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Self-Portrait

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Self-Portrait

セルフ・ポートレート

for piano and calligraphy

2022

Chatori Shimizu

Program Note

Fascinated by the legendary creature known as “monkey”, notorious for descending from the high mountains in the aims to disrupt our livelihoods, I found myself drawn into a quest to know more about these elusive beings. One day, I encountered an individual who perfectly embodied the traits of the “monkey” I have studied about. Convinced of its identity, I swiftly asked for cooperation from those around me to hunt it down. However, to our disappointment, it was later unveiled that the being was in fact not a “monkey”, but a creature called “bear”. Several years down the line, I fell victim to a case of mistaken identity when a stranger, misled by my abundant body hair, mistook me for a “monkey” and hunt me down.

On Composition

As the title "Self-Portrait" suggests, this piece serves as a reflection of my likeliness. The calligrapher writes the character for "猿" (saru - monkey) to mirror the artist's form, elongated and slender, commencing with "吉" (tsuchiyoishi) in the upper right corner. Incidentally, "吉" encompasses the connotation of being "morally superior." At some point in our lives, we often perceive ourselves as morally superior to others. The internet landscape is a hotpot of faceless identities trying to one-up another. At times, we judge and condemn others for our own egos, and masquerade it as "discourse". Similarly, real-world factions engage in cyclical conflicts devoid of any essence. While I am not overly afraid of confrontation or necessary critique,

witnessing individuals or crowds devoid of empathy, steadfast in their self-righteousness, evokes a sense of pessimism and disdain. However, there was a point in which I noticed that I too succumbed to positioning myself as morally superior to those placing oneself above someone.

Performance Notes on Calligraphy



The “吉” (tsuchiyoishi) is to be written with strong, bold clarity. The remaining strokes are to be painted in a flowing and feeble manner, reflecting both the visual and characteristic image of the composer in 2022. Calligrapher may step on the calligraphy panel barefoot. Unintended ink drops on the panel during the performance are permitted as a crucial part of the expression.

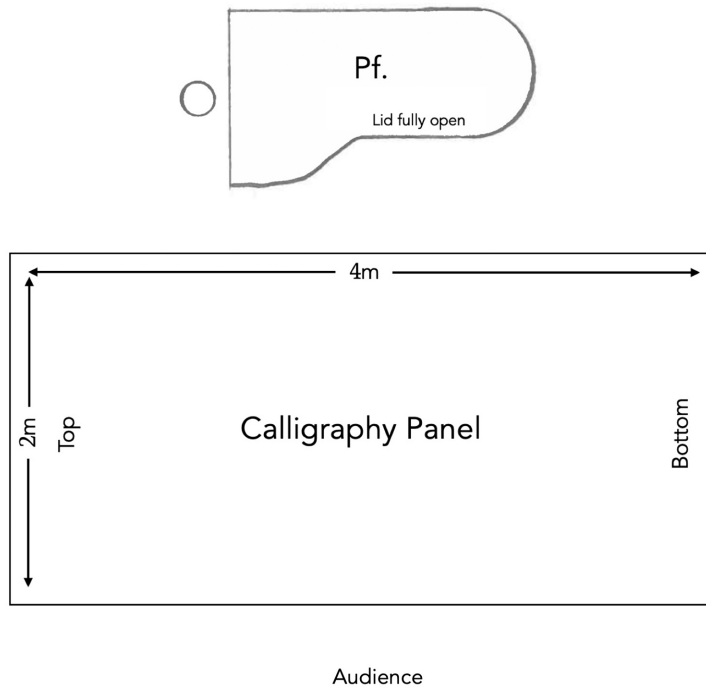
World Premiere

July 26, 2022. Tokyo, Japan.

NIINOMI Takuya (Pf.), KOSUGI Taku (Calligraphy)

Stage Setting

Preferred stage setting seen from above.



The calligraphy panel is to be laid flat on the floor prior to the performance. Upon performing the work, hoist panel upright. Panels of other sizes may be used in future performances.

