

在弦與弦之間

Between the Strings

作 曲：林 茵 茵
Composer: Yin-Yin Lin

6445/B2004
99-2 次景

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樂曲解說

Music Introduction

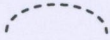


在傳統與現代之間、在現代與後現代之間、在理想與現實之間、在虛與實之間……許多時候，我們總是在選項 A 與 B 之間，徘徊猶疑著。到底怎麼樣才是好的？怎麼樣才算是美的？其實永遠沒有標準答案。此次作曲者為有形與無形之弦譜曲，希望能透過音樂，拋出一些引人思索的問題。或許，在黑與白之間，不是灰忽忽的模糊地帶，而是，無窮無盡的彩虹世界？

Between traditional and contemporary, modern and post-modern, ideal and real, virtual and actual, we constantly hesitate and oscillate in our decision between two contradictory items. What in the world is a good choice? What is really considered esthetic? There will never be standard answers to those questions. The composer's present attempt is to depict the visible and invisible aspects of strings instruments in the hope to raise some questions for people to dwell upon. Perhaps between black and white is not a gloomy, gray area but an immense world full of rainbows.








記譜說明

Notation Notes

所有樂器 All Instruments :

	盡量唱成一個樂句	ideal phrase
s → f	由慢至快 (該範圍內)	plays from slow to fast (in the designated region)
f → s	由快至慢 (該範圍內)	plays from fast to slow (in the designated region)
s → f → s	由慢至快再至慢 (該範圍內)	plays from slow to fast, and back to slow (in the designated region)
	快的裝飾音	fast gracenote
	一般速度的裝飾音	gracenote with normal speed

洞簫 Xiao :

	小幅度抖音 (一般的抖音)	small vibrato
	大幅度抖音 (幾近半音幅度的抖音)	wide vibrato
	滑音	glissando
	花舌	flutter tone
	只送氣不吐舌 (通常由慢至快)	aspirates into the mouthpiece but without "tu" (often plays from slow to fast)
	純氣音	breath tone
	半氣音半實音	breathy tone

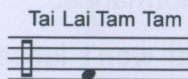
琵琶 Pipa :

◦	泛音 (自然或人工出來之泛音)	natural or artificial harmonic
≡	滾奏	Pipa's tremolo with the same fingers playing to and fro
L	拍	Bartok pizzicato. with thumb
K	提	Bartok pizzicato. with thumb and forefinger
,	撥	left hand finger plucks the string on the fingerboard, so as to produce harmonic-like sound
≡	搖指	tremolo with the same finger to and fro
┘	打音	lift up left hand finger and strike on the string to make sound
✕	摘	right hand thumb presse on the string and play on the lower part to produce woodblock-like sound
↑	最高音 (不定音高)	the highest note (without definite pitch)
♫	只有左手行韻 (打音或滑音之虛音)	without right hand playing, only left hand plays the note (strike on the string or glissando to definite note)

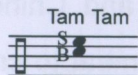
打擊 Percussion :

Percussion I : Tam Tam (Big, Small), 5 Temple Blocks (T.B.), 3 Suspended Cymbals (High, Medium, Low), Bamboo Wind Chimes (B.W.C.), Wind Chimes (W.C.)

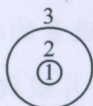
Percussion II : Chinese Small Cymbals (C.S.Cym.), Chinese Big Cymbals (C. B. Cym), Tai Lai Tam Tam, Tam Tam (Big, Small), High-Pitch Bongzi (H. Bz.), Chinese Bass Drum (C. B. D.), 2 Pai-Kus (High, Low), Triangle (Tri.)



Tai Lai Tam Tam



Big Tam Tam and Small Tam Tam



for drums (Chinese Bass Drum and Pai Ku) : there are 3 regions, region 1 is the middle, region 2 is between the middle and the rim, and region 3 is on the rim.

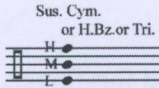
for Tai Lai Tam Tam : region 1 and 2 are the same, and region 3 is near the rim.



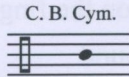
play with two sticks simultaneously, on Pai Ku.



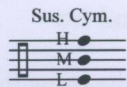
Temple Blocks × 5, from High to Medium to Low pitch.



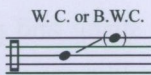
Chinese Small Cymbals or High Pitched Bangzi or Triangle



Chinese Big Cymbals



Suspended Cymbals × 3, from High to Medium to Low pitch.



