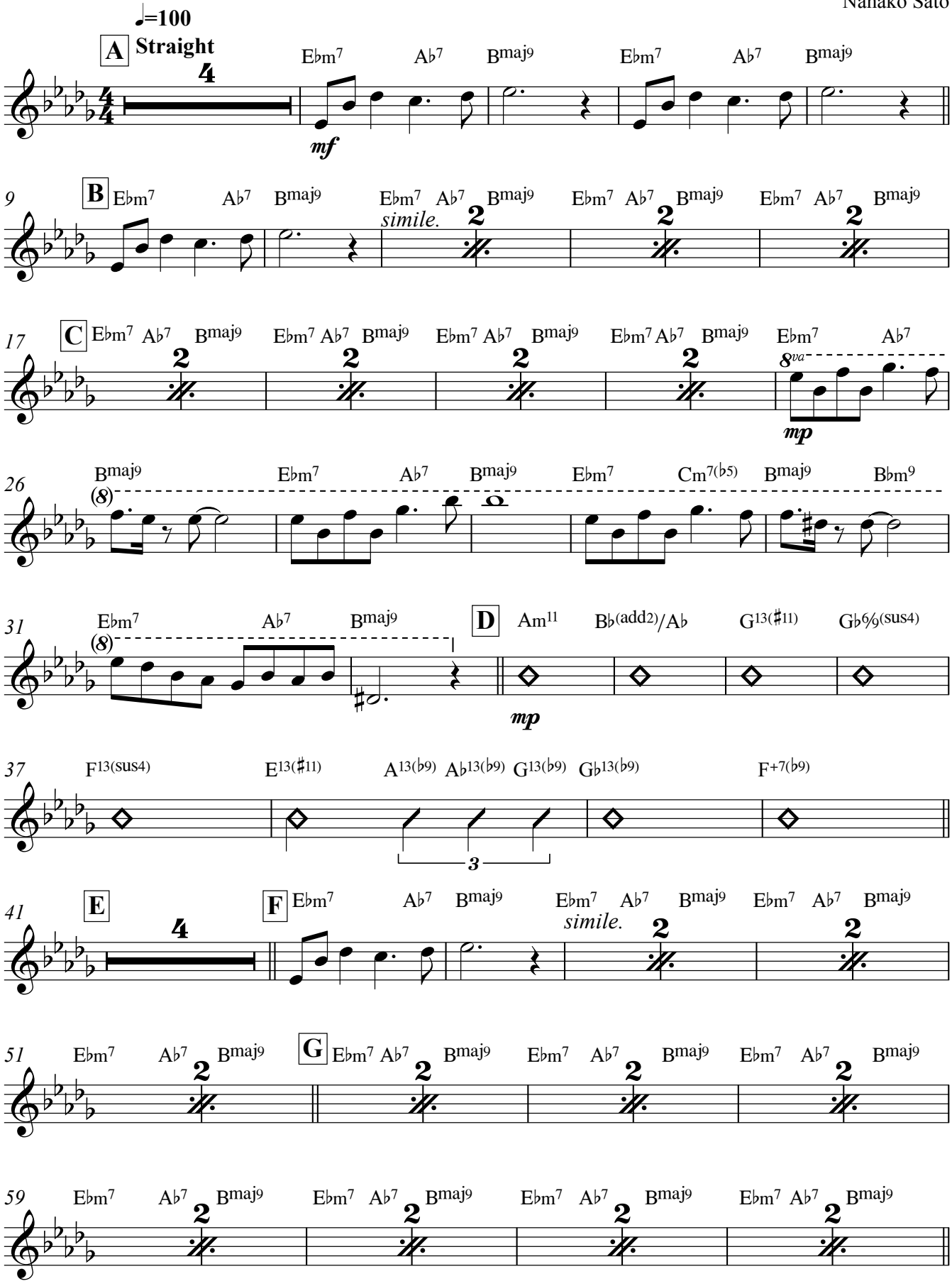

94
100
J
4
mf
p
108
fp
f
f

112
K
♩=100
Straight
4
rit.
5

Effect

Nanako Sato



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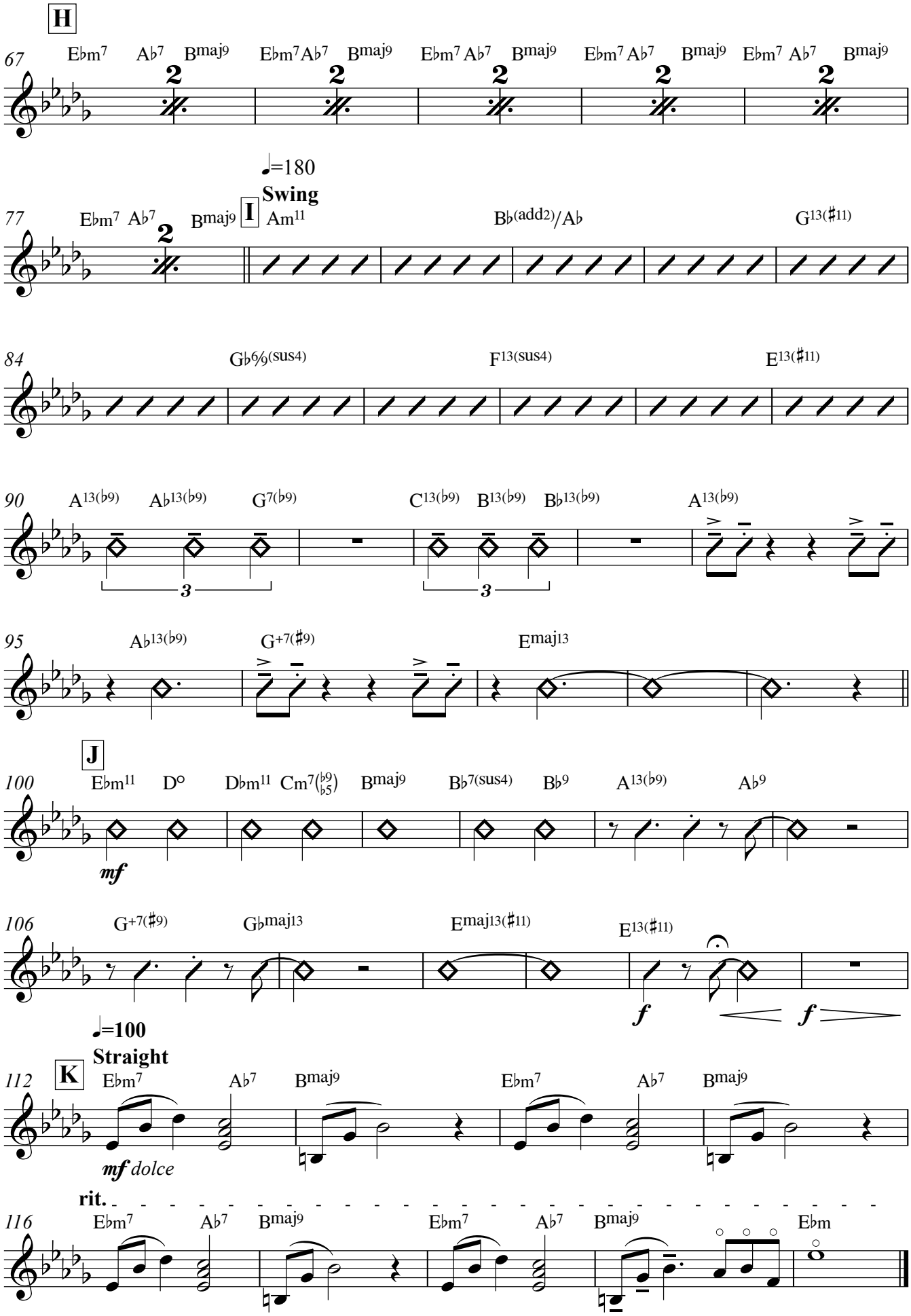
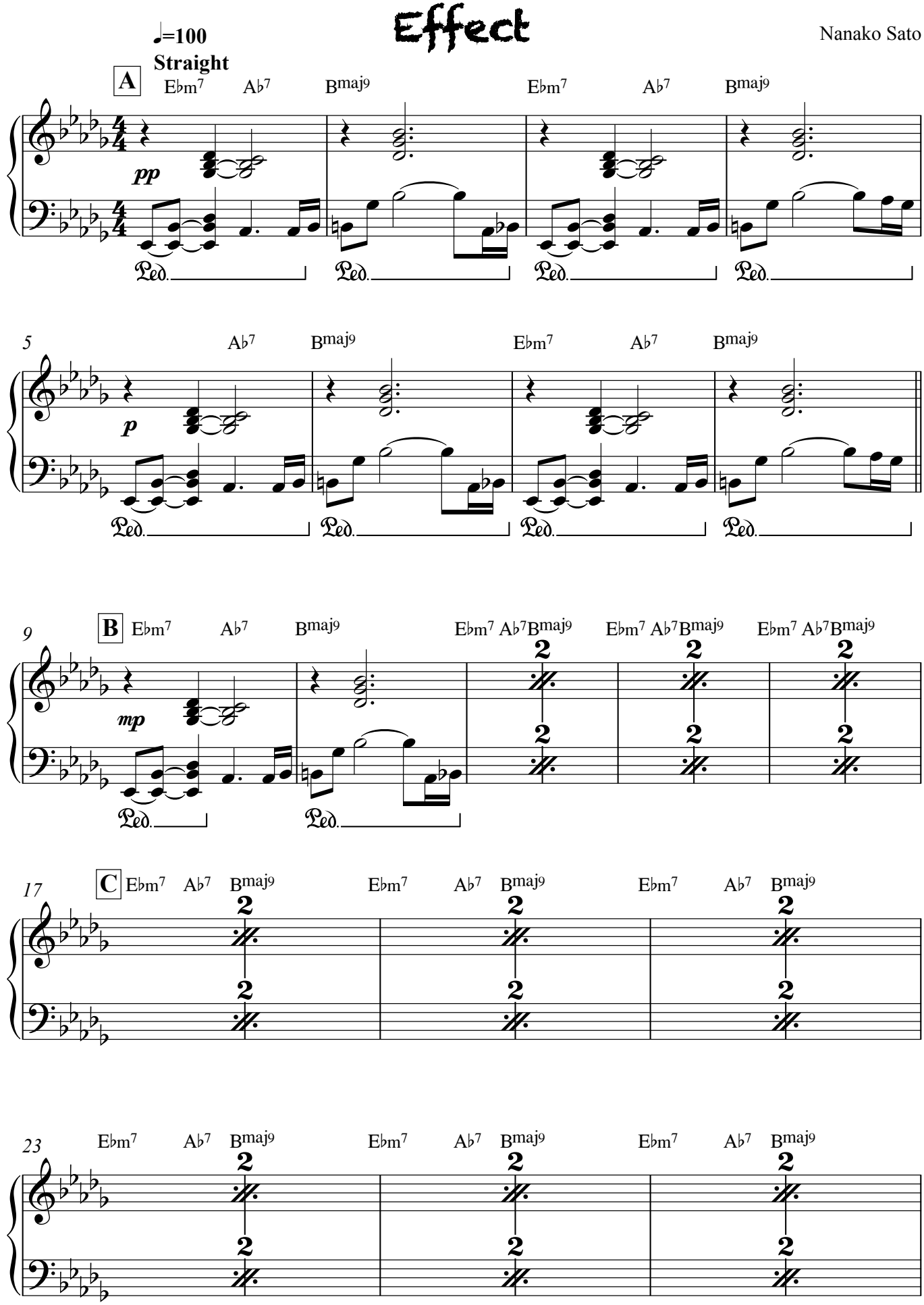

H
67
E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9
♩=180
Swing
77
E♭m7 A♭7 Bmaj9 I Am11 B♭(add2)/A♭ G13(♯11)
84
G♭6/9(sus4) F13(sus4) E13(♯11)
90
A13(♭9) A♭13(♭9) G7(♭9) C13(♭9) B13(♭9) B♭13(♭9) A13(♭9)
3
3
95
A♭13(♭9) G+7(♯9) Emaj13
J
100
E♭m11 D° D♭m11 Cm7(♭9/♭5) Bmaj9 B♭7(sus4) B♭9 A13(♭9) A♭9
mf
106
G+7(♯9) G♭maj13 Emaj13(♯11) E13(♯11)
f
f
♩=100
Straight
K
112
E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9
mf dolce
rit.
116
E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9 E♭m

Piano

Effect

Nanako Sato



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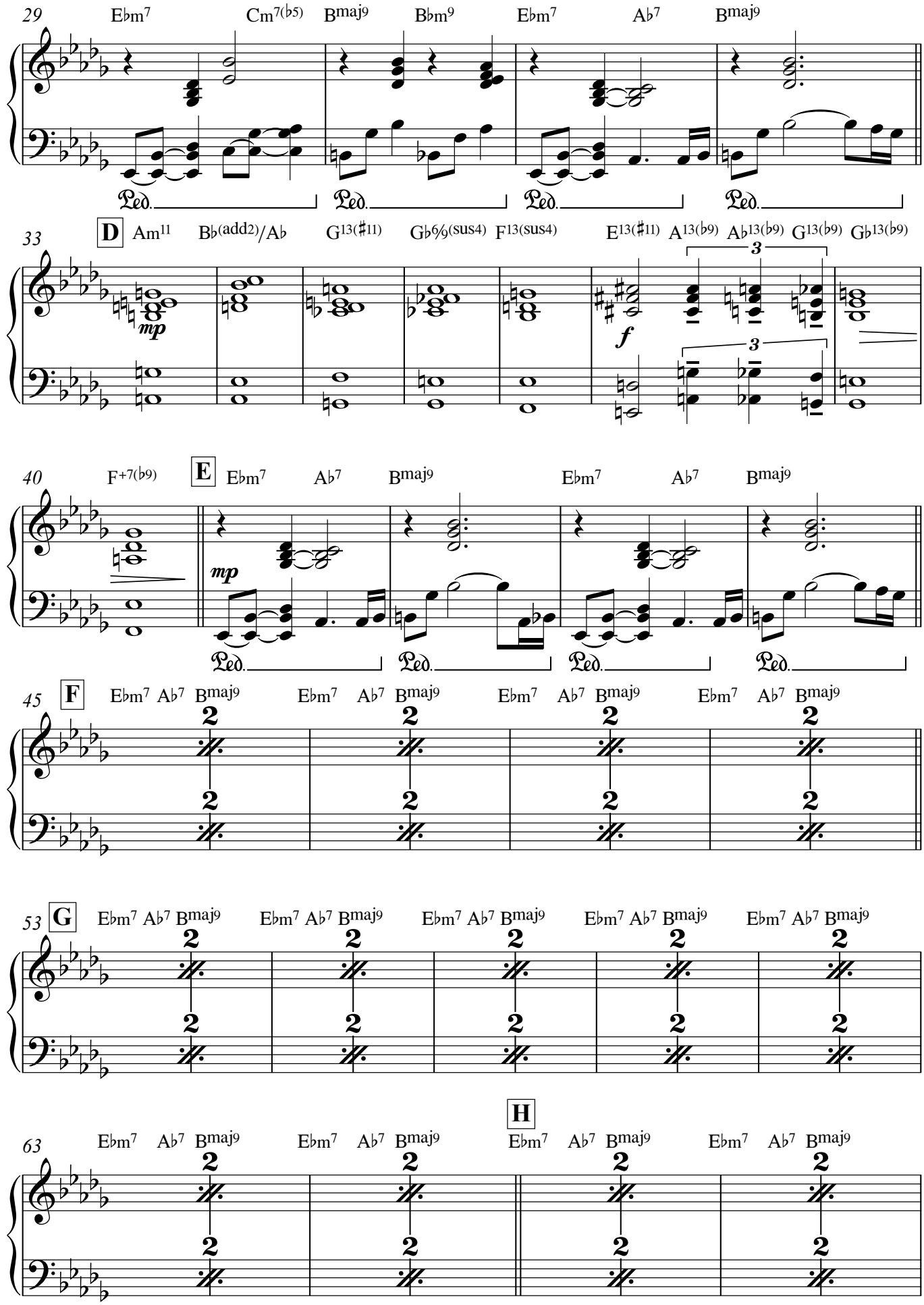
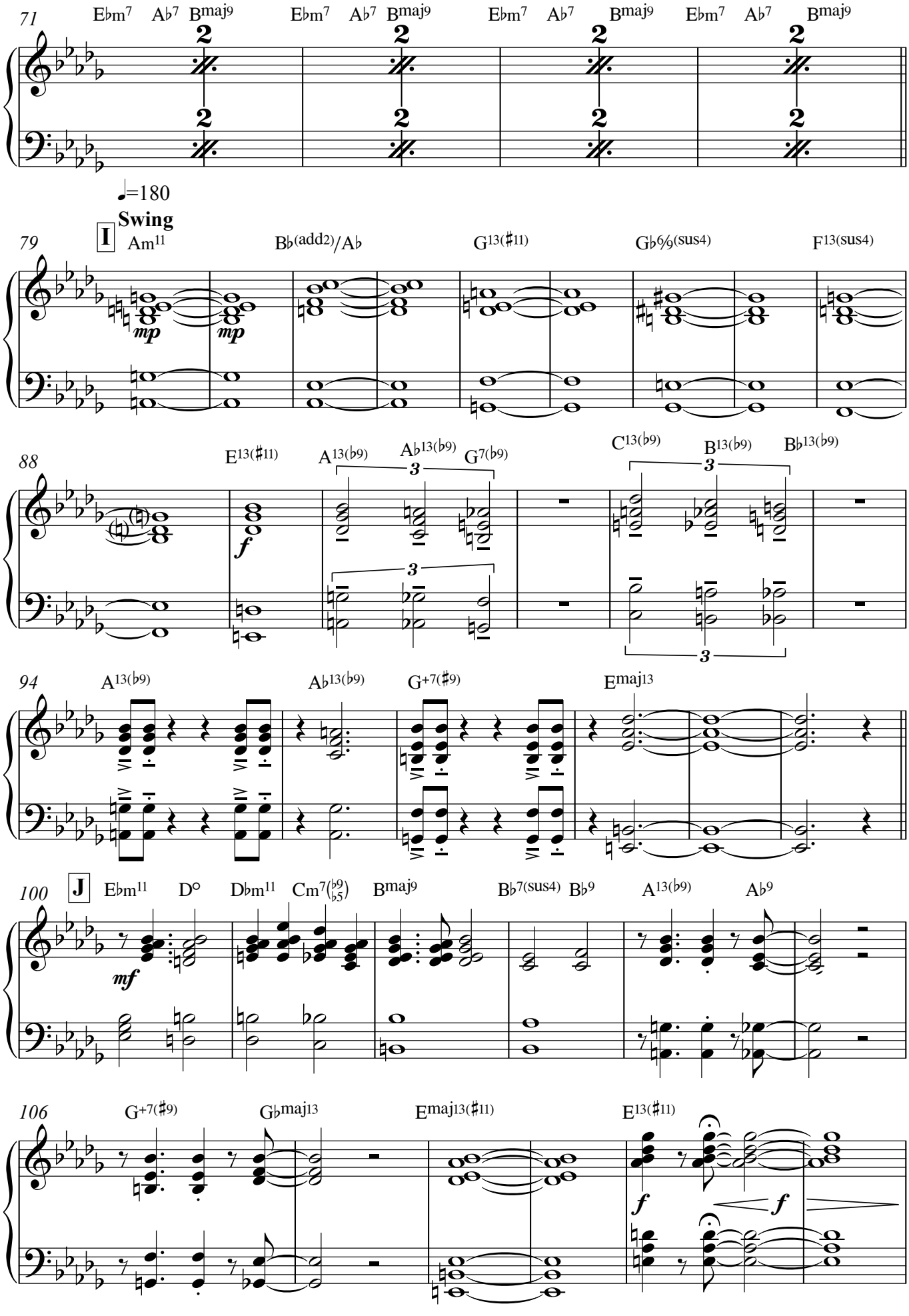
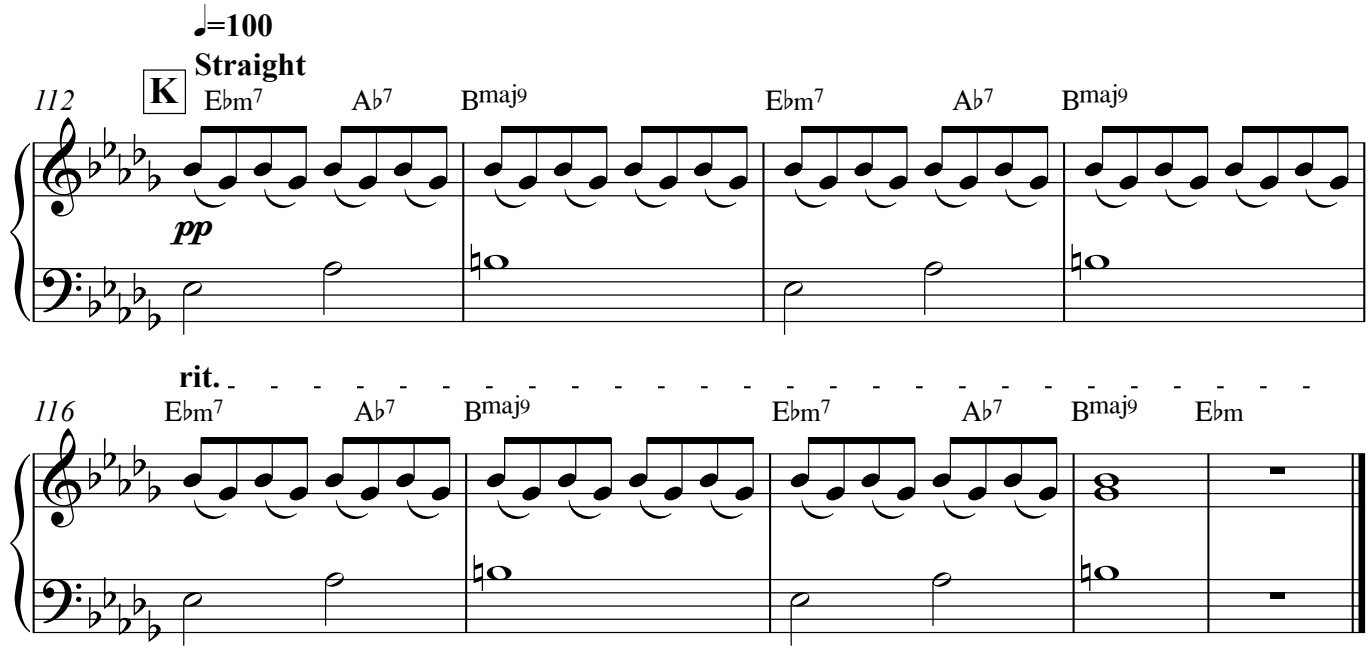

29
E♭m7
Cm7(♭5)
B♭maj9
B♭m9
E♭m7
A♭7
B♭maj9
Ped.
33
D
Am11
B♭(add2)/A♭
G13(♯11)
G♭6/9(sus4)
F13(sus4)
E13(♯11)
A13(♭9)
A♭13(♭9)
G13(♭9)
G♭13(♭9)
mp
f
3
40
F+7(♭9)
E
E♭m7
A♭7
B♭maj9
mp
45
F
E♭m7 A♭7 B♭maj9
53
G
E♭m7 A♭7 B♭maj9
63
H
E♭m7 A♭7 B♭maj9

Effect


71
E♭m7 A♭7 Bmaj9
E♭m7 A♭7 Bmaj9
E♭m7 A♭7 Bmaj9
E♭m7 A♭7 Bmaj9
♩=180
Swing
I
79
Am11
B♭(add2)/A♭
G13(♯11)
G♭6/9(sus4)
F13(sus4)
mp
mp
88
E13(♯11)
A13(♭9)
A♭13(♭9)
G7(♭9)
C13(♭9)
B13(♭9)
B♭13(♭9)
f
3
94
A13(♭9)
A♭13(♭9)
G+7(♯9)
Emaj13
100
J
E♭m11
D°
D♭m11
Cm7(♭9/♭5)
Bmaj9
B♭7(sus4)
B♭9
A13(♭9)
A♭9
mf
106
G+7(♯9)
G♭maj13
Emaj13(♯11)
E13(♯11)
f
f
V.S.
Effect


♩=100
Straight
112
K
E♭m7
A♭7
Bmaj9
E♭m7
A♭7
Bmaj9
pp

rit.
116
E♭m7
A♭7
Bmaj9
E♭m7
A♭7
Bmaj9
E♭m

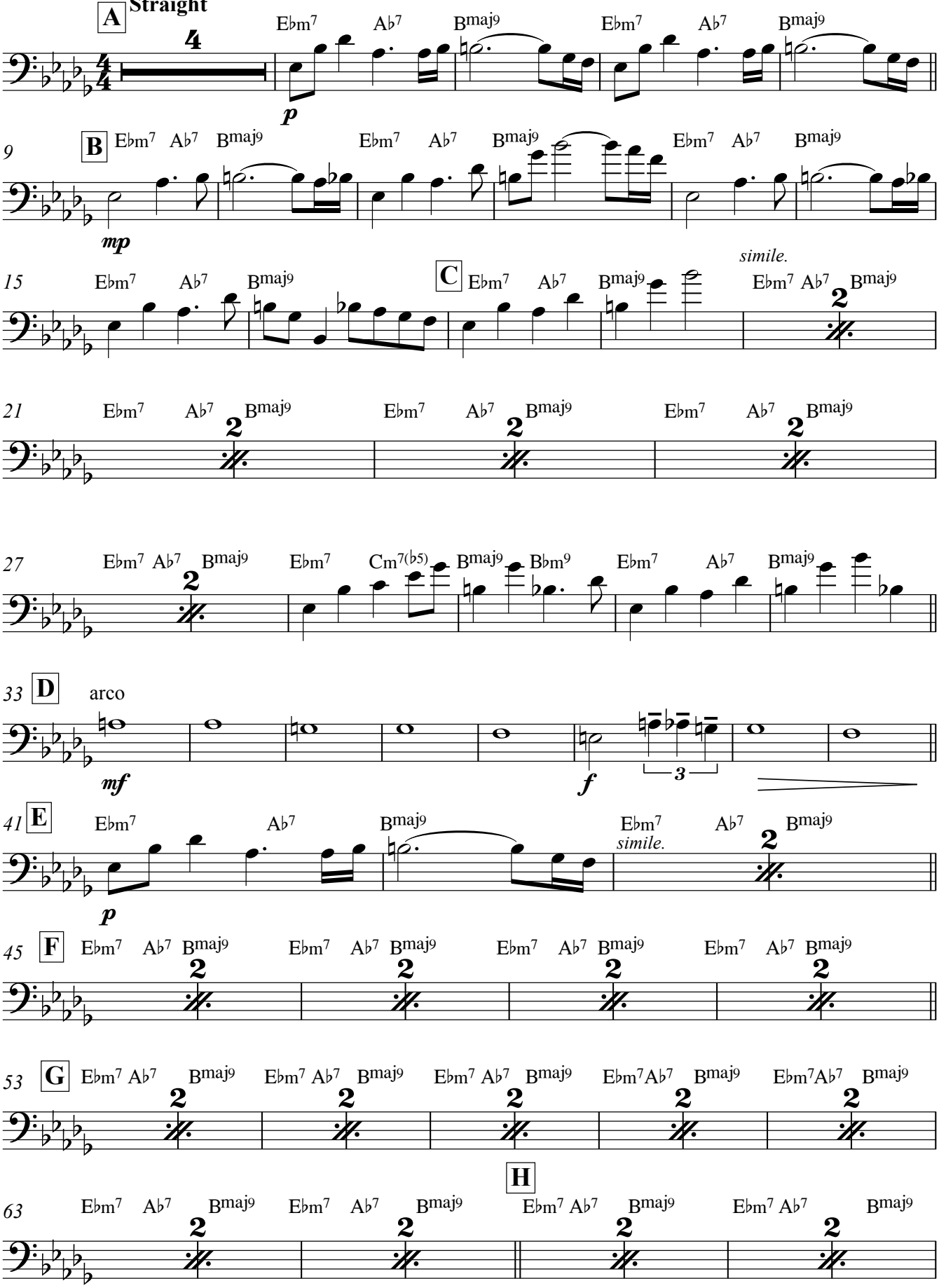
Acoustic Bass

Effect

Nanako Sato

♩=100

Straight



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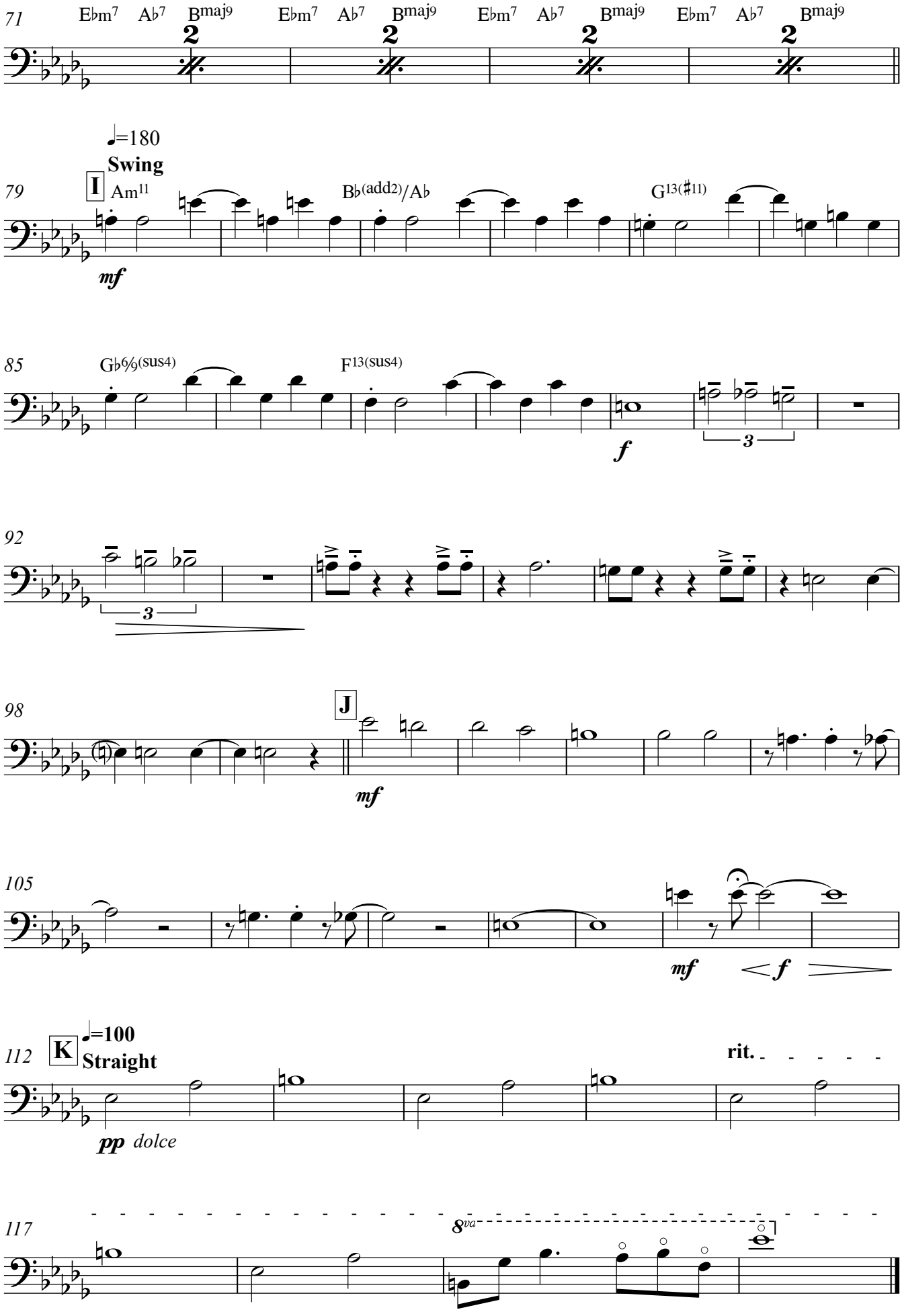
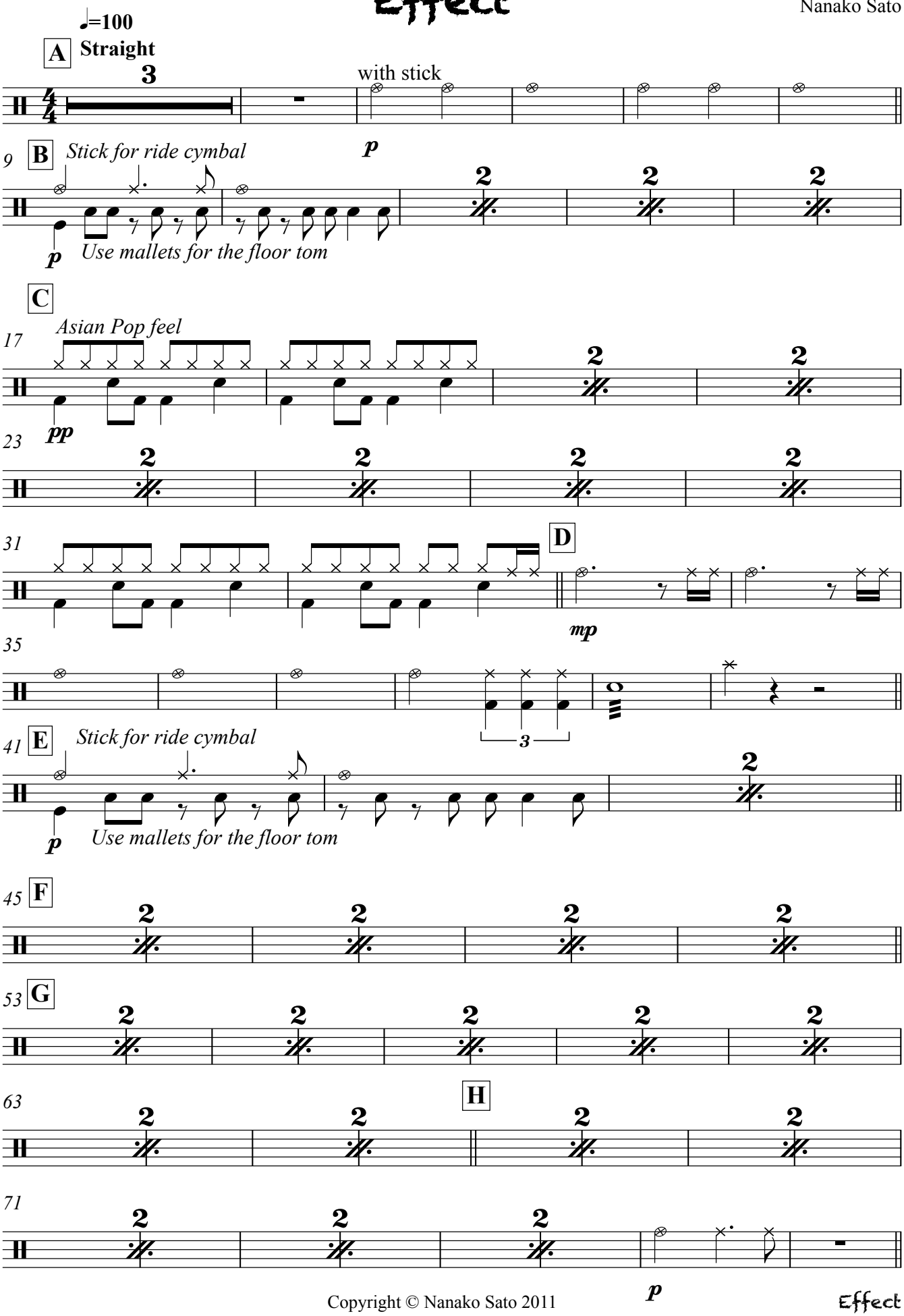

71
E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9 E♭m7 A♭7 Bmaj9
♩=180
Swing
79
I
Am11
B♭(add2)/A♭
G13(♯11)
mf
85
G♭6/9(sus4)
F13(sus4)
f
3
92
3
98
J
mf
105
mf
f
112
K
♩=100
Straight
rit.
pp dolce
117
8va
Effect

Effect

Nanako Sato



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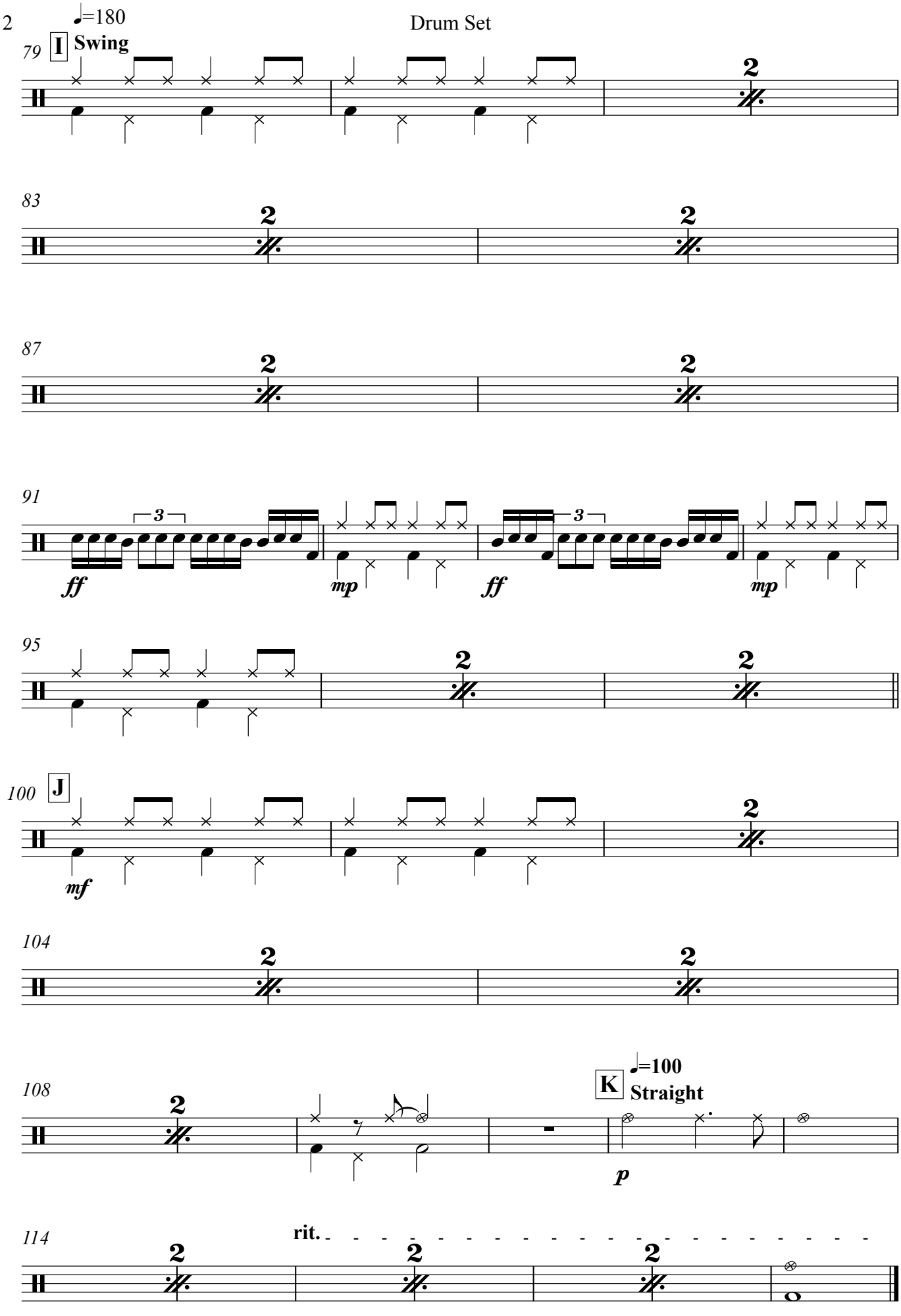
Drum Set



Effect

Chapter 3

Rainforest

This composition features a Latin-feel with a twist of swing in the middle. Like previous works, *Rainforest* utilises a minor pentatonic scale, but in this case the last two notes are altered, giving us an augmented fifth and a major seventh. The first alto is featured soloist.

The piece was inspired by a poem that is based on the magnificent painting by Stephen Gayford, entitled *Rainforest Phantoms*.

The leopards listen to each noise
Of their surrounding sounds…
On steadfast feet they gently poise,
Resisting fearful bounds.
Perhaps it isn't time to run,
Like cowards fearing pain,
Or just like girls who love the sun,
Yet flee from falling rain...
The leopards like the spot they've seen,
It suits them to a tee...
They'll stay till others intervene,
Like phantoms on their tree...
The forest has its moody times,
Its fierce and frantic days,
Its pleasant passing sunny climes
And melting dew-dropped phase...
The sun shines through the trees above,
The clouds go gliding by...
And soon the moon will shine with love,
To grace the midnight sky...
The leopards lack for nothing now,
True friends in harmony...
Receiving what the Fates allow

- Denis Martindale

Rainforest

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

2 Alto Saxophone

2 Tenor Saxophones

1 Baritone Saxophone

4 Trumpets

3 Trombones

1 Bass Trombones

1 Jazz Guitar

1 Piano

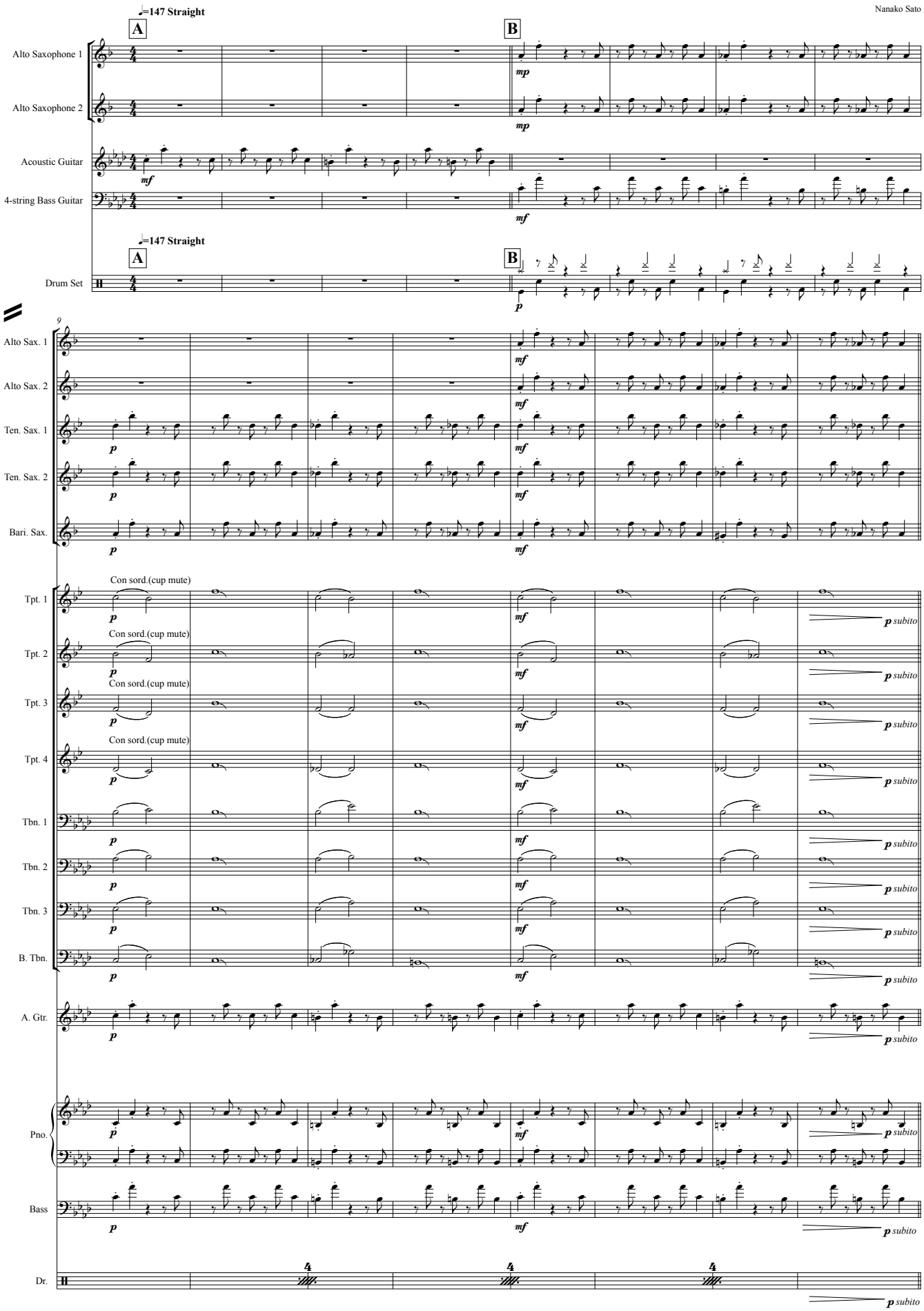
1 Acoustic Bass

1 Drum set

Note: Trumpet section need a cup mute and a harmon mute.

Rainforest

Nanako Sato



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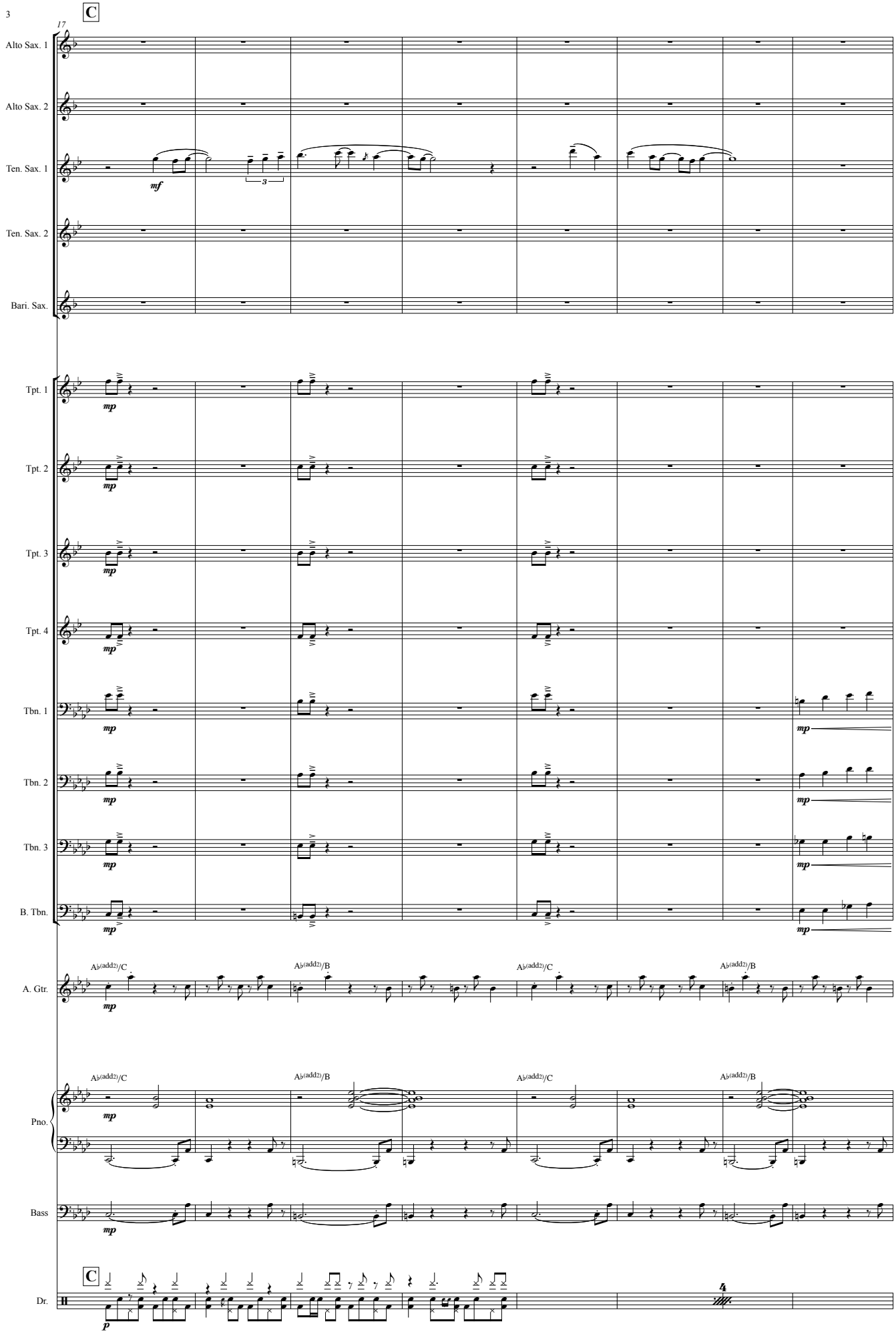
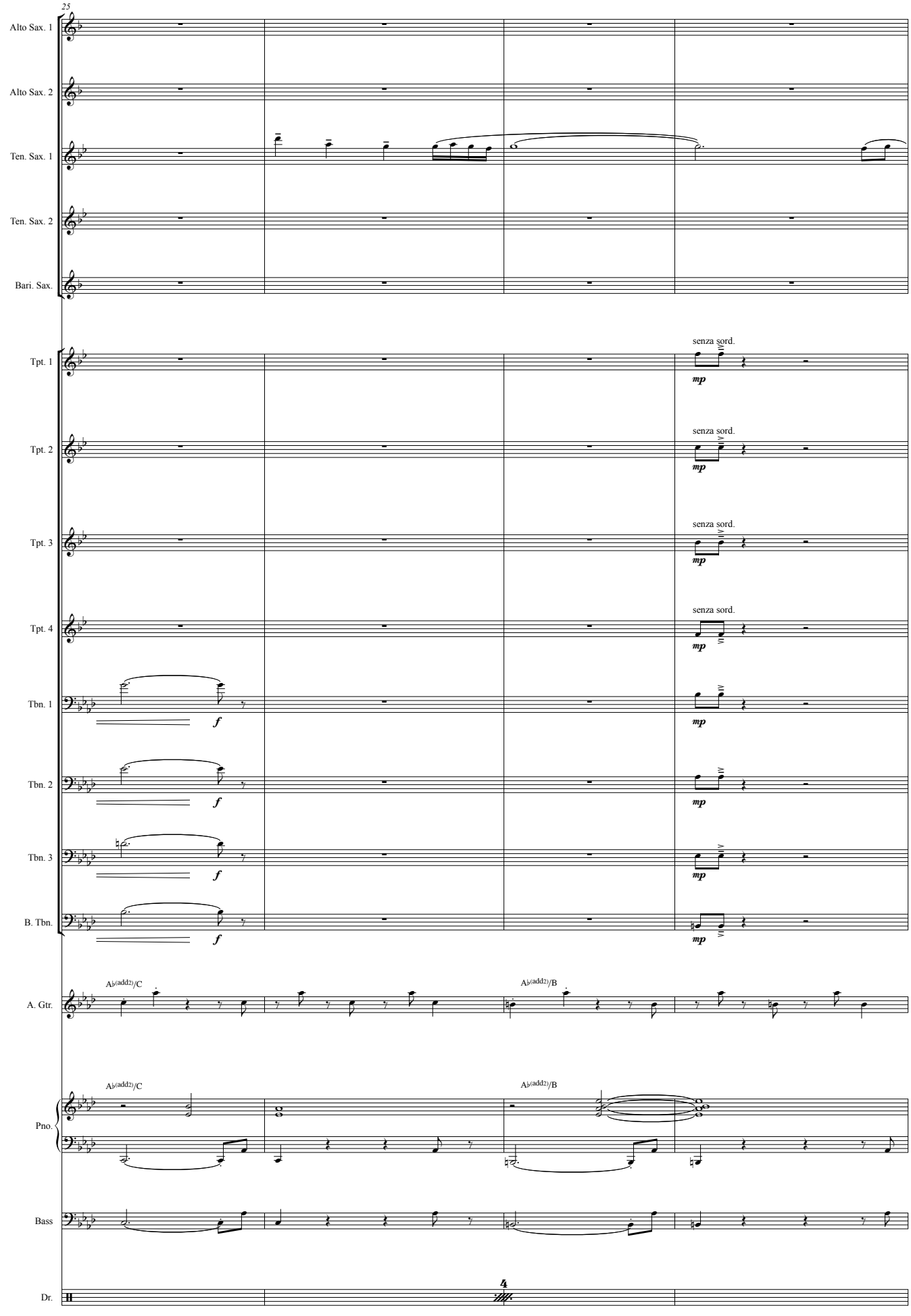
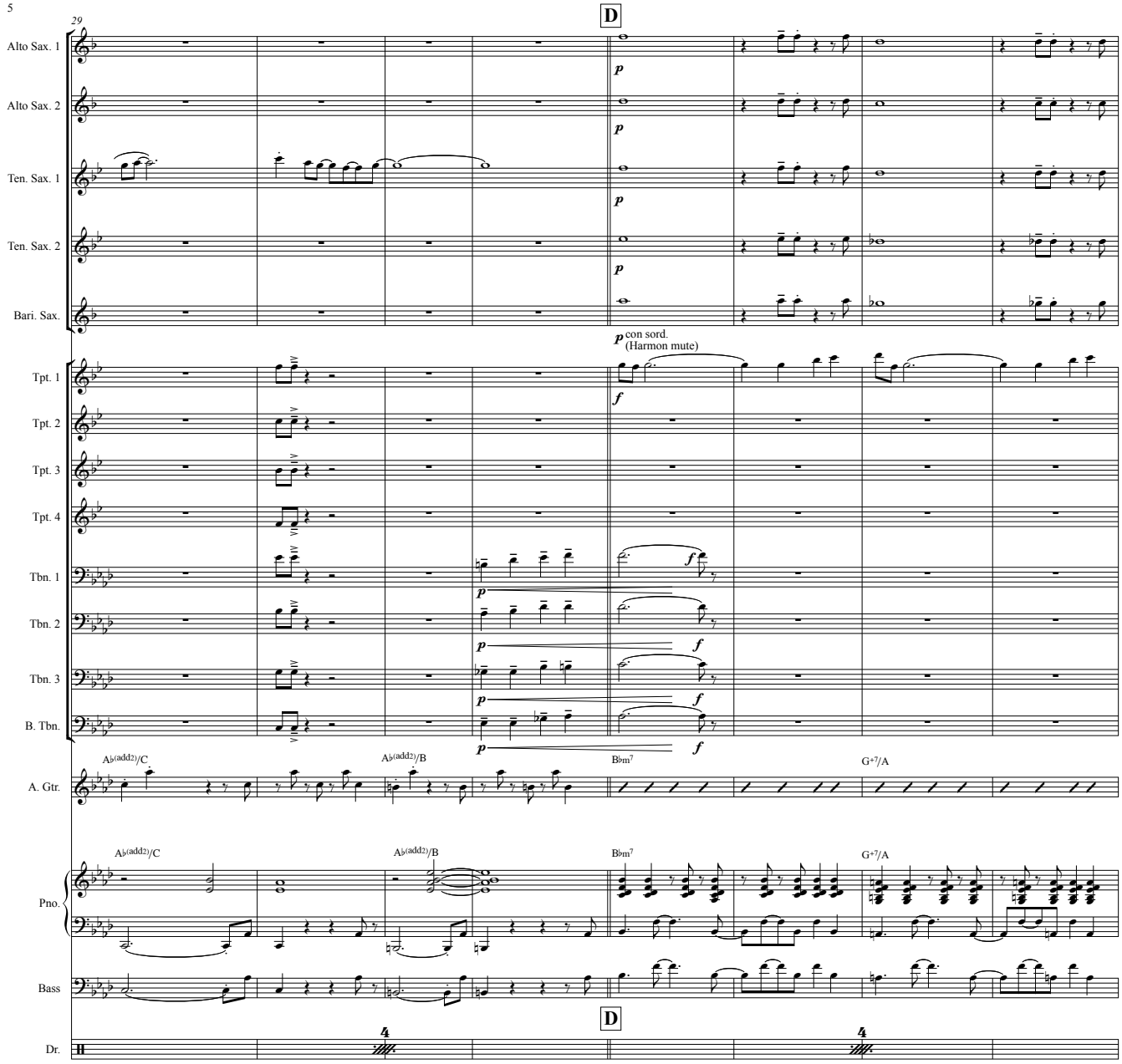
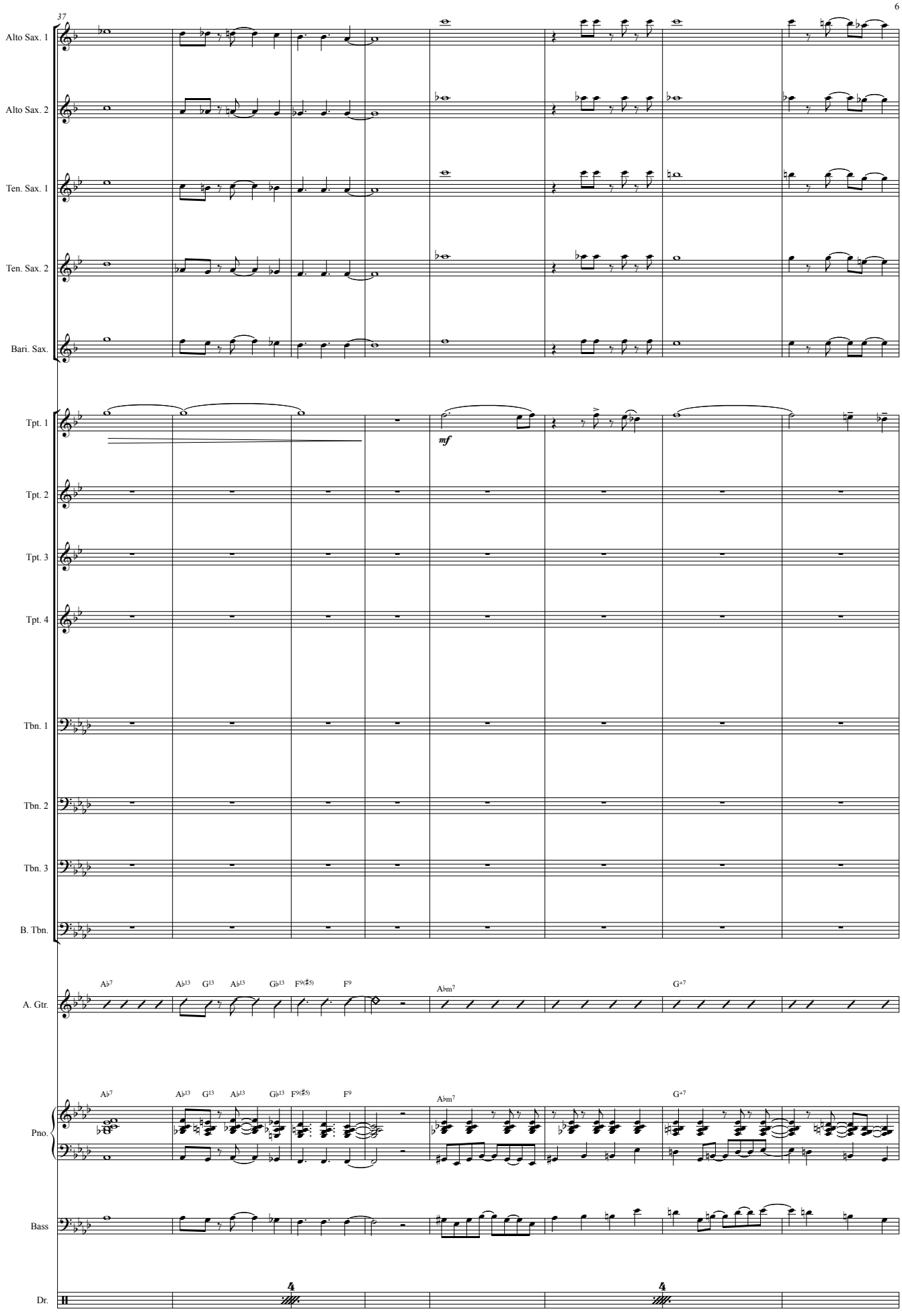
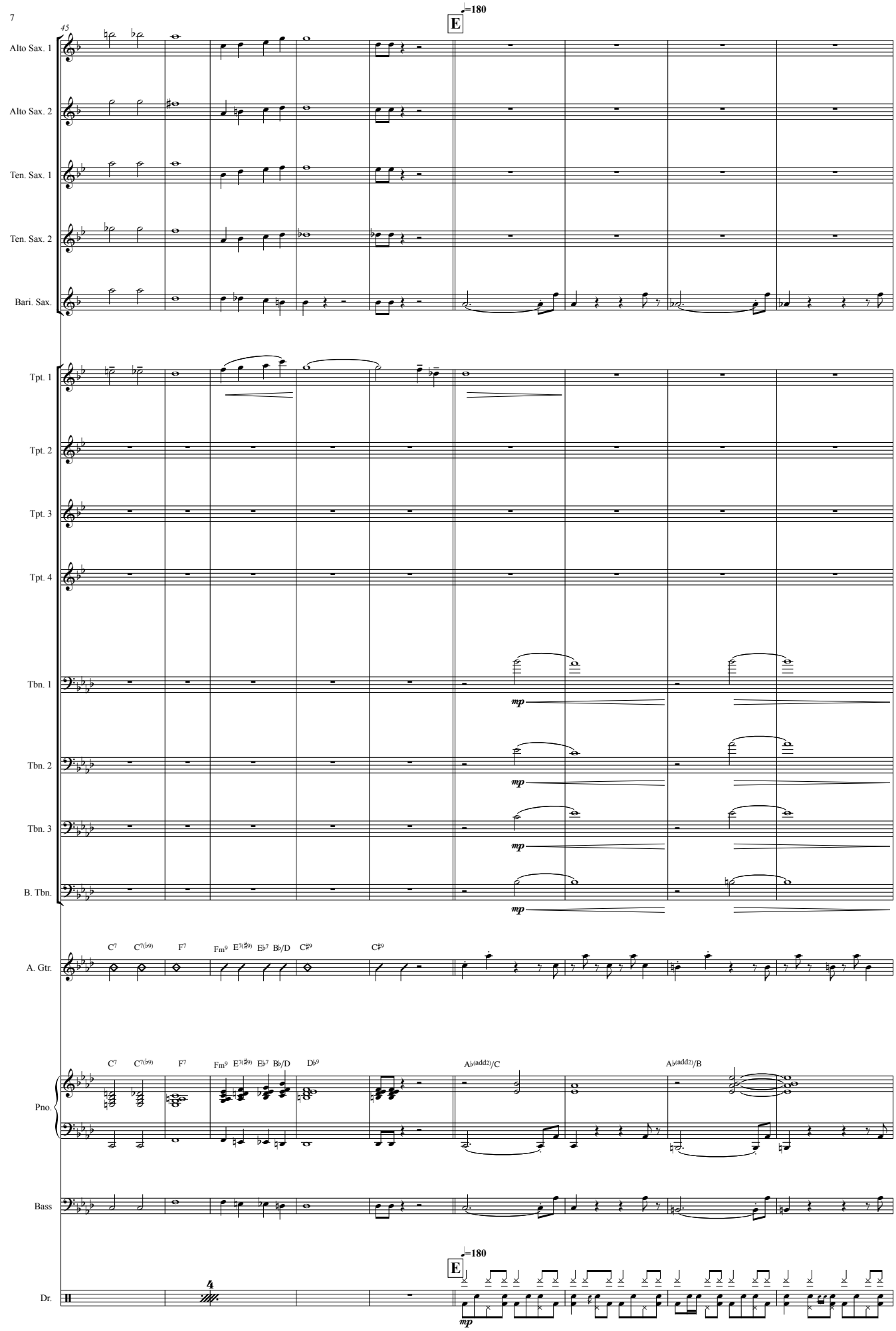

3
C
17
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
mf
3
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mp
A. Gtr.
A♭(add2)/C
A♭(add2)/B
Pno.
Bass
C
Dr.
p
4


25
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
Pno.
Bass
Dr.
senza sord.
mp
f
A♭(add2)/C
A♭(add2)/B
4


29
D
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
p
con sord.
(Harmon mute)
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
f
A. Gtr.
A♭(add2)/C
A♭(add2)/B
B♭m7
G+7/A
Pno.
Bass
Dr.
4


37
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
Pno.
Bass
Dr.
mf
A♭7
A♭13
G13
A♭13
G♭13
F9(♯5)
F9
A♭m7
G+7
4
4


7
45
♩=180
E
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mp
A. Gtr.
C7 C7(♭9) F7 Fm9 E7(♯9) E♭7 B♭/D C♯9
Pno.
C7 C7(♭9) F7 Fm9 E7(♯9) E♭7 B♭/D D♭9 A♭(add2)/C A♭(add2)/B
Bass
Dr.
4

54

F *Alto 1 solo*
F/A

Fm/G♯

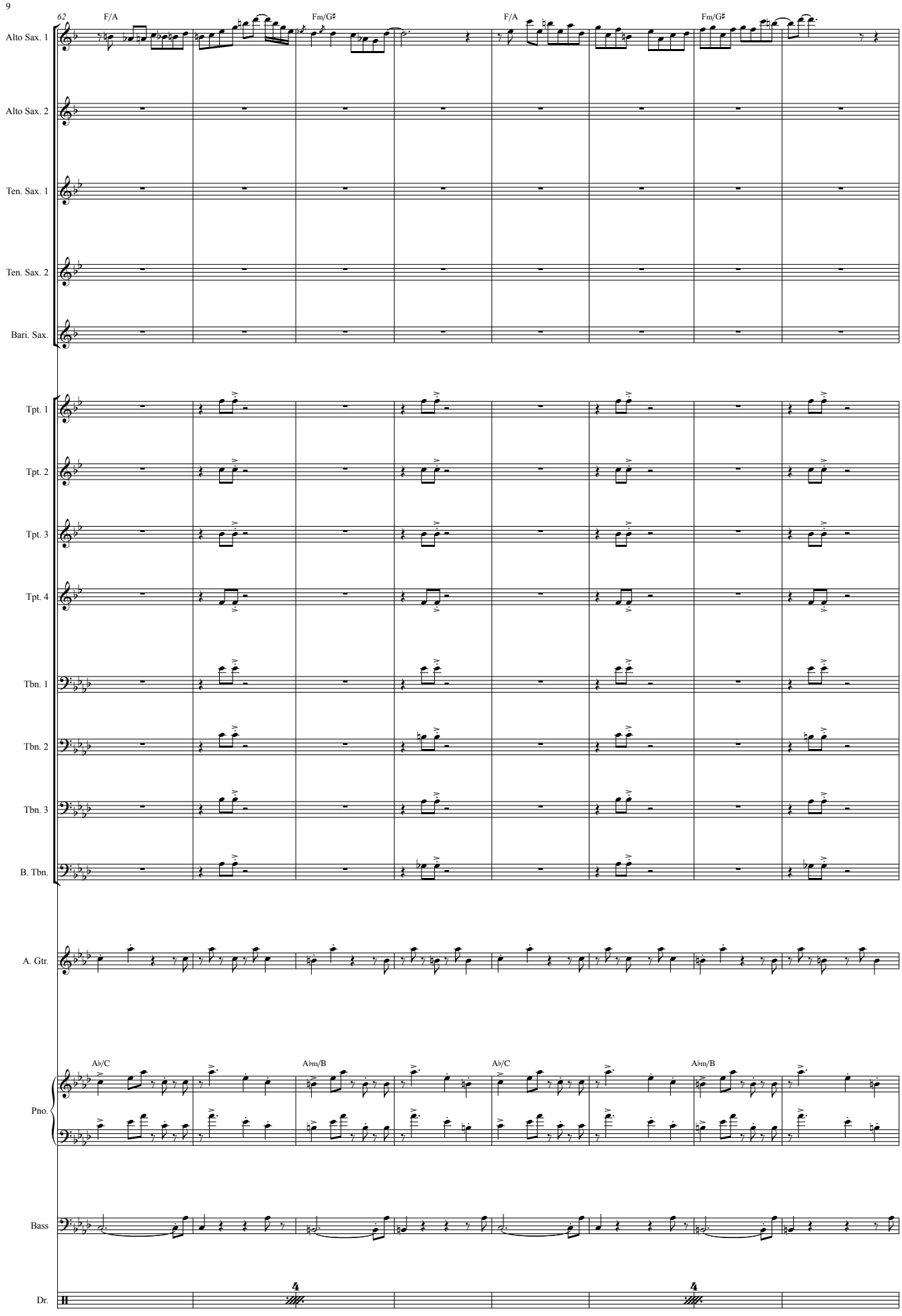
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.

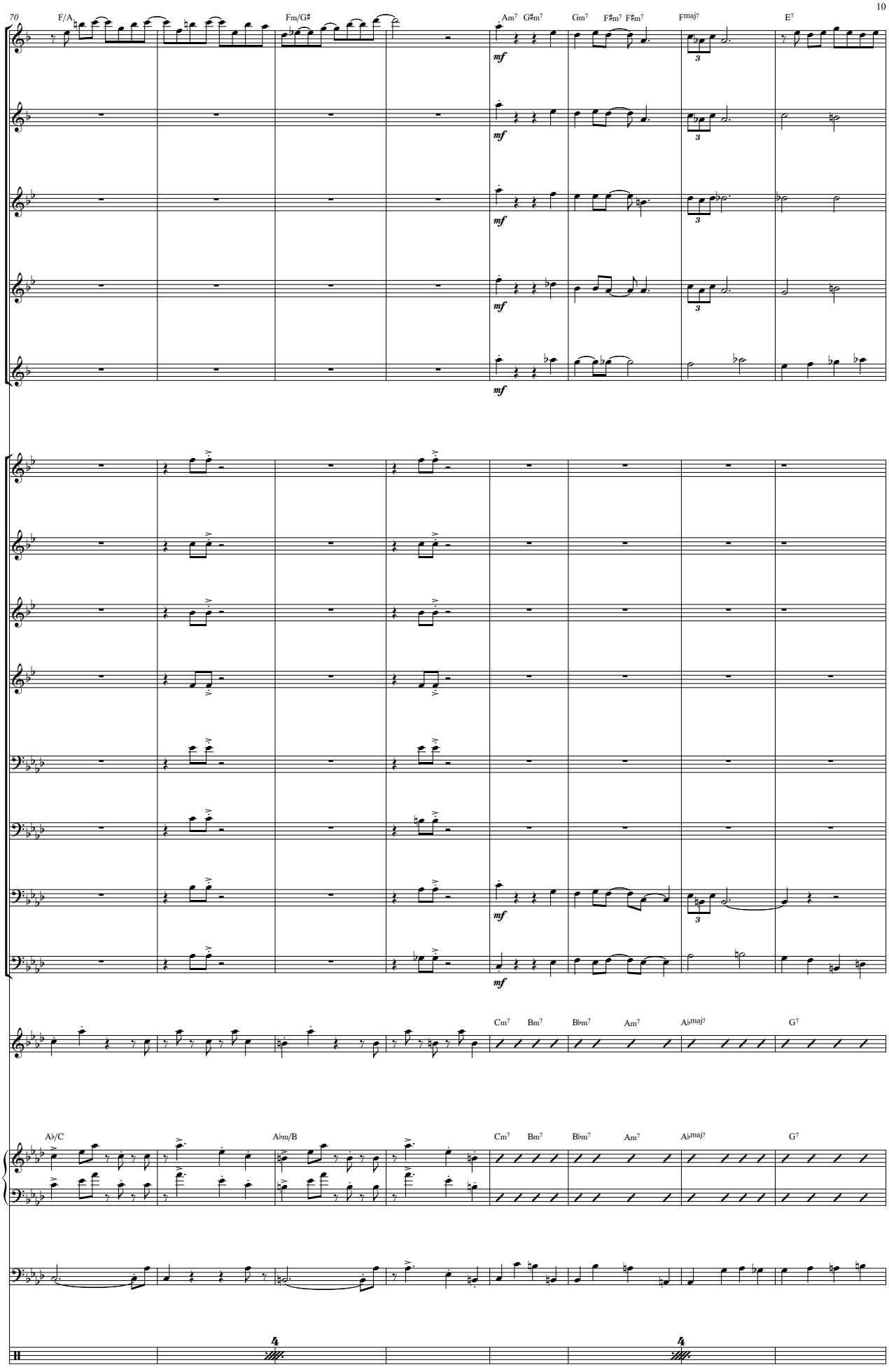
senza sord.

