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UNIVERSITY OF CALIFORNIA SAN DIEGO

The Reshaping of My Compositional Approaches by the
Application of Improvised Components

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy

in

Music

by

Qingqing Wang

Committee in charge:

Professor Lei Liang, Chair
Professor Stephanie Richards
Professor Stefan Tanaka
Professor Chinary Ung
Professor Shahrokh Yadegari

2020

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Chair

University of California San Diego

2020

DEDICATION

To Lida Zhu. Thanks for your constant love, encouragement, and support.

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LIST OF SUPPLEMENTAL RECORDINGS

Video 1

Between Clouds and Streams (2018)

Premiered by La Jolla Symphony & Chorus

Conducted by Steven Schick

Video recorded by UCSD – TV

Sound recorded by UCSD Department of Music

Video 2

Blossom Singing (2019)

Trumpet: David Aguila

Electronics: Qingqing Wang

Video recorded by Qingqing Wang

Sound recorded by UCSD Department of Music

Video 3

To Wuhan: Weeping Eyes and Strong Tears (2020)

Piano: Qingqing Wang

Electronics: Qingqing Wang

Technical support: Gabriel Zalles

Video recorded by Qingqing Wang

Sound recorded by UCSD Department of Music

Video 4

Sparks (2020)

Percussion: Joseph Bourdeau

Electronics: Qingqing Wang

Video recorded by Qingqing Wang

Sound recorded by UCSD Department of Music

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Additionally, I would like to express my deepest thanks to my mother Lida Zhu, for continuing to support me in my musical pursuit by her everlasting love, warmth, and trust.

VITA

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Focus: Music Composition

ABSTRACT OF THE DISSERTATION

The Application of Improvised Components Reshaping My Compositional Approaches

By

Qingqing Wang

Doctor of Philosophy in Music

University of California San Diego, 2020

Professor Lei Liang, Chair

My interest in composition in the past two years focuses on exploring the possibility, flexibility, potential, and expressiveness of *conduction* and improvisation. The relationship

between improvisation and composition makes me reconsider my compositional approach and my artist's status.

Conduction, a unique system using the symbolic vocabulary of ideographic signs and gestures to create real-time composition, was created by Lawrence D. "Butch" Morris (1947-2013). I review *conduction* as a real-time composition in terms of timbre, orchestration, and structure. My orchestral piece *Between Clouds and Streams* (2018) explores the relationships, including musical materials, dynamics, times, and interpretations between the inspiration from specific gestures in *conduction*, *yunshui* (clouds and streams) in Chinese landscape painting, and composition. It illustrates how I consider my own musical identity through culture and *conduction*, a new way of making music.

The second part of the dissertation emphasizes the application of improvised components, and my status transformation from composer to performer to collaborator by improvisation, through the comparison of my three pieces for electronics and solo instrument. It consists of the comparison of notation and collaboration in the three pieces including *Blossom Singing* for trumpet solo and fixed media (2019), *To Wuhan: Weeping Eyes and Strong Tears* for prepared piano solo and 8-channel live electronics (2020), and *Sparks* for percussion solo and 8-channel live electronics (2020).

Introduction

My compositional output over the past two years has focused on exploring the flexibility, potential, and expressiveness of *conduction* and improvisation. Thinking about the relationship between *conduction*, improvisation and composition has led me to reconsider my compositional approach and my artist's status.

Conduction, a unique system using the symbolic vocabulary of ideographic signs and gestures to create real-time composition, was created by Lawrence D. "Butch" Morris (1947-2013). I review *conduction* as a real-time compositional process, in which many decisions regarding timbre, orchestration, and structure are being made. My orchestral piece *Between Clouds and Streams* (2018) explores the relationships, including musical materials, dynamics, times, and interpretations between the inspiration from specific gestures in *conduction*, *yunshui* (clouds and streams) in Chinese landscape painting, and composition. It illustrates how I consider my own musical identity through the lens of culture and my *conduction* practices. The first chapter will discuss the system of *conduction*, the application of specifically gestural lexicon in *conduction*, as well as *yunshui* techniques, including *goule*, *liurang*, and *gouliu*, in the second movement of *Between Clouds and Streams*. This discussion will emphasize my personal approach towards the juxtaposition of *conduction* and *yunshui* techniques.

The second chapter will compare the application of improvised components in three of my recent pieces for soloist with electronics, and I will further discuss my personal transformation from working strictly as a composer to working as a performer, and collaborator through exploring these improvisatory processes. This comparison will focus on differences in notation and collaborative process between the works *Blossom Singing* for trumpet solo and fixed media (2019), *To Wuhan: Weeping Eyes and Strong Tears* for prepared piano solo and 8-channel live

electronics (2020), and *Sparks* for percussion solo and 8-channel live electronics (2020). The dissertation will close with a focus on how the flexibility of improvisation has reshaped my compositional approach to a more diversified and organic whole.

Chapter I: *Between Clouds and Streams* for orchestra (2018)

Between Clouds and Streams for orchestra (2018) was commissioned and premiered by La Jolla Symphony and Chorus. It explores the relationships between composition, *yunshui* (clouds and streams) in Chinese landscape painting, and specifically gestural inspiration from *conduction*. I will introduce the system of *conduction*, the inspiration from *conduction* and *yunshui* in detail, followed by how I integrate cultural references and *conduction*, a new way of making music, into a balanced and organic space.

1.1 The background and introduction of *conduction*, as a new way of making music ¹

The term *conduction* refers to a unique system using the symbolic vocabulary of ideographic signs and gestures to create real-time composition, which was created by Lawrence D. “Butch” Morris (1947- 2013). Morris started to play trumpet as a teenager, and continued practicing music during his duty with the U.S. Navy. It was at this time that Morris began to question what all the established musical law. In this regard, conductor Charles Moffett acted as a significant influence on Morris and his works. Morris once said, “My conducting teacher told me what could not be done (to compose music). Charles Moffett taught me what could be done (despite traditions to the contrary).”² After seeing Charles Moffett’s conducting, with relatively undeveloped gestures, Morris began to wonder if he could go further and create a systematic vocabulary of musical gestures. Morris made his first *conduction* at the Kitchen in New York in

¹ I got the opportunity to know *conduction* through two *conduction* seminars taught by Prof. Stephanie Richards at UCSD in 2015-2017. Prof. Stephanie Richards is a trumpet musician and composer exploring new music, improvisation, and performance art. She is also a prominent voice in experimental music, collaborating closely with Butch Morris. A special thanks to Prof. Stephanie Richards, for supporting me composing *Between Clouds and Streams*.

² <http://www.conduction.us/conductions.html>.

1985. The piece was called *Current Trends in Racism in Modern America*, and performers including jazz musicians and the experimental New York “downtown” artists such as John Zorn and Christian Marclay participated in this performance. Before Morris died in 2013, he had performed more than 200 *conductions* all over 19 countries in 87 cities, together involving over 5000 people including dancers, visual artists, writers, and non-improvisers.

Conduction was defined by Morris: “*Conduction* is a vocabulary of ideographic signs and gestures activated to modify or construct a real-time musical arrangement or composition. Each sign and gesture transmit generative information for interpretation and provides instantaneous possibilities for altering or initiating harmony, melody, rhythm, articulation, phrasing, or form.”³ *Conduction* is real-time composition which embodies a gestural lexicon of directives, accomplished by instructing ensembles in real-time performance. This gestural lexicon is used to perform with the arms and hands under the direction of the conductor’s baton.

Conduction is different from free improvisation or controlled/constructed improvisation, in that *conduction* involves symbolic information, which motivates and guides the musicians regardless of their music styles or cultural traditions to take part in a compositional process. In this process, the tempo, dynamics, articulations, and the score-related directives, as well as the overall structure of the piece is shaped by the conductor/composer. The musicians respond to the specific musical materials suggested by the conductor’s gestural directives, providing the concrete sonic materials which will in turn influence the conductor’s next gestural movement and reshape the music. The only improvisation in *conduction* is the first note(s) which the musicians can decide. In this regard, *conduction* is an organic system by its own and the process of *conduction* is transmitted from conductor/composer to musicians by specific gestures which indicate whom to

³ Morris, “Conduction® Is,” 533.

join, what to play, and when to perform in terms of individuals, groups, and the whole ensemble. In Morris' point of view, conductor controls the structure and the communication between conductor and musician contributes to the music at specific moments. Both conductor and musicians make efforts to serve the music and when they contribute more possibilities, experiences and knowledge to the music at specific moments, the perfection happens.

What I feel most fascinating and innovative is a new way of making music and thinking of music raised by Morris, which reveals in the way that *conduction* modifies or constructs a real-time musical arrangement or composition through its ideographic signs and gestural lexicon. There are two categories of composition: composition over time and composition in real-time. According to the tradition, composers own the liberty to revise the music, and the compositional process results in written scores in composition over time. As composition in real time, *conduction* emphasizes making music in respond to specific moments. There is no process of revision for composition in real time, and musicians are required to contribute all their techniques, knowledge, musicality, and concentration to generate, and embellish the music instantly.

Conduction deals with timbre, orchestration, and structure. *Conduction* contributes to the timbral parameter, particularly in terms of articulations and playing techniques, and different gestures are given to illustrate various musical timbres. Articulations in *conduction* contain four directives, including sustaining movement, melodic movement, staccato, and glissando, and additional “instrumental techniques,” contributing to expanding the timbral possibilities. There are nine specific instrumental techniques, including harmonics, stops, vibratos, tremolos, pizzicato, arco, strum, trill, and mute on or off, which are all represented by various symbolic gestures. *Conduction* also provides various possibilities regarding the instrumentation of the ensemble, and is thus capable of embracing multiple backgrounds, styles, and cultures.

We can see how *conduction* deals with orchestration in the perspectives of conductors and musicians. In *conduction*, the conductor is responsible for the larger structural orchestration from moment to moment, and for discovering a balanced ensemble sound. These responsibilities include the above-mentioned timbral decisions, as well as the harmonic content, articulations, and various dynamic changes. Moreover, the overall orchestration reveals in the instrumentation the conductor/composer will choose. Different instrumental combinations will contribute to various acoustic possibilities, and the orchestration within the ensemble's instrumentation is up to the conductor to choose. At the same time, the musician's interpretation of the conductor's instructions contributes to the particularities of the material, the performers are also responsible for being aware of their situation and providing the energy to move the music forward. In order to interpret the gestures given by the conductor effectively, the musicians are required to focus intently, hearing all the acoustic materials around them, and to orchestrating their parts at the right volume, texture, and timbre. More importantly, when fusing their parts and sounds into the ensemble, the musicians' individuality and personality will play a significant role in their particular interpretation and orchestration. The structural considerations involved in *conduction* are significant. Instead of controlling all aspects of the musical contents, the conductor shapes the material, and works with the ensemble to produce music in real-time. In other words, the conductor shapes the music at the moment, a task which demands he/she acts as a channel or conduit for appropriate gestures to come through and shape the music in the way it wants to be. Instead of deciding on the structures beforehand, the conductor responds to the sonic event created by musicians' interpretations in symbolic language, which contributes to the proportions and structures of the music by itself.

1.2 The gestural inspiration from *conduction* and its application in the second movement of *Between Clouds and Streams*

As a musician participating in the practice of *conduction* and a professionally trained composer, I was illuminated by the directivity, flexibility, and creativity provided by *conduction*. *Conduction* serves as an organic system, creating music by its own. Instead of applying the typical approach of *conduction*, I tried to explore the specific gestures, and inherit the inner power and interrelationships between conductor and musicians, inspired by of *conduction*, in the second movement of *Between Clouds and Streams*.

The stage setup of *Between Clouds and Streams* includes the full orchestra, soloists' group, and strings in the auditorium on the left. The soloists' ensemble includes flute, clarinet, percussion, piano, and cello, with the soloists contributing to specific gestures of *conduction* parts. Figure 1 demonstrates the instrumentation and the setup. The second movement of *Between Clouds and Streams* explores *conduction* gestures supplied by the conductor to generate material for the soloists. The conductor reads a graphic score, which indicates different gestures of *conduction*, as well as which of the string ensemble's materials should be emphasized by these gestures. These *conduction* gestures are then interpreted by the soloists, and incorporated into the overall texture. To achieve this integration, the *conduction* gesture of "memory" was employed 4 times. This gesture instructs the soloists to recall a specific previously musical material, in this case labeled "memory" I, II, III, and IV. Figure 2 illustrates the gestures of "memory," where the left-hand numerical indication shows the musicians which sonic materials they should emphasize. Instead of typically remembering back to specific musical materials of "memory" by designated information in *conduction*, I notated the musical materials of "memory" accurately. Figure 3 contains excerpts from the notated materials performed by the strings in the auditorium, which

embody the delicate transformation from “memory” I to “memory” IV. By using the “memory” gesture, the conductor can indicate the acoustic materials the soloists should capture, which guides the collective interpretation by musicians.

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in C

3 Trombones

1 Tuba

Timpani

3 Percussion Players:

I: Vibraphone, Chimes

II: Triangle, Marimba, 5 Temple-blocks, Eb Gong, Suspended Cymbal

III: Xylophone, Glockenspiel, Vibraphone, Tam-tam, Bass drum

Violin I (14)

Violin II (14)

Viola (12)

Violoncello (10)

Contrabass (8)

Soloists group: Flute, Clarinet in Bb, Percussion (5 Wood-blocks, Vibraphone, Marimba, Glass or Metal Wind Chimes, Suspended Cymbal), Piano (with two soft mallets) and Cello

Strings in auditorium: 3 Violins, 3 Violas

Figure 1 The instrumentation of *Between Clouds and Streams*

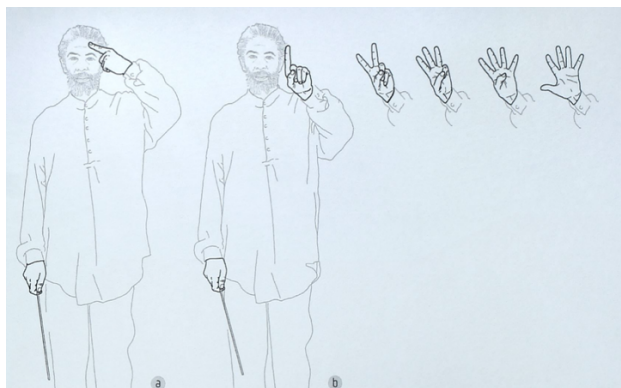


Figure 2 The gesture of “Memory”⁴

<p>Memory I:</p>	<p>Memory II:</p>
<p>Memory III: (glissando)</p>	<p>Memory IV:</p>

Figure 3 *Between Clouds and Streams*, “Memory” I-IV, musical materials

⁴ Butch Morris, *The Art of Conduction A Conduction® Workbook* (New York: Karma, 2017), Foreword by Howard Mandel, 83.

