

鑼鼓運動 / Tsang Tse

為 12 部混聲合唱 / for 12-voice mixed chorus

(2010)

趙菁文 / Ching-Wen Chao

The following page is added to the original score, exclusively for the Call for Score, 2012 ISCM in Belgium:

[1] Title of the work: 鑼鼓運動 / Tsang Tse

[2] **Category 12: Mixed Choir**

[3] **Year of Composition: 2010**

[4] Instrumentation: 12-voice mixed chorus

(1st choir: S12, A12, T12, B12; 2nd choir: S3, A3, T3, B3)

[5] Duration: 9 min

[6] Composer's name: 趙菁文 / Ching-Wen Chao

[7] Nationality: Taiwan

[8] Date of Birth: 1973

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Ching-Wen Chao is Associate Professor of Composition in the Department of Music at National Taiwan Normal University. She guest lectured at the University of Illinois, Urbana-Champaign in Fall 2010 and at Stanford University in 2002-03. She received her DMA in composition at Stanford, where she studied with Jonathan Harvey, Brian Ferneyhough, Chris Chafe and Jean Claude-Risset. She was also committed to her research and composition in electro-acoustic music at the Center for Computer Research in Music and Acoustics (CCRMA).

Recent activities include discussion of her compositions in the *Neue Zeitschrift für Musik* published by Schott and in the *Editions L'Harmattan Paris* and lectures/performances at the Asian Music Festival 2010 in Tokyo, International Contemporary Music Week 2010 in Shanghai and Beijing Modern Music Festival 2011. Recent awards include the First Prize of the Young Composers

Competition of the Asian Composers League, and the First Prize of the Music Taipei Composition Competition, Arts Award in Taiwan, the First Prize of the Fanfare Composition Competition, and the fellowship recipient of the Chiang Ching-Kuo Foundation Fellowship in Humanities.

She has recently collaborated with Arditti String Quartet, Klangforum Wien, Ensemble On_line Vienna, the Eighth Blackbird, Taiwan National Symphony Orchestra, Taipei Symphony Orchestra, Taipei Chamber Singers, etc. Her works have been recently premiered in the Electroacoustic Music Society Conference, Institut fuer Neue Musik und Musikerziehung in Darmstadt, Dresdner Tage Fuer Zeitgenoessische Musik, International Computer Music Conference(ICMC), Shanghai International Electroacoustic Music Festival, Beijing International Electroacoustic Music Festival, Festival des 38ème Rugissants, etc.

Tsang Tse derive its idea from the Gong and Drum Patterns (鑼鼓經) in various traditional Chinese and Taiwanese music. The Patterns have been passed down for hundreds of years via some sort of orally pithy formula, which has been invented and memorized for the sake of study and performance. The texts in this piece, in addition to drawing from the imitation of percussive sounds, embrace some Patterns from the formula, for example:

蒼 才 台 才
tsang tse te(de)tse

蒼 另 才 乙 台 蒼
tsang ling tse yi de tsang

台 乙 台 台
de yi de de

另 定 台
ling din te

In the title “Tsang” denotes an attack of large gong, or an attack of tutti (large gong, small gong, small hand cymbal..., etc.), while “Tse” indicates that of small cymbal or tutti of small cymbal and small gong. The piece processes from non-pitch to pitch, from noise to tone, and gradually from tone to full harmony of gong reverberation.

在「鑼鼓運動」中，所用的歌詞，並非文字，而是來自**模仿打擊樂器所發出的聲響**，以及**鑼鼓經**的口訣用字，像是：[蒼 tsang-才 tse-台 de-才 tse]、[蒼 tsang-另 ling 才 tse-乙 yi 台 de-蒼 tsang]、[台-乙-台-台]、[另定-台]等。（在此解釋鑼鼓經並非重點，大致而言，大鑼=倉、小鑼=台、鈸=才，但它們齊奏時，有時也使用相同的文字...）

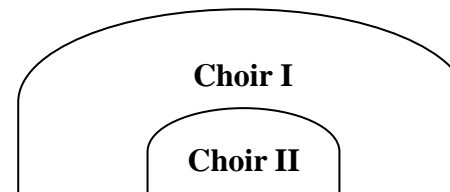
樂曲由幾個活潑的仿擊樂鑼鼓樂段所組成，在空間站位的設計上，為了造成擊樂聲響的空間呼應，分為內圈 choir 及外圈 soloists 的配置。由仿擊樂噪聲開始，逐漸地找到一些音高，隨即這些焦點音高，擴大為焦點和聲，再由焦點和聲衍生至多樣的和聲群。在樂曲接近尾聲時，出現了一個兩種時間(regular vs. irregular)同時並存的過渡段，出乎預期地帶入鑼鼓段的再現。

List of Performers:

Choir I: Soprano 1 2, Alto 1 2, Tenor 1 2, Bass 1 2

Choir II: Soprano 3, Alto 3, Tenor 3, Bass 3

Spatial Layout of Performers:



Note or Notehead symbols:



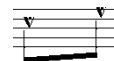
speaking tone



breathy sound, very little pitch enabled



mixture of sung tone and breathy sound



tongue click, with relative but not definite pitches
(in this piece, imitating woodblocks)



tongue fluttered tone

Parts: Parts for each voice with differently-sized staves for the convenience of performance are available upon request.

Recordings: *Tsang Tse* was premiered by the Taipei Chamber Singers on July 5, 2010 in Taipei. The recording is not yet published and it is attached here for the reference. The piece was originally designed to perform with or without **percussion obbligato**, depending on the convenience of that performance. The version submitted here is without percussion obbligato.

♩ = 96

♩ = 112

ff

Soprano 1
tse tse tse ts ts ts ts

Soprano 2
tse tse tse ts ts ts ts

Alto 1
sfz
chi

Alto 2
sfz
chi

Tenor 1
sfz
shi

Tenor 2
sfz
shi

Bass 1
sfz
shi

Bass 2
sfz
shi

f *sfz* *sfz*

Soprano 1
hrr...

Soprano 2
hrr...

Alto 1
sfz *sfz*
hrr...

Alto 2
sfz *sfz*
hrr...

Tenor 1
sfz *sfz*
chi

Tenor 2
sfz *sfz*
chi

Bass 1
sfz *sfz*
k te

Bass 2
sfz *sfz*
k te

ff *mp*

Soprano 3
tsang tsang tsang hrr...

Alto 3
ff *mp*
tsang tsang tsang hrr...

Tenor 3
ff *mf*
tsang tsang tsang tse

Bass 3
ff *mf*
tsang tsang tsang tse