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Crazy Embai

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Publication Date

2024-09-03

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)

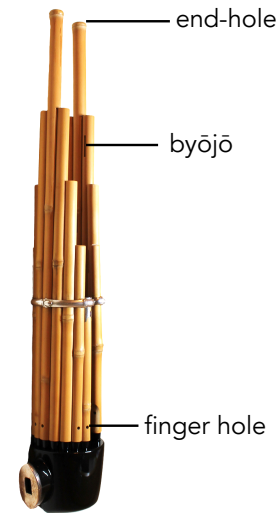
Shō II: ordinary shō (A=442Hz)

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:

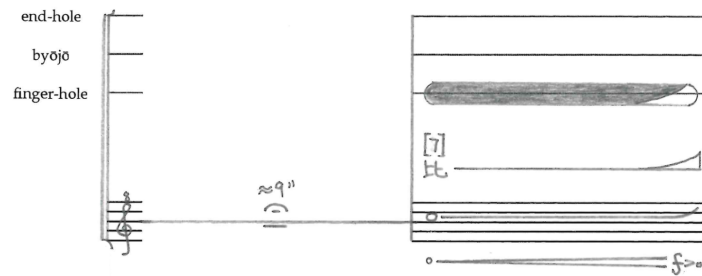
Shō I (A=442Hz)

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.

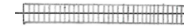
Techniques for byōjō



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.

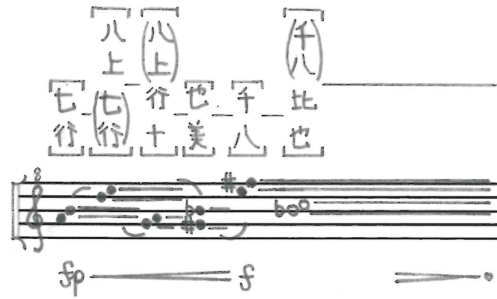
Techniques for finger-holes



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.

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

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



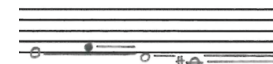
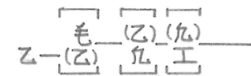
Tickle technique (fast trill with multiple notes) are fully enclosed. The horizontal line to the right shows the approximate length of the technique.



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 九 (bō).

Notation Legend:



Switch to individual pipes (Shō III)



Switch to ordinary instrument (Shō III)

TkTK

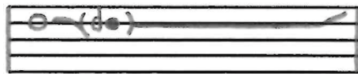
Double tonguing



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.



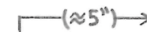
An approximate time to play section



Play section as fast as possible



A very quick rest



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

A

The image shows a musical score for three Shō instruments: Shō I (442 Hz), Shō II (442 Hz), and Shō III (442 Hz). The score is divided into two main sections, each with a duration of approximately 9-20 seconds. The first section is marked with a circled 'A' and a duration of approximately 9 seconds. The second section is marked with a circled 'B' and a duration of approximately 9 seconds. The score includes musical notation for each instrument, with dynamics ranging from ppp to f. Finger-hole diagrams are provided for each instrument, showing the positions of the end-hole, byōjo, and finger-hole. The diagrams are labeled with numbers in brackets: [7] for Shō I and [8] for Shō II. The musical notation includes notes, rests, and dynamic markings. The finger-hole diagrams are labeled with numbers in brackets: [7] for Shō I and [8] for Shō II. The musical notation includes notes, rests, and dynamic markings. The finger-hole diagrams are labeled with numbers in brackets: [7] for Shō I and [8] for Shō II.

end-hole
byōjo
finger-hole

Shō I (442 Hz)

Shō II (442 Hz)

Shō III (442 Hz)

(≈9-20")

(≈9-20")

≈9"

≈9"

≈2"

≈2"

≈2"

≈2"

ppp

p

f

f

p

mf

ppp

p

[7]

[8]

七 八 行 也 七 比

行 上 七 差 八 也

七 行 也 上

行 上 七 差 比

言 行 七

行 七

七 行 差

毛

B

The score is divided into three parts, each with a duration of approximately 15 seconds (≈15").

Shō I (442 Hz): Features a tablature with a dot on the first line and a shaded bar on the second line. The notation below includes a treble clef, a key signature of one sharp (F#), and a series of notes with dynamic markings: *sf* → *pp* → *mf* → *p* → *mf* → *f*. A bracketed number [4] is above the first note, and a bracketed number [5] is above the last note.