Throughout the second movement, the gestures of “sustain,” “repeat,” “develop-reconstruct,” “panorama,” and “pitch up and down” are emphasized.

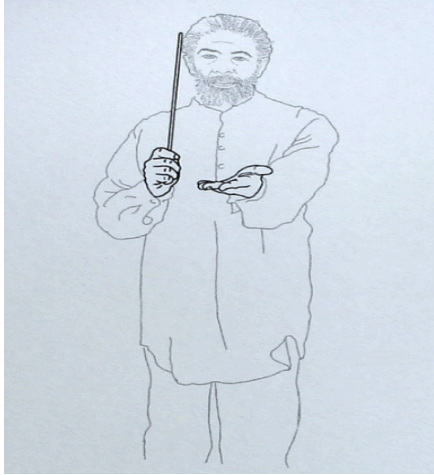


Figure 4 The gesture of “Sustain” ⁵

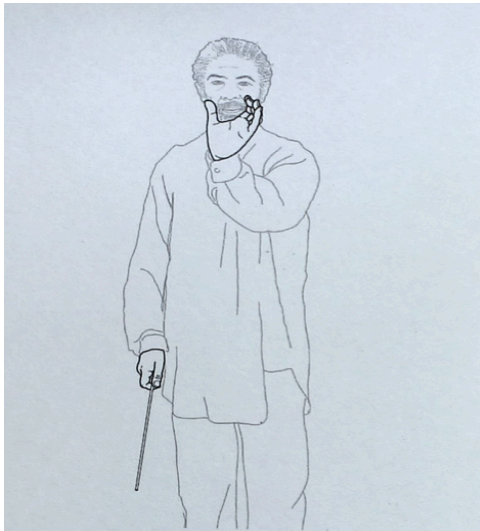


Figure 5 The gesture of “Repeat” ⁶

⁵ Ibid., 72.

⁶ Ibid., 80.

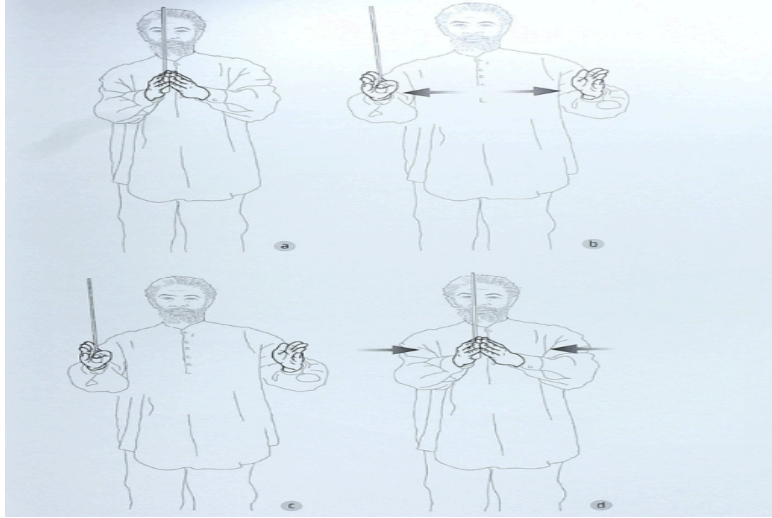


Figure 6 The gesture of “Develop-Reconstruct”⁷

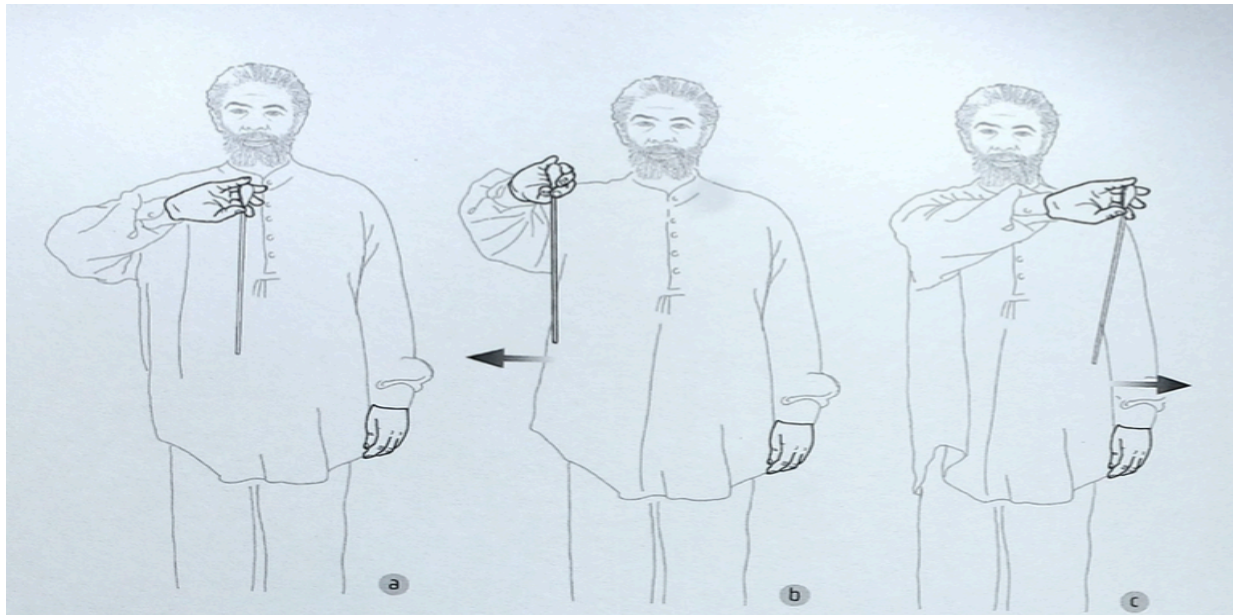


Figure 7 The gesture of “Panorama”⁸

⁷ Ibid., 113.

⁸ Ibid., 124.

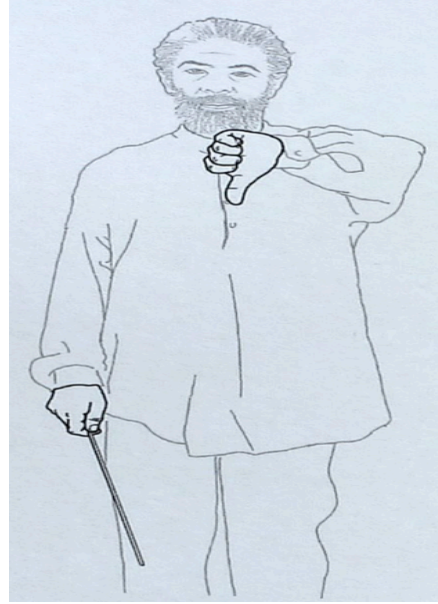
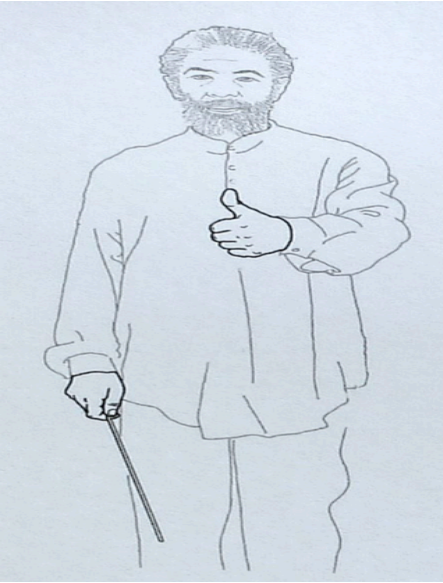


Figure 8 The gesture of “Pitch up” and “Pitch down”⁹

Figure 4 is the gesture of “sustain,” which calls for a continuous sound, but gives the musicians freedom to choose which note, or phrase to hold, and which articulation to use. Figure 5 is the “repeat” gesture, which is applied when a rhythm and/or motivic idea needs to be established. This gesture is used to initiate imitation, and create echoes of ideas from the strings in the auditorium, taking contour, gestures, rhythmic patterns, melodic materials, textures, articulations, and dynamics into consideration. Figure 6 suggests deviation from, and development of a previous idea using elaboration, embellishment, adornment, manipulation, and /or diminishment of the structure. The gesture of “panorama” shown in figure 7, is used to invite every musician to take individual initiative to contribute to the overall sound, with the soloist invited to involve themselves in the music-making process when the baton passes in front of them. Figure 8 applies to the pitch materials, with separate gestures used for up or down. In *Between Clouds and*

⁹ Ibid., 104.

Streams, I indicate, control, and instruct the conductor on when to enter *conduction* sections, which materials to focus on, and which gestures to use, while also giving indications regarding dynamics and timbres, by graphic notation. The soloists, however have the freedom to decide how to interpret the given *conduction* gestures and how they will combine their musical imaginations during performance. The structure of the second movement is based upon four sections indicated by the gestures of *conduction*, differentiated by the presence of “memory” I, II, III, and IV, as well as levels of intensity. Each of these sections focusses on different *conduction* gestures, and escalates in musical energy and intensity relative to the previous sections.

Figure 9 shows the first section, emphasizing the gesture of “sustain,” generating an overall atmosphere of blankness. The second section, shown in figure 10, focuses on the gesture of “repeat” and “panorama,” as well as more intensive development of materials from “memory” II. The gesture of “panorama” specifically invites the soloists to make a more personal musical contribution, arousing the enthusiasm of the soloists and allowing for more individualistic interpretations to emerge. In the third section (figure 11), the gesture of “develop – reconstruct” is introduced alongside the continued use of the “repeat” gesture. Section four (figure 12) highlights the gesture of “develop,” along with the introduction of pitch changes, and orchestral flourishing. The whole orchestra and the soloists’ ensemble grow in intensity, while moving simultaneously from high to low registers creating the climax of the second movement.

This musical score shows the first section of a conductor's notation for five instruments: Fl. solo, Cl. solo, Perc. solo, Pno. solo, and Vc. solo. Each instrument part consists of a single staff with a treble clef (except for Vc. solo which has a bass clef). The notation is minimalist, with small black dots placed on the staff lines to indicate specific notes or rests. Above the Fl. solo staff, there are two boxes labeled "Memory 1" and "sustain". Above the Cl. solo staff, there are two boxes labeled "Memory 1" and "sustain". Above the Perc. solo staff, there are two boxes labeled "Memory 1" and "sustain", with the text "wind chimes" written between them. Above the Pno. solo staff, there are two boxes labeled "Memory 1" and "sustain". Above the Vc. solo staff, there are two boxes labeled "Memory 1" and "sustain". The dynamic marking *pp* (pianissimo) is placed at the end of each staff. The score is organized into five measures, with the first four measures containing the dots and the fifth measure containing the dynamic marking.

This musical score shows the second section of a conductor's notation for the same five instruments: Fl. solo, Cl. solo, Perc. solo, Pno. solo, and Vc. solo. Each instrument part consists of a single staff with a treble clef (except for Vc. solo which has a bass clef). The notation is minimalist, with horizontal lines drawn across the staff lines to indicate sustained notes or rests. Small black dots are placed on the staff lines to indicate specific notes or rests. The score is organized into five measures, with the first four measures containing the horizontal lines and dots, and the fifth measure containing the dynamic marking *pp* (pianissimo).

Figure 9 First section of *conduction's* notation

Fl. solo

Cl. solo

Perc. solo

Pno. solo

Vc. solo

Memory II repeat , repeat

Memory II repeat *pp* , repeat

Memory II *pp* repeat , repeat

Memory II repeat *pp* , repeat

Memory II repeat *pp* , repeat

Memory II repeat *pp* , repeat

Fl. solo

Cl. solo

Perc. solo

Pno. solo

Vc. solo

p panorama

p panorama

p marimba panorama

p panorama

p panorama

p panorama

p panorama

p *mp* *p* *mf* *pp* *p* *mf* *mf* *f*

Figure 10 Second section of *conduction's* notation

This musical score is for the first section of *conduction's notation*. It features five staves: Fl. solo, Cl. solo, Perc. solo, Pno. solo, and Vc. solo. The notation is minimalist, consisting of horizontal lines with occasional vertical tick marks. Above the Fl. solo staff, the text "Memory III" is enclosed in a box, followed by "repeat" with a horizontal line and a comma, and "develop" in another box. Similar markings appear above the Cl. solo, Perc. solo, and Vc. solo staves. Dynamic markings *pp* and *p* are placed below the staves. Above the Perc. solo staff, the words "wind chimes" and "vibraphone" are written.

This musical score is for the second section of *conduction's notation*. It features five staves: Fl. solo, Cl. solo, Perc. solo, Pno. solo, and Vc. solo. The notation is more complex, featuring wavy lines and dynamic markings. Above the Fl. solo staff, the text "reconstruct" is enclosed in a box, followed by an upward-pointing triangle (^). Similar markings appear above the Cl. solo, Perc. solo, Pno. solo, and Vc. solo staves. Dynamic markings *mp*, *p*, *mf*, and *ffp* are placed below the staves. Above the Pno. solo staff, the word "develop" is written.

