

2 1 5 4

for Zheng and Percussion

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NCAF

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National Culture
and Arts Foundation

Regarding the Composition:

A duet may evoke an imagination of a romantic chamber setting, reflecting the dynamics of a couple's relationship. With this in mind, this composition is structured around the numbers 2, 1, 5, 4, which, when pronounced in Korean, sound the same as the first syllables of the following phrases:

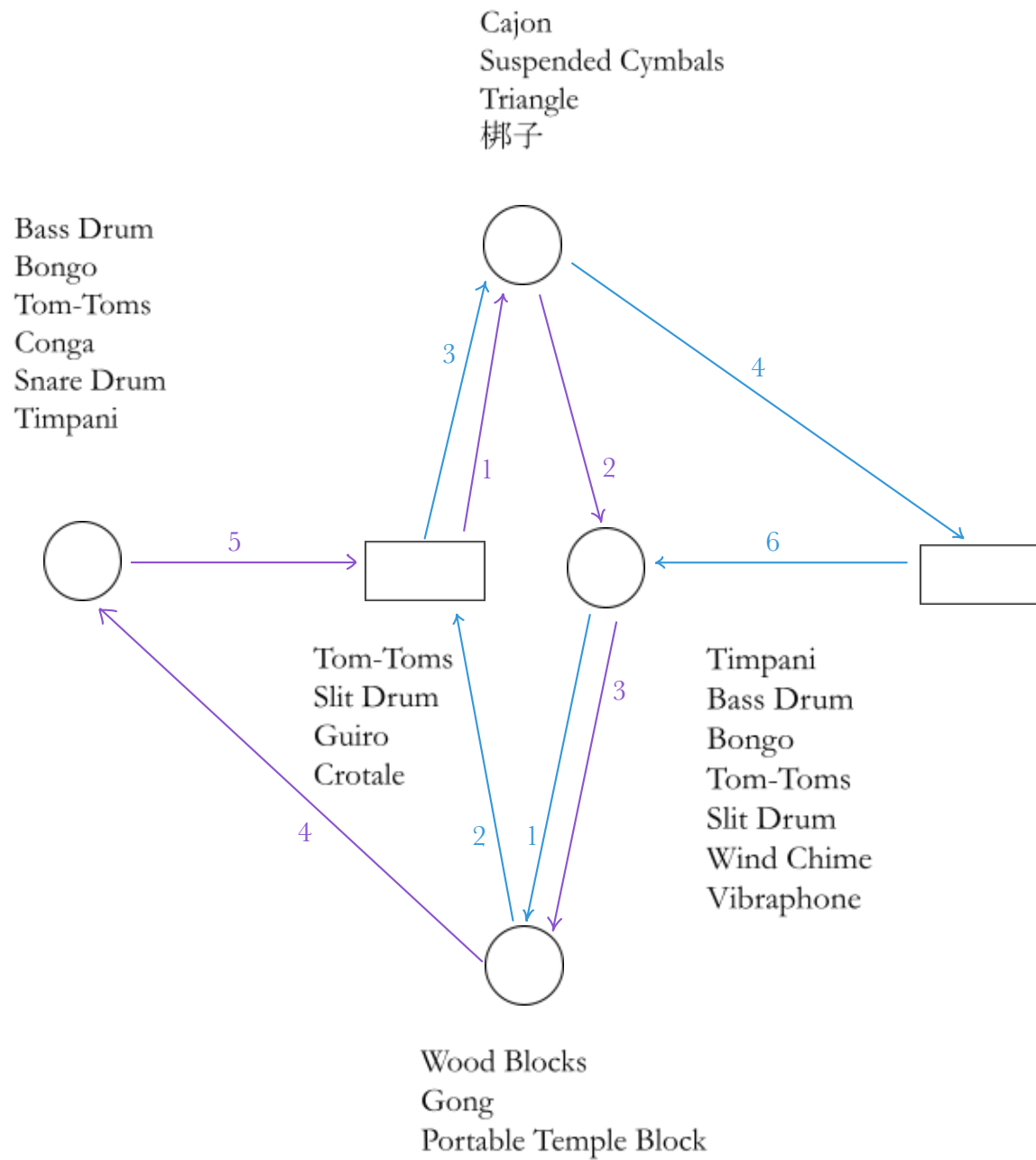
- 이제부터 (From now on)
- 일편단심 (Single-mindedness)
- 오랫동안 (For a long time)
- 사랑합시다 (Let's love)

