

Chia-Lin Pan / 潘家琳

*The Wandering...Sound* – for Three Percussionists

《打？游～擊！》 - 為三位擊樂演奏家

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聲音在空間中的流動，窈然無際，自由穿梭，速度可快可慢，距離可長可短；聲響之形式，也是變換多元，可以如流轉綿延的層面或線條，也可以是破碎的點狀顆粒與拼貼片段。打擊樂的具有高度開發性，作曲者期待以不同音色材質、不同的發聲方式、不同音場位置，再結合不同「流速」及「轉速」，以不特意製造一般對打擊樂曲所期待出現的節奏律動，而是讓聽眾在聲音帶領下，由更自然的吞吐起伏中，產生各自對聲音的呼吸韻律。

具秩序（有計劃）或是亂竄（無規律）的聲響，不論是用東方還是西方、傳統或是新製的樂器，時而悠然、時而如履薄冰的遊走於當代與傳統之聲響與語彙中，如同打游擊戰一般，再一次次試驗中，打破人們對於「擊樂」音樂想像。

# The Wandering...Sound

for Three Percussionists

潘家琳  
Chia-Lin Pan

Not Fast (approx. ♩ = c. 58-62)

Begin the piece at position D.  
Prepare to play and walk to  
position E.

\*Start bowing few seconds after the  
water-disk brake sound.  
Play freely, improvisation-like.

Settled at position B  
when the piece starts.

Settled at position C  
when the piece starts.

Percussion 1

**ff**

Disk brakes

\*Start walking to position E

Percussion 2

**ff**

Bell T.

Galaxy

*p*

*mf*

Dynamic and rhythm also set free.

Percussion 3

**ff**

Disk brakes

**f**

*p*

*mp*

\* In this beginning section, tempo, rhythm...etc. are notated as "big rules", references from the composer to the performers. The sound between voices is more "interreact" than play exactly "together".

\*Position E, nearby the cymbal (sizzle)

Perc. 1

4

**ff**

*mf*

*mp*

**f**

Perc. 2

4

try to play on different part of Galaxy, get more diverse timbre.  
"water movement" stays slow the most, but could accelerate  
at few points freely.

**ff**

Galaxy

**mf**

Perc. 3

*mf*

**ff**