

IB Music Presenting

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1 Presenting as a Creator

1.1 “Zenith” An Orchestral Composition (AOI 2)

Inspired by orchestral music in video games, I composed *Zenith* as an exercise to learn the capabilities of individual instruments and the resulting effects of their combination. I intended to emulate the grand texture and movement of franchises like Super Mario Galaxy, Octopath Traveler and Hollow Knight. This falls under AOI 2 because it was composed primarily for listening and enjoyment. Using the notation software Musescore 4, I brainstormed with my primary instrument, the piano, and used knowledge to arrange parts for the orchestra. This piece emphasizes texture and motivic development through harmonization, call and response, and voice leading throughout its instrumentation.

The sheet music is the first attachment in the appendix.

1.2 “Constellations” A Choral Piece; 5th Graders (AOI 1)

For our inter-school global concert, I sought to compose an original choral piece for our 5th grade choir. I composed the instrumental with melody, collaboration with my elementary school music teacher and the 5th graders on the lyrics. The piece, Constellations, centers on empowering kids to take action in finding their passion and having a positive impact on the world around them—in line with the concert’s theme of global community—falling under AOI 1. I aimed for simplicity in the harmony which would be nicely complemented by tactful voicings and implied chord extensions.

The sheet music is the second attachment in the appendix.

2 Presenting as a Performer

2.1 “Secret of the Forest”—Y. Mitsuda (AOI 4)

I performed Japanese composer Yasunori Mitsuda’s acclaimed electronic song, *Secret of the Forest*. I chose this song because of Mitsuda’s strong melodic focus and innovative use of mode mixture and unorthodox harmony. He combines these musical elements within the expressiveness of the late 90’s electronic music trends—falling under AOI 4. In my arrangement, I referenced a number of existing piano reductions to combine the most important voices and features of each section to preserve Mitsuda’s artistic intent. For instance, I enjoyed Zohair002’s middle section with the modified right hand arpeggios, opting to do something similar in my own arrangement.¹

¹Zohair002. *Chrono Trigger - Secret of the Forest (Piano)*. YouTube, 2017. URL: <https://www.youtube.com/watch?v=3vgTnT5iKQc>.

2.2 “Jeux d’eau”—M. Ravel (AOI 2)

I performed my own rendition of Maurice Ravel’s (1835–1937) early composition, *Jeux d’Eau*, which loosely translates to fountains or water games. First performed in 1902, this piece was deemed ‘unmusical’ by Ravel’s teachers, since it forwent the classical tonality in favor of emulating the noise and musical sounds of cascading, spraying water. Although Ravel rejected the term, this piece falls into the genre of Impressionism. The striking elements of this piece include its delicate, yet layered musical texture, which doesn’t shy away from dissonance when appropriate. When you listen, focus on my interpretation of water through the slurs of quick, quiet notes.

2.3 Ocarina of Time Piano Medley—E. Correll (AOI 3)

My last performance paid homage to my enjoyment of the videogame music genre and the Zelda franchise. I learnt and performed Erik Corell’s Piano Medley, based on Koji Kondo music for The Legend of Zelda: Ocarina of Time.² This highly-technical arrangement includes many well-known Zelda songs, like *The Song of Storms*, *Great Fairy’s Fountain*, *Gerudo Valley*, and *The Lost Woods*, while adding a virtuoso flair to many sections. I enjoyed challenging myself technically with this piece because it also demanded me to explore new styles on the piano. However, the difficulty of the piece became an obstacle to performing it confidently, so it demanded many hours of practice to improve minor sections—inspiring new discipline into the way I approach music.

3 Track List

Track	Start	End
“Zenith” An Orchestral Composition	0:00	3:27
“Constellations” A Choral Piece w/ 5th Graders	3:38	6:28

Table 1: Presenting as a Creator

Track	Start	End
“Secret of the Forest”—Y. Mitsuda (Arr. me)	6:32	8:54
“Jeux d’eau”—M. Ravel	9:03	14:22
Zelda Ocarina of Time Piano Medley—E. Correll	14:26	18:38

Table 2: Presenting as a Performer

²Erik C ‘Piano Man’. *Chrono Trigger - Secret of the Forest (Piano)*. YouTube, 2017. URL: <https://www.youtube.com/watch?v=qXRRpSi0AV0>.

4 References

Man', Erik C 'Piano. *Chrono Trigger - Secret of the Forest (Piano)*. YouTube, 2017. URL: <https://www.youtube.com/watch?v=qXRRpSi0AV0>.
Zohair002. *Chrono Trigger - Secret of the Forest (Piano)*. YouTube, 2017. URL: <https://www.youtube.com/watch?v=3vgTnT5iKQc>.

