Haibun

for shakuhachi, piano, bass, and drums

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Formal structure

1. Shaku solo, senza tempo, low register, material A, ca. 1'.

2. Shaku similar material (transposed up), middle register; piano articulates significant moments (arrival starting or arrival points) and/or fills between them sparsely, material A, upper-middle and upper register, ca. 1'; toward end, drums sparsely join piano gestures, using cymbals.

3. Piano, bass, and drums, material A, still sparse but developing a bit more 4/4 feel (96 MM), ca. 20"; once that's established, shaku joins with more 4/4ish version of material A, ca. 1'.

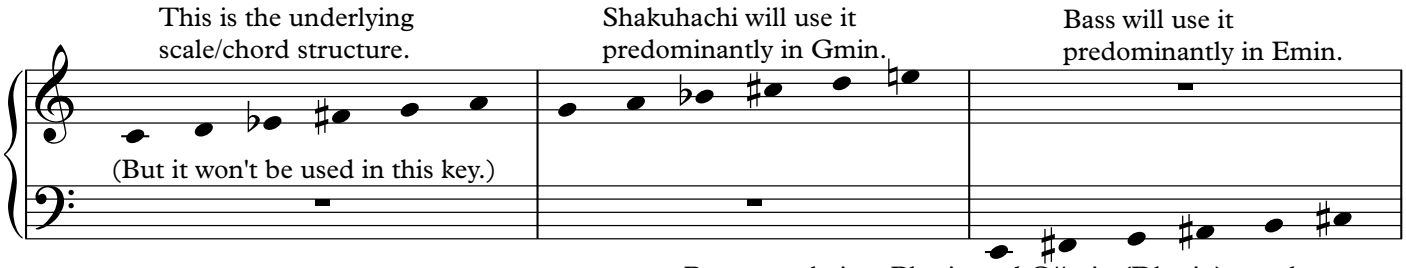
4. Whenever they want, each player interposes a single measure of 5/8 or 7/8 (or 3/8, 9/8, or 11/8) in tempo, using material B, and then resumes 4/4 material A; players will thus be mostly in 4/4 but will soon be out of sync with each other. Each player may do this whenever, and as many times as, they want, doing it only occasionally at first, then getting more frequent, ca. 1'20".

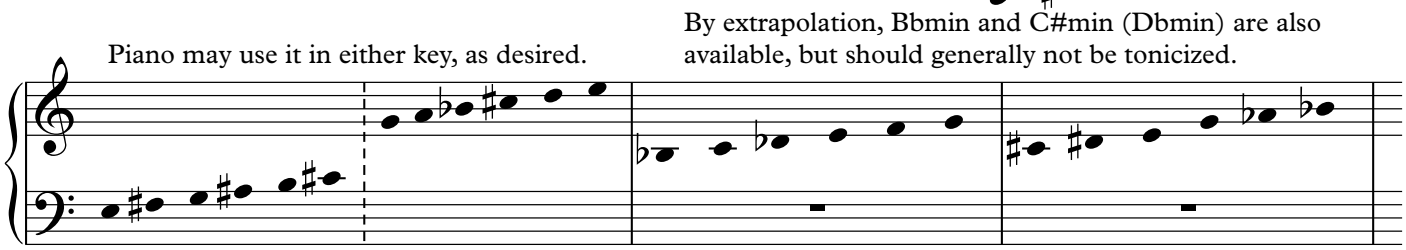
5. By this time meter is almost entirely 5/8 and 7/8 measures, each player changing constantly, choosing B material at will. Eventually each player becomes more active and more insistent, tempo increases slightly (to about 112 MM), and each player should arrive at a somewhat repetitive loop of consistent material, stated almost aggressively; ca. 2'.

6. Abrupt (cued) cutoff of all instruments, but drummer continues with quiet coloristic texture of only cymbals, ca. 20". Shaku re-enters with material A, in upper-middle register, drummer continues with cymbal textures and some sparse drum articulation of (and fills around) shaku's significant moments; ca. 30".

7. Bass and piano both re-enter with their own sparse articulations and/or fills, material A, a sort of quartet reprise of section 2, gradually shaku moves to low register reminiscent of section 1 as others relax to silence; ca. 2'.

