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Crazy Embai

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Commissioned by Shogirls

CRAZY Embai

クレイジー塩梅

for shō trio

2021

Chatori Shimizu

Work Information:

Crazy Embai was commissioned by Shogirls in 2020 and was composed in Dresden, Germany. The piece was premiered in Ohmi-Gakudo, Tokyo, Japan (Aug. 29, 2021) by Kazue Tajima, Hanako Nakamura, and Remi Miura.

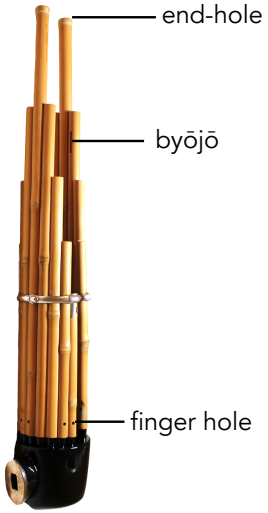
Performance time: ca. 15-18 min.

Shō I: individual pipes detached from windchest (A=442Hz)
Shō II: ordinary shō (A=442Hz)
Shō III: ordinary shō (A=442Hz) and individual pipes detached from windchest (A=430Hz)

Program Note:

We are free to dance around in our confinement of our consciousness. However, that does not change the fact that we are still trapped within ourselves. In order to be truly free, we must deliberately deconstruct, refigure, and reinvent the state of existence. By doing so, we will at last be released from our imprisonment and create meaning for the chaos of life.

About the Shō:



Ordinary shō (above) and an individual pipe detached from the windchest of shō (below)

Performance Note:

Crazy Embai was inspired by hichiriki's portamento-like performance technique "embai" (also written as "enbai"). Due to the structural design of shō, it is an arduous task to imitate the true essence of hichiriki's "embai" technique on this instrument. However, by detaching each pipe from the windchest and exhaling into each pipe like a vertical flute, it is possible to express the fluctuation of sound similar to that of "embai". Shō III is to prepare two instruments of different tunings (one tuned at A=442Hz and another tuned at A=430Hz). This "embai" effect on individual pipes is to be realized by Shō I and Shō III with (instrument tuned at A=430Hz), where the relevant pipes are to be detached from the windchest and laid out onto a flat surface prior to the performance. The act of disassembling the shō has no artistic meaning whatsoever, therefore, it is encouraged to disassemble the instrument behind closed doors.

On Safety of Performers:

For Shō I and Shō III, when playing on individual pipes, be careful not to touch the reed with tongue or any part of the mouth, as the malachite dust is poisonous when ingested. Always use exhale when playing individual reeds.

Preparation:

Prior to the performance, Shō I and Shō III are to prepare two large sheets of papers, one with numbers from 1 to 10 (Shō I) and another from 1 to 6 (Shō III), to be laid on a flat surface. Next, they are to detach the relevant pipes from the windchest of the instrument and put each pipe on the large sheet of paper underneath its assigned number. The necessary individual pipes and its assigned numbers are as follows:

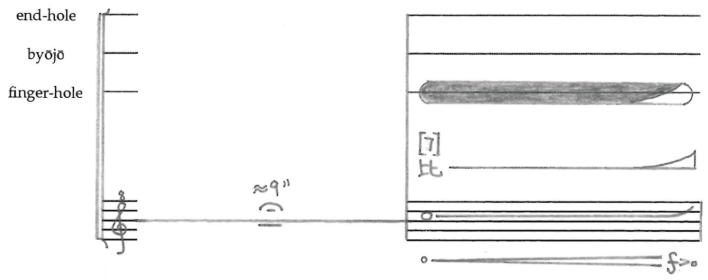
Shō I (A=442Hz)

1	2	3	4	5	6	7	8	9	10
ichi	ku	bō	otsu	mō	bi	hi	jō	hachi	sen
一	工	凡	乙	毛	美	比	上	八	千

Shō III (A=430Hz)

1	2	3	4	5	6
ku	bō	otsu	mō	ya	sen
工	凡	乙	毛	也	千

Reading the Score:



Staff for individual pipes (above). The note on the five-line score shows the height of the pitch, and the pipe name as well as the assigned pipe number is notated above the note. The three lines on the top represents techniques to be executed on (from top to bottom) the end-hole, byōjō, and the finger-hole.

Techniques for end-holes

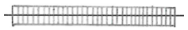
Tap once to completely cover the end-hole for a short duration using pad of finger.

Tap repeatedly on the end-hole using pad of finger. Speed of oscillation is shown with the density of the vertical lines in the ellipse.

Techniques for byōjō

Close half of byōjō with pad of finger.

Tap once to completely cover byōjō for a short duration using pad of finger.

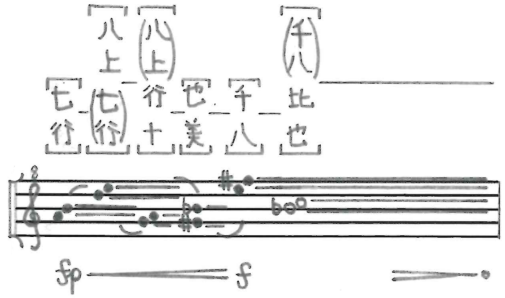


Tap repeatedly on byōjō using pad of finger. Speed of oscillation is shown with the density of the vertical lines in the rectangle.

Techniques for finger-holes

Completely cover finger-hole with pad of finger (conventional technique)

Gradually create an opening between finger-hole and pad of finger to create an upward *glissando* effect.



Staff for ordinary shō (above). The notes on the five-line score show the height of the pitches, and the pipe names are notated above the notes.

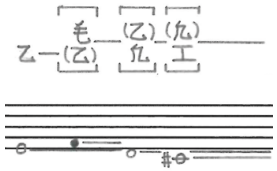
Name of pipe of a single note. The horizontal line to the right shows the approximate length of the note.

Chords are notated in vertical brackets. The horizontal line to the right shows the approximate length of the clusters.

Tickle technique (fast trill with multiple notes) are fully enclosed. The horizontal line to the right shows the approximate length of the technique.

Aitake (traditional chords) are in horizontal brackets. The horizontal line to the right shows the approximate length of *Aitake*.

The number in the parenthesis shows the number of times this chord (or at times individual notes) must be repeated in double tonguing.



Pipe names in parenthesis indicate that the pitch/es have been continuing from before. In the above case, 乙 (*otsu*) is a continuous note throughout the next two notes of 毛 (*mō*) and 凡 (*bō*).

Notation Legend:

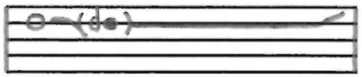
Switch to individual pipes (Shō III)

Switch to ordinary instrument (Shō III)

Double tonguing

Flutter tongue

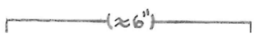
Kigae (switch breath between inhale to exhale or exhale to inhale)



This five-line staff shows the fluctuation of pitch in one phrase – a very slight dip in pitch, produced by a tap on the end-hole or the byōjō, and an upwards glissando, produced by gradually opening the finger-hole.

Understanding the Time Flow:

An approximate length in seconds is noted above the leading performer's staff. The leading performer, rotating throughout the piece among the three performers, may be identified by the timeline connecting to the staff in a solid line, whereas other performers are identified by the timeline connecting to the staff in dotted line. The non-leading performers are to listen to the leading performer's parts in order to collectively play *Crazy Embai*. Metronome or conductor may not be used in realizing this piece.

