

The Awakening of Insects
- for Full 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 Liu Yizhang
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THE AWAKENING OF INSECTS

Liu Yizhang, Master of Music in Composition

University of Missouri-Kansas City, 2020

ABSTRACT

The Awakening of Insects is the third of the twenty-four solar terms in the traditional Chinese calendars. In China, people believe that during this solar term, thunderstorms will wake up the hibernating insects, indicating warmer weather is coming and chilly winter will soon pass. In 2020, human society faces challenges caused by the COVID-19 virus. I apply the third solar term as the title of my piece because I wish people all around the world could overcome difficulties and challenges together, just like what this title implies.

This piece was built around seven chords. I inputted them into Open Music and generated an interpolation patch. Thus, extra interpolated chords with microtones could be calculated among seven initial chords, causing a smoother harmonic progression throughout the entire piece. There are two major motives in the

music. Motive A, appearing first in the clarinet part, is a contour-based motive. While specific pitch content was not my primary concern, the ascending motion created by Motive A was what I desired. Motive B, on the other hand, decreases its melodic function. Occurring firstly in string sections, it contains a repeating rhythm. Structurally, this piece is divided into three sections. The first two sections are dominated by different motives, and the last one is a quiet coda where all major musical motions reappear. The first section, following the thunder of an orchestral tutti at the beginning, focuses on melodic motives. Although Motive B occurs in strings, it serves as a background to support the pitch-based motive. By contrast, the second part of the music focuses on a rhythmic motive, which firstly appear on bassoons. Motive A, by reversing its direction and applying with micro-counterpoint, is slowly introduced as a textural background.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory, have examined a thesis titled “The Awakening of Insects” presented by Yizhang Liu, 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
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Instrumentation:

2 Flutes (doubling Piccolo)

2 Oboes

2 Clarinets in B-flat

2 Bassoons

4 Horns in F

2 Trumpets in C

2 Trombones

1 Tuba

Timpani

2 Percussion

Snare Drum, Vibraphone, Marimba, Mark Tree

Maracas, Crotales, Xylophone

Piano

Harp

16 Violin I

14 Violin 2

12 Viola

10 Violoncello

8 Double Bass

Duration: 10 minutes

The Awakening of Insects

LIU Yizhang

80 vehemently **50 tranquilly**

Flute 1 *sffp* *ff* *ppp*

Flute 2 (doubling Piccolo) *sffp* *ff* *ppp*

Oboe 1 *sffp* *ff* *ppp*

Oboe 2 *sffp* *ff* *ppp*

Clarinet in Bb 1 *sffp* *ff* *ppp*

Clarinet in Bb 2 *sffp* *ff* *ppp*

Bassoon 1 *sffp* *ff* *ppp*

Bassoon 2 *sffp* *ff* *ppp*

Horn in F 1 *sffp* *ff*

Horn in F 2 *sffp* *ff*

Horn in F 3 *sffp* *ff*

Horn in F 4 *sffp* *ff*

Trumpet in Bb 1 *sffp* *ff*

Trumpet in Bb 2 *sffp* *ff*

Trombone 1 *sffp* *ff*

Trombone 2 *sffp* *ff*

Tuba *sffp* *ff*

Timpani *sffp* *ff*

Percussion 1 *sff*

Percussion 2 *p* *ff*

Piano

Harp *sffz* *poco f* *p sub.*

div. a3 *s.p.** *sffp* *ff* *ppp*

Violin I *s.p.** *sffp* *ff* *ppp*

Violin II *s.p.** *sffp* *ff* *ppp*

div. a3 *s.p.** *sffp* *ff* *ppp*

Viola *s.p.** *sffp* *ff* *ppp*

div. a2 *s.p.** *sffp* *ff* *ppp*

Violoncello *sffp* *ff* *ppp*

Contrabass *sffp* *ff* *ppp*

gliss. *arco., n.v., s.t.** *flautando, enter imperceptibly* *pizz.*

* s.p. - sul ponticello
 n.v. - no vibrato
 s.t. - sul tasto
 j.w. - jet whistle

7

Fl. 1 *ppp* *poco f* *ppp* Flute

Picc. *ppp*

Ob. 1

Ob. 2

Cl. 1 *p* *mp* *poco f* *ppp* *pp* *p* *mp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D. *motor on (slow)* *p* *f* *To Chim.* *Chimes* *To Mar.* *sfz*

Mrcs. *Crotales* *arco.* *f* ***

Pno.