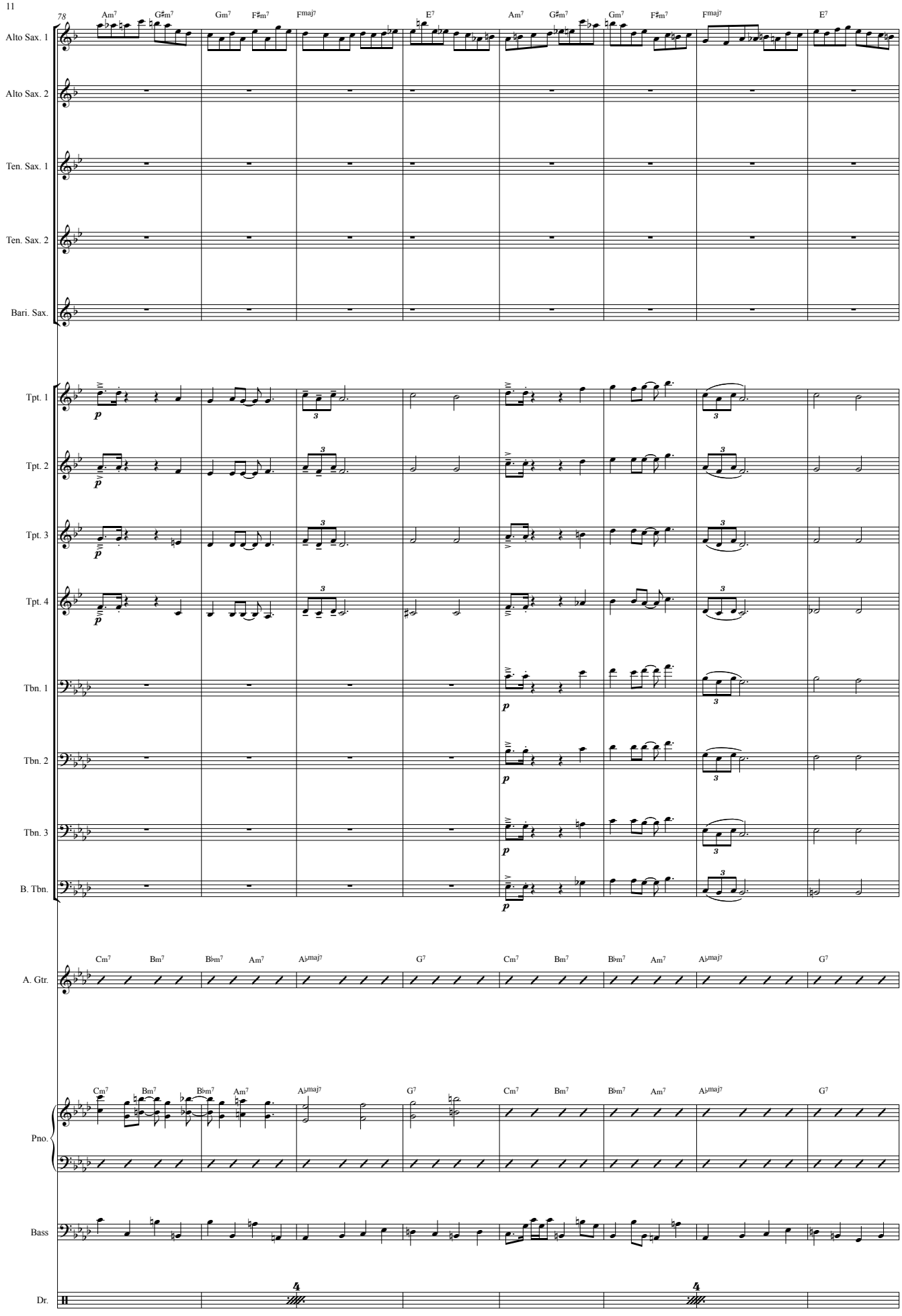
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.

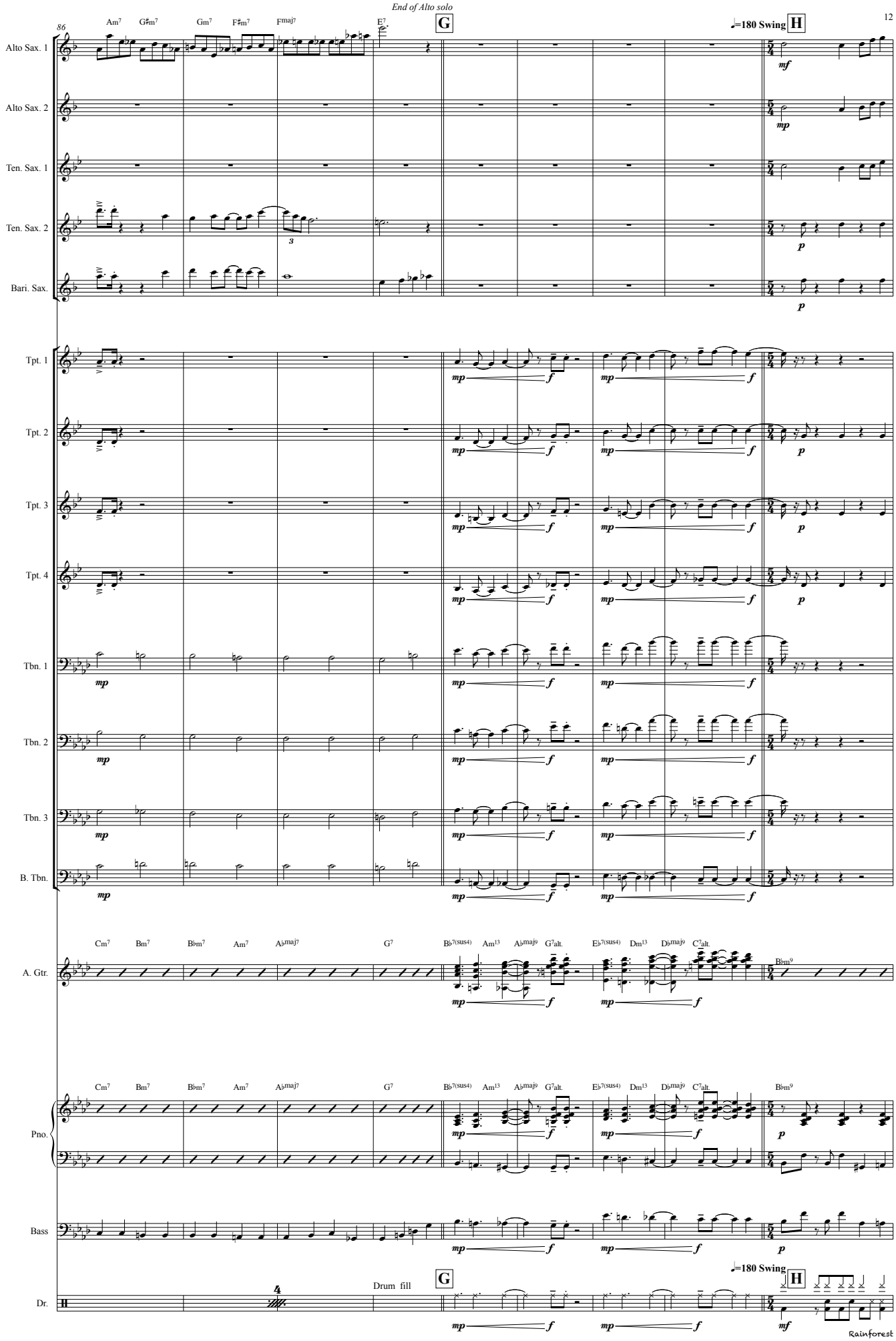
A♭(add2)/C
A♭(add2)/B
A♭/C
A♭m/B

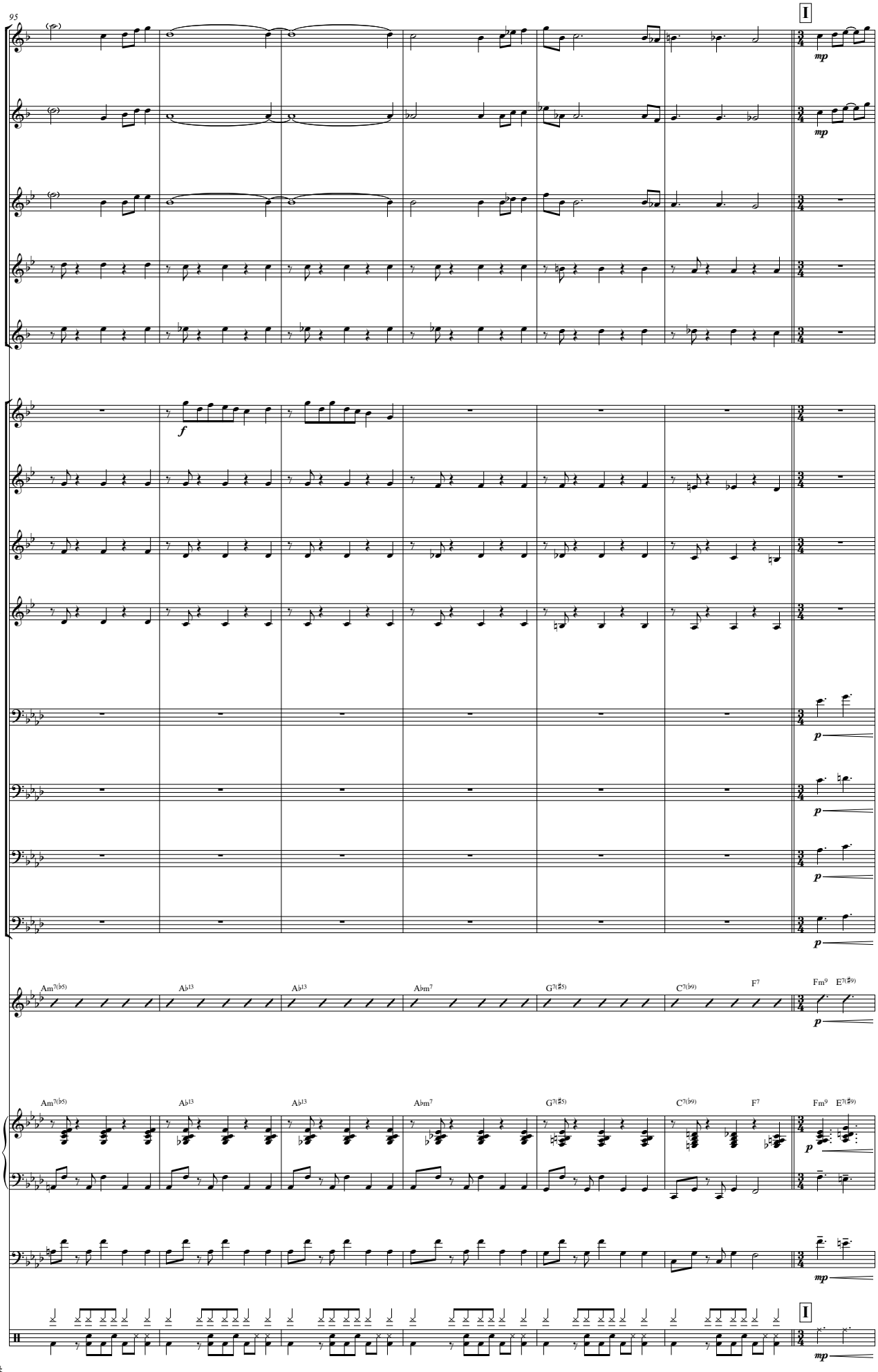
Pno.
Bass
Dr.

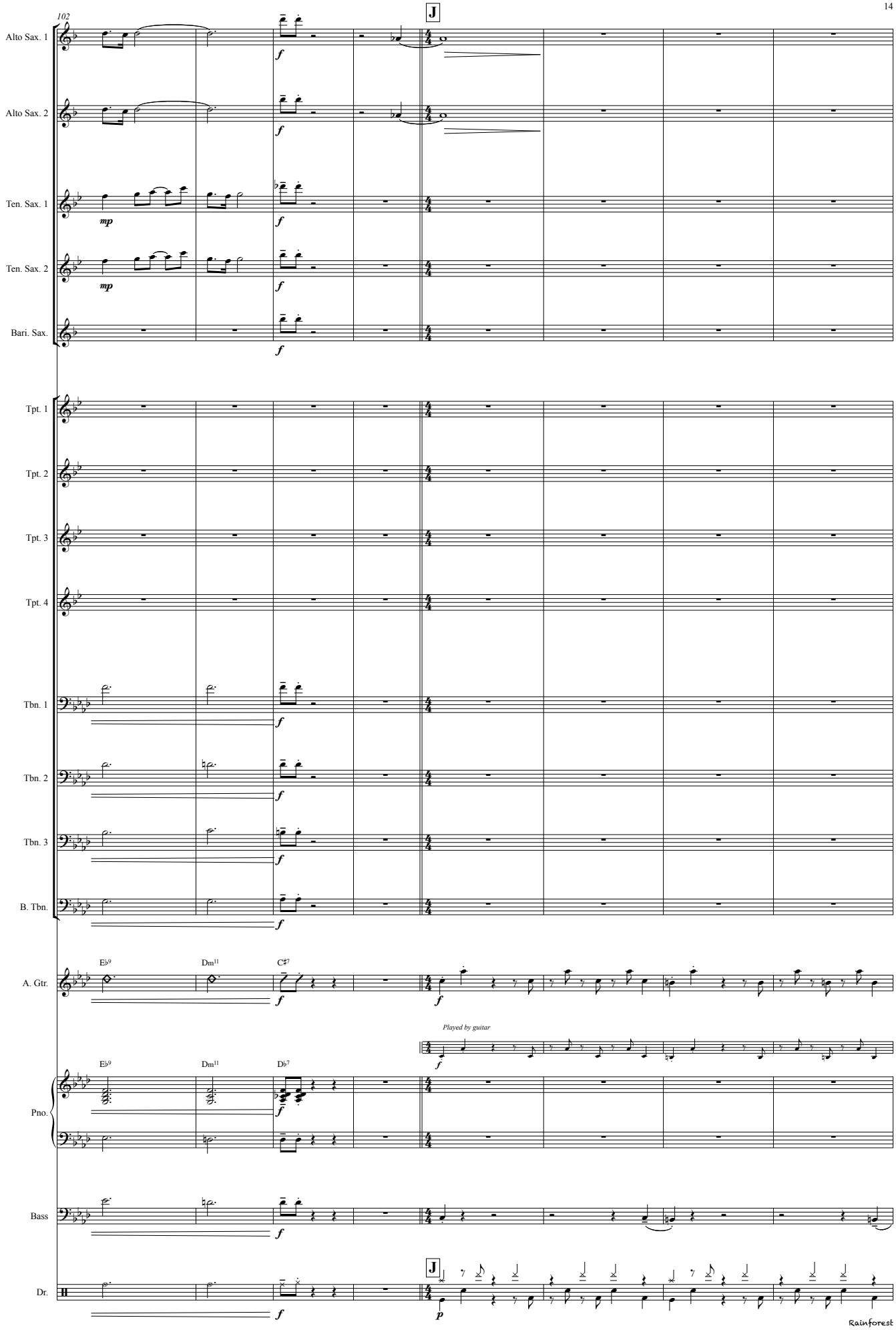

62
F/A
Fm/G♯
F/A
Fm/G♯
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
A♭/C
A♭m/B
A♭/C
A♭m/B
Pno.
Bass
Dr.
4
4

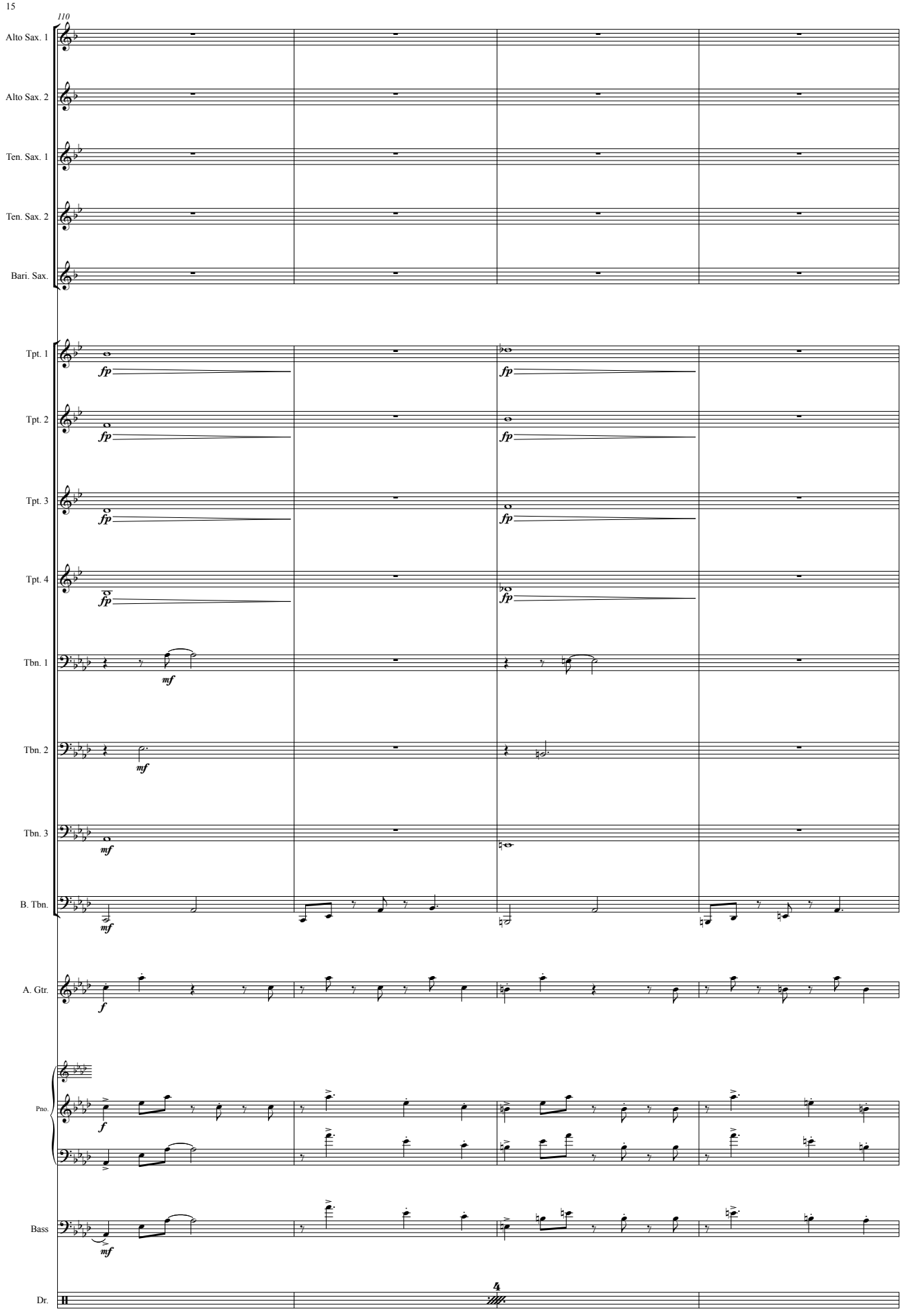

70
F/A
Fm/G♯
Am7 G♯m7
Gm7 F♯m7 F♯m7
Fmaj7
E7
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
mf
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
Cm7 Bm7
B♭m7 Am7
A♭maj7
G7
A♭/C
A♭m/B
Pno.
Bass
Dr.
4

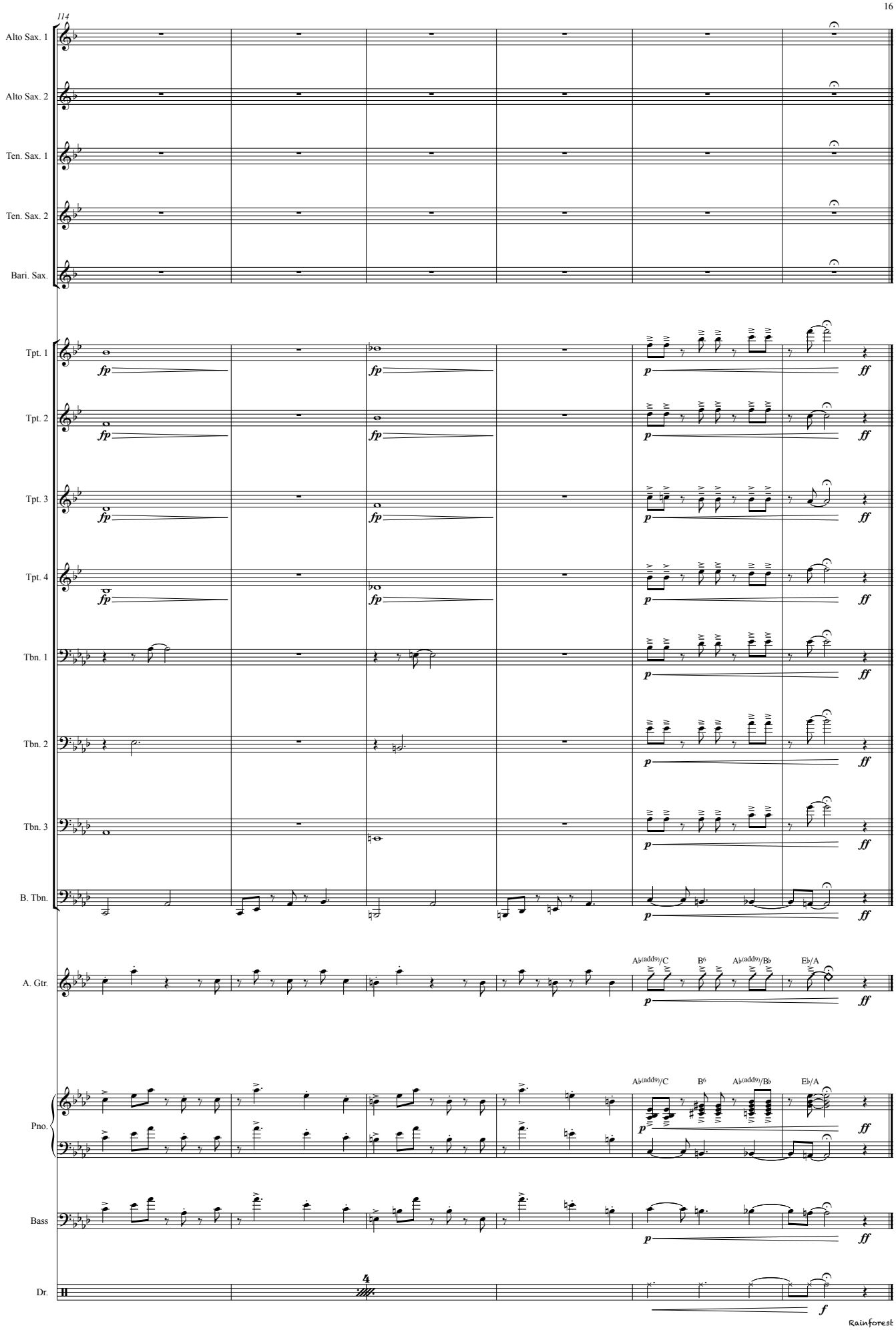

78
Am7 G♯m7 Gm7 F♯m7 Fmaj7 E7 Am7 G♯m7 Gm7 F♯m7 Fmaj7 E7
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
p
3
Cm7 Bm7 B♭m7 Am7 A♭maj7 G7 Cm7 Bm7 B♭m7 Am7 A♭maj7 G7
A. Gtr.
Pno.
Bass
Dr.
4


End of Alto solo
86
Am7 G♯m7 Gm7 F♯m7 Fmaj7 E7
G
♩=180 Swing
H
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
Cm7 Bm7 B♭m7 Am7 A♭maj7 G7 B♭7(sus4) Am13 A♭maj9 G7alt. E♭7(sus4) Dm13 D♭maj9 C7alt. B♭m9
Pno.
Bass
Drum fill
Dr.
Rainforest
mp
f
mf
p


95
I
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
Pno.
Bass
Dr.
mp
f
p
Am7(♭5)
A♭13
A♭m7
G7(♯5)
C7(♭9)
F7
Fm9
E7(♯9)


102
J
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
Pno.
Bass
Dr.
mp
f
p
E♭9
Dm11
C♯7
D♭7
Played by guitar
Rainforest


110
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
Pno.
Bass
Dr.
fp
mf
f
4

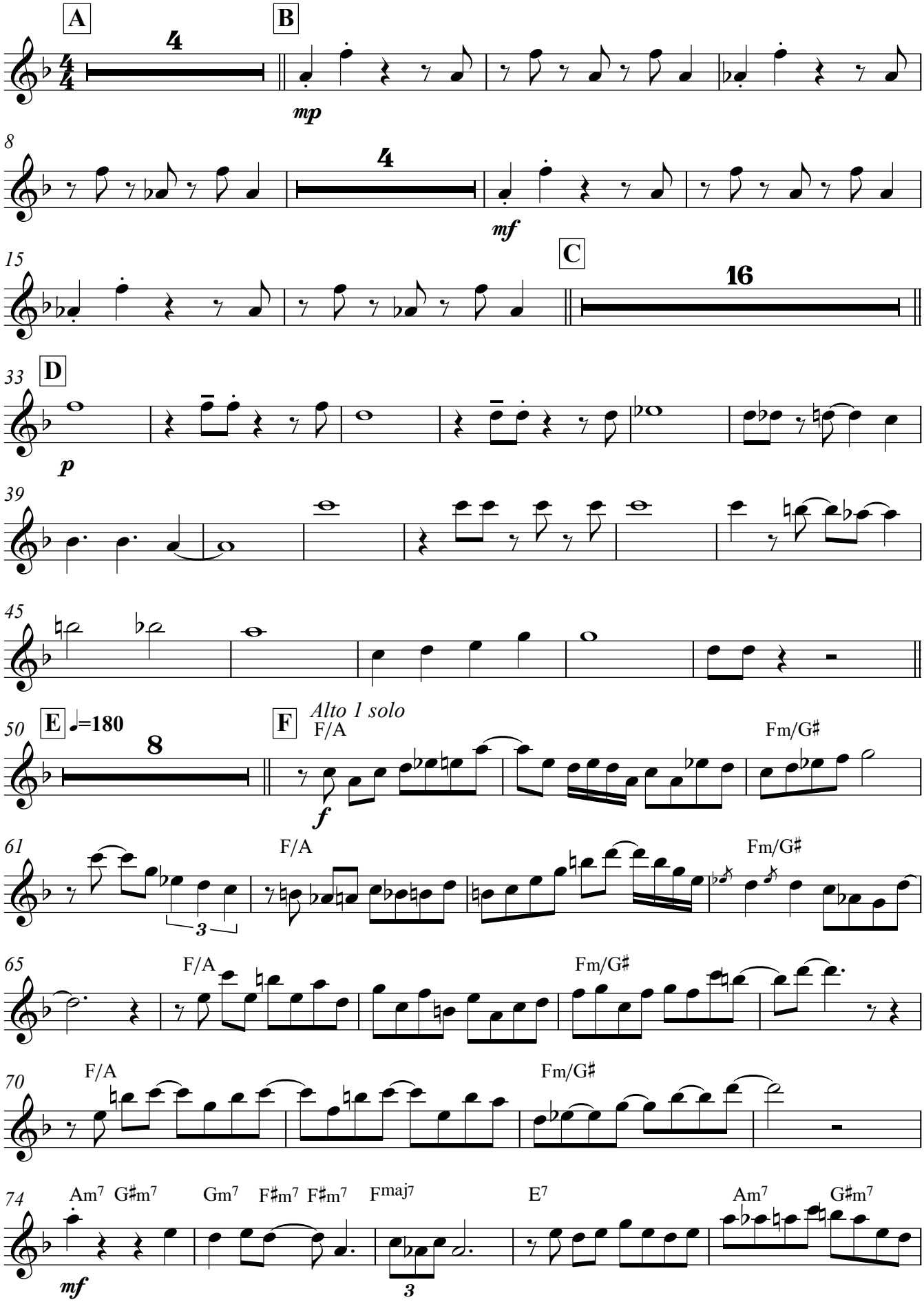

114
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
A. Gtr.
Pno.
Bass
Dr.
fp
p
ff
f
A♭(add9)/C
B6
A♭(add9)/B♭
E♭/A
4
Rainforest

Alto Saxophone 1

Rainforest

♩=147 Straight

Nanako Sato



V.S.

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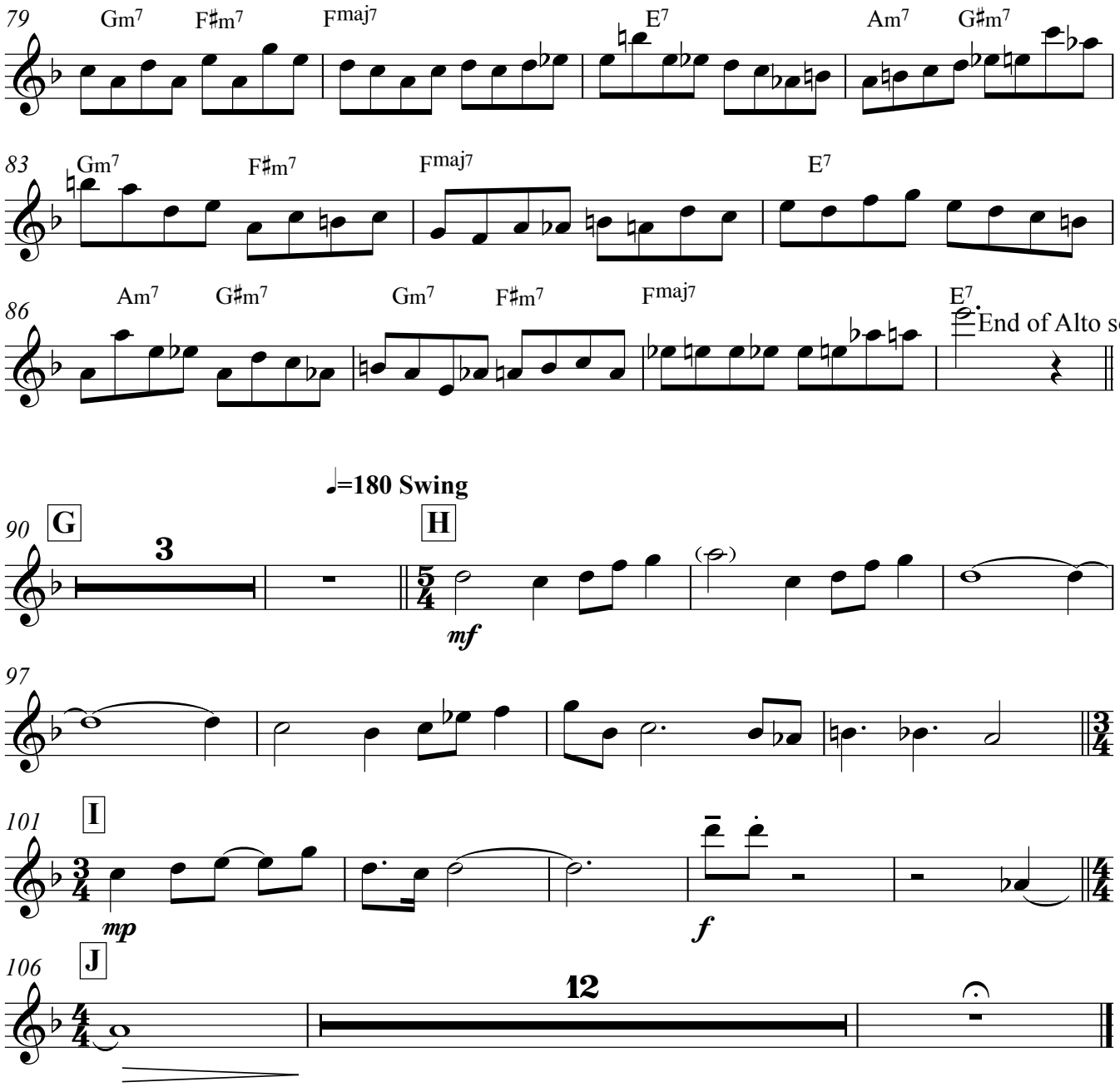
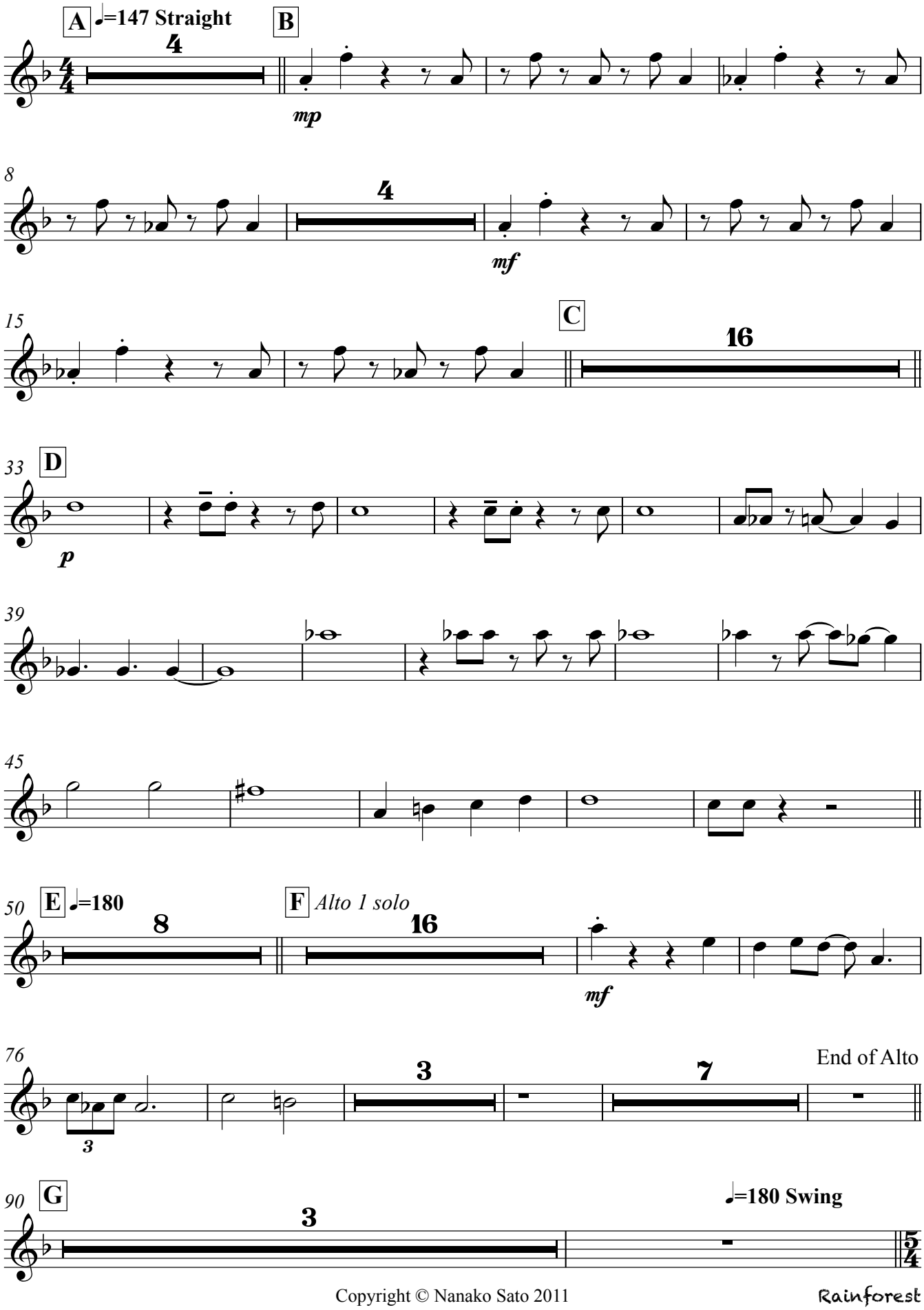
2


79
Gm7
F♯m7
Fmaj7
E7
Am7
G♯m7
83
Gm7
F♯m7
Fmaj7
E7
86
Am7
G♯m7
Gm7
F♯m7
Fmaj7
E7
End of Alto solo
♩=180 Swing
90
G
3
H
5/4
mf
97
3/4
101
I
3/4
mp
f
106
J
4/4
12

Alto Saxophone 2

Rainforest

Nanako Sato



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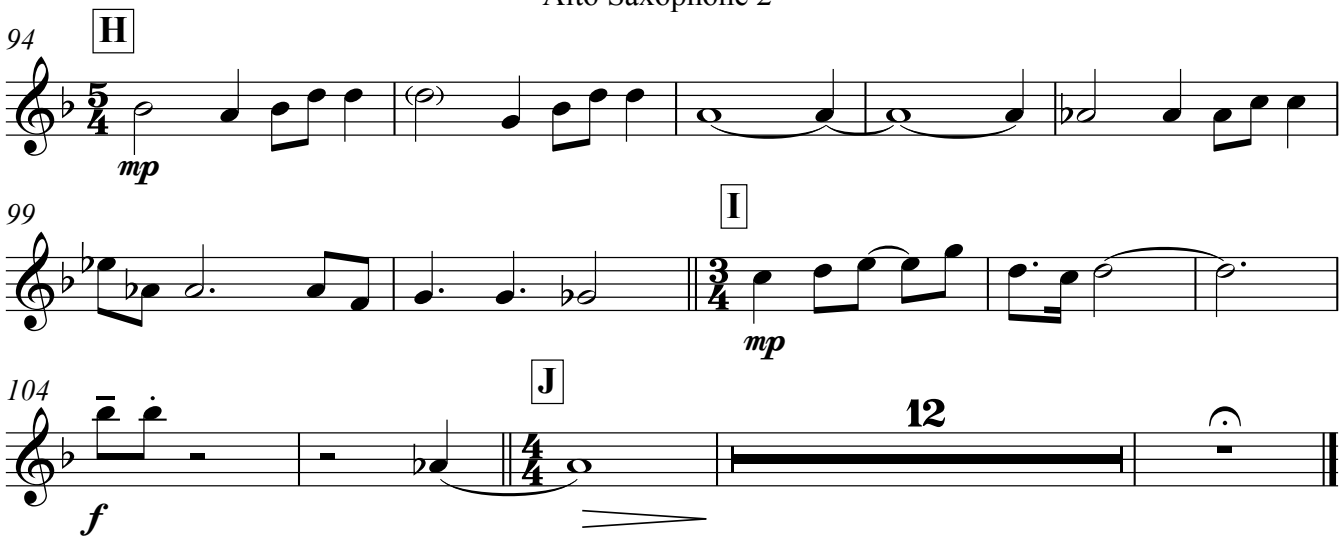
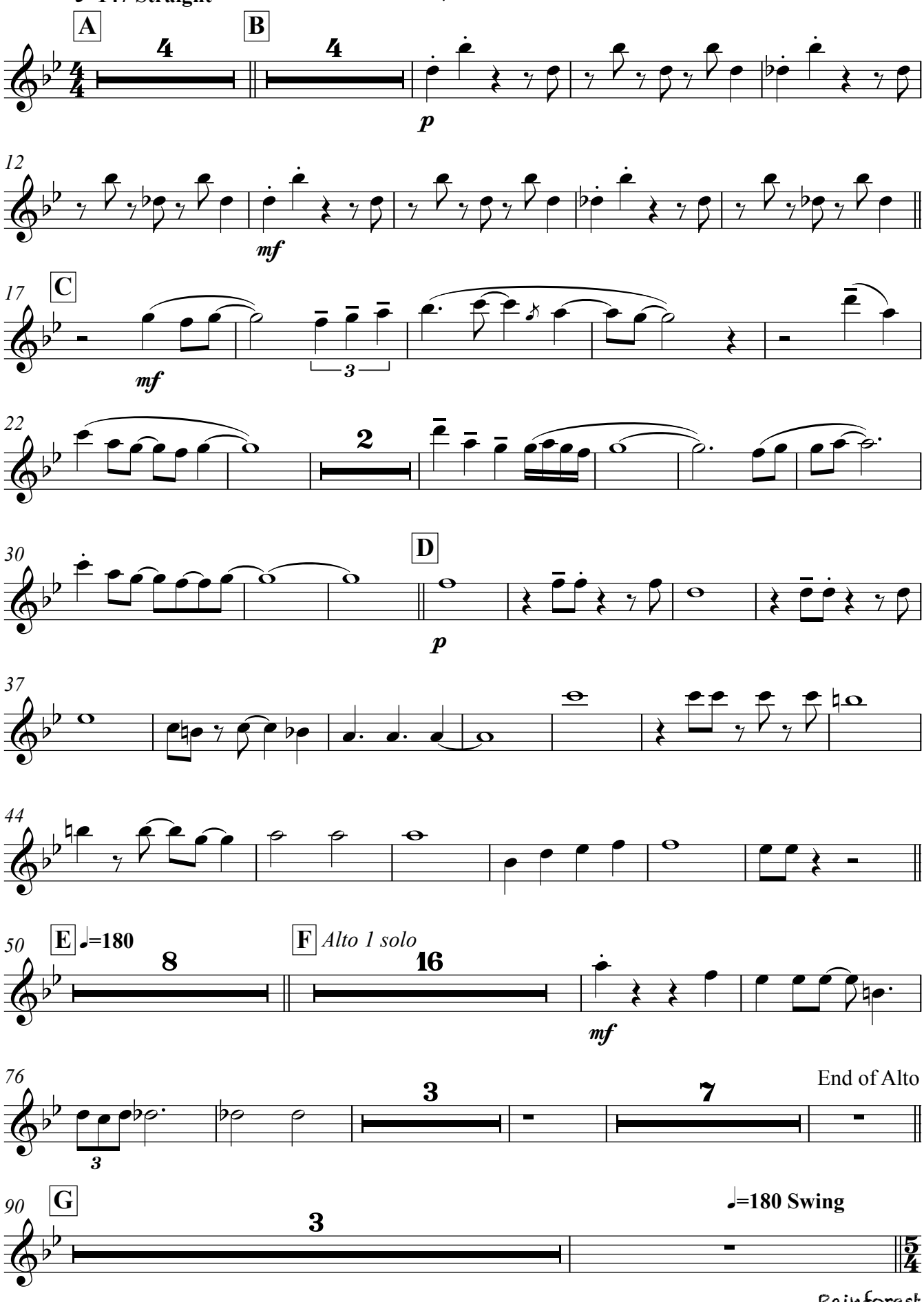

94
H
mp
99
I
mp
104
J
12
f

Tenor Saxophone 1

Rainforest

Nanako Sato



Rainforest

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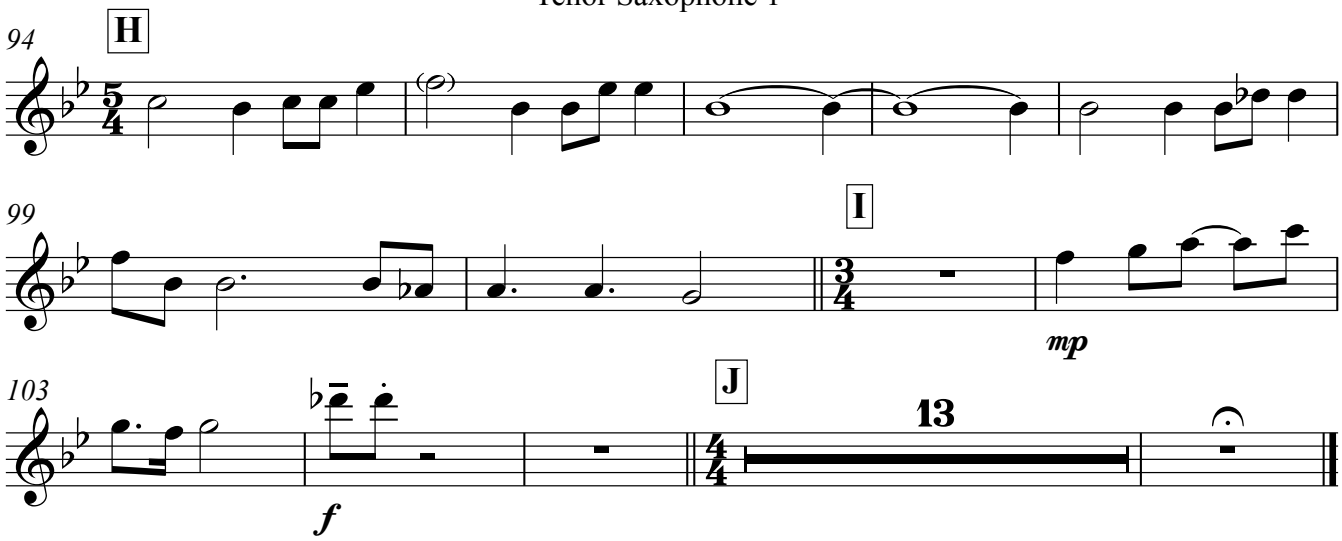
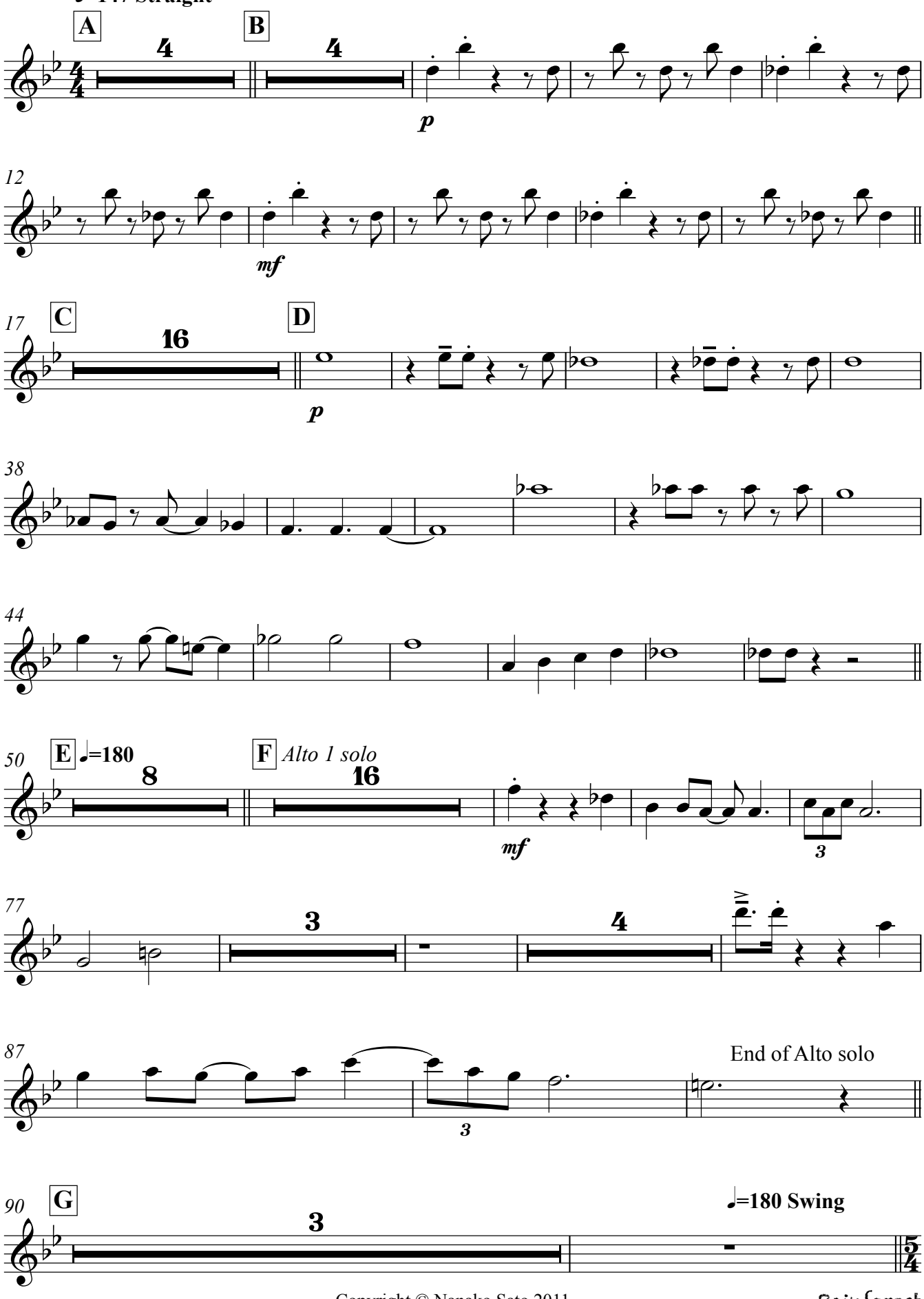

94
H
99
I
mp
103
J
13
f

Tenor Saxophone 2

Rainforest

Nanako Sato



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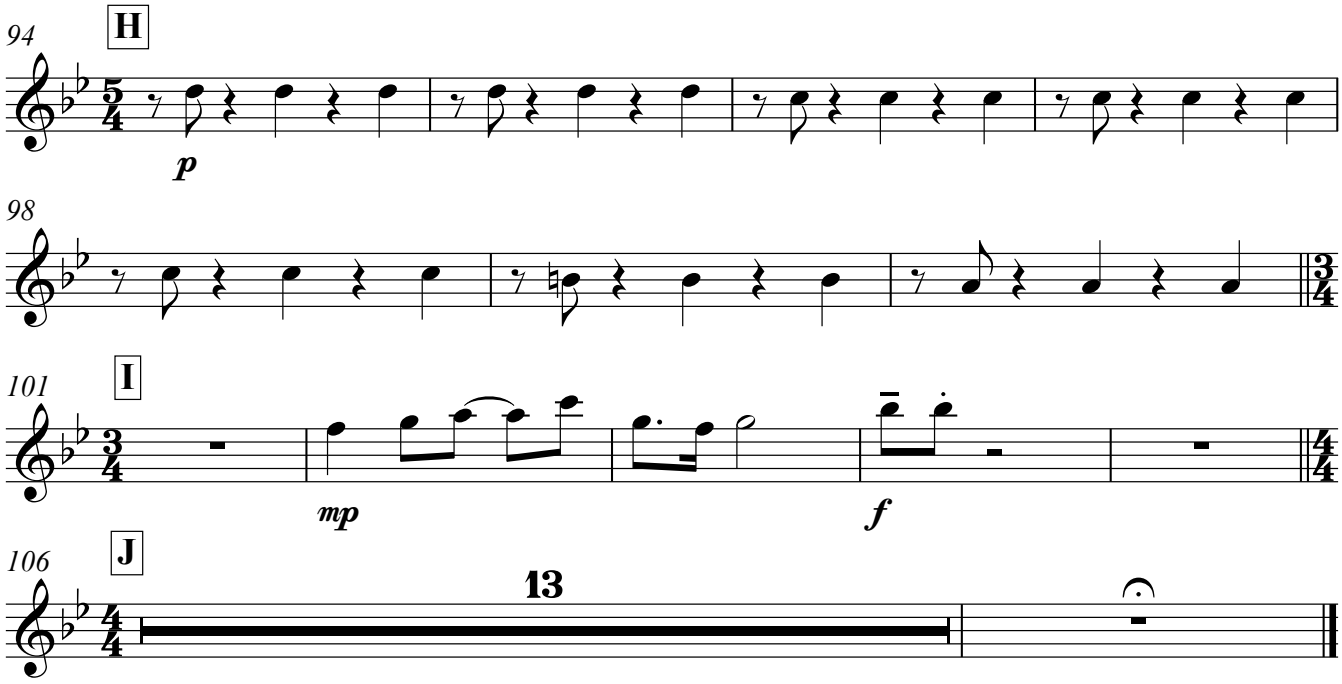
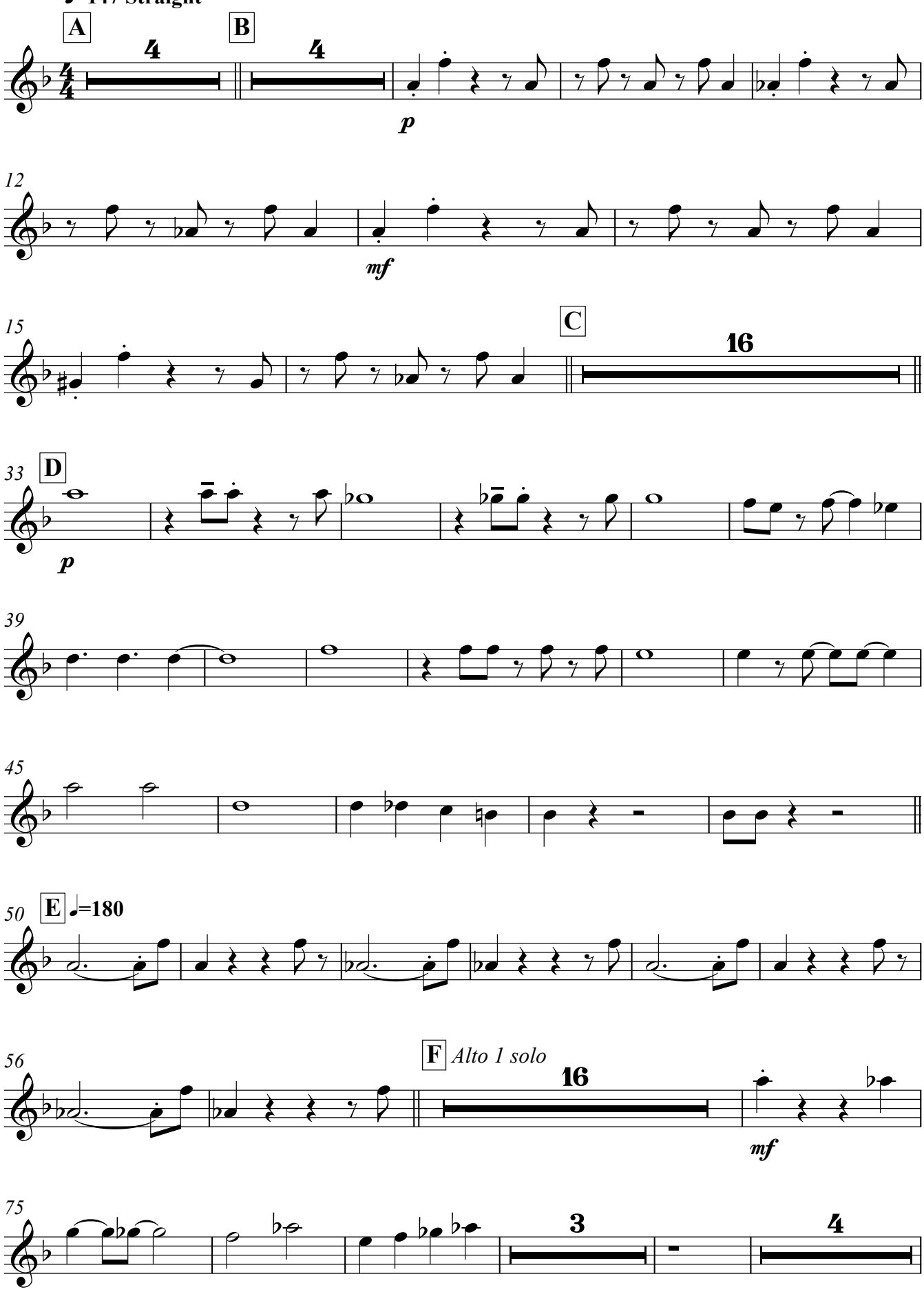

94
H
p
98
101
I
mp
f
106
J
13

Baritone Saxophone

Rainforest

Nanako Sato



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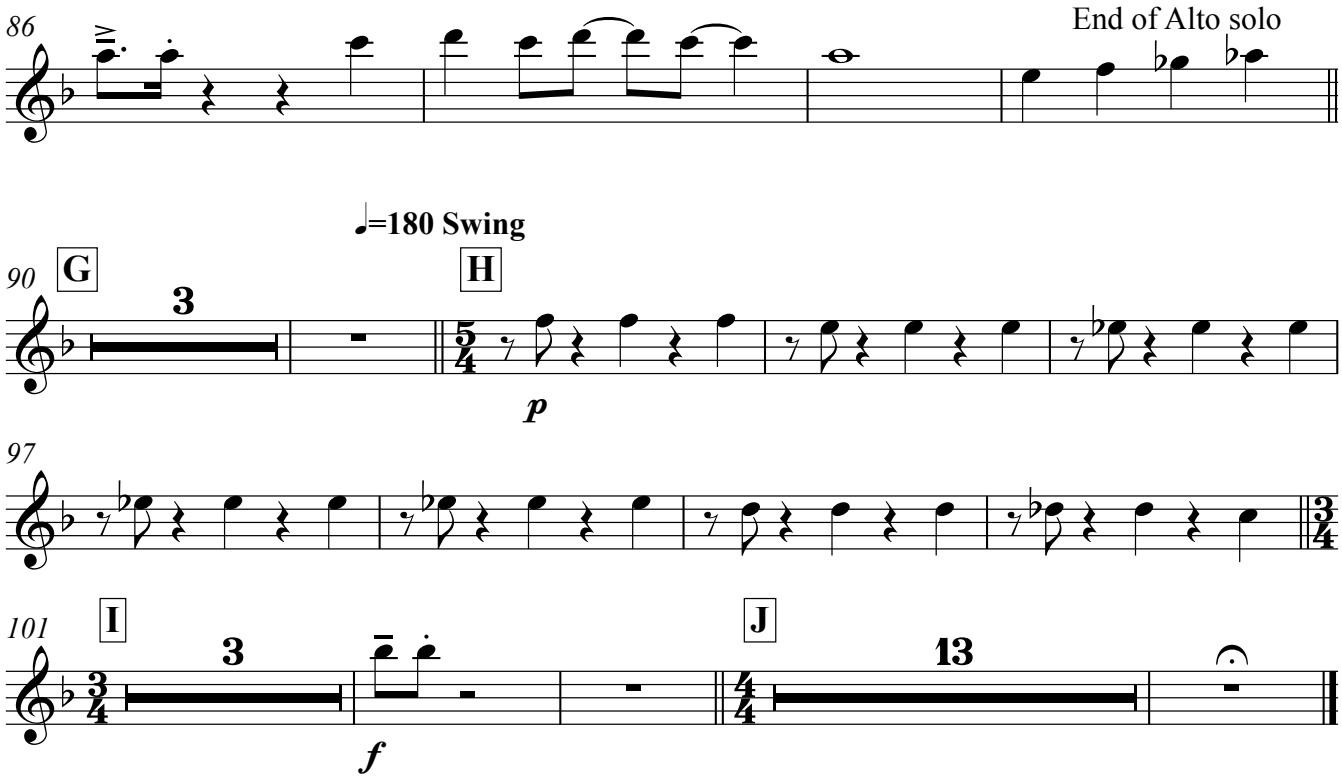
Baritone Saxophone



Trumpet in B♭ **1**

Rainforest

Nanako Sato

♩=147 Straight

A 4 **B** 4 Con sord.(cup mute)

p *mf*

14 **C**

mp

p subito

21 senza sord. 6 2

mp

33 **D** con sord. (Harmon mute)

f

41

mf

47 **E** ♩=180 7

58 **F** senza sord. *Alto 1 solo*

p

65

70 3

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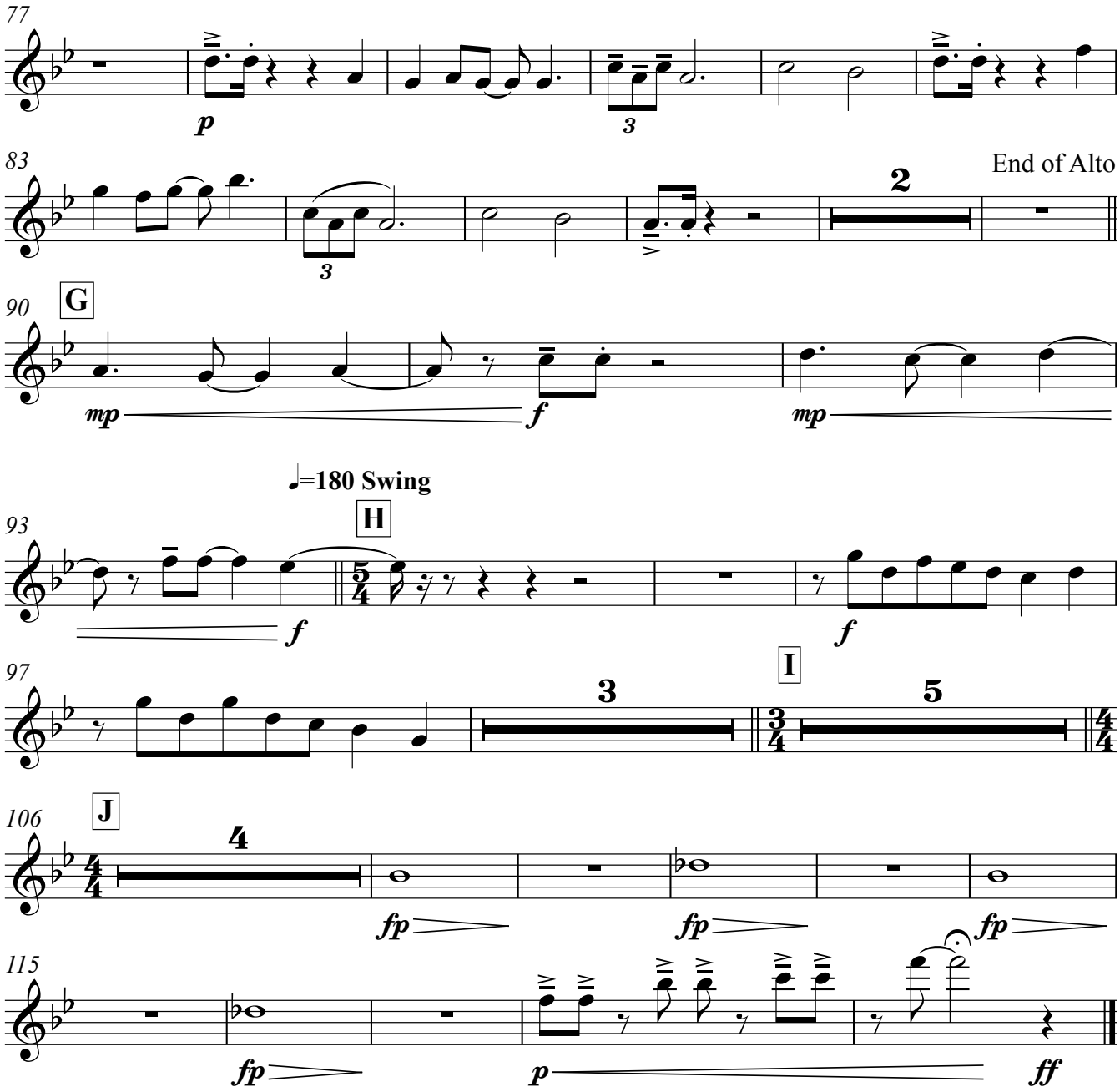
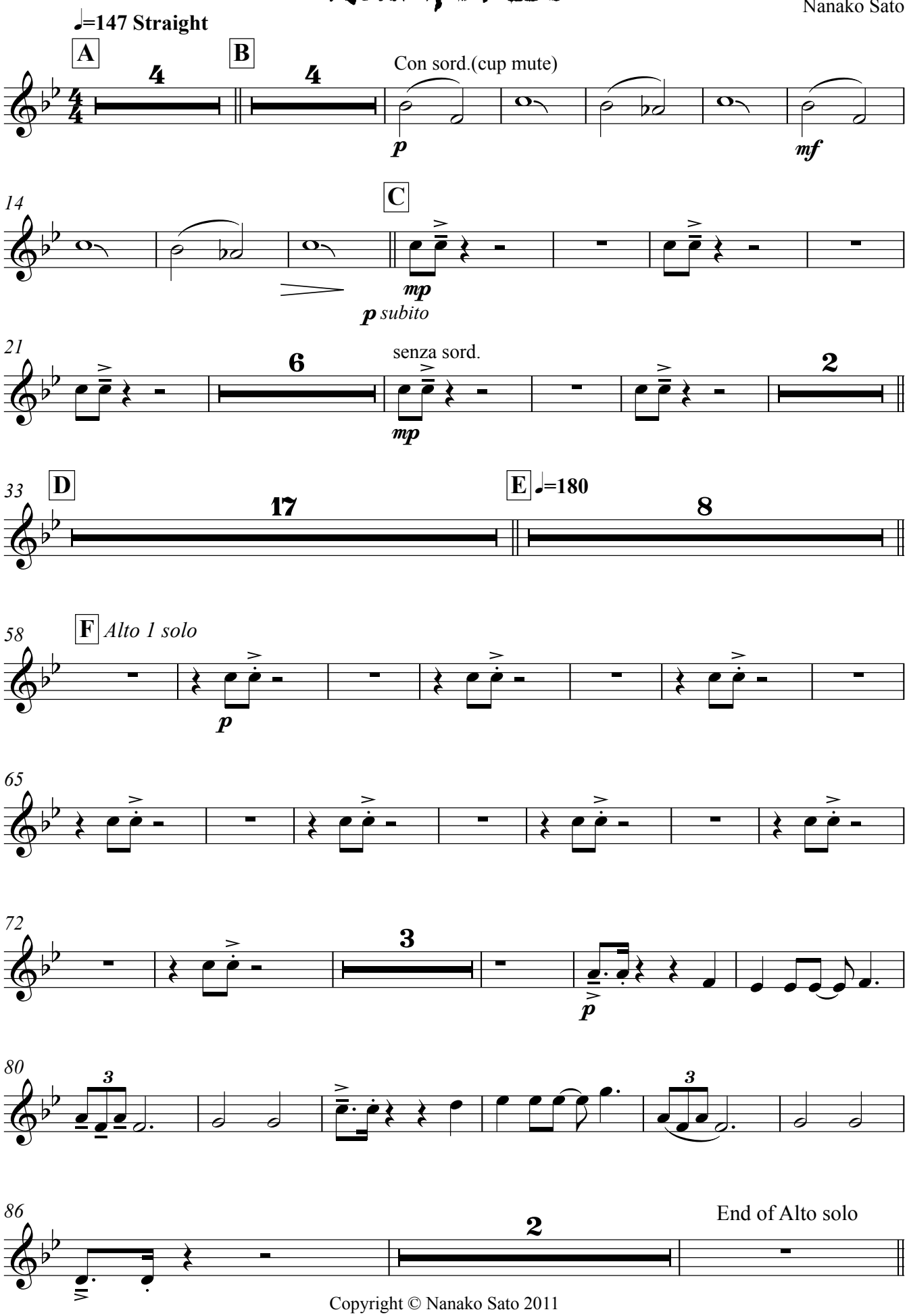

77
p
3
83
End of Alto solo
2
90
G
mp
f
mp
♩=180 Swing
93
H
f
f
97
3
I
5
106
J
4
fp
fp
fp
115
fp
p
ff

Trumpet in B♭ 2

Rainforest

Nanako Sato



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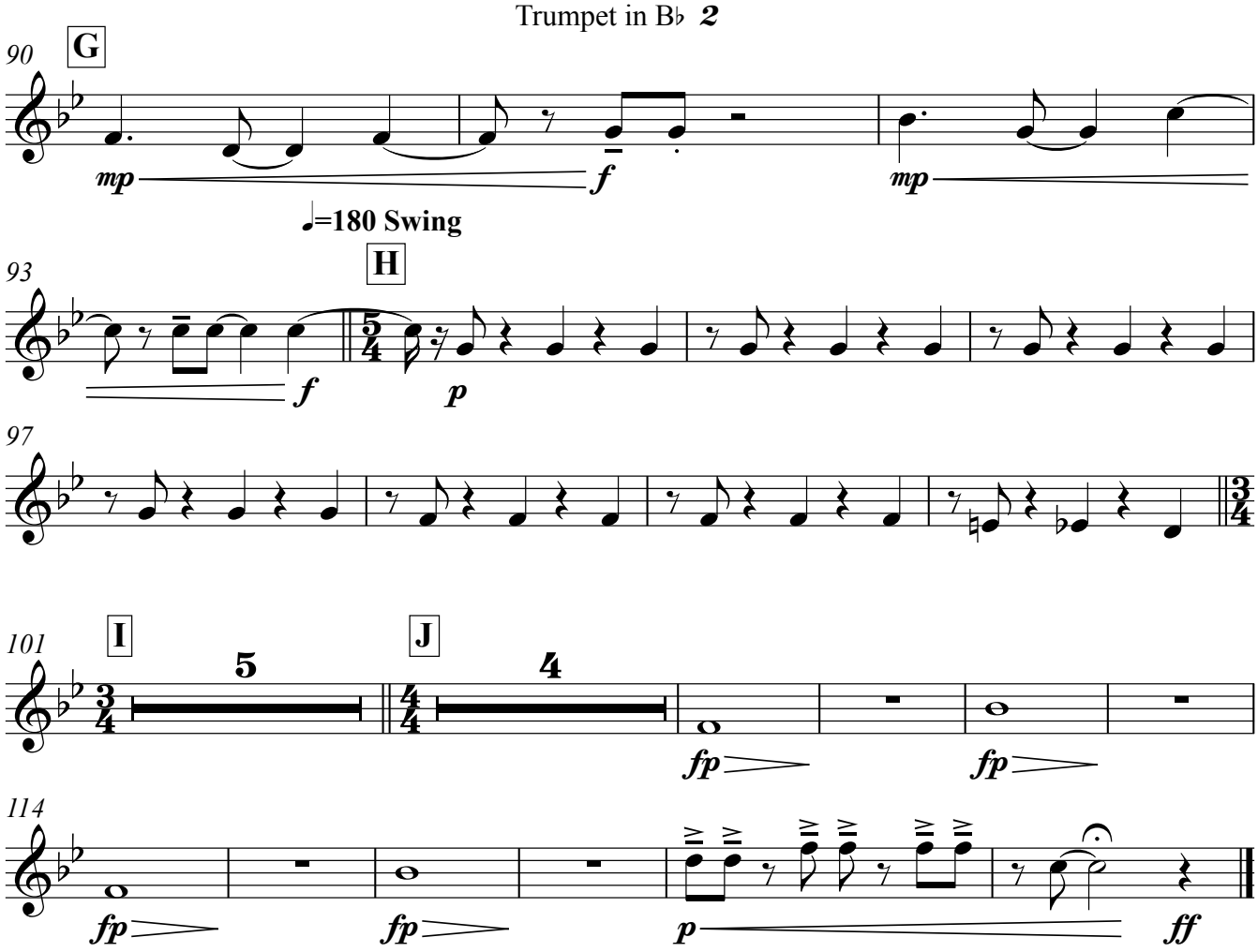
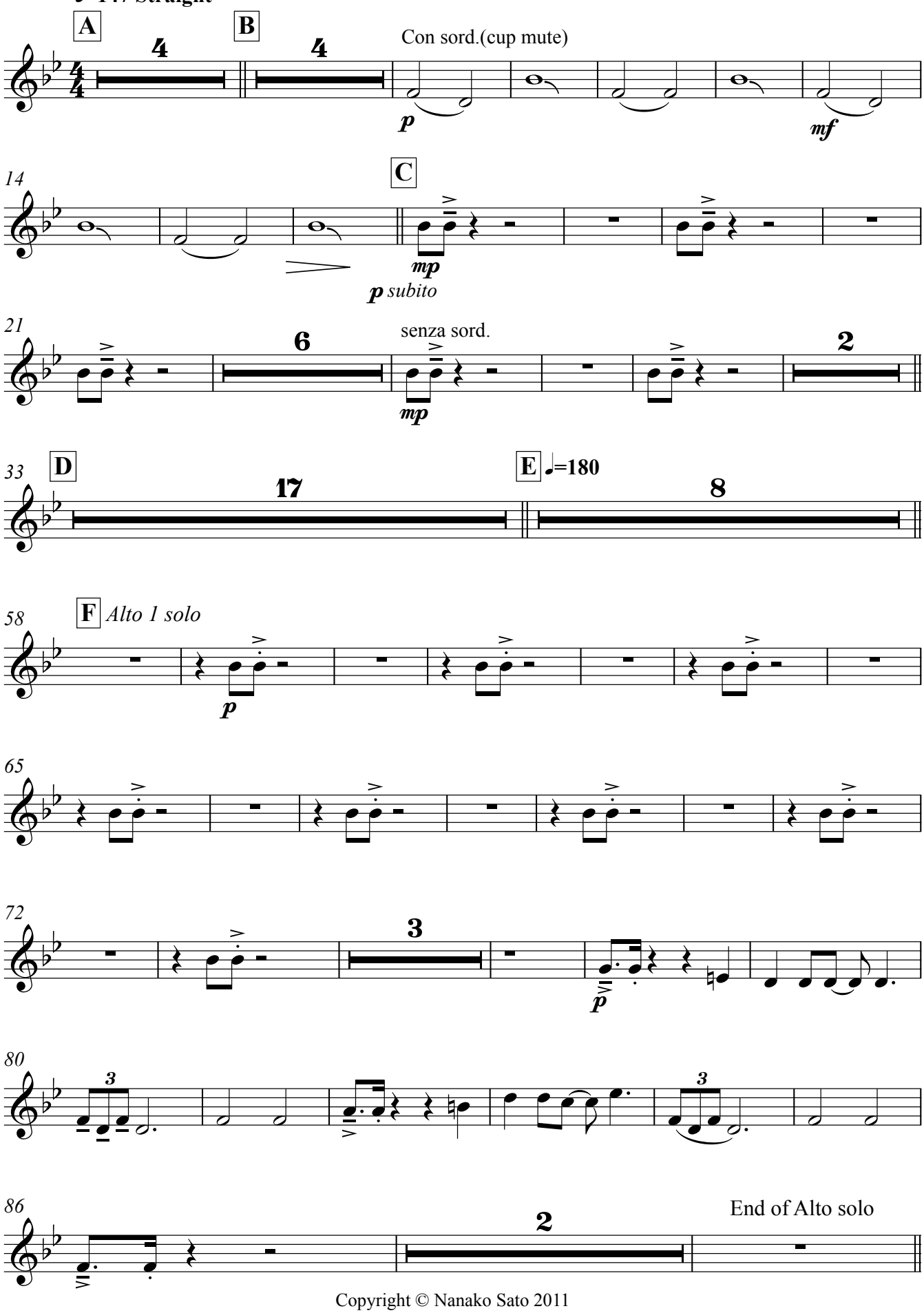

