

Ryoko Akama

Transmigration

for MMM...

2012 Hibari Project

Transmigration

Antagonism lies everywhere in our life. It provokes and fosters each other.

Within this piece, the elements of time and timelessness, of certainty and uncertainty, of determinacy and indeterminacy, of stability and instability are fragmented as sound collaboration. We are a part of the eternal organic continuity of life - **transmigration** - and the luna system influences all entities to the highest degree. We must admit, that is, succumb to it.

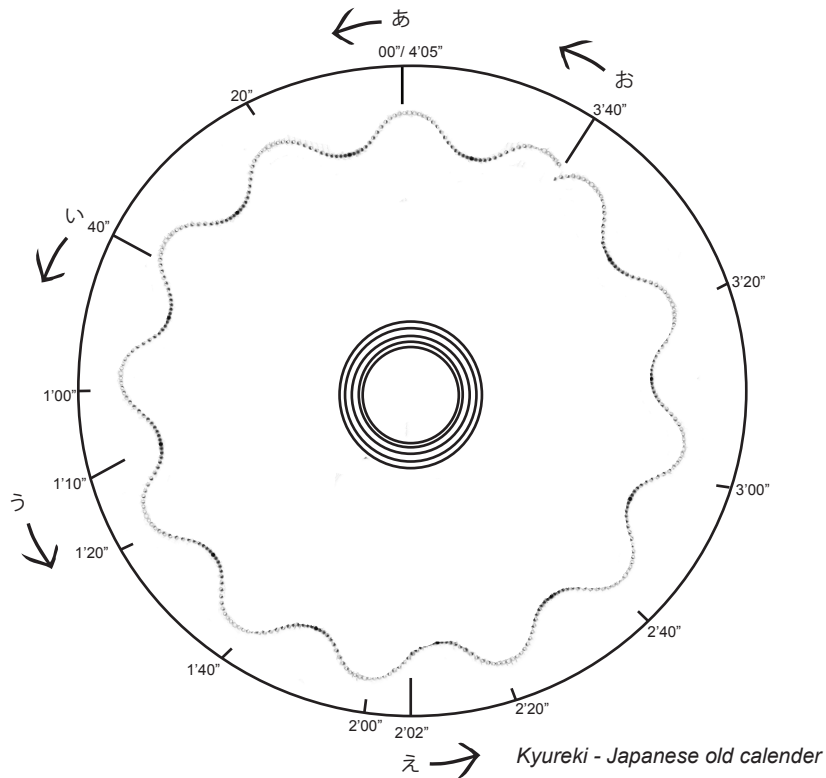
The idea of the composition comes from "kyureki", the old Japanese lunar calendar. Kyureki was made to remind you of time and life according to the four seasons of Japan and the lunar system. Theoretically the score can start and end at any point within its circular graph system. However, this time we begin on the date - March 11th. The identity of each instrument is *the moon, the time and the earth that contains....*

Once I was an evacuee. What I am is the result of the day - No regret.

Does everyone realise that ordinary things "atarimae" which we take for granted are the most extraordinary gifts we could possibly possess?

I did not. Now I do.

"..the important questions are answered by not liking only but disliking and accepting equally what one likes and dislikes. Otherwise there is no access to the dark night of the soul." quote by John Cage

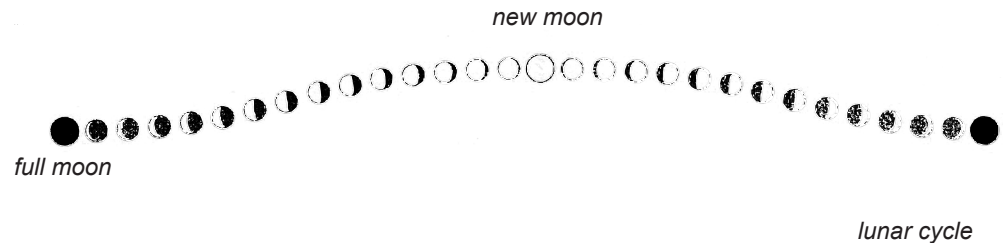


There are 5 sections - あ, い, う, え, お
 The score starts at 00" and moves anti-clockwise through to 4'05".
 The individual parts of the score are given mainly on five-line staves.
 Allow your mind to move as guided by the luna calendar.

Each player has their own score, which contains instructions for performance.

If possible, use only one stopwatch for precision. However each player may use their own stopwatch.

