# Catalysis

for Di, Zheng, Ruan and String Quartet (2020)

為中國笛、阮、箏及絃樂四重奏

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#### Instrumentation

Di (Xindi (F), Xindi (B₀), Qinxiao (D) and Nanxiao (D))

Zheng (21 strings nylon Zheng)

Ruan (Bass 'daruan')

Violin 1

Violin 2

Viola

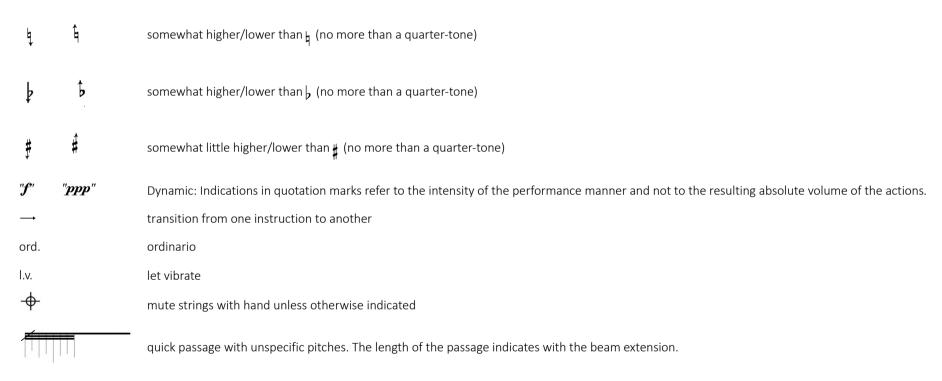
Violoncello

Duration: ca. 11:30 min.

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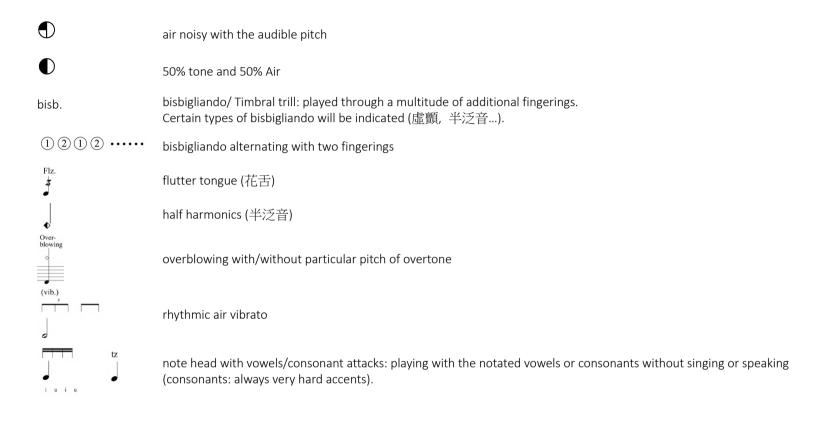
#### **Performance Notes**

#### **General**



All tremoli should be played as fast as possible unless otherwise indicated.

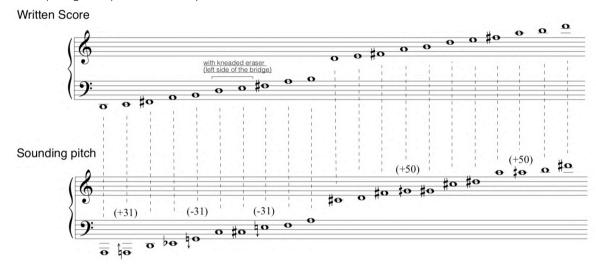
#### <u>Di</u>



#### **Zheng**

Performance Requirements: kneaded eraser (Knetgummi) and 3 metal clips.

Scordatura / Preparation:

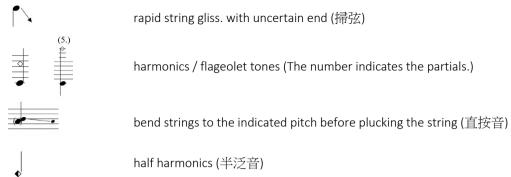


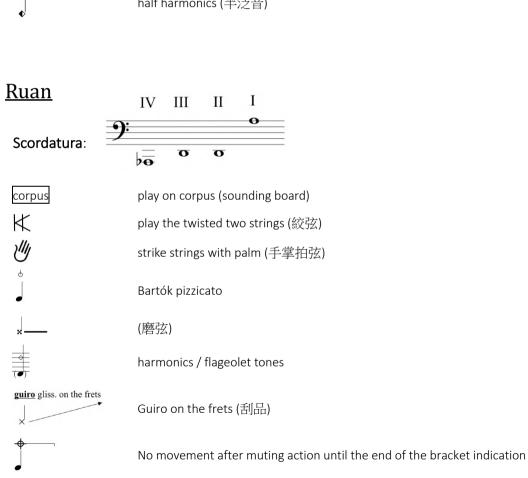
<u>d</u> -nature, <u>e</u> -nature (written pitch): attach kneaded eraser on the strings on the left side of bridge with some resonance.

sul right play close to the frets "Yuesan" (近右側前岳山)
sul left play close to the bridge (近左側琴橋)
sul middle play on the middle between the Yuesan and the bridge to create the soft quality of sound

play on the left side of the bridge (琴橋左側). The tones on left bridge always notated with square note head:
strike strings with palm (手掌拍弦).