90
G
mp
f
mp
♩=180 Swing
93
H
f
p
97
101
I
5
J
4
fp
fp
114
fp
fp
p
ff

Trumpet in B♭ **3**

Rainforest

Nanako Sato



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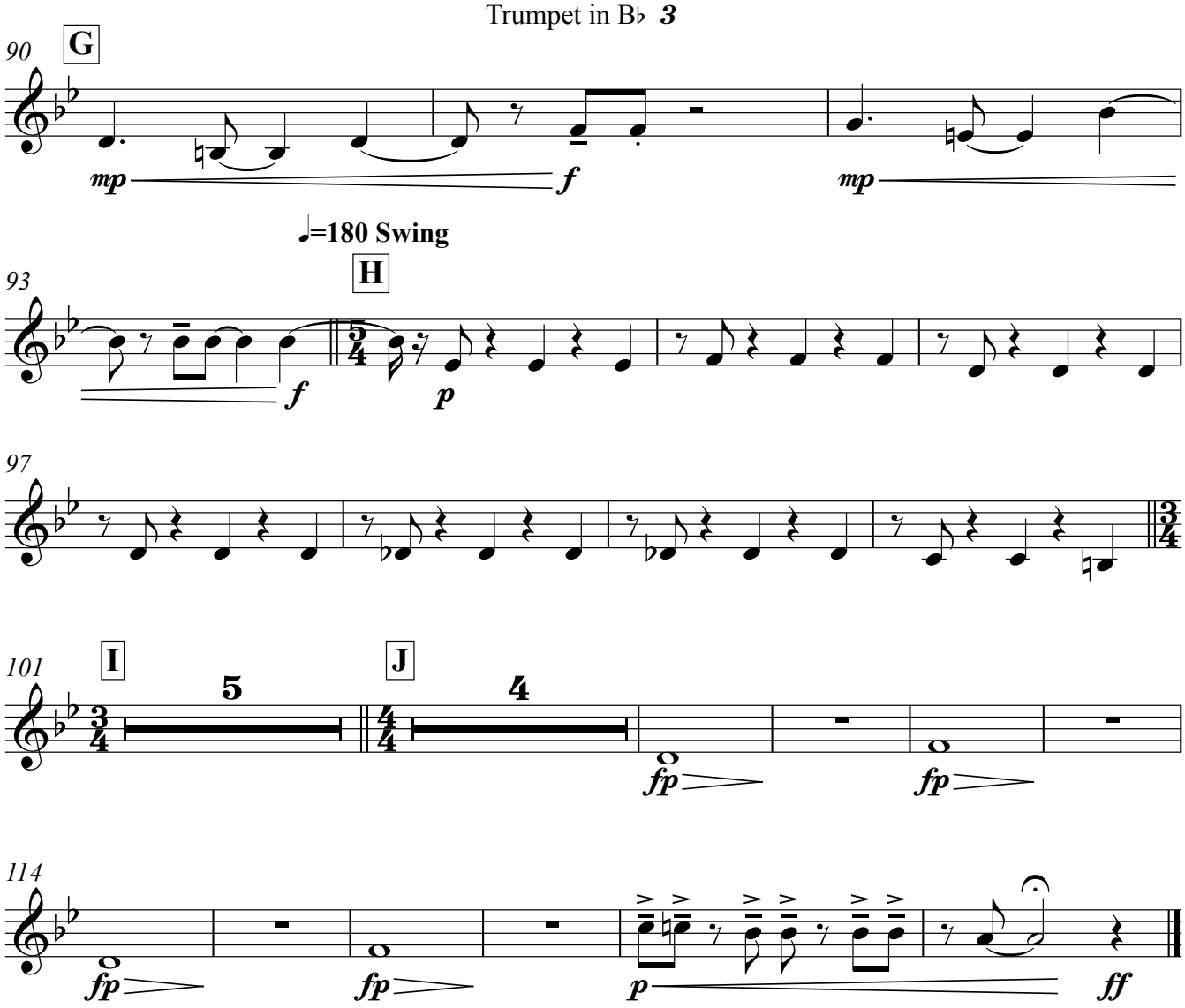
Trumpet in B♭ **3**

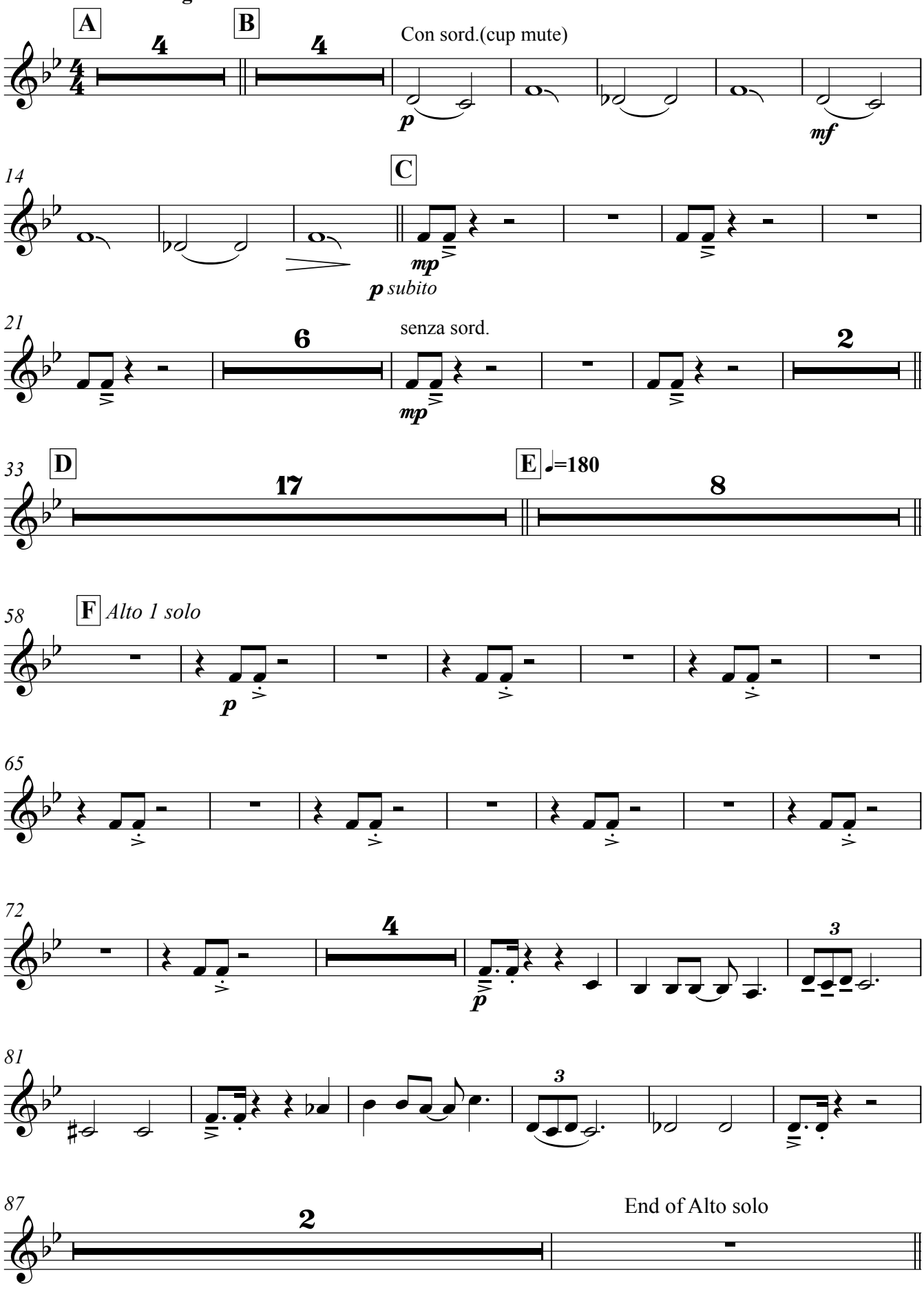


Trumpet in B♭ 4

Rainforest

Nanako Sato

♩=147 Straight



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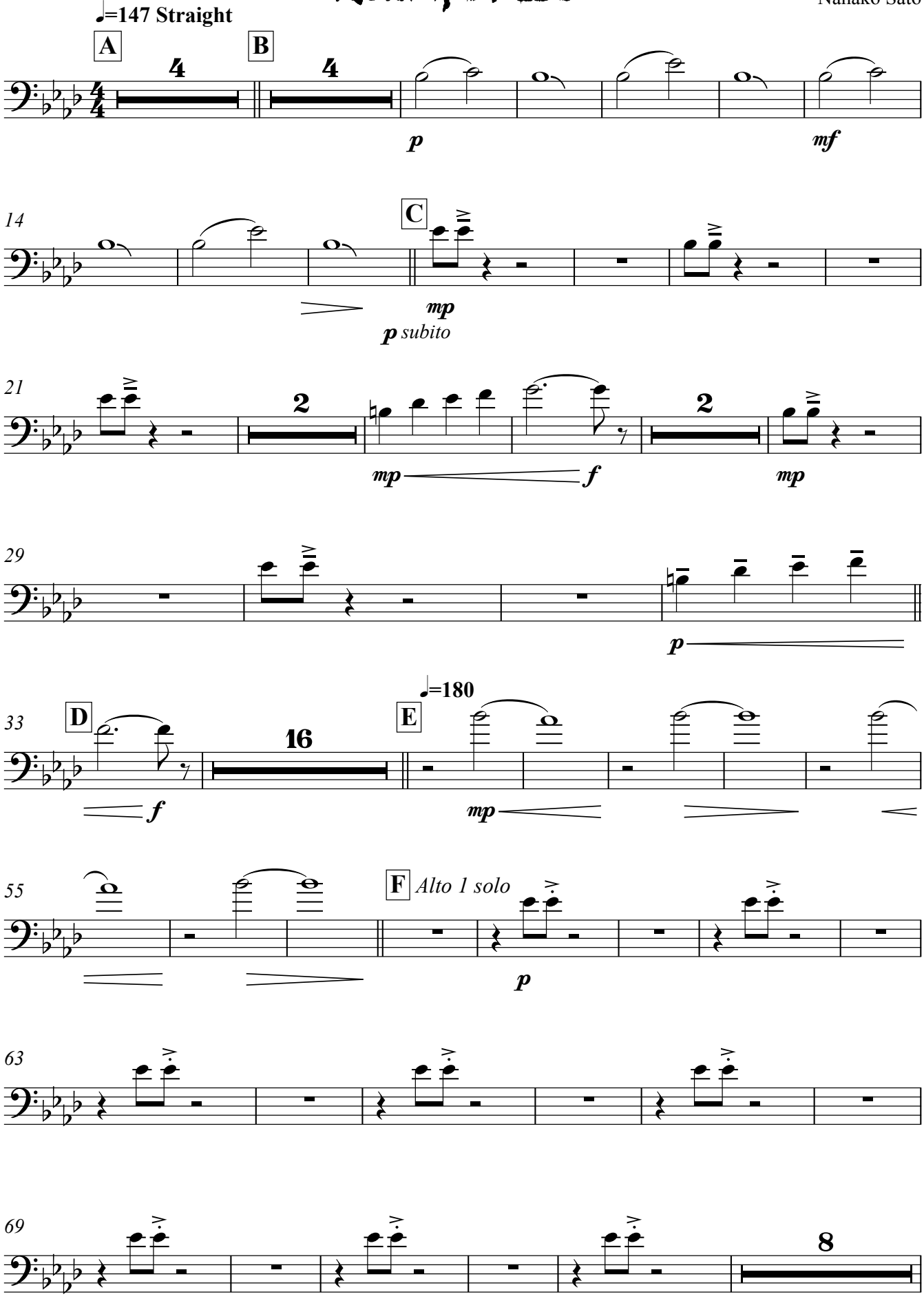
90
G
mp
f
mp
♩=180 Swing
93
H
f
p
97
101
I
5
J
4
fp
fp
114
fp
fp
p
ff

Trombone 1

Rainforest

Nanako Sato



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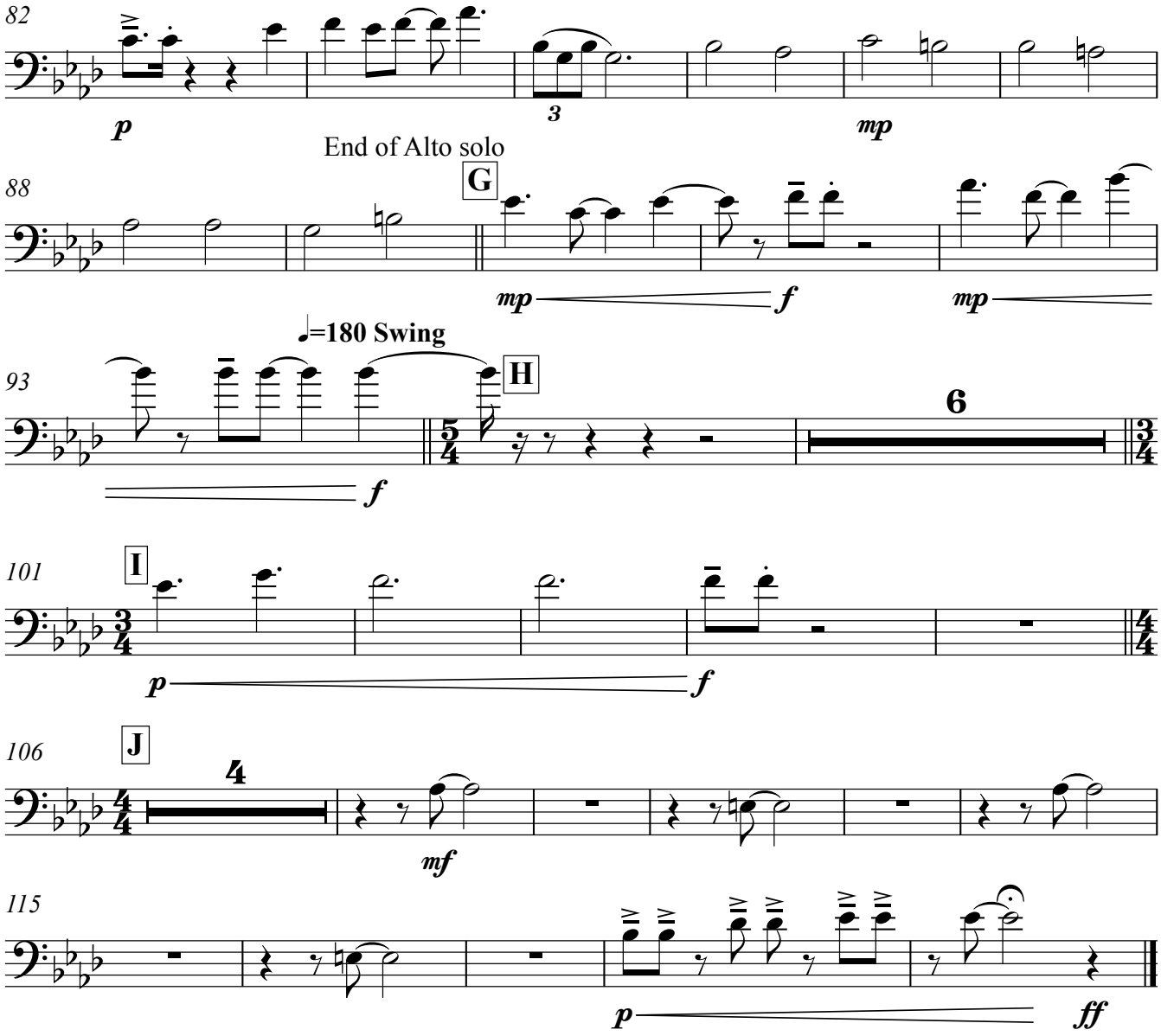
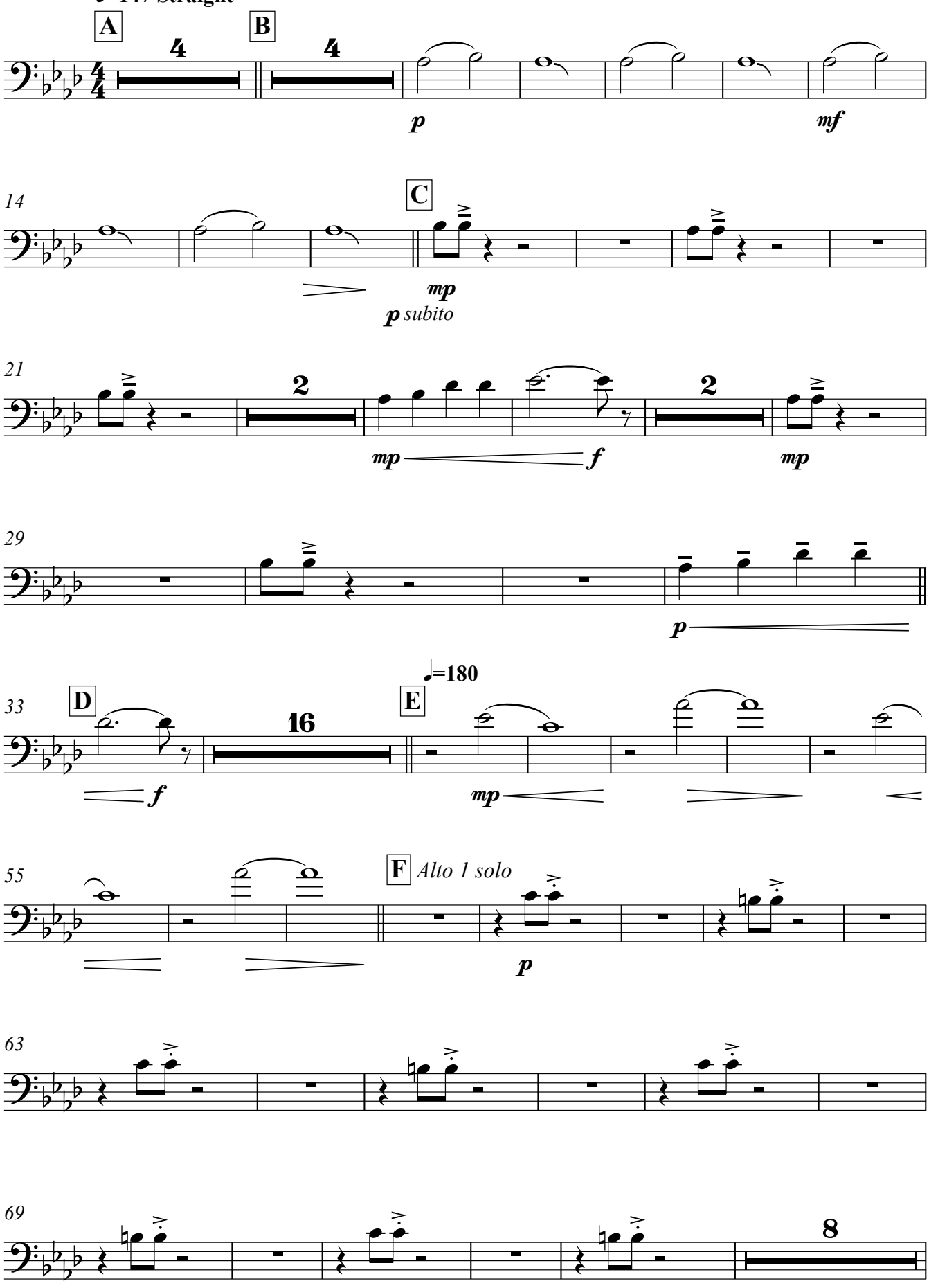

82
p
3
mp
End of Alto solo
88
G
mp
f
mp
♩=180 Swing
93
H
f
6
101
I
p
f
106
J
4
mf
115
p
ff

Trombone 2

Rainforest

Nanako Sato



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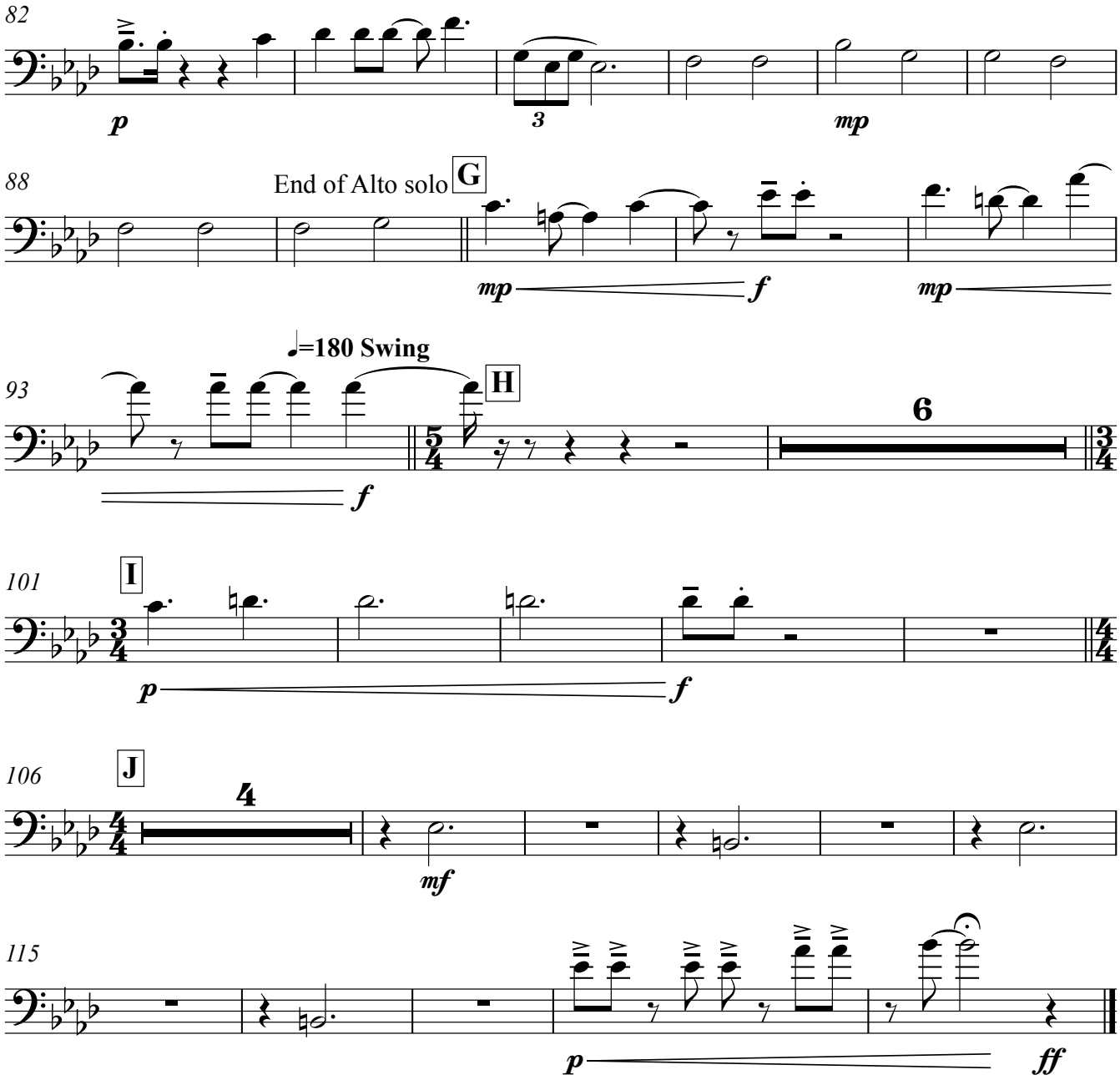
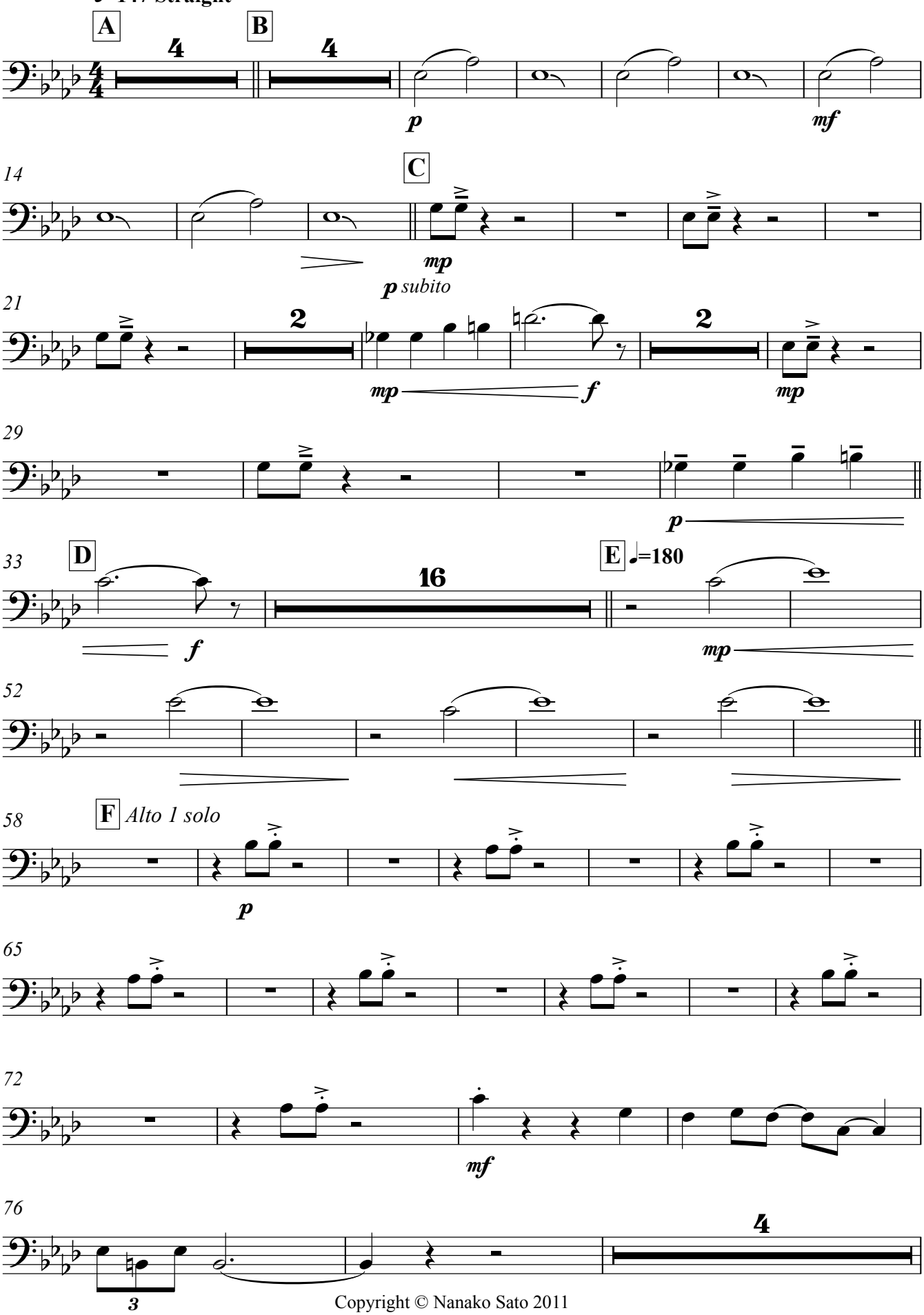

82
p
3
mp
88
End of Alto solo
G
mp
f
mp
93
♩=180 Swing
H
6
f
101
I
p
f
106
J
4
mf
115
p
ff

Trombone 3

Rainforest

Nanako Sato



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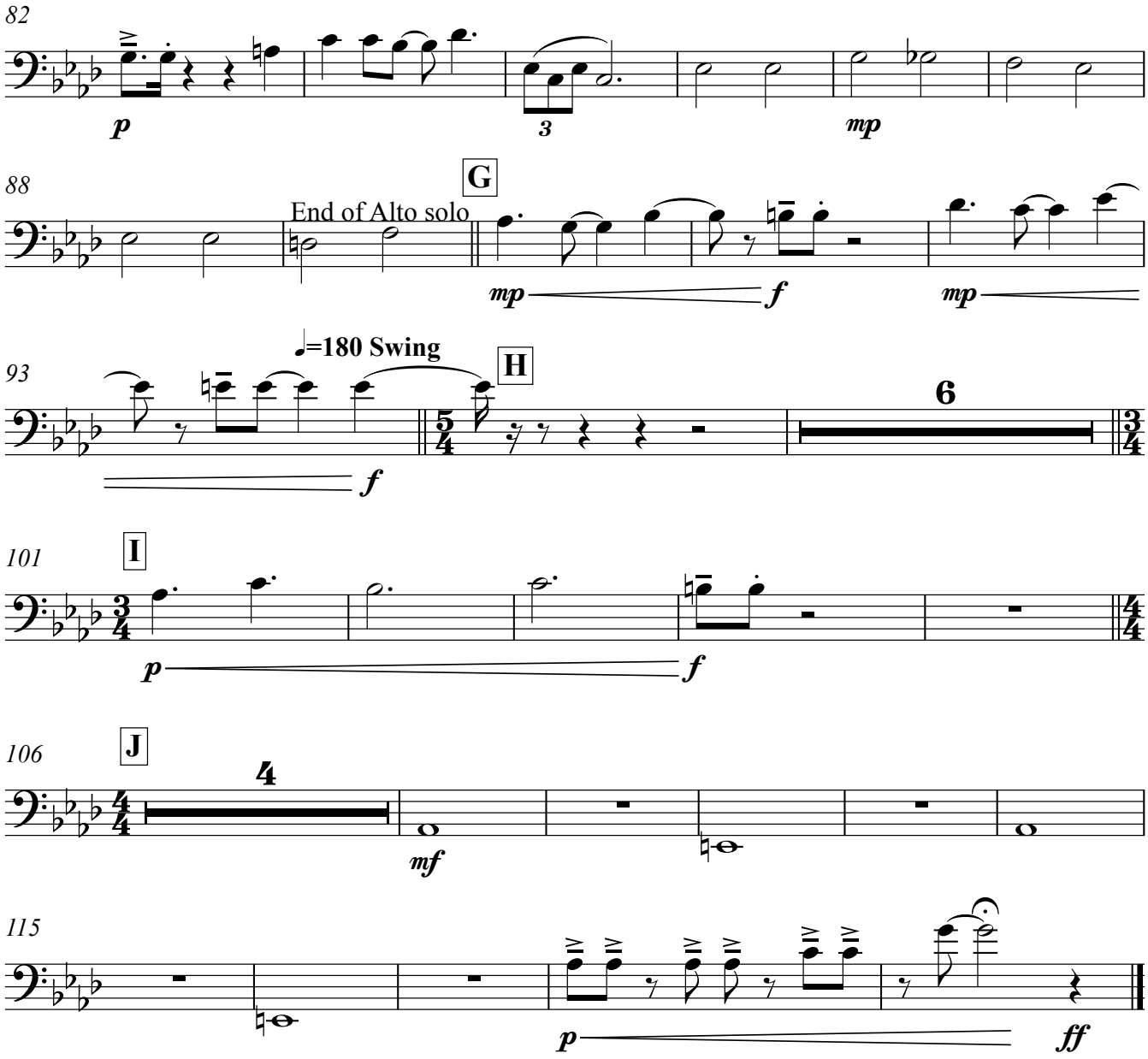
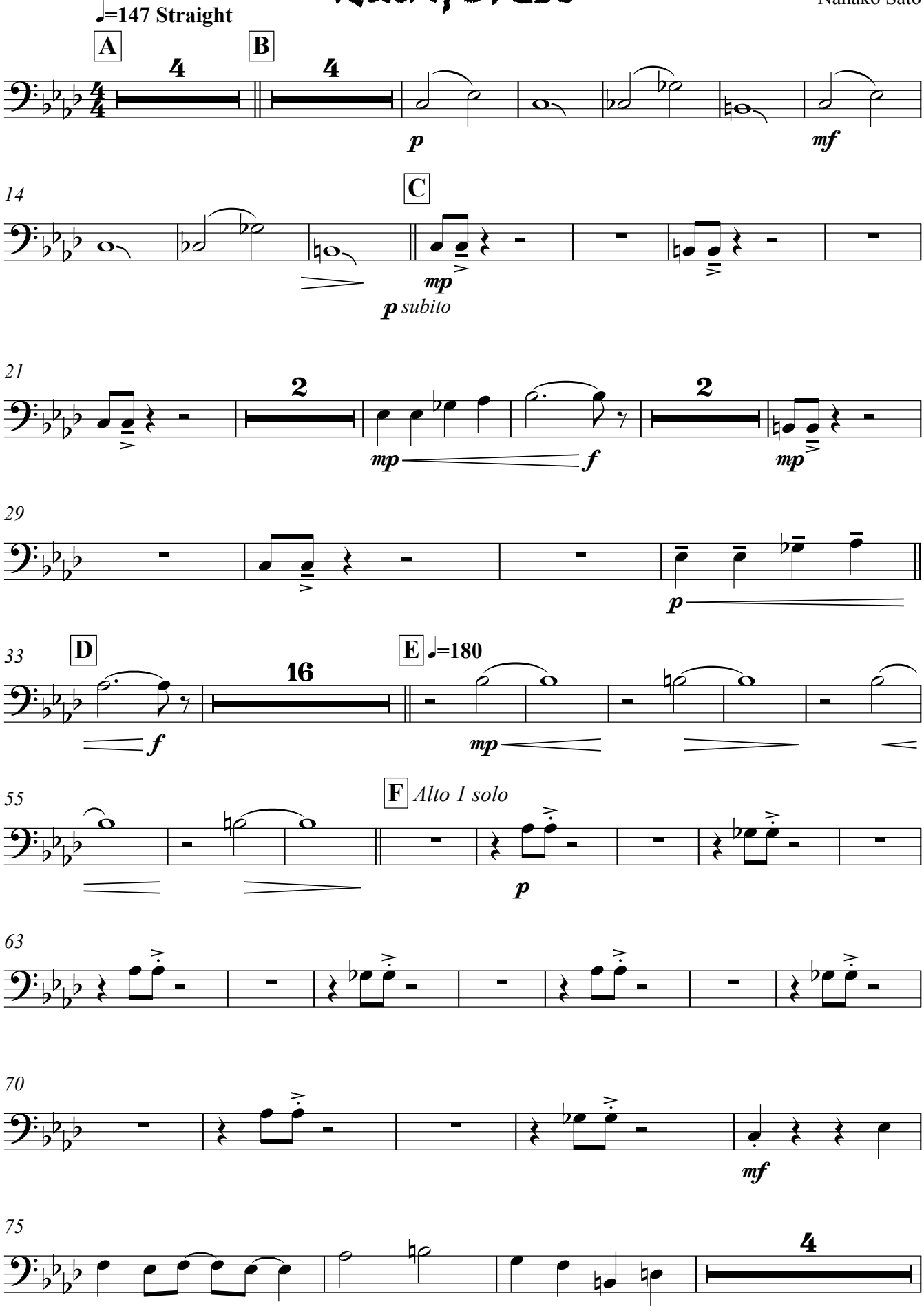

82
p
3
mp
88
End of Alto solo
G
mp
f
mp
93
♩=180 Swing
H
f
6
101
I
p
f
106
J
4
mf
115
p
ff

Bass Trombone

Rainforest

Nanako Sato



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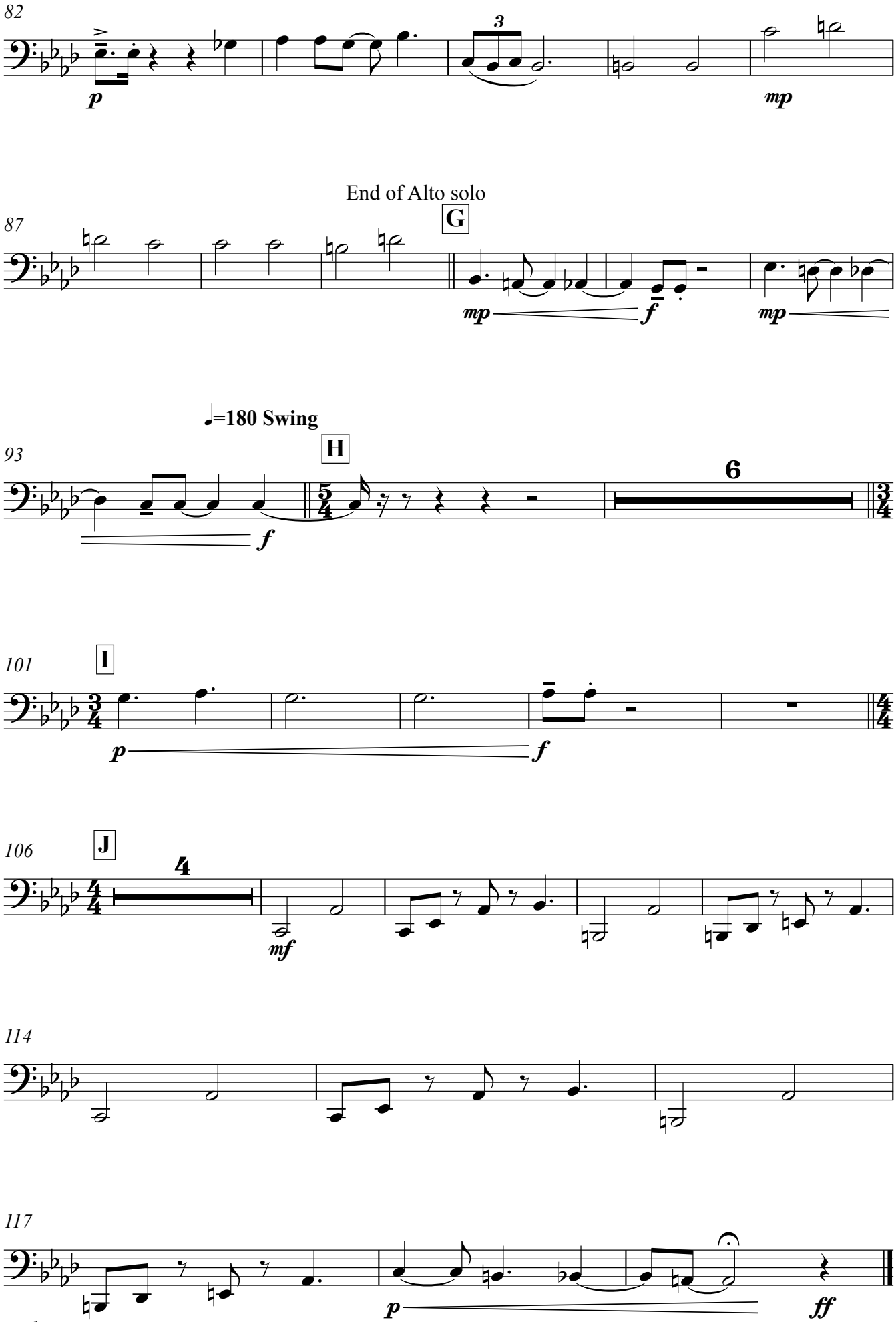
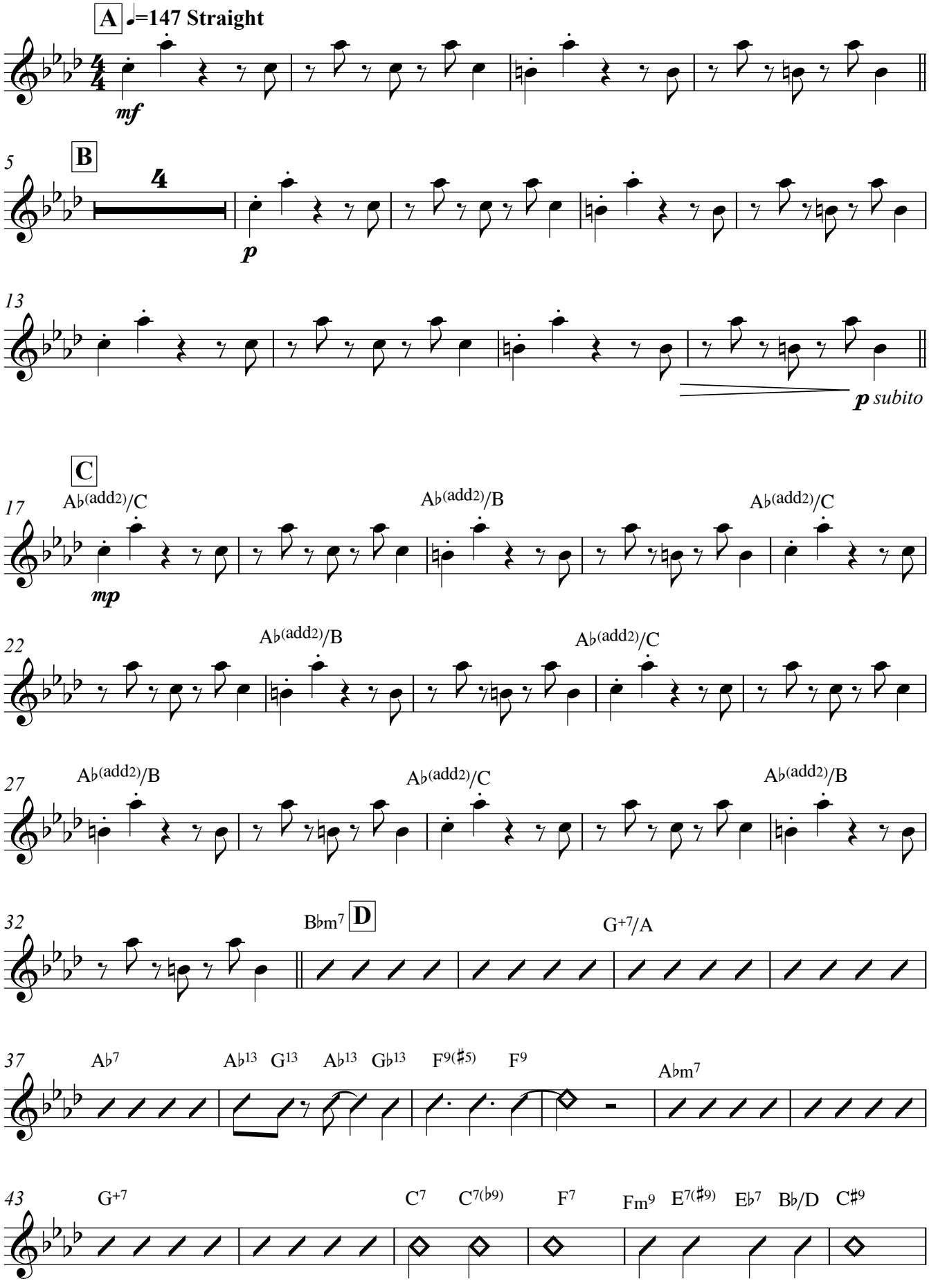

82
p
3
mp
End of Alto solo
87
G
mp
f
mp
93
♩=180 Swing
H
f
6
101
I
p
f
106
J
4
mf
114
117
p
ff

Acoustic Guitar

Rainforest

Nanako Sato



V.S.

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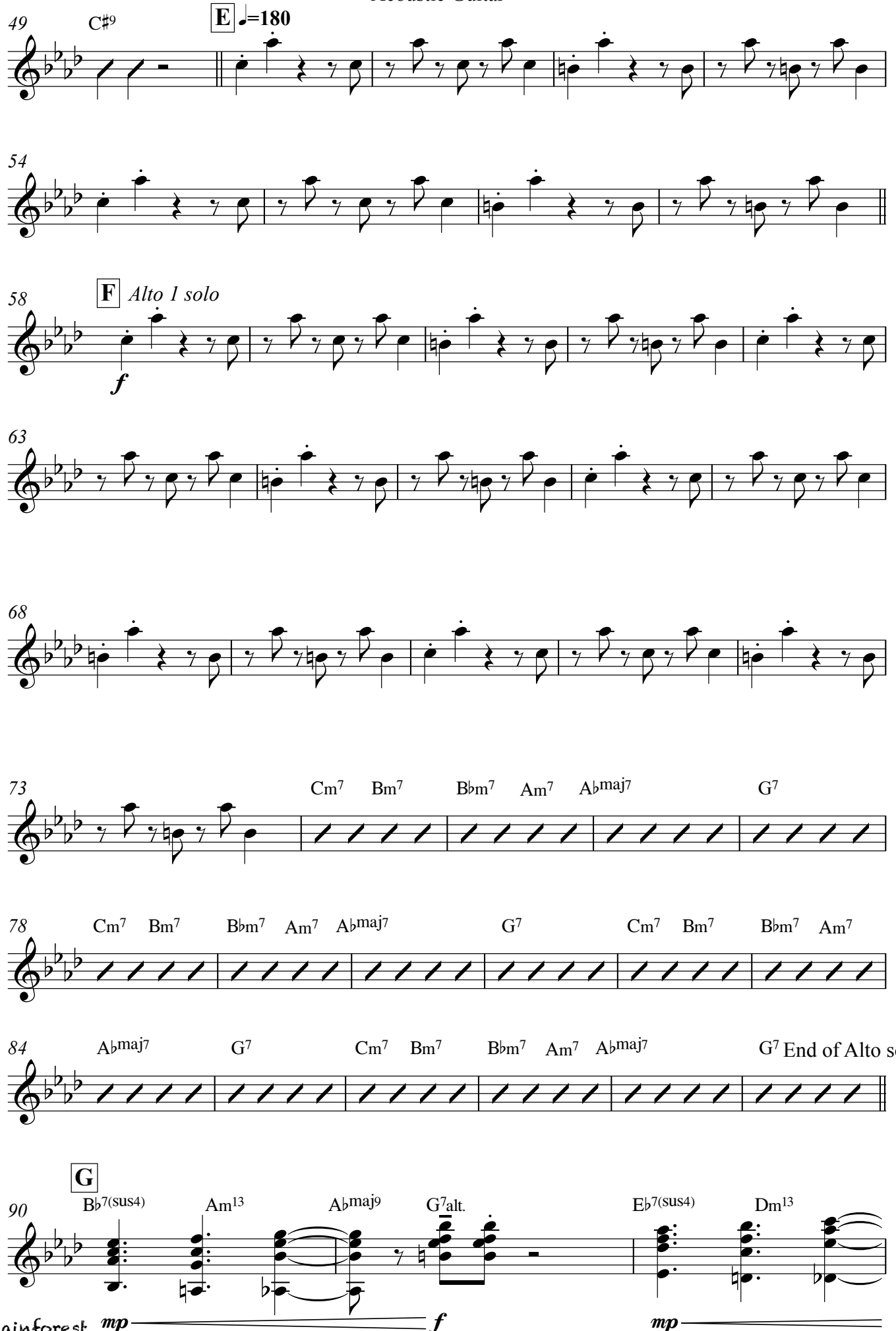
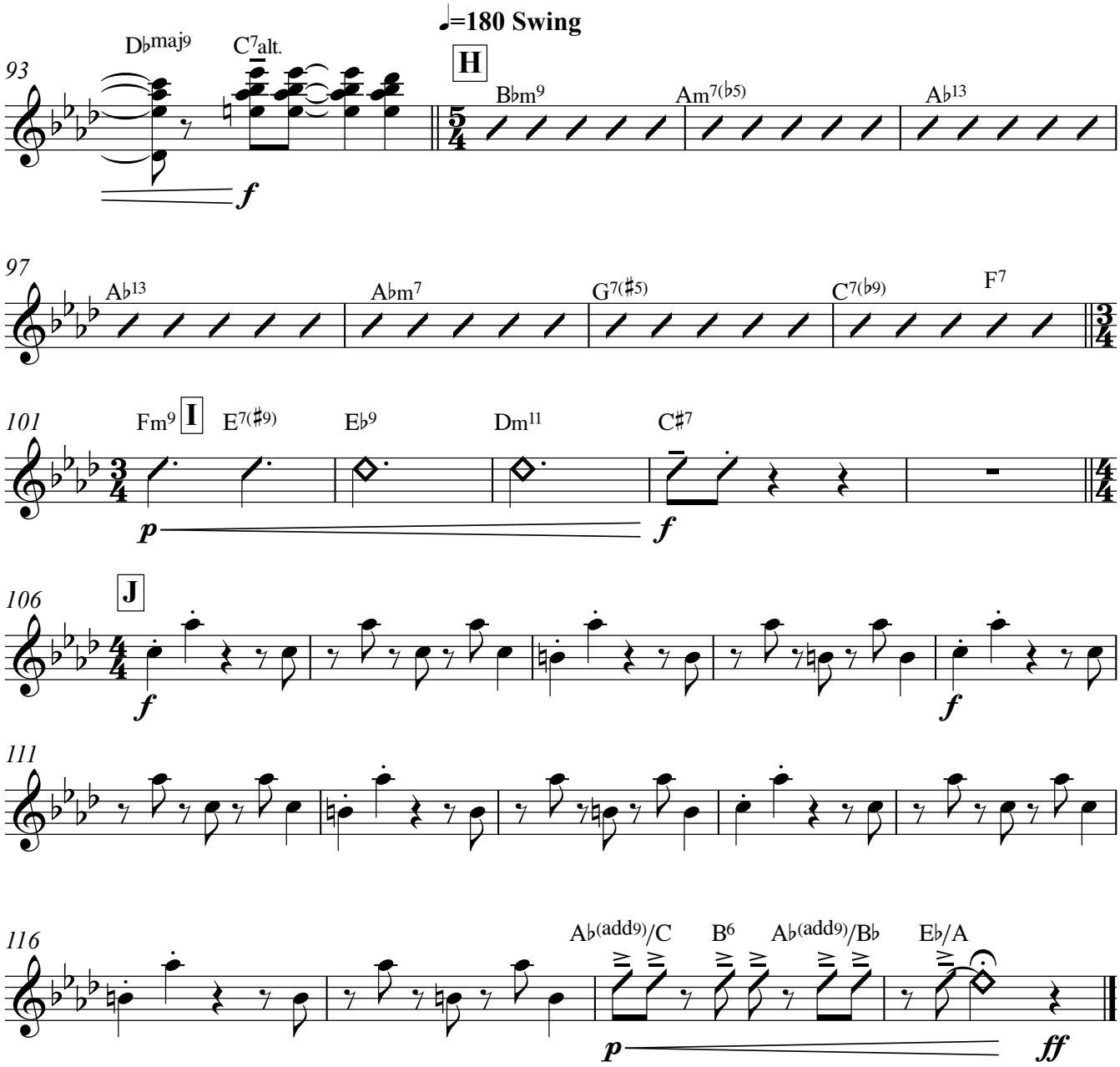

49
C♯9
E
♩=180
54
58
F
Alto 1 solo
f
63
68
73
Cm7 Bm7 B♭m7 Am7 A♭maj7 G7
78
Cm7 Bm7 B♭m7 Am7 A♭maj7 G7 Cm7 Bm7 B♭m7 Am7
84
A♭maj7 G7 Cm7 Bm7 B♭m7 Am7 A♭maj7 G7 End of Alto solo
G
90
B♭7(sus4) Am13 A♭maj9 G7alt. E♭7(sus4) Dm13
Rainforest
mp
f
mp

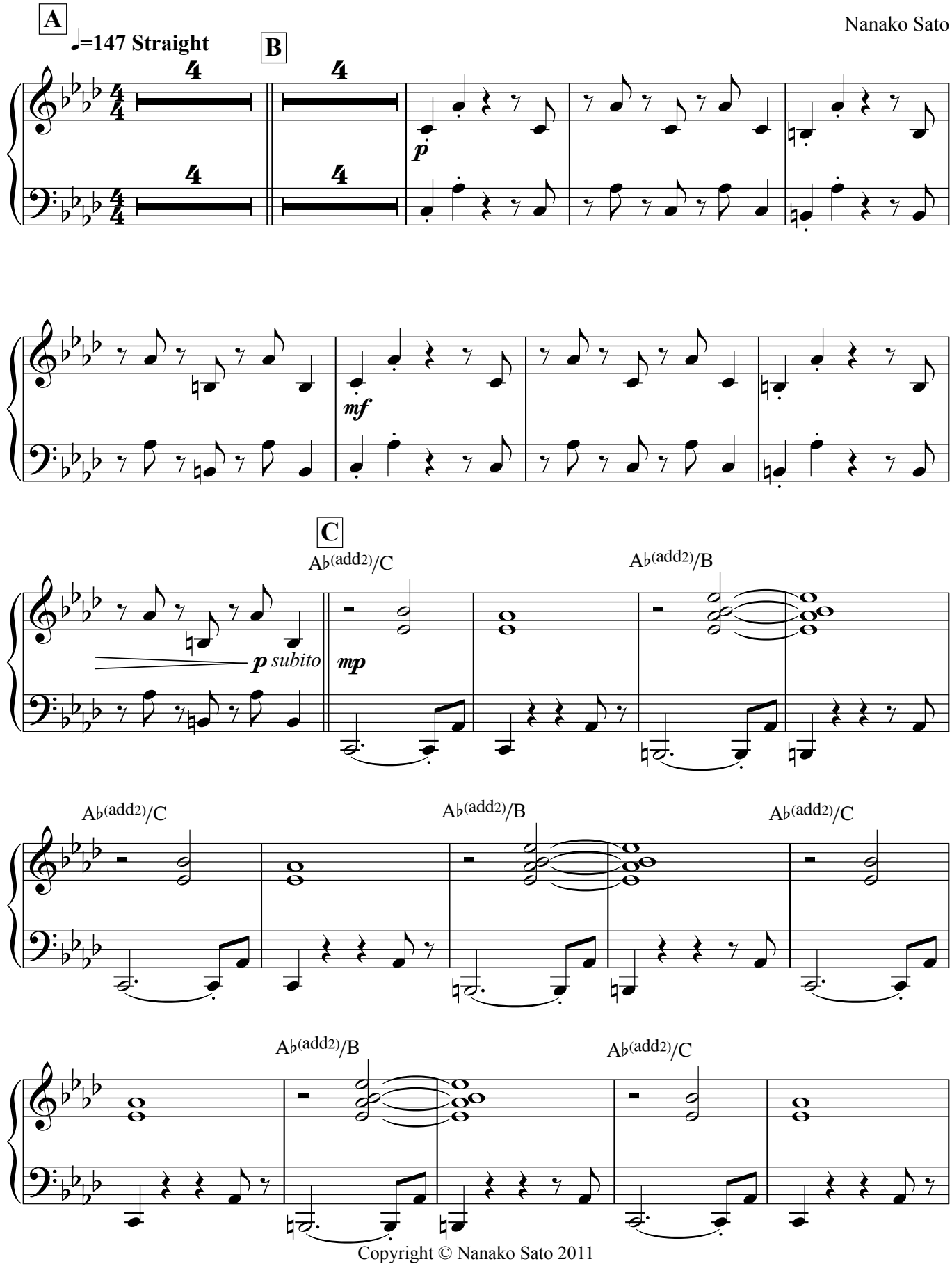

♩=180 Swing
93
D♭maj9
C7alt.
H
B♭m9
Am7(♭5)
A♭13
f
97
A♭13
A♭m7
G7(♯5)
C7(♭9)
F7
101
Fm9
I
E7(♯9)
E♭9
Dm11
C♯7
p
f
106
J
f
f
111
116
A♭(add9)/C
B6
A♭(add9)/B♭
E♭/A
p
ff

Rainforest

Piano

Rainforest

Nanako Sato



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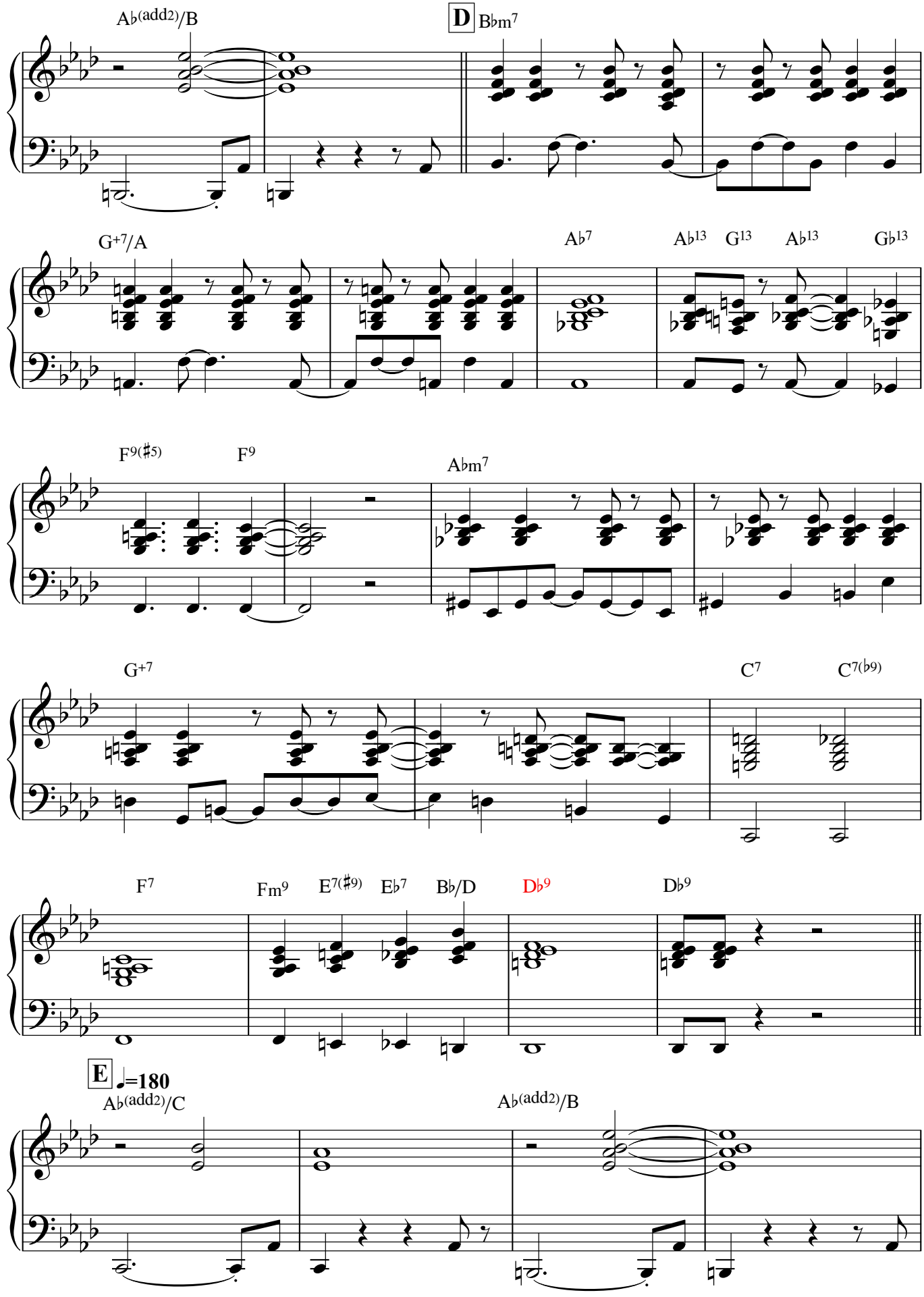
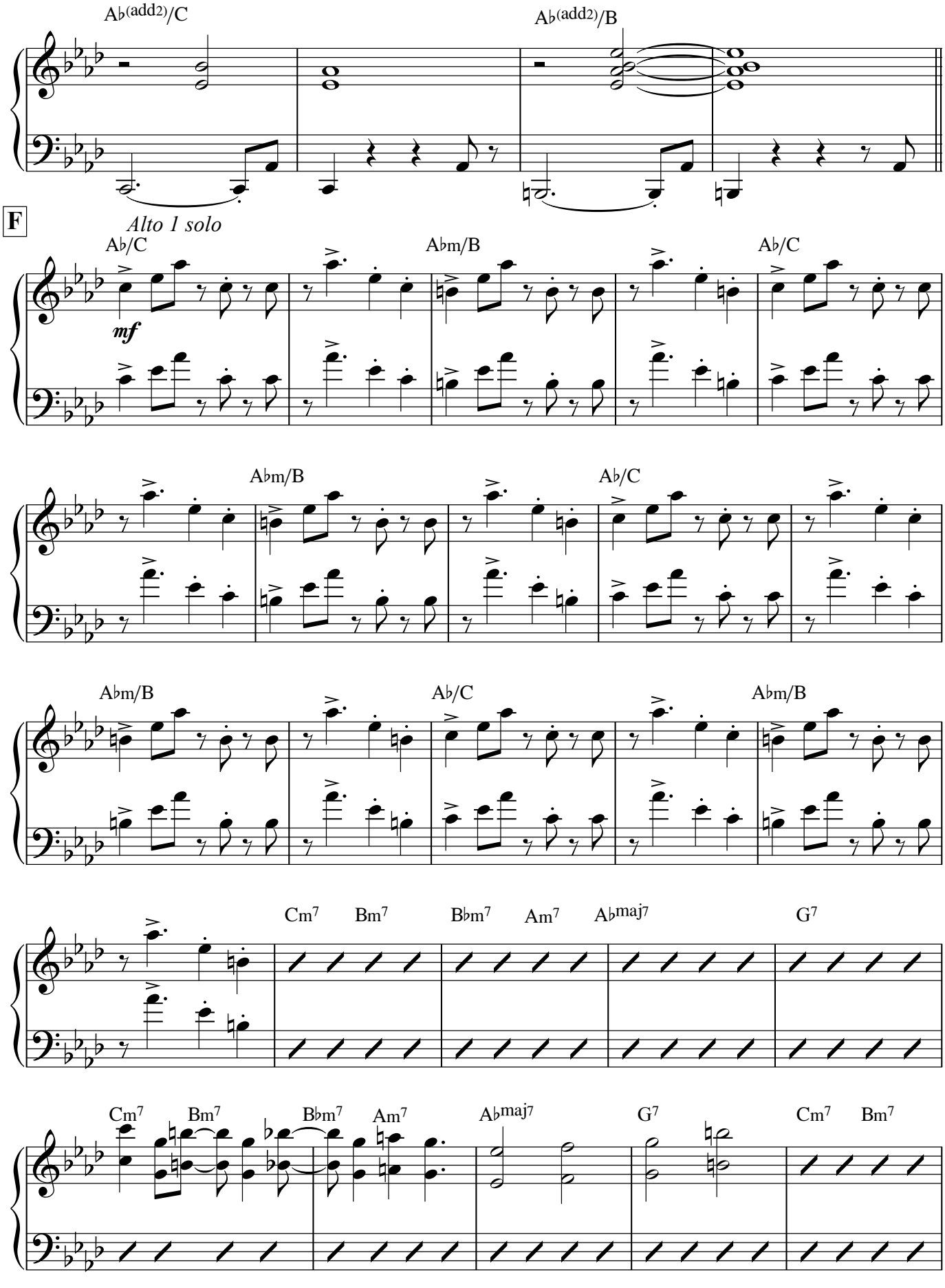
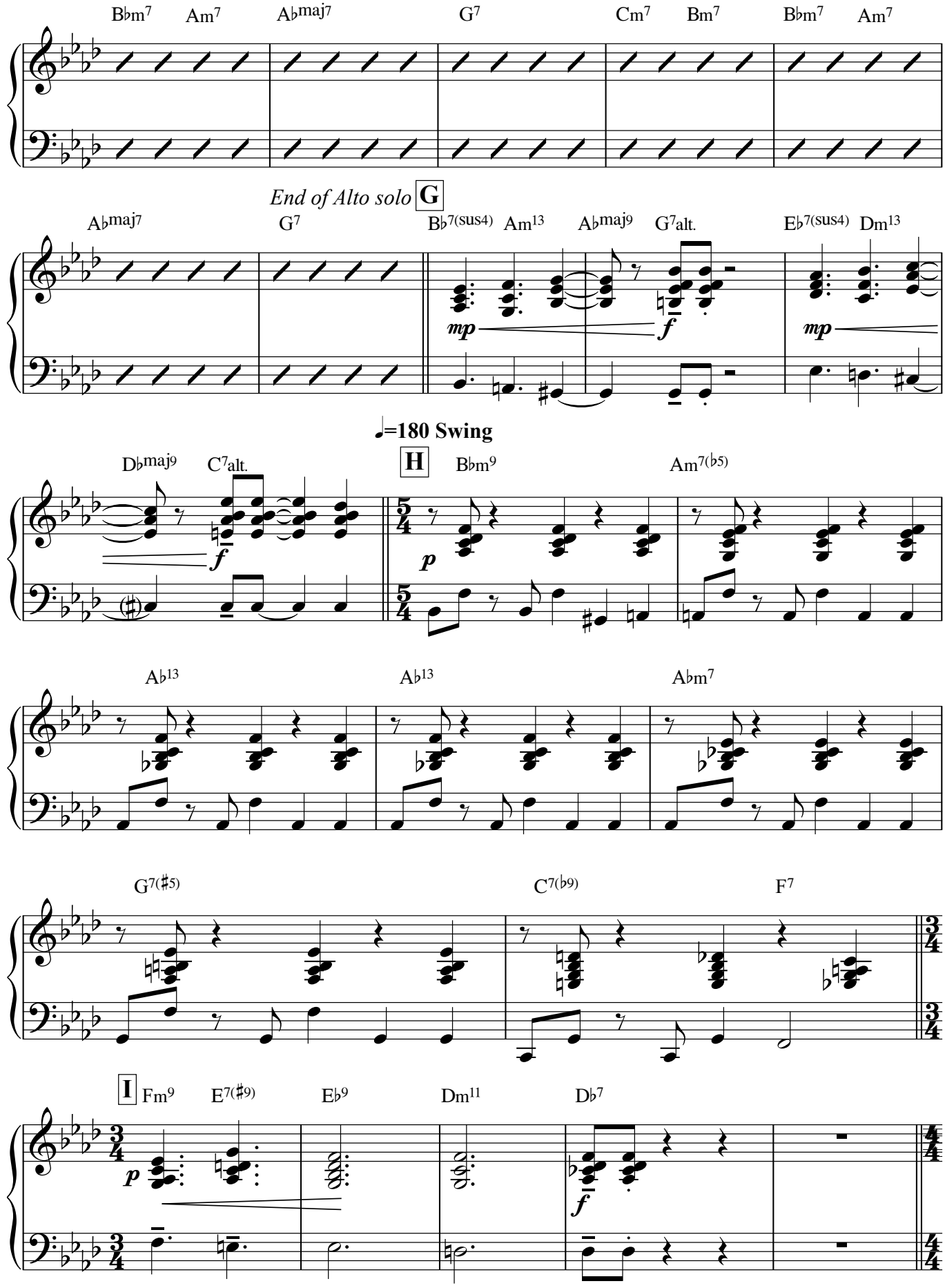
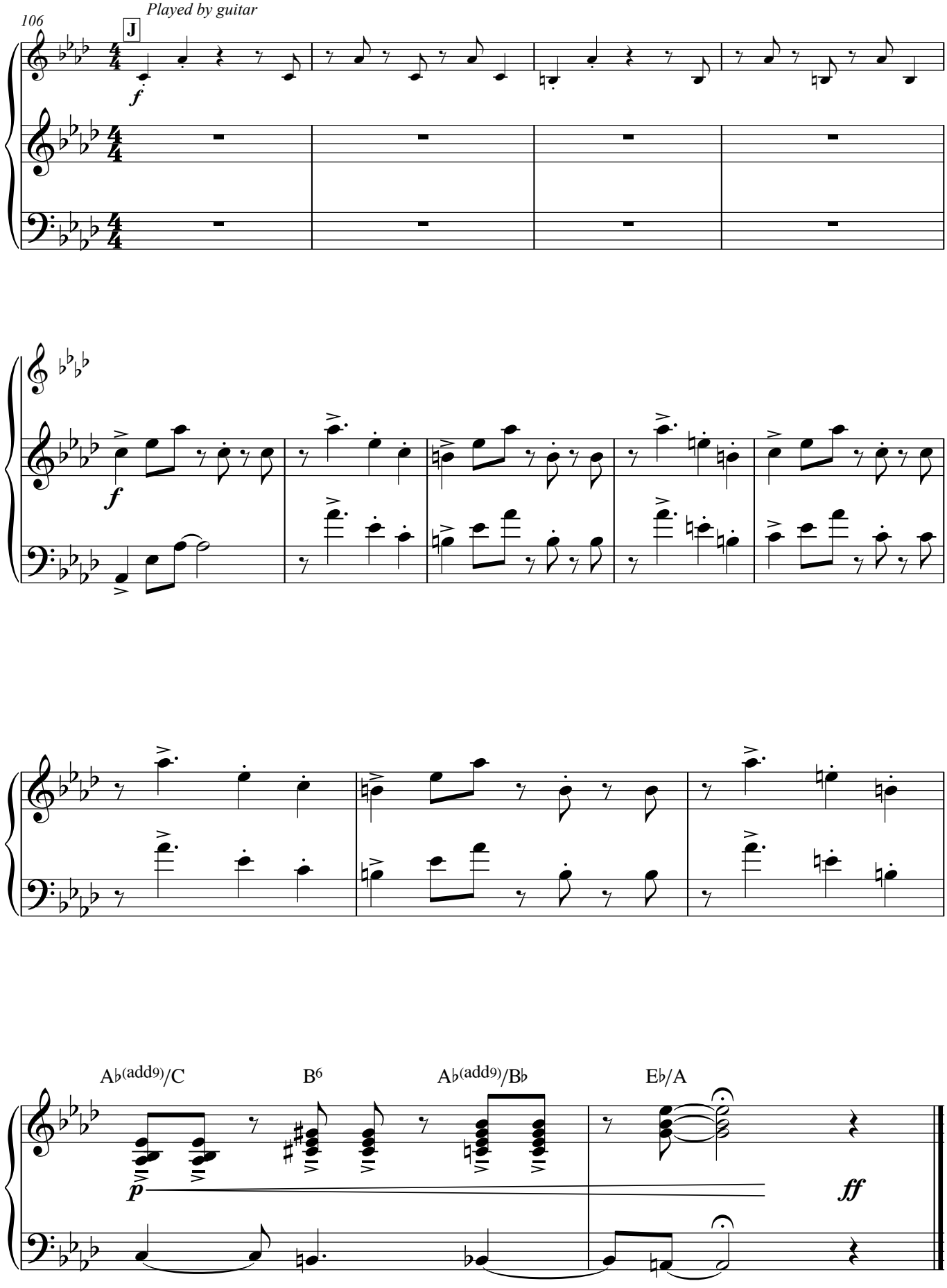

A♭(add2)/B
D
B♭m7
G+7/A
A♭7
A♭13
G13
A♭13
G♭13
F9(♯5)
F9
A♭m7
G+7
C7
C7(♭9)
F7
Fm9
E7(♯9)
E♭7
B♭/D
D♭9
D♭9
E
♩=180
A♭(add2)/C
A♭(add2)/B


A♭(add2)/C
A♭(add2)/B
F
Alto 1 solo
A♭/C
A♭m/B
A♭/C
mf
A♭m/B
A♭/C
A♭m/B
A♭m/B
A♭/C
A♭m/B
Cm7
Bm7
B♭m7
Am7
A♭maj7
G7
Cm7
Bm7
B♭m7
Am7
A♭maj7
G7
Cm7
Bm7

V.S.

