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2023

Composing for the Intercultural Orchestra

Abstract

This commentary examines a collection of my orchestral works written for combinations of instruments from a variety of cultural origins and identities. The artistic aim of this endeavour is to create meaningful transcultural and cross-traditional work that reflects the fluidity of cultural-national identities stemming from 21st century realities of globalization, human migration, immigration, travel, and electronic communication. A new perspective will be explored by postulating a transnational musical identity that evolves without the loss of each component member's cultural origins (including those of the West).

The intention of this commentary is to reflect upon the creative process of composing a series of works that engage with large-scale intercultural performing forces. Chapter 1 provides a contextual rationale for this research by tracing the emergence of the intercultural orchestra from the turn of the current century, first in Vancouver, Canada, then around the world. Chapter 2 outlines my current compositional approach by surveying the structural choices in *as the first spring blossoms awaken through the snow* for intercultural ensemble. Chapter 3 is a comparative analysis of two works: *Il Viaggio di Dante* (for any Chinese instrument and Western chamber orchestra) and *Fly Away Phoenix, Into the Sky* (for any Chinese instrument and intercultural strings). Chapter 4 explores the emergence of the Chinese orchestra as an intercultural ensemble by studying the compositional choices in *Hummingbird in Winter*. Chapter 5 explores the application of the compositional strategies developed in the first three chapters by examining two concerti for intercultural instruments and symphony orchestra: *Birds Calling... from the Canada in You* (for *sheng/suona*, *shō*, and orchestra), and *Bloom* (for *koto/bass koto/voice* and orchestra). Chapter 6 concludes by contextualising the above works and projecting upon the future of the intercultural orchestra.



Ritsuko Ueda

Composing for the Intercultural Orchestra

Commentary on the portfolio of works submitted for the degree of Doctor of Philosophy
by Composition.

Department of Music

Durham University

2023





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Portfolio of Works

See footnotes for links to recordings

Intercultural Orchestra

*as the first spring blossoms awaken through the snow*¹ (2021) for intercultural ensemble

Duration: 10:00 (variable/perceptual)

Performing forces: flute, *sheng*, bass clarinet, *setar*, oud, percussion, *santur*, *erhu*, viola, double bass

Online premiere: February 18, 2021 / The Annex, Vancouver (Canada)

In-person premiere: October 19, 2022 / Roy Barnett Recital Hall, University of British Columbia, Vancouver (Canada)

Ensemble: Vancouver Inter-Cultural Orchestra / Janna Sailor, conductor / presented by *la Société de Musique Contemporaine du Québec*, Montréal New Music Festival

*Fly Away Phoenix, Into the Sky*² (2021) for any Chinese instrument and intercultural strings

Duration: 15:00 (variable/perceptual)

Performing forces: Chinese instrument (any), percussion, 3 *erhus*, 2 *kamanches*, strings (3.0.3.2.1)

Online premiere: December 20, 2021 / The Annex, Vancouver (Canada)

Ensemble: Geling Jiang (*sanxian*) / Vancouver Inter-Cultural Orchestra / Janna Sailor, conductor

*Hummingbird in Winter*³ (2022) for Chinese chamber orchestra

Duration: 10:00 (variable/perceptual)

Performing forces: *dizi*, *suona* + traditional *sheng* (1 player), chromatic *sheng*, percussion (Western + Chinese instruments, 1 player), *liuqin*, *pipa*, *daruan*, *guzheng*, 2 *erhus*, cello, double bass

Online premiere: February 27, 2022 / The Annex, Vancouver (Canada)

In-person premiere: May 30, 2022 / Michael J Fox Theatre, Burnaby (Canada)

Ensemble: British Columbia Chinese Music Ensemble / Jennifer Tham, conductor

¹ Rita Ueda, 'as the first spring blossoms awaken through the snow', Vancouver Inter-Cultural Orchestra, YouTube video, accessed September 1, 2023, <https://youtu.be/35u2AFuGfrA?si=c5PIy35gmJREt7k->.

² Rita Ueda, 'Fly Away Phoenix, Into the Sky', Vancouver: Vancouver Inter-Cultural Orchestra, YouTube video, accessed September 1, 2023, <https://youtu.be/OQD3u6bS7Y0?si=fpbHPPjGYB8Ewmse>.

³ Rita Ueda, 'Hummingbird in Winter', British Columbia Chinese Music Association, YouTube video, accessed September 1, 2023, <https://youtu.be/fRLRBfkfEYM?si=7iOQVvz0fxVGYWia>.

Intercultural Instruments with Western Orchestra

*Il Viaggio di Dante*⁴ (2021) for any Chinese instrument and chamber orchestra

Duration: 15:00 (variable/perceptual)

Performing forces: Chinese instrument (any), chamber orchestra: 2.2.2.1–2.0.0.0–perc(1)–2.1.1.1

Online premiere: September 28, 2021 / Teatro Niccolini, Florence (Italy)

Ensemble: Geling Jiang (guzheng) / Ensemble Bios / Andrea Vitello, conductor

*Birds Calling... from the Canada in You*⁵ (2022) for *shō*, sheng/*suona*, and symphony orchestra

Duration: 25:00 (variable/perceptual)

Performing forces: *shō*, sheng + *suona* (1 player), symphony orchestra: 2.picc.2.Ehn.2.bcl.2.cbsn–4.3.2.btrbn.1–timp–perc(3)–hp–strings

Premiere: October 20, 2022 / *La Maison Symphonique, La Place des Arts* / Montréal (Canada)

Ensemble: Naomi Sato (*shō*) / Zhongxi Wu (sheng + *suona*) / *l'Orchestre Métropolitain de Montréal* / Alexandre Bloch, conductor / Presented by the Azrieli Music Prize Foundation

*Bloom*⁶ (2023) for *koto* + bass *koto* + voice (1 player) and orchestra

Duration: 17:00 (variable/perceptual)

Performing forces: *koto* + bass *koto* + voice (1 player), symphony orchestra: 2.2.2.2–4.2.2.btrbn.0–timp–perc–strings

Premiere: March 10, 2023 / Orpheum Theatre / Vancouver (Canada)

Online premiere: March 12, 2023 / Orpheum Theatre / Vancouver (Canada) – live online broadcast

Ensemble: Miyama McQueen-Tokita (*koto* + bass *koto* + voice) / Vancouver Symphony Orchestra / Otto Tausk, conductor

Total portfolio duration: 92 minutes

⁴ Rita Ueda, 'Il Viaggio Di Dante 但丁の旅程'. Ensemble Bios, 2021. YouTube video. Accessed September 1, 2023. <https://youtu.be/laFft-Q728o?si=QJdkk9ve2dE3AE-j>.

⁵ Rita Ueda, 'Birds Calling... From the Canada in You'. Azrieli Foundation, 2023. Archival video. <https://youtu.be/rRoxwTdMF4o?si=uJqK6B-MG2leb553>.

⁶ Rita Ueda, 'Bloom,' Vancouver Symphony Orchestra, 2023. Archival video. Accessed September 1, 2023. <https://youtu.be/7J0dk2JGPhA?si=XIFCqC6gdUvB6rkQ>.

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Definitions

Many of the definitions below are in flux or have multiple meanings depending on the readers' cultural/national identity and positionality. They are offered here as a set of references solely for the purpose of this dissertation.

Chamber orchestra: 'a considerably smaller ensemble [than the symphony orchestra], with only a few strings on each part and only selected woodwind and brass.'⁷ This dissertation recognises all such ensembles regardless of cultural identity as a form of 'chamber orchestra'. Example: Little Giant Chinese Chamber Orchestra (Taipei).⁸

Chinese orchestra/ensemble: see this dissertation: 3.1 The Modern Chinese Orchestra

Colonialism/colonisation: 'the process by which a country or state takes control of a foreign territory through its occupation and exploitation... The colonisers hold power at the expense of the original inhabitants of the territory. This often results in the marginalisation of these inhabitants.'⁹

Cross-cultural/cross-traditional: Engagement between two or more cultures based on their differences. The cultural 'differences are understood and acknowledged, and can bring about individual change, but not collective transformations. In cross-cultural societies, one culture is often considered "the norm" and all other cultures are compared or contrasted to the dominant culture.'¹⁰

Cultural appropriation: 'the adoption of elements of the culture of a historically marginalised or oppressed group of people, done by people from another culture, in a manner that is seen as inappropriate... It often reflects power imbalance between cultural groups.'¹¹

⁷ John Spitzer and Neal Zaslaw, 'Orchestra', in *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.20402>.

⁸ 'Xiao Jùren Sīzhu Yuetuan' 小巨人絲竹樂團 [Little Giant Chinese Chamber Orchestra], accessed May 17, 2023, <https://littlegcco.com/en/about/>.

⁹ *Guide on Equity, Diversity and Inclusion Terminology*, sv 'Colonialism', Government of Canada, accessed August 25, 2023, <https://www.noslangues-ourlanguages.gc.ca/en/publications/equite-diversite-inclusion-equity-diversity-inclusion-eng#lettre-letter-C>.

¹⁰ 'What's the Difference between Multicultural, Intercultural, and Cross-Cultural Communication?', Spring Institute, accessed August 25, 2023, <https://springinstitute.org/whats-difference-multicultural-intercultural-cross-cultural-communication/#>.

¹¹ *Guide on Equity, Diversity and Inclusion Terminology*, 'Cultural Appropriation', Government of Canada, accessed August 25, 2023, <https://www.noslangues-ourlanguages.gc.ca/en/publications/equite-diversite-inclusion-equity-diversity-inclusion-eng#lettre-letter-C>.

Eurocentric: the tendency to evaluate cultures outside of the West as well as minorities, migrants, and Indigenous populations from a privileged Western point of view. Eurocentricity has a centuries-old relationship with colonialism, and it is still entrenched in the reality of Western society. This ‘white racial frame’,¹² a term coined by the sociologist, Joe Feagin, is ‘a broad and persisting set of racial stereotypes, prejudices, ideologies, interlinked interpretations and narratives, and visual images. It also includes racialized emotions and racialized reactions to language accents and imbeds inclinations to discriminate.’¹³ American music theorist, Philip Ewell, further describes how the world of composers and theorists are not immune to this in his much-debated 2020 article *Music Theory and the White Racial Frame*.¹⁴

Intercultural: ‘communities in which there is a deep understanding and respect for all cultures. Intercultural communication focuses on the mutual exchange of ideas and cultural norms and the development of deep relationships. In an intercultural society, no one is left unchanged because everyone learns from one another and grows together.’¹⁵ ‘Intercultural’ replaces ‘non-Western’ in this dissertation except when discussed in the context of pre-2000 musicological discussions. See sections: non-Western music/instruments and Conventions.

Intercultural music: a type of Western contemporary art music that results from a collaborative transcultural, cross-traditional, and transnational combination of musicians and instruments from diverse origins. Originating in the late 20th century, composers and performers of intercultural music aim to rise above the legacy of exoticism, colonialism, and cultural appropriation in Western music through respectful multi-directional dialogue and mutual discovery. This ‘embraces diversity and promotes curiosity toward Others while at the same time valuing both differences and similarities’.¹⁶

Intercultural orchestra: a composer-focused new music ensemble of at least fifteen musicians that has been assembled to perform intercultural music (see above entry). The phenomenon of the intercultural orchestra arose at the turn of the 21st century with the dramatic and visible transformation of cities around the world into complex multicultural centres. The purpose of composing for this ensemble type is to foster a meaningful multi/trans/cross-traditional repertoire that reflects the fluidity of present-day national borders. The intent of the intercultural orchestra is focused on newly composed large-scale art music based on cultural-traditional dialogue,

¹² Joe R Feagin, *The White Racial Frame: Centuries of Racial Framing and Counter-Framing*, 2nd ed. (New York: Routledge, 2013), x, <https://doi.org/10.4324/9780203076828>.

¹³ Feagin, *The White Racial Frame*, xi.

¹⁴ Philip A Ewell, ‘Music Theory and the White Racial Frame’, *Journal of the Society for Music Theory* 26, Number 2 (September 2020), <https://doi.org/10.30535/mto.26.2.4>.

¹⁵ ‘What’s the Difference between Multicultural, Intercultural, and Cross-Cultural Communication?’, Spring Institute, accessed August 25, 2023, <https://springinstitute.org/whats-difference-multicultural-intercultural-cross-cultural-communication/#>.

¹⁶ David Dean Mendoza, ‘Axis Mundi, an Intercultural Composition for the Atlas Ensemble’. Doctor of Musical Arts (DMA) Dissertation (University of Miami, 2015), 104, <https://scholarship.miami.edu/esploro/outputs/doctoral/Axis-Mundi-An-Intercultural-Composition-For/991031447348602976#details>.

collaboration, and exchange of ideas, positing a new composite transnational musical identity which evolves without the loss of each component member's cultural origins (including those of the West).

Multicultural: 'a group comprising people from many cultures, generally in a political or geographic context.'¹⁷ The individual discrete cultures within a multicultural society may coexist together, but they may not necessarily experience meaningful cultural interactions with each other.¹⁸

Non-Western: a term used to describe cultures, people, societies, ideas, and practices that are not of the West or its traditions.¹⁹ This term is becoming increasingly problematic and divisive, especially in social sciences²⁰ and medicine.²¹ See non-Western music/instruments'.

Non-Western music/instruments: musical practice, musicians, and instruments from outside of Western music. The term was in common use until the end of the 1990s, but it has become outdated and increasingly divisive since then. The musicologist, Georgina Born describes this term in 2000 as 'unfortunate but still widely used'.²² The Vancouver Inter-Cultural Orchestra has a policy of avoiding 'non-Western' in favour of 'traditional' or 'intercultural'.²³ See Conventions for its usage in this dissertation.

Orchestra: 'a characteristically European institution that arose in the 17th and 18th centuries and subsequently spread to other parts of the world as part of Western cultural influence.'²⁴ This

¹⁷ *Intercultural glossary*, 'Multicultural', Government of Canada: Global Affairs Canada, 2020, accessed August 25, 2023, <https://www.international.gc.ca/global-affairs-affaires-mondiales/services/cfsi-icse/programs-programmes/intercultural-glossary-glossaire-interculturelle.aspx?lang=eng>.

¹⁸ 'What's the Difference between Multicultural, Intercultural, and Cross-Cultural Communication?', Spring Institute, accessed August 25, 2023, <https://springinstitute.org/whats-difference-multicultural-intercultural-cross-cultural-communication/#>.

¹⁹ *Merriam-Webster.com Dictionary*, sv 'Non-Western', Merriam-Webster Incorporated, accessed September 13, 2023, <https://www.merriam-webster.com/dictionary/non-Western>.

²⁰ Mette Evelyn Bjerre, 'Why Race Matters in Denmark and the Consequence of Ignoring It,' *Europe in the World*, Notre Dame University, September 1, 2022, <https://eitw.nd.edu/articles/why-race-matters-in-denmark-and-the-consequence-of-ignoring-it/>.

²¹ Alana Helberg-Proctor, Agnes Meershoek, Anja Krumeich, and Klasien Horstman. "'Foreigners'", "Ethnic Minorities", and "Non-Western Allochtoons": An Analysis of the Development of "Ethnicity" in Health Policy in the Netherlands from 1970 to 2015', *BMC Public Health* 17, no 1 (January 31, 2017): 132, <https://doi.org/10.1186/s12889-017-4063-8>.

²² Georgina Born, and David Hesmondhalgh, *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Berkeley, United States: University of California Press, 2000), 47.

²³ Mark Armanini, Artistic Director, Vancouver Inter-Cultural Orchestra, interviewed by Rita Ueda, November 15, 2020.

²⁴ John Spitzer and Neal Zaslaw, 'Orchestra', in *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.20402>.

dissertation will expand this term to include ‘any large grouping of instrumentalists’²⁵ regardless of the group’s cultural background or musical practice.

Othering/other: ‘the act of treating someone as though they are not part of a group and are different [or inferior] in some way’²⁶

Symphony orchestra: a large culturally Western European musical ensemble (50-100 players) organised in sections (woodwind, brass, percussion, and strings) and led by a concert master and a conductor. Originally designed to perform 17th and 18th century symphonies, its current standardised instrumentation (3.3.3.3–4.3.3.1–timp–perc–hp–16.14.12.10.8) emerged in the 19th century. Although this dissertation interprets ‘orchestra’ and ‘chamber orchestra’ in the broadest sense, ‘symphony orchestra’ is defined only as a Western European establishment.

Transcultural: cultural elements that apply to all cultures of the world.²⁷

Transnational: ‘extending or having interests extending beyond national bounds or frontiers.’²⁸

Western/West: people and culture of Europe and North America. This is a problematic term that implies cultural, political, and economical privilege and dominance over other, Indigenous, or marginalised cultures.²⁹

Western music: art music as practised by the West. Positioned in opposition to the ‘non-Western’ or ‘other’ music, ‘Western music’ (with its connotations of superiority and privilege), is currently a hotly debated topic.

World beat: a genre of ‘Western pop music originating in the late 1970s manifesting various levels of world-awareness.’³⁰ The music often portrays a Western-defined portrayal of utopian egalitarianism by fusing the music of minority populations in Europe and North America with Western pop or rock idioms. The genre has become firmly entrenched in today’s commercial pop

²⁵ John Spitzer and Neal Zaslaw, ‘Orchestra’, in *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.20402>.

²⁶ *Cambridge Dictionary*, sv ‘Othering’, Cambridge University Press & Assessment, accessed September 1, 2023, <https://dictionary.cambridge.org/dictionary/english/othering>.

²⁷ *Collins English Dictionary*, sv ‘Transcultural’, Collins, 2023, <https://www.collinsdictionary.com/dictionary/english/transcultural>.

²⁸ *Oxford English Dictionary*, sv ‘Transnational’, Oxford University Press, 2023, <https://doi.org/10.1093/OED/3337940338>.

²⁹ Georgina Born, and David Hesmondhalgh, *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Berkeley, United States: University of California Press, 2000), 47.

³⁰ Brad Klump, ‘Origins and Distinctions of the “World Music” and “World Beat” Designations’, *Canadian Perspectives in Ethnomusicology* Vol 19, no 2 (1999): 6, <https://doi.org/10.7202/1014442ar>.

culture ever since it was first coined by Dan Del Santo and Joe Nick Patowski in 1983. ‘World beat’, along with ‘world music’ are controversial (and perhaps outdated) terms that label music from outside of the Western practice as the ‘other’.

World music: the practice of assigning jazz, ‘non-Western’, and traditional/folk music the same academic priority as Western art music.³¹ Many universities around the world opened ‘world music’ programs in the late 1960s, beginning with the World Music Program at Wesleyan University (Middletown, USA) in 1965. ‘World music’, along with ‘world beat’ are controversial (and perhaps outdated) terms that label music from outside of the Western practice as the ‘other’. Exactly which words to use instead of this term has, in turn, become a divisive issue.³² Arriving at a solution is complex and ever-changing, depending on the various stakeholders participating in the discourse.

³¹ Robert E Brown, ‘World Music - Past, Present, and Future’, *College Music Symposium* 29 Forum Essays (1992), <https://symposium.music.org/index.php/29/item/9510-world-music-past-present-and-future>.

³² Yash Zodgekar. ‘What’s Wrong with World Music?’, *The McGill Tribune* (2022), accessed April 2, 2023, https://www.thetribune.ca/a-e/pop_rhetoric/whats-wrong-with-world-music-11222022/.

Conventions

The use of the term, ‘non-Western’ will be avoided except in direct quotes and discussions that predates the 21st century. For all other uses, this dissertation will replace ‘non-Western’ with ‘intercultural’. This is in accordance with the Vancouver Inter-Cultural Orchestra’s policy of avoiding ‘non-Western’ because of its divisive connotations. The orchestra asks all artists, media, and press to replace this term with ‘traditional’ or ‘intercultural’.³³

Non-English-language instrument names and concepts will be set in italics.³⁴ However, those instrument names in the submitted scores (and their excerpts embedded in this dissertation) will be in non-italicised Roman type, as requested by both the Vancouver Inter-Cultural Orchestra (VICO)³⁵ and the British Columbia Chinese Music Ensemble (BCCME).³⁶ Names of organisations with non-italicised letters will be maintained (for example, ‘The International Shakuhachi Society’ and ‘Piano and Erhu Project’ will not be italicised). This will also apply to cited references and quotes that are not italicised. The call to action on this sensitive issue is outlined in Patricia Escárcega of the Los Angeles Times’ newsletter article:

³³ Mark Armanini, Artistic Director, Vancouver Inter-Cultural Orchestra, interviewed by Rita Ueda, November 15, 2020.

³⁴ ‘Chicago Manual of Style 17th Edition, 11.3: Non-English Words and Phrases in an English Context’, In *Chicago Manual of Style 17th edition*, 2017, Chicago: University of Chicago, accessed August 19, 2023, <https://www.chicagomanualofstyle.org/book/ed17/part2/ch11/psec003.html>.

³⁵ Mark Armanini, Artistic Director, Vancouver Inter-Cultural Orchestra, interviewed by Rita Ueda, November 15, 2020.

³⁶ Bruce Qinglin Bai, Co-Artistic Director, British Columbia Chinese Music Ensemble, interviewed by Rita Ueda, December 1, 2021.

‘Here’s why we stopped italicizing “foreign” foods’³⁷ and Khairani Barokka’s ‘The Case Against Italicizing “Foreign” Words’.³⁸

Groups with hybrid multicultural identities³⁹ will not be hyphenated in support of arguments presented in ‘On Hyphens and Racial Indicators’⁴⁰ by Jessica Jacolbe and ‘Drop the Hyphen in Asian American’⁴¹ by Henry Fuhrmann. For example, ‘Japanese-Canadian’ will be replaced with ‘Japanese Canadian’.

Japanese words will be Romanised using the modified Hepburn Romaji system with a macron attached to long vowels (example: *shō* instead of *shou*). Chinese words will be Romanised in Pinyin without tone marks, as recommended by the Library of Congress⁴² and the *Chicago Manual of Style* 17th Edition⁴³ (for example: ‘*liuqin*’ will be used instead of ‘*liǔqín*’). This format is also in use by the BCCME and VICO.

The use of simplified or traditional Chinese characters (a source of controversy world-wide)⁴⁴ will depend on the origin of the research under discussion. Words associated with China

³⁷ Patricia Escárcega, ‘Newsletter: Here’s Why We Stopped Italicizing “Foreign” Foods’, *Los Angeles Times* (January 4, 2020), accessed August 1, 2023, <https://www.latimes.com/food/story/2020-01-04/foreign-foods-tasting-notes-newsletter-patricia-escarcega>.

³⁸ Khairani Barokka, ‘The Case against Italicizing “Foreign” Words’, *Catapult*. (February 11, 2020), accessed August 1, 2023, <https://catapult.co/stories/column-the-case-against-italicizing-foreign-words-khairani-barokka>.

³⁹ Andrea Belgrade, Mari Kira, Shima Sadaghiyani, and Fiona Lee. ‘What Makes Us Complete: Hybrid Multicultural Identity and Its Social Contextual Origins.’ *Journal of Community Psychology* 50, no. 5 (2022): 2290-313, <https://doi.org/10.1002/jcop.22776>.

⁴⁰ Jessica Jacolbe, ‘On Hyphens and Racial Indicators’, *JSTOR Daily*, 2019, accessed August 1, 2023, <https://daily.jstor.org/on-hyphens-and-racial-indicators/>.

⁴¹ ‘Drop the Hyphen in Asian American’, *Conscious Style Guide*, Updated 2023, 2018, accessed June 17, 2023, <https://consciousstyleguide.com/drop-hyphen-asian-american/>.

⁴² ‘Pinyin Conversion Project New Chinese Romanization Guidelines’, *Library of Congress* 1998, accessed August 18, 2023, <https://www.loc.gov/catdir/pinyin/romcover.html>.

⁴³ ‘Chicago Manual of Style 17th Edition, 11.84: Apostrophes, Hyphens, and Tone Marks in Chinese Romanization’, In *Chicago Manual of Style 17th edition*, 2017, Chicago: University of Chicago, August 19, 2023, <https://www.chicagomanualofstyle.org/book/ed17/part2/ch11/psec084.html>.

⁴⁴ Jeong Park, and Anh Do, ‘Mandarin Classes Are a New Battleground between China and Taiwan’, (2023), accessed August 1, 2023, <https://www.latimes.com/california/story/2023-05-05/mandarin-classes-are-a-new-battleground-between-china-and-taiwan>.

and Singapore will be in simplified Chinese (for example: Shanghai Chinese Orchestra 上海民族乐团). Words associated with Taiwan, Hong Kong, and the British Columbia Chinese Music Association (Vancouver, Canada) will be in traditional characters (for example: National Chinese Orchestra Taiwan 中華民國國立臺灣國樂團 and British Columbia Chinese Music Association 庇詩中樂協會).

Abbreviations and Acronyms

A	alto
AMP	Azrieli Music Prizes
B	bass
BC.....	British Columbia
BCCMA.....	British Columbia Chinese Music Association
BCCME	British Columbia Chinese Music Ensemble
<i>Birds Calling</i>	<i>Birds Calling... from the Canada in You</i>
bcl	bass clarinet
btrbn.....	bass trombone
<i>CMOS</i>	<i>Chicago Manual of Style</i>
cbsn.....	contrabassoon
Dr	Doctor
EB.....	Ensemble Bios
ed	edition / edited by
Ehn.....	English horn
et al	et alia (and others)
<i>Fly Away Phoenix</i>	<i>Fly Away Phoenix, Into the Sky</i>
hp	harp
<i>Hummingbird</i>	<i>Hummingbird in Winter</i>
Hz	hertz
<i>Il Viaggio</i>	<i>Il Viaggio di Dante</i>
LGCCO	Little Giant Chinese Chamber Orchestra
m.....	measure
mm.....	measures
ms	milliseconds
mvt.....	movement
MNF	Montréal New Music Festival
no	number
OM.....	<i>l'Orchestre Métropolitain de Montréal</i>
p	page
perc	percussion
picc	piccolo
pp	pages
Prof	Professor
S.....	soprano

Sec	second/seconds
<i>sic</i>	<i>sic erat scriptum</i> (thus was it written)
SMCQ.....	<i>la Société de Musique Contemporaine du Québec</i>
<i>Spring Blossoms</i>	<i>as the first spring blossoms awaken through the snow</i>
sv	sub verbo (under the word)
T.....	tenor
timp.....	timpani
trans	translated / translated by
UK	United Kingdom
USA	United States of America
VICO	Vancouver Inter-Cultural Orchestra
vol.....	volume
VS.....	Victoria Symphony
VSO	Vancouver Symphony Orchestra

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- *Hummingbird in Winter*: British Columbia Chinese Music Ensemble (Vancouver), Bruce Bai and Dailin Hsieh (Co-Artistic Directors), and Jennifer Tham (Guest Conductor)
- *Fly Away Phoenix, Into the Sky*: Vancouver Inter-Cultural Orchestra, Mark Armanini (Artistic Director), and Janna Sailor (Guest Conductor), Geling Jiang (*sanxian*)
- *Birds Calling... from the Canada in You*: *l'Orchestre Métropolitain de Montréal*, Alexandre Bloch (Guest Conductor), Naomi Sato (*shō*), and Zhongxi Wu (*sheng, suona*)
- *Bloom*: Vancouver Symphony Orchestra, Otto Tausk (Artistic Director), Victoria Symphony Orchestra (Christian Kluxen, Music Director), and Miyama McQueen-Tokita (koto, bass koto, voice)

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⁴⁵ These lands are colonially known today as Vancouver, Canada.

1.

Preface

1.1 The Early 21st Century: First Encounters and Developments

... But what B.C.'s cultural capital has seen in the past twenty years has been unprecedented, and in many ways unique: successive waves of immigration enriching Vancouver with scores of highly skilled musicians, who are forming musical partnerships that would be hard to find anywhere else. Whether springing from necessity or desire, intercultural music has become a regional specialty, with new linkings emerging weekly. Even more intriguing, there is nothing exotic about an erhu virtuoso playing with a free-jazz saxophonist, or a conservatory-trained composer crafting scores for Iranian setar or Javanese gamelan.⁴⁶

Something new and exciting was percolating in Vancouver, Canada (my home since 1971) at the beginning of the new century. Moshe Denburg debuted the Vancouver Inter-Cultural Orchestra (VICO)⁴⁷ in November 2000 at the Vancouver Sacred Music Festival. His 40-minute inaugural work in six movements, *Rapprochements (Reconciliations)*, was scored for a mixed choir and 28 instrumentalists⁴⁸ from a variety of cultures living in Vancouver. Aside from the kaleidoscopic array of instruments on the stage (many of which I had never seen before), I was struck by the freshness of the work's structure. It was clear that Denburg had spent years researching and workshopping his ideas with every individual musician in the

⁴⁶46 Alexander Varty, 'Vancouver's Intercultural Music Scene: All Vibrant on the Western Front', *Musicworks*, no121, Spring 2015, <https://www.musicworks.ca/featured-article/vancouver-intercultural-music-scene>.

⁴⁷ 'Vancouver Inter-Cultural Orchestra', Vancouver Inter-Cultural Orchestra, 2023, accessed April 15, 2023, <https://vi-co.org/>.

⁴⁸ The instrumentation of *Rapprochements (Reconciliations)* is flute, *shakuhachi* / *bansuri*, tin whistle / *ney* / *didgeridoo* / *guzheng*, oboe, clarinet, clarinet / bass clarinet, soprano saxophone, soprano saxophone / clarinet, vibraphone, marimba, 2 percussion, *tabla*, harp, piano, *yangqin*, *pipa*, *oud*, *sitar*, *guzheng*, hurdy gurdy, *erhu*, 2 violins, viola, cello, 2 double basses, and choir (SSAATTBB).

ensemble, and they were each being treated in his score as equal partners in the music making process. This resulted in a never-before-seen conflation of discrete melodies, tunings, textures, rhythms, and colours that somehow fitted together to create a new composite cultural identity.

Five months later, as president/co-producer of Vancouver Pro Musica's Sonic Boom⁴⁹ (an annual new music festival in Vancouver), I saw a remarkable rise in the number of submissions that featured collaborations between Western-trained composers and musicians from various cultural communities: the Vancouver Chinese Music Ensemble⁵⁰ performed *Sinewave "Now You've Gone Away"* (1997) by Janet Danielson;⁵¹ Mark Armanini premiered *Whispering Winds* (2000) for solo *yangqin* with Vivian Xi;⁵² and Barry Truax's⁵³ *Bamboo, Silk and Stone* (1994, 2001)⁵⁴ featured interactive electronics with Randy Raine-Reusch⁵⁵ and Mei Han,⁵⁶ each playing the *guzheng*.

The next 20 years in Vancouver saw VICO grow into a professional intercultural orchestra with a full concert season, educational outreach, summer academy, and a biannual festival. Many other groups with similar mandates of intercultural dialogue and co-creation also

⁴⁹ 'Welcome to Vancouver Pro Musica', Vancouver Pro Musica Society, accessed May 1, 2023, <https://vancouverpromusica.ca/>.

⁵⁰ 'Vancouver Chinese Music Ensemble', Vancouver Chinese Music Ensemble, accessed May 1, 2023, <https://www.chinesemusicvancouver.com/about>.

⁵¹ Janet Danielson, *Sinewave 'Now You've Gone Away'* for *dizi*, *erhu*, *ruan*, and *yangqin* (Canadian Music Centre, 1997), <https://collections.cmccanada.org/final/Portal/Music-Library.aspx?component=AAEY&record=97eda66d-478a-4312-bfbc-d37389b40a68&lang=en-CA>.

⁵² Mark Armanini, Artistic Director, Vancouver Inter-Cultural Orchestra, interviewed by Rita Ueda. May 19, 2023.

⁵³ 'Barry Truax', Simon Fraser University, accessed May 1, 2023, <https://www.sfu.ca/~truax/>.

⁵⁴ 'Bamboo, Silk and Stone', Simon Fraser University, 1994, accessed May 1, 2023, <https://www.sfu.ca/~truax/bamboo.html>.

⁵⁵ 'Randy Raine-Reusch', Randy Raine-Reusch, accessed May 1, 2023, <https://www.asza.com/r3hm.shtml>.

⁵⁶ 'Mei Han', Mei Han, accessed May 1, 2023, <https://www.mei-han.com/meihan.html>.

began to form – the Orchid Ensemble,⁵⁷ Red Chamber,⁵⁸ Sound of Dragon Ensemble,⁵⁹ Proliferasian,⁶⁰ Piano and Erhu Project,⁶¹ Naadaleela Ensemble,⁶² and Vancouver Erhu Quartet⁶³ – this is only a small cross-section. Parallel to this, pre-existing immigrant ensembles who have only been active within their community began to reach out beyond their circle to seek out transcultural and cross-traditional artistic experiences. Most prominent is the British Columbia Chinese Music Association (BCCMA),⁶⁴ an umbrella organisation with a professional ensemble (BC Chinese Music Ensemble, BCCME), community orchestra, and a youth orchestra. Others include Silk Road Music (Vancouver),⁶⁵ Khac Chi Bamboo Music,⁶⁶ Gamelan Madu Sari,⁶⁷ and Vashaan.⁶⁸

⁵⁷ ‘Orchid Ensemble’, Orchid Ensemble, accessed May 1, 2023, <https://www.orchidensemble.com/>.

⁵⁸ ‘Red Chamber’, Red Chamber, accessed May 10, 2023, <https://www.mei-han.com/redchamber.html>.

⁵⁹ ‘Sound of Dragon’, Sound of Dragon Society, accessed May 10, 2023, <https://soundofdragon.com/>.

⁶⁰ ‘Proliferasian’, Lan Tung, accessed May 1, <https://www.lantungmusic.com/project/proliferasian/>.

⁶¹ ‘Piano and Erhu Project’, Cory Hamm, accessed May 10, 2023, <https://coreyhammpiano.com/pep/>.

⁶² ‘Naadaleela Ensemble’, Lan Tung, accessed May 10, 2023, <https://www.lantungmusic.com/project/naadaleela-ensemble/>.

⁶³ ‘Vancouver Erhu Quartet’, Lan Tung, accessed May 1, 2023, <https://www.lantungmusic.com/project/vancouver-erhu-quartet/>.

⁶⁴ ‘British Columbia Chinese Music Association’, British Columbia Chinese Music Association, accessed May 1, 2023, <https://www.bccma.net/>.

⁶⁵ ‘Silk Road Music’, Silk Road Music, accessed May 1, 2023, <https://silkroadmusic.ca/>.

⁶⁶ ‘Khac Chi’, World Music Central, accessed May 10, 2023, <https://worldmusiccentral.org/2020/09/14/artist-profiles-khac-chi/>.

⁶⁷ ‘Gamelan Madu Sari’, Gamelan Madu Sari, 2023, accessed May 1, 2023, <https://www.gamelanmadusari.com/>.

⁶⁸ ‘Vashaan Music Society’, Vashaan Music Society, accessed May 1, 2023, <https://www.vashaan.com/>.

1.3 Intercultural Music and World Music: Definitions

For the purpose of this dissertation, ‘world music’⁶⁹ is the practice of assigning the music of ‘others’ (most commonly jazz, ‘non-Western’, and traditional/folk music) the same importance Western art music. ‘World music’ is often blurred and used interchangeably with ‘world beat’, a pop music genre that displays ‘various levels of world-awareness’.⁷⁰ The meaning and usage of both of these terms have become politically divisive,⁷¹ centred about the socio-historical-economic-cultural legacy of colonialism, nationalism, exoticism, and cultural appropriation.

‘Intercultural music’ is a type of Western contemporary art music that results from the collaboration between musicians and instruments from a variety of cultural origins and identities. The aim of ‘intercultural music’ is to create meaningful cross-traditional works that reflects the fluidity of cultural-national identities stemming from current realities of globalization, human migration, immigration, travel, and electronic communication. ‘Intercultural orchestra’ is a composer-focused ensemble of at least fifteen musicians for the purpose of creating, developing, and performing large-scale ‘intercultural music’ through respectful dialogue and mutual discovery. The result is a new composite musical identity which evolves without the loss of each component member’s cultural origins (including those of the West).

⁶⁹ Robert E Brown, ‘World Music - Past, Present, and Future’, *College Music Symposium* 29 Forum Essays (1992), <https://symposium.music.org/index.php/29/item/9510-world-music-past-present-and-future>.

⁷⁰ Brad Klump, ‘Origins and Distinctions of the “World Music” and “World Beat” Designations’, *Canadian Perspectives in Ethnomusicology* Vol 19, no 2 (1999): 6, <https://doi.org/10.7202/1014442ar>.

⁷¹ Yash Zodgekar. ‘What’s Wrong with World Music?’, *The McGill Tribune* (2022), accessed April 2, 2023, https://www.thetribune.ca/a-e/pop_rhetoric/whats-wrong-with-world-music-11222022/.

1.3 Intercultural Orchestras Today: A Global Perspective

Vancouver is not alone. Numerous cities around the world experienced parallel developments during the late 20th to the early 21st century, resulting in the emergence of intercultural ensembles. Prominent chamber groups (9-14 players) include Kuné (Toronto, 2016, formerly the New Canadian Global Music Orchestra),⁷² Constantinople (Montreal, 2001)⁷³, Oktoécho (Montreal, 2001),⁷⁴ Asian Art Ensemble (Berlin, 2007),⁷⁵ Omnibus Ensemble (Tashkent, 2004),⁷⁶ and Hezarfen Ensemble (Istanbul, 2010).⁷⁷ Other than VICO, large-scale intercultural orchestras with 15 or more players include the Silkroad (Boston, 1998),⁷⁸ Little Giant Chinese Chamber Orchestra (LGCCO, Taipei, 2000),⁷⁹ Atlas Ensemble (Amsterdam, 2002),⁸⁰ and Ensemble Muromachi (Tokyo, 2007).⁸¹

Seminal works soon began to appear, positioning the intercultural orchestra as one of the most important musical ensemble-types in the 21st century. *The Longing Sky* (2013, 2019)

⁷² ‘Kuné’, Kuné, accessed May 17, 2023, <https://www.kuneworld.com/>.

⁷³ ‘Constantinople’, Constantinople, accessed May 1, 2023, <https://constantinople.ca/en/about/>.

⁷⁴ ‘World Music Ensemble Oktoécho’, Oktoécho, accessed May 17, 2023, <https://en.oktoecho.com/%C3%A0-propos>.

⁷⁵ ‘Asian Art Ensemble’, Asian Art Ensemble, accessed May 17, 2023, <https://www.asianart-ensemble.com/en/>.

⁷⁶ ‘Omnibus Ensemble’. Omnibus Ensemble. Facebook. Accessed April 2, 2023. https://www.facebook.com/OmnibusEnsemble/about_details.

⁷⁷ ‘Hezarfen Ensemble’, Hezarfen Ensemble, accessed May 17, 2023, <https://www.hezarfenensemble.com/>.

⁷⁸ ‘Silkroad Ensemble’, Silkroad Ensemble, accessed May 17, 2023, <https://www.silkroad.org/home>.

⁷⁹ ‘Xiao Jùren Sīzhu Yuetuan’ 小巨人絲竹樂團 [Little Giant Chinese Chamber Orchestra], Little Giant Chinese Chamber Orchestra, accessed May 17, 2023, <https://littlegcco.com/en/about/>.

⁸⁰ ‘Atlas Ensemble’, Atlas Ensemble, accessed May 9, 2023, <https://www.atlasensemble.nl/news.html>.

⁸¹ ‘Ansanburu Muromachi’ アンサンブル室町 [Ensemble Muromachi], Ensemble Muromachi, accessed May 19, 2023, <https://www.ensemblemuromachi.or.jp/>.

by Moshe Denburg is a 25-minute double concerto for *sarangi*, *shakuhachi*, and intercultural orchestra.⁸² With a CD (2020), a video (2021), and numerous performances since its 2010 premiere, John Oliver's *Gypsy Chronicles*⁸³ has become a staple in VICO's repertoire. Premiered by LGCCO, *Buddha's Song* (2019) by Alice Ping Yee Ho is an 8-minute exploration of her Chinese Canadian identity within the context of her professional background as a composer of Western music.⁸⁴ Tokuhide Niimi's *Tsuchi no Mai* (Dance of the Earth, 2022) combines 17th century European instruments with Japanese instruments from the same era.⁸⁵ Joël Bons received the 2019 University of Louisville Grawemeyer Award for Music Composition⁸⁶ for *Nomaden* (2016), a 38-movement work for cello and 18 intercultural musicians.⁸⁷ Silkroad's latest project, *American Railroad* (2023, ongoing) aims to reclaim the contributions of the immigrant population to the American identity by highlighting their work in developing the 19th century United States Transcontinental Railroad. This multi-year undertaking features new commissions, educational and community outreach, a new album, and a theatrical production.⁸⁸

⁸² Moshe Denburg, *The Longing Sky*, double concerto for *sarangi*, *shakuhachi* and intercultural orchestra (Moshe Denburg Publications, 2013, 2019), music score.

⁸³ John Oliver, *Gypsy Chronicles* (Canadian Music Centre, 2010), <https://collections.cmccanada.org/final/Portal/Composer-Showcase.aspx?lang=en-CA>.

⁸⁴ Alice Ping Yee Ho, *Buddha's Song* (Alice Ho, 2019), https://youtu.be/fTBf4_aWsbM?si=E7HzFBC2SKmwwSkK.

⁸⁵ Sachi Nishimura 西村紗知, 'Ansanburu Muromachi 15-Shunen Kinen Ensoukai "Kaiwa"'. アンサンブル室町 15 周年記念演奏会「会話」 [Ensemble Muromachi 15th Anniversary Concert 'Conversation']. In *Mercure des Art*. Accessed May 23, 2023, <https://youtu.be/vo10LmcHIEw?si=yAkOxIc5z3zFuPkG>.

⁸⁶ 'Multicultural Piece 'Nomaden' Wins Grawemeyer Music Award', Grawemeyer Awards, 2019, accessed May 19, 2023, <http://grawemeyer.org/multicultural-piece-nomaden-wins-grawemeyer-music-award/>.

⁸⁷ Joël Bons, *Nomaden*, (Amsterdam: Joël Bons Publishing, 2016), music score.

⁸⁸ 'American Railroad: A Transcontinental Journey', Silkroad Ensemble, accessed May 19, 2023, <https://www.silkroad.org/american-railroad>.

1.4 Historical Perspective: Forging a Path to Dialogue and Collaboration

There is much debate among musicologists, ethnomusicologists, historians, and composers on the effects of colonialism, cultural appropriation, and Eurocentricity on intercultural music. Sandeep Bhagwati (composer) and Jonathan Goldman (musicologist) argue in their article, *Introduction. From Appropriation to Dialogue*,⁸⁹ that many 20th century Western composers sought to distinguish themselves from the 19th century establishment culture by creating superficial connections to ‘non-Western’ cultures – a way to appear to belong to a tradition ‘that was older than historical time’⁹⁰ while retaining their privileged status as Westerners. Most of these projects (often organised with the well-meaning spirit of Western-defined universal friendship) were problematic due to their lack of understanding of the participating cultures’ musical practice as well as the inherent power structures in operation:

Most of these encounters have been disappointing from the musical standpoint, to say the least. The overwhelming majority of intercultural musical encounters to this day, if they are not just eurological compositions that use the sound of non-Western instruments without any regard for the musical tradition of their origins, rely on largely naïve “jamming”—the musical equivalent of a friendly handshake with no consequences attached. No wonder, then, that these projects often content themselves with simplistic and threadbare structural, dramaturgical, sonic and conceptual architectures — and mostly subscribe to a pseudo-egalitarian aesthetic universalism that tends to gloss over or even actively negate serious differences and power differentials between the musicians’ musical intentionalities, possibilities and social contexts.⁹¹

This was the backdrop in which the pioneers of intercultural composing began to forge new models of collaboration and dialogue. Henry Cowell⁹² (1897-1965) met the Japanese American *shakuhachi* player, Kitaro Tamada⁹³ in 1934, and they remained life-long

⁸⁹ Sandeep Bhagwati and Jonathan Goldman, ‘Introduction. From Appropriation to Dialogue: On the Varieties of ‘Trans-Traditional’ Encounters’. *Circuit: Musiques Contemporaines* 28, English Supplements, no 1 (2017), <https://revuecircuit.ca/en/article/1031/sandeep-bhagwati-jonathan-goldman-introduction-from>.

⁹⁰ Bhagwati and Goldman, ‘Introduction’.

⁹¹ Bhagwati and Goldman, ‘Introduction’.

⁹² *Grove Music Online*, sv ‘Cowell, Henry (Dixon)’, Oxford Music Online, accessed June 5, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.A2249182>.

⁹³ ‘Kitaro Tamada Letters to Henry Cowell’, *Japanese Traditional Performing Arts in the World War II Internment Camps, Hidden Legacy*, 2014, accessed June 7, 2023, <https://jcalegacy.com/kitaro-tamada-letters-to-henry-cowell/>.

collaborators. Tamada not only taught Cowell the *shakuhachi* and the Japanese language, but he also introduced him to the Japanese American music community. This resulted in numerous works for *shakuhachi* as well as his *Koto Concerto no. 1* (1963) and *no. 2* (1965).⁹⁴

Cowell's student, Lou Harrison⁹⁵ (1917-2003) composed extensively for the gamelan (Indonesian orchestra made up of gongs, metallophones, cymbals, flutes, and drums)⁹⁶ as a result of his studies with Kanjeng Pangeran Harjo Notoprojo (Wasitodiningrat, Wasitodipuro, or 'Pak Cokro' to his students)⁹⁷ beginning in 1975. 'Harrison could have written pieces for twenty rebab (bowed spike-fiddle) and massive choruses if he had wanted to',⁹⁸ but he insisted on working with Pak Cokro to make culturally nuanced choices on instrumentation. This resulted in a series of gamelan-and-Western collaboration pieces such as *Gending in Honor of Aphrodite*⁹⁹ for Javanese gamelan, harp, and choir (1986) and *Main Bersama-sama*¹⁰⁰ for gamelan degung (Sundanese gamelan) and horn (1978).

⁹⁴ W. Anthony Sheppard, 'Japonisme and the Forging of American Musical Modernism', *Extreme Exoticism: Japan in the American Musical Imagination* (Oxford University Press, 2019), 105-49. <https://doi.org/10.1093/oso/9780190072704.003.0004>.

⁹⁵ *Grove Music Online*, sv 'Harrison, Lou (Silver)', Oxford Music, accessed June 6, 2023, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046517>.

⁹⁶ *Grove Music Online*, sv 'Gamelan', accessed March 15, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.A2241217>.

⁹⁷ 'K. P. H. Notoprojo', Distinguished Visiting Artists, Center for World Music, accessed June 5, 2023, <https://centerforworldmusic.org/about-us/our-history/distinguished-visiting-artists/>.

⁹⁸ Judy Diamond, 'In the Beginning Was the Melody', *Lou Harrison Reader*, edited by Peter Garland (Santa Fe: Soundings Press, 1987), 103.

⁹⁹ Diamond, Judy, 'In the Beginning Was the Melody'.

¹⁰⁰ Lou Harrison, *Main Bersama-Sama (Playing Together) for Sundanese Gamelan Degung and French Horn*. Edited by Judy Diamond, Scott L. Hartman, J. F. Denis. Oakland, California: American Gamelan Institute, 1978, 1985, 2006.

Another student of Cowell, John Cage¹⁰¹ (1912-1992) collaborated extensively with Mayumi Miyata¹⁰² (*shō*) in 1991 while he composed *One*⁹ (solo *shō*), *Two*³ (*shō* and 5 conch shells), and *Two*⁴ (violin and piano or *shō*).¹⁰³ Miyata reflects on how their collaboration was a union of both their artistic ideals:

What I mean by music that reflects nature is my ideal kind of music that is not contrived by human intentions and not driven by the emotions. For example, the piece *One*⁹ that John Cage created for the *shō* in 1991 has a feeling that is close to that ideal. Using a computer program designed for I Ching type ancient Chinese divination, this work was created by selecting sounds in a chance operation, much like casting divining sticks. Cage didn't think of himself as a composer but said we [*sic*] wanted to be a listener, and he used the divination method as a means to minimize the human activity involved in the composition process. That shares connections with my ideal for the way Gagaku should be.¹⁰⁴

Karlheinz Stockhausen¹⁰⁵ completed the original version of *Jahreslauf*¹⁰⁶ (Course of the Years, 1977) for the Imperial *Gagaku* Orchestra (Tokyo) after seven years of close collaboration with Toshiro Kido,¹⁰⁷ the then-director of the National Theatre in Tokyo. Kido, who was already searching for a new artistic direction for the orchestra, decided to commission Stockhausen when he listened to his work in the German Pavilion at the 1970 Osaka World Exposition. Kido insisted during the commissioning contract negotiations that Stockhausen

¹⁰¹ 'John Cage', John Cage Trust, 2016, accessed May 10, 2023, <https://www.johncage.org/>.

¹⁰² 'Mayumi Miyata (宮田まゆみ)', AMATI, accessed June 7, 2023, https://www.amati-tokyo.com/english/artist/sho/post_67.php.

¹⁰³ Rob Haskins, 'John Cage, One9 and 108,' Rob Haskins, May 19, 2015, <https://robhaskins.net/2015/03/01/john-cage-one9-and-108/>.

¹⁰⁴ 'The Japanese *Shō* Mouth Organ of Mayumi Miyata Giving Voice to the Natural World', Artist Interview, The Japan Foundation Performing Arts Network Japan, 2018, accessed June 6, 2023, https://performingarts.jp/f.go.jp/E/art_interview/1804/1.html.

¹⁰⁵ 'Karlheinz Stockhausen', Stockhausen-Verlag, 2013, accessed June 5, 2023, <http://www.karlheinzstockhausen.org/>.

¹⁰⁶ 'Karlheinz Stockhausen Instrumentation Works for Orchestra Der Jahreslauf (the Course of the Years)', Karlheinz Stockhausen, Stockhausen-Verlag, 2013, accessed May 21, 2023, http://www.karlheinzstockhausen.org/der_jahreslauf_english.htm.

¹⁰⁷ 'Stockhausen `Rekinen (Gagaku-Ban)` 37-Nen-Buri Nihon Saien "Yaoyorozu Saundo" No Shougeki' シュトックハウゼン [歴年 (雅楽版)] 37 年ぶり 日本再演 "やよろずサウンド" の衝撃 [Stockhausen 37th Anniversary Restaging of the gagaku edition of *Der Jahreslauf* (The Course of the Years)]. *Nihon Keizai Shinbun* 日本経済新聞 (Tokyo), September 15, 2014. <https://www.nikkei.com/article/DGXMZO76733310W4A900C1000000/?k=201604110540>.

would only use the instruments and musicians in the *gagaku* orchestra. In turn, Stockhausen asked to learn all the instruments in the ensemble and to mutually find a way to work in Western notation.¹⁰⁸

When the Japanese composer, Toru Takemitsu¹⁰⁹ (1930-1996), created *November Steps* (1967)¹¹⁰ for *biwa*, *shakuhachi*, and orchestra, he realised that the Japanese instrumentalists (Kinshi Tsuruta, *biwa*, and Katsuya Yokoyama, *shakuhachi*) had a completely different artistic practice regarding tuning, phrasing, tempo, rhythm, notation, and ensemble playing compared to that of the musicians in the orchestra (New York Philharmonic). Takemitsu recalls the rocky start to the first rehearsal and how he and the Japanese conductor, Seiji Ozawa, managed to save the situation:

At the first rehearsal, when Seiji Ozawa raised his baton and began to rehearse them, the Philharmonic members just burst into laughter. I was shocked, and found it so painful that we had to call a halt to the rehearsal. I was miserable and felt totally at a loss. I told Ozawa that perhaps we should cancel the whole performance, that this simply was not going to work. ... Then Ozawa called the orchestra together again and asked them simply to listen to the two solo *biwa* and *shakuhachi* parts. The orchestra became quieter and quieter and paid closer and closer attention as the two Japanese performers played. By the end, the orchestra had become completely silent. No one was laughing any more. Instead, they all burst into applause.¹¹¹

November Steps maximises the difference between the Japanese and Western musical worlds by allowing the two cultural elements to operate within their own traditional idiom and practice – a portrayal of Takemitsu’s own hybrid compositional voice.

Current composers of intercultural orchestral works have built on the work of the late 20th century pioneers such as Cowell, Harrison, Cage, Stockhausen, and Takemitsu. Their quest to discover new procedures, structures, timbres, and collaborative relationships through their

¹⁰⁸ Toshiro Kido 木戸敏郎, ‘1977-Nen Tokyo De -- 《Rekinen》 Sekai Shoen’ 1977 年東京で《暦年》世界初演 [Tokyo, 1977, *Der Jahreslauf* “World Premiere”]. Edited by Hiroaki Ooi, May 21, 2008. <https://ooipiano.exblog.jp/17313520/>.

¹⁰⁹ *Grove Music Online*, sv ‘Toru Takemitsu’, Oxford Music Online, accessed June 6, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.27403>.

¹¹⁰ Toru Takemitsu, *November Steps*, New York: C. F. Peters Corporation, 1967, music score.

¹¹¹ Toru Takemitsu, ‘Contemporary Music in Japan’, *Perspectives of New Music* 27, no 2 (1989): 198-204, <https://doi.org/10.2307/833410>.

works marks them as the precursors of the modern intercultural composition. Joël Bons (Artistic Director and founder, Atlas Ensemble) explains why today's composers should take the lead in developing intercultural music and orchestra:

... but we, you, composers are the ones who can change this [traditional instrumentation], the only ones. It's really important that composers bring creativity. Why should a string quartet always be until the end of days two violins, viola, and cello? It could also be erhu, kemençe, viola, and cello... Now we have the *sarangi*, the *kamancha*, the *erhu*, the *kemençe*, so it's always evolving in that sense, and I think there are so many other possibilities.¹¹²

¹¹² Joël Bons, 'Why Atlas? - First Three Chapters', Netherlands, 2011, YouTube video, https://youtu.be/iQf6QXoka2I?si=_Ag1CgUgpkRquYYH.

2.

Compositional Approach

as the first spring blossoms awaken through the snow

You won't even know what or how to write for our players until you've heard them trying to play through your music. You don't even know what you don't know. Neither do our players.¹¹³

My current compositional approach will be outlined by presenting the structural choices for *as the first spring blossoms awaken through the snow* (*Spring Blossoms*),¹¹⁴ my first attempt at composing for the Vancouver Inter-Cultural Orchestra (VICO),¹¹⁵ conducted by guest conductor, Janna Sailor.¹¹⁶ Many composers have created new works for VICO since its debut in 2001 with varying degrees of artistic, conceptual, and technical success. I wanted to find out if my compositional approach would be practical and sufficiently understood by the diverse group of VICO performers.

¹¹³ Mark Armanini, Artistic Director, Vancouver Inter-Cultural Orchestra, interviewed by Rita Ueda, November 15, 2020.

¹¹⁴ Rita Ueda, '*as the first spring blossoms awaken through the snow*', Vancouver Inter-Cultural Orchestra, YouTube video, accessed September 1, 2023, <https://youtu.be/35u2AFuGfrA?si=c5PIy35gmJREt7k->.

¹¹⁵ The original agreement with VICO was to compose for the full orchestra. The project had to be cut down to 10 players due to Canadian COVID restrictions.

¹¹⁶ Janna Sailor, 'Janna Sailor', ConductorGirl Productions, accessed October 29, 2020, <https://www.jannasailor.com/>.

The research-composition process began in October 2020. VICO generously gave me a two-hour exploratory workshop with the ensemble in November 2020. This was followed by interviews, consultations, and correspondences with every player in the ensemble throughout the creation process. The world premiere was recorded in Vancouver for an online performance at the Montréal New Music Festival, hosted by *la Société de Musique Contemporaine du Québec* on February 18, 2021¹¹⁷

2.1 Instrumentation

Perhaps the most striking characteristic of *as the first spring blossoms awaken through the snow* (*Spring Blossoms*) is the instrumental line-up, chosen from over 50 possible instruments¹¹⁸ available with the Vancouver Inter-Cultural Orchestra (VICO):

- flute
- *sheng*
- bass clarinet
- *setar*
- *oud*
- percussion
- *santur*
- *erhu*
- viola
- double bass

Scoring is based on the balance of instrumental families and representation of two important cultural communities in Vancouver: Chinese Canadians (*sheng*, *erhu*) and Persian Canadians (*setar*, *oud*, *santur*). The ensemble has three winds (flute, *sheng*, and bass clarinet), three plucked/struck strings (*setar*, *oud*, and *santur*), three bowed strings (*erhu*, viola, double bass), and one percussionist (playing 10 instruments, corresponding to the 10 players in the ensemble). *Sheng* is the focal point in the second movement because it is built in the shape of the phoenix, a mythical bird symbolising hope, and renewal in both European and Asian cultures.

¹¹⁷ The premiere was pre-recorded at the Annex in Vancouver, Canada in an empty hall due to COVID restrictions.

¹¹⁸ See Appendix II: Vancouver Inter-Cultural Orchestra for the complete list of instruments.

The intercultural instruments (*sheng*, *erhu*, *setar*, *oud*, and *santur*) are hand-made and customised for the individual player. Although there is a growing body of literature on composing for these instruments, it is essential to consult with the players to confirm important aspects of each instrument's idiomatic technicalities.

I chose the individual players based on their capacity and willingness to collaborate with me – a Japanese Canadian experimental new music composer. I wanted to explore new sounds, procedures, and techniques infused with my own cultural background with a group of experienced contemporary performers who were also intercultural musicians.

2.2 Conceptual Narrative Design

Spring Blossoms is in two continuous movements based on a narrative programmatic structure that serves as a metaphor for my COVID-19 experience of 2020-21. This conceptual basis is outlined in the programme note:

First spring flowers have always filled me with hope and joy. They withstand the long, cold winters by patiently biding their time underneath layers of snow and ice. Then, when the time is right, they always manage to navigate through the frozen ground to greet the warmth of the sun. The year 2020 was one of the worst winters we have ever experienced, and many of us have been left exhausted and traumatized. I hope the coming year will be filled with strength, kindness, patience, and recovery. We can all begin our healing journey like the first spring blossoms that pierce through the snow.¹¹⁹

2.2.1 Movement 1: instruments as characters

In the first movement, players are assigned poetic, environmental, or narrative characters to portray in the music through extended technique or imitation. The hammered/bowed strings (*santur*, *erhu*, viola, and double bass) play flams and ricochets in 'Snow Falling'. These sounds are reminiscent of traditional snow sounds (*yukioto*, 雪音) used

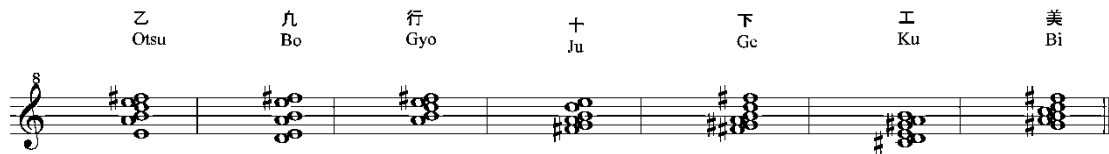
¹¹⁹ 'as the first spring blossoms awaken through the snow (2021)', *Société de Musique Contemporaine du Québec*, 2021, program note, accessed June 1, 2023, https://smcq.qc.ca/smcq/en/oeuvre/48904/As_the_first_spring_blossoms_awaken_through_the_snow.

in Japanese Kabuki.¹²⁰ Flute, bass clarinet, *setar*, *oud* and percussion play soundscapes such as ‘Snowflakes in the Sky’ and ‘Winter Wind’.

2.2.2 Movement 2: Chinese *sheng* and Japanese *shō* part I

The second movement continues the narrative as winter gives way to spring. The *sheng* (Spring Breeze) starts with chords based on the traditional *aitake* (合竹)¹²¹ chords for the *shō* (Japanese mouth organ). The Chinese *sheng* (笙) is the origin of the Japanese *shō* (笙).¹²² The *shō* and the *aitake* chords were brought to Japan from China in the 7th century. Even though the *shō* and the *sheng* are two different instruments today, the *sheng* is still capable of playing the *aitake* chords with minor adjustments in fingering. Figure 1 is the list of *aitake* chords¹²³ used in *Spring Blossoms* (m 10) while Figure 2 is how they appear in the corresponding *sheng* part.

Figure 1: *Spring Blossoms* (m 10): *aitake shō* chords



¹²⁰ An example of *yukioto* (雪音) is the *Tamakinomiya Akigoten no Ba* (環宮明御殿の場) from *Oshu Adachigahara* (奥州安達原). A blind daughter visits her estranged parents and performs a pleading dance in the snow before committing suicide.

¹²¹ Chatori Shimizu, ‘Composing for *Shō*’, accessed May 31, 2023, <https://www.chatorishimizu.com/composingforsho>.

¹²² The written character for both the Japanese *shō* and the Chinese *sheng* are the same (笙).

¹²³ Miki, Minoru, and Marty Regan, *Composing for Japanese Instruments*, Edited by Philip Flavin, (Kindle edition, University of Rochester Press and Boydell & Brewer Group Limited, 2008, 2016), figure 1.45, 1-6: *Shō*.

Figure 2: *Spring Blossoms* (m 10): sheng part based on *aitake shō* chords

1 min.

