GREAT FOOL: SIX POEMS OF RYŌKAN
FOR TENOR AND 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 of

MASTER OF MUSIC

by
MORGAN REED GREENWOOD
B.M., University of Missouri-Kansas City, 2015

Kansas City, Missouri
2017
GREAT FOOL: SIX POEMS OF RYŌKAN
FOR TENOR AND ORCHESTRA

Morgan Reed Greenwood, Candidate for Master of Music Degree
University of Missouri-Kansas City, 2017

ABSTRACT

Great Fool: Six Poems of Ryōkan for tenor and orchestra (2017) is a piece of music written for tenor voice and orchestra in six interconnected songs lasting approximately thirteen minutes. Each song is an English adaptation of a different poem by the hermit Zen monk Ryōkan Taigu (Japanese, 1758-1831). The music retains the brevity of the poetry as it explores the ideas of impermanence—the nature of any conditioned state to end—and a notion of an emptiness inherent in all things. As any state is only knowable in contrast to another opposing state (fast is not slow, hot is not cold, etc), all states are, in and of themselves, empty of a self-nature.

These themes are found throughout the piece in different scales from the micro to the macro. For example, in the continuous change of a single string instrument’s technique first creating pitch, then unstable noise-spectrum, then pitch again. As we zoom out there is a version of the same motion in which the entire section of instruments performs a state-change so it is the massed sound itself that changes over the course of five seconds, or thirty seconds, or a minute. And finally in the trajectory of the piece as a whole from a state of relative complexity to a state of relative simplicity, with all points in between.
The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance have examined a thesis titled “Great Fool: Six Poems of Ryōkan for Tenor and Orchestra”, presented by Morgan Reed Greenwood, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Paul Rudy, D.M.A., Committee Chair
Division of Composition, Theory, and Musicology

Zhou Long, D.M.A.
Division of Composition, Theory, and Musicology

Chen Yi, D.M.A.
Division of Composition, Theory, and Musicology
CONTENTS

ABSTRACT .............................................................................................................................. iii

ACKNOWLEDGEMENTS ........................................................................................................ vi

INSTRUMENTATION AND LIST OF SONGS ..................................................................... vii

NOTATION .......................................................................................................................... viii

TEXT .................................................................................................................................... xi

GREAT FOOL ......................................................................................................................... 1

VITA ....................................................................................................................................... 42
ACKNOWLEDGEMENTS

I cannot thank those who played any part in the creating of this piece enough. Firstly to Paul Rudy, for his stalwart encouragement and tremendous guidance throughout the whole process and for asking the right questions at the right time to lead myself to do the same. To Zhou Long and Chen Yi both, for serving on the committee and providing me with their invaluable thoughts. To my parents for continuing to support me as I go into unfamiliar waters. And to Brittany, to whom nothing I could say would be adequate.
INSTRUMENTATION

2 Flutes (2nd also Piccolo)
2 Oboes
2 Clarinets in B-flat (2nd also Bass Clarinet)
2 Bassoons (2nd also Contrabassoon)
- 4 Horns
2 Trumpets in C
Trombone
Tuba
- Timpani*
3 Percussionists
- Harp
- Tenor
- Strings
(min. 12.10.8.6.3)

Percussion 1: crotales (full octave; w/ bow), bell tree, small triangle, small bell (resonant), tubular bells (C4-G5), ocean drum, sandpaper blocks, tam-tam, 2 suspended cymbals (small & medium)

Percussion 2: marimba, glass wind chimes, glockenspiel, temple blocks, sizzle cymbal, small tam-tam

Percussion 3: bass drum, vibraphone, rin (singing bowl), mark tree, 4 bongos, large suspended cymbal

*Timpani: see notation note

The score is in C
Crotales sound two octaves higher than written, glockenspiel sounds one octave higher.
Duration: c.13’00”

LIST OF SONGS

I. “When all…” pg. 1
II. “Brooding on the past…” pg. 8
III. “Out-breath…” pg. 15
IV. “I don’t consider…” pg. 21
V. “If on the mountain…” pg. 25
VI. “What legacy…” pg. 36
NOTATION

Microtonal accidentals:

\[ \begin{align*}
\mathsf{1\#} \\
\mathsf{b\#}
\end{align*} \]

Quarter-tone lower/higher (or natural 11\textsuperscript{th} harmonic – specified in score)

Microtonal inflections smaller than a quarter-tone. Oftentimes the natural 7\textsuperscript{th} harmonic, other times an approximately equidistant eighth-tone or an untempered shading of pitch. Specified in-score.

[Music notation]

All shown here ascending within the space of a Major 2\textsuperscript{nd}.

Woodwinds

[Music notation]

Harmonics: diamond notehead shows fingering, notes above indicate sounding pitch.

[Music notation]

Whistle tones: diamond notehead shows fingering. (flute only)

Brass

Both trumpets require straight and harmon-mutes. Trombone requires straight and cup mutes. Tuba requires a straight mute.