Notation Legend

Piano



... Quick change of pedal on applied note



... Half-pedal by performer's discretion



... Hold down relevant piano string with L2 and L3 and strike relevant key(s) with right hand. Do not create sound when placing or detaching fingers from strings.



... Notated tempo does not apply within the brackets.

Calligraphy



... Stroke order of character

プログラムノート

私は、度々山から降りてきて我々の生活を荒らす「猿」という幻の生き物に興味を持ち、いつの間にか、「猿」の情報を集めることに没頭していた。ある時、私が学んだ「猿」の特徴をそっくりそのまま持つ者が現れた。「そいつは猿だ!」と咄嗟に思い、周りにも協力してもらい、捕獲に成功した。しかし、そいつは猿ではなく、「熊」だということが後々判明した。数年後、体毛の濃い私は見知らぬ誰かに「猿」だと決めつけられ、捕獲されてしまった。

作品について

題名の通り、《セルフ・ポートレート》は私自身の自画像である。書家には「猿」という字を私のフォルムに似せ、ひょろりと細長く、右上の「吉(つちよし)」から書いてもらっている。ちなみに「吉」には「道徳的に優れている」という意味が含まれる。

人はみな、自分は他者より道徳的に優れていると思っている節がある。ネットを見れば、「正義」を振り翳して対象者にマウントを取り、自分のエゴに食事を与えるように、対象者を非難する罵詈雑言が並ぶ。現実世界でも人は派閥を作り、大局的には無益な対立を繰り返している。先に断っておくが、私は対立を恐れている訳でも、必要に応じて対象を批判することに嫌悪感を感じている訳でもない。しかし、相手の立場を慮る想像力のない、独りよがりの(もしくは集団的な)「正義」を振り翳す人たちを見る度に、私は暗く悲観的な気持ちになり、その人たちを軽蔑の目で見ていたように思う。

しかし、ある時、私自身もまた、「独りよがりの正義を振り翳してマウントを取る者たち」を心の中でひっそりと侮蔑し、無意識に自分を道徳的に優位な立場に置いていたことに気が付いた。

書のためのパフォーマンスノート



「吉(つちよし)」は、強く、確信を持って書くこと。また、残りの画は、2022年時点での作曲家の身体的、そして性格的イメージを反映し、弱々しく、常に流されているような雰囲気を持って書く。書家は、素足でパネル上を歩くこと。意図しない墨の跳ねなどは、表現の一部とする。

世界初演

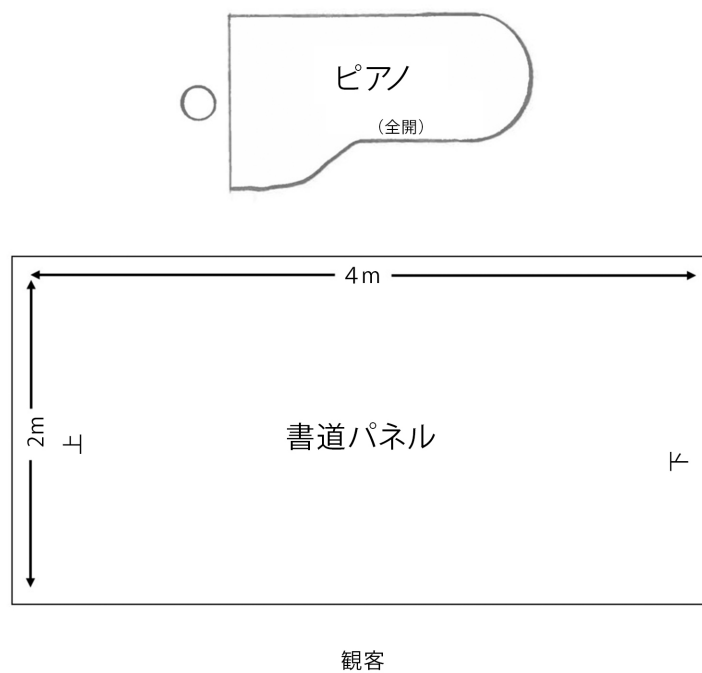
2022年7月26日(東京)