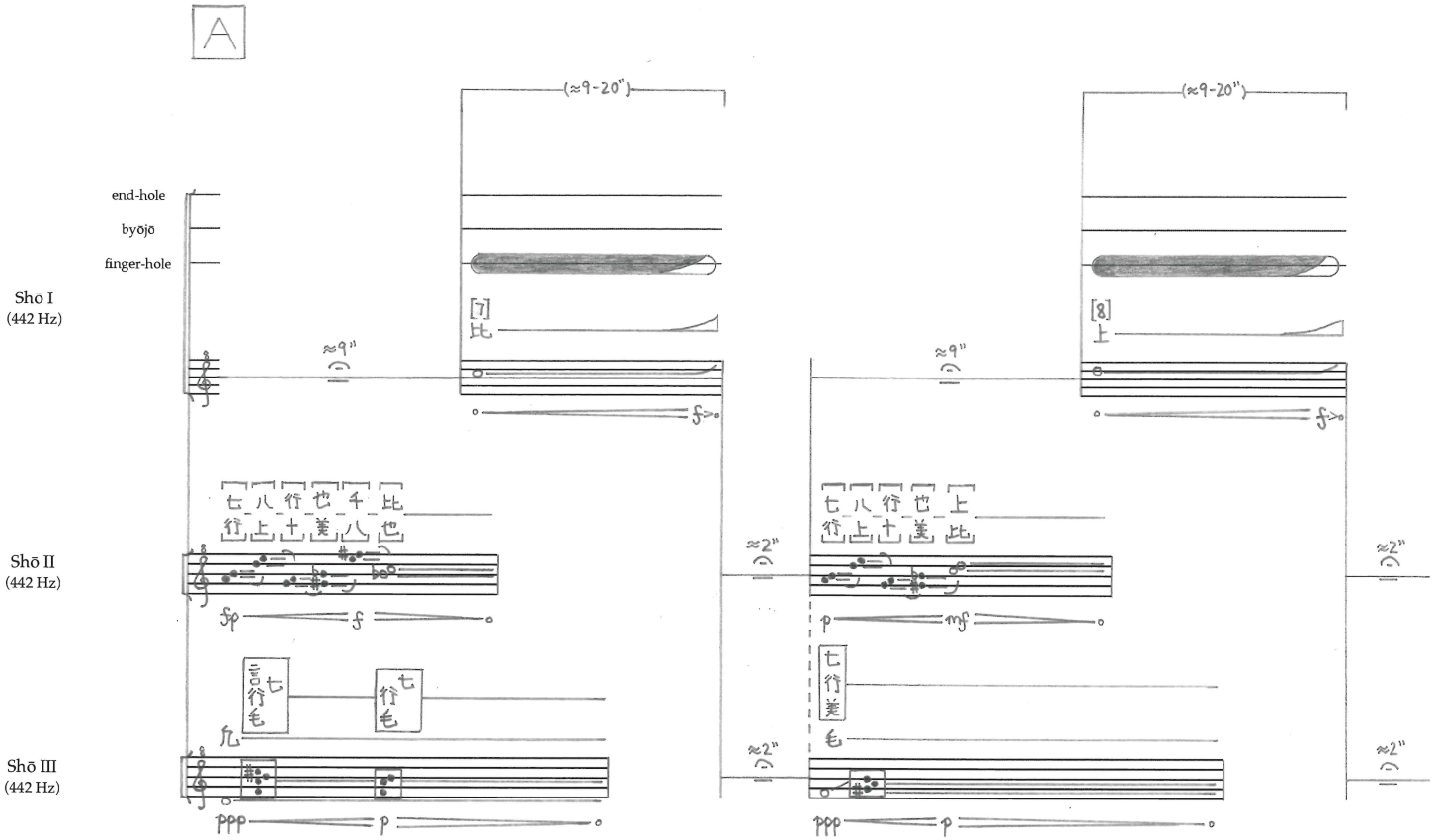


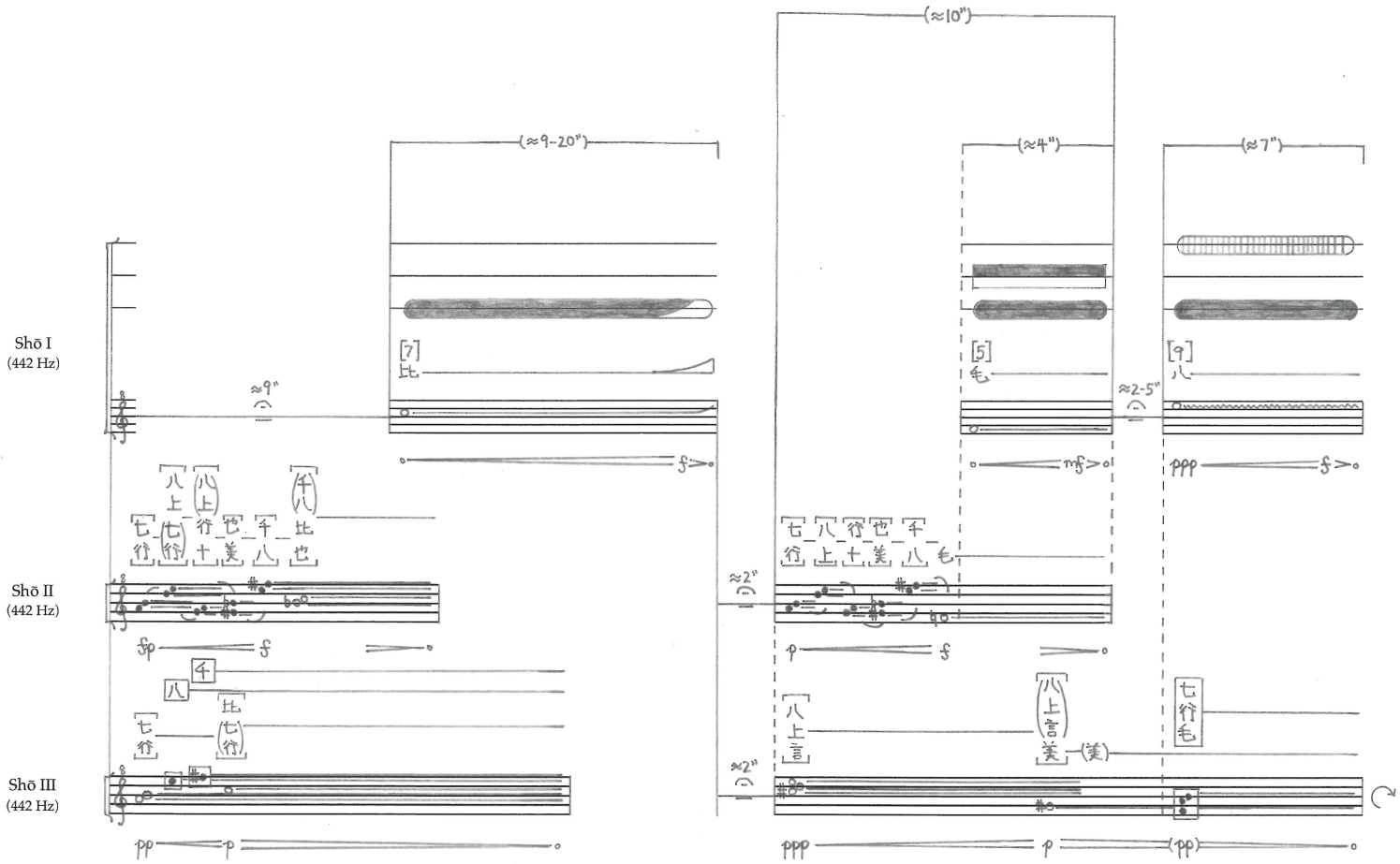
An approximate time to play section

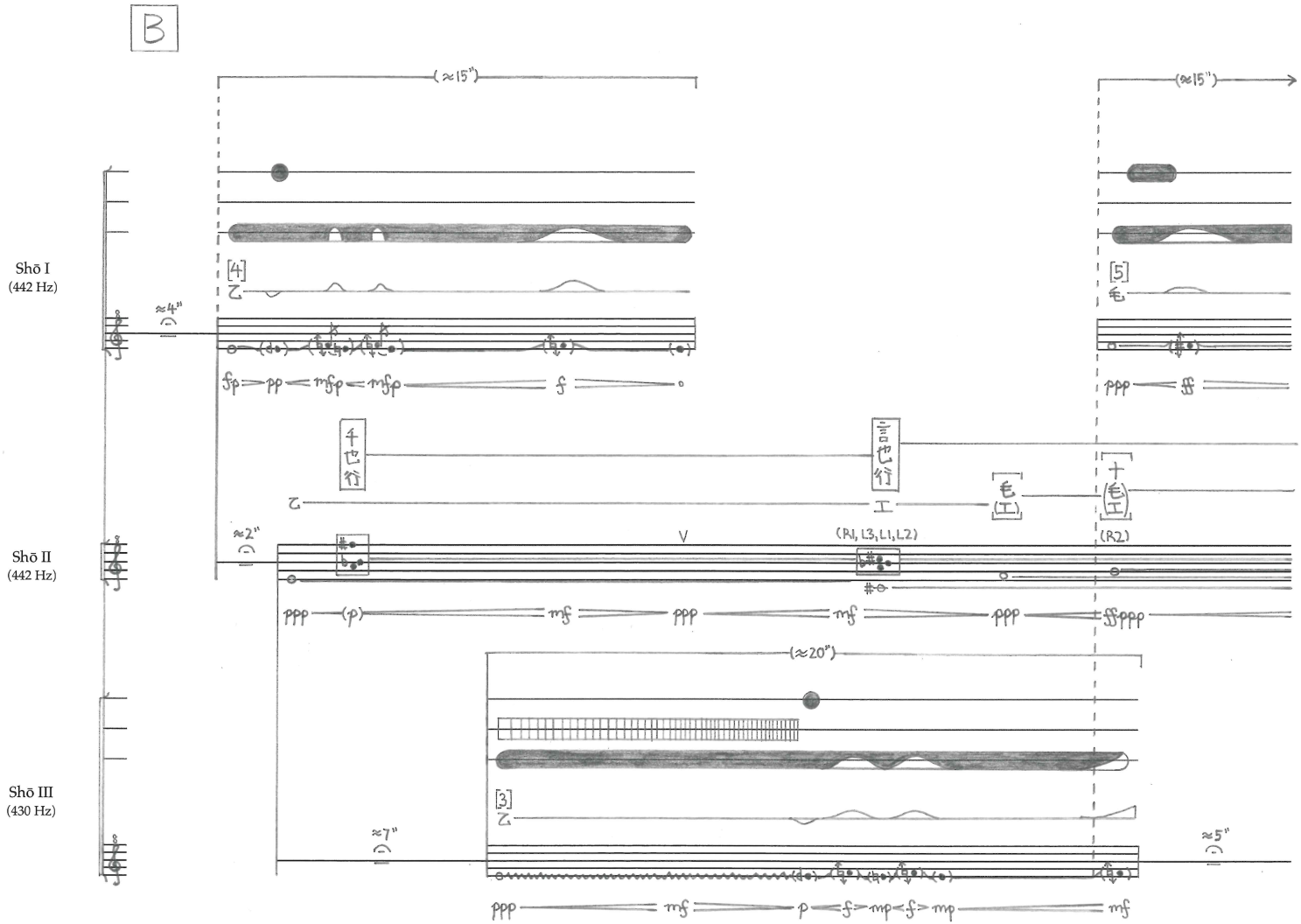
Play section as fast as possible

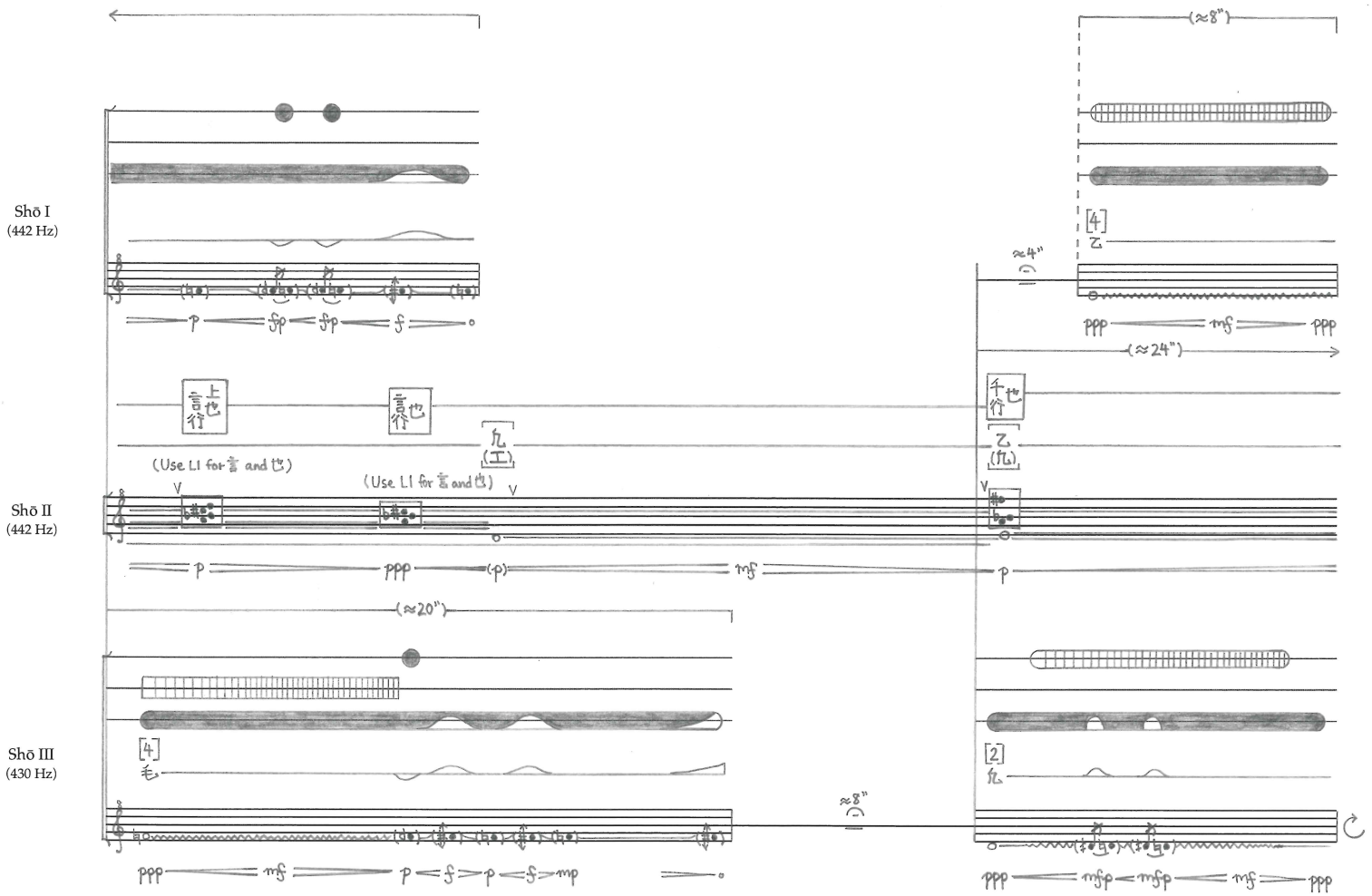
A very quick rest

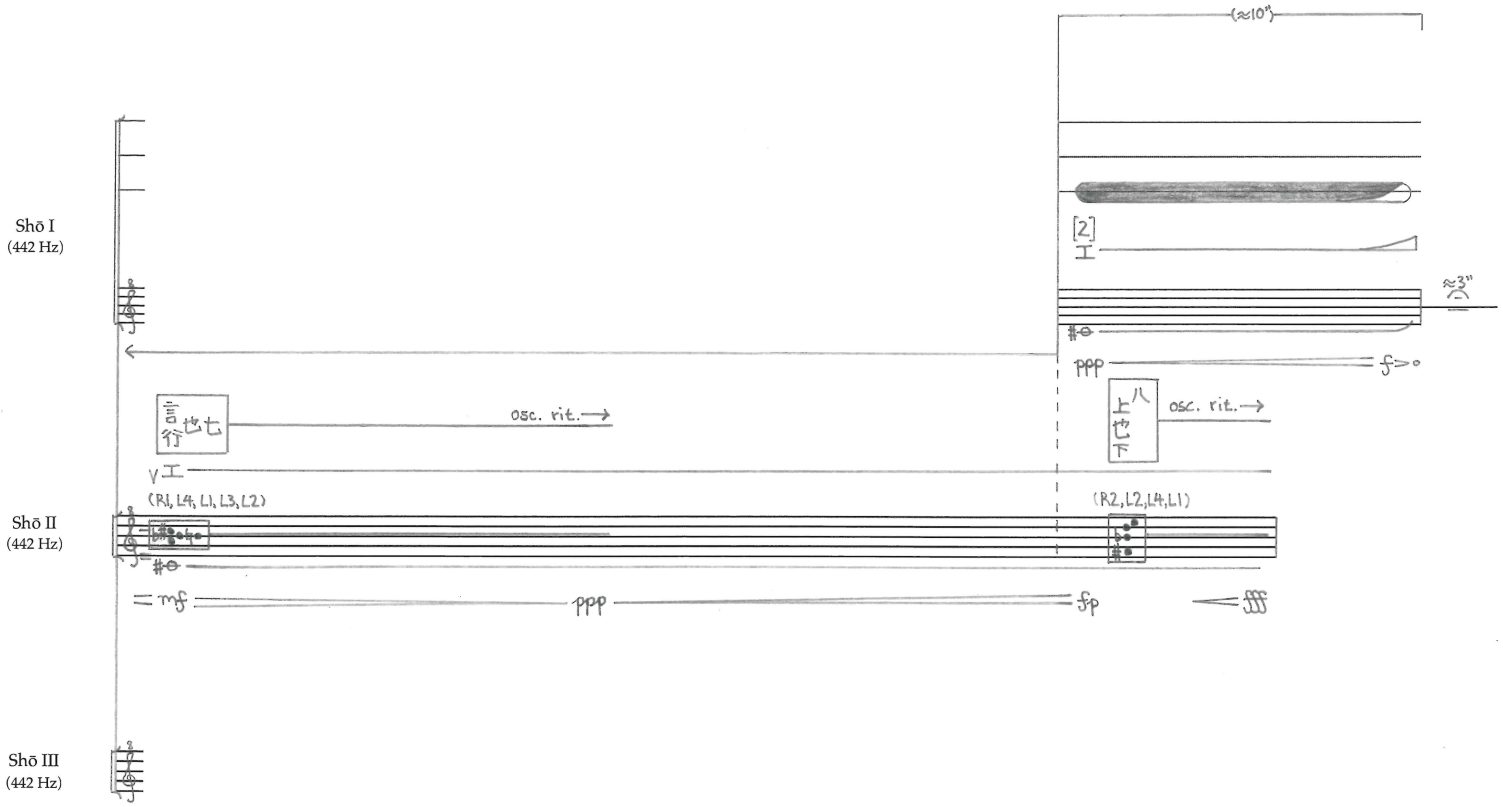