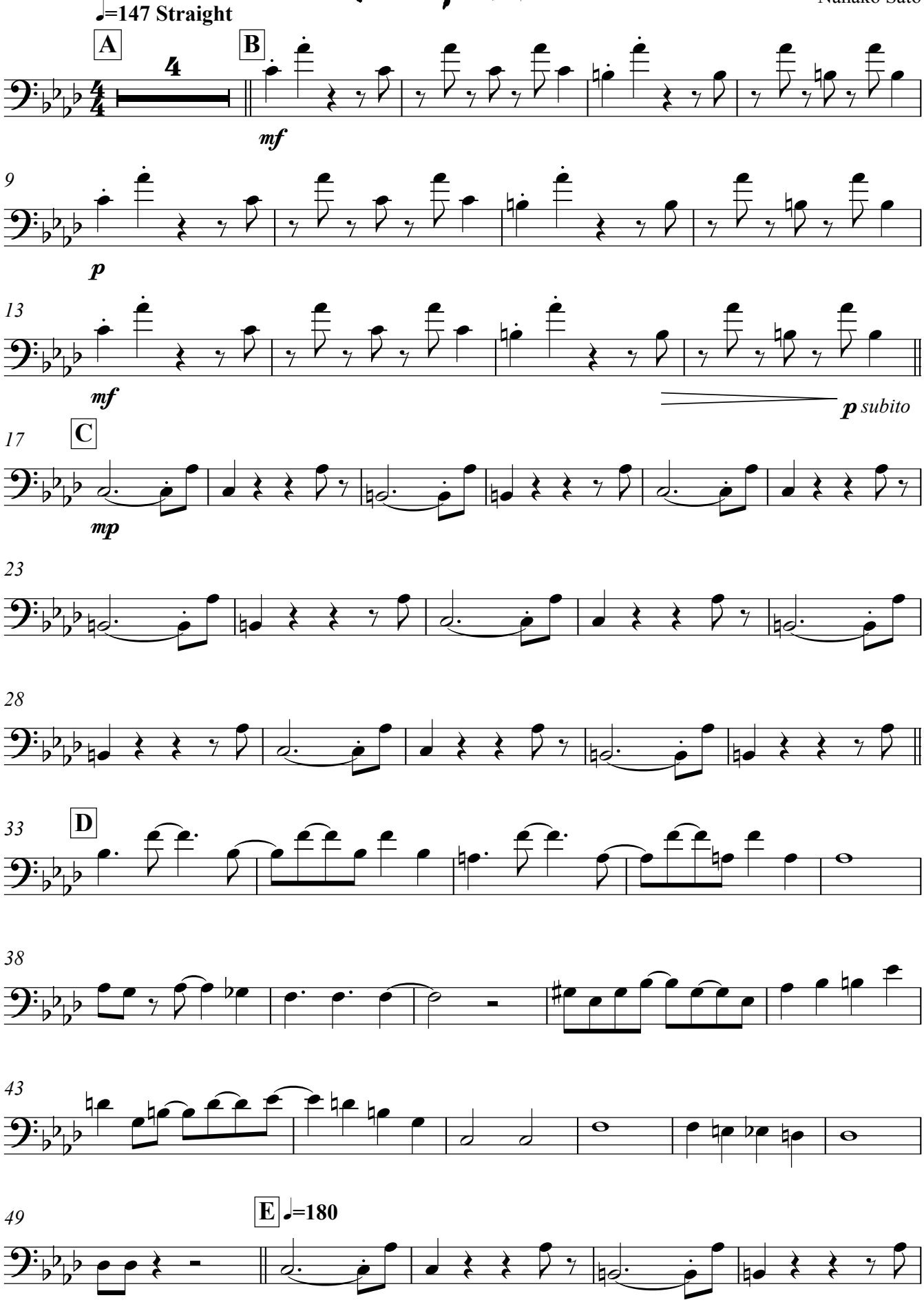

B♭m7 Am7 A♭maj7 G7 Cm7 Bm7 B♭m7 Am7
End of Alto solo G
A♭maj7 G7 B♭7(sus4) Am13 A♭maj9 G7alt. E♭7(sus4) Dm13
mp f mp
♩=180 Swing
D♭maj9 C7alt. H B♭m9 Am7(♭5)
f p
A♭13 A♭13 A♭m7
G7(♯5) C7(♭9) F7
I Fm9 E7(♯9) E♭9 Dm11 D♭7
p f


106
Played by guitar
J
f
f
A♭(add9)/C
B6
A♭(add9)/B♭
E♭/A
p
ff

4-string Bass Guitar

Rainforest

Nanako Sato



V.S.

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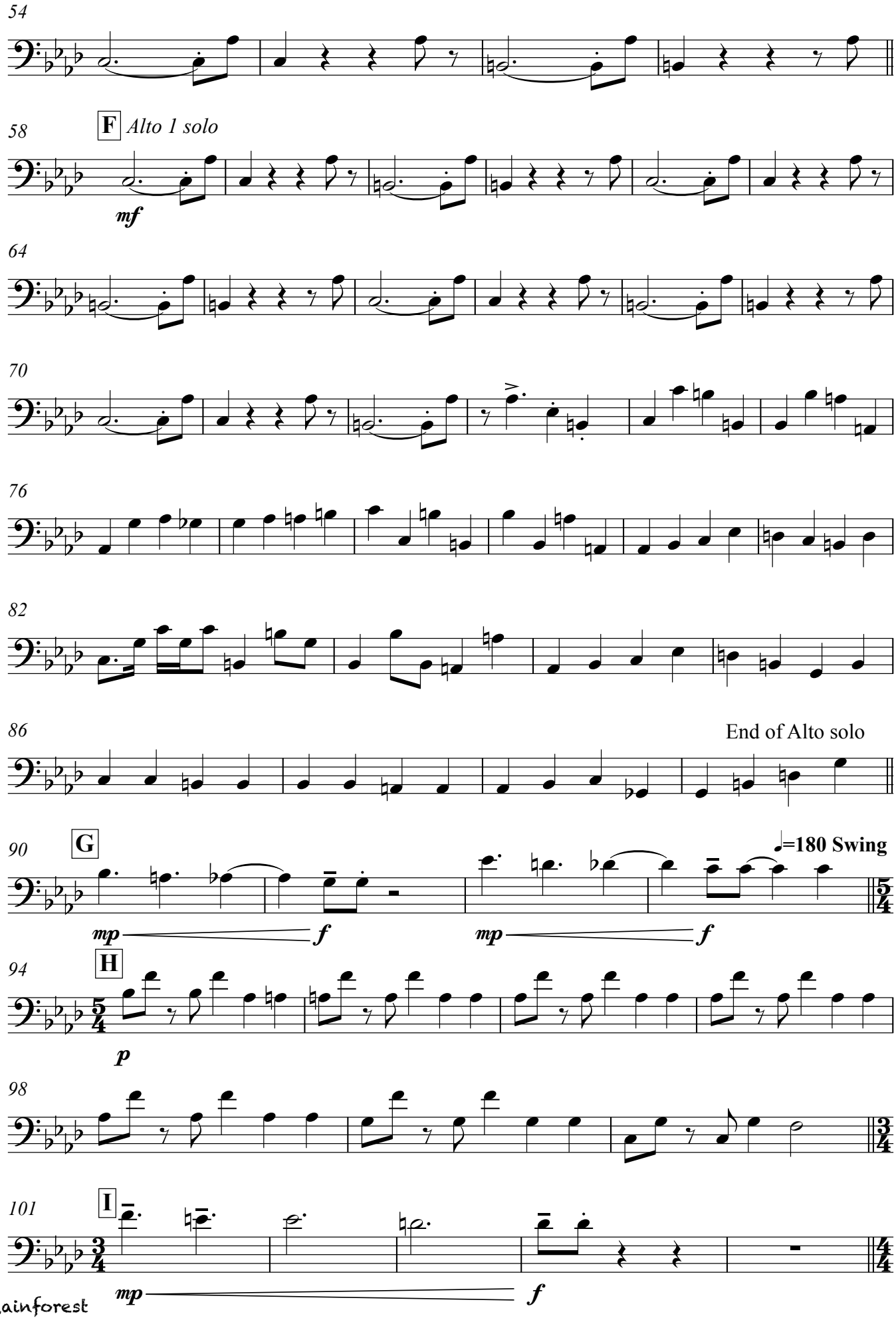
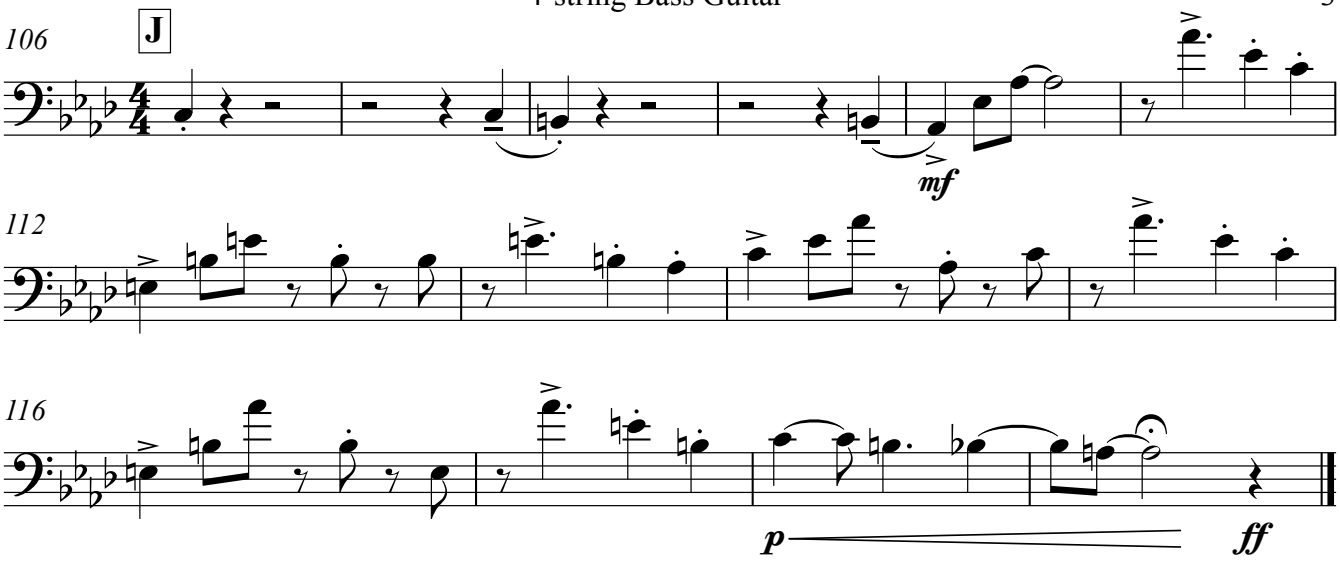
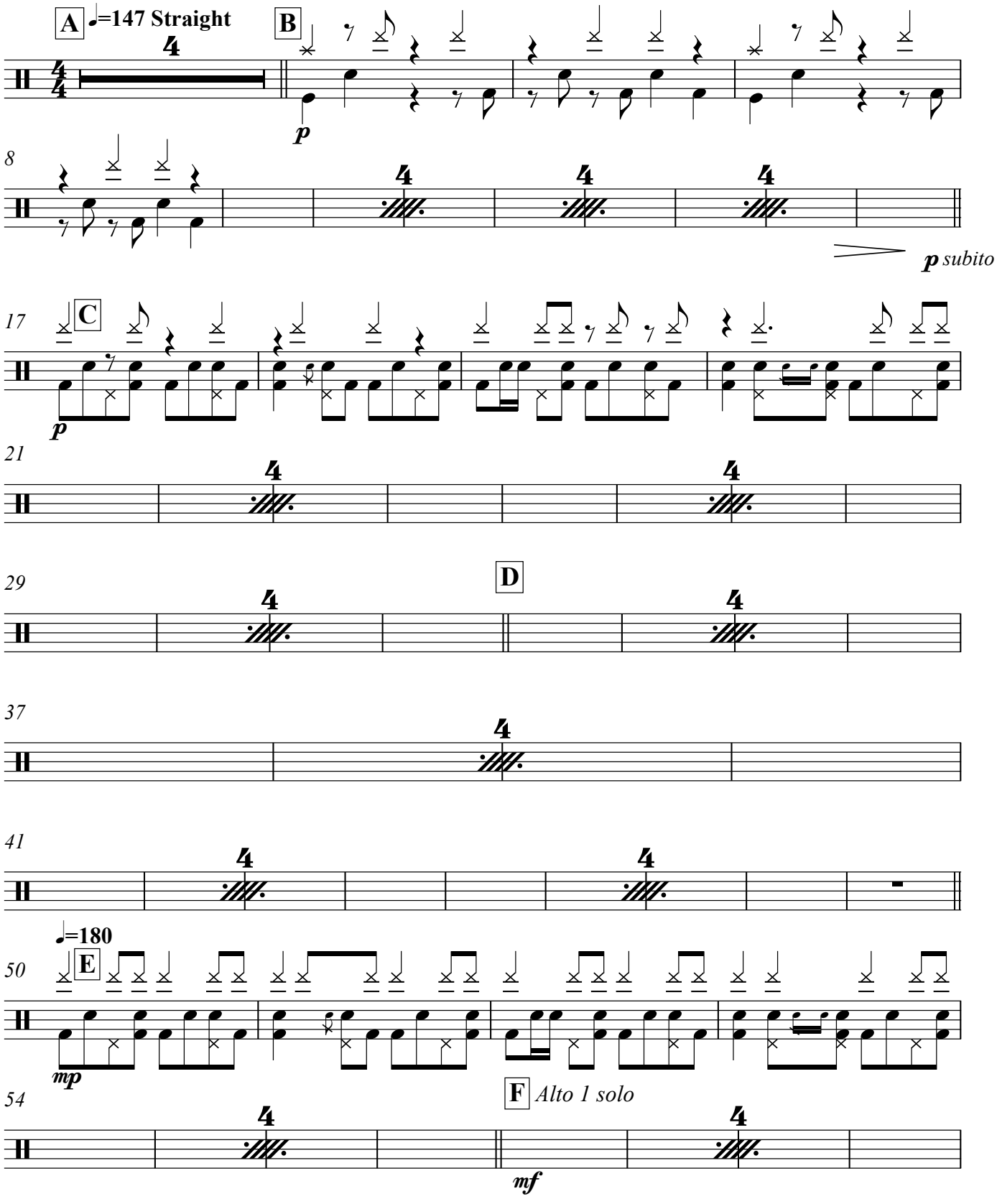

54
58
F
Alto 1 solo
mf
64
70
76
82
86
End of Alto solo
90
G
♩=180 Swing
mp
f
mp
f
94
H
5/4
p
98
3/4
101
I
mp
f
Rainforest


106
J
mf
112
116
p
ff

Rainforest

Nanako Sato



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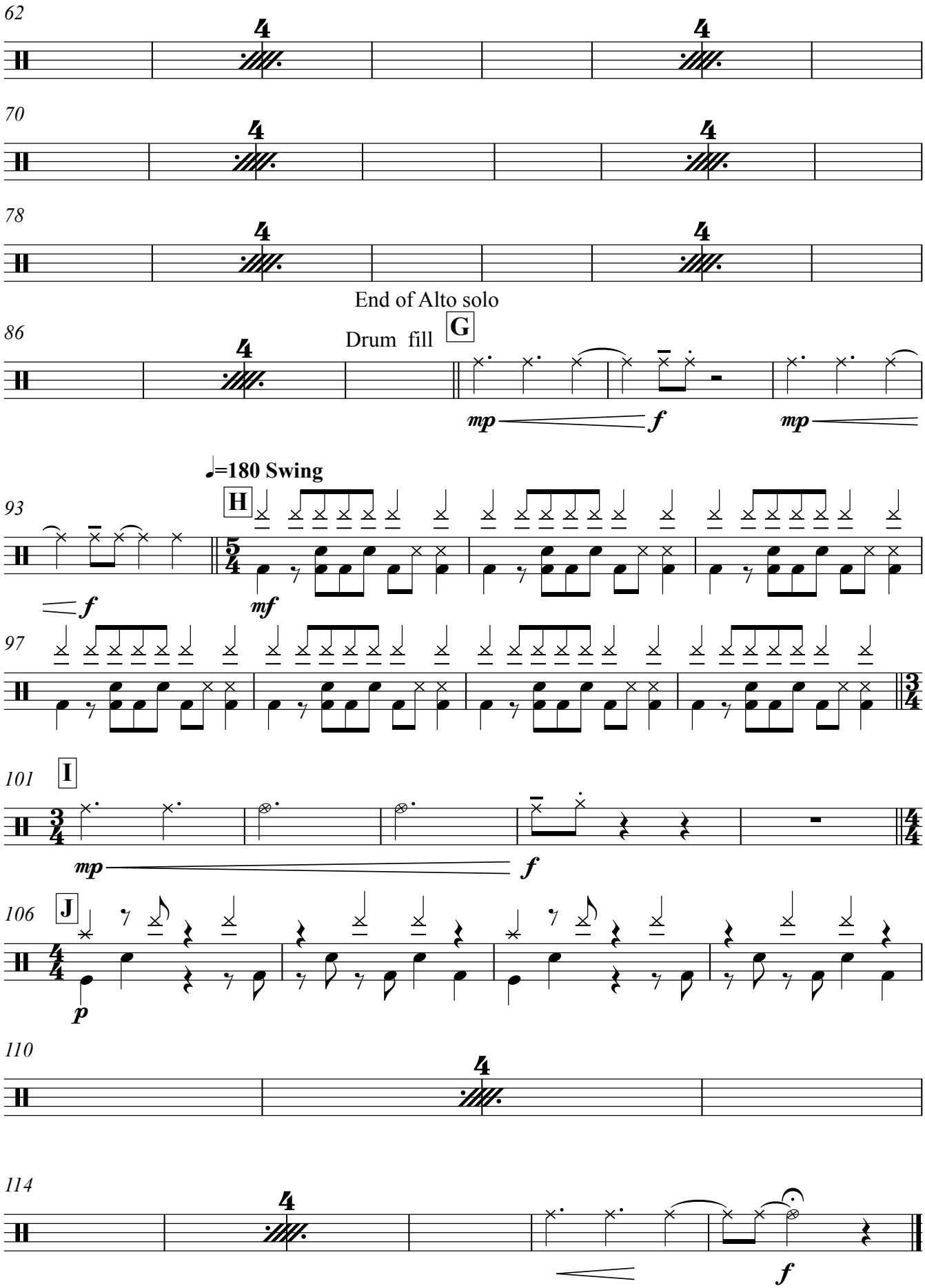

62
70
78
End of Alto solo
86
Drum fill
G
mp
f
mp
♩=180 Swing
93
H
f
mf
97
101
I
mp
f
106
J
p
110
114
f

Chapter 4

Blue Butterfly

Blue Butterfly is a work in sonata form that explores heterophonic textures. I based this piece on the on the following mode: D, E, A, Bb and C - which the performers use to improvise spontaneously. There are no set chord changes provided; only collective improvisation by the musicians. The pianist and bassist improvise chords based on this mode.

This work was inspired by a poem about a blue butterfly that comforted me when I lost friends.

This heavenly blue butterfly
will fly high in the sky,
higher and higher.
The sunlight will touch the blue
on its wings until it seems to disappear.
We think it is gone,
because the blue of the butterfly
is the exact same blue of the sky.
We think it is gone,
because our eyes are too weak to see—
and it is difficult to believe what we cannot see.
But the blue butterfly is not gone.
It is still flying, higher and higher,
nearer the sun. Blue against blue.
For now and forever.

- Marjolein Bastin

Blue Butterfly

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

1 Alto Saxophone

1 Tenor Saxophones

1 Piano

1 Acoustic Bass

1 Drum set

This piece is in Sonata form. Exposition - Development - Recapitulation.
In the Solo/Cadenza sections [A, G, J and M], modal improvisation based on following 5 notes: D, F, A, Bb and C should be demonstrated.

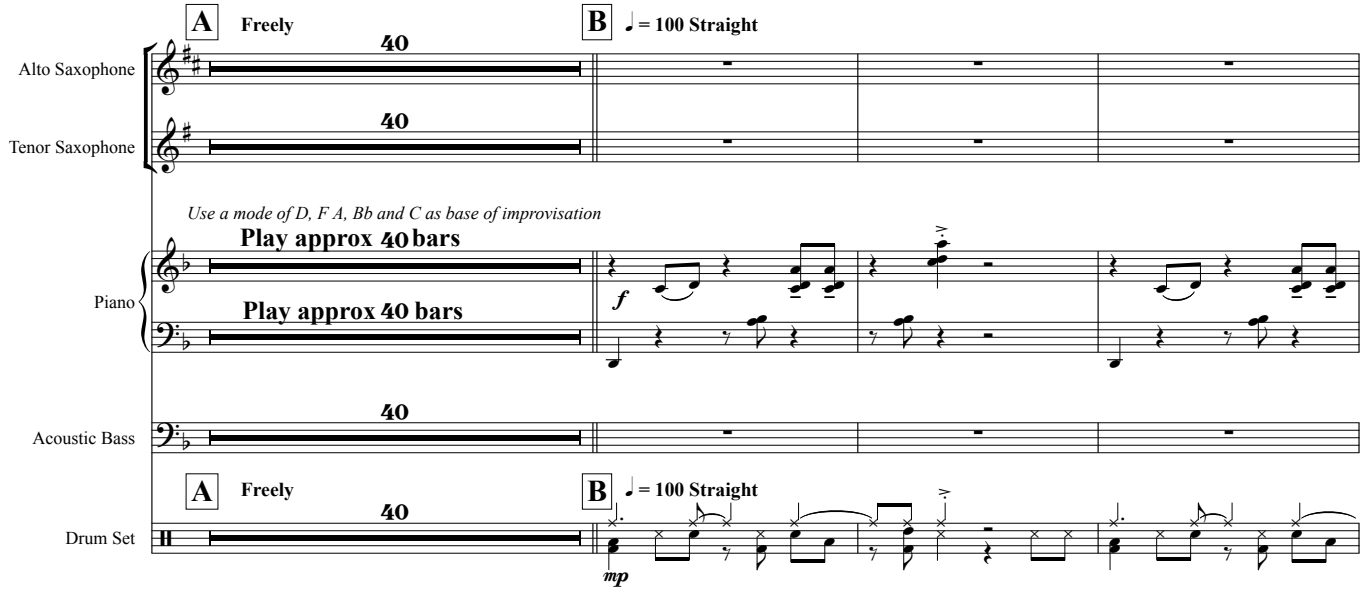
Transposed Score

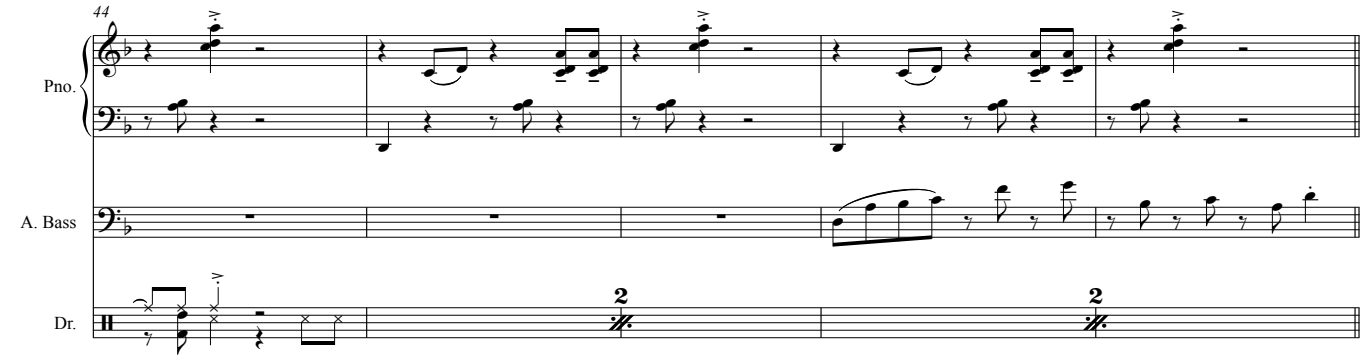
Duration: 18.05 minutes

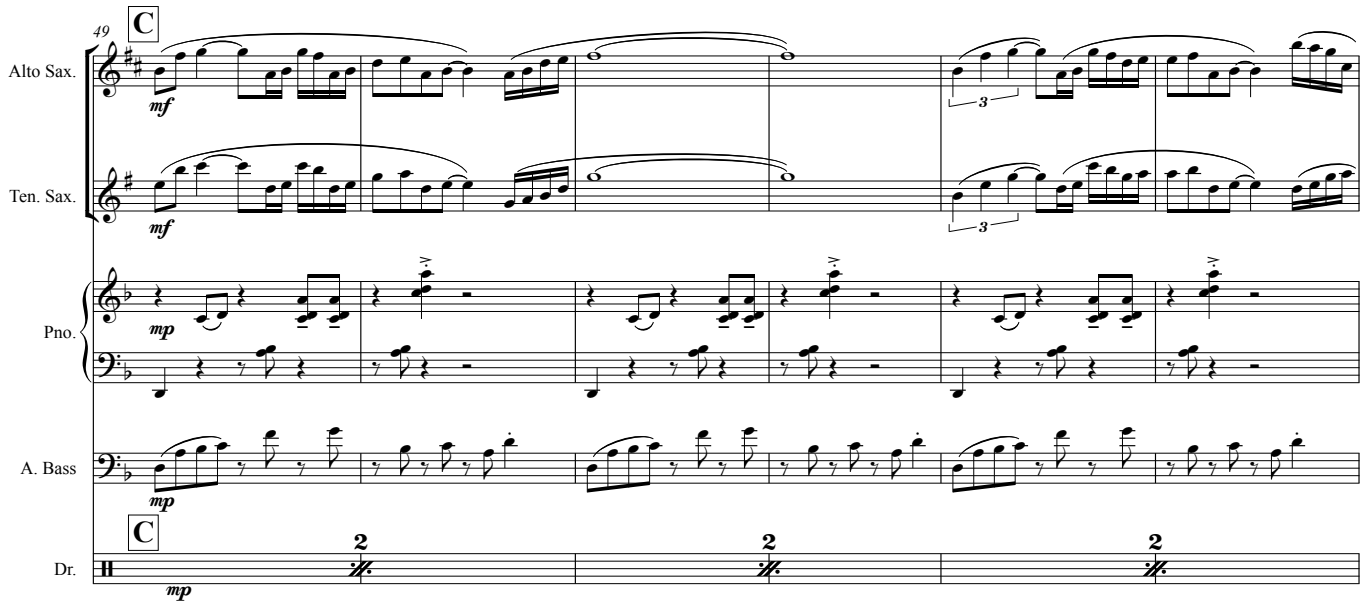
Blue Butterfly

Piano Cadenza for 30-40 bars until B section

Nanako Sato







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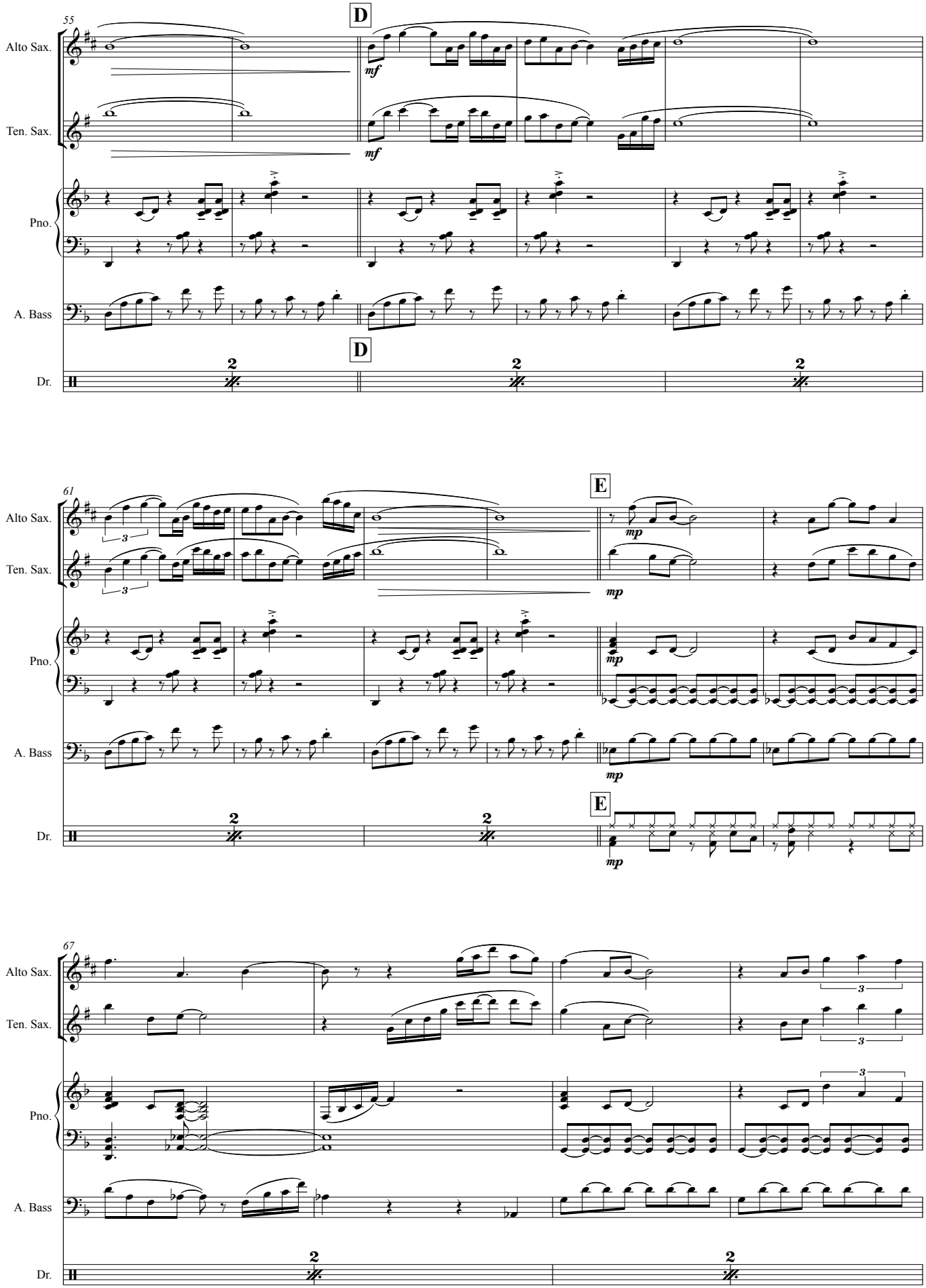
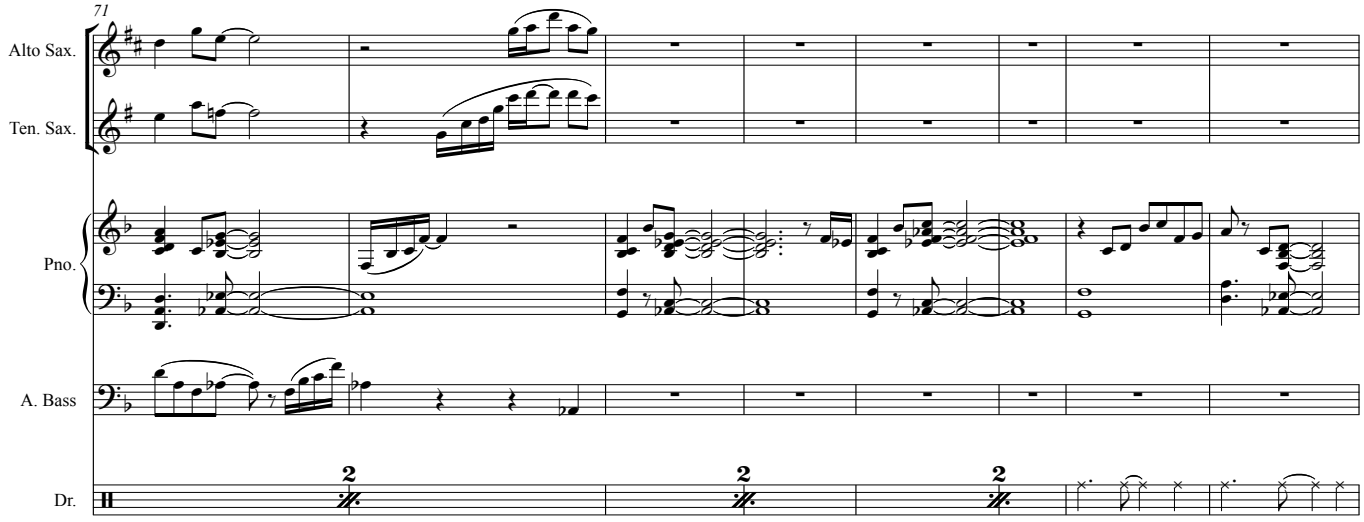
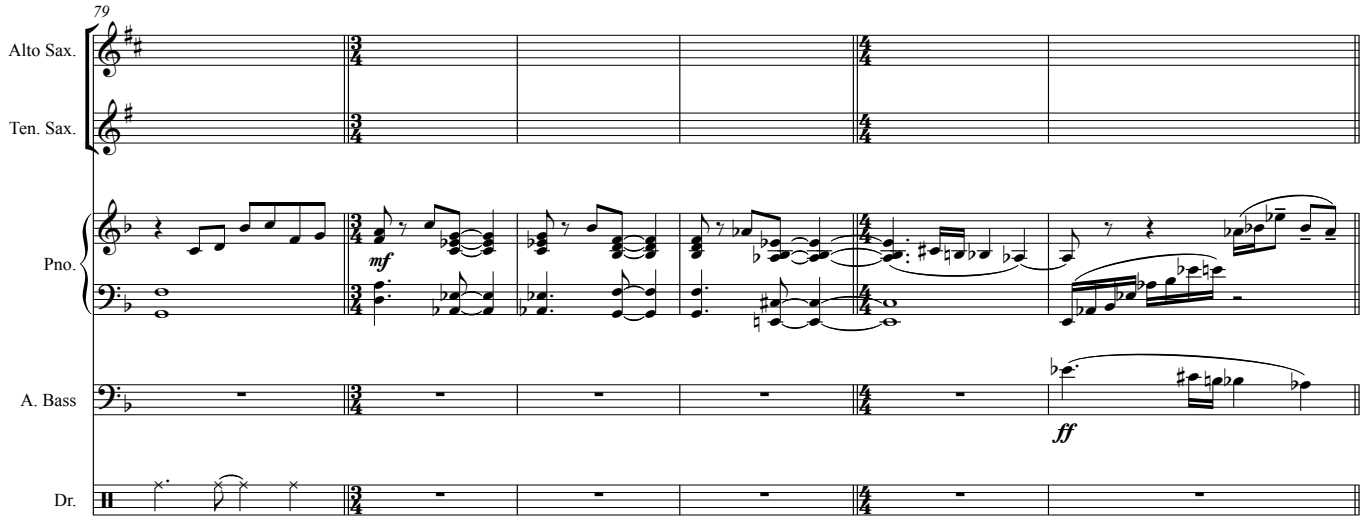
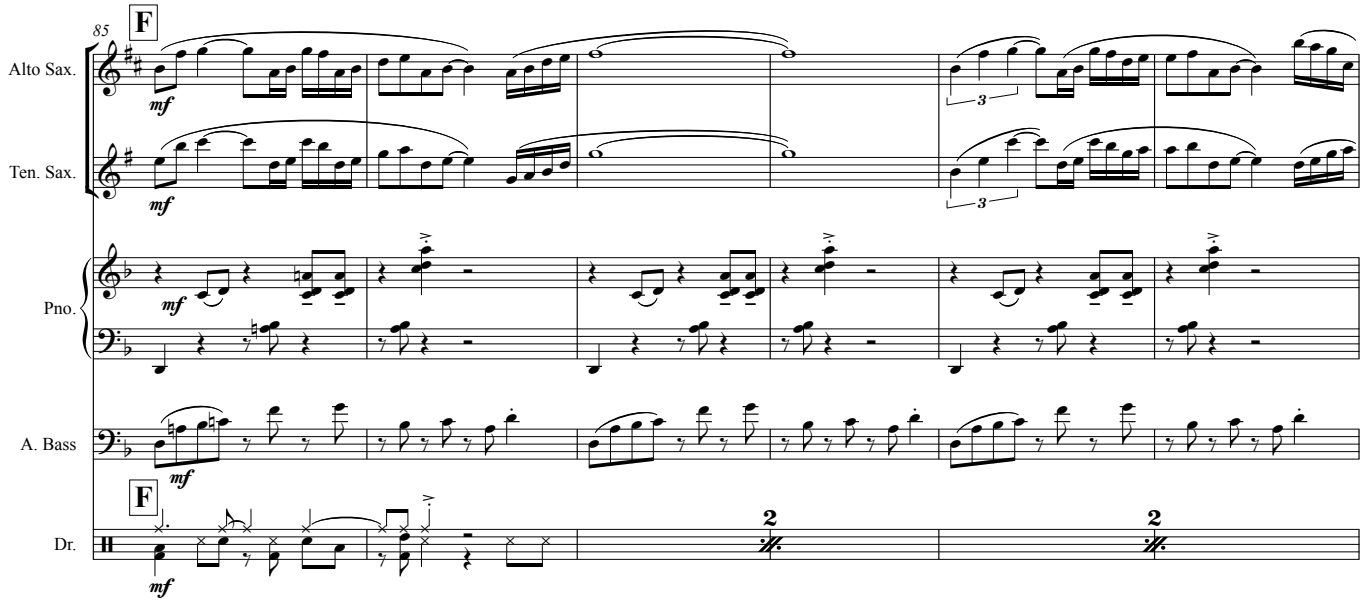
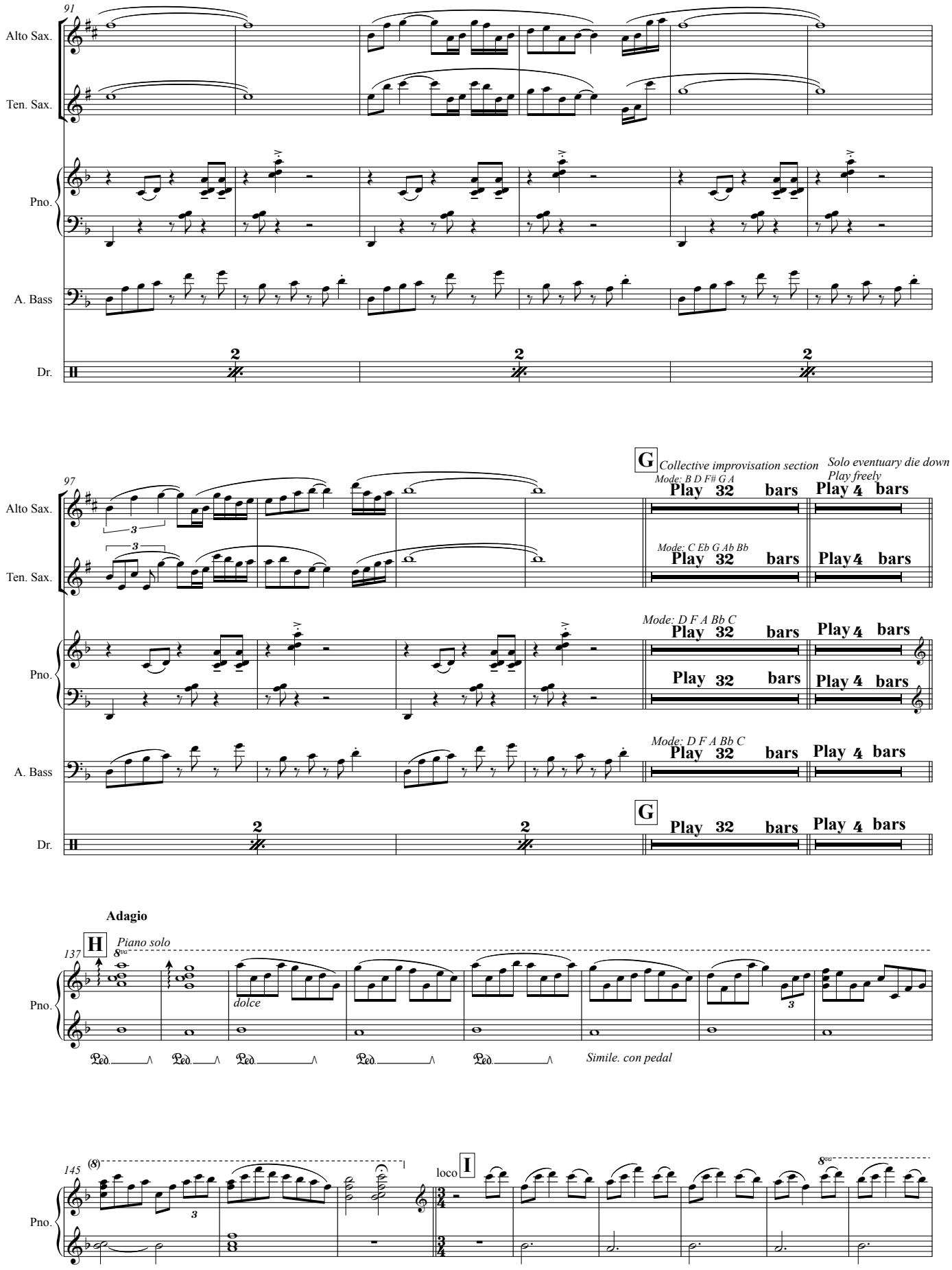

55
D
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
mf
61
E
mp
67


71
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
2
2
2


79
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
mf
ff


85
F
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
mf
3
2
2



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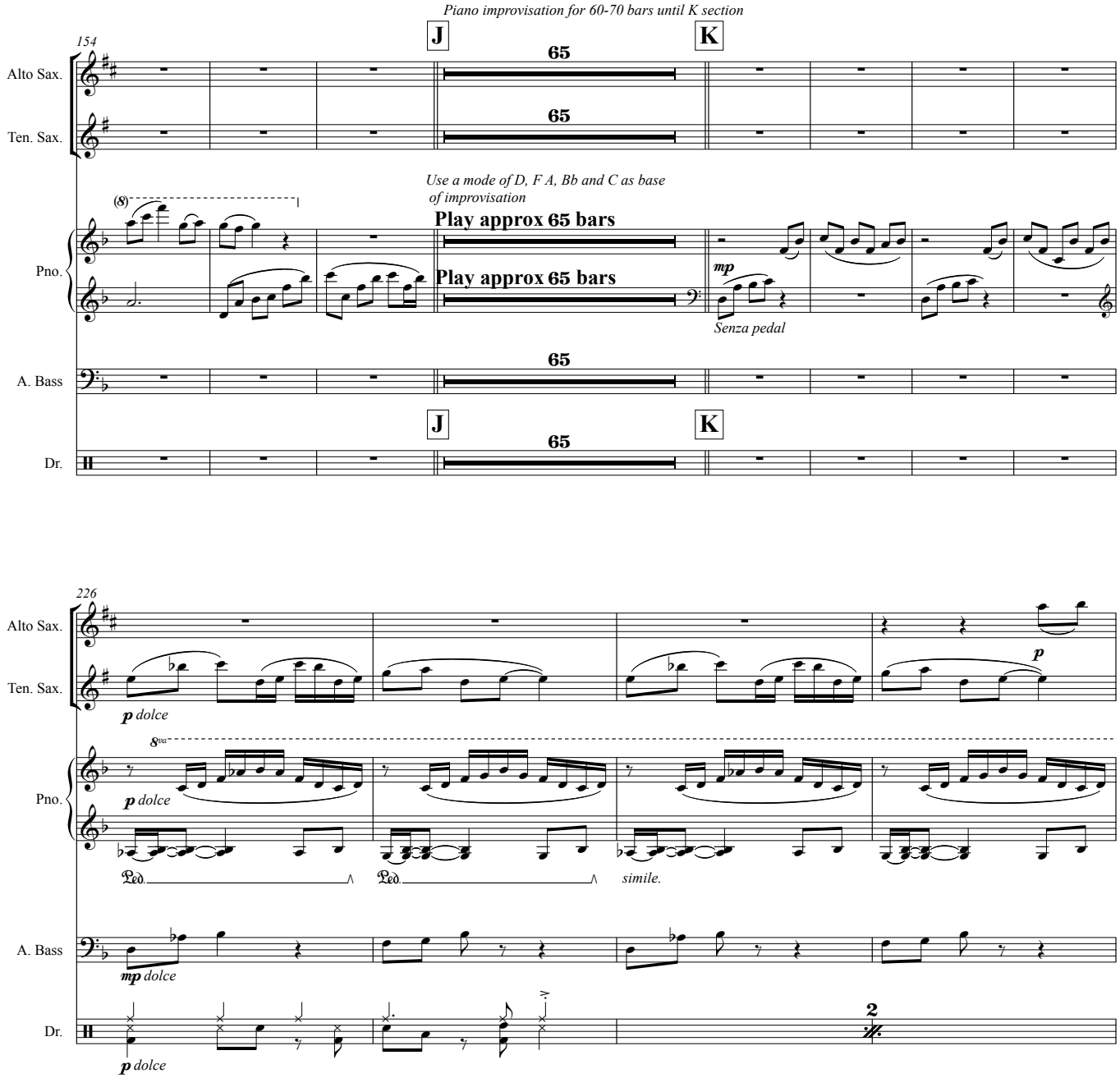
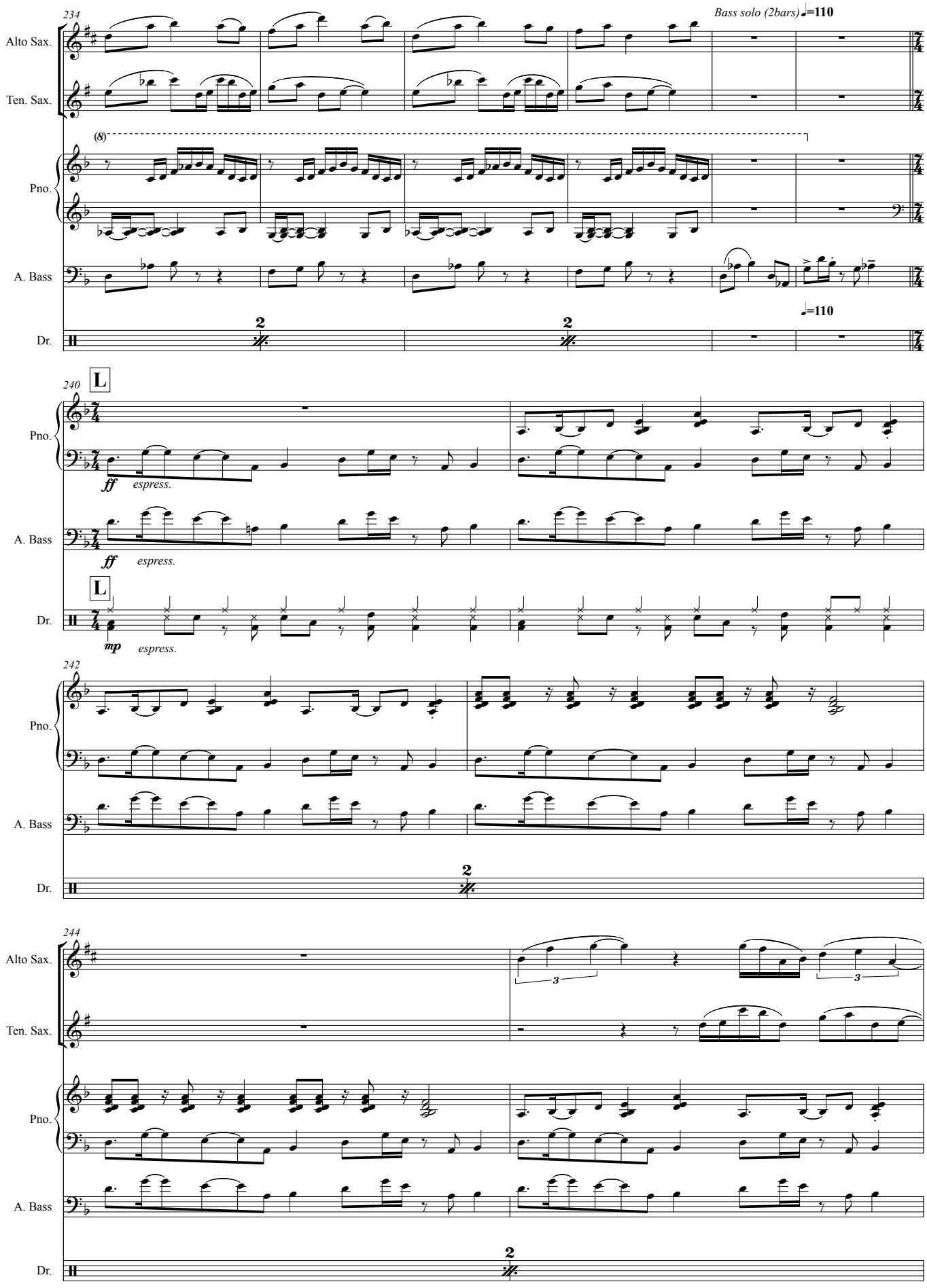
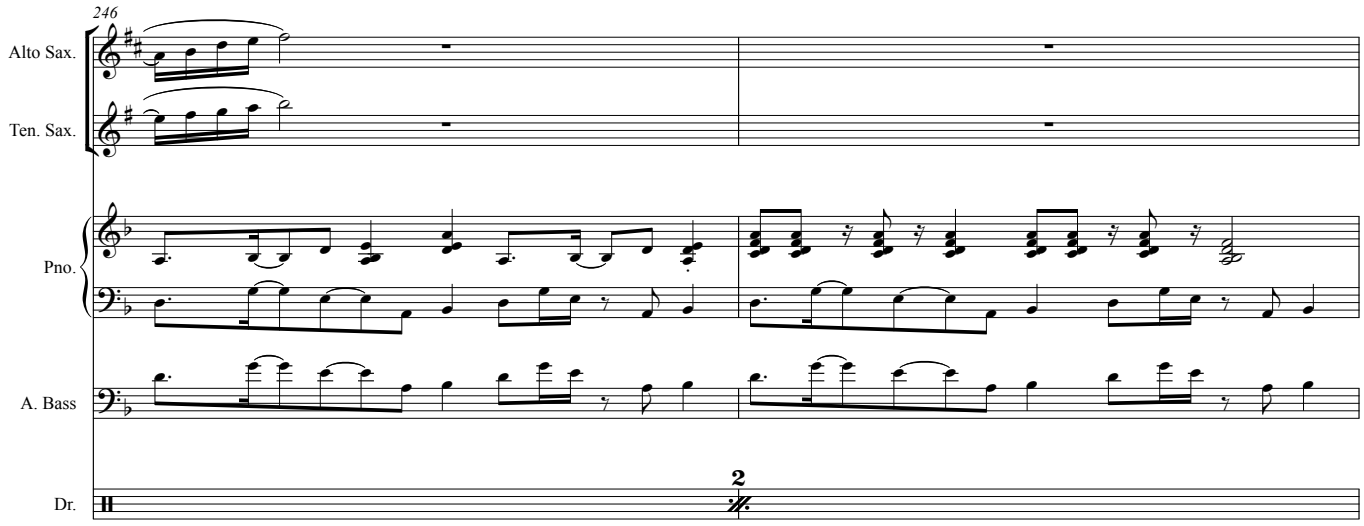
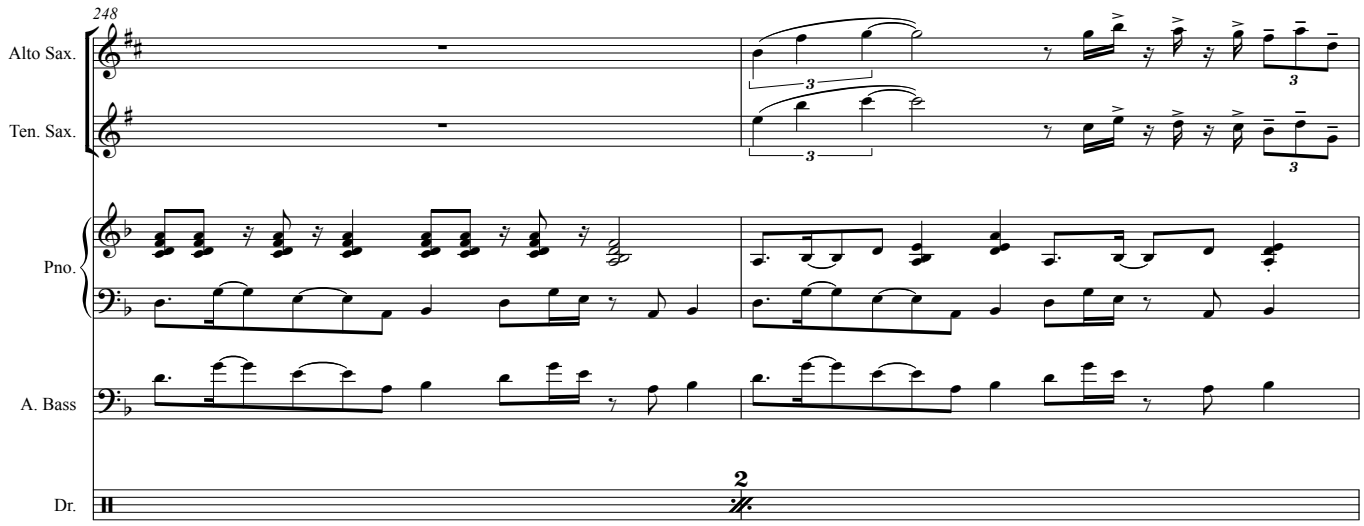
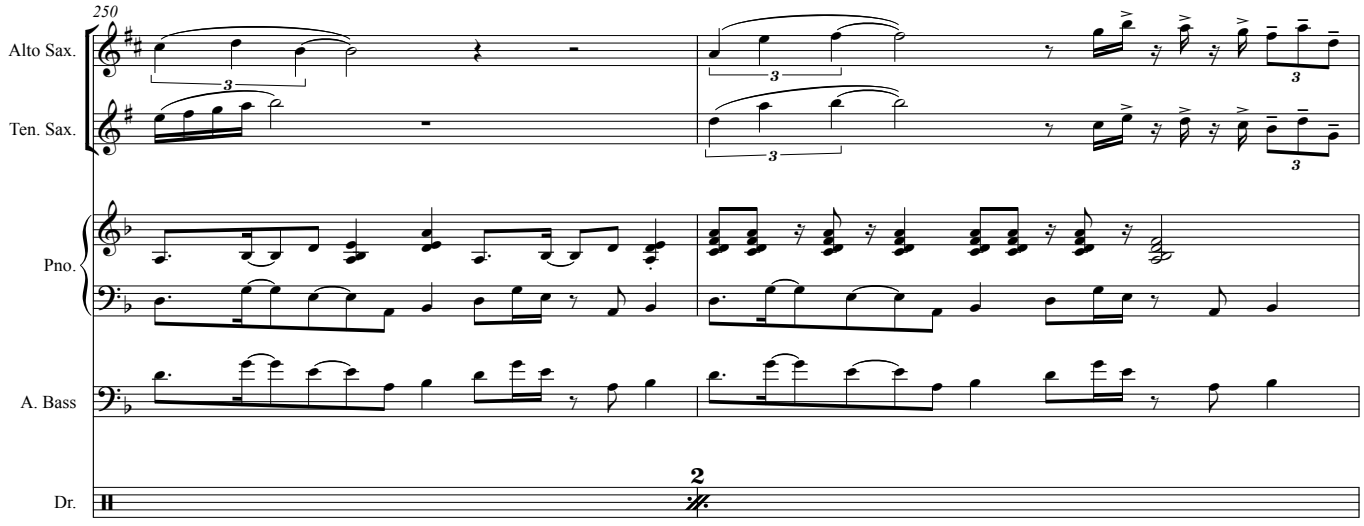
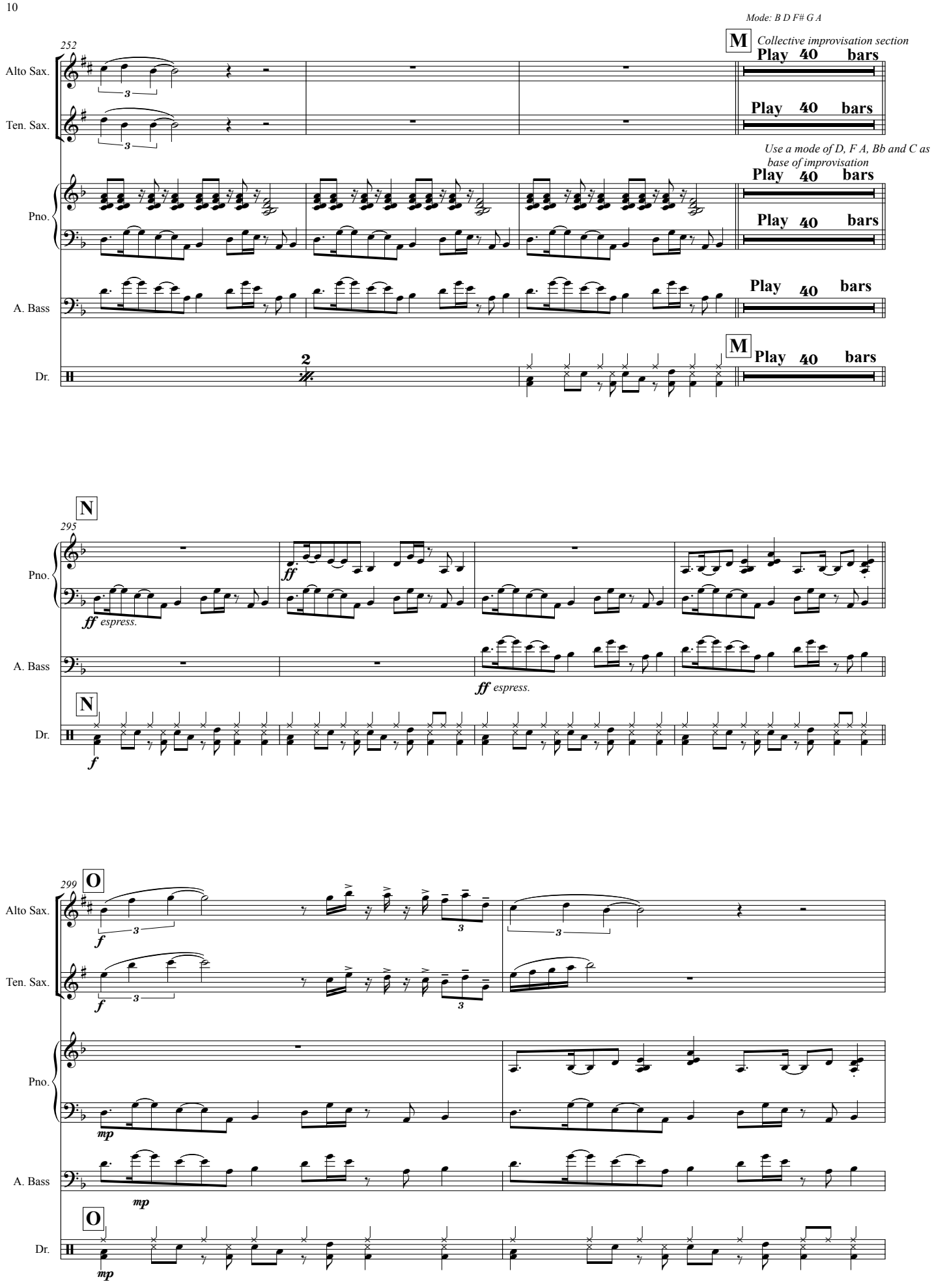

Piano improvisation for 60-70 bars until K section
154
J
K
65
Alto Sax.
Ten. Sax.
Use a mode of D, F A, Bb and C as base of improvisation
Play approx 65 bars
Play approx 65 bars
mp
Senza pedal
Pno.
A. Bass
Dr.
226
p dolce
simile.
mp dolce
2
230

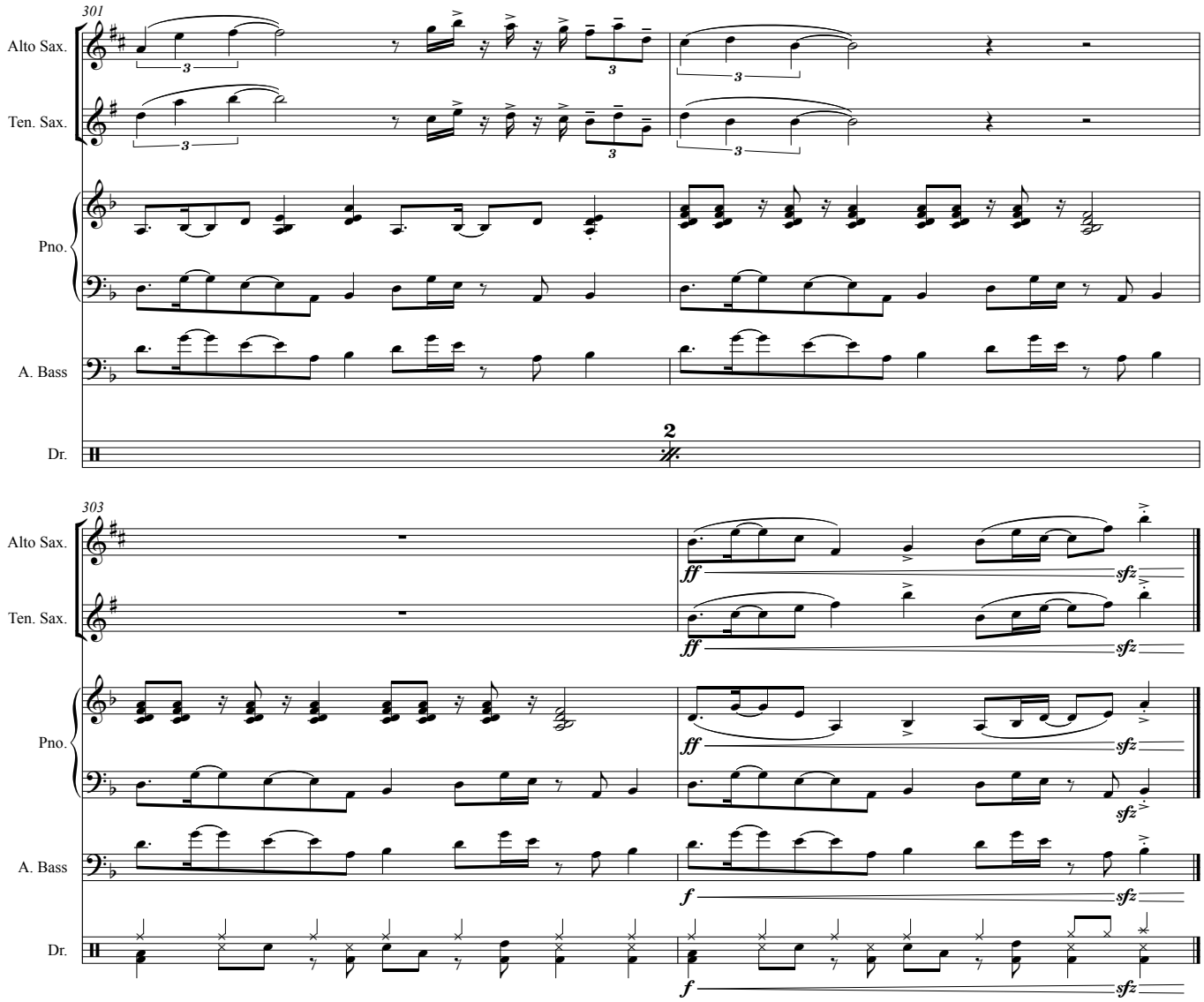

234
Bass solo (2bars)
♩=110
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
(8)
2
2
♩=110
240
L
ff
espress.
mp
242
244
3
3


246
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
2


248
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
2
3


250
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
2
3


Mode: B D F# G A
M
Collective improvisation section
252
Alto Sax.
Ten. Sax.
Play 40 bars
Use a mode of D, F A, Bb and C as base of improvisation
Pno.
A. Bass
Dr.
2
N
295
ff espress.
ff
f
O
299
mp

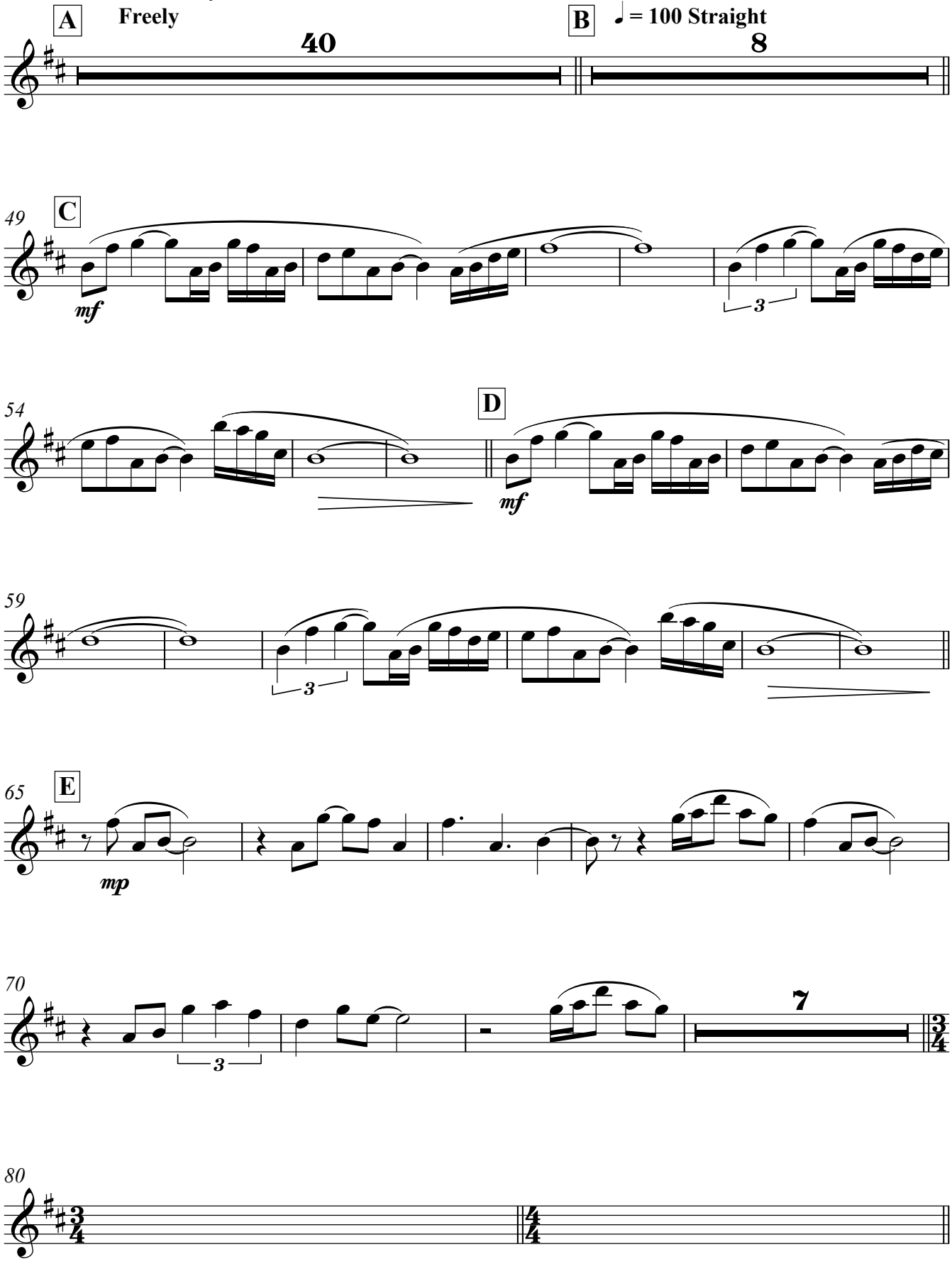

301
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
2
303
Alto Sax.
Ten. Sax.
Pno.
A. Bass
Dr.
ff
sfz
f