Shō II (442 Hz): Features a tablature with a box containing the characters 千位行 (Sen-i-gō-gyō) and a vertical line. The notation includes a treble clef, a key signature of one sharp, and notes with dynamic markings: *ppp* (*p*) → *mf* → *ppp* → *mf* → *ppp* → *ppp*. A bracketed number [1] is above the first note, and a bracketed number [2] is above the last note. A vertical line is labeled with (R1, L3, L1, L2).

Shō III (430 Hz): Features a tablature with a dot on the first line and a shaded bar on the second line. The notation includes a treble clef, a key signature of one sharp, and notes with dynamic markings: *ppp* → *mf* → *p* → *f* → *mp* → *f* → *mp* → *mf*. A bracketed number [3] is above the first note.

Additional markings include a vertical line labeled ≈2" on the left, a vertical line labeled ≈7" on the left, and a vertical line labeled ≈20" above the Shō III tablature.

Shō I (442 Hz)
 Shō II (442 Hz)
 Shō III (430 Hz)

The score consists of three systems, each with multiple staves. The top staff of each system shows a waveform. The middle staff shows musical notation with dynamic markings (p, sp, f, mf, mp, ppp) and performance instructions. The bottom staff shows another waveform.

Performance instructions include:

- (Use LI for 言 and 也)
- (Use LI for 言 and 也)
- Dynamic markings: p, sp, f, mf, mp, ppp, (p)
- Time intervals: $\approx 20''$, $\approx 24''$, $\approx 8''$, $\approx 4''$
- Character markings: 言, 也, 九, 乙, 毛

Shō I
(442 Hz)

Shō II
(442 Hz)

Shō III
(442 Hz)

osc. rit. →

osc. rit. →

mf ppp f fff

ppp f

ppp f

(R1, L4, L1, L3, L2)

(R2, L2, L4, L1)

≈ 10"

D₃

The image displays a musical score for three Shō instruments (Shō I, Shō II, and Shō III), all tuned to 442 Hz. The score is divided into three sections with approximate durations of 10", 12", and 6".

Shō I (442 Hz): The first section (≈10") features a large shaded area on the upper staff, a bracketed number [2], and a first finger (I) instruction. The second section (≈12") includes a similar shaded area, a bracketed number [2], and a first finger (I) instruction. The third section (≈6") contains a bracketed number [7], a first finger (I) instruction, and a dynamic marking of *mf*. A box labeled A^2 is positioned above this section.

Shō II (442 Hz): The first section (≈10") includes a first finger (I) instruction and a dynamic marking of *ppp*. The second section (≈10") includes a first finger (I) instruction and a dynamic marking of *ppp*.

Shō III (442 Hz): The first section (≈10") includes a first finger (I) instruction and a dynamic marking of *ppp*. The second section (≈10") includes a first finger (I) instruction, a dynamic marking of *ppp*, and a dynamic marking of *mf*. The third section (≈10") includes a first finger (I) instruction, a dynamic marking of *ppp*, and a dynamic marking of *mf*. A box labeled A^2 is positioned above this section.

Diagram: A diagram of the instrument's internal structure is shown, featuring a large shaded area and a bracketed number [2]. The diagram is labeled with A^2 and includes a dynamic marking of *ppp*.

Additional Elements: The score includes various musical notations such as notes, rests, and dynamic markings. A box labeled A^2 is present in the upper right section. The score is written in a style that combines traditional notation with modern musical symbols.

Shō I (442 Hz)

Shō II (442 Hz)

Shō III (442 Hz)

Approximate durations for Shō I sections: $\approx 6''$, $\approx 6''$, $\approx 12''$

Approximate durations for Shō II sections: $\approx 10''$, $\approx 10''$, $\approx 5''$

Approximate durations for Shō III sections: $\approx 10''$, $\approx 10''$, $\approx 5''$

Performance instructions: *Osc. rit.* →

Dynamic markings: *mfpp*, *mp*, *mf*, *ppp*, *f*

Notes: [8], [10], [5], [I], [工], [世], [行毛], [行美], [七], [八], [上], [下], [比], [世], [千], [毛]

C

Shō I (442 Hz)

Diagram 1: $\approx 6-12''$ duration. Diagram 2: $\approx 4''$ duration. Diagram 3: $\approx 6''$ duration. Diagram 4: $\approx 6''$ duration. Diagram 5: $\approx 12''$ duration. Diagram 6: $\approx 2''$ duration.

