

FLASHBACKS
FOR PERCUSSION TRIO

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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FLASHBACKS

FOR PERCUSSION TRIO

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University of Missouri-Kansas City, 2021

ABSTRACT

Flashbacks is a five-movement piece for percussion trio. This work aims to explore the unique sounds and effects of various combinations of percussion instruments. Each movement emphasizes a distinct theme: motif and development, timbre, or atmosphere. To achieve the appropriate sounds for each theme, several unusual percussion instruments, such as the barimbum and exhaust pipes (metal pipes), are selected for this work. The barimbum is a crude instrument designed by Evelyn Glennie, the acclaimed Scottish percussionist. This instrument comprises several long metal bars attached to a large wooden box through side holes. It produces a rough, loud, and metallic sound due to the fast, massive, and frequent vibrations caused by strikes. With a total of 19 percussion instruments and several combinations of them, this work features the compound timbre of the percussion instruments, highlighting each movement's unique theme.

APPROVAL PAGE

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

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Program Notes

Flashbacks is a five-movement piece for percussion trio. I was inspired by several brief fragments of my childhood nightmares. Although these dreams are obscure in my mind, I occasionally recall vague scenes filled with depressing colors and sounds; while being unreal, they are unspeakably intriguing and fascinating. Thus, for this work, I intend to reproduce these fragments to present my perception of those illusions.

This work aims to explore the unique sounds and effects of various combinations of percussion instruments. Each movement emphasizes a distinct theme: motif and development, timbre, or atmosphere. To achieve the appropriate sounds for each theme, several unusual percussion instruments, such as the barimbulum and exhaust pipes (metal pipes), are selected for this work. The barimbulum is a crude instrument designed by Evelyn Glennie, the acclaimed Scottish percussionist. This instrument comprises several long metal bars attached to a large wooden box through side holes. It produces a rough, loud, and metallic sound due to the fast, massive, and frequent vibrations caused by strikes. With a total of 19 percussion instruments and several combinations of them, this work features the compound timbre of the percussion instruments, highlighting each movement's unique theme.

Instrumentation

Percussion I

Glockenspiel

5 Wood Blocks

Barimbulum

Suspended Cymbal (18")

Tam-tam

Triangle

Xylophone

Percussion II

Waterphone

Vibraphone

2 Sand Blocks

Guiro (10")

7 Exhaust Pipes

(sort by size: 20" - 40")

Percussion III

Bass Drum

3 Beijing Opera Gongs

(sort by size: 7" - 12")

Thunder Sheet (30" - 40")

Tambourine

Rain Stick (30")

