

Kari Beate Tandberg:

Kàíwa

(conversation/communication)

for voice, shamisen and male-choir

*dedicated to Chieko Iwasaki,
Sarpsborg sangforening and Alta mannskor*

December 2013

Supported by Det norske komponistfond

Kaiwá, notation for shamisen

The notation is referring to Minoru Miki:
Composing for Japanese instruments,
Un. of Rochester Press 2008, p. 88-112

Tuning

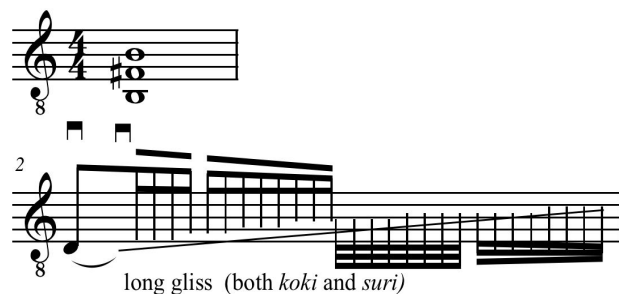
1. Notated ritardando

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.

1. Notated accelerando

2. The cross means not exact pitch.

3. Sukui = upstroke by the R.H. plectrum

Koki

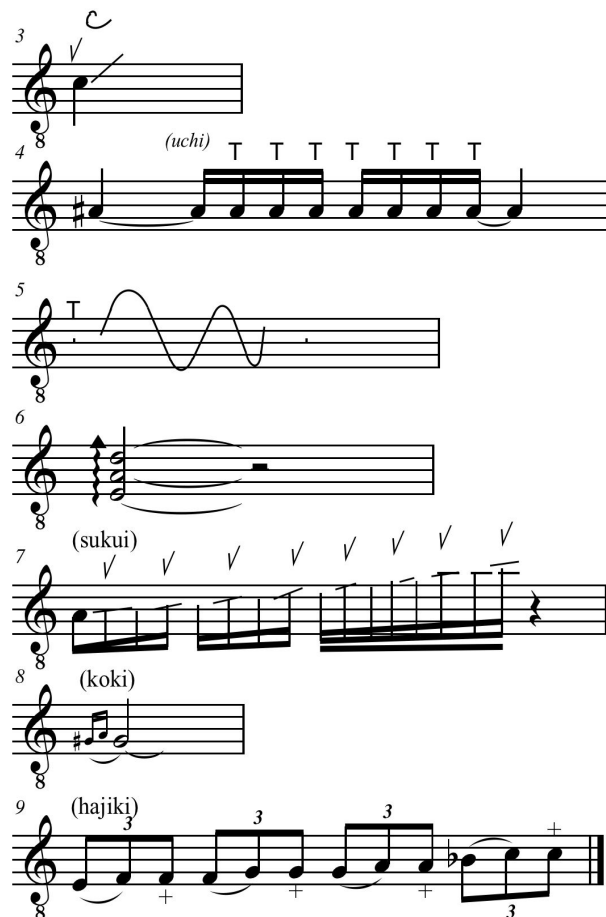
The slur indicates no re-articulation on second or third pitch (within the slur)

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-hajiki) 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 string.



Forslag til koreografi **)

Koret snur seg med ryggen mot publikum og danner en slags skjerm, slik at solist og shamisen-spiller kan entre scenen uten at publikum ser det.

Deretter deler koret seg i to og finner sine plasser.

Først da kommer den kimonokledde, japanske musikeren tilsyne.

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Kari Beate Tandberg:

♩ = 69

Alto

A-i - a
mp

a-i - a-a
mp *mf*

u - a-i - a -
p

Shamisen

L.V.

mp

mf

Repeat same note accelerando

accel.

rit.

Tenor I

a
mp

rub inside of hands together quickly accell and rit.

U - a -
mp

Tenor II 1

mp

U - a -
mp

Bass I

u
mp

a
p

Bass II 2

U*)
p

a
mp

a
p

u
mp

a
p

*) Sing on an open "u" like in "you".

(Avoid singing on a narrow norwegian "u").

7

ah! a - i a - i a u a u - a - u - a a - i - u a - i - u

sfz mp fp f mf

Sham. L.V. long gliss (both koki and suri)

8 *sfz mf f*

T I ah! a A u

sfz mp mf

T II 1 blowing air, like a wind blowing air, like a wind

8 ah! p mf mp

7 clap hands blowing air, like a wind blowing air, like a wind

B I *sfz p mf mp*

B II 2 ah! a U a u

sfz p mf mp

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13

Sham.

start as fast as possible
Repeat same note

f *mf* *mp*

a *a-i - a - i-a-i* *a*

rit. *gliss (both koki and suri)*

fp *mp* *mf* *f*

(sukui) *accel.*

T I

u *mp* *mf*

blowing air, like a wind

T II I

a *mp* *mf*

B I

a *mp* *mf*

a *mf*

rub inside of hands together quickly accel and rit.

B II 2

u *mp* *mf*

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18

a-u - a-u - a *u* *u-a - u-a - u*

mp *p*

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

rit. -

(uchi)

mf *mp*

Sham.

mf *mp* *p*

rub inside of hands together quickly accell and rit.

mp *p*

T I

18

a *u - a* *u*

p *mp*

T II I

18

blowing air, like a wind

p

B I

18

a - u *u*

mp *p*

B II 2

18

A
♩ = c. 92)

Shamisen:
From bar 26-56, parts may be cancelled depending on the choirs.
The purpose for this part was mainly to serve as a tone-support for the choir.
Maybe bar 41-51 1st beat will be kept, and then continue from bar 57.