Performance instructions for Shō I: $fp < f > p < f >$ (repeated for diagrams 1, 2, 3, 4, 5). *(shake instrument to create vib. affect)* (for diagram 5).

Shō II (442 Hz)

Performance instructions for Shō II: $mfpp$, $mfpp$, ppp , f .

Shō III (430 Hz)

Diagram 1: $\approx 6''$ duration. Diagram 2: $\approx 6''$ duration. Diagram 3: $\approx 4''$ duration. Diagram 4: $\approx 4''$ duration. Diagram 5: $\approx 5''$ duration. Diagram 6: $\approx 2''$ duration.

Performance instructions for Shō III: $pp < mf > pp$ (repeated for diagrams 1, 2, 3, 4, 5). *(Voice.)* (for diagrams 3, 4, 5, 6). *(Open small gap between embouchure and mouth)* (for diagrams 5, 6).

D

Shō I
(442 Hz)

Shō II
(442 Hz)

Shō III
(442 Hz)

The score is divided into two sections by a vertical dashed line. The first section is marked "(as fast as possible)" and the second is also marked "(as fast as possible)".

Shō I (442 Hz): The tablature consists of circles on a five-line staff. The notes are: 七行 (8), 世行 (4), 世美 (4), 世行 (4), 七行 (4), 七比 (4), 言 (4), 上 (8), 八上 (10), 千八. The first section is marked "(as fast as possible)" and the second is marked "(≈ 5")".

Shō II (442 Hz): The tablature consists of circles on a five-line staff. The notes are: 七行 (8), 世行 (4), 世美 (4), 世行 (4), 七行 (4), 七比 (4), 言 (4), 上 (8), 八上 (10), 千八. The first section is marked "(as fast as possible)" and the second is marked "(≈ 2")".

Shō III (442 Hz): The tablature consists of circles on a five-line staff. The notes are: 七行 (8), 世行 (4), 世美 (4), 世行 (4), 七行 (4), 七比 (4), 言 (4), 上 (8), 八上 (10), 千八. The first section is marked "(as fast as possible)" and the second is marked "(≈ 2")".

Performance Instructions:

- Dynamic markings: *pp*, *PPP*, *pp*, *mf*.
- Tempo markings: "(as fast as possible)".
- Performance notes: "TKTK", "slow down asc. → IV", "(align with shō II)", "(R2,R2)".
- Timing: "≈ 5\"", "≈ 2\"", "≈ 2\"".

Shō I
(442 Hz)

Shō II
(442 Hz)

Shō III
(442 Hz)

The score is divided into two main sections. The first section on the left is enclosed in a dashed box and contains the initial notation for all three instruments. Shō I (top) has a treble clef and a key signature of one sharp (F#). It features four groups of notes, each in square brackets with a circled number 4 below it, and a final group in square brackets with a circled number 1 below it. A horizontal line with a double-headed arrow and the text "(≈5")" spans the first four groups. Shō II (middle) has a treble clef and a key signature of one sharp. It includes a "slow down osc." instruction with a right-pointing arrow. Shō III (bottom) has a treble clef and a key signature of one sharp. It features four groups of notes in square brackets with circled numbers 1, 2, 3, and 4 below them, and a final group in square brackets with a circled number 1 below it. A dynamic marking "Sp" is placed below the first group, and "mf" is placed below the last group. A vertical line labeled "V" is positioned at the end of the first section.

The second section on the right is enclosed in a solid box and is labeled "(as fast as possible)" at the top. It contains more complex notation for all three instruments. Shō I has a treble clef and a key signature of one sharp. It features several groups of notes in square brackets with circled numbers 8, 8, 4, 8, 4, and 4 below them. A horizontal line with a double-headed arrow and the text "(≈5")" spans the last two groups. Shō II has a treble clef and a key signature of one sharp. It includes a "slow down osc." instruction with a right-pointing arrow. Shō III has a treble clef and a key signature of one sharp. It features several groups of notes in square brackets with circled numbers 1, 2, and 1 below them. A dynamic marking "pp" is placed below the first group, and "Sp" is placed below the last group. A vertical line labeled "V" is positioned at the end of the second section.

Between the two sections, there is a vertical line with a double-headed arrow and the text "≈5".

