

CHOU WEN-CHUNG

Echoes from the Gorge

Percussion Quartet



duration: ca. 20 minutes

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EDITION PETERS

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NOTES ON INSTRUMENTS

All references to "high" and "low" instruments of the same family are relative, in the context of this score only.

Instruments of the same family played by one player must display a notable but even pitch spread, covering as wide a range as possible without sacrificing sonority and evenness in sound characteristics. Any suggestion of a conventional scale is not acceptable. These instruments are numbered, 1 through 4, in rising order of pitch level.

All sets of tunable drums in the four parts (bongos – congas / timbales – high bass drum / tom – toms / tenor drums – low bass drums) should be tuned with sufficient differentiation and consistent spacing from one drum to another.

Natural skin is preferred for all drums.

Except for factory manufactured instruments with standards of long standing, such as snare drums and cymbals, only "authentic" instruments are to be used.

As indicated below, many of the standard instruments called for in this score may be substituted by non-Western instruments with similar sound characteristics and appropriate size (*i.e.* pitch level).

All instruments must be secured by fastening, clamping or firmly resting on acoustically non-dampening surfaces for playing with sticks. A large number of appropriate stands, racks, holders, clamps, straps, pads, etc. are required.

Instruments / Nomenclature

High-pitched Wood

Cl 4 claves, 1 for each player, Caribbean rosewood with a resonant and crisp sonority, or appropriate varieties of Chinese *bangzi* or Japanese *hyoshigi*: high and very sonorous for Player I, medium and very sonorous for Player II, very high and very penetrating for Player III, and medium high and very penetrating for Player IV.

Cast 2 sets of concert castanets.

Wood / Metal Families

WB 1 set of 4 wood blocks, with a resonant and focused sonority, preferably Chinese *nanbangzi*.

TB 1 set of 4 temple blocks, with a resonant and focused sonority, preferably Chinese *muyu*.

CB 2 sets of 4 cowbells, with a resonant and focused sonority, preferably genuine, used American cowbells. 1 set for Player I is to be played exclusively on the "top", with a sharp but resonant sonority; 1 set for Player II is to be played exclusively on the "lip", with a rich but focused sonority.

Skin Families

Bon 1,2 low and high bongos.

Con 1,2 low and high congas.

lChTom low Chinese small tom – tom, *xiaogu*, or American Indian and Asian varieties, heavy wood frame, double headed with thick skin, ca. 12" diameter.

hChTom high *xiaogu*, ca. 10" diameter.

Tim 1,2 low and high timbales, may be substituted by Chinese or other Asian single-headed drums.

Tom 1,2,3,4 set of 4 tom – toms, double-headed, leg-mounted, approximately 18"x20", 16"x16", 14"x14", and 9"x13".

TD 1,2 2 tenor drums, ca. 12"x18" and 12"x16", may be substituted by Chinese *tanggu* or *dagu*, or other Chinese, Asian and American Indian varieties.

lBD low bass drum, ca. 16"x32", slightly muffled with cloth.

hBD high bass drum, ca. 14"x26", slightly muffled with cloth.

Multiple – articulation

lSD low snare drum, 8"x15".

hSD high snare drum, 6½"x14".

lPD low parade (field) drum, 12"x17".

hPD high parade drum, 12"x15".

BC 4 sets of very large and deep bamboo (or wood) chimes, 2 sets each to be played simultaneously by Player III and Player IV.

MC 4 sets of very large and deep metal chimes (such as Mark Trees), 2 sets each to be played simultaneously by Player I and Player II.

SzCy 4 sizzle cymbals, 16", 18", 20" and 22" for Players I, II, III and IV respectively.

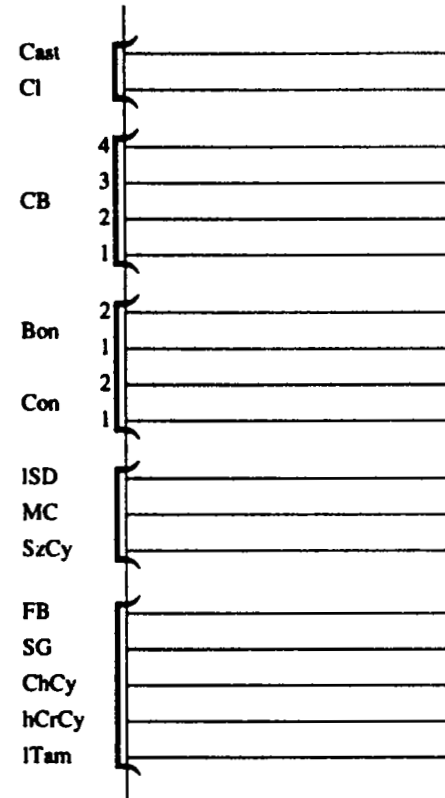
Individual Metal

FB 4 Chinese *xing* (*ling* or *pengzhong*) or other Asian finger bells (cup bells), exceptionally high pitched, suspended close to the top, ca. 2" diameter, 1 for each player: medium for Player I, medium high for Player II, very high for Player III, and high for Player IV.

