

陳立立 Lily Chen

牙牙

*Babbling*

for pipa, zheng, percussion, & electronics

(2024)

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捌號會所委託創作

於 2024 聲徇音樂節《CUBE BAND 進行式》首演

(臺灣當代實驗場 CLAB 主辦，CLAB 臺灣聲響實驗室與捌號會所共同製作)

## 樂曲解說

《牙牙》一曲聚焦在孩童在牙牙學語階段所發出的各種不同聲音情狀。電聲與器樂分別象徵小孩與大人的視角，藉此呈現親子之間相互陪伴、模仿、衝突等各種互動關係與情感。

此曲包含四段不同的意象場景：第一段「牙牙」呈現孩童牙牙學語發出咬字不標準的、細碎不成句的詞語音節，大人重複詞語教導孩童，小孩模仿學習大人音調；第二段「咯咯」中，小孩逐漸說出完整語句、與大人對話，發出一連串清脆咯咯笑聲；第三段「哇哇」描繪小孩因說話無法被大人理解而持續大哭、崩潰尖叫的場景；第四段「悄悄」中，小孩哭累入夢，大人終於獲得短暫的安靜與悄悄話時間。

《牙牙》獻給我的古箏演奏家好友宜樺——她與她女兒是此曲的靈感繆思；同時也獻給用心陪伴我成長的母親與小時候的自己——此曲的電聲素材主要來自她為兩歲時講話「臭乳呆」的我所紀錄的磁帶錄音。

本作品獲財團法人國家文化藝術基金會補助、捌號會所委託創作，於 2024 聲徇音樂節《CUBE BAND 進行式》首演（臺灣當代實驗場 CLAB 主辦，CLAB 臺灣聲響實驗室與捌號會所共同製作）。

## Program Notes

*Babbling* focuses on various sounds little children make at their early stage of learning to speak. With electronics and instruments symbolic of children and adults respectively, parent-child interactive relationships and emotions, such as mutual companionship, imitation, and conflict, are thereby presented.

This piece consists of four sections corresponding to different scenarios. In the first section "Babbling," the child babbles out numerous fragments of words and syllables inarticulately, the adult teaches her by repeating the words, and the child tries imitating the adult's pronunciations and intonations. In the second section "Giggling," the child gradually utters a complete sentence, talks with the adult, and bursts out clear giggles. In the third section "Blubbering," the child cries out loud and screams hysterically since what she says is incomprehensible to the adult. In the fourth section "Whispering," the child cries herself to sleep, and the adult finally gets some time for brief rest and whispering.

*Babbling* is dedicated to my friend I-Hua, a guzheng player; she and her daughter are the muses of this piece. I'd also like to dedicate this piece to my childhood and my mom, who has been with me throughout my growth. The sources of the electronics in this piece mainly come from the tape recording she made of two-year-old me.

*Babbling* is commissioned by Studio Acht, as well as sponsored by National Culture and Arts Foundation.

## Instrumentation 樂器編制

pipa

21-string zheng

percussion:

tam-tam (large size preferably),

thunder sheet,

timpani (26 inches preferably),

glockenspiel,

crotales (2 octaves; pitch c1: to put on timpani)

2 suspended cymbals (smaller one: to put on timpani),

5 Chinese small gongs (小鑼),

4 wood blocks,

2 triangles,

vibraslap,

ratchet,

flexatone,

bell tree,

thunder tube (large size preferably),

2 rubber chicken (尖叫雞)

The score is transposed.

Approximate duration: 8 min 30 sec

## Special Notation 演奏說明

### Pipa

\* Tuning 定弦 :

記譜音高



實際定弦音高



以鋁箔紙片輕環繞包覆在兩弦上 (近覆手處) 使其於演奏時產生振動殘響

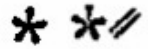
以鋁箔紙片輕環繞包覆在兩弦上 (近覆手處) 使其於演奏時產生振動殘響

\* Preparation 預置 :

以兩片錫箔紙片分別輕環繞包覆在「子&中」與「老&纏」弦上 (近覆手處)，使其於演奏時產生振動殘響。

## Pipa

\* Notation 記譜說明 :



輪指



絞弦



煞



絞弦或煞音 (帶有金屬聲響)



無音高或具敲擊感聲響 (如：順弦摩擦、滑品、敲擊面板、在繫弦板演奏)



音堆 (或演奏標示音域範圍內的音高)