Approximate time to play section (continued to the next page)

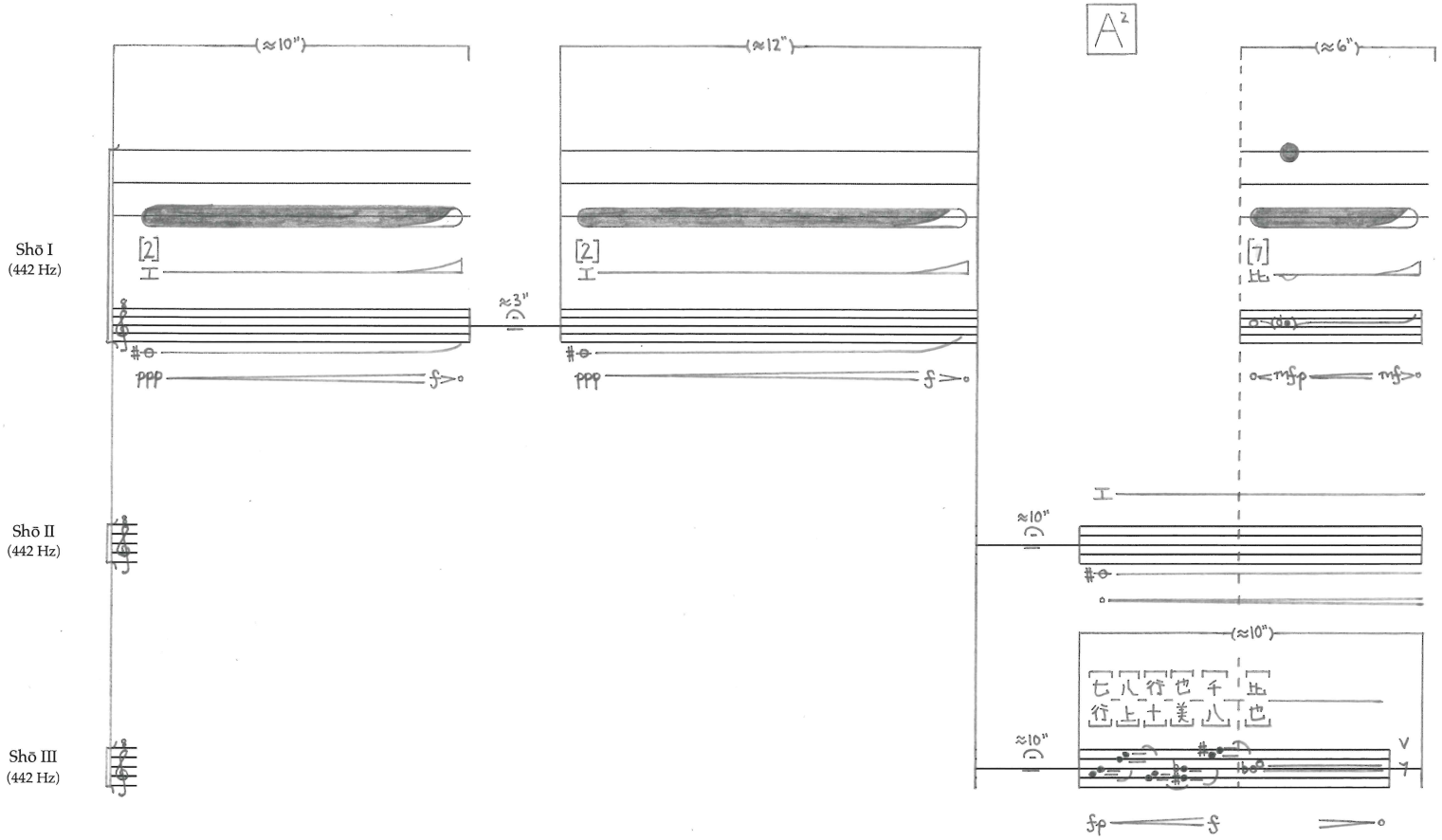

A
(≈9-20")
(≈9-20")
end-hole
byōjō
finger-hole
Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
[7]
比
[8]
上
≈9"
≈9"
≈2"
≈2"
≈2"
≈2"
七 八 行 也 千 比
行 上 十 美 八 也
七 八 行 也 上
行 上 十 美 比
言 七
行
毛
七
行
毛
七
行
美
毛
fp
f
p
mf
ppp
p
ppp
p