Alto Saxophone

Blue Butterfly

Nanako Sato

Piano Cadenza for 30-40 bars until B section



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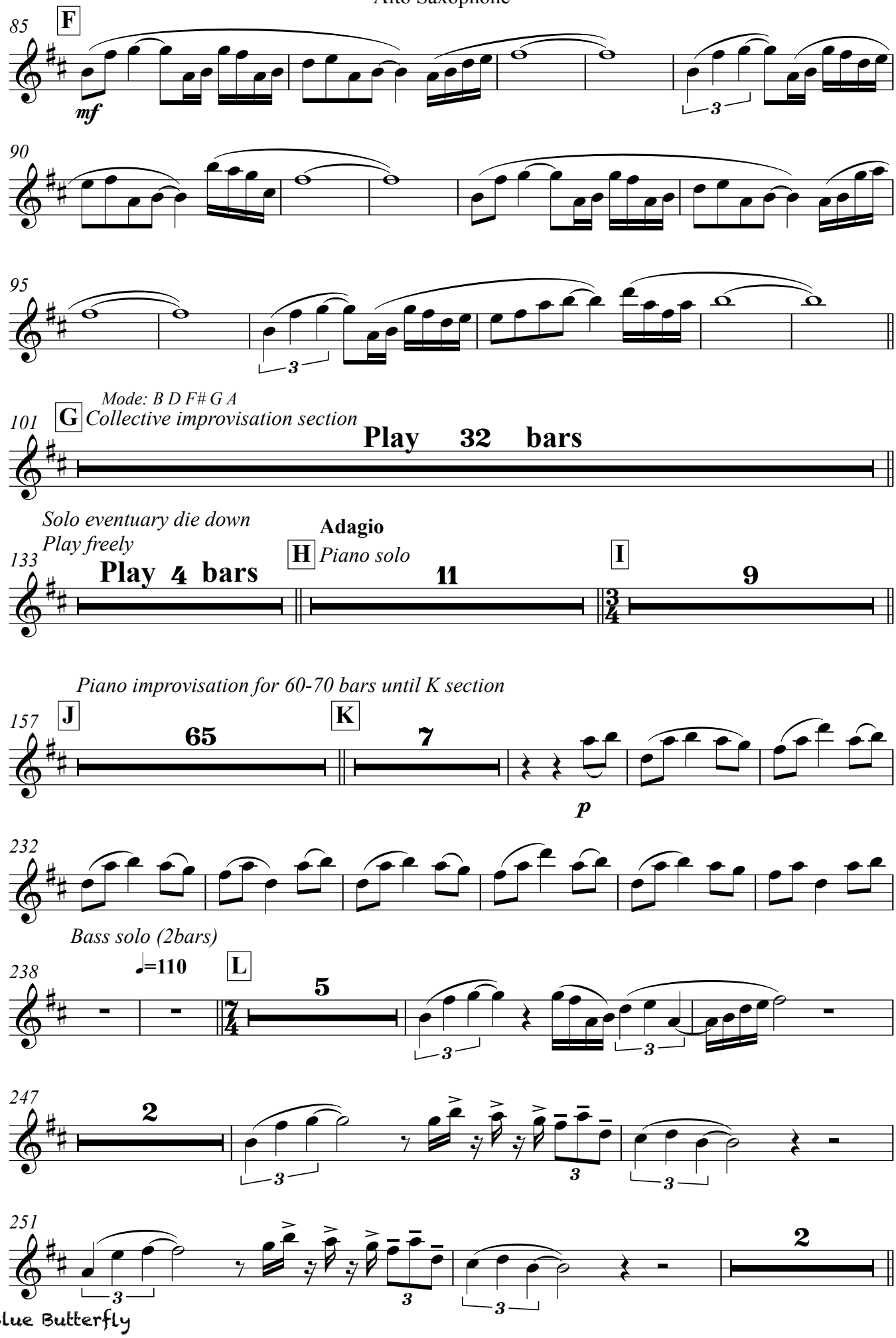
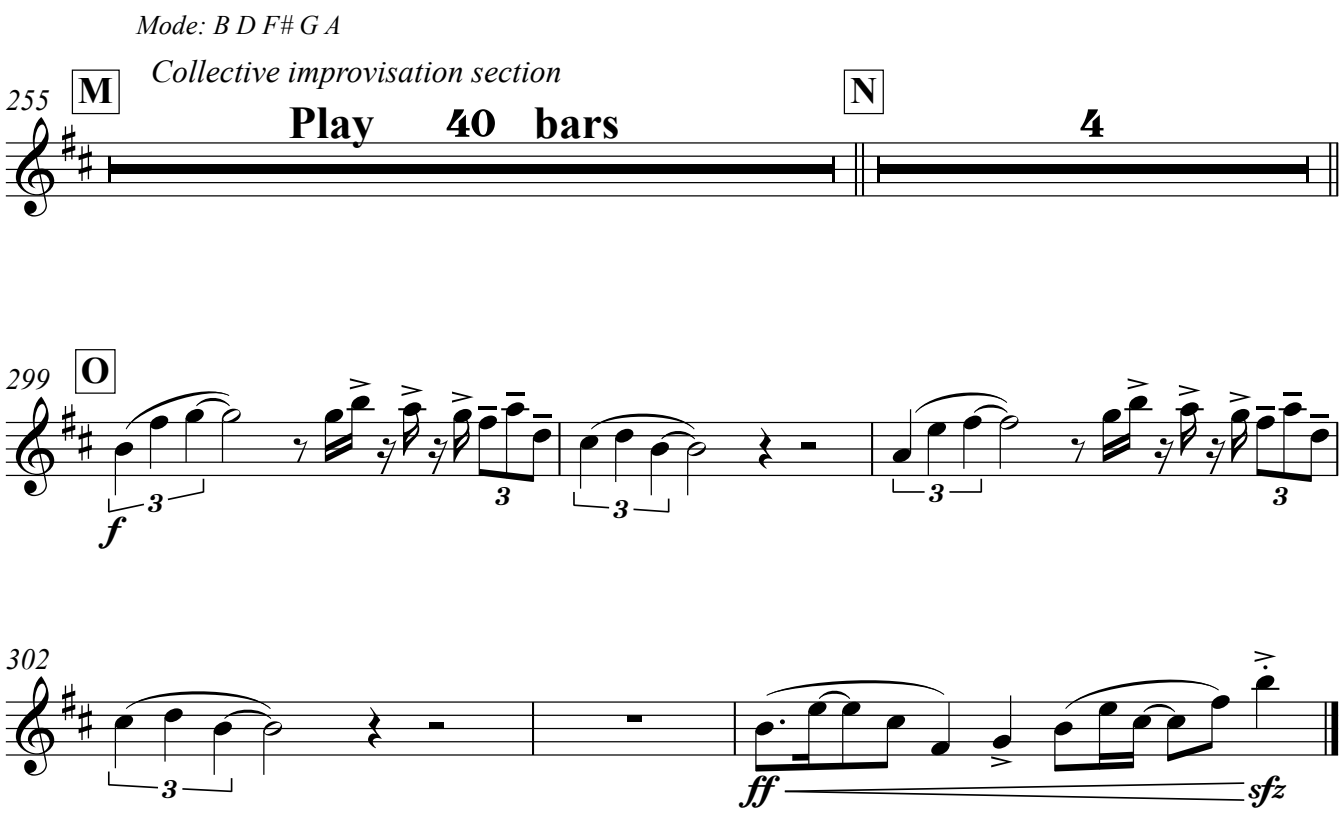

85
F
mf
3
90
95
3
Mode: B D F# G A
101
G
Collective improvisation section
Play 32 bars
Solo eventuary die down
Play freely
133
Play 4 bars
Adagio
H
Piano solo
11
I
9
Piano improvisation for 60-70 bars until K section
157
J
65
K
7
p
232
Bass solo (2bars)
238
♩=110
L
5
3
247
2
3
251
2
Blue Butterfly

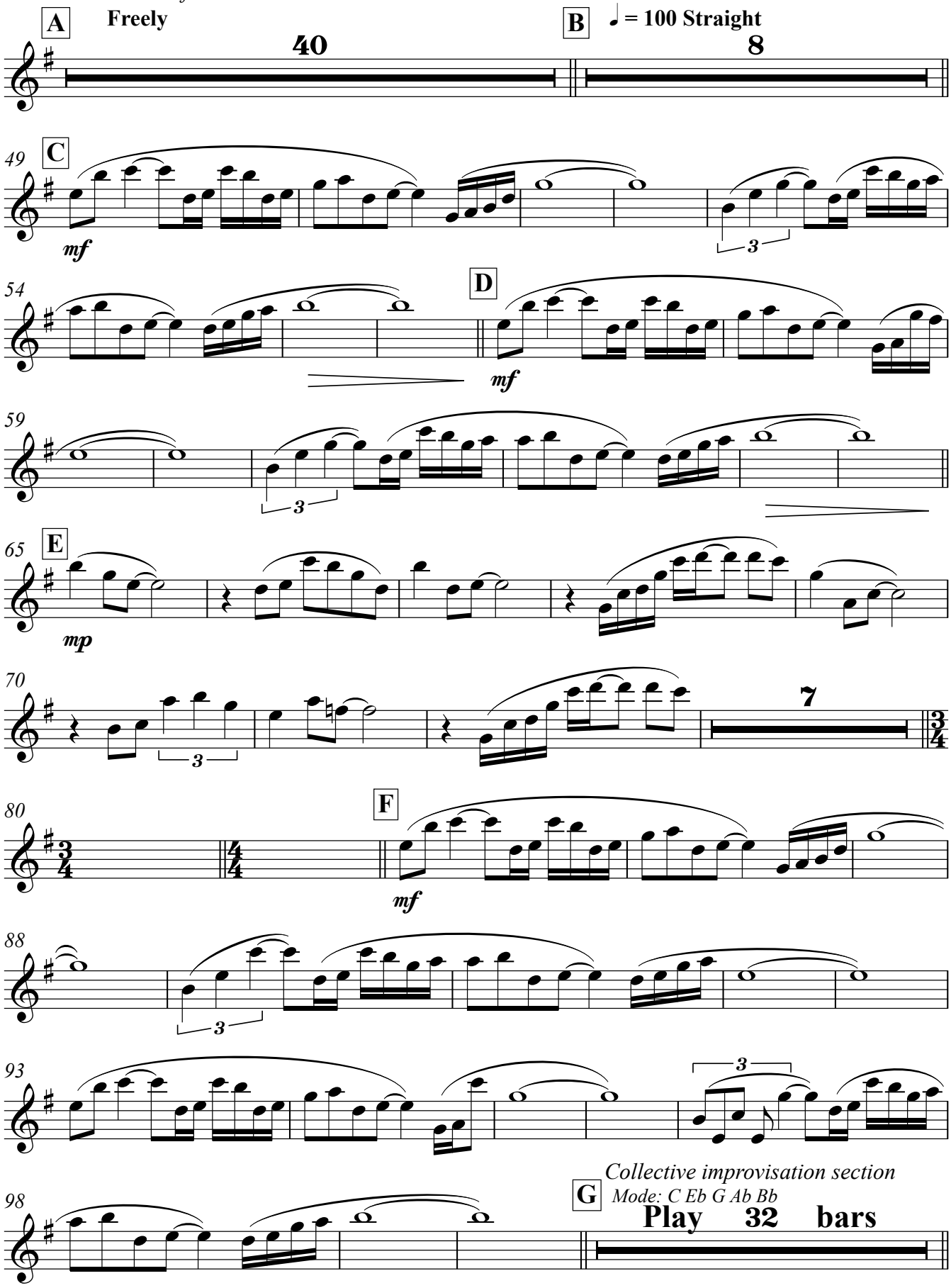

Mode: B D F# G A
Collective improvisation section
255
M
Play 40 bars
N
4
299
O
f
3
3
3
3
302
3
ff
sfz

Tenor Saxophone

Blue Butterfly

Nanako Sato

Piano Cadenza for 30-40 bars until B section



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2

Solo eventuary die down
Play freely
Play 4 bars

Adagio
H *Piano solo*
11

I
9

Piano improvisation for 60-70 bars until K section

157 J
65

K
4

p *dolce*

228

233

Bass solo (2bars)

238 ♩=110
L
5

247
2

251
2

255 M *Collective improvisation section*
Play 40 bars

N
4

299 O
f

302
ff ***sfz***

Piano

Blue Butterfly

Nanako Sato

A **Freely** *Piano Cadenza for 30-40 bars until B section*

Use a mode of D, F A, Bb and C as base of improvisation

Play approx 40 bars

Play approx 40 bars

41 **B** ♩ = 100 Straight

f

45

49 **C**

mp

53

V.S.

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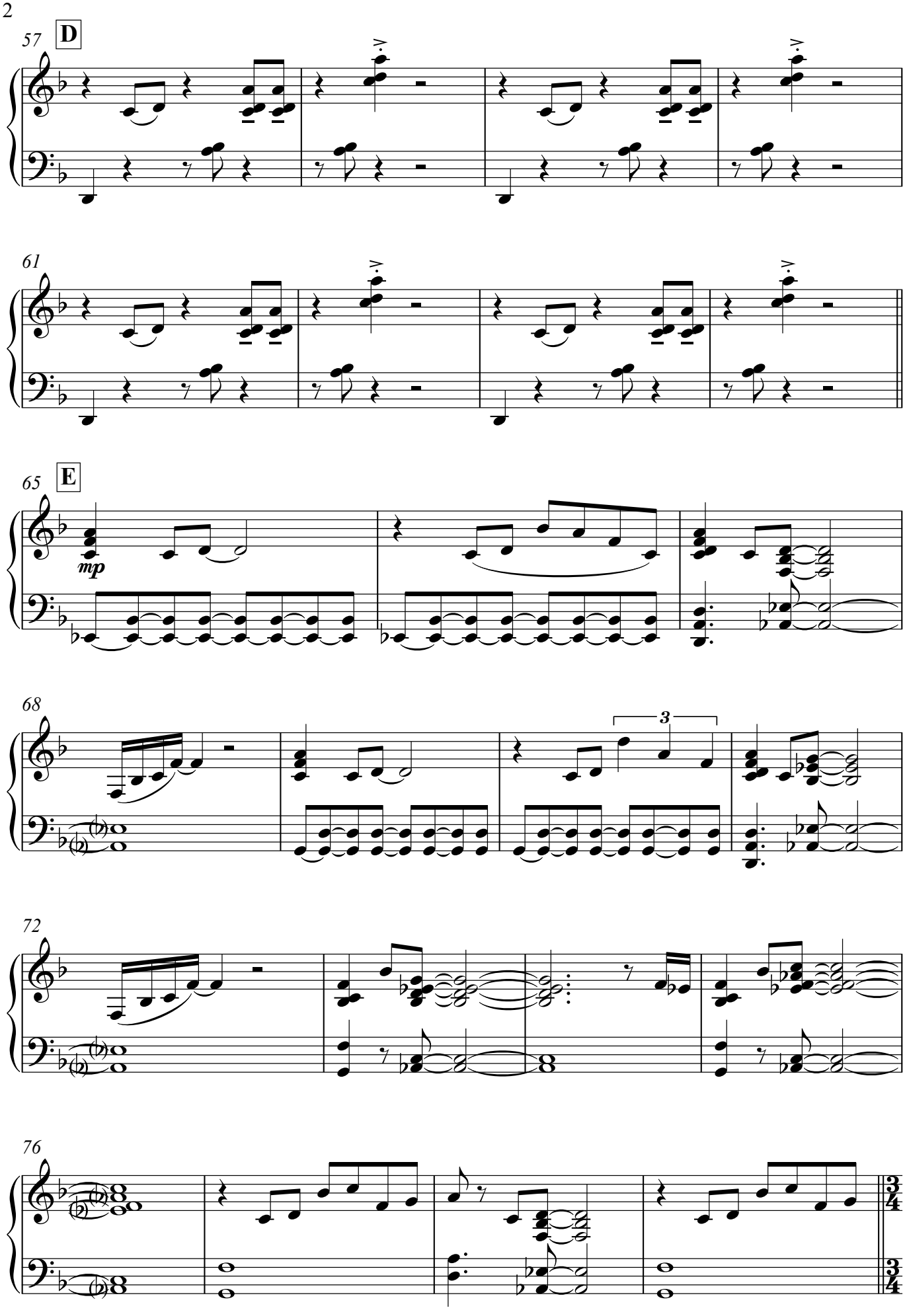
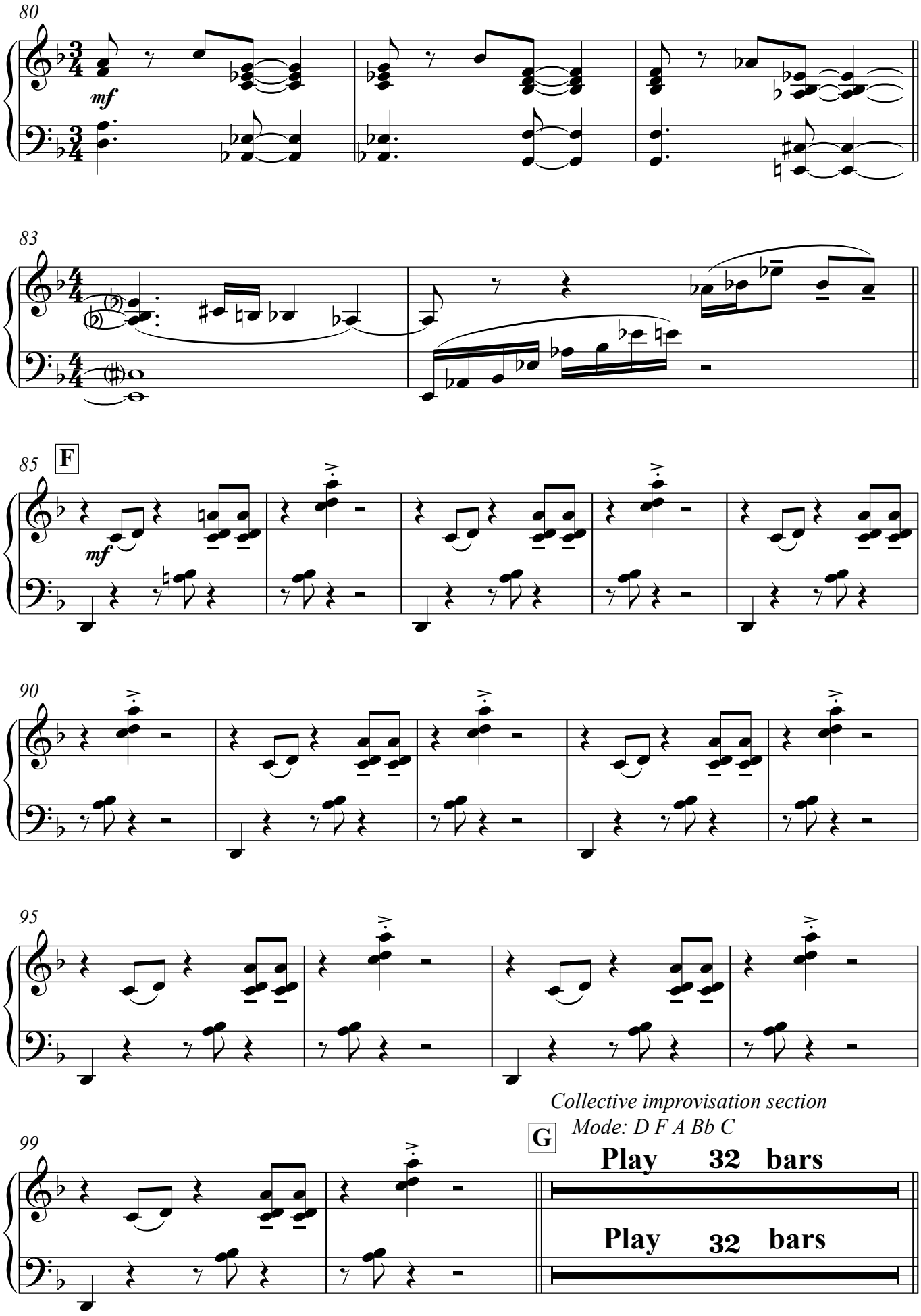

57
D
61
65
E
mp
68
3
72
76


80
mf
83
85
F
mf
90
95
Collective improvisation section
Mode: D F A Bb C
99
G
Play 32 bars
Play 32 bars

4

Adagio

Solo eventuary die down
Play freely

133 **Play 4 bars**

Play 4 bars

H *Piano solo*

8va

dolce

141 (8)

Ped. Ped. Ped. Ped.

3

Ped. *Simile. con pedal*

145 (8)

3

148 loco I

8va

153 (8)

Piano improvisation for 60-70 bars until K section

J *Use a mode of D, F A, Bb and C as base of improvisation*

157 **Play approx 65 bars**

Play approx 65 bars

K

mp

Senza pedal

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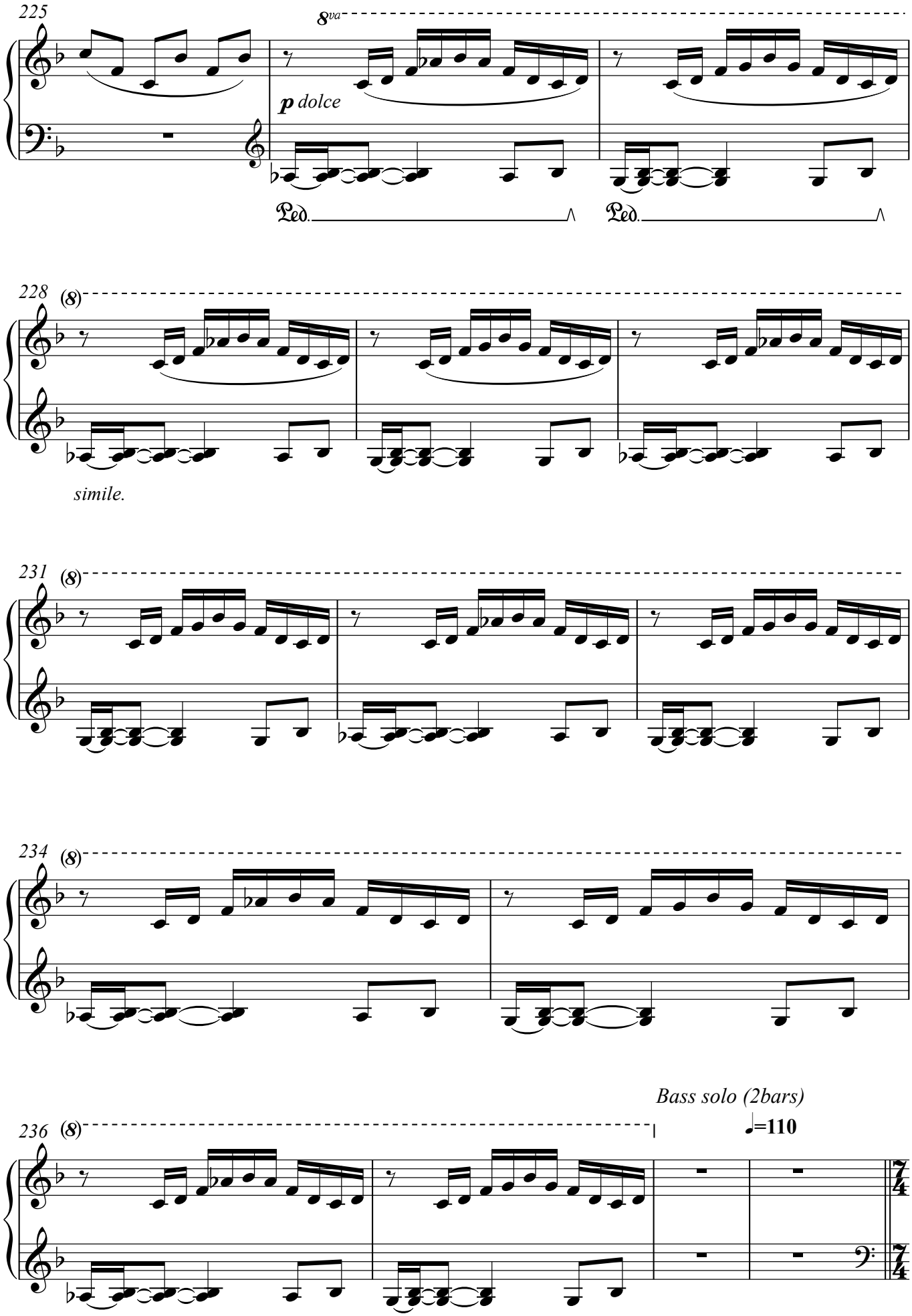
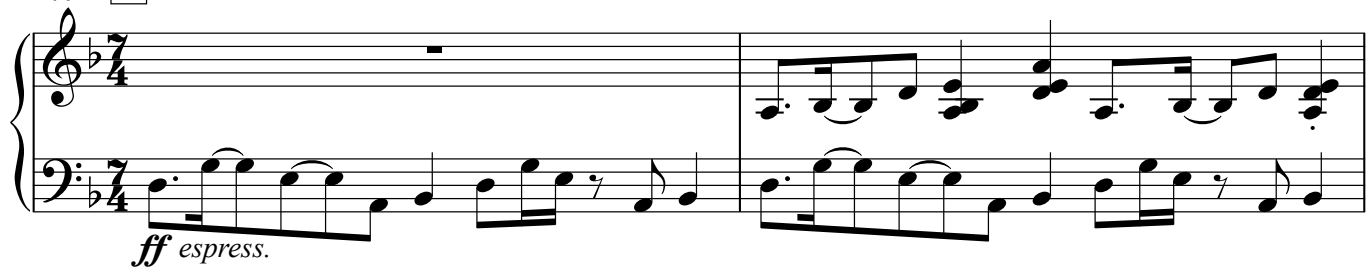

225
8va
p dolce
Ped.
Ped.
228
(8)
simile.
231
(8)
234
(8)
Bass solo (2bars)
236
(8)
♩=110

6

240 **L**



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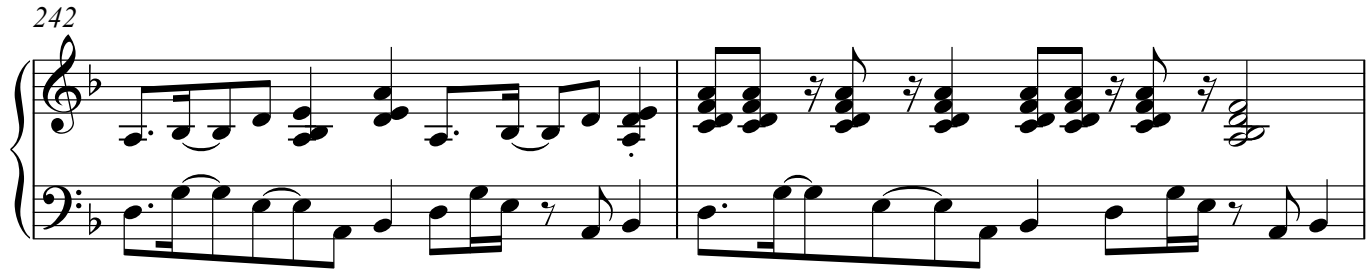

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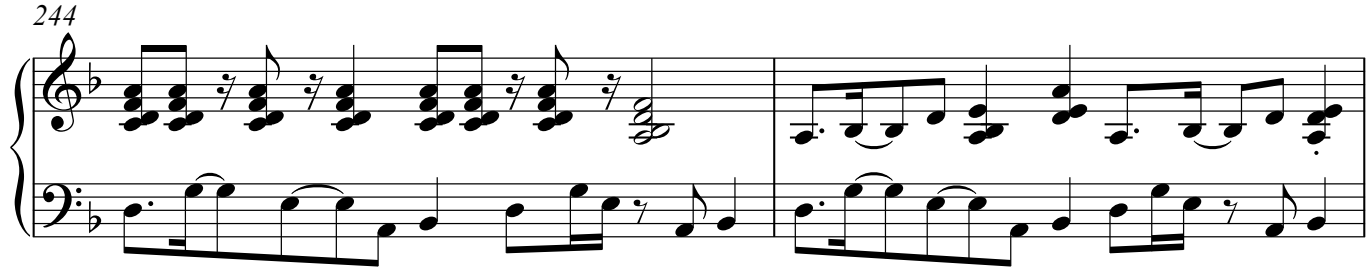

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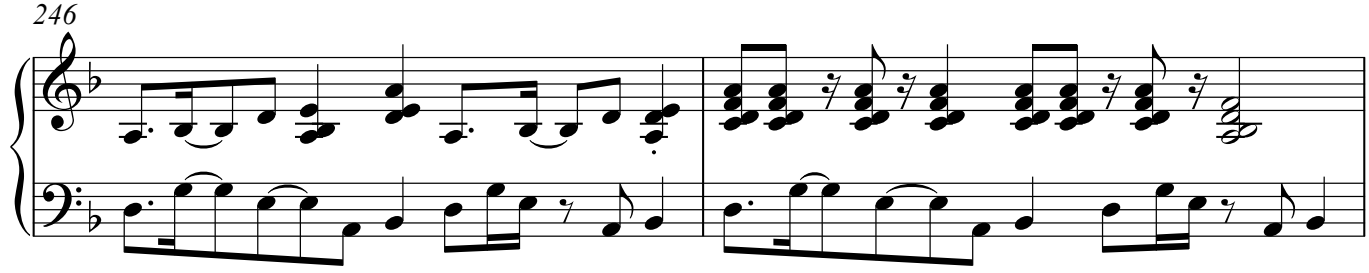

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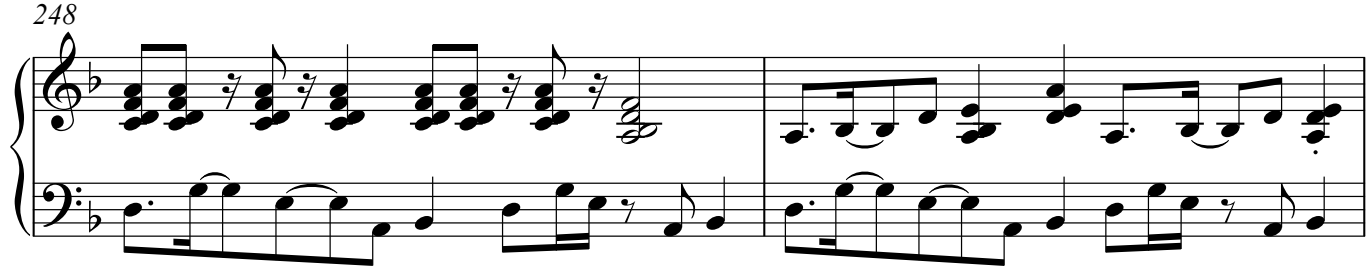

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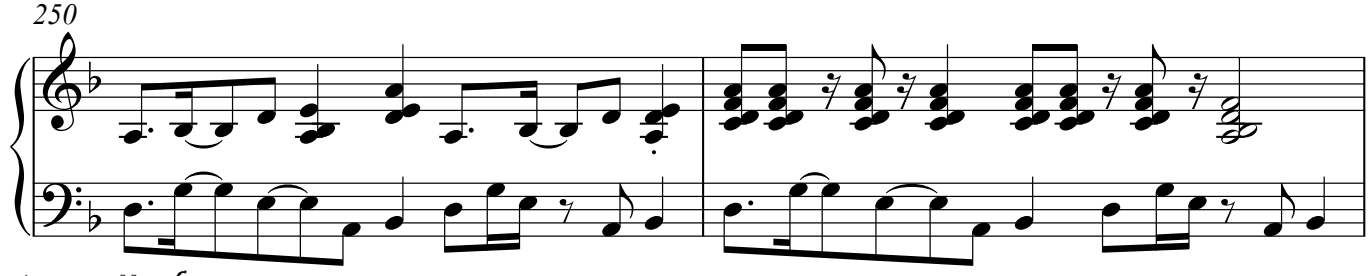

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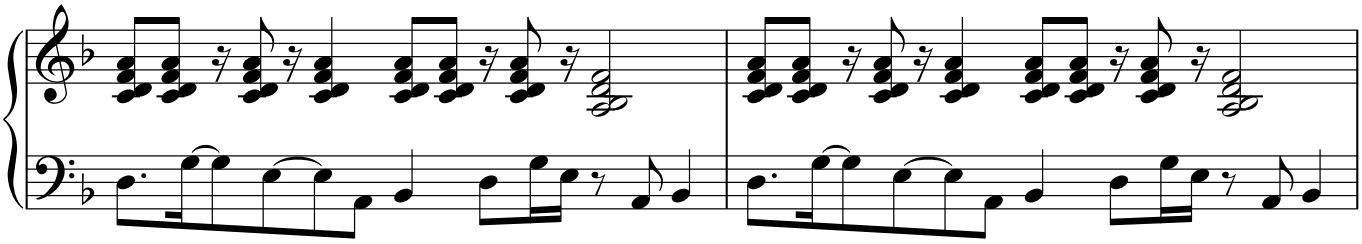
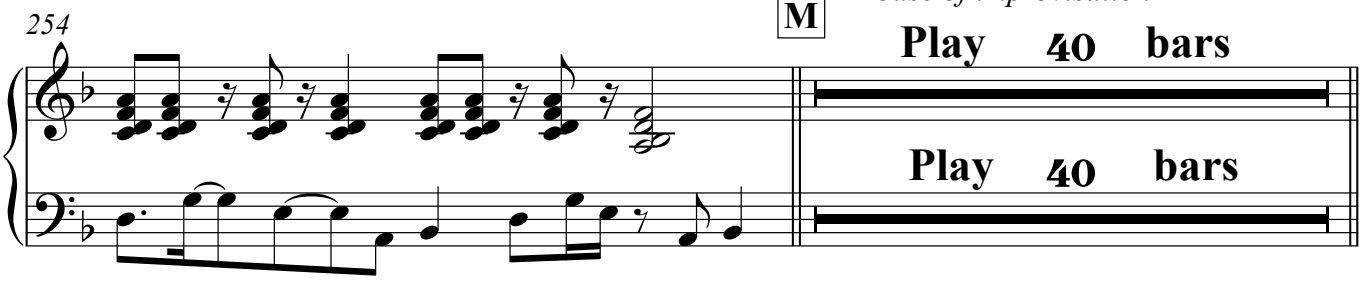
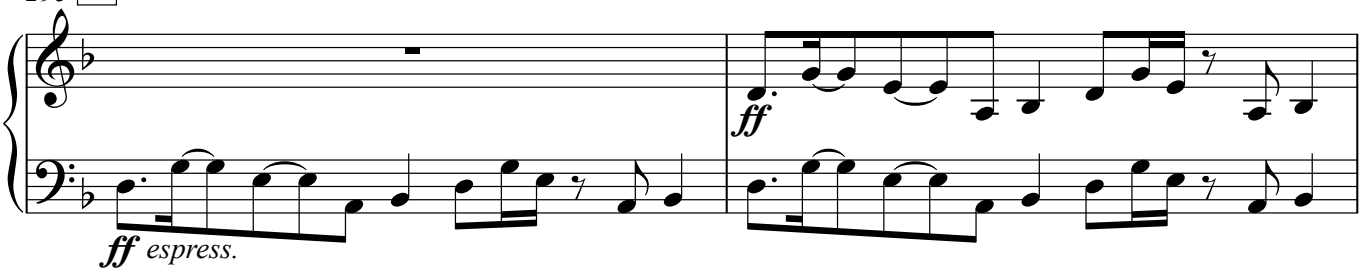


Collective improvisation section
Use a mode of D, F A, Bb and C as base of improvisation

254 **M**



295 **N**



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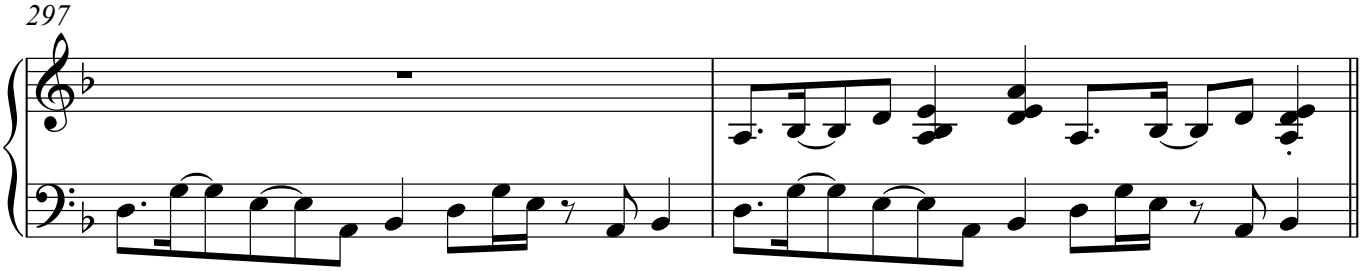
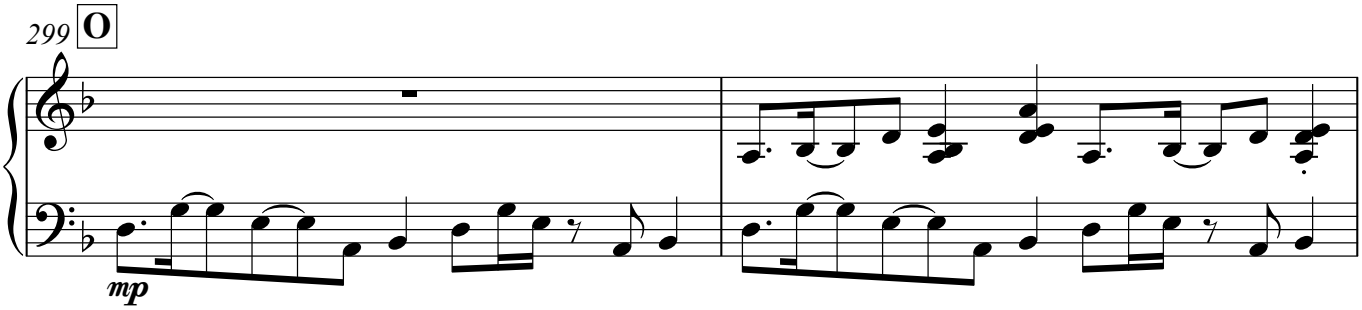


299 **O**



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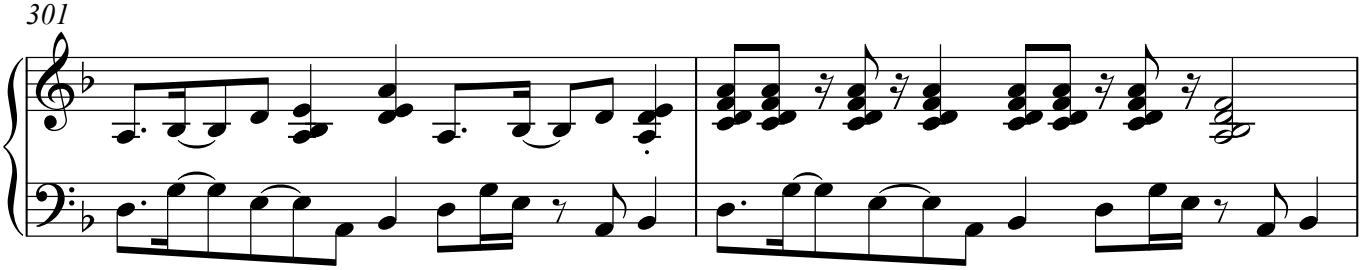

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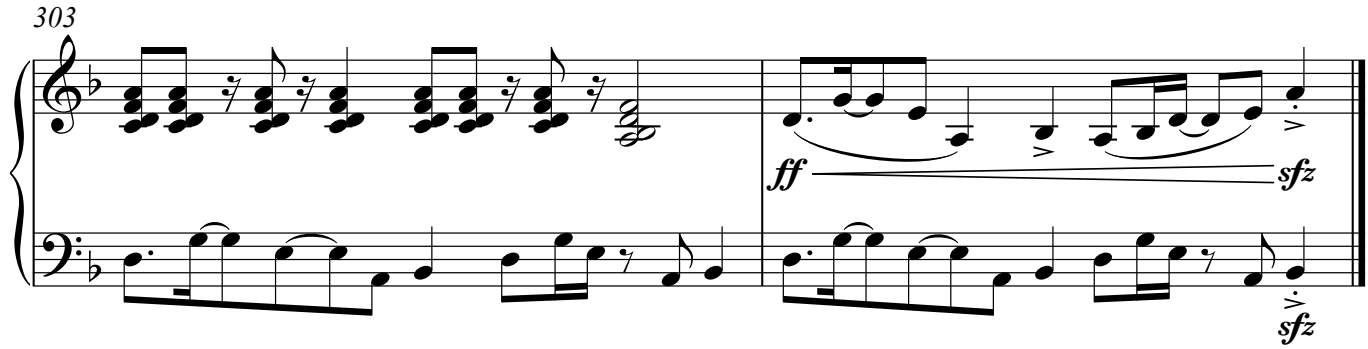
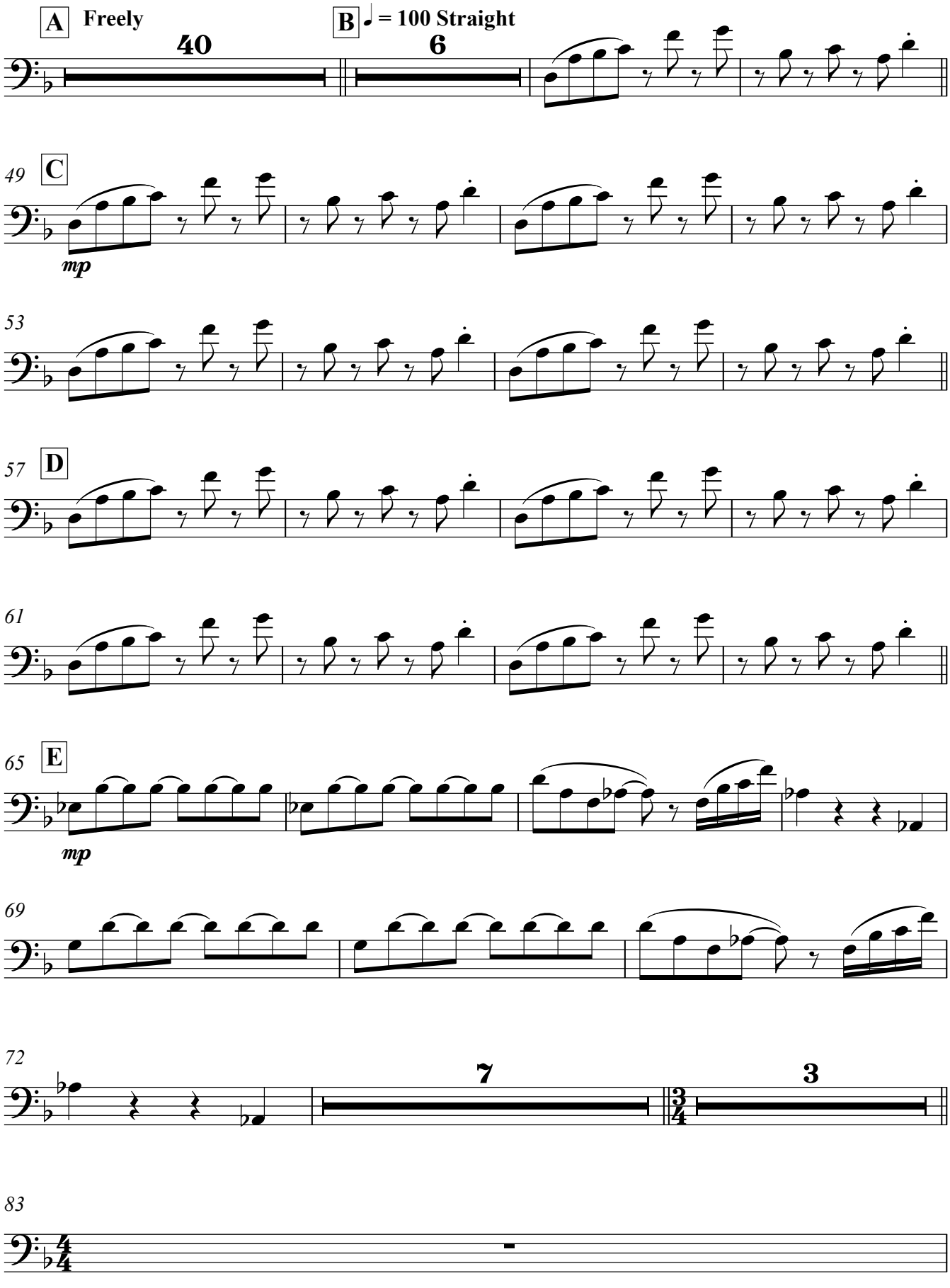


Acoustic Bass

Blue Butterfly

Nanako Sato

Piano Cadenza for 30-40 bars until B section



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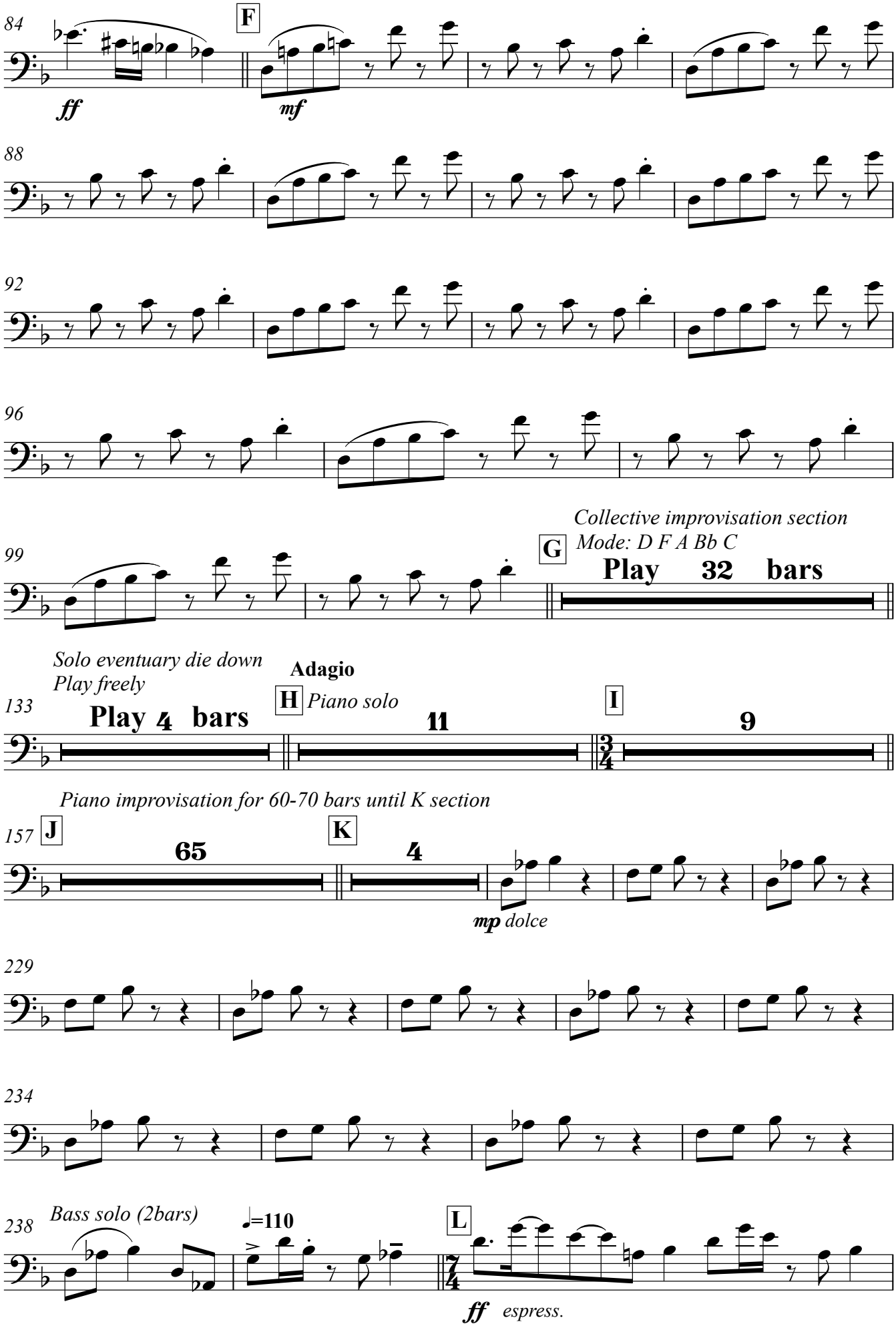
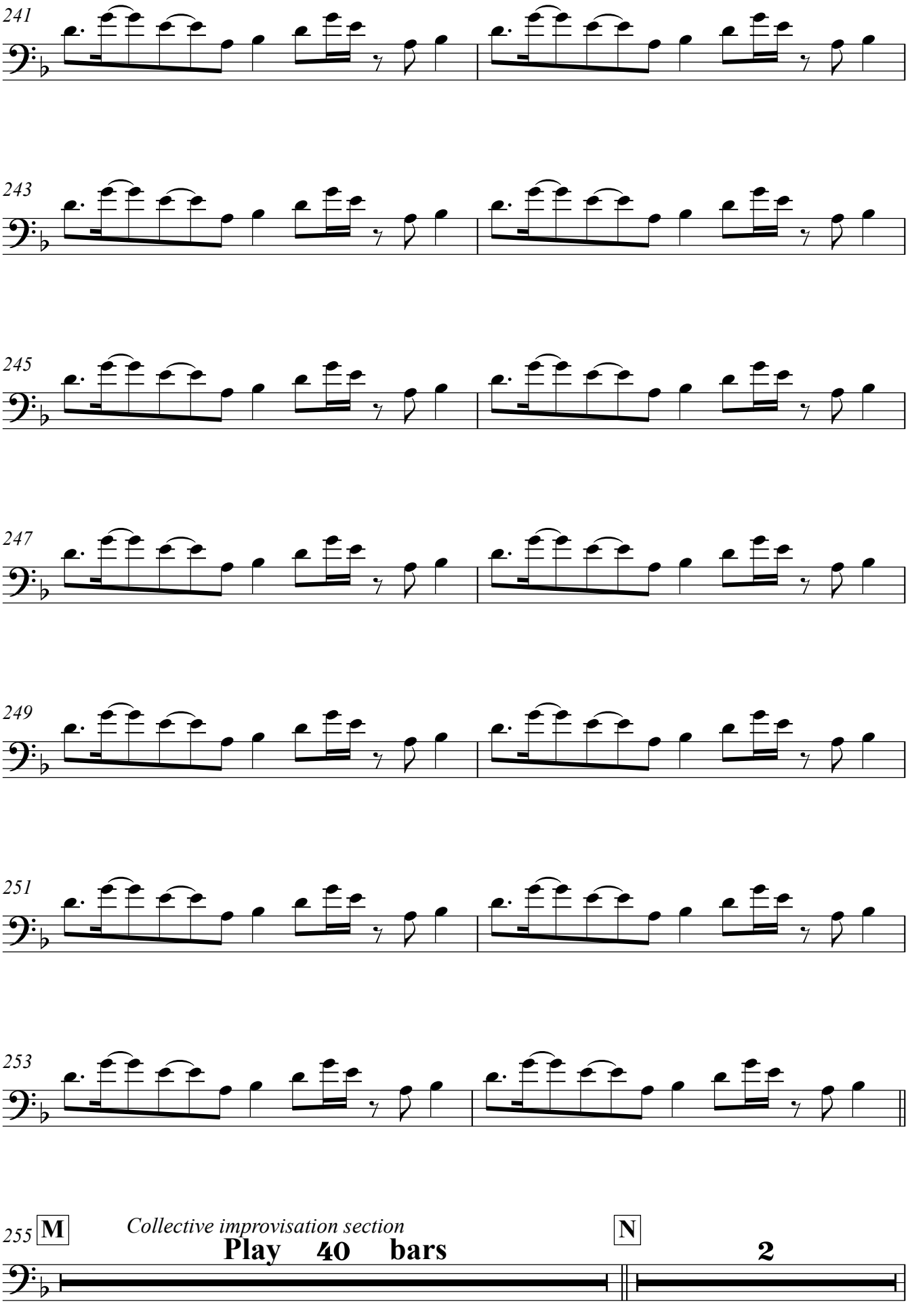
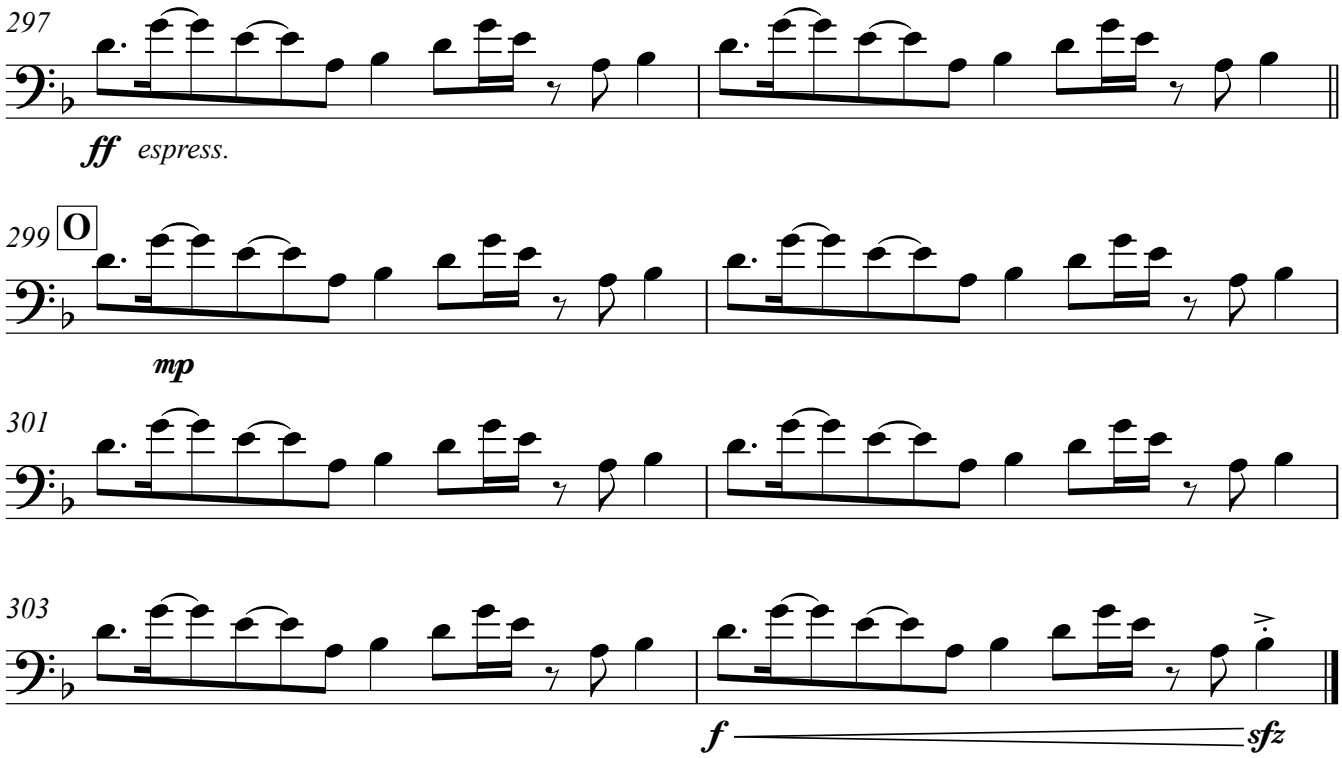
2


84
F
ff
mf
88
92
96
99
Collective improvisation section
Mode: D F A Bb C
G
Play 32 bars
Solo eventuary die down
Play freely
Adagio
133
Play 4 bars
H
Piano solo
11
I
9
Piano improvisation for 60-70 bars until K section
157
J
65
K
4
mp dolce
229
234
238
Bass solo (2bars)
♩=110
L
ff espress.


241
243
245
247
249
251
253
255
M
Collective improvisation section
Play 40 bars
N
2

4

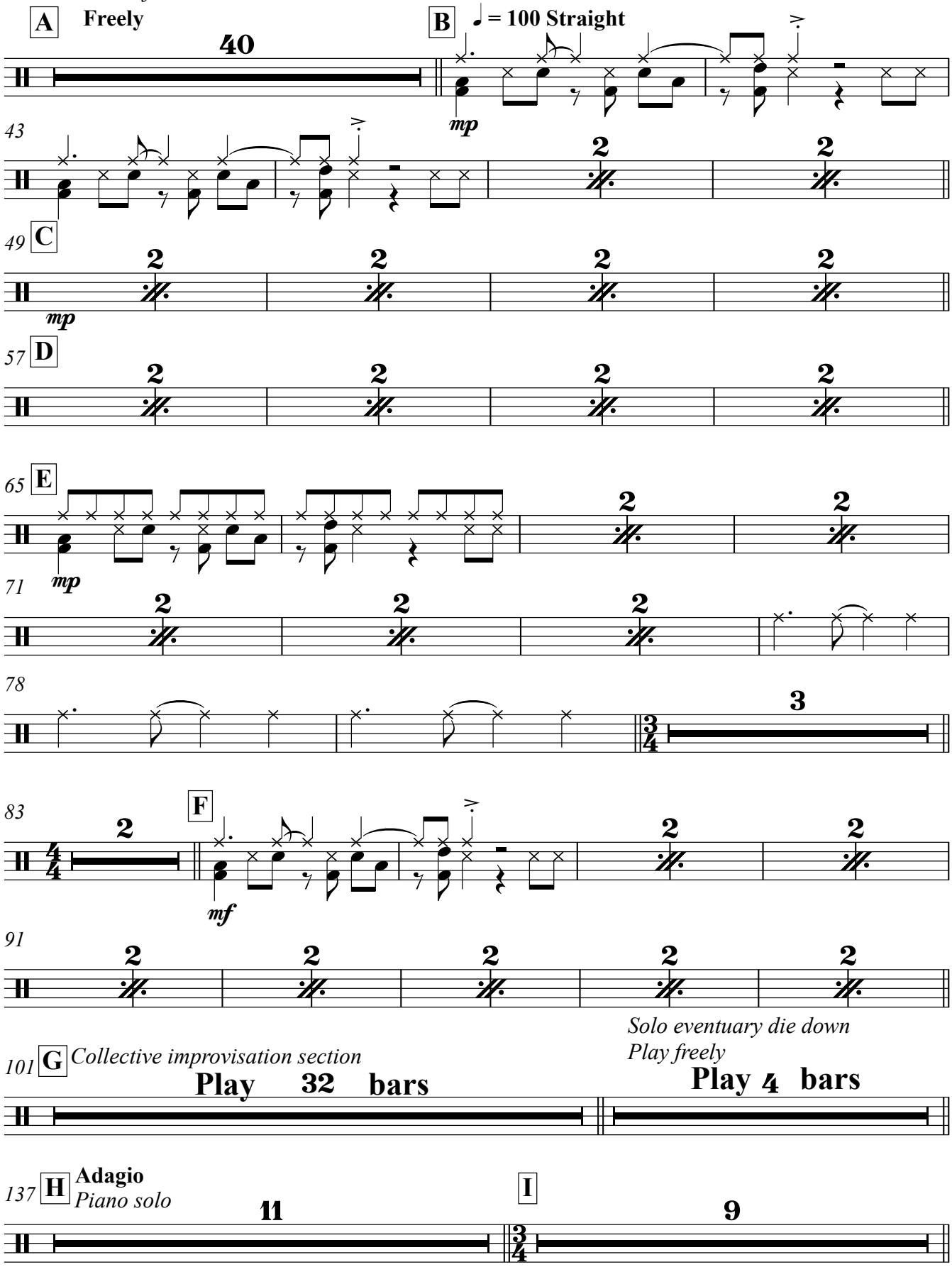


Drum Set

Blue Butterfly

Nanako Sato

Piano Cadenza for 30-40 bars until B section



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2

Piano improvisation for 60-70 bars until K section

157 J 65 K 4

p dolce

228 2 2 2 2 2

Bass solo (2bars)

238 ♩=110 L 7/4

mp espress.

242 2 2 2

248 2 2 2

254 M

Collective improvisation section

Play 40 bars

295 N

f

298 O

mp

300 2

303

f *sfz*

Blue Butterfly

Chapter 5

Reminiscence of a Japanese Garden

This composition utilises more prominent heterophonic textures than the previous compositions. Time signatures change throughout the piece, making it hard to feel a constant pulse as it flows, twists and turns like a river. There is an emphasis on Japanese-style pentatonic sounds. The flautist emulates a Japanese flute (*Shakuhachi*) and violinist imitates a Japanese harp (*Koto*).

Reminiscence of a Japanese Garden attempts to create the feeling of tranquillity that is felt when visiting the gardens of my home country. The Kyoto gardens evoke a harmonious feeling of calmness and peace. The scenery often recalls memory of Japanese poetries, *Haiku*[3] and other ancient literatures by Basho Matsuo, Shiki Masaoka, Buson Yosa, and Issa Kobayashi.

> 月日は百代の過客にして、行かふ年も又旅人也。
> 舟の上に生涯をうかべ、馬の口とらえて老をむかふる物は、
> 日々旅にして旅を栖とす。
>
> *The months and days are eternal voyagers;*
> *the years that come and go are also travelers.*
> *For those who float away their lives on boats,*
> *for those who grow old leading horses are forever journeying;*
> *the journey itself becomes their homes.*
>
> - Basho Matsuo (1644-1694) (translated by Nanako Sato)

[3] Haiku is one of the most important form of traditional Japanese poetry which are introduced throughout education system in Japan. Haiku was really popular in Edo-period (1600 -1868) and masters like Basho, Buson and Issa are considered as the greatest in the literature society called *Haikai*.

Reminiscence of a Japanese Garden

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

1 Flute

1 Bb Clarinet

1 Piano

1 Violin

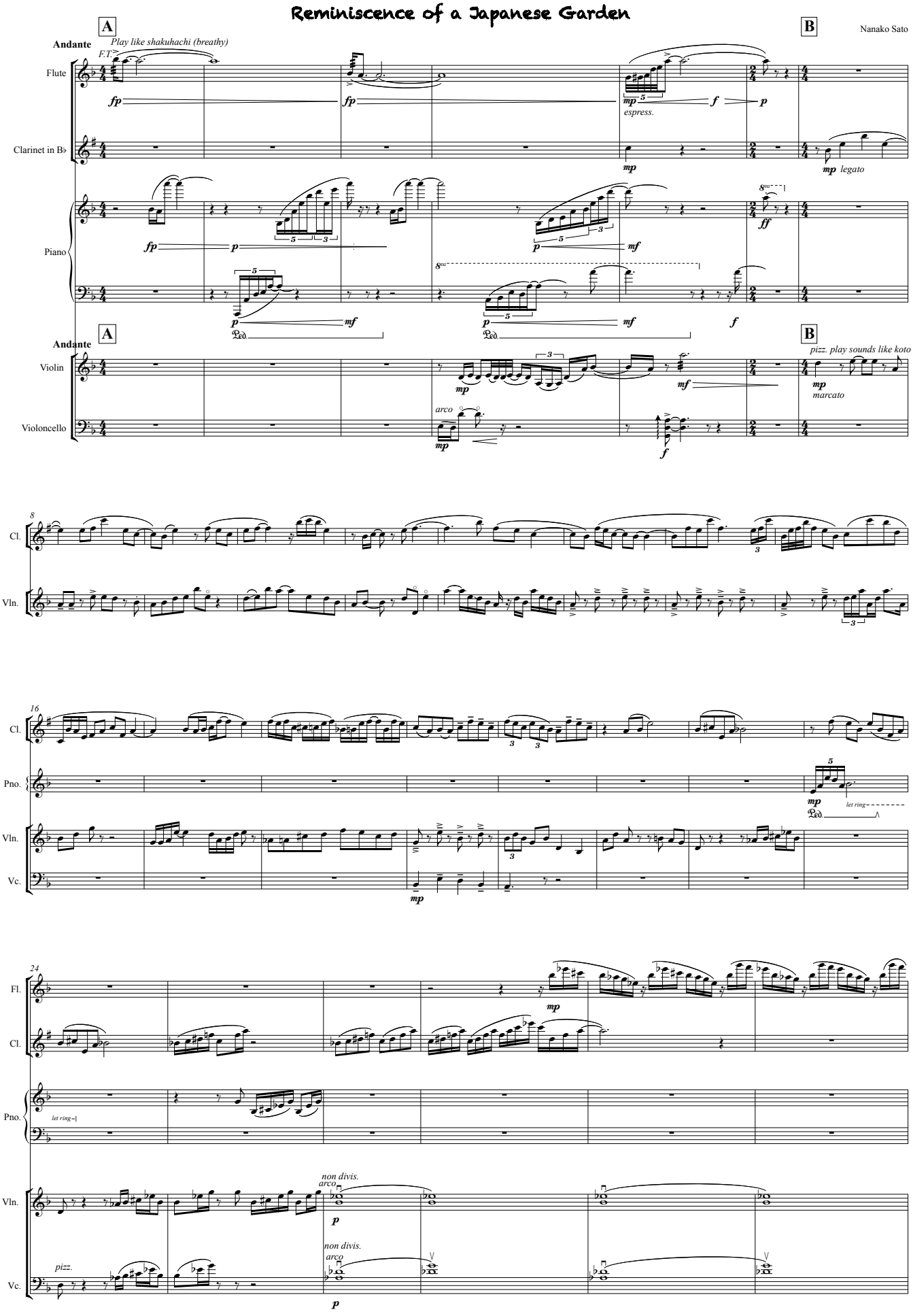
1 Cello

Note: Grand piano should be used to perform this piece as pianist need to play the inside of piano stirings. Pianist need to have metal mallets from bar 54 - 62 to perform this piece.
Shyakuhachi is a traditional Japanese bamboo flute.
Koto is a traditional Japanese harp.