Figure 11 Third section of *conduction's notation*

Fl. solo

Cl. solo

Perc. solo
choose from wood-blocks, marimba, vibraphone, wind chimes
and suspended cymbal

Pno. solo

Vc. solo

Memory IV repeat

pp

pp

pp

pp

pp

pp

pp

Fl. solo

Cl. solo

Perc. solo

Pno. solo

Vc. solo

develop

p

pp

cresc.

p

pp

cresc.

p

pp

cresc.

p

pp

cresc.

p

pp

cresc.

with pedal

Figure 12 Fourth section of *conduction's* notation

Fl. solo

Cl. solo

Perc. solo

Pno. solo

Vc. solo

Fl. solo

Cl. solo

Perc. solo

Pno. solo

Vc. solo

Fl. solo

Cl. solo

Perc. solo

Pno. solo

Vc. solo

Figure 12 Fourth section of *conduction's* notation, continued

1.3 The inspiration of *yunshui* (clouds and streams) in Chinese landscape painting

The second movement of *Between Clouds and Streams*, including the orchestral and *conduction* scoring, is also inspired by *yunshui* (clouds and streams) in Chinese landscape painting. Chinese landscape painting is not only a collection of images but also a reflection of the Chinese philosophy and psychological constructs through the interactions between nature and the inner mind. Through the use of brushes – the soft tools, along with the special characteristics of water and ink, the painters are always remodeling during the process of working, improving and deepening the construction of their subjective conceptions in Chinese painting.

Yunshui contains the parameters of *yun* and *shui*, which are two significant visual motives in Chinese landscape painting. In the image system of Chinese landscape painting, *yun* includes clouds, smokes, mist, and haze, while *shui* contains rivers, lakes, streams, and waterfalls. On the traditional level of Chinese landscape painting, *yunshui* refers to specific techniques related to painting *yun* and *shui*. As a unique part of Chinese landscape painting, *yunshui* is capable of expressing the essence and spirit of the painting, from Wei, Jin, Tang, Song, Yuan, to Qing dynasties. The relationships of black and white, virtuality and reality, thickness and thinness, as well as dynamics and quietness can be revealed in *yunshui*. As a spiritual symbolism in Chinese landscape painting, *yunshui* carries humanistic ideals, which is a reflection of cultural mentality, making it beyond the technical level, creating a multi-dimensional space, with rich meanings.

There is plenty of documentation concerning *yunshui*, such as *Painting Yuntai Mountain (Hua Yuntai Shan Ji)* by Gu Kaizhi¹⁰ in Eastern Jin dynasty, and *Talking about Painting (Xu Hua)*

¹⁰ Gu Kaizhi (344-406), Chinese painter and politician from Northern Jin dynasty. Gu is most famous as a painter of portraits.

by Wang Wei¹¹ in Nan dynasty. In Northern Song dynasty, Guo Xi's¹² *Lofty Messages of Forests and Streams (Lin Quan Gao Zhi)* made a detailed and specific analysis of the relationship between *yunshui* techniques and the space of Chinese landscape painting. Another important documentation concerning the detailed techniques of *yunshui* is *The Painting Book of the Mustard Seed Garden (Jieziyuan Huapu)*¹³ compiled by Wang Gai, Wang Shi, Wang Nie, and Shen Xinyou in Qing dynasty, which provides readers a complete learning schema, from the techniques of brushstrokes, the specific creation's demonstration, to the overall layout. The document for contemporary research on *yunshui* techniques includes an article titled as *The Yunshui Techniques* in Chinese *Landscape Painting* published in *New Art* by the painter Lu Yanshao¹⁴ in 1982.

Yunshui techniques in Chinese landscape painting are diverse. In the chapter of *Shanshipu* in *The Painting Book of the Mustard Seed Garden (Jieziyuan Huapu)*'s first series, four techniques of *clouds and streams (shuiyun fa)* are demonstrated, which include *painting the waves (hua jianghaibotao fa)*, *painting the streams (hua xijianliyi fa)* in the category of *shui*, and smooth *gouyun (xi gouyun fa)*, as well as *stronger gouyun (da gouyun fa)* in the category of *yun*. What I feel most interested is the techniques of delineation and leaving blankness to create more space and room. More specifically, the technique of *yun* can be divided into *gouyun* (delineation of *yun*) and *liuyun* (leaving blankness of *yun*), while *shui* technique is split into *goushui* (delineation of *shui*) and *liushui* (leaving blankness of *shui*). In my dealing with the various factors and organic

¹¹ Wang Wei (415-453), Chinese painter and poet in Nan dynasty.

¹² Guo Xi (1020-1090), Chinese painter in Northern Song dynasty. One of his most famous works is *Early Spring* (1072).

¹³ *The Painting Book of the Mustard Seed Garden (Jieziyuan Huapu)* is compiled by Wang Gai, Wang Shi, Wang Nie, and Shen Xinyou in Qing dynasty. It consists of four series. The first series explains the basic theories of painting and the use of colors and shading, followed by four more chapters dedicated to tree, mountains, cliffs and rocks, buildings, and selected examples of landscape painting from known painters. The second series has four chapters, covering the theme of orchids, bamboo, plums, and chrysanthemums. The third series is dedicated to the theme of flowers, grasses (*hui*), feathers (*ling*) and hairs (*mao*). The fourth series is unfinished, which is dedicated to the figures of painting.

¹⁴ Lu Yanshao (1909-1993), Chinese painter, who is known for his personal application *yunshui* techniques in Chinese landscape painting.

system of *yunshui* and combining *yun* and *shui* techniques, I suggest a term *goule* (delineation) to summarize *gouyun* and *goushui*, as well as *liurang* (leaving blankness to create more space and room) to summarize *liuyun* and *liushui*. The combination of these two techniques can be called as *gouliu*.

The technique of *goule* (delineation) is to be used to outline smooth shapes and forms, and then fill to apply it. In the example of *the painting of Ode to the Goddess in Luo* by Gu Kaizhi from the Eastern Jin dynasty (figure 13), Gu utilized the movement of the brushes to depict a smooth and precise outline, and to express the performance of the sparse clouds and the lingering flow of water. As a symbolic background, the technique of *goule* follows the needs of the content of the picture, often used in delineating the outer contour of clouds and streams.



Figure 13 *The painting of Ode to the Goddess in Luo*, Gu Kaizhi, Eastern Jin dynasty, 31-420 A.D. (《洛神赋图》，顾恺之, 东晋, 局部)

The painting of Water by Ma Yuan in the Southern Song dynasty delineates various brushstrokes of water under different characters and different scenes. In painting waves, Ma uses two aspects to give them shapes. The first aspect is the shape of the water pattern. The second aspect consists of the dynamic motion of each wave. The frame of *Layered Wave and Stacked*

Wave (figure 14) presents an image of huge waves rolling and overlapping, emphasizing the dynamics of water, through thick brushstrokes. The frame of *Gentle Breeze in Dongting Lake* (figure 15), on the other hand, illustrates the potential of small and even waves, emphasizing the quietness of water through smoother brushstrokes.

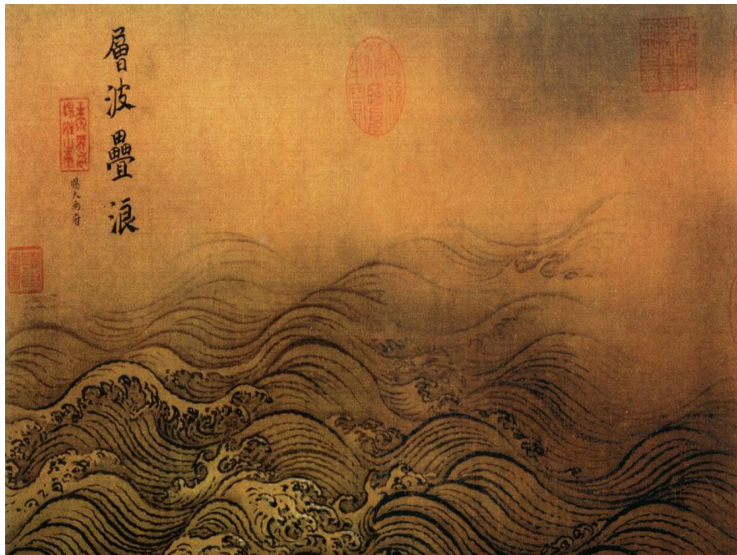


Figure 14 *The 12 Paintings of Water* The frame of *layered wave and stacked wave*, Ma Yuan, Southern Song dynasty, 1127 - 1279 A.D.

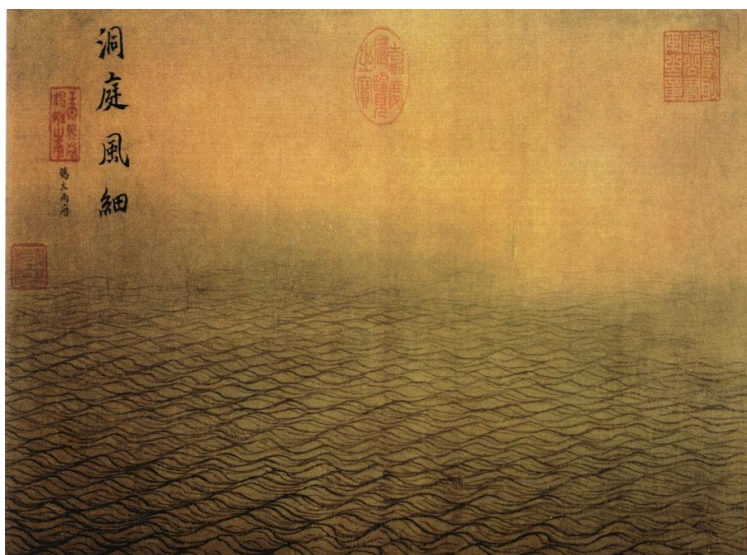


Figure 15 *The 12 Paintings of Water*, The frame of *Gentle Breeze in Dongting Lake*, Ma Yuan, Southern Song dynasty, 1127 - 1279 A.D.

Another technique in *yunshui*, called *liurang* (leaving blankness), is used to dissolve precise edges, creating a light and loose outline instead. *The painting of early spring* (figure 16) by Guo Xi from the Northern Song dynasty, emphasizes the blank space between mountains at three distinct distances. The viewer is invited to wander about in this imaginary world, exploring the infinite universe that exists between one point of view and another. Moreover, these three blank areas are separated from one another by the mountainside, creating spaces which are both independent and related to each other at the same time.

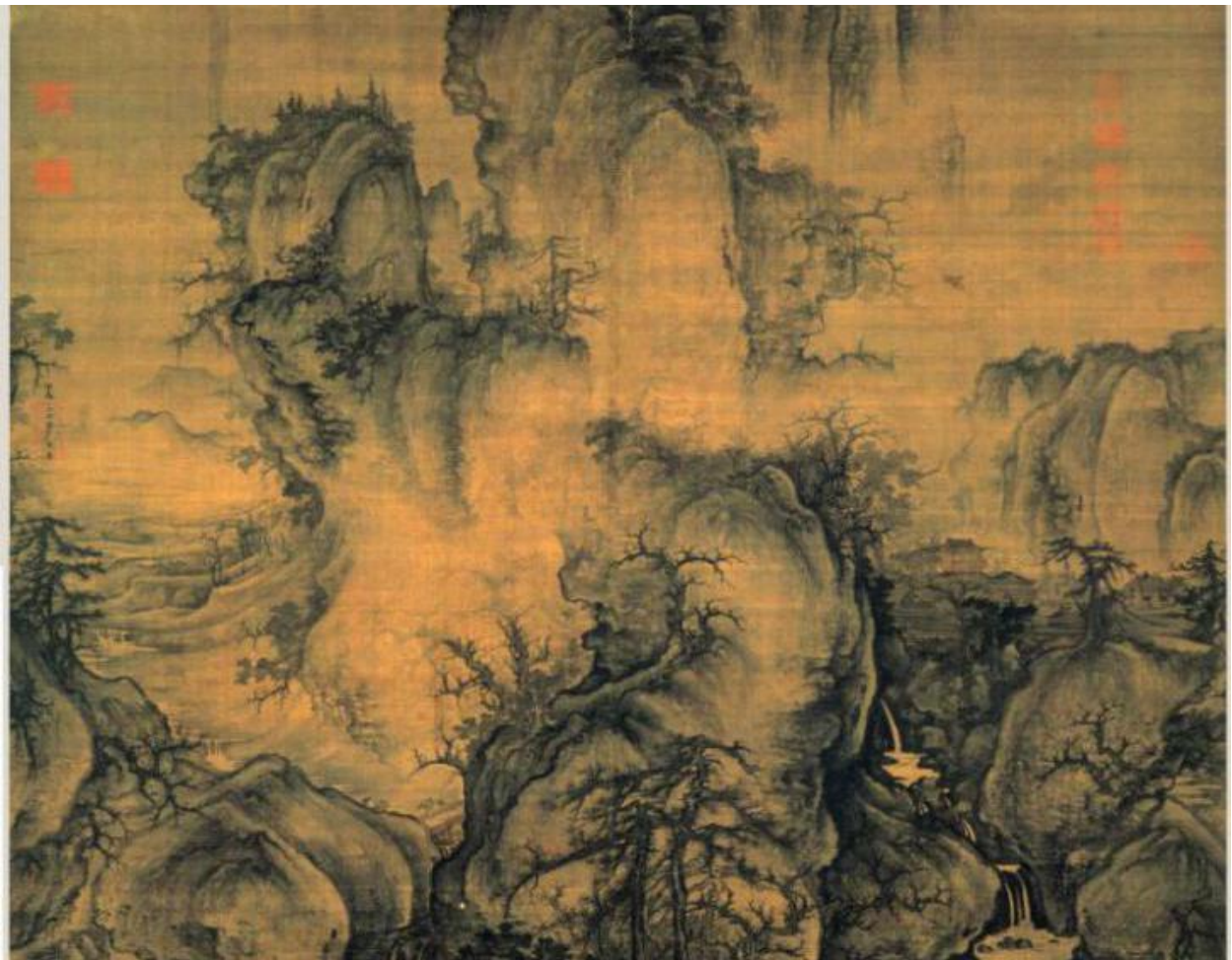


Figure 16 *The painting of early spring*, Guo Xi, Northern Song dynasty, 960 - 1126 A.D.
(《早春图》，郭熙, 北宋)

The third technique in *yunshui* is called *gouliu*, which is the combination of *goule* (delineation) and *liurang* (leaving blankness). The technique of *gouliu* is an expansion of the brushstroke's usage, creating a unique and natural "multi - dimensional" space. The first typical application of *gouliu* is in art where one part of the same subject is delineated, while another part is left blank, with the two techniques mixed side by side. Another approach of *gouliu* is the juxtaposition of *goule* and *liurang* in one space, emphasizing highlights and creating the characteristically magical appearance of *yunshui*, through the conflict and balance of delineation and blankness. In the painting of *On the Path to Shanyin* by Wu Bin from the Ming dynasty (figure 17), the diverse manifestations of a schema are demonstrated through the *gouliu* technique. The delineation of clouds is thick and flowing, while the blankness of their interior presents lightness and flexibility. The delineation of streams appears lively and turbulent, while the blankness of the same subject implies a calm and peaceful nature, accentuating the contrast between. Different brushstroke techniques are unified in the painting of *On the Path to Shanyin*, creating a paradoxical mood by emphasizing the contradictions, conflicts, and balance produced by the juxtaposition of delineation and blankness.