Hp. *poco f* *mp* *pp* *sfz sfz* *sfz* *sfz*

Vln. I *(n.v.)* *m.v.* *n.v.* *ppp* *p* *ppp* *pizz.* *sfz* *pizz.* *sfz* *n.v., s.t.* *ppp* *n.v., s.t.* *ppp*

Vln. II *(n.v.)* *m.v.** *n.v.* *(n.v.)* *m.v.* *n.v.* *ppp* *pizz.* *sfz* *arco., n.v., s.t.* *(n.v.)* *m.v.* *ppp* *arco., n.v., s.t.* *p*

Vla. *(n.v.)* *m.v.** *n.v.* *(n.v.)* *m.v.* *n.v.* *ppp* *sfz* *ppp* *arco., n.v., s.t.* *ppp*

Vc. *(n.v.)* *m.v.** *n.v.* *(n.v.)* *m.v.* *n.v.* *ppp* *flautando, enter imperceptibly* *ppp* *arco., n.v., s.t.* *(n.v.)* *m.v.* *ppp* *(n.v.)* *m.v.* *ppp* *(n.v.)* *m.v.* *ppp*

Cb. *ppp* *flautando, enter imperceptibly* *arco., n.v., s.t.* *p* *ppp*

A

* m.v. - molto vibrato

21 C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Cro.
Pno.
Hp.

C

Vln. I
Vln. II
Vla.
Vc.
Cb.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

* m.t. - microtone trill, less than a half step, playing trill as close to the stopped note as possible

28

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Crot.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mp* *f* *pp* *ppp* *gliss.* *s.t.* *m.v.* *n.v.* *10*

The musical score is organized into two systems, 'C' and 'D'. System 'C' contains the woodwind and percussion sections, while System 'D' contains the string section. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play complex melodic and rhythmic patterns with various dynamics and articulations. The percussion section includes Tympani, Maracas, and Crotales. The string section (Violins, Violas, Violoncello, and Contrabass) provides a harmonic and rhythmic foundation, often using techniques like vibrato and glissando. The score is marked with a key signature of one sharp (F#) and a 4/4 time signature.

* c.v. - con vibrato

44 E ♩=80 slightly faster

Fl. 1 *mf* *f* *ff*

Fl. 2 *p* *mf* *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *pp* *mf* *f* *ff*

Cl. 1 *p* *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1 *fp* *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *fp* *ff*

Tpt. 1 *sf* *ffp* *ff*

Tpt. 2 *ff*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

Tba. *ff*

Timp. *f* *fp* *ff* *p*

Mar. *ff* *p* *ff* *p* To M. tree

Crot. *ff* *p* *ff* *p* To Xyl.

Pno.

Hp.

E ♩=80 slightly faster

Vln. I *sf* *gliss.* *sf* *ff* *ff* *m.t.* *p*

Vln. II *ff* *gliss.* *sf* *ff* *ff* *m.t.* *p*

Vla. *sf* *gliss.* *sf* *ff* *ff* *m.t.* *p*

Vc. *sf* *gliss.* *sf* *ff* *ff* *m.t.* *p* *flautando, enter imperceptibly* *s.t.* *pppp*

Cb. *ff* *gliss.* *ff* *ff* *ff* *m.t.* *p*

50

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

S. D.
Mres.

Mark tree
ppp
p
ppp
To Mar.

