

FULL CONDUCTOR SCORE  
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BARNHOUSE CONCERT BAND SERIES

# KODAMA

JEREMY BELL

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COMPANY



# KODAMA

Jeremy Bell

## Instrumentation

Full Conductor Score .....	1
Flute.....	10
Oboe.....	2
1st B <sup>b</sup> Clarinet.....	6
2nd B <sup>b</sup> Clarinet.....	6
B <sup>b</sup> Bass Clarinet.....	2
Bassoon.....	2
1st E <sup>b</sup> Alto Saxophone.....	3
2nd E <sup>b</sup> Alto Saxophone.....	3
B <sup>b</sup> Tenor Saxophone.....	2
E <sup>b</sup> Baritone Saxophone.....	2
1st B <sup>b</sup> Trumpet.....	5
2nd B <sup>b</sup> Trumpet.....	5
F Horn.....	4
1st Trombone.....	3
2nd Trombone.....	3
Euphonium (Baritone) B.C.....	2
Euphonium (Baritone) T.C.....	2
Tuba.....	4
Mallet Percussion 1: Marimba, Bells.....	2
Mallet Percussion 2: Vibraphone.....	1
Timpani.....	1
Percussion 1: Triangle, Sleigh Bells, Tam-tam, Bells.....	2
Percussion 2: Claves, Mark Tree.....	1
Percussion 3: Suspended Cymbal, Sleigh Bells, Bass Drum.....	2
Percussion 4: Rain Stick, Temple Blocks.....	2

## About the Composer



**Jeremy Bell** received his Bachelor of Music degree in Music Composition from Bradley University in Peoria, IL where he studied with Dr. Stephen Heinemann. In 2011, he graduated from Arizona State University with a Masters in Music Composition after studying with Dr. Rodney Rogers and Dr. Jody Rockmaker. His first commissioned work was accepted for publication in 2011, and since then, Jeremy has been active as a band and choral composer while simultaneously working on developing his commercial composition portfolio. Jeremy currently instructs the Music Theory and Appreciation course at Collins College in Tempe, Arizona, in addition to teaching private lessons on piano, flute, guitar, and voice. He is a performer and entertainer at The Big Bang Dueling Piano bar in Tempe and the Assistant Music Director at Church of the Master in Mesa, Arizona.



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## Program Note

In Japanese folklore, kodama were spirits which inhabited trees. The word kodama comes from the kangji 木 “ko,” meaning tree; and 靈 “dama,” meaning spirit. Throughout history, the spelling and interpretation of kodama has changed multiple times. Another kanji used for kodama, 囀, means “echo,” as it was believed that kodama were also echoes that reverberated through the mountains and valleys. In ancient times, kodama were said to be kami, nature deities that dwelled in trees, similar to the dryads of Greek mythology. Some believed that kodama were not linked to a single tree, but could move nimbly through the forest, traveling freely from tree to tree, while others believed that kodama were rooted like the trees themselves, and looked no different from other trees in the forest. In an alternate version, it was said that anyone who chopped into a kodama would be cursed, so knowledge of which trees were inhabited by kodama was passed down through the generations by elders.

Japanese spirits, gods, and demons collectively are known as yōkai and stem from a combination of folklore and Shintoism, which is the ethnic religion of Japan. Shintoism is an animistic religion, which believes that everything from pebbles, animals, and plants, to forces of nature like the wind or a river contains a distinct spiritual essence or kami. Yōkai are often believed to be malevolent or mischievous spirits, and in some stories and depictions are quite terrifying, while other yōkai called obake were animals such as foxes (kitsune), raccoon dogs (tanuki), badgers (mujina), and cats (bakeneko) that historically were known to shapeshift into human form and play tricks on people. Some yōkai were signs of good fortune, though, and were considered a benevolent presence while some were also protective spirits. Yōkai were used to explain natural phenomenon and, as part of Shintoism, were also used to teach lessons, particularly of respect for everything in the natural world. In Aogashima, for example, people place small shrines at the base of cryptomeria trees where they still worship and pray to them, and in Mitsune village, a festival is held every year giving thanks and respect to the “kodama-san” as a way to ask for forgiveness and blessing for cutting down trees for the logging industry. Stories were told of household items and tools that were neglected or discarded that acquired a kami and turned into a type of yōkai called tsukumogami. One of the most popular representations of this is the kasa-obake, which is an umbrella, often depicted with one eye and one leg, that would jump around and usually inhabited haunted houses.