Distribution of Instruments

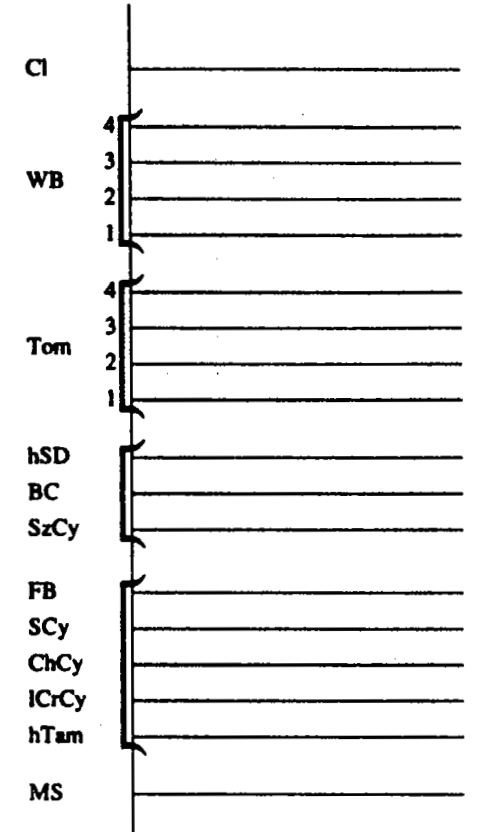
I

- Concert Castanets
- Clave
- Cowbells (top)
- Bongos
- Congas
- low Snare Drum
- Metal Chimes
- Sizzle Cymbal
- Finger Bell
- Small Gong
- Chinese Cymbal (small cup)
- high Crash Cymbal
- low Tamtam



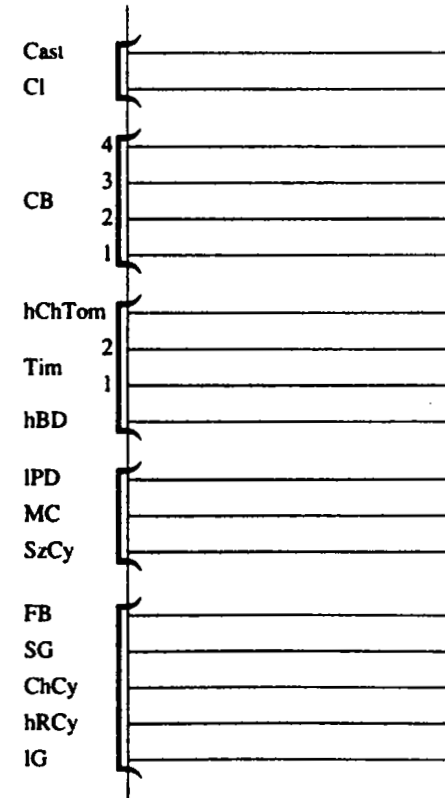
III

- Clave
- Wood Blocks
- Tom - toms
- high Snare Drum
- Bamboo Chimes
- Sizzle Cymbal
- Finger Bell
- Small Cymbal
- Chinese Cymbal (large cup)
- low Crash Cymbal
- high Tamtam
- Metal Sheet



