

SAPPORO

Toshi Ichiyangi

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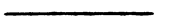
SAPPORO

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The piece may be performed with a conductor and any number of performers up to 15.

A conductor and each performer picks up one of any 16 scores to start the piece.


The performers may choose any kind of soundmaking objects capable of meeting the requirements indicated in the score.

A straight line  means to produce a sustaining sound of more than 2 seconds without intentionally changing the quality, the loudness, the pitch, etc.


A dot • means to produce an attacked sound.

An oblique line  means to produce more than 2 seconds of downward or upward  sliding sound.



When there are 2 same lines or dots written together

(e.g.  • ) it means to produce more than 2 sounds simultaneously.

When there are more than 2 different signs written together

(e.g. ) the performer does not have to use all the signs. He may choose 1 or 2 out of several signs and produce sounds accordingly.

When one makes more than 2 sounds, one may start with any sound one wants but the sound coming after that must come in while the first one is still sounding.

When  is written together with a notation, it means to make an extremely long sound, and when  is written in between the notations, it means to make a long silence.

The letter S means to listen to the sound produced by another performer. If the letter is written together with a notation, listen to the other performer while doing whatever is required by the notation, and if the letter is written in between the notations, listen to the other

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performer in between the notations.

The letter M means to watch the soundmaking movements of another performer.

The letter C means to listen to or watch whatever the conductor does.

According to the instructions if the performer listens to or watches another performer or the conductor performing, he may then stop proceeding with the group of notations he was working at and jump to another group of notations which begins with the same performance he was just heard or seen. If there is no such notations found in the score, go to any performer or to conductor to exchange the score and proceed. The performer may also go on without paying any attention to the letters if he feels like moving on himself. If nothing is heard or seen at certain letter, simply disregard the letter.

Exchanging the score should be done as smoothly and quietly as possible.

All the sustaining sounds should be produced softly unless they become loud by unavoidable reasons. The attacked sounds may be produced in any dynamic level.

The performers should be seated as far apart as possible in a wide spread area on the stage.

The conductor also performs according to this instruction except at the following 2 points.

1. The conductor should disregard the letter C.
2. The conductor is free to make movements or actions to indicate sustaining, attacks, and sliding qualities, as well as making sounds as the other performers.

The piece begins when a conductor begins to make movement or sound. The end of the piece may be determined by any conveniently agreed way each time the piece is performed.

— •

∥ ∥ ∙

— ∙    /    ∩    ∥ ∥ × ∥ ∥ ∙ ∙

∥ ∥    ∩    ∥ ∥ × ∥ ∥    — ∙    ( ∥ ∥ )

—

•    M    ∥ ∥    5C

∥ ∥    — ∩

MMCMMS

5 ∥ ∥ ×

∥ ∥

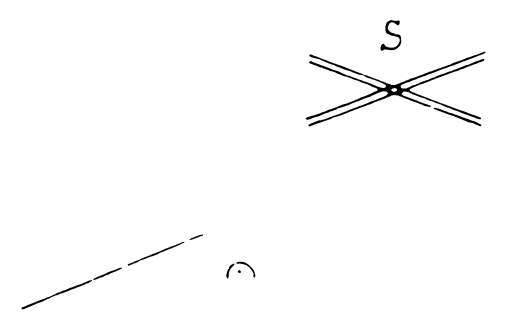
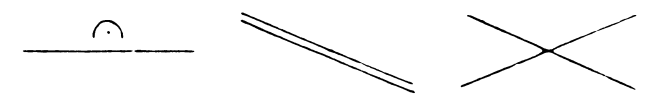
∙ ∥ ∥ ∩ ∥ ∥ 5

