

# *In-yo*

for shakuhachi and disc

Bill Alves

## Program Notes

This piece grew out of my fascination with Buddhist dualistic views of the universe, especially as reflected in Japanese art and music: asceticism and reserve versus radiance and splendor, inward-looking contemplation versus an outward connection with people and nature, darkness versus light, male versus female, and so on. I discovered that the Japanese term for this concept, equivalent to the Chinese ying-yang, is *in-yo*, which is also the name for the two indigenous scales of Japanese traditional music. *In* is a scale of large and small intervals and is associated with meditation, darkness, melancholy, and, originally, certain sects of monks who used the shakuhachi bamboo flute as an aid to breathing exercises. *Yo*, on the other hand, is a scale with no very small intervals, and it is associated with the melodicism and extroverted joy of folk music. I decided to represent these two different perspectives with mandala-like symmetry. Among other things, this piece uses two systems of just intonation, methods of tuning in which the pitches are related by relatively simple ratios. In the first, *in* section, I used "utonality" for intervals, which means that the pitches are related consonantly to each other, but not necessarily to a common fundamental. In the *yo* section, I used "otonality," that is, where all the pitches are harmonics related to a single fundamental. The tape was generated in Csound largely from manipulations of such sources as the chaotic breath sounds of a bamboo flute, the deep resonant tolling of a Buddhist temple bell (in which the partials have been altered to match the tuning system), and the human voice.

# *In-yo*

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## Notes for the performer

*In-yo* is a piece for xiao or shakuhachi (or similar bamboo flute) and computer-generated tape. In general, close synchronization between the performer and the tape is not required. However, rough points of correspondence are noted in the score to serve as a guide for the musician. In the first half, the cues are in the form of deep Buddhist temple bells that sound three times; in the second half, the cues are two wind-chime-like sounds. With one exception, these points do not have to fall exactly where indicated, but if the performer gets to one too soon, he or she may want to slow down a bit, or, likewise, speed up if the cue is heard before the point indicated. The exception happens at the center of the piece (notated as a double bar, where the flute plays a whole note notated as a high E in the version in D pitch). At that point, there is a clearly audible change in the tape part (also the loudest point in the tape) which, ideally, should occur just as the E is hit. If the E is hit before the tape gets to that point, the performer should repeat or hold the E until the tape catches up. Likewise, if the change in the tape part occurs before the E, the performer should skip directly to that point to catch up.

*In-yo* was composed in just intonation, which really means playing in tune, but with pitches thus sometimes rather different from conventional 12-tone equal temperament. In this piece all the pitches the performer plays are usually sounding constantly in the tape part, so that the performer must simply tune to the pitches heard on the tape. As an aid for the performer, I have included special accidental symbols in the score to indicate approximately where the pitches are in relation to equal temperament. The accidentals are as follows:

#	=	semitone sharp (100 cents)
♯	=	quarter tone sharp (c. 50 cents)
↑	=	somewhat sharp (c. 33 cents — sixth tone)
+	=	slightly sharp (c. 18 cents)
-	=	slightly flat (c. 18 cents)
↓	=	somewhat flat (c. 33 cents — sixth tone)
♭	=	semitone flat (100 cents)

Semitone flat and sharp may be combined with other symbols.

One other abbreviation: *n* = niente, i.e. silence.

Some ornaments are notated, but I hope that the player can adjust the written score so that no parts sound especially awkward in relation to traditional performance practice. Furthermore, I would encourage the performer to make adjustments or interpolate ornaments that make sense musically and are idiomatic to the traditional performance style.

The tape part to *In-yo* exists in several versions for differently-pitched instruments (D, C, B, and A). Though the score is notated for the D pitch instrument, I prefer a performance on the lowest pitch available.

# In-Yo

For shakuhachi in D and tape

Bill Alves

*n* < *p* > *n*      *n* < *p* > *n*      *n* < *p* > *n*      *n* <

**Tape starts**

*p* > *n*      *n* < *p* > *n*      < *p* < *mf* >

*mp*      *mp*      >

**Bell**

*p* > *pp*      *n* < *p* > *n*

*p*      *mf* >      *p*      *mp*      < *f*

> < *sfz*      > *p*

*mp*      >      *p*      < *f*      > <

head bend

The musical score for 'The Wind Chimes' is written for a piano solo. It consists of ten staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). Articulations include accents, slurs, and a 'head bend' instruction. The score is divided into sections by brackets, with labels 'Bell' and 'Wind chimes' indicating the sound effects. The 'Bell' section is marked with a box containing the word 'Bell'. The 'Wind chimes' section is marked with a box containing the words 'Wind chimes'. The score ends with a double bar line.

The musical score consists of seven staves of music, primarily in treble clef. The notation includes various note values, rests, and dynamic markings. The first staff begins with a *p* (piano) dynamic. The second staff features a *mf* (mezzo-forte) dynamic. The third staff ends with a *p* dynamic. The fourth staff is marked "Wind chimes" in a box and includes *pp* (pianissimo) and *p* dynamics. The fifth staff contains several accents. The sixth staff begins with a *p* dynamic. The seventh staff features a series of notes with articulation marks and dynamics including *n*, *p*, *pp*, and *n*.

*p*

*mf*

*p*

Wind chimes

*pp* *p*

*p*

*n* *p* *n* *n* *p* *n* *pp* *n*