[Music notation]

When indicated with a mute, moving from a covered bell with the hand to uncovered (+ = covered, o = uncovered)

Timpani

The Timpanist requires both a suspended cymbal and rin (singing bowl: used with a marble) to be placed upon the drums at various times throughout the work. Small mutes and the use of wire brushes are also required.
Harp

Harmonics are written where performed (sound one octave higher).

The two lowest strings are tuned C and Db. The highest is tuned G#.

Tenor

Dress: The vocalist should preferably wear something simple and unassuming. Formal concert wear is discouraged. However, overplaying the ascetic angle (beggar’s garb, etc.) is also discouraged. Something naturalistic is much preferred.

Overall, a simpler, unaffected vocal style is desired, but you should work with your voice as it naturally is or has been trained to be.

Range utilized:

\[
\begin{align*}
\text{S.P.} & \quad \text{– sul ponticello} \\
\text{S.T.} & \quad \text{– sul tasto} \\
\text{P.O. or ord.} & \quad \text{– ordinario}
\end{align*}
\]

Overpressure: introduce rich noise spectrum into sound, always supple.

Natural harmonics: diamond notehead indicates touch position, sometimes these will lie at a non-nodal position (i.e. Poem II “Brooding on the past…”), in such cases a noisy, possibly multiphonic-type sound may arise. Do not attempt to correct this, accentuate such sounds.

Circular bowing: circular motion across string from bridge to fingerboard and back. Constantly shifting color.

Same position trill between full and harmonic finger pressure.
Gradual change from harmonic finger pressure to full finger pressure or vice versa over indicated Duration (shown here with rearticulations during). Sound may be unstable or have a noise element during transition, allow for this as much as possible.
I. When all thought is exhausted
   I go into the woods
   And pick a bundle of shepherd’s purse.

II. Brooding on the past
   But the past is a short dream
   Gone twinkling by.
   The present is even more fragile,
   More dreamlike and brief.

III. Out-breath,
   And in-breath:
   Understand
   they are evidence
   This world never ends.

IV. I don’t consider
   My life insufficient.
   Inside the wooden gate:
   A moon, flowers.

V. If on the mountain
   Snow begins to melt,
   It will not be long
   Before the stream
   Begins to flow.

VI. What legacy will I leave behind?
   Flower of spring,
   The cuckoo of summer,
   The maple leaf of autumn.

-Ryōkan Taigu (1758-1831)
Free adaptation of the text by the composer,
Translations referenced include those by Kazuaki Tanahashi,
Nobuyuki Yuasa, Ryūichi Abé, and Peter Haskel, among others
Great Fool
for tenor and orchestra (2017)

Morgan Greenwood
(b. 1993)

Text: Ryūkansai Taigu
(1758-1851)

1. "When all..."

\( \frac{1}{4} = 80 \) (all tempo changes throughout this song subito)

\( \frac{1}{4} = 108 \)

Copyright © 2017, Morgan Reed Greenwood. All Rights Reserved.
Great Fool

(led by voice)
Great Fool

\( \begin{array}{l}
\text{Bk Cl. 1} \\
\text{Bk Cl. 2} \\
\text{Perc. 1} \\
\text{Perc. 2} \\
\text{Perc. 3} \\
\text{T} \\
\text{Vln. 1} \\
\text{Vln. 2} \\
\text{Vlc.} \\
\text{Cb.}
\end{array} \)

\( \begin{array}{l}
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP}
\end{array} \)

\( \begin{array}{l}
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP} \\
\text{PPP}
\end{array} \)
Great Fool
II. "Brooding on the past..."

1) Start at a very high harmonic position (approx. end of the fingerboard).
Glissando downwards keeping the light harmonic finger pressure and bowing the indicated rhythm. Some notes may not speak at all, some may be very noisy, some may be pure sounding harmonics, allow for all. Play sul ponticello to allow for more to sound.
Great Fool

2) Single richochet bowstroke placed anywhere within this bar, then sustain.
Not on downbeat. A "scattering." If changing pitch, pitch only changes with richochet placement.
Great Fool

Great Fool
Great Fool

poco accel. (al fine)

[Sheet music with variousnotated instruments and instructions]
Great Fool

III. "Out-breath..."

\[ \frac{4}{4} \quad \text{(fluid tempo)} \]

\[ \text{Cl. 1} \]

\[ \text{Cl. 2} \]

\[ \text{Bsn. 1} \]

\[ \text{Bsn. 2} \]

\[ \text{Hn. 1} \]

\[ \text{Hn. 2} \]

\[ \text{Hn. 3} \]

\[ \text{Hn. 4} \]

\[ \text{Tbn.} \]

\[ \text{Tuba} \]

\[ \text{Perc. 1} \]

\[ \text{Perc. 2} \]

\[ \text{Perc. 3} \]

\[ \text{Vm. I} \]

\[ \text{Vm. II} \]

\[ \text{Cello} \]

\[ \text{Score: 60 + f} \]

\[ \text{fluid tempo} \]
Great Fool

slower, if possible (according to vocalist, nigh immobile)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Br.-Cl. 1
Br.-Cl. 2
Perc. 1
Perc. 2
Perc. 3
Vla.
Vlc.
Cb.

clarinet in B
small woodblock
tam-tam

poco
sempre, non cresc.