∥ ∥ 5

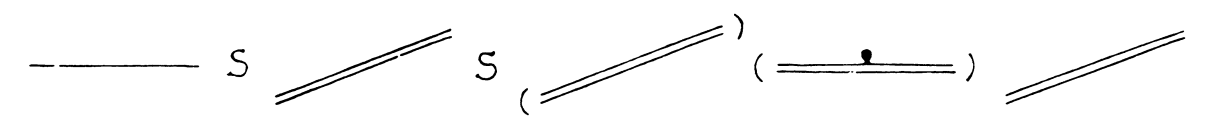
Toshi Kiyaneqi - Sapporo

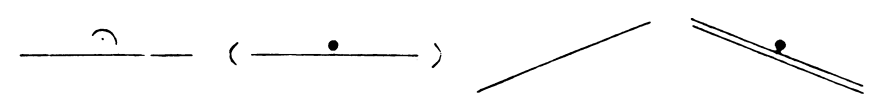
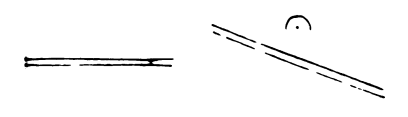
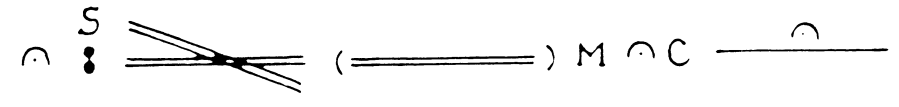
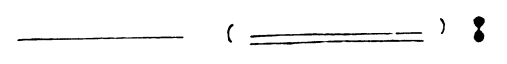
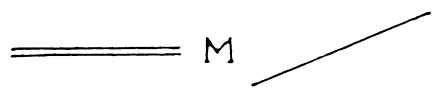
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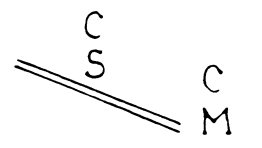
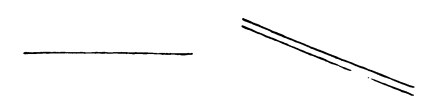


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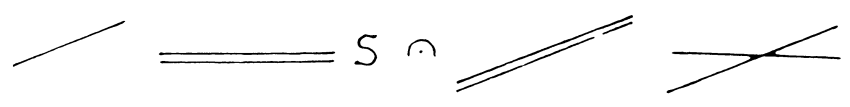
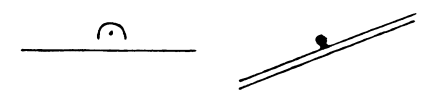
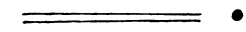




C 5 M M M



4



• • : ∩ ( : )

5

: ∩ ( : ) C ——— •

S

M <sup>S</sup> ——— S

===== S ——— ===== ——— • ——— ∩ ===== (=====)

===== : S • ——— ∩

• M : M ===== ∩ : S ——— ∩

===== ——— • ——— ∩ ———

===== ∩

c c (6)

• ∩ •

• • — ∩ —

• c

∩ ∩ ∩ •  
= = — ∩ — / s = =

= = — ∩ — / s

MM = =

• • = =

= = ( ∩ ) •

∩ ∩ • •

= =



7

$\parallel$  M • — • — (  $\parallel$  )

— •  $\parallel$   $\cap$   $\parallel$  • C •  $\cap$  C — • CC

$\parallel$  —  $\cap$

—

—  $\cap$  —  $\parallel$  M • C

ⓑ

—•

— ∩ —

—

—

— S ∩ —

—

— S —

—• —

— ∩ —•

— ∩ —

— ∩ —

(9)

$$= C \diagdown M \cdot M : = \cap (\cdot) M \left( \begin{array}{c} C \\ M \end{array} \right)$$

$$\cap C M M \cap \cdot (\cdot)$$

$$= \cap S ( = )$$

$$= C \cap$$

$$: M \diagdown M S = \cap C : \left( \begin{array}{c} S \\ C \end{array} \right)$$

$$\cancel{\cap} \cap \cdot = M :$$

$$\cdot (\cdot) = \cap \diagdown$$

C

$\frac{M}{C} \quad C \cap C = S \quad C \quad MCS$

$(\cdot) = C \quad \cdot \cap \cdot$

$\frac{C}{C}$

~~\_\_\_\_\_~~ ~~\_\_\_\_\_~~ (\_\_\_\_\_)

\_\_\_\_\_ (S)