Figure 17 *On the Path to Shanyin*, Wu Bin, Ming dynasty, 1368 - 1644 A.D. (《山阴道上》, 吴彬, 明代, 局部)

1.4 The application of *yunshui* techniques and specific gestural inspiration from *conduction* in the second movement of *Between Clouds and Streams*

The above-outlined techniques from *yunshui* inspired my writing of *Between Clouds and Streams*, and directly affected my application of *conduction* gestures in the work. In the following section, I will explain how *yunshui* techniques and *conduction* gestures inspire, as well as shape each other, and how contrasting directions and techniques manifest in the work. More importantly, my personal approach to working with these two parameters will also be discussed.

Two parameters of *yunshui* techniques and *conduction*'s gestures are equally important and they influence each other, creating an integral whole. The graphic notation of gestural lexicon in *conduction* is inspired by *liurang*, but reminding people of precise shapes and outlines in *goule* musically. Meanwhile, the technique of *goule* is represented by the precisely notated material of the orchestra, which still creates a sonic impression of blankness inspired more by *liurang*. In working this way, the paradoxes between the notation and musicality may be explored, and the practice of *conduction*'s gestural vocabulary and the influence of *gouliu* technique work together to create a multi-dimensional musical space, echoing the multiple layers seen in *yunshui*.

Figure 18 provides an example of these relationships. In the orchestral part, the pitches, timbral changes, articulations, and dynamics are all precisely and traditionally notated, whereas solo material is represented by less traditional graphic notation. In this case, the contrabass divided part is emphasized in the lowest register, creating four-notes cluster based on the superimposed intervallic second, with the air sound of flutes. Meanwhile, the soloists' ensemble captures materials from the strings in the auditorium, and develops it according to the conductor's "repeat" and "panorama" gestures from *conduction*. When examining the score, the most obvious feature is the precision of the orchestra relative to the flexibility of the soloists' ensemble. When listening,

however, the experience is likely to be very different, and the separation between the soloists' ensemble, and the orchestra's material becomes less clear. Furthermore, the graphic nature of the solo parts means that in terms of musical materials, what the audience can hear and perceive is far beyond what they can see from the score.

In conclusion, both the graphic notation inspired by *conduction* and the orchestral scoring are the coexistence of delineation and blankness. The juxtaposition of the two parameters expresses the community of being, including quiescence, motion, balance, and paradox, which embodies energy and tension, but also quietness and peace simultaneously.

This musical score page, numbered 26, covers measures 38 to 44 of the second movement of 'Between Clouds and Streams'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I and II, and Trombones I, II, and III. The percussion section includes Timpani, three Percussion parts (I, II, III), and Solo parts for Flute, Clarinet, Percussion, Piano, and Violoncello. The string section includes Violins I and II, Violoncello, and Contrabass. The score features dynamic markings such as *pp*, *ppp*, and *pp*, and includes performance instructions like 'air sound' and 'ord. unis.'. A rehearsal mark 'F' is placed above the staff for Flute I at measure 39. The page concludes with a boxed 'F' at the bottom right, indicating the end of the section.

Figure 18 *Between Clouds and Streams*, Movement II, mm. 38-44

40 43

Fl. I *p* *ppp*

Fl. II *p* *ppp*

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Tbn. III

Tbn.

Timp.

Perc. I

Perc. II triangle *pp*

Perc. III

Fl. solo Memory II repeat *pp*

Cl. solo Memory II repeat *pp*

Perc. solo Memory II repeat *pp*

Pno. solo Memory II repeat *pp*

Vc. solo Memory II repeat *pp*

In Auditorium

Vln. 1-2 Memory II *mp* *pp*

Vln. 3 *mp* *ppp*

Vla. 1 *mp* *ppp*

Vla. 2-3 *mp* *ppp*

Vln. I

Vln. II

Vla.

Vc.

Ch. *gliss* *S.T.* *S.P.*

G

Figure 18 *Between Clouds and Streams, Movement II, mm. 38-44, continued*

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Tbn. III
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Fl. solo
Cl. solo
Perc. solo
Pno. solo
Vc. solo
Vln. 1-2
Vln. 3
Vla. 1
Vla. 2-3
Vln. I
Vln. II
Vla.
Vc.
Cb.

In Auditorium

panorama
panorama
marimba panorama
panorama
panorama
panorama

p *mf* *p* *mf* *p* *pp* *p* *mf* *mf* *f*

5/4
5/4
5/4

Figure 18 *Between Clouds and Streams*, Movement II, mm. 38-44, continued

Chapter II: The comparison of three pieces, with electronic components

Over the last two years, an emphasis on the interaction between electronics and acoustic music has played a significant role in my compositional practice. In comparing my recent works *Blossom Singing* for trumpet solo and fixed media (2019), *To Wuhan: Weeping Eyes and Strong Tears* for prepared piano solo and 8-channel live electronics (2020), and *Sparks* for percussion solo and 8-channel live electronics (2020), I will explore how the application of improvised components delivers vitality to my music, in terms of notation, while also examining my status transformation from composer to performer to collaborator by improvisation.

2.1 The introduction of my three electroacoustic pieces

Blossom Singing for trumpet solo and fixed media (2019) was premiered by trumpet player David Aguila in 2019. Inspired by the Buddhist scripture *Bo Re Bo Luo Mi Duo Xin Jing (The Heart Sutra of Prajna Paramita)*, *Blossom Singing* explores the relationship between the individual themselves, and their spirituality. The *Heart Sutra's* title refers to the Buddhist idea of reaching the other shore with great wisdom, a theme which reveals in the stage design of my work, which involves a journey by the trumpet player from one side from the stage to the other. The word *blossom* in this context refers to Buddhist symbolism, in which the lotus, represents the purity of the body, speech, and mind. The 8-channel fixed media part is inspired by the healing singing bowl's sound, and uses recorded singing bowls prominently to create musical textures. I also regard the whole performance as a ceremony of meditation, with the audience taking part largely as bystanders to the performer's internal journey.

To Wuhan: Weeping Eyes and Strong Tears for prepared piano solo and 8-channel live electronics (2020) was first performed by myself, expressing my understanding of the music through a composer-performer's point of view. This piece is dedicated to the medical workers on the frontline of the global coronavirus pandemic that originated from Wuhan in 2020. The people experiencing this crisis have lived in fear while experiencing shortages of medical supplies and protective gear. Many medical workers have sacrificed to take on the heavy burden of helping these people without hesitation, and some, such as Dr. Li Wenliang, who succumbed to the virus after being silenced for warning of the outbreak, have paid the ultimate price with their lives. Without any doubt, the medical workers are the heroes of this time and the angels in our hearts. The piece conveys my hope that one day, the beautiful melodies sung by children will be played again in public, and people will return to their ordinary life.

I use the software Pure Data built by UCSD computer music faculty Miller Puckette, to control the live electronics part, which tracks and responds to the piano part, with improvised components.

Sparks for percussion solo and 8-channel live electronics (2020) was premiered by composer and percussionist Joseph Bourdeau. I regard this piece as an authentic collaboration, especially in my consideration of the performer's personal characteristics, and the extensive use of flexibility through improvisation. The close relationship between the percussionist, and the live electronics processing their sound affords this piece flexibility in the time dimension, maximizing the performer's freedom and expressivity without being constraining them in with specifics in performance.

2.2 The application of Pure Data of two pieces

I used Pure Data to live process the piano in *To Wuhan: Weeping Eyes and Strong Tears* and percussion in *Sparks*. The patch used in these two pieces was created by UCSD composition faculty Rand Steiger, who gave us lectures in computer music seminars, about how to work on this patch to create our own music. The personal approach responding to operating the patch helped me find my voice. I decided not only to control the pitch materials, delay, feedback, and spatialization but also to apply a comparatively structured approach to the electronics.

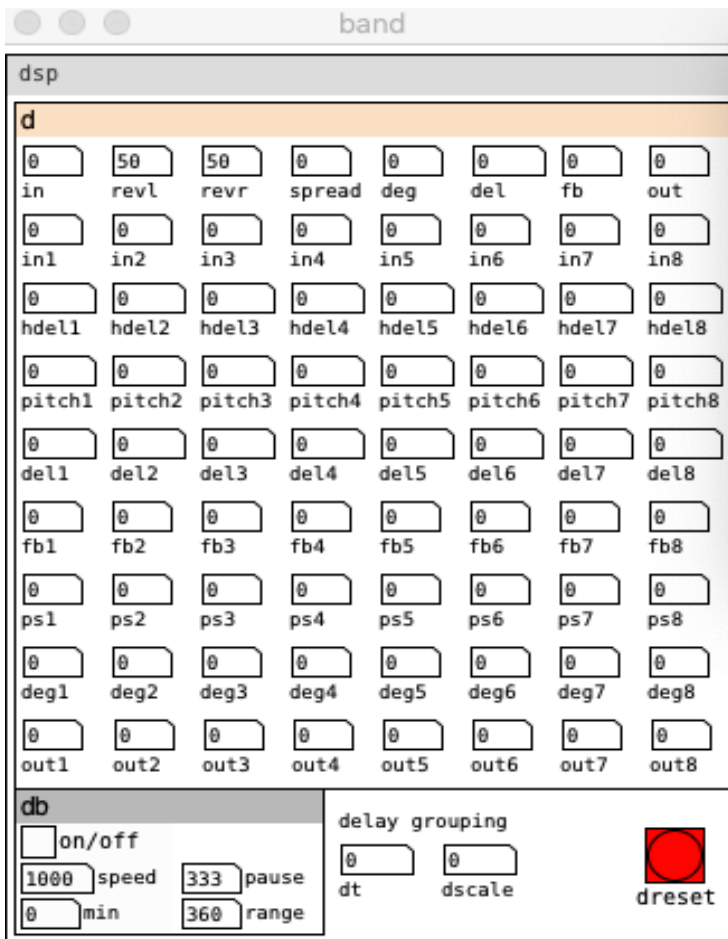


Figure 19 The *band* window of PD patch

Figure 19 illustrates the *band* window in the patch. There are 8 channels in the patch, and for each channel, the parameters of input level, harmonizer, pitch materials, delay, feedback, pitch shifting, degree's setting (position or spatialization), and output level can be designed. The random spatialization's setup is on if we press the button on in *db* window.

The object *qlist* is a text-based sequencer, which can be used to send chronologically ordered messages to guide the operation of the patch. In my two pieces, I used the object *qlist* to track the acoustic materials, coding them in a compositional and constructed approach. In this regard, the electronics' structure was predetermined strictly, in terms of articulations, pitch materials, harmonics, timing, spatialization, etc. On the contrary, the acoustic parts both in *To Wuhan: Weeping Eyes and Strong Tears* and *Sparks* possessed more freedom, which embodied improvised components with constructed scope. This personal approach to working on the relationship between live electronics and acoustic part was derived from my professional experiences as a strictly trained composer and pianist, which allowed more room for solo instrument's writing, while more control over the live electronics.

There exist 21 *qlists* in *To Wuhan: Weeping Eyes and Strong Tears* and 12 *qlist* in *Sparks*.

2.3 The comparison of notation of three pieces

The influence of improvised components increases gradually through the three pieces. *Blossom Singing* for trumpet solo and fixed media (2019) is well – controlled in notation, both in the electronic and the trumpet scoring. The 8-channel fixed media track was produced in Logic Pro X, with musical materials, and spatialization pre-composed and recorded. Figure 20, shows how the singing bowl sounds have been processed in Logic, with considerable fragmentation, and overlapping of materials. Motivational over the course of the work motives develop slowly, with the seven minutes from 11:00 to 16:00, beginning with an emphasis on the pitch D, with the pitch E beginning to develop centrality. From 16:00 to 18:00, I emphasize the pitches D and Eb, in all eight tracks simultaneously, before moving on to shift the central motive to Eb from 18:00 - 21:00. This transition is accomplished with a sweeping pan across all channels, followed by a sustaining gesture in the 6th channel, with pointillistic gestures in the others.