Sham. 8
♩ = c. 92)
(uchi) T T T T T T T
mf *mf* *f* *mp*

T I 8
U - ri-me-lig
mf (Un-rea-son-able)
U - for-ut - sig - ba - art!
f
U - be -
mp (Un-com-

T II I 24
U - for-ut - sig - ba - art!
f (Un-pre-dict-able)

B I 24
U - for stå-e - lig
(In-com-pre-hens-ible)
f U - ve-sent-lig

B II 2 24
♩ = c. 92)
U-mu - li - ig
mf (Im-poss-ible)
U - for stå-e - lig
f U - ve-sent-lig
f (Un-im-por-tant)

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B

32

Sham.

mf *f* (koki)

T I

8 ha - ge - lig
fort-able)

mf u - stop - pe - lig
un-stop-able

f u - stop - pe - lig U - for - skam - met! u - for - skam - met!

T II I

32

f u - stop - pe - lig U - for - skam - met!
(In-so-lent) u - for - skam - met!

B I

32

f ul - tra - mo - der - ne U - for - skam - met! u - for - skam - met!

B II 2

32

mf (Ul-tra-mo-dern) ul - tra - mo - der - ne U - nød - ven - dig
f *mf* (Un-ne-ces-sa-ry)

36

Sham.

(koki) *mp* (koki) *p* simile *mp* simile *mf* *f*

T I

U-for-skam-met *mp* (In-so-lent) u-for-skam-met u-for-skam-met U - opp-nå-e - lig *mf*

T II I

36 *mp* u-for-skam-met, u-for-skam-met

B I

36 u-nød-ven-dig (Un-ne-ces-sa-ry) *p* u-nød-ven-dig, u-nød-ven-dig, u-nød-ven-dig

B II 2

36 U-nød-ven-dig *mp* u-nød-ven-dig, u-nød-ven-dig, *mp* u-nød-ven-dig, u-nød-ven-dig u-nød-ven-dig

39

Sham. *simile*

T I

T II I

B I

B II 2

U - opp-ret-te - lig
f (ir-re-pear-able)

U - oppnå-e - lig U - opprette - lig
mf *f* (ir-re-pear-able)

Ugrei - t!
ff

U - fint!

u - nød-ven-dig, u - nød-ven-dig, u - nød-ven-dig, unødvendig, unødvendig, Uforskammet u-forskammet!
mf *f*

U-be-ve-ge-lig
ff (im-move-able)

U-pro-ble-ma-tisk

u-nød-ven-dig, u - nød-ven - dig, unødvendig, Uforskammet u-forskammet!
mf *f*

U-be-ve-ge-lig U-pro-ble-ma-tisk
ff (un-pro-ble-ma-tic)

ffz

43

Sham.

8

p *mf* *f*

T I

8

p *mp* *cresc.* *mf*

u - òns - ket (un-wan-ted) u - òn - sket u - òns - ket u - òns - ket u - òns.ket U be - gri - pe - lig

T II I

8

mp *mf*

u - òns - ket u - òns.ket U be - gri - pe - lig

B I

43

p *mp* *cresc.* *mf* *f*

u - fòl - somt (in-sen-si-tive) pa u - fòl - somt u - fòl - somt u - fòl - somt u - fòl - somt U be - gri - pe - lig U - tro - lig

B II 2

43

mp *mf* *f*

u - fòl - somt u - fòl - somt U be - gri - pe - lig U - tro - lig

47

Sham.

T I

8

U - opp - nå - e - lig
(U- (un-at-tain-able)

u - be-skriv-e - lig
mf

U - tro - lig
sub p

T II I

47

8

u - be-skriv-e - lig
mf

B I

47

U - u - be - gri-pe - lig U-tro - lig
mf (In-com-pre-hens-ible) *f*

U - tro - lig U-tro - lig U - tro - lig
f sub p (I- in-

B II 2

47

U-tro - lig U - tro - lig U-tro - lig
f *f*

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[illegible]

57 *rit.* *a tempo* [C]

Sham. *rit.* *a tempo* (hajiki) 3 3 3 3 *et gliss* *simile* *mf* A-i - a a

Repeat same note accelerando, then as fast as possible et rit.

T I 8 *rit.* *a tempo* lig *ff* (Whisper:) U - for - lign-e - lig *mp* (In-com-par-able)

T II I 8 *rit.* *a tempo* lig *ff* (Whisper:) U - for - lign-e - lig *mp*

B I 57 *rit.* *a tempo* lig *ff*

B II 2 57 *rit.* *a tempo* lig *ff*

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62

mp *a - a - a - a - a*

mf *A* *u* *mp* *a - a - u - a*

Sham. *mp* *long gliss (both koki and suri)* *mf* *(koki)* *gliss* *gliss*

T I

T II I

B I

62

p *(Whisper:) U - pã - kla - ge - lig*

B II 2

62

p *(Whisper:) U - pã - kla - ge - lig* *mp* *a*

(Ir-re-proach-able)

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67

mf *accel.* *p* *pp* *rit. con bocca chiusa*

Sham. *mp* *mf* *p*

T I *mp* *pp* *pp* *pp* *rit.*

(Whisper:) U - for - glem - me - lig
(Un-for-get-table)

blowing air, like a wind

T II 1 *pp* *pp*

U - for - glem - me - lig

B I *pp* *pp* *rit. con bocca chiusa*

a m

B II 2 *pp* *pp* *rit. con bocca chiusa*

a m

pp *pp*