Shō I
(442 Hz)

Shō II
(442 Hz)

Shō III
(442 Hz)

The score consists of three staves for Shō I, Shō II, and Shō III, all in 442 Hz. Shō I has a treble clef and a single note. Shō II and Shō III have treble clefs and complex rhythmic patterns. Annotations include 'osc. rit.', 'osc.', and 'slow down osc.' with arrows. Performance instructions like 'shake instrument to create vib. effect' and 'TKTK' are present. A diagram of the shō instrument is shown in the top right, with a measurement of approximately 8 inches. A box at the bottom right contains a note about the number of 'f' notes in Shō II.

Shō II: number of f not necessary to be performed exactly as notated

Shō I (442 Hz)

Shō II (442 Hz)

Shō III (442 Hz)

(≈ 8'')

(≈ 6'')

(≈ 7'')

Dynamic markings: p , mp , f , pp

Fingerings: \square , \square , \square , \square

Shō II: number of \updownarrow not necessary to be performed exactly as notated.

E

The score is divided into two systems, each with a duration of approximately 12 seconds ($\approx 12''$). The instruments are Shō I (442 Hz), Shō II (442 Hz), and Shō III (442 Hz). Each instrument part includes a staff with a fingered note, a dynamic marking, and a 'non vib.' instruction. Shaded horizontal bars above the staves indicate sustained notes.

Shō I (442 Hz): Fingered note [4], dynamic mp to mf , non vib. Duration $\approx 12''$.

Shō II (442 Hz): Fingered note [3], dynamic p to mp , non vib. Duration $\approx 12''$. Includes a $\approx 4''$ segment.

Shō III (442 Hz): Fingered note [4], dynamic mp to mf , non vib. Duration $\approx 12''$. Includes a $\approx 2''$ segment.

A³

Shō I (442 Hz)

Shō II (442 Hz)

Shō III (442 Hz)

The score is divided into two main sections. The first section is marked with a box containing 'A³'. It features three staves: Shō I (top), Shō II (middle), and Shō III (bottom). Shō I has a large rectangular box above it labeled '(≈3")'. Shō II and Shō III have a dashed box around them labeled '(≈10")'. The second section is marked with a box containing '(≈9")' and features a similar layout with Shō I having a box labeled '(≈9")' above it. Performance markings include dynamics like *p*, *pppp*, *mf*, and *pp*, and time intervals like $\approx 8"$, $\approx 4"$, and $\approx 10"$. Japanese lyrics are written in boxes on the Shō II and Shō III staves.

Lyrics for Shō II and Shō III:

言七 七行毛
 七行差 毛
 七 八 行 也 千 比
 行 上 十 美 八 也

Shō I
(442 Hz)

Musical notation for Shō I (442 Hz). It features a treble clef staff with a key signature of one sharp (F#). The notation includes a series of notes with a dynamic marking of *pp*. Above the staff, there are two rectangular boxes representing the instrument's soundboard. The first box is labeled with a circled '6' and the character '美' (Mi), with a duration of approximately 4 inches ($\approx 4''$). The second box is also labeled with a circled '6' and '美', with a duration of approximately 9 inches ($\approx 9''$). A vertical line indicates a transition at approximately 9 inches ($\approx 9''$).

