

Chihchun Chi-sun Lee 李志純

Taiwan Balladry Series

臺灣歌詠系列

ABORIGINAL BALLADRY

原住民之歌—【老人吟唱】

for String Orchestra

2022

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Taiwan Balladry Series—Aboriginal Balladry “Pasi but but”

臺灣歌詠系列：原住民之歌—【老人吟唱】 for String Orchestra

by Chihchun Chi-sun Lee

Program Notes:

The “Aboriginal Balladry” is inspired by Taiwanese aboriginal music: Bunun tribe’s *pasi but but*, Paiwan tribe’s ancient songs of call and response, polyphony and nose flute. It also is a piece specifically written in memorial of George Crumb’s passed.



樂曲解說：

「臺灣歌詠系列」

繼去年底至今年初以世界五大洲（美洲、亞洲、非洲、歐洲及大洋洲）的傳統民謠及兒歌為創作源流所完成的「歌詠系列」—亞韻、非馳、大洋之聲、歐吟、美醇等五首作品後，樂亮管弦樂團及臺灣作曲家李志純再度攜手合作委託創作共達四首作品，專門為青少年樂團所創作的計劃—「臺灣歌詠系列」。有兩個作品將以台灣客家傳統歌謠為創作的起源：其中一首以台灣客家“採茶歌”為主軸發想；另一首以台灣客家山歌/民謠為靈感。第三個作品將採集台灣傳統福佬民謠/兒歌作為發展；第四首作品以臺灣原住民的傳統民謠（特別是引用不同種族的老人吟唱）為動機加以延伸創作而成。樂亮管弦樂團希望藉此作品能夠繼續的將現代音樂特有的和聲、語法及演奏法有系統地編排及運用，成功地樹立起教育青少年演奏家們對現代音樂的理解與認知，有效促進並擔當起建築於傳統與現代及東西音樂滙流之橋樑的責任。並且有計劃的將每一個作品，針對初級、中級及高級，以不同程度設計及創作，進而達到進階訓練之技能的效果。

這首作品“原住民之歌—【老人吟唱】”的靈感來自於臺灣各個不同原住民部落的老人吟唱及領唱，以布農族的八部合音「小米豐收歌」為主。中間段的旋律部分以原住民鼻笛音樂及部分的複音合唱為影子。原住民之歌—【老人吟唱】也是一首為了記念 George Crumb 所創作的作品，所以運用了 George Crumb 所用的技巧及曲風。

Performance Notes:

-  *All the long notes (2 measures and more) that are bowed behind left hand, move bow back and forth from peg (harmonics/multiphonics) to closed LH finger (*sul pont.* effect) to create timbre changes. Everyone's speed can be different.
- *Glissandos* can be approached in different speed by each performer.
- [Molto Flautando Molto Sul Tasto](https://www.youtube.com/watch?v=XNmEI1w6F9E)
<https://www.youtube.com/watch?v=XNmEI1w6F9E>
- *Sp* (harmonics) = *sul pont.* w/harmonics and ricochet sounding demo:
<https://www.youtube.com/watch?v=pyAYflll1iU> (0'34")
- ord. = ordinary bowing position, as well as for ordinary way to hold the instrument
- bow behind left hand = bow above fingerboard between peg to left hand
- viol position = place violin and viola vertically, like cello position, rest the end bottom on knees
-  ricochet
- Both soloists should play with others while not in the solo parts.

演奏方式需注意事項:

- 大小提琴獨奏者，在沒有獨奏時，請和樂團一起拉。
- 滑音時每人的速度可以不同。
- 這是為紀念 George Crumb 的作品，所以運用了 George Crumb 所用的技術及曲風。小、中提琴請豎直拉，右手弓拉在左手上方指板上。長音的部分，拉長弓由近 peg (harmonics/multiphonics 複音泛音) 往近左手按弦處 (近 *sul pont.* 複音泛音的效果) 來回拉長弓。每位演奏家拉弓的速度及到達 peg 或拉至近左手的時間點可以不同。當拉特別的音型時，再一併統一回到出聲最佳的拉弓處一起。
- 大、小提琴獨奏者以一般正常拉琴的方式，全拉在指板上 (*sul tasto*)，仿中古世紀弦樂器的音色 (如 George Crumb 在 *Black Angels* 第六段的用法。) 這些音型全來自於原住民各族的老人吟唱及領唱。
- 中間段小提琴 I 及大提琴 (全部人，若真的有必要，可以用獨奏家) 拉旋律的部分需在指板上，越近左手按弦處 (至少在指板近 1/3 或 1/4 處)，仿長笛的音色 (有附影片 demo 網頁 <https://www.youtube.com/watch?v=XNmEI1w6F9E>)。 ricochet 彈跳音為高泛音，音色的部分有附影片 demo 網頁 <https://www.youtube.com/watch?v=pyAYflll1iU> 約 0'34" 處。

Score

Notes = sounding pitches

III. Aboriginal Balladry for String Orchestra

In memorial of George Crumb

Chihchun Chi-sun Lee

in viol position, sempre senza vibrato
 bow behind left hand
 (1 or more) long bows from peg going downward to very closed LH finger position (*sul pont* effect) then go upward to pegpress bow nearby pegs for harmonics
 ||:harmonics (multiphonics) -----*sul pont.* effect-----har. (multi.):||
 (timbre changes)

♩ = 60

for string orchestra, each one can be different speed by bowing

Violin I

Violin II

Viola

Cello

in viol position, sempre senza vibrato
 bow behind left hand
 (1 or more) long bows from peg going downward to very closed LH finger position (*sul pont* effect) then go upward to pegpress bow nearby pegs for harmonics
 ||:harmonics (multiphonics) -----*sul pont.* effect-----har. (multi.):||
 (timbre changes)

mf

in viol position, sempre senza vibrato
 bow behind left hand
 (1 or more) long bows from peg going downward to very closed LH finger position (*sul pont* effect) then go upward to pegpress bow nearby pegs for harmonics
 ||:harmonics (multiphonics) -----*sul pont.* effect-----har. (multi.):||
 (timbre changes)

mf

bow behind left hand
 sempre senza vibrato
 (1 or more) long bows from peg going downward to very closed LH finger position (*sul pont* effect) then go upward to pegpress bow nearby pegs for harmonics
 ||:harmonics (multiphonics) -----*sul pont.* effect-----har. (multi.):||
 (timbre changes)

mf

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

sul pont.
ord.

5

mp 5

f

p *f* *pp*

8va

3

III. Aboriginal Balladry, Score, pg2

9

B

sul pont.

mp

f *p*

sul pont.

S. Vln.

Vln. I

Vln. II

Vla.

S. Vc.

Vc.

13

mf 5 *sfz*

sp (harmonics)
ricochet

f *mp* *mf* *mp*

S. Vln.

Vln. I

Vln. II

Vla.

S. Vc.

Vc.

III. Aboriginal Balladry, Score, pg3

14

sul pont.

S. Vln. *mf*

Vln. I

Vln. II

Vla.

S. Vc. *sul pont.*
mf

Vc.

15

sp (harmonics)
ricochet

S. Vln. *sfz*

Vln. I change to normal position

Vln. II

Vla.

S. Vc. *col legno*
sp (harmonics)
ricochet
sfz

Vc.