Spring Breeze

Senza misura
 Slowly and melodiously play the following chords (5 - 10 sec. per chord)

Chords may be played broken or solid
 Play in any order (chords may be repeated, skipped or revisited)
 Rest 1 - 2 sec. every 2 - 5 chords

ppp - pp

Zhongxi Wu¹²⁴ (*sheng*) approached me during the first rehearsal after he had a chance to play the above part with the rest of the VICO instrumentation. Having previously shown me that the *sheng* is capable of playing the *aitake* chords, Mr Wu was having reservations as a Chinese Canadian about using his *sheng* like a Japanese *shō*. He explained that the *sheng* is a melodic instrument, accustomed to playing single note melodies with traditional *peihe* (配和)¹²⁵ harmonisation in 4ths and 5ths (Figure 3). In contrast, the *shō* is a chordal instrument that normally plays solid chords that gradually shift from one chord to another.

¹²⁴ 'Zhongxi Wu', Vancouver Symphony Orchestra, accessed January 1, 2021, <https://vsoschoolofmusic.ca/faculty/zhongxi-wu/>.





¹²⁵ Alan R Thrasher and Gloria N Wong, *Yueqi 樂器: Chinese Musical Instruments in Performance* (Vancouver, Canada: British Columbia Chinese Music Association, 2011), 19.

Figure 3: *peihe* system of *sheng* harmonisation for traditional *sheng* in D¹²⁶

Mr Wu proposed a solution. He would begin the second movement (m 10) with the solid *aitake* chords, but he would transition into free broken chords that would turn into the melodious single notes at m 16. Moreover, he would freely harmonise the resulting melody with the *peihe* system. Table 1 outlines how Mr Wu transformed the *ju* (十) chord for the *shō* from measure 10 to 16. Both Mr Wu and I were happy with the result – a Chinese-style interpretation of the Japanese *aitake* chords in the context of a Western aleatoric score. The difference between the *shō* and the *sheng* will be discussed further in Chapter 5: 5.1.2 Chinese *sheng* and Japanese *shō* part II.

¹²⁶ Thrasher and Wong, Yueqi 樂器, 19.

Table 1: *Spring Blossoms*: *sheng* transformation of the *aitake ju* (+) chord for the *shō*

Measure	Time in Recording ¹²⁷	Transcription
10	3:32	<p><i>Ju</i> (+)</p>  <p>begins as</p> 
15	8:05	<p>Continuing to break the chords to form a melody:</p> 
16*	8:30	<p>A single line melody based on the opening chord emerge:</p> 

* Mr Wu chose to improvise based on the fragments in m 16 (an option given to him in the score).

¹²⁷ Rita Ueda, 'as the first spring blossoms awaken through the snow', Vancouver Inter-Cultural Orchestra, YouTube video, accessed September 1, 2023, <https://youtu.be/35u2AFuGfrA?si=c5PIy35gmJREt7k->.

2.3 Open Form

An important element of *Spring Blossoms* is ‘open form’¹²⁸, as defined by Earle Brown in *Novara* (1962).¹²⁹

‘Open-form’ means that all of the sound materials in the work are notated and controlled in the score but that their sequence, juxtaposition, tempi, and repetition are left to the spontaneous (during the performance) decisions of the conductor as the performing process develops and unfolds between himself, the sound materials and the musicians. The form of the work is therefore unique in each performance but it is always NOVARA because only those composed sound events may be used.¹³⁰

In *Spring Blossoms*, each player is given a series of boxed modules consisting of numerous fragments made up of notes, phrases, or graphic notation (Figure 4). These fragments may be repeated, skipped, or revisited in any order within instructions regarding timing, duration, pacing, rests, phrasing, articulation, and dynamics. This means that every performance will be unique, and its unfolding will be the confluence of the open-ended decisions of each performer.

Figure 4: *Spring Blossoms* Percussion (m 1): boxed module example

30 sec.*

Always play as an individual**


Snowflakes in the Sky I

Senza misura
 Bass Drum
 2 metal brushes


Freely and gently realize the following shapes/measures (0.25 - 10 sec. duration)
 Play in any order (shape/notes may be repeated, skipped or revisited)
 Rest 0.5 - 5 sec. between each shape/measure


Sempre L.v.

ppp - p

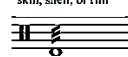


Single long scrape (one brush)
along the rim (either direction)







Tremolo anywhere on
skin, shell, or rim



lightly scour (one brush) from
rim to rim (through centre)



Scrape (one brush) from
the centre in concentric circles



¹²⁸ ‘Earle Brown Music Foundation Charitable Trust’, accessed June 06, 2023, <http://earle-brown.org/>.

¹²⁹ Earle Brown, *Novara* (New York: Edition Peters, 1962), music score, https://issuu.com/editionpeters/docs/earle_brown_novara?mode=window&viewMode=doublePage.

¹³⁰ ‘Novara’, Earle Brown Music Foundation, accessed October 22, 2020, <http://earle-brown.org/works/view/28>.

It was important that playing an open form score was a first-time experience for most of the VICO players. I wanted to unify the ensemble by having all players go through the common experience of discovery and exploration. Ensembles made up of musicians from a common cultural background often have well-defined (mostly unspoken) codes of musicianship, performance practice and line of authority that have been developed through history and tradition – the intercultural orchestra (with only a 20-year history) does not have this. *Spring Blossoms* contributes to VICO's developing practice by creating a musical opportunity where all players are invited to learn and to contribute to the final musical outcome within the framework of a composition.

2.4 Structured Aleatoric-Improvisation, Individual Choice, and Texture

Each boxed module in *Spring Blossoms* requires the performer to make spontaneous decisions about the fragment to be played – a form of structured improvisation¹³¹ creating aleatoric¹³² results. The delivery of the fragments is indicated by text instructions that govern the timing, duration, pacing, rests, phrasing, articulation, and dynamics. Additional insight into the desired affect and personality within each box is indicated by the character-titles provided at the top left-hand corner of each box.

Players are instructed to perform as individuals throughout the piece. They are to go through with the structured improvisation inside each box without synchronising or coordinating with others in the ensemble. This is designed to allow each player to contribute individually to the collective sound of the ensemble.

Thematic cohesion is maintained by giving certain players the same character-titles and melodic content (adjusted for each instrument's idiomatic technicalities) in their boxed modules. For example, all instruments except *sheng* and percussion are playing 'Snowdrops in Bloom' (mm 11-15) with different instructions regarding phrasing, duration, and realisation of the structured improvisation inside each boxed module. The Chinese and Persian players are also instructed to freely embellish based on their traditional ornamentation.

¹³¹ Bruno Nettl, et al. 'Improvisation.' In *Grove Music Online*, Oxford University Press, 2001, 2014, <https://doi.org/10.1093/gmo/9781561592630.article.13738>.

¹³² Paul Griffiths, 'Aleatory.' In *Grove Music Online*, Oxford University Press, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.00509>




This constant confluence of individual choice seems chaotic on the surface. However, this approach based on independence and each player's knowledge of their own artistic practice creates a new type of micropolyphony¹³³ comprised of individual lines that are simultaneously uniform yet diverse.

2.5 Graphic Notation

2.5.1 Procedural graphic notation

A procedural type of graphic notation is used for the Western instruments: percussion, flute, and bass clarinet. The piece begins with a percussion solo ('Snowflakes in the Sky') that includes three graphical gestures that describes the movement of the metal brushes on the bass drum (Table 2). The graphics, combined with text instructions, function like a recipe to produce the desired sounds. The percussionist simply needs to follow the instructions to sound like 'Snowflakes in the Sky'.

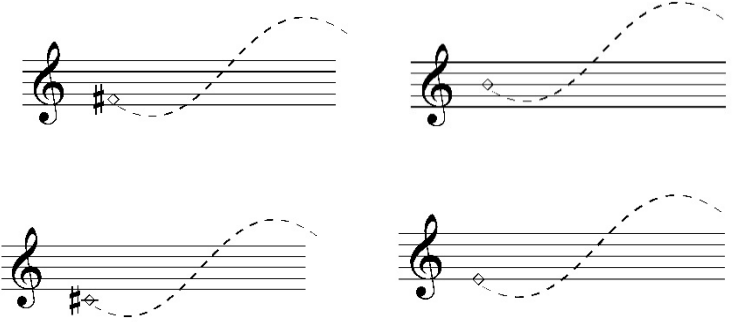
Table 2: *Spring Blossoms* mvt1, m 1: procedural graphic notation (bass drum and metal brush)

Text Instruction	Graphic Notation
Single long scrape (one brush) along the rim (either direction)	
Scrape (one brush) from the centre in concentric circles	
Lightly scour (one brush) from rim to rim (through centre)	

¹³³ Micropolyphony in *Spring Blossoms* will be discussed later in the chapter in 2.7 Micropolyphony Repurposed: New Role for the conductor in Perceptual Time.

The same procedure applies to air sound sweeps on the bass clarinet in m 5 and the flute in m 7 (Table 3). The fundamental fingered note is indicated using diamond note heads on a conventional staff. The trajectory of the air sound is indicated using dotted phrase marks along with text instructions for embouchure, mouth, and throat movements. The shape of the broken phrase marks in combination with the text serve as instructions on how to produce the sound of the ‘Sky Echoes’ character.


Table 3: *Spring Blossoms* mvt 1, m 7: procedural graphic notation for flute

Text Instruction	Graphic Notation
<p>Realise the phrase trajectory for each note by playing white noise air sounds (non-pitched, covered embouchure, 5-15 sec. per note)</p>	

2.5.2 Pictographic notation

A ‘pictographic’ musical notation¹³⁴ is used for *setar* (m 2) and *oud* (m 4) to realise the sound-based phrases in ‘Winter Wind’ (Table 4). Various shapes that symbolise natural wind-like movements replace the melodic fragments inside the open form box. Players are asked to realise these shapes by scraping the strings in a circular motion up or down the finger board and plucking area. The graphics do not provide exact instructions on how to produce the scrape sounds of ‘Winter Wind’. Rather, they serve as inspiration/permission for the players to explore different wind sounds that can be produced by scraping the strings with a chopstick. The graphic shapes function as pictograms that symbolise the desired sound effects.

Table 4: *Spring Blossoms* mvt 1: *setar* (m 2) / *oud* (m 4) ‘Winter Wind’ pictographic notation

Text Instruction	Graphic Notation
Realise the following shapes by freely and gently scraping as many strings as possible in a circular motion up/down the entire finger board + plucking area (2-10 sec. duration)	

At first glance, pictographic notation is risky. ‘Abstract pictogram communication is successful only when participants at both end of the communication channel share a common pictogram interpretation. Not all pictograms carry universal interpretation’.¹³⁵ Moreover, the open-ended nature of the pictograms requires the performers to play with imagination and sensitivity. The score assumes an understanding of mutual trust between the composer and the

¹³⁴ Gardner Read, *Pictographic Score Notation: A Compendium* (Westport, USA: Greenwood Press, 1998), ix.

¹³⁵ Heeryon Cho and Toru Ishida, ‘Exploring Cultural Differences in Pictogram Interpretations’, *The Language Grid* (Berlin: Springer-Verlag Berlin Heidelberg, 2011), 1.

performers because the actual outcome varies from one player to another (even though they are looking at the same set of graphics).

The above risks, however, are outweighed by the rewards. Pictographic notation offers a controlled form of individuality and freedom. The result is a rich and complex texture that would be difficult to achieve with staff notation. Like the natural howling of wind in motion, the outcome of 'Winter Wind' is the aggregate of different players producing individualised sounds that are simultaneously similar but not the same.

2.6 Micropolyphony Repurposed: New Role for the Conductor in Perceptual Time

The form of *Spring Blossoms* is based on 'micropolyphony', as developed by György Ligeti (1923-2006) during the late 20th century.

Technically speaking I have always approached musical texture through part-writing. Both *Atmospheres* and *Lontano* have a dense canonic structure. But you cannot actually hear the polyphony, the canon. You hear a kind of impenetrable texture, something like a very densely woven cobweb. I have retained melodic lines in the process of composition, they are governed by rules as strict as Palestrina's or those of the Flemish school, but the rules of this polyphony are worked out by me. The polyphonic structure does not come through, you cannot hear it; it remains hidden in a microscopic, underwater world, to us inaudible. I call it micropolyphony (such a beautiful word!)¹³⁶

Spring Blossoms takes inspiration from Ligeti's, *Poème Symphonique*¹³⁷ (1962). Here, 100 metronomes are set off all at once. The clicking of the individual metronomes mask each other to transform into a single micropolyphonic mass. The best and the most poignant part is the ending – the micropolyphony gradually disintegrates as the individual metronomes begin to shut down. The final moments reveal an ensemble that turn into a quintet, then a quartet, trio, duet, and finally a solo.

¹³⁶ György Ligeti, Péter Várnai, Josef Häusler, and Claude Samuel. *Ligeti in Conversation* (London: Eulenburg Books, 1983), 14-15.

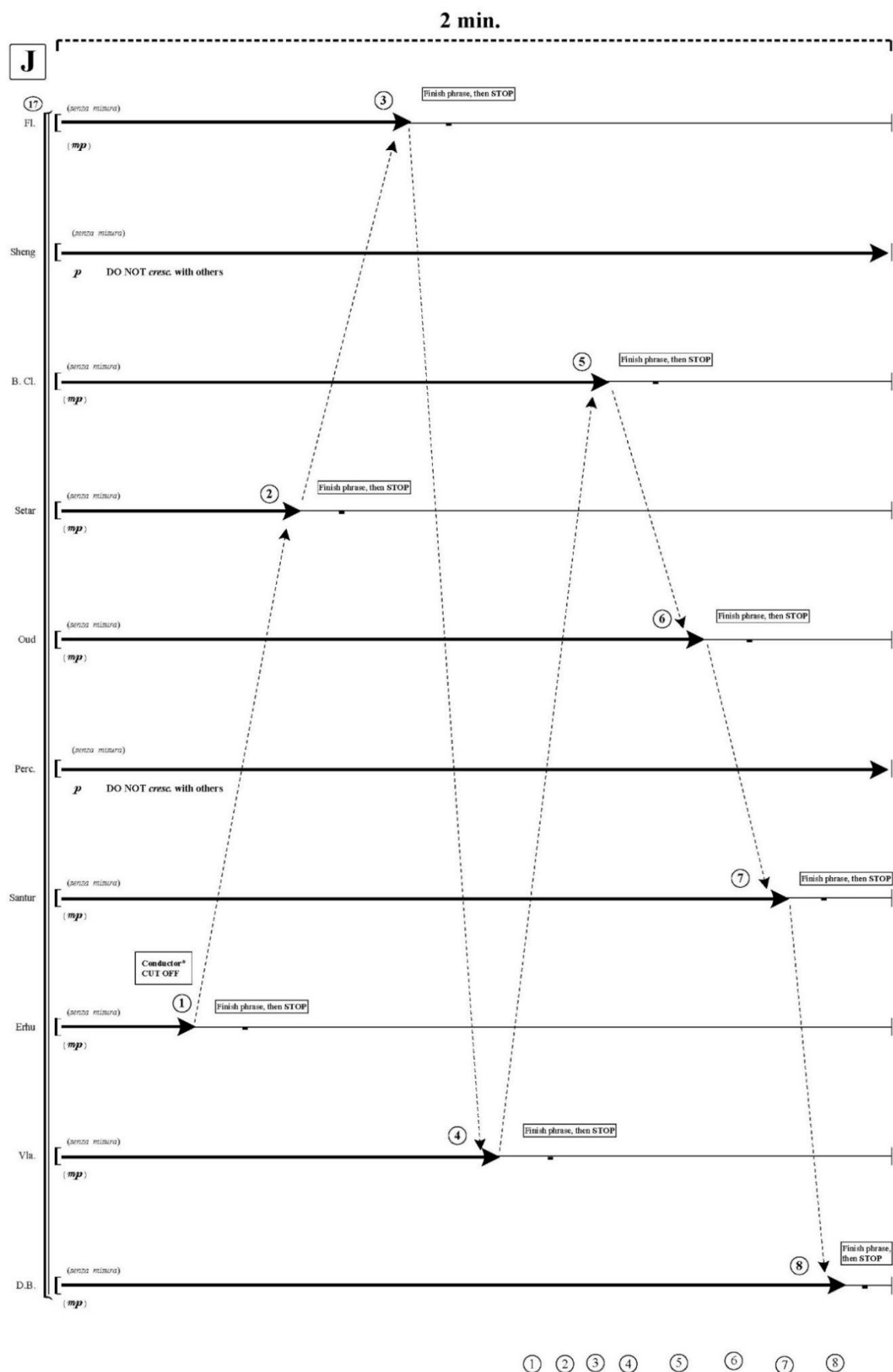
¹³⁷ Eric Drott, 'Ligeti in Fluxus.' *The Journal of Musicology* 21, no 2 (2004): 201-40.
<http://www.jstor.org.ezphost.dur.ac.uk/stable/10.1525/jm.2004.21.2.201>.

Spring Blossoms repurposes micropolyphony to create the same effect with live musicians. The texture builds up to measure 17, then it slowly thins out over 2 minutes so that the *sheng* solo can slowly emerge (like the first blossom of spring). The use of micropolyphony here is not about the creation of density. Rather, it is about its dissolution and fragmentation.

This is made possible through a new role for the conductor whose traditional job is to lead the ensemble by keeping time and providing entry cues or musical indications. *Spring Blossoms* questions this hierarchical structure by instructing the conductor to always direct individual player in perceptual time¹³⁸ (the performance of musical time elements according to one's own sense of perceived progress of time without relying on devices such as clocks, timers, or metronomes).¹³⁹ Measure 17 (Figure 5) requires the conductor to cut off each player one at a time over the course of the conductor's perceptual 2-minute duration. Here, the conductor is the manager of the ensemble's diminishing texture.

¹³⁸ L G Allan, 'Time Perception Models', in *International Encyclopedia of the Social & Behavioral Sciences*, edited by Neil J. Smelser and Paul B. Baltes (Oxford: Pergamon, 2001), <https://www.sciencedirect.com/science/article/pii/B0080430767006689>.

¹³⁹ All time indications above the staff are realised according to the conductor's. Other time indications inside each player's boxed modules are according to the individual's perceptual time.

Figure 5: *Spring Blossoms* mvt 2, m 17: instruments are cut off one at a time

* Conductor: cut off each player one by one (at approx. 10 - 30 sec.interval) in the following order: Erhu, Setar, Flute, Viola, Bass Clarinet, Oud, Santur and Double Bass.

2.7 Tuning and Intonation

Tuning and intonation pose a challenge for the intercultural orchestra. Instruments from diverse backgrounds are not designed to be played together. Expecting VICO's players to conform to Western tuning and intonation is not only arrogant, but the result would be a musical and cultural disaster. A score with Western-style homophony (a melody and triadic harmony) that demands equal temperament would not produce acceptable standards of intonation by any culture's standards. A new solution to this technical-cultural issue must be worked out with every new work.

2.7.1 Pythagorean tuning

Spring Blossoms is based on the first seven pitches of the D Pythagorean tuning (Table 5).

Table 5: *Spring Blossoms*: first seven pitches of the D Pythagorean tuning

1	2	3	4	5	6	7
D	A	E	B	F [#]	C [#]	G [#]

The first six pitches above were reduced to intervals lying within the octave to create the D hexatonic scale (D pentatonic with and added C[#]) which serves as the primary melodic content of the piece (Table 6). The 7th note of the Pythagorean tuning (G[#]) is used occasionally by the *sheng*.

Table 6: *Spring Blossoms*: D hexatonic scale

1	2	3	4	5	6
D	E	F [#]	A	B	C [#]

The above tuning was selected for *Spring Blossoms* because it can be played idiomatically by all instruments in the instrumentation. D is an idiomatic tonal centre for the *erhu* because of its open strings (D and A). The traditional tuning of the *setar* (c g c) and the *oud* (D G A d g c) also allows the players to easily finger the pitches of the D hexatonic scale.

Having said this, it would be culturally insensitive to label and specify the tuning system as ‘D Pythagorean’ or ‘D hexatonic’ – both terms that imply a standardised Western-defined sensibility on intonation. This issue will be discussed further in Chapter 4 (4.4.1 Intonation: conversation with Zhongxi Wu). Simply finding the equivalent terminology in the language of the individual intercultural players in the ensemble is not a solution either because intercultural instruments are not standardised. Each instrument and player has unique tuning practices based on regional origin and educational legacy. It is a mistake to assume that there is a Chinese or Persian equivalent. In consultation with the VICO players and management, it was decided that the tuning will not be specified in the written score. Instead, sections that require specific tuning systems would be indicated through notes written on the Western staff system, and the players would decide how best to tune their instruments through the workshop process.

One would then question what would happen if the composer could not be present to work with the ensemble. Mark Armanini (Artistic Director, VICO)’s answer to this question surprised me:

We would never commission a composer who is not willing or capable of working with VICO throughout the creation and development process. This is why it takes years for us to check out a composer we are thinking of commissioning. The worst kind of score is the one that comes to us three weeks before the show with no consultation with our players. Once it [the score] has been written [in this fashion], it’s too late. It inevitably leads to a bad experience... This is why we work so hard to ensure every new commission from us comes with extra workshops and rehearsals.¹⁴⁰

When asked if such a working arrangement is practical, Mr Armanini encouraged me to create a unique piece customised for VICO’s individuals and working process:

The intercultural orchestra is not standardised like a Western orchestra. VICO’s instrumentation is unique. There is no point in trying to create a score that would work for every [intercultural] ensemble. Atlas Ensemble and VICO may have the same instruments like erhu, zheng, sheng, oud, tar, ney, and tabla, but the players do not come from the same places and [they] studied with different teachers. A score written for Atlas would have to be rewritten to be playable by VICO... It’s far better to write us a unique score!¹⁴¹

¹⁴⁰ Mark Armanini, Artistic Director, Vancouver Inter-Cultural Orchestra, interviewed by Rita Ueda. November 15, 2020.

¹⁴¹ Mark Armanini, Artistic Director, VICO, interviewed by Rita Ueda. November 15, 2020.

2.7.2 Intonation

Every instrument except vibraphone, crotales and *santur* (instruments tuned in equal temperament) can make minor adjustments to maintain the ensemble's intonation. The conductor and the concert master met with me before the first rehearsal to have me explain my choice of tuning system (as described in the previous section). Time was set aside during rehearsals for the ensemble to negotiate tuning and intonation issues amongst themselves.

The ensemble agreed to tune up to D, A, and E on the *santur* player's *Santour 7 Dastgah*¹⁴² (a newly invented model of handmade *santurs* tuned to the equal temperament in A440).¹⁴³ Vibraphone (set to A442) and crotales (set to A440) are bowed to create a wash of high-pitched resonance. Other than *battuto coll'arco* in the first movement, the viola and double bass add to the texture by playing bowed natural harmonics. The resulting delicate dissonance in the extreme high registers creates a shimmering and ethereal atmospheric backdrop to the melodic instruments.

2.8 Conclusions

This chapter presented elements of my compositional approach by highlighting the structural considerations of *Spring Blossoms*. It is important to note that nearly every decision had to be made in collaboration with the individual players and management of VICO. This is because the intercultural orchestra does not have a standardised set of instrumentation, organisation, or working practice. Each player (and instrument) is unique and irreplaceable.¹⁴⁴ Mr Armanini confirms:

I feel protective of my players... each one fills a niche position in the ensemble. If a violinist in a Western orchestra becomes ill or decides to resign, a replacement can be found quickly. It's not so simple with VICO. If an erhu player cannot make it to the show, we might be able

¹⁴² 'Santour.' *Santour 7 Dastgah*, accessed February 1, 2021, <https://www.santour7dastgah.com/santour>.

¹⁴³ *Santour 7 Dastgah*, designed by Vancouver-based *santur* makers Mohssen Behrad and Kourosh Zolani is a significant development for the *santur*. Fixed clips on both sides of the instrument allow for instantaneous tuning of each string (ranging from 70 to over 100 depending on the model) in equal temperament. Its only drawback is that individualised microtonal adjustment of each string is no longer possible.

¹⁴⁴ It is noted that some players belong to multiple intercultural orchestras. For example, both VICO and Atlas Ensemble employ the same *shō*, *shakuhachi*, and *sarangi* players.

to replace the instrument, but it will be impossible to find another player who can play the same way.¹⁴⁵

The Western practice of composing with the expectation of a standardised orchestra will not work. Each piece composed for the intercultural orchestra needs to be tailor-made for the specific ensemble and performance situation.¹⁴⁶ Perhaps this is a disadvantage. I consider this a challenge and an opportunity.

¹⁴⁵ Mark Armanini, Artistic Director, VICO, interviewed by Rita Ueda. November 15, 2020.

¹⁴⁶ There are exceptions. Joël Bons' *Green Dragons* (2011) and *Nomaden* (2016) has been performed numerous times by different intercultural orchestras with various rearrangements to adjust for each ensemble's instrumentation.

3.

Two Intercultural Concerti

Il Viaggio di Dante

Fly Away Phoenix, Into the Sky

The two concerti, *Il Viaggio di Dante*¹⁴⁷ (*Il Viaggio*, online premiere: September 2021) and *Fly Away Phoenix, Into the Sky*¹⁴⁸ (*Fly Away Phoenix*, online premiere: October 2021) were composed at the same time during Summer 2021. *Il Viaggio* was premiered by Andrea Vitello and Ensemble Bios¹⁴⁹ in Florence, Italy, and *Fly Away Phoenix* was premiered by Janna Sailor and the new intercultural string orchestra being piloted by the Vancouver Inter-Cultural Orchestra (VICO). Both concerti featured the Chinese Canadian plucked string multi-instrumentalist, Geling Jiang.¹⁵⁰ Purpose of this endeavour was to compose two different types of intercultural concerti using the same compositional strategies: open instrumentation, text score, and extended techniques for the Chinese solo instrument as well as structured improvisation for both the Western and intercultural *ripieno* orchestras.

¹⁴⁷ Rita Ueda, 'Il Viaggio Di Dante 但丁的旅程'. Ensemble Bios, 2021. YouTube video. Accessed September 1, 2023. <https://youtu.be/laFft-Q728o?si=QJdkk9ve2dE3AE-j>.

¹⁴⁸ Rita Ueda, 'Fly Away Phoenix, into the Sky', Vancouver: Vancouver Inter-Cultural Orchestra, YouTube video, accessed September 1, 2023, <https://youtu.be/OQD3u6bS7Y0?si=fpbHPPjGYB8Ewmse>.

¹⁴⁹ Ensemble Bios is a new chamber orchestra Maestro Vitello and I established within days before the first rehearsal. The orchestra that had originally signed on to premiere *Fly Away Phoenix* had to cancel due to COVID restrictions.

¹⁵⁰ 'Geling Jiang', Vancouver Symphony Orchestra, accessed March 1, 2022, <https://staging.vso.schoolofmusic.ca/faculty/geling-jiang/>.

3.1 Open Instrumentation

The choice of the solo instrument is indicated as open instrumentation (within the Chinese instrumental spectrum). I became interested in experimenting with flexible instrumentation when I attended Christian Wolff's lessons and seminars at Ostrava Music Festival in 2013 and 2015. There, I became intrigued with the reasons why he chose to work with open instrumentation in works such as his *Exercises 1-14*¹⁵¹ (1973-4):

The notion, or word, 'open' is highly, and variably, associative... Open can suggest possibilities, multiplicity, heterogeneity, change. It can imply open to participation, as in democratic proceedings or collective debate.¹⁵²

Through open instrumentation, Wolff was aiming to 'provide individuals with the opportunity to share and learn from one another's timbre, stylistic tendencies, articulations, and rhythmic sensibility'.¹⁵³ I was not convinced that such idealism would work in the context of intercultural music-making. I wondered if open instrumentation would truly lead to free and honest sharing of timbre, styles, and sensibility between Western musicians and intercultural players. I also worried that the concerti might end up amounting to a form of tokenistic Western contemporary music using the so-called 'non-Western' instruments. It was time to test the validity of open instrumentation in the intercultural music making context.

¹⁵¹ Christian Wolff, *Exercises 1-14* (New York: Edition Peters, 1973-4), <https://www.editionpeters.com/product/exercises/ep66589>.

¹⁵² Christian Wolff, 'Program Notes,' in *Cues: Writings & Conversations*, edited by Gisela Gronemeyer and Reinhard Oehlschlägel (Köln: MusikTexte, 1999), 500.

¹⁵³ Jonny Stallings, 'Open Instrumentation and Nonhierarchical Forms of Social Organization: Christian Wolff's Exercises 1-14 (1973-74)', *Perspectives of New Music*, Volume 58, no 1, 178.

3.2 Choice of Instruments, Ensembles, and Performers

3.2.1 Geling Jiang, plucked string multi-instrumentalist

Geling Jiang¹⁵⁴ is a prominent Chinese Canadian plucked string multi-instrumentalist with over 40 years of professional experience. She has been actively expanding her artistic practice since immigrating to Canada in 2004 by playing in a wide range of genres from Chinese folk music to Western big band jazz. Most importantly, Ms Jiang and I have a common interest – the creation of a new type of intercultural music that reflects the ever-shifting face of Canada’s multicultural society. She wanted to explore the meaning of intercultural collaboration both in and out of Canada.

Ms Jiang agreed to use two contrasting Chinese instruments for the project: the *guzheng* in *Il Viaggio* and *sanxian* in *Fly Away Phoenix*. Her choices were both practical and artistic. The *guzheng* has a wide dynamic, timbral, and registral range – ideal for a concerto with a large ensemble in a European concert hall. Ms Jiang chose the *sanxian* for the VICO performance to explore extended techniques in the intimate atmosphere of the Annex in Vancouver.

3.2.2 Andrea Vitello and Ensemble Bios at Teatro Niccolini

Andrea Vitello¹⁵⁵ is a conductor and Managing Partner with Classics Management¹⁵⁶ (Budapest/Florence), a management agency for orchestral conductors. He commissioned me to compose *Il Viaggio* as a part of Florence, Italy’s city-wide celebration of the 700th anniversary of its native poet, Dante Alighieri’s death. He further stipulated that the piece should feature a Chinese instrument in recognition of the large Chinese community in the region. The online premiere took place at Ensemble Bios at Teatro Niccolini, the oldest functioning theatre in the

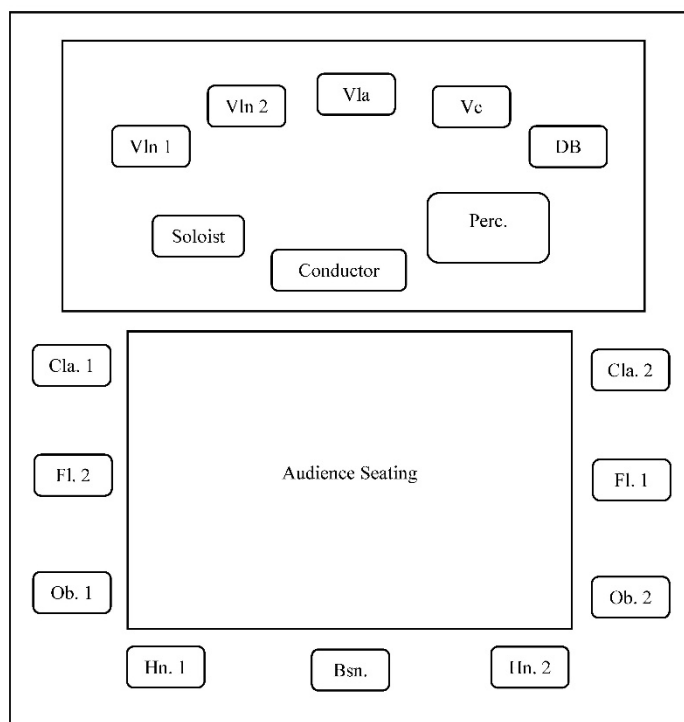
¹⁵⁴ ‘Geling Jiang’, Vancouver Symphony Orchestra, 2022, accessed March 1, 2022, <https://staging.vschoolofmusic.ca/faculty/geling-jiang/>.

¹⁵⁵ ‘Andrea Vitello’, Andrea Vitello, accessed March 1, 2022, <https://www.andreavitello.com/>.

¹⁵⁶ ‘Classics Management’, Classics Management, 2018, accessed March 1, 2022, <https://www.classics.management/category/events/>.

city. There, I placed every individual wind player in each of the private compartments of the theatre to allow them to perform ‘in the round’ as directed in my score (Figure 6).

Figure 6: ‘in the round’ seating position at Teatro Niccolini (Florence) for *Il Viaggio*



Members of Ensemble Bios were suspicious of Ms Jiang and the *guzheng* at first. Members of the ensemble would not engage with her when she asked questions. The concert master explained to me that the orchestra’s previous intercultural collaboration was riddled with musical and communication problems. Then, a remarkable thing happened over the course of the week. The ensemble began to listen to Ms Jiang and the *guzheng*’s wide variety of timbral colours, dramatic characterization, extended techniques, and Chinese-inspired improvised melodies. They gradually began to take the collaboration seriously. They began to work with Ms Jiang to negotiate differences in tuning, intonation, balance and performance practice. Ms Jiang, in turn, played ever more adventurously, musically, and sensitively. A genuine musical-cultural exchange was taking place by the end of the project.

I recalled the similar situation that faced Takemitsu with the premiere of *November Steps* nearly 55 years ago (1.4 Historical Perspective). Takemitsu’s analysis of what happened seems generous at first glance. The ‘other’ culture may sound odd or funny, but composers need to be patient and trust the process of collaboration and dialogue:

Today, of course, no one in the West laughs at hearing biwa and shakuhachi sounds. However, looking back, it no longer seems so irresponsible for the New York Philharmonic members to burst into laughter the very first time they heard these sounds. What was happening there was a sudden meeting of two cultures that created a depth of understanding that went way beyond anything we had thought about ahead of time. ... It's not easy, and it takes a long time, but we all must be patient and make the effort. This process of consummation deserves our greatest attention; although, in some sense, we have to stand back with our arms folded and wait for it to develop naturally.¹⁵⁷

3.2.3 Janna Sailor and VICO's intercultural string orchestra

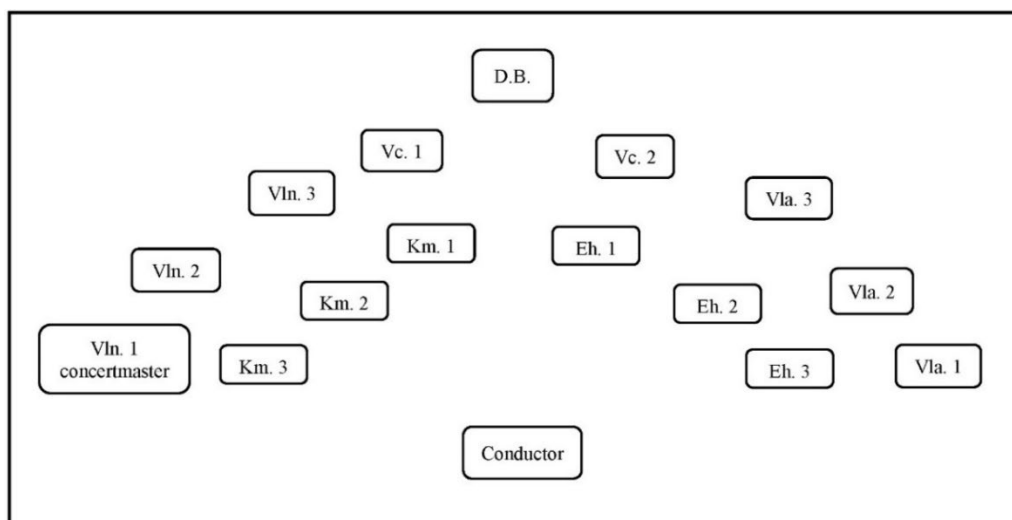
The online premiere of *Fly Away Phoenix*, conducted by VICO's guest conductor, Janna Sailor¹⁵⁸ took place three weeks after the recording of *Il Viaggio*. This marked VICO's first attempt at creating an intercultural string orchestra with multiple players in each section. The expanded bowed string section consists of three *erhus*, three *kamanches*, three violins, three violas, two cellos, and one double bass. The Western strings are positioned in the second row with the concertmaster and principals seated on the customary 'outside' positions on each side of the stage. The *kamanches* and *erhus* are seated in front of the Western strings with the principal players on the 'inside' according to their traditional practice (Figure 7).

Unlike conventional orchestras where string players are expected to play uniformly as a section, each player was chosen for specific specialist skills. The *erhu* section, for example, consists of the section leader (jazz/improv), 2nd (traditional/folk), and 3rd (contemporary/new music). The *kamanche* and *erhu* section leaders have the same organisational status as the concertmaster, whose responsibility is to oversee the Western strings. The three leaders collectively negotiate issues of bowing, articulation, tuning, balance, and intonation with the conductor, artistic director, and composer.

¹⁵⁷ Toru Takemitsu, 'Contemporary Music in Japan', *Perspectives of New Music* 27, no 2 (1989): 202, <https://doi.org/10.2307/833410>.

¹⁵⁸ Janna Sailor, 'Janna Sailor', ConductorGirl Productions, accessed October 29, 2020, <https://www.jannasailor.com/>.

Figure 7: VICO's intercultural strings basic seating arrangement



3.3 Structure and Notation

Both concerti have programmatic elements based on the phoenix mythology: a bird with the ability to die by fire, then come back to life from its own ashes. This narrative exists in many Asian cultures as well as in the West, including Dante's *Inferno*¹⁵⁹.

The score layout consists of two separate systems of notation. The solo Chinese instrument (playing the part of the phoenix) and percussion have freely improvised text score/parts that are the same for both concerti. The *ripieno* parts for both Western and intercultural orchestras consist of various types of structured improvisation sections notated with different combinations of traditional staff notation, detailed text instructions, and programmatic imagery.

¹⁵⁹ Dante Alighieri, *The Divine Comedy: Inferno, Purgatorio, Paradiso* (Kindle eBook edition, 1995, translated by John Ciardi), *Inferno* 24, 106-7.

3.3.1 Text score for the soloist

After discussing numerous possibilities, Ms Jiang and I decided that a freely improvised text score would be the best for the solo part. Following a conductor can be difficult for an intercultural musician because the interpretation of body language and gestures are not universal.¹⁶⁰ Playing in key and time signature with Western standards of breath, phrasing, and rubato is another problem. Writing a conventional concerto Ms Jiang would prevent her from concentrating on producing the most appropriate sounds during the performance. Therefore, we decided to work with a free improv text score where Ms Jiang would focus on the poetry and narrative of the text. Both she and the orchestra would be instructed not to coordinate or synchronise with one another in terms of time, pitch, melodic materials, or phrasing. At first, this seems counterintuitive to the idea of an ensemble performance with an orchestra. However, this allowed Ms Jiang to maintain her own cultural sound world and to concentrate on her role.

We studied a variety of examples: Pauline Oliveros' *Sonic Meditations*,¹⁶¹ David Mahler's *Time Piece*,¹⁶² R Murray Schafer's *A Sound Education*,¹⁶³ and Cornelius Cardew's *Sextet - The Tiger's Mind*.¹⁶⁴ Oliveros' *Sonic Meditations* is a collection of text scores that give detailed instructions on how to meditate, think, and focus in order to perform each work. Ms Jiang found the precise, introspective instructions on abstract concepts difficult to realise. Mahler's *Time Piece* instructs an ensemble to read an essay where the text is interrupted numerous times with numbers. Each performer is to stop at every number and count silently before continuing to read out loud. The ensemble will read in unison at first, but the ensemble will gradually break down into a polyphony of voices as each performer counts silently at

¹⁶⁰ 'Body Language around the World', Kansas State University, 2006, accessed July 20, 2023, <http://www.nacada.ksu.edu/Resources/Clearinghouse/View-Articles/body-speaks.aspx>.

¹⁶¹ Pauline Oliveros, *Sonic Meditations*, American Music [Baltimore, MD] (Smith Publications, 1974).

¹⁶² David Mahler, 'Word Pieces ['Composed Outbursts'; 'Pacific International'; and 'Time Piece'] (Portland Review 28, no 2 1982), 62-65.

¹⁶³ R Murray Schafer, *A Sound Education: 100 Exercises in Listening and Sound-Making* (Indian River, Ontario: Arcana Editions, 1992).

¹⁶⁴ Cornelius Cardew, *Sextet - the Tiger's Mind* (London: Hinrichsen Edition Ltd, 1967).

different personal speeds. Ms Jiang was not impressed because the instructions would have produced the same results regardless of the skill and imagination of the performer. She wanted a score that would stoke her imagination and showcase her musical skills.

Ms Jiang was deeply inspired by R Murray Schafer's *A Sound Education*. The work is a collection of 100 text scores for children that introduces the readers to contemporary compositional techniques such as soundscape, graphic notation, extended vocal techniques (imitation of animals and nature, onomatopoeia, and nonsense words/syllables), and the exploration of cultural differences in aural perception. In exercise number 60, Ms Jiang was asked to tell a children's story 'without words, with sounds alone'.¹⁶⁵ She did not know any of the Western stories in the score, so she proceeded to improvise both the narrative and the music based on the titles: *The Three Little Pigs*, *Noah's Ark*, and *Hansel and Gretel*. This is when I realized that a narrative text score would be the best vehicle for Ms Jiang's musical imagination.

Ms Jiang was attracted to the colourful and dreamlike narrative text of *Sextet - The Tiger's Mind*¹⁶⁶ by Cardew. The score does not indicate specific musical instructions. Instead, it presents a two-part psychedelic narrative that loosely revolves around the characters Tiger, Alice, circle, wind, and the Mind. Accordingly, Ms Jiang's solo part consists of a narrative text without any musical notation. The accompanying instruction page directs her to freely realize the narrative/imagery/mood/characterisation in the text.

It is also notable that both *Il Viaggio* and *Fly Away Phoenix* have identical text scores for the soloist. This is because I wanted to explore the concept of using the narrative text score as a 'spine',¹⁶⁷ as defined by the choreographer, Twyla Tharp:¹⁶⁸

Spine, to put it bluntly, begins with your first strong idea. You were scratching to come up with an idea, you found one, and through the next stages of creative thinking you nurtured it into the spine of your creation. The idea is the toehold that gets you started. The spine is the

¹⁶⁵ R Murray Schafer, *A Sound Education*, 85.

¹⁶⁶ Cornelius Cardew, *'Sextet - the Tiger's Mind'* (London: Hinrichsen Edition Ltd, 1967).

¹⁶⁷ Twyla Tharp, *The Creative Habit: Learn It and Use It for Life*, (Simon & Schuster, 2003): 142, <https://books.google.ca/books?id=VsKfDILXLwcC>.

¹⁶⁸ "Twyla Tharp Dance Foundation." accessed March 3, 2024, <https://www.twylatharp.org/>.

statement you make to yourself outlining your intentions for the work. You intend to tell this story. You intend to explore this theme. You intend to employ this structure. The audience may infer it or not.... The spine is my little secret. It keeps me on message, but it is not the message itself.¹⁶⁹

The single common text score is performed as an improvised narrative by Ms Jiang. However, the content of the narrative and the fact that the performance is an improv are not revealed to the audience. *Il Viaggio* references the *Inferno* by its title, but the audience is unlikely to find a connection to the phoenix (a minor character). *Fly Away Phoenix* references the mythical bird, but its relationship to *Inferno*'s narrative (and structure) is left undisclosed. The result is an abstract musical form that explores musical energy, trajectory, texture, melody, and catharsis. Moreover, the orchestral context presented by the ripieno in both works puts the soloist in two different artistic settings. The experience of the audience would shift, deepen, and expand with every performance of both works.

Developing an improv score with a high level of freedom is extremely risky – no two performances will be the same. Ms Jiang and I spent over thirty hours of interviews, workshops, and rehearsals to develop the level of trust necessary to realise the score. By the first rehearsal of *Il Viaggio*, Ms Jiang was confident, and she assured me that ‘this score is not a risk. Let’s think of it as an adventure!’.¹⁷⁰

¹⁶⁹ Twyla Tharp, *The Creative Habit*, (Simon & Schuster, 2003): 142-143, 146.

¹⁷⁰ Geling Jiang, interviewed by Rita Ueda. September 23, 2021.

3.3.2 Extended techniques for *guzheng* and *sanxian*

Extended techniques for Chinese instruments are relatively unexplored. Having said this, turning the performance into a display of new-found extended techniques would take the instruments out of their cultural context. Ms Jiang had to confront her own identity as a Chinese Canadian to strike a balance between traditional playing and extended technique (see extended techniques: Table 7 for *guzheng* and Table 8 for *sanxian*),

Table 7: *Il Viaggio*: *guzheng* extended techniques

Extended Techniques	Comments
Harmonics	Borrowed from the Western harp technique. The resonance of the harmonics varies greatly from one instrument to another. Most <i>guzheng</i> s have good resonance up to about the 6 th partial.
Scraping the string lengthwise with various objects	Various scrape sounds can be achieved by changing the object materials (credit cards, guitar picks, cardboard, and various wooden or plastic rulers), placement of the scraping action, choice of strings, and individual instrument.
<i>Col legno tratto</i> with a violin bow	Borrowed from Western string technique – bowing the string using the wooden part of a string instrument bow. Results vary depending on bow type/material and individual instrument.
<i>Col legno battuto</i> with a violin bow	Borrowed from Western strings – striking the strings with the wooden part of a string instrument bow. Results vary depending on the bow type/material and individual instrument.
Ricochet	Borrowed from the <i>otoshi</i> technique used in the Japanese koto – drop an object (example: wooden dowel, plastic ruler, violin bow, etc.), then let bounce up/down the string to bring out various percussive harmonics.
Use a hand-held soft-blade electric fan	Results in an EBow-like effect. Varies greatly with the blade material, choice of string, and individual instrument.
Play on the left side of the bridge	The pitch becomes unpredictable/uncontrollable, but many percussive and colouristic effects are possible. Varies greatly from one instrument to another.

Table 8: *Sanxian* extended techniques developed in *Fly Away Phoenix*

Extended Techniques	Comments
Harmonics	Results vary depending on choice of string. The artificial harmonics work better on the lower two strings.
<i>Sul tasto</i>	Plucking on various areas of the fingerboard. Plucking/strumming <i>sul tasto</i> with the right hand while stopping/strumming with the left hand is also possible.
Use a hand-held soft-blade electric fan	Results in a high-pitched chainsaw-like effect. Results vary depending on the thickness of the plastic blade.
Bowing with a violin bow	Because the strings are parallel to each other, all 3 strings must be bowed at the same time. In addition to regular 3-string bow sounds, a wide array of colourful scrape sounds can be explored by changing the bow angle, pressure, and speed. A wider range of sounds can be produced with different types of rosin. Rosin residue must be wiped off the fingerboard as soon as possible because it will prevent the left hand from sliding smoothly up/down the fingerboard when the player resumes normal playing (see next entry below).
Wiping rosin residue off the fingerboard with a slightly damp microfiber cloth	Results in a wild, high-pitched screeching sound. Recording the full frequency range of the sounds require considerable skill from the audio engineer. Various results are possible by changing the material of the cloth (paper towel, cotton handkerchief, soft leather). This is only possible after bowing (see entry above). It is possible to clean the fingerboard silently using a dry cloth.
Tapping the strings with various objects	Results in delicate percussive resonance with various harmonics content depending on the location of the tapping along the strings. This must be done gently so as not to accidentally tap the body or the neck (made of expensive, rare materials).
Changing the materials used for the plectrum*	Various timbral colours can be achieved by changing the plectrum material (example: plastic, tortoise shell, metal, leather, etc). Players can also switch to artificial nails (like the pipa or the guzheng) if there is enough time in the music to tape them onto the fingers.
Scraping the strings lengthwise with various objects	Old, thin plastic credit cards with ragged edges work best.

3.3.1 Structured aleatoric-improv notation for the *Ripieno*

The *ripieno* expands on the earlier work, *Spring Blossoms* (Chapter 2) by placing various structured aleatoric-improv instructions inside boxed modules. This is expanded in *Il Viaggio* where every module is a new set of instructions representing various types of improvisatory structure. Table 9 is a list of the highlights from *Il Viaggio*.

Table 9: *Il Viaggio*: examples of structured aleatoric-improv for the *ripieno* orchestra

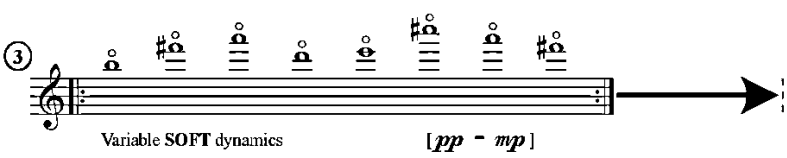
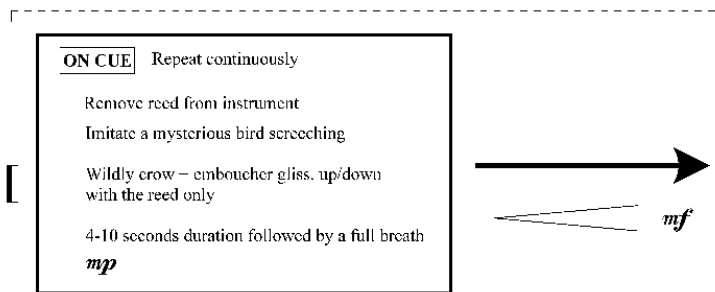
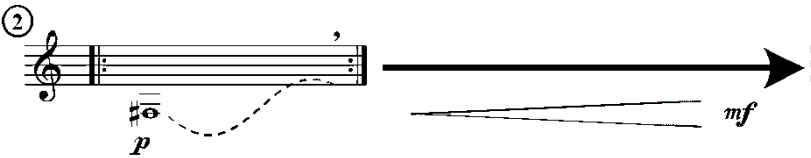
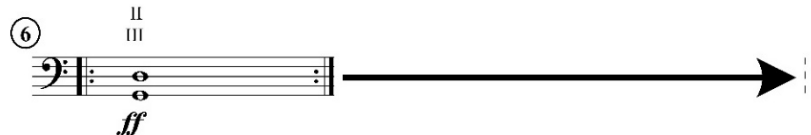

No.	Procedure	Notation
1.	Violin 1 Mvt 1, m 3 Repetition with given pitches, guided improv on phrasing, dynamics, pacing, and duration along with desired imagery.	<p>"Voices calling in the dark"</p> <p>1 min.</p> <p>Begin ON CUE* (you will not be starting together)</p> <p>Melodiously and poetically repeat continuously with variable durations (2- 8 sec. per note)</p> <p>Slur (and breath) ad libitum, sempre legato</p> 
2.	Bassoon Mvt 2, m 1 Text based procedural instructions only (no staff notation)	<p>"Something burning..."</p> <p>30 sec.</p> <div style="border: 1px solid black; padding: 10px; width: fit-content;"> <p>ON CUE Repeat continuously</p> <p>Remove reed from instrument</p> <p>Imitate a mysterious bird screeching</p> <p>Wildly crow – embouchure gliss. up/down with the reed only</p> <p>4-10 seconds duration followed by a full breath</p> <p>mp</p> </div> 

Table 12 continued

No.	Procedure	Notation
3.	<p>Horn 1 Mvt 2, m 6 Written pitch</p> <p>Sound effects with detailed instructions and desired imagery.</p>	<p>"Firestorm" 15 sec.</p> <p>ON CUE Repeat continuously</p> <p>Imitate a wild bird screeching Free and wild 1/2 valve lip gliss. up/down with puffed cheeks 1-4 seconds duration followed by a full breath</p> 
4.	<p>Cello Mvt 2, m 6</p> <p>Sound effects with detailed instructions and desired imagery.</p>	<p>"Smoldering" 30 sec.</p> <p>ON CUE Finish previous measure, then repeat continuously</p> <p>Bow the wrapped part of the strings behind the bridge, producing a scrape 5-10 seconds per note (free bow direction/speed/pressure)</p> 
5.	<p>B♭ Clarinet 1 Mvt 3, m 5</p> <p>Same as above, applied to a deconstructed melody based on Fenghuang zhanchì (凤凰展翅 Phoenix Spreading Wings) by Hú Tiānquán (胡天泉, 1934-) and Dong Hongde (董洪德),¹⁷¹ which is, in turn, based on <i>Arabesque no 1</i>¹⁷² by Debussy.</p> <p>Black notes are to be played shorter than white notes.</p>	<p>"Many voices from the sky" 1 min.</p> <p>ON CUE Melodiously and poetically repeat continuously</p> <p>With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes Slur (and breath) ad libitum, sempre legato Non unis, DO NOT coordinate with others</p>  <p>Variable SOFT dynamics [pp - mp]</p>

¹⁷¹ Anonymous, Chinese folk melody, 'Fenghuang Zhanchi' 凤凰展翅 [Phoenix Spreading Wings], 1956, accessed November 15, 2020, <https://www.qupucn.com/qitaqupu/qitalepu/44265.html>.

¹⁷² Claude Debussy, *Arabesque No 1*, Edited by Lynn Freeman Olson, (Alfred Masterwork Edition), 1890-1, <https://www.alfred.com/debussy-deux-arabesques-for-the-piano/p/00-2540/>.

3.4 Conclusions

Open instrumentation for the solo instrument allowed Ms Jiang to choose the featured Chinese instrument for both practical and artistic reasons. The outcome was rewarding for both Ms Jiang and Ensemble Bios in *Il Viaggio*. The week-long rehearsal process took every player in the project from suspicion to mutual learning and respect. *Fly Away Phoenix* served as a means for every member of VICO's new intercultural strings to discover new possibilities about themselves. Recalling Takemitsu's experience with *November Steps*, perhaps the key factor is the first-contact experience between the players. The lesson to be learned is to be patient and to trust the curiosity and the professionalism of the musicians. Both VICO and Ensemble Bios understood this. Maestro Vitello scheduled a total of 12 rehearsal hours for Ensemble Bios plus 4 hours of one-on-one sessions with Ms Jiang. VICO allowed me to spend a total of 12 hours interviewing, consulting, and workshopping with Ms Jiang. The intercultural strings also spent 4 hours in workshop and rehearsals.

Text scores can only be realised effectively by performers with considerable improvisatory skill, imagination, and experience. Ms Jiang proved herself as a performer with many different identities: Chinese Canadian, multi-instrumentalist, improviser, and experimental musician. The score instructions only direct the soloist to realise the narrative – there are no guidelines on how to achieve this. One could argue that the result would be vastly different with a new soloist, and not all instrumentalists (from any culture) would be capable of performing this piece. Here, I would like to challenge the notion of standardisation – the idea that performers are interchangeable. My aim in creating the two concerti was not to showcase Ms Jiang's instruments but to create a unique artistic experience based on Ms Jiang's virtuosity as a musical communicator and storyteller. If another performer were to replace Ms Jiang, the result is expected to be vastly different.

As an emerging ensemble capable of many different types of music, VICO is constantly redefining intercultural music. The debut of their intercultural string orchestra is only the beginning. The same can be said of the Western orchestra in relation to aleatoric and improvised music. As an early career composer in the 1970s, I was taught that orchestral musicians were

incapable of individualism, imagination, or improvisation. This is changing quickly. When Maestro Vitello commissioned *Il Viaggio*, he encouraged me to experiment:

Orchestral musicians are tired of just playing what's on the paper. We are curious, and we have imagination. You can give us more to do.¹⁷³

¹⁷³ Vitello, Andrea, interviewed by Rita Ueda. September 27, 2021.

4.

Chinese Orchestra as Intercultural Ensemble

Hummingbird in Winter

Work began on *Hummingbird in Winter (Hummingbird)*¹⁷⁴ for Chinese ensemble in November 2021 with nearly sixteen hours of online private workshops¹⁷⁵ with members of the British Columbia Chinese Music Ensemble (BCCME).¹⁷⁶ Co-artistic directors, Bruce Bai and Dailin Hsieh, had originally asked me to compose a spatialised work - an acoustic version of surround sound with individual players seated at various locations in the audience seating area. This became impossible due to COVID restrictions in Canada. Instead, the ensemble filmed a made-for-video premiere with the musicians seated loosely in a circle around the guest conductor, Jennifer Tham¹⁷⁷ (released on February 27, 2022).¹⁷⁸

¹⁷⁴ Rita Ueda, 'Hummingbird in Winter', British Columbia Chinese Music Association, YouTube video, accessed September 1, 2023, <https://youtu.be/fRLRBfkfEYM?si=7iOQVvz0fxVGYWia>.

¹⁷⁵ Workshops took place online due to COVID restrictions in Vancouver, Canada.

¹⁷⁶ 'British Columbia Chinese Music Ensemble', British Columbia Chinese Music Association, accessed May 10, 2023, <https://www.bccma.net/association-2/our-ensembles/bccme/>.

¹⁷⁷ Jennifer Tham, 'Jennifer Tham', accessed December 29, 2022, <https://www.jennifertham.com/>.

¹⁷⁸ In-person premiere took place on May 30, 2022, in Burnaby, Canada.

4.1 The Modern Chinese Orchestra

The modern Chinese orchestra is a large ensemble made up mainly of traditional Chinese instruments.¹⁷⁹ Developed during the 20th century as a reaction to Westernisation, colonialism, war, and revolution in China, its organisational structure (in sections with principal players, led by a concertmaster, and directed by a conductor) follows the Western symphony orchestra while its repertoire usually consists of arrangements of traditional Chinese melodies or newly composed works. Table 10 outlines the distinguishing characteristics of the Chinese orchestra. Chinese orchestras today are usually large multi-level organisations composed of a professional chamber orchestra (10-20 players), large community orchestra (25-100 players), youth orchestra, and an educational facility for lessons and classes. Prominent Chinese orchestras around the world include the China Broadcasting Chinese Orchestra (中国广播民族乐团, Beijing, founded 1953),¹⁸⁰ Shanghai Chinese Orchestra (上海民族乐团, 1949),¹⁸¹ National Chinese Orchestra Taiwan (中華民國國立臺灣國樂團, Taipei, 1984),¹⁸² Singapore Chinese Orchestra (新加坡华乐团, 1997),¹⁸³ Chinese Music Ensemble of New York (1961),¹⁸⁴ Toronto Chinese Orchestra (1993),¹⁸⁵ and the UK Chinese Ensemble (London, 1998).¹⁸⁶

¹⁷⁹ Most Chinese orchestras include the cello, double bass, and a variety of Western percussion instruments (in addition to traditional Chinese percussion).

¹⁸⁰ ‘Zhongguo guangbo minzu yuetuan’ 中国广播民族乐团 [China Broadcasting Chinese Orchestra]. China Broadcasting Chinese Orchestra, accessed July 15, 2023, <http://www.cnbpac.com/col/col11757/index.html>.

¹⁸¹ ‘Vibrant Works Herald Start of Shanghai Chinese Orchestra New Season’, Shanghai Municipal Administration of Culture and Tourism, accessed July 1, 2023, <https://www.meet-in-shanghai.net/travel-class/news-detail.php?id=65277>.

¹⁸² National Chinese Orchestra Taiwan, ‘Zhonghua minguo guoli taiwan guo yuetuan’ 中華民國國立臺灣國樂團 [National Chinese Orchestra Taiwan], accessed August 1, 2023, https://www.ncfta.gov.tw/nco_72.html.

¹⁸³ ‘Singapore Chinese Orchestra’ 新加坡华乐团 [Singapore Chinese Orchestra], accessed July 1, 2023, <https://www.sco.com.sg/zh/>.

¹⁸⁴ ‘Chinese Music Ensemble of New York’, Chinese Music Ensemble of New York, accessed July 1, 2023, <http://www.chinesemusicensemble.org/>.

¹⁸⁵ ‘Toronto Chinese Orchestra’, Toronto Chinese Orchestra, accessed July 1, 2023, <http://www.torontochineseorchestra.com/wp/>.

¹⁸⁶ ‘UK Chinese Ensemble.’ accessed August 1, 2023, <https://www.ukchinesemusic.com/ukce.htm>.

Table 10: characteristics of the modern Chinese orchestra

Type	Characteristics ¹⁸⁷	Comments
Organisational structure	Four instrumental sections: <ul style="list-style-type: none"> • Winds • Percussion • Plucked strings • Bowed strings 	Each of the wind sections have a principal followed by 2nd and 3rd (utility) players. Strings are seated in desks (with inside/outside players) with section principals and a concert master.
	Western organisational leadership: conductor, artistic director, concert master, librarian, and administrative/production staff.	
Musical practice	Heavily influenced by Western constructs of harmony, counterpoint, notation, and compositional theory.	Conservatory-trained performers are fluent in Western theory and music history.
	Musicians read precisely notated scores and parts instead of improvising and/or exercising their tradition of oral transmission.	The ensemble tunes to A=440 Hz, played by the <i>suona</i> at the beginning of the concert.
Notation	Both <i>jianpu</i> (简谱) cipher notation for Chinese instruments and Western staff notation are used.	Musicians are equally comfortable working with both systems.
	In both cipher and Western notation systems, performance instructions such as dynamics, articulation and tempi are indicated in Italian musical terms and symbols.	

¹⁸⁷ Ziming Gao, 高子铭, 'Xiandai Guoyue' 现代国乐 [Modern Chinese Orchestra] quoted in Chenwei Wang; Jun Yi Chow; Samuel Wong. *Teng Guide to the Chinese Orchestra*, World Scientific Publishing Company. Kindle Edition. 2020. Taipei: Zhengzōng Shuju 正中书局, 1959.