Particularly, the formal structure and sectional lengths are determined by various combinations of these four digits: 2, 1, 5, 4, serving as a foundational element of the piece.

The composition explores diverse temporal approaches, incorporating fixed tempo markings, spatial notation, and performer-determined flexible durations. Additionally, performers move to different positions on stage, with the Zheng player taking on percussion parts and the percussionist performing on the Zheng at times. This role exchange symbolizes interaction, adaptation, and compromise—essential aspects of a relationship.

Mathematical operations such as addition, reduction, multiplication, and division serve as metaphors for relational dynamics, mirroring the way relationships evolve. These transformations are embedded in the music, shaping its expressive and structural framework.

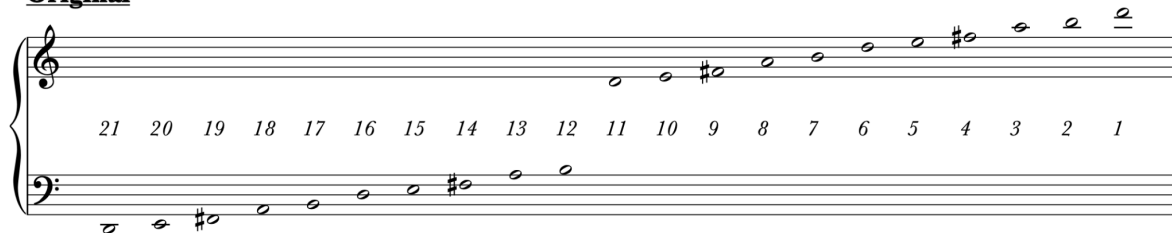
Regarding the Staging:



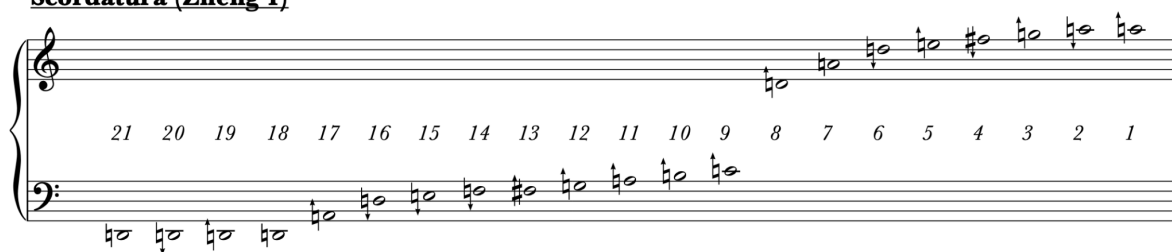
Regarding the Tuning on the Zheng:

ZHENG:

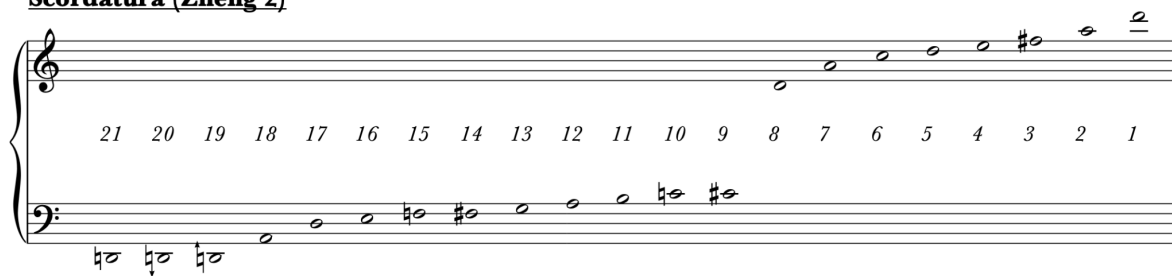
Original



Scordatura (Zheng 1)