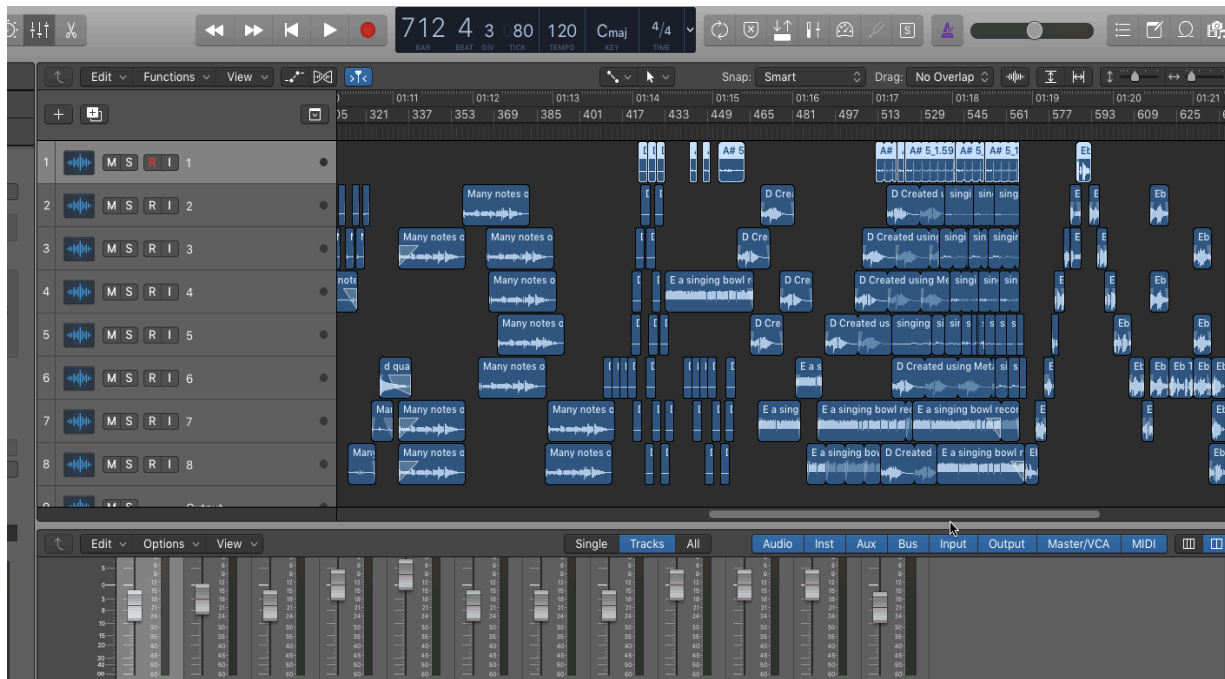


Figure 20 The sample of fixed media's production in *Blossom Singing*

Like the electronic track, the trumpet material was precisely predetermined, and in this case notated traditionally for the performer. Figure 21 demonstrates a variety of techniques used by trumpet, including the five different mutes (harmon, wawa, bubble, straight or no mute), and various timbral effects such as split tone, “electric birds,” breath sound, flutter tongue, tongue ram, glissando, and vibrato. These effects can be very subtle, with the wawa mute, for example utilizing six degrees of openness, further enriching its acoustic possibilities.

Performance Note

Instrumentation

Trumpet in C + Tape

Trumpet

Mutes

Ⓜ: harmon mute (wawa without central tube)

Ⓦ: wawa mute (with central tube)

For wawa mute, the 6 degrees of opening are notated with the phonetic alphabet:

[a] completely open
 [ɑ]
 [ɔ]
 [o]
 [ʊ]
 [u] completely closed by hand

Ⓟ: bubble mute

Ⓢ: straight mute


∅: remove mute

Effects

split: Split-tone. Multiphonic effect on trumpet, fast oscillation between two neighboring overtones of one series, caused by the difference in tension between upper and lower lip.

electric birds: Split-tone to highest overtones, a sound combining of white noise, seagull calls and quasi-electronic pulsing. Very little breath needed. Graphic scoring will be illustrated for electric birds, revealing the direction, phrase, range and dynamics.


breath sound: x
 combining with syllable Ⓢ, Ⓦ, Ⓜ

flutter tongue: 

glissando: ↗ (up); ↘ (down)

tongue ram: [x]

vibrato: 

play the notes in marked range: 

ord. back to ordinary playing technique (not related to mutes)

Figure 21 The performance note of *Blossom Singing*

When composing *To Wuhan: Weeping Eyes and Strong Tears*, I started to think of ways in which to apply appropriate strategies for combining notated and improvised elements. In this work, I used Pure Data to live process the piano, making real-time decisions regarding the spatialization and tracking piano part. The Pure Data patch uses the *qlist* object to make various alterations in terms of timing, spatialization, pitch, amount of feedback, and reverberation to the incoming piano sounds. Figure 23 shows the coding involved in one of these *qlist* objects, and in this case, the object will receive incoming sounds, and make duplications of them to be delayed by three, eight, and five seconds respectively, then pitch-shifted up by 1200, 0, and 700 cents, and routed to one of three outputs. After nine seconds, the first output will increase to fifty percentage volume over eight seconds, followed by the actions in the second and the third outputs increasing to sixty percentage volume over ten seconds, with a four-second and a five-second interval in between. After the first and the third outputs increasing to sixty percentage volume and seventy percentage volume over 3 seconds and 4 seconds, followed by a six-second interval, the application of all three outputs, decreases to 0 over 11 seconds. This live electronic part creates a contrapuntal layer relative to the piano part.

```
0 1 # ----- q 1 -----;
# motif 40;
d in1 100 20; d in2 100 20; d in3 100 20;
d pitch1 1200; d pitch2 0; d pitch3 700;
d del1 3000; d del2 8000; d del3 5000;
d fb1 60; d fb2 60; d fb3 60;
9000;
d out1 50 8000;
5000;
d out2 60 10000;
4000;
d out3 60 10000;
5000;
d out1 60 3000;
d out3 70 4000;
6000;
d out1 0 11000; d out2 0 11000; d out3 0 11000;
```

Figure 23 *To Wuhan: Weeping Eyes and Strong Tears*, q1 in Pure Data, Second movement

The notation of the piano part can be divided into three categories. The first category uses a combination of *qlist*'s indications and musical figures (figure 24) to demonstrate when and which piano materials the patch should be capturing. The second category, presented in figure 25 uses a more generalistically visual representation of musical materials, *qlist* values, and timelines. These first two categories can be viewed as a similar entity, in which the figures of musical materials are specified, while still offering the performer flexibility to improvise and interpret the material in a personal way. The third category (figure 26) comprises traditional notation, and occurs in the end of the second movement, where the live electronics are off, and the piano stands alone.

Compared to *Blossom Singing*, this piece remains within a limited framework, but possesses the freedom to improvise based on the assigned specific musical materials. The electronics as well provide a more “spontaneous” approach, since the electronic part works in reacting to and altering the piano’s materials in real-time.

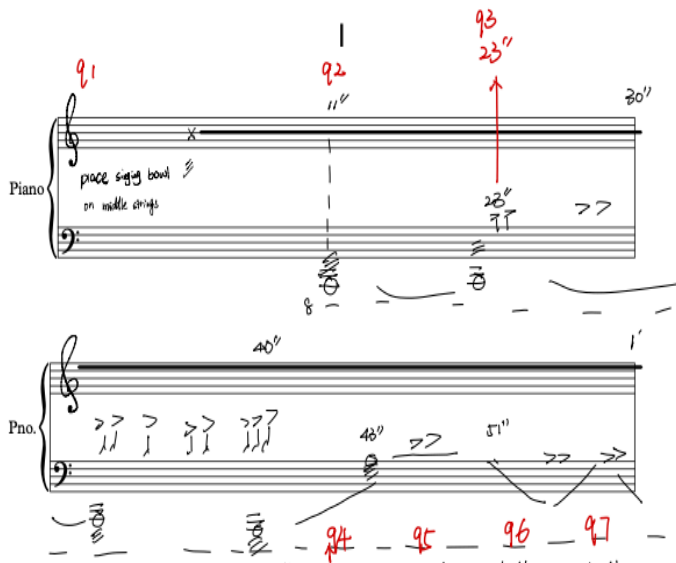


Figure 24 *To Wuhan: Weeping Eyes and Strong Tears*, first movement, 0” – 1’

1








91	92	93	94	95	96
0"	11"	23"	1'42"	1'47"	1'51"
		first 2 accents		gliss.	
97	98	99	910	911	
1'55"	2'02"	2'07"	2'14"	2'35"	
gliss.	gliss.		gliss. (Copper bar)		
912	913	914			
2'40"	3'15"	3'27"			
gliss. <Copper bar + zigzag bow(?) > > > >					

Figure 25 *To Wuhan: Weeping Eyes and Strong Tears*, first movement

♩=53



Piano

Pno.

Figure 26 *To Wuhan: Weeping Eyes and Strong Tears*, second movement, the end.

Compared to the previous two pieces, *Sparks* for percussion solo and 8-channel live electronics (2020) enables the performer a much greater degree of freedom. We can see from the score excerpt in figure 27, that no precise musical materials remain, and instead, only suggestions of accent patterns, and written descriptions are used. The musician is given the right to improvise freely with their personal virtuosity, experience, creativity, and imagination, while operating under the extremely limited instruction from the score. Another crucial element on this score is the disappearance of the timeline, which necessitates a higher degree of communication and collaboration between the electronic operator and percussionist during live performance.

Q7 Very vivid and active, with different accents, with dramatic dynamics

The image shows a musical score excerpt for 'Sparks' consisting of seven staves. Each staff contains various accent markings such as '>>', '>', '>>>', '>>>>', '>>>>>', '>>>>>>', and '>>>>>>>'. The markings are placed above the staves, indicating specific points of emphasis or dynamics. The score is written on a white background with black lines and text.

Figure 27 *Sparks*, the notation of q7

2.4 The transformation of the artist's role through improvisation

The different compositional and improvisational approaches taken in *Blossom Singing, To Wuhan: Weeping Eyes and Strong Tears* and *Sparks* have prompted a transformation in my perspective as a composer, composer-performer, and composer-collaborator. The flexibility provided by improvisation can reshape the relationship between the acoustic and electronics components in a work, and I will discuss how the flexibility inherent to each piece, as a means of presenting my understanding of composition from different angles.

Blossom Singing is a continuity of my previous 8-channels sound installation *Exploring Mindfulness* (2019). In this installation, I establish a ceremonial soundscape in a physical space decorated with electronic candles, and infused with pleasing aromas. A singing bowl is placed on a rug near some pillows, encouraging visitors to sit, lie down, sing, play, etc, as they experience the piece. I regard this work as a journey for individuals to recognize what mindfulness represents to them, and how physical body and consciousness can act as a whole. This installation typically runs for six hours, and visitors are invited to come in and out freely during this period. The following pictures (figure 28) demonstrate the setup of *Exploring Mindfulness*.

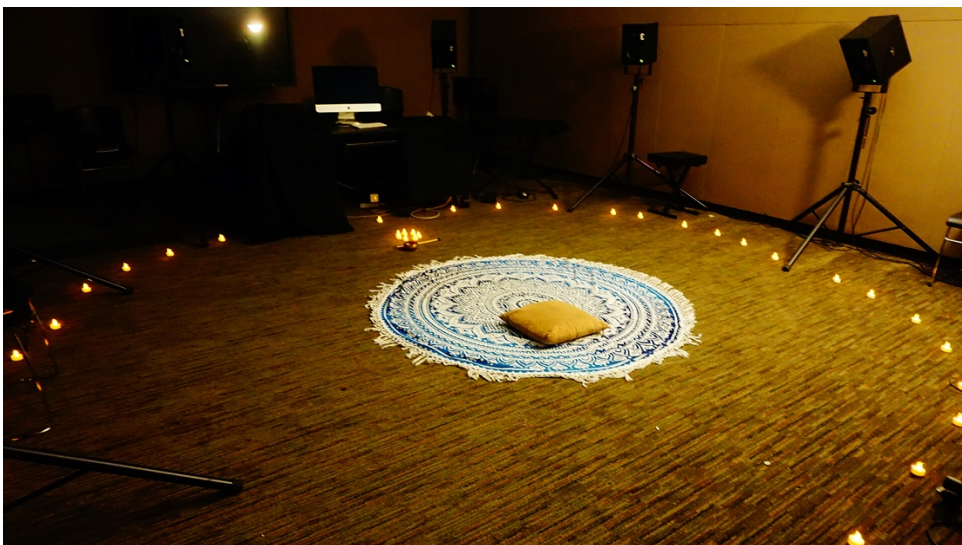


Figure 28 Setup of *Exploring Mindfulness*



Figure 28 Setup of *Exploring Mindfulness*, continued



Figure 28 Setup of *Exploring Mindfulness*, continued

The electronic track in *Blossom Singing* originated from the recorded singing bowl materials used in *Exploring Mindfulness*, and works to create a similar meditative atmosphere. I regard the electronics here as an instrument, holding a similar status of the trumpet. There is no improvisation in *Blossom Singing*, and in this work, I value myself as a composer, controlling every element in regards to materials, techniques, articulations, durations, dynamics, and structure.

The premiering performer, David Aguila, is a professionally trained musician, who possesses extraordinary virtuosity and musicality, both in reading traditional notation, and as an improviser. Our collaboration over several weeks, including seminars, practices, rehearsals, and meetings, helped inform my process, and pushed me to pursue accuracy and perfection in this work. Due to David's tremendous skills in this regard, I chose to notate his activities exactly, allowing me to explore very specific interactions between the performer and electronics.

To Wuhan: Weeping Eyes and Strong Tears, is not only relevant for the interrelationship between live electronics and the piano solo but also as a milestone in my transformation from composer to composer-performer. The live electronics respond to the piano solo, with the two working together to create a closely associated whole. When composing the piano part, I kept in mind the sensation of excitement that came with improvising, and attempted to give myself a decision-making guide, which could inform my actions in the moment during performance. The flexibility and decision-making inherent to improvisation are vital in stimulating the performer's imagination and creativity, and I therefore explored an approach which embodied both the control and flexibility of improvised components in the piano part.