4.2 British Columbia Chinese Music Ensemble

The British Columbia Chinese Music Ensemble (BCCME) of Vancouver was founded in 2002 as a 12-30-member professional chamber orchestra managed by the British Columbia Chinese Music Association (BCCMA).¹⁸⁸ It is the largest, most active Chinese music organisation in North America.¹⁸⁹ Unlike Chinese orchestras based in Asia, BCCME identifies as a Canadian new music ensemble with a mandate to premiere new Canadian works as well as to present Chinese repertoire.

With imaginative new combinations of instrumental forces from the wide range of Chinese traditional instruments available through the many multi-instrumentalists in the ranks, BCCME aims to create new interpretations of traditional masterpieces and contemporary Chinese and Canadian compositions. ... The coupling of contemporary and traditional works gives the ensemble a large and dynamic scope to its repertoire. This creative contemporary repertoire is unique in the Chinese musical world, both here and internationally.¹⁹⁰

Its membership consists of second-generation Canadians of various backgrounds as well as immigrants from a wide array of culturally Chinese cities with their own distinct languages,¹⁹¹ traditions, musical styles, and artistic practices. Every rehearsal is a negotiation (in English, Mandarin, and Cantonese)¹⁹² between each player's personal experience, regional culture, education, and artistic sensibilities – a confluence unique to an ensemble that stems from a large multi-layered diaspora community.

¹⁸⁸ 'British Columbia Chinese Music Association' British Columbia Chinese Music Association, 2023, accessed May 10, 2023, <https://www.bccma.net/>.

¹⁸⁹ BCCMA (Vancouver, established in 1995) consists of the British Columbia Chinese Orchestra (a 50-100-member community orchestra), British Columbia Youth Chinese Orchestra (a 50-100-member pre-professional orchestra), numerous chamber ensembles, rehearsal hall, educational facility, and a national system of graded examinations (in partnership with the Central Conservatory of Music in Beijing and the British Columbia Ministry of Education).

¹⁹⁰ 'British Columbia Chinese Music Ensemble.' British Columbia Chinese Music Association, accessed May 10, 2023, <https://www.bccma.net/association-2/our-ensembles/bccme/>.

¹⁹¹ Maria Kurpaska, *Chinese Language(S): A Look through the Prism of the Great Dictionary of Modern Chinese Dialects* (Berlin, New York: De Gruyter Mouton, 2010), Chapter 2: Languages of China, 4-9. <https://doi.org/10.1515/9783110219159>

¹⁹² Mandarin and Cantonese are the two most commonly spoken Chinese languages in Vancouver.

Chinese orchestras are usually rooted in the traditions of the part of China they belong to. Beijing, Shanghai, and Hong Kong – they have their own sound based on the local way of playing. BCCME is not like that. Everyone comes from different regions, so we have to decide together on how to play each piece. In that sense, we are a Canadian intercultural ensemble.¹⁹³

As a new music ensemble, BCCME has premiered over fifteen new works in the past ten years, including those of Canadian composers Mark Armanini,¹⁹⁴ Dorothy Chang,¹⁹⁵ George Gao,¹⁹⁶ Saina Khaledi,¹⁹⁷ and John Oliver.¹⁹⁸ Partnerships with various ensembles such as VICO,¹⁹⁹ Khac Chi,²⁰⁰ and Concordia Symphony Orchestra²⁰¹ have furthered BCCME's capacity to present new works and to explore the meaning of Chinese Canadian music. As a leading organisation in the Chinese Canadian community (the most visible minority population in Vancouver),²⁰² BCCME plays an important role in the Canadian cultural landscape.

¹⁹³ Bruce Qinglin Bai, Co-Artistic Director, British Columbia Chinese Music Ensemble, interviewed by Rita Ueda. April 26, 2023.

¹⁹⁴ 'Mark Armanini.' Canadian Music Centre accessed August 1, 2023, <http://1443.sydneyplus.com/final/Portal/Composer-Showcase.aspx?lang=en-CA>.

¹⁹⁵ 'Dorothy Chang', Dorothy Chang, accessed July 12, 2023, <https://www.dorothychang.com/>.

¹⁹⁶ 'George Gao 高韶青', Shaoqin Erhu Music accessed July 12, 2023, <https://www.ggao.com/about/>.

¹⁹⁷ 'Saina Khaledi', Music on Main, accessed July 12, 2023, <https://www.musiconmain.ca/artist/saina-khaledi/>.

¹⁹⁸ 'John Oliver', John Oliver, 2023, accessed May 19, 2023, <https://johnolivermusic.com/>.

¹⁹⁹ 'Vancouver Inter-Cultural Orchestra', Vancouver Inter-Cultural Orchestra, accessed February 11, 2021, <https://vi-co.org/about-vico/>.

²⁰⁰ 'Khac Chi', World Music Central, accessed May 10, 2023, <https://worldmusiccentral.org/2020/09/14/artist-profiles-khac-chi/>.

²⁰¹ 'Concordia Symphony Orchestra', Concordia University of Edmonton, accessed July 12, 2023, <https://concordia.ab.ca/faculty-arts/departments/fine-arts-degree/cso/>.

²⁰² Justin McElroy, 'Majority of Metro Vancouver Residents Now Identify as Visible Minority, Census Data Shows', *CBC News* (Vancouver: CBC/Radio-Canada), accessed July 15, 2023, <https://www.cbc.ca/news/canada/british-columbia/2021-census-minority-demographics-metro-vancouver-bc-1.6630164>.

4.3 Instrumentation

Hummingbird is composed for BCCME's 12-member core players (Table 11).

Table 11: BCCME's core member instrumentation

Sections	Instruments
Winds	* <i>Dizi</i>
	* <i>Suona</i> / * <i>sheng</i>
	*Chromatic <i>sheng</i>
Percussion	One player: standard orchestral Western instruments (including timpani) and a wide array of Chinese instruments from various regions including * <i>dagu</i> , * <i>yuelo</i> , and * <i>yunluo</i> .
Plucked strings	* <i>Guzheng</i>
	<i>Sanxian</i> / * <i>liuqin</i>
	* <i>Pipa</i>
	<i>Ruan</i> / * <i>daruan</i>
Bowed strings	*2 <i>erhus</i>
	*Cello
	*Double bass

* Used in *Hummingbird*

4.4 Narrative Structure Revisited: Exploration of Cultural Identity

The structure of *Hummingbird* builds on previous research regarding narrative structure, open form, and text score, as explored in *Spring Blossoms* (Chapter 2), *Il Viaggio* (Chapter 3), and *Fly Away Phoenix* (Chapter 3). Every player is assigned a character (Table 12). Dragon and Phoenix are two members of the four Chinese holy beasts (Chinese: *silin* 四靈; Japanese: *shirei* 四靈) that can also be found in Japanese culture and language.²⁰³ *Hummingbird*, the main

²⁰³ *Jisho*, sv '四靈'[shirei], Jisho.org, accessed July 1, 2023. 2023. <https://jisho.org/search/%E5%9B%9B%E9%9C%8A>.

character is Vancouver's official bird.²⁰⁴ Winter Wind, Silver Sky, Moonlight, Thunder, Air, and Snowflake/Hailstone/Raindrop are supporting characters that provide the ambient backdrop.

Table 12: *Hummingbird*: characters assigned to instruments

Character Type	Character		Instrument	Group
Main characters	Hummingbird		<i>Liuguin</i>	1
	Dragon		<i>Suona</i>	1
	Phoenix		<i>Dizi</i>	1
Supporting characters	Winter Wind	Three sisters	<i>Guzheng</i>	1
	Silver Sky		Percussion	2
	Moonlight		<i>Daruan</i>	2
	Thunder		<i>Pipa</i>	1
	Air		Chromatic <i>sheng</i>	2
	Snowflake/ Hailstone/ Raindrop		2 <i>Erhus</i>	2
			Cello	2
			Double bass	2

The narrative in the score is my own invention, and it represents a convergence of Chinese and Japanese mythology. The three sisters (Moonlight, Winter Wind, and Silver Sky) gather to meet for their once-a-year winter reunion. Dragon and Phoenix fly into Vancouver from across the ocean (Asia), searching for the golden pearl (the sun). Dragon sees Hummingbird and mistakes her for a potential mate. He tries to impress her by using his supernatural powers to start a winter storm. Just as Hummingbird is about to freeze to death, Phoenix swoops in to rescue her. When the golden pearl appears in the morning sky, Dragon and Phoenix recall their quest for gold and fortune. They fly off, fighting and bickering along the way.

Performance notes instruct the musicians to play as individuals (without coordinating or synchronising with others). They are also instructed to progress from one section to another in an asynchronous manner (members of the ensemble will progress individually through the score regardless of where the others are). The score explores experimental procedures: flexible/perceptual time, aleatoric process, improvisation, text score, and narrative structure.

²⁰⁴ 'Official City Bird: Anna's Hummingbird', City of Vancouver, accessed August 1, 2023, <https://vancouver.ca/parks-recreation-culture/official-city-bird.aspx>.

The asynchronous nature of the score allows the ensemble to maintain their distinctive orchestral timbre, intonation, and heterophonic texture. Pivotal conversations with two members of the BCCME influenced my choices: Zhongxi Wu²⁰⁵ (*suona, sheng*) and Geling Jiang²⁰⁶ (*liuqin*).

4.4.1 Intonation: conversation with Zhongxi Wu

The preface of *The Teng Guide to the Chinese Orchestra* states, ‘... the richness of Chinese music lies in its melodic inflections. In Chinese folk traditions, style and flavour are widely considered more important than perfect intonation and technical execution’.²⁰⁷ Mr Wu was surprisingly candid when I asked him to elaborate:

I don’t understand the Western musician’s obsession with intonation! Why is ‘in tune’ good and ‘out of tune’ bad? I get upset every time I am asked to play in tune with Western musicians. I can play all my instruments ‘in tune’ to meet Western standards of ‘good intonation’. Everyone in BCCMA can. But understand that playing ‘in tune’ like a Western orchestra is not Chinese! We work hard to create the colour we can achieve by the ‘buzz’ in our sound. I think Western listeners are beginning to understand that we play rhythmically in and out of sync with each other to create heterophony. It’s time for them to see that our so-called lack of ‘good intonation’ is a part of that colour.²⁰⁸

I promised Mr Wu that my score would be respectful of the BCCA players’ aesthetics regarding intonation and heterophony.

²⁰⁵ ‘Zhongxi Wu’, Vancouver Symphony Orchestra, accessed January 1, 2021, <https://vsoschoolofmusic.ca/faculty/zhongxi-wu/>.

²⁰⁶ ‘Geling Jiang’, Vancouver Symphony Orchestra, accessed March 1, 2022, <https://staging.vso.schoolofmusic.ca/faculty/geling-jiang/>.

²⁰⁷ Chenwei Wang, Junyi Chow, and Samuel Wong, *The Teng Guide to the Chineses Orchestra*, (Kindle edition. Singapore: World Scientific Publishing, 2020), 8.

²⁰⁸ Zhongxi Wu, interviewed by Rita Ueda. December 12, 2021.

4.4.2 Improvisation and aleatoric process: conversation with Geling Jiang

Although Ms Jiang (BCCME member and featured soloist in Chapter 3) was happy to explore extended techniques in *Il Viaggio* and *Fly Away Phoenix*, she encouraged me to explore improvised music for the Chinese ensemble:

I think the text score improv was the best part. I can finally put the music away and concentrate on communicating the story at hand. Most often with world premieres, we have to work so hard to play the right notes and rhythms, we have our face in the music stand all the time. Your improv part helps me focus on my job.²⁰⁹

4.5 Text score, structured improvisation, and trust

The score layout is organised into groups representing the two different types of improvisational procedures found in the score: Group 1 (text score) and Group 2 (structured improv). Some of the most accomplished and experienced improvisers in BCCME were selected for Group 1. The players in this group were all given the same text score and instructed to freely realise the narrative/characterisation without coordinating or synchronising with others. Additional instructions were provided alongside the text to help clarify the sound world to be created. This resulted in a new type of heterophony based on intention and storytelling. Instead of playing the same melody, the players were performing the same narrative text score.

Group 2 (structured improv) players were given specific procedural instructions. These players were less experienced at improvisation, and they required more structure than Group 1. In turn, the inherent structure of Group 2 provided a consistent background pallet (albeit in open form) for the Group 1 players.

On the surface, it appears careless of me not to specify the key or tuning system in the score. This was deliberate, in consultation with the players in the ensemble as a gesture of respect to their standard practice. The overall sound world of the Chinese instruments' standard tuning is D pentatonic/hexatonic. *Liuqin*, *pipa*, and *daruan* are instructed to tune to standard tuning with D as the tonal centre (Table 13). *Erhu*'s two open strings are D and A. The *guzheng* tuning instructions (Figure 8) outline the D hexatonic scale (D, E, F[♯], A, B, C[♯]). Instructions for the chromatic *sheng* and percussion (vibraphone) are also derived from D hexatonic. Even

²⁰⁹ Geling Jiang, workshop and interview with Rita Ueda, December 15, 2021.

though the five instruments in Group 1 (*dizi*, *suona*, *liuqin*, *pipa*, and *guzheng*) are instructed that they do not have to conform to the D pentatonic/hexatonic, the overall sound leans heavily towards those pitches. To label the score and parts with the instruction ‘play in D pentatonic/hexatonic’ would have not only stated the obvious to the musicians, but it would have been historically and culturally insensitive. ‘To this date, the majority of music performed by the modern Chinese orchestra, traditional or newly written, is tonal.’²¹⁰ Naturally, I felt a pang of anxiety and resistance to printing the score without more specific instructions on tuning. Mr Wu told me to relax, ‘Nobody in BCCME is going to turn the *Hummingbird* into a blues or something weird and atonal. We can tell what you want by reading the text. You need to trust our common sense’.²¹¹

Table 13: *Hummingbird liuqin, pipa, and daruan* standard tuning

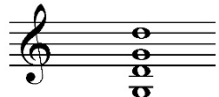

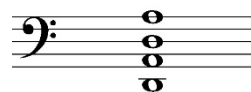
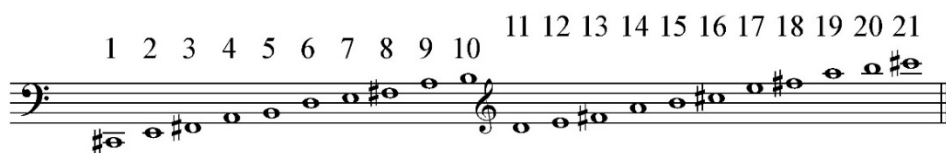
<i>Liuqin</i>	
<i>Pipa</i>	
<i>Daruan</i>	

Figure 8: *Hummingbird guzheng* tuning instructions in D hexatonic



²¹⁰ Han Kuo-Huang and Judith Gray, ‘The Modern Chinese Orchestra’, *Asian Music* 11, no. 1 (1979): 20. <https://doi.org/10.2307/833965>. <http://www.jstor.org/stable/833965>.

²¹¹ Zhongxi Wu, interviewed by Rita Ueda. December 12, 2021.

The above score features ensure different-but-consistent results with every performance. This is only possible because of BCCME's organisational culture of mutual trust, respect, and generosity. On the surface, it seems risky to give the ensemble so much freedom. Any player could destroy the performance through misunderstanding or misinterpretation. This never happened because of two reasons. First, the members of BCCME and I have a ten-year history as colleagues in Vancouver. There is a relationship of trust and communication. Secondly, I was able to consult with each player and the conductor throughout the creation process.

One might ask if it would be possible for any other ensemble to perform *Hummingbird*. The answer is 'no' – to my knowledge, no other Chinese ensemble today has the improvisational skills required to successfully perform this piece. Another question is what would happen if I was not present to work with the ensemble. My hope is that this piece and its performance would grow and evolve with the ensemble, even without me. Having stated earlier that it is unlikely for a Chinese orchestra to play outside of its standard tonal practice today, it would certainly be a milestone in the history of this ensemble-type to experiment with tunings outside of their practice. The above factors do not in any way make *Hummingbird* inferior. This piece is a new and unique addition to the Chinese orchestral repertoire. Creating such a score sets a new artistic course for the Chinese ensemble.

Hummingbird challenges the notion of creating a 'one-size-fits-all' score for a generic ensemble-type. It also questions the current standard relationship between the composer and ensemble. The Western model of the score as the 'blueprint' that contains the composer's wishes for the ensemble to realize on their own without consultation simply will not work in this case. The Canadian Chinese orchestra is still in its developmental stage. Although there is a standardised set of instruments one can expect in almost every Chinese orchestra, individuals and their skills still vary from one ensemble to another. *Hummingbird* is a tailor-made piece for the BCCME that respects each member's experience and identity. One could argue that this is not practical. I am not interested in producing such a score at the expense of my artistic vision – the creation a truly unique and precious musical experience through customisation.

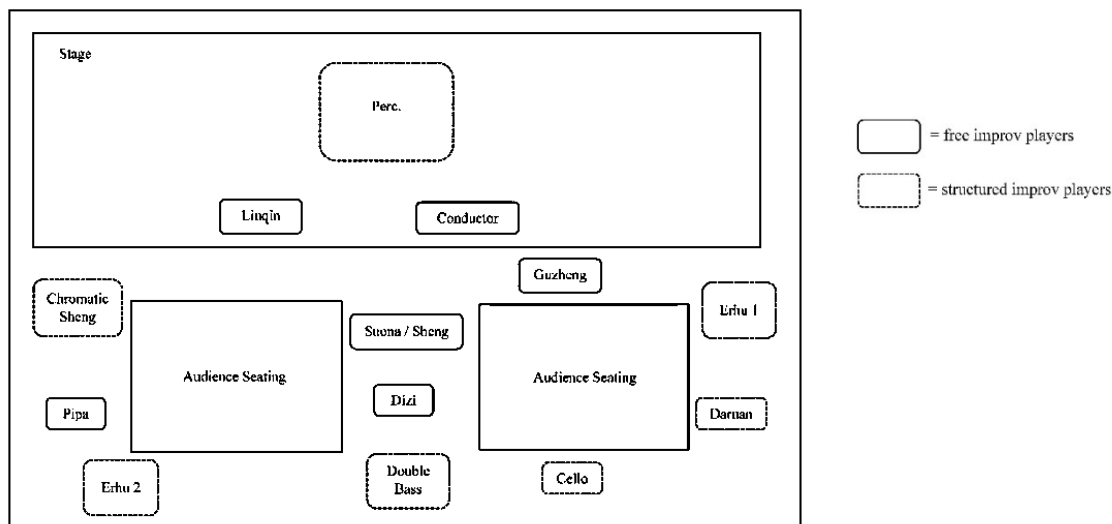
4.6 New role for the conductor and alternate seating arrangement

The conductor has the most difficult role, requiring imagination and flexibility. Having explored open form inspired by Earle Brown for individual performers in *Spring Blossoms*

(Chapter 2: 2.3 Open Form), I experimented further by combining conductor-focused open form with *Hummingbird in Winter*'s narrative-driven text score.

The conductor directs the ensemble 'in the round' – individuals are placed at various points within the entire performance space (including the audience seating). The result is an immersive experience that will be different for every seat in the house (Figure 9). I was gratified to find out that repeat-audiences at in-person performances²¹² were choosing different seats (without being told to do so) in order to experience new stereophonic aspects of *Hummingbird*.

Figure 9: *Hummingbird* seating plan for live performance



4.8 Conclusions

Hummingbird in Winter was composed in order to discover what would happen if Chinese instrumental practices were placed within the contemporary Western musical context. BCCME, in turn, wanted to engage in new ideas and procedures. It was important that the ensemble retained their core cultural identity as Chinese Canadians throughout the project. This compositional approach based on dialogue and mutual discovery required extra time, commitment to exploration, experimentation, and patience. Every member of the project

²¹² BCCME has performed *Hummingbird in Winter* numerous times since the premiere: July 17, 2022 in Surrey; April 23, 2023 in Edmonton; and April 24, 2023 in Calgary.

including the BCCME performers, management, and myself had to consider the meaning and significance of the Chinese orchestra within the Canadian multicultural context. A series of much-needed conversations on musical practice, cultural identity, and collaboration had to take place during the making of *Hummingbird*. Its online premiere was included in BCCME's YouTube playlist called *Breaking Barriers*²¹³ – I hope this is exactly what was accomplished.

²¹³ British Columbia Chinese Music Ensemble, 'Breaking Barriers', <https://www.youtube.com/playlist?list=PLtLJ9d5CB-oPuwG71TVgOeAZJrekBGnO>.

5.

Western Symphony Orchestra and Intercultural Dialogue

Birds Calling... from the Canada in You *Bloom*

On the surface, the two concerti, *Birds Calling... from the Canada in You* (*Birds Calling*)²¹⁴ and *Bloom*²¹⁵ seem out of place in a research project about composing for the intercultural orchestra. *Birds Calling* is a double concerto for *shō*, *sheng/suona*, and orchestra. *Bloom* is a concerto for *koto/bass koto* with voice and orchestra. In addition to the featured musicians, both works require the full instrumental resources of the Western symphony orchestra - woodwind, brass, and percussion sections in addition to a large complement of strings.

I took on these projects for three reasons. First, I wanted to explore my Japanese Canadian hybrid identity by composing for two traditional Japanese instruments: the *shō* and the *koto*. *Birds Calling* expands on previous research comparing and contrasting the *shō* and the *sheng* (2.2.2 The Chinese *sheng* and Japanese *shō*). *Bloom* explores the possibilities of intercultural and transnational collaboration using the *koto*, the national instrument of Japan²¹⁶

Secondly, it was time to frame a more equitable relation between the Western and intercultural players in my compositional practice. Discussions in this dissertation so far have been about composing for the intercultural instruments and players to allow them to function

²¹⁴ Rita Ueda, 'Birds Calling... From the Canada in You', Azrieli Foundation, 2023, archival video, <https://youtu.be/rRoxwTdMF4o?si=uJqK6B-MG2leb553>.

²¹⁵ Rita Ueda, 'Bloom,' Vancouver Symphony Orchestra, 2023, archival video, accessed September 1, 2023, <https://youtu.be/7J0dk2JGPhA?si=XIFCqC6gdUvB6rkQ>.

²¹⁶ *Encyclopedia Britannica*, sv 'Koto', accessed June 1, 2023, <https://www.britannica.com/art/koto>.

within the Western concert framework. The intercultural players have been the ones who have had to learn new skills and adapt to the Western orchestral working environment. My scores have not been demanding the same level of commitment from the Western orchestral players.

Most importantly, I wanted to find out what would happen if the current research was applied to composing for the Western orchestra. 20th century music history is rife with disastrous orchestral incidents such as the infamous 1964 New York Philharmonic performance of John Cage's *Atlas Eclipticalis*²¹⁷ where hostile players sabotaged the performance.²¹⁸ The first rehearsal of my *Il Viaggio di Dante* (3.2.2 Andrea Vitello and Ensemble Bios at Teatro Niccolini) began just as awkwardly as that of Takemitsu's *November Steps* (1.4 Historical Perspective) nearly 60 years prior. I wondered if my current research could help create a new path.

5.1 Identity as Structure I: *Birds Calling*

5.1.1 What is Canadian music?

Birds Calling was a prize-commission by the Azrieli Music Prizes (AMP) for the 2022 Azrieli Prize for Canadian Music.²¹⁹ Sharon Azrieli, the founder of AMP describes the nature of the commission during the award ceremony:

... The Azrieli commission for Canadian music is awarded to a Canadian composer to create a new musical work that engages with the complexities of composing concert music in Canada today. Here, the question is, 'What is Canadian music?' ...²²⁰

²¹⁷ 'Atlas Eclipticalis', John Cage Trust, 2016, accessed May 15, 2023, https://johncage.org/pp/John-Cage-Work-Detail.cfm?work_ID=31.

²¹⁸ Benjamin Piekut, *Experimentalism Otherwise: The New York Avant-Garde and Its Limit*, 'Chapter 1: When Orchestras Attack!: John Cage Meets the New York Philharmonic' (Berkeley: University of California Press, 2011).

²¹⁹ 'Azrieli Music Prizes', Azrieli Foundation, accessed August 1, 2023, <https://azrielifoundation.org/priorities/music-arts-culture/amp/>.

²²⁰ 'The Azrieli Foundation Announces 2022 Azrieli Music Prize Laureates', The Azrieli Foundation, Accessed August 1, 2023, YouTube video, 15:07-15:30, <https://youtu.be/7Vxz-4YJ4bY?si=xaJ9b7rzmGQ1Skkf>.

I had originally planned to spend the first six months of 2022 composing a celebratory fanfare using birdcalls from over 450 species of Canadian migratory birds.²²¹ The diversity of the birds and their birdcalls was to serve as a metaphor for Canada's multicultural society.²²² Then, the headlines of 2022 shook my faith in the stability of Canada: escalation of anti-Asian hate crimes;²²³ the Ottawa truckers' convoy;²²⁴ and the ongoing discovery of unmarked graves at former residential schools for Indigenous children.²²⁵ A rousing nationalistic fanfare was out of the question. I renegotiated my commission with the AMP – the new piece would invite Canadians to contemplate and debate the future of Canada. The new work may not necessarily be nationalistic or celebratory, but it would inspire conversations. The premiere took place on October 20, 2022 at *La Maison Symphonique* at *La Place des Arts* in Montréal with Naomi Sato²²⁶ (*shō*), Zhongxi Wu²²⁷ (*sheng/suona*), and *l'Orchestre Métropolitain de Montréal*,²²⁸ conducted by Alexandre Bloch.²²⁹

²²¹ 'Migratory Birds Overview', Government of Canada, accessed June 30, 2021, <https://www.canada.ca/en/environment-climate-change/services/birds-canada/migratory-birds-overview.html>.

²²² Multiculturalism was adopted as a Canadian government policy in 1971, and it is a much debated yet fully entrenched element of Canadian national identity today. For example, see *Diversity is Canada's Strength*, a 2015 speech by Prime Minister Justin Trudeau. <https://www.pm.gc.ca/en/news/speeches/2015/11/26/diversity-canadas-strength>.

²²³ Alison Auld, 'Asian Canadians Felt Unsafe Due to Discrimination Linked to the Covid-19 Pandemic, Study Shows', *Dal News*, June 14, 2022, Accessed July 1, 2022, <https://www.dal.ca/news/2022/06/14/asian-canadians-covid-discrimination.html>.

²²⁴ 'Inquiry into Truck Convoy Protest Is Over. Here's What the Judge Decided', *CBC Kids News*, February 22, 2023, accessed August 1, 2023, <https://www.cbc.ca/kidsnews/post/inquiry-into-truck-convoy-protest-is-over.-heres-what-the-judge-decided>.

²²⁵ 'How Thousands of Indigenous Children Vanished in Canada', *The New York Times*, The New York Times Company, Updated March 28, 2022, accessed May 1, 2022, <https://www.nytimes.com/2021/06/07/world/canada/mass-graves-residential-schools.html>.

²²⁶ 'Naomi Sato: Shō Player / Saxophonist / Composer', Naomi Sato, accessed August 1, 2023, <https://www.sato-naomi.com/>.

²²⁷ 'Zhongxi Wu', Vancouver Symphony Orchestra, accessed January 1, 2021, <https://vsoschoolofmusic.ca/faculty/zhongxi-wu/>.

²²⁸ *L'Orchestre Métropolitain*, 'l'Orchestre Métropolitain de Montréal', accessed September 1, 2023, <https://orchestremetropolitain.com/en/>.



²²⁹ Alexandre Bloch, 'Alexandre Bloch', accessed August 1, 2022, <https://alexandrebloch.com/>.

5.1.2 Chinese *sheng* and Japanese *shō* part II

The first movement of *Birds Calling* features the *sheng* and *shō* playing together. The *shō* is a reflection of my Japanese background, and the *sheng* represents the Vancouver Chinatown community where I grew up. The *sheng/shō* duo was inspired by my collaboration with Mr Wu when we first worked on *Spring Blossoms* (2.2.2 Movement 2: Chinese *sheng* and Japanese *shō* part I).

Birds Calling opens by having the *sheng/shō* duo play the same set of chords with different instructions (Table 14). The *shō* plays the traditional Japanese style – *aitake* solid chords that slowly and constantly shift using the *teutsui* (手移り) technique of shifting one finger at a time. The *sheng* plays an improvised melody based on the pitches of the given *aitake* chords using the same procedure as that of *Spring Blossoms*. The two instruments are similar in timbre, but the *sheng* acts as the melody while the *shō* provides an atmospheric chordal wash. The *sheng*'s melody is the top note of any given chord or interval. This *shō* is the opposite – the melody (or the principal pitch) is the lowest note.

Table 14: *Birds Calling* mvt 1, m 12: *shō* and *sheng* play the same chords, different instructions

<i>Shō</i>	<i>Sheng</i>
<p>Variable Duration (approx. 2 min. 30 sec.) while sho and sheng walk down the aisles</p> <p>Elegantly and ritualistically walk down the indicated aisle of the Parterre section to your seat on stage (Scène) via Stairs 2* (see suggested seating map)</p> <p>Play the following chords in any order. Chords may be skipped or revisited (but never repeated twice in a row)</p> <p>Transition from one chord to the next in the traditional manner (<i>tentsuri</i> 手移り), affecting texture, voice leading, rhythm, tempo, and phrasing</p> <p>Phrases may be separated by suitable rests at the player's discretion</p> <p>Play as an individual: DO NOT synch/coordinate with others</p> <p>Variable medium-loud dynamics <i>mp - f</i> </p> 	<p>Variable Duration (approx. 2 min. 30 sec.) while sho and sheng walk down the aisles</p> <p>Sheng</p> <p>Begin off stage at Parterre seating area back exit (A) (see suggested seating map and setup)</p> <p>Elegantly and ritualistically walk down the indicated aisle of the Parterre section to your seat on stage (Scène) via Stairs 1</p> <p>Play the following chords in any order. Chords may be skipped or revisited (but never played twice in a row)</p> <p>Play melodiously in the traditional style, affecting texture, voice leading, rhythm, tempo, phrasing and melody</p> <p>Phrases may be separated by suitable rests at the player's discretion</p> <p>Play as an individual: DO NOT synch/coordinate with others</p> <p>Variable medium-loud dynamics <i>mp - f</i> </p> 

5.1.3 Zhongxi Wu: *Suona* and birds

The second movement features the *suona* improvising and imitating a variety of Canadian bird species. This came about when Mr Wu sent me a copy of an arrangement of *One Hundred Birds Pay Homage to the Phoenix* (*Bai Niaochao Feng*, 百鸟朝凤)²³⁰ for *suona* and Chinese orchestra. In this piece, the solo *suona* part is left blank for most of the score with no instructions on what to play, while the orchestral *ripieno* is strictly written out in Western staff notation. Mr Wu's answer when I questioned him surprised me:

... We don't need any instructions. We all traditionally know what to do. We are supposed to research the local wild birds. It's designed so this piece would sound the same every time (with the same basic melody) but different depending on where the concert is happening. China is a big country with many different regional birds. I can play this concerto in every city in China, but every show would be different yet the same.... When I first learned to play the *suona*, I was made to imitate the birds around the neighbourhood first. When I prepare to perform this piece, I have to research and practice imitating all the local birds. Sometimes these birds are not songbirds singing nice melodies. That's where my skill comes in.²³¹

We agreed that *Birds Calling* would only provide a text-based narrative guideline. The only exception would be the White-throated Sparrow,²³² whose song is famously the first phrase of the Canadian national anthem.²³³ Mr Wu spent the summer of 2022 preparing for the premiere by listening to hours of Canadian birdcalls. When I offered to help, he refused, insisting that this was his part of the artistic process.

One could argue that at this point, I have lost control of my composition by giving Mr Wu an extraordinary level of freedom. Perhaps this is true if one's definition of composing is

²³⁰ Anonymous, Chinese folk melody, *Bai Niaochao Feng* 百鸟朝凤 [One Hundred Birds Pay Homage to the Phoenix], arranger and publisher unknown, music score.

²³¹ Zhongxi Wu, interviewed by Rita Ueda. January 2, 2022.

²³² *Audubon Guide to North American Birds*, sv 'White-Throated Sparrow', National Audubon Society, accessed August 1, 2023, <https://www.audubon.org/field-guide/bird/white-throated-sparrow>.

²³³ 'Anthems of Canada', Government of Canada, accessed August 1, 2023, <https://www.canada.ca/en/canadian-heritage/services/anthems-canada.html>.

the act of notating the exact sounds the composer wishes to hear. *Birds Calling* is a challenge to this belief. My job as a composer is to design the framework for the performers' music-making. Mr Wu's practice also dictates that he conducts his own research, develop a vocabulary of Canadian birdsongs, and perform them freely and spontaneously. *Birds Calling* respects his traditional knowledge, experience, and improvisation skills.

5.1.4 Naomi Sato: *Shō*, structured improvisation, and identity

The third movement features Naomi Sato (*shō*) engaging in three types of structured improvisation. The first type is based on a series of free choice within a given timeframe. In measure 11, for example, the player is tasked with choosing the chords, dynamics, and pacing while the articulation is fixed regardless of choice (Figure 10).

Figure 10: *Birds Calling* mvt 3, m 11: *shō* structured aleatoric-improv based on choice


15 sec. (according to Shō)

Play the given chords
Chords may be repeated, skipped or revisited
Always follow the given articulation

⑪ Begin sparsely (1 chord every 1-3 sec.), gradually playing as fast as possible

Build dynamics from soft (*p*) to loud (*f*)

Gradually develop into next measure



→

Measure 13 is an example of the second type – a transformative process where the chords, dynamics, and articulation are given at three stages (beginning, middle, and end) within a timeframe. However, the exact details within each transition are left up to the performer (Figure 11).

Figure 11: *Birds Calling* mvt 3, m 13: *shō* structured improv based on transformative process

1 min. (according to Sho)

Play the *Ge* (下) chord as many times as necessary (exhale and inhale)
 Freely transition to flutter tonguing, then to a free broken chord tremolo

slow -----> fast

flutter

Free broken chord tremolo

breath accent

Transition

Transition

Transition dynamics (non-linear)

p -----> *fff*

Finally, at measure 18, a fixed set of chords is continuously repeated with instructions on pacing and phrasing to create a varied set of melodic fragments (Figure 12).

Figure 12: *Birds Calling* mvt 3, m 18: *shō* structured improv based on repetition with instructions

Variable Duration

Senza misura

Melodiously play the given passage (solid chords, 1-4 sec. per chord), voicing the bottom notes to create a melody (like a traditional sho melody)

Pause every 2-3 notes to create phrasing/shape

Repeat continuously

几 乙 行 下 一

(18)

mp You will not be audible at first

Unlike in the second movement where I worked with Mr Wu to strike a balance between his Chinese practice and my Western compositional idiom, the above process with the *shō* makes no reference to its traditional role as the atmospheric chordal accompaniment in the

gagaku ensemble (Japanese traditional court orchestra).²³⁴ In fact, the *shō* is the featured solo instrument in a movement about the possible dangers of life in Canada: *Hurricanes and Tornados* (m 3); *Fires, Floods, and Landslides* (m 7); *Climate Change* (m 15); and *Trucks (Ourselves)* (m 16). The traditional *aitake* chords are taken out of the *gagaku* context during the second cadenza and hurled into Canada's *Extreme Heat and Cold* (mm 11-14). This highlights a new side of the *shō*'s timbral personality²³⁵ – extreme dynamics, aggressive articulations, fast tremolos and tills. This is neither traditional nor Japanese. Rather, this is a metaphor for the Japanese Canadian immigrant experience and cultural displacement.

5.2 Identity as Structure II: *Bloom*

Bloom was commissioned by the Vancouver Symphony Orchestra (VSO)²³⁶ and the Victoria Symphony (VS).²³⁷ As a Vancouverite, I grew up listening to the VSO, and both orchestras have invested generously in my career over the past sixteen years through numerous reading sessions²³⁸ as well as my first professional orchestral commission in 2010.²³⁹ The VSO

²³⁴ Hideki Togi 東儀秀樹, 'Shō No Kaisetsu 1 (Zenpen) Gaiyō to Oto' 笙の解説 1 (前編) 概要と音 [Explanation of the Sho 1 (Part 1) Outline and Sound], accessed July 6, 2022, <https://youtu.be/Ec5YJYc7cg8?si=Sz9v1b8vbJnRI4Mn>.

²³⁵ Ms Sato and I have discussed cultural identity extensively throughout our 10-year collaboration. For an example, see 'Imagined Worlds - Naomi Sato Interview Part 1', Naomi Sato interviewed by Rita Ueda, Vancouver Inter-Cultural Orchestra, accessed August 10, 2016, https://youtu.be/LjULh19-zbA?si=xR8QyoUWdjJWh_ye.

²³⁶ 'Vancouver Symphony Orchestra', Vancouver Symphony Society, accessed March 24, 2022, <https://www.vancouversymphony.ca/>.

²³⁷ 'Victoria Symphony', Victoria Symphony, accessed March 24, 2022, <https://victoriasymphony.ca/>.

²³⁸ Hugh Davidson Composer Readings (VC) and Jean Coulthard Readings (VSO).

²³⁹ Rita Ueda, *Forty Years of Snowfall Will Not Heal an Ancient Forest* (Vienna: Musikverlag Doblinger, 2010), music score, <https://www.doblinger-musikverlag.at/de/termine/ueda-rita-40-years-of-snowfall>.

premiered the work on March 12, 2023²⁴⁰ with Miyama McQueen-Tokita²⁴¹ (koto, bass koto, voice), conducted by Otto Tausk.²⁴²

Ms McQueen-Tokita is the essential central figure in *Bloom*. I chose her, not only because of her status as one of the top traditional *koto* players in Tokyo but also because of her ability to create nuanced inter-cross-trans-cultural performances that are informed by her Australian Japanese identity. Her current musical interests and activities reflect this hybrid multicultural identity.²⁴³ Ms McQueen-Tokita's crossover *koto* practice spans from traditional Japanese repertoire to Western contemporary free improvisation.

5.2.1 *Koto* and bass *koto*: choice of tuning systems and expansion of context

The 13-string *koto* was first imported to Japan from China in the 7th century, and it was popularised among the aristocratic and common classes during the 17th century by Kengyō²⁴⁴ Yatsushashi (八橋検校, 1614-1685).²⁴⁵ In *Bloom*, the *koto* is tuned to the standard

²⁴⁰ 'The Rite of Spring', Vancouver Symphony Society, 2023, accessed January 2, 2023, <https://www.vancouverSymphony.ca/event/the-rite-of-spring/>.

²⁴¹ 'Miyama McQueen-Tokita', Miyama McQueen-Tokita, accessed March 1, 2022, <https://www.miyamamcqueentokita.com/>.

²⁴² Tausk, Otto, 'Otto Tausk', accessed March 12, 2023, <https://www.ottotausk.com/>.

²⁴³ Andrea Belgrade, Mari Kira, Shima Sadaghiyani, and Fiona Lee, 'What Makes Us Complete: Hybrid Multicultural Identity and Its Social Contextual Origins', *Journal of Community Psychology* 50, no 5 (2022): 2290-313, <https://doi.org/10.1002/jcop.22776>.

²⁴⁴ 'Kengyō' (検校) is the highest professional designation given to blind male *koto* players.

²⁴⁵ 'Kengyō Yatsushashi' 八橋検校, The International Shakuhachi Society, accessed July 20, 2023, <https://www.komuso.com/people/people.pl?person=699&lang=39>.

nijūkumoijōshi (二重雲井調子)²⁴⁶ with F[#] as the lowest string (Figure 13).²⁴⁷ The Japanese *kanji* characters indicate the string to be plucked (Table 15).²⁴⁸

Figure 13: *Bloom: nijūkumoijōshi* tuning for *koto*



Table 15: 13-string *koto* notation string names

String	1	2*	3	4	5	6	7	8	9	10	11	12	13
<i>Koto</i> notation	一	二	三	四	五	六	七	八	九	十	斗	為	巾
Pronunciation	<i>Ich</i>	<i>Ni</i>	<i>San</i>	<i>Shi</i>	<i>Go</i>	<i>Roku</i>	<i>Shichi</i>	<i>Hachi</i>	<i>Kyū</i>	<i>Ju</i>	<i>To</i>	<i>I</i>	<i>Kin</i>

* Traditionally designated as the bass string

Nijūkumoijōshi was chosen to support the message of the text. The first historical use of *nijūkumoijōshi* is in the 18th century song cycle, *The Nightingales at the Palace* (*Miya no Uguisu*, 宮の鶯)²⁴⁹ by Kengyō Mitsuhashi (三橋検校, ca 1693-1760).²⁵⁰ The text by the 8th

²⁴⁶ Minoru Miki, translated by Marty Regan, *Composing for Japanese Instruments* (Kindle edition, Suffolk, UK: Boydell & Brewer Group Ltd. Kindle Edition, 2008, 2016), figure 3.6.

²⁴⁷ Names of tuning, notation system, and performance practice are different for every *ryuha* (lineage/school). This dissertation will use the system as practiced by the Sawai *Koto* Institute (*Sawai Sōkyokuin*, 沢井箏曲院), a *ryuha* within the Ikuta School (*Ikuta ryu*, 生田流).

²⁴⁸ Miyama McQueen-Tokita, *The Koto and Bass Koto*, June 2019.

²⁴⁹ ‘*Miya No Uguisu*’ 宮の鶯 [*The Nightingales at the Palace*], The International Shakuhachi Society, accessed December 10, 2022, <https://www.komuso.com/pieces/pieces.pl?piece=797&lang=39>.

²⁵⁰ ‘Kengyō Mitsuhashi’ 三橋検校, The International Shakuhachi Society, accessed July 20, 2023, <https://www.komuso.com/people/people.pl?person=660&lang=39>.

century Chinese poet Bai Jui (白居易, 772-846)²⁵¹ is a lament by an aging courtesan who had been supplanted by a younger woman. In contrast, the text of *Bloom*²⁵² by Heather Capocci²⁵³ is an uplifting feminist commentary on women and their ever-changing lives (see Table 16 for a comparison of the final stanza). The *nijûkumoijōshi* tuning system is repurposed in *Bloom* to support the poet's positive message.

Table 16: final stanza comparison: *Bloom* by Heather Capocci and *Miya no Uguisu* by Bai Jui

<i>Bloom</i> (final stanza) by Heather Capocci	<i>Miya no Uguisu</i> (final stanza) by Bai Jui, translated by Genichi Tsuge (柘植元一) ²⁵⁴
Tilt your face to your inner light Soak your heart in your own love Push the fresh past the dormant And step out on the new path You are ready to bloom	Like flowers And like birds Woman is praised In verse And prose. But in the midst Of these brilliant fashions I alone, wither.

²⁵¹ *Encyclopedia Britannica*, sv 'Bai Juyi: Chinese Poet', accessed June 1, 2023, <https://www.britannica.com/biography/Bai-Juyi>.

²⁵² Heather Capocci, *Bloom*, 2017, poetry, Vancouver.

²⁵³ Heather Capocci is a Vancouver-based poet and one of my oldest friends. *Bloom* is our third professional collaboration.

²⁵⁴ 'Tsuge Gen'ichi' 柘植元一, The International Shakuhachi Society, accessed July 25, 2023. <https://www.komuso.com/people/people.pl?person=1000&lang=39>.

The 17-string bass *koto* is a 1921 invention by the neo-traditional²⁵⁵ performer-composer, Michio Miyagi (宮城 道雄, 1894-1956)²⁵⁶ and musicologist Hisao Tanabe (田邊尚雄, 1883-1999).²⁵⁷ Their aim was to expand the *koto*'s range and its capacity to play Western music. The standard bass *koto* tuning is a Western diatonic scale or mode. In *Bloom*, the bass *koto* tuning corresponds to the B Aeolian mode (Figure 14). The lower ten strings of the bass *koto* is labelled in *kanji*, and the top seven strings are labelled in Arabic numbers that are read in Japanese (Table 17).²⁵⁸

Figure 14: *Bloom*: B aeolian mode tuning for 17-string bass *koto*

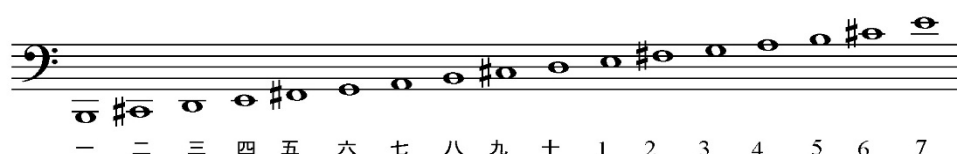


Table 17: 17-string bass *koto* notation string names

String	1	2	3	4	5	6	7	8	9	10
<i>Koto notation</i>	一	二	三	四	五	六	七	八	九	十
<i>Pronunciation</i>	<i>Ichi</i>	<i>Ni</i>	<i>San</i>	<i>Shi</i>	<i>Go</i>	<i>Roku</i>	<i>Shichi</i>	<i>Hachi</i>	<i>Kyū</i>	<i>Ju</i>

String	11	12	13	14	15	16	17
<i>Koto notation*</i>	1	2	3	4	5	6	7
<i>Pronunciation</i>	<i>Juichi</i>	<i>Juni</i>	<i>Jusan</i>	<i>Jushi</i>	<i>Jugo</i>	<i>Juroku</i>	<i>Jushichi</i>

* Strings 11-17 are labelled in single-digit Arabic numbers

²⁵⁵ 'Neo-traditional' is a term used by *koto* players to describe the works of 20th century *koto* composers such as Michio Miyagi (宮城 道雄) and Sawai Tadao (沢井 忠夫, 1937-1997). These composers created a new style based on the expansion of the traditional *koto* idiom. Their works paved the way for the next generation of contemporary *koto* composers including Miki Minoru (三木稔, 1930-2011) and Joji Yuasa (湯浅譲二, 1929-).

²⁵⁶ 'Michio Miyagi' 宮城道雄, The International Shakuhachi Society, accessed July 21, 2023, <https://www.komuso.com/people/people.pl?person=663&lang=39>.

²⁵⁷ Seiko Suzuki, 'Gagaku, Music of the Empire: Tanabe Hisao and Musical Heritage as National Identity', *Cipango - French Journal of Japanese Studies*, no. 5 (2016). <https://doi.org/10.4000/cjs.1268>.

²⁵⁸ Miyama McQueen-Tokita, *The Koto and Bass Koto*, June 2019.

5.2.2 Miyama McQueen-Tokita: early *jiuta* repurposed

Until the 1960s, *koto* repertoire largely consisted of accompaniments to a variety of vocal works that included folk songs, religious rituals, and oral history. The most popular of these is the *jiuta* (地唄, ‘regional singing’), a lyrical style of Edo period (1603-1867) singing with *koto*.²⁵⁹ Today’s *jiuta*, along with its characteristic voice-and-*koto* heterophony, is strictly notated, as evidenced in *Tsuru no Koe*²⁶⁰ (鶴の声, Voice of Cranes)²⁶¹ by Kengyō Tamaoka (玉岡検校, 1614-1685).²⁶² However, this was not the case when *jiuta* first emerged during the 17th century. The early *jiuta* singer-instrumentalists sang the melody freely according to the natural rhythm of the text while improvising the heterophonic accompaniment. Ms McQueen-Tokita and I decided to resurrect this practice by drawing on her experience as an improviser. We further agreed to apply the early *jiuta* technique to Capocci’s English-language text.

This requires a unique and extraordinary *koto* player like Ms McQueen-Tokita: fully versed in the traditional *koto*-vocal repertoire; accomplished in a variety of improvisatory styles and procedures; capable of harnessing her hybrid cultural identity to create a new direction for the *jiuta*. This does not mean that future performances with a different *koto* player from another background is not possible. There is already a growing number of *koto* players around the world whose practice includes intercultural collaboration, cultural hybridity, improvisation, and experimentation. Other than Ms McQueen-Tokita, they include Miya Masaoka,²⁶³ Naoko

²⁵⁹ This is a very short and simplified description of the *jiuta* style. For an in-depth introduction, see Philip Flavin’s chapter, ‘Sōkyoku-jiuta: Edo-period chamber music’ in *The Ashgate Research Companion to Japanese Music*, Ashgate Publishing, 2008.

²⁶⁰ A recording is available here: Shonorities. ‘Tsuru No Koe (Traditional) - *Koto*, Voice & Japanese Dance.’ 2016. <https://youtu.be/7qXGg4INEC4?si=WOjxY6jMp7YV1ekV>.

²⁶¹ ‘*Tsuru no Koe*’ 鶴の声 [*Voice of Cranes*], The International Shakuhachi Society, accessed December 20, 2023, <https://www.komuso.com/pieces/pieces.pl?piece=2217&lang=39>.

²⁶² ‘Kengyō Tamaoka’ 玉岡検校, Mionokai 美緒野会, *Jiuta sōkyoku Mionokai 地唄箏曲美緒野会*, accessed July 1, 2023, https://shamisen.info/learning/composer_list1/.

²⁶³ ‘Miya Masaoka’, Miya Masaoka, accessed August 20, 2023, <http://miyamasaka.com/>.

Kikuchi,²⁶⁴ Satsuki Odamura,²⁶⁵ JESSA,²⁶⁶ and LEO.²⁶⁷ If this trend continues, it is likely there will be many more in the future.

5.3 Conclusions: Intercultural Collaboration for Orchestra

It was important in both *Birds Calling* and *Bloom* that the symphony orchestra display the same risk-taking and commitment to intercultural collaboration as that of the featured soloists. Every orchestral part was largely based on aleatoric and/or structured improvisatory procedures as developed in previous chapters: open form, boxed modules with choices, and various combinations of text and notation to produce aleatoric-improvisatory effects. Every performer was instructed to play as an individual without coordinating or synchronising with others. String players were instructed to make different choices in phrasing and bowing from their stand mates, creating a shimmering ‘free bow’ wash of micropolyphonic ambience. Tempo and pacing, in all but a few moments in both pieces were in perceptual time.

The above must be composed sensitively to the history and culture of the symphony orchestra. It would be unfair and arrogant to expect an organisation whose artistic practice had been developed over the centuries to suddenly sound like a free improv ensemble. It would also be inappropriate to have the symphony orchestra mimic a *gagaku* or the Chinese orchestra. Having said this, management and players of both the VSO (my hometown orchestra) and OM (whom I did not know previously) were nothing short of helpful and cooperative. Everyone understood that following the status quo (triadic harmony, homophonic texture, equal temperament tuning, and time signature) would not be in the spirit of intercultural collaboration. Management and players of both OM and VSO were already applying the skills I had acquired as an intercultural composer: mutual discovery, dialogue, and patience.

²⁶⁴ ‘Naoko Kikuchi’, Naoko Kikuchi, accessed August 20, 2023, <https://www.naokokikuchi.com/>.

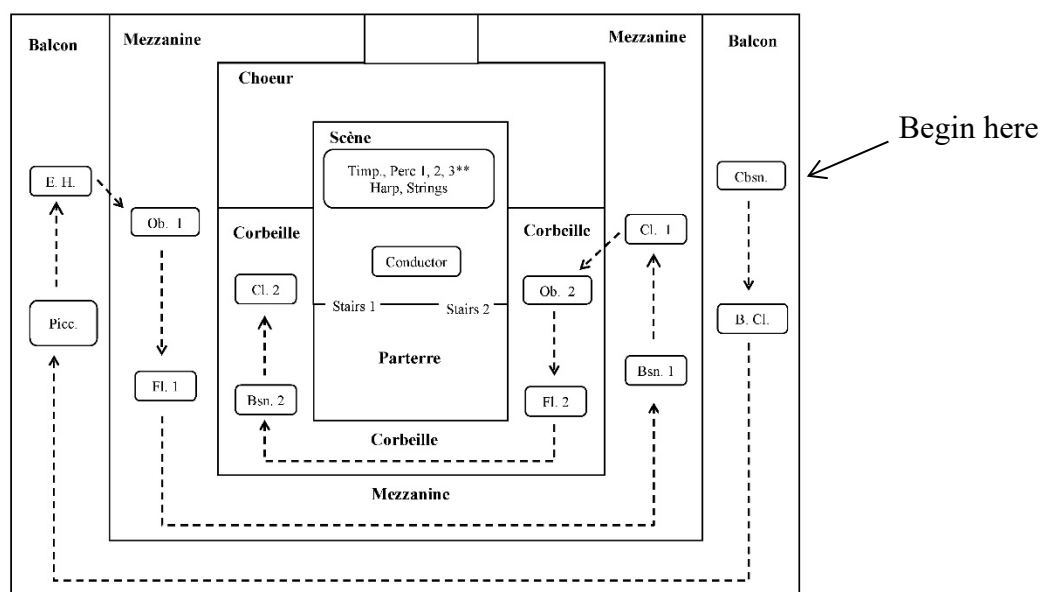
²⁶⁵ ‘Satsuki Odamura’, Satsuki Odamura, accessed August 20, 2023, <https://satsukikoto.com.au/>.

²⁶⁶ Jessica Stuart, ‘JESSA’, accessed August 20, 2023, <https://www.jessicastuartmusic.com/home>.

²⁶⁷ Leo Konno, ‘LEO’, accessed August 20, 2023, <https://www.leokonno.com/>.

Three moments in particular stood out as highlights. First, *Birds Calling* has every wind player of the OM sit in the three balcony levels of *La Maison Symphonique* in Montréal. The players were instructed to imitate various wild birds when cued individually in a spiral pattern by the conductor throughout the hall (Figure 15). The result for the audience in the main floor seating area was magical – it sounded like birds circling in the sky.

Figure 15: *Birds Calling* mvt 1, mm 2-4: conducting map



Balcon: 4th floor
Mezzanine: 3rd floor

Corbeille and Choeur: 2nd floor
Parterre and Scène: main floor

Secondly, the final moments of *Birds Calling* features the *shō* playing a stylised version of *O Canada* harmonised with *aitake* chords while the *suona* imitates the loon (the bird printed on the ‘loonie’²⁶⁸ – the Canadian \$1 coin) from the top floor balcony. The piece comes to an abrupt and heartbreaking end with the sound of a gunshot (Percussion 1, starting pistol), symbolically killing the beloved Canadian national icon. Management of the orchestra agreed to spend the enormous amount of administrative paperwork and safety checks to make this

²⁶⁸ Paul Boothe, Canadian Dollar (Cad), The Canadian Encyclopedia (2006), accessed January 14, 2024, <https://www.thecanadianencyclopedia.ca/en/article/dollar>.

moment possible²⁶⁹ because they recognised that the gunshot is essential. This shocking ending would encourage the audience to continue to think, contemplate, and have conversations about *Birds Calling*'s central message – Canada's multicultural, free, and democratic society is fragile, and it needs to be protected through open and inclusive discussions as well as environmental conservancy.

Finally, Maestro Otto Tausk sat down with me for over three hours to go through every page of *Bloom* two months before the premiere. Once Ms McQueen-Tokita arrived in Vancouver, he spent a total of three more hours with her in private rehearsals as well as to learn about the *koto*. Members of the orchestra followed Maestro Tausk's leadership and example. They performed their aleatoric structured improv parts with enthusiasm and musicality. The world premiere of *Bloom* was a big success, mainly because of all the preparation and dialogue that took place before the first rehearsal. The world has definitely changed since *November Steps*.

²⁶⁹ Most orchestras would need to obtain permission from the federal/provincial/municipal governments, public safety officials (fire, police, ambulance, and venue security), and the percussionist in charge would have to pass government gun licensing and safety training certification. A trauma-trigger warning was also announced at the beginning of the concert.

6.

Intercultural Orchestra: The Future

Intercultural orchestral music involves extra time, commitment, artistic risk, and patience from every participant. Each production is an exercise in much needed and sometimes difficult conversations between individuals and communities. The reward is a musical experience leading to mutual discovery and a new collective musical identity that comes about without the loss of each component members' cultural origins. The real work of communication and collaboration with musicians, orchestra management, sponsors, and other stakeholders need to take place during all phases of the creative process.

The most surprising discovery during the research is the importance of interpersonal communication with members of the collaborating ensembles. Intercultural instruments are often hand-made and individualised. Even if it is possible to obtain published information about these instruments, it is essential to work with the instrumentalists to learn the details. However, this is not enough. It is essential to learn about the individual musicians' tradition, history, and working practice. A genuine, equitable, and nuanced working relationship must be carved out with all stakeholders – both Western and intercultural musicians, conductors, management, and producers. This is a process that requires years of collaboration through multiple projects. My submitted portfolio is only the beginning of a long and complex journey.

With every project throughout my research, I found myself challenging the notion of standardisation – the idea that orchestral instrumentation is standardised, and musicians are interchangeable. This will not work with intercultural orchestral music. All intercultural orchestras have a unique instrumentation that reflects the community they serve. This poses a problem for the status quo in the current print publishing and concert production industry. It is not possible to create a definitive score that can be marketed by a publisher for score/parts purchase or rental. Every repeat performance would have to be rearranged for the next ensemble

or performance – I am not afraid of this. I welcome the opportunity to collaborate with every ensemble interested in performing my work.

‘Being practical’ was another issue that came up repeatedly. ‘Practical’ scores are designed to help the composer gain as many performances as possible from each score. The notion that ‘being practical’ will bring a composer greater success is a problem. It prevents an emerging composer (like me) from exercising one’s imagination and taking greater artistic risks. It would have been far ‘safer’ and easier to compose a piano concerto for the VSO. I could have composed for the BCCME in the traditional Chinese idiom in *jianpu* cypher notation. *Birds Calling* could have ended without a gunshot. I could have turned down the VICO commission because there would be very little chance to receive a performance of *Spring Blossoms* with another orchestra. I am not interested in this. It is far better to have one single precious performance that fulfil my artistic curiosity and widen my network of musical colleagues.

Another challenge is the definition of ‘composing’ itself. At the basic level, composing is about knowing what one wants as a designer of the sound/concert/performance experience. For many composers, this is achieved through the precise notation of pitch, harmony, time, dynamics, phrasing, and performance instructions. My artistic practice does not operate in this fashion. My music is about discovery through meaningful cross-traditional, intercultural, and transnational communication and negotiation. I aspire to create the type of score where traditional sight reading and score reading skills will not help one to conceptualise the music. Musicians simply must come together and perform my score in order to learn its sound and to discover its meaning. The score is a framework and an opportunity for mutual discovery. No two performances will be the same, and the relationship between the score, performer, audience, and myself is designed to evolve over time.

‘Intercultural collaboration’ has different meanings based on one’s identity and socio-cultural positionality. As a Canadian, I was raised to believe that multiculturalism, intercultural dialogue and cooperation is a ‘collective consumption good’,²⁷⁰ a form of public utility in the same category as clean air, food security, and peaceful existence. Not every society shares this belief for a variety of complex reasons. Intercultural orchestral music is still a relatively new and undeveloped area of research. It is a mere 25 years since Yo-Yo Ma’s Silkroad performed

²⁷⁰ Paul A Samuelson, ‘The Pure Theory of Public Expenditure’, *The Review of Economics and Statistics* 36, no 4, 1954: 387-89, <https://doi.org/10.2307/1925895>.

the first intercultural orchestral concert in 1998. More works and ensembles need to be created by cultural stakeholders from a bigger variety of backgrounds, nationalities, and beliefs.

Throughout this research, every musician and orchestra showed a high degree of enthusiasm and cooperation. It was a pleasure to collaborate, exchange ideas, and to learn with the intercultural soloists: Geling Jiang (*guzheng* / *sanxian* / *liuqin*), Miyama McQueen-Tokita (*koto* / *bass koto* / *voice*), Naomi Sato (*shō*), and Zhongxi Wu (*sheng* / *suona*). VICO, Ensemble Bios, BCCME, OM, and VSO – every one of these organisations deserve praise for their cultural sensitivity, commitment to collaboration, artistic risk taking, professionalism, and patience.

During my childhood in the 1960s and 70s, I was repeatedly told by well-meaning senior composers and musicians that I was wasting my time composing orchestral and intercultural music – no orchestra would risk their reputation on a world premiere, and intercultural music is not a form of serious art music. They were wrong. Now, in the 21st century, the world of orchestral music is changing, and intercultural music is more relevant than ever. I am excited for the future of the intercultural orchestra, and I hope to continue my contributions over the years to come.

Appendix I

Intercultural Instruments and Ensemble Types

Chinese²⁷¹

Dizi: a Chinese transverse flute, usually made of bamboo, with six finger holes and a resonating membrane. The *dizi* comes in many varieties depending on tuning, tonal centre, and use. Two of the most common types are the *qudi* and *bangdi*.

Erhu: a Chinese two-string upright fiddle played on the lap. Its horsehair bow is strung between the two strings. See also: *Kamanche*.

Guzheng (zheng): a 21-25 string Chinese zither plucked with plectrums that are taped to the players' fingers. Its silk, nylon, or steel strings are traditionally tuned to a pentatonic scale. See also: *koto*.

Liuqin: a small pear-shaped Chinese *pipa* played in the high register. A folk instrument until the 1970s, the liuqin was redesigned by various instrument makers to make its bright, melodious tone suitable as a featured solo instrument in a concerto. See also: *pipa*, *biwa*, and *oud*.

Percussion:

Dagu: a large upright membranophone played with a variety of wooden dowels.

Yuelo: a small hand-held gong. The instrument has an indefinite pitch that can be bent in various ways by the player.

Yunluo: a set of pitched gongs held in a large frame.

Pipa: a Chinese pear-shaped lute with a short fretted neck with four strings. The instrument is held vertically and plucked with plectrums that are taped onto the player's fingers. See also: *liuqin*, *biwa*, and *oud*.

