

PLANTAINS IN THE RAIN

For Orchestra

A THESIS IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
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PLANTAINS IN THE RAIN

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University of Missouri-Kansas City, 2012

ABSTRACT

"*Plantains in the Rain*" is an early masterpiece of Cantonese music (a type of Chinese traditional instrumental ensemble music). The piece depicts the pattering of rain drops on plantains in early summer.

My composition *Plantains in the Rain* for orchestra has shown how I got inspiration from the Chinese traditional music, and formed my personal creative concept, in order to compose in Chinese style with Western compositional approach.

By slowing down and ornamenting the original theme, contrasting the legato and staccato phrases, altering the rhythm, and employing various dynamics, I attempted to depict the image of the raindrop's pattering sound and the plantains swaying gesture in the rain.

I first worked on the piano in a four-hands version, as a study for composing this orchestral work. As the musical textures and the sonority were expanded, the dramaturgy of the piece was also changed. However, the image and the spirit of the original music were shared thoroughly in both versions.

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled “Plantains in the Rain,” presented by WANG A-Mao, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Chen Yi, D.M.A., Committee Chair
Conservatory of Music and Dance

Zhou Long, D.M.A.
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Mara Gibson, Ph.D.
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INSTRUMENTATION

1 Piccolo

2 Flutes

2 Oboes

2 Clarinets bB

1 Bass Clarinet

2 Bassoon

4 Horns

2 Trumpets (St. Mute/Cup Mute)

2 Trombones

1 Tuba

Percussions

I. Timpani, A D E G, Suspended cymbal

II. Glockenspiel, Vibraphone, Triangle

III. Tam-tam (Large), Bass Drum, Triangle

Harp

Piano

Strings

Transposed Score

Plantains in the rain

A1
♩ = 60 *quietly*

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Trombone 1
Trombone 2
Tuba
Timpani
Glockenspiel/Vibraphone
Percussion
Harp 1
Piano 1

A2
♩ = 60 *quietly*

Violin I 1
Violin I 2
Violin II 1
Violin II 2
Viola 1
Viola 2
Cello 1
Cello 2
Contrabass 1
Contrabass 2

This image shows a page of a musical score for a symphony orchestra, starting at measure 6. The score is divided into two systems. The first system includes the following instruments: Piccolo, Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba, Timpani (Timp.), Glockenspiel/Vibraphone (Glk. Vibr.), Percussion (Perc.), Horn 1 (Hr. 1), and Piano (Pno. 1). The second system includes Violin 1 (Vln. I 1), Violin 1 (Vln. I 2), Violin II 1 (Vln. II 1), Violin II 2 (Vln. II 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vcl. 1), Violoncello 2 (Vcl. 2), Contrabass 1 (Cb. 1), and Contrabass 2 (Cb. 2). The score features complex rhythmic patterns, particularly in the woodwinds and strings, with dynamic markings such as *mf*, *mp*, *p*, *pp*, and *ppp*. There are also performance instructions like *cresc.* and *dim.* and a *6* marking above the strings. The page number '2' is centered at the bottom.

11

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Glk.
Vibr.
Perc.
Hp. 1
Pno. 1

Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

B
15

Perc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
B. Cl.
Bsa. 1
Bsa. 2
Ha. 1
Ha. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Glk. Vib.
Perc.
Harp
Harp 1
Harp 2
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. 1
Vla. 2
Vcl. 1
Vcl. 2
Cb. 1
Cb. 2

p
mp
f
mf
ppp
cres.
dim.

20

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Ha. 1

Ha. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk.
Vibr.

Perc.

Hr.

Pno. 1

20

Vln. I.1

Vln. I.2

Vln. II.1

Vln. II.2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb. 1

Cb. 2

24

Woodwind section: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, B. Cl., Bassoon 1, Bassoon 2, Horn 1, Horn 2, C. Tpt. 1, C. Tpt. 2, Trombone 1, Trombone 2, Tuba.

Brass section: B. Cl. 1, B. Cl. 2, B. Cl., Bassoon 1, Bassoon 2, Horn 1, Horn 2, C. Tpt. 1, C. Tpt. 2, Trombone 1, Trombone 2, Tuba.

Percussion: Timp., Glk. Vltr., Perc., Vibraphone.

String section: Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II, Cb. I, Cb. II.

Piano: Pno. 1.

Dynamic markings: *mf*, *mp*, *nf*, *p*, *pp*, *ppp*, *ppp cresc.*, *ppp*.

Performance instructions: *vibraphone*, *pp*, *ppp cresc.*, *ppp*.

27

Perc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Glb. Vbr.
Picc.
Hrp. 1
Pno. 1
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vcl. 1
Vcl. 2
Cb. 1
Cb. 2

27

7

D

$\text{♩} = 120 \text{ vivace}$
30

Perc.

F1

F2

Ob. 1

Ob. 2

B.Cl. 1

B.Cl. 2

B.Cl.

Baa. 1

Baa. 2

Ha. 1

Ha. 2

Ct. 1
St. Mau

Ct. 2
St. Mau

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk.
Vibr.

Perc.

Hp. 1

Pno. 1

$\text{♩} = 120 \text{ vivace}$
30

Vln. 11
pizz.

Vln. 12
pizz.
p

Vln. II 1
pizz.

Vln. II 2
pizz.
p

Vla. 1
pizz.

Vla. 2

Vc. 1
pizz.

Vc. 2

Cb. 1
pizz.