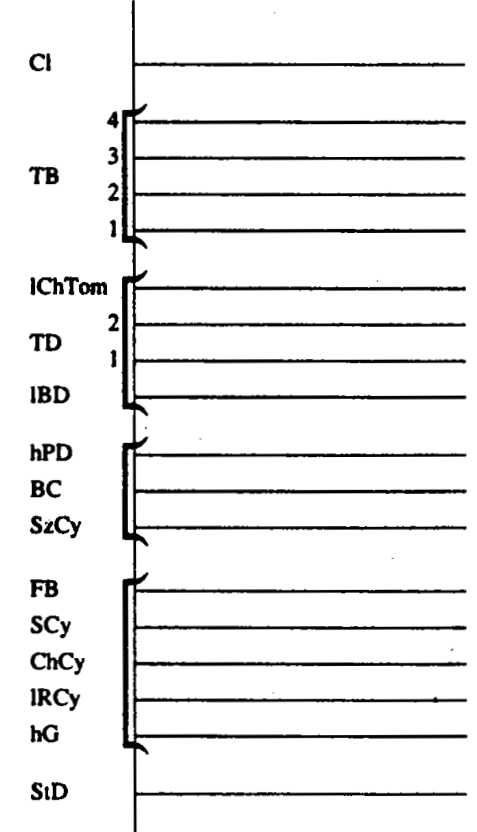
II

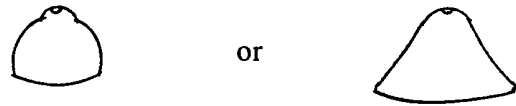
- Concert Castanets
- Clave
- Cowbells (lip)
- high Chinese Tom - tom
- Timbales
- high Bass Drum
- low Parade Drum
- Metal Chimes
- Sizzle Cymbal
- Finger Bell
- Small Gong
- Chinese Cymbal (small cup)
- high Ride Cymbal
- low Gong



IV

- Clave
- Temple Blocks
- low Chinese Tom - tom
- Tenor Drums
- low Bass Drum
- high Parade Drum
- Bamboo Chimes
- Sizzle Cymbal
- Finger Bell
- Small Cymbal
- Chinese Cymbal (large cup)
- low Ride Cymbal
- high Gong
- String Drum





SG 2 small Chinese or other Asian gongs with deep rims but preferably without boss, suspended, ca. 9" diameter (not *xiaoluo* for Peking Opera); higher pitched for Player I, lower pitched for Player II.

SCy 2 small Chinese cymbals, *xiaoba*, with deep cups, suspended close to the top, 6" diameter; higher pitched for Player I, lower pitched for Player II.



ChCy 2 Chinese *nao* cymbals for Players I and II, with small cups (light), suspended, 13" diameter; higher pitched for Player I, lower pitched for Player II.



2 Chinese *daba* cymbals for Players III and IV, with large cups (heavy), suspended, 13" diameter; higher pitched for Player III, lower pitched for Player IV.



lCrCy low crash (thin) cymbal, suspended, 18" diameter.

hCrCy high crash cymbal, suspended, 16" diameter.

lRCy low ride (bounce) cymbal, medium weight, suspended, 22" diameter.

hRCy high ride cymbal, medium weight, suspended, 18" diameter.

lTam low tamtam (with shallow rim), ca. 36" diameter.

hTam high tamtam, ca. 24" diameter.

lG low gong (with broad rim), without boss, Southeast Asian or Chinese *shenboluo* or *gaobianluo*, not less than 22" diameter.

hG high gong, without boss, not less than 18" diameter.

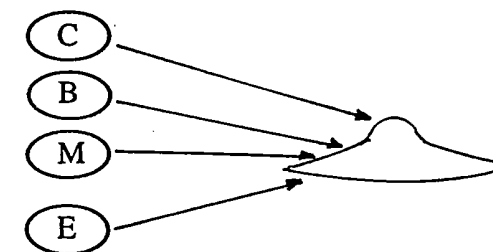
Friction / Undulating

StD very large string drum (lion's roar), secured on floor or hung from above.

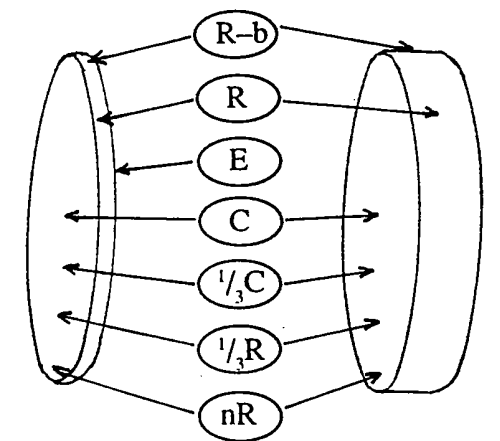
MS very large metal sheet, hung, played with sticks.