Japanese folklore maintains a strong presence, even in modern-day Japan. A large portion of Japanese anime and manga include yōkai in their story and pull from the Shinto mythos, including the animes *Naruto*, *InuYasha*, *Natsume's Book of Friends*, *Sarazanmai* as well as Studio Ghibli's *Spirited Away*, *My Neighbor Totoro*, and *Princess Mononoke*, the last of which is where part of the inspiration for this work came from. In the film *Princess Mononoke*, the kodama are represented as small, white humanoid-type apparitions with heads that make a rattling noise when they shake and is represented by the rain stick and temple blocks.

In this work, I wanted to create a feeling of serenity that imbues a sense of respect towards nature that Shintoism teaches. For that, I researched and listened to a lot of traditional Japanese music and tried to adapt that for the concert band instrumentation, and as a result, **Kodama** predominantly uses versions of the pentatonic scale that are characteristic to Japanese music. With kodamas being forest spirits, the piece uses the woodwinds for the melodic material and “airy/breathy/wood”-sounding percussion extensively, while the brass forms a warm foundation, and since one interpretation of kodama is “echo,” a lot of the material is repeated as an echo while smaller motives bounce throughout the ensemble.

## LICENSING THIS WORK

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# KODAMA

Conductor Score  
012-4845-00

Jeremy Bell (BMI)

Andante con rubato ♩ = 92

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st & 2nd B♭ Trumpet

F Horn

1st & 2nd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion 1  
Marimba, Bells

Mallet Percussion 2  
Vibraphone

Timpani

Percussion 1  
Triangle, Sleigh Bells, Tam-tam, Bells

Percussion 2  
Claves, Mark Tree

Percussion 3  
Suspended Cymbal, Sleigh Bells, Bass Drum

Percussion 4  
Rain Stick, Temple Blocks

*Solo (opt. Tutti)*

*Tutti*

*ppp*

*p*

*mp*

*p*

*mp*

*mp*

*mp*

Tune: A♭, B♭, E♭

Triangle

Claves

Bass Drum

Rain Stick

Temple Blocks

1 2 3 4 5

**poco rall.** **Ob.** **poco accel.**

Fl. *mf* *mp*

Ob. *mf* *mp*

1st Cl. *mf* *p* *mp* *p* *mf*

2nd Cl. *mf* *p* *mp* *p* *mf*

B. Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

1st A. Sax. *mf* *p* *mp* *p* *mf*

2nd A. Sax. *mf* *p* *mp* *p* *mf*

T. Sax. *mp* *mf* *p*

Bari. Sax. *mp* *mf* *p*

1st & 2nd Tpt. **poco rall.** **poco accel.** *a2* *mp*

Hn. *mp* *mf* *p*

1st & 2nd Tbn. *a2* *mp* *mf* *p*

Euph. (Bar.) *p*

Tba. *p*

Mlt. 1 *mp* *p*

Mlt. 2 *p* (Medium yarn mallets)