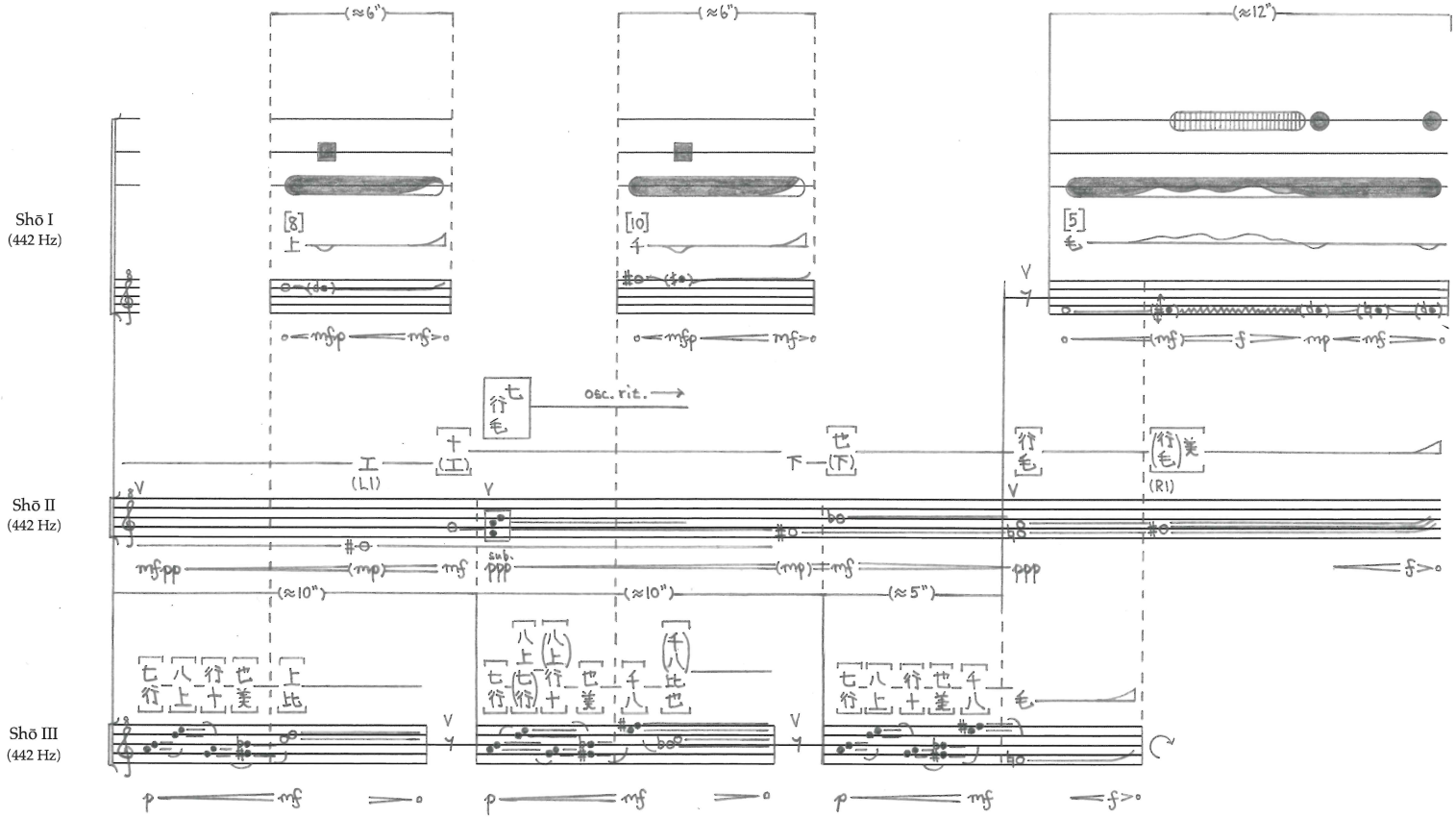

Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(≈9-20")
(≈10")
(≈4")
(≈7")
≈9"
≈2-5"
≈2"
≈2"

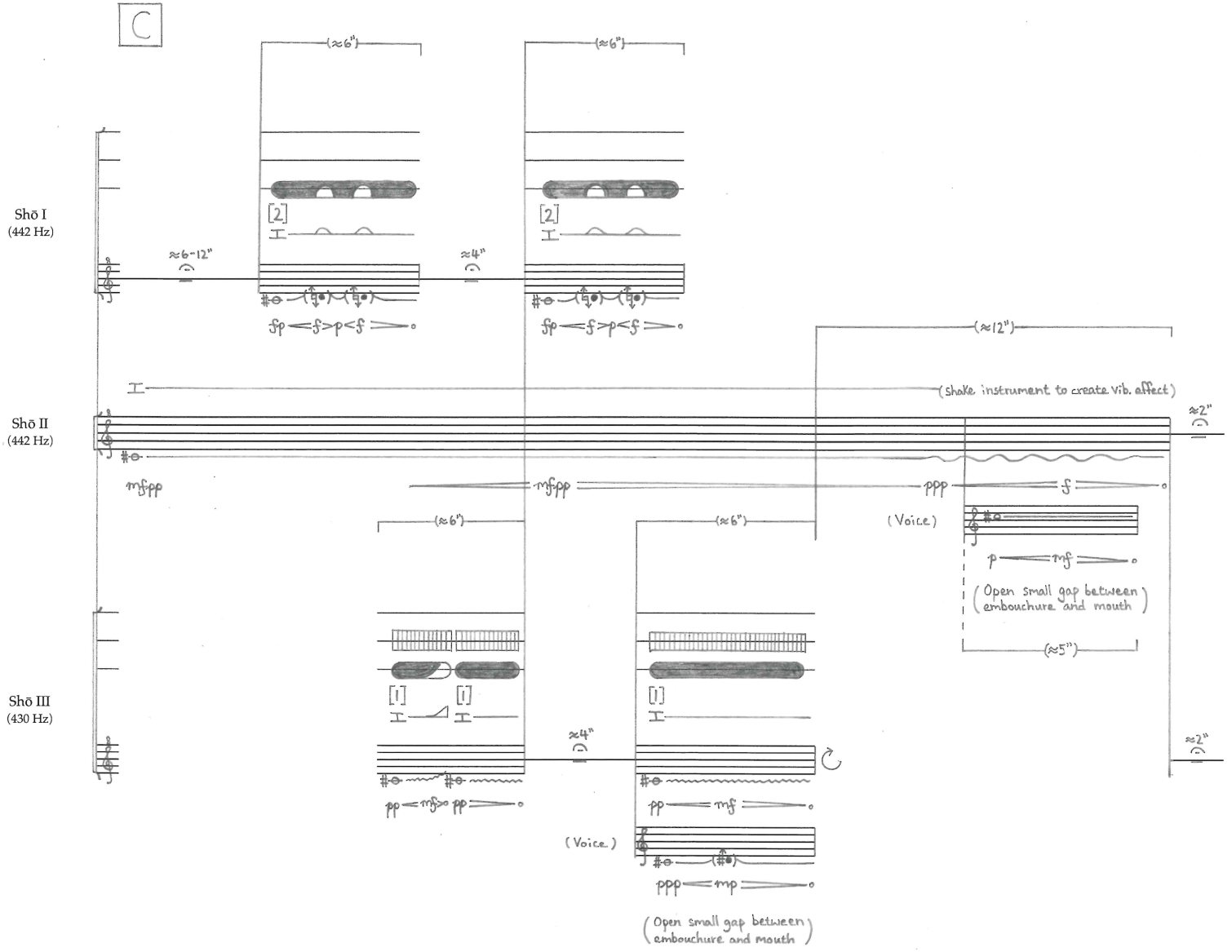

B
Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(430 Hz)
(≈15")
(≈15")
[4]
[5]
≈4"
≈2"
≈7"
≈5"
(≈20")
[3]
(R1, L3, L1, L2)
(R2)

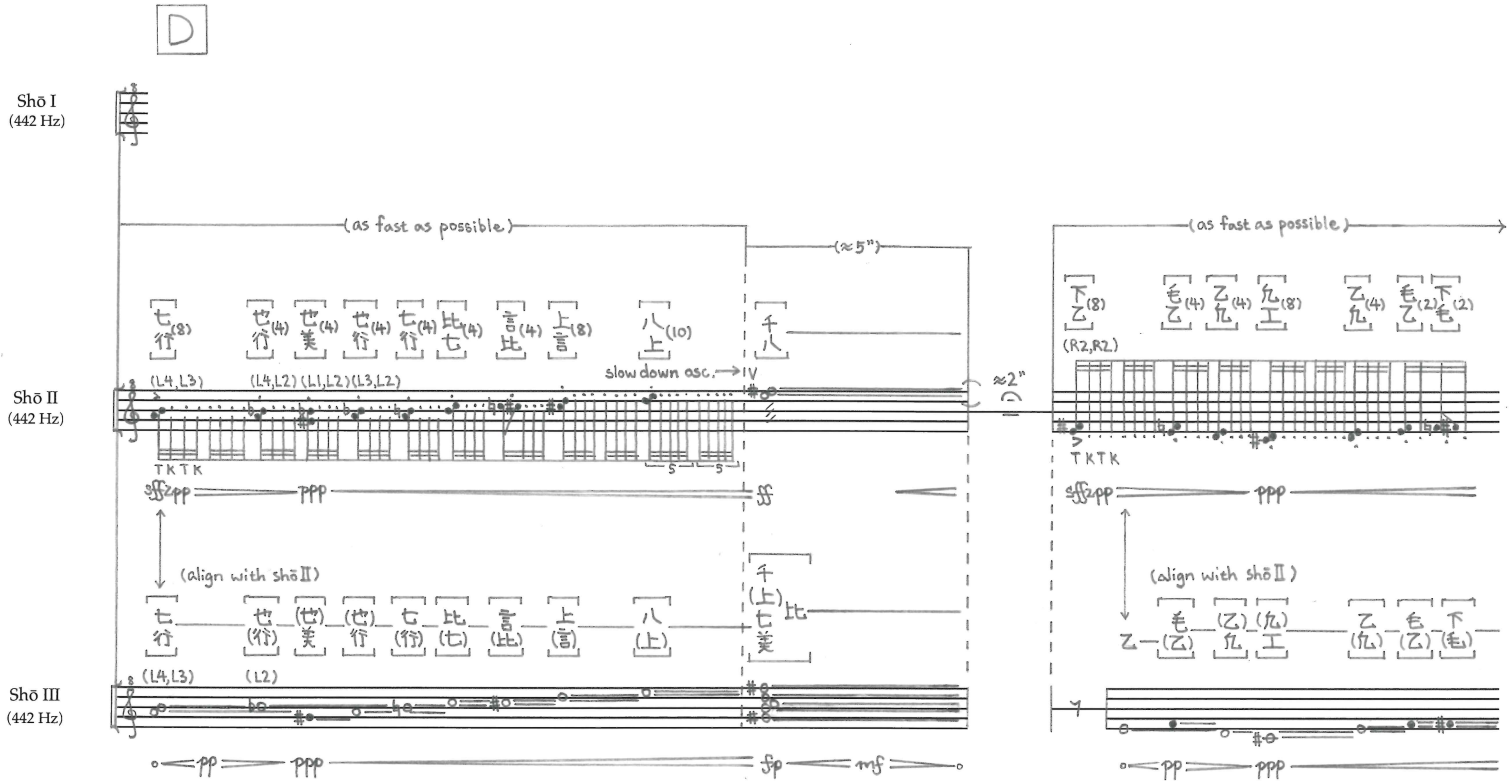

Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(430 Hz)
(≈8")
(≈4")
(≈24")
(≈20")
(≈8")
(Use L1 for 言 and 也)
(Use L1 for 言 and 也)