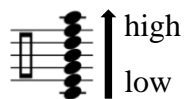
Marimba

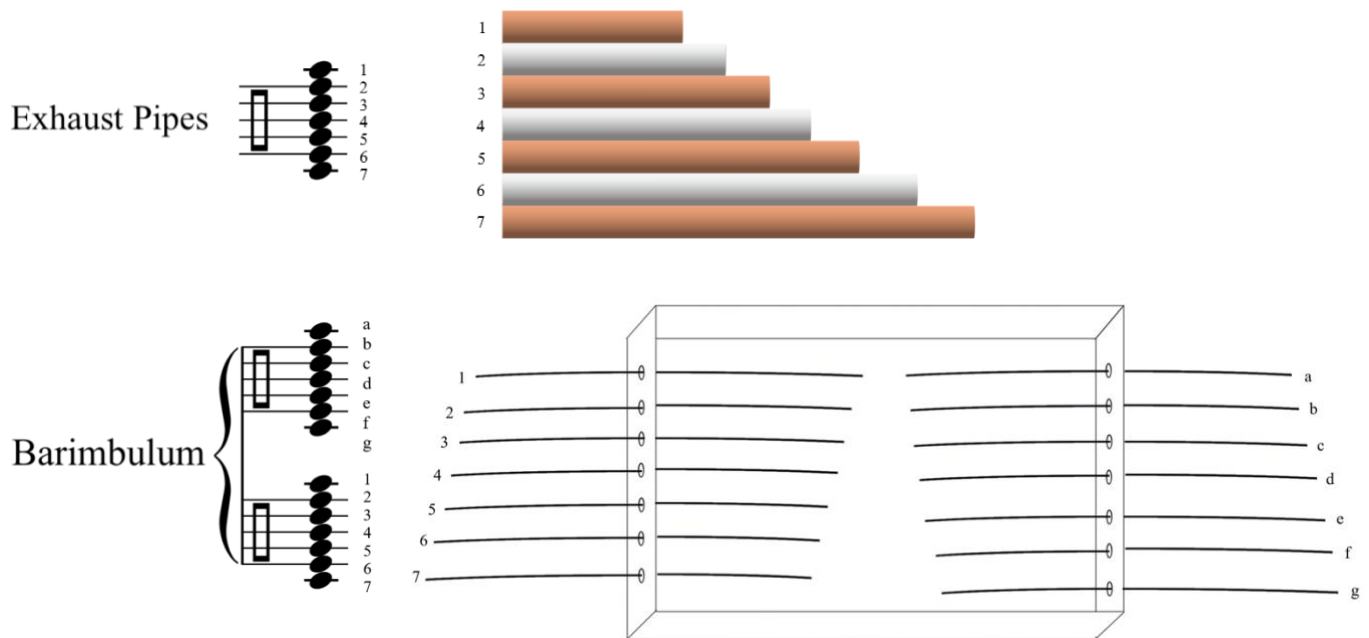
2 Bongos

(Vibraphone*)

*Percussion III will play the vibraphone together with Percussion II for the entire third movement and alone for part of the fifth movement.

for Wood Blocks and Beijing Opera Gongs:







The figure above indicates the structure of the hand-made barimbulum which has seven metal rods for each side, and the performer will play on this instrument with both hands. (for more information of the barimbulum, please refer to this video by Evelyn Glennie: <https://www.youtube.com/watch?v=9WUzmVImTZc>)






The figure above is the preferred waterphone whose rods are arranged by length.

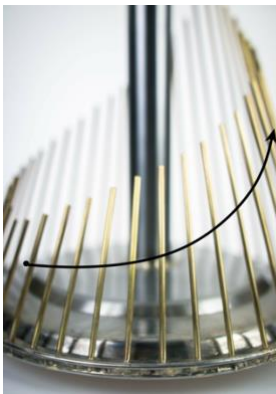
Performance Notes


for all percussion instruments:

-  bowing
-  play with triangle stick(s)

for Waterphone:

-  hit the side of waterphone's bottom with fingers
-  slap on the center of waterphone's bottom with hand
-  hit waterphone's rod(s) with the back of a bow




-  use a bow or a beater to do the glissando on the waterphone by scraping its several successive rods.
(The direction of the glissando, high to low or low to high, is notated in the score.)

for Beijing Opera Gongs and Suspended Cymbal:

- +** mute with hand
- open

for Thunder Sheet:

-  play with a rubber mallet

Duration: 22'

Flashbacks

for Percussion Trio

I

Siqi Wang

A

$\text{♩} = 60$

Glockenspiel
hard mallets

Waterphone
slow shaking

Bass Drum
soft mallets

Percussion I
mf < *ff* *mp*

Percussion II
mf < *ff* *mp* *mf* < *f*

Percussion III
ppp < *p* > *ppp*

(high pitch)
(low pitch)

