

# 孤鸞對影

Yuan-Chen Li

Shadows of the Lonely Phoenix  
music and movement for solo clarinetist  
(2016)

給 豎 笛 獨 奏 者

音 樂 與 肢 體 動 作

李 元 貞

二 零 零 六

# Shadows of the Lonely Phoenix | 孤鸞對影

music and movement for solo clarinetist

## Performance Notes:

The score is designed for one clarinetist to play music and move at the same time. The movement applies to upper body and lower body, designated to two independent systems, one occupies the space above the clarinet part, another uses two-line staff listed under the clarinet part.

Upper Body

Clarinet in B $\flat$

Lower Body

step/walk  
tiptoeing

*mp*

Detailed description: This block shows the initial notation for the performance. It features three staves. The top staff is labeled 'Upper Body' and contains a double bar line. The middle staff is labeled 'Clarinet in B $\flat$ ' and contains a treble clef, a 4/4 time signature, and a melodic line starting with a quarter rest followed by eighth and quarter notes, marked with a mezzo-piano (*mp*) dynamic. The bottom staff is labeled 'Lower Body' and contains two blank lines. A legend indicates that a square box represents 'step/walk' and a vertical line represents 'tiptoeing'.

## The Upper Body

The movement of the upper body, since mostly constrained by the clarinet, is limited to four basic directions: up, down, left, and right. Four directions are notated with arrows. Player may always have to move the bell along with the head motion, and lightly turn the torso as well.

U. B.

B $\flat$  Cl.

76

raise the bell upward (arrow to the top)  
or press it downward (arrow to the bottom)

Detailed description: This block shows musical notation for measures 76-79. The upper body part (U. B.) is indicated by a double bar line and a vertical line. The clarinet part (B $\flat$  Cl.) is shown in a treble clef with a 4/4 time signature. Arrows point up and down from the upper body line, corresponding to the instruction 'raise the bell upward (arrow to the top) or press it downward (arrow to the bottom)'. The clarinet part features a melodic line with eighth and quarter notes.

U. B.

B $\flat$  Cl.

88

point the bell to the left (arrow toward the left)  
and to the right (arrow toward the right)

Detailed description: This block shows musical notation for measures 88-91. The upper body part (U. B.) is indicated by a double bar line and a vertical line. The clarinet part (B $\flat$  Cl.) is shown in a treble clef with a 4/4 time signature. Arrows point left and right from the upper body line, corresponding to the instruction 'point the bell to the left (arrow toward the left) and to the right (arrow toward the right)'. The clarinet part features a melodic line with eighth and quarter notes, including triplets.

## The Lower Body

The lower body staff controls two types of movements: (1) tiptoeing and (2) step or walk. The notation of (1) tiptoeing movement uses normal note head. Stem up indicates the movement on the right foot, and stem down indicates the movement on the left foot.

In the case of (1) tiptoeing, the notation uses normal notehead on the line. There is no change of direction for tiptoeing. When both stems up and down are shown at the same time, it means both feet are tiptoeing. This movement is designed with the carrot or cockatoo's dancing in mind.

B $\flat$  Cl.

L. B.

38

*f*

L

both feet

Detailed description: This block shows musical notation for measures 38-41. The upper body part (B $\flat$  Cl.) is shown in a treble clef with a 4/4 time signature, marked with a forte (*f*) dynamic. The lower body part (L. B.) is shown on a two-line staff with a treble clef. It contains rhythmic notation for tiptoeing, with stems up and down. A legend indicates that a square box represents 'L' (left foot) and a circle represents 'both feet'. The clarinet part features a melodic line with eighth and quarter notes, including a triplet.



for Pei-Lun Tsai

Transposed Score

Duration: ca. 10 minutes

# Shadows of the Lonely Phoenix

## 孤鸞對影

music and movement for solo clarinetist

### I. Prick and Pierce

Yuan-Chen Li

李元貞

(2016.March)

♩ = 52 Center Stage:

The soloist poses a cross-leg squat first (left leg in the back) and then starts playing. The posture should be designed in a way that the torso also turns to the left (stage-left).

Upper Body

Clarinet in B $\flat$

Lower Body

step/walk  
tiptoeing

Start to stand up gradually by stretching the legs (keeping the legs crossed) while turning the torso to the audience.

Facing the audience, completing upright position. Legs remain crossed.

\*Slashed grace notes should be played on the beat without sacrificing the value of slurred note. The succeeding notes and measures should continue without further contraction of their values.

This Composition is sponsored by National Culture and Arts Foundation (2016). 本部作品獲國家文化藝術基金會贊助。

Copyright © 2016 by Yuan-Chen Li, composerycli@gmail.com