

This composition is a narrative of a moment in my life. On a rainy day, I was preparing to take a short break in my car after my time at the studio. While I was resting inside of my car, the windshield wiper sound dragged me into a trance, which triggered my thoughts to start flowing. I finally woke up from that trance and walked back to the studio.

The first part of this piece is the scene of walking footsteps. It is designed to express that I am walking out of the studio. The audience will hear steps moving farther or closer in the space, and specific sounds will be triggered when the footsteps are moving to a certain 3-dimensional position. Next, I use the recording of dialogue between me talking with my smartphone's assistant to inform the

audience that there will be rain in Eugene. I believe this design will naturally lead the audience to think of the weather in Eugene, therefore, it is a bridge to introduce the next rain section.

The rain section is composed of the sounds recorded from the physical world - a car door closing, the moving windshield wiper, thunder, the sound of the raindrops hitting the ground, and the sound of the raindrops hitting the top of the car. This section includes the scene of walking in the rain and the scene of sitting in the car during the rain. I use the raindrops as the main sound element to make people feel as if they are sharing my experience of walking through the rain and sitting inside of the car. The audience can first hear a natural rain

simulation. With the noise of the door closing, the raindrop's sound shifts from hitting the ground to hitting the top of the car, the thunders sound becomes weaker, and the windshield wiper sound starts to join. This section ends by a loud thunder sound.

The next section is the abstract section. It is designed to express how my dream switches from calm to intense and fantastic. Thoughts in my mind are conceptual, therefore, the sound materials are unrealistic. The abstract section develops first from crescendo to quiet, then to loud and complicated. The crescendo unfolds from a distortional windshield wiper sound that is inherited from the previous section; it ends on a loud thunder sound. The wiper sound changing from regular to distorted creates a

sense of fantasy, and this development implies that my mind is flowing into a trance. Next, people will hear a single human voice that moves around within the space, which is a metaphor of the thoughts in my mind. I use this human voice with a Chinese opera composition technique called “liubai(留白)” which uses silence as the sound material to leave room for the audience’s imagination. Because the musical material in here is only one human voice, the audience will be able to pay more attention to the direction of the sound path. Next, this human voice starts to expand in space and timbre. Meanwhile, more artificial sounds begin to join. One of the particle-like sounds in the background enhances the tension

of the whole atmosphere. The thunder-like sound creates a fantastic picture of my mind flying in Hell. The abstract section ends with a giant, deep, long and sustained tone; it represents a tsunami that scours all the remaining sounds.

After the abstract section, the piece fades back to the car scene which implies I am still sitting inside of my car and am waking up from the trance. However, when I ask my smartphone to navigate me back to my home, my smartphone doesn't recognize my voice anymore. I don't know why, maybe I am still in the trance. I move out of the car and try to wake up in the rain. The audience will hear the raining sound change accordingly.

After I get out of my car, the rain becomes more

prominent. Then, all the rain noises suddenly stop and are followed by the sound of footsteps. I use the footsteps to indicate to the audience that the moment at the beginning of the piece is recurring. This moment manifests as I finally walk back to the studio.