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Kingyo Obsession

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witten 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

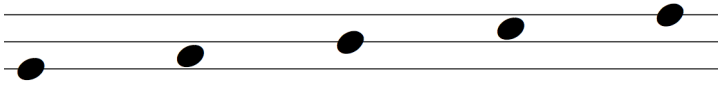
Program Notes:

"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



C (I) D (II) E (III) F (IV) G (V)

(Pitches are to be relative)

◇ Whisper “shhh” (as in English **sh**eep)

↑ Exhale

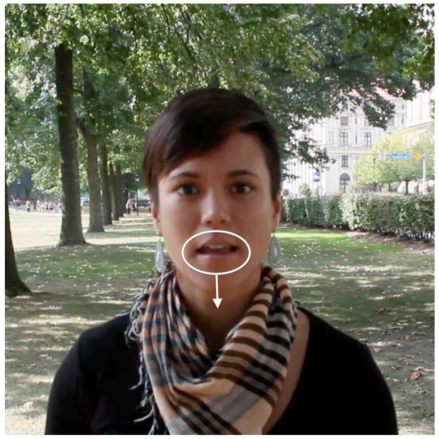
↓ Inhale

■ Voice (Sung in “Ah”)

About the Composer:

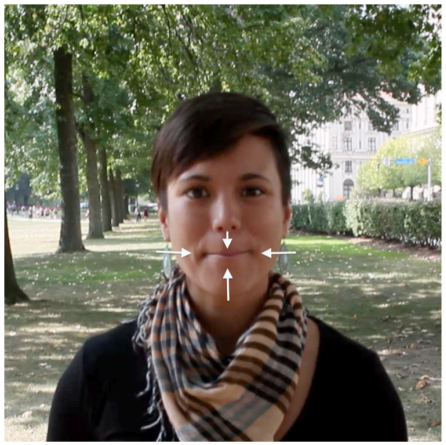
Chatori Shimizu (b. 1990) is a New York City based composer, shō performer, and sound artist, who constructs his works for a wide range of mediums concerning sound and space. All of his works engage in repetitive patterns of sound motifs, which aims for the slightest change in the pattern or a silence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