5 Music Scores

ZENITH

jcn514

Modéré ♩ = 90

A1 Très doux

Flutes *mf* *f* *mp*

Oboes *mf* *mp*

Clarinets in Bb *mf* *mp*

Bb Trumpet *mp* *fp*

Bb Trumpet *mp* *fp*

Horn in F Expressif et proéminent *mf*

Trombone *mp* *fp*

Tuba

Timpani *mf*

Piano *p*

Violin I Silencieusement Son croissant et rétrécissant *ppp* *mp* *pp* *mf* *p* *mf*

Violins II Silencieusement Son croissant et rétrécissant *ppp* *mp* *pp* *mf* *p* *mf*

Violas Silencieusement Son croissant et rétrécissant *ppp* *mp* *pp* *mf*

Violoncellos Son croissant et rétrécissant *pp* *mp* *pp* *mf*

Contrabasses Son croissant et rétrécissant *pp* *mp* *pp* *f*

9

Fl.

Ob.

Bb Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

The musical score is for a symphony orchestra. It begins with a measure number of 9. The woodwinds (Flute, Oboe, Bb Clarinet) have active parts, while the brass (Bb Trumpets, F Horns, Trombones, Tubas) and timpani are mostly silent. The piano part features a melody starting in the third measure, marked *mf* (mezzo-forte), with triplet markings. The string section (Violins, Viola, Violoncello, Contrabass) provides a harmonic foundation with sustained notes.

14

Fl.

Ob.

Bb Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

mf

p

f

ff

mp
subito

mp
subito

mp
subito

mp
subito

19

Fl. *ff* *tr* *ff*

Ob. *f* *tr* *ff*

Bb Cl. *ff* À clarinette basse *ff*

Bb Tpt. *f* *mf* Sourdines

Bb Tpt. *mf*

F Hn. *f* Un peu retenu

Tbn. *f* Sourdines *mf*

Tba. *f*

Timp. *mf* *fp*

Pno. *mp*

Vln. *mf* *mf*

Vln. I *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

25

Fl.

Ob.

B. Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

mf

mf

mf

f

mf

Detailed description of the musical score: The score is for measures 25 through 31. The Flute (Fl.) part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a whole note D5. The Oboe (Ob.) part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a whole note D5. The Bass Clarinet (B. Cl.) part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a whole note D4. The Bb Trumpet (Bb Tpt.) part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a whole note D4. The Bb Trumpet (Bb Tpt.) part is silent. The F Horn (F Hn.) part is silent. The Trombone (Tbn.) part starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a whole note D3. The Tuba (Tba.) part is silent. The Timpani (Timp.) part is silent. The Piano (Pno.) part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a whole note D4. The Violin (Vln.) part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a whole note D5. The Violin I (Vln. I) part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a whole note D5. The Viola (Vla.) part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a whole note D5. The Violoncello (Vc.) part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a whole note D4. The Contrabass (Cb.) part starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a whole note D3. Dynamic markings include *mf* (mezzo-forte) for the Violin, Violin I, and Viola parts, and *f* (forte) for the Violoncello and Contrabass parts.

A2 Très doux ♩ = 90

32

Fl. Cédez *fff* *mf*

Ob. Cédez *fff* *mf*

B. Cl. À Clarinette alto *mf*

Bb Tpt. Cédez *mp* Otez les Sourd.

Bb Tpt. *mf*

F Hn. *mf* expressif et proéminent *mp*

Tbn. Otez les Sourd. expressif et proéminent *mp*

Tba.

Timp. *mf*

Pno. Cédez *mp* *mf*

Vln. Cédez Son croissant et rétrécissant *mf*

Vln. I Cédez Son croissant et rétrécissant *mf*

Vla. Son croissant et rétrécissant *mf*

Vc. *mf* Son croissant et rétrécissant *mf*

Cb. Son croissant et rétrécissant *mf*

40

Fl.

Ob.

Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

p

p

mf

44

Fl.

Ob.

Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

mf

mp

Ad.

45

46

47

[illegible]

[illegible]

56

Fl.

Ob.

Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

62

Fl.

Ob.

Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

fff

f

The musical score for page 12, measures 62-66, is written for a large ensemble. The key signature is one sharp (F#). The time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bb Trumpet (Bb Tpt.), F Horn (F Hn.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Piano (Pno.), Violin (Vln.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including rests, notes, and dynamic markings like 'fff' and 'f'. The Flute part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Oboe part also begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Clarinet part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Bb Trumpet part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The F Horn part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Trombone part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Tuba part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Timpani part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Piano part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Violin part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Violin I part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Viola part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Violoncello part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes. The Contrabass part begins with a rest in measure 62, followed by a series of eighth and sixteenth notes.