Transposed Score

Reminiscence of a Japanese Garden

Nanako Sato



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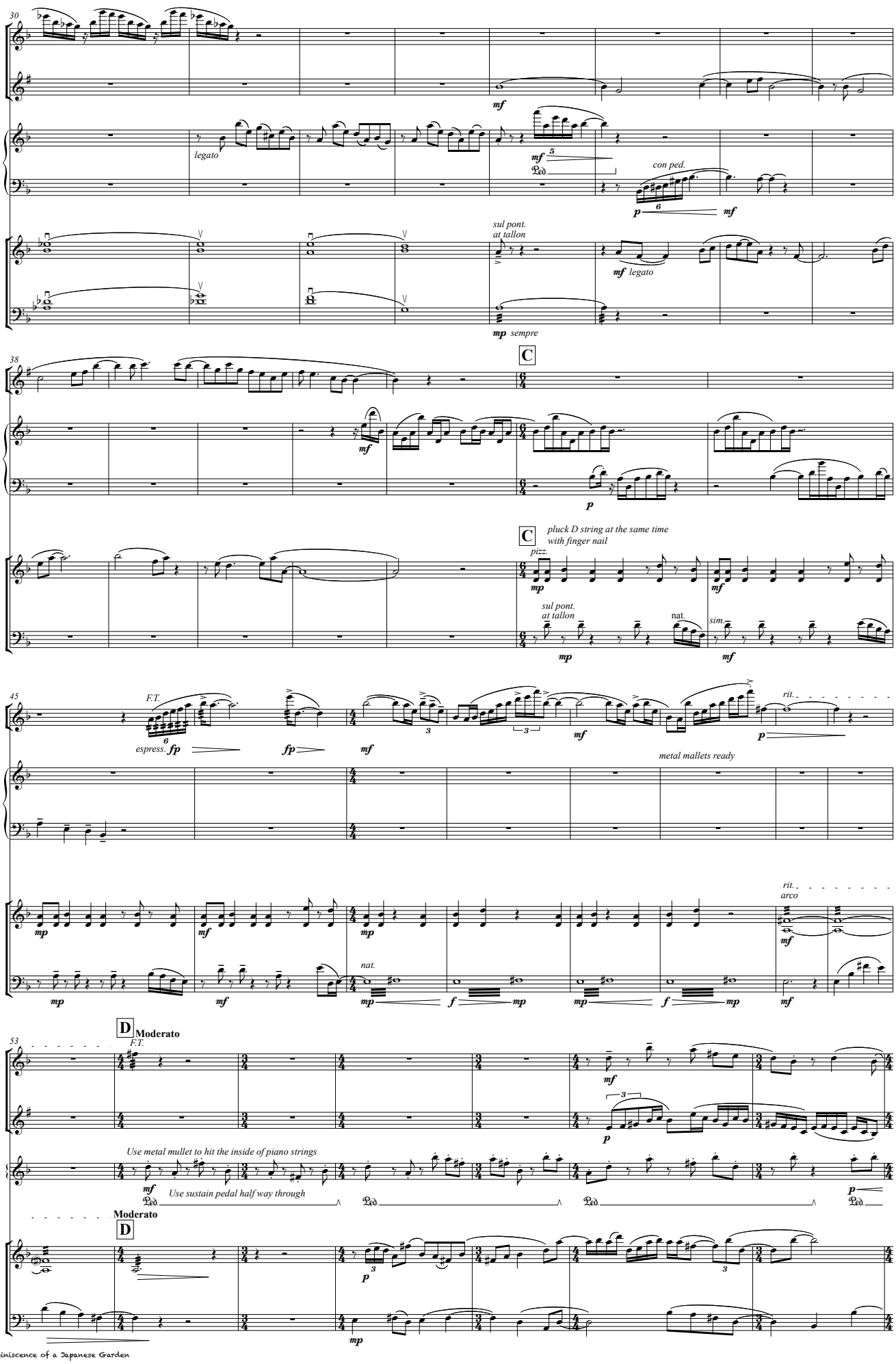
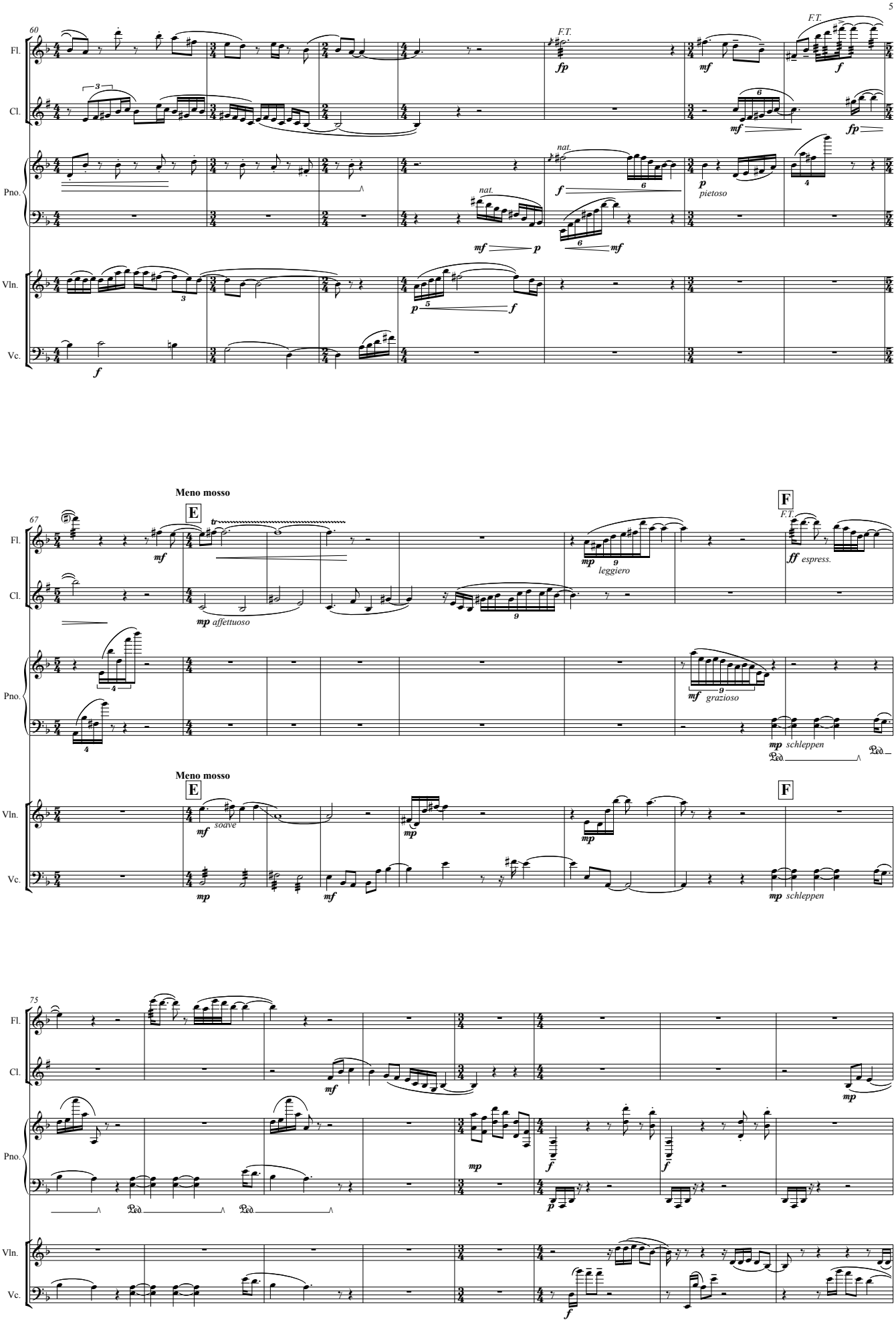
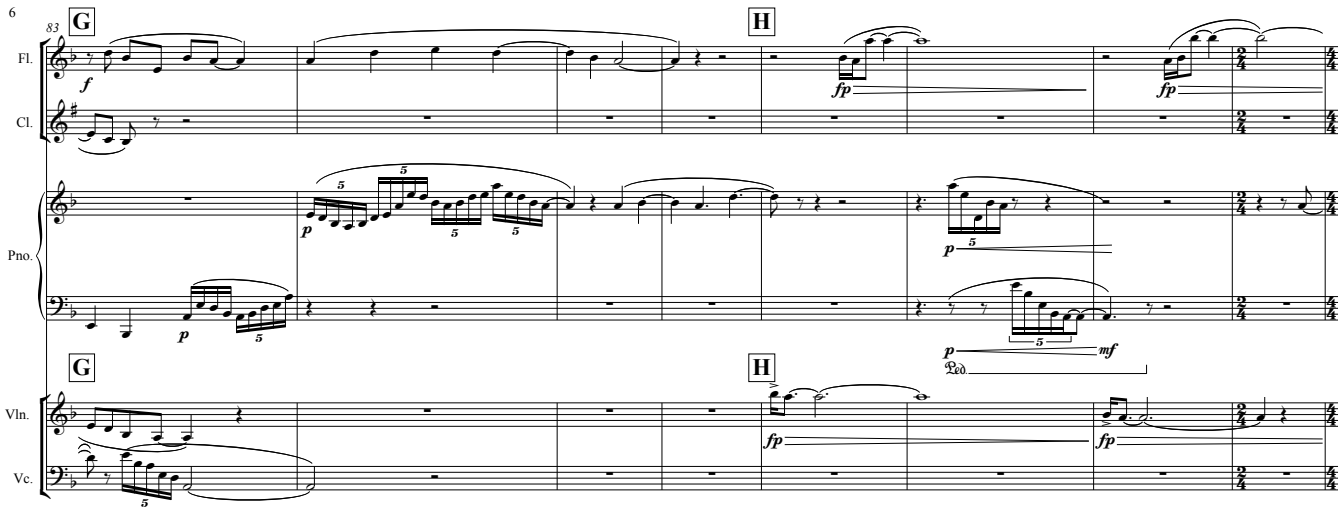
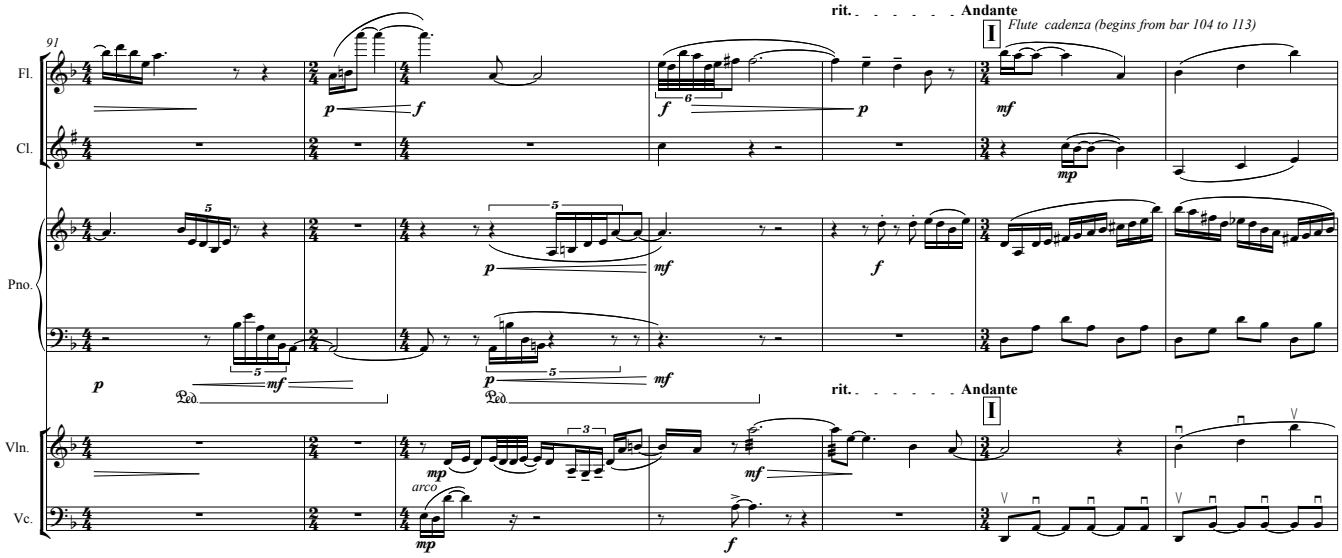
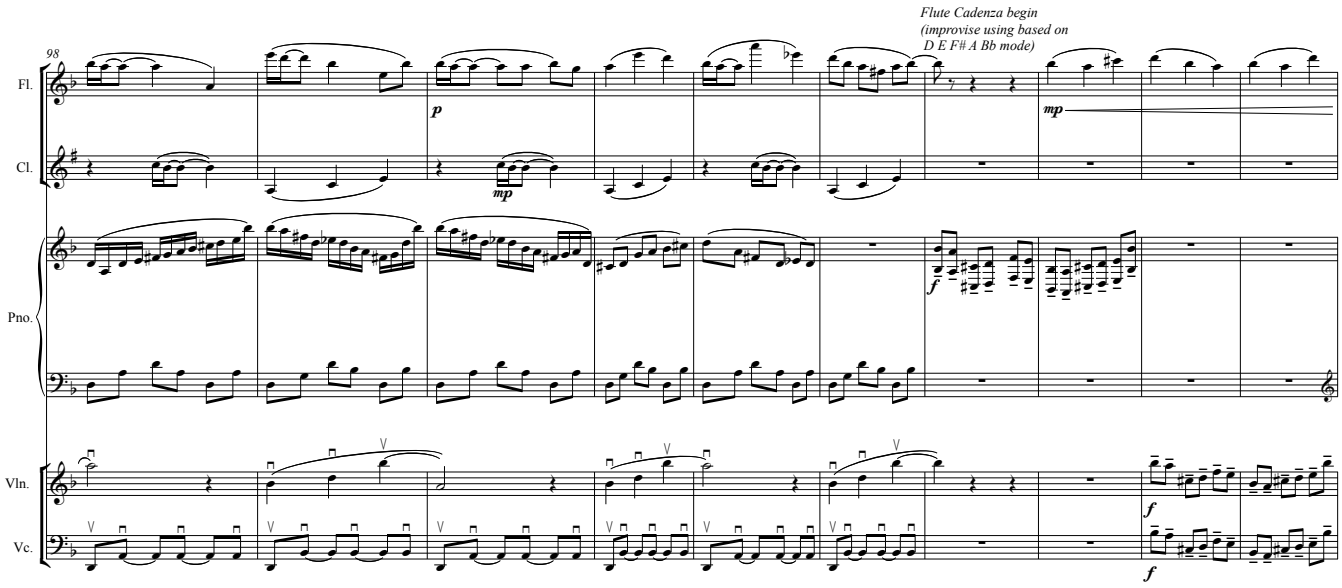

30
Fl.
Cl.
Pno.
Vln.
Vc.
mf
legato
con ped.
sul pont.
at tallon
mf legato
mp sempre
38
C
pluck D string at the same time
with finger nail
pizz.
sul pont.
at tallon
nat.
sim.
45
F.T.
espress.
fp
rit.
metal mallets ready
arco
nat.
53
D
Moderato
F.T.
Use metal mullet to hit the inside of piano strings
Use sustain pedal half way through



Reminiscence of a Japanese Garden







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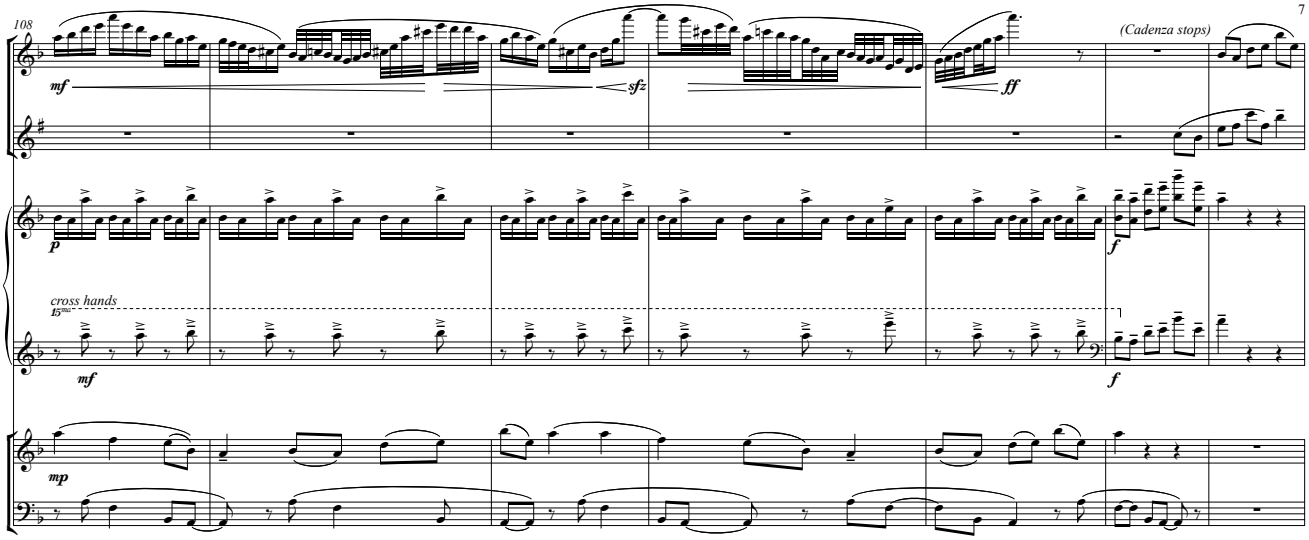
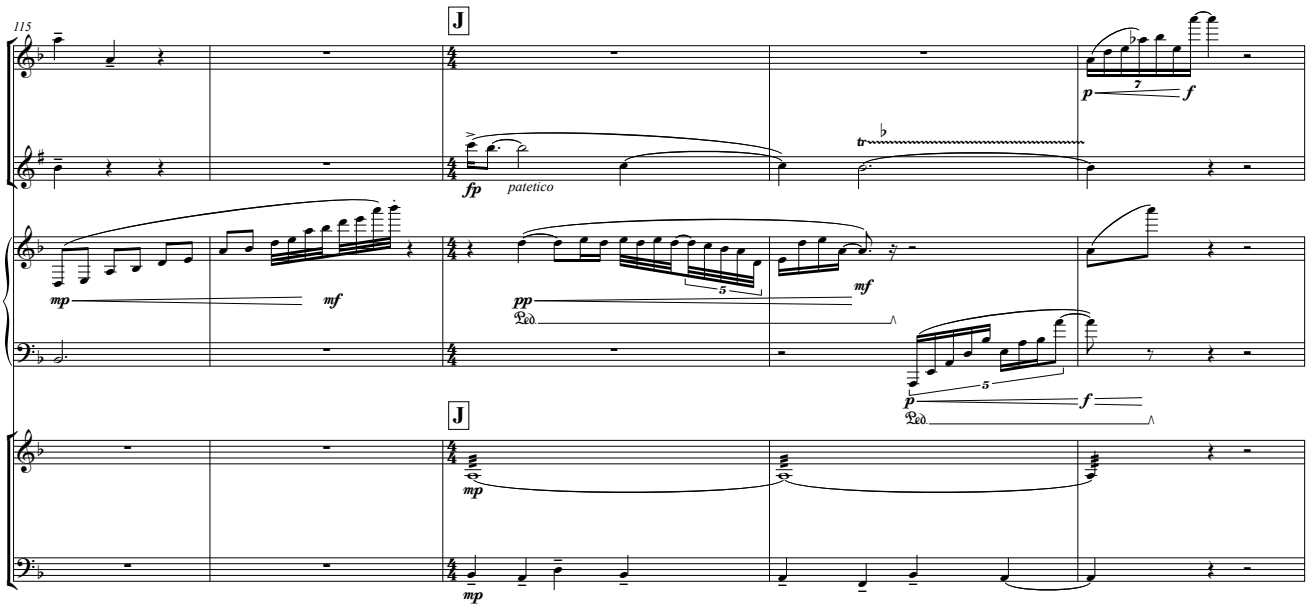
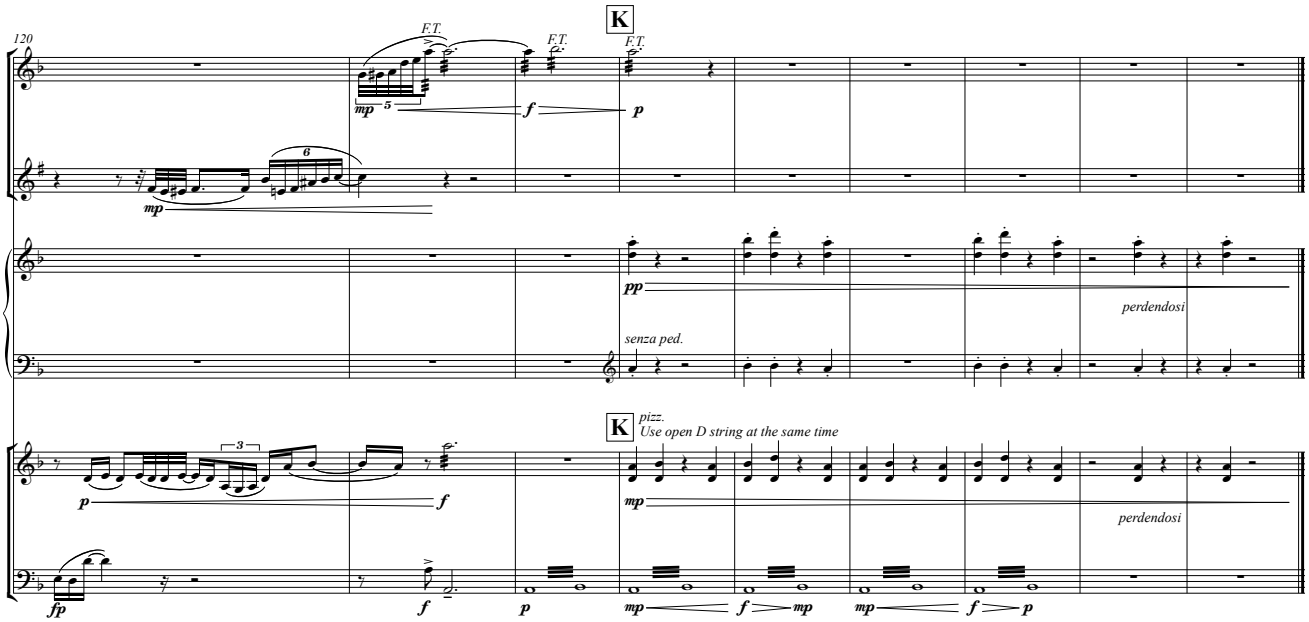

108
Fl.
Cl.
Pno.
Vln.
Vc.
mf
sfz
ff
(Cadenza stops)
p
f
cross hands
15ma
mf
f
mp


115
J
Fl.
Cl.
Pno.
Vln.
Vc.
p
7
f
fp
patetico
tr
mp
mf
pp
Ped.
5
J
mp
mp


120
K
F.T.
F.T.
F.T.
Fl.
Cl.
Pno.
Vln.
Vc.
mp
5
f
p
6
pp
senza ped.
perdendosi
K
pizz.
Use open D string at the same time
3
p
f
mp
perdendosi
fp
f
p
mp
f
mp
mp
f
p

Flute

Reminiscence of a Japanese Garden

Nanako Sato

Andante

Play like shakuhachi (breathy)

A

F.T.

fp *fp* *mp* 5 *f* *p*

espress.

7 B

20

mp

29

32 11 C 2

F.T.

6

espress. *fp* *fp*

47

mf 3 3 *mf*

50

rit.

p

D

Moderato

54 *F.T.*

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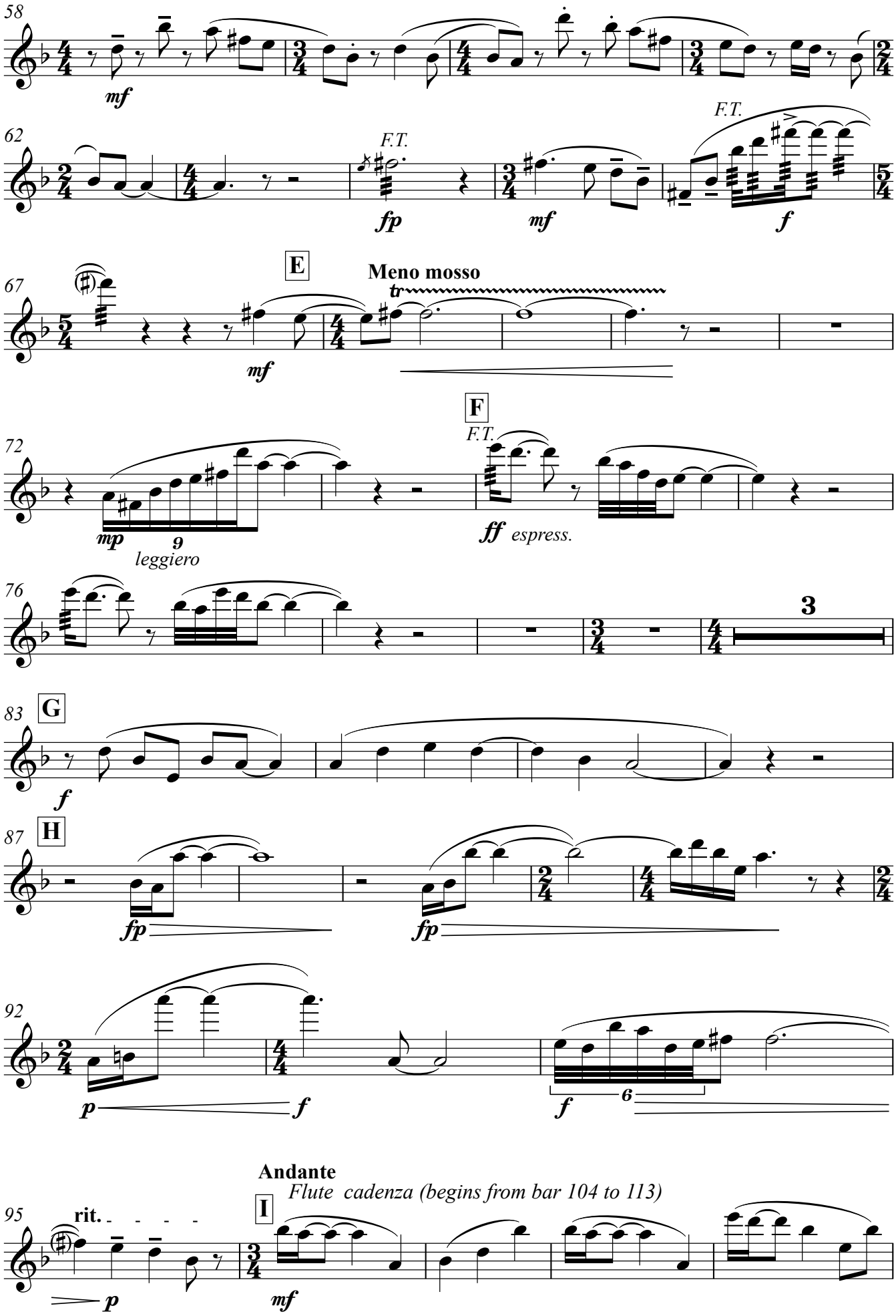
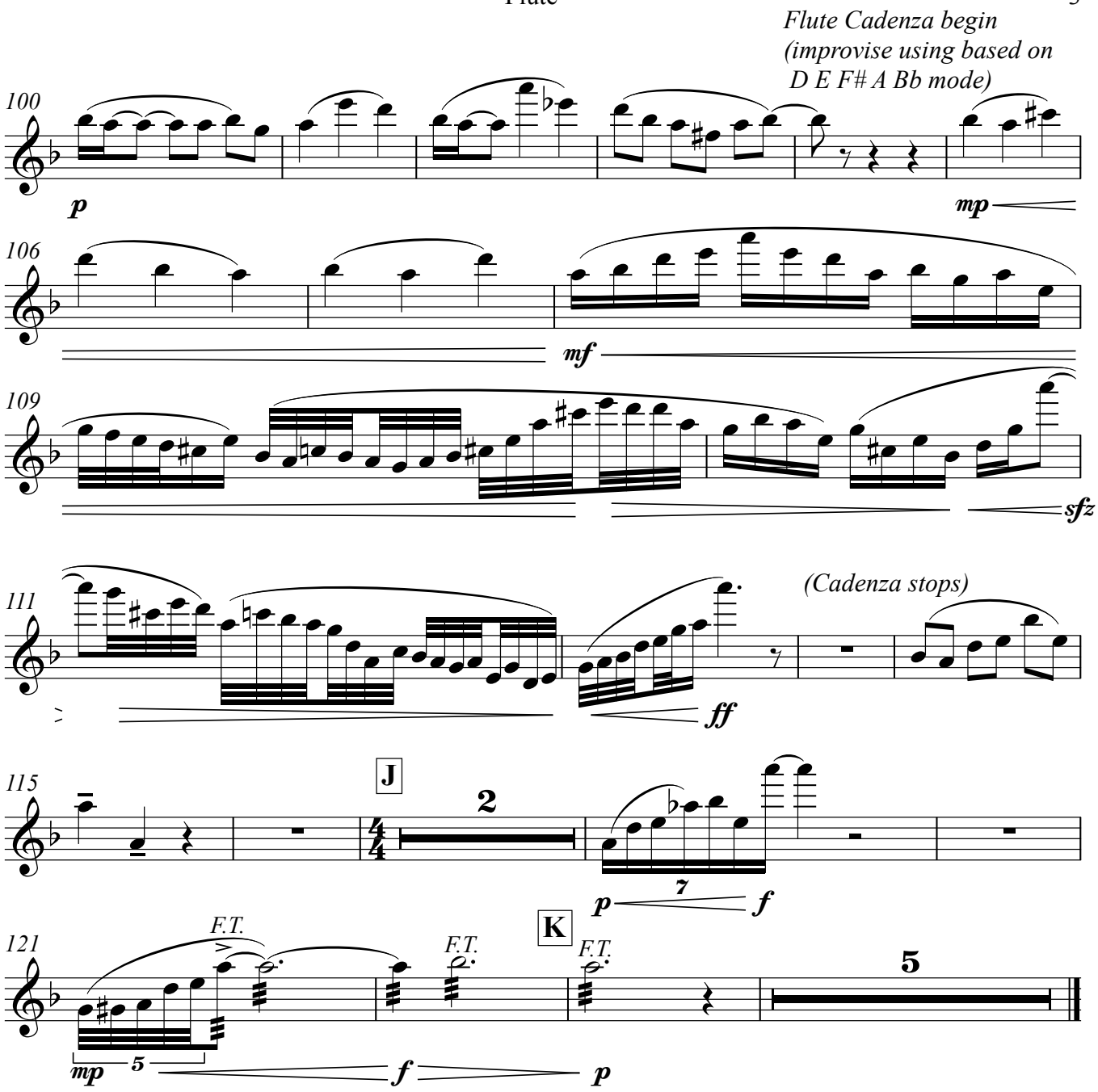

58
mf
62
F.T.
fp
mf
F.T.
f
67
E
Meno mosso
tr
mf
72
F
F.T.
mp
9
leggiero
ff espress.
76
3
83
G
f
87
H
fp
fp
92
p
f
f
6
Andante
Flute cadenza (begins from bar 104 to 113)
95
rit.
I
p
mf



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Clarinet in B♭

Reminiscence of a Japanese Garden

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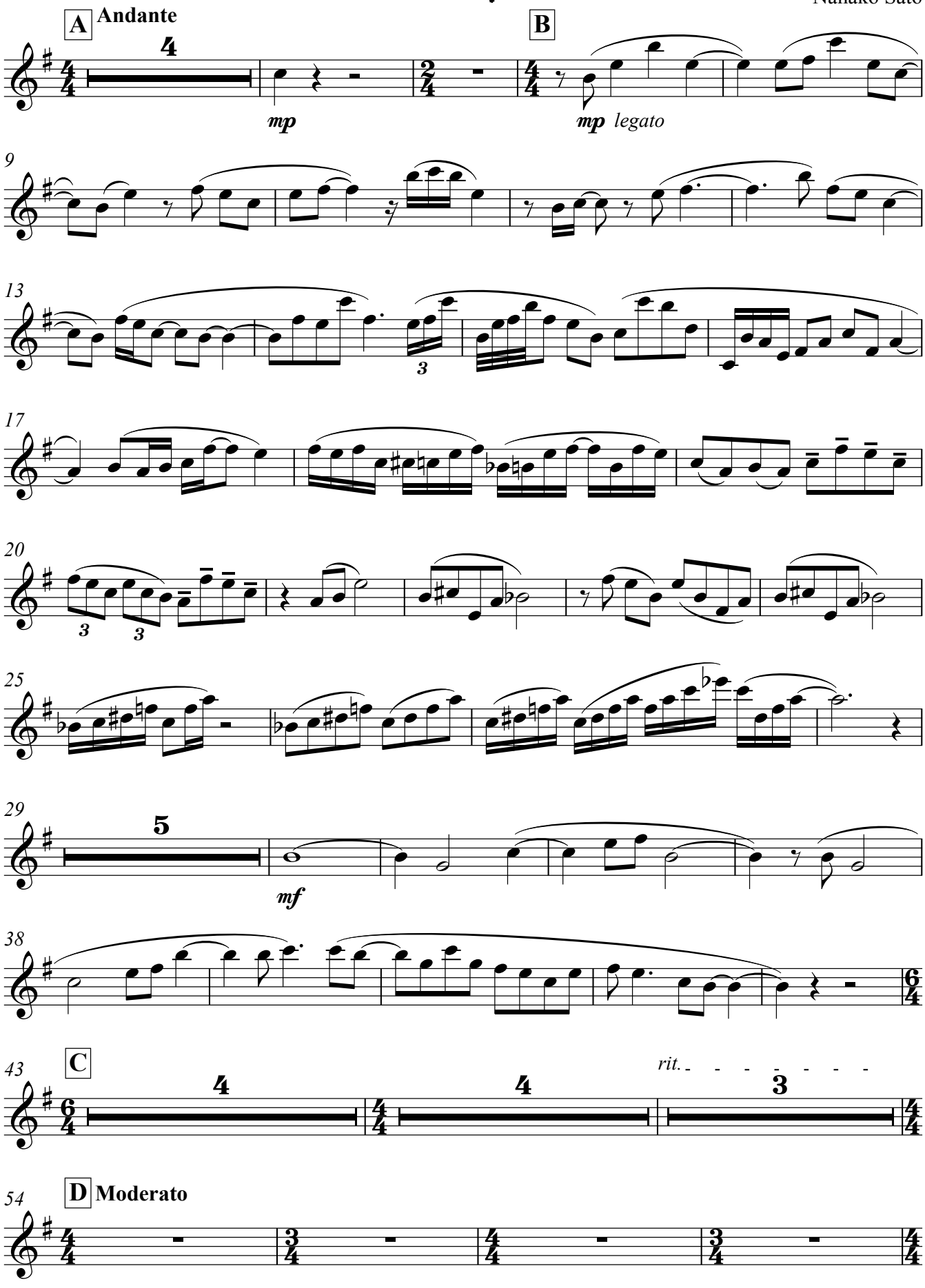

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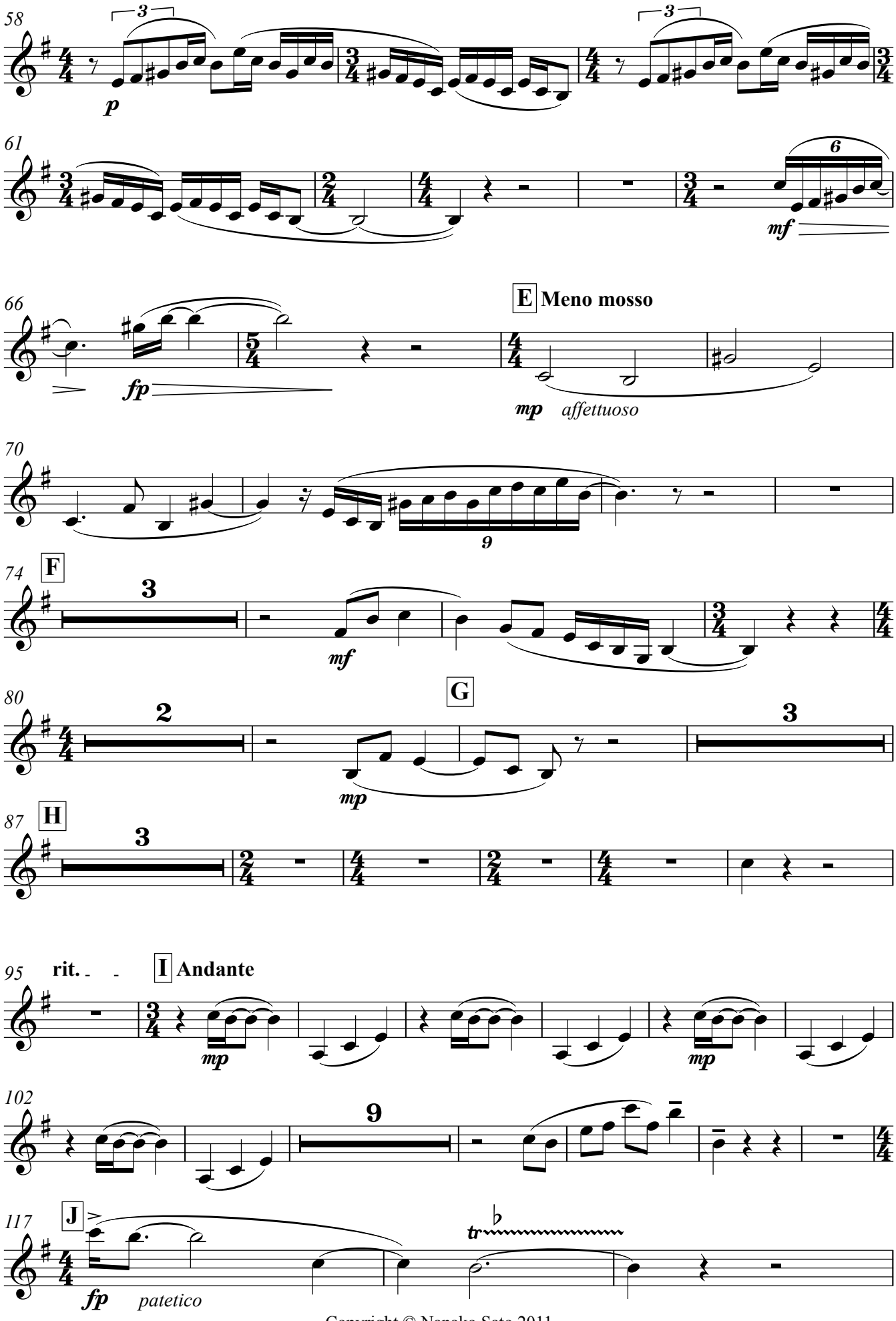

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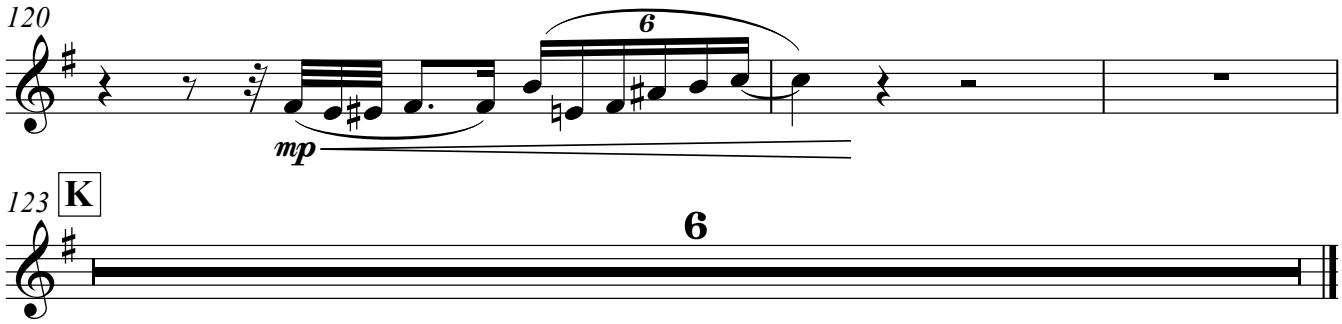

120
6
mp

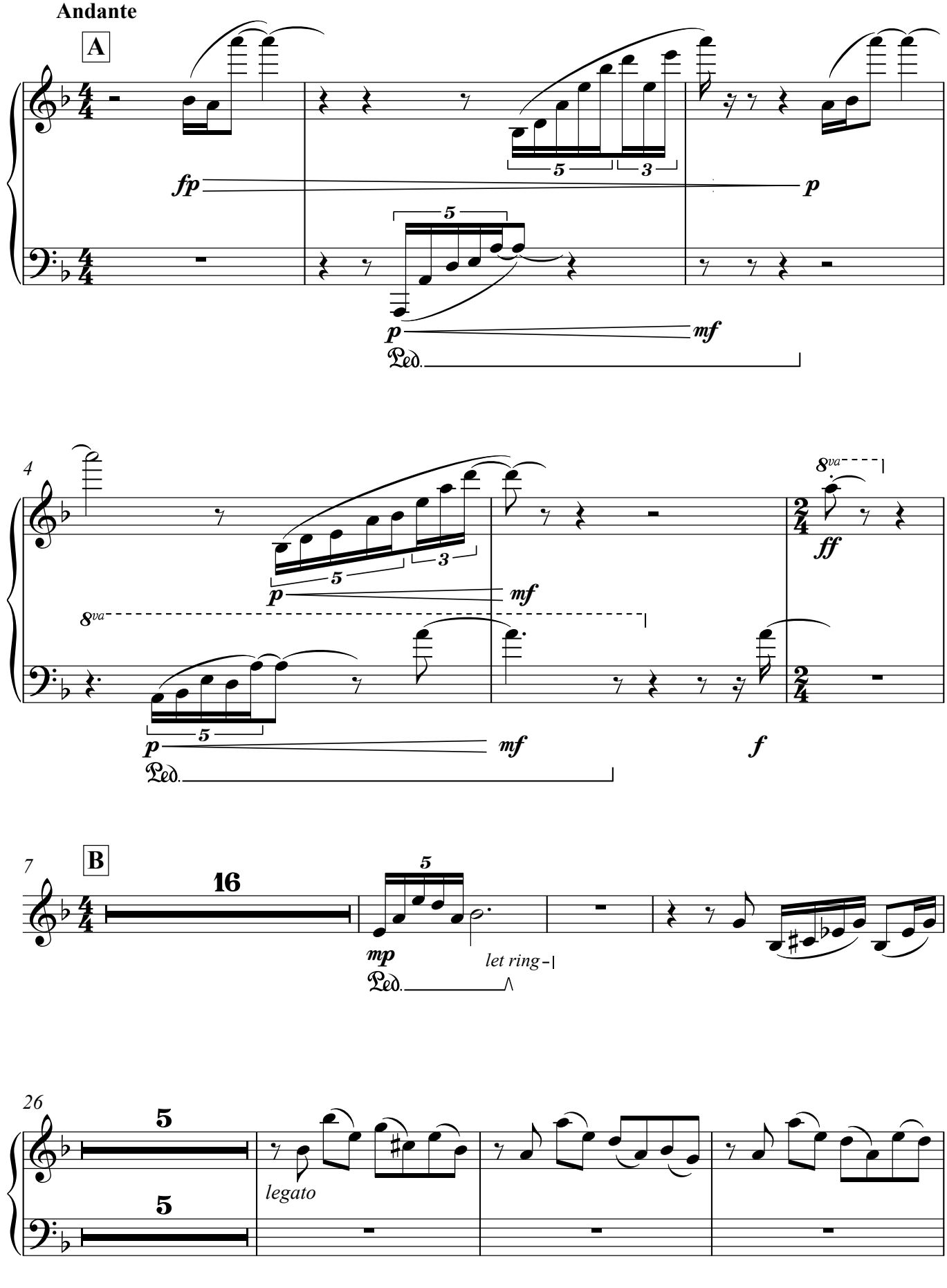
123
K
6

Piano

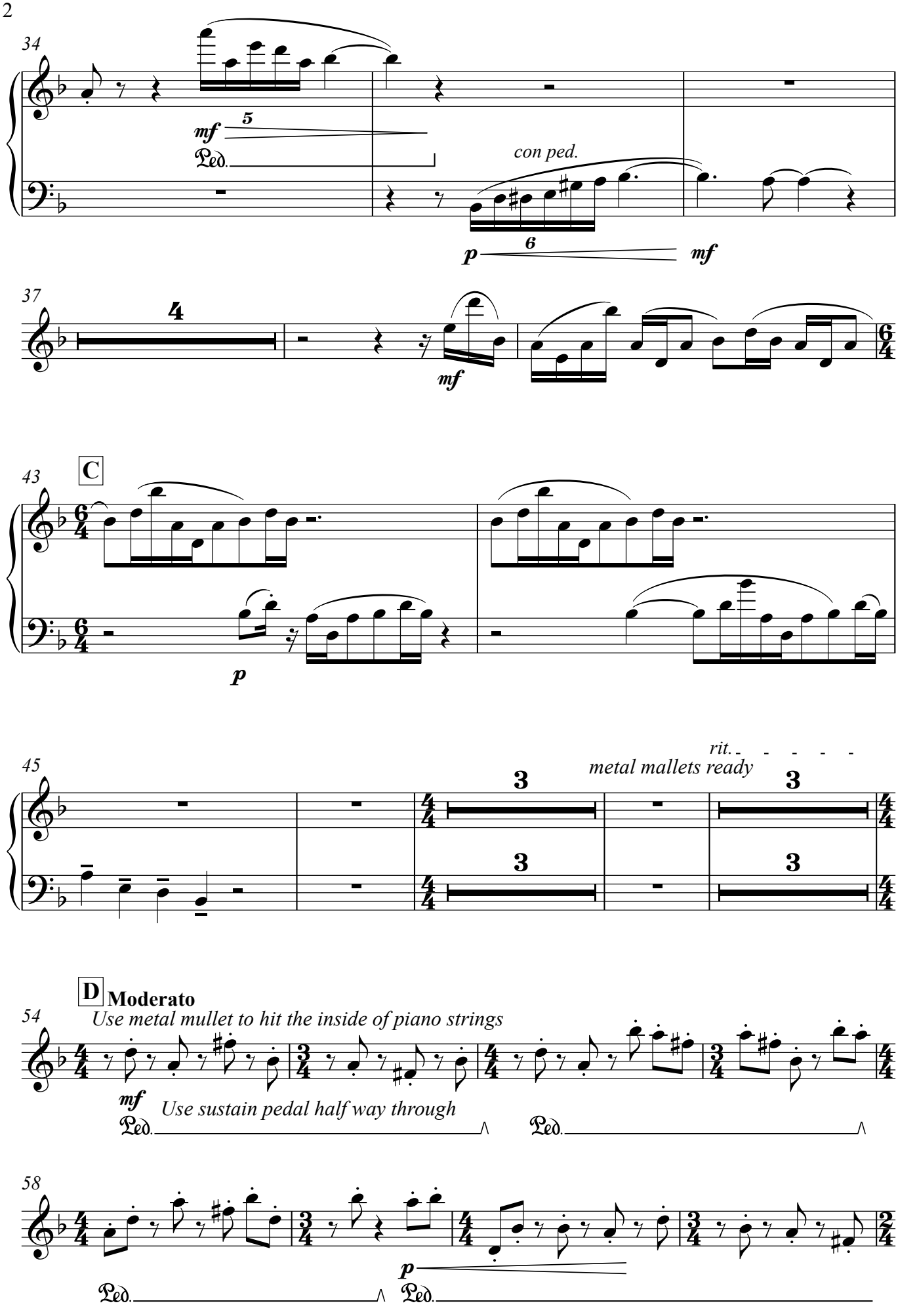
Reminiscence of a Japanese Garden

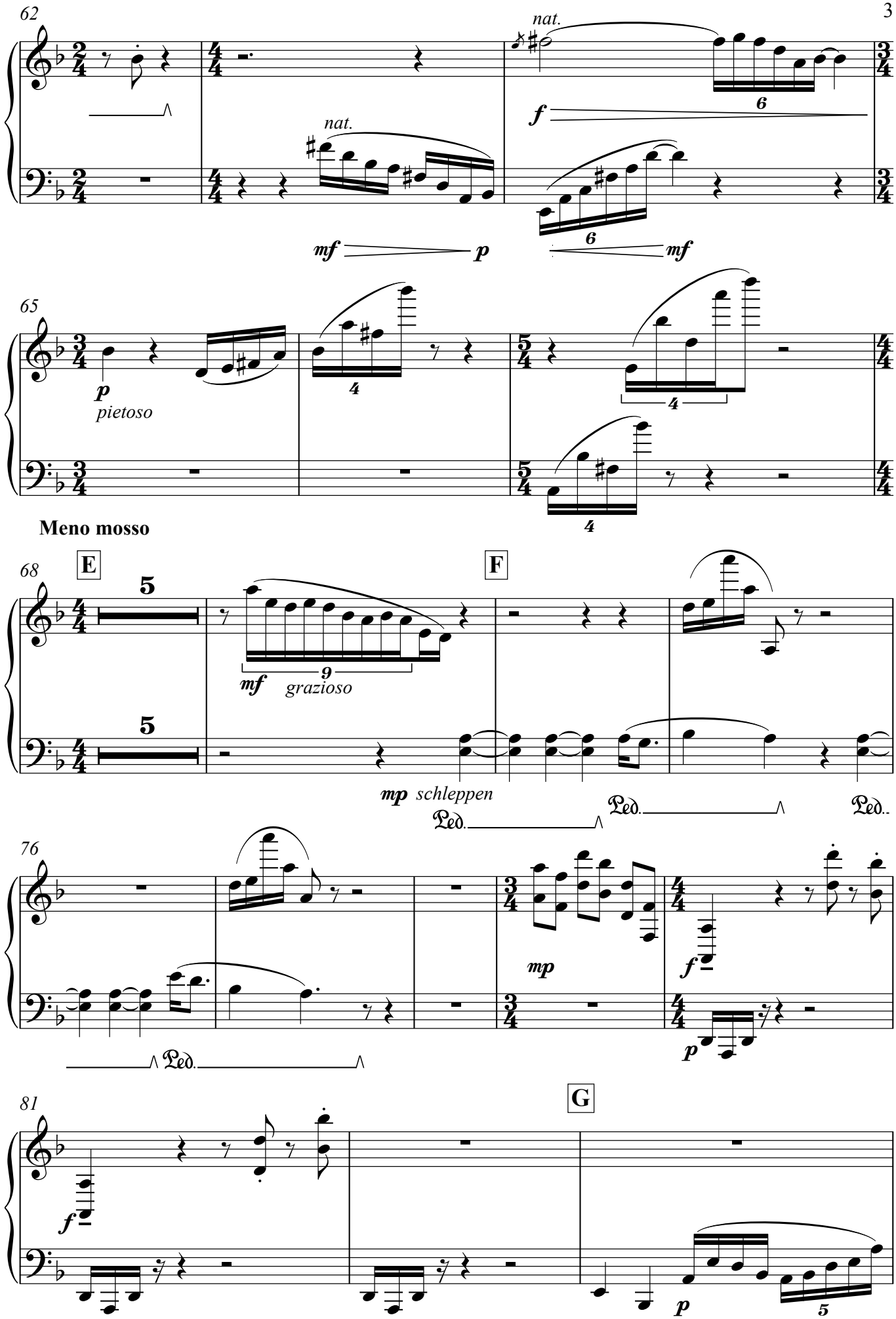
Nanako Sato

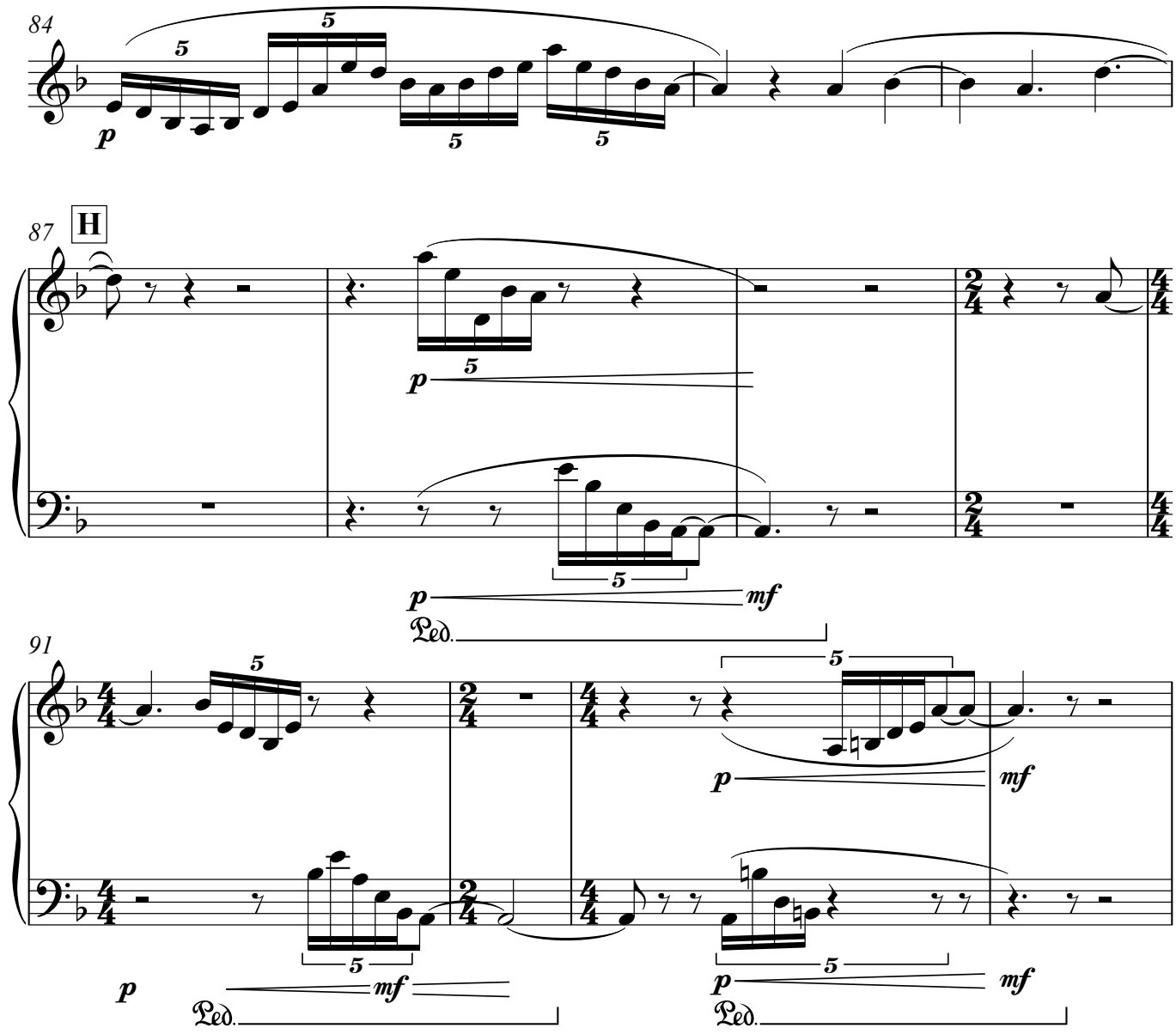
Andante



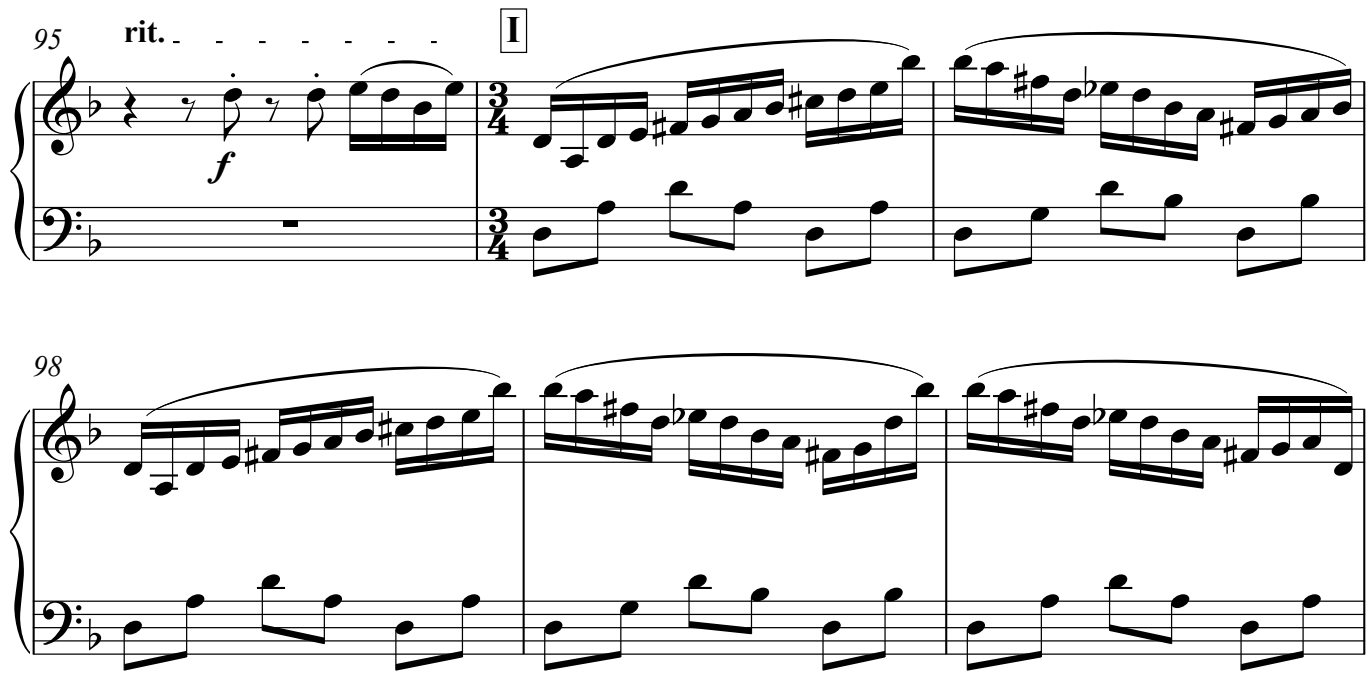
V.S.

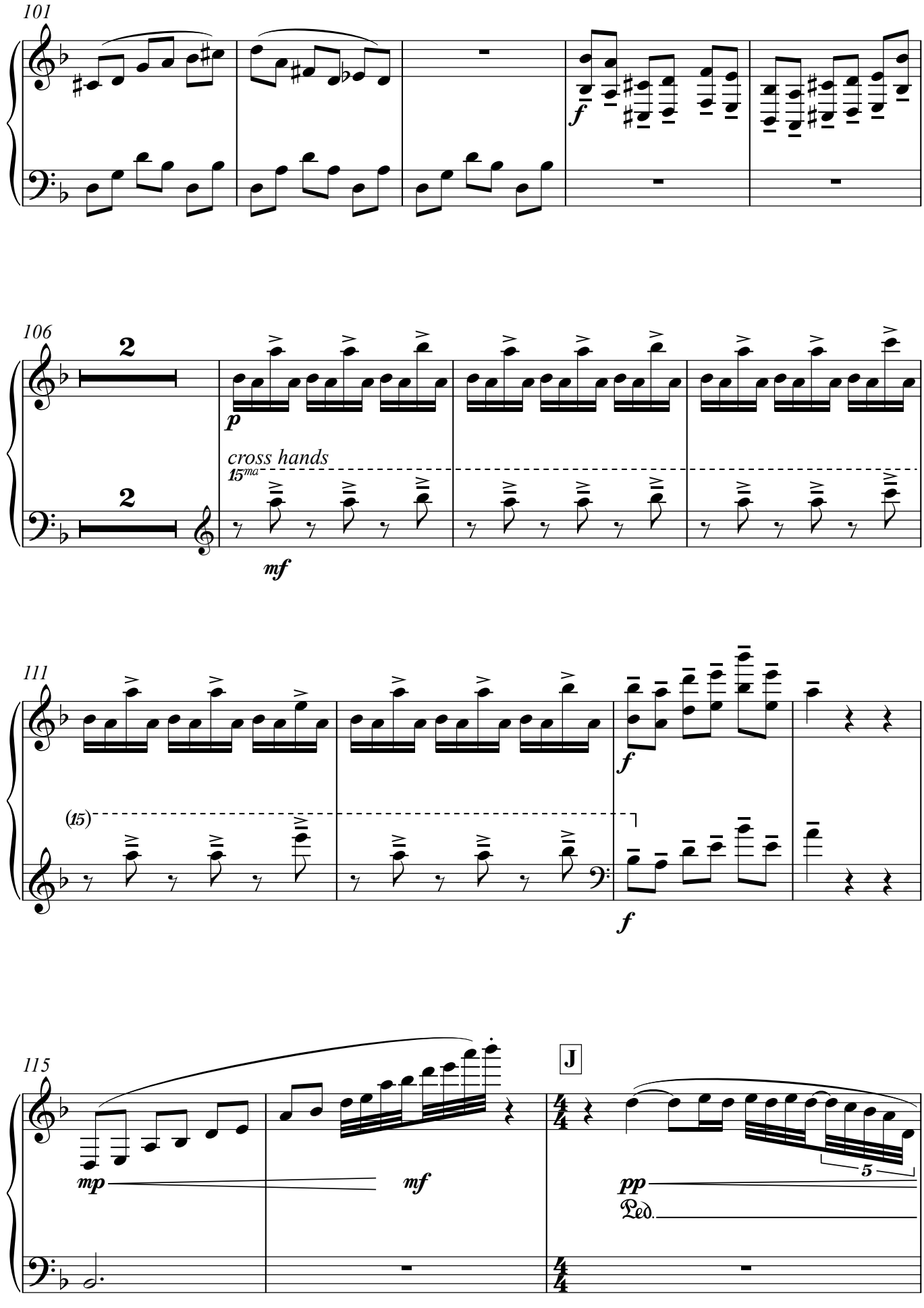

34
mf
5
Ped.
con ped.
p
6
mf
37
4
mf
43
C
6/4
p
45
rit.
metal mallets ready
3
3
3
3
D
Moderato
54
Use metal mullet to hit the inside of piano strings
mf
Use sustain pedal half way through
Ped.
Ped.
58
p
Ped.
Ped.


62
nat.
nat.
f
mf
p
mf
65
p
pietoso
Meno mosso
68
E
F
mf grazioso
mp schleppen
Ped.
Ped.
Ped.
76
mp
f
p
Ped.
81
G
f
p
V.S.



Andante





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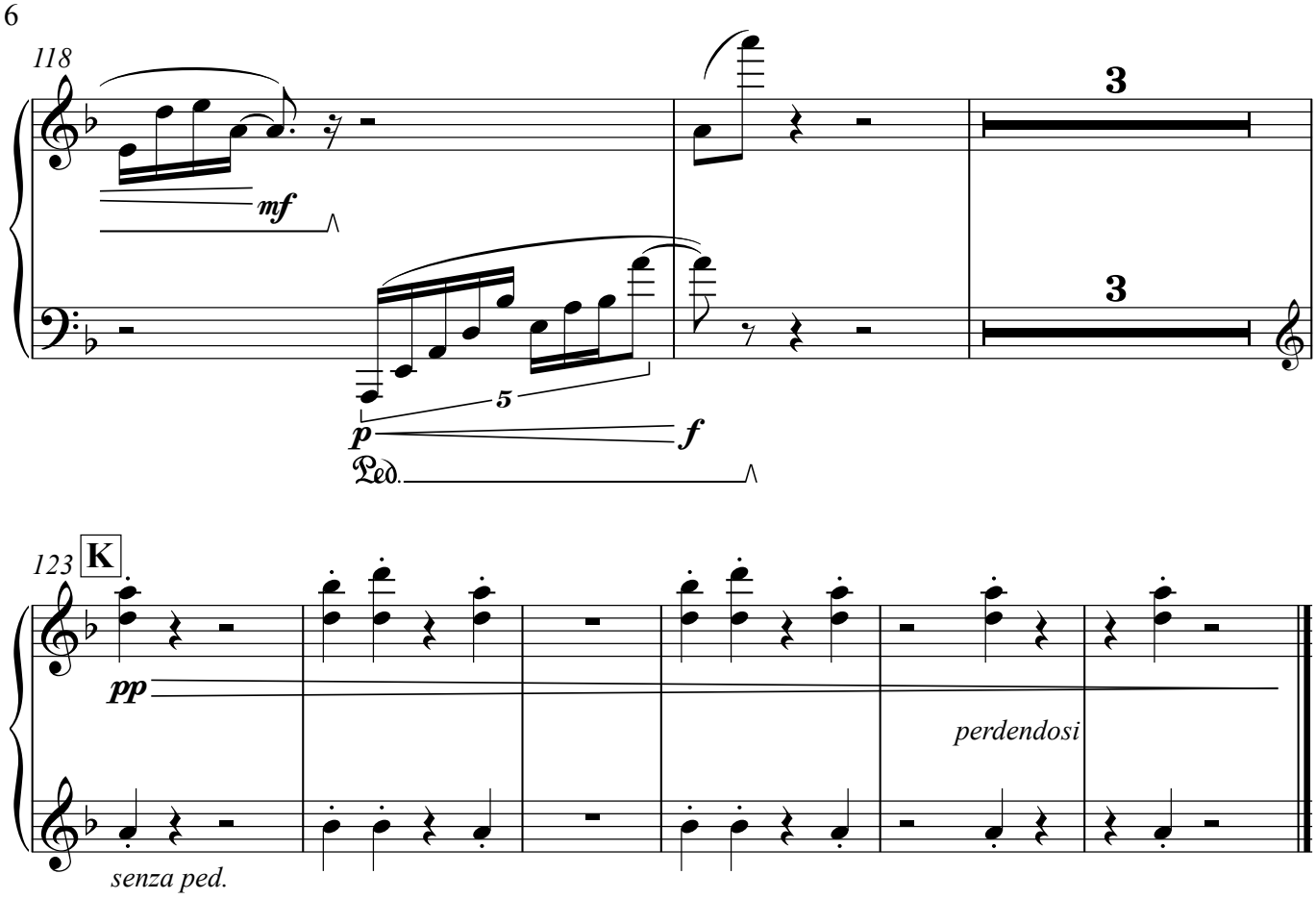
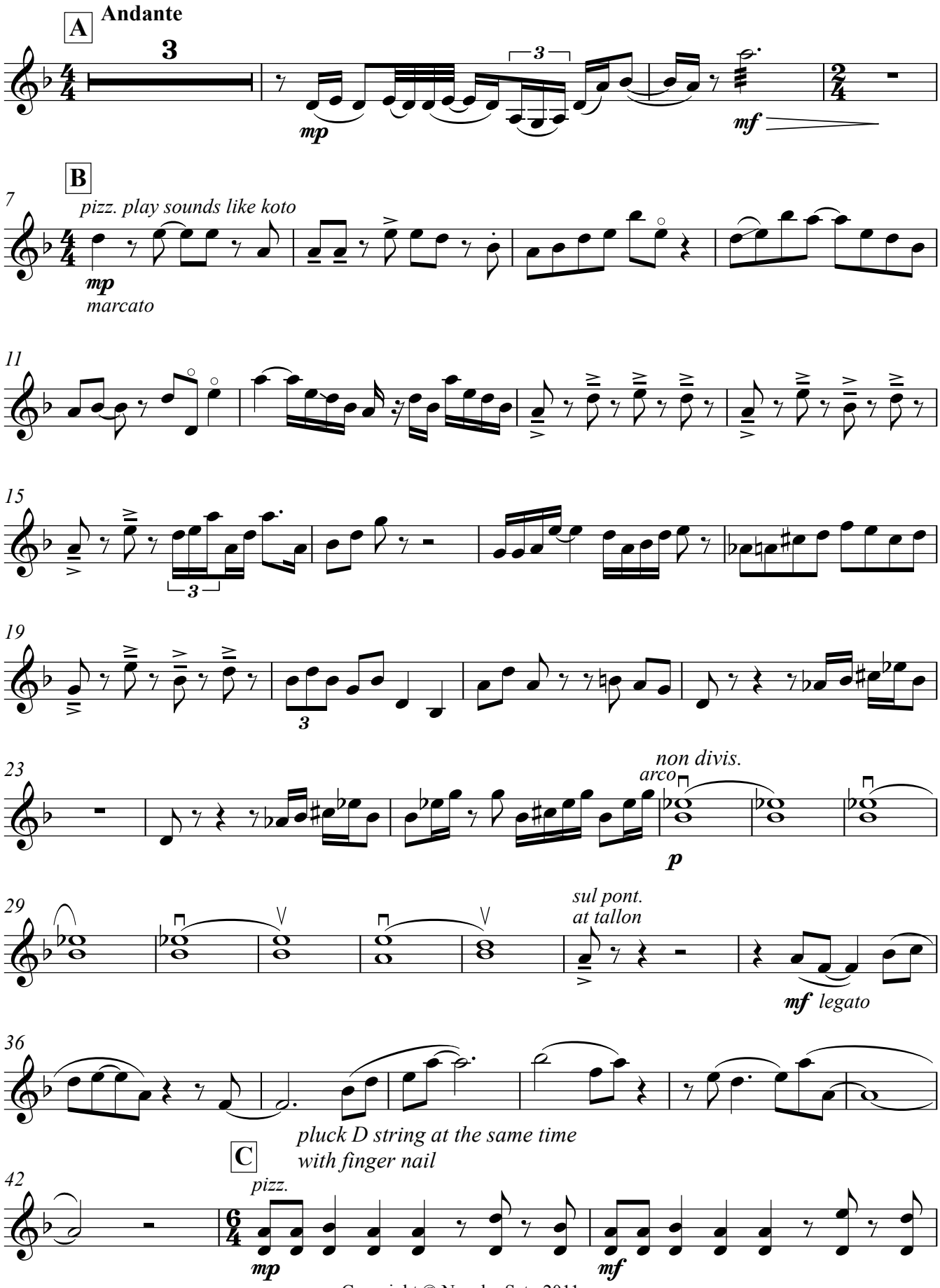
6



Violin

Reminiscence of a Japanese Garden

Nanako Sato



V.S.

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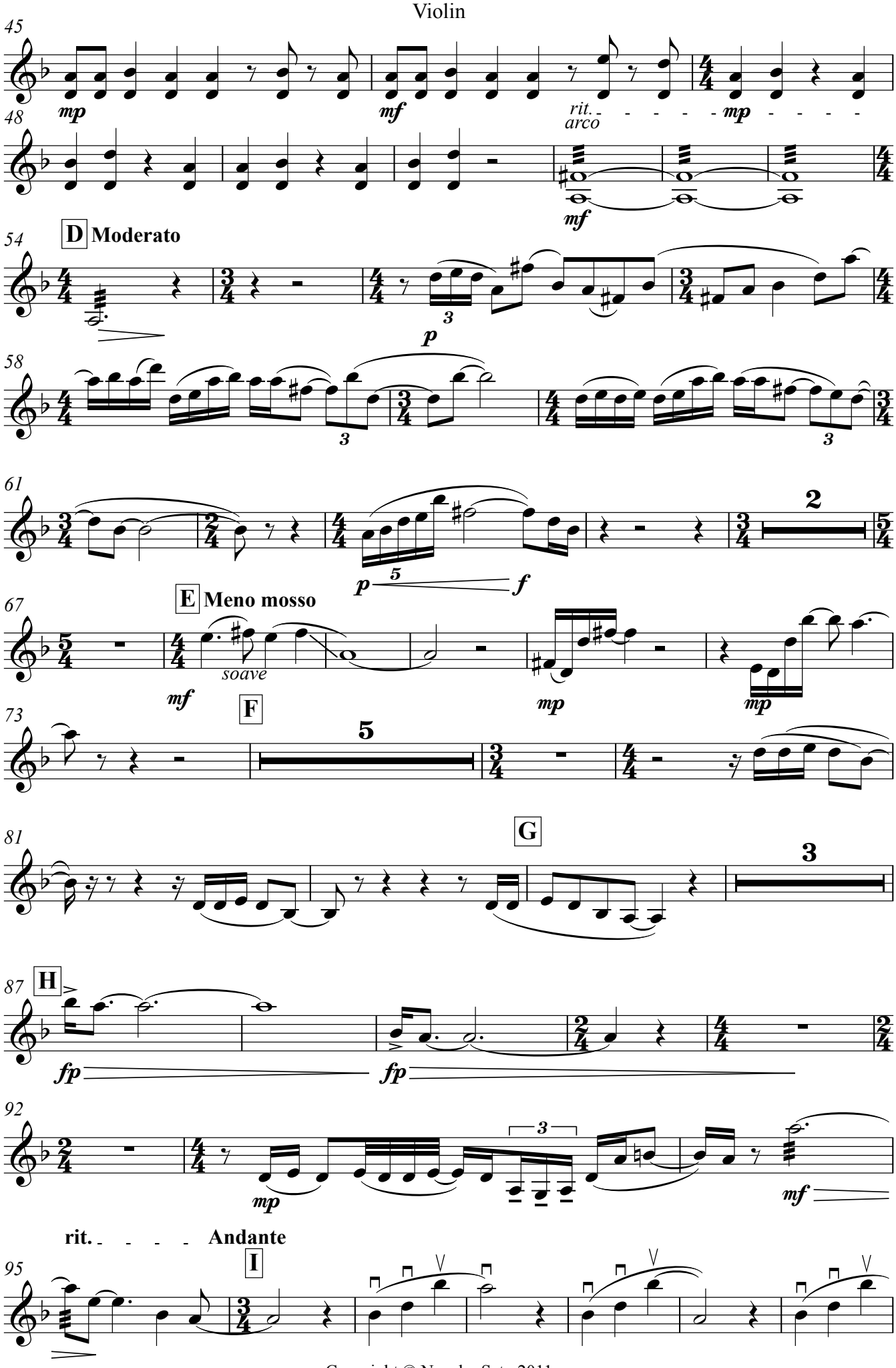

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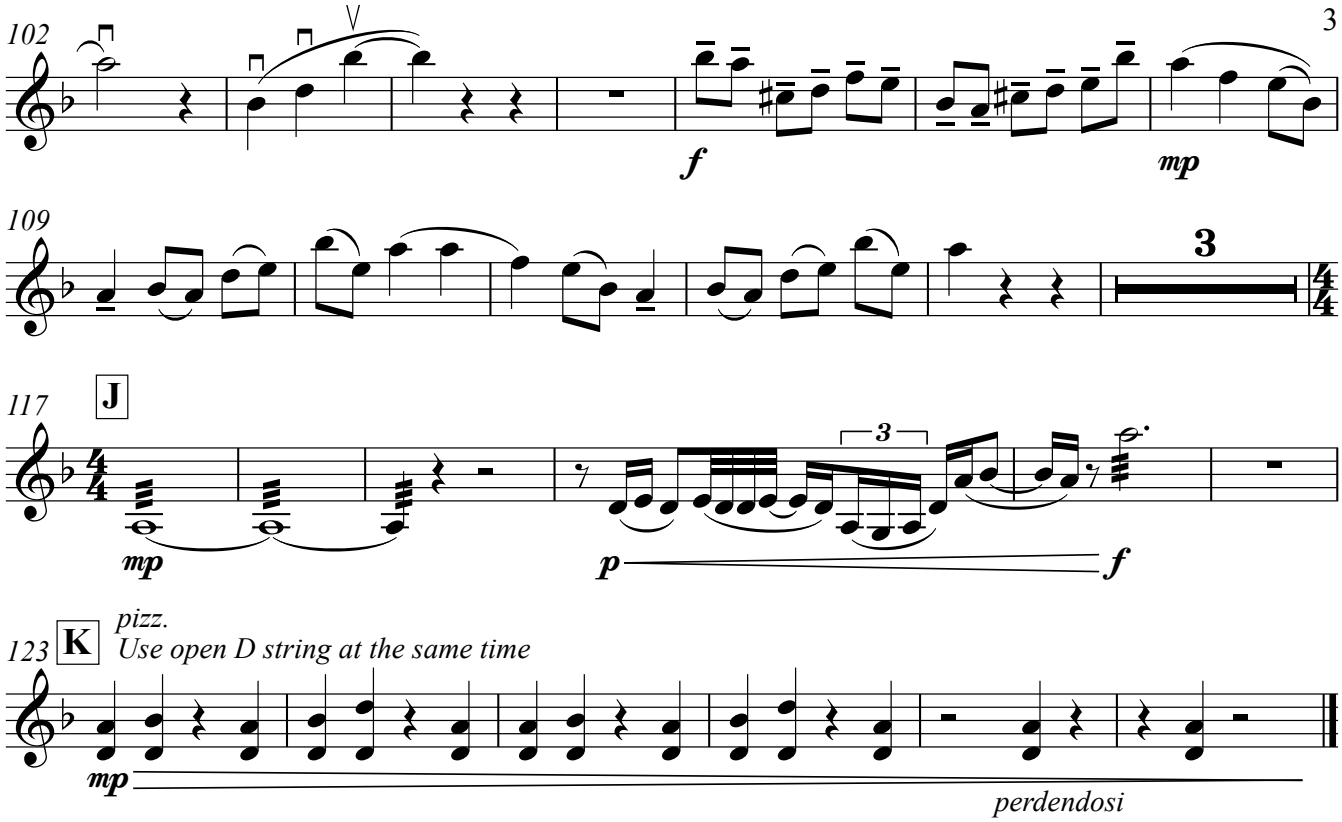
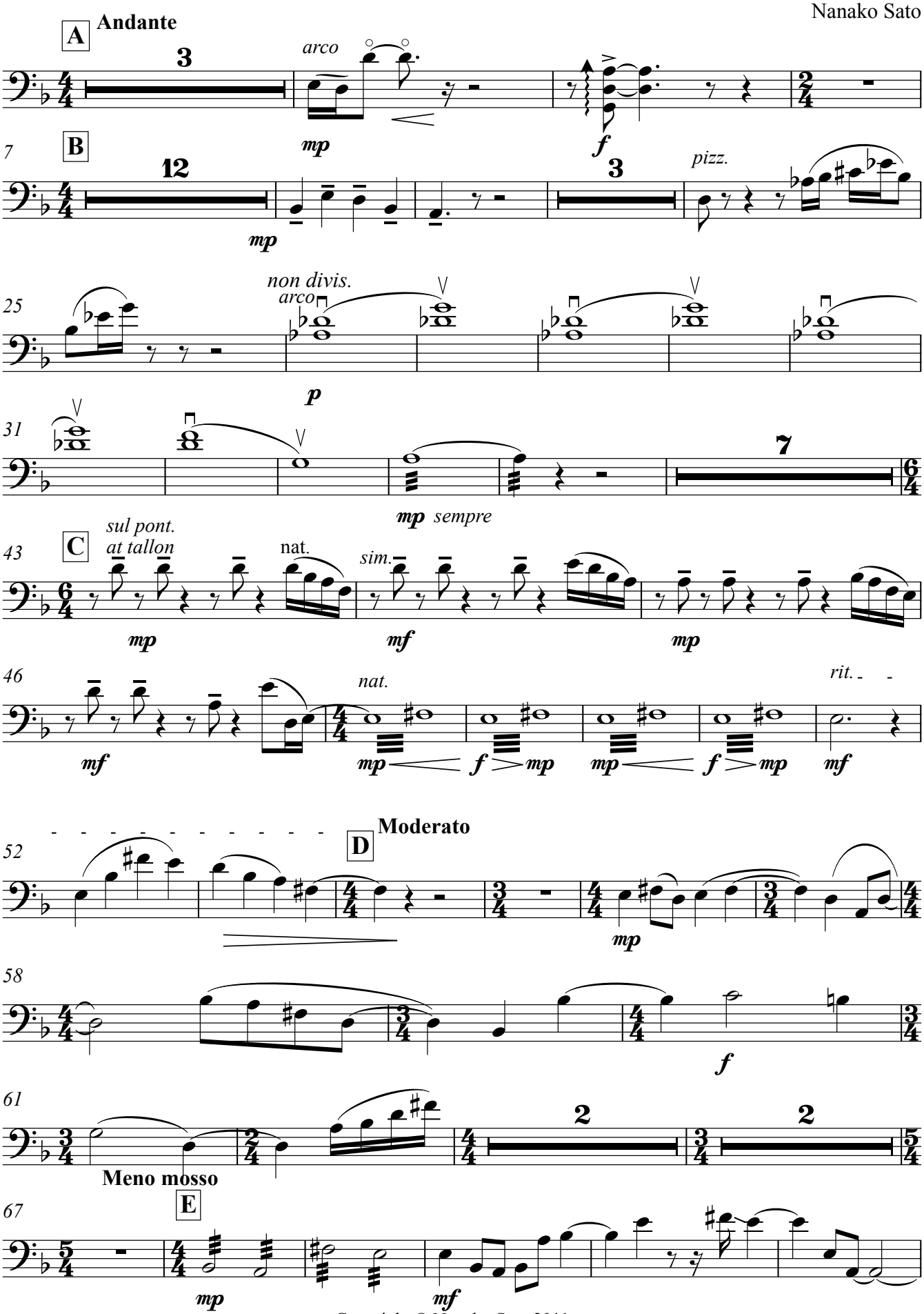

102
f
mp
109
3
117
J
mp
p
f
123
K
pizz.
Use open D string at the same time
mp
perdendosi

Violoncello

Reminiscence of a Japanese Garden

Nanako Sato



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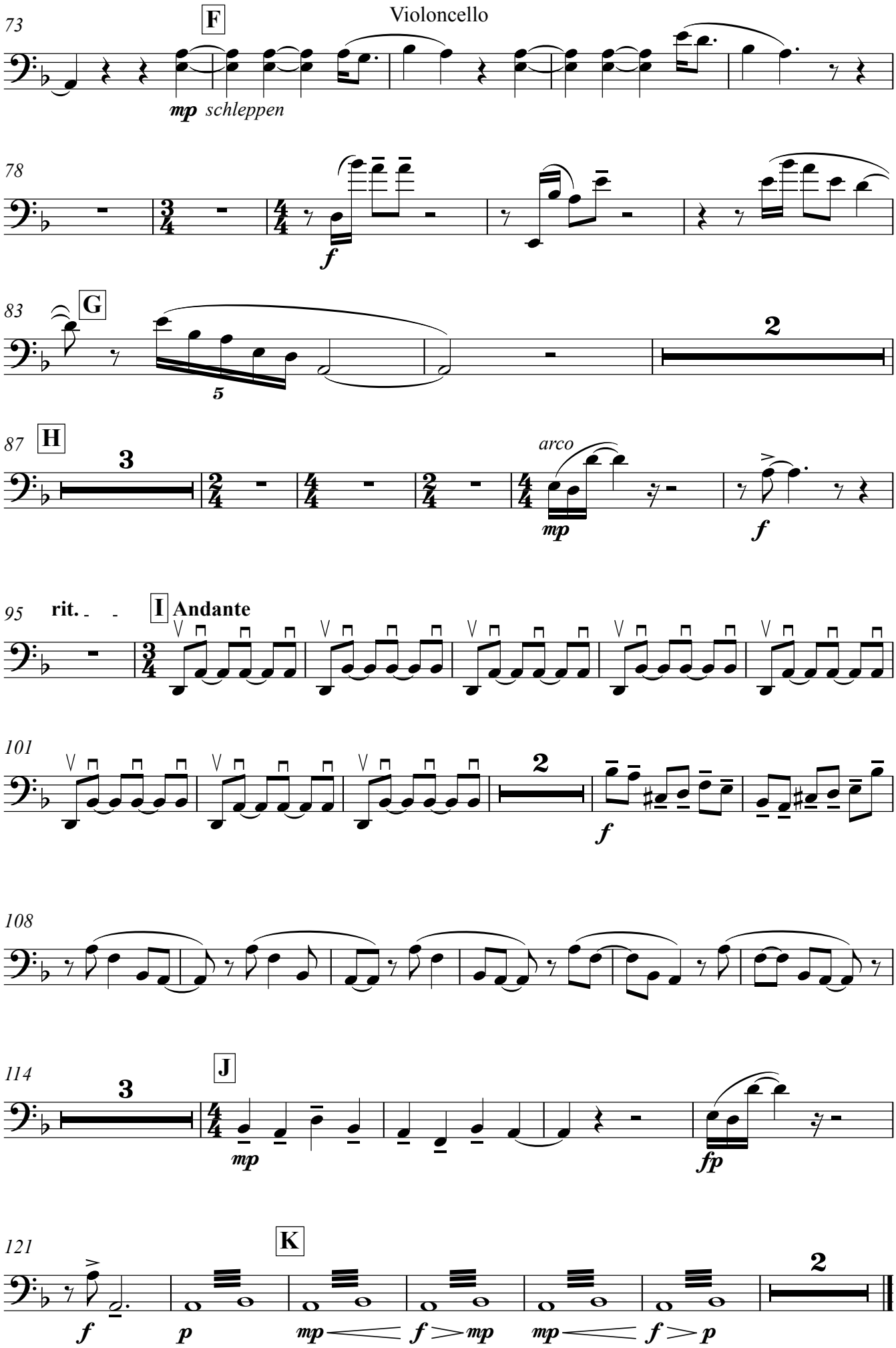

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Chapter 6

Conspiracy Theory

Conspiracy Theory features a marimba with a string orchestra. I have used a variety of textures throughout this piece, including heterophony, monophony, homophony and polyphony. I have used two pentatonic scales: the altered pentatonic - D, G, A, B, and C; and the standard minor pentatonic scale - A, C, D, E and G as a base of this work.

