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Kingyo Obsession

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written for
2017 Soundstream Emerging Composers Workshop
Kingyo Obsession

金魚オブセッション
for four mouths

2017

Chatori Shimizu

b. 1990

Program Notes:

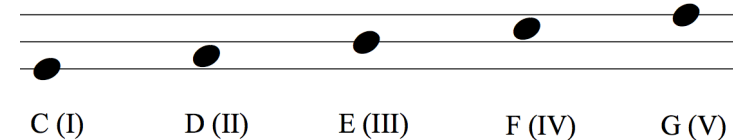
"Kingyo" is a Japanese word meaning "goldfish". In this work, I imagine the kingyo freely swimming in the endless body of freshwater, multiplying at an alarmingly rapid pace, until the body of water is filled with the slimy, shiny, and oxygen-hungry fish... and poof, I wake up. Kingyo

Obsession focuses on repeated motifs and melding patterns of sonic materials made by the voiceless plosive consonants by the singers. It aims for slight changes and sudden silences to act as punctuated accents.

This piece was commissioned by Soundstreams for the 2017 Soundstreams Emerging Composers Workshop, and was composed while in residency at the Ragdale Foundation in Illinois. Kingyo Obsession was premiered by Sara Schabas, Shauna Yarnell, Sean Clark, and David Roth in the Royal Conservatory of Music, Toronto, Canada, as part of the 21C Music Festival.

Special Notation:

Pitch



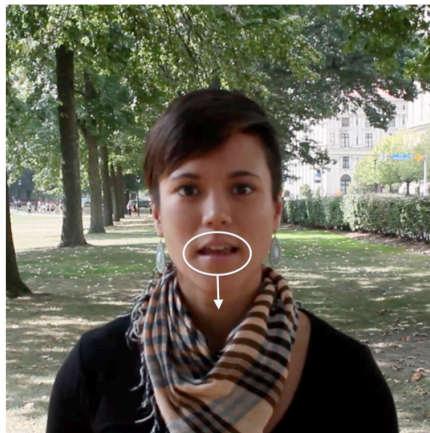
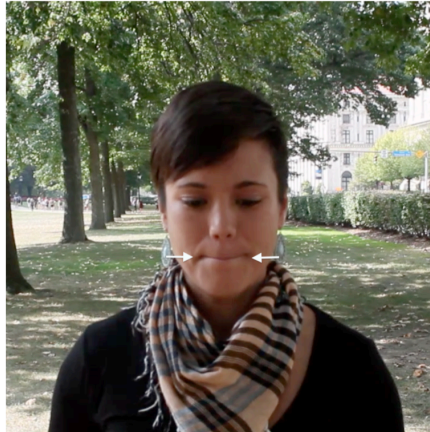
(Pitches are to be relative)

- ◇ Whisper “shhh” (as in English sheeper)
- ↑ Exhale
- ↓ Inhale
- Voice (Sung in “Ah”)

About the Composer:

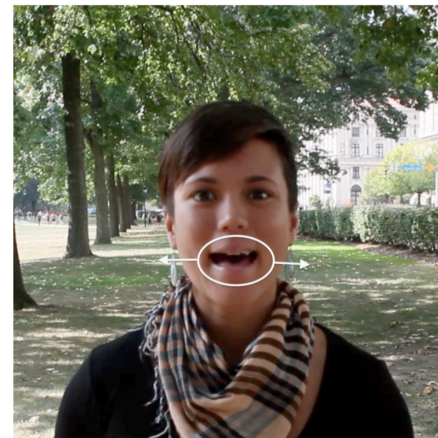
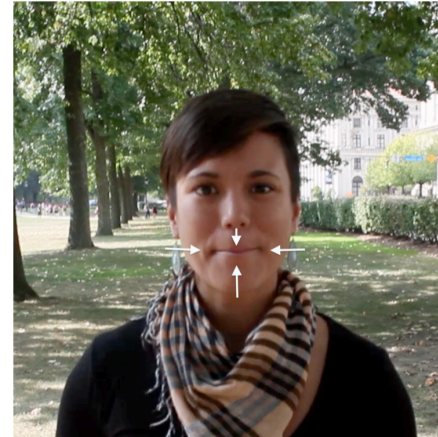
Chatori Shimizu (b. 1990) is a New York City based composer, shō performer, and sound artist, who constructs his works for a wide range of mediums concerning sound and space. All of his works engage in repetitive patterns of sound motifs, which aims for the slightest change in the pattern or a silence to act as an accent. His works are performed throughout the United States, Canada, Japan, China, and Europe.

Lower notes



To create an effective "pop" in the lower registers, close lips and tighten the modiolus on both the right and left sides of the mouth. Build air pressure inside the mouth, and forcefully "pop" downwards. Do not use the vocal chord, or make the air sound audible. Make sure there is enough moisture on the lips.

Higher notes



To create an effective "pop" in the higher registers, close lips and tighten the Orbicularis Oris muscles on all sides of the mouth. Build air pressure inside the mouth, and forcefully "pop" outwards. Inevitably, the mouth widens in a horizontal direction. Do not use the vocal chord, or make the air sound audible. Make sure there is enough moisture on the lips.