Harmonic Structure

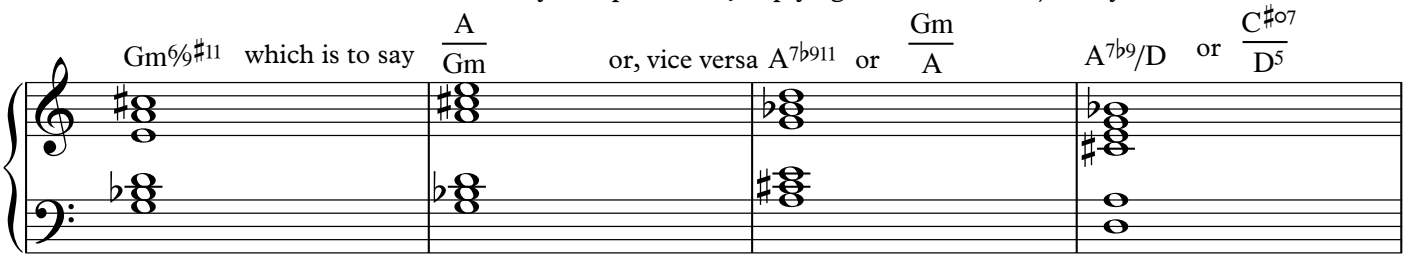




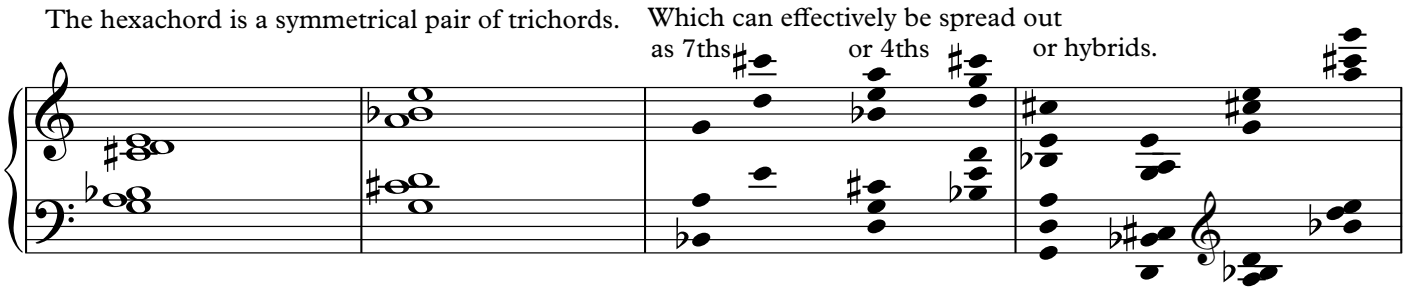
Although shakuhachi and bass will emphasize Gmin and Emin respectively, both are free to modulate to the other keys as desired. For more tonal stability, stay in a key longer (and/or converge with other players). For more harmonic motion, change keys more often and deliberately clash with other players.

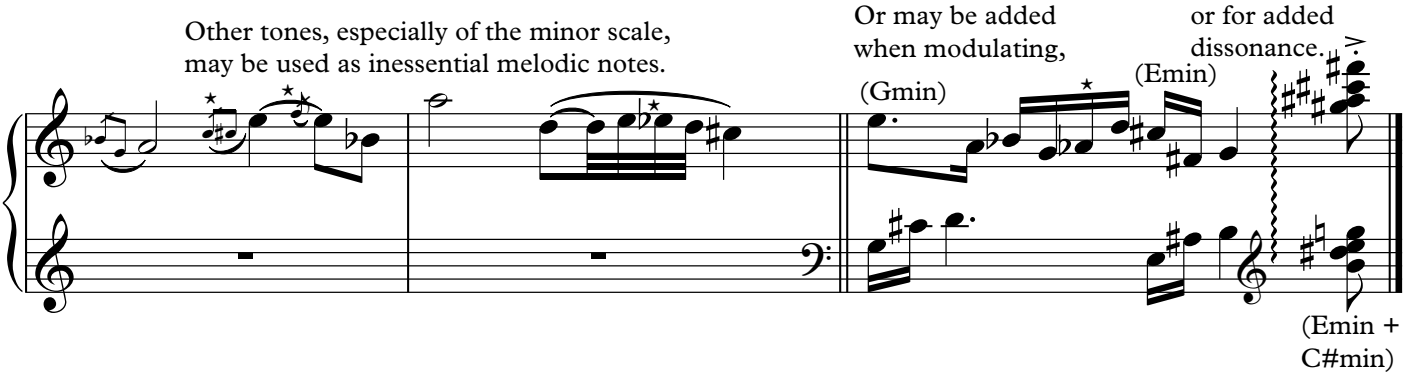
Here are some ways to think of this pitch structure harmonically (using the Gmin pitch set).