II

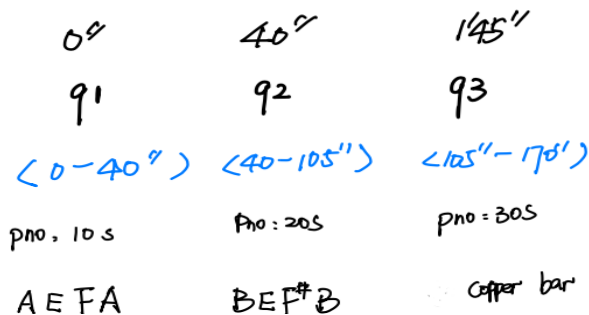


Figure 29 *To Wuhan: Weeping Eyes and Strong Tears*, 0" – 170"

Figure 29 shows the beginning of movement II. This graphic notation demonstrates predefined pitch materials (A E F A for *qlist 1*, and B E F# B for *qlist 2*), as well as pre-selected timings (10 seconds' piano part for *qlist 1*, 20 seconds' piano part for *qlist 2*, 30 seconds' piano part for *qlist 3*), and techniques (adding copper bar inside the piano for *qlist 3*). However, as a performer, I am given freedom to develop upon this framework, making decisions such as in which registers or in what style or texture to play the specific pitches, or the manner in which I will use the copper bar. By applying improvised components to these specific parameters, I am able to integrate my perspective, intuition, imagination, and experiences as a performer, into the enrichment of the composition.

Sparks for percussion solo and 8-channels live electronics enables me to reexamine the potential of improvisation during collaboration. When collaborating with Joseph Bourdeau, I took his specific characteristics and personality as a performer, into consideration. Although as a composer, Bourdeau spends more time composing than practicing instruments, his talent, ingenuity, and comprehensive ability of depth are remarkable. Instead of playing percussion by reading precise notation, we found that Bourdeau's full potential can be better realized when he is given a high degree of freedom in interpreting musical materials. Because of this, I decided to employ free notation in order to afford Bourdeau a wide degree of freedom in crafting his improvisation. Figure 27 provides an example of how I chose to use abstract figures to convey information regarding dynamics, density, and articulations in order to achieve this degree of freedom. Although I made suggestions regarding instrumentation, I left Bourdeau the right to choose specifically which instruments would be used in each moment, following liberal instructions such as "rolling on cymbals." Please see figure 30 for the percussion setup.



Figure 30 *Sparks*, percussion setup

The live electronics part in *Sparks* is divided into 12 *qlists*, which process and delay the percussion part to create a series of overlapping echoes. During the performance, my role is to control the live electronics part, progressing through cues in response to Bourdeau's interpretations. There is no time limit to any individual *qlist*, and as such the performer is free to make certain cues

longer or shorter in performance. This is evident in the fact that the two extant recordings of *Sparks* differ in duration by roughly two minutes.

In comparing *Blossom Singing, To Wuhan: Weeping Eyes and Strong Tears*, and *Sparks*, my status transformation from composer to performer to collaborator is complete. The explorations are expected to develop deeper and further in future compositions and collaborations. Improvisation plays a crucial role during this transformation. The more flexibility and spaciousness of improvised components take, the better balance and harmony between the electronics and the acoustic part can achieve. In this process, a diversified and organic approach is presented as a whole, reshaping my composition.

Works Cited

Morris, Butch. "Conduction® Is," *Contemporary Music Review*, Vol. 25, Nos. 5/6, pp. 533-535, 2006.

Morris, Butch. *The Art of Conduction A Conduction® Workbook*, Daniela Veronesi Ed. New York: Karma, 2017.

Morris, Butch. Website: <http://www.conduction.us/about.html>.

APPENDIX

Music Scores

Qingqing Wang

***Between Clouds and
Streams***

for Orchestra

(2018)

©2018 by Qingqing Wang (ASCAP)

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in C
3 Trombones
1 Tuba

Timpani

3 Percussion Players:

I: Vibraphone, Chimes

II: Triangle, Marimba, 5 Temple-blocks, Eb Gong, Suspended Cymbal

III: Xylophone, Glockenspiel, Vibraphone, Tam-tam, Bass drum

Violin I (14)
Violin II (14)
Viola (12)
Violoncello (10)
Contrabass (8)

Soloists group: Flute, Clarinet in Bb, Percussion (5 Wood-blocks, Vibraphone, Marimba, Glass or Metal Wind Chimes, Suspended Cymbal), Piano (with two soft mallets) and Cello

Strings in auditorium: 3 Violins, 3 Violas

Score in C

©2018 by Qingqing Wang (ASCAP)









Performance Notes

Position:

5 soloists' group: positioned in the center on stage

Strings in the auditorium: six strings (3 violins and 3 violas) positioned in the balcony (right), which is obliquely faced to soloists' group.

Symbols:

	quarter-tone higher
	quarter-tone lower
	three-quarter tone higher
	three-quarter tone lower
	highest sound
	lowest sound
	short rest
	long rest
—————	Repeat playing the previous figures as many as possible

Instruction from Conduction

Conduction, a unique system using the symbolic vocabulary of ideographic signs and gestures to create real-time controlled improvisation, was created by Lawrence D. "Butch" Morris (1947- 2013). The process of *Conduction* is transmitted from conductor to musicians via specific gestures which indicate who to join, what to play and when to perform in terms of individuals, groups, sections, division of ensemble and the whole ensemble. This piece utilizes some elements in *Conduction* specifically for the soloists' ensemble, in order to communicate with the orchestra. Followed are the specific gestures and illustrations. (Morris, Butch. *The Art of Conduction A Conduction® Workbook*, Daniela Veronesi Ed. New York: Karma, 2017).

Repeat: Left hand forming the letter "U". It is to create, emulate, echo, imitate, or follow specific information and content.

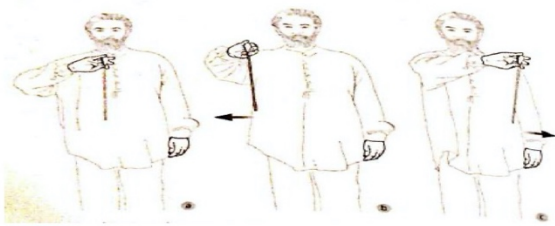


Sustain: Left hand, palm up, arm extended, approximately waist high. It is to create continuous sustained sound, at the discretion of the instrumentalist.

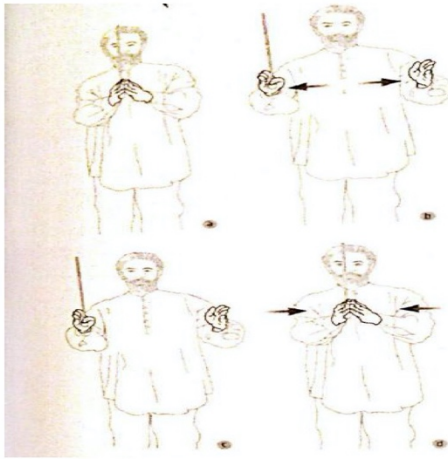


Panorama: Baton parallel to body, handle in chin area, pointing down. After the panorama designation, the baton is directed toward, and passed in front of the instrumentalists. The instrumentalist is required to

start his/her contribution when the baton enters his/her field, and to stop when the baton leaves his/her field.



Develop-Reconstruct: Hands palm-to-palm facing left and right, chest level, separating left and right for “Develop” musical sources, and returning to the together position for “Reconstruct.” previous idea.



Change sonic range up:



Left hand in fist, thumb pointing upward for higher sonic range.



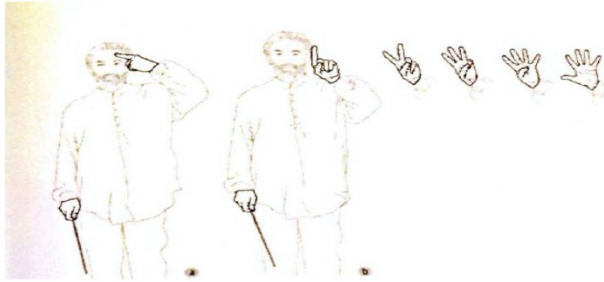
Change sonic range down:



Left hand in fist, thumb pointing downward for lower sonic range.

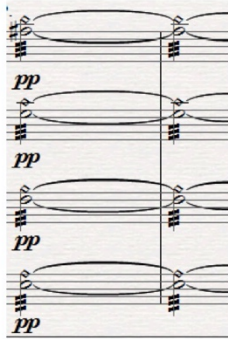


Memory: left hand numerical designation to forehead, followed by the display of the same numerical designation with fingers pointing upward and palm facing instrumentalists, head high. “Memory One”, one finger. “Memory Two”, two fingers, etc.



The musical resources from Memory I to Memory IV:

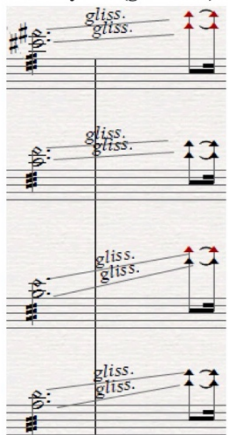
Memory I:



Memory II:




Memory III: (glissando)



Memory IV:



Strings:

S.P.	sul ponticello
S.T.	sul tasto
h.S.P.	half sul ponticello
h.S.T.	half sul tasto
ord.	ordinary
	pizzicato a la Bartók

Brass & Woodwinds

	air sound
---	-----------

Between Clouds and Streams

I

Qingqing Wang
(2018)

$\text{♩} = 42$

Flute I
Flute II
Oboe I
Oboe II
Clarinet in B \flat I
Clarinet in B \flat II
Bassoon I
Bassoon II
Horn in F III
Horn in F III, IV
Trumpet in C I, II
Trombone I, II
Trombone III
Tuba

$\text{♩} = 42$

Timpani
Percussion I
Percussion II
Percussion III
Piano solo

$\text{♩} = 42$

Violin I 1st solo
Violin I
Violin II
Viola
Violoncello
Contrabass

vibraphone, motor on
div.
pp
mp
p
ppp
ricochet
ord

This page of a musical score, numbered 19, contains the following parts and markings:

- Flutes (Fl. I, II):** Rests throughout the page.
- Oboes (Ob. I, II):** Ob. I has a melodic line starting in the second measure with a *p* dynamic. Ob. II has a similar line.
- Clarinets (Cl. I, II):** Cl. I has a melodic line starting in the second measure with a *p* dynamic. Cl. II has a similar line.
- Bassoons (Bsn. I, II):** Rests throughout the page.
- Horns (Hn. I, II, III, IV):** Hn. I, II play a sustained note starting in the second measure with a *pp* dynamic, marked *con sord.* Hn. III, IV are silent.
- Trumpets (Tpt. I, II):** Rests throughout the page.
- Trombones (Tbn. I, II, III, Tbn. Tba.):** Rests throughout the page.
- Timpani (Timp.):** Rests throughout the page.
- Percussion (Perc. I, II, III):** Rests throughout the page.
- Violins (Vln. I, II):** Play a complex rhythmic pattern of sixteenth notes. Vln. I has markings for *sul A unis.*, *sul D*, and *sul G*. Vln. II has markings for *sul G* and *unis.*
- Viola (Vla.):** Plays a sustained note with a *pp* dynamic, marked *unis.*
- Violoncello (Vc.):** Plays a sustained note with a *pp* dynamic, marked *unis.*
- Double Bass (Cb.):** Plays a sustained note with a *pp* dynamic, marked *unis.*

Musical score for page 23, featuring woodwinds, brass, strings, and percussion. The score is divided into three systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I, II, and III, and Timpani. The second system includes Percussion I, II, and III. The third system includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions and dynamics include:

- Flutes I and II: *p*
- Clarinets I and II: *p*
- Horn I, II and Horn III, IV: *pp*, *p*, *pp*, *p*, *pp*
- Violin I: *pp*, *mp*
- Violin II: *pp*, *mp*
- Viola: *p*, *pp*
- Violoncello and Contrabass: *pp*

Other markings include *con sord.* (con sordina) for Horns I, II and III, IV, and various articulation marks such as accents and slurs.

39

C ♭60

Fl. I, II
Ob. I, II
Cl. I, II
Bsn. I, II
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Tbn. III
Tbn.

con sord.
PPP

C ♭60

Timp.
Perc. I
Perc. II
Perc. III

motor on
PPP

vibraphone
mp

C ♭60

Vln. I
Vln. II
Vla.
Vcl.
Cb.

ricochet
f

ord.
arco
PPPP

ricochet
f

ord.
arco
PPPP

ricochet
f

ord.
arco
PPPP

ricochet
f

ord.
arco
PPPP

ricochet
f

ord.
arco
PPPP

ricochet
f

ord.
arco
PPPP

unis
ricochet
f

ord.
arco
PPPP

unis
ricochet
f

ord.

This page of a musical score, numbered 52, contains the following parts and markings:

- Flutes (Fl. I, II):** Features "air sound" markings and dynamic markings of *ppp*, *mf*, and *ppp*.
- Oboes (Ob. I, II):** Features "air sound" markings and dynamic markings of *ppp*, *mf*, and *ppp*.
- Clarinets (Cl. I, II):** Features "air sound" markings and dynamic markings of *ppp*, *mf*, and *ppp*.
- Trumpets (Tpt. I, II):** Features "a2 con sord. wah-wah mute" markings and dynamic markings of *ppp*, *mp*, and *ppp*.
- Brass (Tbn. I, II, Tbn. III, Tbn. IV):** Features "con sord." markings and dynamic markings of *ppp*, *mp*, and *ppp*.
- Percussion (Perc. I, II, III):** Includes "Eb Gong, soft wire brush, in circles" and "tam-tam, soft mallet" markings. Dynamic markings include *mp*, *pp*, *mf*, and *ppp*.
- Strings (Vln. I, Vln. II, Vla., Vcl., Cb.):** Features "ord." and "S.P." markings. Dynamic markings include *pppp*, *ppp*, *mf*, and *pp*.

D

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Tbn. III
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Vln. I 1st solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

as fast as possible, in random order
pp

as fast as possible, in random order
pp

as fast as possible, in random order
pp

as fast as possible, in random order
pp

as fast as possible, in random order
con sord.
pp

as fast as possible, in random order
con sord.
pp

D

motor off

ppp *ppp* *p* *ppp*

vibrato, expressive
p *mf* *mp* *pp*

pppp *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

75 $\text{♩} = 90$ $\text{♩} = 60$ **E**

Fl. I p mf pp

Fl. II p mf pp

Ob. I

Ob. II

Cl. I ff

Cl. II ff

Bsn. I ff

Bsn. II ff

Hn. I, II *con sord.* f mf p

Hn. III, IV *con sord.* f mf p

Tpt. I, II *as2 con sord.* f mf p

Tbn. I, II ff

Tbn. III, Tbn. ff

Timp. ff $\text{♩} = 90$ $\text{♩} = 60$ **E**

Perc. I *vibraphone, slow motor* *arco* pp mp p ppp

Perc. II *suspended cymbal (deep sound)* *arco* pp mp pp mp

Perc. III *tam-tam* f ppp

Vln. I 1st solo $\text{♩} = 90$ $\text{♩} = 60$ *sord.* f f pp pp mp pp mf *vibrato*

Vln. I

Vln. II

Vla.