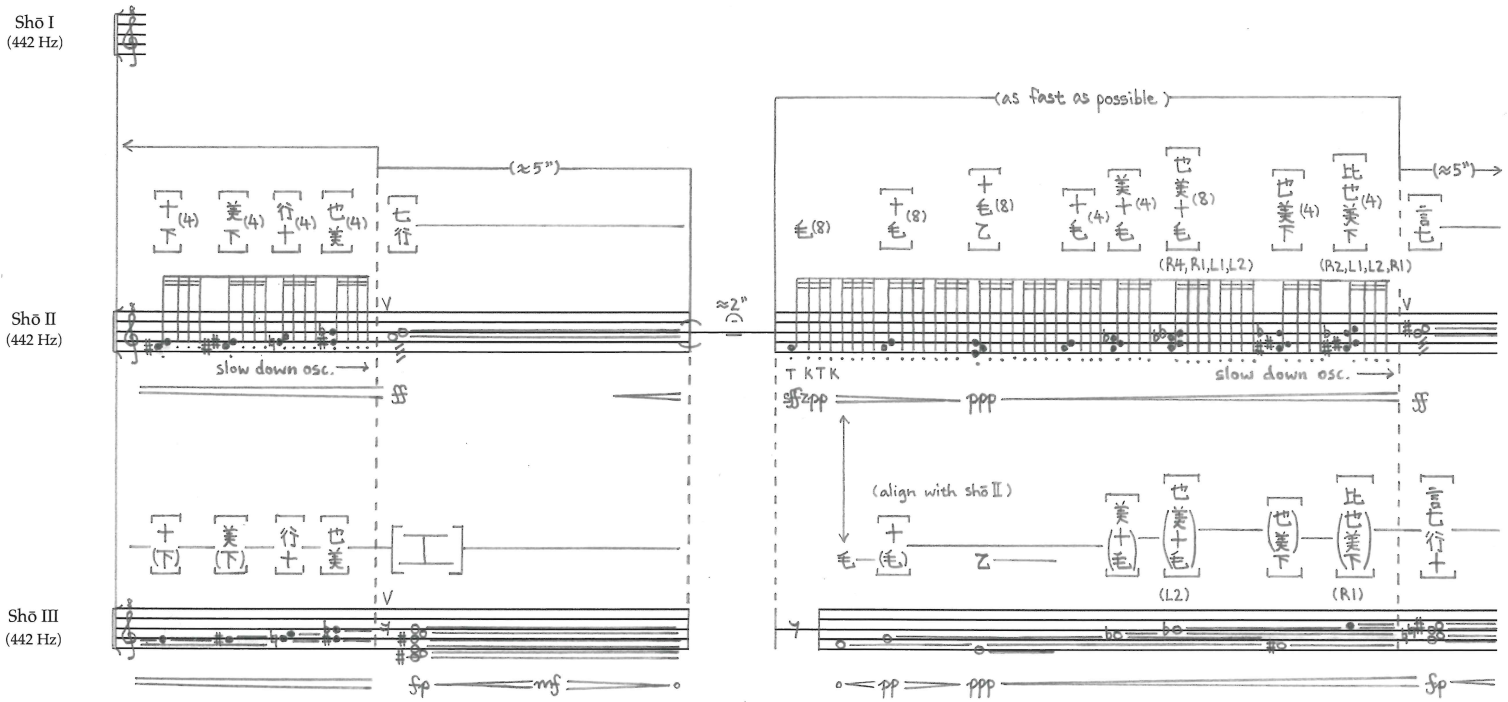

Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(≈10")
[2]
工
≈3"
ppp
osc. rit.
(R1, L4, L1, L3, L2)
(R2, L2, L4, L1)
mf
ppp
fp

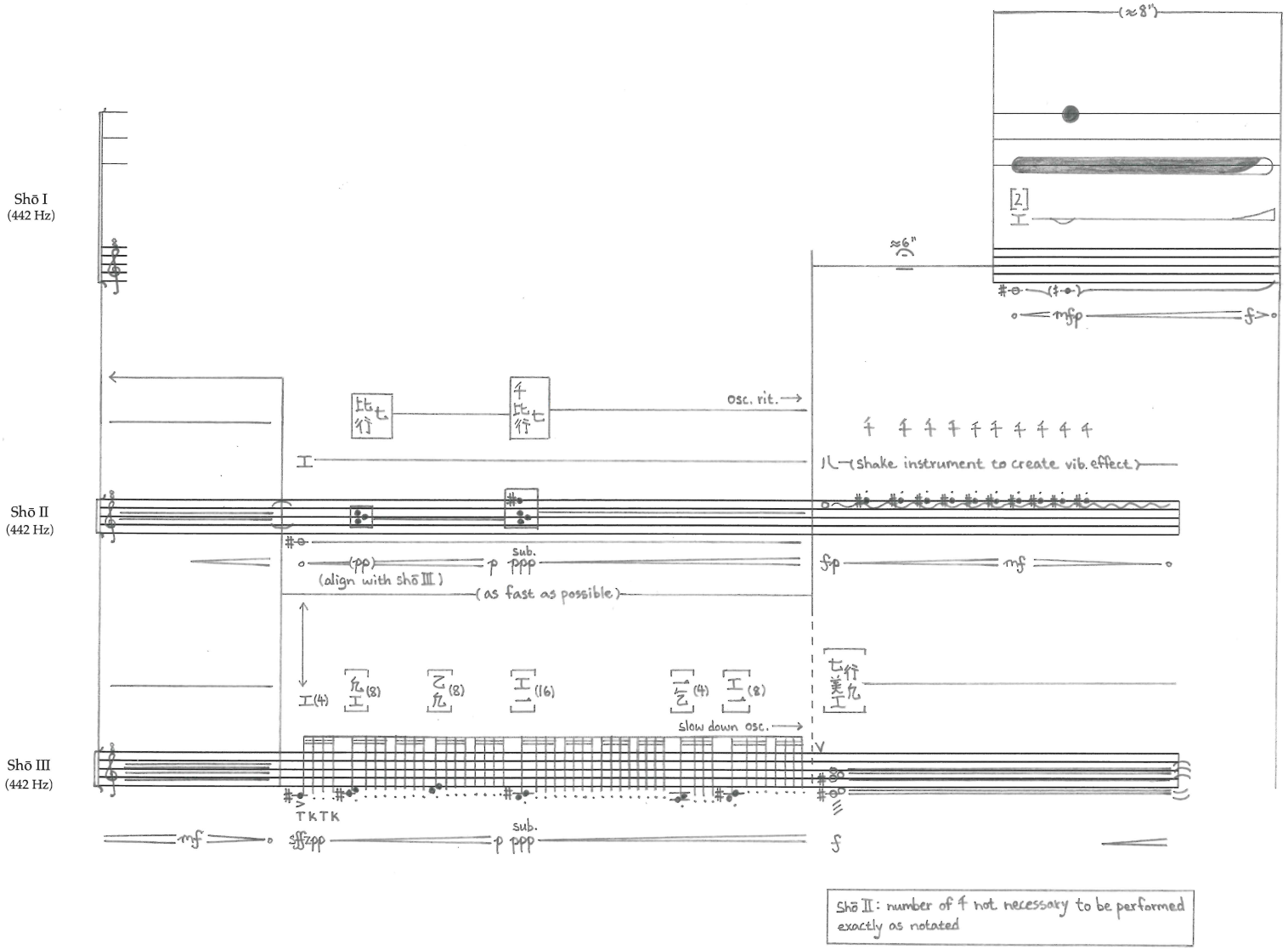

A2
(≈10")
(≈12")
(≈6")
Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
[2]
[2]
[7]
≈3"
≈10"
≈10"
≈10"
七 八 行 也 千 五
行 上 十 美 八 也

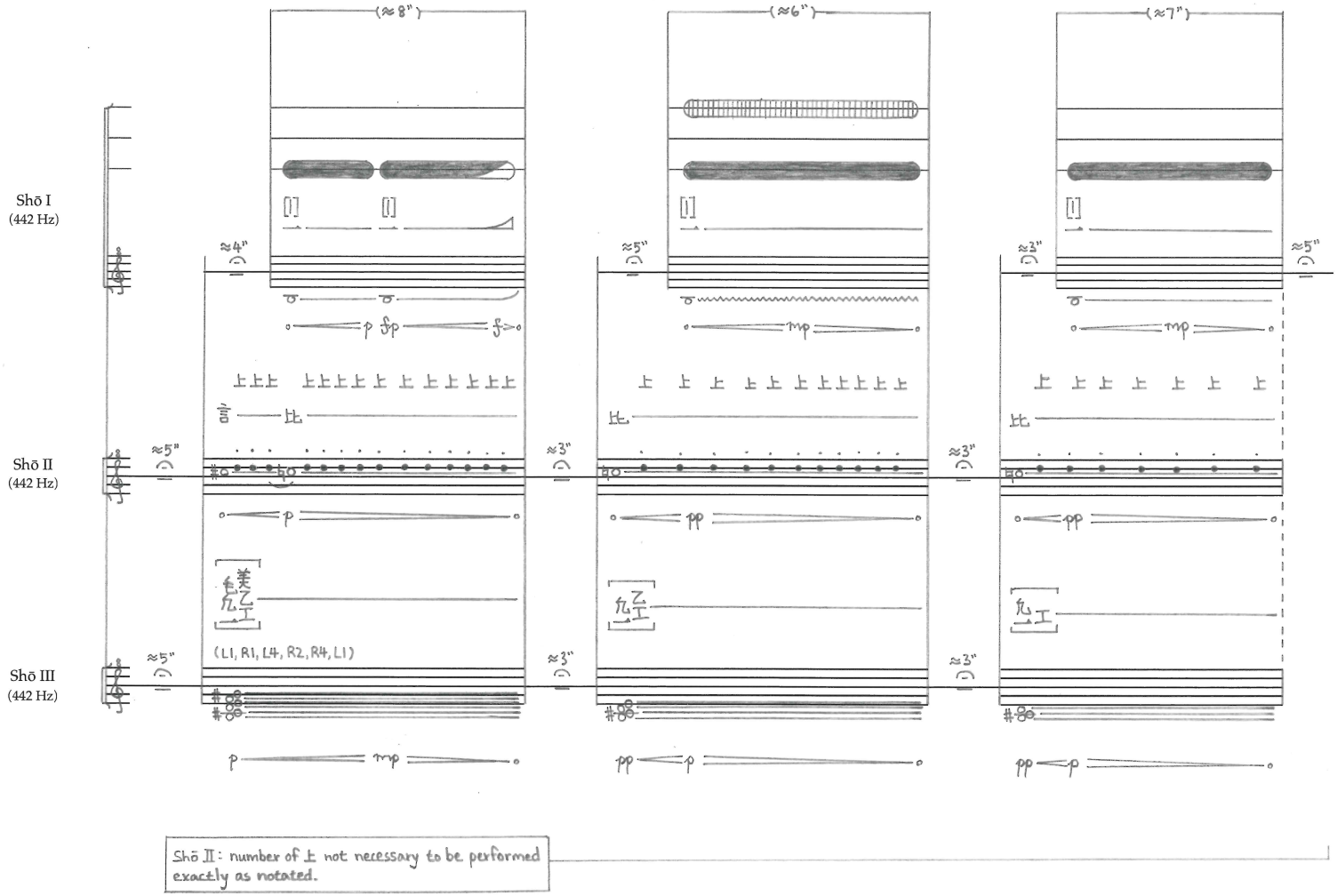

Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(≈6")
(≈6")
(≈12")
[8]
[10]
[5]
osc. rit. →
(≈10")
(≈10")
(≈5")
sub.