Bartók pizzicato: The finger plucks the string close to the *Yuesan* and then immediately slides off the string to hit the sound board. A sharp knocking sound is heard in addition to the pitch of the string.





#### **Strings**

Performance Requirements: rasping stick 1 (VIn.1), rasping stick 2 (Vc.), Patafix or kneaded eraser (VIn.1, VIn.2, VIa., Vc.).

Attention: The stripes of rasping stick 1 should be denser than rasping stick 2.

PSP poco sul ponticello

MSP molto sul ponticello

PST poco sul tasto

MST molto sul tasto

flaut. flautando

flag. flageolet tones

Jet**é** saltando

c.l.b. col legno battuto

1/2 c.l. play with 50% hair and 50% wood of the bow

crini con crini; draw the bow hair across the string

bow pressure higher than normal

non-specific tone, pitch as high as possible

half harmonics: finger pressure between ordinary and flageolet tones.

horizontal bowing

A bowing technique to create less audible sound and more scratchy tone by moving the bow is on a horizontal motion

to the string (with less bow pressure), as shown in the diagram:

bowing with rasping stick on Corpus

slow bowing speed

Play with rasping stick on corpus to make guiro effect

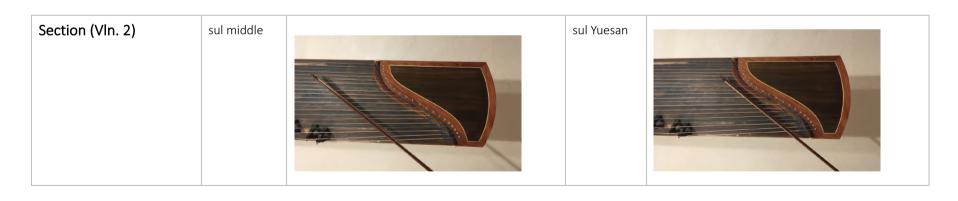
With rasping stick: control the guiro rhythm by bowing speed while playing

Bar 146: position of attached Patafix or kneaded eraser (Knetgummi) on the strings: (The strings should resonate. Do not mute the strings completely.)



#### Bar 167-192 (Vln.1, Vln.2, and Vla.):

Vln.1, Vln.2 and Vla. should play on the indicated sections of Zheng respectively with their bow as following figure:



# Section (Vla. 1)

sul middle



sul Yuesan





indicates unspecific cluster on the strings of the Zheng. Each cluster could be different strings combination.

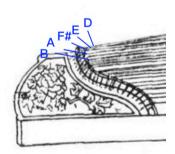
The "sul Yuesan" means close to the frets (both sides); the "sul middle" means the position between the frets and the bridge.

For the pitch notation in bar 179-192, the following figures indicates the strings on the Zheng (The sound pitch is different from the written pitch!)

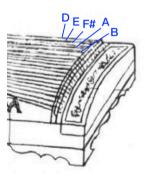


(the lowest 5 strings on Zheng)

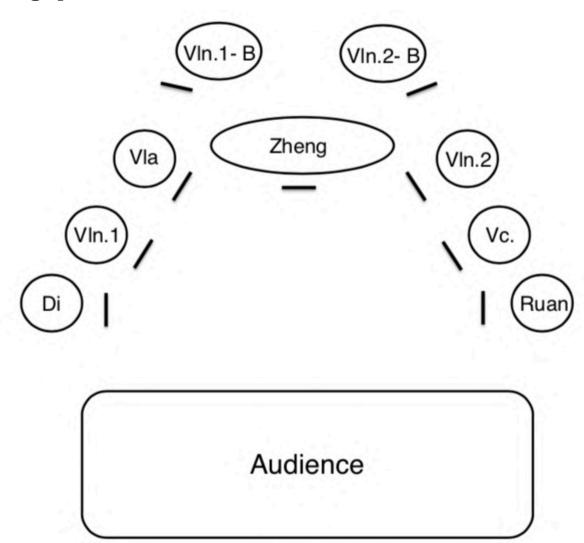
for Section A (Vln.2):



for Section B (Vln.1):



### Stage plan



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