Omen

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OMEN

by
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A Thesis
Submitted to the
Faculty of The Graduate College
In partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

Western Michigan University
Kalamazoo, Michigan
June 2004
The arrangement of this composition is based on chamber orchestra. The piece which is very classical structure was written not only by the harmonic theory of chromaticism and mode mixture but also by a sort of contrapuntal skill for its essential musical languages by me. In addition, the music form of the whole piece can be described as three movements with one introduction, though it should be played without any interruption or break between each movement.

As the title “Omen,” we can find that there is a crucial harmonic motive, augmented triad, hidden in the introduction of this piece, and they are always resolved to the harmonized chords. Thus, the augmented triad is the key of this whole piece. I used this dissonant chord to hit the dangerous omen which is always ignored by most of people. Finally, this dissonant chord is not resolved to a consonant one in the end of the whole piece. It means that the perilous omen always occurs after the ignorance of people.
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INSTRUMENTATION

Flute
Piccolo
Oboe
Clarinet
Bassoon
2 French Horns
Trumpet
Trombone
Tuba
Timpani
Percussion: Finger cymbals, Vibraphone, Crash cymbals, Crystal glasses, Suspended cymbal, Bamboo W.ch., Marimba, Bass drum, Castanet, Gong, Maracas, Cowbells, Temple blocks, Glockenspiel, Triangle, Sleigh bell
Harp
Celesta
Piano
5-6 Violins I
4-5 Violins I
4 Violas
4 Cellos
2-3 Double Basses

Score in C
Duration: 14-15mins