あ(a)	duration of 40"	(00'00" - 00'40")
い(i)	duration of 30"	(00'40" - 01'10")
う(u)	duration of 52"	(01'10" - 02'02")
え(e)	duration of 1'38"	(02'02" - 03'40")
お(o)	duration of 25"	(03'40" - 04'05")
		total duration 4'05"



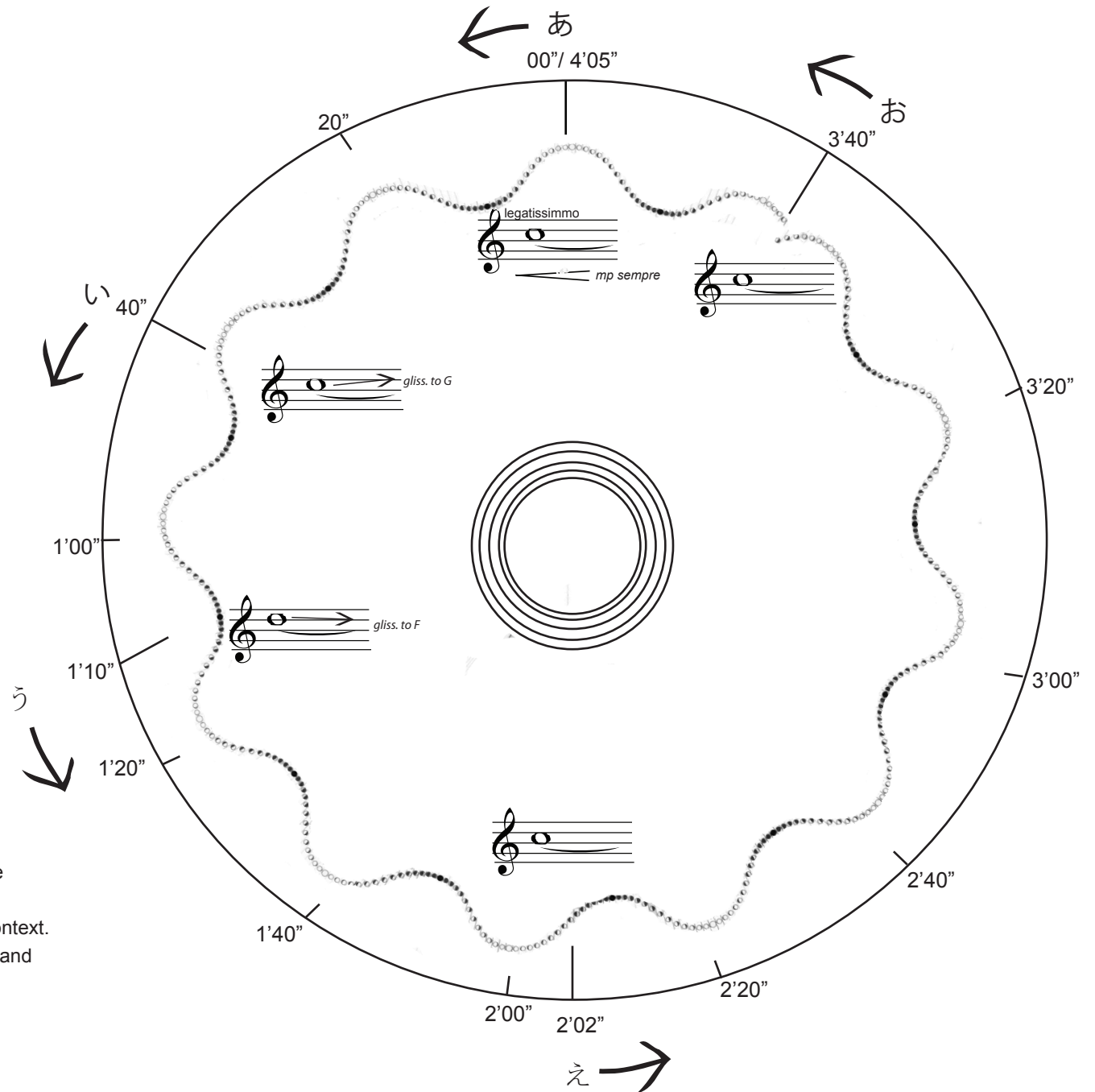
Alto Flute

あ(a)
duration of 40" (00'00" - 00'40")
い(i)
duration of 30" (00'40" - 01'10")
う(u)
duration of 52" (01'10" - 02'02")
え(e)
duration of 1'38" (02'02" - 03'40")
お(o)
duration of 25" (03'40" - 04'05")
total duration 4'05"



Read notation traditionally.
The sequence of segments moves anti-clockwise.
A slur continues to the next segment.

