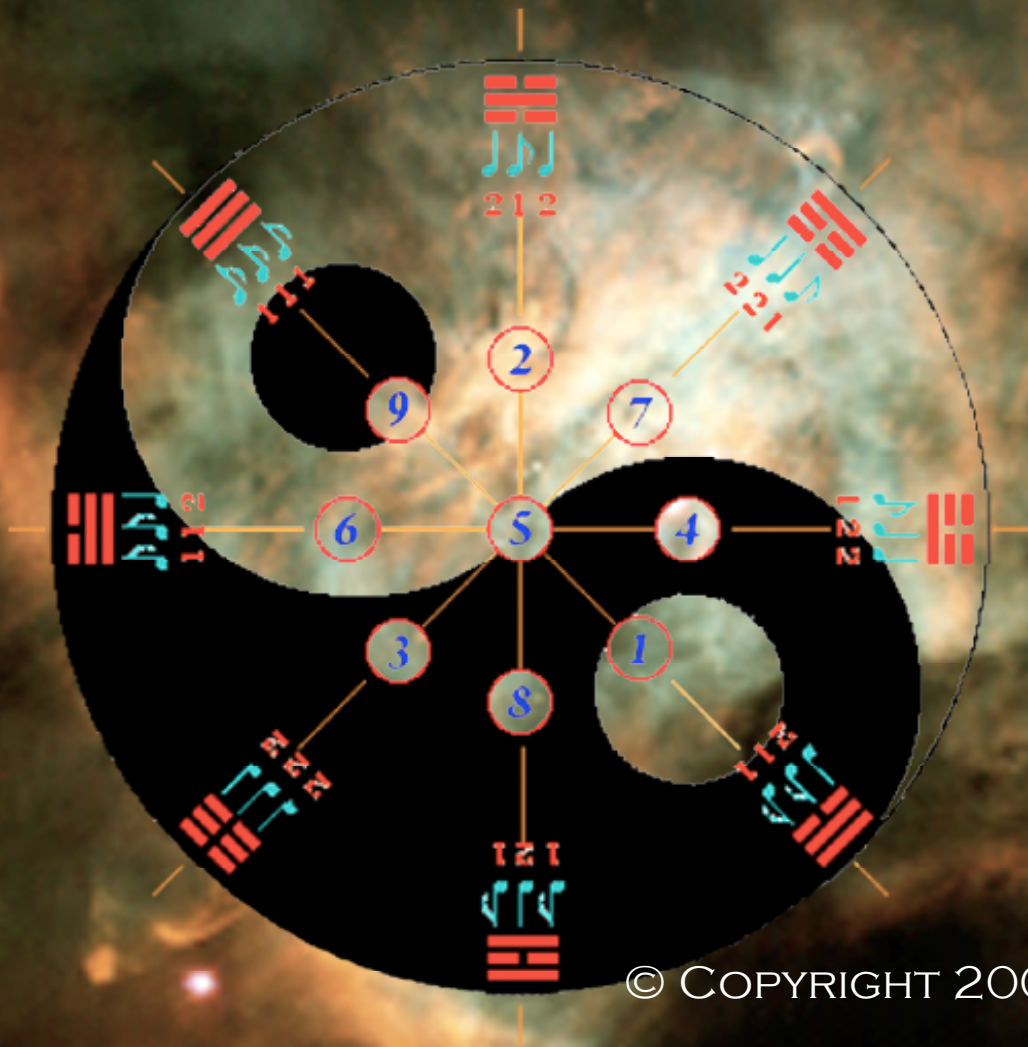


泛化

Transfigure

給絃樂合奏與聲效
For String Orchestra and Ventriloquize

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DYE WU



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關於「泛化——給絃樂合奏與聲效」

音樂靈感來自禪學中的獨化哲理，並延展為泛化禪境。

泛化之得以眾渡而化，是在名無而非無的虛實幻象中獨化。

獨化乃非有非無、自我非我的心境修為，過程是透過自我的排斥才有自我的肯定，在排斥自我之時，並參透自我的幻象。依循此一哲理，在音樂中，我特予營造出這樣的樂語邏輯：

自我非我 | 獨化泛化

排斥自我 肯定自我

┌──────────┐ ┌──────────┐
Fa -- Si -- Do
 Si^b -- Do

└──────────┘
幻象自我（非我）

創作手法上，為了引示「泛化」深層的真諦，除了運用泛音的共融現象藉以表現弘渡的語法外，並以陰陽五行中八卦的卦象做為音程關係的組合及音值的設計，陰爻代表小二度音程及倍數音值；陽爻則代表大二度音程及基本音值。另外再融合電腦程式語言中的機械碼（Binary）做為音點結構的排列，架構曲旨。

