

Mirroring

for shakuhachi and cello

David Vayo

Instrumentation


Shakuhachi (d-kan)

Violoncello

High-pitched metal wind chimes, positioned to be accessible to both performers. Pitches should be either compatible with D dorian or random.

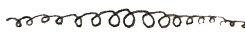
Special Shakuhachi Notation

 Sorane: blow strong, short burst of air into mouthpiece

 Western tonguing (including double-tonguing, if rapid)

 Suri: slide from first to second pitch by slowly covering or uncovering a hole

↑ Kari: raise note a minor second by raising chin

 Mawashi-yuri: move head in a circle, gradually widening and then narrowing, to produce vibrato

Sound Equipment

Sound system (mixer, amplifier, speakers, stage monitor)

Microphones or pickups for shakuhachi and cello

Vocal mic for cellist

Delay unit or software, patched into mixer to allow individual control over effects levels on each instrument

for Shawn Head
Mirroring

David Vayo (2018)

♩ = 60

Shakuhachi

mp

mp

simile

*with bow noise

I
II senza vib.

mp

mp

6

Shak.

Vc.

simile

3

10

Shak.

Vc.

10

* Incorporate a fair amount of bow noise from here through m. 16,
to parallel the breathy sound of the shakuhachi.

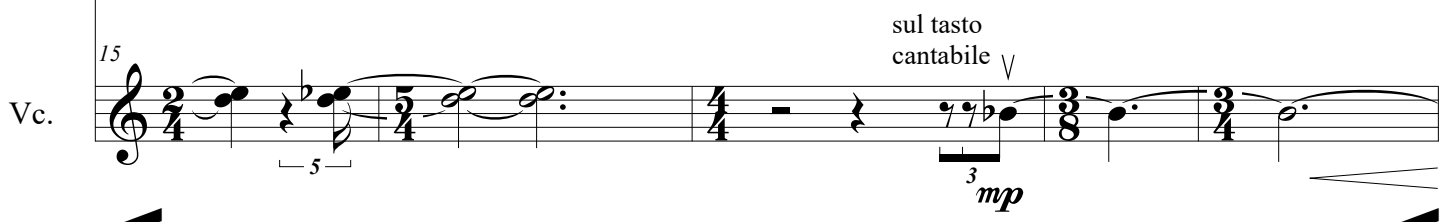
A

Shak. 15

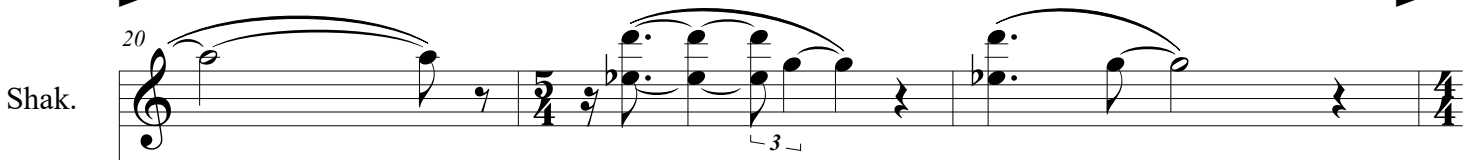


Vc. 15

sul tasto cantabile \downarrow

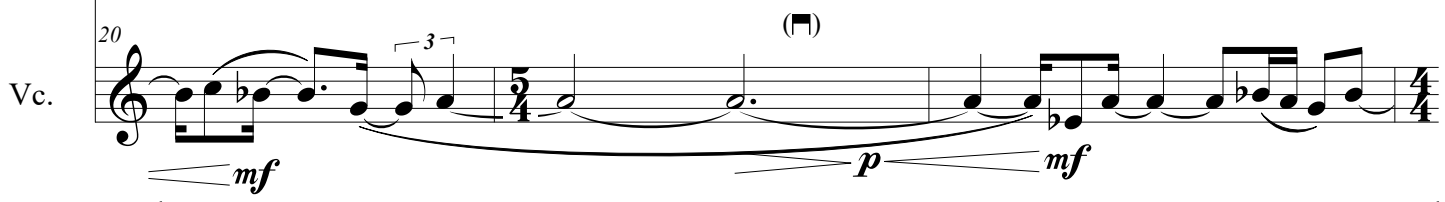


Shak. 20

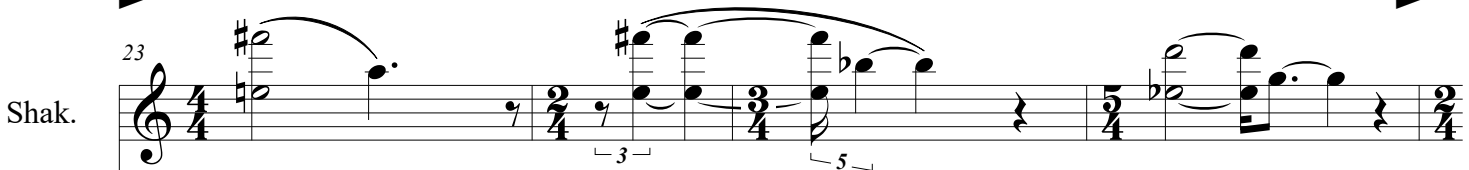


