

KARI BEATE TANDBERG

Akantus

Stemme og shamisen





Kari Beate Tandberg

Akantus



*for voice and shamisen
(one player)*

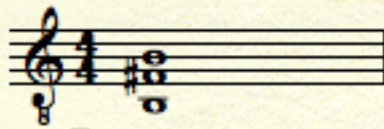
*Commissioned by Artemis
v/Arild Bøe for Chieko Iwasaki*

Supported by Komponistenes Vederlagsfond

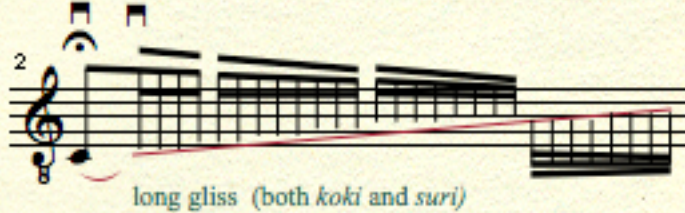
First performance Kyoto, Japan 21.03.10

As a norwegian I am familiar with the acanthus-motif as basis for popular native art such as rose painting (decorative painting) and wood-carving. This fascinations of transforming the leaves from the Mediterranean Acanthus spinosus plant into a visual motif has survived through different cultures and continents for more than 2000 years. In the music-piece "Akantus" my experience as a composer of modern art-music meets upon the old japanese instrument shamisen and a japanese traditional way of singing.

Akantus notation¹⁾



Tuning



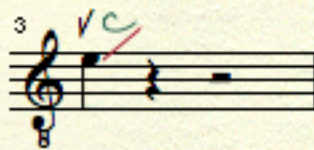
long gliss (both *koki* and *suri*)

1. Notated ritardando
2. Glissando

Both *koki* and *suri*

Koki = sliding from the played note

Suri = sliding before playing the note



Ornamental sliding (gliss)



Uchi

The flesh of left hand finger lightly strike the string. Also executed by holding position with the first finger and striking with the third finger.



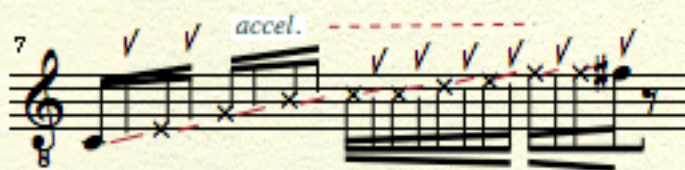
Uchi and left hand portamento

Left hand sliding (gliss) very fast up and down the neck

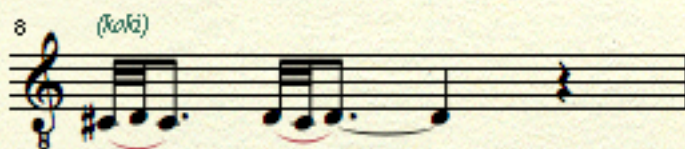


Arpeggio

Plucking the notes after each other, starting with the deepest note or the highest note. The arpeggio can be done slowly or fast.

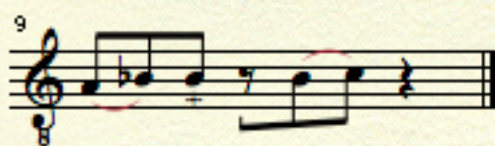


1. Notated accelerando
2. The cross means not exact pitch.
3. *Sukui* V = upstroke by the R.H. plectrum



Koki

The slur indicates no re-articulation on second or third pitch (within the slur)



Hajiki (left-hand pizzicato)

Normally the third finger plucks while the first finger presses down on a string in any position, or plucking on open string by the first finger. Alternating (*kake-hajici*) the LH third fingertip pluck the string in a pressed position immediately after a plectrum-stroke. It is possible to perform the second pitch either a minor or major second lower than the original pitch.

Dynamic expression with the right hand plectrum:

If possible avoid percussive sound quality in **p** by striking softer on the string.