全曲共以：純依、泛慾、獨化、泛化四段串連而成。

純依：以泛音現象的排列做為主要的手法，並配以生活中放浪無邪的聲效。

泛慾：本段透過電腦程式語言中的機械碼在易理六十四卦的運行架構下，設計出音樂的音值節奏，再加上圖例預設的音程關係進行創作，藉以表象各聲部的獨立層次而呈現現實人性焦躁不安的音樂效果。

程式碼 1 = 以十六分音符為基本值，表示音的出現拍點。

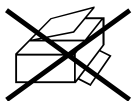
程式碼 0 = 表示休止或延音基本累加值。

陰爻  = 半音

陽爻  = 全音

獨化：獨奏旋律取自舊作「空」的片段，加上簡單的呼應與襯托，表現獨化時內心坦然、掙扎等千變萬化的過程。

泛化：泛音現象的排列手法再度呈現，因泛而易，也因易而幻，更因幻而泛化。



泛化

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絃樂合奏與聲效
String Orchestra and Ventriloquize

吳 疊
Wu, Dye 2007

純依

A Andante ♩ = 76

Violin I

Sonovox *pp* 喘氣聲 (不規律) gasping noise erratically Ha Ho Ha *pp* 哼唱 humming *ppp* Woo Wo O

Violin II

Sonovox *pp* 喘氣聲 (不規律) gasping noise erratically Ha Ho Ha *pp* *poco a poco cresc.*

Viola

Sonovox *pp* 喘氣聲 (不規律) gasping noise erratically Ha Ho *pp* *poco a poco cresc.*

Cello

Sonovox *ppp* *poco a poco cresc.*

Contrabass

Sonovox *ppp* *poco a poco cresc.*

13

Vln. I

Svox

狂笑 guffaw (男) > (女) > 嘆息聲 (男)

f < *ff* *f* *p* *mp* *p* *sfz* *dim.*

Wo A Ha Hae Hmm m

哼唱 humming

Hmm m Hah Ah

Vln. II

Svox

狂笑 guffaw (男) > (女) > 嘆息聲 (男)

f < *ff* *f* *p* *mp* *p* *poco a poco cresc.* *dim.*

Wo A Ha Hae Hmm m

哼唱 humming

Hmm

Vla.

Svox

狂笑 guffaw (男) > (女) > 嘆息聲 (男)

f < *ff* *f* *p* *p* *poco a poco cresc.* *dim.*

Wo A Ha Hae Hmm m

Vc.

Svox

喘氣聲 (不規律) gasping noise erratically

狂笑 guffaw (男) > (女) > 嘆息聲 (男)

pp *f* < *ff* *f* *p* *poco a poco cresc.* *dim.*

Ha Wo A Ha Hae Hmm m

Cb.

Svox

狂笑 guffaw (男) > (女) > 嘆息聲 (男)

pp *poco a poco cresc.* *f* < *ff* *f* *p* *dim.*

Wo A Ha Hae Hmm m

24

Vln. I

24

Svox

驚嘆

f a a A *mf* *ff* A

mp *poco a poco cresc.* *dim.*

打夯叫喊

mf Wo Ho He Ho He Ho

Vln. II

24

Svox

驚嘆

f a a A *mf* *ff* A

mp *poco a poco cresc.* *dim.*

哼唱 humming

mp Hmm _____

打夯叫喊

mf Wo Ho He Ho He Ho

Vla.

24

Svox

喘氣聲（不規律）gasping noise erratically

驚嘆

mf a *ff* A

彈舌（隨意音高、節奏、力度）

mp

Vc.

24

Svox

喘氣聲（不規律）gasping noise erratically

驚嘆

mp a *ff* A

poco a poco cresc. *dim.*

彈舌（隨意音高、節奏、力度）

Cb.