Ruan / Daruan: ruan, also known as the 'moon guitar', is a Chinese guitar with a long, fretted neck and a moon-shaped body. *Daruan* is a large *ruan* played in the bass register.

²⁷¹ 'Instruments', British Columbia Chinese Music Association, accessed September 1, 2023, <https://www.bccma.net/instruments/>.

Sanxian: a Chinese long-necked fretless lute with three strings. In Chinese, ‘*san*’ means three and ‘*xian*’ means strings. The resonator is made of a wooden box covered with snakeskin. See also: *setar*.

Sheng: a Chinese free reed mouth organ with 17-35 pipes. The traditional *sheng* requires the player to cover a system of finger holes found on the pipes. Slides from one note to the other is possible depending on the fingering. The modern chromatic *sheng* is capable of playing Western chromatic notes because of its mechanised system of keys. See also: *shō*.

Suona: a Chinese double-reed shawm with a bright, piercing timbre.

Yangqin: a Chinese hammered dulcimer. See also: *santur*.

Japanese²⁷²

Biwa: a Japanese pear-shaped lute with 4-5 strings, plucked with a large *bachi* (plectrum) made of various materials. Related to the Persian *oud* and the Chinese *pipa*, there are many varieties, including the Chikuzen *biwa*, Heike *biwa*, and the Satsuma *biwa*. See also: *liuqin*, *pipa*, and *oud*.

Gagaku orchestra: a traditional Japanese court orchestra. Imported from China during the seventh and eighth centuries, *gagaku* instruments include the *shō*, *ryuteki* (transverse flute), *hichiriki* (a double reed instrument), *gakuso* (a type of koto), various types of *biwa*, and percussion.

Koto / Bass koto: *koto* is a 13-string Japanese zither with strings stretched over moveable bridges. The player plucks the silk or tetron strings with ivory plectrums attached to the right-hand fingertips. The 17-string bass *koto* is an early 20th century invention designed to expand the *koto*’s range and its capacity to play Western music. The *koto* has 11 basic tunings, including *nijūkumoijōshi* that was used in *Bloom* (Chapter 5). The bass *koto* is usually tuned to the Western diatonic or modal scale. See also: *guzheng*.

Shakuhachi: a Japanese end-blown bamboo flute with five or seven holes. The instrument was originally imported to Japan by Buddhist monks who played it to aid in meditation.

Shō: a Japanese version of the *sheng*. The *shō*’s traditional role is to provide an ethereal chordal accompaniment in the *gagaku* orchestra by playing a system of *aitake* chords based on the Pythagorean tuning system. See also: *sheng*.

²⁷² ‘About Japanese Instruments’, Pro Musica Nipponia, accessed September 1, 2023, <http://promusica.or.jp/english/instruments.html>.

Indian²⁷³

Sarangi: a short-necked bowed string instrument from the Indian subcontinent.

Persian / Arabic / Middle Eastern²⁷⁴

Kamanche: a 4-stringed bowed instrument found in Persian, Middle Eastern and Arabic music. Its long neck and round body are placed vertically on the player's lap. See also: *erhu*.

Oud: a Persian and Arabic short-necked fretless lute. See also: *biwa*, *liuqin*, and *pipa*.

Santur: a 72-stringed Persian hammered dulcimer with a range of approximately three octaves. See also: *Yangqin*, and *Santour 7 Dastgah*.

Setar: a Persian fretted long-necked lute with four strings. See *sanxian*.

²⁷³ 'Instrument Corner', Vancouver Inter-Cultural Orchestra, accessed February 11, 2021, <https://vico.org/resources-study/instrument-corner/>.

²⁷⁴ 'Instrument Corner', VICO, accessed February 11, 2021.

Appendix II

Vancouver Inter-Cultural Orchestra: Full Instrumentation

Table 18 below is the full instrumentation²⁷⁵ of the Vancouver Inter-Cultural Orchestra.²⁷⁶ Actual instrumentation depends on individual projects and availability of players.

Table 18: VICO: full instrumentation

Woodwinds	Strings				Percussion
	Bowed	Plucked lutes	Plucked zithers/harps	Struck strings	
Bagpipes	Cello	<i>Barbat</i>	Celtic harp	<i>Santur</i>	Western percussion
<i>Bansuri</i>	Double bass	Guitar	<i>Dan bau</i>	<i>Yangqin</i>	
Clarinet	<i>Erhu</i>	<i>Oud</i>	<i>Guzheng</i>		Specialised players: <i>Tabla</i> <i>Tombak</i> <i>Daff</i> <i>Paigu</i> <i>Taiko</i>
<i>Dizi</i>	<i>K'ni</i>	<i>Pipa</i>	<i>Kayageum</i>		
<i>Duduk</i>	<i>Kamanche</i>	<i>Ruan</i>	<i>Koto</i>		
Flute	<i>Kemençe</i>	<i>Sanxian</i>			
<i>Guanzi</i>	<i>Sarangi</i>	<i>Setar</i>			
<i>Ney</i>	Violin	<i>Sitar</i>			
Oboe	Viola	<i>Tar</i>			
<i>Shakuhachi</i>					
<i>Sheng</i>					
<i>Shō</i>					
<i>Suona</i>					
<i>Tárogató</i>					

The above may be expanded in cooperation with partner organisations including Allegra Chamber Orchestra,²⁷⁷ Laudate singers,²⁷⁸ BC Chinese Music Ensemble,²⁷⁹ and Pacific Baroque Orchestra.²⁸⁰

²⁷⁵ Mark Armanini, Artistic Director, Vancouver Inter-Cultural Orchestra, interviewed by Rita Ueda, November 1, 2020.

²⁷⁶ 'Instrument Corner', Vancouver Inter-Cultural Orchestra, accessed February 11, 2021, <https://vico.org/resources-study/instrument-corner/>.

²⁷⁷ 'Allegra Chamber Orchestra', Allegra Chamber Orchestra, accessed November 1, 2020, <https://www.allegrachamberorchestra.com/>.

²⁷⁸ 'Laudate Singers Society', Laudate Singers Society accessed June 1, 2023, <https://www.laudate-singers.com/>.

²⁷⁹ 'British Columbia Chinese Music Ensemble', British Columbia Chinese Music Association, accessed May 10, 2023, <https://www.bccma.net/association-2/our-ensembles/bccme/>.

²⁸⁰ 'Pacific Baroque Orchestra', Early Music Vancouver, accessed March 15, 2021, <https://www.earlymusic.bc.ca/about/pacific-baroque-orchestra/>.

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Scores (Portfolio Pieces)

as the first spring blossoms awaken through the snow
for intercultural ensemble

Rita Ueda
2021

Commissioned by
The Vancouver Inter-Cultural Orchestra



Conseil des arts
du Canada

Canada Council
for the Arts

Jules Léger Prize | Prix Jules-Léger
2022

This score was created on the unceded traditional lands
of the xwməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish),
and Səl'ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.
I am grateful to the Coast Salish people for the opportunity
to live, learn, create, and grow on this land.

as the first spring blossoms awaken through the snow

for intercultural ensemble

Program Notes:

First spring flowers have always filled me with hope and joy. They withstand the long, cold winters by patiently biding their time underneath layers of snow and ice. Then, when the time is right, they always manage to pierce through the frozen ground to greet the warmth of the sun.

It has been a stressful year. COVID-19, economic meltdown, the American presidential election, Black Lives Matter, and the rise of anti-Asian violence in my surroundings have left me exhausted and traumatized. Like a spring flower waiting to pierce through layers of snow, I am staying home, dreaming of the day I can go out and reconnect.

Instrumentation:

- Flute
- Sheng (traditional)
- Bass Clarinet in B^b
- Setar (amplified with contact mic) + 1 wooden chopstick
- Oud (amplified with contact mic) + 1 metal chopstick
- Percussion (1 player):
 - Triangle
 - Finger cymbals
 - Suspended cymbal (large)
 - 2 Woodblocks (high and low)
 - Bamboo woodblock (hollow, large)
 - Cowbell
 - 1 Crash cymbal (set upside-down on bass drum)
 - Bass Drum
- Crotales
 - Vibraphone
- Santur
- Erhu
- Viola
- Double Bass

Performance Notes:

- All time indications in minutes/seconds above the staff system are based on the conductor's perceptual time. DO NOT use a timer.
- Conductor may expand/shorten each such time by +/- 20-30% based on the flow of the performance.
- All time indications inside boxes or individual staves are based on the player's perceptual time. DO NOT use a timer.
- Players must proceed through their parts as individuals unless otherwise specified. DO NOT synch/coordinate with others.

Transposed Score

Movements:

- quiet, sparse, and atmospheric (like snowflakes in the wind)
- soft and melodious (blossoms slowly waking up)...

Duration: 10 minutes

Percussion:

Bass
Drum

Large Cymbal
(upside-down
on Bass Drum)

Woodblock
(low)

Cowbell

Bamboo
Woodblock

Suspended
Cymbal

Woodblock
(high)

Finger
Cymbals

Triangle
(suspended)

Instruments:

- Triangle
- Finger cymbals
- Suspended cymbal (large)
- 2 Woodblocks (high and low)
- Bamboo woodblock (hollow, large)
- Cowbell
- 1 Crash cymbal (set upside-down on bass drum)
- Bass Drum

- Crotales
- Vibraphone

Mallets/sticks/beaters:

- Sticks
- Bamboo stick
- Metal brushes
- Metal beaters
- Bow

Transposed Score

for Vancouver Inter-Cultural Orchestra

as the first spring blossoms awaken through the snow

Rita Ueda

1. quiet, sparse, and atmospheric (like snowflakes in the wind)

30 sec.*

Always play as an individual**

Flute

Always play as an individual**

Sheng

Always play as an individual**

Bass Clarinet in Bb

Always play as an individual**
Amplified (contact mic. / individual amp.)
c g c

Setar

Always play as an individual**
Amplified (contact mic. / individual amp.)
D G A d g c

Oud

Always play as an individual**


Snowflakes in the Sky


Senza misura
Bass Drum
2 metal brushes


Freely and gently realize the following shapes/measures (0.25 - 10 sec. duration)
Play in any order (shape/notes may be repeated, skipped or revisited)

Rest 0.5 - 5 sec. between each shape/measure


Sempre l.v.
ppp - p




Single long scrape (one brush)
along the rim (either direction)




Tremolo anywhere on
skin, shell, or rim



Scrape (one brush) from
the centre in concentric circles



lightly scour (one brush) from
rim to rim (through centre)

Always play as an individual**

E F# G# A B C# D

Santur

Always play as an individual**

Erhu

Always play as an individual**

Viola

Always play as an individual**

Double Bass

* All time indications in minutes/seconds above the staff system are based on the conductor's perceptual time. **DO NOT** use a timer. Conductor may expand/shorten each such time by +/- 20-30% based on the flow of the performance.

All time indications inside boxes or individual staves are based on the player's perceptual time. **DO NOT** use a timer.

** Play as an individual unless otherwise specified. **DO NOT** synch/coordinate with others.

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20 sec.

Winter Wind

Senza misura

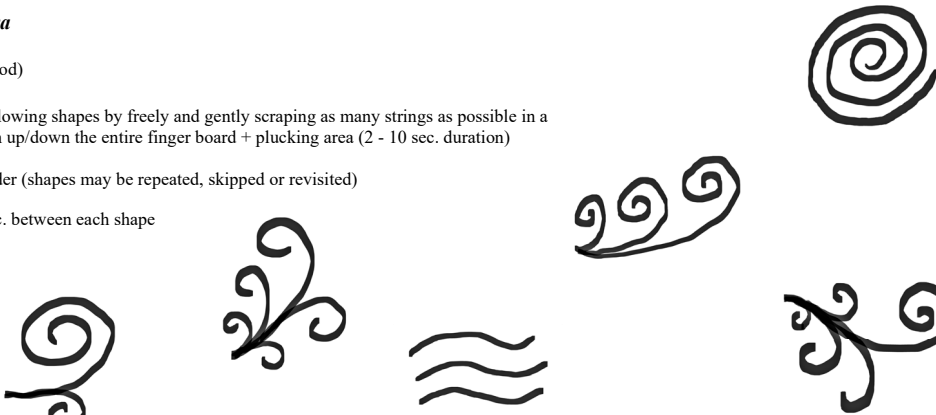
Chopstick (wood)

Realize the following shapes by freely and gently scraping as many strings as possible in a circular motion up/down the entire finger board + plucking area (2 - 10 sec. duration)

Play in any order (shapes may be repeated, skipped or revisited)

Rest 0.5 - 5 sec. between each shape

pp - p



(*senza misura*)

ppp - p



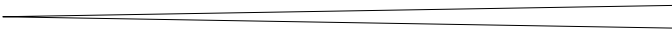
20 sec.

A

(*senza misura*)

DO NOT coordinate with others playing in metre

(*pp - mp*)



(*senza misura*)

DO NOT coordinate with others playing in metre

(*ppp - p*)



Snow Falling

Play in metre ♩=52

Play the following measures in any order while maintaining tempo and metre

Measures may be repeated, skipped or revisited

Sempre battuto coll' arco (with the hair)

Sempre ricochet

Open strings

Sempre l.v.

pp - mp



20 sec.

4

Setar

(senza misura)

p - mf

Oud

[

Winter Wind

Senza misura DO NOT coordinate with others playing in metre

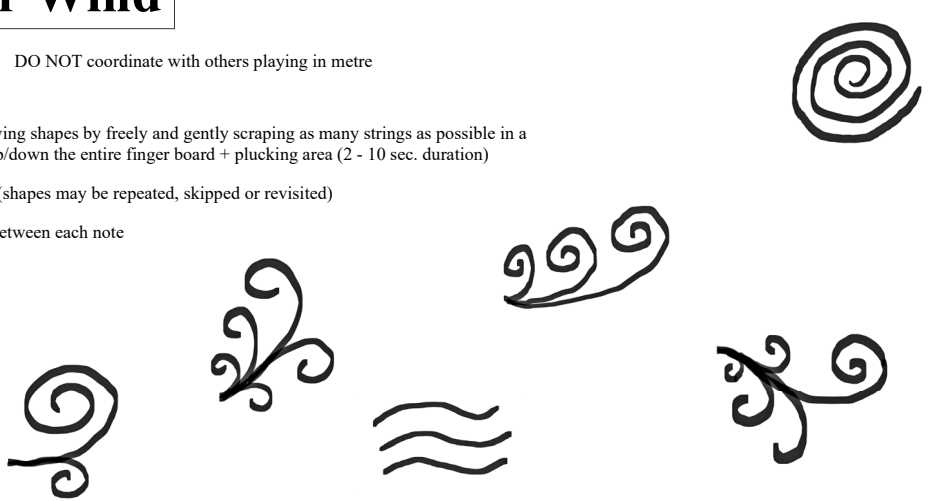
Chopstick (metal)

Realize the following shapes by freely and gently scraping as many strings as possible in a circular motion up/down the entire finger board + plucking area (2 - 10 sec. duration)

Play in any order (shapes may be repeated, skipped or revisited)

Rest 0.5 - 5 sec. between each note

pp - p



Perc.

[

(senza misura)

Gradually play more frequently
(shorten rests to 0.25 - 1 sec.)

Vla.

[

Snow Falling

Play in metre ♩ = 52

Play the following measures in any order while maintaining tempo and metre

Measures may be repeated, skipped or revisited

Synch first beat of each measure with Double Bass

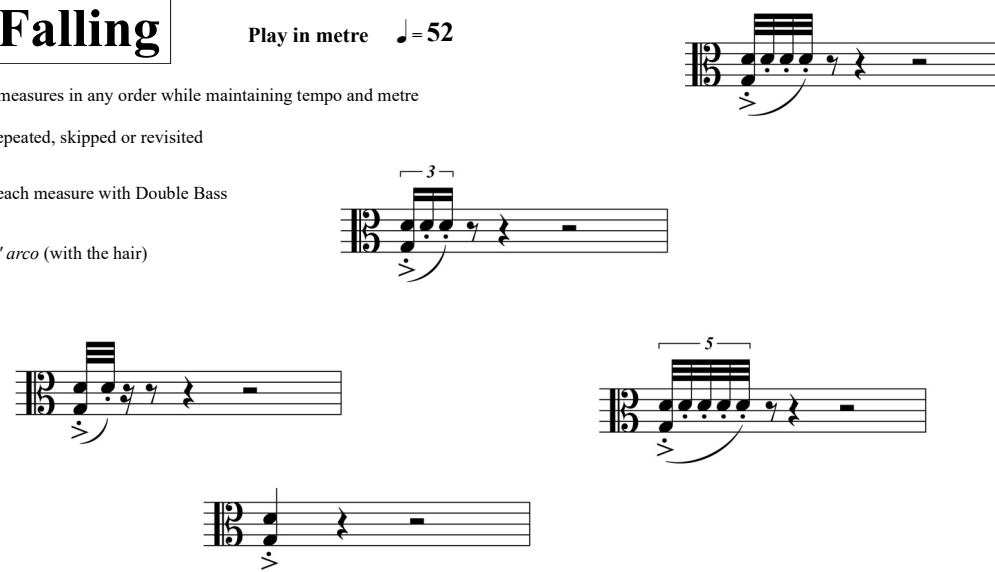
Sempre battuto coll' arco (with the hair)

Sempre ricochet

Open strings

Sempre l.v.

p - mf



D.B.

[

(in metre)

Synch first beat of each measure with Viola

(ppp - p) DO NOT cresc. with others

20 sec.

B

5
B. Cl.

Sky Echoes

Senza misura DO NOT coordinate with others playing in metre

Realize the phrase trajectory for each note by playing leaky air sound sweeps (non pitched): freely sweep between 'oh' / 'ee' syllables without vocalizing while maintaining a leaky embouchure (5 - 10 sec. per note)

Play in any order (notes may be repeated, skipped, or revisited)

Rest 0.5 - 2 sec. between each note

ppp – p DO NOT *cresc.* with others

(out of balance with the ensemble at first)

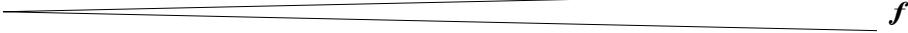


(*senza misura*)

Gradually play more frequently
(shorten rests to 0.25 - 1 sec.)

Setar

p – mf



f

(*senza misura*)

Gradually play more frequently
(shorten rests to 0.25 - 1 sec.)

Oud

p – mf



f

(*senza misura*)

Play constantly (smoothly change from one shape/note to another)

Perc.

mp – f

Snow Falling

Play in metre ♩ = 52

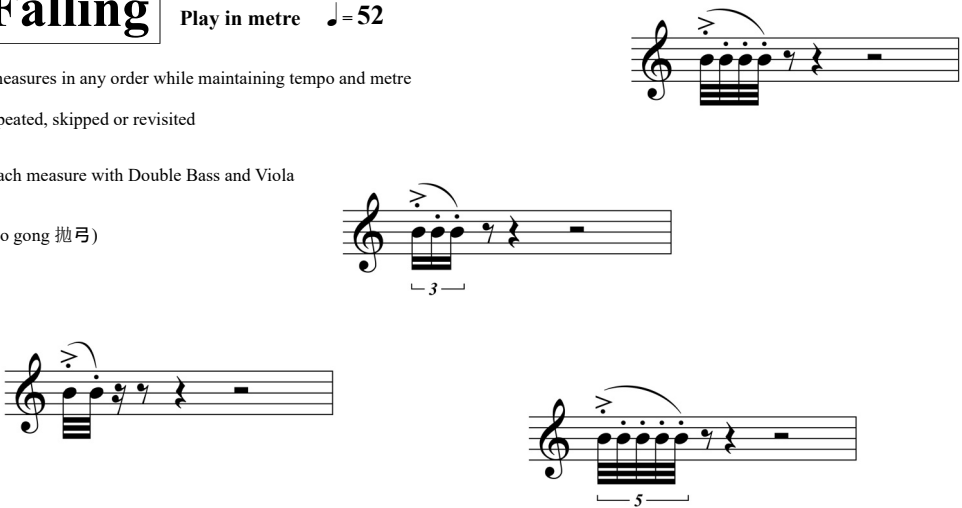
Play the following measures in any order while maintaining tempo and metre

Measures may be repeated, skipped or revisited

Synch first beat of each measure with Double Bass and Viola

Always ricochet (pao gong 抛弓)

mp – f



(in metre)

Synch with Double Bass and Erhu

Vla.

mp – f



(in metre)

Synch with Viola and Erhu

D.B.

mp – f



10 sec.

C

6
B. Cl.

(senza misura)

(*ppp*–*p*) DO NOT *cresc.* with others

Setar

Snow Everywhere

Senza misura

Chopstick (wood)

Tap as many strings as possible up / down the fingerboard (one direction at a time)

Freely play at any appropriate tempo for the ricochet

Play in any order (measures may be repeated, skipped or revisited)

Rest 0.5 - 3 sec. between each measure

p – *mp*

Tap up/down fingerboard

approx. (ricochet)

Tap up/down fingerboard

approx. (ricochet)

Tap up/down fingerboard

approx. (ricochet)

Tap up/down fingerboard

approx. (ricochet)

Oud

Snow Everywhere

Senza misura

Chopstick (metal)

Tap as many strings as possible up / down the fingerboard (one direction at a time)

Freely play at any appropriate tempo for the ricochet

Play in any order (measures may be repeated, skipped or revisited)

Rest 0.5 - 3 sec. between each measure

p – *mp*

Tap up/down fingerboard

approx. (ricochet)

Tap up/down fingerboard

approx. (ricochet)

Tap up/down fingerboard

approx. (ricochet)

Tap up/down fingerboard

approx. (ricochet)

Perc.

Place Cymbal face up on top of Bass Drum

Erhu

(in metre)

Synch with Double Bass, Viola, and Santur

f–*ff*

Vla.

(in metre)

Synch with Double Bass, Erhu, and Santur

f–*ff*

D.B.

(in metre)

(synch with Viola, Erhu, and Santur)

f–*ff*

10 sec.

D

7
Fl.

Sky Echoes

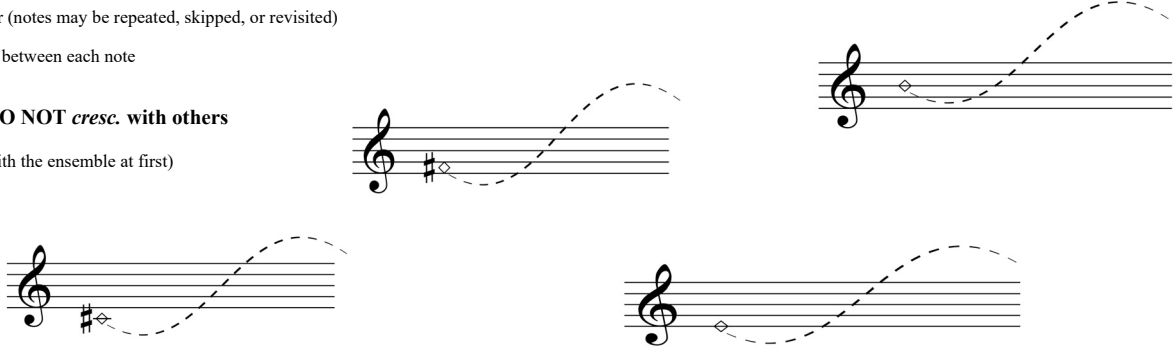
Senza misura DO NOT coordinate with others playing in metre

Realize the phrase trajectory for each note by playing white noise air sounds (non pitched, covered embouchure, 5 - 15 sec. per note)

Play in any order (notes may be repeated, skipped, or revisited)

Rest 0.5 - 2 sec. between each note

ppp – p DO NOT *cresc.* with others
(out of balance with the ensemble at first)



B. Cl.

(*senza misura*)

(*ppp – p*) DO NOT *cresc.* with others

Setar

(*senza misura*)

Gradually play more frequently
(shorten rests to 0.25 - 0.5 sec.).

(*p – mp*)

Oud

(*senza misura*)

Gradually play more frequently
(shorten rests to 0.25 - 0.5 sec.).

(*p – mp*)

Perc.

Winter's Final Roar

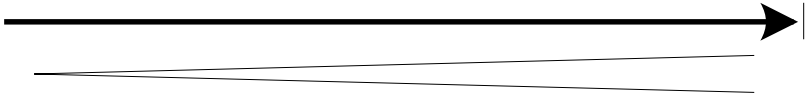
Senza misura DO NOT coordinate with others playing in metre

Cymbal (face up) on Bass Drumm
1 bow

Constantly and erratically bow Cymbal up/down (resonate on Bass Drum), varying the bow speed, pressure, and duration (0.5 - 5 sec. per bow) with every stroke

Sempre l.v.

p (out of balance with the ensemble at first)



Santur

Last Snowfall of Winter

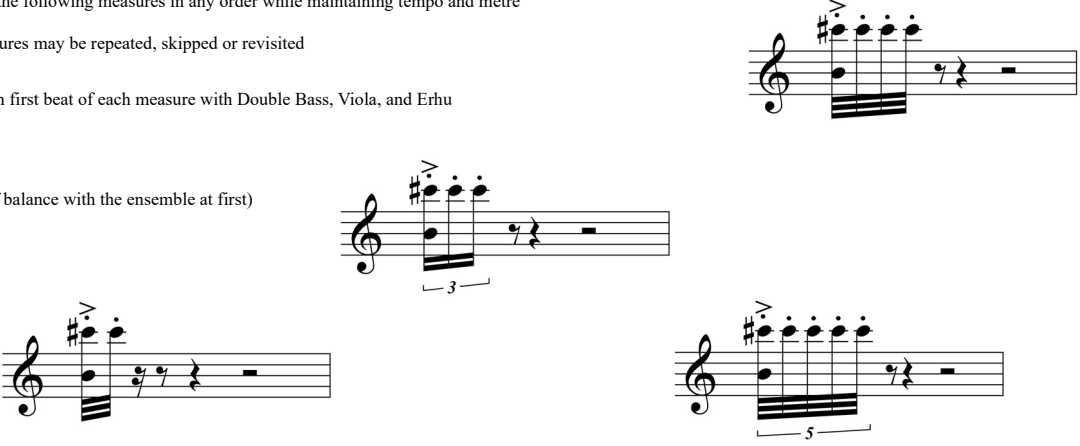
Play in metre ♩ = 52

Play the following measures in any order while maintaining tempo and metre

Measures may be repeated, skipped or revisited

Synch first beat of each measure with Double Bass, Viola, and Erhu

p
(out of balance with the ensemble at first)



Erhu

(in metre)

Synch with Double Bass, Viola, and Santur

ff

Vla.

(in metre)

Synch with Double Bass, Erhu, and Santur

ff

D.B.

(in metre)

(synch with Viola, Erhu, and Santur)

ff

30 sec.

8

Fl.

(senza misura)

ppp-p

DO NOT *cresc.* with others

B. Cl.

(senza misura)

ppp-p

DO NOT *cresc.* with others

Setar

Continue tapping (up/down) fingerboard
as fast and as frequent as possible
(DO NOT rest in between)

ff

Oud

Continue tapping (up/down) fingerboard
as fast and as frequent as possible
(DO NOT rest in between)

ff

Perc.

Continue free, erratic bowing

f

ff

L.v.

Santur

(in metre)
(synch with Double Bass, Viola, and Erhu)

p

DO NOT *cresc.* with others

Erhu

(in metre)
(synch with Double Bass, Viola, and Santur)

fff

Vla.

(in metre)
(synch with Double Bass, Erhu, and Santur)

fff

D.B.

(in metre)
(synch with Viola, Erhu, and Santur)

fff



20 sec.

9

Fl.

(senza misura)

ppp-p

DO NOT *cresc.* with others

B. Cl.

(senza misura)

ppp-p

DO NOT *cresc.* with others

Santur

(in metre)

p

DO NOT *cresc.* with others

Attacca

2. soft and melodious (blossoms slowly waking up)...

1 min.

10
Sheng

Spring Breeze

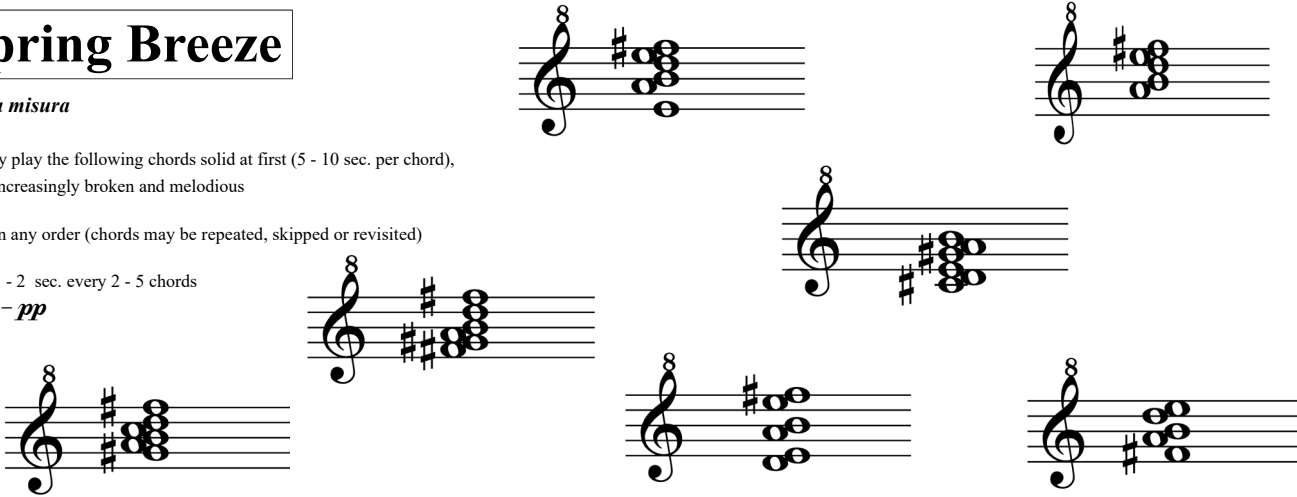
Senza misura

Slowly play the following chords solid at first (5 - 10 sec. per chord),
then increasingly broken and melodious

Play in any order (chords may be repeated, skipped or revisited)

Rest 1 - 2 sec. every 2 - 5 chords

ppp - pp



Perc.

Spring Sky

Senza misura

Vibraphone (motor off, pedal always down)
1 bow

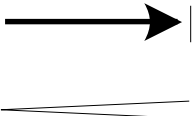
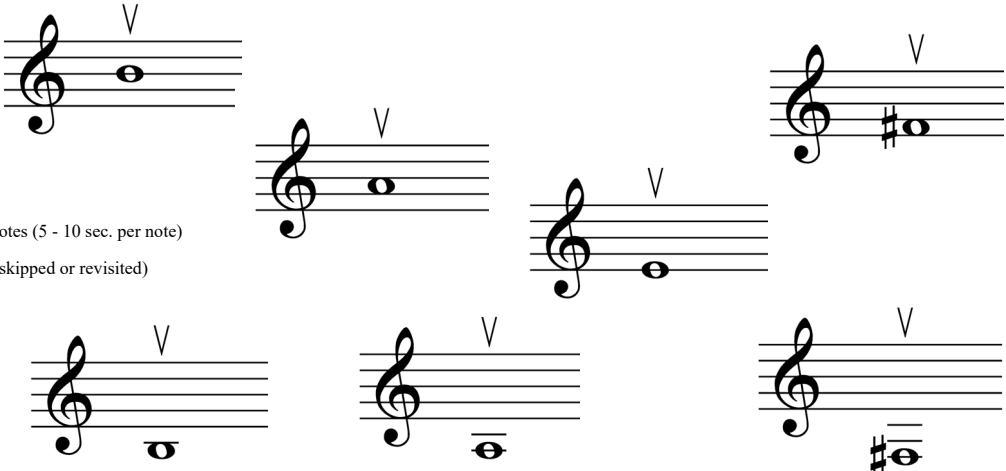
Gently and atmospherically play the following notes (5 - 10 sec. per note)

Play in any order (shape/notes may be repeated, skipped or revisited)

Rest 3 - 10 sec. every 2 - 5 notes

Sempre l.v.

ppp - pp



20 sec.

E

11
Sheng

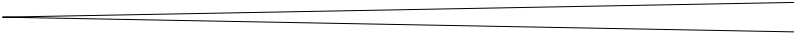
(senza misura)

p DO NOT *cresc.* with others

Perc.

(senza misura)

p



Santur

Sky Tears

Senza misura (like raindrops falling)

Delicately and atmospherically play the following notes (1 - 5 sec. per measure)

Play in any order (measures may be repeated, skipped or revisited)

Free register

Do not play with additional ornamentation

Rest 3 - 10 sec. every 2 - 5 notes

mp



20 sec.

F

12

(senza misura)

Sheng

p DO NOT *cresc.* with others

Sky Tears

Senza misura (like raindrops falling)

Delicately and atmospherically play the following notes (1 - 5 sec. per measure)

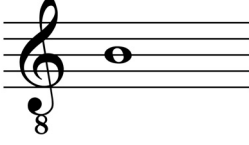
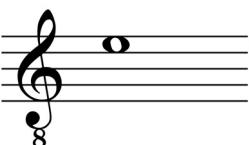
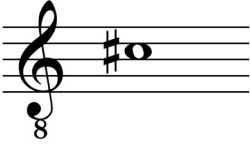
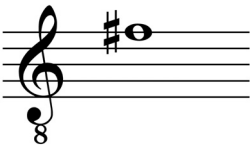
Play in any order (measures may be repeated, skipped or revisited)

Free register

Do not ornament

Rest 3 - 10 sec. every 2 - 5 notes

mp



Setar

Sky Tears

Senza misura (like raindrops falling)

Delicately and atmospherically play the following notes (1 - 5 sec. per measure)

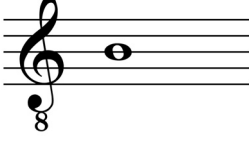
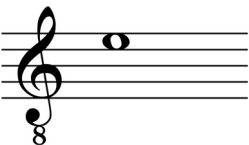
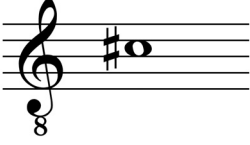
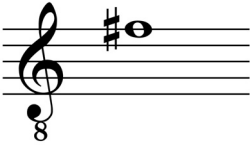
Play in any order (measures may be repeated, skipped or revisited)

Free register

Do not ornament

Rest 3 - 10 sec. every 2 - 5 notes

mp



Oud

(senza misura)

Perc.

mp

(senza misura)

Santur

(*mp*)

(senza misura)

Erhu

(*mp*)

Sky Tears

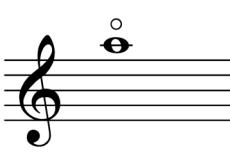
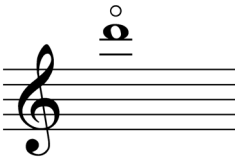
Senza misura (like raindrops falling)

Freely and delicately play the following notes (5 - 10 sec. each)

Play in any order (measures may be repeated, skipped or revisited)

Rest for 0.25 - 2 sec. between each note

p



Vlna.

Sky Tears

Senza misura (like raindrops falling)

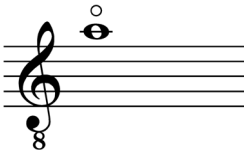
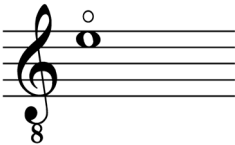
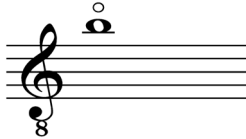
Freely and delicately play the following notes (5 - 10 sec. each)

Play in any order (measures may be repeated, skipped or revisited)

Rest for 0.25 - 2 sec. between each note

p

Harmonics sound 8ve below written



D.B.

20 sec.

G

13

Fl.

Snowdrops in Bloom


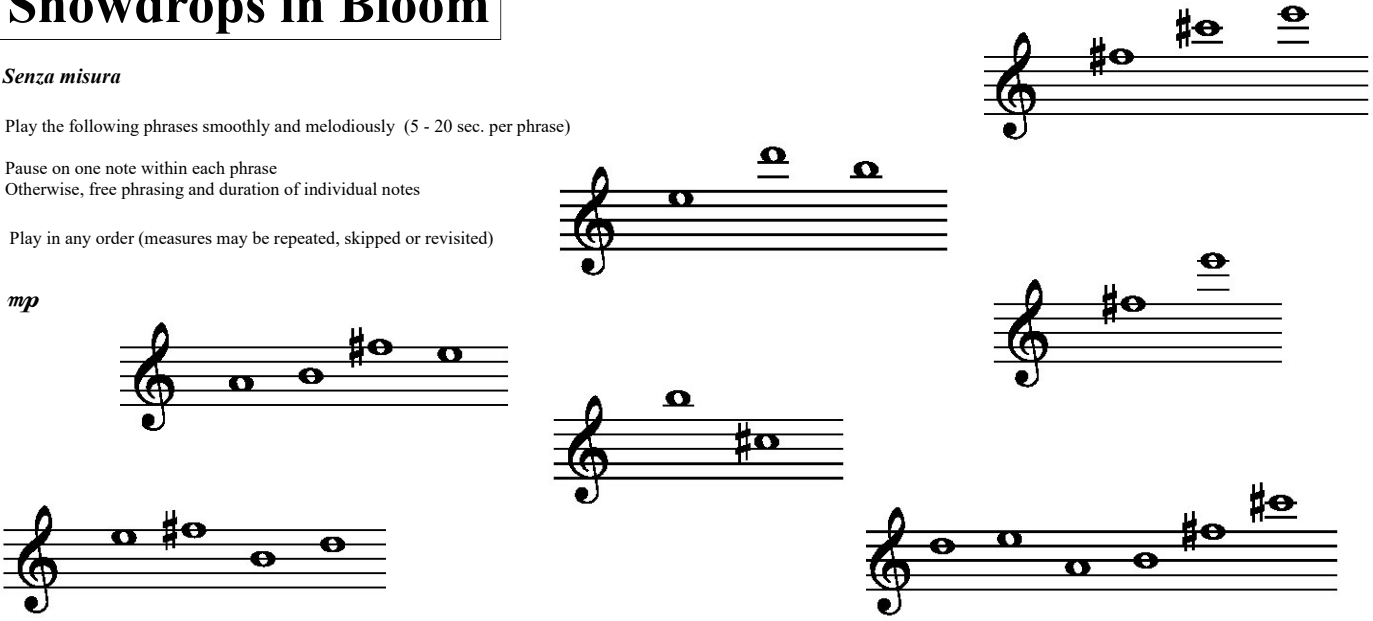
Senza misura

Play the following phrases smoothly and melodiously (5 - 20 sec. per phrase)

Pause on one note within each phrase
Otherwise, free phrasing and duration of individual notes

Play in any order (measures may be repeated, skipped or revisited)


mp



Sheng

(*senza misura*)

p DO NOT *cresc.* with others



B. Cl.

Snowdrops in Bloom


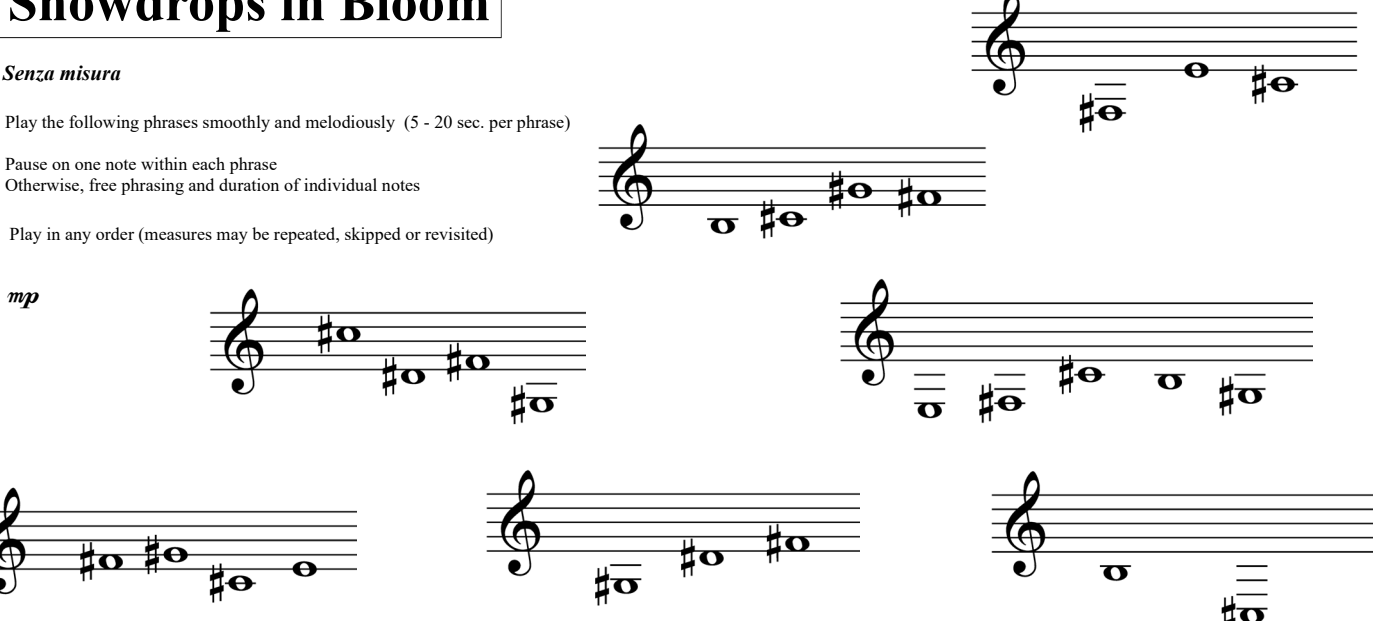
Senza misura

Play the following phrases smoothly and melodiously (5 - 20 sec. per phrase)

Pause on one note within each phrase
Otherwise, free phrasing and duration of individual notes

Play in any order (measures may be repeated, skipped or revisited)


mp



Setar

(*senza misura*)


(*mp*)



Oud

(*senza misura*)


(*mp*)



Perc.

(*senza misura*)


mp



Santur

(*senza misura*)


(*mp*)



Erhu

(*senza misura*)


(*mp*)



Vla.

(*senza misura*)


(*p*)



D.B.

(*senza misura*)

(*p*)



30 sec.

H

14

Fl.

(senza misura)

(*mp*)

Sheng

(senza misura)

p DO NOT *cresc.* with others

B. Cl.

(senza misura)

(*mp*)

Snowdrops in Bloom

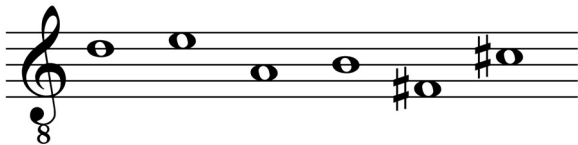
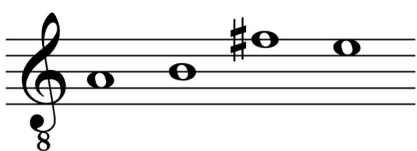
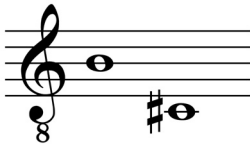
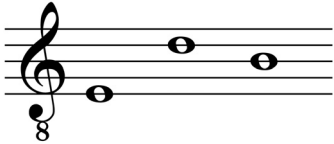
Senza misura

Freely and melodiously play the following phrases (5 - 15 sec. per phrase)

Play in any order (measures may be repeated, skipped or revisited)

Free Persian ornamentation

mp



Snowdrops in Bloom

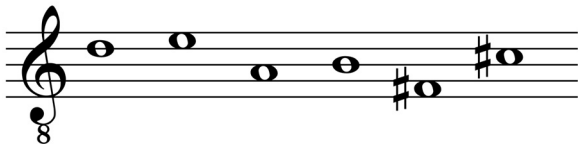
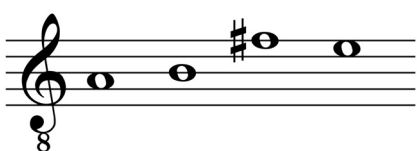
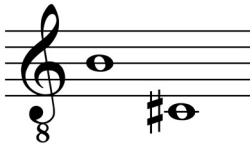
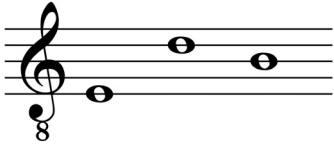
Senza misura

Freely and melodiously play the following phrases (5 - 15 sec. per phrase)

Play in any order (measures may be repeated, skipped or revisited)

Free Persian ornamentation

mp



Perc.

(senza misura)

mp

Santur

(senza misura)

(*mp*)

Erhu

(senza misura)

(*mp*)

Vla.

(senza misura)

mp

D.B.

(senza misura)

mp

30 sec.

15

Fl.

(senza misura)

(*mp*)

Sheng

(senza misura)

p DO NOT *cresc.* with others

B. Cl.

(senza misura)

(*mp*)

Setar

(senza misura)

(*mp*)

Oud

(senza misura)

(*mp*)

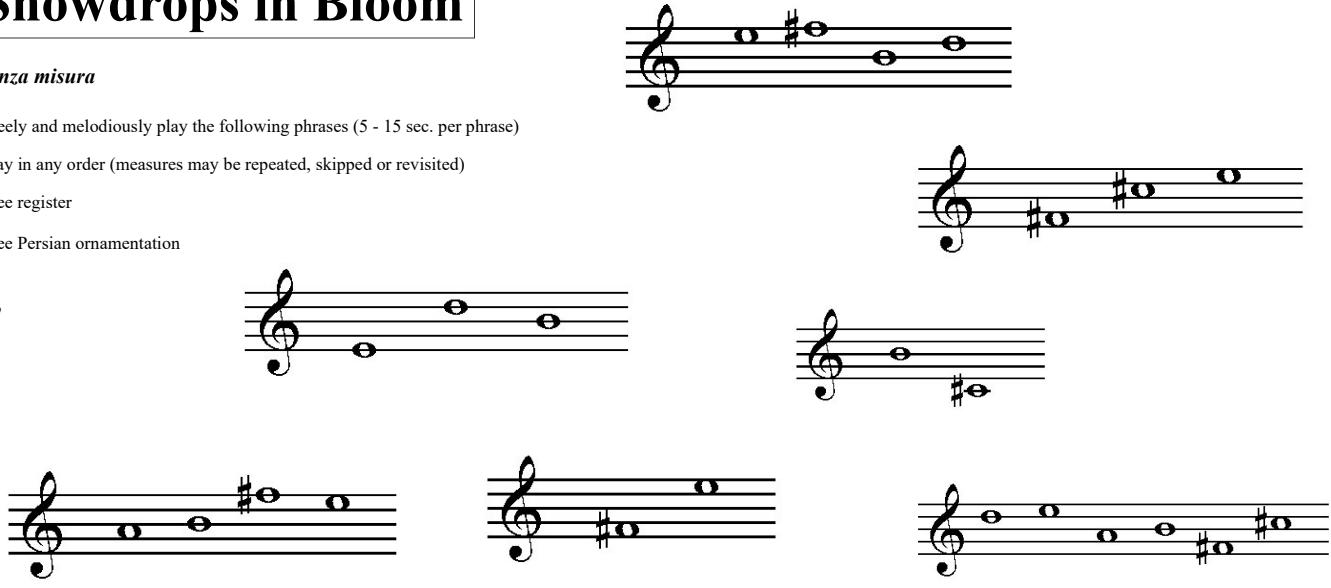
Perc.

(senza misura)

(*mp*)

Snowdrops in Bloom

Senza misura
Freely and melodiously play the following phrases (5 - 15 sec. per phrase)
Play in any order (measures may be repeated, skipped or revisited)
Free register
Free Persian ornamentation

mp

Erhu

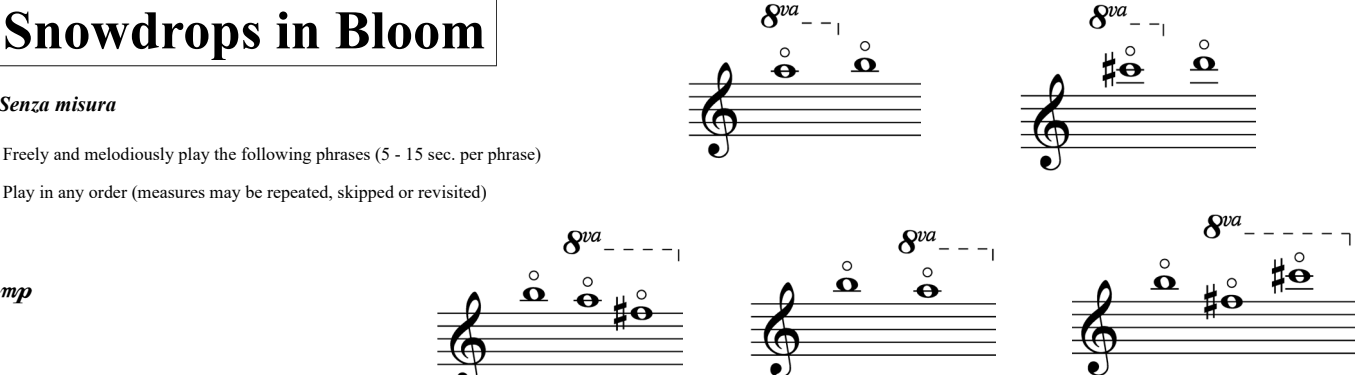
(senza misura)

(*mp*)

Vla.

Snowdrops in Bloom

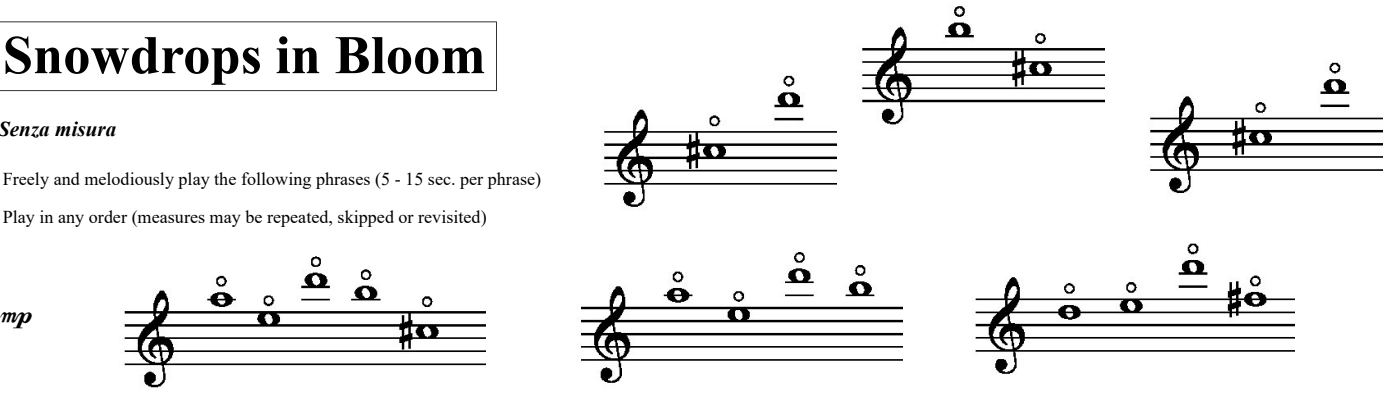
Senza misura
Freely and melodiously play the following phrases (5 - 15 sec. per phrase)
Play in any order (measures may be repeated, skipped or revisited)

mp

D.B.

Snowdrops in Bloom

Senza misura
Freely and melodiously play the following phrases (5 - 15 sec. per phrase)
Play in any order (measures may be repeated, skipped or revisited)

mp

30 sec.

16

Fl.

(senza misura)

(mp)

Pierce Through the Snow

Solo*

Senza misura

Free harmony and ornamentation

Play the following phrases smoothly and melodiously (5 - 20 sec. per phrase)

Pause on one note within each phrase

Otherwise, free phrasing and duration of individual notes

Play in any order (measures may be repeated, skipped or revisited)

Rest for 0.25 - 2 sec. between each measure

p DO NOT cresc. with others

(out of balance with the ensemble at first)

* Alternatively: play freely and melodiously within the established sound world

B. Cl.

(senza misura)

(mp)

Setar

(senza misura)

(mp)

Oud

(senza misura)

(mp)

Voice From Heaven

Senza misura

Crotales (sounding 15ma above written)

1 bow

Gently and atmospherically play the following notes (5 - 10 sec. per note)

Play in any order (shape/notes may be repeated, skipped or revisited)

Rest 1 - 5 sec. every 2 - 5 notes

p DO NOT cresc. with others

Sempre l.v.

Perc.

Santur

(senza misura)

(mp)

Erhu

(senza misura)

(mp)

Vla.

(senza misura)

(mp)

D.B.

(senza misura)

(mp)

2 min.

J

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

* Conductor: cut off each player one by one (at approx. 10 - 30 sec.interval) in the following order: Erhu, Setar, Flute, Viola, Bass Clarinet, Oud, Santur and Double Bass.

Fly Away Phoenix, Into the Sky

for any traditional Chinese instrument and intercultural strings

Rita Ueda

2021

Commissioned by
The Vancouver Inter-Cultural Orchestra



This score was created on the unceded traditional lands
of the xwməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish),
and Səl'ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.
I am grateful to the Coast Salish people for the opportunity
to live, learn, create, and grow on this land.

Fly Away Phoenix, Into the Sky

for any traditional Chinese instrument and intercultural strings

Instruments:

Soloist playing any pitched traditional Chinese instrument (guzheng, sanxian, sheng, suona etc.)

3 Erhus

2 Kamanches

Percussion:

- waterphone (C# based A pentatonic)
- Snare drum
- Small China cymbal (at least 7”) – placed on snare drum
- Prayer bowl
- 3 pairs of tingsha bells (suspended)

3 Violins

3 Violas

2 Celli

Double bass

Score in C

Movements:

1. Overture
2. Inferno
3. Skysong

Duration: 15 minutes (perceptual)

Performance Notes:

- All time indications **at the top of the score** (in minutes/seconds or tempo/metronome/clock markings) are to be estimated by the conductor's perceptual time unless otherwise stated. DO NOT use a timer.
- All time indications **on separate staves or inside boxes** are based on the individual players' perceptual time. DO NOT use a timer. DO NOT coordinate/synch with others.
- **For the musicians:** unless otherwise stated, performers are to always **play as individuals**, realizing the score without coordinating or synchronizing with others in the ensemble.
- **For the conductor: Asynchronous score** – performers will be moving from one measure to another without coordinating with others. At times, individual performers may be as far as 3 measures apart.
- The conductor will cue each player individually when

 is indicated.
- Each system is one measure.

Solo Chinese instrument:

Open instrumentation: any traditional Chinese instrument may be used. Possible instruments include: guzheng, sanxian, suona, pipa, and sheng.

Text score:

- Freely realize the narrative/imagery/mood/characterization in each text-box measure.
- Always play as an individual. DO NOT coordinate or synch with the ensemble.
- The ensemble is instructed to play as individuals as well. Parts consist largely of structured improv/tasks. They are not necessarily meant to serve as an accompaniment. **Your performance does not necessarily have to complement the ensemble.**
- You do not necessarily have to play all the time, even when the score indicates a narrative.
- The conductor will direct the progression from one measure to another. On cue from the conductor, always finish the previous phrase, then move on to the next measure.
- Performance may consist of both traditional and contemporary techniques.
- The ensemble will generally play in A major pentatonic with variable notes of the scale acting as the tonic. You may (or may not) utilize the same tuning. However, you do not have to use the same tuning throughout.

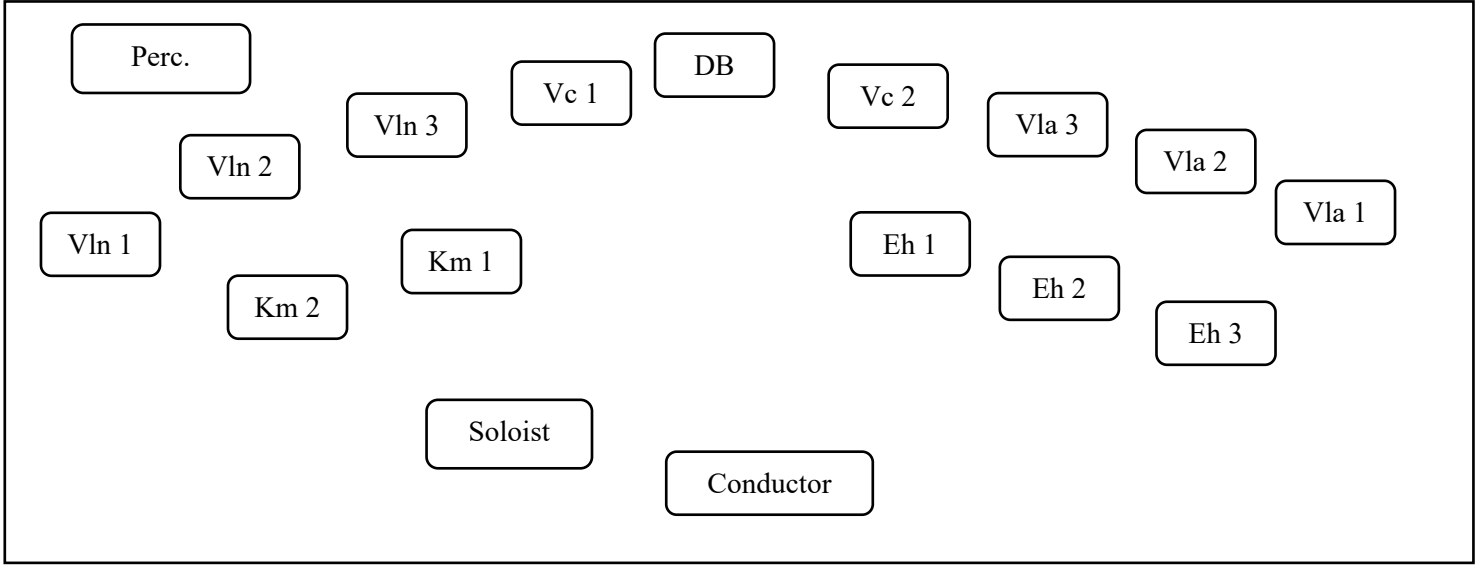
Percussion:

Text score:

- Freely realize the *italicized* narrative/imagery/mood/characterization in each text-box measure. Additional technical instructions are given in regular type.
- Always play as an individual in relation to the ensemble - DO NOT coordinate or synch.
- However, you may coordinate with the soloist as an accompanist. the soloist is instructed to always play as an individual.
- The ensemble is instructed to play as individuals. Parts consist largely of structured improv/tasks. They are not necessarily meant to serve as an accompaniment.
- You do not necessarily have to play all the time, even when the score indicates a narrative.
- The conductor will direct the progression from one measure to another. On cue from the conductor, always finish the previous phrase, then move on to the next measure.

Suggested Seating Plan (not to scale):

The Annex, Vancouver, Canada
This may be altered depending on the architectural/logistical situation in the venue.



Audience seating

Score Layout:

Soloist

Percussion

Erhu 1

Erhu 2

Erhu 3

Kamanche 1

Kamanche 2

Violin 1

Violin 2

Violin 3

Viola 1

Viola 2

Viola 3

Cello 1

Cello 2

Double Bass

Fly Away Phoenix, Into the Sky

Rita Ueda

1. Overture

Cadenza 1 "Fly away Phoenix"

Solo

[

30 sec.**

*Phoenix flies into the fading sky.
She wants to reach the sun before
it sinks into the horizon.*

→



30 sec.**

②
Solo

[

*She turns back to see how far she had flown, only to discover
that she had been flying as if in a broken maze.
Her path had been aimless, misshapen, and unfinished.*

→

Play as an individual (DO NOT coodinate or synch with others)

Perc.

[

Waterphone
bow

*The sky is filled with swirls of turbulence - invisible,
unexpected, and inescapable. Phoenix cannot stay the course.*

mp - f

→

* Unless otherwise instructed, players should perform as individuals. DO NOT coordinate/synch with others in the ensemble. Players will not necessarily be progressing from one measure to the next at the same time.

** All time indications at the top of the score (in minutes/seconds or tempo/metronome/clock markings) are to be estimated by the conductor’s perceptual time unless otherwise stated. DO NOT use a timer.

All time indications on separate staves or inside boxes are based on the individual players' perceptual time. DO NOT use a timer. DO NOT coordinate/synch with others.

"Voices calling in the dark"

Conductor: CUE each player individually*

1 min.

③

Solo

Others have also lost their way in the darkening sky.

Perc.

ON CUE*

Waterphone
bow + hard mallet

The swirls gradually turn into a melody that dissolve into the sky.

Transition from bow to hard mallet (by m. 5). Gradually play melodiously (with the mallet) by striking individual waterphone rods in a non-consecutive order

mp - f

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 8 sec. per note)

Slur (and bow) ad libitum, sempre legato

Vln. 1

Variable **SOFT** dynamics [*pp - mp*]

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 8 sec. per note)

Slur (and bow) ad libitum, sempre legato

Vln. 2

Variable **SOFT** dynamics [*pp - mp*]

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 8 sec. per note)

Slur (and bow) ad libitum, sempre legato

Vla. 1

Variable **SOFT** dynamics [*pp - mp*]

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 8 sec. per note)

Slur (and bow) ad libitum, sempre legato

Vla. 2

Variable **SOFT** dynamics [*pp - mp*]

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 6 sec. per note)

Slur (and bow) ad libitum, sempre legato

Vla. 3

Variable **SOFT** dynamics [*pp - mp*]

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 8 sec. per note)

Slur (and bow) ad libitum, sempre legato

Vc. 1

Variable **SOFT** dynamics [*pp - mp*]

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 6 sec. per note)

Slur (and bow) ad libitum, sempre legato

Vc. 2

Variable **SOFT** dynamics [*pp - mp*]

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 8 sec. per note)

Slur (and bow) ad libitum, sempre legato

D.B.

