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Title

Arab Spring and Occupy

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Arab Spring and Occupy

“Arab Spring and Occupy” commemorates the widespread protests which shook the Arab nations and the subsequent Occupy movement around the world in 2011. The piece begins by remembering Bouazizi, a street vendor whose self immolation sparked the Tunisian revolution and the subsequent Arab Spring. Similarly, short fragmentary music ideas can lead to substantial melodic material. Next, the arrival of the police and ambulance is depicted by sirens and honks from both instruments. “Confrontation with the Police” depicts the struggle between the police and the protesters via intrusive gestures from the flute and bassoon. Flute flutter tongue and bassoon multiphonics are employed to symbolize the protesters in pain. This culminates in a moaning crowd sound from the bassoon. “Shoot-to-Kill” remembers the protesters who suffered after Bashar al-Assad ordered the Syrian Armed Forces to crackdown brutally. The bassoon ends this section by imitating the sounds of machine gun firing in the distance.

“We are the 99%!” starts the Occupy Wall Street section and the audience is encouraged to shout at the third entrance. Next, protesters encounter pepper spray and tear gas, as depicted by air sounds from the instruments. “Eviction” recounts Occupy London protestors who were forcefully evicted from St. Paul’s Cathedral after more than four months. Imagine the police in riot gear forming a line and moving in synchrony to push back the protesters. Police brutality on an Iraq war veteran at Occupy Oakland was also widely publicized. At Occupy Washington D.C. protestors at McPherson Square erected a 25-foot tall structure, which subsequently led to their arrests and the flattening of the structure. During the arrests, a crowd of people shouted at the police ‘Shame on you!’. The audience should shout at the third entrance. This piece ends with a lament on the deaths and suffering the protesters have endured.

Performance Directions

Before the performance, please inform the audience that there are two instances during the music which they should shout. Audience shout at the third entrance. Rehearsal is recommended. Encourage them to read the program notes to understand the context.

Middle C is taken as C4. Accidentals in senza misura sections apply to the notes within the same beam only. Octave equivalents are not affected.

Square noteheads denote multiphonics. For flute, further information can be obtained from James Pellerite's 'A Modern Guide to Fingerings for the Flute'. Refer to the indicated numbers. For bassoon multiphonics (with reference numbers), further information can be obtained from <http://www.leslieross.net/multiphonics.html>

Flute

Section E – Use finger and/or lip glissando to smoothly gliss G5 to C6. If necessary and for stability, the left thumb tone hole can be closed throughout. The key pads for L2 and L3 can be kept down. Quick breaths can be taken at the bottom of the gliss (G5).

M14 – Distorted multiphonics. Finger the diamond notes and overblow to generate as many partials as possible.

Section L - Air sounds in normal playing position. 'Ah' should be projected with the mouth wide open.

Section L – Jet release. Cover embouchure hole with mouth. Puff air and release the air to the side of the lips by pushing flute away from you. Alternatively, push the flute away horizontally to the left.

Section L – Jet whistle. To prolong the jet whistle, say 'Shh' while sealing the embouchure hole.

Section L (end) - Sing F while sealing the embouchure hole. This is followed by tongue pizzicato.

Section M (M27) - Stamp foot on 1st and 3rd beat. Shout on 2nd and 4th beat.

Section O (M38) – Noteheads with a dash refer to aeolian sounds

Section O (M46) - Wide vibrato quickly becoming shallow.

Bassoon

Section E - Glissando in the approximate pitch range of G and Ab. When necessary, take quick breaths at bottom of gliss. Gliss smoothly and aim for the widest possible range

M9 - Blow into an old reed to make a crow sound.

M21 – Helicopter tonguing. In normal playing position, perform tonguing without producing music notes.

M25 - Make high pitch noise (like whistle) with a new reed. Reed only, no bassoon.

M27 - Stamp foot on 1st and 3rd beat. Shout on 2nd and 4th beat.

Section L - Make loud air sounds while sliding 'into' and 'out of' the bassoon on the reed.

Section L (end) – While singing the D note, generate air sounds with indicated fingerings.