slow shaking

7

Perc. I

Perc. II

Perc. III

Triangle
triangle stick

Glockenspiel
bowing

hand

p *f* *mf* *mp*

mp < *f* *mp* *p* *f*

< *p* > *ppp* < *p* > *ppp* < *p* > *ppp*

B

11

Perc. I

Perc. II

Perc. III

Rain Stick

< f *mp* < *f* *mp* < *f* *mp sub.* < *f*

pp *p*

5 5 5

15

Wood Blocks
rubber mallets

Glockenspiel

Perc. I

p *f* *p* *p*

Perc. II

p *f* *p* *pp*

Beijing Opera Gongs
soft mallet

Thunder Sheet
very soft mallets

Perc. III

pp *ppp*

19

Wood Blocks
rubber mallets

C

Perc. I

mp *p*

Perc. II

mp *p*

Perc. III

pp *ff*

23

Glockenspiel

Perc. I

mp *p* *f*

Perc. II

mp *p* *f*

Beijing Opera Gongs
soft mallet

Thunder Sheet

Perc. III

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

27

Wood Blocks
rubber mallets

Perc. I

p *mf*

Perc. II

p

Beijing Opera Gongs
soft mallet

Perc. III

pp *3* *3* *mp* *3*

31

Perc. I Tam-tam
bowing

Perc. II

Perc. III

ppp *f*

mp

pp *mf* *p subito* *pp*

gradually open

34 D

Perc. I

Perc. II

Perc. III

p

mf *p subito*

gradually open

37 Wood Blocks
rubber mallets Triangle

Perc. I

Perc. II

Perc. III Thunder Sheet

p *mf* *p sf* *f*

mf *p sf* *ppp sub.* *f* *3*

mf *p sf* *pp* *f*

40 E

Perc. I Tam-tam
bowing

Perc. II

Perc. III soft mallets Beijing Opera Gongs
soft mallet

p *ppp* *f* *ppp* *ff* *p*

pp *fpp* *fpp* *ff* *mp*

45 **Wood Blocks**
rubber mallets

Perc. I *mp* *mf* *pp* *mf*

Perc. II *mp* *pp* *mf* *p*

Perc. III *pp* *mf* *pp sub.* *mf* *pp subito* *mf* *p*

48 **Tam-tam**
scrape on the side hit scrape on the side

Perc. I *p* *pp* *f*

Perc. II *pp* *mf*

Perc. III *mf* *pp* *mf*

Suspended Cymbal
soft mallet on the right hand
mute with left hand

pp *f*

mute

mute

51

Perc. I *pp* *mf* *p*

Perc. II *mf* *pp* *mf* *pp* *f* *p*

Perc. III *mf* *pp sub.* *mf* *p*

soft mallets *mute* **F** *soft mallet for the right hand*
mute with left hand

55

Perc. I *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Perc. II *mp* *mf* *pp* *mf* *pp* *mp* *mf* *pp*

Perc. III *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

57

drum stick soft mallets

Perc. I *pp* *ff*

Perc. II *mf* *pp* *f*

Perc. III *mp* *pp* *mf*

60 **G**

Triangle Suspended Cymbal
drum stick drum stick

soft mallet on the right hand
mute with left hand

Perc. I *p < f* *mf* *pp* *mp*

Perc. II *f* *mp* *p*

Perc. III *p < f* *p < f* *ppp* *mf > ppp*

Thunder Sheet Bass Drum
soft mallets

65

Glockenspiel

Perc. I *p < f* *p < f* *p <*

Perc. II *pp*

Perc. III

69

Perc. I *f* *mf < ff*

Perc. II *ppp* *ff* *mf < ff*

Perc. III *mf < ff*

slow shaking

Duration: 5'20"

II

♩ = 72

A Barimbulum
keep using triangle sticks on barimbulum

Musical score for Percussion I, II, and III, measures 1-5. Perc. I and II are in 4/4 time. Perc. I starts with a *mf* note in measure 1. Perc. II has a *mf* note in measure 1, a *p* note in measure 2, a *mf* note in measure 3, and a *p* note in measure 4. Perc. III has a *mf subito* note in measure 4. Dynamics include *mf*, *p*, and *mf subito*.

Musical score for Percussion I, II, and III, measures 6-9. Perc. I has notes with dynamics *p*, *mf sub.*, *f*, *mf*, and a triplet of *f*. Perc. II has a *f* note in measure 7. Perc. III has a *f* note in measure 7. Annotations include "Sand Blocks crash" and "Bass Drum hit on the surface with the tambourine".