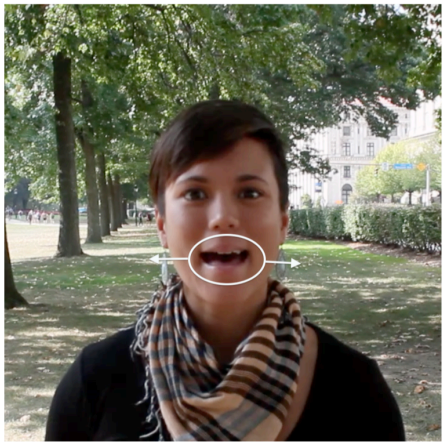
Lower notes



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

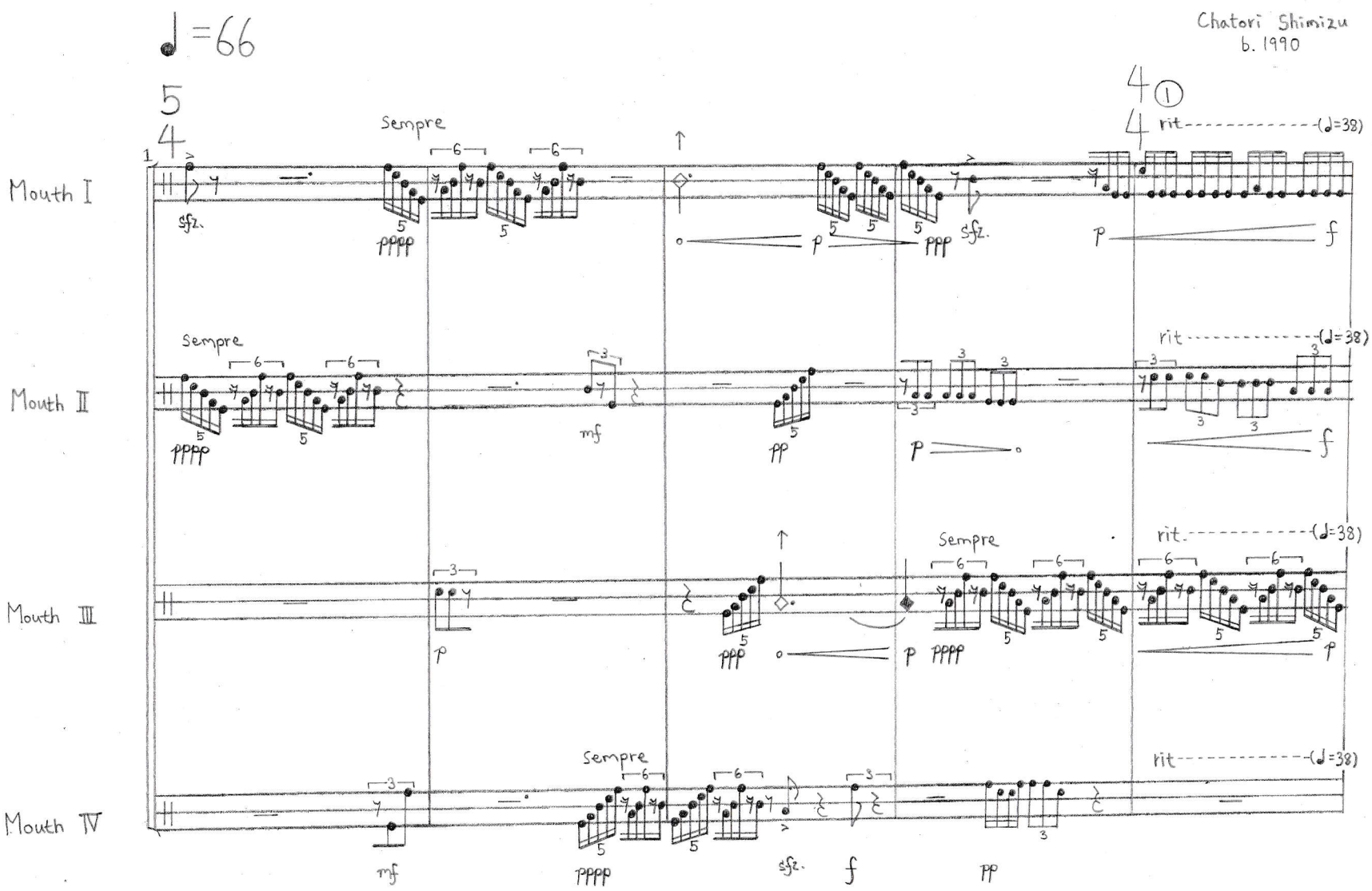


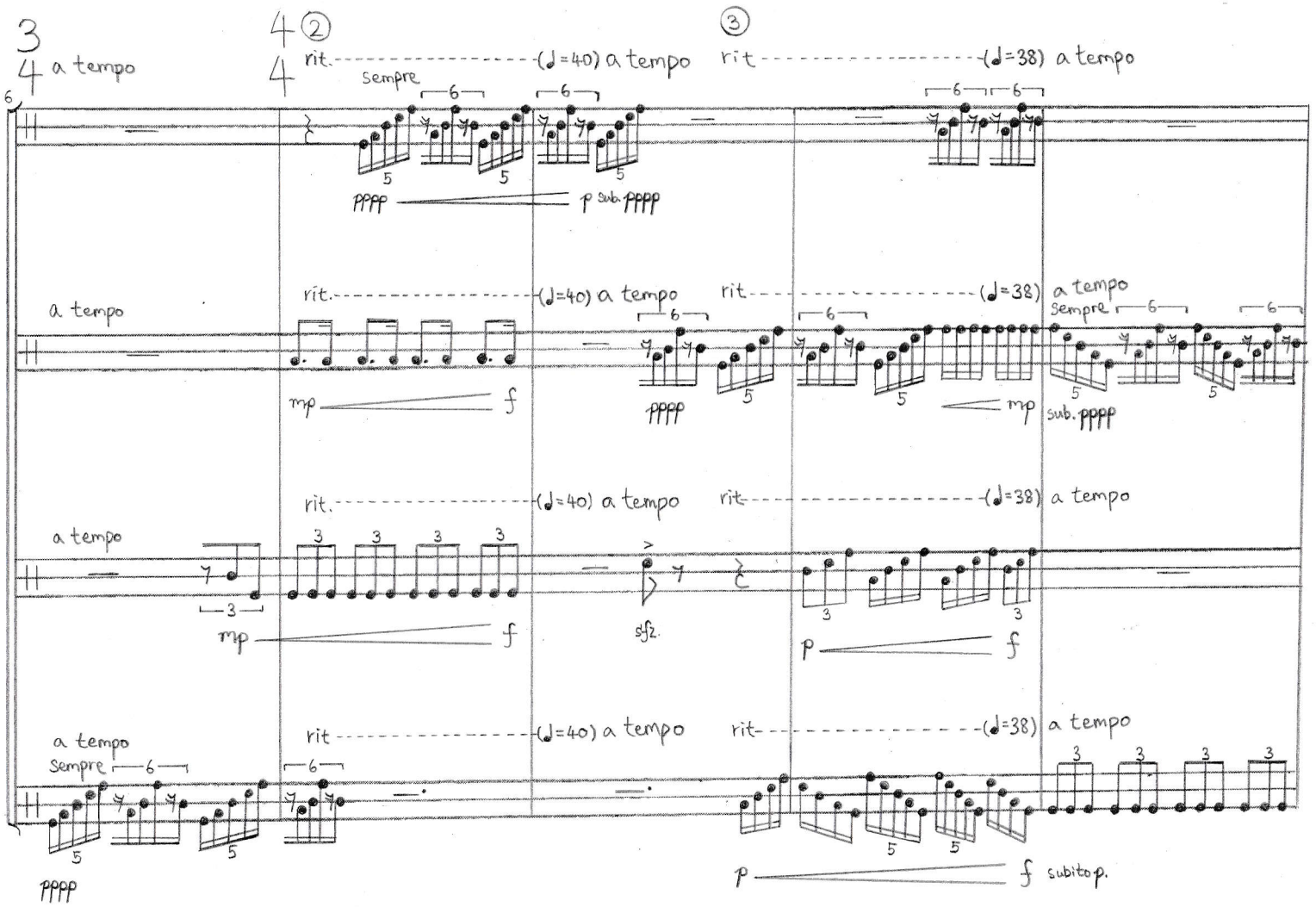


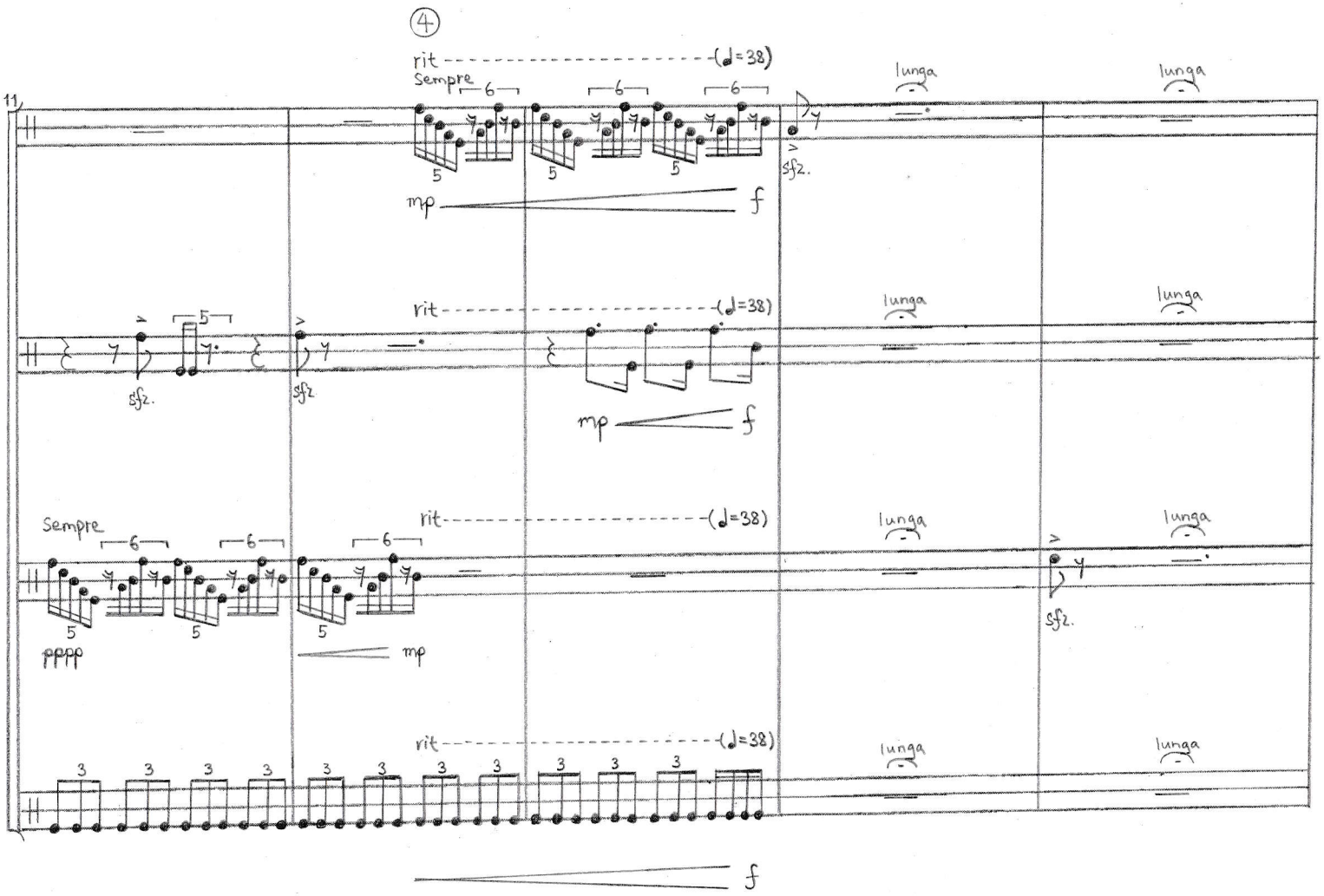
To create an effective "pop" in the higher registers, close lips and tighten the Orbicularis Oris muscles on all sides of the mouth. Build