

MASKS

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
Of Missouri-Kansas City in Partial Fulfillment of
The requirements for the degree of

DOCTOR OF MUSICAL ARTS

by
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MASKS

Jing Zhou, Candidate for the Doctor of Musical Arts
Degree

University of Missouri-Kansas City, 2016

ABSTRACT

Masks is inspired by a type of Chinese opera called *Chuanju*, which comes from the Sichuan region in southwest China. In *Chuanju*, each character has his or her own type of face makeup. For example, semi-transparent makeup is often used for females and young men, while *yingyang* makeup splits a face into two different colors. One special technique called *bianlian* involves a character who wears silk masks representing different made-up faces. The actor rapidly tears off the masks one by one, displaying an evolution of emotions.

The colors commonly used on *bianlian* masks and their character attributes are white (mischievous), black (fair), red (loyal), blue and green (brutal), yellow (delicate), and gold (supernatural). Multiple colors are often combined in one mask to convey complex characters. *Masks* reflects different colors in its four sections: 1) white and gold, 2) semi-transparent and blue, 3) black and red, and 4) semi-transparent.

The basic pitch material consists of a six-note mode. This mode is extended to five other modes by starting each mode in a different position while keeping the first note on the same pitch. Each section includes the combination of two or three modes, thus reflecting the changing characters used in *bianlian*. The first section uses the two modes with the greatest contrast in pitches, evoking all the hidden masks at the beginning of *bianlian*. As the music progresses, other modes that share pitches increasingly begin to blend together, as if masks are gradually being taken off to reveal the faces underneath.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance have examined a dissertation titled “Masks”, presented by Jing Zhou, candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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INSTRUMENTATION

Piccolo

2 Flute

2 Oboes

English horn in F

2 Clarinets in B-flat

Bass clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass trombone

Tuba

Timpani (5)

Percussion (3 players)

Percussion 1: Bongos, Castanets, Woodblocks, Small Chinese opera gong, Marimba







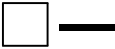




Percussion 2: Congas, Maracas, Woodblocks, Small Chinese opera gong, Whip, Bass drum, Xylophone

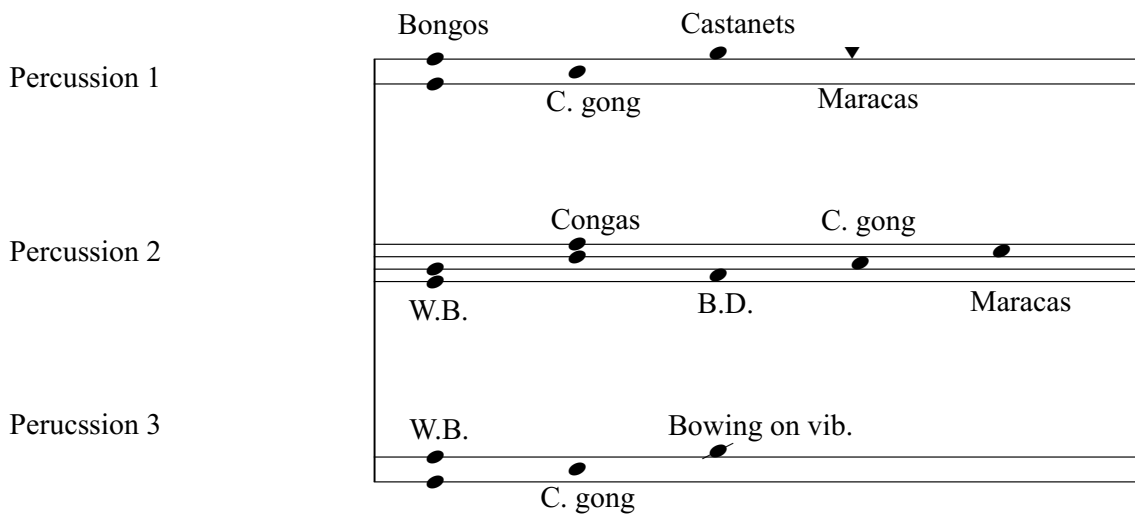
Percussion 3: Woodblocks, Small Chinese opera gong, Glockenspiel, Vibraphone

Harp

Strings

NOTATION

-  play highest artificial harmonics
-  long and slow gliss down
-  long and slow gliss up
-  short and fast gliss up
-  short and fast gliss down
-  press bow harder than usual
-  repeat boxed notes
-  hard xylophone sticks
-  hard yarn sticks
-  medium yarn sticks
-  wide vibrato



The diagram shows three staves of percussion notation:

- Percussion 1:** Features notes for Bongos, Castanets, C. gong, and Maracas.
- Percussion 2:** Features notes for Congas, C. gong, W.B., B.D., and Maracas.
- Percussion 3:** Features notes for W.B., Bowing on vib., and C. gong.