Vc. *as fast as possible, in random order* ppp

Cb. *as fast as possible, in random order* ppp

93 **F**

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Tbn. III
Tba.

Timp.
Perc. I
Perc. II
Perc. III

Vln. I
Vln. II
Vla.
Vcl.
Cb.

con sord.
pizz.
gliss.
Eb Gong
bass drum
S.P.

pp, *mp*, *p*, *mf*, *ppp*

Musical score for page 97, featuring woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I, II, and III, Timpani, Percussion I, II, and III, Violins I and II, Viola, Violoncello, and Contrabass. The second system includes Percussion I, II, and III, Violins I and II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *pp*, *mf*, *mp*, *f*, and *fp*. It also features performance instructions like "more pressure scrap with metal stick, in circle" and "S.T." (Sordina). The Contrabass part includes a section marked "gliss." and "S.T.".

as fast as possible, in random order

99

Fl. I *mp*
as fast as possible, in random order

Fl. II *mp*
as fast as possible, in random order

Ob. I *mp*
as fast as possible, in random order

Ob. II *mp*
as fast as possible, in random order

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II *senza sord.*
fp

Hn. III, IV *senza sord.*
fp

Tpt. I, II

Tbn. I, II

Tbn. III
Tba.

Timp. *pp*

Perc. I *vibraphone, motor off*
mp

Perc. II *f*

Perc. III

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *mf3*

Vla. *pizz.* *f*

Vc.

Cb. *ord.*

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II
 Hn. I, II
 Hn. III, IV
 Tpt. I, II
 Tbn. I, II
 Tbn. III
 Tba.
 Timp.
 Perc. I (vibraphone)
 Perc. II
 Perc. III (xylophone)
 Pno. solo
 Vin. I 1st solo
 Vin. I
 Vin. II
 Vla.
 Vc.
 Cb.

Musical score for page 108, featuring woodwinds, brass, percussion, piano, and strings. The score includes dynamic markings such as *p*, *mp*, *mf*, *pp*, and *ppp*. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I-IV, Trumpets I and II, and Trombones I-III and Tuba. The percussion section includes Timpani, Vibraphone (Perc. I), and Xylophone (Perc. III). The piano part (Pno. solo) features complex rhythmic patterns. The string section includes Violin I (1st solo), Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a first ending bracket (I) and includes performance instructions like *div.* and *gloss.*

K

132

Musical score for woodwinds and brass instruments. The staves are labeled: Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Bsn. I, Bsn. II, Hn. I, II, Hn. III, IV, Tpt. I, II, Tbn. I, II, and Tbn. III Tba. The notation is mostly rests, indicating that these instruments are silent during this section.

K

Musical score for percussion and piano. The staves are labeled: Timp., Perc. I, Perc. II, Perc. III, and Pno. solo. The vibraphone part (Perc. I) includes the instruction "vibraphone, motor on" and a dynamic marking of *pp*. The piano part (Pno. solo) contains rests.

K

Musical score for string instruments. The staves are labeled: Vin. I 1st solo, Vin. I, Vin. II, Vla., Vcl., and Cb. The Violin I part (Vin. I 1st solo) features a solo section with dynamic markings *p*, *pp*, and *pppp*, and includes the instruction "1st solo ricochet". The Violin II part (Vin. II) also features a solo section with dynamic markings *p*, *pp*, and *ppp*, and includes the instruction "1st solo ricochet". The Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.) parts have dynamic markings *p*, *pp*, and *ppp*. The Violin I part also includes the instruction "ord." and "div.".

II

$\text{♩} = 90$, Brutal

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Horn in F I, II
Horn in F III, IV
Trumpet in C I, II
Trombone I, II
Trombone III
Tuba

$\text{♩} = 90$, Brutal

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Timpani
Percussion I
Percussion II
Percussion III

Flute solo
mf *ff*

Clarinet in B \flat solo
mf *ff*

5 wood-blocks
mf *ff*

Piano solo
mp

Violoncello solo
mp

In Auditorium
Violin 1-2
Violin 3
Viola 1
Viola 2-3

$\frac{3}{4}$ $\text{♩} = 90$, Brutal

$\frac{2}{4}$ $\frac{3}{4}$

Violin I
Violin II
Viola
Violoncello
Contrabass

4 $\frac{3}{4}$

Hn. I, II
Hn. III, IV
Tpt. I, II
Tbn. I, II
Tbn. III
Tbn.

con sord.
p
con sord.
p
con sord.
p
con sord.
p
con sord.
p

Timp.

Perc. I
Perc. II
Perc. III

5 temple-blocks
mf *ff*

Fl. solo
Cl. solo
Perc. solo
Pno. solo
Vc. solo

pp *p* *ff*
p *ff*
mf *ff*
mp *p* *ff*
mp *p* *ff*

Vln. I
Vln. II
Vla.
Vc.
Cb.

div. 2
p
div. 2
p

A $\text{♩} = 80$

40 43

Fl. I *p* *ppp* **G**

Fl. II *p* *ppp*

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I, II

Tbn. I, II

Tbn. III

Tba.

Timp.

Perc. I

Perc. II triangle *pp*

Perc. III

Fl. solo Memory II repeat *pp* repeat

Cl. solo Memory II repeat *pp* repeat

Perc. solo Memory II repeat *pp* repeat

Pno. solo Memory II repeat *pp* repeat

Vc. solo Memory II repeat *pp* repeat

Vin. 1-2 *mp* *pp* Memory II

Vin. 3 *mp* *ppp*

Vla. 1 *mp* *ppp*

Vla. 2-3 *mp* *ppp*

In Auditorium

Vin. I

Vin. II

Vla.

Vc.

Cb. *gliss* *S.T.* *S.P.*

gliss *S.T.* *S.P.*

gliss *S.T.* *S.P.*

gliss *S.T.* *S.P.*

This page of a musical score, numbered 51, features a variety of instruments. At the top, there are staves for Timp., Perc. I, Perc. II, and Perc. III. Perc. III includes a section for 'glockenspiel' marked *ppp*. Below these are staves for Fl. solo, Cl. solo, Perc. solo, Pno. solo, and Vc. solo. Each of these solo parts includes dynamic markings (*mp*, *p*, *mf*, *p*, *ffp*) and performance instructions such as 'reconstruct' and 'develop'. The string section, labeled 'In Auditorium', includes Vln. 1-2, Vln. 3, Vla. 1, and Vla. 2-3. The lower string section includes Vln. I, Vln. II, Vla., and Vc. The bottom of the page features four staves for S.T. (Soprano Trombone), each with a *mf* dynamic marking and a 'gliss.' instruction. The score is marked with a 'J' and '51' at the top, and a 'J' at the bottom of the string section.

54 K
4
4

Timp.

Perc. I

Perc. II

Perc. III

Fl. solo

Cl. solo

Perc. solo

Pno. solo

Vc. solo

In Auditorium

Vln. 1-2

Vln. 3

Vla. 1

Vla. 2-3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cb.

Cb.

Cb.

58 L

Timp. - - - - -

Perc. I - - - - -

Perc. II - - - - -

Perc. III - - - - -

Fl. solo - - - - -

Cl. solo - - - - -

Perc. solo - - - - -

Pno. solo - - - - -

Vc. solo - - - - -

In Auditorium

Vln. 1-2 *mf* *pp*

Vln. 3 *mf* *pp*

Vla. 1 *mf*

Vla. 2-3 *mf*

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

Cb. *pp*

S.T. *pp*

S.T. *pp*

S.T. *pp*

S.T. *pp*

62 **M**

Timp. - - - - -

Perc. I - - - - -

Perc. II - - - - -

Perc. III - - - - -

Fl. solo **Memory IV** repeat **pp** repeat **pp** repeat

Cl. solo **Memory IV** repeat **pp** repeat **pp** repeat

Perc. solo choose from wood-blocks, marimba, vibraphone, wind chimes and suspended cymbal **Memory IV** repeat **pp** repeat **pp** repeat

Pno. solo **Memory IV** repeat **pp** repeat **pp** repeat

Vc. solo **Memory IV** repeat **pp** repeat **pp** repeat

In Auditorium

Vln. 1-2 **Memory IV** *p*

Vln. 3 *pp* *a* *pp*

Vla. 1 *pp* *a* *p*

Vla. 2-3 *pp* *p*

M

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. *p* *mp* *S.P.* *mp*

p *mp* *S.P.* *mp*

p *mp* *S.P.* *mp*

p *mp* *S.P.* *mp*

Score for page 65, featuring various instruments and dynamic markings:

- Timp.**: Timpani part, mostly rests.
- Perc. I, II, III**: Percussion parts, mostly rests.
- Fl. solo**: Flute solo, starting with a *p* dynamic, marked "develop", and *pp* *cresc.*
- Cl. solo**: Clarinet solo, starting with a *p* dynamic, marked "develop", and *pp* *cresc.*
- Perc. solo**: Percussion solo, starting with a *p* dynamic, marked "develop", and *pp* *cresc.*
- Pno. solo**: Piano solo, starting with a *p* dynamic, marked "develop", and *pp* *cresc.* with a "with pedal" instruction.
- Vc. solo**: Violoncello solo, starting with a *p* dynamic, marked "develop", and *pp* *cresc.*
- Vln. 1-2**: Violins 1 and 2, playing a melodic line with dynamics *mp*, *mf*, and *p*.
- Vln. 3**: Violin 3, playing a melodic line with dynamics *p* and *mf*.
- Vla. 1**: Viola 1, playing a melodic line with dynamics *mp*, *mf*, and *p*.
- Vla. 2-3**: Violas 2 and 3, playing a melodic line with dynamics *mp*, *mf*, and *p*.
- Vln. I, Vln. II**: Violin I and II parts, mostly rests.
- Vla.**: Viola part, mostly rests.
- Vc.**: Violoncello part, mostly rests.
- Cb.**: Contrabass part, playing a low-frequency line with dynamics *p* and *h.S.T.* (hand stopped).

In Auditorium

68 6/4

Timp. -

Perc. I -

Perc. II -

Perc. III -

Fl. solo -

Cl. solo -

Perc. solo -

Pno. solo -

Vc. solo -

In Auditorium

Vln. 1-2

Vln. 3

Vla. 1

Vla. 2-3

Vln. I

Vln. II

Vla.

Vc.

h.S.P. *mp*

h.S.P. *mp*

h.S.P. *mp*

h.S.P. *mp*

h.S.P. *mp*

h.S.P. *mp*

6/4

70 $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Timp. *p*

Perc. I -

Perc. II -

Perc. III -

Fl. solo *f*

Cl. solo *f*

Perc. solo *f*

Pno. solo *f*

Vc. solo *f*

In Auditorium

Vln. 1-2 *f*

Vln. 3 *f*

Vla. 1 *f*

Vla. 2-3 *f*

Vln. I *f* S.P. $\frac{3}{4}$ $\frac{4}{4}$

Vln. II *f* S.P.

Vla. *mf* S.P. *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *mf* S.P. *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *mf* S.P. *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *mf* S.P. *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *mf* S.P. *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *mf* S.P. *gliss.* *gliss.* *gliss.* *gliss.*

Qingqing Wang

Blossom Singing

For trumpet solo and electronics
(2019)

©2019 by Qingqing Wang (ASCAP)

Performance Note

Instrumentation

Trumpet in C + Tape

Trumpet

Mutes

Ⓜ: harmon mute (wawa without central tube)

Ⓦ: wawa mute (with central tube)

For wawa mute, the 6 degrees of opening are notated with the phonetic alphabet:

[ɑ] completely open

[a]

[ɔ]

[o]

[U]

[u] completely closed by hand

Ⓟ: bubble mute

Ⓢ: straight mute


∅: remove mute

Effects


split: Split-tone. Multiphonic effect on trumpet, fast oscillation between two neighboring overtones of one series, caused by the difference in tension between upper and lower lip.

electric birds: Split-tone to highest overtones, a sound combining of white noise, seagull calls and quasi-electronic pulsing. Very little breath needed. Graphic scoring will be illustrated for electric birds, revealing the direction, phrase, range and dynamics.


breath sound: x
combining with syllable Ⓢ, Ⓦ, Ⓜ

flutter tongue: 

glissando: ↗ (up); ↘ (down)

tongue ram: 

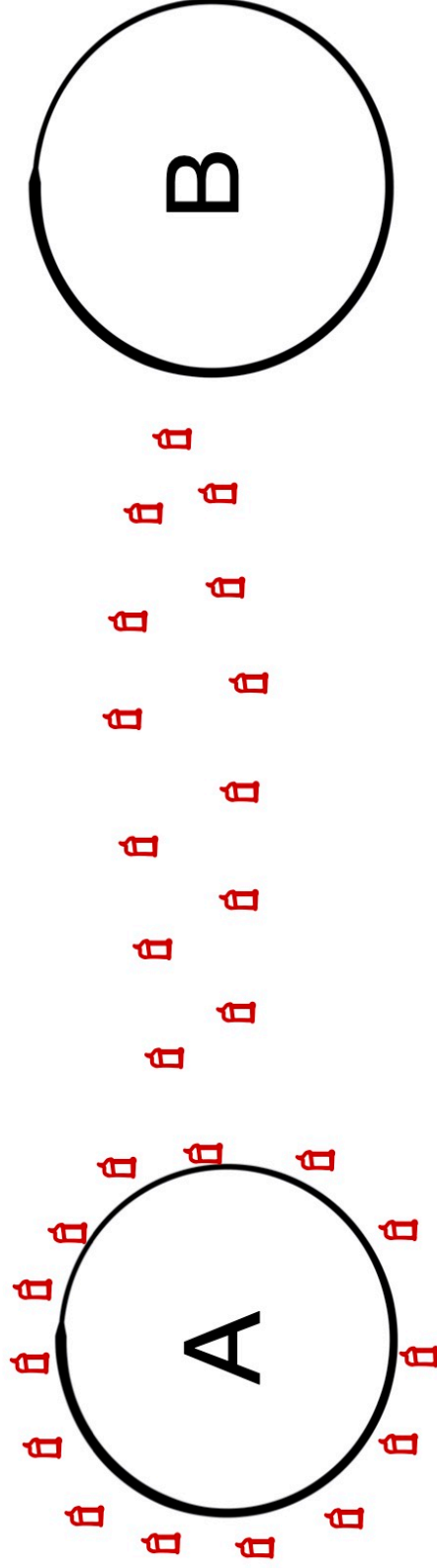
vibrato: 

play the notes in marked range: 

ord. back to ordinary playing technique (not related to mutes)

Stage Setup:

Stage



A: The left side of the stage. The performer is asked to sit in the round carpet at the beginning.
The carpet is surrounded by electric candles.