Variable **SOFT** dynamics [*pp - mp*]

Begin ON CUE* (you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 8 sec. per note)

Slur (and bow) ad libitum, sempre legato

* ON CUE - conductor will cue each player marked with **ON CUE** individually. Players will always finish previous phrase, then move on to current measure.

1 min.

4

Solo

They call out to Phoenix, expecting her to lead them to the light...

Perc.

Continue

Gradually decrease bowing and increase mallet

Eh. 1

Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (1- 5 sec. per note)

Slur (and bow) ad libitum, sempre legato

Variable SOFT dynamics [pp - mp]

Eh. 2

Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (1- 5 sec. per note)

Slur (and bow) ad libitum, sempre legato

Variable SOFT dynamics [pp - mp]

Eh. 3

Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (1- 5 sec. per note)

Slur (and bow) ad libitum, sempre legato

Variable SOFT dynamics [pp - mp]

Km. 1

Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 6 sec. per note)

Slur (and bow) ad libitum, sempre legato

Variable SOFT dynamics [pp - mp]

Km. 2

Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 6 sec. per note)

Slur (and bow) ad libitum, sempre legato

Variable SOFT dynamics [pp - mp]

Vln. 1

Continue

Vln. 2

Continue

Vln. 3

Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (1- 5 sec. per note)

Slur (and bow) ad libitum, sempre legato

Variable SOFT dynamics [pp - mp]

Vla. 1

Continue

Vla. 2

Continue

Vla. 3

Continue

Vc. 1

Continue

Vc. 2

ON CUE

finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - mp]

D.B.

Continue

"Disappear one by one"

1 min.

5

Solo

... but with her wings are already on fire. She can only fall into the chasm below.

Voices (not realizing how miserably Phoenix had failed) disappear one by one into the void.

Perc.

ON CUE

Waterphone

hard mallet + 1 super ball mallet

The sun disappears below the horizon just as the sky fills up. Phoenix (whose wings have already started to burn) can no longer fly correctly.

Transition from hard mallet to super ball mallet (by m. 7)

pp - p (you will not be audible at first)

Eh. 1

ON CUE

finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Eh. 2

ON CUE

finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Eh. 3

ON CUE

finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Km. 1

ON CUE

finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Km. 2

ON CUE

finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Vln. 1

ON CUE

finish previous measure, then

STOP

Vln. 2

ON CUE

finish previous measure, then

STOP

Vln. 3

ON CUE

finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Vla. 1

ON CUE

finish previous measure, then

STOP

Vla. 2

Continue

Vla. 3

Continue

Vc. 1

ON CUE

finish previous measure, then

STOP

Vc. 2

Continue

D.B.

ON CUE

finish previous measure, then

STOP

30 sec.

6

Solo

Continue

Perc.

Continue

Eh. 1

ON CUE finish previous meaure, then STOP

Eh. 2

ON CUE finish previous meaure, then STOP

Eh. 3

Continue

Km. 1

Continue

Km. 2

Continue

6

Vln. 3

ON CUE finish previous meaure, then STOP

Vla. 2

Continue

Vla. 3

ON CUE finish previous meaure, then STOP

Vc. 2

ON CUE finish previous meaure, then STOP



30 sec.

7

Solo

ON CUE finish phrase, then STOP

Perc.

Waterphone
1 super ball mallet
Phoenix (struggling to keep flying) descends into the void.

Eh. 3

ON CUE finish previous meaure, then STOP

Km. 1

Continue

Km. 2

ON CUE finish previous meaure, then STOP

Vla. 2

ON CUE finish previous meaure, then STOP



8

Perc.

ON CUE finish phrase, then STOP

Solo

Freely trem. gliss. (does not have to be linear, take as much time as needed) as high as possible, holding any pitch(es) along the way

ON CUE finish previous measure, then play below

Simile (play once only)

Km. 1

attacca

2. Inferno

"Something burning..."

30 sec.

Solo

Waking up to the smell of acrid smoke

Perc.

Snare Drum (snare on)
1 super ball mallet

Cauldron of boiling lava gradually fill the air with toxic fumes...

Rub the skin with 2 super ball mallets
Soft and sparse at first, but increasingly dense and present

mf

Vc. 2

ON CUE Repeat continuously

Seagull effect (imitate a wild mystery bird)

Begin anywhere on any string setting up as if to play artificial harmonics
Wildly gliss. up/down without adjusting the interval between fingers
2-5 seconds duration followed by a 0.5-2 sec. rest

mp

"Firestorm"

15 sec.

②

Solo

[

Phoenix furiously flaps her burning wings, only to spread the flickering embers farther away...

→

Perc.

[

Continue

→

Eh. 1

[

ON CUE

Repeat continuously

Imitate a wild mystery bird

Wildly harmonics gliss. up/down anywhere to anywhere on any string

3-7 seconds duration followed by a 0.5-2 sec. rest

p

→

mf

Eh. 2

[

ON CUE

Repeat continuously

Imitate a wild mystery bird

Wildly harmonics gliss. up/down anywhere to anywhere on any string

3-7 seconds duration followed by a 0.5-2 sec. rest

p

→

mf

Eh. 3

[

ON CUE

Repeat continuously

Imitate a wild mystery bird

Wildly harmonics gliss. up/down anywhere to anywhere on any string

3-7 seconds duration followed by a 0.5-2 sec. rest

p

→

mf

Km. 1

[

ON CUE

Repeat continuously

Imitate a wild mystery bird

Wildly tremolo gliss. up/down anywhere to anywhere on any string

0.5 - 1 second duration followed by a 0.5-2 sec. rest

p

→

mf

Km. 2

[

ON CUE

Repeat continuously

Imitate a wild mystery bird

Wildly tremolo gliss. up/down anywhere to anywhere on any string

0.5 - 1 second duration followed by a 0.5-2 sec. rest

p

→

mf

Vln. 3

[

ON CUE

Repeat continuously

Seagull effect (imitate a wild mystery bird)

Begin anywhere on any string setting up as if to play artificial harmonics

Wildly gliss. up/down without adjusting the interval between fingers

2-5 seconds duration followed by a 0.5-2 sec. rest

mp

→

mf

Vla. 2

[

ON CUE

Repeat continuously

Seagull effect (imitate a wild mystery bird)

Begin anywhere on any string setting up as if to play artificial harmonics

Wildly gliss. up/down without adjusting the interval between fingers

2-5 seconds duration followed by a 0.5-2 sec. rest

mp

→

mf

Vla. 3

[

ON CUE

Repeat continuously

Seagull effect (imitate a wild mystery bird)

Begin anywhere on any string setting up as if to play artificial harmonics

Wildly gliss. up/down without adjusting the interval between fingers

2-5 seconds duration followed by a 0.5-2 sec. rest

mp

→

mf

Vc. 2

[

Continue

→

(mf)

non cresc.

(mf)

Eh. 1, 2, 3

Km. 1, 2

Vla. 2, 3

[illegible]

Conductor: CUE each player individually
(even if they are on the same staff)

1 min.

④

Solo

Continue

Perc.

Continue

[*f* - *ff*]

Eh.
1, 2, 3

ON CUE

non unis.

Continue wild gliss. (non unis.)
Increasingly focus on the low register

f

Km.
1, 2

ON CUE

non unis.

Continue wild gliss. (non unis.)
Increasingly focus on the high register

f

Vln. 1

ON CUE

Finish previous measure, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

trem. gliss.

as high as possible

ff

Vln. 2, 3

ON CUE

Finish previous measure, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

non unis.

trem. gliss.

as high as possible

ff

Vla. 1

ON CUE

Finish previous measure, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

trem. gliss.

as high as possible

ff

Vla. 2

ON CUE

Finish previous phrase, then repeat continuously

Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

f

Vla. 3

ON CUE

Finish previous phrase, then repeat continuously

Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

f

Vc. 1, 2

ON CUE

Finish previous measure, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

non unis.

trem. gliss.

as high as possible

ff

D.B.

ON CUE

Finish previous measure, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

trem. gliss.

as high as possible

ff

Eh. 1

Eh. 2

Eh. 3

Km. 1

Km. 2

Vln. 2

Vln. 3

Vla. 2, 3

Vc. 1

Vc. 2

The image displays a musical score for rehearsal mark 4, spanning measures 102 to 111. The score is organized into staves for various instruments: Solo, Percussion, English Horn (Eh.), Krumpholtz (Km.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Each staff includes specific performance instructions, such as 'Continue', 'ON CUE', 'Finish previous measure, then repeat continuously', and 'Normal bow position'. Dynamic markings like *f* and *ff* are used throughout. Musical notation includes notes, rests, and glissandos. The score concludes with a final measure (111) and a rehearsal mark 5.

45 sec.

⑤

Solo [Continue]

Perc. [**ON CUE**
China cymbal (placed face down) on snare drum
bow *Screaming as you burn...*
Bow continuously (fast bow speed)
ff]

Eh. 1 **ON CUE** Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

Eh. 2 **ON CUE** Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

Eh. 3 **ON CUE** Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

Km. 1 **ON CUE** Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

Km. 2 **ON CUE** Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

Vln. 1 [Continue
(*ff*)]

Vln. 2 [Continue
(*ff*)
ON CUE Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

Vln. 3 **ON CUE** Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

Vla. 1 [Continue
(*ff*)]

Vla. 2,3 [Continue
(*f*)]

Vc. 1 [Continue
(*ff*)
ON CUE Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

Vc. 2 **ON CUE** Finish previous phrase, then repeat continuously
Trill 4-10 sec. followed by 0.5-2 sec. rest (DO NOT synch with others)

D.B. [Continue
(*ff*)]

Eh. 1, 2, 3
Km. 1, 2

Vln. 1, 2, 3

Vla. 1, 2, 3

Vc. 1, 2

Conductor: CUE each player individually

30 sec.

6

Solo

ON CUE

 finish phrase, then

STOP

Perc.

Continue

ff

Eh.1, 2, 3
Km.1, 2

ON CUE

 finish breath, then

STOP

non unis.

Vln.
1, 2, 3

ON CUE

 Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape
5-10 seconds per note (free bow direction/speed/pressure)

non unis. II
III

ff

Vla.
1, 2, 3

ON CUE

 Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape
5-10 seconds per note (free bow direction/speed/pressure)

non unis. II
III

ff

Vc.
1, 2

ON CUE

 Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape
5-10 seconds per note (free bow direction/speed/pressure)

non unis. II
III

ff

D.B.

ON CUE

 Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape
5-10 seconds per note (free bow direction/speed/pressure)

III

ff



20 sec.

7

Perc.

ON CUE

 finish previous bow, then continuously play below

China cymbal on snare drum

bow *Inferno vaporizes everything and everyone, leaving behind a trail of black ash and toxic fumes*

Bow cymbal and scrape cymbal on top of snare drum

ff

Vln.
1, 2, 3

ON CUE

 finish phrase, then

STOP

non unis.

Vla.
1, 2, 3

ON CUE

 finish phrase, then

STOP

non unis.

Vc.
1, 2

ON CUE

 finish phrase, then

STOP

non unis.

D.B.

ON CUE

 finish phrase, then

STOP

30 sec.

8

Solo

Continue

ff

Perc.

f



30 sec.

9

Solo

ON CUE

A swirl of black ash fly through the sky, vaporizing everyone but Phoenix. She is filled with regret and despair...

Perc.

dissolve into the sky (ever present danger)

pp



30 sec.

10

Solo

Continue

p

Perc.

ON CUE

finish phrase, then

STOP



Cadenza 2 "Rebirth"

11

Solo

30 sec.

... it is time for Phoenix to finally burn up, only to be reborn from its ashes...

Continue the cadenza into next movement

attacca

3. Skysong

"A single ray of light..."

20 sec.

Solo

CONTINUE from previous movement

Phoenix sees a ray of light piercing through the clouds



"... and another..."

45 sec.

②

Solo

More rays appear, lighting up the sky

Perc.

ON CUE continuously play below

Waterphone + Prayer bowl + Tingsha bells (3 pairs = 6 bells, suspended)
metal beater

As a matter of fact, the sky has been singing all along...

Delicately and melodiously strike the instruments every 1-5 sec. in any order
Instruments may be repeated, skipped, or revisited

[*pp* - *mp*]



"... and many more"

15 sec.

③

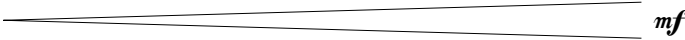
Solo

Continue

Perc.

Continue

[*pp* - *mp*]

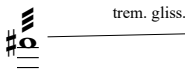


mf

ON CUE Finish previous measure, then repeat continuously

Trem. gliss. as slow as possible - do not coordinate with others

non trem.



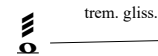
mp

play softer with each repetition (to *pp*)

ON CUE Finish previous measure, then repeat continuously

Trem. gliss. as slow as possible - do not coordinate with others

non trem.



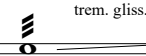
mp

play softer with each repetition (to *pp*)

ON CUE Finish previous measure, then repeat continuously

Trem. gliss. as slow as possible - do not coordinate with others

non trem.



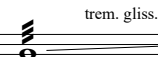
mp

play softer with each repetition (to *pp*)

ON CUE Finish previous measure, then repeat continuously

Trem. gliss. as slow as possible - do not coordinate with others

non trem.



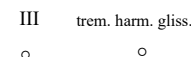
mp

play softer with each repetition (to *pp*)

ON CUE Finish previous measure, then repeat continuously

Smoothly and continuously trem. harm. gliss. as slow as possible from one harmonic node to another

non trem.



mp

play softer with each repetition (to *pp*)

1 min.

Vln. 1, 2

"Many voices from the sky"

Conductor: cue each player individually

1 min.

5

Solo [Play melodiously
The rays of light call Phoenix back to the sky] →

Perc. [Continue (*mf*)] →

Eh. 1 [Continue (non unis.)] →

Eh. 2 [**ON CUE** Melodiously and poetically **repeat continuously**
With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes
Slur (and bow) ad libitum, sempre legato
Non unis. DO NOT coordinate with others]
Variable SOFT dynamics [*pp - mp*] →

Eh. 3 [**ON CUE** Melodiously and poetically **repeat continuously**
With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes
Slur (and bow) ad libitum, sempre legato
Non unis. DO NOT coordinate with others]
Variable SOFT dynamics [*pp - mp*] →

Km. 1 [Continue (non unis.)] →

Km. 2 [**ON CUE** Melodiously and poetically **repeat continuously**
With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes
Slur (and bow) ad libitum, sempre legato
Non unis. DO NOT coordinate with others]
Variable SOFT dynamics [*pp - mp*] →

Vln. 1, 2 [**ON CUE** Melodiously and poetically **repeat continuously**
With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes
Slur (and bow) ad libitum, sempre legato
Non unis. DO NOT coordinate with others]
Variable SOFT dynamics [*pp - mp*] → Vln. 1, 2, 3

Vln. 3 [**ON CUE** Melodiously and poetically **repeat continuously**
With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes
Slur (and bow) ad libitum, sempre legato
DO NOT coordinate with others]
Variable SOFT dynamics [*pp - mp*] → Vln. 1, 2, 3

Vla. 1 [**ON CUE** Melodiously and poetically **repeat continuously**
With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes
Slur (and bow) ad libitum, sempre legato
DO NOT coordinate with others]
Variable SOFT dynamics [*pp - mp*] → Vla. 1, 2, 3

Vla. 2,3 [Continue (non unis.)] → Vla. 1, 2, 3

Vc. 1 [**ON CUE** Melodiously and poetically **repeat continuously**
With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes
Slur (and bow) ad libitum, sempre legato
DO NOT coordinate with others]
Variable SOFT dynamics [*pp - mp*] → Vc. 1, 2

Vc. 2 [Continue] → Vc. 1, 2

D.B. [**ON CUE** Melodiously and poetically **repeat continuously**
With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes
Slur (and bow) ad libitum, sempre legato
DO NOT coordinate with others]
Variable SOFT dynamics [*pp - mp*] →

30 sec.

⑥

Solo

Continue

Perc.

Continue

(*mf*)

Eh. 1

Continue

[*pp* - *mp*]

Eh. 2

Continue

[*pp* - *mp*]

Eh. 3

Continue

[*pp* - *mp*]

Km. 1

Continue

[*pp* - *mp*]

Km. 2

Continue

[*pp* - *mp*]

Vln.
1, 2, 3

Continue (non unis.)

[*pp* - *mp*]

Vla.
1, 2, 3

Continue (non unis.)

[*pp* - *mp*]

Vc.
1, 2

Continue (non unis.)

[*pp* - *mp*]

D.B.

Continue (non unis.)

[*pp* - *mp*]

Conductor: more time for last 3 cues**

1 min.

7

Solo

Continue

Perc.

Continue

(mf)

[pp - mp]

Eh. 1

ON CUE

finish previous measure, then STOP

Eh. 2

ON CUE

finish previous measure, then STOP

Eh. 3

ON CUE

finish previous measure, then STOP

Km. 1

ON CUE

finish previous measure, then STOP

Km. 2

ON CUE

finish previous measure, then STOP

Vln. 2, 3

ON CUE

finish previous measure, then STOP

Vla. 2, 3

ON CUE

finish previous measure, then STOP

Vc. 1, 2

ON CUE

finish previous measure, then STOP

D.B.

ON CUE

finish previous measure, then STOP

** The conductor should allow more time for the last 3 cues to create a more soloistic transition to the next measure

30 sec.

8

Solo

Continue

Perc.

Continue

[*pp* - *mp*]



15 sec.

9

Solo

Continue

Perc.

ON CUE

 finish phrase, then

STOP



Cadenza 3 "Return to the sky"

10

Solo

1 min.

Phoenix elegantly flutters her multi-coloured wings...



"Return to the sky"

10 sec.

11

Solo

... and flies away into the sky...

ON CUE

 Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others

Vln. 1

trem. gliss.

non trem.

mp

pp

ON CUE

 Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others

Vln. 2

trem. gliss.

non trem.

mp

pp

ON CUE

 Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others

Vla. 1

trem. gliss.

non trem.

mp

pp

ON CUE

 Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others

Vc. 1

trem. gliss.

non trem.

mp

pp

ON CUE

 Finish previous measure, then repeat continuously
Smoothly and continuously trem. harm. gliss. as slow as possible from one harmonic node to another

D.B.

III trem. gliss.

non trem.

mp

pp

"Into the atmosphere"

20 sec.

12

Continue

Solo

ON CUE

finish previous trem. gliss. then continuously repret the following (free bow)

4-8 sec. per note/bow

non trem.

pp

Vln. 1

ON CUE

finish previous trem. gliss. then continuously repret the following (free bow)

4-8 sec. per note/bow

non trem.

pp

Vln. 2

ON CUE

finish previous trem. gliss. then continuously repret the following (free bow)

4-8 sec. per note/bow

non trem.

pp

Vla. 1

ON CUE

finish previous trem. gliss. then continuously repret the following (free bow)

4-8 sec. per note/bow

non trem.

pp

Vc. 1

ON CUE

finish previous trem. gliss. then continuously repret the following (free bow)

4-8 sec. per note/bow

non trem.

pp

D.B.

ON CUE

finish previous trem. gliss. then continuously repret the following (free bow)

4-8 sec. per note/bow

non trem.

pp

Vln. 1, 2

Vla. 1

Vc. 1

DB

Conductor: swiftly cue all players on the front line from your right to left according to seating position
Do this 3 times (cues A, B, C), slowing down with each cue cycle

15 sec.

13

Solo

[Continue]

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Eh. 1

p

CUE B

p

CUE C

p

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Eh. 2

p

CUE B

p

CUE C

p

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Eh. 3

p

CUE B

p

CUE C

p

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Km. 1

p

CUE B

p

CUE C

p

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Km. 2

p

CUE B

p

CUE C

p

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Vln. 3

p

CUE B

p

CUE C

p

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Vla. 2

p

CUE B

p

CUE C

p

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Vla. 3

p

CUE B

p

CUE C

p

On cues A, B, C

Conductor will cue sequentially from her right to left according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note (free bow) until next cue

CUE A

Vc. 2

p

CUE B

p

CUE C

p

Vln. 1, 2
Vla. 1
Vc. 1
D.B.

[Continue (non unis.)]

(pp)

14

Solo

Prayer bowl
metal beater

Perc.

f

L.v.

Finish together

Eh. 1

Finish together

Eh. 2

Finish together

Eh. 3

Finish together

Km. 1

Finish together

Km. 2

Finish together

14

Vln. 3

Finish together

Vla. 2

Finish together

Vla. 3

Finish together

Vc. 2

Finish together

Vln. 1, 2
Vla. 1
Vc. 1
D.B.

8

Hummingbird in Winter

for Chinese ensemble

Rita Ueda

2021

Commissioned by the British Columbia Chinese Music Association
for
the British Columbia Chinese Music Ensemble



This score was created on the unceded traditional lands
of the xwməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish),
and Səl'ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.

I am grateful to the Coast Salish people for the opportunity
to live, learn, create, and grow on this land.

Hummingbird in Winter

for Chinese ensemble

Instruments / Score Layout

In 2 groups, each instrument portraying a character:

Group 1 Text Score	Dizi / Tingsha bell / 2 long stick flutes - Phoenix
	Suona / Traditional Sheng / Tingsha bell / 2 long stick flutes - Dragon
	Liuqin / Tingsha bell – Hummingbird
	Pipa / Tingsha bell - Thunder
	Guzheng / Tingsha bell – Winter Wind
Group 2 Structured Improv	Chromatic Sheng / Tingsha bell - Air
	Percussion – Silver Sky
	Dagu 大鼓 (may be replaced by Western bass drum or low tom tom)
	Yunluo 雲鑼 / 云锣 (may be replaced by glockenspiel): D, E, F [#] , A, B, C [#]
	Yueluo 月锣
	Vibraphone
	2 Erhus / Tingsha bell – Snowflake / Hailstone / Raindrop
	Daruan / Tingsha bell – Moonlight
	Cello / Tingsha bell – Snowflake / Hailstone / Raindrop
	Double Bass / Tingsha bell – Snowflake / Hailstone / Raindrop

Performance Notes:

- Each player is assigned a character to portray musically within the given narrative.
- Role of the conductor:** the conductor controls each player’s entry, exit, rest, and progression from one section to another through individual/group cues. The conductor can shape the texture, density, and the focus of the narrative within the given time.
- The number** at the top left hand corner of every system is the conductor’s cue number.
- Asynchronous score:** members of the ensemble will not necessarily be in the same section at any given moment.
- Perceptual time:** all time indications in minutes and seconds are perceptual. **DO NOT** use a timer.
- Unless otherwise instructed, time indications at the top of the score are **according to the conductor** while those included in the players’ instructions are according to the individual.
- Players are to always play as individuals:** DO NOT synchronize or coordinate with others unless otherwise instructed. **The aleatoric/improvised performance does not necessarily have to complement what the others are doing.**

Group 1: text score:

- Realize the given narrative/imagery/mood/characterization in *italics*. Additional technical instructions are given in regular type.
- You may utilize any traditional/non-traditional/musical/non-musical techniques and procedures in you your performance.
- Group 2 players will generally play in D hexatonic (D, E, F[#], A, B, C[#]). **You do not necessarily have to conform to this key structure.**

Group 2: structured improv, as instructed in the score.

Suggested liuqin tuning:



Suggested guzheng tuning:



Suggested pipa tuning:



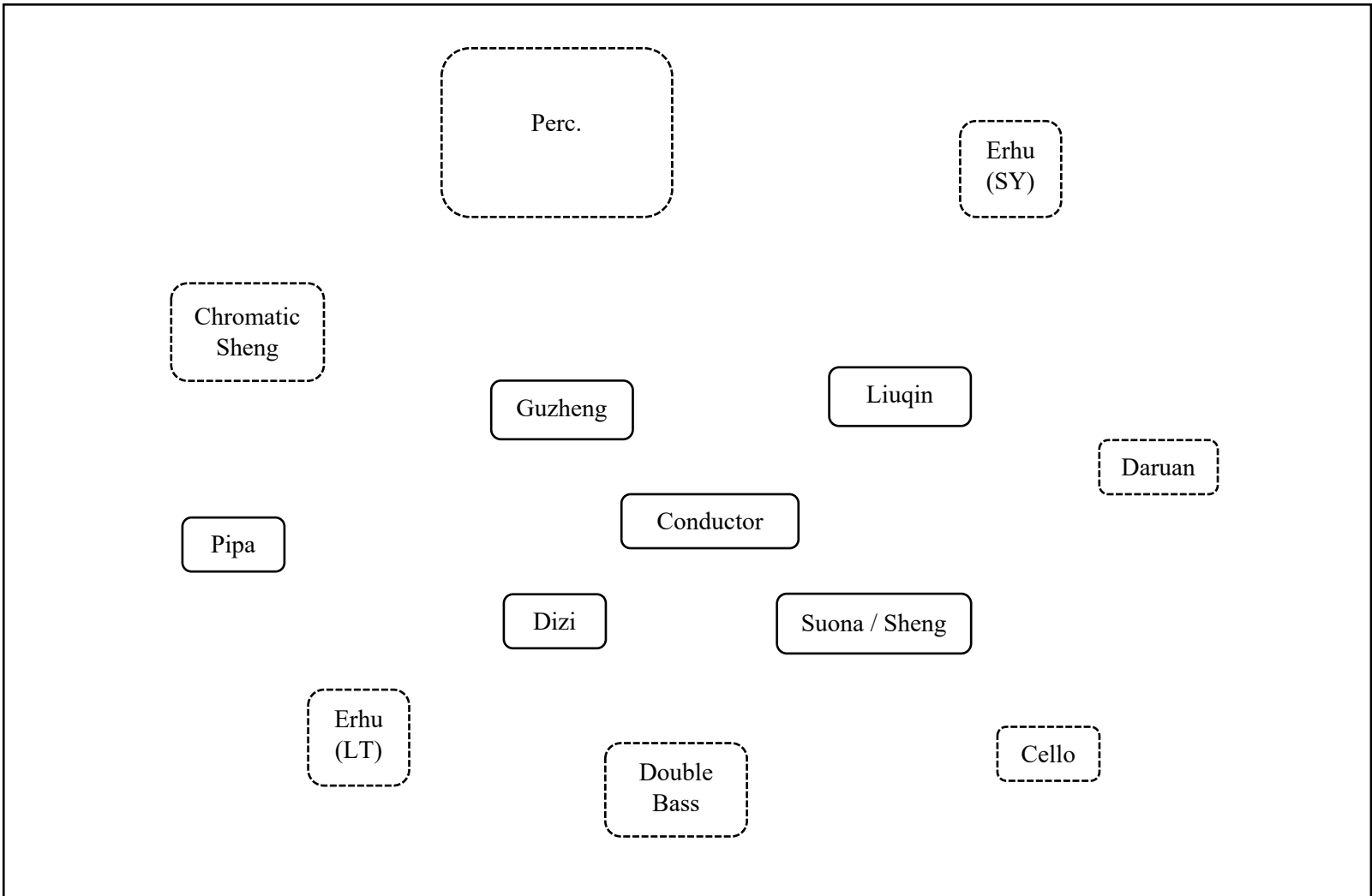
Suggested daruan tuning:



Duration: 10 minutes

Suggested Seating Plan for Video Recording (not to scale)*:

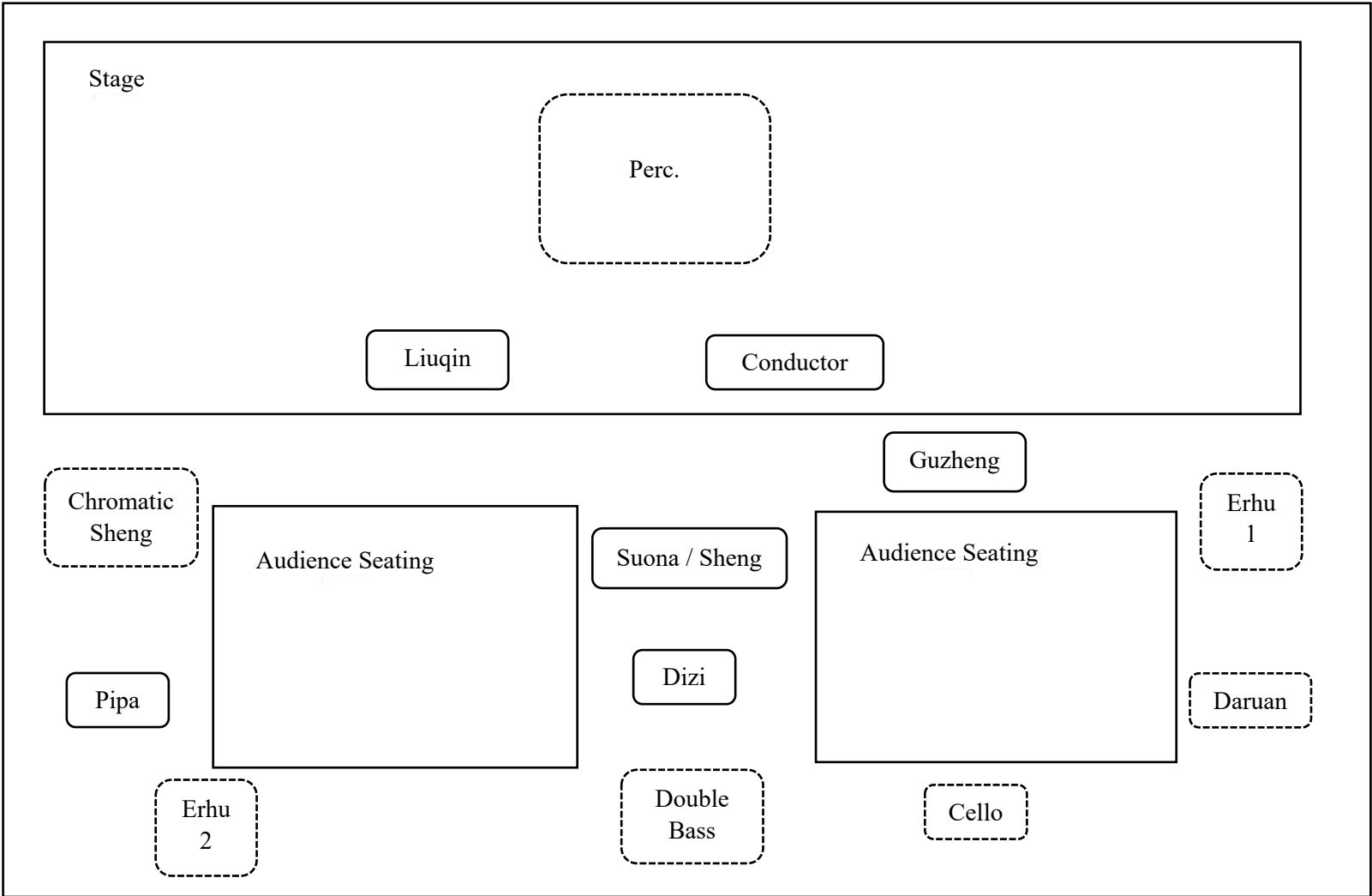
Players should be seated in an uneven circle facing the conductor.



Suggested Seating Plan for Live Performance (not to scale): *

Michael J. Fox Theatre, Burnaby, Canada

Off-stage performers should be dispersed in the seating area to create individualized experiences for each member of the audience depending on where they are seated.

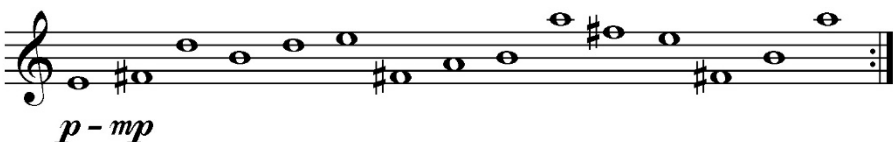



*  = free improv players  = structured improv players

Hummingbird in Winter
for Chinese ensemble

Rita Ueda

1. Winter Coming

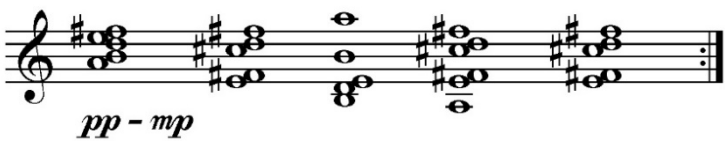
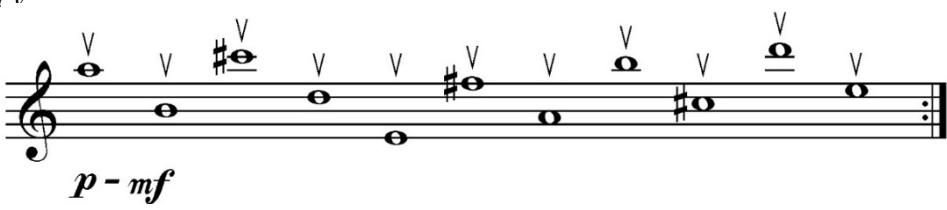
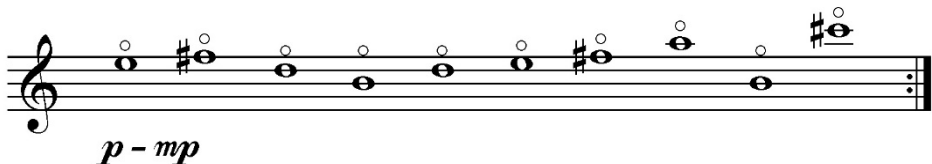
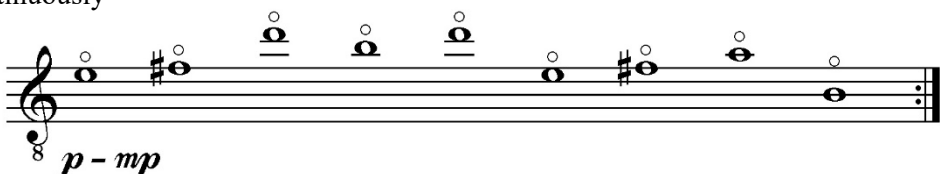
1			
Conductor³: freely cue all players (entry, exit, rest, progress to next section) in any order. You do not have to complete all cues on the page before moving on, but all players must complete all sections in order.			
1 min. ⁴			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div> <div>Gently and delicately play tingsha bell once every 4-10 sec.</div> <div><i>pp - mp</i></div>	<i>Moonlight peeks out from behind the clouds as Silver Sky calls gently for the Winter Wind.</i>
	Traditional Sheng (Dragon)		
	Liuqin (Hummingbird)		
	Pipa (Thunder)		
	Guzheng (Winter Wind)	<div>On Cue</div> <div>Play gently, melodiously, and atmospherically. You are the only one in your group playing your instrument</div>	<i>Winter is here. The three sisters finally get to meet again.</i>
Group 2		Instructions	
	Chromatic Sheng (Air)	<div>On Cue</div> <div>Gently and delicately play tingsha bell once every 4-10 sec.</div> <div><i>pp - mp</i></div>	
	Percussion (Silver Sky)	<div>On Cue</div> <div>Yunluo D, E, F[#], A, B bells only (all available registers) Hard mallets Gently and atmospherically strike one bell at a time in any order every 0.5-3 sec. Pause every 2-5 notes for 5-8 sec. <i>Sempre l.v.</i> <i>mp - mf</i></div>	
	Erhu (SY - Snowflake)	<div>On Cue</div> <div><i>Senza misura</i> DO NOT coordinate with each other Delicately and melodiously play the following (0.5-5 sec. per note) Create phrasing by pausing every 2-5 notes for 6-8 sec. Free bow Individual notes and phrases within the passage may be repeated, skipped, or revisited Free ornamentation (vib., gliss., trem., trill, turn) Loop continuously</div> <div></div> <div><i>p - mp</i></div>	
	Erhu (LT - Snowflake)		
	Daruan (Moonlight)		<div>On Cue</div> <div><i>Senza misura</i> Delicately and melodiously play the following (0.5-5 sec. per note) Create phrasing by pausing every 2-5 notes for 6-8 sec. Individual notes and phrases within the passage may be repeated, skipped, or revisited Free register and ornamentation (vib., gliss., trem., trill, turn) Loop continuously</div> <div></div> <div><i>p - mp</i></div>
	Cello (Snowflake)	<div>On Cue</div> <div>Gently and delicately play tingsha bell once every 4-10 sec.</div> <div><i>pp - mp</i></div>	
	Double Bass (Snowflake)		

¹ Members of the ensemble will not always be in the same section at any given moment.

² All time indications are perceptual. **DO NOT** use a timer.

³ The conductor controls each player’s entry, exit, rest, and progression from one section to another through individual/group cues.

⁴ Unless otherwise instructed, time indications at the top of the score are **according to the conductor** while those included in the players’ instructions are according to the individual.

2			
2 min.			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div>	<p><i>The sisters sing their crystal song. Their voices transform into snowflakes in the air.</i></p> <p><i>Hummingbird loves her new-found home, and she cannot bring herself to fly away south. She keeps her emerald feathers warm by fluttering her wings in the moonlit clouds.</i></p> <p><i>Dragon flies in from the western sky, searching for the golden pearl. His best friend, Phoenix, lights the way. Thunder roars quietly from the far-away clouds, warning Dragon to fly with care.</i></p>
	Traditional Sheng (Dragon)	Put tingsha bell down	
	Liuqin (Hummingbird)	Melodiously and atmospherically play your instrument	
	Pipa (Thunder)	DO NOT play in time signature	
	Guzheng (Winter Wind)	Continue (guzheng)	
Group 2		Instructions	
	Chromatic Sheng (Air)	<div>On Cue</div> <p>Put tingsha bell down and play the sheng <i>Senza misura</i></p> <p>Slowly and continuously transition from one chord to another (over 5-10 sec. per chord), freely shifting one finger at a time</p> <p>Loop continuously</p> 	
	Percussion (Silver Sky)	<div>On Cue</div> <p><i>Senza misura</i></p> <p>Vibraphone motor OFF, pedal always down 1 bow</p> <p>Gently and atmospherically play the following notes (5-10 sec. per note)</p> <p>Pause every 2-7 notes for 12-15 sec.</p> <p>Loop continuously</p> <p><i>Sempre l v</i></p> 	
	Erhu (SY - Snowflake)	Continue	
	Erhu (LT - Snowflake)		
	Daruan (Moonlight)		
	Cello (Snowflake)	<div>On Cue</div> <p>Put tingsha bell down and play the cello <i>Senza misura</i></p> <p>Delicately and melodiously play the following (1-5 sec. per note), pausing every 2-5 notes for 6-8 sec.</p> <p>Free bowing and phrasing</p> <p>Individual notes and phrases may be repeated, skipped, or revisited</p> <p>Loop continuously</p> 	
	Double Bass (Snowflake)	<div>On Cue</div> <p>Put tingsha bell down and play the DB <i>Senza misura</i></p> <p>Delicately and melodiously play the following (1-5 sec. per note), pausing every 2-5 notes for 6-8 sec.</p> <p>Free bowing and phrasing</p> <p>Individual notes and phrases may be repeated, skipped, or revisited</p> <p>Loop continuously</p> 	

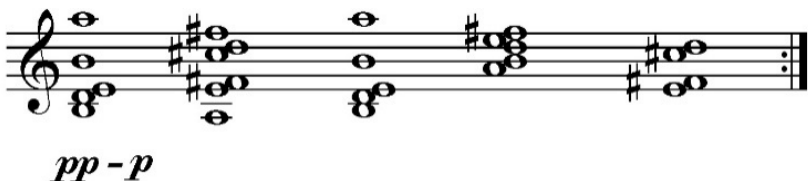
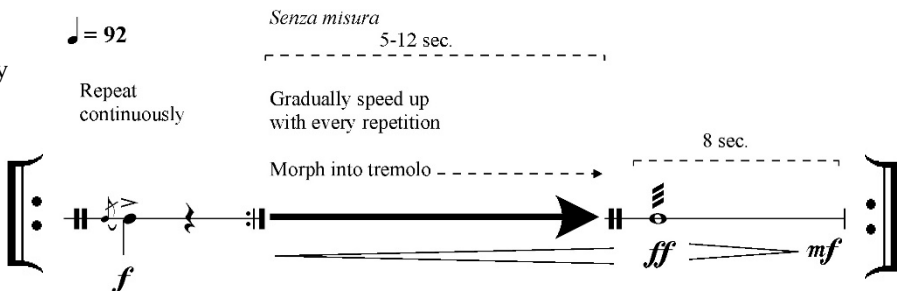

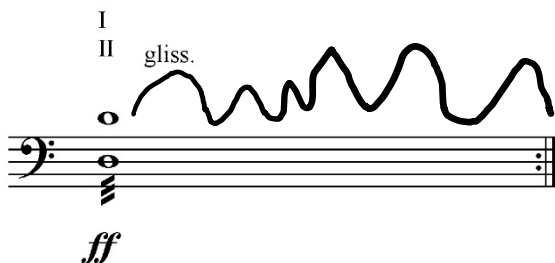
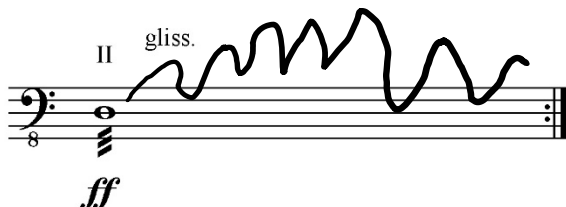
3			
1 min.			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div> Proceed to this section	<i>Dragon becomes mesmerised by Hummingbird’s ruby crown. He abandons his quest for the golden pearl.</i> <i>Hummingbird also becomes drunk in love. She neglects her snowflakes as she dreams all night of adventure and passion.</i>
	Trad.Sheng (Dragon)		
	Liuqin (Hummingbird)		
	Pipa (Thunder)		
	Guzheng (Winter Wind)		
Group 2		Instructions	
	Chrm. Sheng (Air)	Continue	
	Percussion (Silver Sky)		
	Erhu (SY - Snowflake)		
	Erhu (LT - Snowflake)		
	Daruan (Moonlight)		
	Cello (Snowflake)		
	Double Bass (Snowflake)		

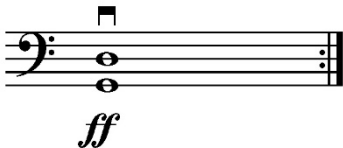



4			
Conductor: cue all players to stop one at a time in any order (except Trad. Sheng). Cut off Trad. Sheng before the final 3 . Allow more time for the last 3 players so that the movement ends with a trio, a duo, and finally, a solo.			
2 min.			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div> Finish phrase, then STOP Sheng: change to Suona	<i>Winter Wind, Silver Sky, Moonlight, Thunder, and Phoenix – they all warn the lovers to stay away.</i>
	Trad.Sheng (Dragon)		
	Liuqin (Hummingbird)		
	Pipa (Thunder)		
	Guzheng (Winter Wind)		
Group 2		Instructions	
	Chrm. Sheng (Air)	<div>On Cue</div> Finish phrase, then STOP	
	Percussion (Silver Sky)		
	Erhu (SY - Snowflake)		
	Erhu (LT - Snowflake)		
	Daruan (Moonlight)		
	Cello (Snowflake)		
	Double Bass (Snowflake)		

attacca

2. Dragon

1			
Conductor: begin with Percussion and Suona. Cue everyone else within the first 10 sec.			
30 sec.			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div> Play in a loud, piercing, relentless, and unyielding manner.	Trying to impress his new-found love, Dragon summons the winter storm. Silver Sky unleashes angry pellets of hail while Winter Wind angrily conjures up a vengeful tornado. Thunder and Phoenix implore Dragon to stop, but their screams turn into fireballs of destruction. Hummingbird shivers as she hides in the snow. Her feathers are soaked, and she cannot fly. She realizes too late that she is trapped. No one is listening to Moonlight's song
	Suona (Dragon)		
	Liuqin (Hummingbird)		
	Pipa (Thunder)		
	Guzheng (Winter Wind)		
Group 2		Instructions	
	Chrm. Sheng (Air)	<div>On Cue</div> Senza misura Slowly and continuously transition from one chord to another (over 5-10 sec. per chord), freely shifting one finger at a time Loop continuously You will not be audible at first 	
	Percussion (Silver Sky)	<div>On Cue</div> Dagu wooden dowels Loop continuously 	
	Erhu (SY - Hailstone)	<div>On Cue</div> Wildly, continuously, and relentlessly trem. gliss. anywhere on either string f-ff	
	Erhu (LT - Hailstone)		
	Daruan (Moonlight)	<div>On Cue</div> Senza misura Delicately and melodiously play the following (0.5-5 sec. per note), pausing every 2-5 notes for 6-8 sec. Individual notes and phrases within this passage may be repeated, skipped, or revisited Free register and ornamentation (vib., gliss., trem., trill, turn) Loop continuously You will not be audible at first 	
	Cello (Hailstone)	<div>On Cue</div> Senza misura Wildly and relentlessly play wild gliss. anywhere on the A string at the same time as a double stop trem. Loop continuously 	
	Double Bass (Hailstone)	<div>On Cue</div> Senza misura Wildly and relentlessly play wild gliss. anywhere on the A string Loop continuously 	

2			
30 sec.			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div> <div>Like a frantic songbird</div>	<div>Frozen earth is rumbling from the accumulated ice.</div> <div>Wet, cold, and hungry, Hummingbird is wild with fear.</div>
	Suona (Dragon)	<div>On Cue</div> <div>Play loudly with a non-musical, noise-like sound</div>	
	Liuqin (Hummingbird)		
	Pipa (Thunder)		
	Guzheng (Winter Wind)		
Group 2		Instructions	
	Chrm, Sheng (Air)	Continue (<i>p - mp</i>)	
	Percussion (Silver Sky)	<div>On Cue</div> <div>Yueluo wooden dowel</div> <div>Freely strike repeatedly in a loud, piercing, relentless, and unyielding manner (like an alarm) Strike various sections of the instrument to maximize variety of pitch bends Vary the tempo in accordance with the duration of each bend</div> <div><i>f-ff</i></div>	
	Erhu (SY - Hailstone)	Continue (<i>f-ff</i>)	
	Erhu (LT - Hailstone)		
	Daruan (Moonlight)	Continue (<i>p - mp</i>)	
	Cello (Hailstone)	<div>On Cue</div> <div><i>Senza misura</i></div> <div>Create loud scrape sounds by bowing the wound parts of the strings between the bridge and the tailpiece</div> <div>Maximize the scrape effect by holding the bow at various angles against the strings while moving the bow arm normally</div> <div>Loop continuously</div> <div>Wound strings (angled bow)</div> <div>5-10 sec. ----- ↴</div> <div></div>	
	Double Bass (Hailstone)	<div>On Cue</div> <div><i>Senza misura</i></div> <div>Create loud scrape sounds by bowing the wound parts of the string between the bridge and the tailpiece</div> <div>Maximize the scrape effect by holding the bow at various angles against the strings while moving the bow arm normally</div> <div>Loop continuously</div> <div>Wound strings (angled bow)</div> <div>5-10 sec. ----- ↴</div> <div></div>	

3			
Conductor: finish with a duet between Sheng and Daruan.			
30 sec.			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div> Finish phrase, then STOP	<i>Phoenix suddenly swoops down from the sky. He stops the storm with the fire from his wings. He picks up Hummingbird and takes her home.</i> <i>Moonlight still sings her sorrowful song.</i>
	Suona (Dragon)		
	Liuqin (Hummingbird)		
	Pipa (Thunder)		
	Guzheng (Winter Wind)		
Group 2		Instructions	
	Chromatic Sheng (Air)	<div>Keep playing at your assigned volume level until you are cued.</div> <div>On Cue</div> Finish phrase, then STOP	
	Percussion (Silver Sky)		
	Erhu (SY - Hailstone)		
	Erhu (LT - Hailstone)		
	Daruan (Moonlight)		
	Cello (Hailstone)		
	Double Bass (Hailstone)		

attacca

3. Hummingbird in Winter


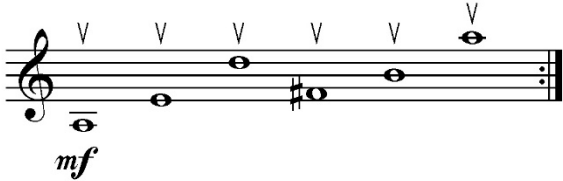
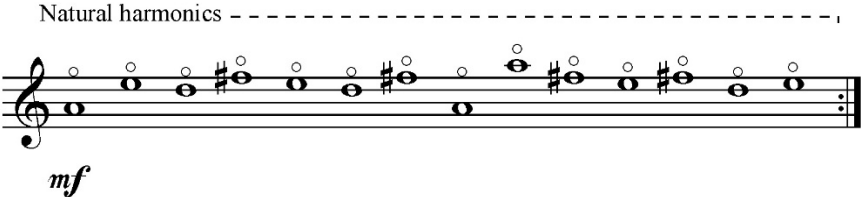
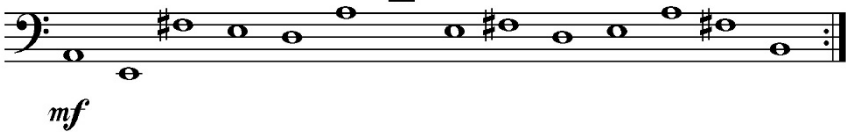
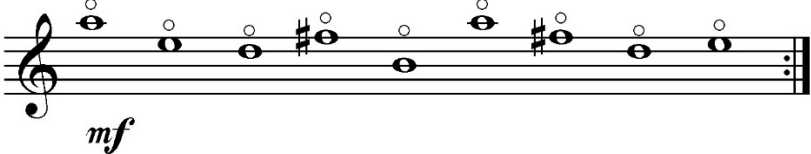
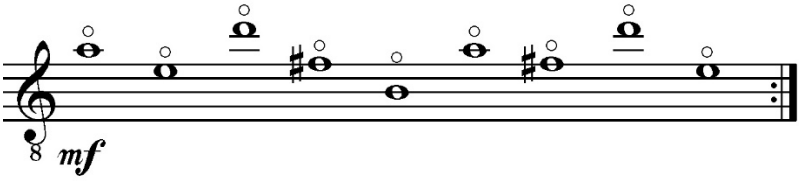
1

Conductor: begin with Guzheng and Liuqin followed by everyone else.

2 min.

	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div> <div>Play melodiously.</div>	Dragon sees the golden pearl rising from the Eastern sky. He remembers his quest, and he flies away with Phoenix and Thunder.
	Suona (Dragon)		The three sisters continue their winter song. Their voices once again bring the snowflakes back
	Liuqin (Hummingbird)		Hummingbird sings in her beloved home. She dreams of her next adventur when Dragon comes back.
	Pipa (Thunder)		
	Guzheng (Winter Wind)		

Group 2

	Instructions
Chrm, Sheng (Air)	<div>On Cue</div> Senza misura <div>Delicately and melodiously play the following (0.5-3 sec. per note), pausing every 2-5 notes for 5-7 sec.</div> <div>Free harmonization</div> <div>Individual notes and phrases within the passage may be repeated, skipped, or revisited</div> <div>Loop continuously</div> 
Percussion (Silver Sky)	<div>On Cue</div> Senza misura <div>Vibraphone motor OFF, pedal always down 1 bow</div> <div>Gently and atmospherically play the following notes (2-6 sec. per note), pause every 2-7 notes for 4-8 sec.</div> <div>Loop continuously</div> <div>Sempre l.v.</div> 
Erhu (SY - Snowflake)	<div>On Cue</div> Senza misura DO NOT coordinate with each other <div>Delicately and melodiously play the following (0.5-3 sec. per note), pausing every 2-5 notes for 5-7 sec.</div> <div>Free bow</div> <div>Individual notes and phrases within the passage may be repeated, skipped, or revisited</div> <div>Loop continuously</div> 
Erhu (LT - Snowflake)	
Daruan (Moonlight)	<div>On Cue</div> Senza misura <div>Delicately and melodiously play the following (0.5-5 sec. per note), pausing every 2-5 notes for 6-8 sec.</div> <div>Individual notes and phrases within the passage may be repeated, skipped, or revisited</div> <div>Free register and ornamentation (vib., gliss., trem., trill, turn)</div> <div>Loop continuously</div> 
Cello (Snowflake)	<div>On Cue</div> Senza misura <div>Delicately and melodiously play the following (1-5 sec. per note), pausing every 2-5 notes for 6-8 sec.</div> <div>Free bowing and phrasing</div> <div>Individual notes and phrases may be repeated, skipped, or revisited</div> <div>Loop continuously</div> 
Double Bass (Snowflake)	<div>On Cue</div> Senza misura <div>Delicately and melodiously play the following (1-5 sec. per note), pausing every 2-5 notes for 6-8 sec.</div> <div>Free bowing and phrasing</div> <div>Individual notes and phrases may be repeated, skipped, or revisited</div> <div>Loop continuously</div> 

2			
30 sec.			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	Continue	Raindrops fall where it used to snow.
	Suona (Dragon)		
	Liuqin (Hummingbird)		
	Pipa (Thunder)	<div>On Cue</div>	
	Guzheng (Winter Wind)	Finish phrase, then gently and delicately play tingsha bell once every 4-10 sec. <i>pp - mp</i>	
Group 2		Instructions	
	Chromatic Sheng (Air)	<div>On Cue</div> Finish phrase, then gently and delicately play tingsha bell once every 4-10 sec. <i>pp - mp</i>	
	Percussion (Silver Sky)	<div>On Cue</div> Yunluo D, E, F#, A, B bells only (all available registers) Hard mallets Gently and atmospherically strike one bell at a time in any order every 0.5-3 sec. Pause every 2-5 notes for 3-6 sec. <i>Sempre l.v.</i> <i>mp - mf</i>	
	Erhu (SY - Snowflake)	<div>On Cue</div> Play natural gliss. anywhere along the entire A string Free left hand tempo (within the gliss. context) Free bow <i>pp - mp</i>	
	Erhu (LT - Snowflake)	<div>On Cue</div> Play natural harmonics gliss. anywhere along the entire D string Free left hand tempo (within the gliss. context) Free bow <i>pp - mp</i>	
	Daruan (Moonlight)	<div>On Cue</div> Finish phrase, then gently and delicately play tingsha bell once every 4-10 sec. <i>pp - mp</i>	
	Cello (Snowflake)	<div>On Cue</div> Play natural harmonics gliss. anywhere along the entire D string from the nut to the end of the fingerboard Free left hand tempo (within the gliss. context) Free bow <i>pp - mp</i>	
	Double Bass (Snowflake)	<div>On Cue</div> Play natural harmonics gliss. anywhere along the entire A string from the nut to the end of the fingerboard Free left hand tempo (within the gliss. context) Free bow <i>pp - mp</i>	

3			
1 min.			
	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	Continue	Flower buds sprout where raindrops fall.
	Suona (Dragon)		
	Liuqin (Hummingbird)		
	Pipa (Thunder)	Continue tingsha bells	
	Guzheng (Winter Wind)		
Group 2		Instructions	
	Chromatic Sheng (Air)	Continue tingsha bells	
	Percussion (Silver Sky)	Continue Yunluo	
	Erhu (SY - Raindrop)	<div>On Cue</div> Finish phrase, then gently and delicately play tingsha bell once every 4-10 sec. <i>pp - mp</i>	
	Erhu (LT - Raindrop)		
	Daruan (Moonlight)	Continue tingsha bells	
	Cello (Raindrop)	<div>On Cue</div> Finish phrase, then gently and delicately play tingsha bell once every 4-10 sec. <i>pp - mp</i>	
	Double Bass (Raindrop)		

4

15 sec.

	Instrument (Character)	Instructions	Text Score
Group 1	Dizi (Phoenix)	<div>On Cue</div> Finish phrase Face each other (Pheonix and Dragon)	<i>Dragon and Phoenix (eternal best friends) bicker and argue as they fly away Eastward to catch their golden prize. They do not notice that the Golden Pearl has risen above them in the sky.</i> <i>Thunder, Moonlight, and Hummingbird are off to their midday nap.</i> <i>New blossoms open up to greet Silver Sky.</i> <i>First Spring Breeze is almost here.</i>
	Suona (Dragon)	‘Play’ long flutes (one in each hand) by swinging them in the air The result should be a series of air/wind residual pitches	
	Liuqin (Hummingbird)	<div>On Cue</div> Finish phrase, then gently and delicately play tingsha bell once every 4-10 sec. <i>pp - mp</i>	
	Pipa (Thunder)	Continue tingsha bells	
	Guzheng (Winter Wind)		
Group 2		Instructions	
	Chromatic Sheng (Air)	Continue tingsha bells	
	Percussion (Silver Sky)	Continue Yunluo	
	Erhu (SY - Raindrop)	Continue tingsha bells	
	Erhu (LT - Raindrop)		
	Daruan (Moonlight)		
	Cello (Raindrop)		
	Double Bass (Raindrop)		

5

Conductor:

finish with Dizi, Suona, and Percussion.

30 sec.

	Instrument (Character)	Instructions
Group 1	Dizi (Phoenix)	<div>On Cue</div> STOP
	Suona (Dragon)	
	Liuqin (Hummingbird)	
	Pipa (Thunder)	
	Guzheng (Winter Wind)	
Group 2		
	Chromatic Sheng (Air)	
	Percussion (Silver Sky)	
	Erhu (SY - Raindrop)	
	Erhu (LT - Raindrop)	
	Daruan (Moonlight)	
	Cello (Raindrop)	
	Double Bass (Raindrop)	

Fine

Il Viaggio di Dante

for any traditional Chinese instrument and Western ensemble

Rita Ueda

2021

This score was created on the unceded traditional lands
of the xwməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish),
and Səl'ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.
I am grateful to the Coast Salish people for the opportunity
to live, learn, create, and grow on this land.

Il Viaggio di Dante

for any traditional Chinese instrument and chamber orchestra

Instruments:

- Soloist playing any pitched traditional Chinese instrument (guzheng, sanxian, sheng, suona etc.)
- 2 Flutes
- 2 Oboes
- 2 Clarinets in B^b
- 1 Bassoon
- 2 Horns in F
- Percussion:
- waterphone (C[#] based A pentatonic)
 - Snare drum
 - Small China cymbal (at least 7”) – place on snare drum
 - Suspended cymbal (at least 12”)
 - Prayer bowl
 - 3 pairs of tingsha bells (suspended)
- 2 violins
- viola
- cello
- double bass

Score in C

Movements:

1. Overture
2. Inferno
3. Skysong

Duration: 15 minutes (perceptual)

Performance Notes:

- All time indications **at the top of the score** (in minutes/seconds or tempo/metronome/clock markings) are to be estimated by the conductor's perceptual time unless otherwise stated. DO NOT use a timer.
- All time indications **on separate staves or inside boxes** are based on the individual players' perceptual time. DO NOT use a timer. DO NOT coordinate/synch with others.
- **For the musicians:** unless otherwise stated, performers are to always **play as individuals**, realizing the score without coordinating or synchronizing with others in the ensemble.
- **For the conductor: Asynchronous score** – performers will be moving from one measure to another without coordinating with others. At times, individual performers may be as far as 3 measures apart.
- The conductor will cue each player individually when

 is indicated.
- Each system is one measure.

Percussion:

Text score:

- Freely realize the *italicized* narrative/imagery/mood/characterization in each text-box measure. Additional technical instructions are given in regular type.
- Always play as an individual in relation to the ensemble - DO NOT coordinate or synch.
- However, you may coordinate with the soloist as an accompanist. the soloist is instructed to always play as an individual.
- The ensemble is instructed to play as individuals. Parts consist largely of structured improv/tasks. They are not necessarily meant to serve as an accompaniment.
- You do not necessarily have to play all the time, even when the score indicates a narrative.
- The conductor will direct the progression from one measure to another. On cue from the conductor, always finish the previous phrase, then move on to the next measure.