Contact Locations

- (N) normal location for maximum sonority
- (C) on center or cup (dome)
- (R) on or at rim
- (1/3C) 1/3 from center
- (1/3R) 1/3 from rim, 2/3 from center
- (nR) near rim
- (R-b) near back edge of rim (gong or tamtam)
- (B) on bow of cymbal, near the cup (dome)
- (E) edge (for tamtam: on back edge of rim)
- (M) between bow and edge
- (roll) roll from one location gradually to another as indicated



Cymbal



Tamtam

Gong

STICKS

NOTES ON PERFORMANCE

Barlines and Accents

Barlines are given to facilitate ensemble coordination only. No metric accents are implied. Accents are to take place only when indicated.

Damping

Do not stop vibrations at the ends of note values; always let vibrate. Durations in notation indicate only rhythmic design and phrasing. Unless otherwise indicated, partial damping may take place at the performer's discretion for ensemble balance.

Sticks

Sticks indicated are given as a reference for the sonority and articulation required. Performers may use any sticks that produce the required quality.

Stick Changes

Stick signs are given at the moment they are required. If inadequate time is available for the change, the performer may: 1) prepare to change ahead of time, 2) change gradually, 3) choose a compromise stick, or 4) change slightly sooner or later than indicated.

Contact Locations

On all instruments played with sticks, the specific spot for the most effective tone production must be predetermined and clearly marked for accurate playing. This location is to be used whenever no location sign is given.

Signs

Sticks, location signs and dynamic marks apply to each specific instrument or group of instruments until the next sign.

Snares and Sizzles

Precautions should be taken to avoid overt sympathetic vibrations that are not intended.

Selection of a Particular Instrument

When only one instrument of a family (*e.g.*, wood blocks) is required but not specified in the score, the performer should pre-select the most sonorous of the set to use.

B	normal beater
W	wool
F	felt
mF	medium felt
mhF	medium hard felt
hF	hard felt
vhF	very hard felt
sY	soft yarn
msY	medium soft yarn
mY	medium yarn
shY	semi-hard yarn
hY	hard yarn
sR	soft rubber
msR	medium soft rubber
mR	medium rubber
hR	hard rubber
vhR	very hard rubber
P	plastic
sP	soft plastic
hP	hard plastic
D	snare drum stick
D-h	heavy end (butt) of drum stick
D-s	shaft of drum stick
M-s	shaft of mallet
Cl	clave on clave
fingers	fingers on bongos and congas

NOTATION

Note Values and Accents

The rhythmic structure of this score is not based on meter, but on permutations of six rhythmic modes, which in turn are based on permutations of the durational ratios of 3:2:1 and their aggregates. The interrelationship among the four parts is dependent on the groupings, accents and rests evolved out of those ratios.

Tempi

All tempi in this score are derived from the same basic ratios and are expressed in the following two interlocked sets of metric relations:

♩ = 72 → ♩ = 108 → ♩ = 144 (♩. /108) → ♩ = 48 (♩. /144) → ♩ = 72 (♩. /48)
 ♩ = 72 → ♩ = 96 (♩. /72) → ♩ = 64 (♩. /96) → ♩ = 48 (♩. /64) → ♩ = 72

However, the given metronome marks are suggestions serving as a guide only.

+♩ (= *ad lib.*)
 mm. 113 – 144, the ♩ following each ♩ is a brief rest of free value, with the given metronome mark serving as a guide only — the function being to delay the following ♩, and give time to the attack(s) of the preceding ♩ to resonate and impact on the listener's mind before the attack(s) of the subsequent ♩ (*i.e.*, the effect of echoes). The result is similar to that of a fermata, but varying from *poco* to *lunga* as the case may be, at the discretion of the performer.

Grace-notes

All grace-notes are indicated with upward stems; all measured notes are indicated with downward stems.

♩ or ♩ grace-note(s) to be played at the beginning of the note-value given, except in mm. 199 – 213 where the grace-note(s) preceding an accented note is(are) to be played before the beat.

♩ or ♩ grace-note(s) to be played at the end of the given note value.

Repeated Grace-notes

♩ repeated grace-notes played at increasing speed, number of attacks at the player's discretion.

♩ repeated grace-notes played at decreasing speed, number of attacks at the player's discretion.

Cadenza Passages

↑ or ↓ dotted vertical lines indicate approximate entrances for each part, written with grace-notes, in cadenza-like passages. Grace-notes are of unspecified but swift speed, and must not be played metrically.