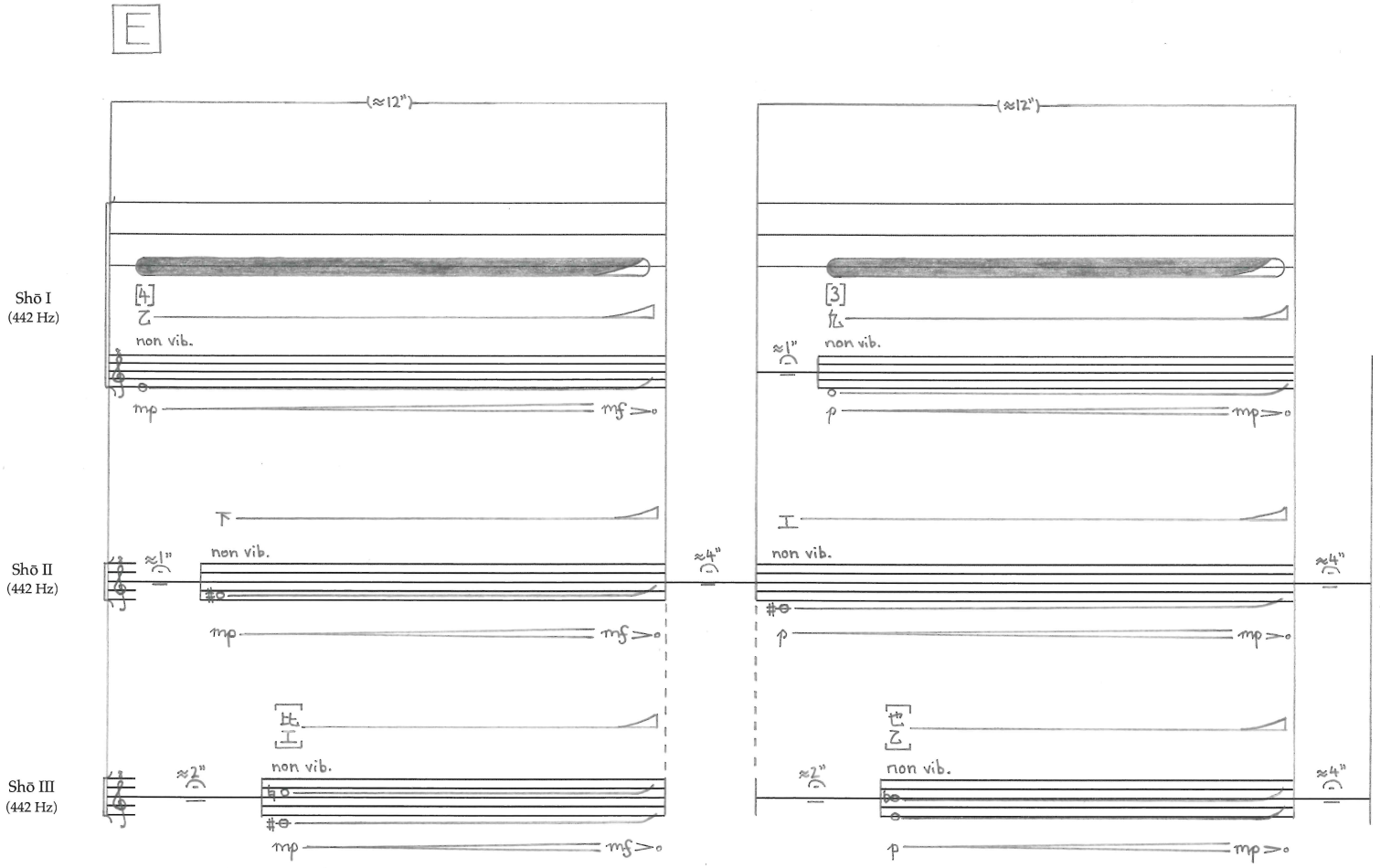

C
Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(430 Hz)
(≈6")
(≈6")
[2]
[2]
≈6-12"
≈4"
sfp sf>p<sf
sfp sf>p<sf
(≈12")
(shake instrument to create vib. effect)
≈2"
mfppp
mfppp
ppp f
(Voice)
p mf
(Open small gap between embouchure and mouth)
(≈5")
(≈6")
(≈6")
[1]
[1]
[1]
≈4"
≈2"
pp mfp pp
pp mf
(Voice)
ppp mp
(Open small gap between embouchure and mouth)

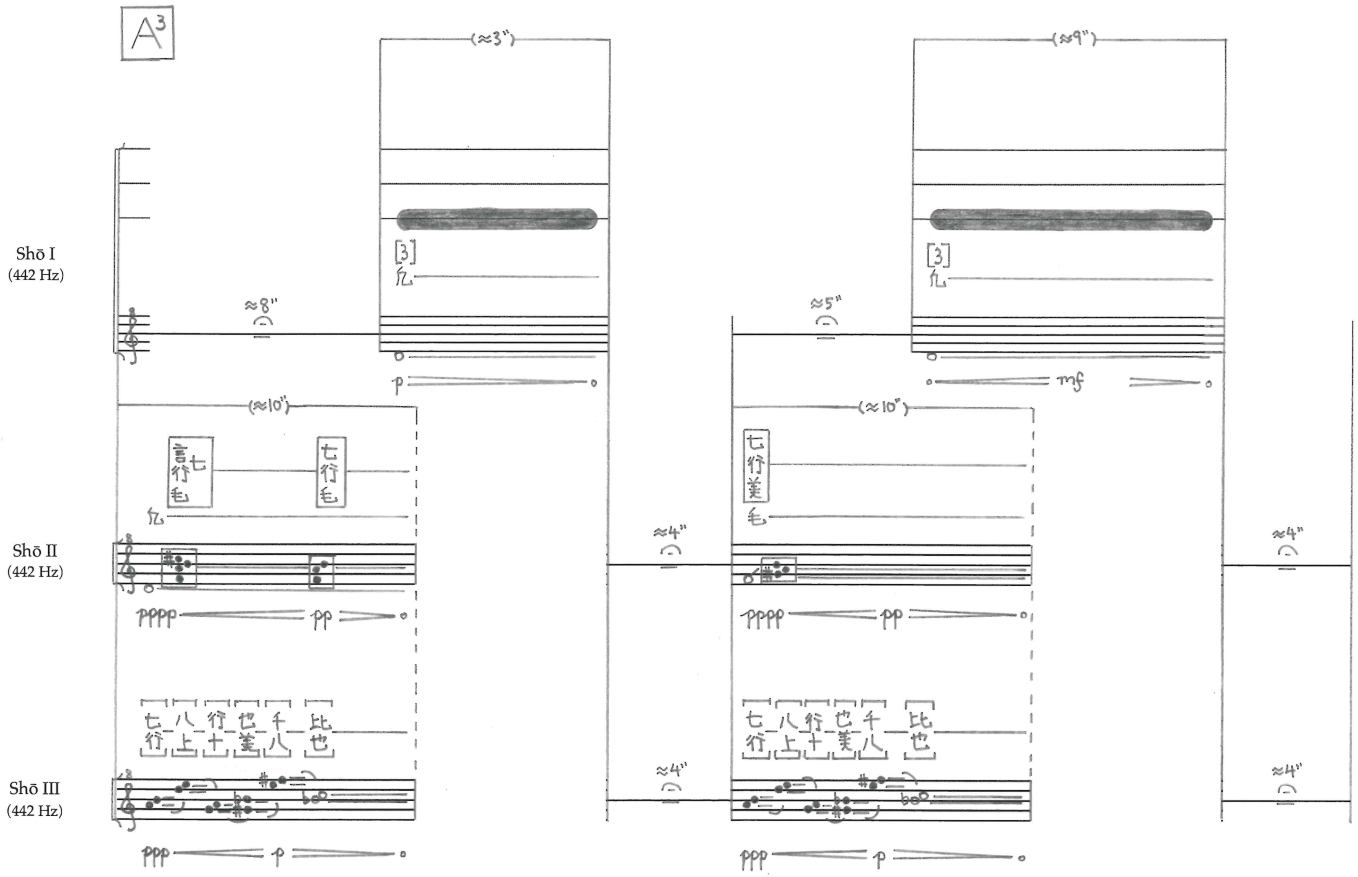

D
Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(as fast as possible)
(≈5")
slow down asc.
≈2"
(as fast as possible)
(R2,R2)
TKTK
(align with shō II)
(L4,L3)
(L4,L2)
(L1,L2)
(L3,L2)
(L2)
pp
ppp
ff
fp
mf