Solo Chinese instrument:

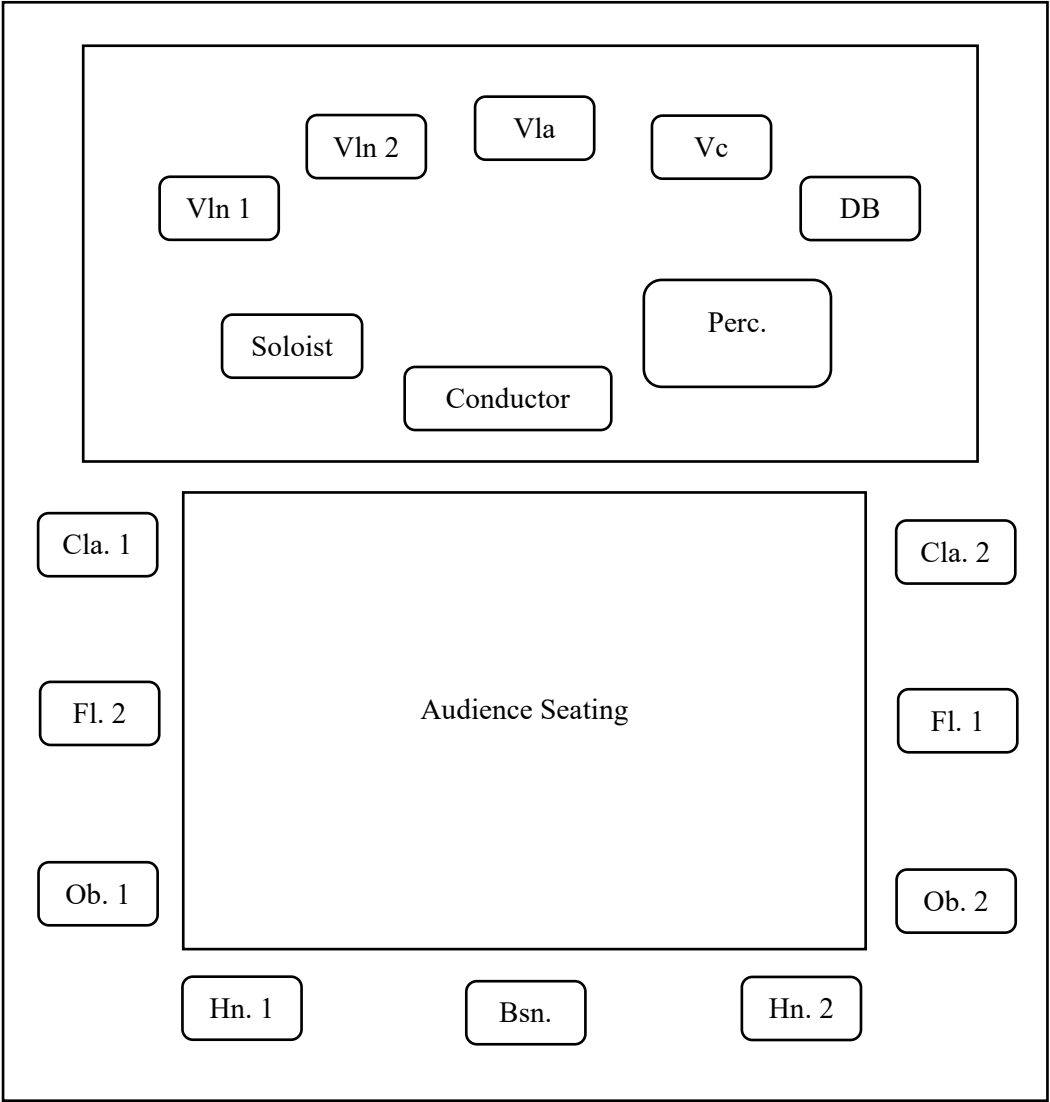
Open instrumentation: any traditional Chinese instrument may be used. Possible instruments include: guzheng, sanxian, suona, pipa, and sheng.

Text score:

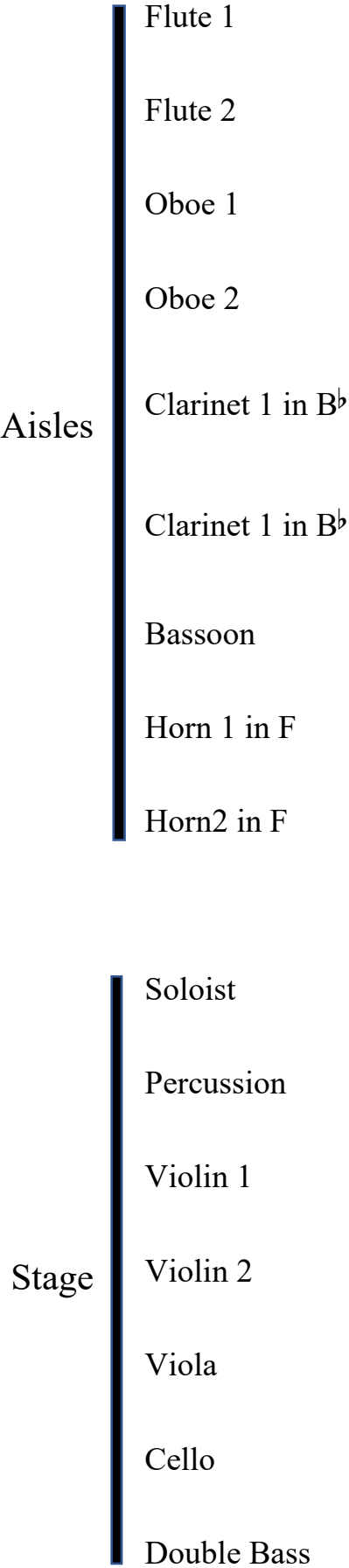
- Freely realize the narrative/imagery/mood/characterization in each text-box measure.
- Always play as an individual. DO NOT coordinate or synch with the ensemble.
- The ensemble is instructed to play as individuals as well. Parts consist largely of structured improv/tasks. They are not necessarily meant to serve as an accompaniment. **Your performance does not necessarily have to complement the ensemble.**
- You do not necessarily have to play all the time, even when the score indicates a narrative.
- The conductor will direct the progression from one measure to another. On cue from the conductor, always finish the previous phrase, then move on to the next measure.
- Performance may consist of both traditional and contemporary techniques.
- The ensemble will generally play in A major pentatonic with variable notes of the scale acting as the tonic. You may (or may not) utilize the same tuning. However, you do not have to use the same tuning throughout.

Suggested Seating Plan (not to scale):

Teatro Niccolini, Florence, Italy
Place each wind player in the level 2 boxed seating area
This may be altered depending on the architectural/logistical situation in the venue.



Score Layout:



1. Overture

Cadenza 1 "Fly away Phoenix"

Solo

[

30 sec.**

*Phoenix flies into the fading sky.
She wants to reach the sun before
it sinks into the horizon.*

→



30 sec.**

②

Solo



*She turns back to see how far she had flown, only to discover
that she had been flying as if in a broken maze.
Her path had been aimless, misshapen, and unfinished.*



Play as an individual (DO NOT coodinate or synch with others)

Perc.



Waterphone

bow

*The sky is filled with swirls of turbulence - invisible,
unexpected, and inescapable. Phoenix cannot stay the course.*

mp - f



* Unless otherwise instructed, players should perform as individuals. DO NOT coordinate/synch with others in the ensemble. Players will not necessarily be progressing from one measure to the next at the same time.

** All time indications at the top of the score (in minutes/seconds or tempo/metronome/clock markings) are to be estimated by the conductor’s perceptual time unless otherwise stated. DO NOT use a timer.

All time indications on separate staves or inside boxes are based on the individual players' perceptual time. DO NOT use a timer. DO NOT coordinate/synch with others.

1 min.

* ON CUE - conductor will cue each player marked with **ON CUE** individually. Players will always finish previous phrase, then move on to current measure.

1 min.

Begin ON CUE*

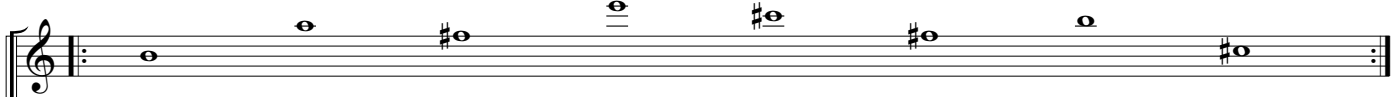
(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 6 sec. per note)

Slur (and breath) ad libitum, sempre legato

4

Fl. 1



Variable **SOFT** dynamics [*pp* - *mp*]

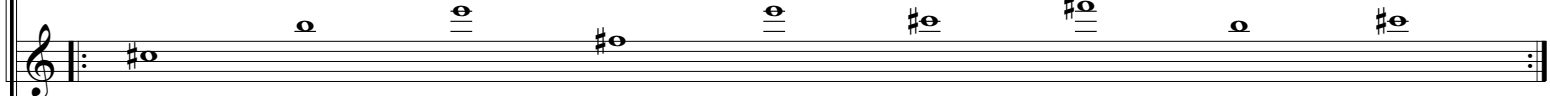
Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (1- 5 sec. per note)

Slur (and breath) ad libitum, sempre legato

Fl. 2



Variable **SOFT** dynamics [*pp* - *mp*]


Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (1- 5 sec. per note)

Slur (and breath) ad libitum, sempre legato

Ob. 1



Variable **SOFT** dynamics [*pp* - *mp*]


Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (1- 5 sec. per note)

Slur (and breath) ad libitum, sempre legato

Ob. 2



Variable **SOFT** dynamics [*pp* - *mp*]

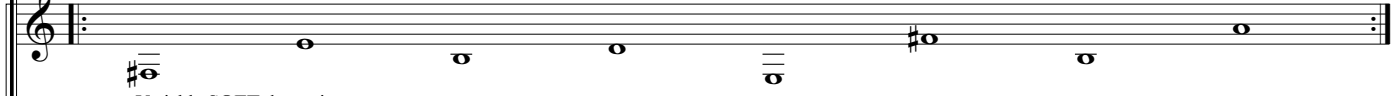
Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 6 sec. per note)

Slur (and breath) ad libitum, sempre legato

B♭ Cl. 1



Variable **SOFT** dynamics [*pp* - *mp*]

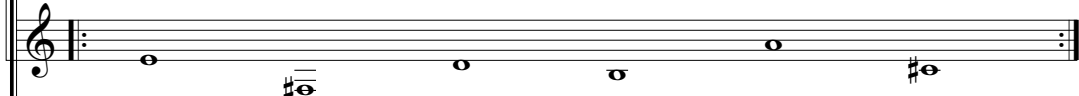
Begin ON CUE*

(you will not be starting together)

Melodiously and poetically **repeat continuously** with variable durations (2- 6 sec. per note)

Slur (and breath) ad libitum, sempre legato

B♭ Cl. 2




Variable **SOFT** dynamics [*pp* - *mp*]

ON CUE

finish previous measure, then play below

Simile


Bsn.



Variable **SOFT** dynamics [*pp* - *mp*]


Hn. 1

Continue




Hn. 2

Continue




Solo

They call out to Phoenix, expecting her to lead them to the light...




Continue

Gradually decrease bowing and increase mallet




Vln. 1

Continue




Vln. 2

Continue




Vla.

Continue




Vc.

Continue



D.B.

Continue



"Disappear one by one"

1 min.

5

Fl. 1

ON CUE

 finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Fl. 2

ON CUE

 finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Ob. 1

ON CUE

 finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Ob. 2

ON CUE

 finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

B♭ Cl. 1

ON CUE

 finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

B♭ Cl. 2

ON CUE

 finish previous measure, then play below

Simile

Variable SOFT dynamics [pp - p]

Bsn.

Continue

Hn. 1

Continue

Hn. 2

Continue

Solo

... but with her wings are already on fire. She can only fall into the chasm below.

Voices (not realizing how miserably Phoenix had failed) disappear one by one into the void.

Perc.

ON CUE

Waterphone

hard mallet + 1 super ball mallet

The sun disappears below the horizon just as the sky fills up. Phoenix (whose wings have already started to burn) can no longer fly correctly.

Transition from hard mallet to super ball mallet (by m. 7)

pp - p (you will not be audible at first)

Vln. 1

ON CUE

 finish previous measure, then

STOP

Vln. 2

ON CUE

 finish previous measure, then

STOP

Vla.

ON CUE

 finish previous measure, then

STOP

Vc.

ON CUE

 finish previous measure, then

STOP

D.B.

ON CUE

 finish previous measure, then

STOP

30 sec.

⑥

Fl. 1

[

ON CUE

finish previous meaure, then

STOP

]

Fl. 2

[

ON CUE

finish previous meaure, then

STOP

]

Ob. 1

[

ON CUE

finish previous meaure, then

STOP

]

Ob. 2

[

ON CUE

finish previous meaure, then

STOP

]

B♭ Cl. 1

[

Continue

]

B♭ Cl. 2

[

Continue

]

Bsn.

[

ON CUE

finish previous meaure, then

STOP

]

Hn. 1

[

Continue

]

Hn. 2

[

ON CUE

finish previous meaure, then

STOP

]

Solo

[

Continue

]

Perc.

[

Continue

]



30 sec.

⑦

B♭ Cl. 1

[

Continue

]

B♭ Cl. 2

[

ON CUE

finish previous meaure, then

STOP

]

Hn. 1

[

ON CUE

finish previous meaure, then

STOP

]

Solo

[

ON CUE

finish phrase, then

STOP

]

Perc.

[

Waterphone

1 super ball mallet

Phoenix (struggling to keep flying) descends into the void.

]



⑧

B♭ Cl. 1

[

ON CUE

finish previous measure, then play below

Simile (play once only)

mp

]

Perc.

[

ON CUE

finish phrase, then

STOP

]

Freely gliss. (does not have to be linear) as high as possible, holding any pitch(es) along the way to growl

gliss.

]

attacca

2. Inferno

"Something burning..."

30 sec.

Bsn. [

ON CUE Repeat continuously

Remove reed from instrument

Imitate a bird screeching

Wildly crow + emboucher gliss. up/down with the reed only

4-10 seconds duration followed by a full breath

mp

Solo [

Waking up to the smell of acrid smoke

Perc. [

Snare Drum (snare on)

2 super ball mallets

Cauldron of boiling lava gradually fill the air with toxic fumes...

Rub the skin with 2 super ball mallets

Soft and sparse at first, but increasingly dense and present

mf

15 sec.

②

Fl. 1 []
ON CUE Repeat continuously
 Remove head joint from instrument
 Imitate a mysterious wild bird
 Wildly push/pull finger in/out of the headjoint while playing with a normal high register emboucher
 1-6 seconds duration followed by a full breath
mp

Fl. 2 []
ON CUE Repeat continuously
 Remove head joint from instrument
 Imitate a mysterious wild bird
 Wildly push/pull finger in/out of the headjoint while playing with a normal high register emboucher
 1-6 seconds duration followed by a full breath
mp

Ob. 1 []
ON CUE Repeat continuously
 Imitate a large bird calling
 Wildly embouchure gliss. up/down while flutter tounging
 2-5 seconds duration followed by a full breath
 flutter ,
mp non cresc.

Ob. 2 []
ON CUE Repeat continuously
 Remove reed from instrument
 Imitate a bird screeching
 Wildly crow + embouchure gliss. up/down with the reed only
 1-5 seconds duration followed by a full breath
p

B♭ Cl. 1 []
ON CUE Repeat continuously
 Remove mouthpiece from instrument
 Imitate a bird screeching
 Wildly growl + embouchure gliss. up/down anywhere with the mouthpiece only
 1-5 seconds duration followed by a full breath
p

B♭ Cl. 2 []
ON CUE Repeat continuously
 Remove mouthpiece from instrument
 Imitate a bird screeching
 Wildly growl + embouchure gliss. up/down anywhere with the mouthpiece only
 1-5 seconds duration followed by a full breath
p

Bsn. []
 Continue
(mf) non cresc. (mf)

Hn. 1 []
ON CUE Repeat continuously
 Imitate a wild bird screeching
 Free and wild 1/2 valve lip gliss. up/down with puffed cheeks
 1-4 seconds duration followed by a full breath
p

Hn. 2 []
ON CUE Repeat continuously
 Imitate a wild bird screeching
 Free and wild 1/2 valve lip gliss. up/down with puffed cheeks
 1-4 seconds duration followed by a full breath
p

Solo []
Phoenix furiously flaps her burning wings, only to spread the flickering embers farther away...

Perc. []
 Continue

All Woodwinds

Hn. 1, 2

45 sec.

③
All
Wd.

Hn.
1, 2

Solo

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Continue (non unis.) Play with increasing density, volume and wildness

mf *ff*

Continue (non unis.) Gliss. ad libitum (with increasing wildness)

mf *f*

Fire! Fire! Fire!

ON CUE finish previous phrase and change instruments. Then continuously repeat below:

China cymbal (place on snare drum) + **Prayer bowl** + **suspended cymbal**

2 metal beaters

A fire alarm is ringing, but its pleading howl only feeds the poisonous flames.

Imitate an out-of-control fire alarm
Wildly and constantly strike/tremolo on one instrument after another (in any order)
1-4 sec. per instrument

f - ff

ON CUE Repeat continuously

Trem. both notes, gliss top note only
9-12 sec. total duration for the whole measure (then repeat)
DO NOT coordinate/synch with others

gradually sul. pont. → sul. pont. → normal position

I II trem. gliss.

p play louder with each repetition (to *ff*)

ON CUE Repeat continuously

Trem. both notes, gliss top note only
12-15 sec. total duration for the whole measure (then repeat)
DO NOT coordinate/synch with others

gradually sul. pont. → sul. pont. → normal position

II III trem. gliss.

p play louder with each repetition (to *ff*)

ON CUE Repeat continuously

Trem. both notes, gliss top note only
13-17 sec. total duration for the whole measure (then repeat)
DO NOT coordinate/synch with others

gradually sul. pont. → sul. pont. → normal position

III IV trem. gliss.

p play louder with each repetition (to *ff*)

ON CUE Repeat continuously

Trem. both notes, gliss top note only
15-18 sec. total duration for the whole measure (then repeat)
DO NOT coordinate/synch with others

gradually sul. pont. → sul. pont. → normal position

II III trem. gliss.

p play louder with each repetition (to *ff*)

ON CUE Repeat continuously

15-18 sec. total duration for the whole measure (then repeat)
DO NOT coordinate/synch with others

gradually sul. pont. → sul. pont. → normal position

IV trem. gliss.

p play louder with each repetition (to *ff*)

Ob. 1

Gli Altri
Woodwinds

Hn. 1

Hn. 2

Conductor: CUE Oboe 1 first
CUE all other woodwinds individually

1 min.

Ob. 1

④

ON CUE

Continuously play concert 'A'
Other woodwinds will be tuning up
Breathe as needed

f

Ob. 1

Ob. 2

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Gli Altri Wd.

ON CUE

non unis.

Reassemble your instrument, then tune up (Oboe 1 will be playing concert 'A')

Once in tune, keep playing concert 'A' (5-10 sec. duration followed by a full breath)

Variable dynamics [*mp* - *f*]

Hn. 1

Hn. 1, 2

Hn. 2

Solo

Perc.

[*f* - *ff*]

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

lip trill

f

lip trill

f

Continue

Continue

trem. gliss.

as high as possible

ff

ON CUE

Finish previous phrase, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

trem. gliss.

as high as possible

ff

ON CUE

Finish previous measure, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

trem. gliss.

as high as possible

ff

ON CUE

Finish previous measure, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

trem. gliss.

as high as possible

ff

ON CUE

Finish previous measure, then repeat continuously

Normal bow position
trem. both notes, gliss top note only
5-10 sec. duration (then repeat)

trem. gliss.

as high as possible

ff

45 sec.

5

Fl. 1

ON CUE Finish previous phrase, then repeat continuously
4-10 sec. total duration followed by a full breath (DO NOT synch with others)

Fl. 2

ON CUE Finish previous phrase, then repeat continuously
4-10 sec. total duration followed by a full breath (DO NOT synch with others)

Ob. 1

ON CUE Finish previous phrase, then repeat continuously
4-10 sec. total duration followed by a full breath (DO NOT synch with others)

Ob. 2

ON CUE Finish previous phrase, then repeat continuously
4-10 sec. total duration followed by a full breath (DO NOT synch with others)

B♭ Cl. 1

ON CUE Finish previous phrase, then repeat continuously
4-10 sec. total duration followed by a full breath (DO NOT synch with others)

B♭ Cl. 2

ON CUE Finish previous phrase, then repeat continuously
4-10 sec. total duration followed by a full breath (DO NOT synch with others)

Bsn.

ON CUE Finish previous phrase, then repeat continuously
4-10 sec. total duration followed by a full breath (DO NOT synch with others)

Hn. 1, 2

Continue

Solo

Perc.

ON CUE
China cymbal (placed face up) on snare drum
bow
Screaming as you burn...
Bow continuously (fast bow speed)
ff

Vln. 1

Continue

Vln. 2

Continue

Vla.

Continue

Vc.

Continue

D.B.

Continue

All Woodwinds

"Smoldering"

Conductor: CUE all woodwinds and brass individually

30 sec.

⑥

All Wd.

[

ON CUE (non unis.) finish breath, then STOP

Hn. 1, 2

[

ON CUE (non unis.) finish breath, then STOP

Solo

[

ON CUE finish phrase, then STOP

Perc.

[

Continue

ff

Vln. 1

[

II

III

ff

Vln. 2

[

II

III

ff

Vla.

[

II

III

ff

Vc.

[

II

III

ff

D.B.

[

III

ff

ON CUE Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape 5-10 seconds per note (free bow direction/speed/pressure)

ON CUE Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape 5-10 seconds per note (free bow direction/speed/pressure)

ON CUE Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape 5-10 seconds per note (free bow direction/speed/pressure)

ON CUE Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape 5-10 seconds per note (free bow direction/speed/pressure)

ON CUE Finish previous measure, then repeat continuously

Bow the wrapped part of the strings behind the bridge, producing a scrape 5-10 seconds per note (free bow direction/speed/pressure)



20 sec.

⑦

Perc.

[

ON CUE finish previous bow, then continuously play below

China cymbal on snare drum + Suspended cymbal + Prayer bowl

bow

Inferno vaporizes everything and everyone, leaving behind a trail of black ash and toxic fumes

Bow one instrument after another (full bow) in any order (instruments may be repeated, skipped or revisited) then rest (let resonate) 0.5-2 sec. before bowing again

ff

Vln. 1

[

ON CUE finish phrase, then STOP

Vln. 2

[

ON CUE finish phrase, then STOP

Vla.

[

ON CUE finish phrase, then STOP

Vc.

[

ON CUE finish phrase, then STOP

D.B.

[

ON CUE finish phrase, then STOP

30 sec.

Solo

Continue

ff

8

Perc.

f



30 sec.

ON CUE

A swirl of black ash fly through the sky, vaporizing everyone but Phoenix. She is filled with regret and despair...

Continue bowing

Inferno flies off into the atmosphere in search of new victims

f

9

Solo

Perc.

dissolve into the sky (ever present danger)

pp

30 sec.

Continue

p

10

Solo

Perc.

ON CUE

finish phrase, then

STOP

Cadenza 2 "Rebirth"

Continue the cadenza into next movement

30 sec.

... it is time for Phoenix to finally burn up, only to be reborn from its ashes...

11

Solo

attacca

3. Skysong

"A single ray of light..." 20 sec.

Solo

CONTINUE from previous movement

Phoenix sees a ray of light piercing through the clouds

"... and another..."

45 sec.

2

Solo

More rays appear, lighting up the sky

Perc.

ON CUE continuously play below

Waterphone + Prayer bowl + Tingsha bells (3 pairs = 6 bells, suspended)
metal beater

As a matter of fact, the sky has been singing all along...

Delicately and melodiously strike the instruments every 1-5 sec. in any order
Instruments may be repeated, skipped, or revisited

[pp - mp]

"... and many more" 15 sec.

3

Solo

Continue

Perc.

Continue

[pp - mp]

mf

ON CUE Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others

non trem.

trem. gliss.

Vln. 1

mp

play softer with each repetition (to pp)

ON CUE Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others

non trem.

trem. gliss.

Vln. 2

mp

play softer with each repetition (to pp)

ON CUE Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others

non trem.

trem. gliss.

Vla.

mp

play softer with each repetition (to pp)

ON CUE Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others

non trem.

trem. gliss.

Vc.

mp

play softer with each repetition (to pp)

ON CUE Finish previous measure, then repeat continuously
Smoothly and continuously trem. harm. gliss. as slow as possible from one harmonic node to another

non trem.

trem. harm. gliss.

D.B.

mp

play softer with each repetition (to pp)

"A song from the sky"

Conductor: cue Bsn. first
cue Ob. 1, 2 and Hn 1, 2 individually

1 min.

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and breath) ad libitum, sempre legato

Non unis. DO NOT coordinate with others

④
Ob.
1, 2

Variable **SOFT** dynamics [*pp* - *mp*]

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and breath) ad libitum, sempre legato

DO NOT coordinate with others

Bsn.

Variable **SOFT** dynamics [*pp* - *mp*]

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and breath) ad libitum, sempre legato

Non unis. DO NOT coordinate with others

Hn.
1, 2Variable **SOFT** dynamics [*pp* - *mp*]

Solo

Phoenix sings to the sky

Continue

Perc.

 $(m\mathfrak{f})$

Continue

Vln. 1

(pp)

Continue

Vln. 2

(pp)

Continue

Vla.

(pp)

Continue

Vc.

(pp)

Continue

D.B.

(pp)

Vln. 1, 2

"Many voices from the sky"

Conductor: cue Fl. 1, 2 and Cl.1, 2 individually

1 min.

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and breath) ad libitum, sempre legato

Non unis. DO NOT coordinate with others

Variable **SOFT** dynamics [*pp* - *mp*]

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and breath) ad libitum, sempre legato

Non unis. DO NOT coordinate with others

Variable **SOFT** dynamics [*pp* - *mp*]

ntinue

continue (non unis.)

Play melodiously

The rays of light call Phoenix back to the sky

Continue

 (mf)

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and bow) ad libitum, sempre legato

Non unis. DO NOT coordinate with others

Variable **SOFT** dynamics [*pp* - *mp*]

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and breath) ad libitum, sempre legato

DO NOT coordinate with others

Variable SOFT dynamics [*pp* - *mp*]

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and bow) ad libitum, sempre legato

DO NOT coordinate with others

Variable **SOFT** dynamics [*pp* - *mp*]

ON CUE Melodiously and poetically **repeat continuously**

With variable durations (0.5- 5 sec. per note), but playing white notes longer than black notes

Slur (and bow) ad libitum, sempre legato

DO NOT coordinate with others

Variable **SOFT** dynamics [*pp* - *mp*]

30 sec.

6

Fl. 1

Continue

[pp - mp]

Fl. 2

ON CUE

finish previous measure, then STOP

Ob. 1

ON CUE

finish previous measure, then STOP

Ob. 2

Continue

[pp - mp]

B♭ Cl. 1

ON CUE

finish previous measure, then STOP

B♭ Cl. 2

Continue

[pp - mp]

Bsn.

ON CUE

finish previous measure, then STOP

Hn. 1

Continue

[pp - mp]

Hn. 2

ON CUE

finish previous measure, then STOP

Solo

Continue

Perc.

Continue

(mf)

All Strings

Continue (non unis.)

[pp - mp]

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Conductor: more time for last 3 cues**

1 min.

7

Fl. 1

Ob. 2

B♭ Cl. 2

Hn. 1

Solo

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

ON CUE

finish previous measure, then

STOP

Continue

(*mf*)

[*pp* - *mp*]

** The conductor should allow more time for the last 3 cues to create a more soloistic transition to the next measure.

30 sec.

8

Solo

Continue

Perc.

Continue

[pp - mp]

15 sec.

9

Solo

Continue

Perc.

ON CUE

 finish phrase, then

STOP

Cadenza 3 "Return to the sky"

10

Solo

1 min.

Phoenix elegantly flutters her multi-coloured wings...

"Return to the sky"

10 sec.

11

Solo

... and flies away into the sky...

Vln. 1

ON CUE

 Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others
trem. gliss. non trem.
mp *pp*

Vln. 2

ON CUE

 Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others
trem. gliss. non trem.
mp *pp*

Vla.

ON CUE

 Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others
trem. gliss. non trem.
mp *pp*

Vc.

ON CUE

 Finish previous measure, then repeat continuously
Trem. gliss. as slow as possible - do not coordinate with others
trem. gliss. non trem.
mp *pp*

D.B.

ON CUE

 Finish previous measure, then repeat continuously
Smoothly and continuously trem. harm. gliss. as slow as possible from one harmonic node to another
non trem.
III trem. gliss.
mp *pp*

"Into the atmosphere"

20 sec.

12

Solo

Continue


Vln. 1

ON CUE


finish previous trem. gliss. then continuously repeat the following (free bow)


4-8 sec. per note/bow

non trem.



pp

Dispari volte: 

Pari volte: 


Vln. 2

ON CUE


finish previous trem. gliss. then continuously repeat the following (free bow)


4-8 sec. per note/bow

non trem.



pp

Dispari volte: 

Pari volte: 

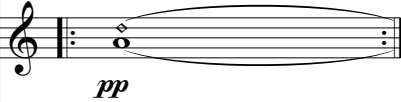
Vla.

ON CUE


finish previous trem. gliss. then continuously repeat the following (free bow)


4-8 sec. per note/bow

non trem.



pp

Dispari volte: 

Pari volte: 


Vc.

ON CUE


finish previous trem. gliss. then continuously repeat the following (free bow)


4-8 sec. per note/bow

non trem.



pp

Dispari volte: 

Pari volte: 

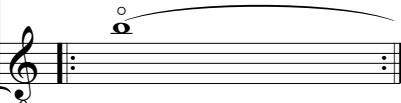
D.B.

ON CUE


finish previous trem. gliss. then continuously repeat the following (free bow)


4-8 sec. per note/bow

non trem.



pp

Dispari volte: 

Pari volte: 

All Strings

Conductor: swiftly cue all winds in counter-clockwise order according to seating position **beginning with Hn. 1**
Do this 3 times (cues A, B, C), slowing down with each cue cycle

15 sec.

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

13

FL. 1

CUE A

CUE B

CUE C

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

FL. 2

CUE A

CUE B

CUE C

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

Ob. 1

CUE A

CUE B

CUE C

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

Ob. 2

CUE A

CUE B

CUE C

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

Bb Cl. 1

CUE A

CUE B

CUE C

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

Bb Cl. 2

CUE A

CUE B

CUE C

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

Bsn.

CUE A

CUE B

CUE C

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

Hn. 1

CUE A

CUE B

CUE C

On cues A, B, C

Conductor will cue counter-clockwise around the room according to seating position
Repeated 3 times: cues A, B, C
On each cue: play bell-like accent and hold the note until next cue

Hn. 2

CUE A

CUE B

CUE C

Solo

Continue

All Strings

Continue (non unis.)

(pp)

14

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

Solo

Perc.

All Strings

Finish together

Finish together

Finish together

Finish together

Finish together

Finish together

Finish together

Finish together

Finish together

Finish together

Prayer bowl
metal beater

f

l.v.

Play ONE final phrase

Birds Calling... from the Canada in You

for shō, suona/sheng and orchestra

Rita Ueda
2022

This work was commissioned and premiered
with the generous support from the
Azrieli Foundation



This work was created on the unceded traditional lands
of the xwməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish),
and Səl'ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.
I am grateful to the Coast Salish people for the opportunity
to learn, share, and grow on this land.

Birds Calling... from the Canada in You

for shō, suona/sheng and orchestra

Instruments:

Total performing forces: shō, suona (doubling on sheng), 3 flutes (flute 3 doubling on piccolo), 2 oboes, English horn in F, 2 clarinets in Bb, bass clarinet in Bb, 2 bassoons, contrabassoon, 4 horns in F, 3 trumpets in C, 2 tenor trombones, bass trombone, tuba, timpani (1 player, 3 timpani), percussion (3 players), harp, and strings

Distribute the ensemble into 5 groups (four three balcony levels, choir loft, and stage)
See suggested seating plan on page v and score layout on page vi

Level 3 Balcony (Balcon)

Piccolo
English horn in F
Bass clarinet in Bb
Contrabassoon

Level 2 Balcony (Mezzanine)

Flute 1
Oboe 1
Clarinet 1 in Bb
Bassoon 1

Level 1 Balcony (Corbeille)

Flute 2
Oboe 2
Clarinet 2 in Bb
Bassoon 2

Choir Loft + Balcony Level 1 (Choeur + Mezzanine)

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Stage (Scène)

Timpani (1 player), 3 timpani with approximate sizes: 32”, 26”, and 23” (or smaller), prepared with:
3 lower octave crotales disks (‘D’, ‘F#’ and ‘A’ from Percussion 2), 5 China cymbals - 1 large (22”) and 4 small (10” or less) preferred

Percussion (3 players, see instructions on page v):

Percussion 1: Audubon bird call, clash cymbals (pair), starting pistol (may be replaced with snare drum rim shot if this instrument cannot be used for legal/safety reasons), thunder sheet (large preferred), waterphone in D pentatonic, 3 woodblocks (low, medium, high)

Percussion 2: Audubon bird call, bass drum, waterphone in A pentatonic, and crotales (2 octaves) – remove the lower octave ‘D’ and ‘A’ disks for the Timpanist (prepared timpani)

Percussion 3: Audubon bird call, 3 sets of finger cymbals (Tingsha cymbals preferred), snare drum, tam-tam, vibraphone

Harp

Solo Shō (Japanese mouth organ)
Solo Suona (Chinese shawm, ‘D’ and ‘G’ instruments) / Traditional Sheng (Chinese mouth organ)

Violin I
Violin II
Viola
Cello
Double Bass

Transposed score

Movements:

1. Phoenix Flies Over the Ocean of Dreams
2. Birds Canada
3. Danger!
4. From the Canada in You

Duration: 27 minutes

Notes:

Asynchronous score unless otherwise indicated. Performers are to play the measures independently and NON-SIMULTANEOUSLY from one another (including stand partners).

Perceptual time unless otherwise indicated:

- All time indications in minutes/seconds ABOVE the staff system are based on the **CONDUCTOR’S PERCEPTUAL** time. **DO NOT** use a timer.
- All time indications in minutes/seconds on **INDIVIDUAL STAVES** or **BOXES** are based on the player’s **PERCEPTUAL** time. **DO NOT** use a timer or synch/coordinate with others.

NOTATION IS ONLY A GUIDE for the sheng/suona. The performer will prioritize the communication of the artistic intentions of the score over exact notes and timing.

Timpani: 1 player, 3 timpani, approximate sizes: 32”, 26”, and 23” or smaller

Instruments for preparation:

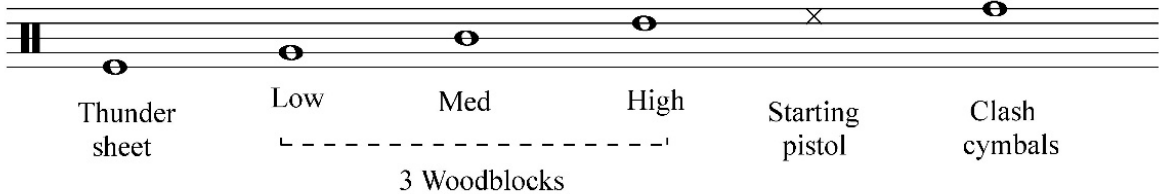
- 3 Lower octave crotales disks (‘D’, ‘F#’, and ‘A’ removed from Percussion 2’s full range crotales)
- 1 Medium China cymbal (22” preferred)
- 4 small China cymbals (various sizes, 10” or smaller preferred)

Size (approximate)	Instructions
32”	No preparation
26”	Bow the ‘D’ crotales disk close to the edge while stepping/releasing the pedal
	Bow the ‘F#’ crotales disk close to the edge while stepping/releasing the pedal
	Bow the 22” China cymbal placed face up on top while stepping/releasing the pedal
23” or smaller	Strike/scrape 4 small China cymbals placed face up on top of the timpani while stepping/releasing the pedal. Position the biggest cymbal off-centre and the other 3 along the rim.
	Bow the ‘A’ crotales disk close to the edge while stepping/releasing the pedal

Percussion: 3 players

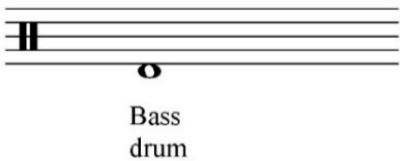
Percussion 1:

- Audubon bird call
- clash cymbals (pair)
- starting pistol (may be replaced with snare drum rim shot if this instrument cannot be used for legal/safety reasons)
- thunder sheet (large preferred)
- waterphone (D pentatonic)
- 3 woodblocks (low, medium, high)



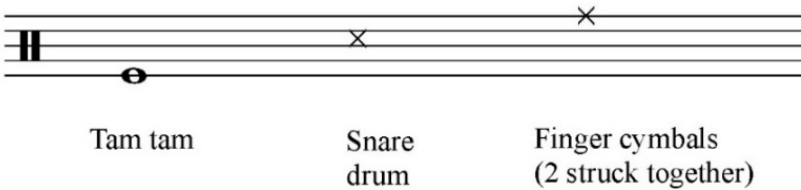
Percussion 2:

- Audubon bird call
- bass drum
- waterphone (A pentatonic)
- crotales (2 octaves) – play on the upper octave, remove the lower octave ‘D’, ‘F#’, and ‘A’ disks for the Timpanist (prepared timpani)



Percussion 3:

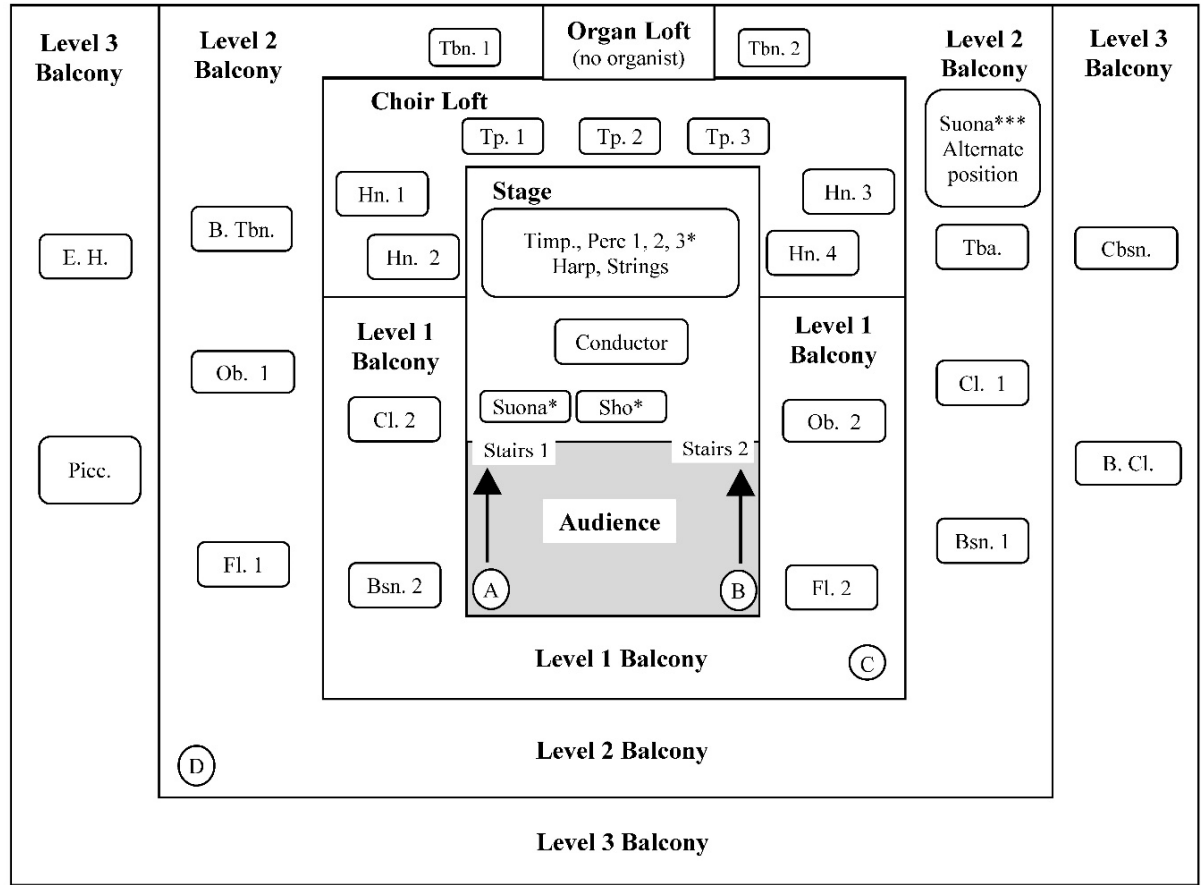
- Audubon bird call
- 3 sets of finger cymbals (Tingsha bells preferred)
- snare drum
- Tam-tam
- vibraphone (motor OFF, pedal always down)



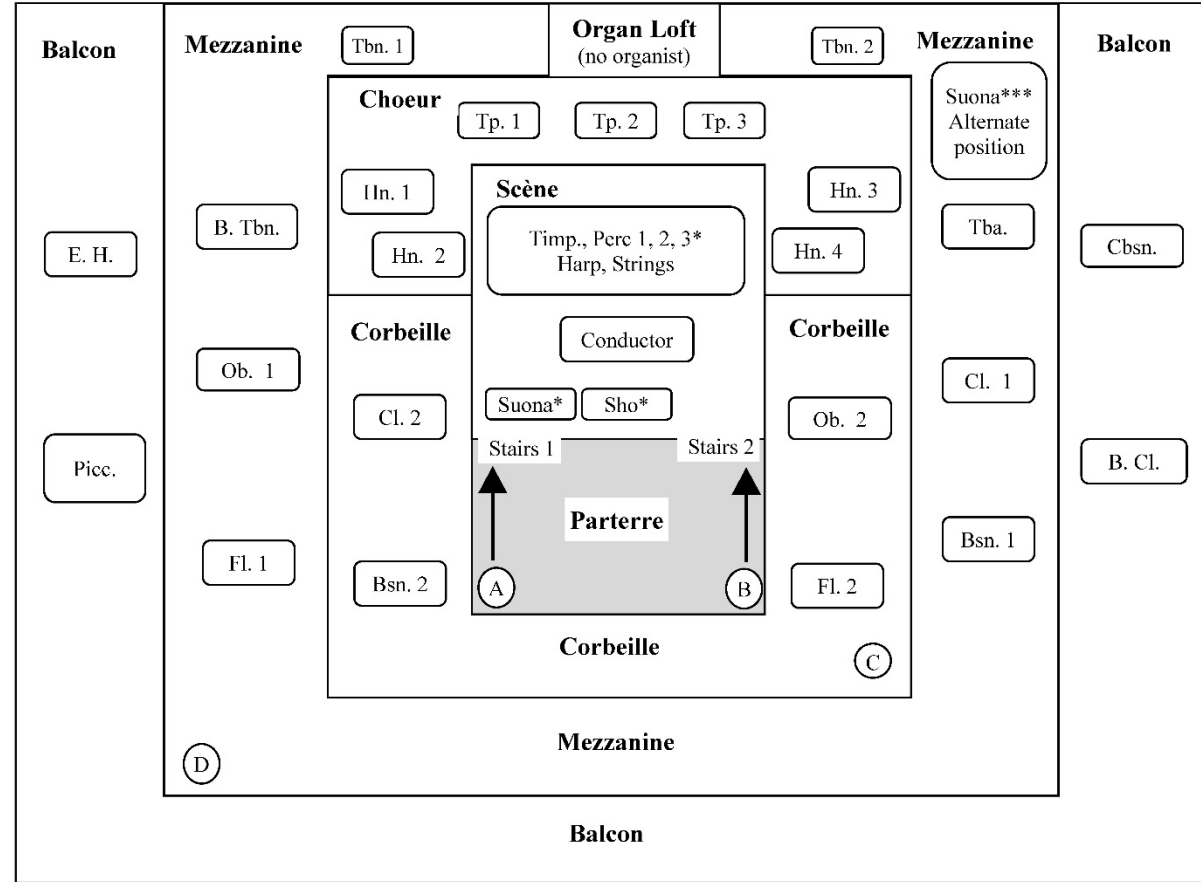
Suggested Seating Plan (not to scale)

This piece requires a venue with 3 levels of balconies and a choir loft. Below is the general seating plan followed by the plan used for *La Maison Symphonique, Place Des Arts* in Montréal, Canada.

Players are distributed throughout the venue to create a 3D ‘in-the-round’ experience that incorporates height, distance, and surround sound elements.



Maison Symphonique, Place des Arts in Montréal, Canada



* Off stage positions:

Perc. 2 – in the aisles, Level 1 Balcony (Corbeille) at point (A)

Perc. 3 – in the aisles, Level 2 Balcony (Mezzanine) at point (D)

Suona – begin 1st movement with the Sheng at Audience (Parterre) (A), walking to stage via Stairs 1. Have ‘D’ suona set up on stage (2nd movement) and have ‘G’ suona on standby backstage (4th movement).

Shō – begin 1st movement at Audience (Parterre) (B), walking to stage via Stairs 2.

Score Layout

Score layout is based on the suggested seating plan (see page iv):

Balcon	Flute 3 / Piccolo
	English Horn in F
	Bass Clarinet in B \flat
	Contrabassoon
Mezzanine	Flute 1
	Oboe 1
	Clarinet 1 in B \flat
	Bassoon 1
Corbeille	Flute 2
	Oboe 2
	Clarinet 2 in B \flat
	Bassoon 2
Choeur and Mezzanine	Horns 1, 2, 3, 4 in F
	Trumpets 1, 2, 3 in C
	Trombones 1, 2
	Bass Trombone
	Tuba
Scène	Timpani
	Percussion 1
	Percussion 2
	Percussion 3
	Harp
	Shō (begin off stage at Audience (Parterre) exit ②)
	Suona / Sheng (begin off stage at Audience (Parterre) exit ①)
	Violin I
	Violin II
	Viola
	Cello
	Double Bass

Transposed Score

Asynchronous*
Perceptual Time**

for Naomi Sato, Zhongxi Wu, and 1’Orchestre Métropolitain de Montréal

Birds Calling... from the Canada in You

Rita Ueda

1. Phoenix Flies Over the Ocean of Dreams

"Ocean Calling Phoenix"

20 sec.

Scène

Timpani

32" timpani
2 Super ball mallets

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Imitate a whale call by freely rubbing the super ball mallets close to the rim (2-5 sec. per stroke plus 2-8 sec. of resonance) while gently stepping/releasing the pedal

Variable medium-loud dynamics [*mf* - *f*]

Continue until measure ⑤



Percussion 1

Waterphone (D pentatonic)
bow

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Melodiously and poetically bow any 1-7 rods (either direction) every 0.5 - 6 sec. while constantly swirling the instrument

Various medium-loud dynamics [*mf* - *f*]

Continue until measure ⑤

Sempre l.v.



Percussion 2

Waterphone (A pentatonic)
bow

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Melodiously and poetically bow any 1-7 rods (either direction) every 0.5 - 6 sec. while constantly swirling the instrument

Various medium-loud dynamics [*mf* - *f*]

Continue until measure ⑤

Sempre l.v.



Percussion 3

Vibraphone (motor OFF, pedal always down)
2 bows

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Melodiously and atmospherically bow the given notes (2-6 sec. per note)
Free unmeasured phrasing

Various medium-loud dynamics [*mf* - *f*]

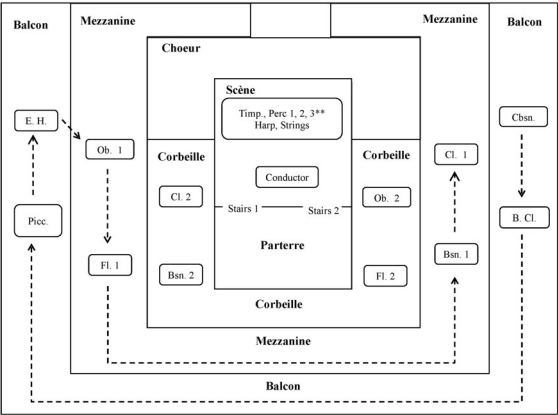
Repeat continuously until measure ⑤

Sempre l.v.

bow

Conductor: cue Mezzanine level players individually every 2.5 sec. in counterclockwise direction:

- 1) Ob. 1
- 2) Fl. 1
- 3) Bsn. 1
- 4) Cl. 1



10 sec.

3

Picc.,
E.H.,
B.Cl.,
Cbsn.

Continue

B

Fl. 1

ON CUE

Senza misura

Play as an individual: DO NOT synch/coordinate with others

White Noise Air (like the wind)

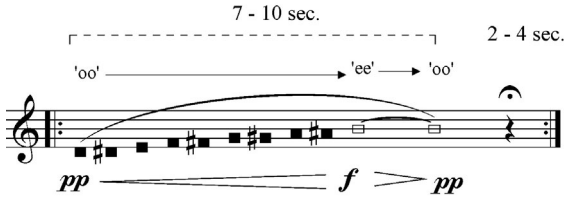
Finger the given notes (play black notes faster than white notes)

Cover embouchure hole as if to play a 'jet whistle' but blow into the the flute with considerably slower air speed (just enough to produce a white noise wind sound)

Form the vowels 'oo' (as in 'boo') and 'ee' (as in 'eel') as indicated

Repeat continuously until measure 7

You will only be audible to the audience sitting near you at first



Ob. 1

ON CUE

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Air Sound (like the wind)

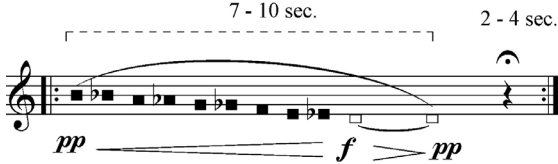
Remove reed from instrument

Blow into the body to produce pitched air sound

Finger the given notes (play black notes faster than white notes)

Repeat continuously until measure 7

You will only be audible to the audience sitting near you at first



Cl. 1
in Bb

ON CUE

Senza misura

Play as an individual: DO NOT synch/coordinate with others

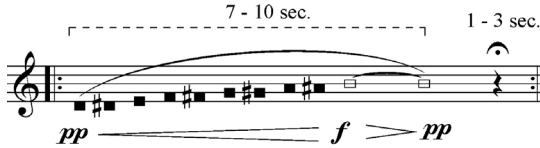
Leaky Air Sound (like the wind)

Finger the given notes (play black notes faster than white notes)

Form an 'ee' shape (as in 'eel') with your mouth to allow air to leak from both corners of the mouth

Repeat continuously until measure 7

You will only be audible to the audience sitting near you at first



Bsn. 1

ON CUE

Senza misura

Play as an individual: DO NOT synch/coordinate with others

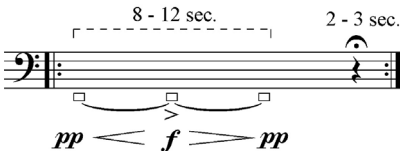
Unpitched Air Sound (like the wind)

Remove reed from instrument

Finger any note (resulting sound will be the same) and blow into the bocal

Repeat continuously until measure 7

You will only be audible to the audience sitting near you at first

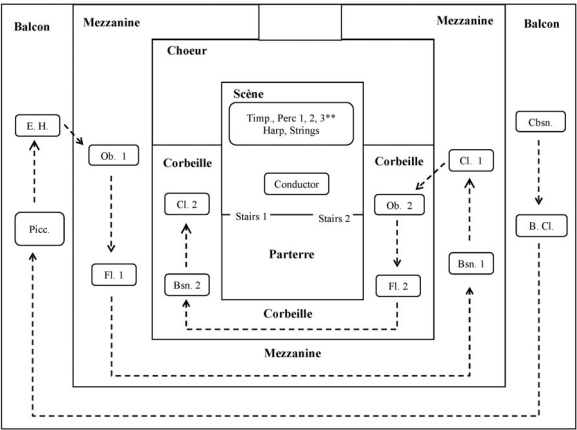


S

Timp.,
Perc. 1, 2, 3,
Hp.

Conductor: cue Corbeille level players individually every 2.5 sec. in clockwise direction:

- 1) Ob. 2
- 2) Fl. 2
- 3) Bsn. 2
- 4) Cl. 2



10 sec.

B | ④
Picc.,
E.H.,
B.Cl.,
Cbsn.

Continue

M | Fl. 1,
Ob. 1,
Cl. 1 in B \flat ,
Bsn. 1

Continue

ON CUE

Senza misura

Play as an individual: DO NOT synch/coordinate with others

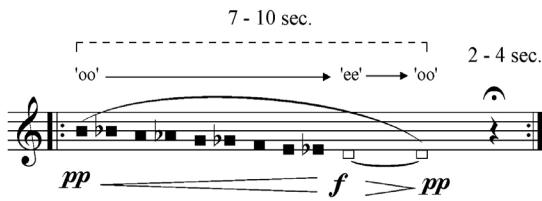
White Noise Air (like the wind)

Finger the given notes (play black notes faster than white notes)

Cover embouchure hole as if to play a 'jet whistle' but blow into the flute with considerably slower air speed (just enough to produce a white noise wind sound)

Form the vowels 'oo' (as in 'boo') and 'ee' (as in 'eel') as indicated

Repeat continuously until measure ⑦



ON CUE

Senza misura

Play as an individual: DO NOT synch/coordinate with others

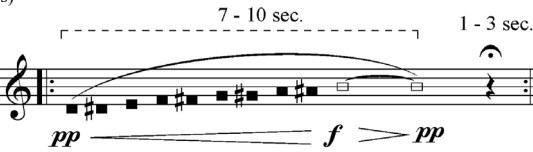
Air Sound (like the wind)

Remove reed from instrument

Blow into the body to produce pitched air sound

Finger the given notes (play black notes faster than white notes)

Repeat continuously until measure ⑦



ON CUE

Senza misura

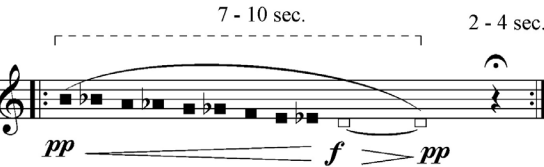
Play as an individual: DO NOT synch/coordinate with others

Leaky Air Sound (like the wind)

Finger the given notes (play black notes faster than white notes)

Form an 'ee' shape (as in 'eel') with your mouth to allow air to leak from both corners of the mouth

Repeat continuously until measure ⑦



ON CUE

Senza misura

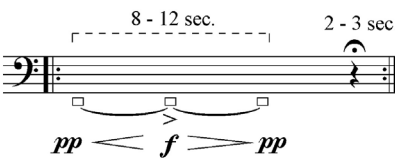
Play as an individual: DO NOT synch/coordinate with others

Unpitched Air Sound (like the wind)

Remove reed from instrument

Finger any note (resulting sound will be the same) and blow into the bocal

Repeat continuously until measure ⑦



S | Timp.,
Perc. 1, 2, 3,
Hp.

Continue

Fl. 2,
Ob. 2,
Cl. 2 in B \flat
Bsn. 2

B

♩ = 76

15 sec.

5
6
7

B | Picc.,
E.H.,
B.Cl.,
Cbsn.

M | Fl. 1,
Ob. 1,
Cl. 1 in B \flat ,
Bsn. 1

C | Fl. 2,
Ob. 2,
Cl. 2 in B \flat ,
Bsn. 2

**Ch
+
M**

Hn. in F
1, 2, 3, 4

Tpt. in C
1, 2, 3

Tbn.
1, 2

B. Tbn.

Tba.

S | Timp.,
Perc. 1, 2, 3,
Hp.

Continue *senza misura* (ignore time signature)

Finish phrase
Play 1 more time, then STOP
DO NOT finish with others

Continue *senza misura* (ignore time signature)

Finish phrase
Play 2 more times, then STOP
DO NOT finish with others

Continue *senza misura* (ignore time signature)

Finish phrase
Play 3 more times, then STOP
DO NOT finish with others

Play in time signature (synchronize with rest of brass section)

Air Sound (unpitched) like ocean waves with **Bells in the Air**

Insert mouthpiece backwards (blow into shank)
Open valve position (use both hands to securely hold instrument and mouthpiece)

Play in time signature (synchronize with rest of brass section)

Air Sound like ocean waves

Insert mouthpiece backwards (blow into shank)
Finger note as indicated (resulting pitch is approx. one semitone lower)

Play in time signature (synchronize with rest of brass section)

Air Sound like ocean waves

Insert mouthpiece backwards (blow into shank)
Any note (arrange both hands to securely hold instrument and mouthpiece)

Play in time signature (synchronize with rest of brass section)

Air Sound (unpitched) like ocean waves

Insert mouthpiece backwards (blow into shank)
Open valve position (use both hands to securely hold instrument and mouthpiece)

Finish phrase
Play 2 more times, then STOP
DO NOT finish with others

Play in time signature

"Wings of Phoenix"
Senza Misura

Variable Duration

until sho and sheng begin walking
(approx. 25 sec. according to Sho)



8

B

Picc.,
E.H.,
B.Cl.,
Cbsn.

M

Fl. 1,
Ob. 1,
Cl. 1 in B \flat ,
Bsn. 1

C

Fl. 2,
Ob. 2,
Cl. 2 in B \flat ,
Bsn. 2

Ch
+
M

Hn. in F
1, 2, 3, 4

(air sound, bells in the air)

Tpt. in C
1, 2, 3

(air sound)

Tbn. 1, 2

(air sound)

B. Tbn.

(air sound)

Tba.

(air sound)

S

26" timpani + lower octave 'D' crotales disk
Bow crotales disk while freely stepping/releasing pedal

Thunder sheet
soft mallets

Bass Drum
soft beaters

Tam-tam
soft beaters
Tremolo along the outside edge
towards the centre

Flutter gliss. (both hands, all fingers)
Imitate the fluttering of birds in flight by strumming quickly
back and forth with fingertips over the indicated range (octave span)
as you 'gliss' up/down
Keep fingers held vertically against the strings

Thunder gliss.
make the lowest octave strings rattle against each other by
playing a fast and extremely loud and forceful glissando

Sho
(off stage)

Play at Parterre exit (B)

Senza misura

Play with *teutsuri* (手移り) - traditional transition from one chord to the next,
affecting texture, voice leading, rhythm, tempo, phrasing, and dynamics

行 ー 行

Variable soft-medium dynamics [*p* - *mf*]

Conductor: cue timpani, percussion players, and harp when Sho and Sheng begin walking on stage (to their seats)

Variable Duration

while Sho and Sheng walk to their stage position

E

13

ON CUE

(after Sho and Sheng are in position)

Play 8 more times, then STOP

l.v. (continue pedalling)

Timp.

$$[p - mf]$$
ON CUE

(after Sho and Sheng are in position)

Play 10 more times, then STOP

l.v. (keep swirling)

Perc. 1

$$[mp - f]$$
ON CUE

(after Sho and Sheng are in position)

Finish phrase, then STOP

lv.

GO TO Corbeille level point ③ (see suggested seating map)
Bring Audubon bird call

Arrive by beginning of next movement

Perc. 2

 $[mp - f]$ **ON CUE**

(after Sho and Sheng are in position)

Finish phrase, then STOP

Ly.

GO TO Mezzanine level point **(D)** (see suggested seating map)
Bring Audubon bird call

Arrive by beginning of next movement

Perc. 3

$$[mp - f]$$
ON CUE

(after Sho and Sheng are in position)

Play 10 more times, then STOP

 lv

Hp.

$$[mp - f]$$

When you are on stage

Continue playing while you and Sheng SLOWLY walk to your stage position

$$[mp - f]$$

When you are on stage

Continue playing while you and Sho SLOWLY walk to your stage position

Sheng

 $[mp - f]$

S

Sho + Sheng Cadenza

Variable Duration (approx. 1 min.)

5 sec.

F

14

When Sho and Sheng sololists have stopped

26" timpani
with a 22" China cymbal face up on top
Bow cymbal while stepping/releasing pedal

bow
L.v.
(continue pedalling)

Timp.

When you and Sheng have arrived at your seats **AND** you two are the only ones left playing

Call-response cadenza (starting with sheng)

Play the following chords (non-traditional style) by melodiously overlapping the notes of each chord in any order

Each chord should begin with a single note and end as a solid chord

Exhale only (free duration within this context)

Fingered tremolo
(begin slowly at first,
gradually speed up)

Normal breathing

Slowly - - - -> As fast as possible

Sit down

Tacet until
2nd movement
measure 16

S

Sho

美 工 下 十 美

Variable medium-loud dynamics [*mf* - *f*]

mp *f*

STOP with Sheng

When you and Sho have arrived at your seats **AND** you two are the only ones left playing

Call-response cadenza (starting with you)

Play the following chords melodiously (traditional style)
One phrase per chord followed by rest while Sho plays the same chords in non-traditional style

Exhale only (free duration within this context)

Sho plays a new chord here

Fingered tremolo
(match with Sho)

Normal breathing

Put sheng down

Prepare to play 'D' Suona
(next movement)

Sheng

Variable medium-loud dynamics [*mf* - *f*]

f

STOP with Sho

Conductor: All players below begin suddenly and synchronized before proceeding *senza misura* as individuals.

"New Shores, New Birds"

5 sec.

G

16

Hp.

Plastic card gliss (credit card)
Begin suddenly and synchronized with the String section (*senza misura*)

Imitate a baby puffin by slowly scraping the corner of the plastic card vertically along the length of any **TWO wound** low-middle register strings
Free duration followed by 1-2 sec. rest

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously

Sempre l.v.



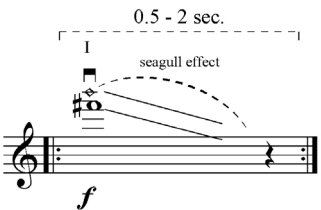
Vln. I

Begin suddenly and synchronized with other strings, then proceed as an individual without coordinating with others or stand partner (*senza misura*)

Seagull effect (indefinite pitch)
Imitate a fast-flying seabird (tern) by starting at the indicated artificial harmonics but swiftly drawing the fingers down the fingerboard (to anywhere) **WITHOUT** adjusting the distance between the fingers

Free duration within the indicated time frame

Repeat continuously



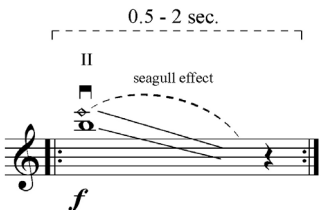
Vln. II

Begin suddenly and synchronized with other strings, then proceed as an individual without coordinating with others or stand partner (*senza misura*)

Seagull effect (indefinite pitch)
Imitate a fast-flying seabird (tern) by starting at the indicated artificial harmonics but swiftly drawing the fingers down the fingerboard (to anywhere) **WITHOUT** adjusting the distance between the fingers

Free duration within the indicated time frame

Repeat continuously



S

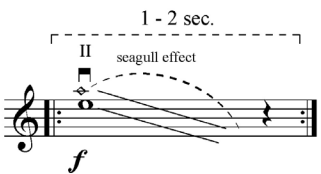
Vla.