Vc. 20

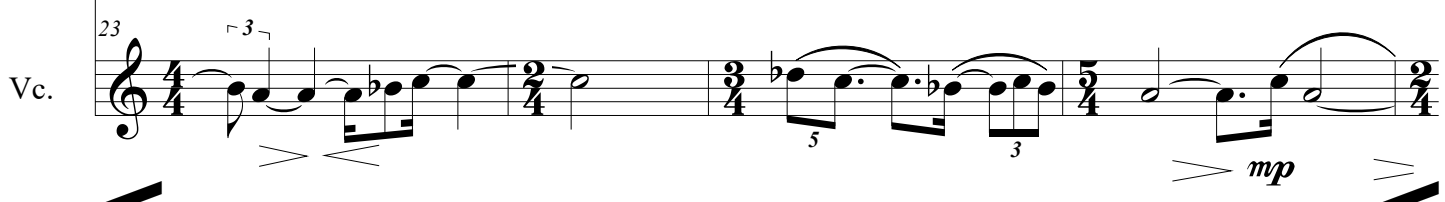
(B)



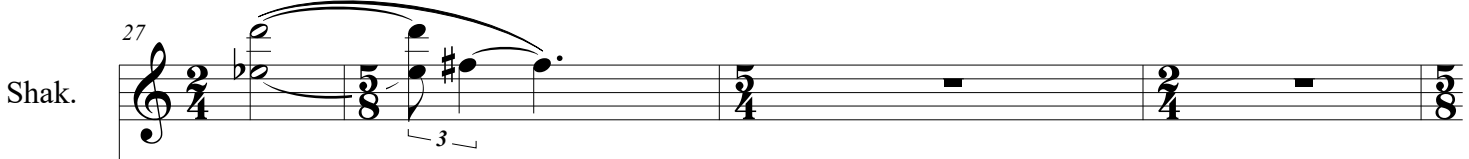
Shak. 23



Vc. 23



Shak. 27



Vc. 27



31 Shak. *mf* ³

31 Vc. simile

35 Shak. *mp*

35 Vc. ⁵ (*mp*)

Poco più mosso ♩ = 63

38 Shak. *mf*

38 Vc. *mf*

B Tempo I

41 Shak. *mp*

41 Vc. *mp* *p*

45

Shak. *mp* *p*

Vc. *n*

49

Shak. *mp*

Vc. *p* con sord.

53

Shak. *mp* *p*

Vc. *p*

57

Shak. *mf* *pp* 7-8"

Vc. *mf* put down bow pizz. 7-8"

II

♩ = 126

Shak. *mf*

Vc. arco senza sord. *mf* pizz. arco pizz. arco

Shak. *mf*

Vc. *mf* pizz. arco pizz. arco

Shak. *mf* f.t. * + + sorane

Vc. *mf* pizz. III III

Shak. *mf* norm. **molto vib. 3

Vc. *mf* III III molto sul pont. flick with fingernail arco ord. *p*

*Strike hole at far end of instrument with palm, blocking the hole. A pitched "thunk" should result.

**Either yoko-yuri or Western vibrato; whichever produces the more intense variation in the sound.

Shak. *molto* *vib.* $\frac{1}{3}$ $\frac{2}{3}$ **C** (overblow) *f*

Vc. *mf* *pizz.* *p* *mf* *f*

Shak. *f*

Vc. *f*

Shak. *f*

Vc. *arco* *p* *mf*

Shak. *> mf*

Vc. *p* *mf*

*D natural, lowered respectively by $\frac{1}{3}$ and $\frac{2}{3}$ tone. (The two notes evenly divide the distance between D and C.)

33

Shak.

Vc.

p

pp

8va-

I (# \circ)

III (\circ)

V

37

Shak.

Vc.

(burst of high breath sound)

D

(suri)

f < *fff* >

p

pizz. sul tasto

*1/3 --- 2/3 ---

ff *f* *p*

40

Shak.