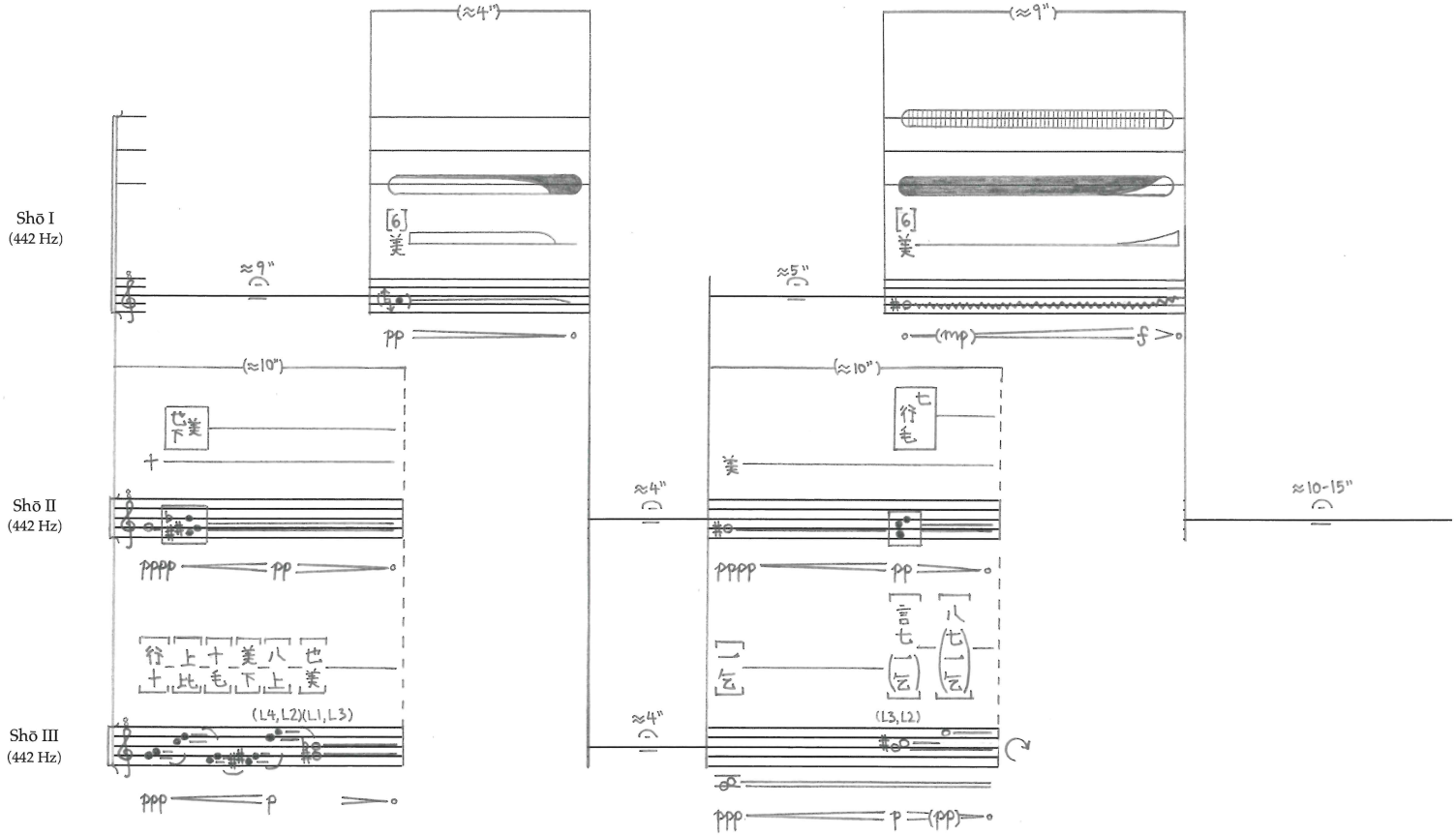

Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(≈5")
(as fast as possible)
(≈5")
≈2"
slow down osc.
T K T K
slow down osc.
(align with shō II)
(RH, R1, L1, L2)
(R2, L1, L2, R1)
(L2)
(R1)

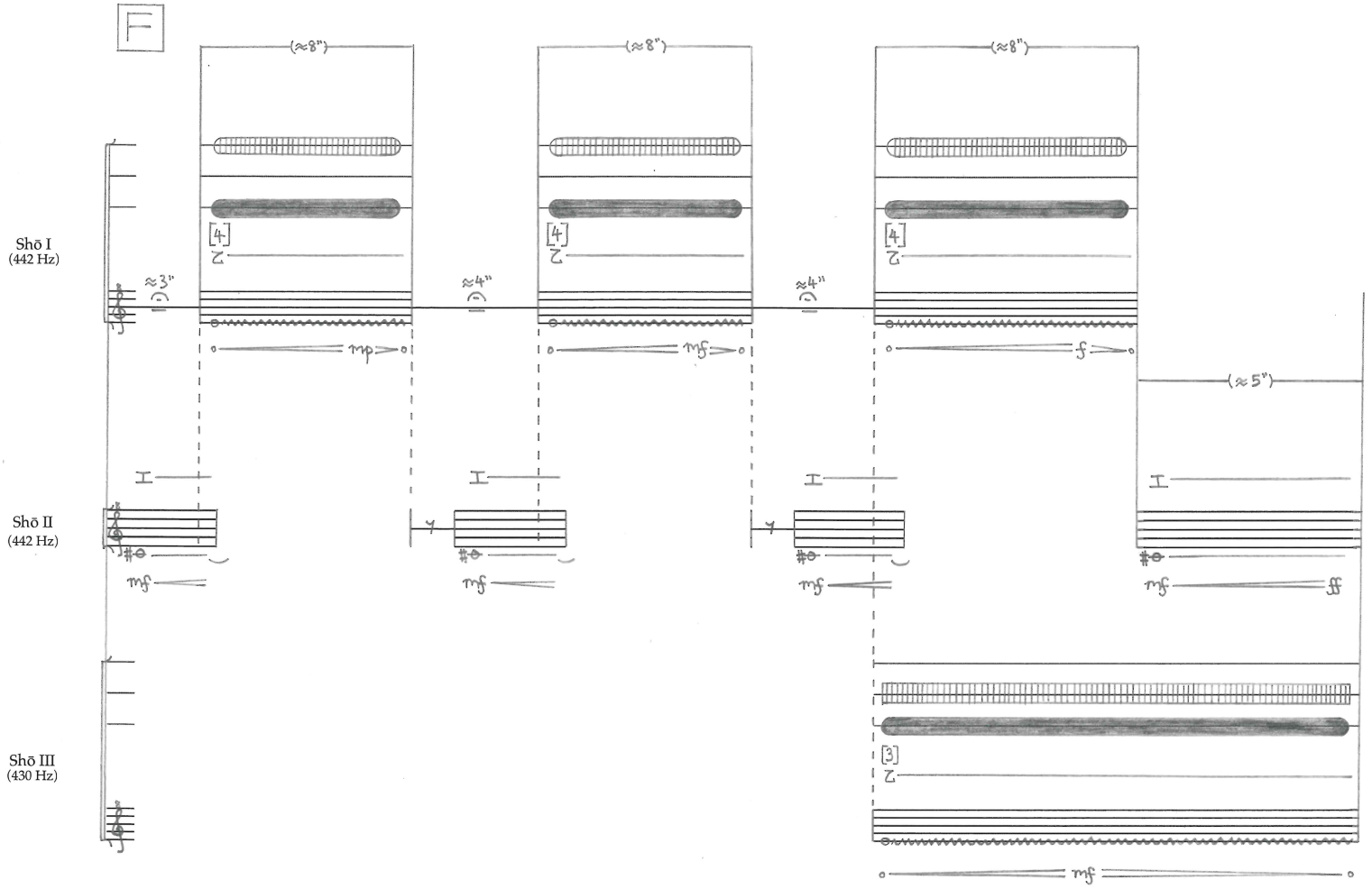

Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(≈8")
[2]
≈6"
mfp
f
osc. rit.
(shake instrument to create vib. effect)
(pp)
p
sub.
ppp
fp
mf
(align with shō III)
(as fast as possible)
(4)
(8)
(8)
(16)
(4)
(8)
slow down osc.
TKTK
sffzpp
sub.
ppp
f
Shō II: number of 千 not necessary to be performed exactly as notated

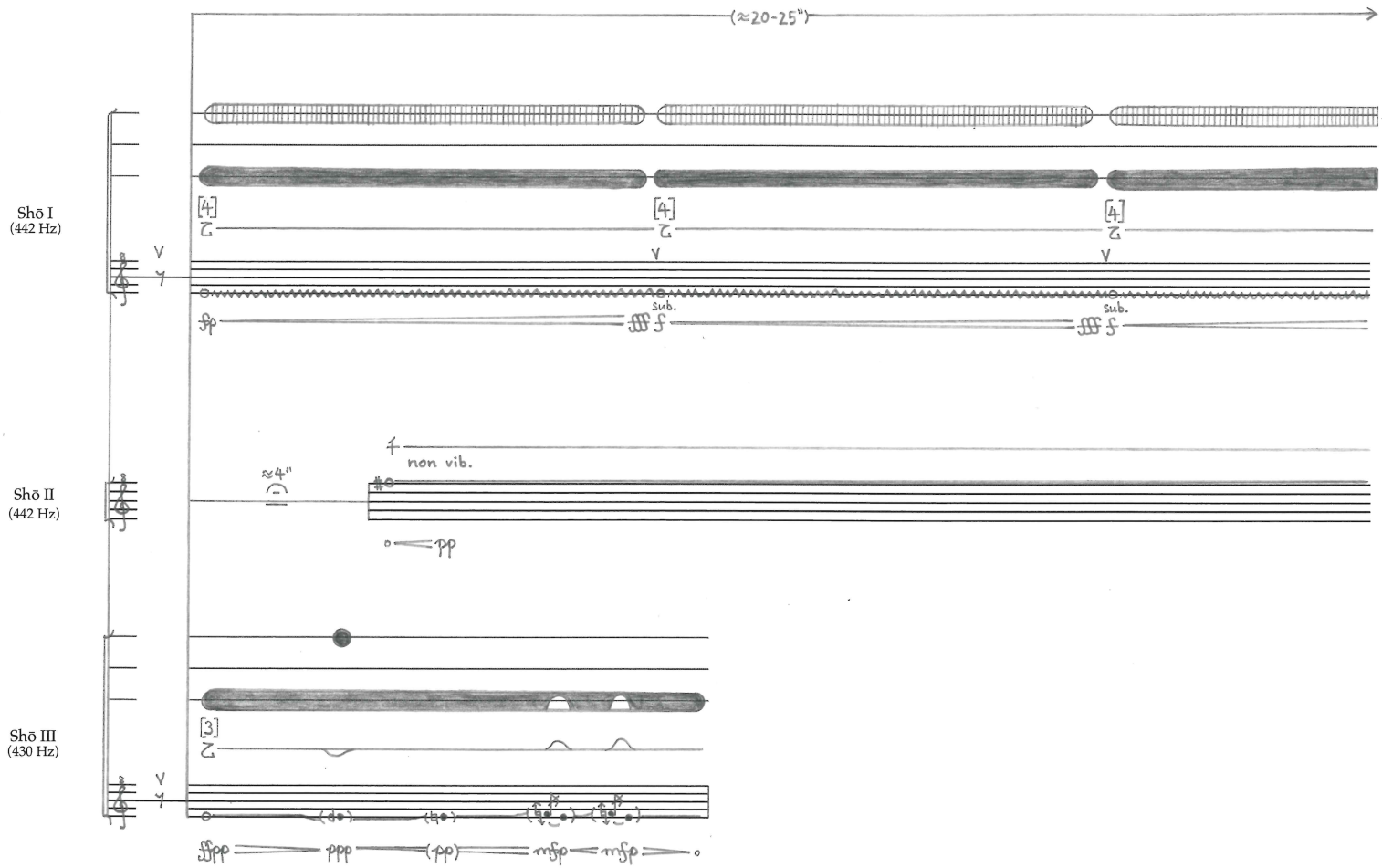

Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(≈8")
(≈6")
(≈7")
(L1, R1, L4, R2, R4, L1)
Shō II: number of 上 not necessary to be performed exactly as notated.