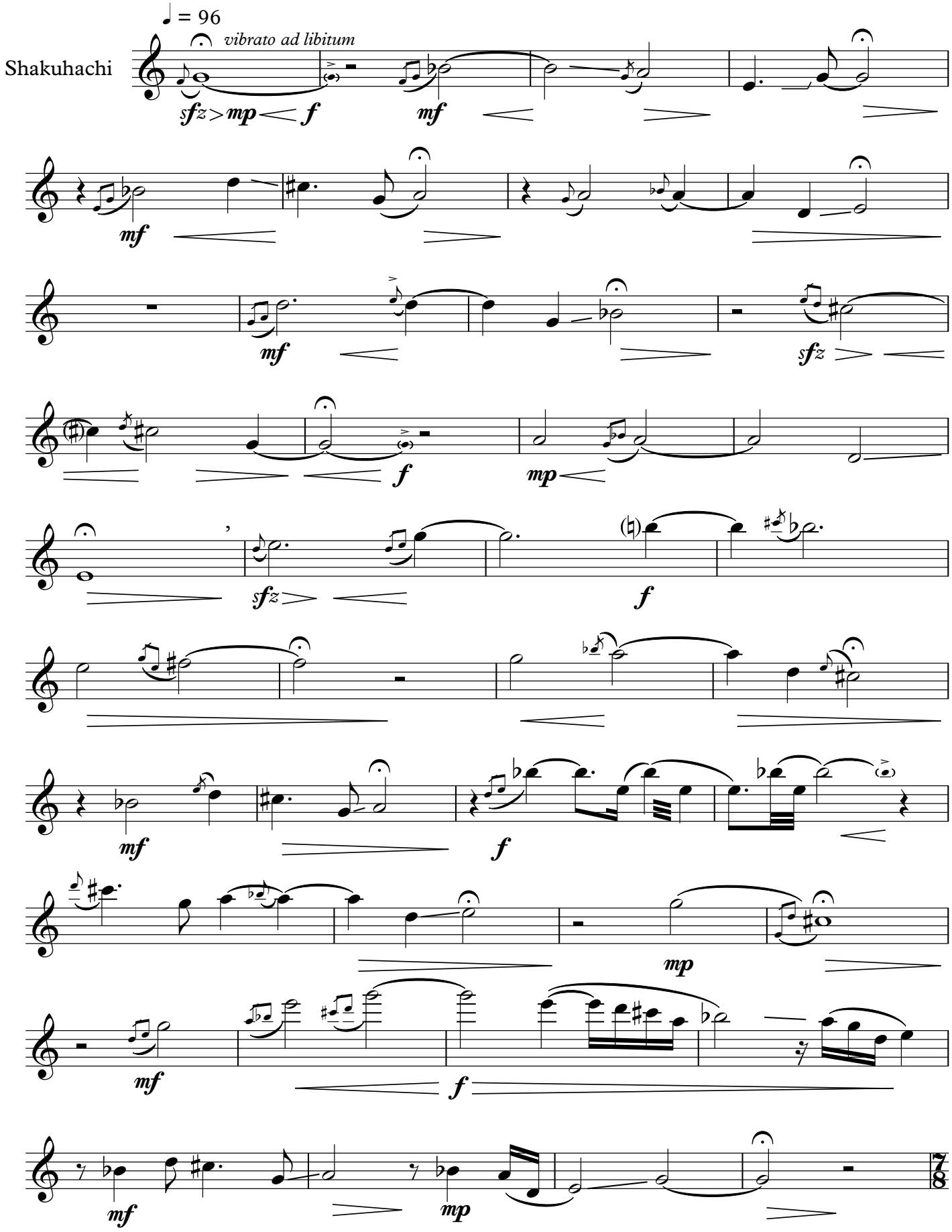
These are some tertiary interpretations, implying a more tonal or jazz style.