Vc.

mp *p* *p*

mp *p* *ff*

**1/3 --- 2/3 ---

44

Shak.

Vc.

mp

pizz. ord.

mf

*Raise the given notes respectively by 1/3 and 2/3 tone. These third-tones evenly divide the distance between Bb and C and between E and F#.

**The same idea as above, but this time lowering rather than raising the notes.

48

Shak. *p* *mf* *f* * o

Vc. *mf* arco

51

Shak. (closed) *mp*

Vc. *f* *sfz* *mp* arco

54

Shak. *f* *mp*

Vc. *f* *mf* *p* change bow as needed

58

Shak. *mp*

Vc. *mp* *p*

*Strike hole as before, but this time rebounding hand immediately so the hole is not blocked; an upward glissando will result.

E

63

Shak. *f* *(f)*

Vc. *f*

66

Shak. 5

Vc. 5

69

Shak. 5 (overblow) 2-2.5" 3 ff

Vc. 5 (overblow) 2-2.5" 3 ff

F

alternate between E and F fingerings, with F's bent down to E

Shak. *mp* 5 5 5 3

imperceptible bow changes as needed...

73

Vc. II

78

Shak. *p*

Vc. *(p)*

80 liquid *p*

Shak. *p*

Vc. *mf* pizz. *n*

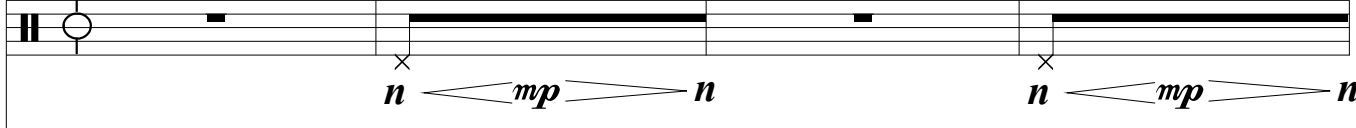
Detailed description: The score consists of four staves. The first staff is for Shak. (measures 78-80), starting in 4/4 time, changing to 5/4 at measure 79, and returning to 4/4 at measure 80. It features a melodic line with a crescendo leading to a *p* dynamic. The second staff is for Vc. (measures 78-80), with a sustained harmonic accompaniment marked *(p)*. The third staff is for Shak. (measures 80-81), marked 'liquid' and *p*, with a fast, flowing melodic line. The fourth staff is for Vc. (measures 80-81), with a sustained accompaniment marked *mf* and a pizzicato (pizz.) section at the end. A hairpin crescendo is shown below the Vc. staff, ending with the dynamic *n*.

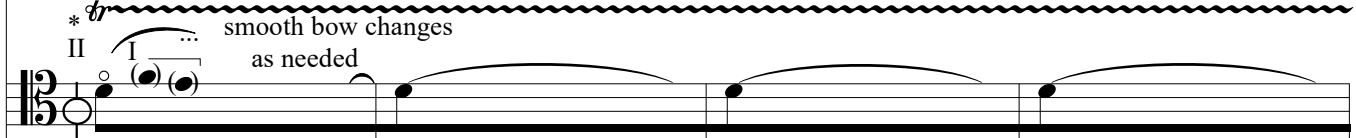
Bloomington, IL
Nov. 5-19, 2018

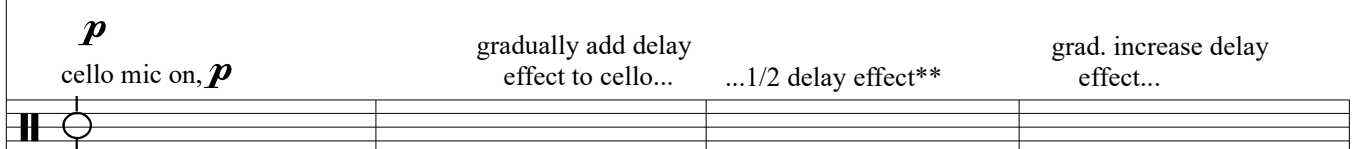
III

unpitched breath sound;
blow through far end of horn

8-9" 7-8" 4-5" 7-8"

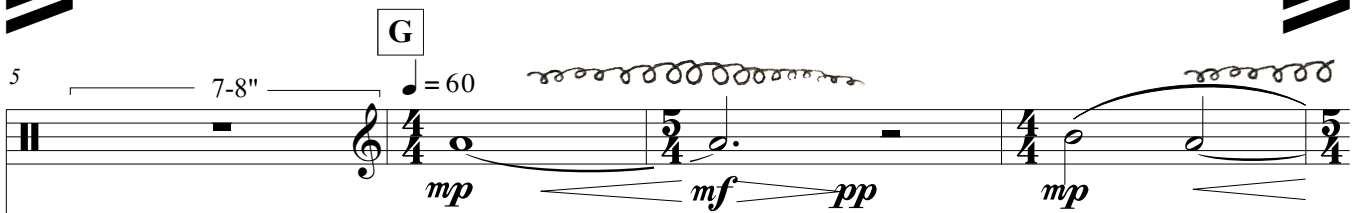
Shak. 