Violin and flute enter together smoothly as a stopwatch starts. Play with flow and least obviousity.
G is introduced at う and down to F in え. Most care is requested in changing pitches.
Aim for continuity, taking as short a breath as possible whilst maintaining a stable pitch timbre.
The image here is continuity of time but in timeless context.
Begin the piece by gradually fading in to *mezzopiano* and finish by fading to niente.



Violin

Violin and flute enter together smoothly as the stopwatch starts.

Pitch and timbre should be as stable as possible unless indicated otherwise.

Move onto the next section gracefully and subtly.

The violinist must listen to the flautist as to avoid coinciding changes of bow direction with the flautist's breaths.

Aim for continuity throughout.

Begin the piece gradually by fading in to *mezzopiano*. Never play louder than *mp*. Maintain the dynamic throughout.

Finish by fading to niente.

Instructions:

Between 2'20" and 3'40"

⊗² (l.h.pizz.) Note on any open string at specified point to create slight attack with a left hand. The number above specifies how many strings are to be plucked.

Between 1'40" and 2'40"

Unstable - Between noise and harmonic sound, changing bow speeds and pressure (never louder than *mp*).

ord. Play normally

distorted (molto sul tasto) Noise sound produced by bowing above the fingerboard with slow bow speed (never louder than *mp*).

Between 2'40" and 3'20"

Unstable. Change timbre twice at 2'40" and 3'00". Back to ord. at 3'20"

★ Different timbre from the previous note. Make sure the given pitch is clear.

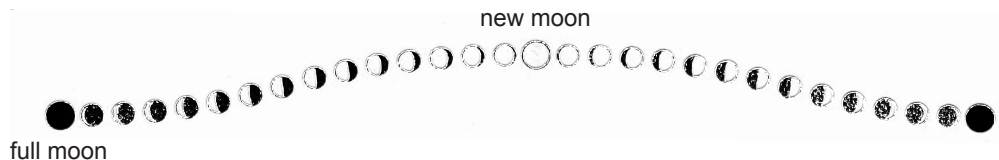
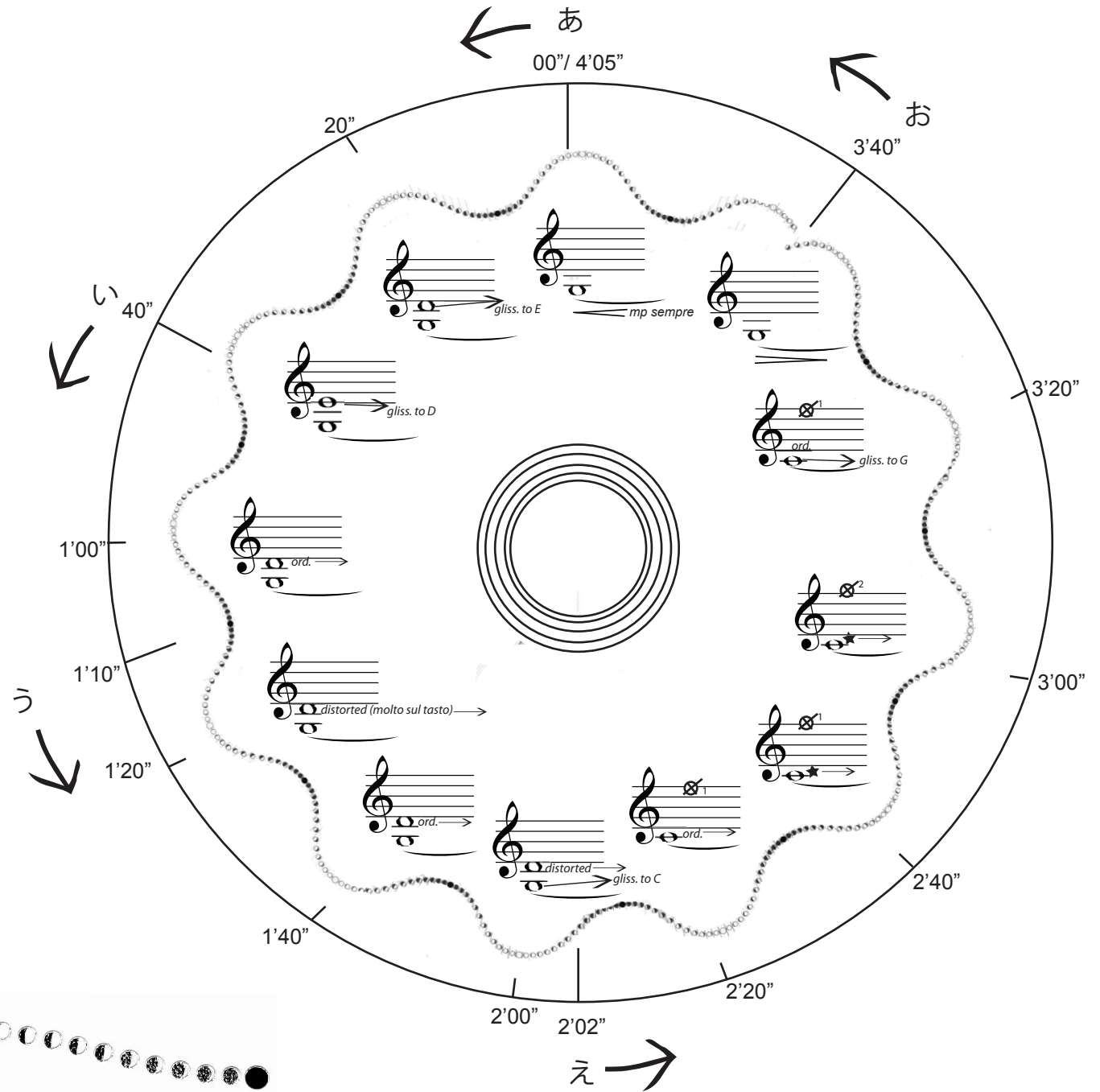
Violin