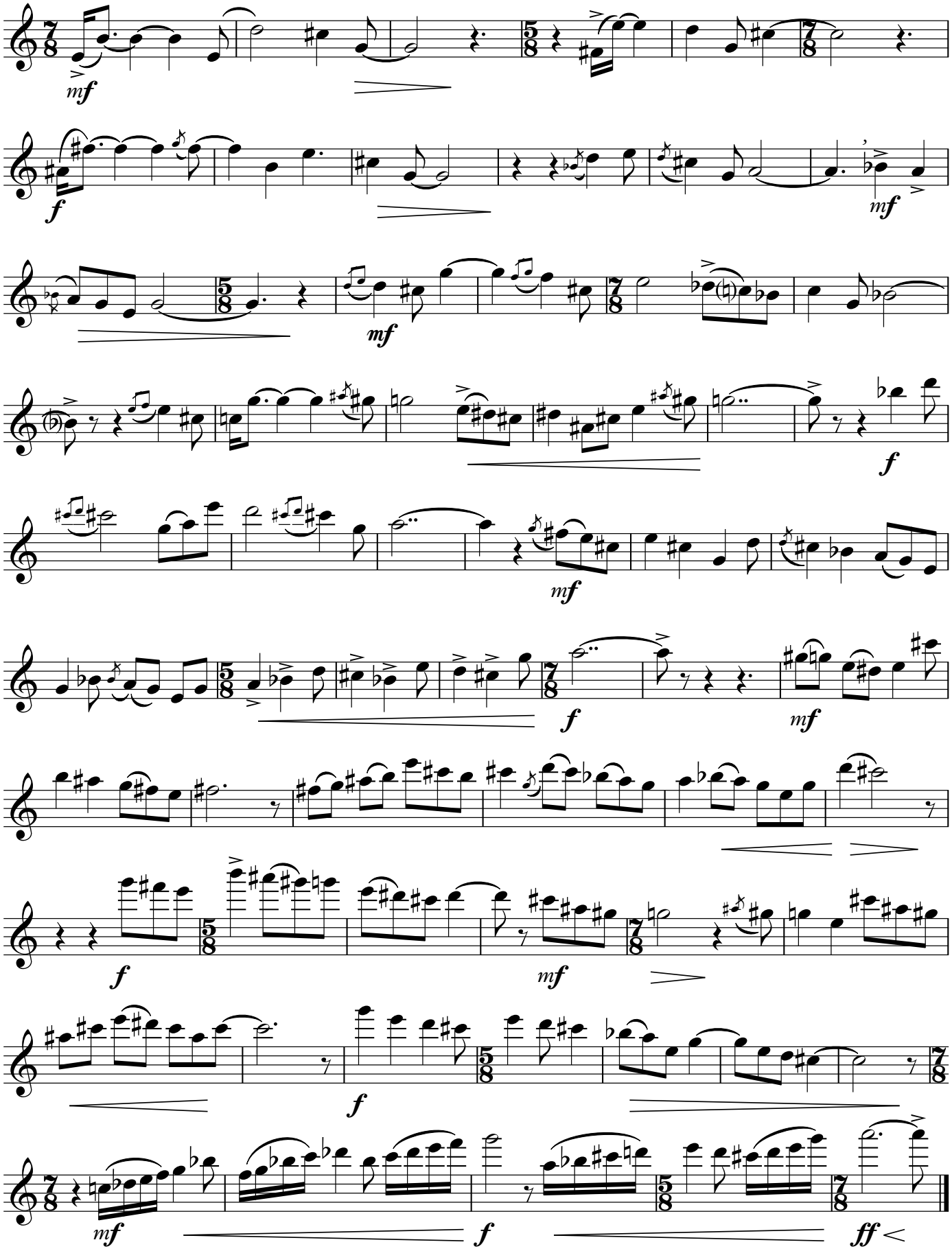


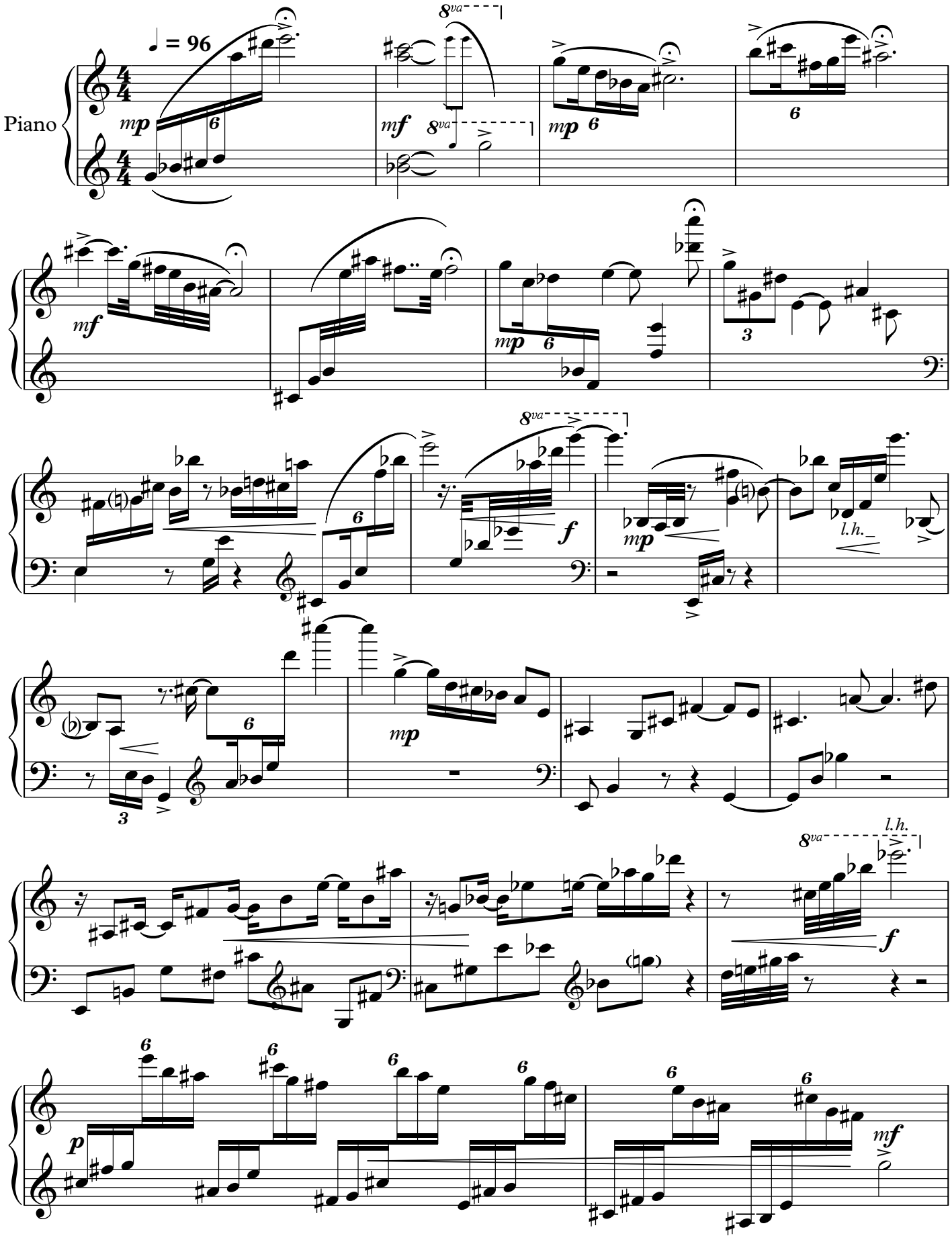
These are some post-tonal interpretations, emphasizing interval structures.