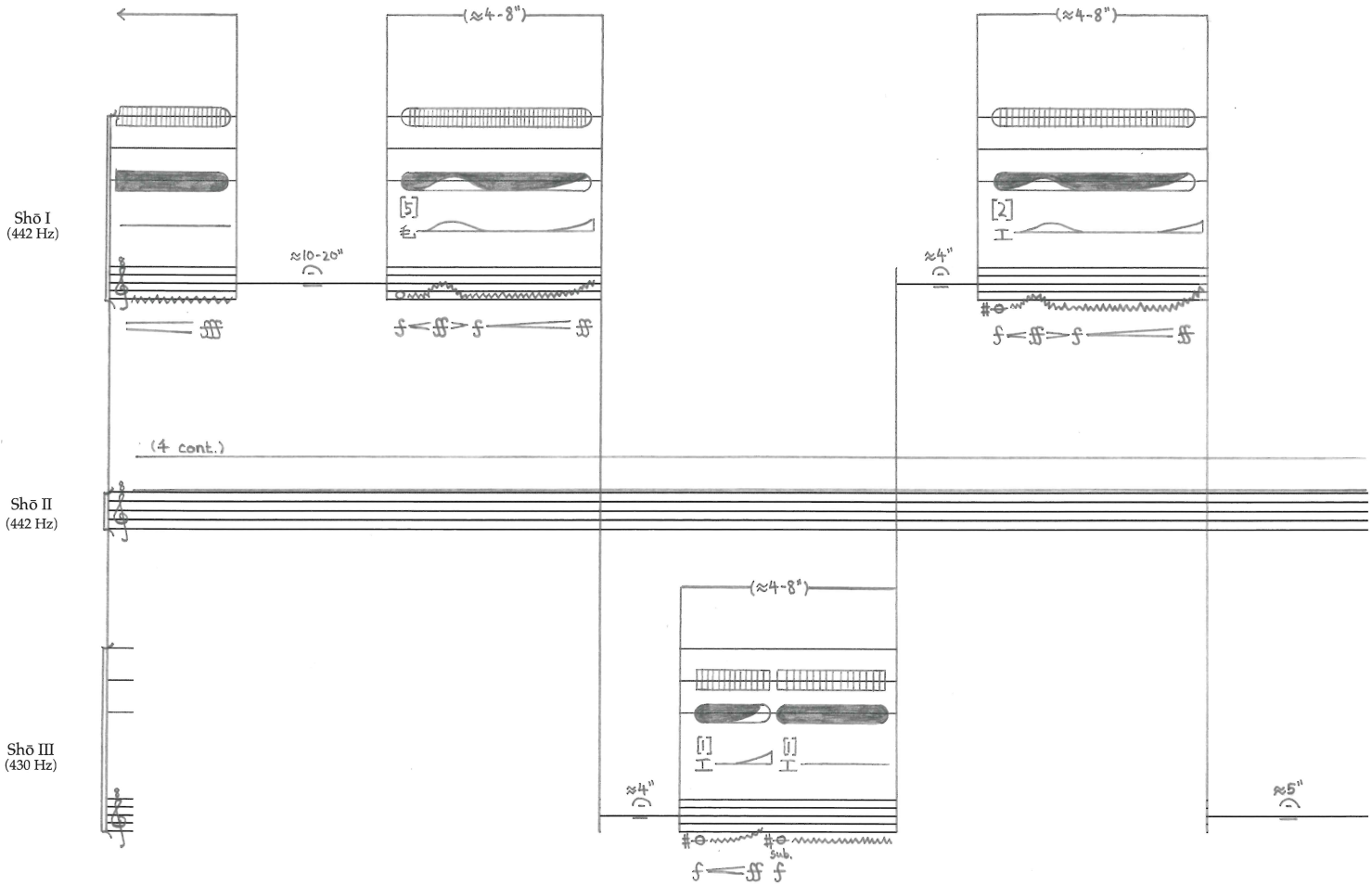

E
(≈12")
(≈12")
Shō I
(442 Hz)
[4]
[3]
non vib.
non vib.
≈1"
mp
mf
p
mp
Shō II
(442 Hz)
≈1"
non vib.
≈4"
non vib.
≈4"
mp
mf
p
mp
Shō III
(442 Hz)
≈2"
non vib.
≈2"
non vib.
≈4"
mp
mf
p
mp

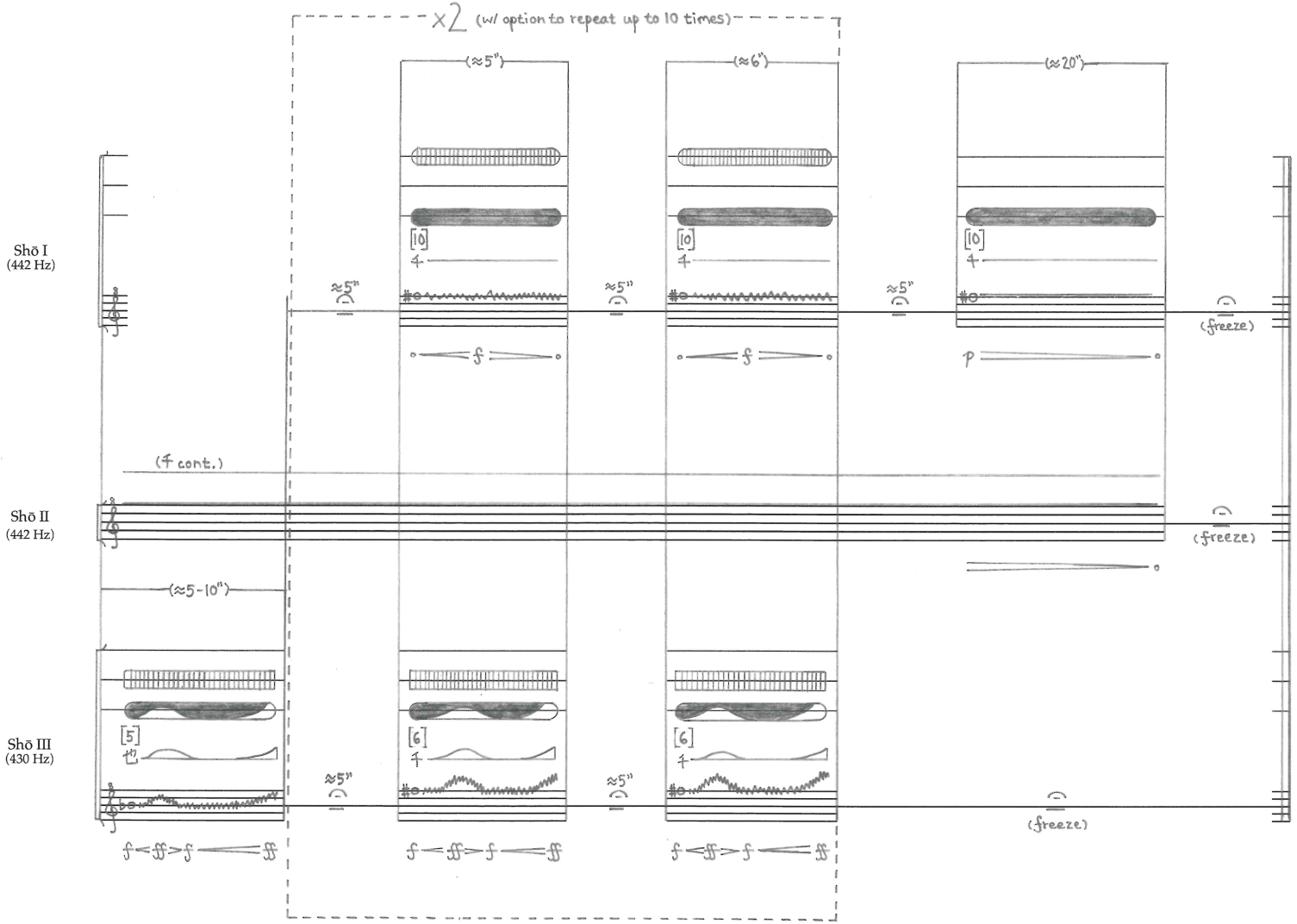

A3
Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(≈3")
(≈9")
≈8"
≈5"
(≈10")
(≈10")
≈4"
≈4"
≈4"
≈4"
[3]
[3]
p
mf
pppp
pp
pppp
pp
ppp
p
ppp
p


Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(442 Hz)
(≈4")
(≈9")
≈9"
≈5"
(≈10")
≈4"
≈10-15"
pp
(mp)
f
pppp
ppp
p
(pp)
(L4,L2)(L1,L3)
(L3,L2)


F
(≈8")
(≈8")
(≈8")
Shō I
(442 Hz)
≈3"
≈4"
≈4"
[4]
[4]
[4]
mp
mf
f
(≈5")
Shō II
(442 Hz)
mf
mf
mf
ff
Shō III
(430 Hz)
[3]
mf


(≈20-25")
Shō I
(442 Hz)
[4]
sub.
sub.
Shō II
(442 Hz)
≈4"
non vib.
Shō III
(430 Hz)
[3]


Shō I
(442 Hz)
(≈4-8")
≈10-20"
[5]
≈4"
(≈4-8")
[2]
(4 cont.)
Shō II
(442 Hz)
(≈4-8")
Shō III
(430 Hz)
[1]
[1]
≈4"
≈5"
sub.


x2 (w/ option to repeat up to 10 times)
Shō I
(442 Hz)
Shō II
(442 Hz)
Shō III
(430 Hz)
(≈5")
(≈6")
(≈20")
≈5"
≈5"
≈5"
[10]
[10]
[10]
(freeze)
(freeze)
(freeze)
(f cont.)
(≈5-10")
[5]
[6]
[6]
≈5"
≈5"