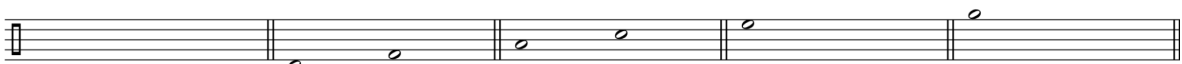


Scordatura (Zheng 2)

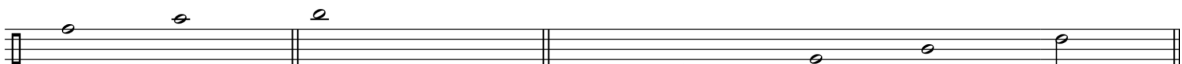


Regarding the Notation:

PERCUSSION:

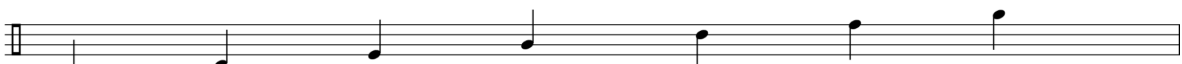


Bass Drum Tom-Toms Slit Drum Bongo Conga



Suspended Cymbals Snare Drum Wood Blocks

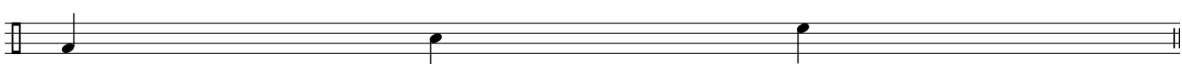
雁柱左側：




the lowest strings (excluding 21) 20 & 21 18 & 19 16 & 17 middle strings middle-high strings

the lowest strings (including 21)

雁柱右側：



20 & 21 middle-high strings (with clips) middle strings (with clips)




hands superbball mallets drum sticks bow

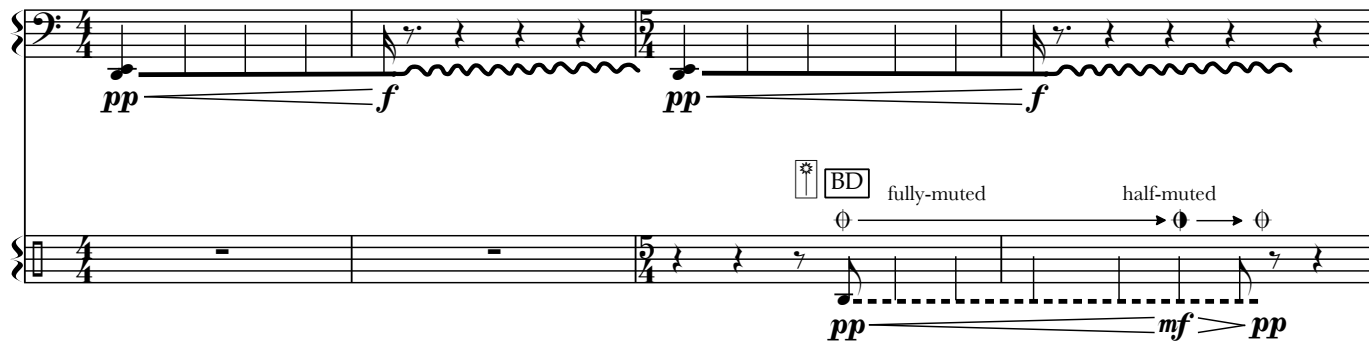
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♩ = 84