This composition's flitting melody reflects people who cannot make their minds up about what they believe. There are many conspiracy theories in the world and which to believe is really your call. After the earthquake, people gullibly believed some strange theories that were circulating, to make sense of what was happening to them.

> *O conspiracy, Sham'st thou to show thy dang'rous brow by night,*
> *When evils are most free?*
>
> - William Shakespeare

Conspiracy Theory

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

1 Flute

1 Bb Clarinet

1 Timpani

1 Marimba

1 Harp

1 Piano

Strings [Violins, Violas and Cellos]

Note: Timpani should be tuned to C B A E
Harp should be tuned to DCB|EFGA

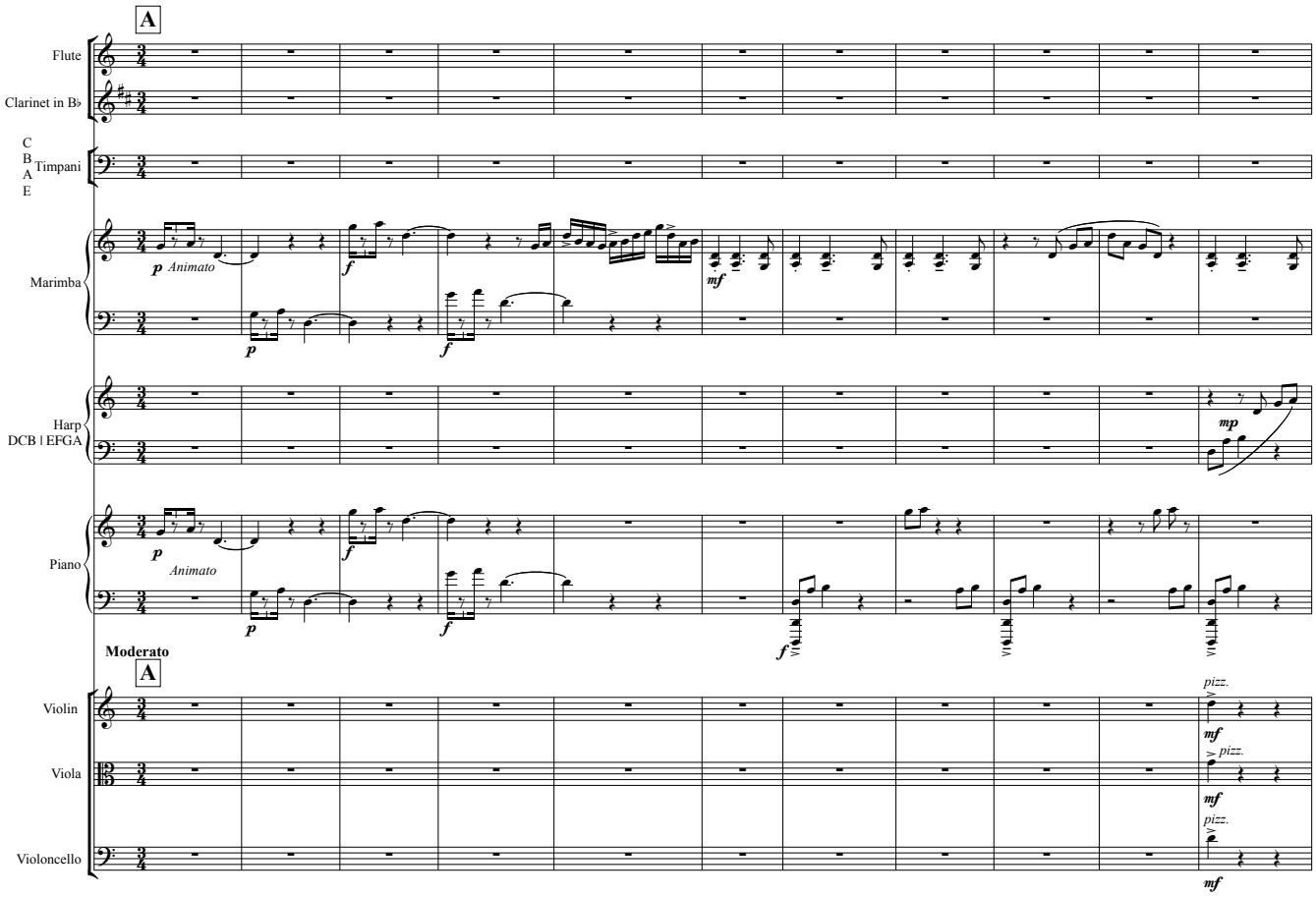
Transposed Score

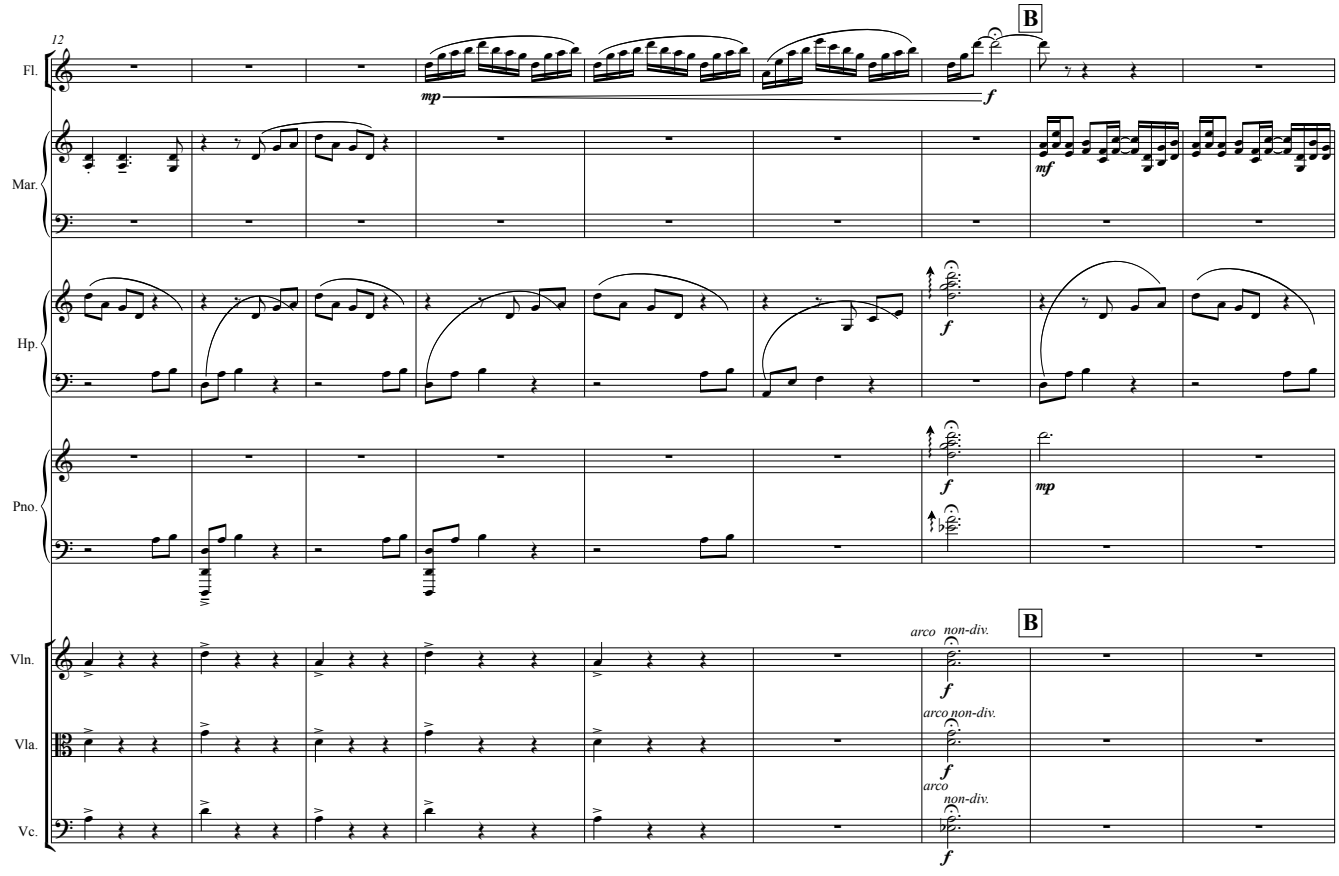
Duration: Approx. 4.30 minutes

CONSPIRACY THEORY

Nanako Sato

Moderato





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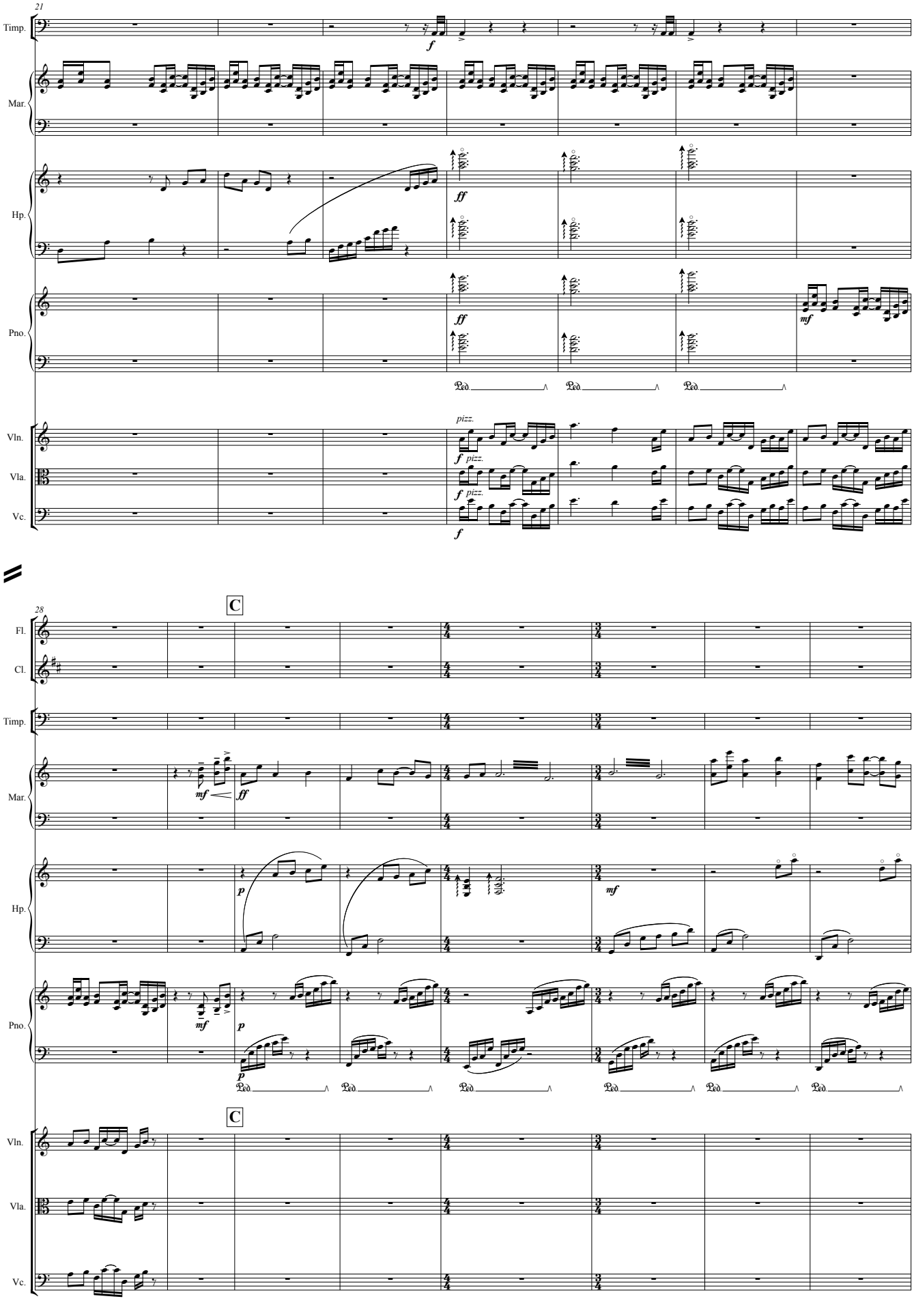
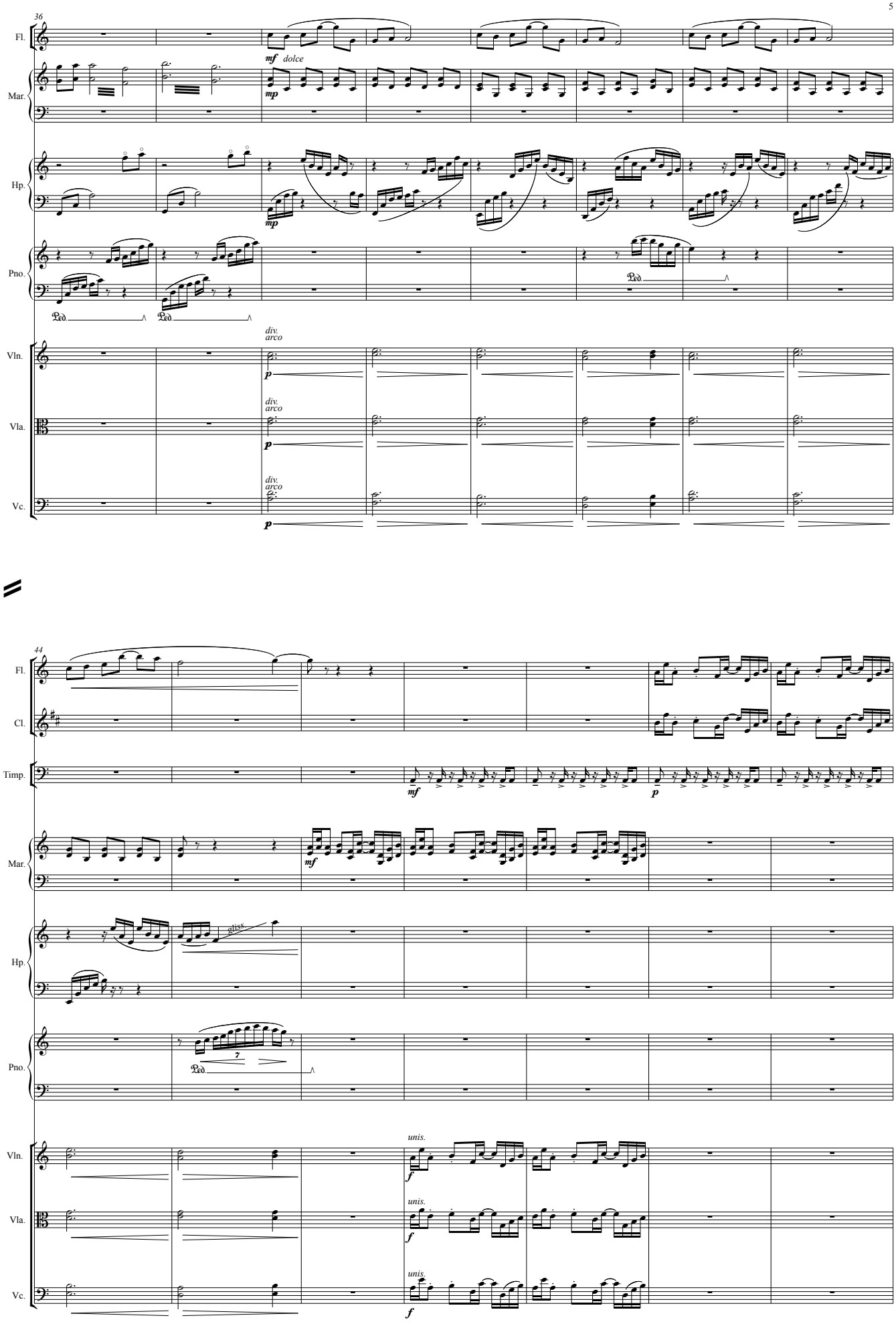
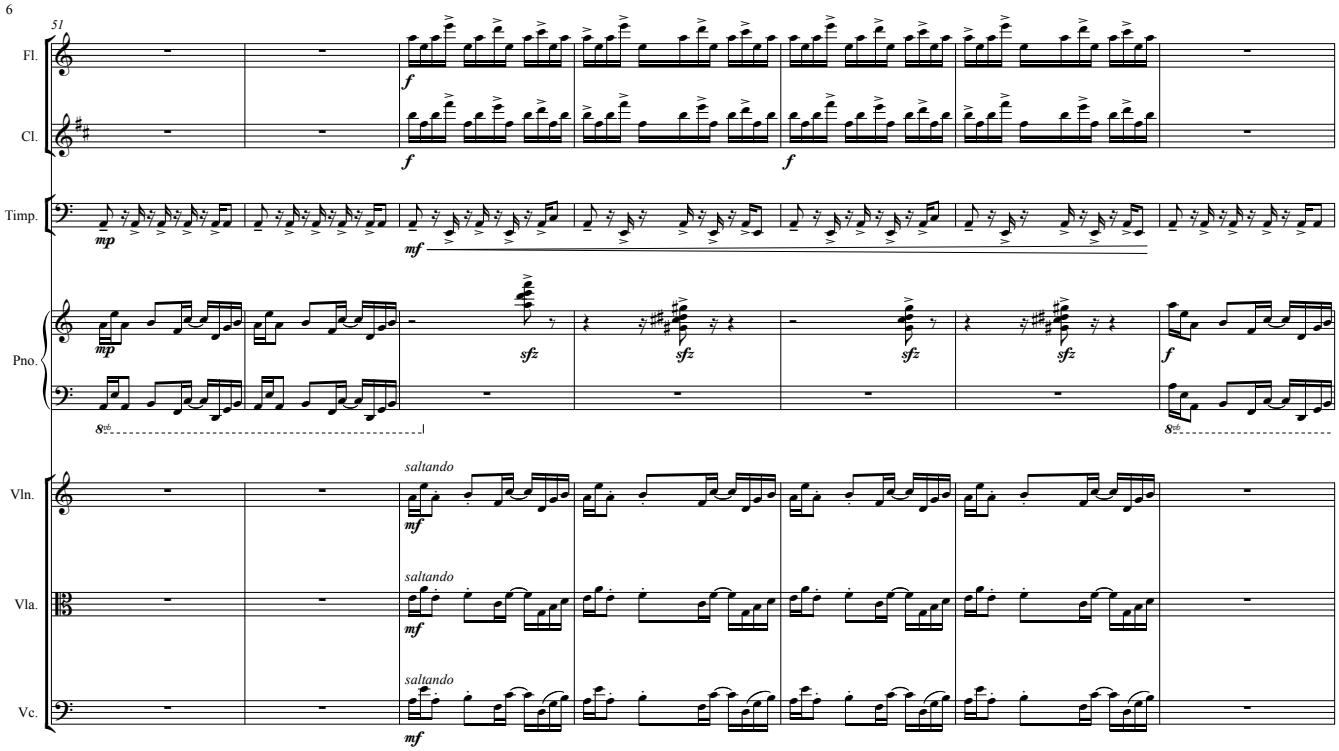
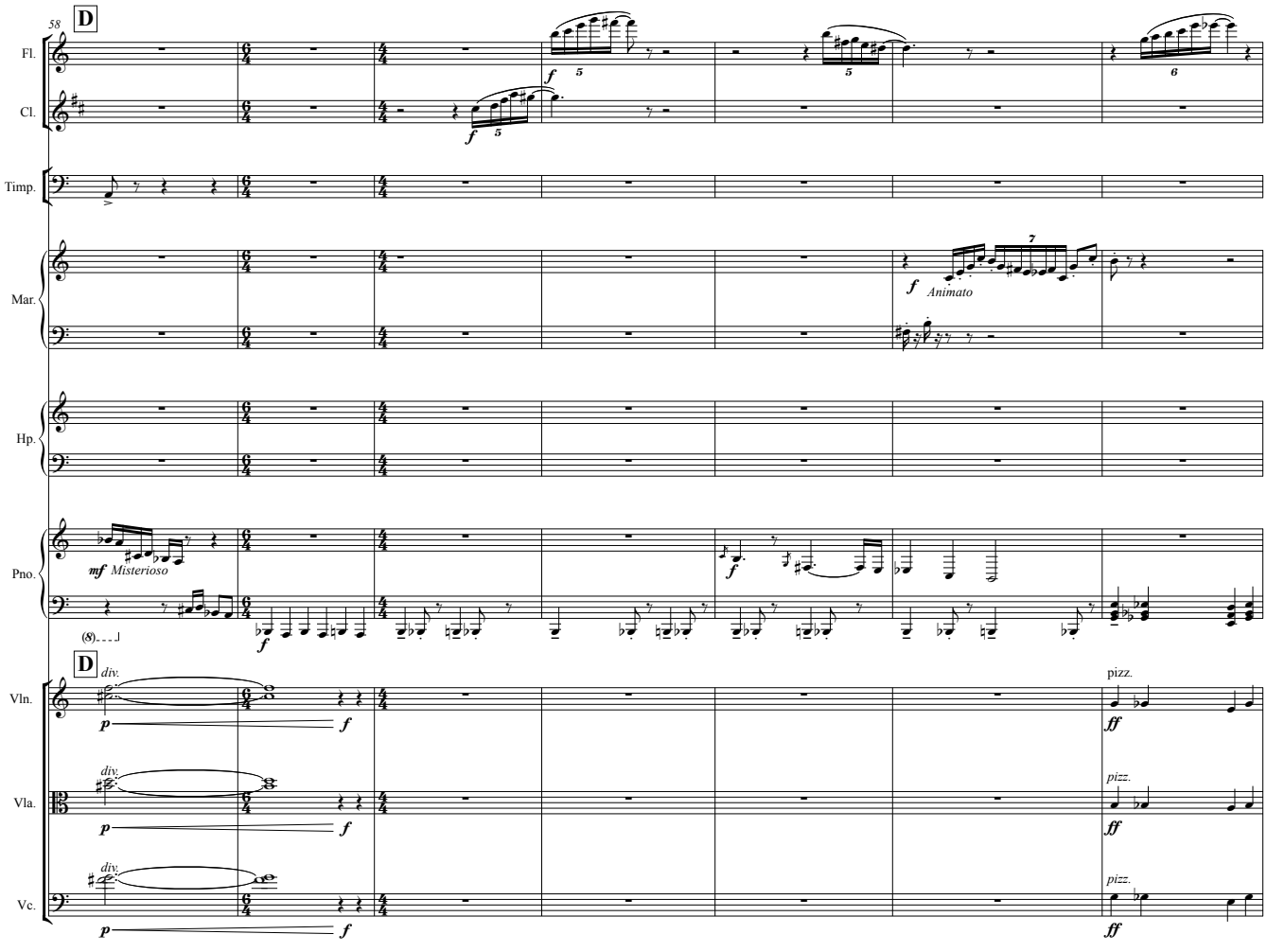
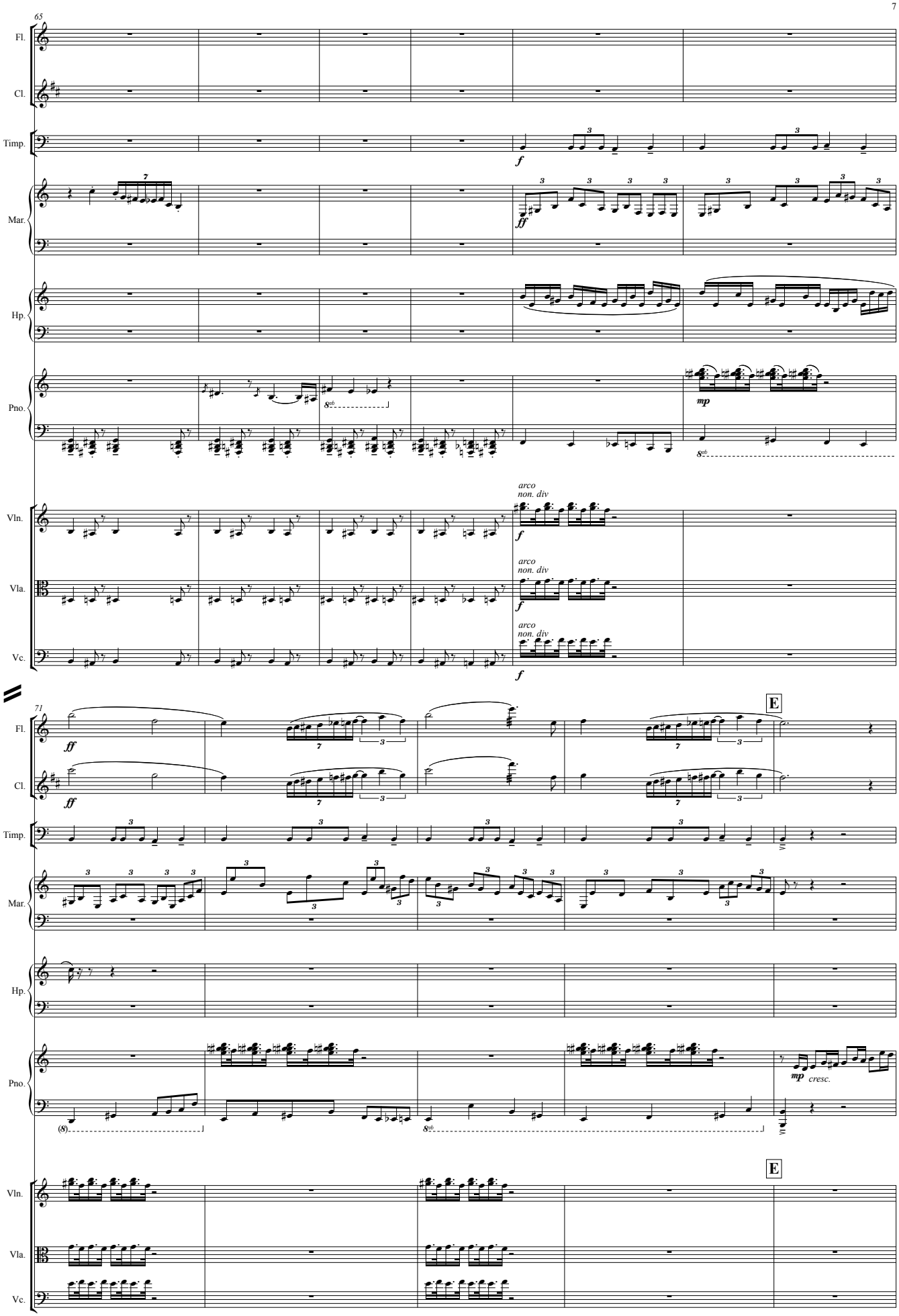
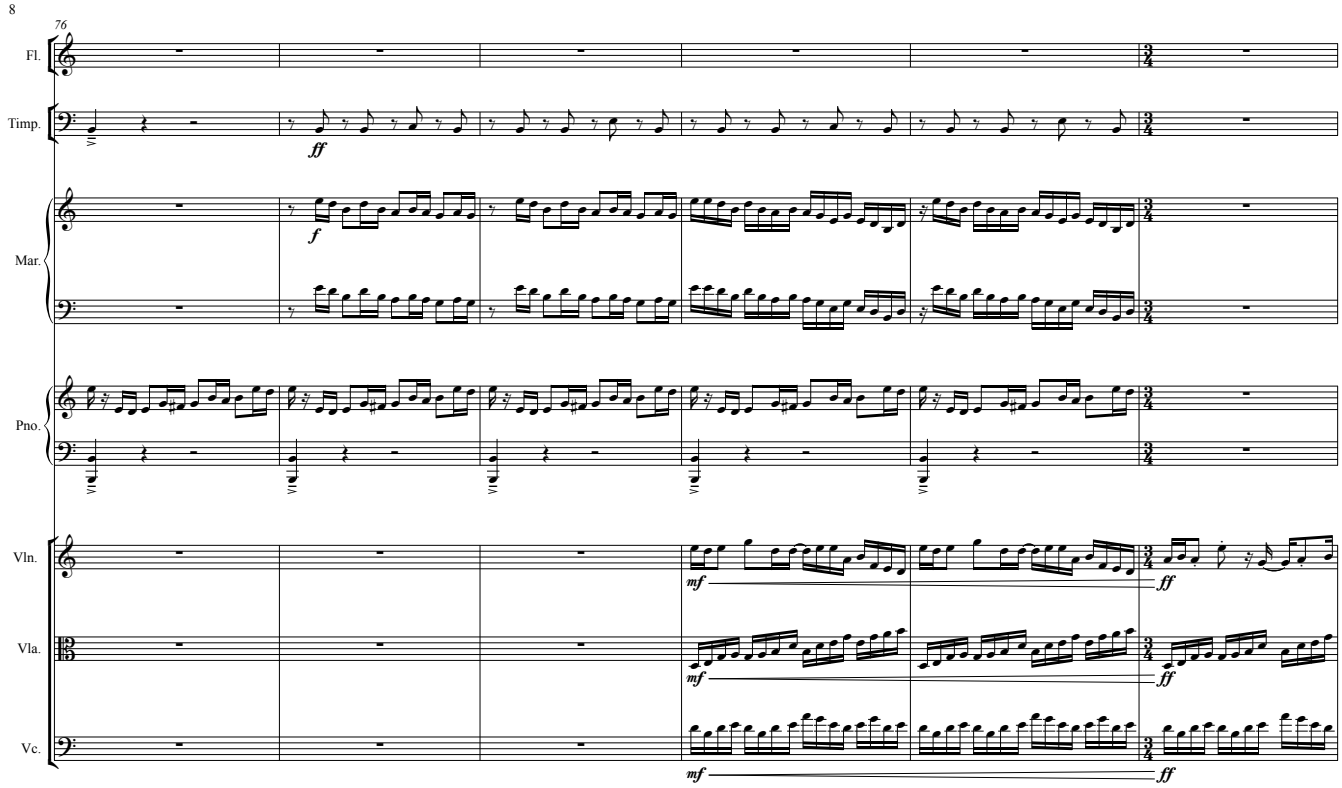

21
Timp.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
f
ff
mf
pizz.
Ped.
28
C
Fl.
Cl.
p

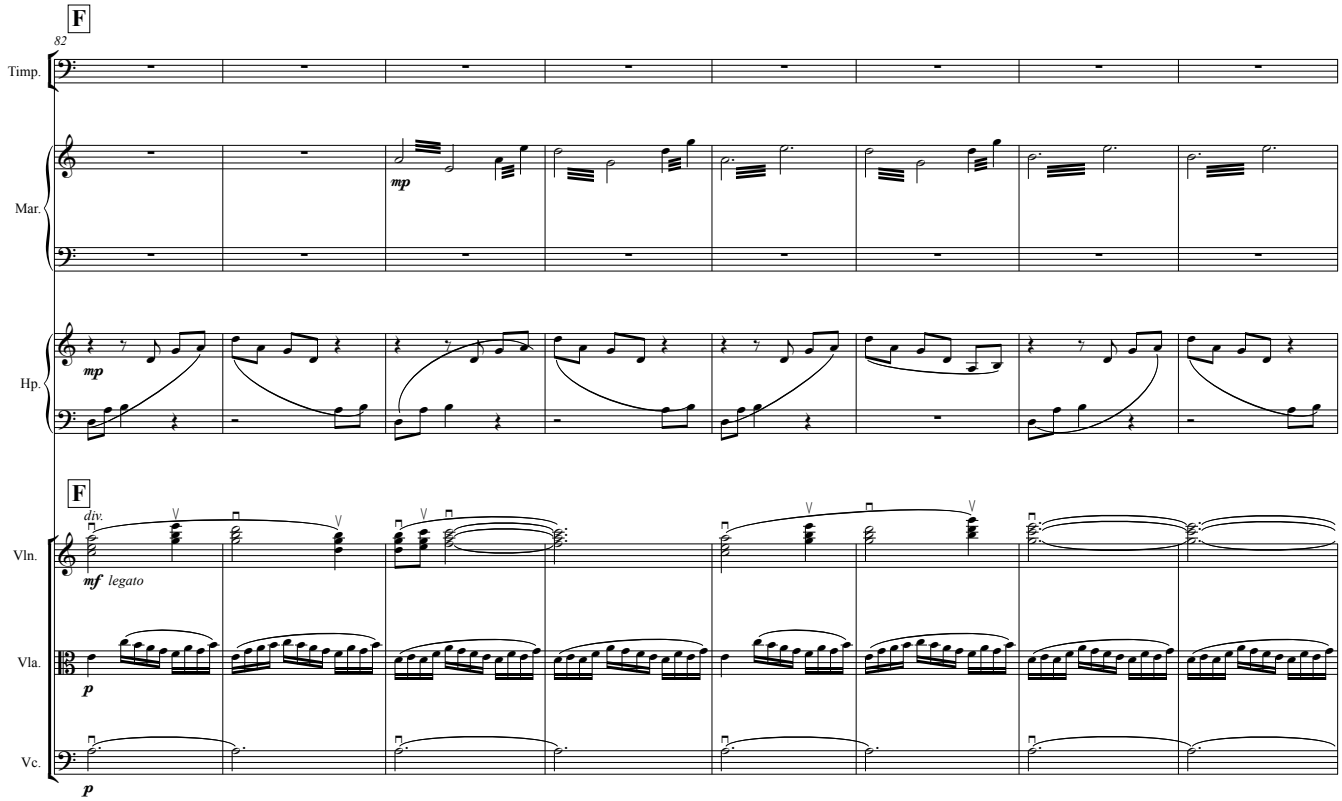

36
Fl.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
mf dolce
mp
Ped.
div.
arco
p
44
Cl.
Timp.
mf
p
unis.
f
gliss.
7

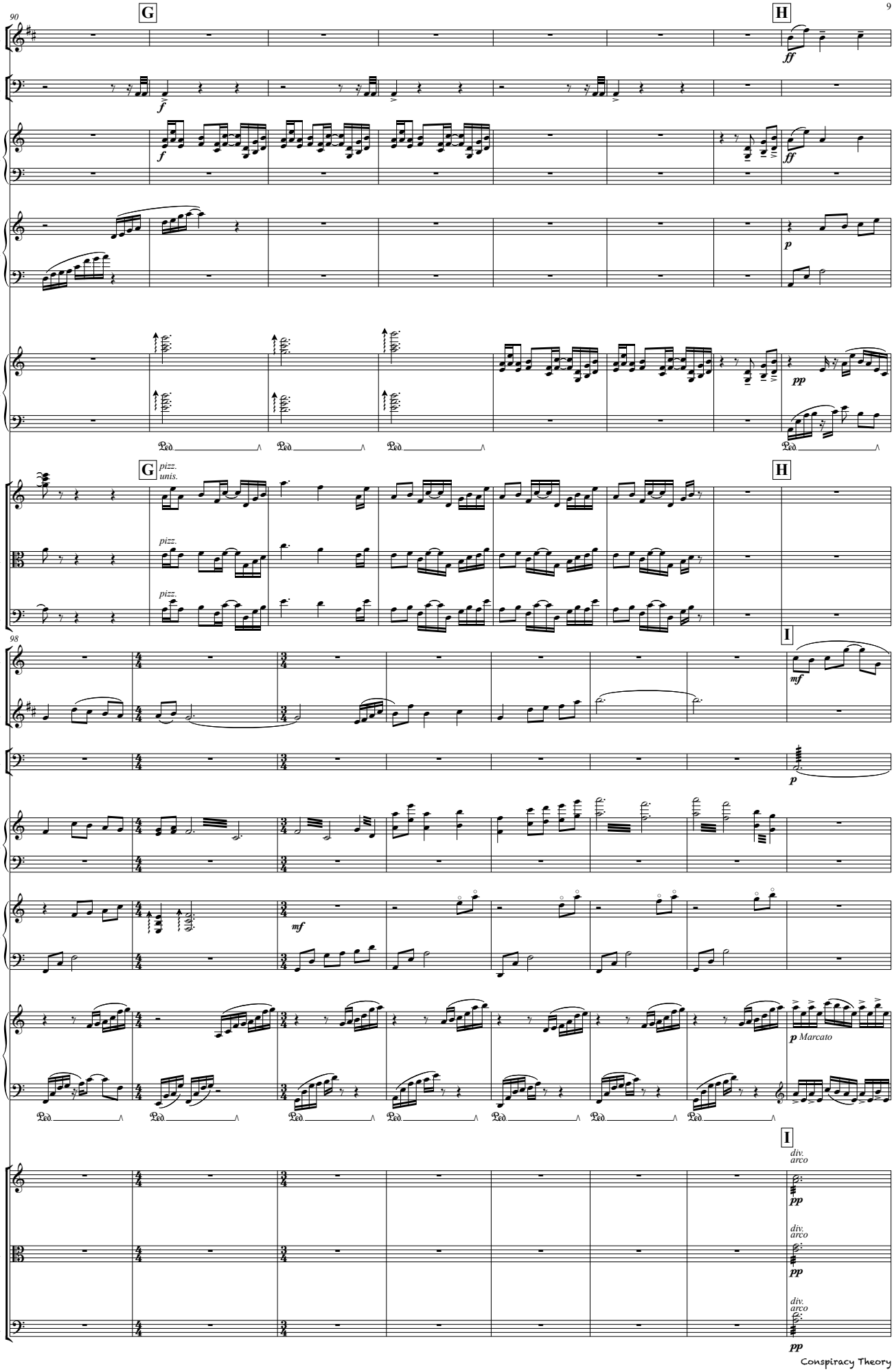

51
Fl.
Cl.
Timp.
Pno.
Vln.
Vla.
Vc.
saltando
saltando
saltando

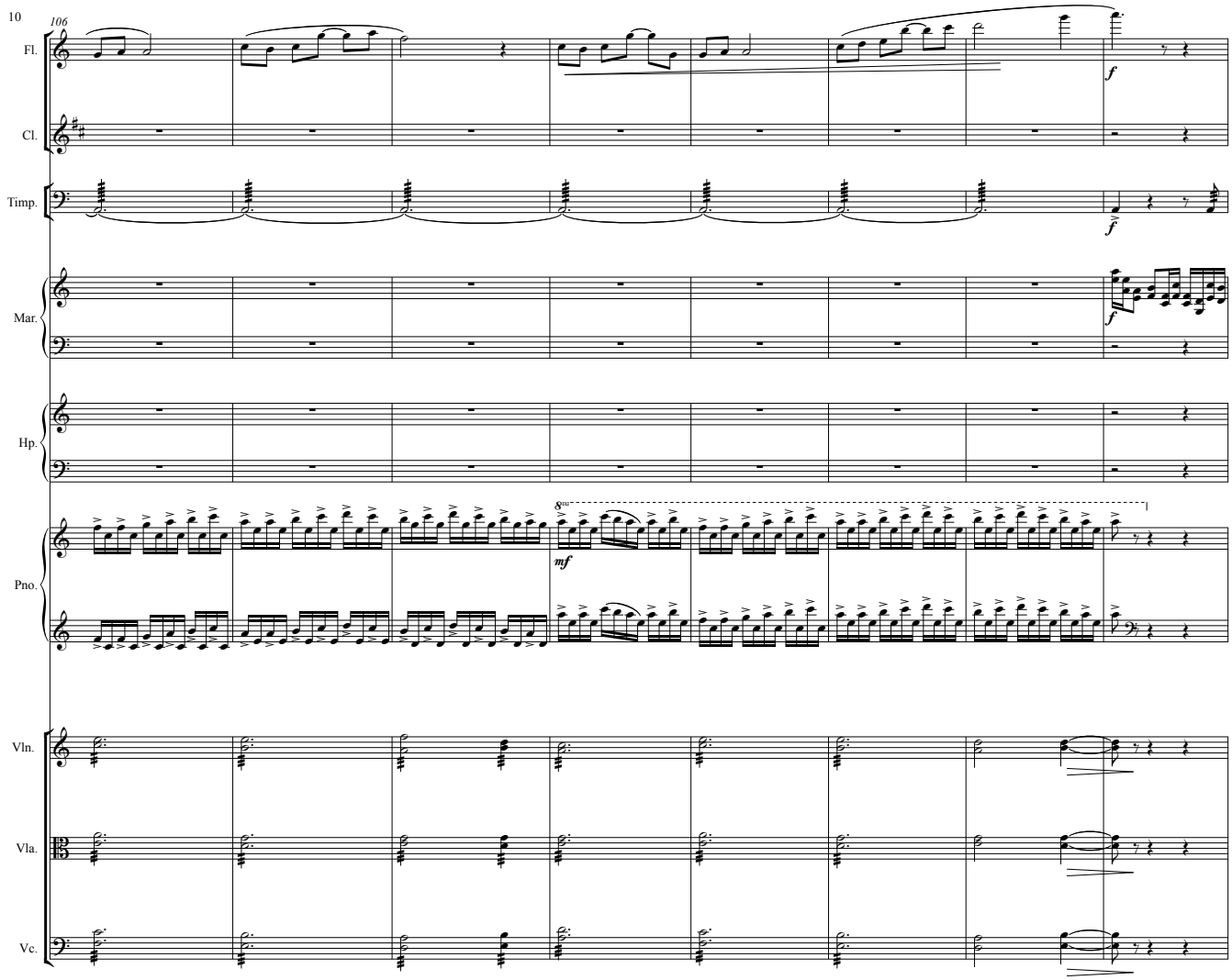

58
D
Fl.
Cl.
Timp.
Mar.
Hp.
Pno.
Misterioso
Animato
D
div.
pizz.
Vln.
Vla.
Vc.

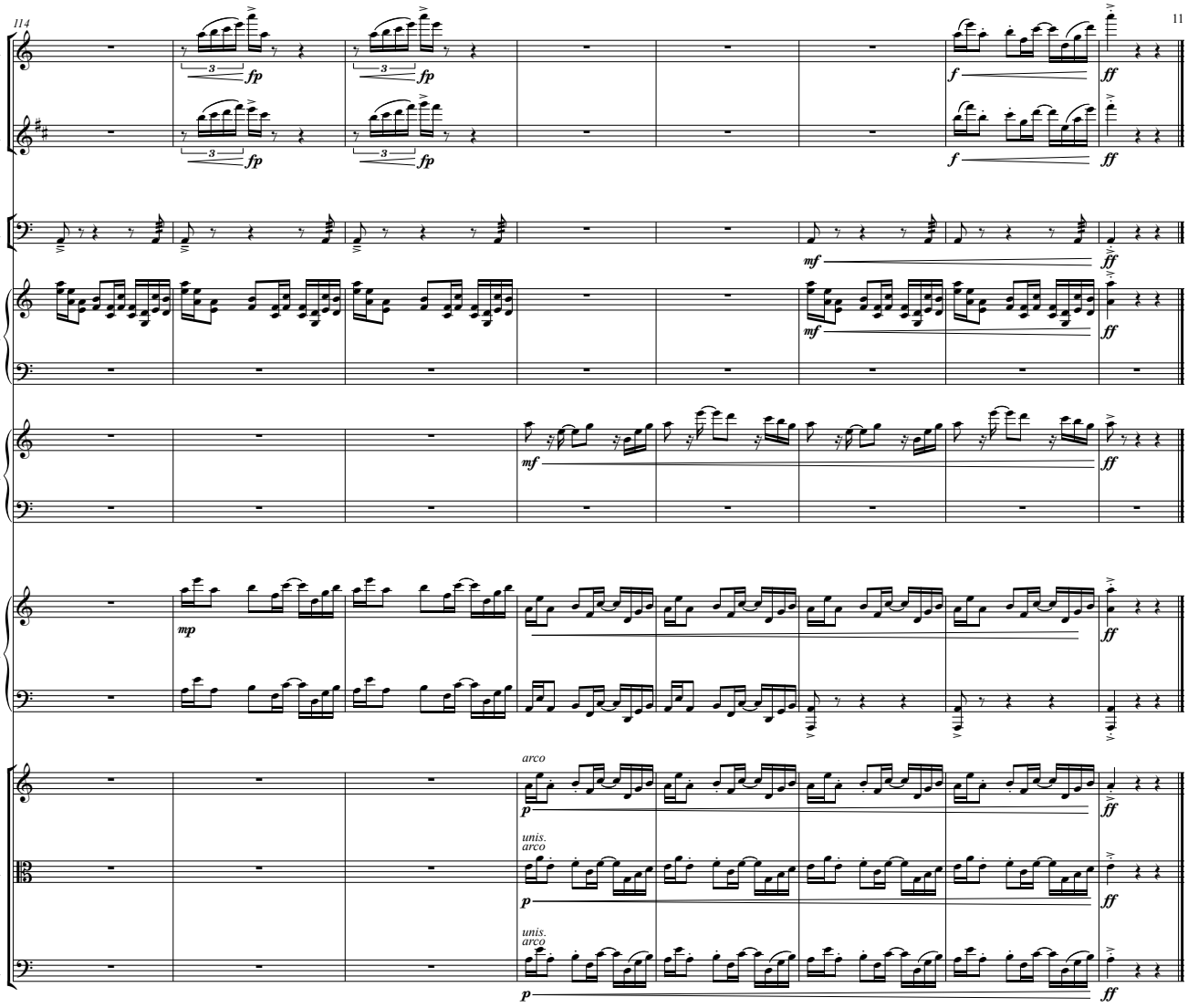

65
Fl.
Cl.
Timp.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
f
ff
mp
arco
non. div
71
E
cresc.


76
Fl.
Timp.
Mar.
Pno.
Vln.
Vla.
Vc.
ff
f
mf
ff


F
82
Timp.
Mar.
Hp.
F
div.
Vln.
Vla.
Vc.
mp
mf legato
p


90
G
H
Cl.
Timp.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
pizz.
unis.
98
I
Fl.
Marcato
div.
arco


10
106
Fl.
Cl.
Timp.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
f
mf

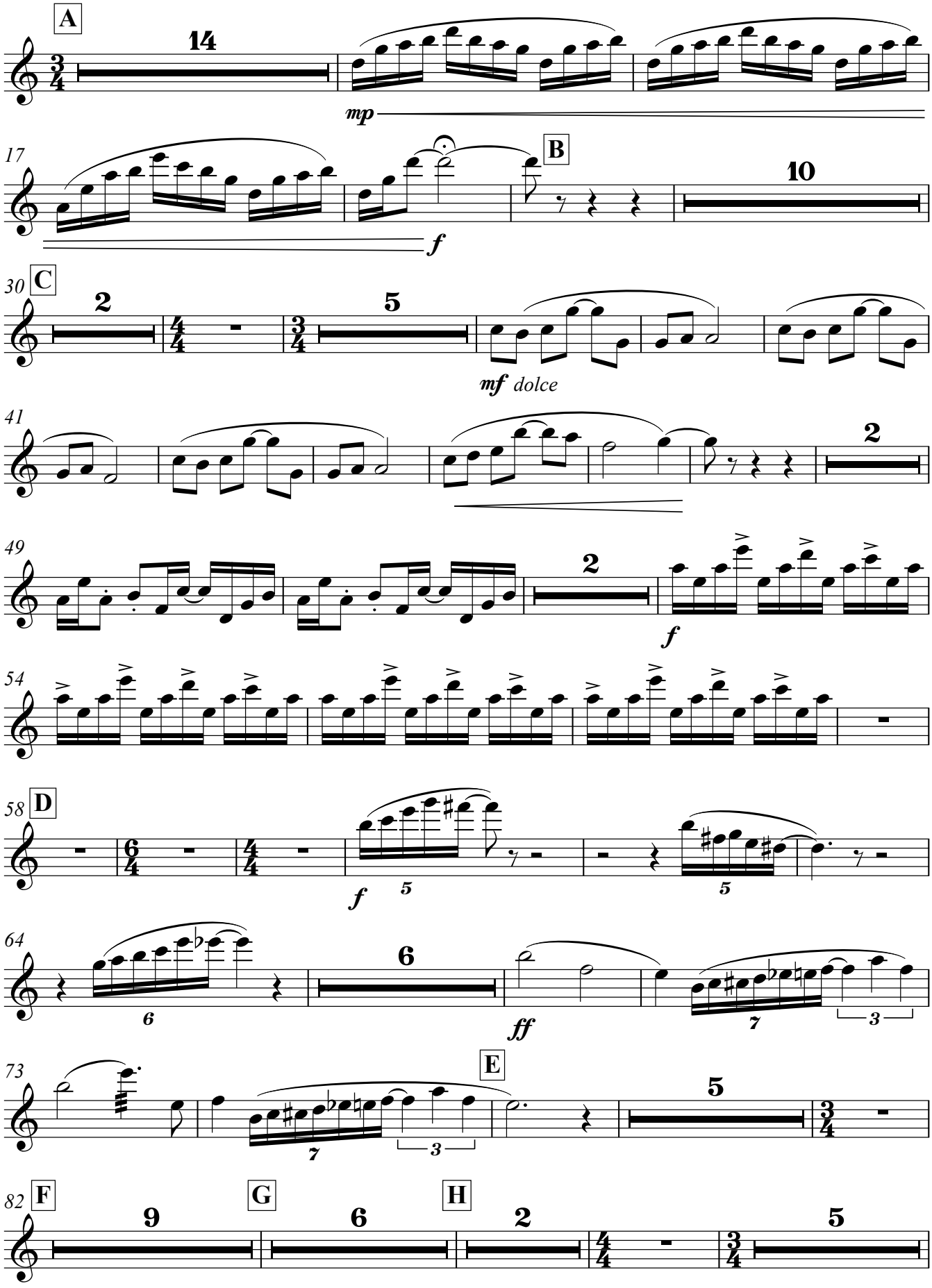

114
11
Fl.
Cl.
Timp.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
fp
f
ff
mf
mp
p
arco
unis.
arco

Flute

CONSPIRACY THEORY

Nanako Sato

Moderato



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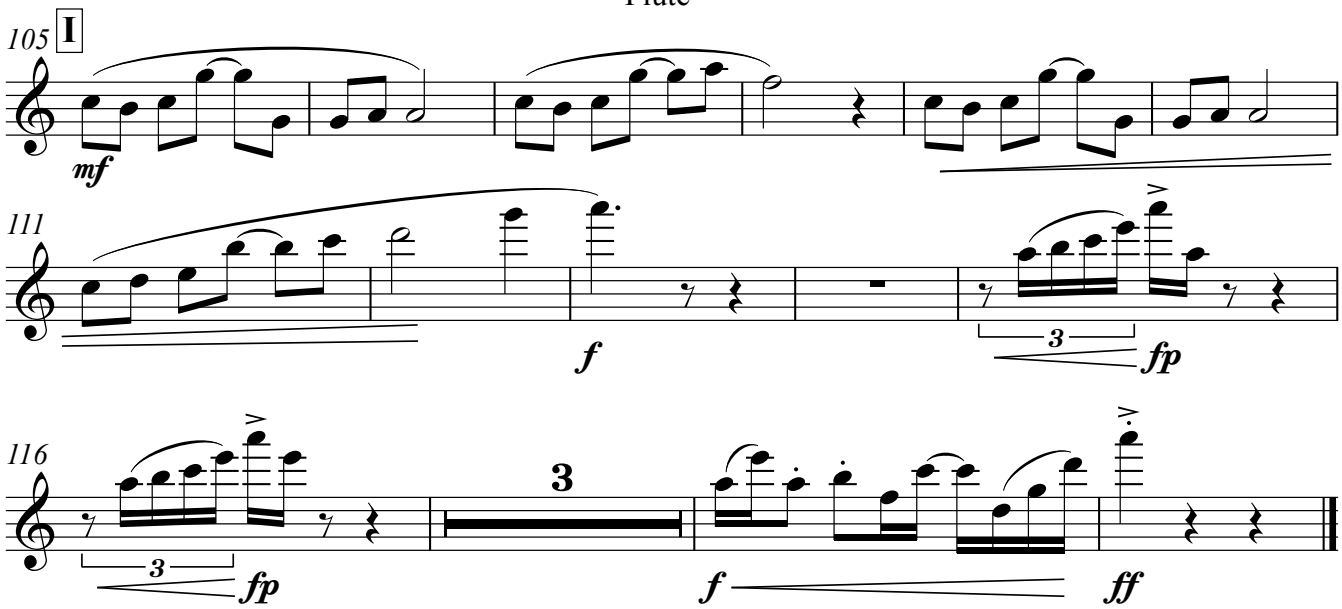
105
I
mf
111
f
3
fp
116
3
fp
3
f
ff

Clarinet in B♭

CONSPIRACY THEORY

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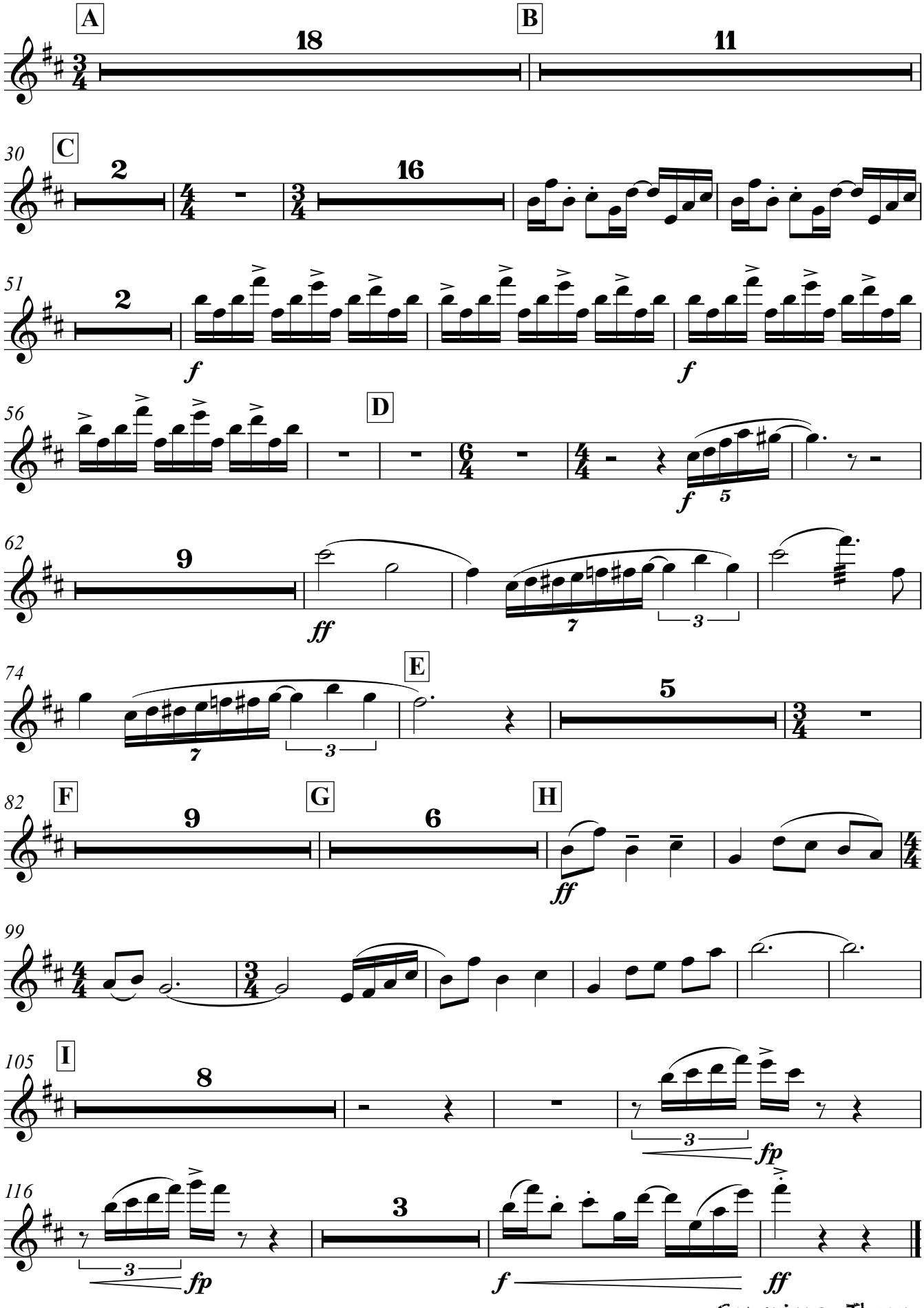

Timpani

CONSPIRACY THEORY

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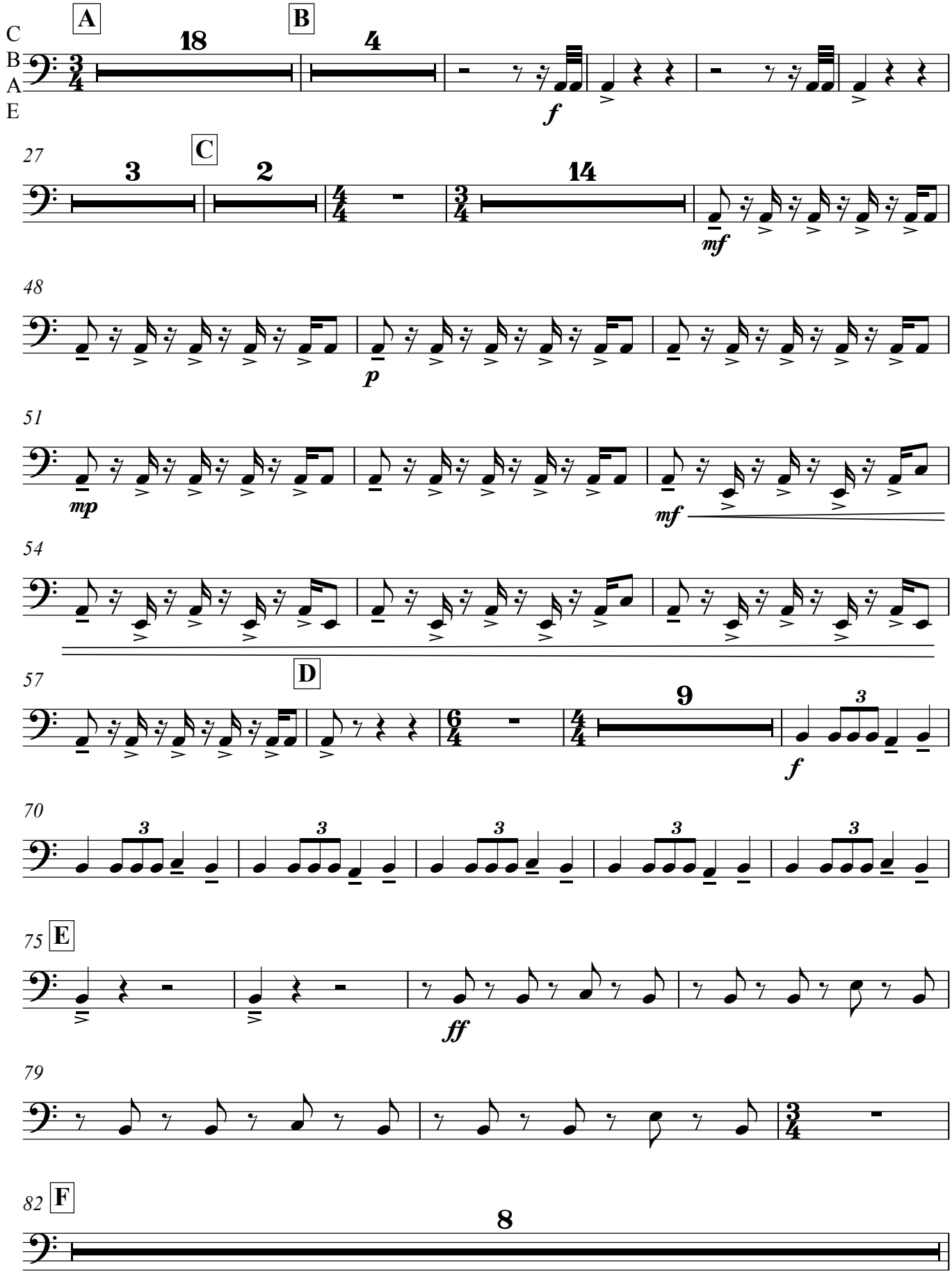

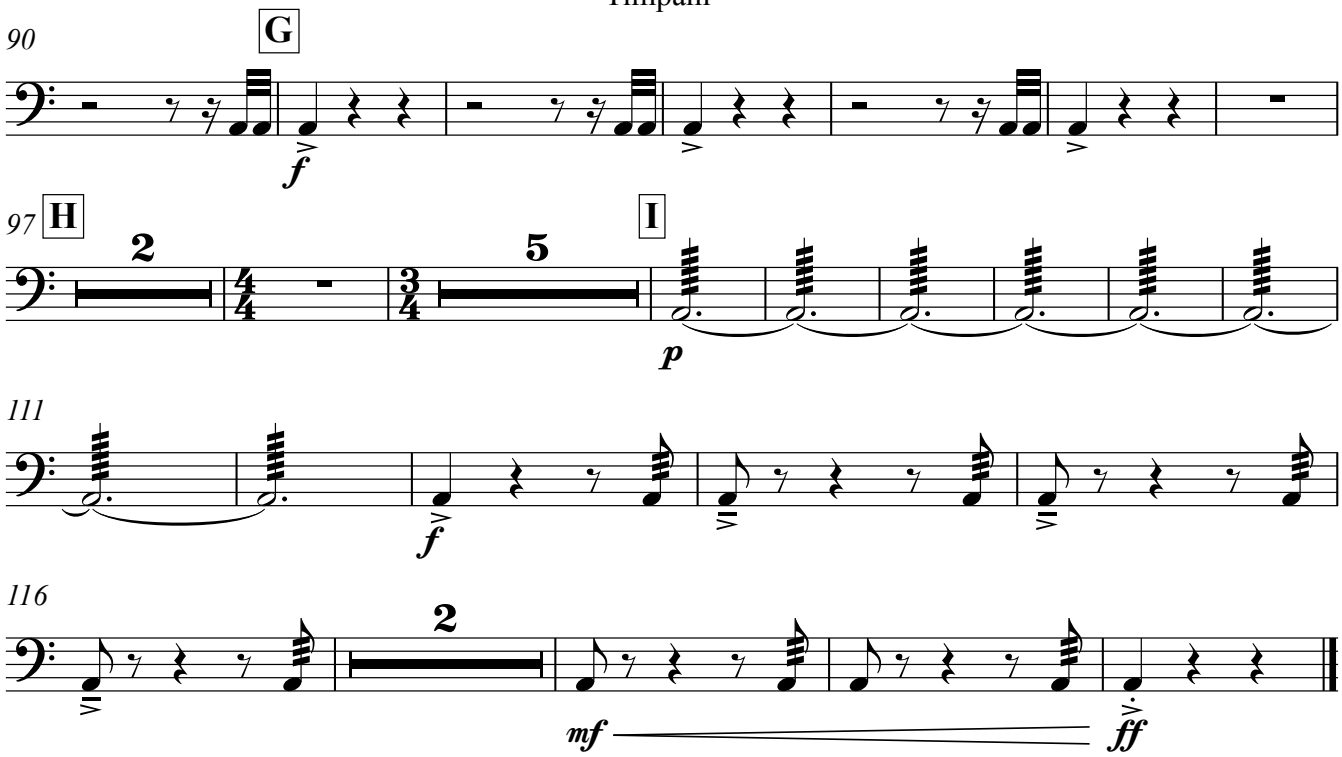
90
G
f
97
H
2
4/4
3/4
5
I
p
111
f
116
2
mf
ff

