This piece, inspired by the major events of the Byzantine Empire and Traditional Japanese Music, utilizes minor chord progressions such as V iii vi, which have been expressed in varying harmonic order throughout the piece. Theme II: Conflict was written utilizing the Japanese Hironishi Pentatonic Scale (per Sada and Slonimsky), and concludes with the chord progression V #iiø iii (second inversion), which is the most distinctive signature of East-Asian Pop music. Throughout the piece, secondary dominants and mode mixture are used as the themes are expressed. Theme IV: Dynasty is inspired from the progression vi V IV iii, known as an Andalusian Cadence.

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Byzantine Themes
Byzantine Themes
Theme II: Conflict

Byzantine Themes
Theme III: Restoration

Allegro (M.M. \( \frac{4}{4} \), c. 130)

[Musical notation image]

Byzantine Themes
Byzantine Themes

Allegro (M.M. = c. 130)

Unis.

Vla.

Vc.

Cb.

Syn. 1

Syn. 2

W. Syn.

Syn. Br. 1

Syn. Br. 2

Syn. B.

Timp.

Aux. Perc.

D. S.

Upper Woodblock
Snare Cross Stick

China Cymbal
Byzantine Themes

I

Div.

Unis.

II

III

Vla.

Vc.

Ch.

Sy 1

Sy 2

Sy 3

W. Syn.

Sy. Br. 1

Sy. Br. 2

Sy. B.

Timp.

Aux. Perc.

D. S.
Byzantine Themes
Byzantine Themes
Byzantine Themes
Byzantine Themes
Byzantine Themes