Yu-Chun Chien

 Zheng



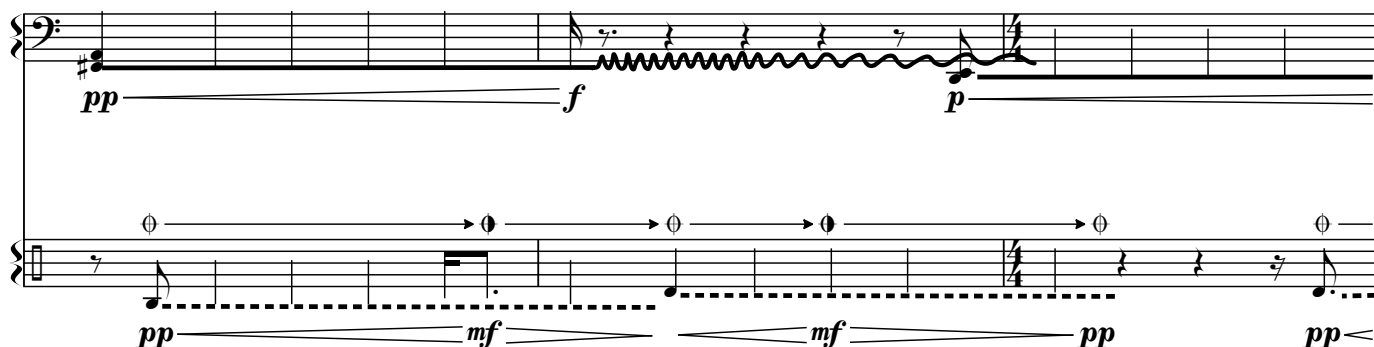
pp *f* *pp* *f*

pp *mf* *pp*

BD fully-muted half-muted



5

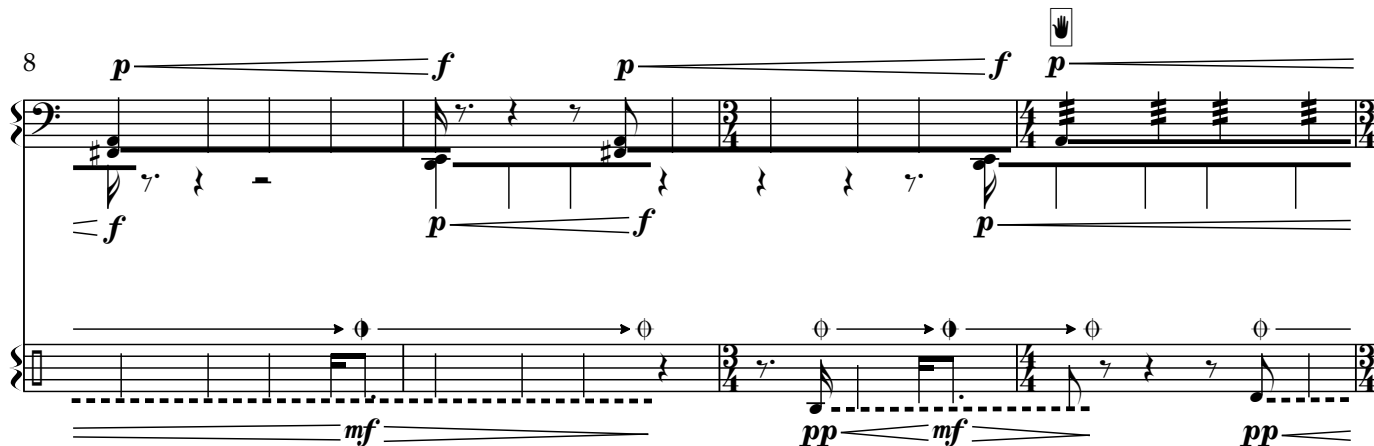


pp *f* *p*

pp *mf* *mf* *pp* *pp*



8



p *f* *p* *f* *p*

f *p* *f* *p*

mf *pp* *mf* *pp*