\_\_\_\_\_ ~~\_\_\_\_\_~~ ~~\_\_\_\_\_~~

\_\_\_\_\_ ~~\_\_\_\_\_~~

\_\_\_\_\_ S

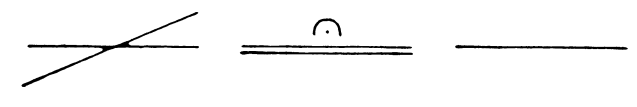
$\frac{S}{MS \cdot (\cdot)}$

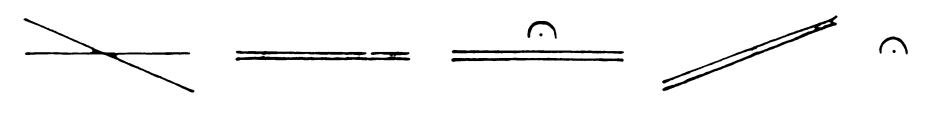
\_\_\_\_\_  $\cdot \cap C$  ~~\_\_\_\_\_~~  $\cdot (\cdot)$

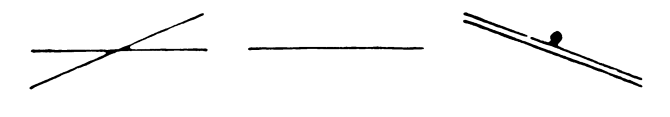
\_\_\_\_\_ C  $\frac{M}{C}$  C = \_\_\_\_\_

(11)

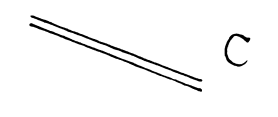
•  $\overset{C}{S}$  ——— ( ——— )

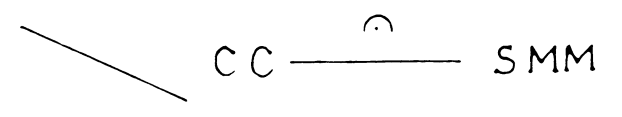




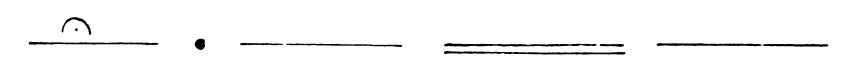


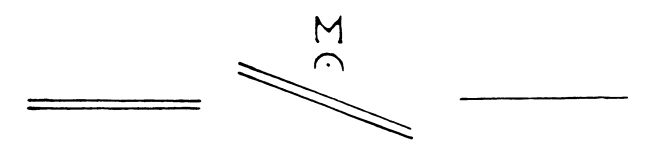
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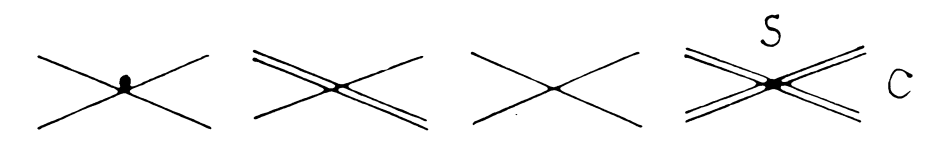


