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Taiwan Balladry Series IV

臺灣歌詠系列 IV

HAKKA BALLADRY II

mi' nung' san' go' — 【美濃山歌】

for String Orchestra

2022

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Taiwan Balladry Series IV—Hakka Balladry II “mi` nung` san` go`”

臺灣歌詠系列 IV: 【美濃山歌】 for String Orchestra

by Chihchun Chi-sun Lee

Program Notes:

The Taiwan Balladry Series IV—Hakka Balladry II “mi` nung` san` go`” is inspired by Taiwanese Hakka Balladries (美濃四大調:正月牌、送郎、大埔調、半山謠及美濃調) from mi` nung` district, a Hakka village in the south of Taiwan. Mi` nung` Hakka people has developed their own music styles and languages, that includes significant amount of ornamentations and some large dissonant skips (7ths, 9ths). Moreover, “mi` nung` san` go`” incorporates with American Bluegrass and Jazz string techniques: chop, scrapes and ghost notes; metal violin (imitates electric guitar); as well as some asymmetrical rhythmic grouping (3+2+3 in 4/4 and 2+3+2+3 in 5/4).

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。

客家歌詠2【美濃山歌】的靈感來自於南臺灣美濃客家聚落的美濃四大調:正月牌、送郎、大埔調、半山謠及美濃調。美濃客家人天性純樸又活潑，亦重於音樂文化，進而發展出獨特的台灣本土客家傳統音樂與風格(有很多的裝飾音群/傳統音樂中所謂的”加花”，及七度及九度等大跳音程)。這首作品結合了美國藍草音樂及爵士音樂在提琴上所應用的技巧:”chop”和”scrapes”，及仿製重金屬音樂中電吉他等技巧，加上不對稱的節奏組合，將美濃客家文化以另類的方式展現出美濃客家人的特色。

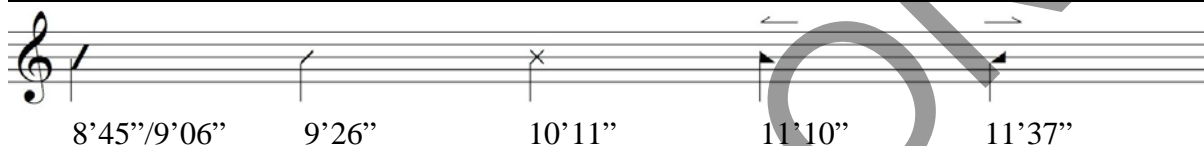
Performance Notes:

- *S.P.* = sul ponticello; *S.T.* = sul tasto;
- Imitates electric guitar: heavy bow pressure, big & fast vibratos, w/out glissando. Long notes can alter to light touch string(s) (harmonics)
- Asymmetrical rhythmic grouping:



- **Chop** (up & down motions): Damping strings while playing “Chop” technique
Chop noteheads: <https://www.youtube.com/watch?app=desktop&v=3sqjFsi61Y8>

Hard Chop	Soft Chop: LH gently muting the strings, or lift up the pressure	Ghost Note	scrape bowhair parallel to strings towards bridge	scrape bowhair parallel to strings towards fingerboard
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Chop bowing instructions:

Chop at midpoint between bridge & fingerboard



Triple chop:



Chop at sul pont. (SP): towards player's body



Chop sign for cello



Chop at sul tasto (ST): towards player's fingerboard



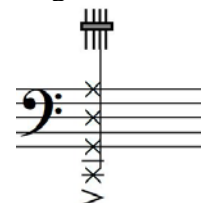
LH finger whacks on string harshly



Chop behind the bridge (between bridge & tailpiece)



LH slaps 4 strings & fingerboard



Violin & viola (demo with notations):

<https://www.youtube.com/watch?v=ZdasU8dbDCY>

Cello: <https://www.youtube.com/watch?v=QvSdj2Qmh74>

LH damping strings

RH closed/by frog (under the finger of the hand), drop bow with pressure + push forward (downward), forcibly stops right after attack.

Crunch (3'08''): closed/by frog (under the finger of the hand), drop bow with pressure in horizontal motion (ord. Bow L←→H)

Bouncing (4'07''): use the middle of the bow, drop bow with pressure + push forward (downward), let bow naturally bounces right after attack.

Rhythmic section: <https://www.youtube.com/watch?v=xbn8wvGd6to>

Metal strings (imitates electric guitar)

<https://www.youtube.com/watch?v=y8FACkYs14M>

- Cello left hand “whacks” technique <https://cellofun.eu/home/cello-blog-encyclopaedia/mechanics-technique/left-hand-homepage-a-musician-is-an-athlete-of-the-small-muscles/miscellaneous-left-hand-pizzicato/>

Hakka Balladry II

美濃山歌 *mi nung san go'*
for String Orchestra

Chihchun Chi-sun Lee

$\text{♩} = 120$
3-2-3

Violin I
Violin II
Viola
Cello

scrape bowhair parallel to strings towards bridge *s.p.*
scrape towards finger-board
ord. bow position
ghost note
behind the bridge
ord. bow position *s.T.*

f
3
scrape bowhair parallel to strings towards bridge *s.p.*
scrape towards finger-board
ord. bow position
ghost note
behind the bridge
ord. bow position *s.T.*

f
3
scrape bowhair parallel to strings towards bridge *s.p.*
scrape towards finger-board
ord. bow position
ghost note
behind the bridge
ord. bow position *s.T.*

LH finger whacks on string hardshly
pizz.
arco
LH finger whacks on string hardshly

f *sfz* *f*

A
solo
imitate electric guitar
(metal violin)
sul E 0

sul A
har.+
vib.+
gliss.

3
2-3-2-3

Vln. I
Vln. II
Vla.
Vc.

f
3
f
3
f
3
pizz.
sfz
arco

B unis. *S.P.* *S.T.* *S.P.*

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Vc. *pizz.* *arco* *LH* *pizz.* *sfz* *f* *sfz*

C

Vln. I *sfz* *f* *sfz* *p* *mf* 3 *L.V.*

Vln. II *sfz* *sfz* *p*

Vla. *ff* *sfz* *sfz* *p*

Vc. *arco* *chop* *LH slaps 4 strings & fingerboard* *chop* *high position + heavy pressure* *f* *sfz* *p*

heavy bow pressure

high position + heavy pressure

choose best like an electric guitar *sul C & G* (or *8va - -*)

heavy bow pressure

high position + heavy pressure

high position + heavy pressure

13

Vln. I

Vln. II

Vla.

Vc.

sfz

sfz

f

choose best like an electric guitar *sul G & D*

heavy bow pressure (or *8va* - -)

heavy bow pressure

ff

sfz

f

f

sfz

fp

f

sfz

sfz

chop

chop

chop

chop

3

D

Vln. I

Vln. II

Vla.

Vc.

f to ff

f to ff

f to ff

f to ff

f to ff

S.T.

S.T.

S.T.

S.T.

behind the bridge