Tremolos and Measured Rolls

~~~~~ tremolo to be played as fast as possible.  
 (♩) ~~~~~ measured roll played at speed indicated by the note value.  
 (♩) ~~~~~→ (♩) measured roll played at increasing speed as indicated.  
 (♩) ~~~~~← (♩) measured roll played at decreasing speed as indicated.

### Dynamic Marks

All dynamic marks are conservative and serve as a guide for relative loudness only. Actual levels must be evaluated at rehearsals according to the instruments and the hall.

Structural and textural designs of the piece, however, demand a generally subtle, restrained and non-sustaining dynamic level. Damping may be done liberally according to dynamic need, but never dampen suddenly. Partial damping at articulations, if needed, should be considered where adequate time is available.

Dynamic marks for a specific instrument remain in force until a new dynamic mark is given. Crescendo and diminuendo signs are independent of dynamic marks. When such a sign is not preceded or followed immediately by a dynamic mark, the previously given dynamic remains in effect after the crescendo or diminuendo. When the degree of crescendo or diminuendo or a combination of both is not specified with dynamic marks, such signs indicate nuances to be executed according to contexts and in coordination with the other parts.

### Structure and Expression vs. Notation

The structural coherence and expressive values of this score depend on the constant contrapuntal relations of the four parts in the following simultaneous progressions:

1) register (*i.e.*, instruments, sticks and contact locations); 2) timbre (same as above); 3) articulation (sticks, locations and dynamics); 4) duration (note values and rests); 5) rhythmic modal permutation (accents, note values and rests); 6) loudness (dynamics, instruments, sticks and contact locations); 7) ascending-descending relations (registers); 8) advancing-receding relations (accents, rests and dynamics); 9) imagery of nature (subtitles of the twelve sections and sound characteristics as defined by notational instructions).

To project this multi-layered interplay requires meticulous coordination of all specifications notated for each part singly and for all four parts collectively.

for Yi-an

# ECHOES FROM THE GORGE

PRELUDE: exploring the modes

Chou Wen-chung

(1989)

I Small Gong  
low Tam-tam

6/4  $\text{♩} = 48 (\text{♩} = 96)$

Musical notation for Small Gong (I) in 6/4 time. The staff shows a melodic line with notes circled in red (C, E, G, B, D, F, A, C). Dynamics include *p*, *mp*, *mf*, and *p*. A box containing 'SY' is present below the staff.

II Chinese Cymbal  
low Gong

6/4  $\text{♩} = 48 (\text{♩} = 96)$

Musical notation for Chinese Cymbal (II) in 6/4 time. The staff shows a melodic line with notes circled in red (C, E, G, B, D, F, A, C). Dynamics include *p*, *mp*, and *mf*. Boxes containing 'B' and 'SY' are present below the staff.

IV Tenor Drums  
low Bass Drum

6/4  $\text{♩} = 48 (\text{♩} = 96)$

2. 6/4  $\text{♩} = 72$

1. 4/4

Musical notation for Tenor Drums (IV) in 6/4 time. The staff shows a melodic line with notes circled in red (C, E, G, B, D, F, A, C). Dynamics include *mf*, *p*, *mp*, and *mf*. Triplet markings (3) are present. Boxes containing 'mf' and 'P' are present below the staff.

SG  
I Tam

5

Musical notation for Small Gong (I) continuation in 6/4 time. The staff shows a melodic line with notes circled in red (C, E, G, B, D, F, A, C). Dynamics include *p*, *mp*, *mf*, and *p*. The piece ends with *attacca*.

CCG  
II

Musical notation for Chinese Cymbal (II) continuation in 6/4 time. The staff shows a melodic line with notes circled in red (C, E, G, B, D, F, A, C). Dynamics include *p*, *mp*, and *mf*. Boxes containing 'B' and 'SY' are present below the staff. The piece ends with *attacca*.

CI  
WB

8/8  $\text{♩} = 48 (\text{♩} = 144)$

Musical notation for Chinese Gong (III) in 8/8 time. The staff shows a melodic line with notes circled in red (C, E, G, B, D, F, A, C). Dynamics include *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *cresc.*, and *mf*. Triplet markings (3) are present. Boxes containing 'mf' and 'P' are present below the staff. The piece ends with *attacca*.

TD  
I BD

Musical notation for Tenor Drums (IV) continuation in 6/4 time. The staff shows a melodic line with notes circled in red (C, E, G, B, D, F, A, C). Dynamics include *p*, *mf*, *mp*, *p*, *mf*, *p*, *mf*, and *mp*. Triplet markings (3) are present. Boxes containing 'P' and 'mf' are present below the staff. The piece ends with *attacca*.