Masks

Transposed Score

$\text{♩} = 46$ Jing Zhou

The score is arranged in a transposed format. The instruments and their parts are as follows:

- Piccolo:** Rests throughout.
- Flute 1.2:** Plays a melodic line starting at measure 46, marked *p* and *pp*.
- Oboe 1.2:** Rests throughout.
- English Horn:** Rests throughout.
- Clarinet in B \flat 1.2:** Plays a melodic line starting at measure 46, marked *p* and *pp*.
- Bass Clarinet in B \flat :** Rests throughout.
- Bassoon 1.2:** Rests throughout.
- Contrabassoon:** Rests throughout.
- Horn in F 1.3:** Rests throughout.
- Horn in F 2.4:** Rests throughout.
- Trumpet in C 1.2.3:** Rests throughout.
- Trombone 1.2:** Rests throughout.
- Bass Trombone:** Rests throughout.
- Tuba:** Rests throughout.
- Timpani:** Rests throughout.
- Percussion 1:** Plays a rhythmic pattern of eighth notes, marked *mf*. Includes a *Casianets* instruction.
- Marimba:** Rests throughout.
- Percussion 2:** Plays a rhythmic pattern of eighth notes, marked *f*. Includes a *W.B.* instruction.
- Xylophone:** Rests throughout.
- Percussion 3:** Rests throughout.
- Glockenspiel:** Rests throughout.
- Vibraphone:** Rests throughout.
- Harp:** Rests throughout.
- Violin I:** Rests throughout. Includes a *sul pont.* instruction and a *ppp* dynamic marking.
- Violin II:** Rests throughout. Includes a *sul pont.* instruction and a *ppp* dynamic marking.
- Viola:** Rests throughout.
- Violoncello:** Rests throughout.
- Double Bass:** Rests throughout. Includes a *div. 2 pizz.* instruction and a *mf* dynamic marking.

$\text{♩} = 46$

This page of the musical score includes the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1.2), Oboe 1 (Ob. 1.2), Clarinet 1 (Cl. 1.2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1.2), and Contrabassoon (Cb. sn.).
- Brass:** Horns 1.3 and 2.4, Trumpets 1.2.3, Trombone 1 (Tbn. 1.2), Bass Trombone (B. Tbn.), and Tuba.
- Percussion:** Castanets, Bongos, Maracas (Mar.), Whistle/Bell (W.B.), Xylophone (Xyl.), and Gong (Glock.).
- Keyboard:** Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Dynamic markings include *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *sf* (sforzando). Performance instructions include *div.* (divisi) and *div. 3* (divisi 3). The harp part includes specific chord diagrams for C[♯] Db and C[♯].

10

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn. Tuba

Timp.

Perc. 1.

Mar.

Perc. 2.

Xyl.

Perc. 3.

Glock.

Vib.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *mp* *mf*

pp

pp *mp* *mf*

pp

pp

sf *sf* *sf*

fp *fp*

mp *p*

Chinese opera gong

mp

p

p

mp

arco

Picc. *mf* *tr*
 Fl. 1. 2. *mf* *tr*
 Ob. 1. 2. *mp* *tr* *mf*
 Eng. Hn. *mp* *tr* *mf*
 Cl. 1. 2.
 B. Cl.
 Bsn. 1. 2.
 Cbsn.
 Hn. 1. 3. *p*
 Hn. 2. 4. *p*
 C Tpt. 1. 2. 3. *fp* *f*
 Tbn. 1. 2. *fp* *f*
 B. Tbn. Tuba *mfpp*
 Timp.
 Perc. 1.
 Mar.
 Perc. 2.
 Xyl. *mp*
 Perc. 3.
 Glock.
 Vib.
 Hp. *C₂*
 Vln. I. *ord.* *mf*
 Vln. II. *ord.* *mf*
 Vla. *mf*
 Vc. *mf*
 Db.

16

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2.3.

Tbn. 1.2.

B. Tbn. Tuba

Timp.

Perc. 1.

Mar.

Perc. 2.

Xyl.

Perc. 3.