盡可能最高音 highest possible pitch



滑品



推拉



止音

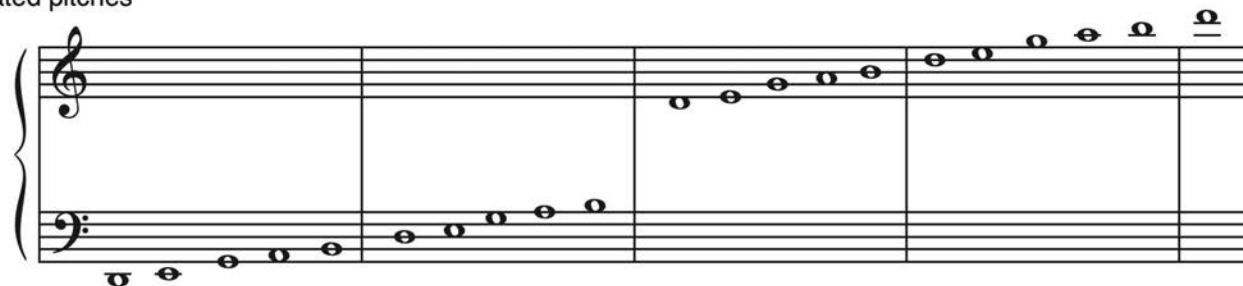


以指甲刮弦 scrape along string with fingernail

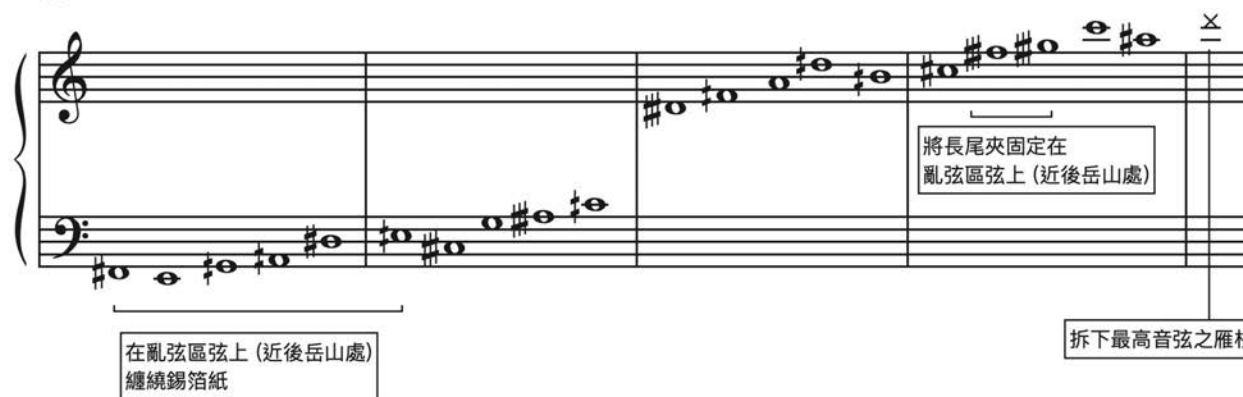
# Zheng

## \* Tuning & Preparation 定弦與預置：

記譜音高  
notated pitches



實際音高  
sounding pitches













## \* Accessories 其他輔助工具：

- 弓 bow
- 從最高音拆下的雁柱 movable bridge removed from the highest string



## Zheng

### \* Notation 記譜說明 :

	於亂弦區演奏
	無音高或具敲擊感聲響 (如：於岳山右側演奏、敲擊面板)
	snap: 快速提起弦再用力放下 (拆下雁柱之最高音弦)
	音堆
	highest possible pitch 盡可能最高音
	止音
pluck	正常演奏 (撥弦)
bow	以弓拉奏
	以指甲輕敲 tap with fingernail
	止音
	over pressure 以弓壓絃：根據圖示變化以弓逐漸施加壓力，使音高逐漸被噪音取代
	harmonic glissando：拉弓時左手輕觸弦並依指示順弦移動，造成連續自然泛音

## Percussion

The diagram illustrates percussion notation on two staves. The top staff contains the following labels above the staff line: Tam-Tam, Thunder Sheet, Ratchet, Flexatone, Vibraslap, Thunder Tube (Tube), Rubber Chicken (Chicken), Suspended cymbal (Cymb.), and Triangle (Tri.). Symbols on the top staff include a double bar line, a series of dots, and 'x' marks. The bottom staff contains the following labels below the staff line: Chinese small gongs (Gongs), Wood Blocks, and Bell Tree. Symbols on the bottom staff include a double bar line, a series of downward-pointing triangles, a series of squares, and upward-pointing triangles.

### \* The choice of mallets 擊樂工具選擇 :

除特別標示，請使用預設工具。若有需要，演奏者也可視情況自行調整選擇工具。

Unless otherwise specified, performers usually use default mallets if possible, but the mallets may also be changed at the performer's discretion in some occasions if needed.

### \* Accessories 其他輔助工具 :

- bow
- 2 superball mallets
- drumstick

## Percussion

\* Notation 記譜說明 :



rub with superball mallet



止音 stop / dampen sound

# Always let the metal instruments vibrate/ring unless otherwise specified (P dampen mark).

除非特別標示（止音記號），所有金屬樂器皆不止音（使其繼續振動保留殘響）

## Requirements for Electronics 電聲設備需求

- laptop or PC (to run the sound file of the fixed media)
- 3 timers (or 3 tablets showing a timer) (to let performers track the corresponding time while the electronics is played)
- audio interface: available for 10 inputs and 2 outputs
- 2 outputs (2 speakers/channels):
  - output 1 - Left (on the left side of the stage)
  - output 2 - Right (on the right side of the stage)
- 10 inputs (to amplify the instruments) (may be adjusted due to different stages 可視演出場地狀況調整):
  - input 1 - a microphone attached to the pipa, near sound box
  - inputs 2-5 - 4 microphones attached to or close to the zheng
    - (建議收音位置：貼於右側正弦區面板上、緊貼於右側正弦區底部、緊貼於左側亂弦區底部、靠近左側亂弦區弦上)
  - inputs 6-10 - 5 microphones around the percussion instruments
    - (建議收音位置：近 crotales 處、近 timpani 處、近 tam-tam & thunder sheet 處、  
近 triangles & suspended cymbal 處、近尖叫雞嘴 & 小型擊樂器處)