- あ(a)
duration of 40" (00'00" - 00'40")
- い(i)
duration of 30" (00'40" - 01'10")
- う(u)
duration of 52" (01'10" - 02'02")
- え(e)
duration of 1'38" (02'02" - 03'40")
- お(o)
duration of 25" (03'40" - 04'05")
- total duration 4'05"

Every 20 seconds, when the lunar cycle reaches a new moon, a change happens. The D introduced at 20" should enter as smoothly as possible.



read notation traditionally.
the sequence of segments moves anti-clockwise.



a violinist plays with a cyclic image of the moon

Piano

Play all notes and given instructions during あ, い, う, え and お for a specific duration. When no dynamic indication is given, the pianist should play between the range of *pianissimo*(p) and *mezzoforte*(mf).

The pianist must coordinate a timing and tempo by herself, that is, she must position when to play events freely within each section. However the relation of notes on bass and treble clef needs to be concerned.

あ(a)
duration of 40" (00'00" - 00'40")
い(i)
duration of 30" (00'40" - 01'10")
う(u)
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total duration 4'05"

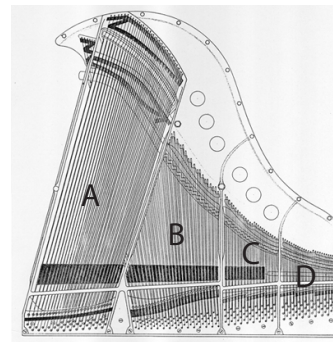
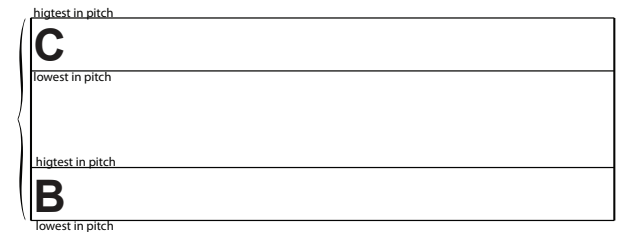


read notation traditionally.
the sequence of segments moves anti-clockwise.

Instructions:

- ◇ Keys depressed silently
- X² Pluck inside the piano. The number above specifies how many strings to pluck.
- ² Superball. The number above specifies how many bounces to make. Try not to lose control and stop it after the number of bounces indicated.
- Sustain pitch for any duration.

mid. — | Sostenuto pedal down



For い and え
Inside piano - fields of B and C as shown left.
The graph on the score has two areas stated B and C.
The height refers to the pitch range.

For え use as many superballs as you like.
Make a staccato effect each time a ball bounces. Never lose the ball and always catch after each action.