Musical score for Percussion I, II, and III, measures 10-13. Perc. I has notes with dynamics *f*, *mf*, *f*, and *fpp*. Perc. II and III have notes in measure 13. Dynamics include *f*, *mf*, and *fpp*.

14 **B**

Perc. I *mf* *mp*

Perc. II crash *f* Guiro *mf*

Perc. III hit on the surface with the tambourine *f*

19

Perc. I *sf* *p* *mf*

Perc. II Sand Blocks *mp* Guiro keep using triangle stick on guiro Waterphone *p* Tambourine Thunder Sheet Bass Drum soft mallets

Perc. III *mp* *p* *mp* *p* *pp*

23

Perc. I

Perc. II Sand Blocks *mp* Guiro

Perc. III *pp* *mf* *mp*

27 **C** accel..

Perc. I

Perc. II

Perc. III

p cresc.

Suspended Cymbal
soft mallets

ppp

ppp

32

Perc. I

Perc. II

Perc. III

37

Perc. I

Perc. II

Perc. III

41 **D** ♩ = 144

Perc. I

Perc. II

Perc. III

mf

f

f

44

Perc. I

Perc. II

Perc. III

47

Perc. I

Perc. II

Perc. III

f

p subito

sf

50

Perc. I

Perc. II

Perc. III

p subito

sf

p subito

sf

p subito

53

Perc. I

Perc. II

Perc. III

mf subito

sf

p subito

sf

56

Perc. I *p sub.* *mf* *ppp subito*

Perc. II

Perc. III

59

Perc. I *ff* *ppp subito*

Perc. II

Perc. III

62

Perc. I tremolo in the space between two bars by one hand

Perc. II *ff*

Perc. III

64

Perc. I *fff*

Perc. II

Perc. III

67 **E** tremolo in the space between two bars

Perc. I
p *fp* *fp*

Perc. II
 soft mallets
ppp *mfpp*

Perc. III
 soft mallets
ppp *mfpp*

70

Perc. I
fp *f*

Perc. II
ppp *mfpp*

Perc. III
f *ppp* *mfpp*

74 **F** ♩ = 72

Perc. I

Perc. II
p *mf*
 Exhaust Pipes
 soft mallets
mp
 Beijing Opera Gongs

Perc. III
ff *p*
 soft mallets

78

Perc. I Triangle *mp* Suspended Cymbal drum stick *pp* soft mallet on the right hand mute with left hand *p* *mp* soft mallets *ppp* *p*