24

Svox

喘氣聲（不規律）gasping noise erratically

驚嘆

p *mf* a *ff* A

poco a poco cresc. *dim.*

彈舌（隨意音高、節奏、力度）

35

Vln. I

Svox

a Ha a A Ha

f

錯愕驚叫

mf ff mp

A A a

Vln. II

Svox

a Ha a A Ha

f

錯愕驚叫

mf ff mp

A A a

Vla.

dim.

Svox

錯愕狂笑 guffaw

mf

錯愕驚叫

mf ff mp

A a Ha

A A a

Vc.

Svox

錯愕狂笑 guffaw

mf

錯愕驚叫

f

pizz.

mf ff mp

A A a

Cb.

Svox

mp 錯愕狂笑 guffaw *poco a poco cresc.*

mf ff mp

錯愕驚叫

f

pizz.

arco

A A a

This musical score page contains five systems of staves, each with a primary instrument line and a secondary 'Svox' line. The systems are:

- Vln. I:** Violin I, Treble clef. Dynamics: *mf ff*, *mp*, *f*, *ff*.
- Vln. II:** Violin II, Treble clef. Dynamics: *mf ff*, *mp*, *f*, *ff*.
- Vla.:** Viola, Alto clef. Dynamics: *mf ff*, *mp*, *f*, *ff*.
- Vc.:** Violoncello, Bass clef. Dynamics: *f*, *ff*. Articulation: *arco*, *pizz.*.
- Cb.:** Contrabasso, Bass clef. Dynamics: *f*, *ff*. Articulation: *pizz.*, *arco*.

Each system includes a 'Svox' line below the instrument staff, which appears to be a vocal line with lyrics. The score features various musical notations including slurs, ties, and dynamic hairpins. The key signature has one sharp (F#) and the time signature is 3/4.

獨化

☐ Andante Colla Parte ♩ = c. 54-76

The musical score for measures 118-123 is arranged in six systems, each with a string instrument part and a vocal part (Svox). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante Colla Parte' with a metronome marking of ♩ = c. 54-76.

- Vln. I:** Measures 118-123. Dynamics: *p* (118), *pp* (123).
- Vln. II:** Measures 118-123. Dynamics: *pp* (118).
- Vla.:** Measures 118-123. Dynamics: *pp* (118).
- Vc.:** Measures 118-123. Dynamics: *mp* (118), *mf* (119), *mp* (120), *f* (121). Includes a 'solo' marking and a triplet in measure 123.
- Cello Tutti:** Measures 118-123. Dynamics: *p* (118).
- Cb.:** Measures 118-123. Dynamics: *p* (118).

125

Vln. I

Svox

ppp

pp

125

Vln. II

Svox

ppp

125

Vla.

Svox

ppp

125

Vc.

pp

pp

mp

f

Cello Tutti

125

Cb.

Svox

Detailed description: This page of a musical score covers measures 125 to 130. It features six staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Cello Tutti, and Contrabass (Cb.). Each instrument part is accompanied by a vocal line (Svox). The Vln. I, Vln. II, and Vla. parts consist of long, sustained notes with phrasing slurs. The Vc. part is more active, with a melodic line that includes dynamic markings of *pp*, *pp*, *mp*, and *f*. The Cello Tutti and Cb. parts provide a harmonic foundation with sustained notes. The vocal lines (Svox) are mostly silent, indicated by rests.

133

Vln. I

133

ppp

Svox

Vln. II

133

ppp

Svox

Vla.

133

ppp

Svox

Vc.

133

sf

Cello Tutti

133

ppp

Cb.

133

ppp

Svox

Detailed description: This page of a musical score covers measures 133 to 136. It features six staves: Violin I, Violin II, Viola, Violoncello (Cello Tutti), and Contrabass. Each of these five instrumental staves begins with a measure rest and a hairpin crescendo leading to a *ppp* (pianissimo) dynamic marking in measure 133. The strings play a sustained, legato line. The Violoncello staff is more active, starting with a complex rhythmic pattern of eighth and sixteenth notes in measure 133, which then transitions to a more melodic line. A *sf* (sforzando) dynamic marking is present in the Cello staff in measure 135. The Contrabass staff also has a *ppp* marking in measure 133. The vocal staves (Svox) are empty throughout the page.