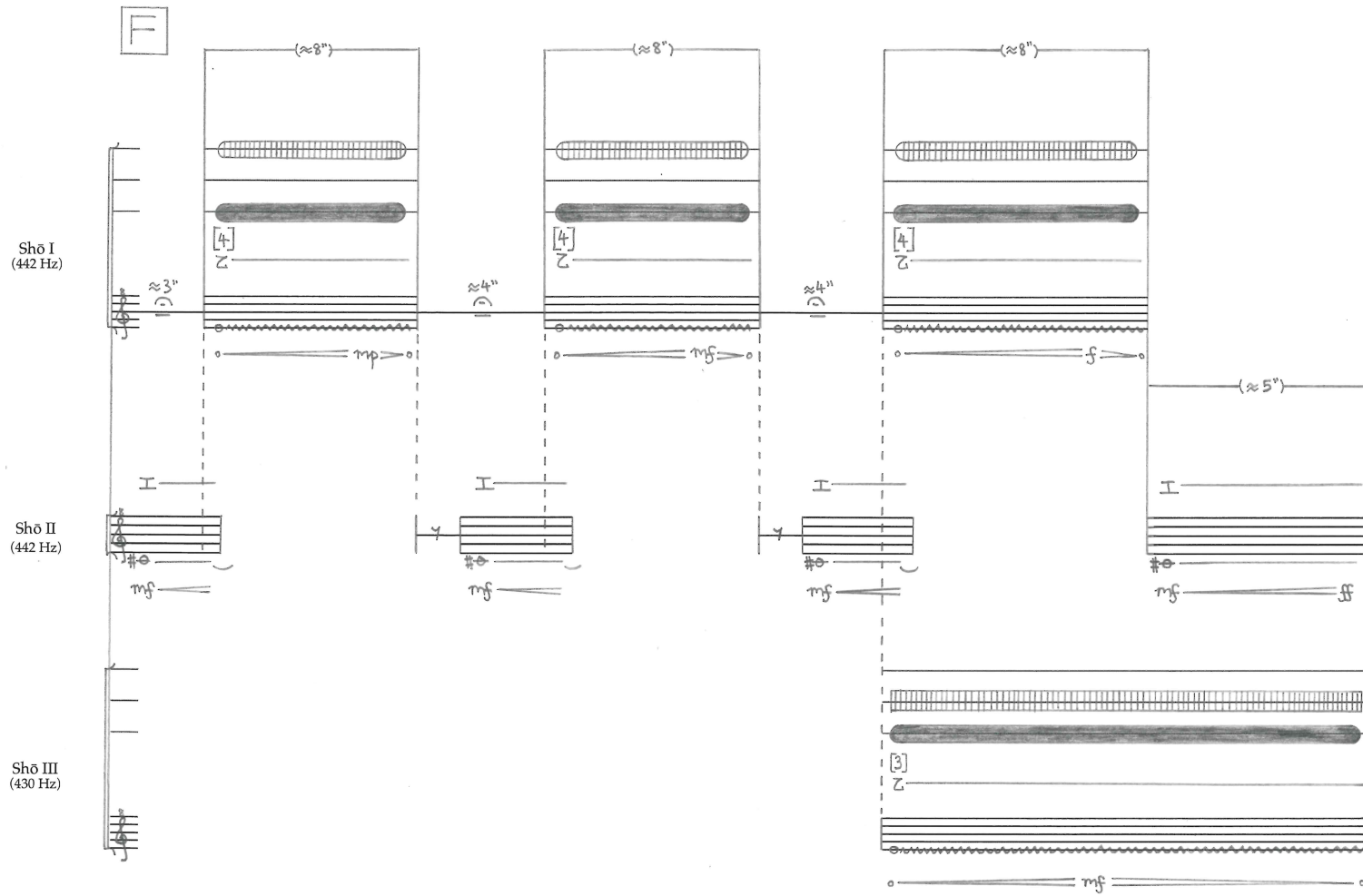
Shō II
(442 Hz)

Musical notation for Shō II (442 Hz). It features a treble clef staff with a key signature of one sharp (F#). The notation includes a series of notes with a dynamic marking of *pppp* that transitions to *pp*. Above the staff, there are two rectangular boxes representing the instrument's soundboard. The first box is labeled with a circled '6' and the character '美' (Mi), with a duration of approximately 10 inches ($\approx 10''$). The second box is labeled with the characters '行' (Yō) and '毛' (Mō), with a duration of approximately 10 inches ($\approx 10''$). Below the staff, there are two lines of Japanese text: '行上十美八也' and '十比毛下上美'. Below the text, there are two lines of fingerings: (L4, L2)(L1, L3) and (L3, L2).

Shō III
(442 Hz)

Musical notation for Shō III (442 Hz). It features a treble clef staff with a key signature of one sharp (F#). The notation includes a series of notes with a dynamic marking of *ppp* that transitions to *p* and then *pp*.

Musical notation for Shō I, II, and III (442 Hz). It features a treble clef staff with a key signature of one sharp (F#). The notation includes a series of notes with dynamic markings of *pp*, *(mp)*, and *f*. Above the staff, there are two rectangular boxes representing the instrument's soundboard. The first box is labeled with a circled '6' and the character '美' (Mi), with a duration of approximately 5 inches ($\approx 5''$). The second box is also labeled with a circled '6' and '美', with a duration of approximately 9 inches ($\approx 9''$). A vertical line indicates a transition at approximately 10-15 inches ($\approx 10-15''$). Below the staff, there are two lines of Japanese text: '行' (Yō) and '毛' (Mō), and two lines of fingerings: (L3, L2) and (L3, L2).



(≈20-25") →

Shō I (442 Hz)

Y

[4]

Y

sub.

sub.