新野見卓也(ピアノ)・小杉卓(書)



ステージ図

上から見たステージ図。



書道パネルは、演奏前にステージ床に設置しておくこと。演奏後、パネルを垂直に持ち上げ、観客に提示する。再演の際、上記のサイズ以外のパネルを使用することも可。

記譜法

ピアノ



… ペダルを素早く踏み換える。



… ハーフペダル



… L2とL3で該当するピアノの弦を押しのまま、右手で該当する鍵盤を押す。弦に指を置いたり、そこから指を離す際は音を立てずに行うこと。

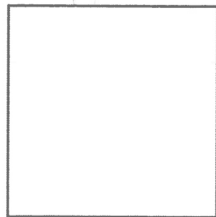


… カッコ内はテンポ表記が適用されない。

書



… 本作品における書き順。



Calligrapher: Sit on one knee on calligraphy panel facing ink bucket.

書家：墨桶を正面に、パネル上に片膝をついて座る。

♩ ≈ 50 tempo rubato

Pianoforte

RH
LH
Ped.

pp mf p mp p pp p=mp pp mp f

RH
LH
Ped.

mp p mf p mp=mf mf f ff

Handwritten musical score for the first system. The notation includes a grand staff with treble and bass clefs. The music features various chords, melodic lines, and dynamic markings. A 'Ped.' marking is present at the end of the system.

Dynamics: p , mp , mf , f , mf , ff , p , mf , p , pp

Pedal: Ped., Ped., Ped.

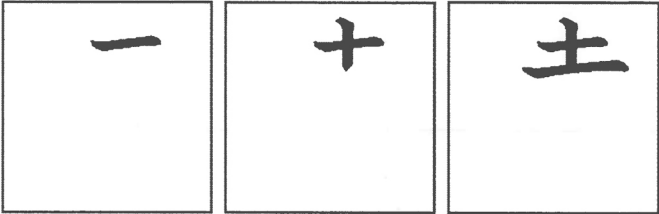
Handwritten musical score for the second system. The notation includes a grand staff with treble and bass clefs. The music features various chords, melodic lines, and dynamic markings. A 'Ped.' marking is present at the end of the system.

Dynamics: p , mf , mf , pp , p , pp , mp , mf , p , mf , p , mf , $g\flat$, mp , p

Pedal: Ped., Ped.

Calligrapher: Stand up and hold brush.
 Pianist: Stand up upon seeing calligrapher hold brush.

書家：立ち上がり、筆を握む。
 ピアニスト：書家が筆を握んだのを確認した後、立ち上がる。



Calligrapher: Return brush in ink bucket.
 書家：墨桶の中に筆を置く。

Pianist: Lightly tap relevant strings with ball of finger to create subtle oscillations. Take a seat on chair.

ピアニスト：指定された弦を指の腹で軽く叩き、音の波紋を広げる。その後、座る。

Calligrapher: Lift brush in ink bucket and let ink fall in drops.

書家：筆を墨桶の中で持ち上げ、墨をポタポタと落とす。

Calligrapher: Ring brush on the side of ink bucket.
Pianist: Stand up after calligrapher rings brush.

書家：墨桶の内側に筆を押し付け、墨を切る。
ピアニスト：書家が墨を切った後、立ち上がる。



Calligrapher: Return brush in ink bucket.

書家：墨桶の中に筆を置く。

Pianist: Tap the relevant strings in faster oscillations while calligrapher strokes.

ピアニスト：書家の画の動きに比例して、指定された弦を叩く速度を調節する。

Pianist: Gently press down relevant keys without producing pitch, then slowly sit down.

ピアニスト：指定された鍵盤を、音程を出さずに押しした後、座る。

Calligrapher: Sit on one knee beside ink bucket.

書家：墨桶の横で片膝をついて座る。

Musical score for the first system, consisting of three staves (treble, alto, and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. A dashed line labeled "Ped." indicates a pedal point. The dynamic markings are: p, mp, pp, p, ppp, pp, ppp, mp, ppp, sfz p.