air pressure inside the mouth, and forcefully "pop" outwards. Inevitably, the mouth widens in a horizontal direction. Do not use the vocal chord, or make the air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

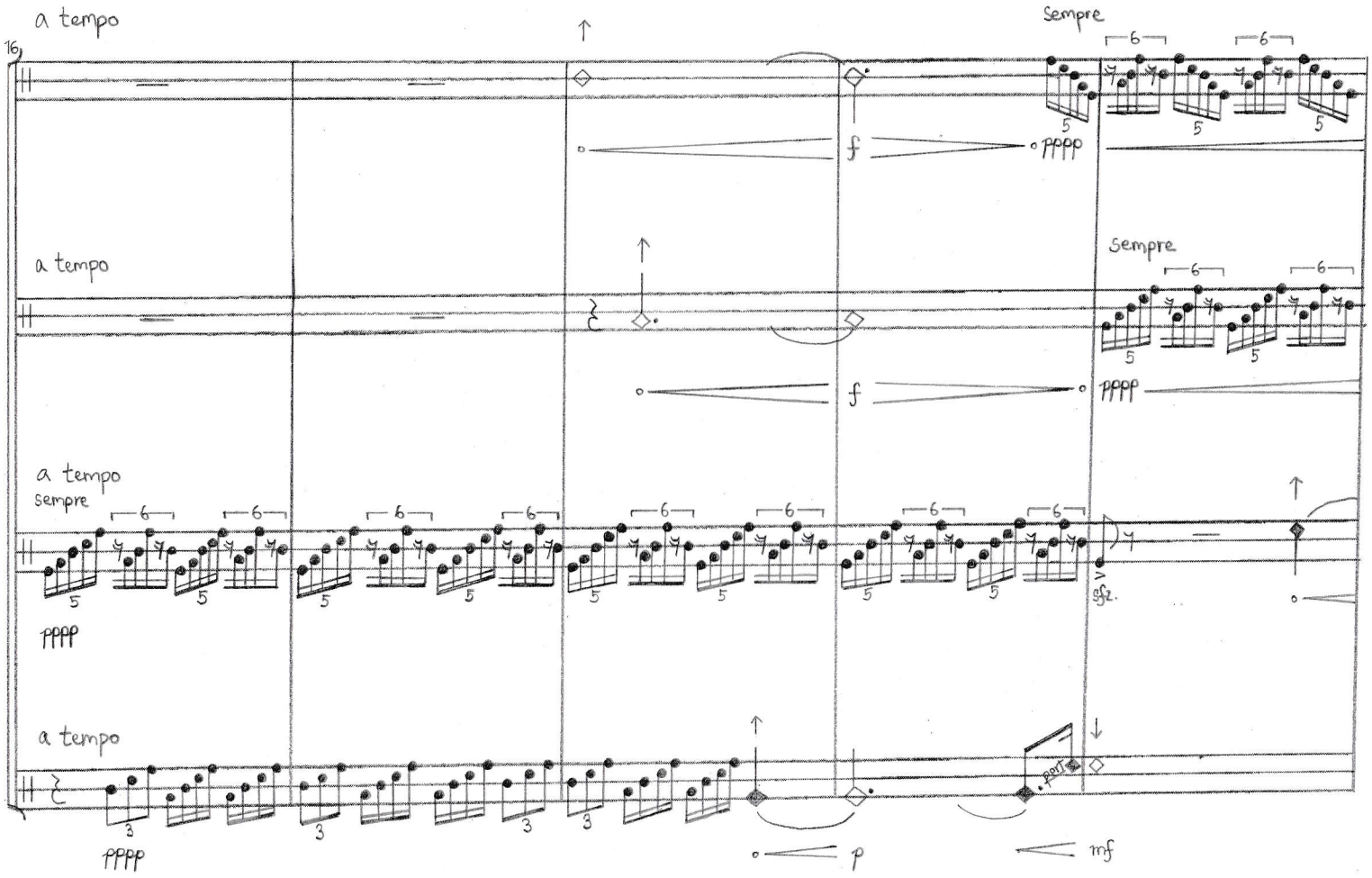
To hear the demonstration of the correct and effective “pop”, please visit www.chatorishimizu.com/kingyoobsession

