

$$1 + x = \infty$$

for one performer: Zheng and guitar

為 1 位演奏者：箏與吉他

Yu-Chun Chien

簡宇君

(2024)

Regarding the Composition:

The composition, $1 + x = \infty$, is a musical exploration inspired by Mi'Ele B.'s poem, *Before I was ready to speak*, reflecting on the diversity and complexities of our modern world as well as the yearning to unearth one's own identity and voice amidst this dynamic milieu.

Drawing from a personal conversation with a mentor, who advised, "Let yourself be more free in accepting the unexpected... that which doesn't fit. It's hard to do, but in our disorganized world, it's necessary," the composition embodies an essence of embracing the unexpected. As the piece unfolds, it liberates itself from the rigid structures established during the early stages of composition, embracing fluidity and spontaneity. Precise numerical proportions yield to a rich tapestry of variants, each a testament to the beauty of limitless possibilities discovered in adaptability and transformation.

This composition, $1 + x = \infty$, is dedicated to Jing-Mu Kuo, an artist of infinite potential whom I deeply admire. This composition has been awarded grants by the National Culture and Arts Foundation in Taiwan.

Before I was ready to speak

I needed to discover myself in silence. I don't need to constantly make noise or be in constant movement.

The real understanding of self comes from being in silence, it comes from the quiet exploration.

Even when life is loud out there, I know I can drown out the noise to sit in stillness to really hear my own voice.

作品《 $1 + x = \infty$ 》，以Mi'Ele B.的詩《*Before I was ready to speak*》為創作靈感，透過音樂的探索，反映當代世界的多樣性和複雜性，以及對在這動盪環境中挖掘自己身份和聲音的渴望。

在與某位老師的一次交談中，他提及：「讓自己更自由地接受意料之外的事物..... 那些不合時宜的事物。雖然很難做到，但在這個紛亂的世界中，這是必要的。」而這段話語也啟發了這個作品；期盼在音樂創作的歷程中，擁抱意想不到之美。隨著樂曲的展開，創作初期所建立的嚴謹架構，逐漸被流動性和自發性化解；原本設計的精確段落比例，亦隨著音樂素材的變化詭譎而解構；種種自然、順勢的轉化，皆反映了無限可能性的美。

《 $1 + x = \infty$ 》獻給具有無限潛力的藝術家郭靖沐。本作品獲得台灣國家文化藝術基金會的獎助。

Regarding the Performance:

Tuning and Preparation of the Zheng

Original

Musical notation for the original tuning of the Zheng. The score is written on a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The strings are numbered 21 to 1 from left to right. The notes are: 21 (low), 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The notes for strings 11-15 are marked with a sharp sign (#).

Scordatura

Musical notation for the scordatura tuning of the Zheng. The score is written on a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The strings are numbered 21 to 1 from left to right. The notes are: 21 (low), 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The notes for strings 11-15 are marked with a sharp sign (#). The notes for strings 16-19 are marked with a sharp sign (#) and a flat sign (b).

String 8 is equipped with a paper clip on the left side of the bridge, involving the pitch of A2.

String 13 is equipped with a paper clip on the left side of the bridge, involving the pitch of A3.

Strings 13 to 15 each are equipped with a button stud on the left side of the bridges, providing three distinct pitch levels.