Perc. II 3

Perc. III Tambourine Thunder Sheet soft mallet *mp* *pp* *mp* *p* *mp* *p*

soft mallet Bass Drum *p* *mp* *p*

82

Perc. I Wood Blocks rubber mallets 3 Triangle mute *mp* *p*

Perc. II 3 3 *cresc.* 3

Perc. III Beijing Opera Gongs soft mallet

85

Perc. I Suspended Cymbal bowing *p* *f* **G**

Perc. II rubber mallets *fp* *f* *p cresc.*

Perc. III

88

Perc. I soft mallets *ppp* *ff*

Perc. II very hard mallets *f* *p* *f* *p sub.* *f*

Perc. III Thunder Sheet *p* *f* Bass Drum soft mallets *ppp*

91 ♩ = 144

Tam-tam
bowing

Perc. I

Perc. II

Perc. III

ff

mp

f

Thunder Sheet

mp

94

Perc. I

Perc. II

Perc. III

f

Bass Drum
soft mallets

p

97

Barimbum

Perc. I

Perc. II

Perc. III

mf

ff

H

100

Perc. I

Perc. II

Perc. III

103

Perc. I

Perc. II

Perc. III

p

f

106

Perc. I

Perc. II

Perc. III

f

109

Perc. I

Perc. II

Perc. III

mf

112

Perc. I

Perc. II

Perc. III

f

mf

p

2/4

2/4

2/4

115 **I** ♩ = 72

Perc. I Triangle mute *mp* **3**

Perc. II Guiro *mp* *f*

Perc. III Beijing Opera Gongs soft mallets *mp*

Barimbulum ♩ = 144 *f*

Exhaust Pipes rubber mallets *mf*

121

Perc. I

Perc. II *p*

Perc. III *p*

124 ♩ = 72

Perc. I Triangle mute *mp* **3** Barimbulum ♩ = 144 *ff* *p subito*

Perc. II Guiro *mp* *f* Exhaust Pipes plastic mallets *mf*

Perc. III *mp*

127 J

Perc. I

Perc. II

Perc. III

ff *p subito*

f *mp subito* *f* *mp subito*

129

Perc. I

Perc. II

Perc. III

ff *p subito* *fff* *pp*

fp *fff* *pp*

Bass Drum
hit on the surface with the tambourine

f

131

Perc. I

Perc. II

Perc. III

f *pp* *f* *ppp*

f *pp* *f* *ppp*

ff *fff*

sim.

135

Perc. I

Perc. II

Perc. III

Suspended Cymbal
bowing

mp *f*

fff

fff

140

Perc. I

Perc. II

Perc. III

Sand Blocks

Tambourine

p

Duration: 5'40"

*Perc. I and II share the same vibraphone.
 Perc. I controls the motor.
 Perc. II controls the pedal.

III

A ♩ = 60

Vibraphone
 motor off
 very soft mallets

Perc. I

Vibraphone
 very soft mallets

Perc. II

ppp
 (full pedal)
 Ped.

Perc. III

Perc. I

Perc. II

Marimba
 very soft mallets

Perc. III

ppp

p

ppp

p

ppp

B

motor on, slow vib.

motor off

Perc. I

Perc. II

Perc. III

ppp

p

ppp

p

ppp

p

ppp

C

16

Perc. I

Perc. II

Perc. III

p *ppp*

p *ppp*

mf *fpp*

21

Perc. I

Perc. II

Perc. III

pp *mf* *ppp*

pp *pp* *mp* *p*

ff

26

Perc. I

Perc. II

Perc. III

p *f* *mp* *f* *ppp sub.* *mf* *ppp* *f* *p*

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

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

motor on, slow vib.

E

32 motor off

Perc. I
f *pp* *f* *pp* *f* *pp sub.* *ff* *pp*

Perc. II
f *pp* *f* *pp* *f* *pp* *ff* *pp* *ff*

Perc. III
p *f* *p* *f* *p* *f* *p* *ff*

37

Perc. I
ff *pp* *ff* *p sub.* *ff* *p sub.* *ff* *p* *fff*

Perc. II
pp *ff* *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *p* *fff*

Perc. III
mp cresc.

F

keep repeating the notes and dynamics inside the box till the end of the arrowed line

keep repeating the notes and dynamics inside the box till the end of the arrowed line

ped. (1/2 pedal)

41

Perc. I
 mute **G** motor on, quick vib. motor off
fff *p* *mf*

Perc. II
 mute
fff (full pedal) *ped.* *p* *mf*

Perc. III
 mute
 soft mallets *fff* hard mallets *fff* *p* *mf*

20

46

Perc. I

Perc. II

Perc. III

ppp

p

3

p

p

49 motor on, slow vib.

Perc. I

Perc. II

Perc. III

pp

f

ppp

ppp

Duration: 3'45"

IV

A ♩ = 92

Xylophone
hard mallets

Vibraphone
hard mallets
motor off

Marimba
hard mallets

Perc. I

Perc. II

Perc. III

6

9

p *sf* *p* *mf* *p* *mp*

mf *mf subito* *pp* *mp* *f*

mp *mf*

p *mf subito* *p* *p sf* *p sf*

13 **B**

Perc. I

Perc. II

Perc. III

f

mp subito

3

7

16

Perc. I

Perc. II

Perc. III

mp

20 **C**

Perc. I

Perc. II

Perc. III

mf

Red.

3

3

24

Perc. I

Perc. II

Perc. III

Red.

3

3

Red.

Red.