Timp. *pp* *mp*

Perc. 1 Sleigh Bells

Perc. 2 Mark Tree

Perc. 3 Sus. Cym. *p* *mp* *pp* *mp*

Perc. 4

6 7 8 9 10

11 a tempo

Fl. *Play* *mf*

Ob. *mf*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

Bari. Sax. *mp*

11 a tempo

1st & 2nd Tpt. *mp* *a2*

Hn. *mp*

1st & 2nd Tbn. *mp* *a2*

Euph. (Bar.) *mp*

Tba. *mp*

Mlt. 1 *mp* Bells

Mlt. 2 *mp*

Timp. *mf*

Perc. 1 Triangle

Perc. 2

Perc. 3 *mp*

Perc. 4 *mf*

21

Fl. *p* *mp* *mf* *mp* *mf* *mp* *a2*

Ob. *p* *mp* *mf* *mp* *mf* *mp* *mp* *mf*

1st Cl. *p* *mp* *p* *mp* *mf*

2nd Cl. *p* *mp* *p* *mp* *mf*

B. Cl. *p* *mp* *p* *mf*

Bsn. *p* *mp* *p* *mf*

1st A. Sax. *p* *mp* *p*

2nd A. Sax. *p* *mp* *p*

T. Sax. *p* *mp* *p* *mf*

Bari. Sax. *p* *mp* *p* *mf*

1st & 2nd Tpt. *p* *mf*

Hn. *p* *mp* *p* *mf*

1st & 2nd Tbn. *p* *mp* *p* *a2* *mf*

Euph. (Bar.) *p* *mp* *p* *mf*

Tba. *p* *mp* *p* *mf*

Mlt. 1

Mlt. 2 *p* *mp* *mf* *mp* *mf* *mp*

Timp. *p* *mf*

Perc. 1

Perc. 2 Mark Tree *p* Claves *mf*

Perc. 3 *mf*

Perc. 4 *p* *mf*

17 18 19 20 21 22

Fl. *div.* *mp* *p* *f*

Ob. *p* *mp* *f*

1st Cl. *p* *mp* *p*

2nd Cl. *p* *mp* *p*

B. Cl. *p*

Bsn. *p*

1st A. Sax. *p*

2nd A. Sax. *p*

T. Sax. *p*

Bari. Sax. *p*

1st & 2nd Tpt. *p* *mp* *poco rall.*

Hn. *p* *f*

1st & 2nd Tbn. *p* *a2*

Euph. (Bar.) *p*

Tba. *p*

Mlt. 1

Mlt. 2

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *pp cresc.*

Perc. 4

29 a tempo

Fl. *mp* *mf* *p* *mp* *p* *div.*

Ob. *mp* *mf* *p* *mp* *p*

1st Cl. *fp* *mf* *mp* *p*

2nd Cl. *fp* *mf* *mp* *p*

B. Cl. *fp* *mf* *mp* *mf* *mp* *p*

Bsn. *fp* *mf* *mp* *mf* *mp* *p*

1st A. Sax. *fp* *mf* *mp* *p*

2nd A. Sax. *fp* *mf* *mp* *p*

T. Sax. *fp* *mf* *mp* *mf* *mp* *p*

Bari. Sax. *fp* *mf* *mp* *mf* *mp* *p*

29 a tempo

1st & 2nd Tpt. *fp* *mp* *mf* *mp* *p* *a2*

Hn. *mp* *p*

1st & 2nd Tbn. *fp* *mf* *mp* *mf* *mp* *p* *a2*

Euph. (Bar.) *fp* *mf* *mp* *mf* *mp* *p*

Tba. *fp* *mf* *mp* *mf* *mp* *p*

Mlt. 1

Mlt. 2

Timp. *mf*

Tam-tam

Perc. 1 *f*

Perc. 2

Perc. 3 *f* *mf* *p*

Perc. 4





Fl. *div.* *mp* *p* *mp* *a2* *mp* *Ob. Solo*

Ob. *mp* *p* *mp* *Solo*

1st Cl. *mp* *p* *mp* *p* *mp*

2nd Cl. *p* *mp* *p* *mp*

B. Cl. *mp*

Bsn. *mp*

1st A. Sax. *mp* *mp*

2nd A. Sax. *mp* *mp*

T. Sax. *mp*

Bari. Sax. *mp*

1st & 2nd Tpt. *p* *mp*

Hn. *mp*

1st & 2nd Tbn. *mp*

Euph. (Bar.) *mp*

Tba. *mp*

Mlt. 1 *p*

Mlt. 2 *p* *mp* *p* *mp*

Timp. *mp*

Perc. 1 *p* *Mark Tree*

Perc. 2 *mp*

Perc. 3 *mp* *mp* *pp*

Perc. 4 *mp*

40 41 42 43 44 45

46 *Play* poco a poco rall.

Fl. *mp*

Ob.