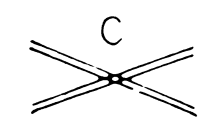


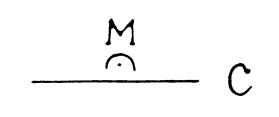


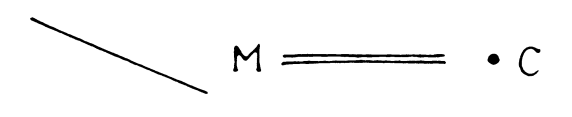


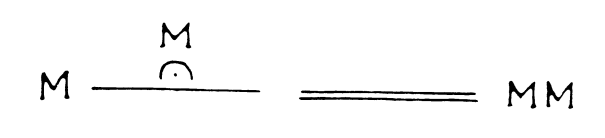






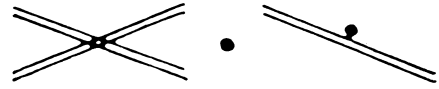


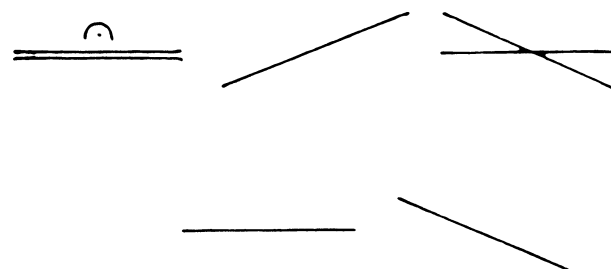


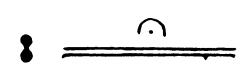
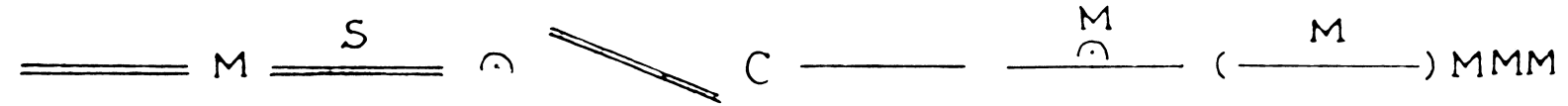
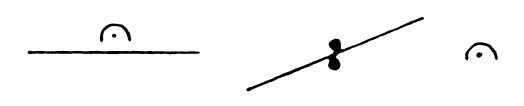
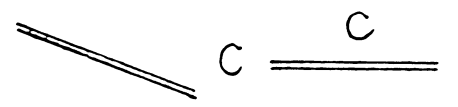
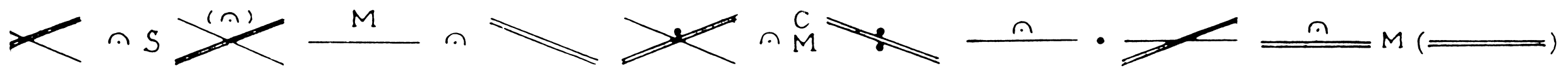
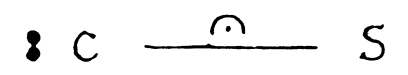
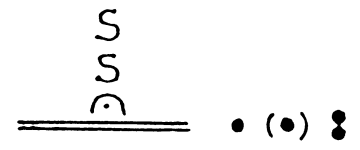
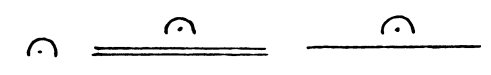
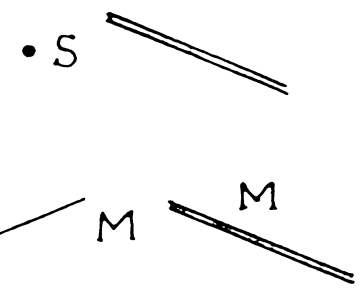


•  $\overset{M}{S}$  • SS

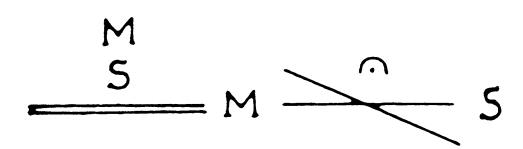
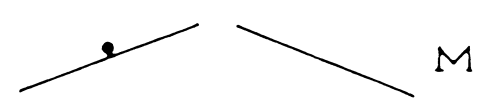
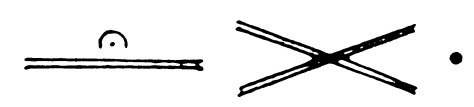
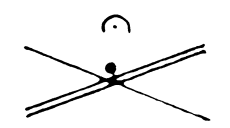
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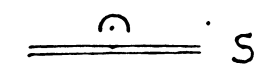




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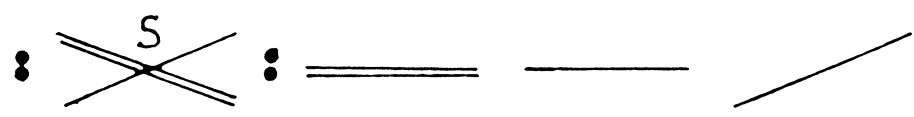






• (•) M

• : C C



CMM • CMC

• M