Vc. 

Sound 

p
cello mic on, *p* gradually add delay effect to cello... ...1/2 delay effect** grad. increase delay effect...

5 7-8" $\bullet = 60$

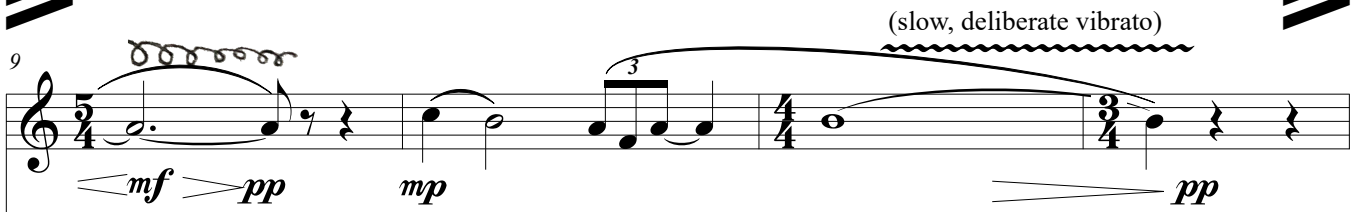
Shak. 

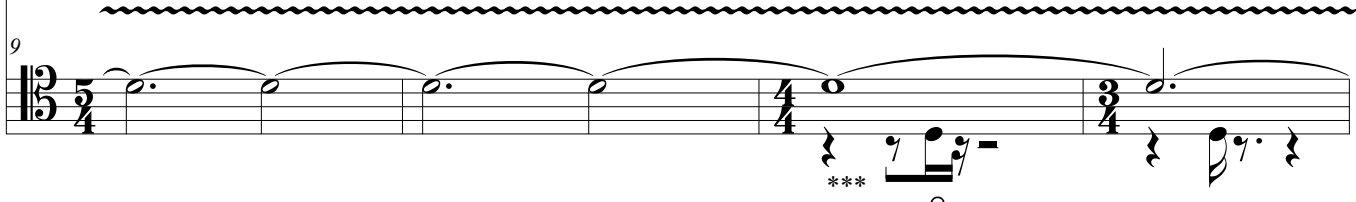
Vc. 

Sound 

...full delay effect Shakuhachi mic on
mp, no delay

9 (slow, deliberate vibrato)

Shak. 

Vc. 

*Play trill by undulating the bow between the two strings, shifting freely between F and E as the upper note of the trill.

**The time interval of the delay effect should be ca. .6 second. 1/2 delay effect = a single delay. Full delay effect = two delays.

***Release finger from D string for an instant, so that the open D sounds a single time.

Shak. *mp* *mf* *mf*

Vc.

Shak. *mp* *mp*

Vc.