Cb. 2
pizz.

33

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C. Tpt. 1

C. Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk. Vib.

Perc.

Harp

Pno. 1

33

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb. 1

Cb. 2

33

E
38

Perc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Glk. Vib.
Perc.
Hp. 1
Pno. 1
Vln. 11
Vln. 12
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

41

Pec.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsa. 1

Bsa. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk. Vbr.

Perc.

Hrp. 1

Pno. 1

41

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

arco pizz.

mp

mf

f

45 F

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bb. Cl. 1
 Bb. Cl. 2
 B. Cl.
 Bas. 1
 Bas. 2
 Ho. 1
 Ho. 2
 C. Tpt. 1
 C. Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Glk. Vbr.
 Perc.
 Hp. 1
 Pno. 1

45
 Vln. I 1
 Vln. I 2
 Vln. II 1
 Vln. II 2
 Vla. 1
 Vla. 2
 Vcl. 1
 Vcl. 2
 Cb. 1
 Cb. 2

40

Picc. *ff mf*

Fl. 1 *ff mf*

Fl. 2 *ff mf*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1

Bsn. 2

40

Ha. 1 *pp*

Ha. 2 *pp*

C. Trp. 1 *pp*

C. Trp. 2 *pp*

40

Tbn. 1

Tbn. 2

Tuba

40

Timp.

Glk. Vibr.

40

Perc.

40

Hp. 1

40

Pno. 1

40

Vln. I 1 *f*

Vln. I 2 *f*

Vln. II 1 *f*

Vln. II 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vcl. 1 *f*

Vcl. 2 *f*

40

Ch. 1

Ch. 2

57

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb. Cl. 1

Bb. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C. Trp. 1

C. Trp. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk. Vbr.

Perc.

Hp. 1

Pho. 1

57

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb. 1

Cb. 2

61 G

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
C. Trp. 1
C. Trp. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Glk.
Vibr.
Perc.
Hp. 1
Pno. 1

61

Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vcl. 1
Vcl. 2
Cb. 1
Cb. 2

66

H

Picc.

Hr. 1

Hr. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C Trp. 1

C Trp. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk. Vltr.

Perc.

Hp. 1

Pho. 1

Vln. II 1

Vln. II 2

Vln. I 1

Vln. I 2

Vcl. 1

Vcl. 2

Cb. 1

Cb. 2

f p

mp

f

ff

mf

p

suspended cymbal

Triangle

70

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glb. Vibr.

Perc.

Hp. 1

Pno. 1

70

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vln. 1

Vln. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

74 1

Perc.

F1

F2

Ob. 1

Ob. 2

B-Cl. 1

B-Cl. 2

B. Cl.

Bsa. 1

Bsa. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk. Vib.

Perc.

Hp. 1

Pno. 1

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Bass Drum

EFFEET AP RECEDE

78

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

C. Trp. 1

C. Trp. 2

Tbn. 1

Tbn. 2

Tuba

Tmp.

Glk.

Vbr.

Perc.

Hp. 1

Hp. 2

Tbn. 1

Tbn. 2

Vln. I.1

Vln. I.2

Vln. II.1

Vln. II.2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb. 1

Cb. 2

78

78

Musical score for a symphony orchestra, starting at measure 82. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani), strings (Violins I & II, Violas, Cellos, Double Basses), and percussion (Cymbals, Snare Drum, Bass Drum, Tom-tom, Triangle). The score is in 2/2 time and features complex rhythmic patterns and dynamic markings such as *sfz*, *f*, and *sf*.

86

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1

Ob. 2

B. Cl. 1 *ppp*

B. Cl. 2 *ppp*

B. Cl.

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk.
Vbr.

Perc. *ppp*

Hp. 1 *ppp*

Pno. 1

86

Vln. I 1 *ppp*

Vln. I 2 *ppp*

Vln. II 1 *ppp*

Vln. II 2 *ppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vcl. 1 *ppp*

Vcl. 2 *ppp*

Cb. 1 *ppp*

Cb. 2 *ppp*

ppp

VITA

Ms. Wang A Mao was born into a musical family in Beijing, China. She started to play the piano at the age of three. From 1996 - 2004, Ms. Wang studied piano and composition in the Primary and Middle School of the Central Conservatory of Music (CCOM). From 2004 - 2009, she studied composition under Professor Tang Jianping at the Central Conservatory of Music, where she received her Bachelor of Arts in Composition.

Ms. Wang has received the second prize of the first Palatino Composition Competition (2007) with her piano solo work - *The Impression of Beijing Opera*. In 2011, she was selected as a winner of the Young Composer Project, which was held by the Beijing Modern Music Festival with her chamber music work, *The Vox of Swallow and Nightingale*. Her Chinese chamber music work, *The Battle Between Zhong Kui and Ghosts*, was performed at the eighth Music Festival of the Central Conservatory of Music (2008). In addition, she was chosen as a finalist of the UMKC Chamber Music Competition, with her chamber music work, *Bright Trickling Brook*, in 2010.

Ms. Wang has performed her own piano work, *Mountains on The Other Side of The River*, at the Crossroads concert at New York City's Le Poisson Rouge and the Conservatory Connections concert at The Nelson-Atkins Museum of Art in Kansas City. *The Impression of Beijing Opera*, in the Edgar Snow Memorial Fund Symposium (2010) and the National Association of Schools of Music (NASM) concert at UMKC Conservatory (2011).