Begin suddenly and synchronized with other strings, then proceed as an individual without coordinating with others or stand partner (*senza misura*)

Seagull effect (indefinite pitch)
Imitate a small seagull by starting at the indicated artificial harmonics but drawing the fingers down the fingerboard (to anywhere) **WITHOUT** adjusting the distance between the fingers

Free duration within the indicated time frame

Repeat continuously



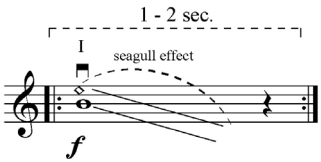
Vc.

Begin suddenly and synchronized with other strings, then proceed as an individual without coordinating with others or stand partner (*senza misura*)

Seagull effect (indefinite pitch)
Imitate a large seagull by starting at the indicated artificial harmonics but drawing the fingers down the fingerboard (to anywhere) **WITHOUT** adjusting the distance between the fingers

Free duration within the indicated time frame

Repeat continuously



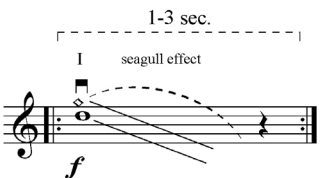
D.B.

Begin suddenly and synchronized with other strings, then proceed as an individual without coordinating with others or stand partner (*senza misura*)

Seagull effect (indefinite pitch)
Imitate a large seagull by starting at the indicated artificial harmonics but drawing the fingers down the fingerboard (to anywhere) **WITHOUT** adjusting the distance between the fingers

Free duration within the indicated time frame

Repeat continuously



All
Strings

15 sec.

H

17

Hn. in F
1, 2, 3, 4

Senza misura
Play as an individual: DO NOT synch/coordinate with others

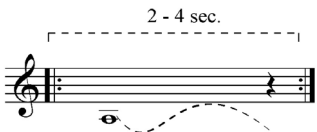
Imitate a cormorant by playing a slow embouchure bend (do not use hand) down-up-down with **puffed cheeks**

Free duration within the given time frame

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously

a4, non uni.



Tpt. in C
1, 2, 3

Senza misura
Play as an individual: DO NOT synch/coordinate with others

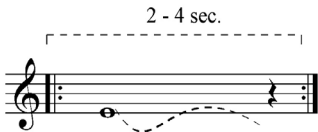
Imitate an albatros by playing a slow 1/2 valve lip gliss down-up-down (like a slow doit + fall + doit) with **puffed cheeks**

Free duration within the given time frame

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously

a3, non uni.



Tbn.
1, 2

Senza misura
Play as an individual: DO NOT synch/coordinate with others

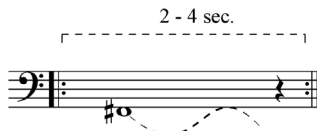
Imitate a puffin call by slowly gliding down-up-down (like a slow fall + doit + fall) with **puffed cheeks**

Free duration within the given time frame

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously

a2, non uni.



B. Tbn.

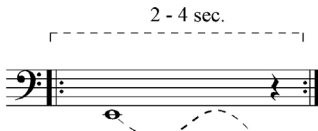
Senza misura
Play as an individual: DO NOT synch/coordinate with others

Imitate a puffin call by slowly gliding down-up-down (like a slow fall + doit + fall) with **puffed cheeks**

Free duration within the given time frame

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously



Tba.

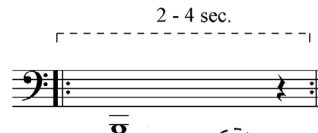
Senza misura
Play as an individual: DO NOT synch/coordinate with others

Imitate a big puffin by playing a slow 1/2 valve lip gliss down-up-down (like a slow fall + doit + fall) with **puffed cheeks**

Free duration within the given time frame

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously



Hp.



S

All
Strings



Conductor: cue players as indicated

20 sec.

I

18

Ch
+
M

Hn. in F
1, 2, 3, 4

Continue

[*mp* - *f*]

ON CUE

Finish phrase, then STOP
Do not synch/coordinate with others

Tpt. in C
1, 2, 3

Continue

[*mp* - *f*]

ON CUE

Finish phrase, then STOP
Do not synch/coordinate with others

Tbn.
1, 2

Continue

[*mp* - *f*]

B. Tbn.

Continue

[*mp* - *f*]

ON CUE

Finish phrase, then STOP
Do not synch/coordinate with others

Tba.

Continue

[*mp* - *f*]

ON CUE

Finish phrase, then STOP
Do not synch/coordinate with others

Hp.

Continue

[*mf* - *f*]

S

All
Strings

Continue

(*f*)

≡

10 sec.

19

Ch
+
M

Tbn.
1, 2

Continue

[*mp* - *f*]

ON CUE

Finish phrase, then STOP
Do not synch/coordinate with others

Hp.

Continue

[*mf* - *f*]

ON CUE

Finish phrase, then STOP
Do not synch/coordinate with others

S

All
Strings

Continue

(*f*)

Conductor: cue strings (to stop) **every 5 sec. in desk order** regardless of instrument from Desk 1-3.
Players in Desk 4 and up continue to measures 21-22. Cueing order for 10 8 7 6 4 strings will be:

- Desk 1: Vln I, Vln II, Vla, Vc, DB
- Desk 2: Vln I, Vln II, Vla, Vc, DB
- Desk 3: Vln I, Vln II, Vla, Vc
- Desk 4 and 5: Vln I (4), Vln II, (2), Vla (1) - last 7 players continue to play measures 21-22.

J

Variable Duration
(approx. 20 sec.)

20

S

Hp.

All Strings

10 sec. to first cue (Desk 1)

Continue

ON CUE

Finish phrase, then STOP

DO NOT stop immediately or synch/coordinate with others / stand mate

Gli Altri (Desks 1-3)

Desk 4 and up

=

10 sec.

21

S

Hp.

Gli Altri

Desk 4 and up

Flutter gliss. (both hands, all fingers)
'gliss' in place within indicated range

Desks 1 - 3 all strings

Continue
Desk 4 and 5: Vln I (4), Vln II, (2), Vla (1) - 7 players

=

20 sec.

22

S

Perc. 1

Hp.

Desk 4 and up

Audubon bird call

Imitate a variety of bird-chirps (hummingbirds, robins, finches, sparrows, etc.) by turning/pushing/pulling the screw in a variety of bird-like phrases

Variable dynamics

A bird flying away

Senza misura

Flutter gliss. (both hands, all fingers)
Imitate a puffin flying away
Freely flutter glissing down, then up within the indicated time frame

Play as an individual: DO NOT coordinate with Violins

8vb

ON CUE

Finish phrase, then STOP
Do not synch/coordinate with others or stand partner

attacca

2. Birds Canada*

"Distant Chirping"

10 sec.

S

Perc. 1

(on stage)

Continue Audubon bird call

Perc. 2

OFF STAGE: Play at Corbeille level aisles at **(C)** (see suggested seating map)

Audubon bird call

Imitate a variety of bird-chirps (hummingbirds, robins, finches, sparrows, etc.) by turning/pushing/pulling the screw in a variety of bird-like phrases

Variable dynamics

Perc. 3

OFF STAGE: Play at Mezzanine level aisles at **(D)** (see suggested seating map)

Audubon bird call

Imitate a variety of bird-chirps (hummingbirds, robins, finches, sparrows, etc.) by turning/pushing/pulling the screw in a variety of bird-like phrases

Variable dynamics

'D' Suona

Stand up

Listen to the birds from throughout the hall

Suona



20 sec. (according to Suona)


S

2

Perc. 1

(on stage)


Continue Audubon bird call



Perc. 2

(off stage)


Continue Audubon bird call



Perc. 3

(off stage)

Continue Audubon bird call



Senza misura

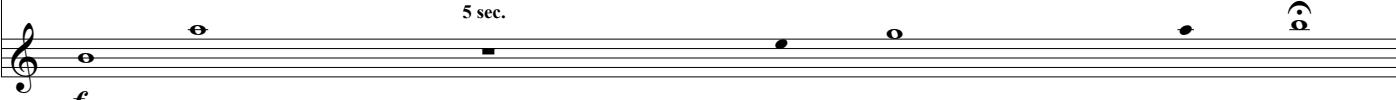
Free duration within the given time frame

Play black notes shorter than white notes

Free bird-like ornamentation

Listen to birds

5 sec.



* Throughout this movement: **DO NOT** attempt to directly imitate a specific bird species unless otherwise specified in the score. Instead, inspire the listeners to imagine whatever variety of bird that chirps/squawks/hoots/clacks/sings outside their own window regardless of where they live.

Variable Duration (approx. 35 sec.)

A

ON CUE
from Suona

26 sec.

3

5 sec. (Suona)

4 sec.

ON CUE
from Suona

ON CUE
from Suona

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ON CUE
from Suona

* There will be a lag in the call-and-response process depending on the size/acoustics of the venue. It is more important to create the effect of birds calling across a lake by following the given cues.

15 sec. (according to Suona)

4

S

Perc. 1

Continue woodpecker

Perc. 2

(off stage)
Continue Audubon bird call

Perc. 3

(off stage)
Continue Audubon bird call

Suona

Continue free bird-like ornamentation

CUE Conductor
keep playing

Musical notation for Suona, starting with a treble clef and a *mf* dynamic marking. The notation includes a series of notes and rests, with a *f* dynamic marking at the end. A horizontal line is drawn below the staff, and a curved line is drawn above the staff, indicating a continuation of the melody.

10 sec.

B

5

B

Picc.

E. H.

B. Cl.

Cbsn.

Senza misura
Play as an individual: DO NOT synch/coordinate with others

Artfully and poetically imitate the high-pitched cooing of a Canadian cuckoo (they do not sound like the clock)

Play the given measures in any order (measures may be repeated)

Continuously repeat this process

Variable medium-loud dynamics [*mf* - *f*]

0.5 - 2 sec.

flutter

1 - 10 sec.

0.5 - 2 sec.

flutter

Picc.,
E. H.,
B. Cl.,
Cbsn.

Perc. 1

Perc. 2

Perc. 3

Senza misura
Play as an individual: DO NOT synch/coordinate with others

Reed Only Crowing (like a raven)
Remove reed from instrument
Artfully and poetically imitate a raven by 'crowing' with the reeds while freely embouchure bending up/down

Play for 2-5 sec. then rest 1-2 sec.

Repeat continuously

Variable medium-loud dynamics [*mf* - *f*]

One full breath

Multiphonic split tone
(on the lowest note on your instrument)

f

Multiphonic gliss.
Sustain as long as possible

ah

p

Picc.,
E. H.,
B. Cl.,
Cbsn.

Perc. 1

Perc. 2

Perc. 3

Senza misura
Play as an individual: DO NOT synch/coordinate with others

Reed Only Crowing (like a hawk)
Remove reed from instrument
Artfully and poetically imitate a hawk by 'crowing' with the reeds while freely embouchure bending up/down

Play for 2-5 sec. then rest 1-2 sec.

Repeat continuously

Variable medium-loud dynamics [*mf* - *f*]

Continue woodpecker

STOP PLAYING

Return to regular seat (on stage)

Be in position by measure (16)

STOP PLAYING

Return to regular seat (on stage)

Be in position by measure (16)

Suona

Continue ornamentation on the note below for as long as your breath lasts

Senza misura
Play as an individual: **DO NOT** synch/coordinate with others

Freely imitate a variety of small birds that chirp (hummingbirds, chickadees, finches, robins, sparrows, etc.)

Variable phrasing and breath

Variable soft-medium dynamics [*p* - *mp*]

B

S

Conductor: Mezzanine woodwinds begin all at once

10 sec.

C

6

B

Picc.,
E.H.,
B.Cl.,
Cbsn.

Continue birds

Fl. 1

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Artfully and poetically imitate the high-pitched cooing of a Canadian cuckoo (they do not sound like the clock)

Play the given measures in any order (measures may be repeated)

Continuously repeat this process

Variable medium-loud dynamics [*mf* - *f*]

0.5 - 2 sec.

flutter

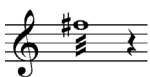


1 - 10 sec.



0.5 - 2 sec.

flutter



Ob. 1

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Reed Only Crowing (like a magpie)

Remove reed from instrument

Artfully and poetically imitate a magpie by 'crowing' with the reeds while freely embouchure bending up/down

Play for 2-5 sec. then rest 1-2 sec.

Repeat continuously

Variable medium-loud dynamics [*mf* - *f*]

Cl. 1
in B \flat

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Mouth Piece Only Gliss with **Teeth on Reed** (like an owl calling)

Remove mouthpiece from instrument

Artfully and poetically imitate an owl calling (not hooting) by playing a mouth piece gliss with teeth on the reed

The result should be a wild out-of-control screech

Play for 1-3 sec. then rest 1-3 sec.

Repeat continuously

Variable medium-loud dynamics [*mf* - *f*]

Bsn. 1

Senza misura

Play as an individual: DO NOT synch/coordinate with others

Reed Only Crowing (like a hawk)

Remove reed from instrument

Artfully and poetically imitate a hawk by 'crowing' with the reeds while freely embouchure bending up/down

Play for 2-5 sec. then rest 1-2 sec.

Repeat continuously

Variable medium-loud dynamics [*mf* - *f*]

Perc. 1

Continue woodpecker

Gradually play louder as the orchestral texture becomes thicker

S

Suona

Continue bird calls

Gradually incorporate bigger birds that are not songbirds (hawks, eagles, owls, geese, cranes, etc.)

Play louder and increasingly soloistically as the orchestral texture becomes thicker

Fl. 1,
Ob. 1,
Cl. 1 in B \flat
Bsn. 1

Conductor: Corbeille woodwinds begin all at once

10 sec.




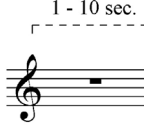






D

B

M

C

S

<p>Picc., E.H., B.Cl., Cbsn.</p>	<p>Continue birds</p> 	
<p>Fl. 1, Ob. 1, Cl. 1 in B\flat, Bsn. 1</p>	<p>Continue birds</p> 	
<p>Fl. 2</p>	<div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> <p><i>Senza misura</i> Play as an individual: DO NOT synch/coordinate with others</p> <p>Artfully and poetically imitate the high-pitched cooing of a Canadian cuckoo (they do not sound like the clock)</p> <p>Play the given measures in any order (measures may be repeated)</p> <p>Continuously repeat this process [<i>mf</i> - <i>f</i>]</p> <p>Variable medium-loud dynamics</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div> </div> 	
<p>Ob. 2</p>	<div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> <p><i>Senza misura</i> Play as an individual: DO NOT synch/coordinate with others</p> <p>Reed Only Crowing (like a magpie) Remove reed from instrument Artfully and poetically imitate a magpie by 'crowing' with the reeds while freely embouchure bending up/down</p> <p>Play for 2-5 sec. then rest 1-2 sec.</p> <p>Repeat continuously</p> <p>Variable medium-loud dynamics [<i>mf</i> - <i>f</i>]</p> </div> 	
<p>Cl. 2 in B\flat</p>	<div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> <p><i>Senza misura</i> Play as an individual: DO NOT synch/coordinate with others</p> <p>Mouth Piece Only Gliss with Teeth on Reed (like an owl calling) Remove mouthpiece from instrument Artfully and poetically imitate an owl calling (not hooting) by playing a mouth piece gliss with teeth on the reed The result should be a wild out-of-control screech</p> <p>Play for 1-3 sec. then rest 1-3 sec.</p> <p>Repeat continuously</p> <p>Variable medium-loud dynamics</p> </div> 	
<p>Bsn. 2</p>	<div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> <p><i>Senza misura</i> Play as an individual: DO NOT synch/coordinate with others</p> <p>Reed Only Crowing (like a hawk) Remove reed from instrument Artfully and poetically imitate a hawk by 'crowing' with the reeds while freely embouchure bending up/down</p> <p>Play for 2-5 sec. then rest 1-2 sec.</p> <p>Repeat continuously</p> <p>Variable medium-loud dynamics [<i>mf</i> - <i>f</i>]</p> </div> 	
<p>Perc. 1</p>	<p>Continue woodpecker</p> 	
<p>Suona</p>	<p>Continue bird calls</p> 	

Fl. 2,
Ob. 2,
Cl. 2 in B \flat ,
Bsn. 2

10 sec.

8

B | Picc.,
E.H.,
B.Cl.,
Cbsn.

M | Fl. 1,
Ob. 1,
Cl. 1 in B \flat ,
Bsn. 1

C | Fl. 2,
Ob. 2,
Cl. 2 in B \flat ,
Bsn. 2

Perc. 1

Suona

S | Vln. I

Vln. II

Vla.

Vc.

D.B.

Continue birds

Continue birds

Continue birds

Continue woodpecker

Continue bird calls

All Strings



Conductor: all strings begin at once regardless of instrument

"Sky Full of Birds"

10 sec.

E

10 sec.

9

Picc., E.H., B.Cl., Cbsn.

Fl. 1, Ob. 1, Cl. 1 in B \flat , Bsn. 1

Fl. 2, Ob. 2, Cl. 2 in B \flat , Bsn. 2

Perc. 1

Suona

S

All Strings

Continue birds

Continue birds

Continue birds

Play 2 more measures, then STOP

f

Continue bird calls

Senza misura (free duration within the given time frame)
 Play as an individual: DO NOT synch/coordinate with others or stand partners

Imitate various birds that chirp, crow, cluck, caw, shriek, or cry (hummingbirds, robins, wrens, crows, ducks, turkeys, etc.) by **bowing strings II and/or III behind the bridge (non-wrapped wire part)***

Free bow speed, pressure, direction, use (tremolo, full bow, ricochet, etc.)
 Always open strings
 90% noise, 10% indefinite pitch

Repeat continuously

Variable medium-loud dynamics [*mf* - *f*]

* Every individual string instrument will produce vastly different results ranging from melodious chirps to wild cat-like screeches. Every player + instrument should make a unique contribution that collectively create the wild flock-chorus soundscape.

"Don't Have to be a Songbird to be Loved by Canadians"

10 sec.

F

10

B | Picc., E.H., B.Cl., Cbsn.

Continue birds

f

M | Fl. 1, Ob. 1, Cl. 1 in B \flat , Bsn. 1

Continue birds

f

C | Fl. 2, Ob. 2, Cl. 2 in B \flat , Bsn. 2

Continue birds

f

Hn. in F
1, 2, 3, 4

Senza misura (free duration within the given time frame)
Play as an individual: DO NOT synch/coordinate with others

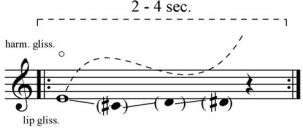
Imitate a swan cry by playing a fast embouchure scoop + gliss. down-up-down with **puffed cheeks**, creating an unpredictable harmonic gliss. combined with a lip gliss.

Play 2-4 times followed by 1- 3 sec. rest

Variable medium-loud dynamics [*mf* - *f*]

Repeat the process continuously

a4, non uni.



Tpt. in C
1, 2, 3

Senza misura (free duration within the given time frame)
Play as an individual: DO NOT synch/coordinate with others

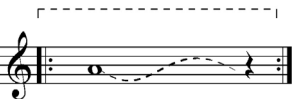
Imitate an eagle cry by playing a fast 1/2 valve lip gliss up/down (like a fall + do it) with **puffed cheeks**

Play 2-5 times followed by 1- 3 sec. rest

Variable medium-loud dynamics [*mf* - *f*]

Repeat the process continuously

a3, non uni.



Ch
+
M

Tbn.
1, 2


Senza misura (free duration within the given time frame)
Play as an individual: DO NOT synch/coordinate with others

Imitate a big crane whoop by slowly gliding up-down-up (like a slow do it + fall + do it) with **puffed cheeks**

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously

a2, non uni.



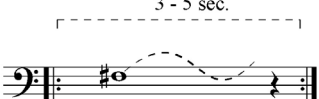
B. Tbn.

Senza misura
Play as an individual: DO NOT synch/coordinate with others

Imitate a big pelican whoop by slowly gliding up-down-up (like a slow do it + fall + do it) with **puffed cheeks**

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously



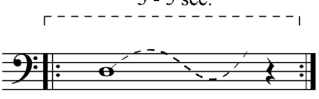
Tba.

Senza misura
Play as an individual: DO NOT synch/coordinate with others

Imitate a big low crane whooping by slowly playing a slow 1/2 valve lip gliss up/down (like a slow fall + do it) with **puffed cheeks**

Variable medium-loud dynamics [*mf* - *f*]

Repeat continuously



Walk to stage front with **Clash Cymbals** (pair)

Perc. 1

S

Suona

Continue bird calls

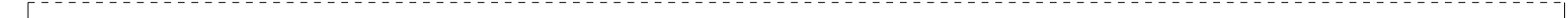
f

All
Strings

Continue birds

All
Brasses

10 sec.



11

B | Picc., E.H., B.Cl., Cbsn.

Continue birds

f

M | Fl. 1, Ob. 1, Cl. 1 in B \flat , Bsn. 1

Continue birds

f

C | Fl. 2, Ob. 2, Cl. 2 in B \flat , Bsn. 2

Continue birds

f

Ch + M | All Brasses

Continue birds

f

Timp.

wood mallets

Continue tremolo

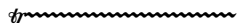
L.v.

f

Play with suona (stage front)

Clash cymbals

Plate roll (open)



Perc. 1

Continue plate roll

L.v.

f

S

Suona

Continue bird calls

f

All Strings

Continue birds

f

Conductor: all players except Suona, Timpani, and Perc. 1 stop together*

"Dragon Searching for the Golden Pearl"

45 sec.

G

12

B

Picc.,
E.H.,
B.Cl.,
Cbsn.

M

Fl. 1,
Ob. 1,
Cl. 1 in B \flat ,
Bsn. 1

C

Fl. 2,
Ob. 2,
Cl. 2 in B \flat ,
Bsn. 2

Ch

+

M

All
Brasses

Timp.

(wood mallets)

Senza misura (free duration within the given time frame)
Do not coordinate with Perc. 1 or Suona

Play the given measures in any order (0.5-6 sec. per measure)
Measures may be skipped and revisited but never repeated

Duration of each individual measure does not have to be equal

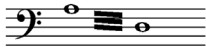
Maintain a constant but shifting tremolo drone (legato pitch changes - no breakage between pitches)

Variable tremolo speeds

DO NOT PLAY IN TIME SIGNATURE or set up a rhythmic pattern

Variable medium-loud dynamics [*mf* - *f*]

Sempre l.v.



Continue to play with suona (stage front, clash cymbals)

Senza misura (free duration within the given time frame)
Do not coordinate with Timpani or Suona

Play the given measures in any order (1-5 sec. per measure)
Measures may be repeated, skipped, or revisited and interspersed with 0.5-1 sec. rests

Maintain a vigorous pace
DO NOT PLAY IN TIME SIGNATURE
or set up a rhythmic pattern

Variable medium-loud dynamics [*mf* - *f*]

Sempre l.v.

Sizzle
Strike, then keep cymbals
close to let them sizzle

Choke
Close the cymbals shut
(with sound)

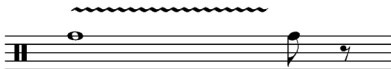
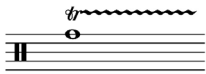


Plate roll (open)



Bell tap
Strike the inside (middle) of one
cymbal with the edge of the other
to get a bell-like sound



Crash



Tap
Strike the inside of one cymbal with the edge of the other
(at least 8 strikes at a time)



Continue bird calls

Maintain energy and intensity

Continue to focus on non-songbirds
(storks, herons, wild turkeys, swans, kingfishers, hawks, eagles, ospreys, etc.)

Variable medium-loud dynamics [*mf* - *f*]

CUE Conductor
keep playing

Suona

All
Strings

* There will be an acoustic lag.

20 sec.

H

13

S

Timp.

Perc. I

Suona

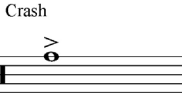
Continue from previous measure
(wood mallets)
Build dynamics to *ff*
Finish as indicated
Sempre l.v.

Finish here



Continue from previous measure
(crash cymbals)
Increase speed and intensity
Build dynamics to *ff*
Finish as indicated
Sempre l.v.

Finish by repeatedly playing this 8 times



Return to normal
seating position

Continue bird calls

ff



Suona Cadenza I

30 sec. (according to Suona)

S

Suona

14

Senza misura
Continue bird calls (non-songbirds)
Free phrasing and dynamics

f



30 sec. (according to Suona)

S

Suona

15

Gradually transition to songbird calls
(wrens, thrushes, cardinals, mockingbirds, warblers, etc.)

CUE Conductor
keep playing

15 sec.

"White-Throated Sparrow"

= 84

J

18

S

Perc. 1

Ignore time signature and tempo
Continue Audubon bird call

Continue

Ignore time signature and tempo
Play at your own pace

[*p* - *mf*]

Suona

Freely ornament

mf *f*



25

S

Perc. 1

Continue

Perc. 2

Perc. 3

Sho

Suona

(crotales)
(hard mallets)

mf

Finger cymbals
Strike two cymbals together

mf

Continue

Continue playing
into next movement

Go backstage
change to 'G' Suona

Go to Balcon level
'alternate playing
position'

Be in position by
the 4th movement

attacca

3. Danger!

"Phoenix Calling"

Variable Duration (according to Sho, approx. 1 min.)

STAND UP

Continue from last movement, always employing traditional transition

Teutsuri

S | Sho

8

行

一

行

九

美



Variable soft-medium dynamics
[p - mp]

Sho Cadenza 1

45 sec. (according to Sho)

2

B

Picc.

E. H.

B. Cl.

Cbsn.

M

Fl. 1

Ob. 1

Cl. 1 in B \flat

Bsn. 1

C

Fl. 2

Ob. 2

Cl. 2 in B \flat

Bsn. 2

Ch
+
M

Hn. in F
1, 2, 3, 4

Hn. 1, 2

Hn. 3, 4

S

Sho

Senza misura (free duration within the given time frame)

Play the *Bi* (美) chord as many times as necessary (exhale and inhale)
Freely transition to flutter tonguing, then to a free broken chord tremolo

Continue playing the final chord into the next measure

美

Transition

flutter

Transition

Free broken chord tremolo

Transition dynamics (non-linear)*

pp

fff

CUE Conductor

Keep playing into next measure

pp

* Sho dynamics depends on exhale/inhale, chord voicing, articulation, and breath use. The transition will not be straight forward *crescendo*.

"Fires, Floods, and Landslides"

Tutti senza misura

45 sec.

B

B
M
C

Ch
+
M

S

7

All
Woodwinds

Hn. in F
1, 2, 3, 4

Tpt. in C
1, 2, 3

Tbn.
1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Continue

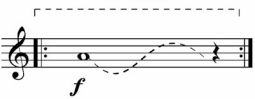
DO NOT synch/coordinate as a section from the start

Imitate a gaggle of swans by playing a fast 1/2 valve lip gliss up/down (do not puff cheeks)

Repeat continuously and individually

a4 non uni.

1 - 2 sec.

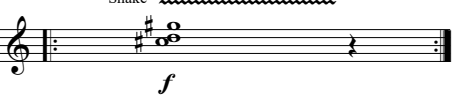


Repeat continuously and individually (do not synch/coordinate as a section after the first 'beat')

a3 non unis.

3 - 8 sec.

Shake

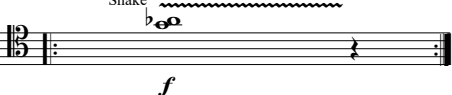


Repeat continuously and individually (do not synch/coordinate as a section after the first 'beat')

a2 non unis.

4 - 6 sec.

Shake



Repeat continuously and individually (do not synch/coordinate with others after the first 'beat')

4 - 6 sec.

Shake



Repeat continuously and individually (do not synch/coordinate with others after the first 'beat')

3 - 6 sec.

flutter

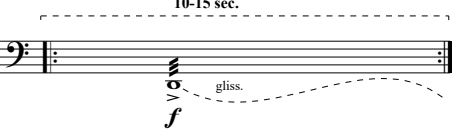


Repeat continuously and individually (do not synch/coordinate with others after the first 'beat')

Freely step/release (gliss.) the bottom part of the pedal only

soft mallets

10-15 sec.



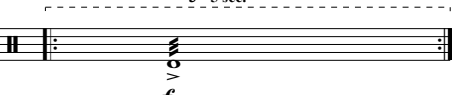
Continue (thunder sheet)

[f - ff]

Bass Drum soft mallets

Repeat continuously and individually (do not synch/coordinate with others after the first 'beat')

3 - 5 sec.



Tam tam

1 triangle beater

Sparsely and poetically scrape the edge of the tam tam in quick stroke(s) for 0.5-2 sec. followed by 1-5 sec. rest

Variable soft-medium dynamics [p - mf]

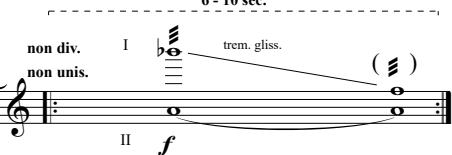
Sempre l.v.

Your dynamics will be out of balance with the ensemble at first

Repeat continuously and individually (do not synch/coordinate with others and stand partner after the first 'beat')

Trem. both notes, gliss. top note only

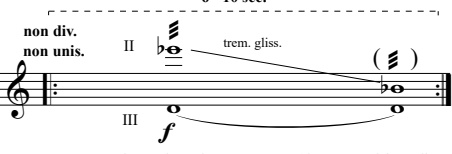
6 - 10 sec.



Repeat continuously and individually (do not synch/coordinate with others and stand partner after the first 'beat')

Trem. both notes, gliss. top note only

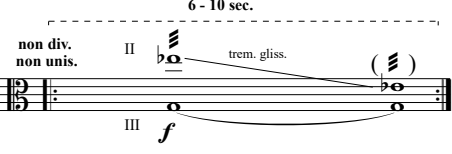
6 - 10 sec.



Repeat continuously and individually (do not synch/coordinate with others and stand partner after the first 'beat')

Trem. both notes, gliss. top note only

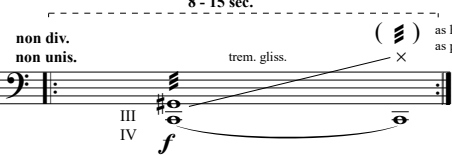
6 - 10 sec.



Repeat continuously and individually (do not synch/coordinate with others and stand partner after the first 'beat')

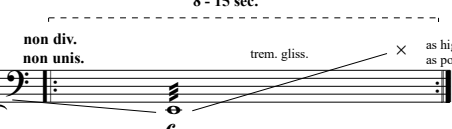
Trem. both notes, gliss. top note only

8 - 15 sec.



Repeat continuously and individually (do not synch/coordinate with others and stand partner after the first 'beat')

8 - 15 sec.



D

S

"Extreme Heat and Cold"

Sho Cadenza 2 to measure 14

15 sec. (according to Sho)

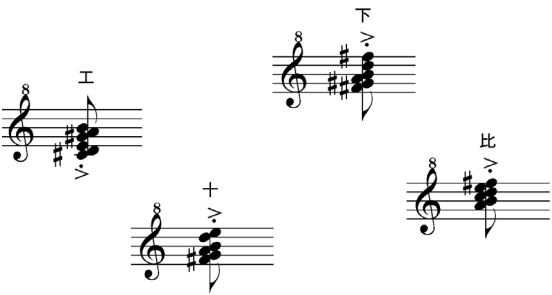
11
S | Sho

Play the given chords
Chords may be repeated, skipped or revisited
Always follow the given articulation

Begin sparsely (1 chord every 1-3 sec.), gradually playing as fast as possible

Build dynamics from soft (*p*) to loud (*f*)

Gradually develop into next measure



10 sec. (according to Sho)

12
S | Sho

Alternate between the given tremolos as fast as possible*
Free breathing

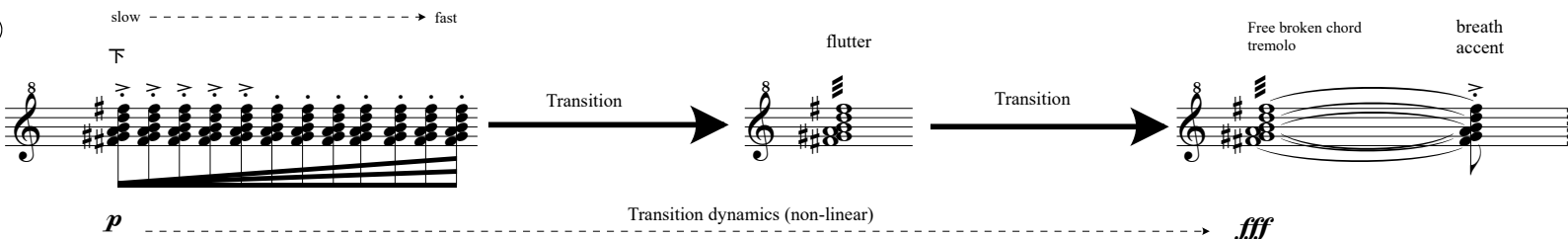
Variable medium-loud dynamics [*mp* - *f*]



1 min. (according to Sho)

13
S | Sho

Play the *Ge* (下) chord as many times as necessary (exhale and inhale)
Freely transition to flutter tonguing, then to a free broken chord tremolo



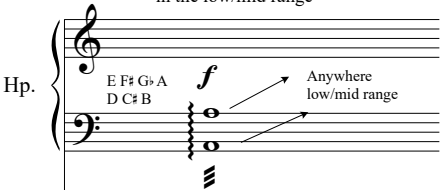
15 sec. (according to Conductor)

E

14

Senza misura
DO NOT play in time signature (like the sho)

Flutter gliss. (both hands, all fingers)
Freely flutter gliss. to/from anywhere in the low/mid range



Gradually transition to normal gliss.
(both hands, 1 finger each)

Normal gliss.
(both hands, 1 finger each)
anywhere using the entire range of the harp
f

Continue

S

Sho

Continuously repeat the given passage
(you are the only one playing in time signature)

Play faster with every repetition



75% of maximum speed



* Bowing on the wrapped part of the strings will produce a wide variety of scrape sounds ranging from a graceful 'swoop' to a wild, tortuous 'screech'. It is important for every player + instrument to make a unique contribution that collectively create the sound of the increasing population of non-migratory Canada geese.

"Trucks (Ourselves)"

15 sec.

G

16

M

Ob. 1

Sustain concert A* for the full length of your breath
Then stop, breathe

Repeat continuously

mf

You will not be audible at first



Hn. in F
1, 2, 3, 4

Senza misura
DO NOT synch/coordinate with others

Imitate a truck horn by playing the given measure

Repeat continuously

a4 non unis.

3-10 sec.

non vib.

f



Tpt. in C
1, 2, 3

Senza misura
DO NOT synch/coordinate with others

Imitate a truck horn by playing the given measure

Repeat continuously

a3 non unis.

3-10 sec.

non vib.

f



Ch
+
M

Tbn.
1, 2

Senza misura
DO NOT synch/coordinate with others

Imitate a truck horn by playing the given measure

Repeat continuously

a2 non unis.

3-10 sec.

non vib.

f



B. Tbn.

Senza misura
DO NOT synch/coordinate with others

Imitate a truck horn by playing the given measure

Repeat continuously

3-10 sec.

non vib.

f



Tba.

Senza misura
DO NOT synch/coordinate with others

Imitate a truck horn by playing the given measure

Repeat continuously

3-10 sec.

non vib.

f



S

All
Strings

Continue

[*f* - *ff*]

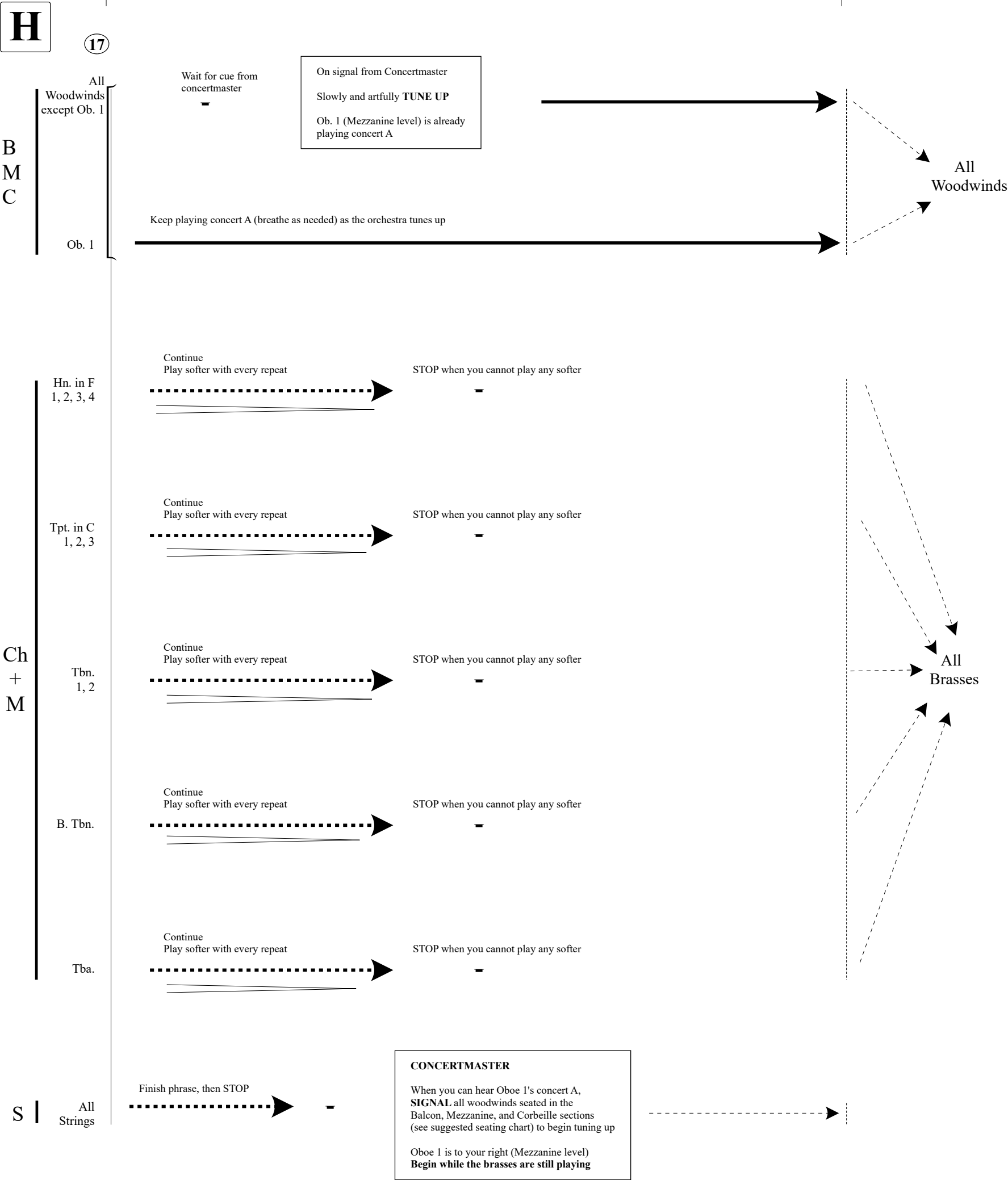


* OPTIONAL: you may use a tuner if you wish. The orchestrea will tune up in the next measure.

Conductor: allow Concertmaster to supervise the tuning process while you manage the transition between the next 3 measures

"Unite!"

Variable Duration



18

Continue tuning

STOP once you have finished tuning

Wait for signal from
Concertmaster

STOP once you have finished tuning

Melodiously play the given passage (solid chords, 1-4 sec. per chord), voicing the bottom notes to create a melody (like a traditional sho melody)

Pause every 2-3 notes to create phrasing/shape

Repeat continuously

8 九 乙 行 下 一

mp You will not be audible at first

CONCERTMASTER continue to give signals to tune up: Brasses and Strings

On signal from Concertmaster
Slowly and artfully **TUNE UP**
Ob. 1 (Mezzanine level) is already
playing concert A

STOP once you have finished tuning



19

Sho

Continue

$$(mp)$$

Continue playing
into next movement

attacca

4. From the Canada in You

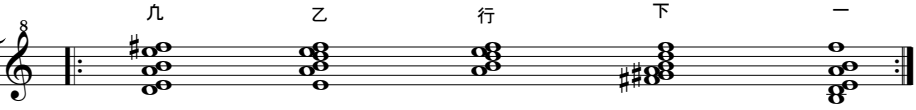
"Many Voices, One Song"

10 sec.

Continue from last movement

Repeat continuously

Sho



Suona

'G' Suona at the alternate playing position by the Balcon level back entrance (see Suggested Seating Position)

Imitate a loon
Free duration and phrasing, maintaining the atmosphere and mood of a lonesome bird call at dusk
Variable medium dynamics [mp - mf]



15 sec.

A

2

Perc. 1

Waterphone (D pentatonic)
soft mallet

Senza misura (do not synch/coordinate with others)

Melodiously and poetically strike or gliss. (up/down) any 1-5 rods every 0.5 - 6 sec. while constantly swirling the instrument

Various medium-loud dynamics

Sempre l.v.

Perc. 2

Crotales
hard mallets


Senza misura
Do not coordinate with Perc. 3 (vibraphone)

Sparsely and atmospherically play the given passage (4-10 sec. per note)

Variable medium-loud dynamics [mp - f]

Repeat continuously

Sempre l.v.



Perc. 3

Vibraphone (motor OFF, pedal always down)
2 bows

Senza misura (do not synch/coordinate with others)

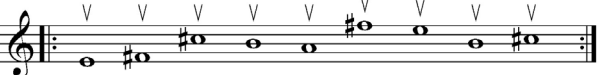
Sparsely and atmospherically bow the given passage (2-8 sec. per note)

Free unmeasured phrasing

Various medium-loud dynamics [mp - f]

Repeat continuously

Sempre l.v.



Hp.

Senza misura

Sparsely and atmospherically pluck any non-consecutive string in the low-mid registers every 2-6 sec.

Strings may be revisited but not played successively
DO NOT form a scale, melody, or pattern

Variable medium-loud dynamics [mp - f]

Sempre l.v.

E F# G# A
D C# B

Sho

Continue


(mf)

Suona


Continue lonesome loon calls

[mp - mf]

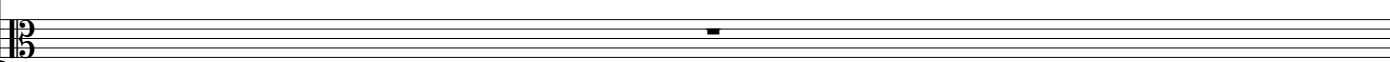
Vln. I



Vln. II



Vla.



Perc. 1, 2, 3,
Hp.

Vln. I, II
Vla.

20 sec.

B

③

Perc.
1, 2, 3,
Hp.

Continue sparsely

 $[mp - f]$

Sho

Continue
Blend into the texture

 (mf)

P

Suona

Continue lonesome loon calls

 $[m_p - m_f]$

Vln. I, II
Vla.

Senza misura

Play the given natural harmonics in any order 6-12 sec. per note

Free bow

DO NOT synch/coordinate note choice, duration or bowing
with others or stand partner

Variable soft-medium dynamics [$p - mp$]

Repeat this process continuously

Vc.

Senza misura

Play the given natural harmonics in any order 6-12 sec. per note

Free bow

DO NOT synch/coordinate note choice, duration or bowing
with others or stand partner

Variable soft-medium dynamics [$p - mp$]

Repeat this process continuously

D.B.

Senza misura

Play the given natural harmonics (sounding 8ve below written)
in any order 6-12 sec. per note

Free bow

DO NOT synch/coordinate note choice, duration or bowing
with others or stand partner

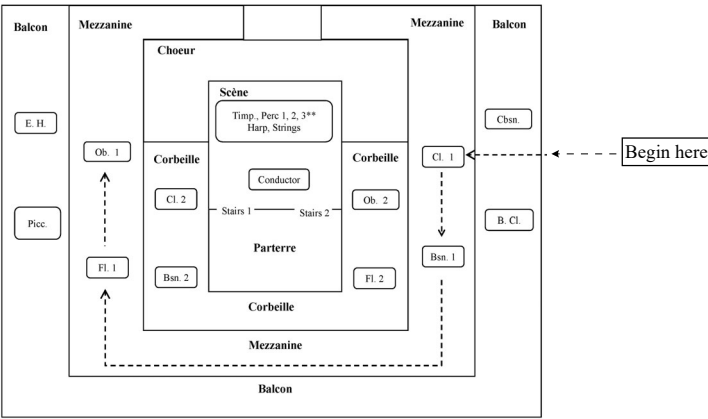
Variable soft-medium dynamics [$p - mp$]

Repeat this process continuously

All Strings

Conductor: cue Mezzanine level players individually every 10 sec. in **counterclockwise** direction:

- 1) Cl. 1
- 2) Bsn. 1
- 3) Fl. 1
- 4) Ob. 1



20 sec.

ON CUE You will be individually cued

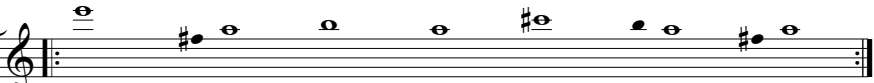
Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions

20-25 sec.

Legato

Fl. 1



1x: ***mf***
2x and after: [***p - mp***]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions

25-30 sec.

Legato

Ob. 1



1x: ***mf***
2x and after: [***p - mp***]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions

25-30 sec.

Legato

Cl. 1
in Bb



1x: ***mf***
2x and after: [***p - mp***]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions

25-30 sec.

Legato

Bsn. 1



1x: ***mf***
2x and after: [***p - mp***]

Perc.
1, 2, 3,
Hp.

Continue sparsely

[***mp - f***]

Sho

Play 3 more chords, then STOP

p

Suona

Continue lonesome loon calls

[***mp - mf***]

All
Strings

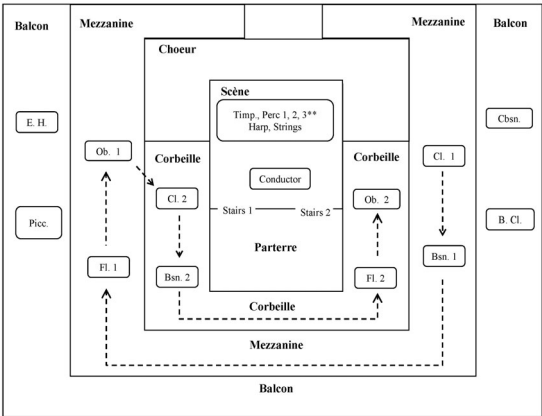
Continue

[***p - mp***]

Fl. 1,
Ob. 1,
Cl. 1 in Bb
Bsn. 1

Conductor: cue Corbeille level players individually every 2.5 sec. in **clockwise** direction:

- 1) Cl. 2
- 2) Bsn. 2
- 3) Bl. 2
- 4) Ob. 2



10 sec.

D

5

M

Fl. 1,
Ob. 1,
Cl. 1 in B \flat ,
Bsn. 1

Continue

[*p* - *mp*]

ON CUE

You will be individually cued

Senza misura (DO NOT coordinate with others)

Gently, slowly, and melodiously play the given passage

Free duration, vibrato, and legato phrasing

Play black notes shorter than white notes within the given time frame

Repeat continuously

Play soloistically 1x, then blend in with the ensemble in subsequent repetitions

20-25 sec.

Legato

Fl. 2

1x: *mf*

2x and after: [*p* - *mp*]

ON CUE

You will be individually cued

Senza misura (DO NOT coordinate with others)

Gently, slowly, and melodiously play the given passage

Free duration, vibrato, and legato phrasing

Play black notes shorter than white notes within the given time frame

Repeat continuously

Play soloistically 1x, then blend in with the ensemble in subsequent repetitions

25-30 sec.

Legato

Ob. 2

1x: *mf*

2x and after: [*p* - *mp*]

ON CUE

You will be individually cued

Senza misura (DO NOT coordinate with others)

Gently, slowly, and melodiously play the given passage

Free duration, vibrato, and legato phrasing

Play black notes shorter than white notes within the given time frame

Repeat continuously

Play soloistically 1x, then blend in with the ensemble in subsequent repetitions

25-30 sec.

Legato

Cl. 2
in B \flat

1x: *mf*

2x and after: [*p* - *mp*]

ON CUE

You will be individually cued

Senza misura (DO NOT coordinate with others)

Gently, slowly, and melodiously play the given passage

Free duration, vibrato, and legato phrasing

Play black notes shorter than white notes within the given time frame

Repeat continuously

Play soloistically 1x, then blend in with the ensemble in subsequent repetitions

25-30 sec.

Legato

Bsn. 2

1x: *mf*

2x and after: [*p* - *mp*]

Perc.
1, 2, 3,
Hp.

Continue sparsely

[*mp* - *f*]

Continue songbirds

Begin including other Canadian songbirds as well (wrens, warblers, cardinals, etc.)

Suona

[*mp* - *mf*]

Continue

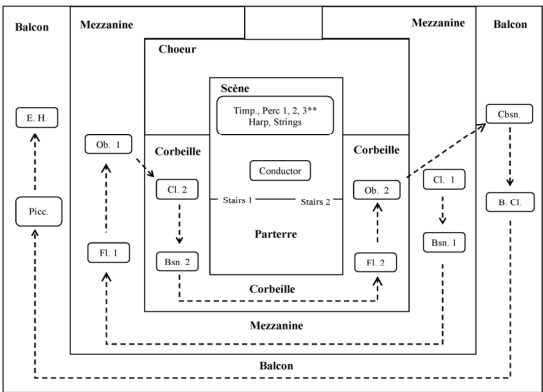
All
Strings

[*p* - *mp*]

Fl. 2,
Ob. 2,
Cl. 2 in B \flat
Bsn. 2

Conductor: cue Balcon level players individually every 2.5-5 sec. in **counterclockwise** direction:

- 1) Cbsn
- 2) B.Cl.
- 3) Picc.
- 4) E.H.



20 sec.

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions
20-25 sec.

6

Legato

Picc.

1x: *mf*

2x and after: [*p - mp*]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions
25-30 sec.

Legato

E. H.

1x: *mf*

2x and after: [*p - mp*]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions
25-30 sec.

Legato

B. Cl.

1x: *mf*

2x and after: [*p - mp*]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions
25-30 sec.

Legato

Cbsn.

1x: *mf*

2x and after: [*p - mp*]

Continue

Fl. 1

[*p - mp*]

Continue

Fl. 2

[*p - mp*]

Perc.
1, 2, 3,
Hp.

Continue sparsely
[*mp - f*]

Suona

Continue incorporating more songbirds
[*mp - mf*]

All
Strings

Continue
[*p - mp*]

All
Woodwinds

Conductor: cue brass section every 5-8 sec. in the following order:

- 1) Trumpets
- 2) Horns
- 3) Tenor trombones
- 4) Bass Trombone and Tuba

F

20 sec.

7

B
M
C

All
Woodwinds

Continue

[*p* - *mp*]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions
20-25 sec.

a4 non unis.
Legato



1x: *mf*

2x and after: [*p* - *mp*]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously
Play soloistically 1x, then blend in with the ensemble in subsequent repetitions
25-30 sec.

a3 non unis.
Legato



1x: *mf*

2x and after: [*p* - *mp*]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously 20-25 sec.

a2 non unis.
Legato



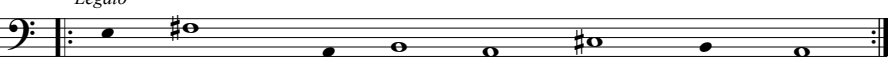
Variable soft-medium dynamics [*p* - *mp*]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously 25-30 sec.

Legato



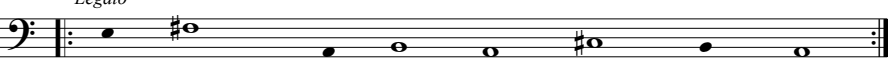
Variable soft-medium dynamics [*p* - *mp*]

ON CUE You will be individually cued

Senza misura (DO NOT coordinate with others)
Gently, slowly, and melodiously play the given passage
Free duration, vibrato, and legato phrasing
Play black notes shorter than white notes within the given time frame

Repeat continuously 25-30 sec.

Legato



Variable soft-medium dynamics [*p* - *mp*]

Perc.
1, 2, 3,
Hp.

Continue sparsely

[*mp* - *f*]

Suona

Gradually play melodiously (10% melody, 90% birdsong)

[*mp* - *mf*]

All
Strings

Continue

[*p* - *mp*]

All
Brasses

45 sec.

G

8

B
M | All
C Woodwinds

Ch
+ | All
M Brasses

Continue

[*p* - *mp*]

Continue

[*p* - *mp*]

All
Woodwinds,
Brasses,
Strings

Place Crotales disks (lower register 'D' and 'A' preferred)
on the timpani as indicated

Bow one full bow (up or down) while freely stepping/releasing pedal

Alternate between the two notes, only playing one at a time (with full resonance)

Variable medium-loud dynamics [*mf* - *f*]

Sempre l.v.

You may not be audible at first

On 26" Timpani
bow Crotales disk

On 23" Timpani
bow Crotales disk

Perc.
1, 2, 3,
Hp.

Continue sparsely

[*mp* - *f*]

White Throated Sparrow ('O Canada' songbird)

♩ = 42 You are the only one in this tempo + rhythm

Play the given rhythm choosing ONE chord (in solid form) from each of the boxes

Variable soft-medium dynamics [*p* - *mf*]

You will not be audible at first

Repeat this procedure continuously

Pick one:

下

行

比

乞

S

Sho

Suona

Gradually play melodiously (40% melody, 60% birdsong)

[*mp* - *mf*]

All
Strings

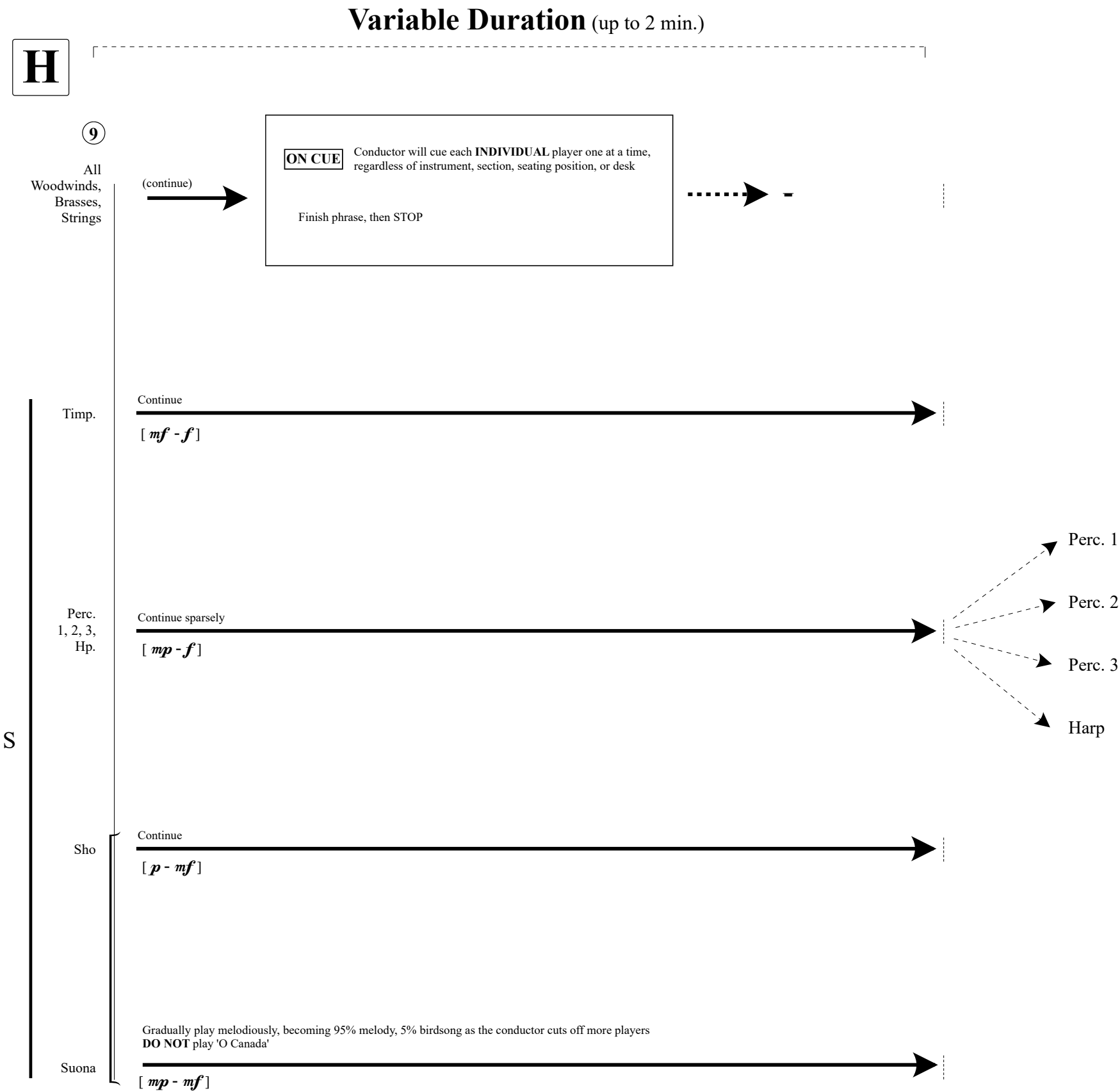
Continue

[*p* - *mp*]

Conductor: it is important to the structure and conceptual design of this piece for you to cue **each individual** player in the woodwind, brass, and string sections one at a time (however long it takes).

Cue each individual so that texture and orchestral colour thins out evenly and gradually.

PLEASE DO NOT cue in sequential seating order, sections, or set up a system/pattern where players are allowed to stop on their own. Only you have the ability to hear, evaluate, and manage the overall texture.



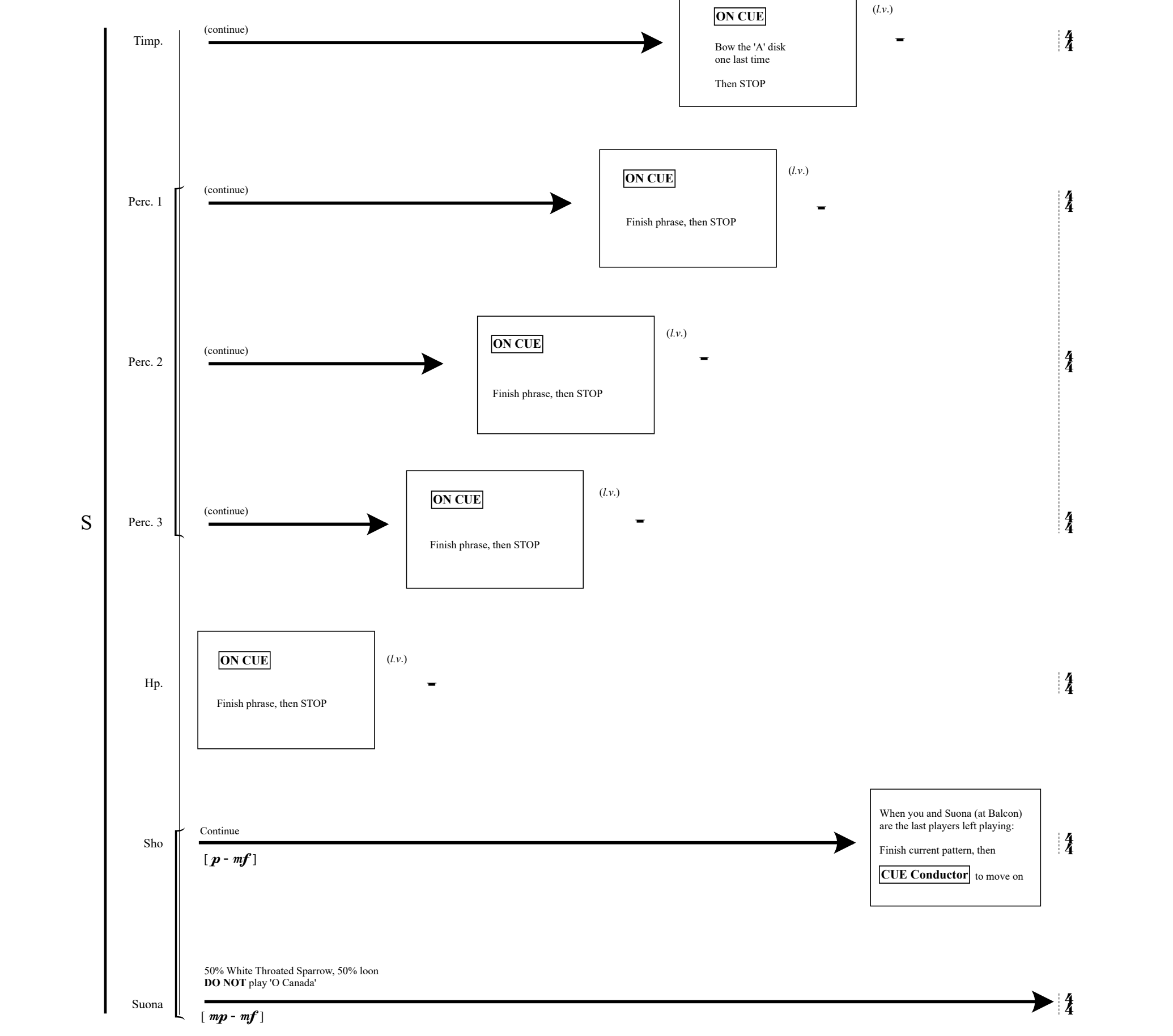
Then wait for cue from Sho to move on.