D 40" あ

0" 40" *sfz.* *8^{va}* *Ped.* *pp*

D 30" い

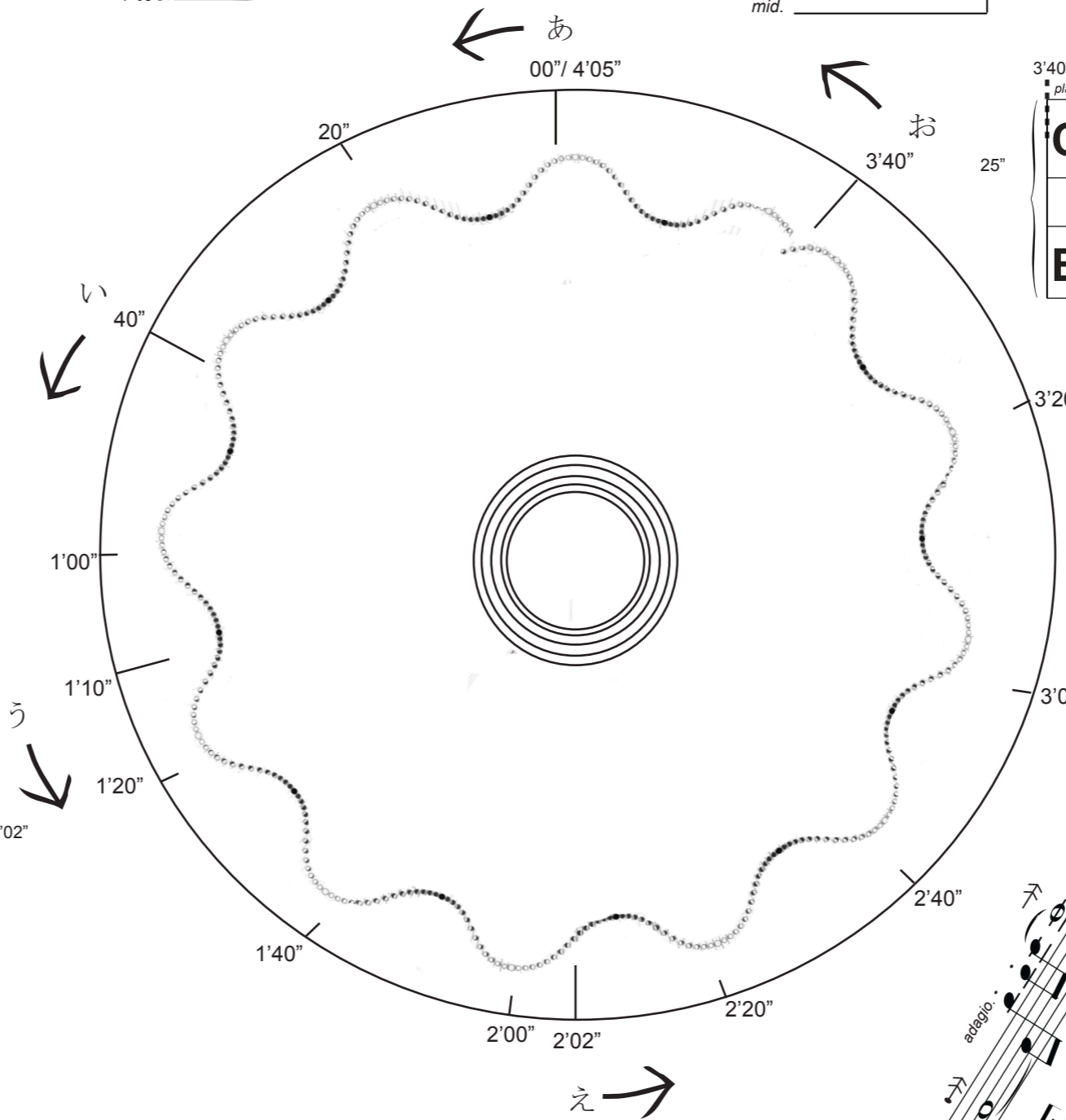
40" 1'10" *C* *B* *sfz.* *Ped.*

D 52" う

1'10" 2'02" *sfz.* *mid.* *Ped.* *adagio.* *cont.*

D 1'38" え

2'02" 1'38" *sfz.* *8^{va}* *Ped.* *pp*



3'40" 4'05" 25" *C* *B* *playfully*

sfz. *8^{va}* *trm* *adagio.* *mid.* *Ped.*