1st Cl. *p* *mp*

2nd Cl. *p* *mp*

B. Cl. *p*

Bsn. *p*

1st A. Sax. *p* *Solo* *mp*

2nd A. Sax. *p*

T. Sax. *p*

Bari. Sax. *p*

46 poco a poco rall.

1st & 2nd Tpt. *mp*

Hn. *p*

1st & 2nd Tbn. *p* *a2* *mp* *p* *mp* *a2*

Euph. (Bar.) *p* *mp*

Tba. *p* *mp*

Mlt. 1

Mlt. 2 *mp*

Timp. *p*  
Tune A $\flat$  → G  
Tune B $\flat$  → C

Perc. 1

Perc. 2

Perc. 3

Perc. 4

46 47 48 49 50 51

54 **a tempo**

*Solo*

Fl. *p* *mp expressively*

Ob.

1st Cl.

2nd Cl. *stagger breathing*

B. Cl. *mp* *pp* *ppp*

Bsn. *mp* *pp*

1st A. Sax. *Tutti* *p*

2nd A. Sax. *p*

T. Sax. *mp* *pp* *p*

Bari. Sax. *mp* *pp* *p*

1st & 2nd Tpt. *p*

Hn.

1st & 2nd Tbn. *mf* *pp*

Euph. (Bar.) *mf* *pp*

Tba. *mf* *pp* *p* *Ten. Sax* *Baritone Sax*

Mlt. 1 *Marimba* *p*

Mlt. 2 *mp*

Timp. *pp* *mp* *Bells*

Perc. 1 *mp* *Claves*

Perc. 2 *p* *mp*

Perc. 3 *pp* *mp* *Sleigh Bells* *(Opt.)* *pp* *mp*

Perc. 4 *pp* *mp* *mp*

52 53 54 55 56 57



61

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st & 2nd Tpt.

Hn.

1st & 2nd Tbn.

Euph. (Bar.)

Tba.

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p*

*mp*

*Solo*

*p*

58 59 60 61 62 63

Fl. *Tutti* *mp* *mf* *div.*

Ob. *Play*

1st Cl. *p* *Ob.* *Play* *mp*

2nd Cl. *p* *mp*

B. Cl.

Bsn.

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

Bari. Sax. *mp*

1st & 2nd Tpt. *Hn. Solo* *mp* *mf* *Play, Tutti* *mf*

Hn. *Solo* *mp* *mf* *Tutti* *mp*

1st & 2nd Tbn. *mp*

Euph. (Bar.) *Play* *mp*

Tba. *Play* *mp*

Mlt. 1

Mlt. 2

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3 *p* *mf* (Opt.)

Perc. 4

64 65 66 67 68 69

71

Fl. *f* *div.*

Ob. *f* *mp*

1st Cl. *f* *mp*

2nd Cl. *f* *mp*

B. Cl. *f*

Bsn. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

71

1st & 2nd Tpt. *f* *mp*

Hn. *f*

1st & 2nd Tbn. *f*

Euph. (Bar.) *f*

Tba. *f*

Bells

Mlt. 1 *f*

Mlt. 2

Timp. *p* *f* Tune C → B $\flat$

Perc. 1 *f* Tam-tam

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf* *p*

rit. al fine

Fl. *mp* *a2*

Ob. *mp* *p*

1st Cl. *p* *mp* *p* *mp* *p*

2nd Cl. *p* *mp* *p* *mp* *p*

B. Cl. *mp* *p*

Bsn. *mp* *p*

1st A. Sax. *mp* *mp* *p*

2nd A. Sax. *mp* *mp* *p*

T. Sax. *mp* *p*

Bari. Sax. *mp* *p*

rit. al fine

1st & 2nd Tpt. *mp* *p*

Hn. *mp* *p*

1st & 2nd Tbn. *mp* *p*

Euph. (Bar.) *mp* *p*

Tba. *mp* *p*

Mlt. 1 *p*

Mlt. 2 *p* *mp* *p* *mp* *p*

Timp. *mp* *p*

Perc. 1 Triangle *p*

Perc. 2 Mark Tree *p*

Perc. 3 *mp* *p*

Perc. 4 *mp* *pp*