Pno.

Hp.

mp *p sub.* *mp* *p sub.* *p*

Vln. I
Vln. II

Vla.

Vc.
Cb.

flautando, enter imperceptibly
s.l.
pppp
flautando, enter imperceptibly
s.l.
pppp
gliss.

E

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
M. tree
Mrcs.
Pno.
Hp.

F

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

solo, s.p. gliss.
p *pp* *p*
solo, s.p. gliss.
p *pp*

60

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
M. tree
Mrs.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
p
pp
p
pp
pp simile
p
pp
gliss.
pp
gliss.
pp

70

Fl. 1

Fl. 2 *pp*

Ob. 1

Ob. 2

Cl. 1

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

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp* *p* *pp*

Hn. 1

Hn. 2 *pp* *p* *pp*

Hn. 3 *p*

Hn. 4 *sf*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *pppp*

M.tree

Mrcs.

Pno.

Hp.

Vln. I *p* *pp* *gliss.*

Vln. II *s.t.* *ppp simile* *p* *pp* *gliss.*

Vla. *p* *pp*

Vc. *gliss.* *pp* *solo, s.p.* *p*

Cb. *gliss.* *pp* *ppp simile* *ppp simile*

75 G

Fl. 1 *pp* *p* *p* *pp*

Fl. 2 *pp* *p* To Piccolo

Ob. 1 *p* *pp*

Ob. 2 *f*

Cl. 1 *p* *pp*

Cl. 2 *f*

Bsn. 1 *p* *pp*

Bsn. 2 *f* *pp*

Hn. 1 *f*

Hn. 2

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 (con sord.) *pp* *f*

Tpt. 2 con sord. *sf*

Tbn. 1

Tbn. 2 *pp*

Tba. *sf*

Timp. *ppp* *p* *f*

M.tree

Mrcs.

Pno.

Hp.

G

Vln. I *p sub.* *pp* *p* *pp* *gliss.* *tr.*

Vln. II *p sub.* *pp* *ppp simile* *gliss.* *tr.*

Vla. *p sub.* *pp* *p* *pp* *gliss.* *tr.*

Vc. *pp* *p* *pp* *p* *pp* *gliss.* *tr.*

Cb. *gliss.*

80

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
M.tree
Mrs.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

musical notation including notes, rests, dynamics (p, pp, gliss., m.t., s.p.), and articulation marks.

90

Fl. 1 *gliss. j.w.*

Piccolo *j.w.*

Ob. 1 *p*

Ob. 2 *pp*

Cl. 1 *2*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *pp*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *sf* (con sord.)

Tpt. 2 *sf*

Tbn. 1 *p*

Tbn. 2 *pp*

Tbn. 3 *p*

Tba. *p*

Timp.

M. tree

Mrcs.

Pno.

Hp.

Vln. I *p* *gliss.* *pp* *p*

Vln. II *p* *gliss.* *pp* *p*

Vla. *p* *gliss.* *pp* *p* *s.p.* *pp* *p*

Vc. *pp* *gliss.* *p*

Cb. *pp* *gliss.* *p*

105 H

Fl. 1 *pp* *p*

Picc.

Ob. 1

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2

Hn. 1 *pp* *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4

Tpt. 1 *f*

Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp.

M.tree

Mres.

Pno.

Hp.

unis. *p* *pp* *p* *pp* *p* *pp*

Vln. I *f* *pp* *f* *pp*

Vln. II *f* *pp* *p* *pp*

Vla.

Vc.

Cb. *f*

Marimba *sfz* *mp*

Xylophone *sfz* *mp*

129

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Mar.

Xyl.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

133⁸

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Xyl.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

K

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Xyl.
Pno.
Hp.