Glock.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mp

mp

p

mp

This page of the musical score contains the following parts and markings:

- Picc.**: Piccolo flute, starting with a forte (*f*) dynamic.
- Fl. 1.2**: First and second flutes, playing a melodic line with a forte (*f*) dynamic.
- Ob. 1.2**: First and second oboes, featuring trills (*tr*) and a mezzo-forte (*mf*) dynamic.
- Eng. Hn.**: English horn, with trills (*tr*) and a mezzo-forte (*mf*) dynamic.
- Cl. 1.2**: First and second clarinets, playing a melodic line with a mezzo-piano (*mp*) dynamic.
- B. Cl.**: Bass clarinet, with a mezzo-forte (*mf*) dynamic.
- Bsn. 1.2**: First and second bassoons, with trills (*tr*) and a mezzo-piano (*mp*) dynamic.
- Cbsn.**: Contrabassoon, with a mezzo-forte (*mf*) dynamic.
- Hn. 1.3** and **Hn. 2.4**: Horns, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- C Tpt. 1.2.3**: Cornets in C, with a mezzo-forte (*mf*) dynamic.
- Tbn. 1.2**: Tenors, with a mezzo-forte (*mf*) dynamic.
- B. Tbn. / Tuba**: Bass tubas, with a mezzo-forte (*mf*) dynamic.
- Timp.**: Timpani, with a mezzo-forte (*mf*) dynamic.
- Perc. 1, 2, 3**: Percussion parts, including snare drum, cymbals, and tom-toms.
- Xyl.**: Xylophone, playing a rhythmic pattern.
- Glock.**: Glockenspiel, playing a rhythmic pattern.
- Vib.**: Vibraphone, with a mezzo-forte (*mf*) dynamic.
- Hp.**: Harp, with a mezzo-forte (*mf*) dynamic.
- Vln. I**: Violins I, playing a melodic line with a piano (*p*) dynamic.
- Vln. II**: Violins II, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- Vla.**: Violas, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- Vc.**: Violas, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- Db.**: Double basses, playing a melodic line with a mezzo-forte (*mf*) dynamic.

20

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn. Tuba

Timp.

Perc. 1.

Mar.

Perc. 2.

Xyl.

Perc. 3.

Glock.

Vib.

Harp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

mf

pp

23

25 =52

Picc.

Fl. 1.2

Ob. 1.2 *pp*

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.3 *pp*

Hn. 2.4 *pp*

C Tpt. 1.2.3 *pp*

Tbn. 1.2 *pp*

B. Tbn. Tuba *pp*

Timp.

Perc. 1.

Mar.

Perc. 2.

Xyl.

Perc. 3. *mf* W.B.

Glock.

Vib.

Hp.

25 =52 unis. *pppp* *ppp*

Vln. I *pppp* *ppp*

Vln. II *pppp* *ppp*

Vla.

Vc.

Db. *ppp*

++|+++

43

Picc. *mf* *mp*

Fl. 1.2 *mp* *mp*

Ob. 1.2 *mp* *p*

Eng. Hn. *p* *mp* *p*

Cl. 1.2 *p* *mp* *p*

B. Cl. *mf* *mp* *pp*

Bsn. 1.2 *mf* *mp*

Cbsn. *pp*

Hn. 1.3 *mp*

Hn. 2.4 *mp*

C Tpt. 1.2.3 *mf* *mp*

Tbn. 1.2

B. Tbn. Tuba

Timp.

Perc. 1. C. gong *mp* *p*

Mar.

Perc. 2. Xylophone *mp* *mp*

Crot.

Perc. 3.

Glock.

Vib.

Hrp. *mf* *mp*

Vln. I *mp* *mf* *pp* *div*

Vln. II *mp* *mf* *pp* *div*

Vla. *mp* *mf* *pp*

Vc. *mp* *mf* *pp*

Db. *pp*

49 51

Picc. *mp*

Fl. 1.2 *mp*

Ob. 1.2

Eng. Hn.

Cl. 1.2 *mp* *p*

B. Cl.

Ban. 1.2 *mp* *p* *ppp*

Cbsn.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn. Tuba *p* *ppp*

Timp. *mp* *p* *pp*

Perc. 1.

Mar. *mf* *mp* *p* *pp*

Perc. 2. W.B. *mp* C. gong *f > pp* maracas

Xyl.

Perc. 3. W.B.