67

Fl.

Ob.

Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

mf

The musical score for page 13, measures 67-70, is written for a large ensemble. The key signature is one sharp (F#). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bb Trumpet (Bb Tpt.), F Horn (F Hn.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Piano (Pno.), Violin (Vln.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part (Pno.) features a complex rhythmic pattern with many beamed sixteenth notes. The woodwinds and brass parts have various melodic and harmonic lines. The percussion parts are mostly rests.

This musical score page contains measures 71, 72, and 73 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), B-flat Trumpet (Bb Tpt.), French Horn (F Hn.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Piano (Pno.), Violin (Vln.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 71: The woodwinds (Fl., Ob., Cl.) play a melodic line starting on a half rest, followed by a sixteenth-note scale ascending from G4 to D5. The brass section (Bb Tpt., F Hn., Tbn., Tba.) plays a rhythmic pattern of eighth notes. The piano (Pno.) plays a complex chordal texture. The strings (Vln., Vln. I, Vla., Vc., Cb.) play a steady eighth-note accompaniment.

Measure 72: The woodwinds continue their melodic line. The brass section plays a sustained chord. The piano (Pno.) plays a complex chordal texture. The strings (Vln., Vln. I, Vla., Vc., Cb.) play a steady eighth-note accompaniment.

Measure 73: The woodwinds continue their melodic line. The brass section plays a sustained chord. The piano (Pno.) plays a complex chordal texture. The strings (Vln., Vln. I, Vla., Vc., Cb.) play a steady eighth-note accompaniment.

74

Fl.

Ob.

Cl.

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

Timp.

Pno.

Vln.

Vln. I

Vla.

Vc.

Cb.

f

f

f

[illegible]

79

(cresc.) *ff* *mp*

Sans relentir

Fl.

Ob.

Cl.

ff *mp*

Bb Tpt.

Bb Tpt.

F Hn.

Tbn.

Tba.

ff

Timp.

(cresc.) *fp* *mp*

Pno.

1¹

8

Sans relentir

Vln.

(cresc.) *ff*

Vln. I

ff *f*

Vla.

(cresc.) *ff* *f*

Vc.

ff *f*

Cb.

ff *f*

Constellations

Music by jcn514
Lyrics by 5th Grade Students
(Verse 2 removed)

♩ = 146
Intro

Choir

Piano

7

C.

Verse 1

f

There's a mag-i-cal

Pno.

13

C.

say - ing, hid-den in my school, on the ground floor

Pno.

18

C.

wall - . "When you're mas-ter-ing big things, start with

Pno.

24 Chorus

C. things that are ea - sy and small - ." reach for new ho - ri - sons, ga-zing

Pno.

29

C. up to the sky. Brave-ly ven - ture to-wards new life, don't let it pass

Pno.

34

C. by! Go, dis - cov - er cons-tel - la - tions far be - yond dis - tant stars. Keep em -

Pno.

39 Verse 3

C. bra - cing new ad - ven-tures a-mong mil - lions of sparks. Just one

Pno.

44

C. spark can start fire - . One i - de - a a myr - iad of

Pno.

50

C. great new things. If you have true de - si - re you will

Pno.

56 Chorus

C. soar on the eag - le's wings You must reach for new ho - ri - sons, ga-zing

Pno.

61

C. up to the sky. Brave-ly ven - ture to-wards new life, don't let it pass

Pno.

66

C. by! Go, dis - cov - er cons-tel - la - tions far be - yond dis - tant

Pno.

70

C. stars. Keep em - bra - cing new ad - ven - tures a - mong mil - lions of sparks.

Pno.

rit. - - - - -

$\text{♩} = 115$ **Meno mosso**

75

SOLO
Bridge

C. And, if a-long your jour - ney you en - coun - ter rock - y starts, re - mem - ber small things lead to great

Pno.

80

C. ven - tures keep it in your heart! Reach for new ho - ri - sons, ga - zing

Pno.

accel. - - - - - **A tempo** $\text{♩} = 146$
Final Chorus

85

C. up to the sky. Brave-ly ven-ture to-wards new life, don't let it pass

Pno.

90

C. by! Go, dis-cov-er constel-la-tions far be-yond dis-tant stars. Keep em-

Pno.

95

rit. $\text{♩} = 130$ Coda

C. bra-cing new ad-ven-tures a-mong mil-lions of sparks. There's a mag-ic-al say -

Pno.

102

rit.

C. ing hid-den in my school on the ground floor wall.

Pno.