

Haibun

for shakuhachi, piano, bass, and drums

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Haibun

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

This is the underlying scale/chord structure.

Shakuhachi will use it predominantly in Gmin.

Bass will use it predominantly in Emin.

(But it won't be used in this key.)

Piano may use it in either key, as desired.

By extrapolation, Bbmin and C#min (Dbmin) are also available, but should generally not be tonicized.

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.

Gm^{6/9}#11 which is to say $\frac{A}{Gm}$ or, vice versa $A^{7b9}11$ or $\frac{Gm}{A}$ A^{7b9}/D or $\frac{C\#o7}{D5}$

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

The hexachord is a symmetrical pair of trichords. Which can effectively be spread out as 7ths or 4ths or hybrids.

Other tones, especially of the minor scale, may be used as inessential melodic notes.

Or may be added when modulating,

or for added dissonance.

(Emin + C#min)

Shakuhachi

$\text{♩} = 96$
vibrato ad libitum

The musical score consists of ten staves of music. The first staff begins with a tempo marking of $\text{♩} = 96$ and the instruction *vibrato ad libitum*. The dynamics are marked as *sfz*, *mp*, *f*, and *mf*. The second staff starts with *mf*. The third staff features *mf* and *sfz*. The fourth staff includes *f* and *mp*. The fifth staff has *sfz* and *f*. The sixth staff is marked with *mp*. The seventh staff shows *mf* and *f*. The eighth staff is marked with *mp*. The ninth staff includes *mf* and *f*. The tenth staff starts with *mf* and ends with a double bar line and the number 7. The music is written in treble clef with various note values, rests, and dynamic markings.

This page of musical notation consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics are marked as *mf*, *f*, and *ff*. There are also accents (*>*) and slurs (*—*) used throughout the score. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 7/8. The piece begins with a *mf* dynamic and ends with a *ff* dynamic. The notation is complex, with many slurs and accents, suggesting a highly expressive and technically demanding piece.

Piano

$\text{♩} = 96$

mp *mf* *mp*

6 8va 6 6

mf *mp*

6 3

f *mp*

6 8va l.h.

mp

6 3

f

8va l.h.

p *mf*

6 6 6 6 6 6

l.h. 8va

f *mf*

6

This system contains the first two staves of music. The upper staff features a melodic line with a sixteenth-note triplet marked '6' and a fermata. The lower staff provides harmonic accompaniment. Dynamics include *f* and *mf*. An instruction 'l.h. 8va' is written above the first measure.

mp *mf* *f*

This system contains the next two staves. The upper staff continues the melodic development, and the lower staff provides accompaniment. Dynamics include *mp*, *mf*, and *f*.

This system contains the next two staves. The upper staff features a melodic line with a fermata. The lower staff provides accompaniment. Dynamics include *f* and *mf*.

mf *mf*

This system contains the next two staves. The upper staff features a melodic line with a fermata. The lower staff provides accompaniment. Dynamics include *mf*.

f *mf*

This system contains the next two staves. The upper staff features a melodic line with a fermata. The lower staff provides accompaniment. Dynamics include *f* and *mf*.

mf

This system contains the final two staves. The upper staff features a melodic line with a fermata. The lower staff provides accompaniment. Dynamics include *mf*.

Bass $\text{♩} = 96$ pizz.
mp

mf

f *mf*

f *mf*

mp *mf*

mp *mf*

mf

This page of musical notation is a single-line bass score, likely for a double bass or electric bass. It consists of 11 staves of music. The notation is written in bass clef and includes various time signatures, including 7/8, 5/8, and 8/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents (>) and slurs. Dynamic markings are used throughout, including *mf* (mezzo-forte), *f* (forte), and *p* (piano). Fingering numbers (I, II, III) are placed above certain notes to indicate fingerings. There are also articulation marks such as slurs and accents. The key signature changes throughout the piece, with flats and sharps appearing. The overall style is that of a contemporary or modern bass line, possibly for a jazz or rock-influenced piece.