Glock. *mp*

Vib. *mp*

Hp. *mf* *mp*

51 *mp* *mf* *mp* *mp* *p* *pp* *ppp*

Vln. I *mp* *mf* *mp* *mp* *p* *pp* *ppp*

Vln. II *mp* *mf* *mp* *mp* *p* *pp* *ppp*

Vla. *mf*

Vc. *mf*

Db. *mf* *pp* *ppp* arco

58

Picc.
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Eng. Hn.
Cl. 1.
Cl. 2.
B. Cl.
Bsn. 1.
Bsn. 2.
Cb. Sn.
Hn. 1.3.
Hn. 2.4.
C Tpt. 1.2.3.
Tbn. 1.2.
B. Tbn. / Tuba
Timp.
Perc. 1. maracas
Mar.
Perc. 2.
Xyl.
Perc. 3.
Glock.
Vib.
Hp.
Vln. I. unis. +++++ A3
Vln. II. unis. pp
Vla.
Vc.
Db.

72

Picc.

Fl. 1.2.

Ob. 1.2.

Eng. Hn.

Cl. 1.2.

B. Cl.

Ban. 1.2.

Cbsn.

Hn. 1.3.

Hn. 2.4.

C Tpt. 1.2.3.

Tbn. 1.2.

B. Tbn. Tuba

Timp.

Perc. 1.

Mar.

Perc. 2.

Xyl.

Perc. 3.

Glock.

Vib.

Hrp.

Vln. I

Vln. II

Vln. I

Vln. II

Vla.

Vla.

Vc.

Db.

pp

pp

p

p

p

117 22

Picc. *f*

Fl. 1. *f*

Fl. 2. *f*

Ob. 1. *f*

Ob. 2. *f*

Eng. Hn. *f*

Cl. 1. *f*

Cl. 2. *f*

B. Cl. *mp*

Bsn. 1. *mp*

Bsn. 2. *mp*

Cbsn. *mp*

Hn. 1.3. *mf*

Hn. 2.4. *mf*

C Tpt. 1.2.3. *mf*

Tbn. 1.2. *mf*

B. Tbn. Tuba *mf*

Timp.

Perc. 1.

Mar.

Perc. 2.

Xyl.

Perc. 3.

Glock.

Vib.

Hp.

Vln. I. *mf*

Vln. II. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

130 $\text{♩} = 52$ 135 $\text{♩} = 52$

Picc. *ff*

Fl. 1. *ff*

Fl. 2. *ff*

Ob. 1. *ff*

Ob. 2. *ff*

Eng. Hn. *ff*

Cl. 1. *ff*

Cl. 2. *ff*

B. Cl. *ff*

Bsn. 1. *ff*

Bsn. 2. *ff*

Cbsn. *ff*

Hn. 1. 3. *ff*

Hn. 2. 4. *ff*

C Tpt. 1. 2. 3. *ff*

Tbn. 1. 2. *ff*

B. Tbn. Tuba *ff*

Timp. *f*

Perc. 1. *f*

Mar. *f*

Perc. 2. *f*

Xyl. *f*

Perc. 3. *f*

Glock. *f*

Vib. *f*

Hp. *f*

Vln. I. *ff*

Vln. II. *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

135 $\text{♩} = 52$

pp *unis.*

pp

Picc.
 Fl. 1.2.
 Ob. 1.2.
 Eng. Hn.
 Cl. 1.2.
 B. Cl.
 Ban. 1.2.
 Cbsn.
 Hn. 1.3.
 Hn. 2.4.
 C Tpt. 1.2.3.
 Tbn. 1.2.
 B. Tbn. Tuba
 Timp.
 Perc. 1.
 Mar.
 Perc. 2.
 Croton.
 Perc. 3.
 Glock.
 Vib.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for page 141, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Violins, Viola, and Double Bass. The score includes dynamic markings such as *p*, *pp*, *ppp*, and *mf*, and first endings (1.).

146

Picc.

Fl. 1.2.

Ob. 1.2.

Eng. Hn.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.3.

Hn. 2.4.

C Tpt. 1.2.3.

Tbn. 1.2.

B. Tbn. Tuba

Timp.

Perc. 1.

Mar.

Perc. 2.

Crot.

Perc. 3.

Glock.

Vib.

Hp.

Vln. W.V. *p*

Vln. I. W.V. *p*

Vln. II. *pp*

Vla. *pp* unis.

Vc. *pp*

Db. *pp*

148 *rit.* *A tempo*

Picc. *mf*

Fl. 1.2 *pp*

Ob. 1.2

Eng. Hn. *p*

Cl. 1.2 *pp*

B. Cl. *p*

Bsn. 1.2 *p*

Cbsn.