Detailed description: This section of the score covers woodwind and brass instruments. Flutes 1 and 2 play a melodic line with dynamics ranging from *pp* to *p*. Clarinets 1 and 2 play a similar melodic line. Bassoons 1 and 2 are silent. Horns 1 and 2 are silent. Horn 3 plays a rhythmic pattern with dynamics *p*, *f*, and *p*. Horn 4 plays a rhythmic pattern with dynamics *sf* and *sf*. Trumpets 1 and 2 are silent. Trombones 1 and 2 play a rhythmic pattern with dynamics *p* and *f*. Tuba is silent. Timpani, Maracas, Xylophone, Piano, and Harp are silent.

K

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

Detailed description: This section of the score covers string instruments. Violin I and Violin II play a melodic line with dynamics ranging from *pp* to *p*. Viola plays a rhythmic pattern with dynamics *pp*, *p*, and *pp*. Violoncello plays a rhythmic pattern with dynamics *pp*, *p*, and *pp*. Contrabass is silent.

141

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Mar.

Xyl.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

f

senza sord.

8va

L

This page of a musical score, numbered 30, contains staves for woodwinds, brass, and strings. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1-2, Trombones 1-2, and Tuba. The brass section includes Horns 1-4, Trumpets 1-2, Trombones 1-2, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *pp*, *p*, *f*, and *arco*. A rehearsal mark 'L' is present at the top of the page. The woodwind parts feature complex rhythmic patterns with slurs and accents. The brass parts have more sustained lines with some dynamic changes. The string parts provide harmonic support with various textures.

158

N ♩=50 Calmly, Dream-like

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tba. *fff*

Timp.

S. D. *fff* (tr) To M. tree

Xyl.

Pno.

Hp.

N ♩=50 Calmly, Dream-like

Vln. I *pp* solo, s.p. *g^w*

Vln. II *p* *mp*

Vla. *p* *mp* p.o.* 3

Vc. *pp* *p* s.p.

Cb. *pppp* (c.v.) *n.v.* *gliss.*

* p.o. - posizione ordinaria (ordinary position)

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
S. D.
Xyl.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pppp simile

172

P

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Xyl.

Pno.

Hp.

P

Vln. I

Vln. II

s.t. sul G ca. 4"-5" simile
 (pp - ppp)
 very slow and calm gliss, with very light bow pressure
 (play individually, not simultaneously)

Vla.

n.v., s.t.
 mp pp

Vc.

p.o.
 pp mp pp

Cb.

pp

molto rit.

184

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

S. D.
Mrcs.

Mark tree

pp ————— *pp*

Pno.

pp

3

Hp.

ppp

pppp

molto rit.

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

VITA

As a composer who overcomes cultural barriers through combining Chinese and Western musical traditions, United States-based Chinese composer Liu Yizhang will pursue his Doctoral of Musical Arts in Composition at the University of Missouri-Kansas City Conservatory in Fall 2020.

Born in 1995 in China, Liu Yizhang has flourished in positions where western and eastern cultures blend. Through exploring different genres and various principles, Liu Yizhang's musical style mixes traditional Chinese philosophies, poetry, and folk tunes with contemporary compositional techniques in the Western tradition. His music is performed internationally in countries including the United States, China, Italy, and Brazil.

Additionally, Liu Yizhang has received fellowships and recognitions from the 2019 Lin Yao Ji International Competition for Solo Violin Composition in Chinese Style, Sao Paulo Contemporary Composers Festival, Atlantic Music Festival, International Music

Festival of the Adriatic, UMKC, Oberlin Conservatory, and the Middle School attached to the Central Conservatory of Music in Beijing amongst many others.

He attained his bachelor's degree in composition from Oberlin Conservatory. His principal composition teachers include Professors Stephen Hartke, Chen Yi, Zhou Long, Elizabeth Ogonek, Jesse Jones, Lewis Nielson, and Aaron Helgeson. Liu Yizhang has also served as the Music Director of Eyes and Mind – 2015 China Contemporary Synesthesia Experimental Arts Exhibition in Shenzhen, China.