Arab Spring and Occupy

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Arab Spring and Occupy

Arab Spring and Occupy

Bouazizi's self immolation and the sparking of a revolution

♩ = c.a 60
senza misura

Bassoon

pp *mp* *mf* *f*

Detailed description: This block shows the first four measures of the Bassoon part. The music is in a bass clef with a key signature of one flat. Measure 1 starts with a piano (*pp*) dynamic and a quarter note. Measure 2 has a mezzo-piano (*mp*) dynamic and a quarter note. Measure 3 has a mezzo-forte (*mf*) dynamic and a quarter note. Measure 4 has a forte (*f*) dynamic and a quarter note. There are fermatas above measures 1, 2, and 4. The notes in measures 3 and 4 are beamed together.

(accidentals apply to notes within the same beam only)

Fl.

A

f *ff* *sfp* *mf* *sfp* *ff*

flz.

Detailed description: This block shows measures 5-8 for Flute and Bassoon. Measure 5 is the start of section 'A' for the Flute, marked *f*. Measure 6 continues the Flute line, marked *ff*. Measure 7 has a *flz.* (flautissimo) marking above the Flute staff. The Bassoon part in measure 5 starts with a sforzando (*sfp*) dynamic. Measure 6 has a mezzo-forte (*mf*) dynamic. Measure 7 has a sforzando (*sfp*) dynamic. Measure 8 has a fortissimo (*ff*) dynamic. The Bassoon part in measure 8 has a fermata.

Fl.

B

pp *mp* *mf* *f*

Detailed description: This block shows measures 9-12 for the Flute part, starting section 'B'. Measure 9 has a pianissimo (*pp*) dynamic. Measure 10 has a mezzo-piano (*mp*) dynamic. Measure 11 has a mezzo-forte (*mf*) dynamic. Measure 12 has a forte (*f*) dynamic. There are fermatas above measures 9, 10, and 12. The notes in measures 11 and 12 are beamed together.

Fl. *ord.* *frenzied*

f *machine-like and strict* *mf* *mp* *ff* *mp* *ff*

Bsn. *f* *ff* *mp* *frenzied* *ff* *mp* *ff*

Fl. *flz.* *ord.*

sfz *ff* *ff* *mf* *ff*

Bsn. *mf* *ff*

C

Fl. *ff* *f* *flz.* *ord.*

Bsn. *ff* *f* *mf* *ff* *colla parte*

D

scurrying

Fl. *ff* *f*

Bsn. *ff* *f*

more deliberate

Fl. *ff* *f*

Bsn. *ff* *ff* *f* *p*

Fl. *f* *f*

Bsn. *f* *p* *f* *p*

Fl. *flz.* *flz.* *colla parte* *ff*

Bsn. *f* *flz.* *flz.* *flz.* *flz.* *ff*

more hurried

E *Sirens! The police arrives.*

Fl. *senza misura*
ord. *gliss.* *gliss.* (,) *gliss.* *gliss.*

f
smoothly, playing the widest possible range

Bsn. *ff*
D10
multiphonics

Fl. *gliss.* *gliss.* (,) *f*

Bsn. *gliss.* *gliss.* (,) *gliss.* *gliss.* *gliss.*

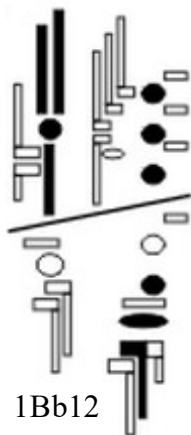
f
smoothly, playing the widest possible range