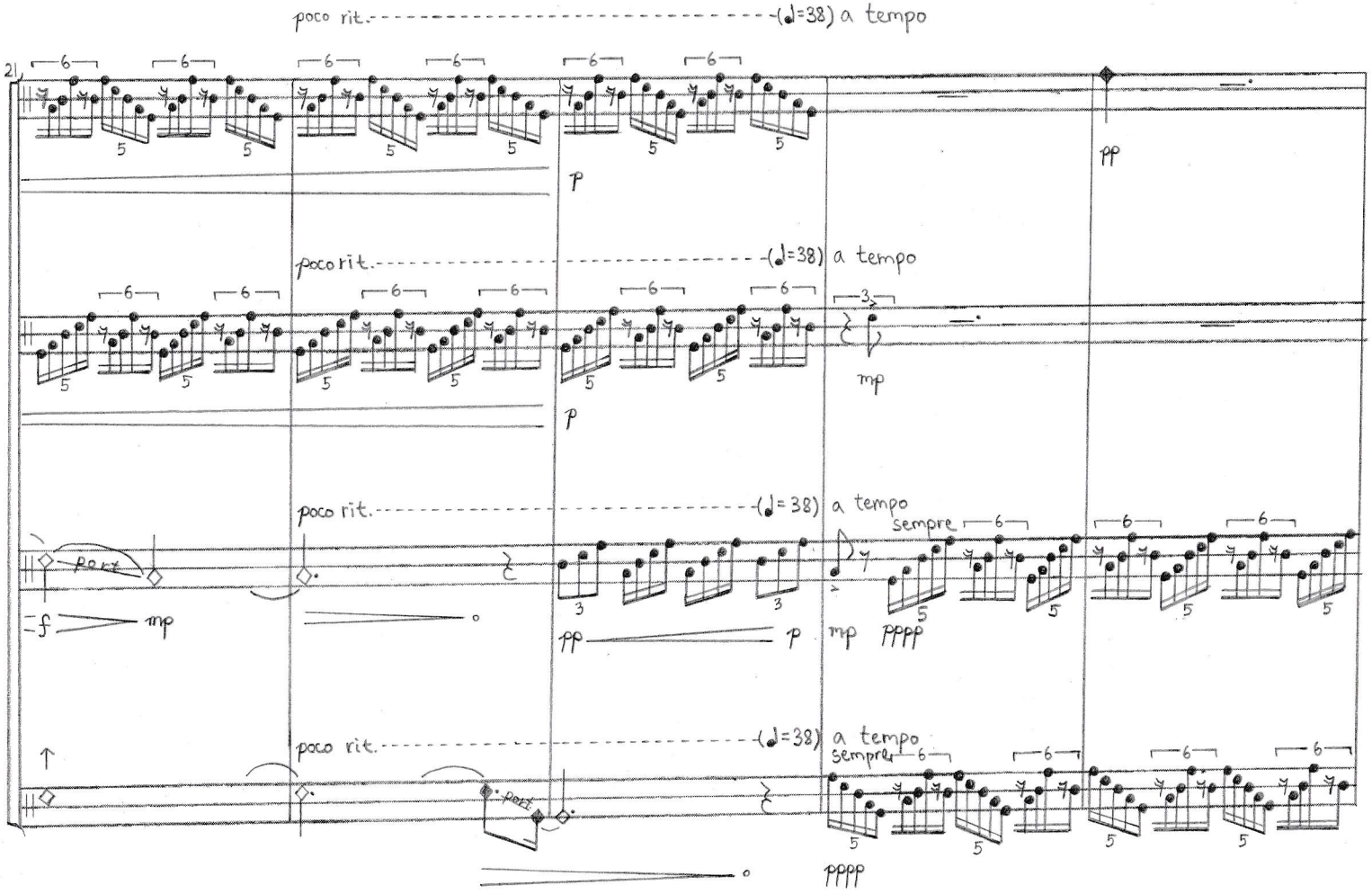
Chatori Shimizu
b. 1990

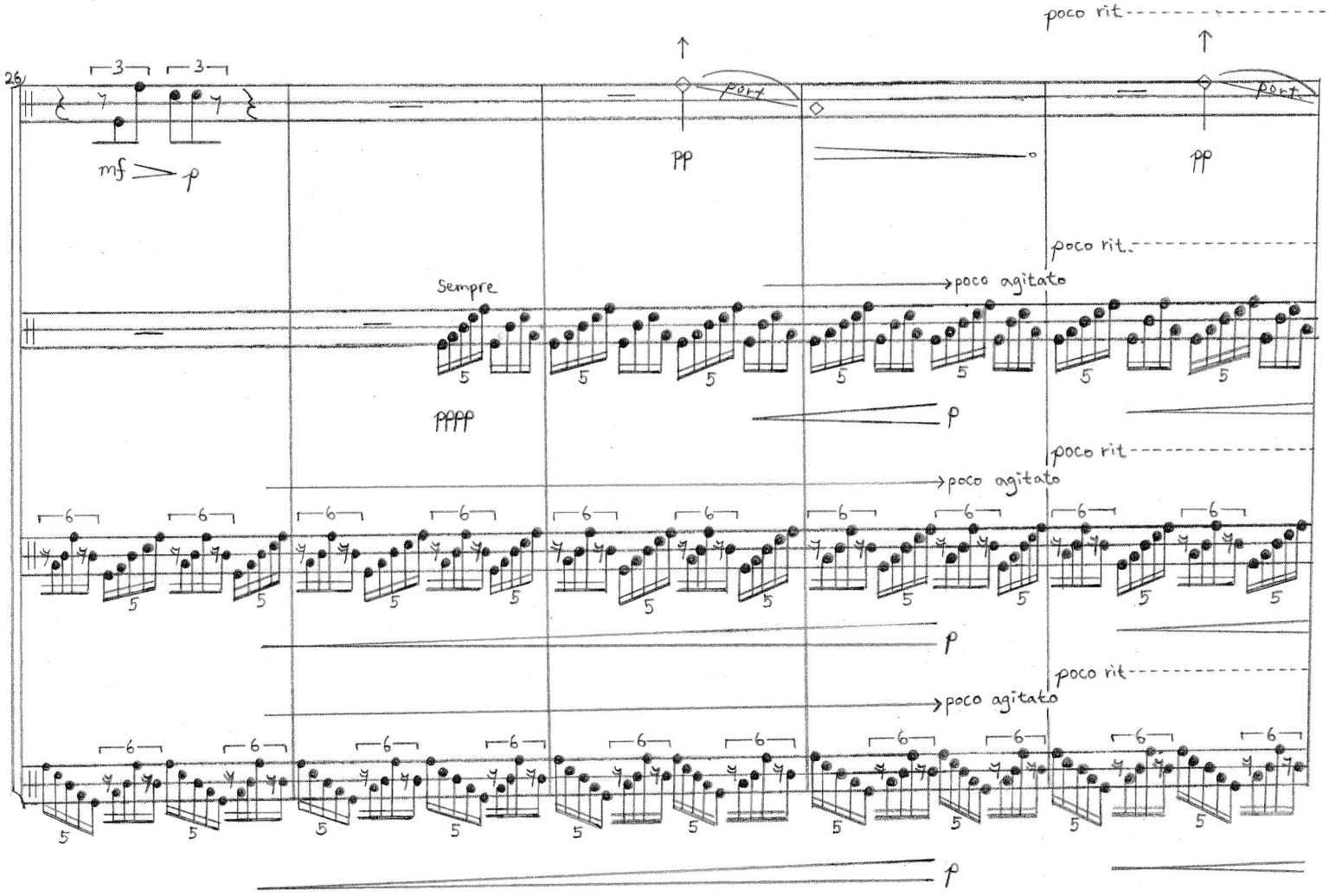


