

琵琶懷舊

A Reminiscence of Pipa

2005

曾毓忠

Yu-Chung Tseng

Instrumentation:

flute, 7 percussions, and computer music on CD

Flute:

normal flute, alto flute, *piccolo(*different from last version)

Percussions:

2 suspended cymbals, *wind gong(*different), 3 wood blocks, marimbaphone, 2 bongos

3 tom-toms, 4 timpanis

Mallets:

Timpani mallets, Medium hard mallets, Hard mallets

Performance notes:

1. Tape staff is an indication of seconds. This is not drawn to constant scales(however, mostly 1 measure = 4 seconds, except the accel. Or rit. Section).
2. The numbers refer to time elapsed from the beginning.
3. Tape operator takes each starting cue from the players. (as indicated in numbers enclosed with diamond shape).
4. There are some interactions with audience, therefore ,needs a conductor(maybe flutist or others) to conduct audience to a) sing "chi" sounds(echoed by tape) as seen in the beginning and ending of the work, b) perform ostinato rhythmic "right/left hand fingers clicks" to possibly coordinate with the stage performers as seen from 8'36" to 9'16".(audience maybe divided into 2 equal parts from middle line of seats)

program notes

Title: Reminiscence of Pipa(2005)

Duration: ca. 12'52"

Composer: Yu-Chung Tseng(John)

Poetic Background of the work

The work was inspired by a poem –“Song of Pipa” by Chiu-I PO, a Chinese poet in Tang Dynasty. Thus, the work can be viewed as a reminiscence of the story. The flute part presents the female role of the poem, who was very popular and welcomed because of her beauty and artistic talent for Pipa performance, while computer music and percussion parts serve as the rhythmic supporting and atmosphere creator of the work.

Some oriental musical thoughts

For reflecting the oriental trait of the poem, several eastern musical elements and instrumental idioms are employed including the thematic principle of embellishing a single note(as manifested in Chinese Chin music and Indian Gamakas music), the treating a single tone as “living matter” with different vibratos and timbres(as manifested in Chinese Chin music), and the rapid alternation of fingering and dynamics(as used in the Japanese Shakuhachi music), the use of certain Chinese instruments, the molto accel/rit rhythmic effects of Chinese Opera....etc.

Some computer music techniques and usings

The work, scored for live flute and taped computer music, reflects composer's interests in the idea of integration of both media. Several computer music techniques such as FFT synthesis (convolution and phase vocoding), granular synthesis, and others post processing techniques(like delay, reverb, filtering..ect) will be used for much of the manipulations/transformations of the sound material to provide an optimal fusion with the instrumental sounds.

Form/Structure/shape

The form of the work can be divided into 4 sections with long-static introduction and coda. The overall shape of the work is close to an ascending ramp, starting from a more static, lower one and growing gradually, and leading, finally, toward the highest, climax point at section IV. The formal outlines of the work may be as following:

1. Introduction(0'00"-2'03"), 2. Farewell at the riverside (2'04"-3'59"), 3. Loneliness and birds(4'00"-6'11"), 4. Bitterness and Sadness(6'12-7'51")
5. Dancing with drunk(7'52-10'40"), 6.Coda(10'41"-12'52")

A Reminiscence of Pipa

2005 Yu-Chung Tsng(John)

(Introduction)

(♩ = ca.60) Freely, expressively

00''

12"

32"

The Great Wall

Time line

Tape

Flute

Susp. Cymbals 1,2

Wind gong

Wood Blocks

Marimba

Bongos

Tom-tom

Timpani

00'' 12'' 40'' 52'' 1'04''

1 starting cue for tape

conducs audience to sing "chi" ca. 12"

chi sound submerged into tape sound

soft mallets

tr

mp < f < f

sffz p molto sffz p mf p sffz p molto sffz

The musical score is written for the following instruments and parts:

- Time**: Indicated by a vertical line on the left.
- Tape**: Indicated by a vertical line on the left.
- Fl.**: Flute, with the instruction "Alto flute" and "blowing much air into the flute".
- S.C. w.g.**: Small Cymbal with Gong.
- W.B.**: Wire Bells.
- Mar.**: Maracas.
- Bngo**: Bongos.
- T-tom**: Tom-tom.
- Tmp.**: Tympani.

The score includes various dynamic markings and performance instructions:

- mp** (mezzo-piano), **pp** (pianissimo), **sfz** (sforzando), **mf** (mezzo-forte), **ppp** (pianississimo), **sf** (sforzando), **molto**.
- tr** (trill), **l.v.** (lento), **molto**.
- soft mallets, L.H. plus 1 hard mallets**.
- blowing much air into the flute**.