Musical score for the second system, consisting of three staves (treble, alto, and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. A callout box on the right contains the instruction: "Calligrapher: Stand up and hold brush." and its Japanese translation: "書家：立ち上がり、筆を握む。". The dynamic markings are: mp, pp, mp, pp, ppp, mp, pp, ppp, pp, p, mp.

Calligrapher: Lift brush in ink bucket and let ink fall in drops.
 Pianist: Take a seat upon playing motif.

書家: 筆を墨桶の中で持ち上げ、墨をポタポタと落とす。
 ピアニスト: モチーフを演奏後、座る。

Calligrapher: Tenderly ring brush on the side of ink bucket.

書家: 墨桶の内側に筆を軽く押し付け、墨を切る。



Calligrapher: Freely.
 書家: 自由に。

Pianist: Stand up after playing motif.
 ピアニスト: モチーフ演奏後に立ち上がる。

Handwritten musical score for the first system, consisting of three staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamic markings below the staves are: *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *p*, *(pp)*, and *(ppp)*.

Handwritten musical score for the second system, consisting of three staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamic markings below the staves are: *pppp*, *pp*, *pppp*, *pp*, *ppp* ^{sub.} *p*, *ppp*, *p*, *ppp* ^{sub.} *mp*, and *pp*.

Handwritten musical score for the first system, featuring a treble and bass clef with complex rhythmic patterns and slurs.

mp ————— ^{sub.} pp mp ————— pp ————— mp ————— pp ————— ^{sub.} mp pp ————— mp ^{sub.} mp ————— pp mp ————— pp

Handwritten musical score for the second system, continuing the musical notation with various dynamics and articulations.

^{sub.} mp ————— (p) ————— pp ^{sub.} mp ————— pp ^{sub.} mp ————— pp ^{sub.} mp ————— (mp) ————— p
 gvb. ————— pp
 mp

猿

猿

猿

Pianist: Stand up.
ピアニスト:立ち上がる。

Pianist: Play motif while standing up. Performer may play motif with one hand.

ピアニスト:立ったままモチーフを演奏する。片手での演奏も可。

The musical score is written on a grand staff with two treble clefs and a bass clef. It begins at measure 15. The first two measures are marked with *pppp* and *ppp*. A callout box points to the first measure with the instruction "Pianist: Stand up." The third measure is marked with *sfz*. The fourth measure is marked with *pppp*. The fifth measure is marked with *rit.* and *(♩≈32)*. The sixth measure is marked with *sfz*. The seventh measure is marked with *(ord.)*. The eighth measure is marked with *ppp sfz.*. The score includes various musical notations such as notes, rests, and dynamic markings.

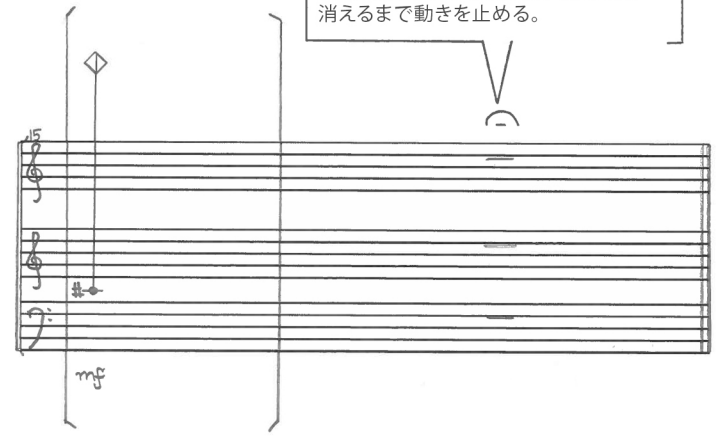
Calligrapher: Elongate final stroke.

書家:最後の画を引っ張る。



Calligrapher and pianist: Freeze until sound completely disappears.

書家とピアニスト:音が完全に減衰し消えるまで動きを止める。



Upon performing "Self-Portrait", hoist panel upright to display the calligraphy.

《セルフ・ポートレート》演奏後、パネルを立て、書を発表する。