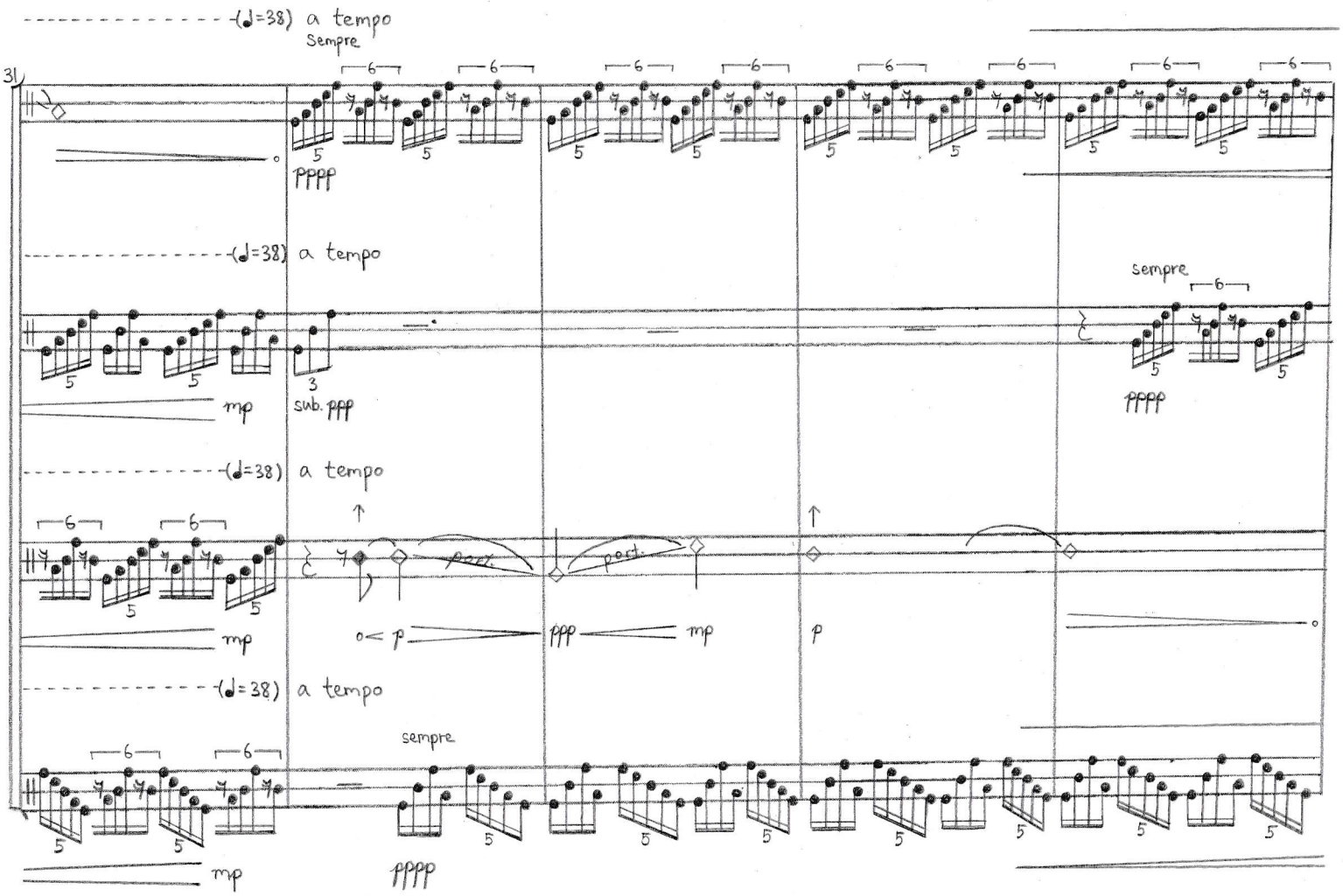

3/4 a tempo
4/4 ② rit. (♩=40) a tempo
③ rit (♩=38) a tempo
Sempre
PPPP
p sub. PPPP
mp
f
sfz
p
subito p.