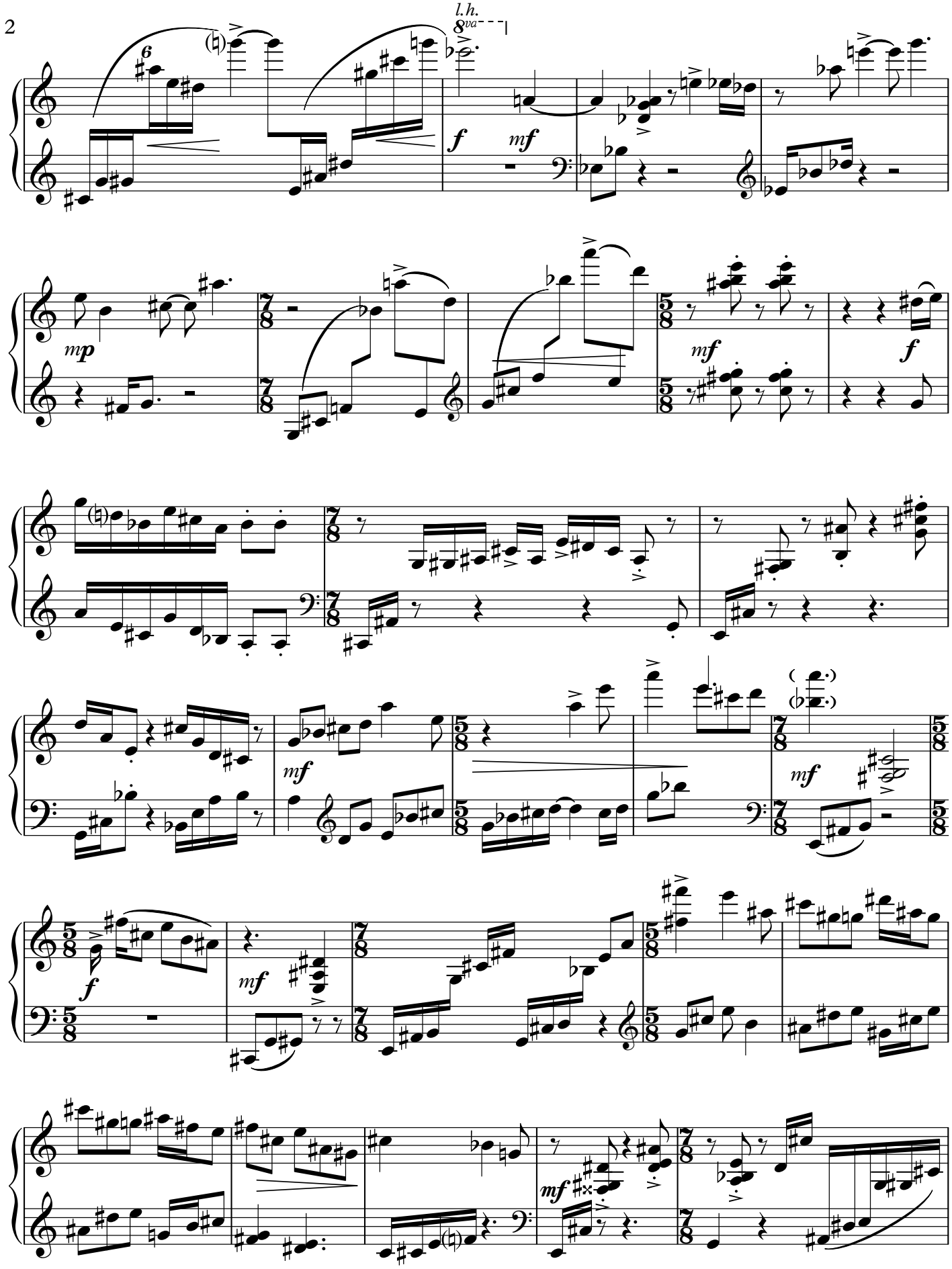


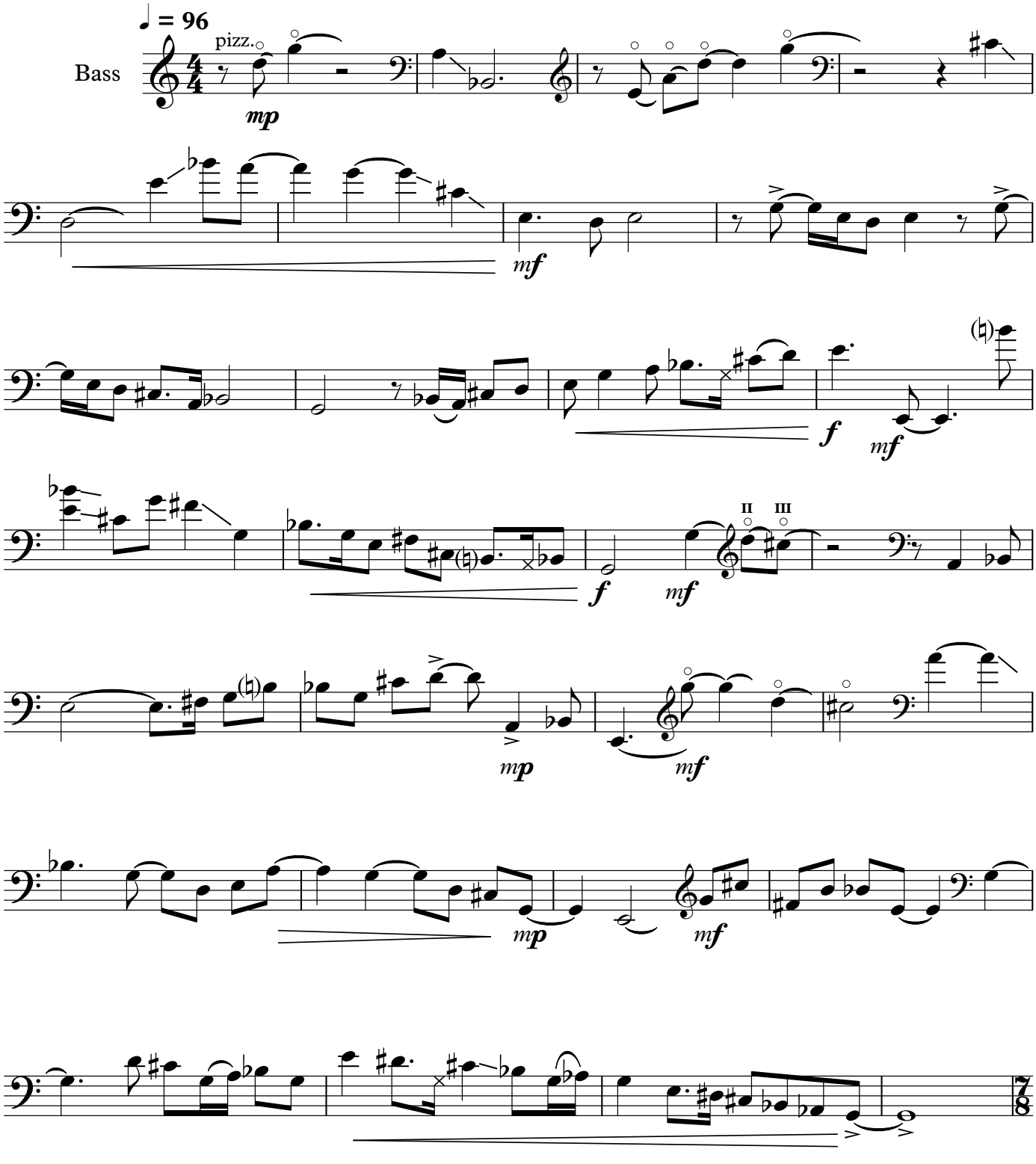


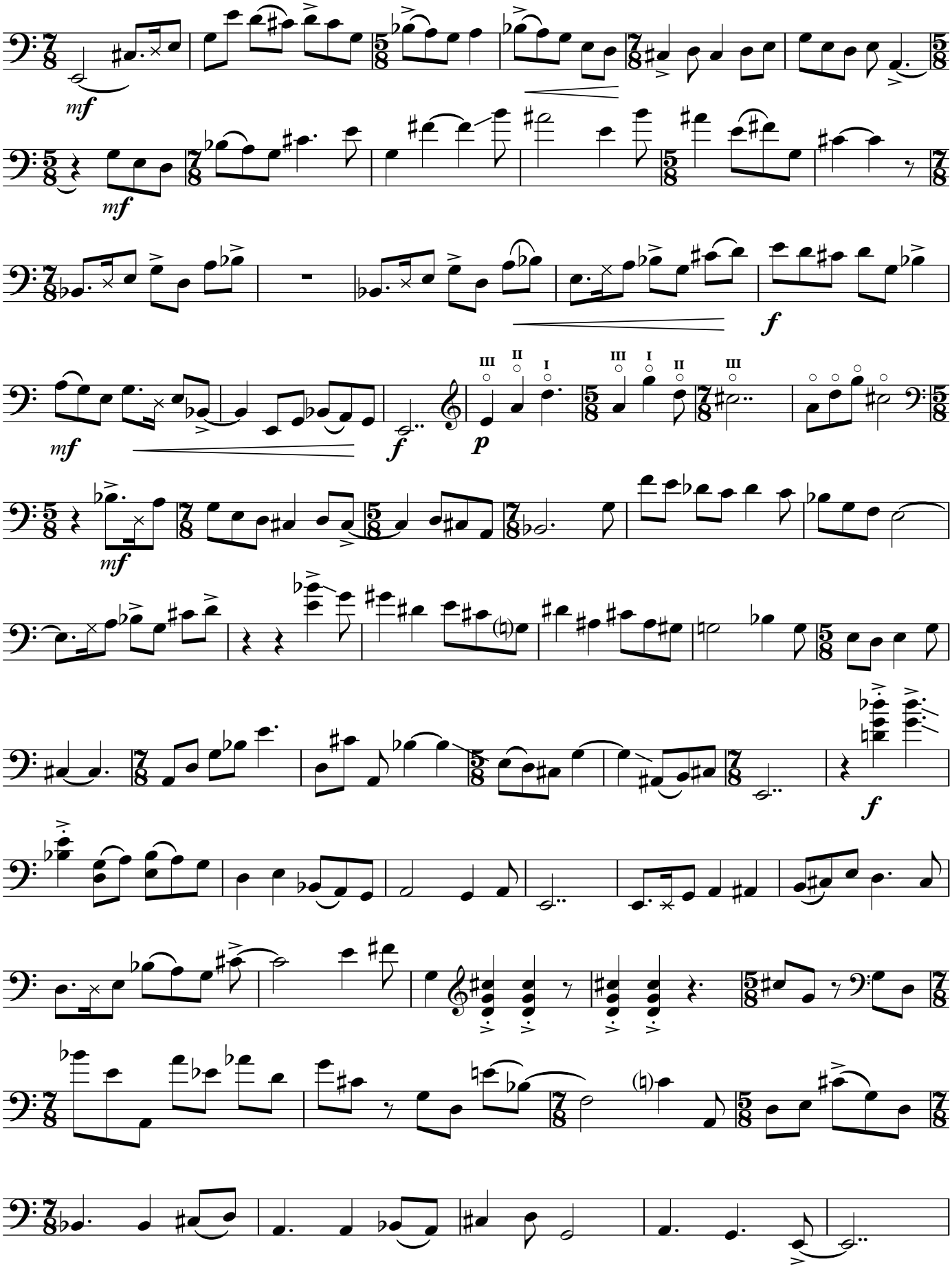

♩ = 96
Shakuhachi
vibrato ad libitum
sfz > mp < f
mf
mf
mf
sfz
f
mp
sfz
f
mf
f
mp
mf
f
mf
mp
7/8


mf
f
mf
mf
f
mf
f
mf
f
mf
f
mf
f
ff


Piano
♩ = 96
mp
mf
8va
l.h.
f
p


l.h.
8va
f
mf
mp
mf
f
mf
mf
f
mf
mf


♩ = 96
Bass
pizz.
mp
mf
f
mf
f
mf
II
III
mp
mf
mp
mf
7/8


mf
mf
mf
f
mf
f
p
mf
f