Shō II (442 Hz)

≈4"

non vib.

pp

Shō III (430 Hz)

Y

[3]

Y

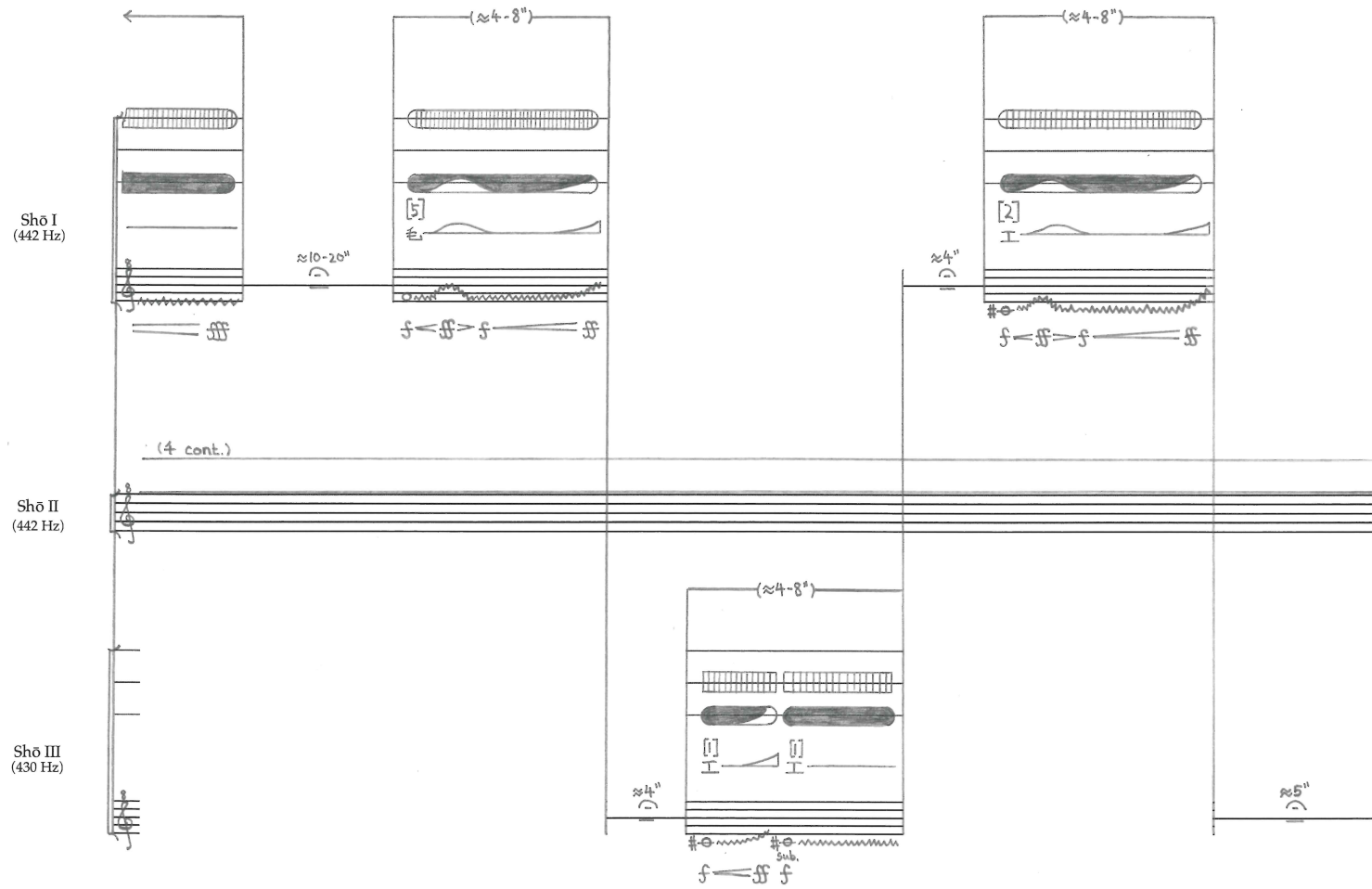
ppp

ppp

(pp)

msp

msp



x2 (w/ option to repeat up to 10 times)

Shō I (442 Hz)

Measure 1: $\approx 5''$

Measure 2: $\approx 6''$

Measure 3: $\approx 20''$

(freeze)

Shō II (442 Hz)

(f cont.)

$\approx 5-10''$

(freeze)

Shō III (430 Hz)

Measure 1: $\approx 5''$

Measure 2: $\approx 5''$

Measure 3: (freeze)

(freeze)