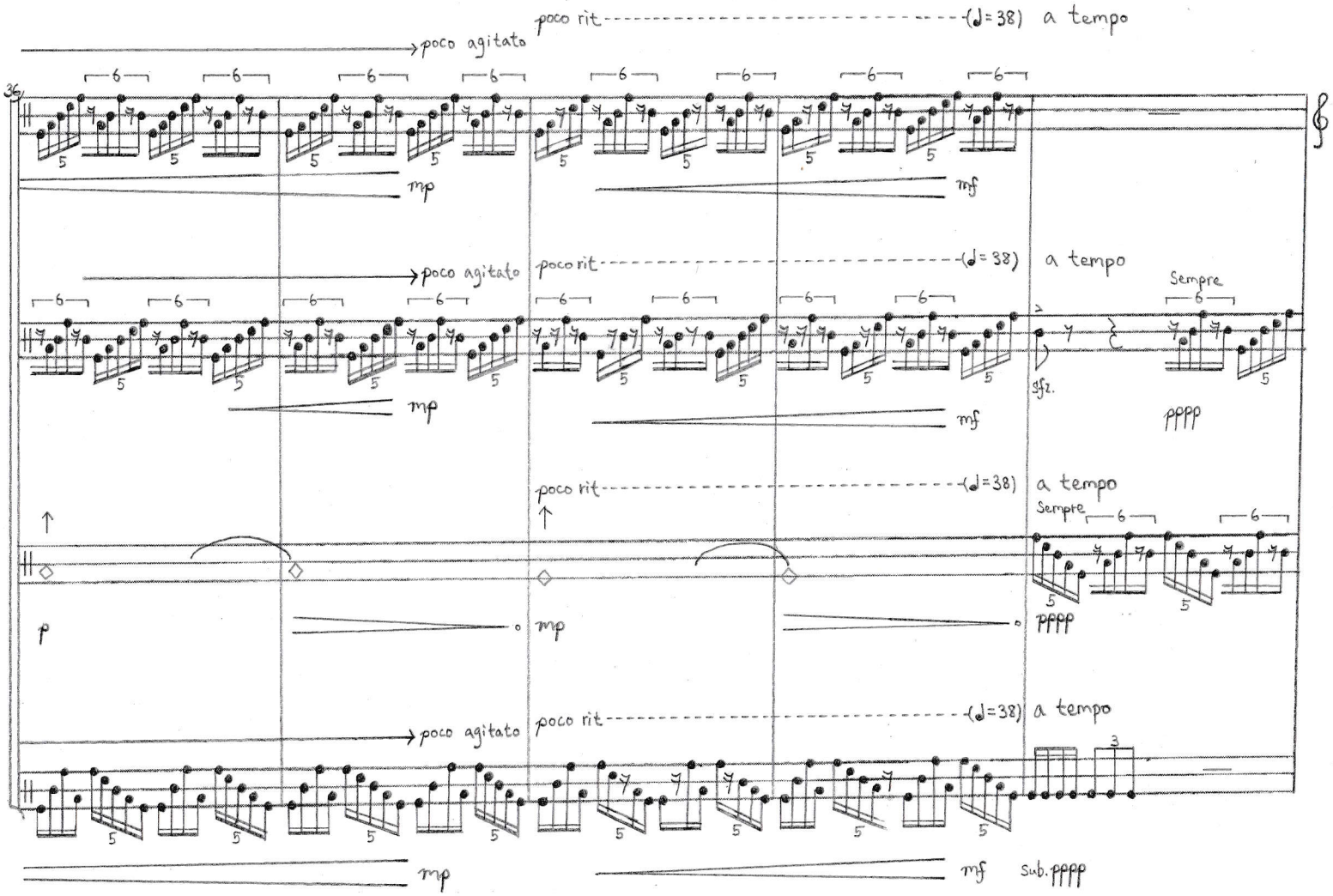

④
11
rit
(♩=38)
Sempre
6
5
sfz.
mp
f
lunga
rit
(♩=38)
sfz.
mp
f
lunga
Sempre
6
5
pppp
mp
rit
(♩=38)
lunga
sfz.
rit
(♩=38)
3
lunga
f