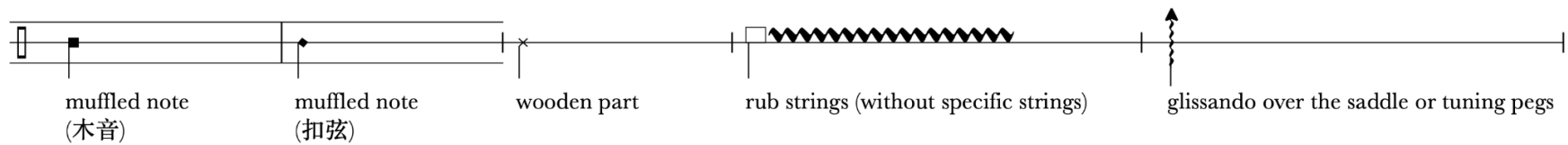
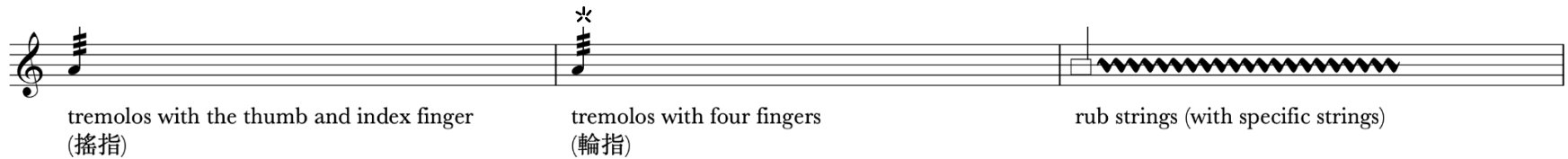
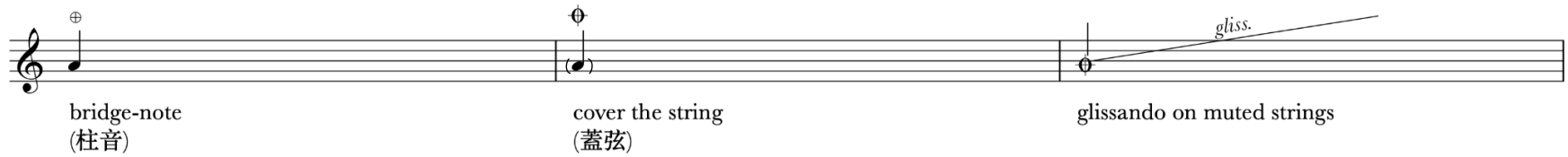
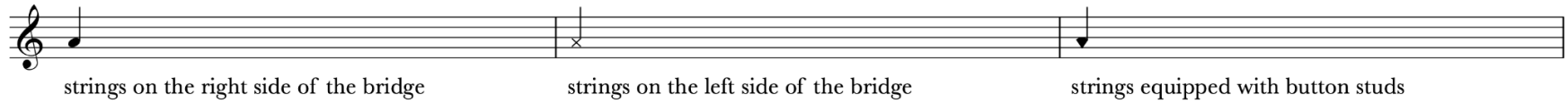
The bridges are removed from strings 16 to 19.

Strings 20 and 21 are designated for use with superball mallets.

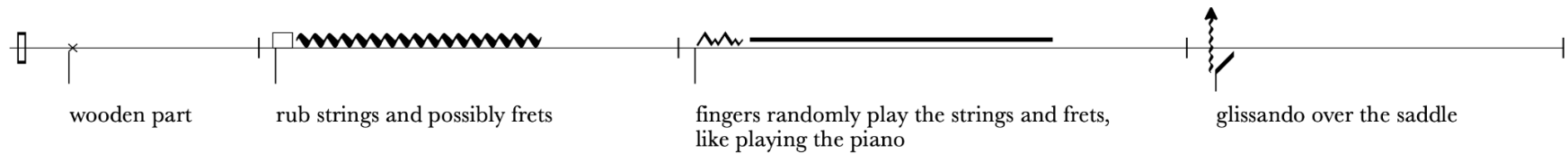
String 21 is equipped with a button stud, producing a low pitch.

Explanation of Signs

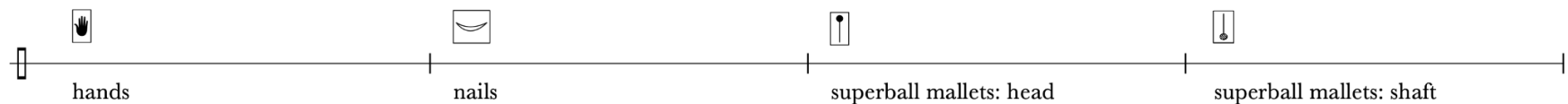
Zheng:



Guitar:



Zheng and Guitar:



1 + x = ∞

for one performer: Zheng and guitar

Yu-Chun Chien

♩ = 60

1 2 3 4 5 6 7 8 9 10

□ (Wooden parts of Zheng or guitar.)

Zn./Gtr. (non-vibrato)

ff *p* *f*

N.B.: From tick 1 to tick 63, aside from the specific indication to play on the Zheng, the choice of instruments - either Zheng or guitar - is left to the player's discretion.

11 12 13 14 15 16 17 18 19 20

Zn./Gtr. (mid-vibrato)

pp *f* *mf* *p* *p* *mf*

22 23 24 25 26 27 28 29 30

Zn./Gtr. (high-vibrato)

mf *mf* *mf* *f*

(mid-vibrato) *f*