B: The right side of the stage. At the 4 minute spot, the performer is asked to walk from A to B,
then stand at the spot B, until the end of the performance.

* The path from A to B is decorated with electric candles, which is a "candle path".
* Dimming light on stage.

Blossom Singing

Qingqing Wang
(2019)

Sit at
Position A

7" 8" (W)

Trumpet in C

Tape

24" 32" 37" 39"

21"

Split
tone

C Tpt.

TP.

41" 50" 53"

ord.
breath
sound

C Tpt.

TP.

1' 1'11"

mut vib.

C Tpt.

Handwritten musical notation for C Tpt. and Tp. from 1' to 1'11". The C Tpt. staff shows a melodic line with notes and slurs. Below the staff are circled letters: S, SU, S, SW, S, SW, S, SW, S, A. Dynamic markings include p, mp, p, pp, and mf. A wavy line above the staff is labeled "mut vib.". The Tp. staff is filled with diagonal hatching.

1'112"

C Tpt.

Handwritten musical notation for C Tpt. and Tp. from 1'112". The C Tpt. staff is mostly empty with a few notes. The Tp. staff is filled with diagonal hatching.

1'56" breathy sound 2'07"

C Tpt.

Handwritten musical notation for C Tpt. and Tp. from 1'56" to 2'07". The C Tpt. staff shows notes with slurs and a circled "3" above. Below the staff are circled letters: S, SU, A. Dynamic markings include p, mf, and p. The word "breathy sound" is written above the first measure. The Tp. staff is filled with diagonal hatching.

2'21" 2'28" 2'37"

C Tpt.

Handwritten musical notation for C Tpt. and Tp. from 2'21" to 2'37". The C Tpt. staff shows notes with slurs. Below the staff are circled letters: SU. Dynamic markings include p and p. The Tp. staff is filled with diagonal hatching.

2'38" 2'41" 2'50"

C Tpt.

Tp.

4' (move to position B, standing) 4'59"

C Tpt.

Tp.

5' ⁰⁼²⁰ Bubble mute (B) split

C Tpt.

Tp.

5'17"

5'20" 5'22" 5'26" 5'31" 5'40"

C Tpt.

Tp.

5'28"

5'40" 5'42" 5'46" vib. ord. 5'50" vib.

C Tpt.

Tp.

6'1" 6'2" split tongue 6'7" vib. 6'11" 6'13"

C Tpt.

Tp.

6'14" $\downarrow = 120$ losing caps (B) 6'26"

C Tpt.

Tp.

6'27" $\downarrow = 100$ split 6'44" New Material coming

C Tpt.

Tp.

6'41" *clicking sound*
choose random fingering

6'49" split

6'52" mp

6'54" *clicking sound*

6'56" *clicking sound*

7' split

mp mf p pp

7'04" *clicking [choosing fingering randomly]*
small

7'06" *clicking [choosing fingering randomly]*
small


f mp mp

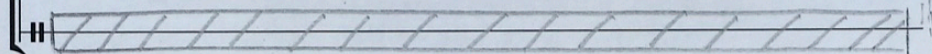
7'14" $\emptyset \emptyset \textcircled{B} \emptyset \emptyset \textcircled{B} \emptyset \emptyset \textcircled{B}$

mf p ff

7'24'' 7'27''

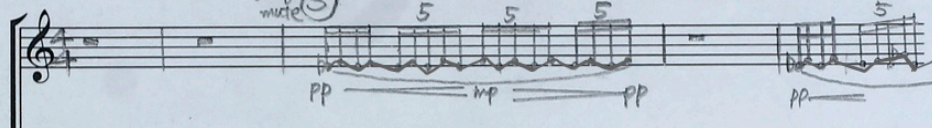
Tighten caps

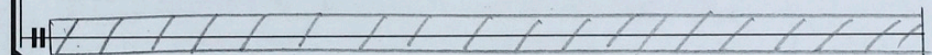
C Tpt. 

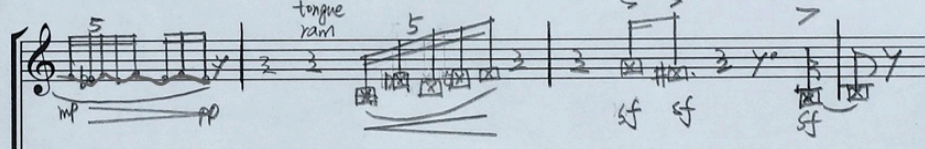
Tp. 

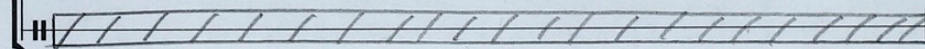
7'28'' ♩ = 120

straightly muted (S)

C Tpt. 


Tp. 

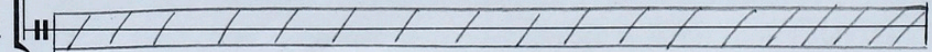
C Tpt. 

Tp. 

7'44''

ord.

C Tpt. 

Tp. 

C Tpt.

Tp.

7'52"

C Tpt.

Tp.

C Tpt.

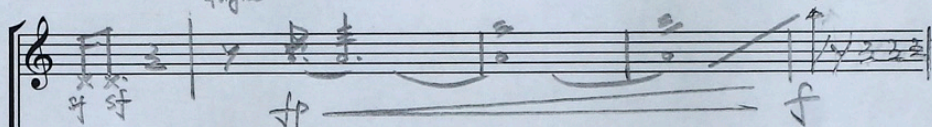
Tp.

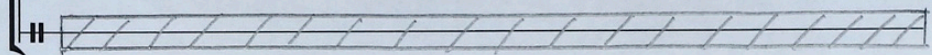
8'02"

C Tpt.

Tp.

8'06" flutter tongue

C Tpt. 

ff 

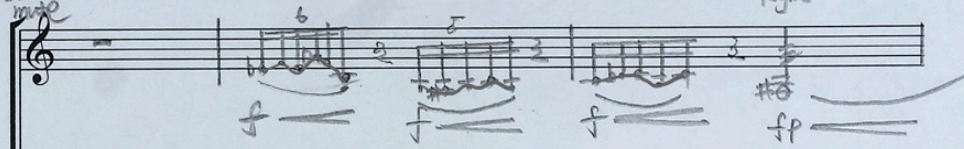
8'19" flutter tongue

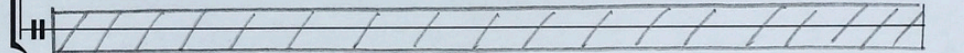
♯6

ord.

6 5 3

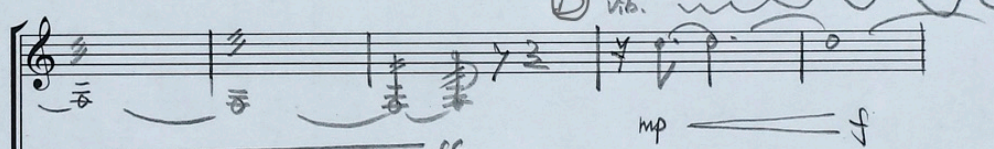
bubble note

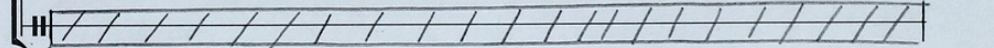
C Tpt. 

ff 

8'26" mtr. vib.


mp

C Tpt. 

ff 

8'40"

C Tpt. 

ff mp 

8'40"

C Tpt. *fluster tongue*
sf *sf* *fmp*

Tp.

8'58"
ord.

C Tpt. *ord.* 5 5 6
P

Tp.

C Tpt. *tongue ram* *ord.* 5 5
f *P*

Tp.

C Tpt. *tongue ram* *fluster tongue* 5 6 6 5
sf sf *f sempre*

Tp.

Handwritten musical score for C Tpt. and Tp. The C Tpt. staff contains notes with various articulations and dynamics. Above the staff, there are handwritten annotations: "tongue ram 9'11''", "9'12''", and "flexor tongue". Below the staff, there are handwritten notes "sf" and "p". The Tp. staff is filled with diagonal hatching, indicating it is silent.

Handwritten musical score for C Tpt. and Tp. The C Tpt. staff contains notes with various articulations and dynamics. Above the staff, there is a handwritten annotation: "tongue ram". Below the staff, there are handwritten notes "sf" and "sf sf sf sf sf". The Tp. staff is filled with diagonal hatching, indicating it is silent.

Handwritten musical score for C Tpt. and Tp. The C Tpt. staff contains notes with various articulations and dynamics. Above the staff, there are handwritten annotations: "mute vib." and "9'22''". Below the staff, there are handwritten notes "sf sf", "fp", and "f". The Tp. staff is filled with diagonal hatching, indicating it is silent.

Handwritten musical score for C Tpt. and Tp. The C Tpt. staff contains notes with various articulations and dynamics. Above the staff, there is a handwritten annotation: "ord.". Below the staff, there are handwritten notes "p" and "mf". The Tp. staff is filled with diagonal hatching, indicating it is silent.

(mute off)

muted vib.
Halter
tongue

5 5

2 4

C Tpt.

Tp.

9'46" Electric Birds
Horn w/c

C Tpt.

pp P PP

Tp.

9'56"

C Tpt.

P mp PP

Tp.

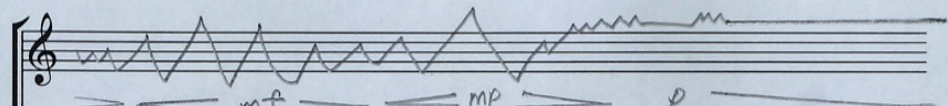
10'06"

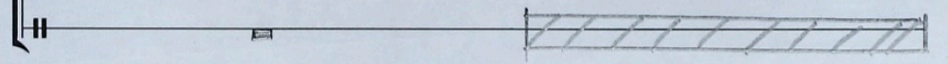
C Tpt.

mp PP mp

Tp.

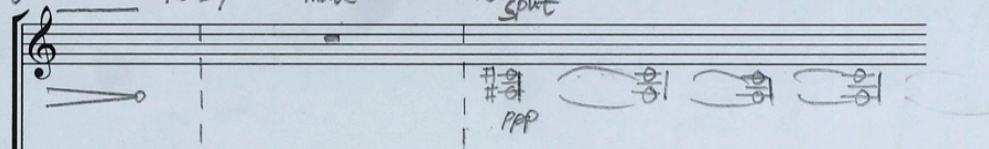
10'16"

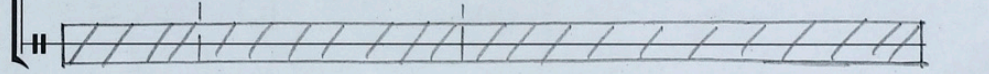
C Tpt. 

Tp. 

Rubato

10'26" 10'27" 10'36" split

C Tpt. 

Tp. 

10'46" breath sound

pp

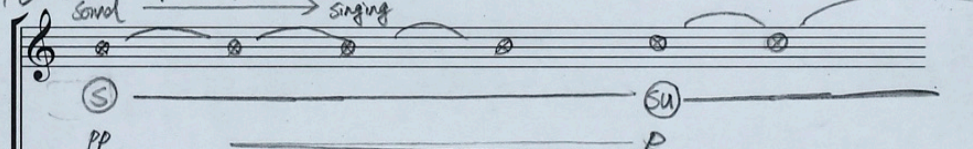
poco a poco

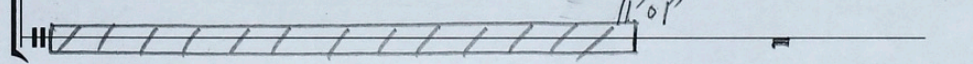
with singing

pp

P

11'01"

C Tpt. 

Tp. 

11'06" 11'07" 11'24" breath sound with hum

C Tpt. 

Tp. 

11'26"

C Tpt.
 Tp.

Detailed description: This system shows the C Tpt. part starting at 11:26. The staff contains two notes, each marked with a circled 'SU' and a 'P' dynamic. The Tp. part is a hatched bar.

11'46"

C Tpt.
 Tp.

Detailed description: This system shows the C Tpt. part starting at 11:46. The staff contains four notes, each marked with a circled 'SU' and a 'P' dynamic. The Tp. part is a hatched bar.

12'06" 12'11" 12'19" Electric Birds

C Tpt.
 Tp.

Detailed description: This system shows the C Tpt. part starting at 12:06. The staff contains three notes, each marked with a circled 'SU' and a 'P' dynamic. The Tp. part is a hatched bar. The section ends at 12:19 with the instruction 'Electric Birds' and a 'ppp' dynamic marking.

Fade out

C Tpt.
 Tp. 12'26"

Detailed description: This system shows the C Tpt. part starting at 12:26. The staff contains a wavy line and a note marked with a circled 'SU' and a 'pp' dynamic. The Tp. part is a hatched bar. The section ends with the instruction 'Fade out'.