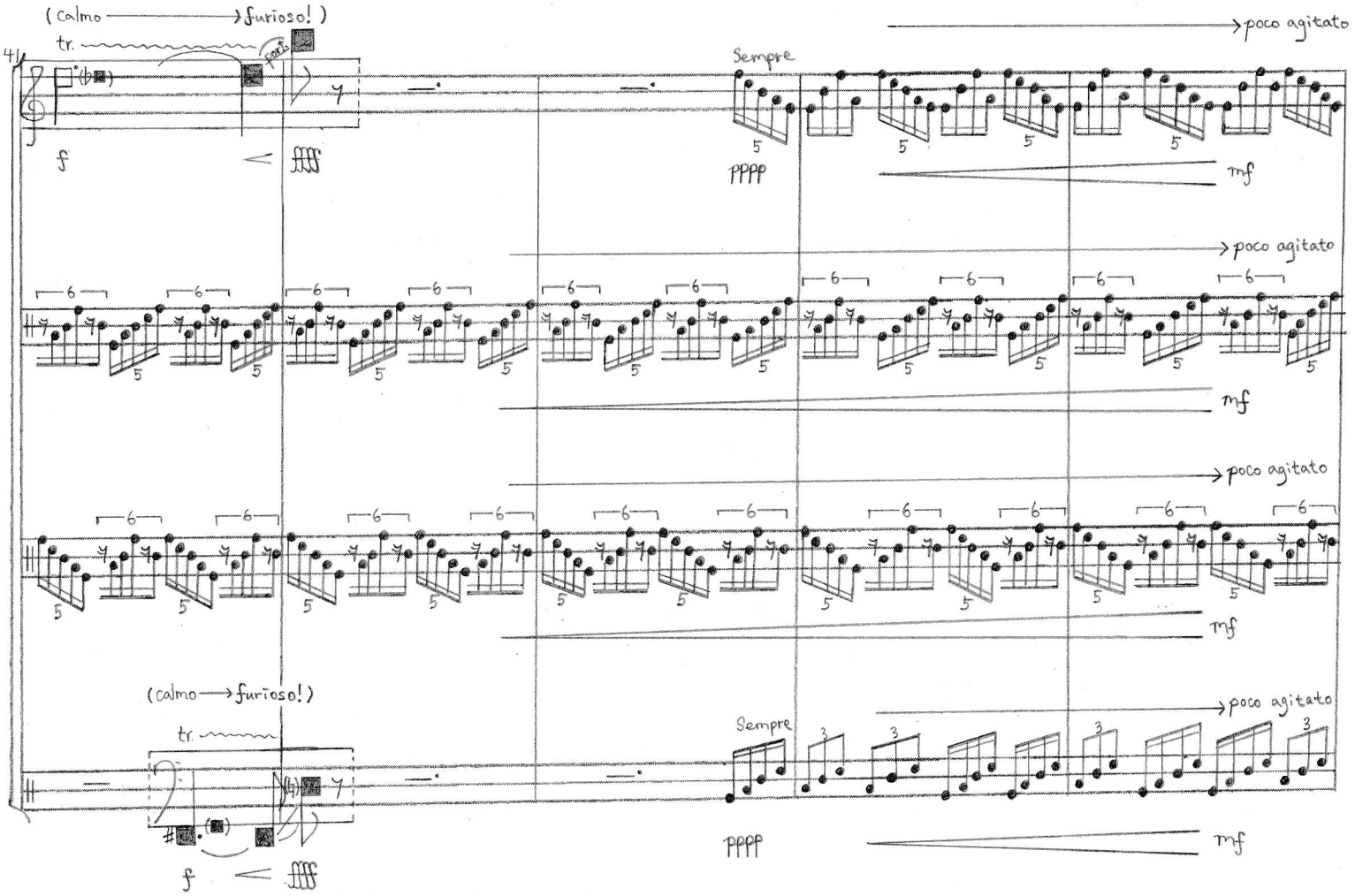

16
a tempo
Sempre
f
pppp
a tempo
Sempre
f
pppp
a tempo
sempre
pppp
gfz.
a tempo
pppp
p
mf