27

Perc. I

Perc. II

Perc. III

f *p*

mf *p subito* *mf* *p subito* *sf*

mf

30

Perc. I

Perc. II

Perc. III

f *p*

mf *p subito*

mf

33 **D**

Perc. I

Perc. II

Perc. III

mp

mp

37

Perc. I

Perc. II

Perc. III

mp *f*

3

40

Perc. I

Perc. II

Perc. III

E

mp *f* *mp* *mf* *mp*

3 6 3

42

Perc. I

Perc. II

Perc. III

mf *mp* *f* *mp*

f *mp* *mf* *f* *mp*

3 5 3 3 3 3

44

Perc. I

Perc. II

Perc. III

mf *mp* *f* *mp* *cresc.* *f* *mp subito*

46

Perc. I

Perc. II

Perc. III

cresc. *f* *mp subito* *cresc.* *Red.*

47

Perc. I

Perc. II

Perc. III

F *ff* *ff* *mf* *ff* *mf*

50

Perc. I

Perc. II

Perc. III

mp *p* *ff*

p *ff subito* *mf* *p* *ff subito*

p *ff subito* *mf* *p* *ff subito*

53

Perc. I

Perc. II

Perc. III

mp *p* *ff* *mf* *fff* *ffff*

mf *p* *ff subito* *mf* *fff subito* *ffff*

mf *p* *ff subito* *mf* *fff* *ffff*

57

G

Perc. I

Perc. II

Perc. III

motor on, slow vib.
rubber mallets

pp *Red.* *p* *mf*

62

Perc. I

Perc. II

Perc. III

soft mallets

motor off
soft mallets

p

pp

mp

pp

mp

ppp

67

Perc. I

Perc. II

Perc. III

soft mallets

p

f

ppp

f

f

mute

mute

mute

Duration: 3'25"

V

♩ = 132

Barimbulum

keep using triangle sticks on barimbulum

A ♩ = 66

Perc. I

Perc. II

Vibraphone
motor on, slow vib.
soft mallets

Tambourine

Bongos

p

p

p < *mf*

mf

p

Perc. I

Perc. II

Perc. III

mf

p

Perc. I

Perc. II

Perc. III

random pitch, follow the contour of the line

pp

mf

p

8

Perc. I

Perc. II

Perc. III

mf *pp*

mf *p*

10

Perc. I

Perc. II

Perc. III

mf *pp*

pp *mp* 3

12

Perc. I

Perc. II

Perc. III

mf pp sub. *mf pp sub.*

mf pp sub. *mf pp sub.*

mf *mp* *mf*

14 **B** ♩ = 66 Glockenspiel

Perc. I

Perc. II

Perc. III

f

f

pp

motor on, slow vib.

p

Red.

♩ = 132

Xylophone
soft mallets

Exhaust Pipes
soft mallets

Tambourine

Beijing Opera Gongs
soft mallet

17

Perc. I

Perc. II

Perc. III

p

pp

p < mf

p

mp

20

random pitch
follow the contour of the line

Perc. I

Perc. II

Perc. III

pp

p

mp

22

Perc. I *mf* *pp*

Perc. II

Perc. III *p* *mf*

24

Perc. I *mf* *pp* 5

Perc. II

Perc. III *mp* 3

26

Perc. I *mf* *pp sub.* 5

Perc. II *mf* *pp sub.*

Perc. III 3 3

28

Perc. I *mf p sub.* 5 *ff*

Perc. II *mf p sub.* *ff*

Perc. III *mf* 3 3 *f* *ppp*

Thunder Sheet
soft mallets

C ♩ = 66

31

Perc. I *mp* **Suspended Cymbal** bowing

Perc. II *ppp* **Sand Blocks**

Perc. III *mf* *< f* *p* **Rain Stick**

ppp **Tam-tam** metal brush hit on the surface

35

Perc. I *mp ppp* *pp < mf* *p* **gliss. on the edge** **keep using triangle stick on tam-tam**

Perc. II *ppp* *mf*

Perc. III *mf*

39

Perc. I *mf*

Perc. II *mp* **Guiro** **Waterphone**

Perc. III *pp* *mf* *p <* **Beijing Opera Gongs** soft mallet **Bass Drum** soft mallet **Thunder Sheet**