Marimba

CONSPIRACY THEORY

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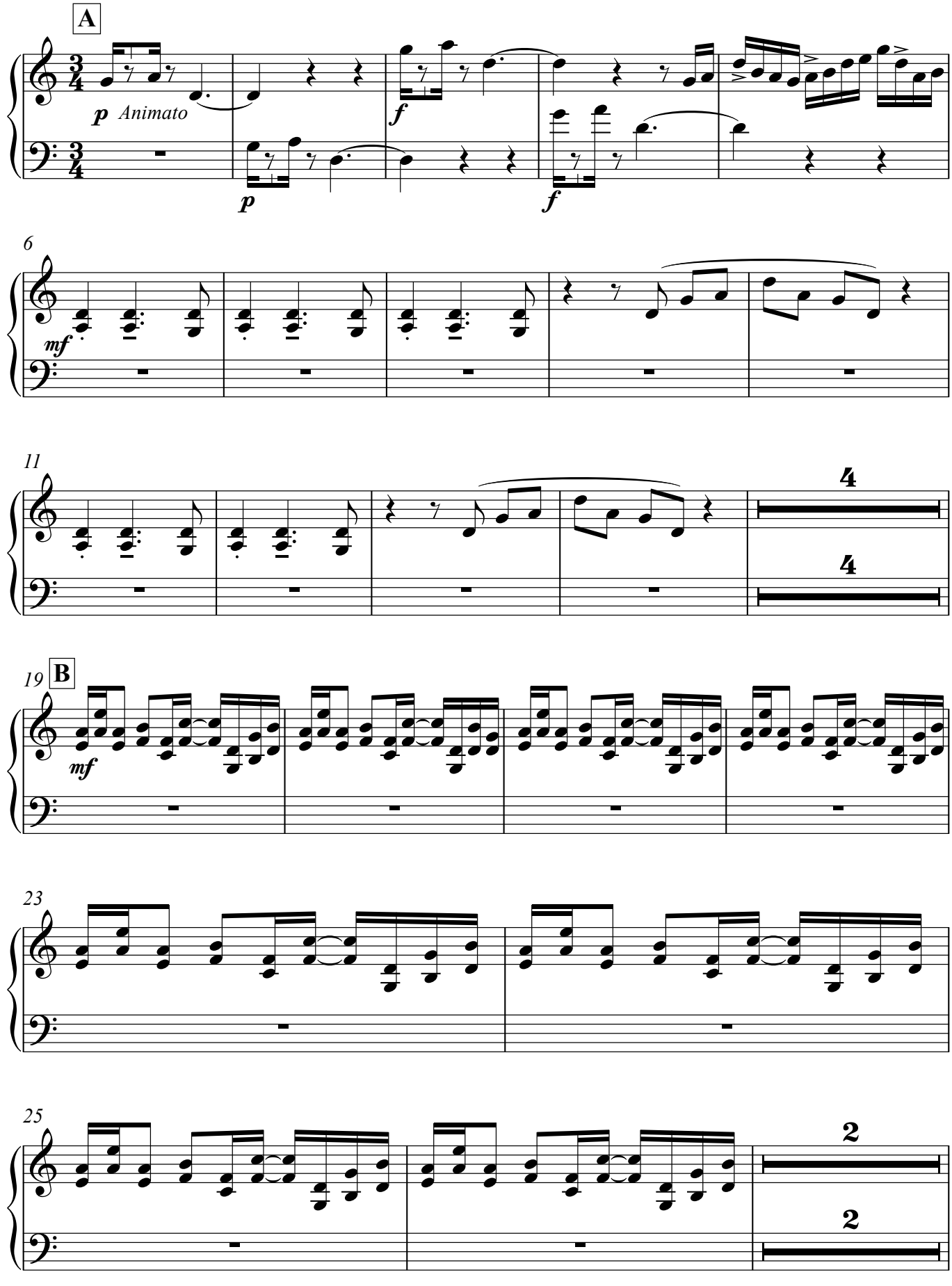
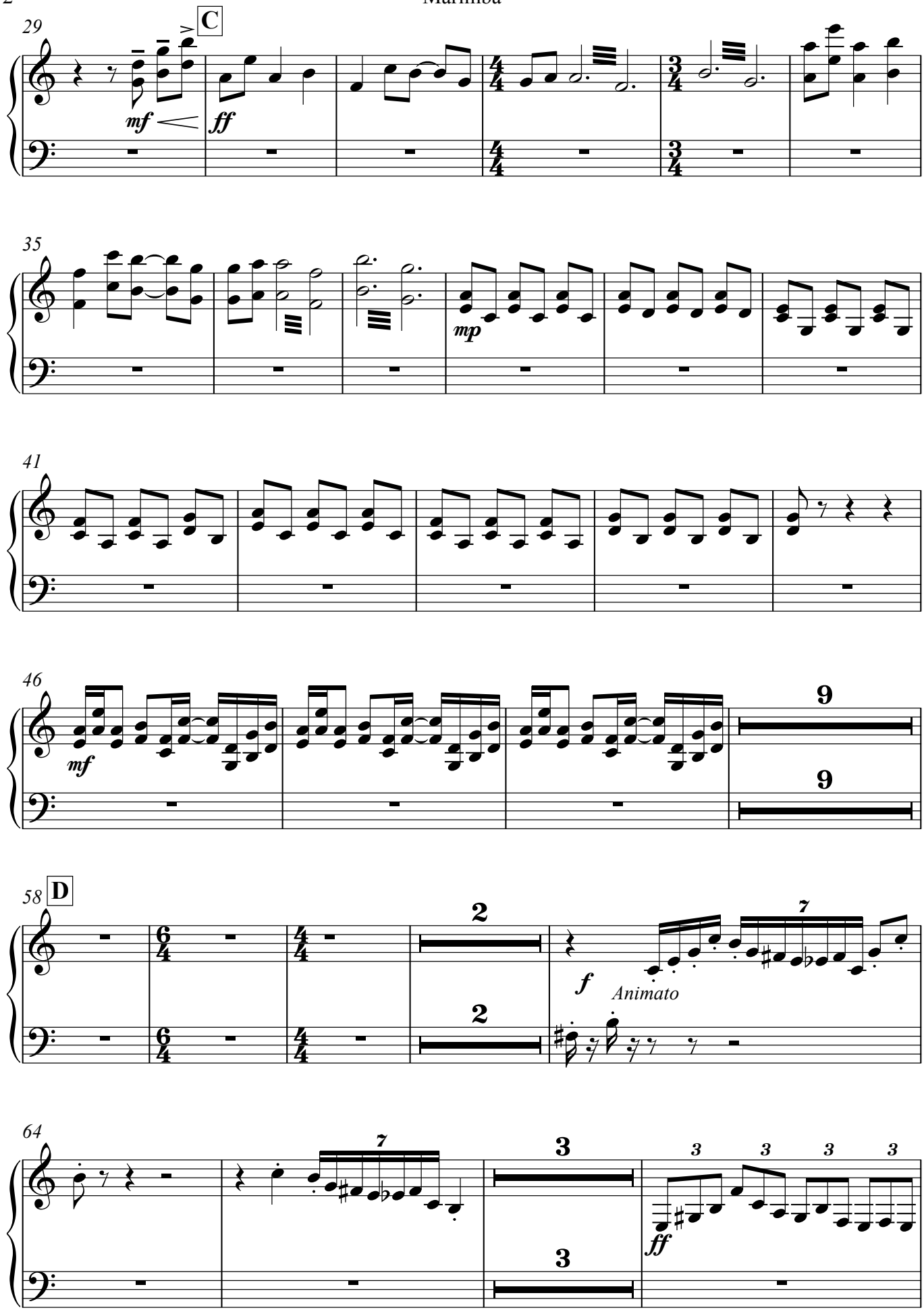
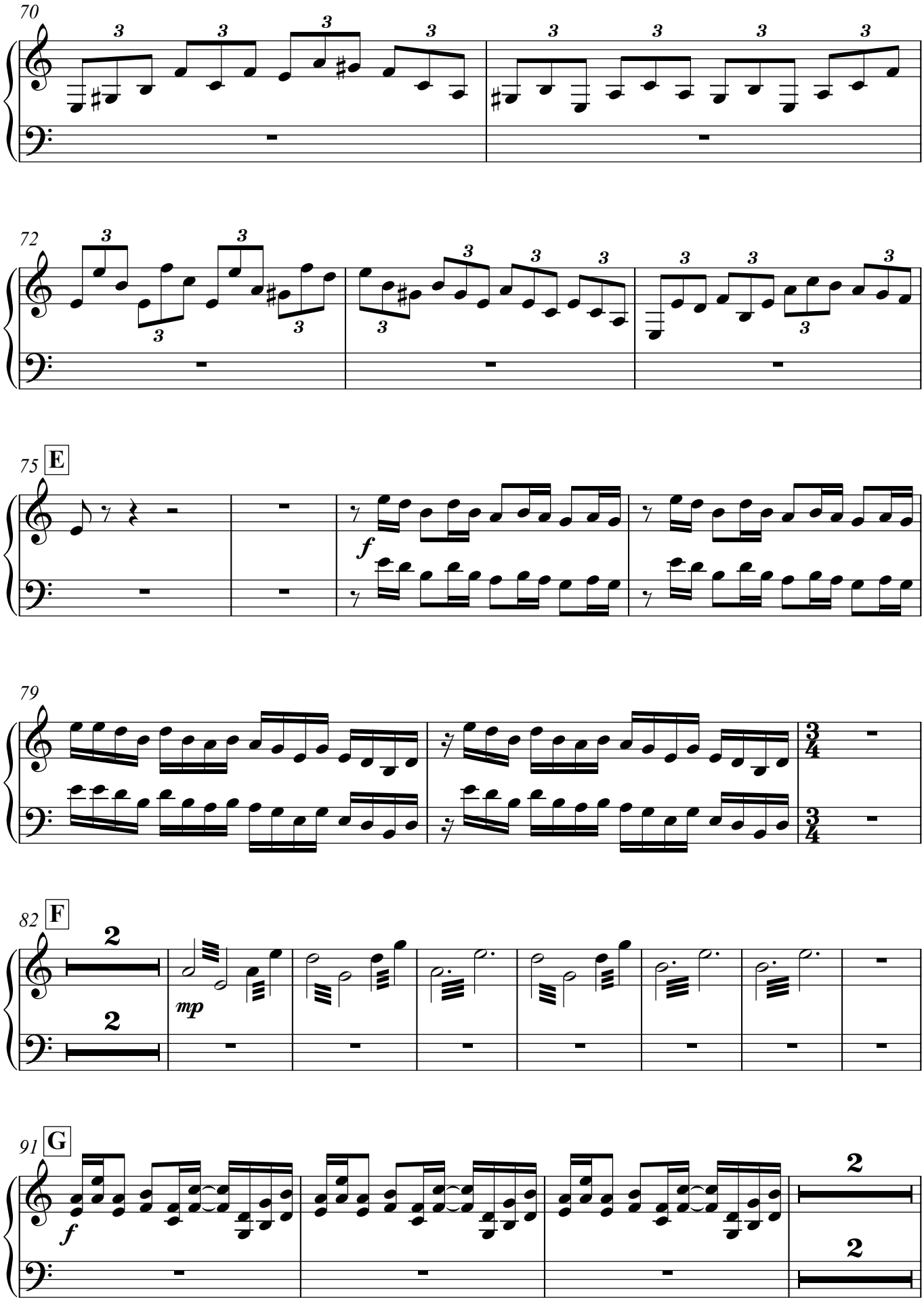
Moderato




29
C
mf
ff
35
mp
41
46
mf
9
9
58
D
2
2
f
Animato
7
64
7
3
3
3
3
3
ff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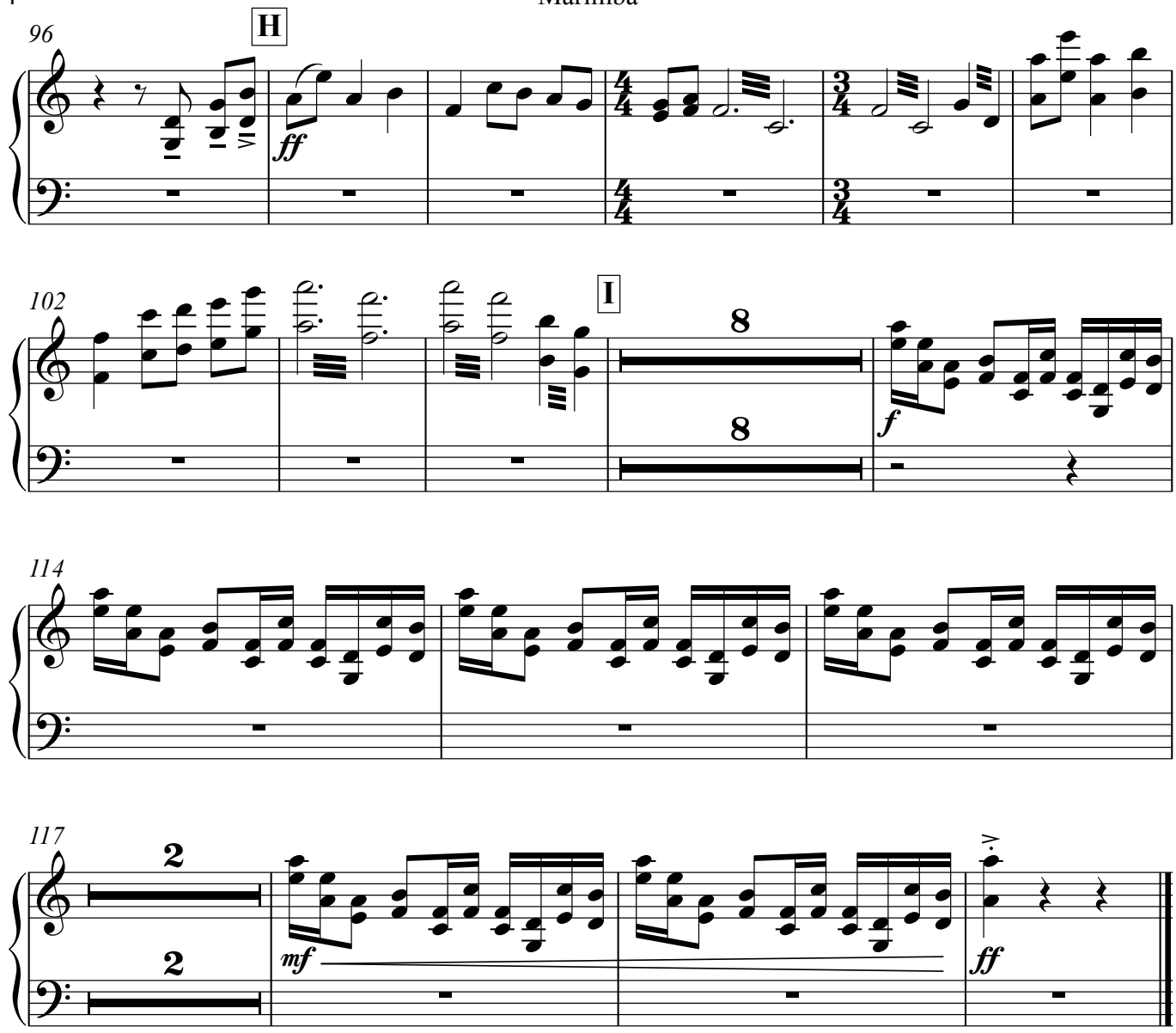
72
75
E
f
79
82
F
mp
91
G
f


96
H
ff
102
I
8
8
f
114
117
2
2
mf
ff

Harp

CONSPIRACY THEORY

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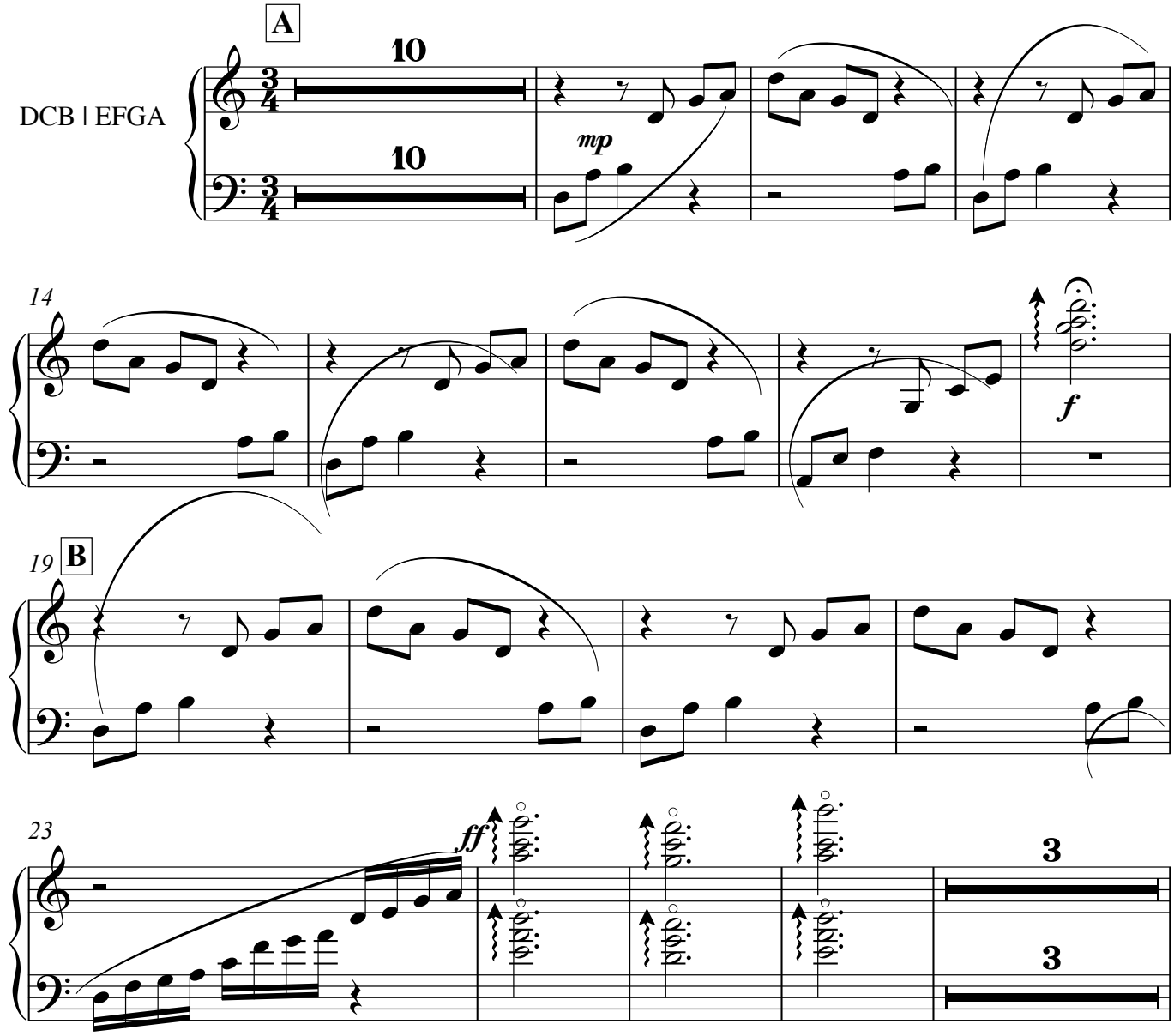
Moderato



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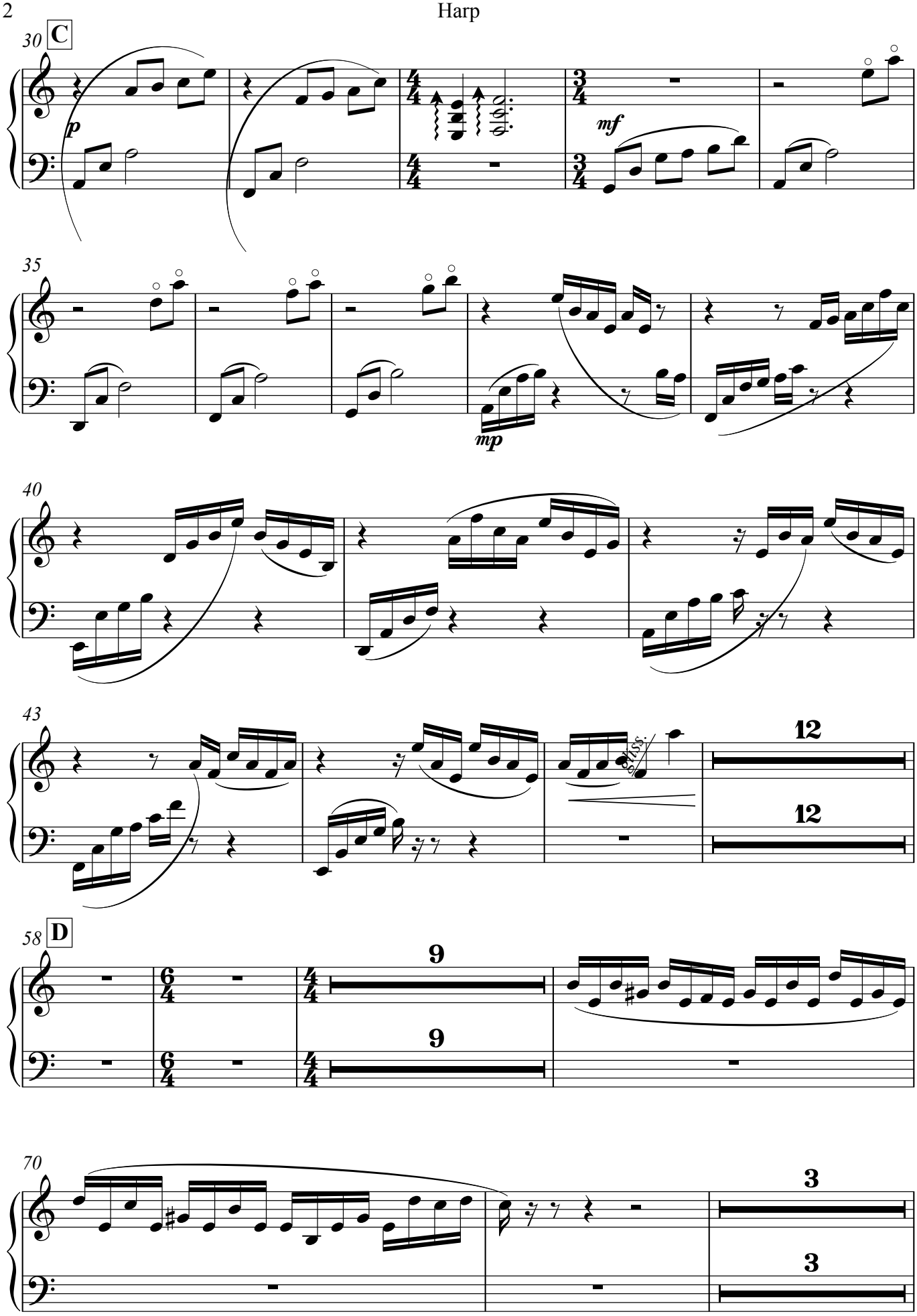
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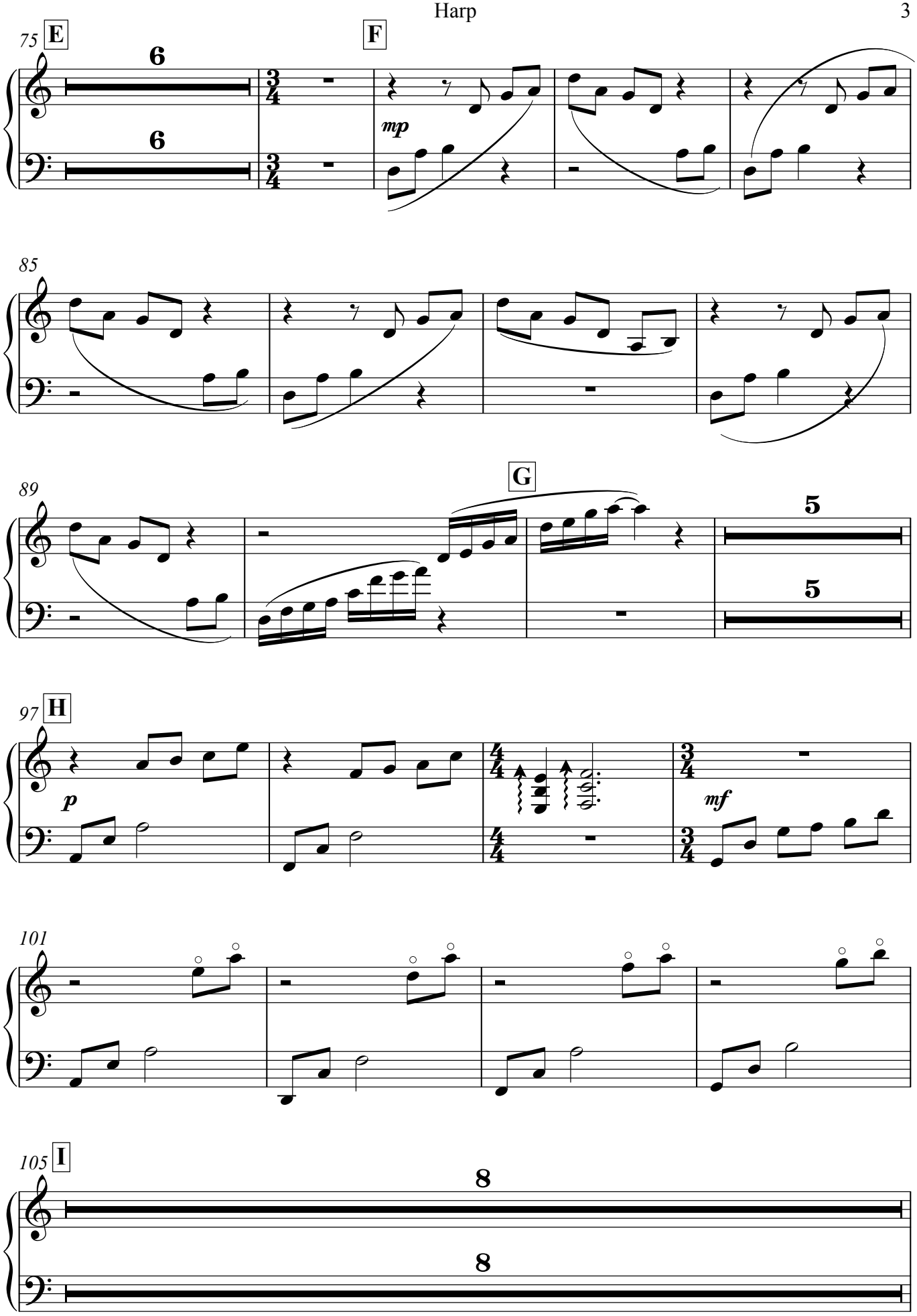
3
3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F
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H
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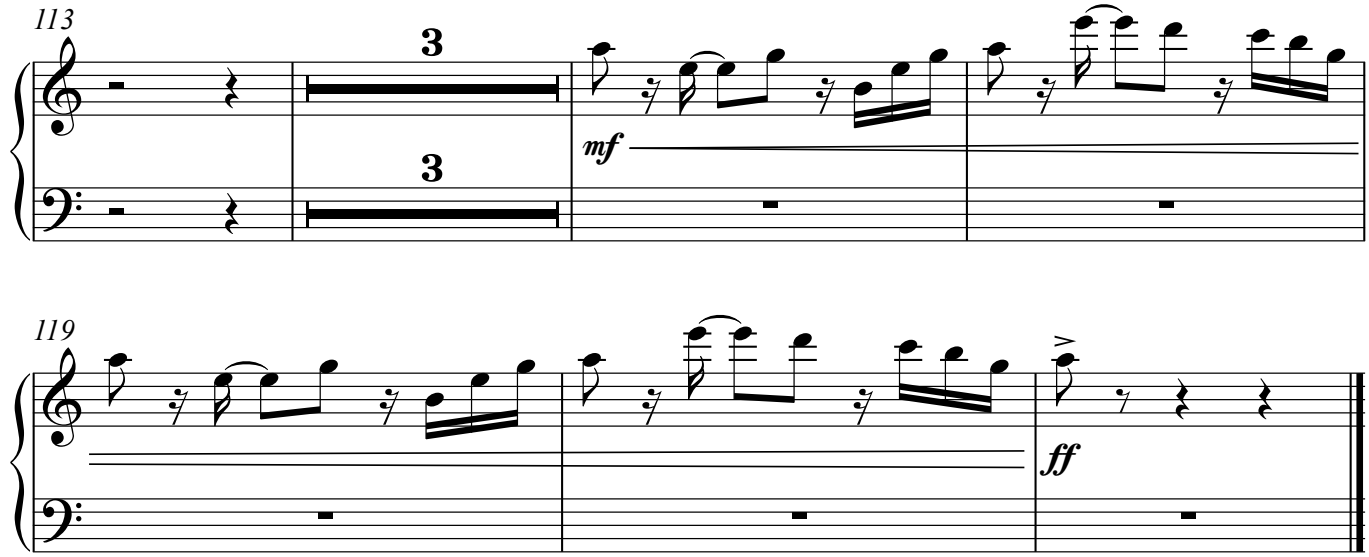
mf
101
105
I
8
8


113
3
3
mf
119
ff

Piano

CONSPIRACY THEORY

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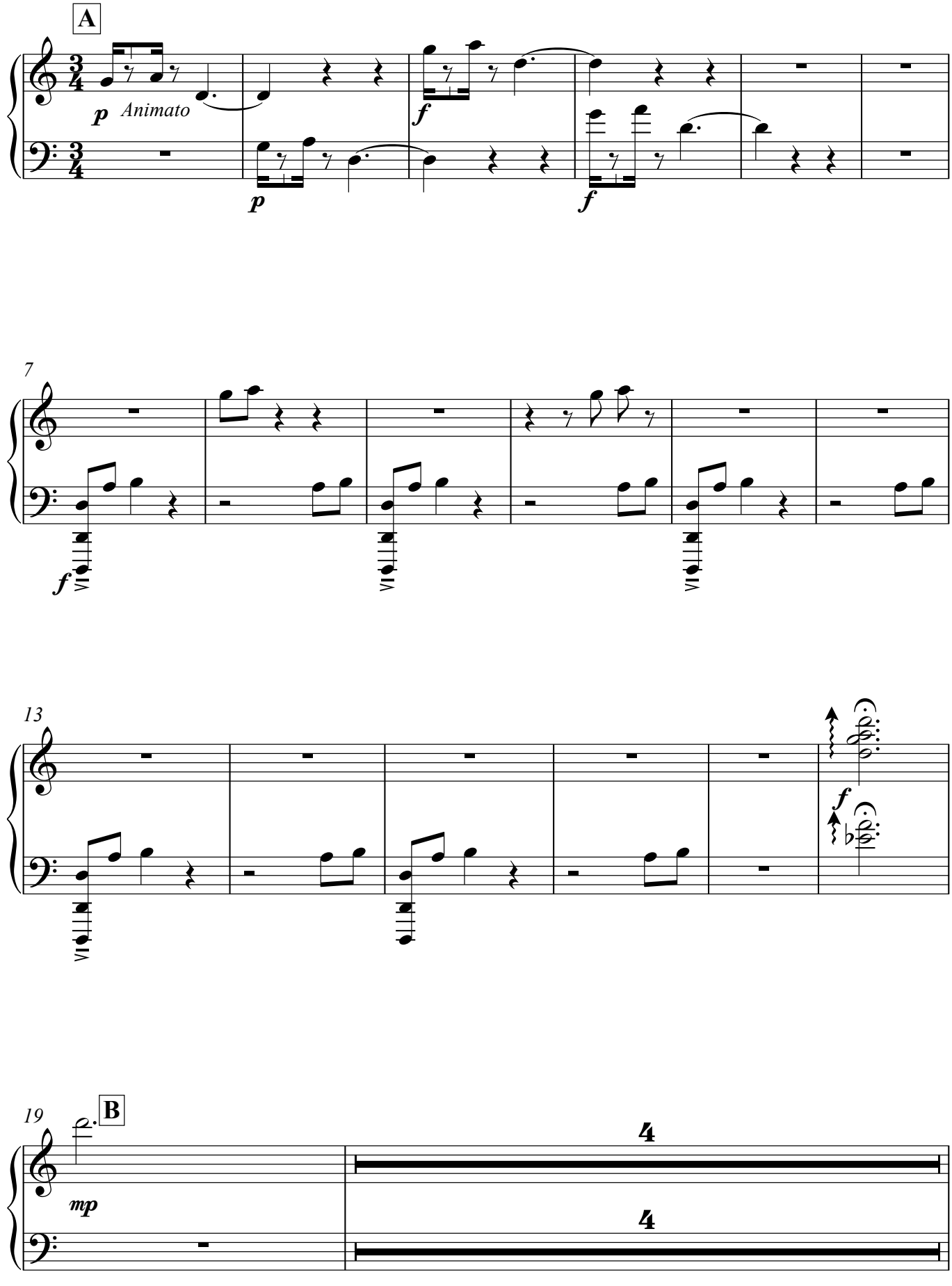

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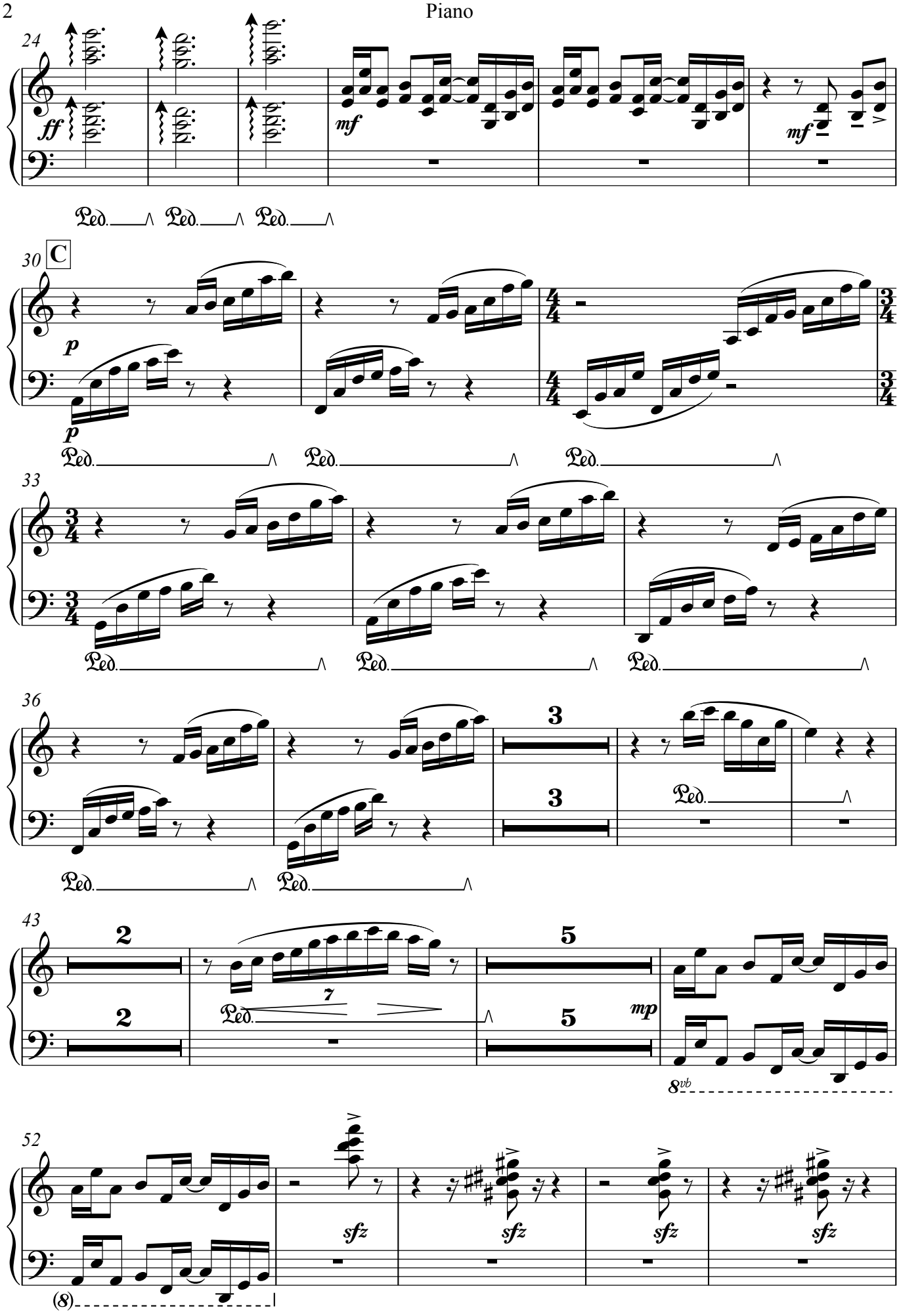
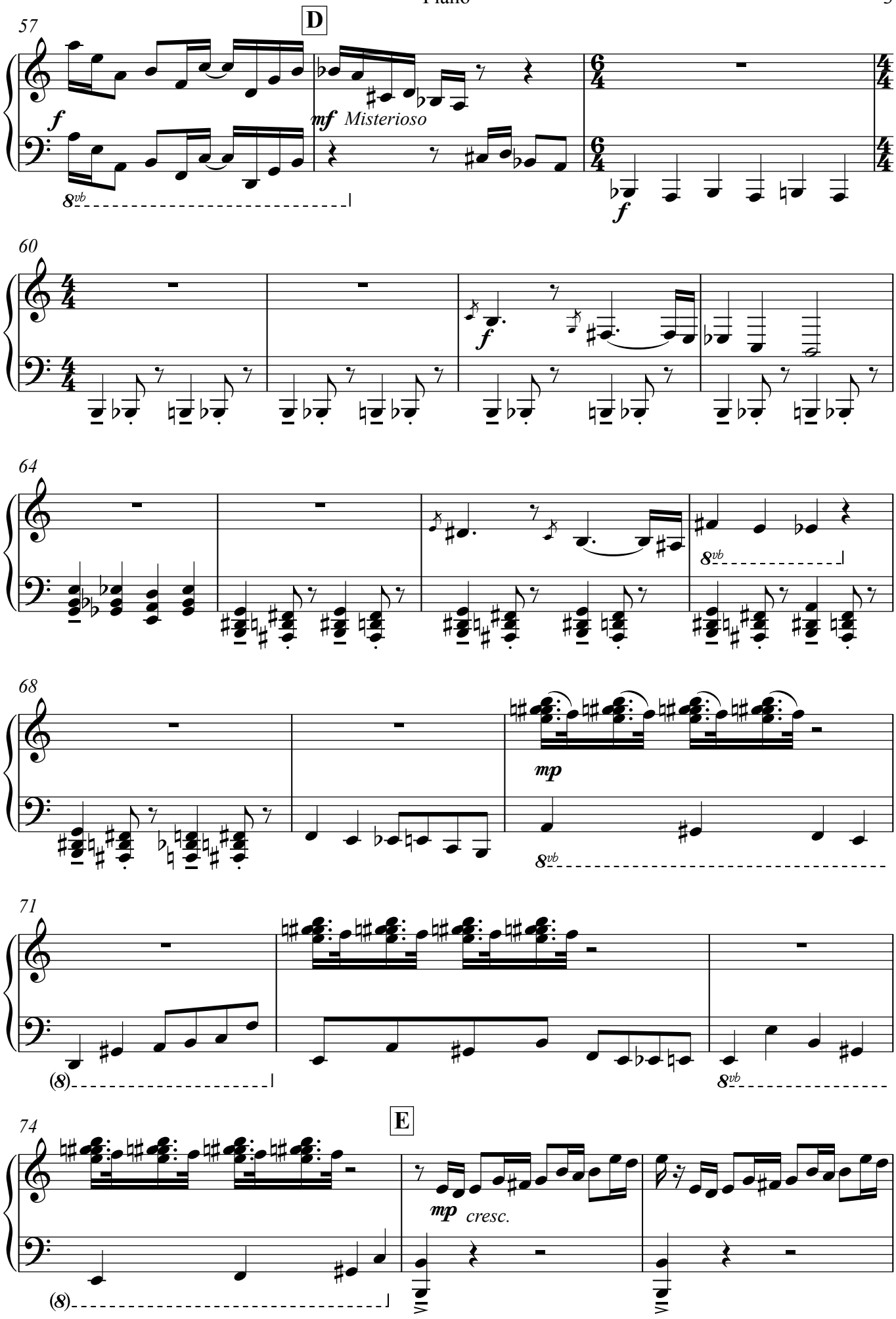
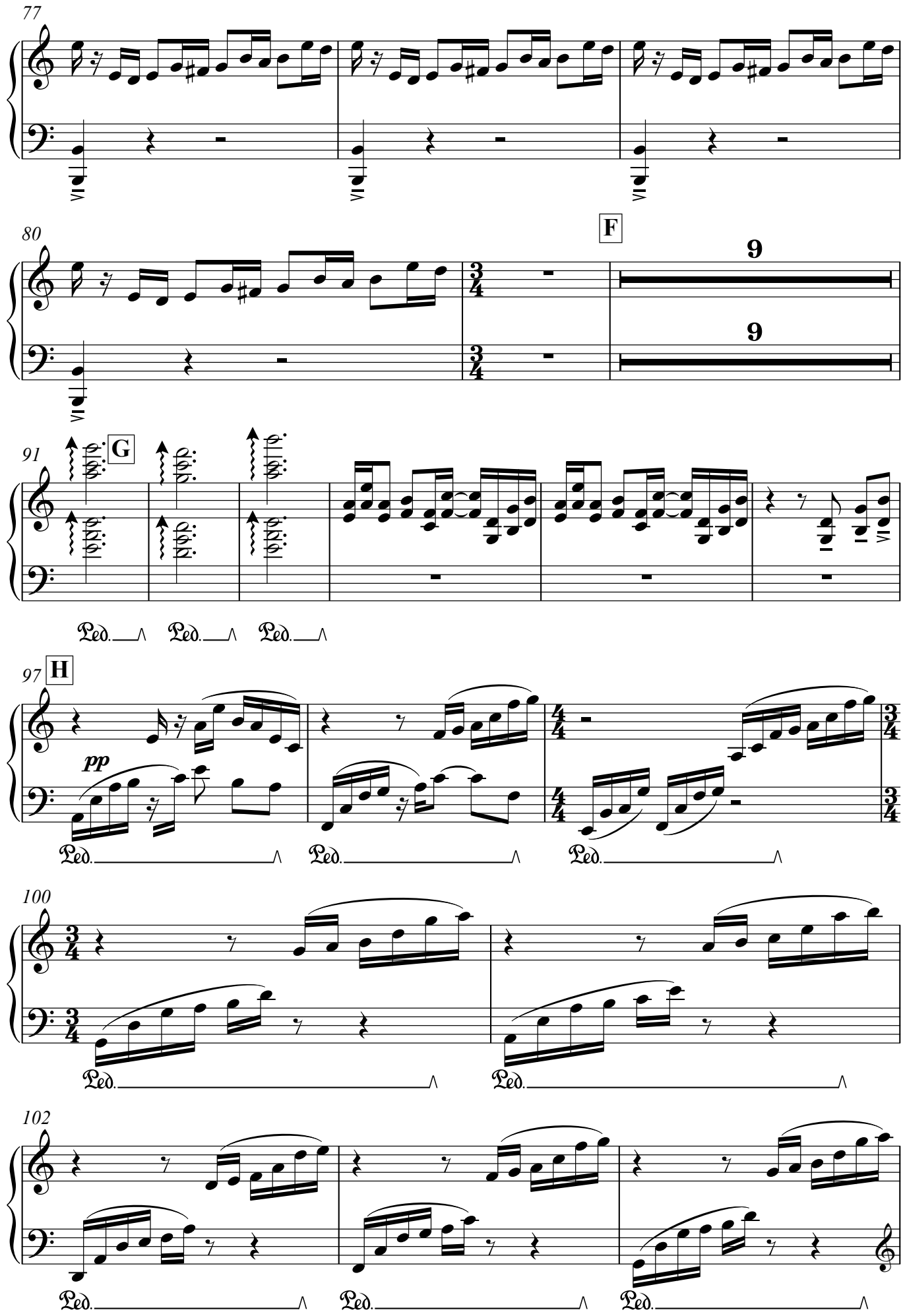

24
ff
mf
mf
Ped.
Ped.
Ped.
30
C
p
p
Ped.
Ped.
Ped.
33
Ped.
Ped.
Ped.
36
3
3
Ped.
Ped.
Ped.
43
2
2
7
Ped.
5
5
mp
8vb
52
sfz
sfz
sfz
sfz
(8)


57
D
f
mf Misterioso
8vb
f
60
f
64
8vb
68
mp
8vb
71
(8)
8vb
74
E
mp cresc.
(8)
V.S.


77
80
F
9
9
91
G
Ped.
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Ped.
97
H
pp
Ped.
Ped.
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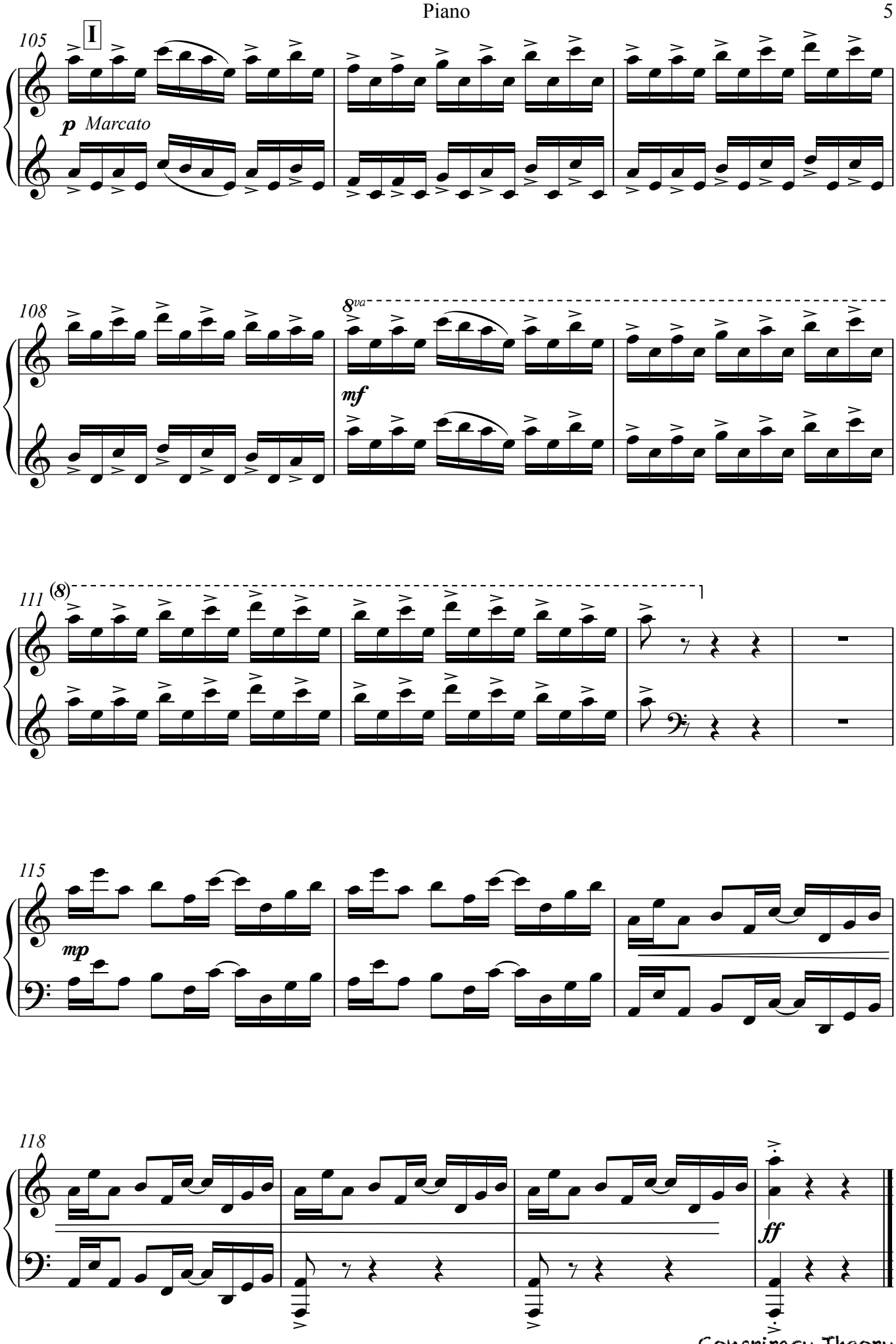
100
Ped.
Ped.
102
Ped.
Ped.
Ped.



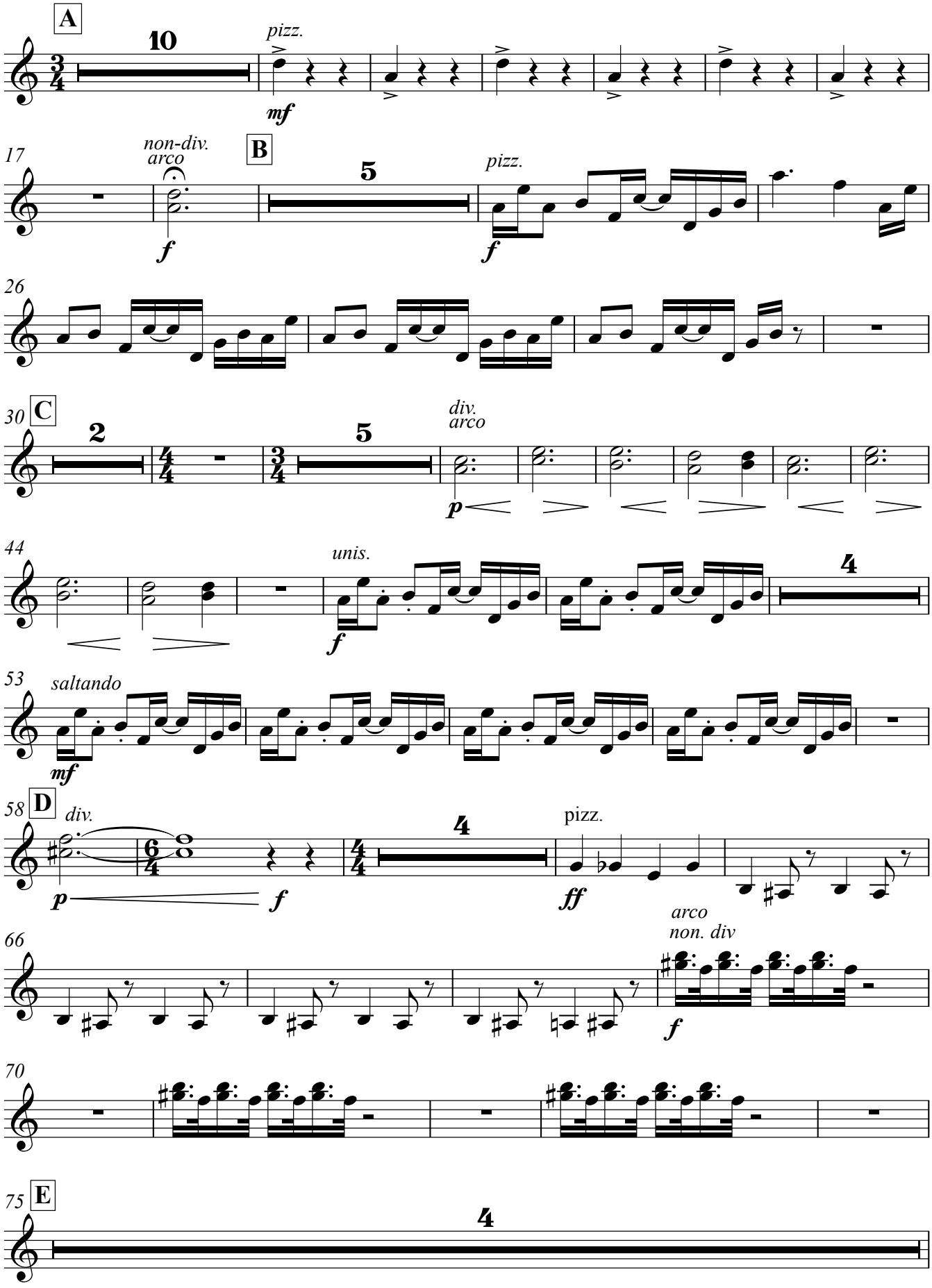
Conspiracy Theory

Violin

CONSPIRACY THEORY

Nanako Sato

Moderato



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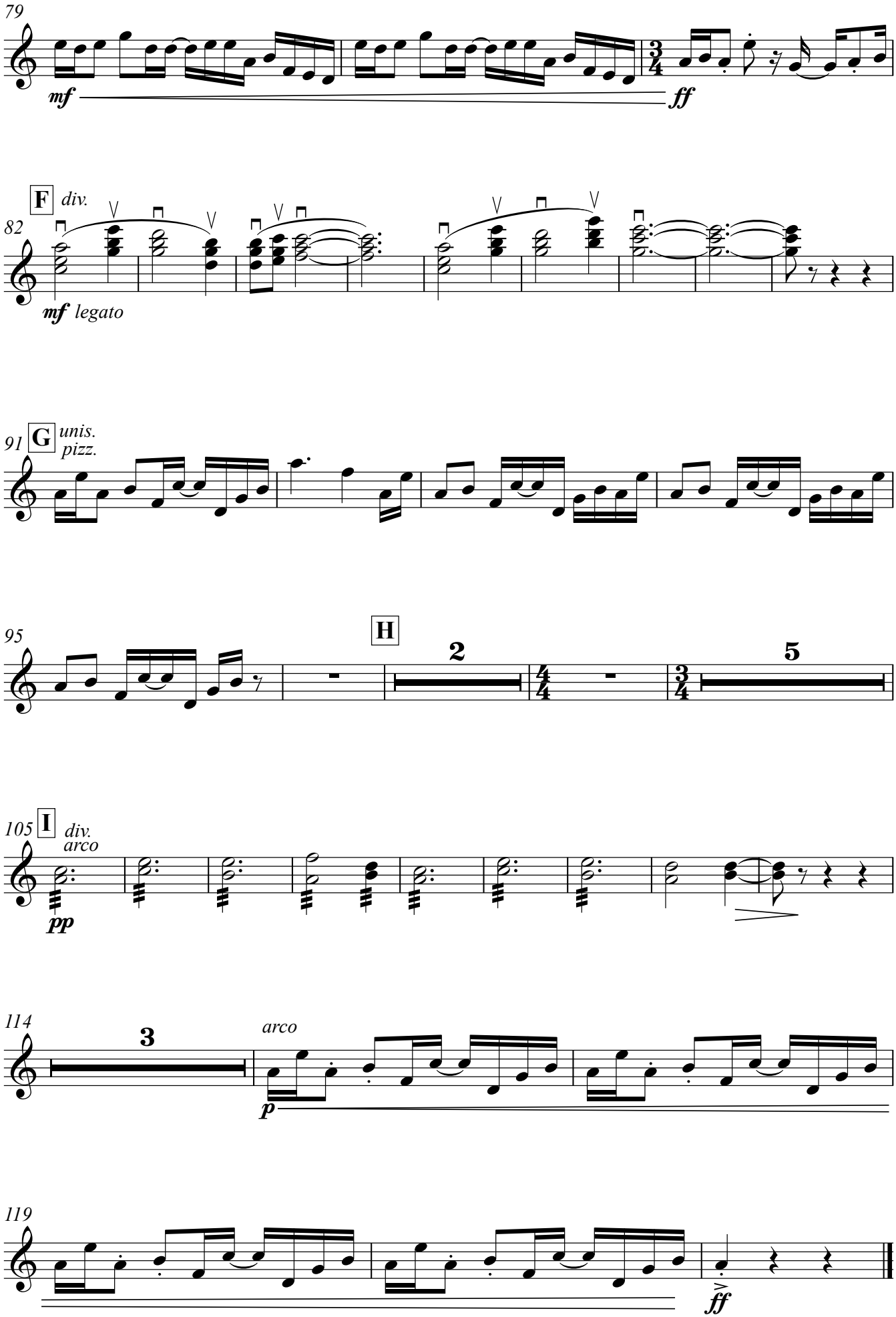
79
mf
ff
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82
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91
G
unis.
pizz.
95
H
2
4/4
5
3/4
105
I
div.
arco
pp
114
3
arco
p
119
ff

Viola

CONSPIRACY THEORY

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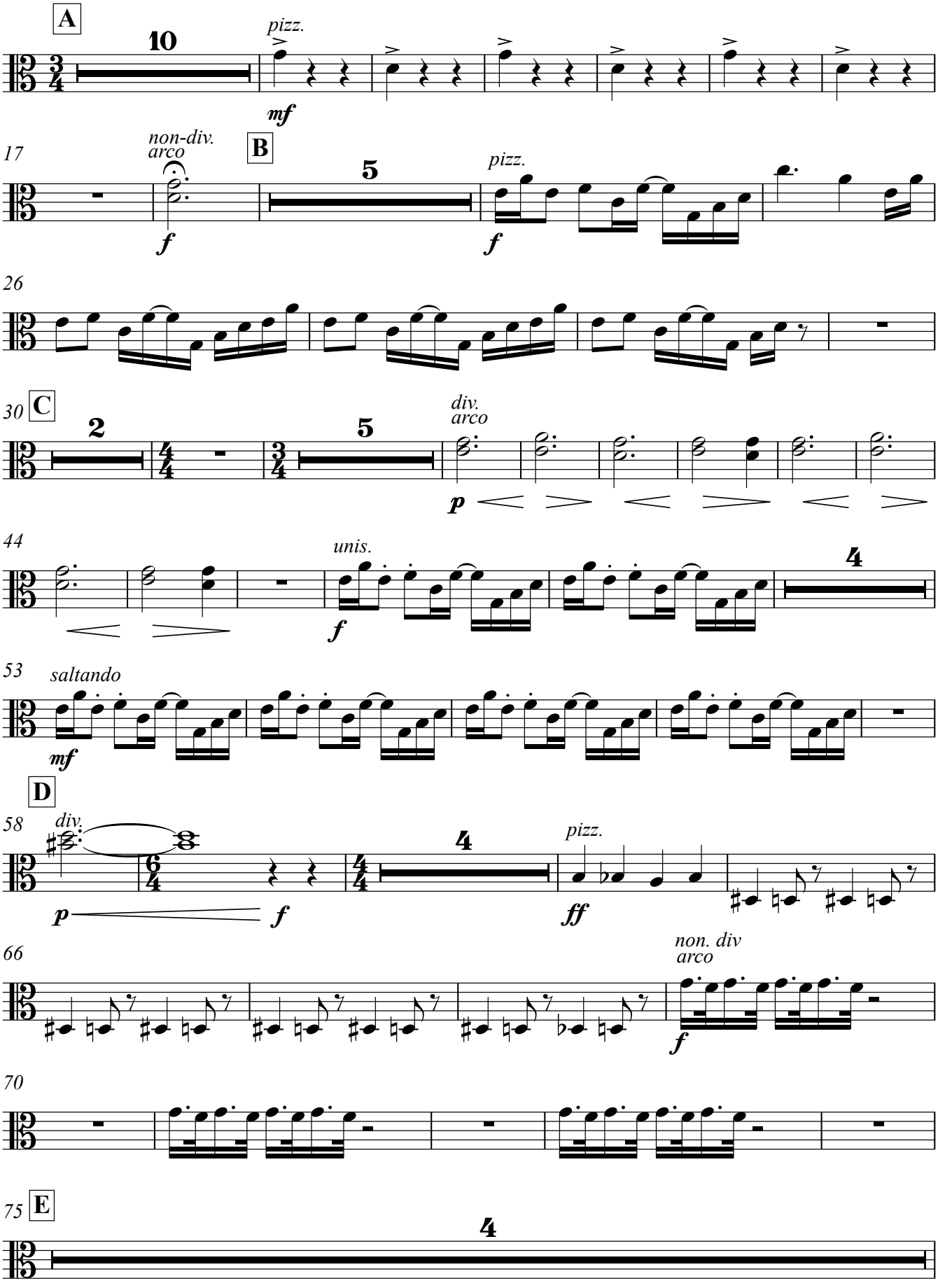
Moderato



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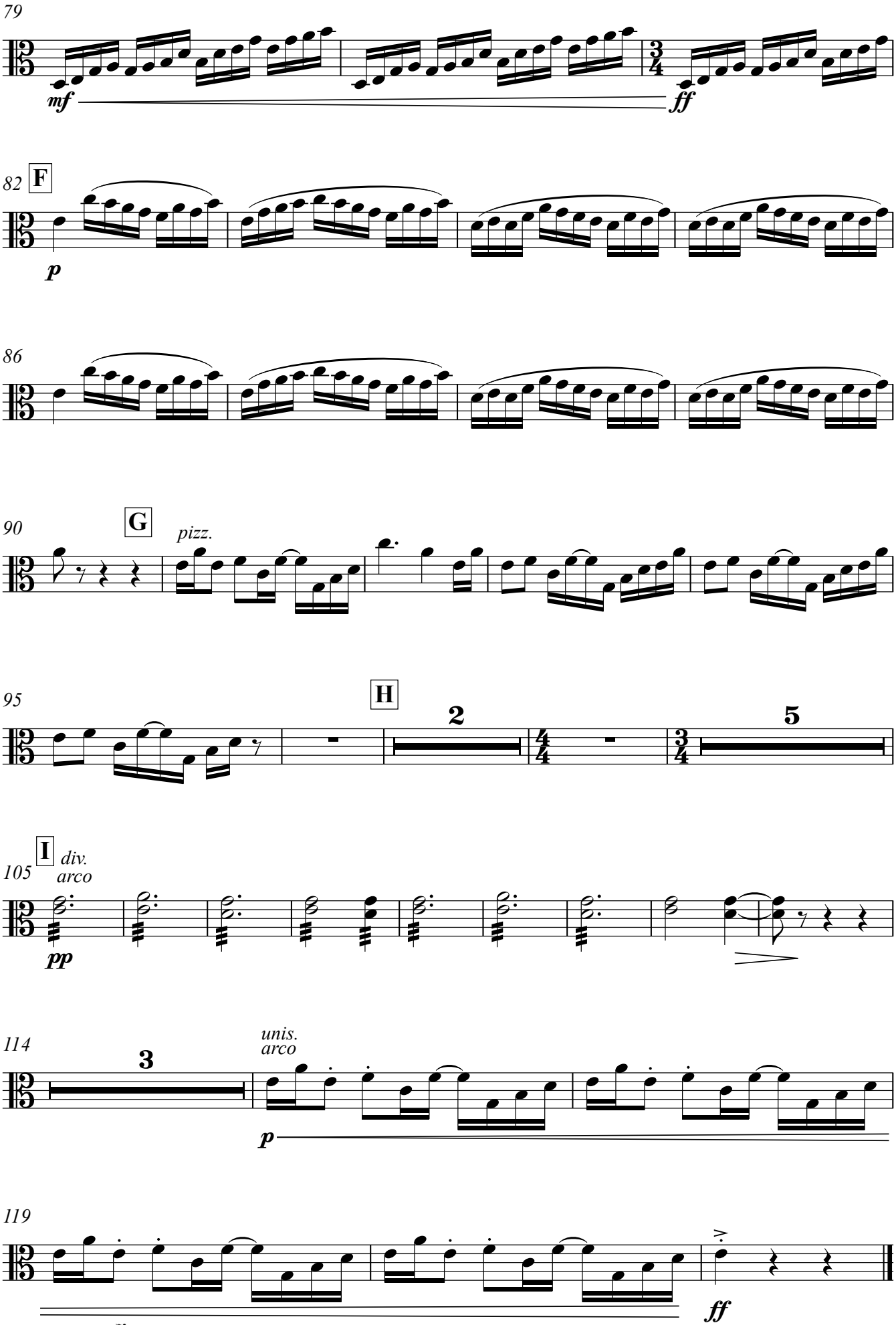
79
mf
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82
F
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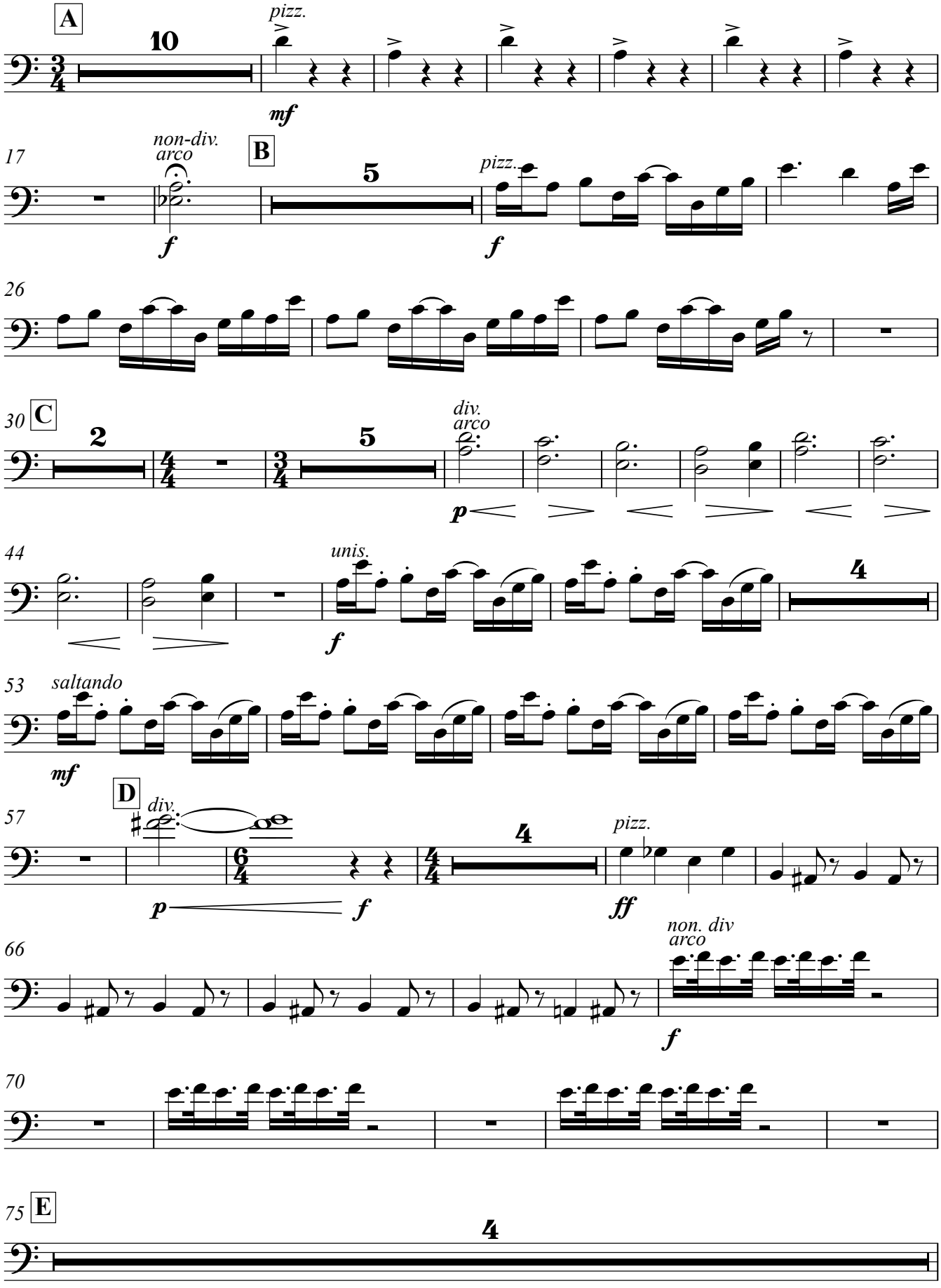
86
90
G
pizz.
95
H
2
5
105
I
div.
arco
pp
114
3
unis.
arco
p
119
ff

Violoncello

CONSPIRACY THEORY

Nanako Sato

Moderato



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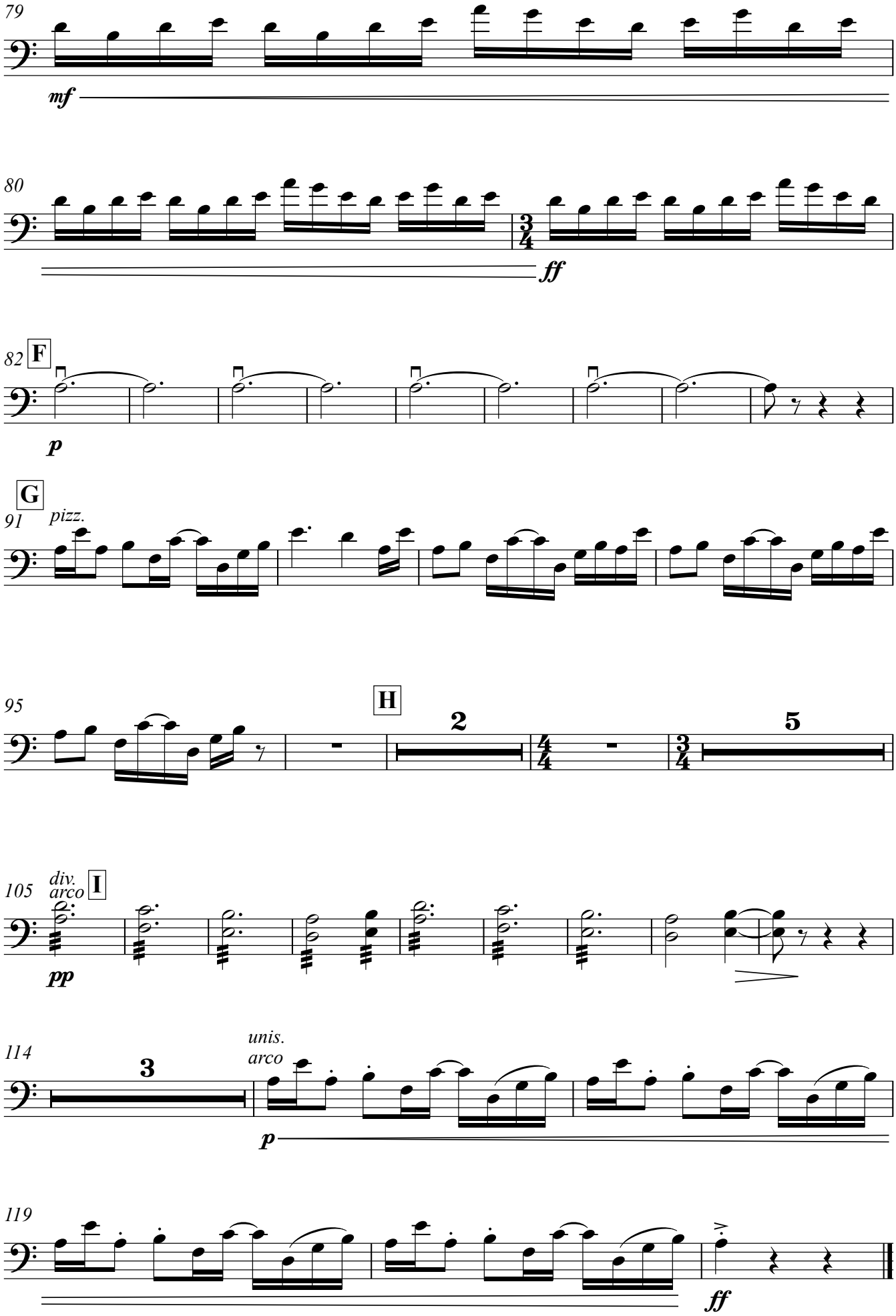
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mf
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pizz.
95
H
2
5
105
div.
arco
I
pp
114
3
unis.
arco
p
119
ff

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Audio and Visual media Information

CD

Track 1: A Piece of Hope in the Darkness.....5.00

Track 2: Effect.....4.40

Track 3: Rainforest.....3.00

Track 4: Blue Butterfly.....18.04

Track 5: Reminescence of a Japanese Garden 6.02

Track 6: Conspiracy Theory.....4.01

Recorded at Rangi Ruru Girls' School by Michael Bell and Nanako Sato

Edited by Nanako Sato

DVD

Concert in the Theatre at Rangi Ruru Girls' School

Track 1: Introductory Comments

Track 2: A Piece of Hope in the Darkness.....5.00

Track 3: Effect.....4.40

Track 4: Rainforest.....3.00

Track 5: Blue Butterfly.....18.04

Track 6: Closing Comments and Acknowledgements

Recorded at Rangi Ruru Girls' School by John Kane

Edited by Nanako Sato