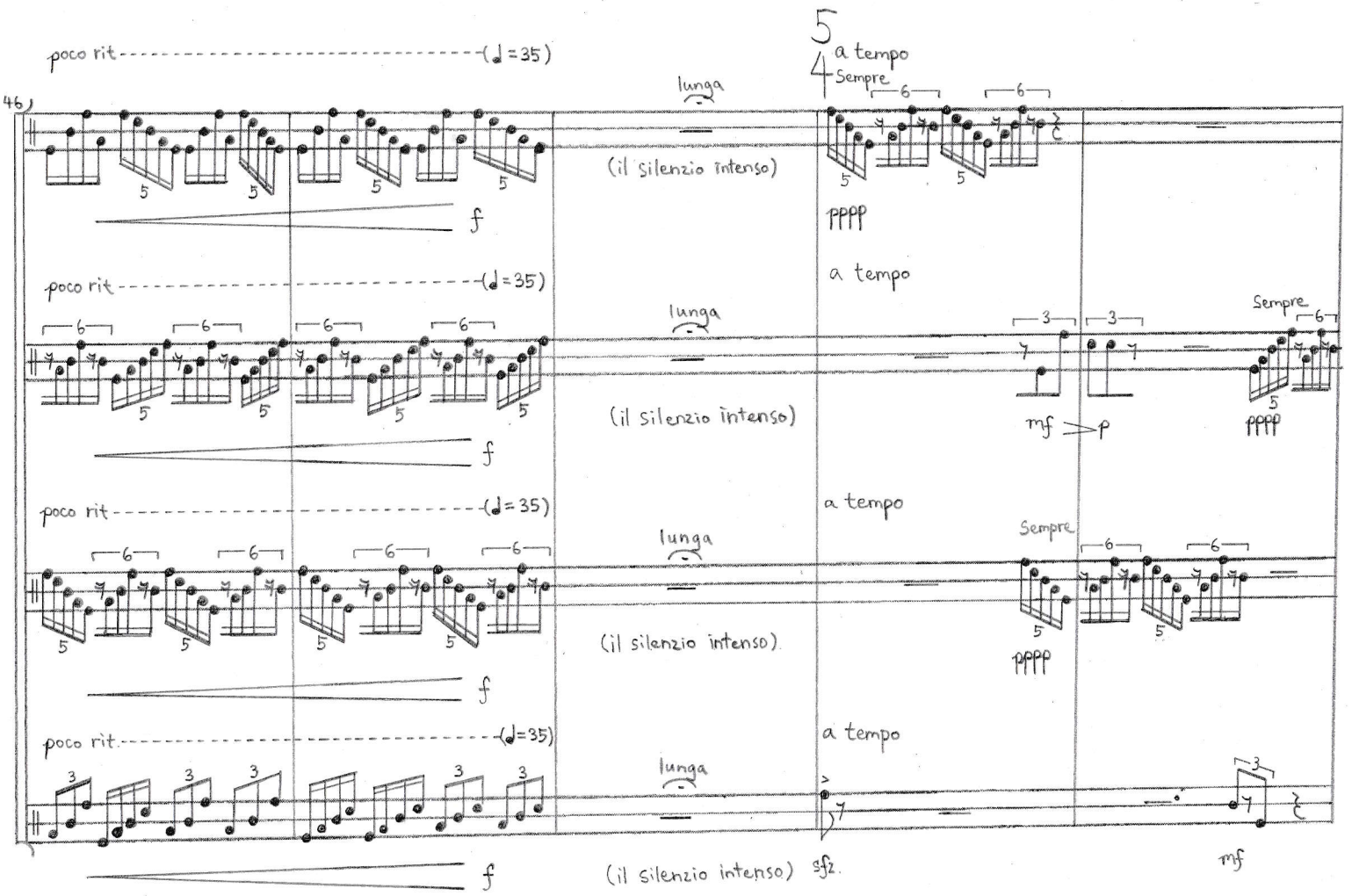

poco rit.
(♩=38) a tempo
p
pp
mp
sempre
pp
pppp
port
f
mp


poco rit
26
3
3
mf
p
port
pp
port
pp
poco rit
Sempre
poco agitato
5
pppp
p
poco rit
poco agitato
6
5
p
poco rit
poco agitato
6
5
p

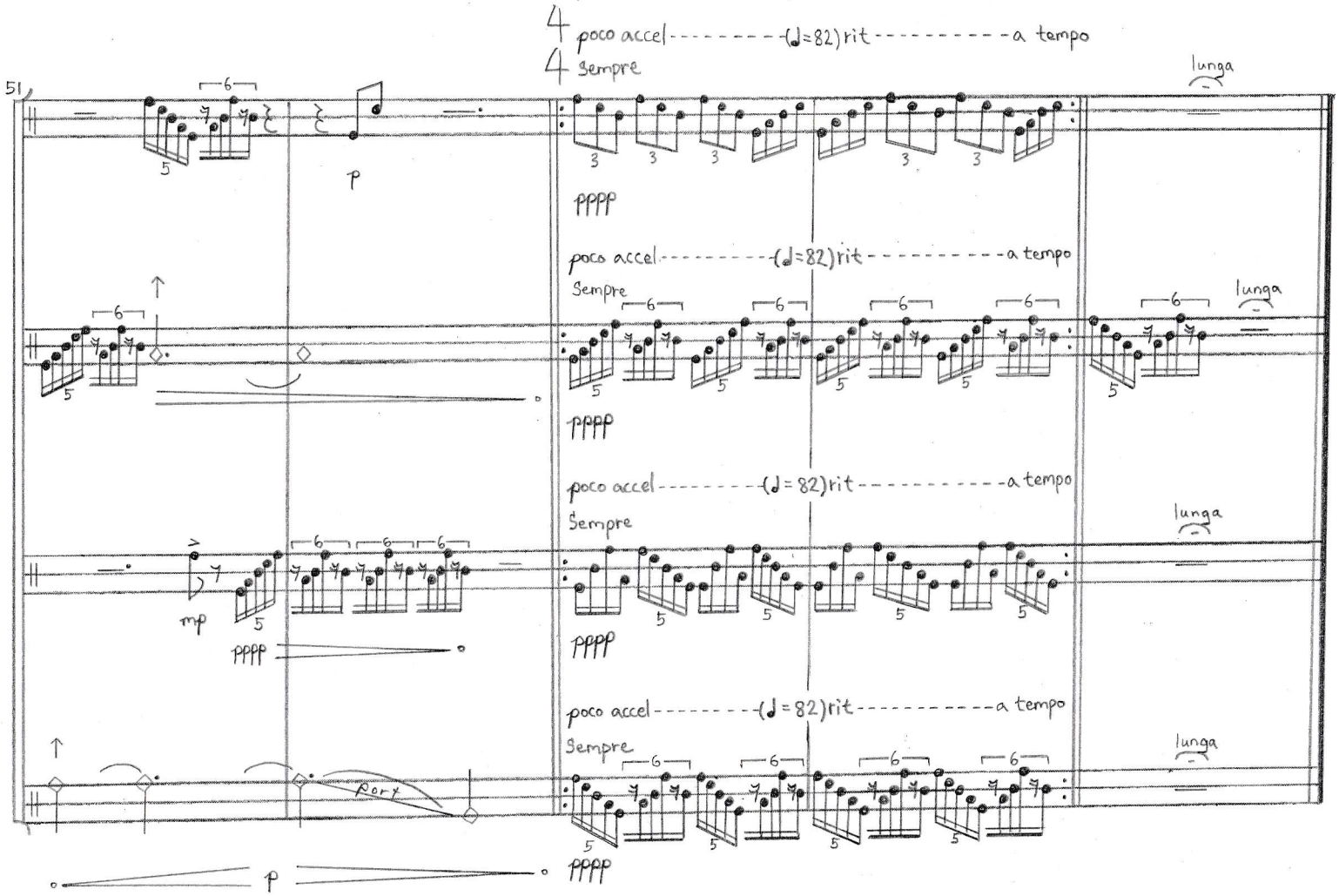

(♩=38) a tempo
Sempre
31
pppp
(♩=38) a tempo
sempre
mp
sub. ppp
pppp
(♩=38) a tempo
mp
ppp
mp
p
(♩=38) a tempo
sempre
mp
pppp


poco rit
(♩=38)
a tempo
poco agitato
36
mp
mf
Sempre
gfz.
pppp
p
sub. pppp


(calmo → furioso!)
tr.
f
fff
Sempre
pppp
poco agitato
mf
(calmo → furioso!)
tr.
f
fff
Sempre
pppp
poco agitato
mf



poco rit
(♩=35)
46
lunga
5
4
a tempo
Sempre
(il silenzio intenso)
f
pppp
mf
p
sfz


51
poco accel (♩=82) rit a tempo
Sempre
lunga
pppp
p
mp
port