139

Vln. I

Svox

139

Vln. II

Svox

139

Vla.

Svox

139

Vc.

Svox

ff

f

ff

f

mf

139

Cb.

Svox

pp

Detailed description: This page of a musical score contains six systems of staves, each with a primary instrument part and a corresponding vocal line (Svox). The systems are for Violin I, Violin II, Viola, Violoncello, and a fifth instrument (likely Double Bass). Measure 139 is marked at the beginning of each system. The Violoncello part (Vc.) is the only one with musical notation, starting with a forte (*ff*) dynamic and featuring a series of eighth notes with accents, followed by a melodic line with various dynamics including *f*, *ff*, *f*, and *mf*. The other instrument parts (Vln. I, Vln. II, Vla., Cb.) and all vocal lines (Svox) are currently silent, indicated by horizontal lines on the staves. The Double Bass part (Cb.) has a very soft (*pp*) dynamic marking in measure 144.

Soprano sing the f2
Alto sing the f1
Tenor & Bass sing the f

145

Vln. I

Svox

(男) *mf* A a *f* Ha a

哼唱 humming

ff A

145

Vln. II

Svox

(男) *mf* A a *f* Ha a

哼唱 humming

ff A

145

Vla.

Svox

(男) *mf* A a *f* Ha a

哼唱 humming

ff A

145

Vc.

Svox

mp

(男) *mf* A a *f* Ha a

哼唱 humming

ppp

145

Cb.

Svox

ppp

(男) *mf* A a *f* Ha a

哼唱 humming

ppp *poco a poco cresc.*

泛化

152 D Tempo I

This musical score page contains five systems of staves, each with a primary instrument part and a corresponding Svox (voice) part. The systems are:

- System 1:** Vln. I and Svox. The Svox part features dynamics of *mf*, *mp*, and *p* with an 'A' articulation mark.
- System 2:** Vln. II and Svox. Similar dynamics and articulation as System 1.
- System 3:** Vla. and Svox. The Vla. part starts with *pp* dynamics. The Svox part has *mf*, *mp*, and *p* dynamics.
- System 4:** Vc. and Svox. The Vc. part includes the instruction "Tutti" above the staff. Dynamics range from *pp* to *p*. The Svox part has *mf*, *mp*, and *p* dynamics.
- System 5:** Cb. and Svox. The Cb. part features *pp* dynamics. The Svox part has *mf*, *mp*, and *p* dynamics.

Each system shows a melodic line for the instrument and a supporting harmonic line for the Svox part. The Svox parts consistently use a half-note pulse with an 'A' articulation mark. The primary instrument parts feature a mix of half notes and quarter notes, with some parts including slurs and dynamic hairpins.

162

Vln. I

Svox

p *pp*

162

Vln. II

Svox

p *pp* *pp* con sordino

162

Vla.

Svox

p *pp*

162

Vc.

Svox

poco a poco cresc. *pp* *pp* *poco a poco cresc.* con sordino

162

Cb.

Svox

dim. *ppp* *poco a poco cresc.*

con sordino

Vln. I

176 *pp* poco a poco cresc. dim. solo *ppp*

Svox

Vln. II

176 poco a poco cresc. dim. solo *ppp*

Svox

Vla.

176 con sordino *p* dim. solo *ppp*

Svox

Vc.

176 dim. solo *ppp*

Svox

Cb.

176 dim. *ppp*

Svox

Detailed description: This page of a musical score covers measures 176 to 180. It features five systems, each with a primary instrument staff and a secondary 'Svox' (voice) staff. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part begins with a 'con sordino' instruction and a *pp* dynamic, followed by a *poco a poco cresc.* and a *dim.* marking. A 'solo' section begins in measure 179, marked *p*, and ends with a *ppp* dynamic. The Violin II part follows a similar pattern with *poco a poco cresc.* and *dim.* markings, and a *ppp* dynamic in the solo section. The Viola part starts with *con sordino* and a *p* dynamic, followed by *dim.* and a *ppp* dynamic in the solo section. The Violoncello part has a *dim.* marking and a *ppp* dynamic in the solo section. The Contrabasso part has a *dim.* marking and a *ppp* dynamic. The 'Svox' staves are mostly empty, with some notes appearing in the solo sections of the Violin I, Violin II, and Viola parts.