Wind Chimes or Bamboo Wind Chimes, play from middle to high



Chinese Small Cymbals or Chinese Big Cymbals play like “dead-stroke”, i.e. without resonance.(大鈸或小鈸悶擊)



Chinese Small Cymbals or Chinese Big Cymbals make the Cymbals scrape to each other spirally.



Chinese Small Cymbals or Chinese Big Cymbals make the Cymbals tremolo to each other.



L. V.

Mallets and Sticks : Soft mallets, sticks, Chinese drum sticks(to play Chinese Bass Drum, Pai Ku,and High Pitch Bangzi), Wired Brushes (made of metallic fibers), and Triangle beaters.

* Perc. I Please prepare tam-tam-rack so as to hang the Big Tam Tam and Small Tam Tam for the convenience of the performance.

* Perc. II Please prepare a hallowed soft cushion (that won't lessen the resonance) to place Chinese Small Cymbals and Chinese Big Cymbals, in order to let the player take one cymbal to crash the other one laid well in a short time.

(打擊二：請準備中間挖空可以放置大鈸與小鈸的軟墊(不會吸音的材質)，如此一來，當演奏者來不及拿起整付鈸時，可只拿一片鈸與平放的另一面鈸互擊)。

豎琴 Harp :

p.d.l.t.

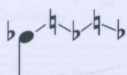
近音響板奏

Prés de la table, play close to the sounding board.



泛音
(單音或雙音)

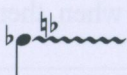
Harmonics



踏板滑奏

Pedal slides, play the first note(s) with the fingers, and move the pedal (to and fro) in designated rhythm, thus producing the notes beforehand.

or



指甲撥奏

pluck with the inner side of the fingernail



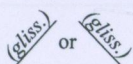
指甲背刮奏

scrape outside with the fingernail (one or more notes)



向上或向下

play or scrape upward or downward



向上或向下滑奏

glissando upward or downward



拍音響板

strike with a palm on the soundboard



特殊音響：

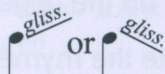
Special sound effects :

① 仿木琴聲

① Xylophonic sounds with left hand muffled

② 仿古箏聲

② Zheng-like sound



仿雨滴聲
(調音器滑音聲)

Fluidic sound, after plucking the note, the tuner glissando downward or upward



以掌擊弦
(在該音區內)

strike with a palm in the designated region



仿風聲
(仿呼嘯聲)


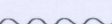
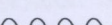



rub with left hand's palm from the bottom of the strings to the middle of the strings



仿雷聲

Thunder sound effect, pluck the low, metallic strings one by one violently and rapidly with left hand.

大提琴 Violincello :

	一般的抖音音色 (幅度最小)	normal vibrato (smallest range)
	小抖音 (半音以內的幅度)	small vibrato (within minor second range)
	大抖音 (半音以上的幅度，若譜 上曲線幅度更大時，演奏 者可自由發揮其幅度)	wide vibrato (more than minor second range, the player could decide the range when there are larger curves on the score)
<i>pizz.</i>	撥奏	pizzicato
	巴爾托克撥奏	Bartok pizzicato
	拋弓奏	ricochet
sul tasto	近指板奏	sul tasto
sul pont.	近橋奏	sul ponticello
<i>ord.</i>	正常奏	ordinary
	指甲背刮奏	scrape outside with the fingernail

* 打音、虛按滑音、撥奏後滑音為大提琴模仿東方樂器的特殊行韻效果，由左手演奏之。

* The left hand plays special sound effects, such as striking on the finger board false glissando and pizzicato with glissando, so as to imitate the rhymes of the oriental traditional instruments.

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Tempo rubato, 散板似的
♩ = ca. 60

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The score is divided into five systems, each with a tempo marking: *Tempo rubato, 散板似的* (♩ = ca. 60).

- 洞簫 Xiao:** Treble clef, 4/4 time. Features natural harmonics and a sustained note marked with 's'.
- 琵琶 Pipa:** Treble clef, 4/4 time. Features a *p* dynamic marking and natural harmonics.
- 打擊 Percussions:** Two staves (I and II) in 4/4 time, currently empty.
- 豎琴 Harp:** Treble clef, 4/4 time. Features a sequence of notes: D[#] C B E F G A.
- 大提琴 Violoncello:** Bass clef, 4/4 time, currently empty.

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