

Jyun On (Pure Sound)

for shakuhachi(s) and ichigenkin

Robert Carl

Written for Elizabeth Brown and Ralph Samuelson, shakuhachis,
and Issui Minegishi, ichigenkin

(With especial gratitude to Elizabeth and Ralph for the great gift of instruction and support
they have given me throughout my humbling relationship with the shakuhachi)

Jyun On (Pure Sound) is a musical meditation in three movements. It explores the focused, direct, and haunting sound of these instruments in conversation. The fact that each instrument is monophonic led me to a music of spare gestures and open silences, much in the spirit of the traditional Japanese repertoire in which they are grounded.

Performance notes:

Performers should play from score.

The music is unmetered. The general tempo character is indicated at the beginning of each movement, but there is always flexibility. Mostly I have restricted the notation to a vocabulary of stemless open and black notes; when the music should be played more metrically, stems appear. The spatial layout of the work is always a cue to the ensemble, and rubato is always allowed. In the third movement, there are two sections where degrees of heterophony (i.e. playing the same line with loose rhythmic coordination between parts) is encouraged. The process involved in each is described in the body of the score.

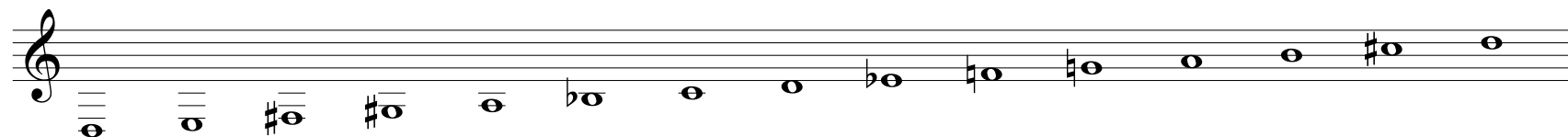
The figure † is used for ichigenkin as a symbol of sudden stoppage of sound.
For shakuhachi, it means an abrupt cutoff, usually triggered by either a decay or other event in the ichigenkin.

The work may be performed with one or two shakuhachis. If the latter, simply follow the directions of the score, **or** alternate between the two in movements 1 and 2. If the former, the second shakuhachi part in movement 3 should be heard from some sort of fixed media playback, concealed so as to be a surprise for the audience.

Timings (all are approximate):

1. Garden Walk (2'45")
2. Night Cry (3')
3. Moon Viewing (6')

Ichigenkin Tuning:



Jyun On (Pure Sound)

R. Carl

I. Garden Walk

(slow and stately)

Shakuhachi

Ichigenkin

(an echo, but one that grows; emerging from ichigenkin like an overtone)

(+= cutoff by ichigenkin note)

Sh.

Ich.

Sh.

Ich.

II. Night Cry (with anguished expression, intensity!)
(faster, slashing, like light lightning!)

Shakuhachi

(stemmed notes throughout indicate more precise rhythmic delivery, but rubato is still encouraged)

mp < f < ff mf

Ichigenkin

sf (sempre)

Sh.

mf f < ff > mp < ff

Ich.

f

Sh.

mp (Shakuhachi stops when Ichigenkin decay complete) p > pp

(breath "swoop": muraiki)

f mp < mf < f

ff

Ich.

mp

f

Sh. *f* *ff* *f* *decresc.* *mp*

Ich. *fff* *mf* *decresc.*

Sh. *mp* *decresc.* *p* *mp* *p*

Ich. *p*

Sh. *f* *mf* *mp* *mf* *f* *mf* *sub mp* *pp* *p* *pp*

Ich. *p* *pp* *p*

Sh. *n. mp* *mf* *mp*

Ich. *p* *n.*

Sh. *mf* *mp* *p* *mp*

Ich. *mp* *mf* *f* *mf* *mp* *p*

Sh. *mf* *mp* *p* *mf* *mp*

(From here until X, play heterophonically, with rhythmic unisons only at dotted vertical lines)

Ich. *mf* *mp*

Sh. *mf* *f*

Ich. *mf* *f*

*(Play three times, increasing inflection and ornamentation on 2nd and 3rd passes;
Each part is only loosely coordinated with others rhythmically after initial entrance)*

(offstage)

Sh. 2 *(muraiki)* *mf > mp < mf* *p*

Sh. *sub mp* *p > n.* *mp*

Ich. *sub mp* *p* *mf*

Sh. 2

mf > mp < mf f sub mp p mp < mf > mp > n.

Sh.

Ich.

f mf sf

Sh. 2

mp < mf > mp > n. mp < mf > mp >

Sh.

mp < mf > mp > n. mp < mf > mp >

Ich.

mp

11/6-12/5/16; Hartford