To hear the demonstration of the correct and effective “pop”, please visit www.chatorishimizu.com/kingyoobsession

♩ = 66

Chatori Shimizu
b. 1990

5
4

Mouth I

Mouth II

Mouth III

Mouth IV

Sempre

rit. (♩=38)

4 ①
4 rit. (♩=38)

The score is written for four voices, Mouth I through Mouth IV, in a 4/4 time signature. The tempo is marked as ♩ = 66. The piece begins with Mouth I playing a sixteenth-note pattern, followed by Mouth II and Mouth III. Mouth IV enters later. The score includes various dynamics such as sfz., pppp, mf, pp, p, and f. Performance instructions include 'Sempre' and 'rit.' (ritardando) with a tempo change to ♩ = 38. The score is marked with '4 ①' and '4 rit. (♩=38)' at the end. There are also some handwritten annotations like '1' and '7' above the first staff.

3
4 a tempo

4 ② rit. ——— (♩=40) a tempo rit. ——— (♩=38) a tempo

③

6

pppp ——— p sub. pppp

a tempo rit. ——— (♩=40) a tempo rit. ——— (♩=38) a tempo sempre 6 6

mp ——— f pppp 5 5 mp sub. pppp

a tempo rit. ——— (♩=40) a tempo rit. ——— (♩=38) a tempo

mp ——— f sfz. p ——— f

a tempo a tempo a tempo

Sempre 6 6 rit. ——— (♩=40) a tempo rit. ——— (♩=38) a tempo

pppp p ——— f subitop.

11)

④

rit --- (♩ = 38)

Sempre 6

lunga

lunga

mp

f

sfz.

rit --- (♩ = 38)

lunga

lunga

mp

f

Sempre 6

rit --- (♩ = 38)

lunga

lunga

pppp

mp

rit --- (♩ = 38)

lunga

lunga

3 3 3 3 3 3 3 3 3 3 3 3

f

Handwritten musical score for four staves, starting at measure 16. The score includes various musical notations such as dynamics, articulation, and performance instructions.

Staff 1 (Top): Starts with *a tempo*. Contains a diamond-shaped articulation mark. Dynamics include *f* and *pppp*. Includes the instruction *Sempre* and sixteenth-note patterns with fingerings 5 and 6.

Staff 2: Starts with *a tempo*. Contains a diamond-shaped articulation mark. Dynamics include *f* and *pppp*. Includes the instruction *Sempre* and sixteenth-note patterns with fingerings 5 and 6.

Staff 3: Starts with *a tempo* and *sempre*. Contains sixteenth-note patterns with fingerings 5 and 6. Dynamics include *pppp* and *sfz*. Includes an upward-pointing arrow.

Staff 4 (Bottom): Starts with *a tempo*. Contains triplet patterns with fingerings 3 and 5. Dynamics include *pppp*, *p*, and *mf*. Includes an upward-pointing arrow and a downward-pointing arrow.

poco rit. ----- (♩=38) a tempo

2)

The score consists of four staves. The first staff has sixteenth-note runs with slurs and fingering (5, 4, 3, 2, 1). The second staff has similar runs with slurs and fingering (5, 4, 3, 2, 1). The third staff starts with a *port* marking and a dynamic change from *f* to *mp*. It then has a *poco rit.* section followed by a *poco rit.* section with a metronome marking of quarter note = 38. The fourth staff has a *poco rit.* section followed by an *a tempo sempre* section with a metronome marking of quarter note = 38. Dynamic markings in the fourth staff include *pp*, *p*, *mp*, and *pppp*. There are also slurs and sixteenth-note runs in the fourth staff.

Handwritten musical score for a four-staff instrument, likely a piano. The score is numbered 26 in the top left corner. It features complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *mf*, *p*, *pp*, *pppp*, and *f*. Performance instructions include *Sempre*, *poco rit.*, and *poco agitato*. The notation includes slurs, accents, and fingerings (5, 6, 7).

26

mf \rightarrow *p*

pp

pp

Sempre

poco agitato

pppp

p

poco rit.

poco agitato

p

poco rit.

poco agitato

f

31) $(\text{♩} = 38)$ a tempo
Sempre

$(\text{♩} = 38)$ a tempo

$(\text{♩} = 38)$ a tempo

$(\text{♩} = 38)$ a tempo

pppp

mp sub. ppp

mp

o < p ppp mp p

mp pppp

sempre

35

poco agitato

poco rit ----- (♩=38) a tempo

mp

mf

poco agitato

poco rit ----- (♩=38) a tempo

mp

mf

Sempre

pppp

↑

p

mp

pppp

poco agitato

poco rit ----- (♩=38) a tempo

mp

mf sub.pppp

(calmo → furioso!)
tr. *rit.*

f *pppp* *mf*

Sempre *poco agitato*

mf *poco agitato*

mf *poco agitato*

(calmo → furioso!)
tr.

f *pppp* *mf*

Sempre *poco agitato*

mf *poco agitato*

46)

poco rit. ----- (♩ = 35)

lunga
(il silenzio intenso)

5 a tempo
4 Sempre 6 6

f

pppp

a tempo

poco rit. ----- (♩ = 35)

lunga
(il silenzio intenso)

6 6 6 6

mf → p

3 3

pppp

6 6

pppp

6 6

poco rit. ----- (♩ = 35)

lunga
(il silenzio intenso)

6 6 6 6

pppp

6 6

pppp

6 6

poco rit. ----- (♩ = 35)

lunga
(il silenzio intenso) sfz.

3 3 3 3

mf

3

4 poco accel----- (♩=82) rit----- a tempo
 4 sempre

51

pppp

poco accel----- (♩=82) rit----- a tempo

pppp

poco accel----- (♩=82) rit----- a tempo

pppp

poco accel----- (♩=82) rit----- a tempo

pppp

poco accel----- (♩=82) rit----- a tempo

pppp

poco accel----- (♩=82) rit----- a tempo

pppp

pppp