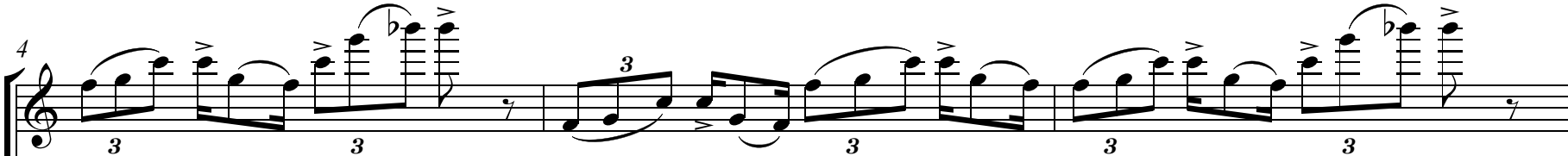

colla parte

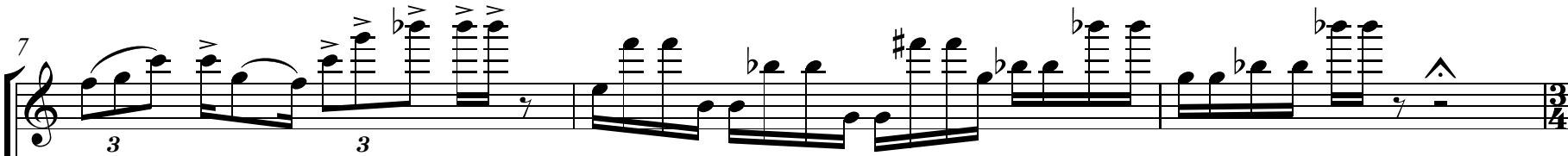
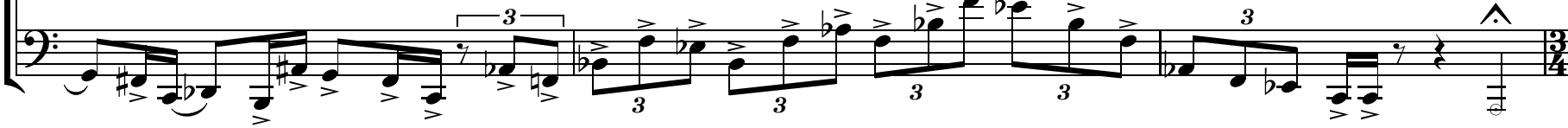
F ♩=90 *Confrontation with the Police / Scene of Confusion*
(Bassoon is police. Flute has no room to express and is always impeded)

Fl. *f* *flz.* *f* *flz.*

Bsn. *f* *flz.* *mf* *ff* *1Bb12* *f* *flz.* *mf* *ff* *1Bb12*




Fl. 
 Bsn. 


Fl. 
 Bsn. 

Police whistle
Crow sound (old reed only)


H


10 *f*

Fl. 

Bsn. 


13 *f*


Fl. 

Bsn. 

Distorted multiphonics₃

15 *f*

Fl. 

Bsn. 

I =ca 85 *Shoot-to-Kill*
moaning in pain

(79)

17

Fl.

ff \rightrightarrows *p* *ff* \rightrightarrows *p* *ff* (79) *ff* \rightrightarrows *p* *ff* (79)

Bsn.

ff \rightrightarrows *p* *mf* \rightrightarrows *ff* *ff* \rightrightarrows *p* *ff* \rightrightarrows *p* *mf* \rightrightarrows *ff*

5

Detailed description: This system shows measures 17 and 18. The Flute part (top staff) features a melodic line with dynamic markings *ff* \rightrightarrows *p*, *ff* \rightrightarrows *p*, *ff* (79), *ff* \rightrightarrows *p*, and *ff* (79). The Bassoon part (bottom staff) has a more complex rhythmic pattern with dynamic markings *ff* \rightrightarrows *p*, *mf* \rightrightarrows *ff*, *ff* \rightrightarrows *p*, *ff* \rightrightarrows *p*, and *mf* \rightrightarrows *ff*. A finger number '5' is indicated below the Bassoon staff in measure 17. A double bar line with repeat dots is at the end of measure 18.

18

Fl.

Distorted multiphonics

p *ff* *p* *ff* (79)

Bsn.

p *ff* \rightrightarrows *p* *ff* \rightrightarrows *p*

Detailed description: This system shows measures 18 and 19. The Flute part (top staff) includes the instruction 'Distorted multiphonics' with dashed lines pointing to specific notes. Dynamic markings include *p*, *ff*, *p*, and *ff* (79). The Bassoon part (bottom staff) has dynamic markings *p*, *ff* \rightrightarrows *p*, *ff*, and *ff* \rightrightarrows *p*. A double bar line with repeat dots is at the end of measure 19.