Hn. 1.3 *pp*

Hn. 2.4 *pp*

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn. Tuba

Timp.

Perc. 1.

Mar.

Perc. 2. *C. gong* *p*

Crot. *p*

Perc. 3. *p*

Glock. *p*

Vib.

Hp. *mp*

Vln. *mf*

Vln. I *mf* *div.* *p*

Vln. II *mf* *pp* *div.* *pp* *p*

Vla. *pp* *div.* *pp* *p*

Vcl. *mf* *pizz.* *mf*

Db. *mf* *pizz.* *mf*

150 *rit.* *A tempo*

152 *grace*

Picc. *mf* *W.V.*

Fl. 1.2. *mf*

Ob. 1.2. *mp*

Eng. Hn.

Cl. 1.2. *mp*

B. Cl.

Ban. 1.2. *p*

Cbsn.

Hn. 1.3. *p*

Hn. 2.4.

C Tpt. 1.2.3.

Tbn. 1.2.

B. Tbn. Tuba

Timp.

Perc. 1.

Mar.

Perc. 2.

Xyl.

Perc. 3.

Glock.

Vib.

Harp. *p*

Vln. I. *p*

Vln. II. *p*

Vla. *p*

Vcl. *mf*

Db. *mf*

$\text{♩} = 46$
159

Picc. *mf* *ppp*

Fl. 1. 2. *mf* *ppp* 1. 2. *p*

Ob. 1. 2. 1. 2. *p*

Eng. Hn. *p*

Cl. 1. 2. *pp* *p*

B. Cl. *p*

Ban. 1. 2. *pp* 1. 2. *p*

Cbsn. *p*

Hn. 1. 3. *pp* (*pp*)

Hn. 2. 4. *pp* (*pp*)

C. Tpt. 1. 2. 3. *pp* (*pp*)

Tbn. 1. 2. *pp* (*pp*)

B. Tbn. Tuba *pp* (*pp*)

Timp. *pp*

Perc. 1. Bongos *p*

Mar. *p*

Perc. 2. Congas *p* B.D. *pp*

Xyl. *p*

Perc. 3. *p*

Glock. *p*

Vib. *p*

Hp. *mp*

$\text{♩} = 46$
unis. *p* *pp* (*pp*)

Vln. I unis. *p* *pp* (*pp*)

Vln. II unis. *p* *pp* (*pp*)

Vla. unis. *p* *pp* (*pp*)

Vc. *p* arco *pp*

Db. *p* arco *pp*

165 *rit.*

Instrument List:
Picc.
Fl. 1.2
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Ban. 1.2
Cbsn.
Hn. 1.3
Hn. 2.4
CTpt. 1.2.3.
Tbn. 1.2
B. Tbn. Tuba
Timp.
Perc. 1. Bongos
Mar.
Perc. 2.
Xyl.
Perc. 3. C.gong
Glock.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

Dynamics: *mp*, *pp*, *p*, *ppp*, *pppp*

Performance Markings: *rit.*, *tr.*, *1.*, *f*, *mf*, *ppp*

VITA

Jing Zhou (b.1981, Changsha, China) is a composer and guzheng performer. She fuses new and bold musical ideas with her traditional Chinese musical heritage to create a distinct compositional style. As both composer and performer, Zhou has appeared at venues throughout North America, Europe and China, including at Carnegie Hall, Symphony Space, Le Poisson Rouge, and Jordan Hall. Her music has been performed by Music from China, 15.19 Ensemble, Dinosaur Annex Ensemble, and the Center for New Music. Her duet for zheng and clarinet *The Four Gentlemen Among Flowers* was featured on the album *East Meets West II: Clarinet Music* (Albany Records, 2014), performed by Chinese Composers Overseas.

Zhou was awarded an International Alliance for Women in Music Libby Larsen Prize Honorable Mention. Her music has been featured in the Young Composers Project of the Beijing Modern Music Festival and selected for performances at the 13th World Harp Congress, Eighth Blackbird residency at UMKC, Exchange Midwest Composers Conference, and the UMKC Summer Composition Workshop. She was a finalist in the ASCAP Morton Gould Young Composer Awards in 2011.

Zhou completed her DMA in Composition at the University of Missouri - Kansas City, where she studied with Zhou Long, James Mobberley, and Chen Yi. Previously, Zhou completed her M.M. in Composition at the New England Conservatory of Music under Michael Gandolfi and John Mallia, and her B.M. in Composition at the Central Conservatory of Music in Beijing under Jianping Tang and Changjun Xu.