S.V. (falsetto)

Great Fool

19
IV. "I don't consider..."

\[ \text{Fl. 1} \]

\[ \text{Bb. Cl. 1} \]

\[ \text{Cb. 1} \]

\[ \text{Hn. 1} \]

\[ \text{Hn. 2} \]

\[ \text{Hn. 3} \]

\[ \text{Hn. 4} \]

\[ \text{Perc. 1} \]

\[ \text{Perc. 2} \]

\[ \text{Perc. 3} \]

\[ \text{T} \]

\[ \text{Vln. I} \]

\[ \text{Vln. II} \]

\[ \text{Vlc.} \]

\[ \text{S.T.} \]

\[ \text{Great Fool} \]

\[ \frac{\text{fl.}}{\text{b. cl.}} \]

\( \text{circular bowing; individual speed} \)

\( \text{ppp} \)

\( \text{sempre, non cresc.} \)

\( \text{quasi niente} \)

\( \text{Ø} \)
Great Fool

B.Cl. 1

B.Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Temp.

Perc. 1

Perc. 2

Perc. 3

Timp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

[Score notation with various musical symbols and instructions]
Great Fool
Great Fool

What legacy...
Great Fool
Great Fool
Great Fool

(very long)

Vln. I, Vln. II, Vlc. after conducted signal complete one more full cycle after current one and (in your own time) move to bowing directly on the wood of the bridge. Not immediate, a gradual “migration” of the three sections as individuals shift sound production. (Majority of changes should occur after Vlc.&Cb.)

Vln. I, Vln. II, Vla.: after conducted signal complete one more full cycle after current one and (in your own time) move to bowing on bridge: without definite pitch

Perc. 1, Perc. 2, Perc. 3: after conducted signal, place whole of LH over indicated strings

Timp.: after last string player exits

Vln. I, Vln. II, Vlc.: after conducted signal, finish current breath in own time after conductor's 2nd cue (no more reentries!)
Morgan Reed Greenwood was born on August 13th, 1993, in Olathe, Kansas. By the age of eleven, he had acquired a drum set and already begun learning and playing. In 2011, he graduated from Spring Hill High School. Later that year, he began studying percussion and composition at the UMKC Conservatory of Music and Dance. During his undergraduate studies there, he played in the school’s Wind Ensemble, the Percussion Ensemble, and Paul Rudy’s IMP (Improvisatory Music Performance) Ensemble. It was through this final ensemble the he solidified ties to Kalo Hoyle and Nicholas Turner, with whom he formed Riala in 2013.

Over the next several years, Riala recorded and released one full-length vinyl record through Haymaker Records (*Be Here | Be There*, 2015), a self-released two song split-recording with the Kansas City band Via Luna (*Sundry Split*, 2016), and an upcoming full-length recorded in Minneapolis, Minnesota. From 2014-2017, Riala embarked on numerous Midwestern tours and one full West Coast tour. As is normal for trips of this kind, these tours were fraught with car trouble, half-an-hour visits to the Grand Canyon, and the generous hospitality of wonderful people. In the opening days of 2017, Morgan joined the band Employer as drummer and percussionist and has since regularly toured with them. Their first recording with Morgan is expecting release in the winter of 2017-2018.

In June of 2017, Morgan released *river is rising // birds fly parallel*, a two-part, thirty minute electronic meditation on the nature of infinity. For this recording, Morgan recorded improvisations with broken and otherwise neglected instruments in the environments he found them in. These in-situ recordings formed the raw material for the work as a whole, digitally processed and arranged. He plans expanding this idea and method of working into a series entitled *Derelict Orchestra*.

For music inside the concert hall, highlights include performances in Italy of the solo trombone piece *Solus* by Rocco Rescigno and the solo piano work *Vessel in a Drift of Diamond Light* in
the Sea of the Mind by Reana De Luca (2017 and 2015, respectfully); a performance of things found in gift shops by the H2 Saxophone Quartet (2013); and a commission from Mark Lauer for a solo bassoon work entitled NOW— which will appear on Mark’s forthcoming Muses and Mavericks CD. Morgan finds that he often drawing inspiration from the creative processes of artists of other mediums (painting, sculpture, literature, and poetry) to find new ways to shape sounds in time. Besides music, Morgan currently enjoys cooking, yoga, and reading. Like all things, moderation should be practiced in moderation.