19

Fl.

ff \rightrightarrows *p* *ff* \rightrightarrows *p* *ff*

Bsn.

ff \rightrightarrows *p* *mf* \rightrightarrows *ff* machine-like

Detailed description: This system shows measures 19 and 20. The Flute part (top staff) has dynamic markings *ff* \rightrightarrows *p*, *ff* \rightrightarrows *p*, and *ff*. The Bassoon part (bottom staff) has dynamic markings *ff* \rightrightarrows *p*, *mf* \rightrightarrows *ff*, and the instruction 'machine-like' above the final measure. A double bar line with repeat dots is at the end of measure 20.

J $\text{♩} = 100$
Distant Gunfire

20

Fl. (air only)

Bsn. Helicopter
 Tonguing (as loud as possible)

Detailed description: This section is for measures 20-21. The Flute part is marked '(air only)' and features a trill on a B-flat note in measure 21. The Bassoon part plays a rhythmic pattern of eighth notes with tonguing marks, starting in 6/4 time and ending in 4/4 time.

K **Occupy Wall Street**

22

Fl. Audience shout along

We are the nine-ty nine per-cent! We are the nine-ty nine per-cent! We are the nine-ty nine per-cent!

Bsn. Prepare new reed

We are the nine-ty nine per-cent! We are the nine-ty nine per-cent!

Detailed description: This section is for measures 22-24. The Flute part has a vocal line with lyrics: 'We are the nine-ty nine per-cent! We are the nine-ty nine per-cent! We are the nine-ty nine per-cent!'. The Bassoon part has a rhythmic accompaniment with lyrics: 'We are the nine-ty nine per-cent! We are the nine-ty nine per-cent!'. The instruction 'Prepare new reed' is written below the Bassoon staff.

L **Pepper spray and tear gas**
 senza misura

25

Fl. Ssss... Ah Ssss... Ah Ssss... Ah

New reed, reed only, whistle-like

Aeolian sound

Bsn. Without bassoon (air sound)

ff flz. Ssss....

Detailed description: This section is for measures 25-26. The Flute part has a vocal line with 'Ssss...' and 'Ah' sounds. The Bassoon part has a rhythmic accompaniment with 'Ssss....' sounds. The instruction 'New reed, reed only, whistle-like' is written above the Flute staff, and 'Without bassoon (air sound)' is written above the Bassoon staff. Dynamics include *ff* and *flz.*

Fl. Jet release , , , , *mp* *ff* *mp* *ff* *mp* *ff*

Bsn. With bassoon *8va* i.o.i i.o.i simile

Ssss... ← air sounds with new reed (with bassoon) →

Fl. *mp* *ff* jet whistle Sing F

Bsn. Loud keyclicks (any note) Remove reed, blow bassoon flz. More frantic Reed on

Fl. (tr) , ,

tongue pizz.

Bsn. sing D ,

ff sempre

helicopter tonguing

M Eviction ♩=80

27

Fl. *ff* Move! Move! Move! Move!

Bsn. *ff* Move! Move! Move! Move!

31

Fl.

Bsn.

flz.

34

Fl.

Bsn.

N

Audience shout along

Shame on you! Shame on you! Shame on you!

ff

Shame on you! Shame on you!

38 **O** $\text{♩} = 60$
Loss, Grief + Hope for the future

Fl. *f*

Bsn. *mp*

46 *deep.shallow* *d...s* *d...s* *d...s*
mf > pp *mf > pp* *mf* *p* *f > pp* *f > pp* *f* *p*

Bsn. *mf*

53 *d...s* *slow..fast* *slow.....fast*
mf *f* *f* *f*

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

fully vent R1
 trmm

60

Fl.

Bsn.

3

67

Fl.

Bsn.

mf sempre

3

73

Fl.

Bsn.

p *mf* *p* *mp*

rit.

mf *p* *p*

8^{va}