Shak. *mp* *p*

Vc. *mp* *p*

H

Shak. *mf* *mf* *p* *mf* *p*

Vc. *mp* *p* *mp* *p*

Shak. *mf* 5 3

Vc. *mp* *p*

Shak. *mf*³ 5

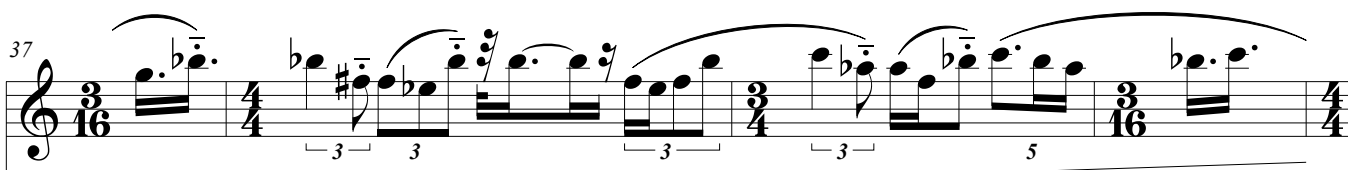
Vc. *mp* *p* *mp*

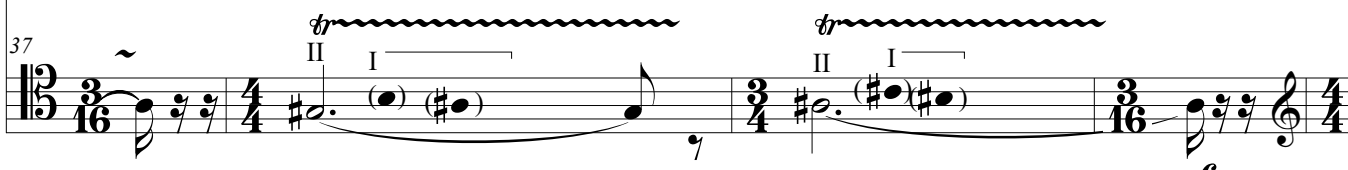
34

Shak. 

Vc. 

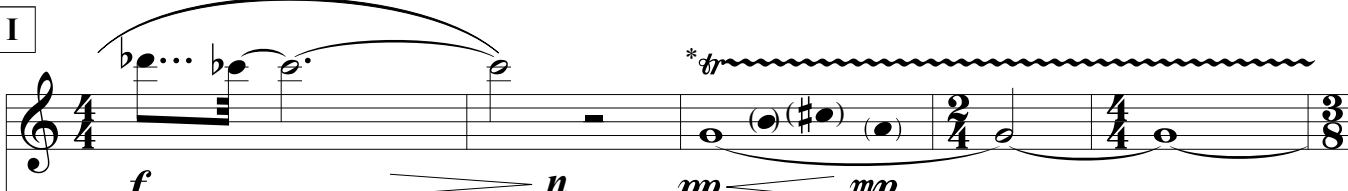
37

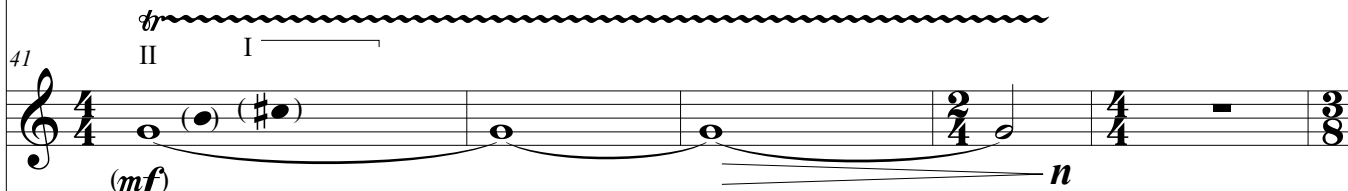
Shak. 

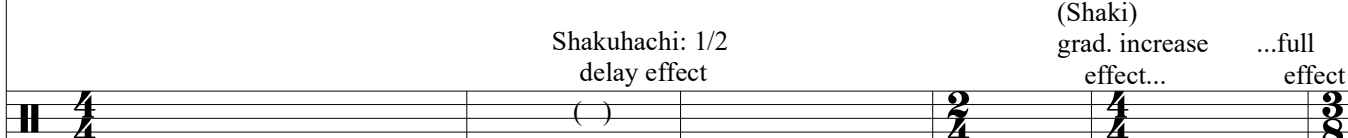
Vc. 

mf

I

Shak. 

Vc. 

Sound 

Shakuhachi: 1/2 delay effect

(Shaki) grad. increase effect... ..full effect

*Trill between the G and B, occasionally inserting C#'s and A's.

46

Shak.

Vc.

cello:
effect off

Sound

51

Shak.

Vc.

55

Shak.

Vc.

*If possible, wait until here to breathe, and observe other suggested breath marks as possible; otherwise, breathe as needed.

K

ca. 4" ca. 10" ca. 6" ca. 4" 8-9"

*wind chimes

Shak.

69

**

Vc.

69

ca. 4" ca. 10" ca. 6" ca. 4" 8-9"

voice: gentle, high-pitched whisper

p *n* *p* *n*

Shh Shh

Sound

...full effect bring up cello vocal mic (no effect)

ca. 5"

74

Shak.

74

p

Vc.

74

ca. 5"

wind chimes*
push gently with hand

mp *pp*

Sound

masters: *n*

Bloomington, IL
Nov. 26 - Dec. 14, 2018

*Set wind chimes into vibration by nudging them with the end of the shakuhachi. Let vibrate.

**Occasionally overblow slightly so the upper two pitches emerge.