1) The notation refers to Minoru Miki: *Composing for Japanese instruments*, Un. of Rochester Press 2008, p. 88-112

Akantus

Kari Beate Tandberg

2010

Score

for voice and shamisen
(one player)

♩ = 60

Alto

Shamisen

f long gliss (both *koki* and *suri*)

rit. *slow* *mp*

A

Sham.

accel. *fast* *accel.* *rit.*

mf

T

uchi and left hand portamento
(left hand sliding - gliss - fast up and down while string is resonating)

A

Sham.

a tempo (*koki*) *slow* (*koki*)

f *mp* *mf* 3

A

Sham.

fast *slow*

f 3 *p*

A

Sham.

f *mp* *mf* 3

Akantus

for voice and shamisen

17

A Sham. 8 *f* long gliss (both koki and suri) *mp*

rit. ----- *c* *slow*

20

A Sham. 8 *uchi* and left hand portamento (left hand sliding (gliss) very fast up and down) *f* *mp*

accel. *f* *mp* (koki)

A

23

A Sham. 8 *mf* *f* *p* *slow*

mf *f* *p*

26

A Sham. 8 *f* *mp* *p* *mf*

f *mp* *p* *mf*

29

A Sham. 8 *mp* *mf* *p* *mp* *mf*

(uchi) rit. ----- *mp* *mf*

Akantus

for voice and shamisen

33

A Sham. 8

rit. -----

T T T T T T

a tempo

mp mf

36

A Sham. 8

T start fast twrds slow

gliss.

a tempo

f p f

40

A Sham. 8

3 3 3 3

molto rit. -----

slow a tempo

f mp

43

A Sham. 8

accel. -----

fast fast

a tempo slow fast

rit. -----

slow

mf f mp f

B

46

A Sham. 8

a tempo

3 3 3

slow fast

mf mp

Akantus

for voice and shamisen

A 49 *mf* *slow* *f* 3 3 3

Sham. 49 *mf* *fast* *fast* *slow* *f*

A 52 *mp* *p* *mf*

Sham. 52 *mp* *p* *f* *fast*

A 56 *mp* *mf* *mp*

Sham. 56 *mp* *fast*

A 59 *p* *slow* *pp*

Sham. 59 *pp*

63 [C] *mf* *p*

Tempo I ♩ = 132

Sham. 63 *mf* *p*

Akantus
for voice and shamisen

67

A

Sham.

mf

71

A

Sham.

mp

mf

74

A

Sham.

mf

77

A

Sham.

f

81

A

Sham.

sub mp

Akantus

for voice and shamisen

85

A

Sham.

mf

89

A

Sham.

mp *diminuendo*

92

A

Sham.

pp *p*

$\text{♩} = 60$

95

A

Sham.

f *mf* *mp*

slow *fast*

98

A

Sham.

f *mf* *f*

slow *fast* *slow*

Akantus
for voice and shamisen

101

A

mp

p

Sham.

101 fast

mp

p

f

104

A

mf

mp

mf

Sham.

104

107

A

mp

p

Sham.

107 fast

mp

110

A

pp

mp

mf

Sham.

110 slow

pp

rit. Tempo I ♩ = 132

114

A

p

Sham.

114

10

Akantus

for voice and shamisen

A 117

Sham. 117

A 120

Sham. 120

A 123

Sham. 123

A 126

Sham. 126

A 129

Sham. 129

mf

Akantus
for voice and shamisen

132

A

mp

p

Sham.

135

A

mf

mf

mp

Sham.

138

A

mp

p

Sham.

p

141

A

rit.

[H]

♩ = 60
a tempo

Sham.

f

144

A

rit.

slow a tempo

Sham.

3 √ 3 √ 3 √ 3 √

(II)

f

mp

Akantus

for voice and shamisen

147

A Sham. 147

mf *fast* *accel.* *fast* *f* *mp* *a tempo* *slow* *fast* *molto rit.* *slow* *f*

150

A Sham. 150

f *mp* *accel.* *(koki)*

152

A Sham. 152

mf *mp*

154

A Sham. 154

mf *mp* *fast* *mp*

156

A Sham. 156

p *slow* *pp*

Akantus
for voice and shamisen

159 **K**

A

Sham.

159 *a tempo*
(koki)

f

mp

mf 3

slow

(koki)

A

Sham.

162 *fast*

mf 3

f 3

f long gliss (both koki and suri)

A

Sham.

165 *rit.*

mp

mp

slow

slow

A

Sham.

168 *fast*

f

mf

p

pp

rit.