42 **D**

Perc. I *p* *pp* *mp* **Suspended Cymbal** **Wood Blocks**

Perc. II *mf* **Vibraphone** bend tone

Perc. III *f* *mf* *pp* **Marimba** bend tone **Beijing Opera Gongs** soft mallet

45

Wood Blocks Suspended Cymbal Wood Blocks

wood block mallets 5

Perc. I

mp pp mp

3 5

Exhaust Pipes
soft mallets

p mf

Perc. II

mp

Guiro

p

Waterphone

3

Perc. III

Bongos

p

Tambourine

Beijing Opera Gongs
soft mallet

pp

48

Perc. I

cresc. 5 5 6 6 7 7

ff

Perc. II

cresc. 5 6 6 7 7

ff

Perc. III

cresc. 3 3 6 6

mf

50 **E**

Glockenspiel

p mf

Perc. I

Vibraphone

soft mallets
motor on, slow vib.

mp f

motor off

Perc. II

Bass Drum
soft mallets

pp f

Perc. III

Tambourine

p

♩ = 132

Barimbulum

54

Perc. I

p

Perc. II

p

Red.

Perc. III

hit on the surface of bass drum

f *mf* *p*

Bongos

56

Perc. I

Perc. II

Perc. III

mf *p* *mf* *p*

58

Perc. I

Perc. II

random pitch. follow the contour of the line

pp *mf*

Red.

Perc. III

mf *p* *mf* *p*

60

Perc. I

Perc. II

Perc. III

62

Perc. I

Perc. II

Perc. III

64

Perc. I

Perc. II

Perc. III

F Glockenspiel

motor on, slow vib.

Red.

pp mf p mf p mf pp sub. mf pp sub. mp 3 mf 3 mp mf pp sub. f mf pp sub. f p Red.

for Percussion II:
 a: plastic mallet
 b: rubber mallet
 c: soft mallet
 d: rubber mallet

68

Vibraphone
soft mallets

Perc. I

mp

Exhaust Pipes

Perc. II

a c b d a sim. >

mp

Tambourine

Perc. III

pp < mf

Beijing Opera Gongs
soft mallet

p mf

71

random pitch, follow the contour of the line

Perc. I

p mf

Perc. II

p

Bongos

Perc. III

p mf p

74

Perc. I

p mf p 5

Perc. II

Perc. III

mf p mp 3

G

77

Perc. I

mf *pp sub.*

3 3 3 3 3 3

Perc. II

sim.

mf *pp sub.*

a c b d a c b d

Perc. III

mf *mp*

7 7 7 7 7 7

5 3 3

79

Perc. I

f *pp subito* *cresc.*

3 3 3 3 3 3

Perc. II

f *pp subito* *cresc.*

6 6 6 6

Perc. III

Beijing Opera Gongs
soft mallets

pp *mp* *pp sub.* *mp*

7 3 3 3 3

81

Perc. I

fff *fff*

3 3 3 3

Perc. II

fff *fff*

6 6 6 6

Perc. III

Tambourine
hit on the surface
of bass drum

pp sub. *mf* *pp sub.* *mf* *fff*

3 3 3 3

Duration: 3'40"

VITA

Born in a small town in Henan Province, China, Siqi started to study music theory and composition while in the second year of high school. In 2014, Siqi received an offer from the Xinghai Conservatory of Music in Guangzhou, China. As an undergraduate, Siqi worked with the performers from the Guangzhou Symphony Orchestra numerous times to rehearse, record, and perform his chamber music pieces. During his last two years at Xinghai, Siqi was selected to attend master classes conducted by acclaimed composers, such as Dr. Dmitri Tymoczko from the U.S. and Prof. Ye Xiaogang from China. In 2019, Siqi received an offer from the University of Missouri–Kansas City Conservatory that included the Conservatory Dean’s Scholarship. He is currently pursuing a master's degree in music composition and studying under Dr. Zhou Long, Dr. Chen Yi, and Dr. Yotam Haber.