

IN THE GARDEN  
A COMPOSITION FOR WIND ENSEMBLE IN THREE MOVEMENTS

by

Darren Pettit

A Doctoral Document

Presented to the Faculty of  
The Graduate College of the University of Nebraska  
In Partial Fulfillment of Requirements  
For the Degree of Doctor of Musical Arts

Major: Jazz Studies

Composition

Under the Supervision of Professor Thomas Larson

Lincoln, Nebraska

May, 2016

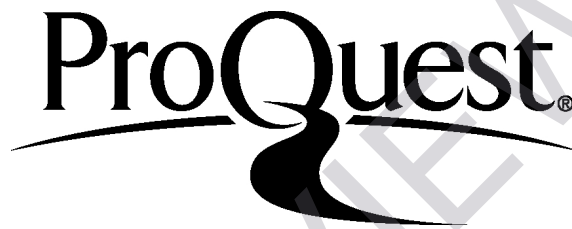
ProQuest Number: 10100521

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10100521

Published by ProQuest LLC (2016). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code  
Microform Edition © ProQuest LLC.

ProQuest LLC.  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106 - 1346

IN THE GARDEN  
A COMPOSITION FOR WIND ENSEMBLE IN THREE MOVEMENTS

Darren Pettit, D.M.A.

University of Nebraska, 2016

Advisor: Thomas Larson

“In the Garden” is a three movement composition in the style of “third stream” for wind ensemble. It is a programmatic piece that represents a 24-hour cycle from the garden’s point of view. It mixes elements of both jazz and classical music to bridge the gap between art music and popular music. Some compositional techniques that are used include: klangfarbenmelodie, the infinity series, metric modulation, minimalism, extensive use of hemiola, canon, and improvisation. Included in the piece is the use of “world music” in the form of Brazilian samba, Southeast Asian gamelan, and mbira textures found in kalimba music from Zimbabwe. All three movements contain a rhythm section to promote a general sense of groove throughout.

The first movement, entitled “Morning,” begins with a double canon in the marimba, glockenspiel, and vibraphone. This represents the sound of gamelan, but is used as wind-chimes. This is accompanied by two piccolos that create the effect of birds. The middle section features a jazz tenor saxophone improvisation with a Brazilian samba accompaniment.

The second movement, entitled “Afternoon and Dusk,” opens with mbira music from Zimbabwe. Once again flutes and piccolos represent birds, and there is a piano improvisation that leads into dusk. At dusk the instruments use repetition to create the illusion of insects in the evening.

The third movement, entitled “Night,” begins with a lullaby that becomes fear by incorporating dissonance into the texture. The middle of this movement is the climax of the entire piece. There is a prominently featured drum solo before the movement elides into the completion of the 24-hour cycle with a return to the original motific structure.

## Darren Pettit

Piccolo I  
 Piccolo II  
 Flute III  
 Flute IV  
 Oboe  
 Clarinet in Bb  
 Clarinet in Bb  
 Clarinet in Bb  
 Bass Clarinet in Bb  
 Soprano Saxophone  
 Alto Saxophone  
 Tenor Saxophone  
 Baritone Saxophone  
 Horn in F  
 Horn in F  
 Trumpet in Bb  
 Trumpet in Bb  
 Trumpet in Bb  
 Trombone  
 Trombone  
 Trombone  
 Euphonium  
 Tuba  
 Bass Drum  
 Drum Set  
 Claves  
 Egg Shaker  
 Glockenspiel  
 Xylophone  
 Marimba  
 Vibraphone  
 Piano  
 Acoustic Bass

2

Picc.

Picc.

Fl.

Fl.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Tba.

B. D.

Dr.

Cv.

E.S.

Glock.

Xyl.

Mar.

Vib.

Pno.

A. Bass

cup mute

mp

cup mute

mp

14

Picc. *f*

Picc. *f*

Fl. *f*

Fl. *f*

Ob.

Cl. *p* *mf*

Cl. *p* *mf*

Cl.

B. Cl. *mf*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hr.

Hr.

Tpt. *f*

Tpt. *f*

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Tba.

B. D.

Dr.

Clv.

E. S.

Glock.

Xyl.

Mar.

Vib.

Pno.

A. Bass

*PREVIEW*

21

Picc. *ppp*

Picc. *ppp*

Fl. *ppp*

Fl. *ppp*

Ob. *mp* *f*

Cl. *ppp*

Cl. *ppp*

Cl. *mp* *f*

B. Cl. *mp* *f*

Sop. Sax. *mp* *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *mp* *f*

Hr. *mp*

Hr. *mp*

Tpt. *mp*

Tpt. *mp*

Tpt. *mp*

Tbn. *p* *f*

Tbn. *p* *f*

Tbn. *mf*

Euph. *p* *f*

Tba. *p* *f*

B. D.

Dc.

Ch.

E.S.

Glock.

Xyl.

Mar.

Vib.

Pno.

A. Bass *pizz* *mf*

A

♩=120

5

29

Picc. *f*

Picc. *f*

Fl. *f*

Fl. *f*

Ob. *f*

Cl. *mp* *f*

Cl. *mp* *f*

Cl. *mp* *f*

B. Cl. *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p* *mf*

Hr. *mf*

Hr. *mf*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

B. D. *mf*

Dr. *mf*

Clv. *mf*

E. S. *mf*

Glock. *mf*

Xyl. *mf*

Mar. *mf*

Vib. *mf*

Pno. *mf*

A. Bass *mf*

A

♩=120



36

Picc. *f*

Picc. *f*

Fl. *mf*

Fl. *mf*

Ob.

Cl. *mf*

Cl. *mf*

Cl.

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn. *mf*

Tpt.

Tpt.

Tpt.

Tbn.

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

B. D.

Dc.

Chv.

E.S.

Glock.

Xyl.

Mar.

Vib.

Pno.

A. Bass

The musical score for page 6, measures 36-40, is presented in a standard orchestral layout. The instruments are listed on the left, and their corresponding staves are arranged in a system. The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'PROOF' is overlaid across the center of the page. The measures are numbered 36, 37, 38, 39, and 40 at the top of each staff system.

42

**B**

Picc. *ff*

Picc. *ff*

Fl. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cl. *mf*

Cl. *mf*

B. Cl. *mf*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *senza sordino* *ff*

Tpt. *senza sordino* *ff*

Tpt. *senza sordino* *ff*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

B. D. *mf*

Dr. *mf*

Clv. *mf*

E. S. *mf*

Glock. *mf*

Xyl. *mf*

Mar. *mf*

Vib. *mf*

Pno. *mf*

**B**

A. Bass *mf*

49

Picc.

Picc.

Fl.

Fl.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Tbn.

Euph.

Tba.

B. D.

Dc.

Chv.

E.S.

Glock.

Xyl.

Mar.

Vib.

Pnn.

A. Bass

53

Picc. *mf*

Picc. *mf*

Fl. *mf*

Fl. *mf*

Ob. *mf*

Cl. *f*

Cl. *f*

Cl. *f*

B. Cl.

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

Hr. *ff*

Hr. *ff*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

B. D.

Dr. *mf*

Clv.

E. S.

Glock.

Xyl.

Mar.

Vib. *mf*

Pno. *mf*

A. Bass *mf*

[illegible]

68

Picc. *mf*

Picc.

Fl. *mf*

Fl.

Ob. *mf*

Cl. *mf*

Cl. *mf*

Cl. *mf*

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Tba.

B. D.

Dr.

Cb.

E. S.

Glock.

Xyl.

Mar.

Vib.

Pno.

A. Bass