Then wait for cue from S10 to move on.

Variable Duration

I

10



J

11

♩ = 42

Starting Pistol*

Perc. 1

Perc. 2

Perc. 3

(ff)

Bass Drum
rute
rim shot

ff

Snare Drum
hot rods
rim shot

ff

Play in time signature and tempo

下

行

乞

Sho

mf

Continue sparrow and loon
Ignore time signature and tempo

(∩)

Suona

4/4

* A snare drum rim shot (sticks) may be substituted if a starting pistol cannot be used due to safety or legal concerns.

Bloom

for koto, bass koto, voice (one soloist) and orchestra

Rita Ueda

Music

Heather Capocci

text

2023

Commissioned by
 the Vancouver Symphony Orchestra and
 the Victoria Symphony
 with
 the generous support from
 the Hugh Davidson Fund
 administered by
 the Victoria Foundation



**VICTORIA
 FOUNDATION**

This score was created on the unceded traditional lands
 of the xwməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish),
 and Səl'ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.
 I am grateful to the Coast Salish people for the opportunity
 to live, learn, create, and grow on this land.

Bloom

for koto, bass koto, voice (one soloist) and orchestra

Instruments:

2 Flutes
2 Oboes
2 Clarinets in A
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones
Bass trombone

Timpani (1 player, 3 timpani – see instructions on page iv): 32”, 26”, 23” (or smaller preferred) prepared with 5 small China cymbals of various sizes (4-10 inches), and large cymbal (at least 22”)

Percussion (see instructions on page iv): small metal wind chimes, triangle, bell tree, cowbell, suspended cymbal, Tam-Tam, woodblock, rainstick, maracas (one only), Mahler hammer, 3 tied sets of finger cymbals (Tingsha bells preferred – total of 6 bells), Glockenspiel

Voice
Koto
Bass koto

}

One soloist

Violin I
Violin II
Viola
Cello
Double Bass

Transposed Score

Movements:

1. The Beginning of Spring
2. The Next Burst of Growth
3. Spring in Full Bloom

Duration: 15 minutes (variable)

Performance Notes:

Asynchronous score unless otherwise indicated. Performers are to play the measures INDEPENDENTLY and NON-SIMULTANEOUSLY from one another (including stand partners). Members of the ensemble will not be progressing through the score together.

Play as individuals unless otherwise indicated. Do not synchronize/coordinate with others (including stand partners).

Perceptual time unless otherwise indicated:

- All time indications in minutes/seconds ABOVE the staff system are based on the **CONDUCTOR’S PERCEPTUAL** time unless otherwise indicated. **DO NOT** use a timer.
- All time indications in minutes/seconds on **INDIVIDUAL STAVES** or **BOXES** are based on the player’s **PERCEPTUAL** time. **DO NOT** use a timer or synch/coordinate with others.

Koto/bass koto/vocal soloist:

- **NOTATION FOR THE KOTO PLAYER IS ONLY A GUIDE.** The player will freely portray the narrative/expressive content of the score and text within the neotraditional-contemporary koto idiom while remaining in the sound world suggested by the notation. Details of pitch, rhythm, phrasing, and performance instructions may be altered for this purpose.
- **Vocal score:** sing unmeasured stemless notation **with free duration and phrasing** within the given time frame. Play black notes generally faster than white notes.
- Play free unmeasured accompaniment on the koto/bass koto based on the basic string numbers provided. The strings/tunings and the vocal score may be ornamented and/or altered (within koto performance practice and the score sound world).

Timpani: 1 player, 3 timpani: approximately 32”, 26”, and 23” (smaller)

Instruments for preparation:
5 small China cymbals (various sizes, 4-10” preferred)
Large cymbal (at least 22”)

Size (approximate)	Instructions
32”	No preparation
26”	Place large cymbal face up on top of the timpani
23” or smaller	Place 5 China cymbals of various sizes (4-10” preferred) face up on the timpani Position the biggest cymbal off-centre and the others along the rim

Percussion:

1 Player

3 tied sets of finger cymbals (Tingsha bells preferred, total of 6 bells) - suspended	Woodblock
Small metal wind chimes	Rainstick
Triangle	Maracas (one only)
Bell tree	Large wooden hammer as in Mahler 6
Cowbell	
Suspended cymbal	Large thunder sheet
Tam-Tam	Glockenspiel

Finger cymbals
(suspended in pairs)

①

②

③

×

×

×

Wind
chimes

Triangle

Bell
tree

Cowbell

Suspended
cymbal

Tam-Tam

Woodblock

Rainstick

Maracas

Large
wooden
hammer

Koto Tuning

Koto (13 strings)

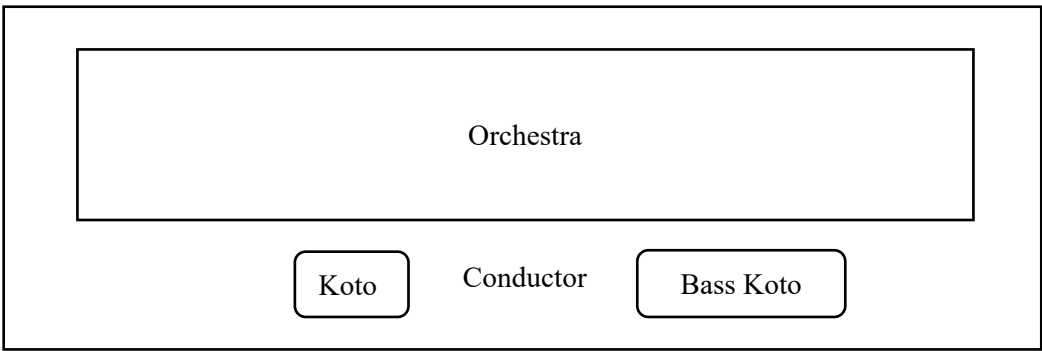
一 二 三 四 五 六 七 八 九 十 斗 為 巾

Bass koto (17 strings)

一 二 三 四 五 六 七 八 九 十 1 2 3 4 5 6 7

The above tuning may be altered by the performer depending on the individual instruments

Suggested Seating Plan (not to scale)



Koto (13 strings): 181 x 27 x 8 cm placed on a customised stand
Bass koto (17 strings): 210 x 34 x 9.5 cm placed on a stand

Each koto requires an adjustable piano bench
The voice and the two kotos may be amplified depending on the size and acoustics of the venue

Text by Heather Capocci

Bloom

You start, you grow, you bud
Do you bloom?
Grown in love, raised with care
Yes you will
But what of those left in the dark?
Will they find their way to the sun?

First blossom, in youth
Each step, a first
Beware the weeds of scorn
For this fresh bud may be crushed
New petals fall so fast

Yet Spring returns always
And so the days that we live
Teach us new ways to go on
And weave our past with our now
Building the next burst of growth

Every day is a chance for light
To learn something new
Or strengthen our hearts
We try, we push, we grow
If we fall, we still fall forwards
And the glow of belief in ourselves
Starts to shine
It brightens the way that was dark with fear
And shushes the voices of doubters

Tilt your face to your inner light
Soak your heart in your own love
Push the fresh past the dormant
And step out on the new path
You are ready to bloom

Breath held, heart racing,
Heather=

Score Layout

Flutes 1, 2

Oboes 1, 2

Clarinets 1, 2 in A

Bassoons 1, 2

Horns 1, 2, 3, 4 in F

Trumpets 1, 2 in C

Trombones 1, 2

Bass trombone

Timpani

Percussion

Bass koto/Koto/Voice

Violin I

Violin II

Viola

Cello

Double Bass

Bloom

Text by Heather Capocci

for koto, bass koto, voice (1 soloist), and orchestra

Music by Rita Ueda


1. The Beginning of Spring

1 min. (according to Koto)

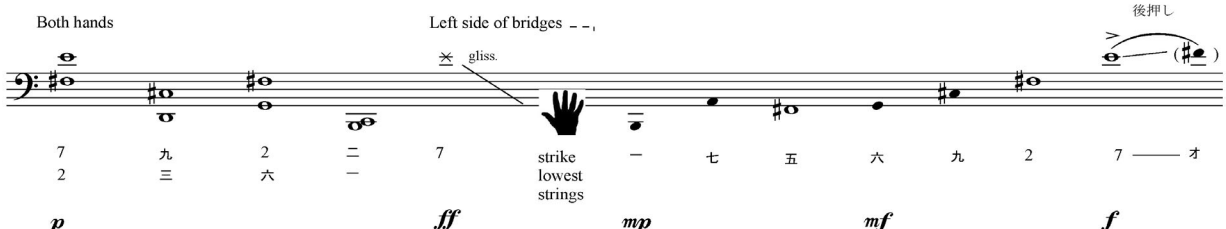
Winter snowflakes turning into Spring raindrops

Bass koto (17 strings) ***
Senza misura: play the passage below in free unmeasured time within the given time frame (see performance notes)
DO NOT use a timer

Bass koto (17 strings)




Both hands

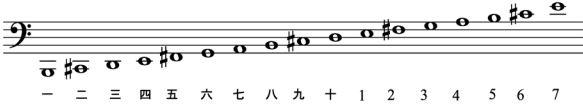


Tuning:

Koto (13 strings)



Bass koto (17 strings)



Performance Notes:

- * **Asynchronous score** unless otherwise indicated. Performers are to play the measures **INDEPENDENTLY** and **NON-SIMULTANEOUSLY** from one another (including stand partners). Members of the ensemble will not be progressing through the score together.
- Play as individuals** unless otherwise indicated. Do not synchronize/coordinate with others (including stand partners).
- ** **Perceptual time** unless otherwise indicated:
- All time indications in minutes/seconds **ABOVE the staff system** are based on the **CONDUCTOR’S PERCEPTUAL** time. **DO NOT** use a timer.
 - All time indications in minutes/seconds on **INDIVIDUAL STAVES or BOXES** are based on the **player’s PERCEPTUAL** time. **DO NOT** use a timer or synch/coordinate with others.
- *** **Koto/bass koto/vocal soloist:**
- **NOTATION FOR THE KOTO PLAYER IS ONLY A GUIDE.** The player will freely portray the narrative/expressive content of the score and text within the neotraditional-contemporary koto idiom while remaining in the sound world suggested by the notation. Details of pitch, rhythm, phrasing, and performance instructions may be altered for this purpose.
 - **Vocal score:** sing unmeasured stemless notation with free duration and phrasing within the given time frame. Play black notes generally faster than white notes.
 - **Play free unmetered accompaniment** on the koto/bass koto based on the basic string numbers provided. The strings/tunings and the vocal score may be ornamented and/or altered (within koto performance practice and the score sound world).

CONDUCTOR:

Proceed to next measure according to time indication regardless of where koto is

A "A Flower Wakes Up"

30 sec.

3

Timp.

Continue

Perc.

Continue

Voice
+
Koto
(13 str)

Voice + Koto (13 str)

Senza misura
Do not synch/coordinate with others

Sing the passage below with free unmeasured duration and phrasing at a comfortable tempo
Sing black notes generally faster than white notes

Play **free unmetred accompaniment**
Keep the koto playing sparse and atmospheric based on the given string numbers
Strings/tunings, and the vocal score may be ornamented and/or altered within koto performance practice + score sound world

Various medium-loud dynamics

mf-f

PROCEED AT YOUR OWN PACE (orchestra will be moving on according to the time instructions above) - there will be a chance to catch up at C if necessary

Koto strings: 四 五 三 七 五 四 五 四 二 四 三 七 五 七 六 五 四 五 四 二

You start, you grow, You bud, Do you bloom? Do you bloom? Do you bloom?

二 三 四 四 五 七 三 七 六 七 六 五 四 八 六 七 七

Grown in love, raised with care Do you bloom Do you Bloom?

All D.B. harmonics sounding 8ve lower than written

D.B.

10 Solo

Senza misura
Melodiously and poetically play the following natural harmonics fragments in any order
Remain unmeasured, sparse, and atmospheric

1-8 sec. per note
Free **legato** phrasing
Free bowing

Fragments may be repeated (up to 2x), skipped, or revisited

DO NOT synch/coordinate with others

Variable soft-medium dynamics

p-mf

Continuously repeat this procedure

The image displays ten musical staves, each containing a single note with a circle above it, representing natural harmonics. The notes are arranged in a sequence that can be played in any order. The staves are written in treble clef and show various pitch levels and accidentals (sharps and naturals).

CONDUCTOR from **B** to **D** :

Sparsely and poetically CUE every player **ONE PERSON AT A TIME** (like raindrops waking up each flower in a meadow)

Spend more time on the **first 5 cues**

Create a gradual shift in the orchestral weight where the koto soloist is gradually absorbed into the texture

You do not have to be finished with all cues on the page before moving on - You will get a chance to catch up at **C**

You have until **D** to complete all cues

B *"One Blossom at a Time"*

30 sec.

4

Timp.

Continue
(5 China cymbals on 23" timpani)

(*p - mf*)

Perc.

Continue
(finger cymbals)

(*mp - f*)

Koto
(13 str)

A meadow full of flowers waking up all around

When you finish singing:

Continue with koto (13 str) based on the previous accompaniment
Remain unmeasured, sparse, and atmospheric

mp - f

Orchestra will move on to next measure regardless of where you are

_____→

Vln. I

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

Senza misura

Melodiously and poetically play the following natural harmonics fragments in any order

2-4 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing
Free bowing

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others
Avoid making the same choices as your stand partner

Variable soft - medium dynamics

p - mp

Continuously repeat this procedure

_____→

Vln. II

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

Senza misura

Melodiously and poetically play the following natural harmonics fragments in any order

2-4 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing
Free bowing

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others
Avoid making the same choices as your stand partner

Variable soft - medium dynamics

p - mp

Continuously repeat this procedure

_____→

D.B.

Continue (**1^o only**)

Gradually blend into the texture

(*p - mf*)

_____→

CONDUCTOR: cue horns one player at a time
continue cueing strings

30 sec.

5
Hn.
1, 2, 3, 4
in F

Timp.

Perc.

Koto
(13 str)

Vln. I

Vln. II

Vla.

Vc.

D.B.

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

Senza misura

Melodiously and poetically play the following fragments in any order

1-6 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing + articulation

Fragments may be repeated (up to 3x), skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others (including other horns)

Variable soft dynamics

pp - p

Continuously repeat this procedure

Continue

Continue

Continue

Continue

Continue

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

Senza misura

Melodiously and poetically play the following natural harmonics fragments in any order

3-6 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing
Free **bowing**

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others
Avoid making the same choices as your stand partner

Variable soft - medium dynamics

p - mp

Continuously repeat this procedure

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

Senza misura

Melodiously and poetically play the following natural harmonics fragments in any order

3-6 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing
Free **bowing**

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others
Avoid making the same choices as your stand partner

Variable soft dynamics

p - mp

Continuously repeat this procedure

All D.B. harmonics sounding 8ve lower than written

Tutti (1^o continue from before)

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

Senza misura

Melodiously and poetically play the following natural harmonics fragments in any order

2-8 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing
Free **bowing**

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others
Avoid making the same choices as your stand partner

Variable soft - medium dynamics

p - mp

Continuously repeat this procedure



All
Strings

CONDUCTOR: cue all new instruments from this page to **D** in sections
continue cueing strings and horns (one player at a time)

15 sec.

6
Fl. 1, 2

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

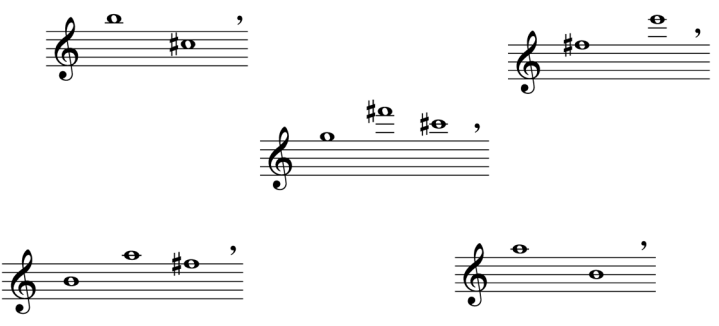
Senza misura

Melodiously and poetically play the following fragments in any order

1-5 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing + articulation
Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others (including the other flute)

Variable soft - medium dynamics
p - mp
Continuously repeat this procedure





Bsn. 1, 2

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

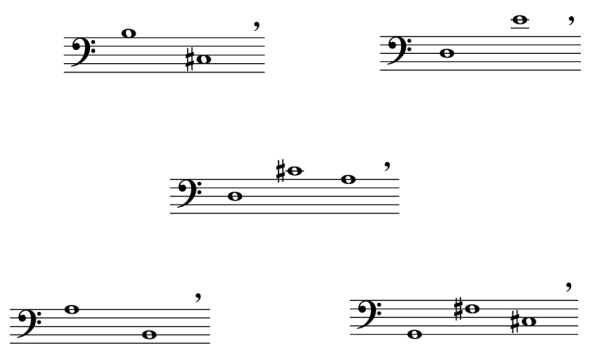
Senza misura

Melodiously and poetically play the following fragments in any order

1-5 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing + articulation
Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others (including the other bassoon)


Variable soft - medium dynamics
p - mp
Continuously repeat this procedure





Hn.
1, 2, 3, 4
in F

Continue



(***pp - p***) ***non cresc.*** Remain soft (you will be out of balance with the ensemble by now)

Tpt. 1, 2
in C

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

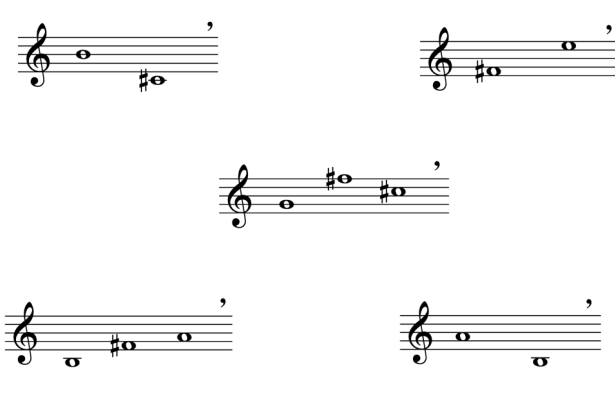
Senza misura

Melodiously and poetically play the following fragments in any order

1-5 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing + articulation
Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others (including the other trumpet)


Variable soft - medium dynamics
p - mp
Continuously repeat this procedure





Timp.

Continue



(***p - mf***)

Perc.

Senza misura

Sparingly and poetically play the following fragments/instruments in any order every 1 - 6 sec.
Remain unmeasured and atmospheric


Fragments/instruments may be skipped or revisited but never repeated

Various soft - medium dynamics ***p - mf***


Sempre l.v.

Repeat continuously


Wind chimes
finger (one stroke)



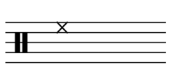
Triangle
metal beater




Cowbell
stick



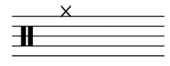
Finger cymbals ③
strike together




Tam-Tam
metal beater
Scrape from off-centre to rim




Finger cymbals ②
strike together

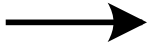


Suspended cymbal
stick
Scrape from centre to rim




Woodblock
stick





Koto
(13 str)


Continue



(***mp - f***)

All
Strings

Continue



(***p - mp***)

15 sec.

7

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
in A

Bsn. 1, 2

Hn.
1, 2, 3, 4
in F

Tpt. 1, 2
in C

Timp.

Perc.

Koto
(13 str)

All
Strings

Continue

p - mp

ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

Senza misura

Melodiously and poetically play the following fragments in any order

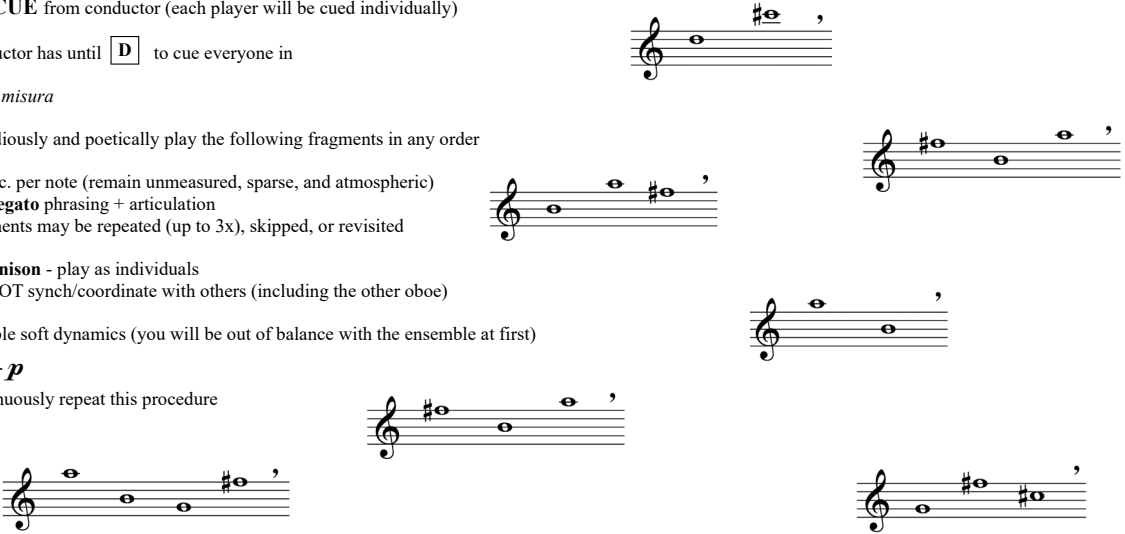
1-5 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing + articulation
Fragments may be repeated (up to 3x), skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others (including the other oboe)

Variable soft dynamics (you will be out of balance with the ensemble at first)

pp - p

Continuously repeat this procedure



ON CUE from conductor (each player will be cued individually)

Conductor has until **D** to cue everyone in

Senza misura

Melodiously and poetically play the following fragments in any order


1-5 sec. per note (remain unmeasured, sparse, and atmospheric)
Free **legato** phrasing + articulation
Fragments may be repeated, skipped, or revisited

non unison - play as individuals
DO NOT synch/coordinate with others (including the other clarinet)

Variable soft - medium dynamics

p - mp

Continuously repeat this procedure



Continue

Continue

non cresc.

Continue

ON CUE from conductor: **finish previous phrase**, then play

26" timpani with a large cymbal face up on top bow

Senza misura
Play as an individual: DO NOT synch/coordinate with others

Bow the cymbal (1-2 sec. duration, multiple bows if needed), then let ring (4-6 sec.) while freely stepping/releasing the pedal

mp

Sempre l.v.

Repeat continuously

Bow louder and longer (less time ringing) with every repetition



mf

Continue

The most beautiful flower in the meadow

Continue

Continue

Vln. I, Vln. II,
Vla., Vc.

D.B. (1^o)

D.B.
(gli altri)

Everyone should
be playing by now

CONDUCTOR: Cue trombones and everyone else

C

D

15 sec.

8

Fl. 1, 2

Continue

p - mp non cresc.

Ob. 1, 2

Continue

pp - p non cresc. Remain soft and out of balance with the ensemble

Cl. 1, 2
in A

Continue

p - mp non cresc.

Bsn. 1, 2

Continue

p - mp non cresc.

Hn.
1, 2, 3, 4
in F

Continue

(pp - p) non cresc. Remain soft and out of balance with the ensemble

Tpt. 1, 2
in C

Continue

p - mp non cresc.

Tbn. 1, 2
B. Tbn

Senza misura

Melodiously and poetically play the following fragments in any order

2-8 sec. per note (remain unmeasured, sparse, and atmospheric)

Free **legato** phrasing + articulation

Fragments may be repeated, skipped, or revisited

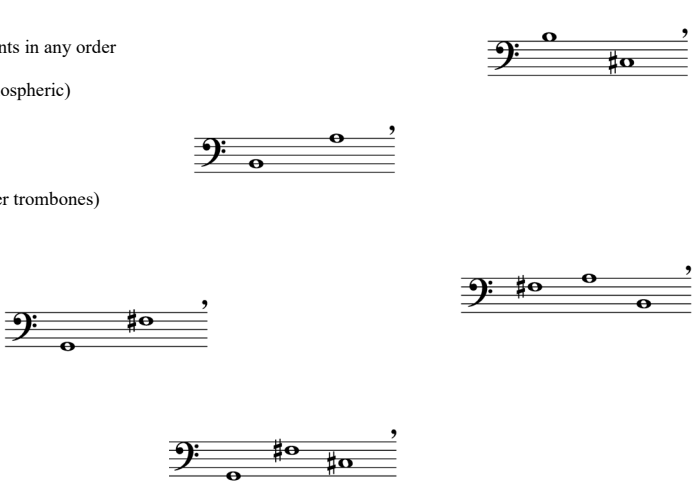
non unison - play as individuals


DO NOT synch/coordinate with others (including other trombones)

Variable soft dynamics

pp - p non cresc.

Continuously repeat this procedure






Timp.

Continue

Keep bowing louder and longer with every repetition until you are bowing continuously

mf  *f*

Perc.


Continue

(p - mf) non cresc.

Koto
(13 str)

Spring breeze starting


Gradually increase presence and activity

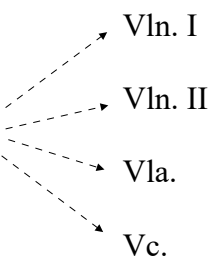
(mp - f) Gravitate towards  *f*

Vln. I
Vln. II
Vla.
Vc.

Continue

Play louder with every phrase

(p - mp)  *f*



D.B.
(1^o)


Continue

(p - mp) non cresc. Remain soft and out of balance with the ensemble

D.B.
(gli altri)

Continue

Play louder with every phrase

(p - mp)  *f*

D

15 sec.

10 sec.

9

Fl. 1, 2
Cl. 1, 2
Bsn. 1, 2

Continue

p - mp non cresc.

Continue

Continue

Fl. 1, 2

Ob. 1, 2

Continue

pp - p non cresc. Remain soft (out of balance with orchestra)

Continue

Continue

Cla. 1, 2 (A)

Hn.
1, 2, 3, 4
in F

Continue

pp - p non cresc. Remain soft (out of balance with orchestra)

Continue

Continue

Bsn. 1, 2

Tpt. 1, 2
in C

Continue

p - mp non cresc.

Continue

Continue

Tbn. 1, 2
B. Tbn

Continue

pp - p non cresc.

Continue

Continue

Tbn. 1, 2
B. Tbn.

Timp.

Bow continuously
Continue to freely step/release pedal (gliss. up/down)

f *ff*

I.v. **STOP bowing**
Continue free pedalling
throughout cymbal resonance

Perc.

Continue

(p - mf) non cresc.

Continue

Continue

Koto
(13 str)

Wind shaking the flowers

f

Blizzard of petals

f

Vln. I

Finish previous phrase (DO NOT begin this box together)

then continuously repeat the following (2 - 4 sec. per measure)

non unison - play as individuals
DO NOT synch/coordinate with others
(including your stand partner)

Variable loud dynamics

f - ff

Natural harmonics
trem. gliss.

STOP suddenly

Vln. II

Finish previous phrase (DO NOT begin this box together)

then continuously repeat the following (2 - 4 sec. per measure)

non unison - play as individuals
DO NOT synch/coordinate with others
(including your stand partner)

Variable loud dynamics

f - ff

Natural harmonics
trem. gliss.

STOP suddenly

Vla.

Finish previous phrase (DO NOT begin this box together)

then continuously repeat the following (2 - 4 sec. per measure)

non unison - play as individuals
DO NOT synch/coordinate with others
(including your stand partner)

Variable loud dynamics

f - ff

Natural harmonics
trem. gliss.

STOP suddenly

Vc.

Finish previous phrase (DO NOT begin this box together)

then continuously repeat the following (2 - 4 sec. per measure)

non unison - play as individuals
DO NOT synch/coordinate with others
(including your stand partner)

Variable loud dynamics

f - ff

Natural harmonics
trem. gliss.

STOP suddenly

D.B.
(10)

Continue

(p - mp) non cresc. Remain soft and out of balance with the ensemble

Continue

Continue

D.B.
(gli altri)

Finish previous phrase (DO NOT begin this box together)

then continuously repeat the following (2 - 4 sec. per measure)

non unison - play as individuals
DO NOT synch/coordinate with others
(including your stand partner)

Variable loud dynamics

f - ff

Natural harmonics
trem. gliss.

STOP suddenly

CONDUCTOR: cue (to stop) each section every 2 - 5 sec. as numbered below

- ①
Fl. 1,2
- ②
Tpt. 1,2
- ③
Bsn. 1,2
- ④
Tbn. 1,2
- ⑤
Cla. 1,2
- ⑥
Ob. 2 only
- ⑦
B. Tbn

E

"Flowers Bloom and Fall"

45 sec.

CONDUCTOR
Cue (to stop)

11

Fl. 1, 2

Continue

(*p - mp*)

1

ON CUE: **FINISH** phrase, then **STOP**
Finish as individuals (do not end together)

Ob. 1, 2

Continue

(*pp - p*)

6

ON CUE: **Ob. 2 FINISH** phrase, then **STOP**
Ob. 1 continue

Ob. 1 (1^o)

Ob. 2

Cl. 1, 2
in A

Continue

(*p - mp*)

5

ON CUE: **FINISH** phrase, then **STOP**
Finish as individuals (do not end together)

Bsn. 1, 2

Continue

(*p - mp*)

3

ON CUE: **FINISH** phrase, then **STOP**
Finish as individuals (do not end together)

Hn. 1, 2, 3, 4
in F

Continue

(*pp - p*)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1, 2
in C

Continue

(*p - mp*)

2

ON CUE: **FINISH** phrase, then **STOP**
Finish as individuals (do not end together)

Tbn. 1, 2

Continue

(*pp - p*)

4

ON CUE: **FINISH** phrase, then **STOP**
Finish as individuals (do not end together)

B. Tbn.

Continue

(*pp - p*)

7

ON CUE: **FINISH** phrase, then **STOP**

23" timpani with 5 small China cymbals face up on top
soft mallets

Senza misura DO NOT synch/coordinate with others

Sparsely and atmospherically strike any of the cymbals (one at a time)
every 0.5 - 6 sec. while stepping/releasing the pedal

Individual cymbals may be skipped or revisited, but not repeated

Various soft-medium dynamics *p - mp*

Sempre l.v.

Repeat continuously

Temp.

Continue

(*p - mf*)

Koto
(13 str)

Running out of petals
Become increasingly soft and sparse as the orchestral texture begins to thin

(*f*)

pp

D.B.
(1^o)

Continue

(*p - mp*)

CONDUCTOR: cue (to stop) each section every 2 - 5 sec. as numbered below

- ①
Hn. 4
- ②
Hn. 3
- ③
Hn. 2.
- ④
D.B. (1^o)
- ⑤
Timp.

30 sec.

12

Ob. 1

1^o Continue

(*pp* - *p*)

Hn. 1

Continue

(*pp* - *p*)

Hn. 2

Continue

(*pp* - *p*)

③ ON CUE: finish phrase, then STOP

Hn. 3

Continue

(*pp* - *p*)

② ON CUE: finish phrase, then STOP

Hn. 4

Continue

(*pp* - *p*)

① ON CUE: finish phrase, then STOP

Timp.

Continue

(*p* - *mp*)

⑤ ON CUE: **FINISH** phrase, then **STOP**

Perc.

Continue

(*p* - *mf*)

Voice + Koto (13 str)

Voice + Koto (13 str)
Senza misura
Do not synch/coordinate with others

Sing the passage below with free unmeasured duration and phrasing at a comfortable tempo
Sing black notes generally faster than white notes

Play **free unmetred accompaniment**
Keep the koto playing sparse and atmospheric based on the given string numbers
Strings/tunings, and the vocal score may be ornamented and/or altered within koto performance practice + score sound world

Various medium-loud dynamics

mp - *f*

PROCEED AT YOUR OWN PACE (orchestra will be moving on according to the time instructions above)

Koto strings: 三 三 四 三 三 一 三 三 四 才四 - 八 - 才 四 五

D.B. (1^o)

Continue

(*p* - *mp*)

④ ON CUE: **FINISH** phrase, then **STOP**

13

Ob. 1

1° Continue until koto stops singing/playing
(*pp* - *p*)

When koto stops singing/playing
(she will end with a flurry of glissandi)
Finish phrase, then **STOP**

Hn. 1

Continue until koto stops singing/playing
(*pp* - *p*)

When koto stops singing/playing
(she will end with a flurry of glissandi)
Finish phrase
Play **ONE** last measure

Perc.

Continue
(*p* - *mf*)

When koto stops singing/playing
(she will end with a flurry of glissandi)
Finish phrase
STOP

Voice + Koto
(13 str)

Finish singing + koto

Play one last flurry of glissandi
STOP

WALK to bass koto (17 strings)



Begin next movement while
rainstick (Perc.) is still sounding

15

Hn. 1

(one last phrase)

STOP

Perc.

Maracas
(one only)

Constantly stirred (but not shaken)
in a circular motion

Begin slowly, then speed up to create
a smooth transition into rainstick

Rainstick

Koto

(walk to bass koto)

attacca

A

Senza misura

15 sec.

Repeat continuously and individually (do not synch/coordinate as a section after the first 'beat')

5

3 - 5 sec.

Fl. 1, 2

f

Repeat continuously and individually (do not synch/coordinate as a section after the first 'beat')

4 - 6 sec.

flutter As buzzy as possible

Ob. 1, 2

f

Repeat continuously and individually (do not synch/coordinate as a section after the first 'beat')

3 - 5 sec.

Cl. 1, 2 in A

f

Repeat continuously and individually (do not synch/coordinate as a section after the first 'beat')

4 - 8 sec.

flutter As buzzy as possible

Bsn. 1, 2

f

Repeat continuously and individually (do not synch/coordinate as a section after the first 'beat')

2 - 4 sec.

lip gliss. non unison

half valve

Hn. 1, 2, 3, 4 in F

f

Repeat continuously and individually (do not synch/coordinate as a section after the first 'beat')

3 - 5 sec.

Shake

Tpt. 1, 2 in C

f

Continue

Tbn. 1, 2 B. Tbn

(*f-ff*)

Repeat continuously and individually (do not synch/coordinate with others after the first 'beat')

soft mallets 10-15 sec.

Timp.

f

gliss.

Perc. + B. Koto

Continue playing wildly

(*ff*)

Perc. B. Koto

Repeat continuously and **individually** (do not synch/coordinate with others and stand partner after the first 'beat')

Trem. both notes, gliss. top note only

Free bowing 2 - 4 sec.

non div. I non unison

trem. gliss.

Vln. I

f

Repeat continuously and **individually** (do not synch/coordinate with others and stand partner after the first 'beat')

Trem. both notes, gliss. top note only

Free bowing 3 - 6 sec.

non div. II non unison II

trem. gliss.

Vln. II

f

Repeat continuously and **individually** (do not synch/coordinate with others and stand partner after the first 'beat')

Trem. both notes, gliss. top note only

Free bowing 3 - 6 sec.

non div. II non unison II

trem. gliss.

Vla.

f

Repeat continuously and **individually** (do not synch/coordinate with others and stand partner after the first 'beat')

Trem. both notes, gliss. top note only

Free bowing 6 - 8 sec.

non div. non unison

trem. gliss.

Vc.

f

as high as possible

Repeat continuously and **individually** (do not synch/coordinate with others and stand partner after the first 'beat')

(free bowing) 6 - 8 sec.

non unison

trem. gliss.

D.B.

f

as high as possible

B

20 sec.

10 sec.

6

STOP suddenly

STOP suddenly

STOP suddenly

STOP suddenly

STOP suddenly

STOP suddenly

(senza misura)

(*f*-*ff*)

Tbn. 1

Tbn. 2

B. Tbn.

Damp

STOP suddenly

l.v.

Thunder Screaming

Vary the rate of tremolo (like a distant leaf fighting to stay on a tree during a storm)

Morph

(senza misura)

Wild tremolo/gliss. with as many strings as possible
(both hands, both sides of bridges)

p You will not be audible at first

$$ff$$

STOP suddenly

STOP suddenly

STOP suddenly

STOP suddenly

STOP suddenly

(senza misura)

15 sec.

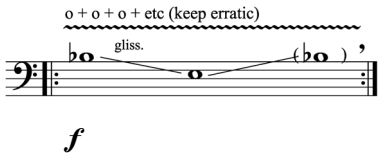
5 sec.

5 sec.

8

Tbn. 1

Finish previous phrase
Continue erratic plunger mute 'trill'
Speed up the rate of gliss. to play the measure in one breath
Repeat continuously at your own pace



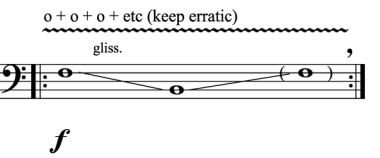
Play softer with each repetition

Finish gliss. from previous measure,
then play the note below

STOP together
(with other trombones)

Tbn. 2

Finish previous phrase
Continue erratic plunger mute 'trill'
Speed up the rate of gliss. to play the measure in one breath
Repeat continuously at your own pace



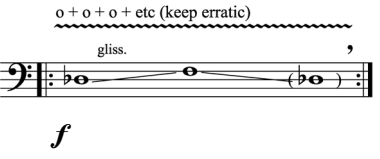
Play softer with each repetition

Finish gliss. from previous measure,
then play the note below

STOP together
(with other trombones)

B. Tbn.

Finish previous phrase
Continue erratic plunger mute 'trill'
Speed up the rate of gliss. to play the measure in one breath
Repeat continuously at your own pace



Play softer with each repetition

Finish gliss. from previous measure,
then play the note below

STOP together
(with other trombones)

Perc.

Thunder sheet
Finish resonance from m. 6
then **switch** to 2 metallic whisks

Freely and erratically shake, strike, punch with hands
and/or roll, scrape, bounce, strike with whisk(s)

Imitate an angry, violent thunder storm

ff

Sempre l.v.

l.v.

STOP
with
koto

B. koto
(17 str)

Continue wild tremolo (both hands)

Left side of bridges only

f

STOP
with
percussion



C **Cadenza**

1 min. (according to Koto)

B. koto
(17 str)

After the storm

*The flowers gradually pick themselves up to rebuild/reinvent/reimagine their lives
One flower pushes through the rubble, followed by another... then another...
Before you know it, the entire meadow has been reborn*

Play a free improvised cadenza based on the narrative (do not read out loud) and what you have already played.

Begin sparse and atmospheric
Gradually playing with increasing vigour and energy

D

Variable
(Koto singing/playing)

12
Tbn. 1, 2
B. Tbn

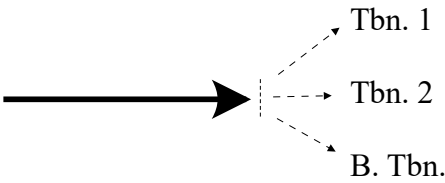
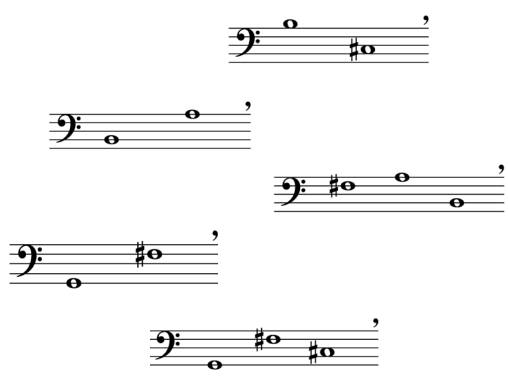
Mute off
Senza misura

Melodiously and poetically play the following fragments in any order

2-5 sec. per note
Free **legato** phrasing + articulation
Fragments may be repeated, skipped, or revisited

Begin with other trombones,
then play **non unison** (play as individuals) thereafter
DO NOT synch/coordinate with others (including other trombones)

Variable soft dynamics
pp - p
Continuously repeat this procedure



Timp.

23" timpani with 5 small China cymbals face up on top
soft mallets

Senza misura
Play as an individual: DO NOT synch/coordinate with others

Sparsely and atmospherically strike any of the cymbals (one at a time)
every 0.5 - 6 sec. while stepping/releasing the pedal

Remain unmeasured, sparse, and atmospheric

Individual cymbals may be skipped or revisited, but not repeated

Various soft-medium dynamics ***p - mf***

Sempre l.v.
Repeat continuously



Perc.

Glockenspiel
hard mallets

Senza misura

Melodiously and poetically play the following in any order

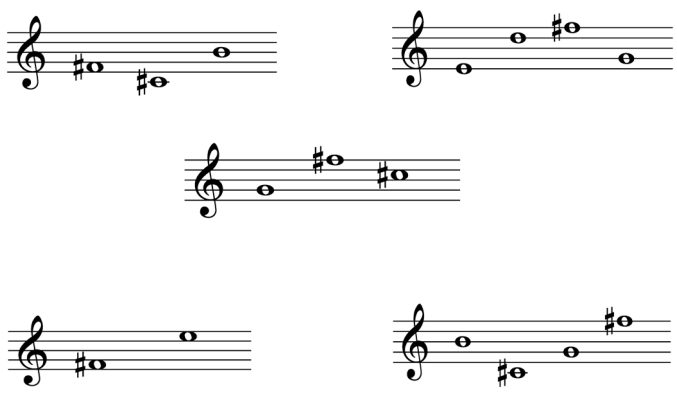
0.5 - 5 sec. per note

Fragments may be repeated (up to 2x), skipped, or revisited

DO NOT synch/coordinate with others

Variable soft - medium dynamics
p - mf

L.v. always
Continuously repeat this procedure



Voice
+
B. koto
(17 str)

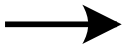
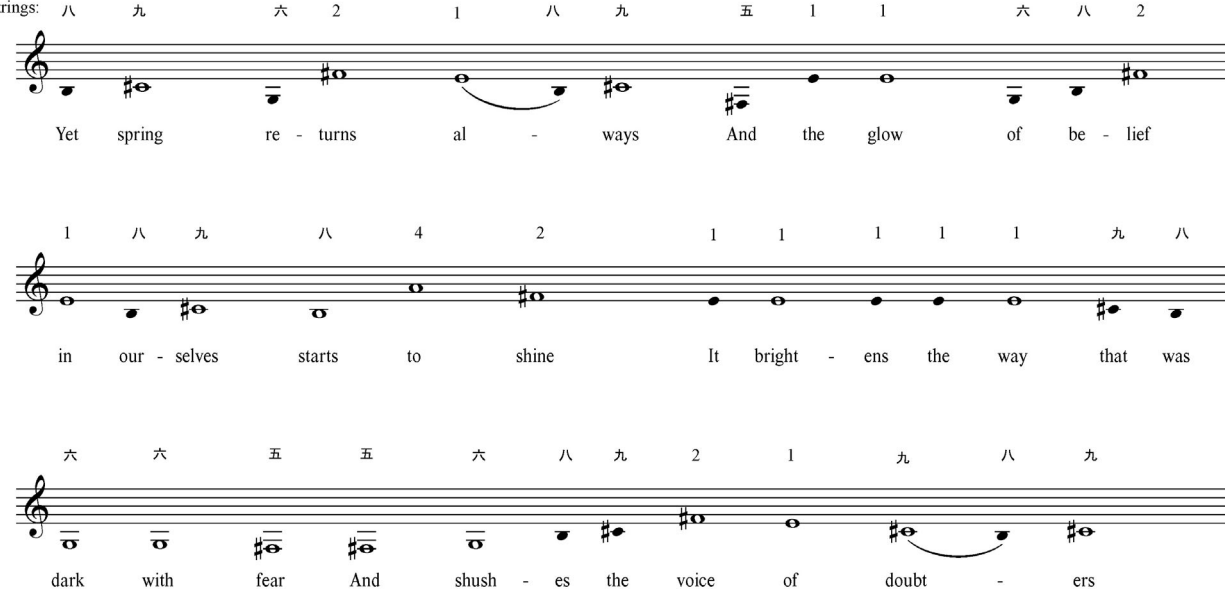
Voice + Bass koto (17 str)
Senza misura
Do not synch/coordinate with others

Sing the passage below with free unmeasured duration and phrasing at a comfortable tempo
Sing black notes generally faster than white notes

Play **free unmetred accompaniment**
Keep the koto playing sparse and atmospheric based on the given string numbers
Strings/tunings, and the vocal score may be ornamented and/or altered within koto performance practice and the score sound world

Various medium-loud dynamics (***mp - f***)

Bass koto
strings: 八 九 六 2 1 八 九 五 1 1 六 八 2



Variable
(until Perc. is the only one left playing)

13

Finish current phrase
Play THREE more fragments
(*pp - p*)

Finish current phrase
Play ONE more fragment
(*pp - p*)

Finish current phrase
Play TWO more fragments
(*pp - p*)

STOP

Continue
(5 China cymbals on 23" timpani)
(*p - mf*)

STOP
with Koto

Senza misura

Sparsely and poetically play the following measures/instruments in any order every 1 - 6 sec.


Measures/instruments may be skipped or revisited but never repeated

Various soft - medium dynamics unless otherwise instructed
p - mp

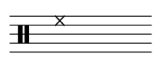
Sempre l.v.

Repeat continuously


Bell tree
metal beater




Finger cymbals ③
strike together




Wind chimes
finger (one stroke)




Triangle
metal beater




Cowbell
stick
sub. f




Tam-Tam
soft beater
5 sec.



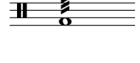
Woodblock
stick
sub. f



Suspended cymbal
stick



Maracas
stirred but not shaken
5 sec.



Continue until the trombones stop

Continue with bass koto (17 str) only based on the previous accompaniment
Remain unmeasured, sparse, and atmospheric
(*mp - f*)

When all trombones have stopped

Finish current phrase, play TWO more phrases then STOP

attacca



5 sec.

3

Perc.

Continue

Koto
(13 str)

Continue

(*mp* - *f*)

Vln. II
Desks
1, 2, 3

Vln. II
Desk 4+

Senza misura

Play the following natural harmonics fragments in any order

4-8 sec. per note

Free **legato** phrasing

Free **bowing**

Fragments may be repeated, skipped, or revisited

non unison - play as individuals

Avoid making the same choices as your stand partner

pp - *mp*

Continuously repeat this procedure

Vla. 1^a
Sola

Continue

(*mp* - *f*)

Vla.
Desks
1, 2, 3

Vla.
Desk 4+

Senza misura

Play the following natural harmonics fragments in any order

4-8 sec. per note

Free **legato** phrasing

Free **bowing**

Fragments may be repeated, skipped, or revisited

non unison - play as individuals

Avoid making the same choices as your stand partner

pp - *mp*

Continuously repeat this procedure



5 sec.

4

Perc.

Koto
(13 str)

Vln. II
Desks
1, 2, 3

Vln. II
Desk 4+

Vla. 1^a
Sola

Vla.
Desks
1, 2, 3

Vla.
Desk 4+

5 sec.

5

Perc.

Koto
(13 str)

Vln. I
Desks
1, 2, 3

Vln. I
Desk 4+

Vln. II
Desks
1, 2, 3

Vln. II
Desk 4+

Vla. 1^a
Sola

Vla.
Desks
1, 2, 3

Vla.
Desk 4+

Vc.
Desks
1, 2, 3

Vc.
Desk 4+

5 sec.

Hn.
1, 2, 3, 4
in F

6


Senza misura

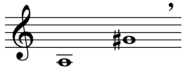
Play the following fragments in any order


1-5 sec. per note
Free **legato** phrasing + articulation
Fragments may be repeated, skipped or revisited


non unison - play as individuals
DO NOT synch/coordinate with others (including other horns)


Variable soft dynamics
pp ~ p
Continuously repeat this procedure

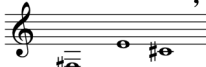















Tpt. 1, 2
in C


Senza misura


Play the following fragments in any order

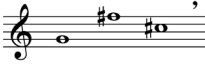
1-5 sec. per note
Free **legato** phrasing + articulation
Fragments may be repeated, skipped or revisited

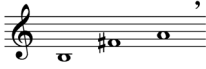
non unison - play as individuals
DO NOT synch/coordinate with others (including the other trumpet)

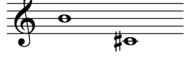
Variable soft dynamics
pp ~ p
Continuously repeat this procedure











Perc.

Continue

Koto
(13 str)

Continue

(***mp - f***) non cresc.

Vln. I
Desks
1, 2, 3

Continue

Vln. I
Desk 4+

Continue

(***pp - mp***)

Vln. II
Desks
1, 2, 3

Continue

Vln. II
Desk 4+

Continue

(***pp - mp***)

Vla. 1a
Sola

Continue

(***mp - f***) non cresc. Your sound will eventually be absorbed into the ensemble

Vla.
Desks
1, 2, 3

Continue

Vla.
Desk 4+

Continue

(***pp - mp***)

Vc.
Desks
1, 2, 3

Continue

Vc.
Desk 4+

Continue

(***pp - mp***)

5 sec.

[illegible]

CONDUCTOR: Cue Vln. I, Vln. II, Vla., Vc. in reverse desk order from Desk 3 - 1 every 3-5 sec.

B

You have until C (end of next page) to complete the cues on this page

5 sec.

8

Cl. 1, 2
in A

Continue

(pp - p)

Bsn. 1, 2

Continue

(pp - p)

Hn.
1, 2, 3, 4
in F

Continue

(pp - p)

Tpt. 1, 2
in C

Continue

(pp - p)

Perc.

Continue

Koto
(13 str)

Continue

(mp - f) non cresc.

Vln. I
Desks
1, 2, 3

ON CUE from conductor (each desk cued separately from Desk 3 to 1)

Senza misura

Play the following natural harmonics fragments in any order

3-6 sec. per note
Free legato phrasing
Free bowing

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
Avoid making the same choices as your stand partner

pp - mp

Continuously repeat this procedure

Vln. I
Desk 4+

Continue

(pp - mp)

Vln. II
Desks
1, 2, 3

ON CUE from conductor (each desk cued separately from Desk 3 to 1)

Senza misura

Play the following natural harmonics fragments in any order

3-6 sec. per note
Free legato phrasing
Free bowing

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
Avoid making the same choices as your stand partner

pp - mp

Continuously repeat this procedure

Vln. II
Desk 4+

Continue

(pp - mp)

Vla. 1a
Sola

Continue

(mp - f) non cresc.

Vla.
Desks
1, 2, 3

ON CUE from conductor (each desk cued separately from Desk 3 to 1)

Senza misura

Play the following natural harmonics fragments in any order

3-6 sec. per note
Free legato phrasing
Free bowing

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
Avoid making the same choices as your stand partner

pp - mp

Continuously repeat this procedure

Vla.
Desk 4+

Continue

(pp - mp)

Vc.
Desks
1, 2, 3

ON CUE from conductor (each desk cued separately from Desk 3 to 1)

Senza misura

Play the following natural harmonics fragments in any order

3-6 sec. per note
Free legato phrasing
Free bowing

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
Avoid making the same choices as your stand partner

pp - mp

Continuously repeat this procedure

Vc.
Desk 4+

Continue

(pp - mp)

C

5 sec.

9

Cl. 1, 2
in A

Bsn. 1, 2

Hn.
1, 2, 3, 4
in F

Tpt. 1, 2
in C

Perc.

Koto
(13 str)

Vln. I
Desks
1, 2, 3

Vln. II
Desk 4+

Vln. II
Desks
1, 2, 3

Vln. II
Desk 4+

Vla. 1^a
Sola

Vla.
Desks
1, 2, 3

Vla.
Desk 4+

Vc.
Desks
1, 2, 3

Vc.
Desks 3, 4+

Vln. I
all desks

Vln. II
all desks

Vla.
Gli altri

Vc.
all desks

C

5 sec.

10

Fl. 1, 2

Senza misura


Play the following fragments in any order

1-5 sec. per note
Free **legato** phrasing + articulation
Fragments may be repeated, skipped or revisited

non unison - play as individuals
DO NOT synch/coordinate with others (including the other flute)

Variable soft dynamics
mp - mf

Continuously repeat this procedure



Ob. 1, 2

Senza misura


Play the following fragments in any order

1-5 sec. per note
Free **legato** phrasing + articulation
Fragments may be repeated, skipped or revisited

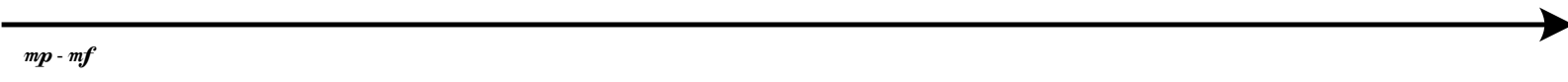
non unison - play as individuals
DO NOT synch/coordinate with others (including the other oboe)

Variable soft dynamics
mp - mf

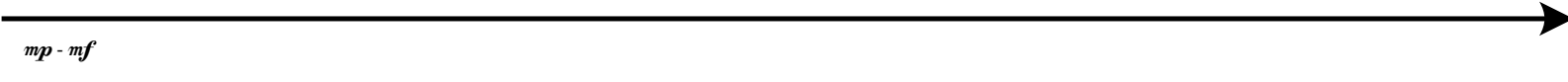
Continuously repeat this procedure



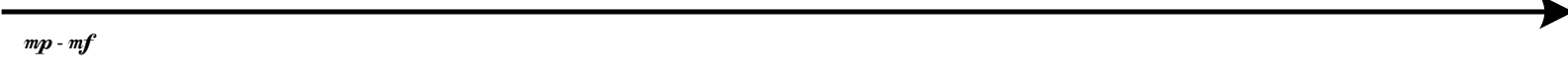
Cl. 1, 2
in A



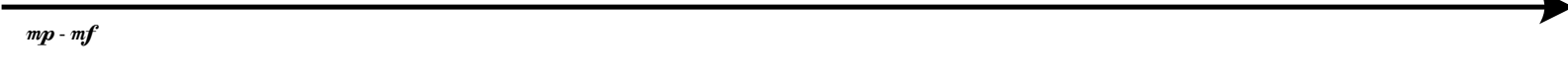
Bsn. 1, 2



Hn.
1, 2, 3, 4
in F



Tpt. 1, 2
in C



Tbn. 1, 2
B. Tbn

Senza misura

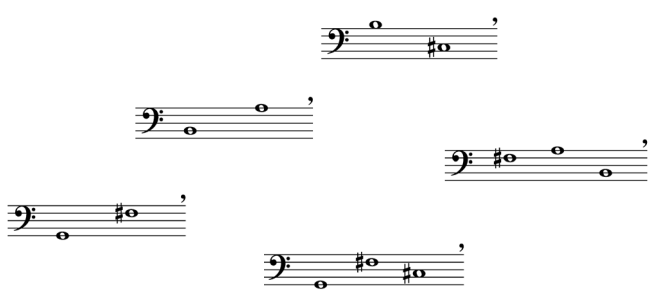
Play the following fragments in any order

1-5 sec. per note
Free **legato** phrasing + articulation
Fragments may be repeated, skipped or revisited

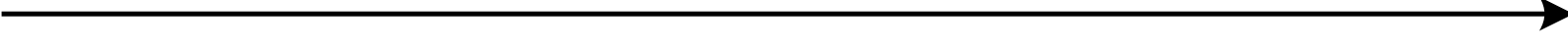
non unison - play as individuals
DO NOT synch/coordinate with others (including other trombones)

Variable soft dynamics
mp - mf


Continuously repeat this procedure




Perc.




Koto
(13 str)




Vln. I




Vln. II




Vla. 1^a
Sola



Vla.
Gli altri



Vc.



D.B.

Senza misura

Play the following natural harmonics fragments in any order

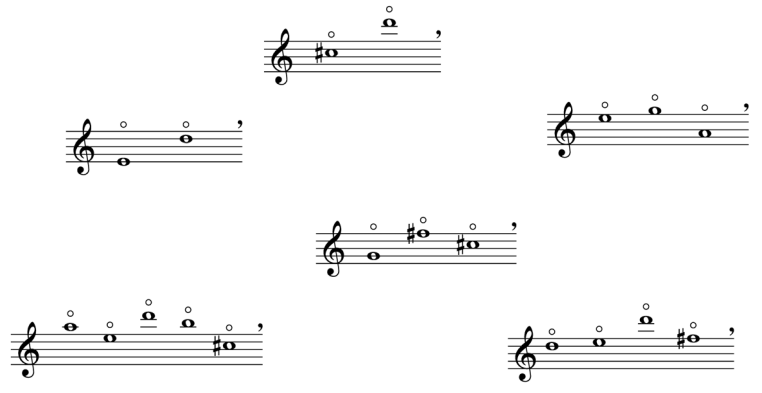
4-8 sec. per note
Free **legato** phrasing
Free bowing

Fragments may be repeated, skipped, or revisited

non unison - play as individuals
Avoid making the same choices as your stand partner

mp - mf

Continuously repeat this procedure



5 sec.

11

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
in A

Bsn. 1, 2

Hn.
1, 2, 3, 4
in F

Tpt. 1, 2
in C

Tbn. 1, 2
B. Tbn

23" timpani with 5 small China cymbals face up on top
soft mallets

Senza misura
Play as an individual: DO NOT synch/coordinate with others

Sparsely and atmospherically strike any of the cymbals (one at a time)
every 0.5 - 6 sec. while stepping/releasing the pedal

Remain unmeasured, sparse, and atmospheric

Individual cymbals may be skipped or revisited, but not repeated

Various soft-medium dynamics - you will not be audible at first

p - mf

Sempre L.v.

Repeat continuously

Timp.

Perc.

Koto
(13 str)

Vln. I

Vln. II

Vla. 1ª
Sola

Vla.
Gli altri

Vc.

D.B.

ALL PLAYERS
EXCEPT
Timp.
Perc.
Koto.
Viola 1a Sola

CONDUCTOR: it is important to the structure and conceptual design of this piece for you to cue **each individual** player in the ensemble (except Timp., Perc., Koto, and Vla 1a) one at a time (however long it takes).

Thin out the orchestral texture like flowers in a meadow gradually going to sleep.

The result should allow the 4 remaining players to gradually become more present.

PLEASE DO NOT cue in sequential seating order, sections, or set up a system/pattern where players are allowed to stop on their own.

D

Variable (up to 1 min. 30 sec.)

12
ALL PLAYERS
EXCEPT
Timp.
Perc.
Koto
Vla 1a

ON CUE: FINISH phrase, then STOP
Conductor will cue each individual player one at a time, regardless of instrument, section, seating position or desk

Timp.

Continue
(*p - mf*)

Perc.

Continue

Koto
(13 str)

Continue You will gradually become more present as the ensemble becomes smaller
(*mp - f*)

Vla. 1a
Sola

Continue You will gradually become more present as the ensemble becomes smaller
(*mp - f*)

E

Variable

13

Timp.

Continue

(*p - mf*)

Perc.

Continue

Voice + Koto (13 str)

Senza misura
Do not synch/coordinate with others

Sing the passage below with free unmeasured duration and phrasing at a comfortable tempo
Sing black notes generally faster than white notes

Play **free unmetred accompaniment**
Keep the koto playing sparse and atmospheric based on the given string numbers
Strings/tunings, and the vocal score may be ornamented and/or altered within koto performance practice + score sound world

Various medium-loud dynamics

mp - f

Koto strings: 四 四 五 三 四 七 六 七 三 四 七 四 七 オハ 七

Tilt your face to your inner light Soak your heart in your own love

五 四 三 二 三 五 五 三 七 二 六 四 オハ 押し放し ハ

Push the fresh past the dormant And step and step and step and

五 五 四 三 二 六 六 五 四 三 七 六 一二三四五六七八 九 オハ 七

step out on the new path out on the new path the new path You are

六 五 四 三 五 六 五 四 三 二 六 五 三 七 三 七 五 五

read - y to bloom You are read - y to bloom to bloom to bloom to bloom

Vla. 1a
Sola

Continue

(*mp - f*)

When Koto stops singing (she will continue playing the koto)
Finish phrase, play ONE last phrase

STOP

F "One Last Flower" G

30 sec.
(according to Koto)

14

Timp.

Continue until Koto gives a cue

Perc.

Continue until Koto gives a cue

Get ready with hammer

Hammer

Align with Koto's Bartok pizz. at the bottom of her tremolo + gliss. gesture

subito ff

CUE Conductor
when you are ready to move on

Tremolo until Perc. is ready with the hammer

Align Bartok pizz. with Perc. (hammer)

Like a sararin (サーラリン) ----- with a Bartok pizz. at the bottom

Koto (13 str.)

One last blossom...
opens up...
flowers...
...withers...
and...

巾

gliss.

ff