*Hyaku Man no Kyū* (One Million Spheres) *P* 

by Lois V Vierk

for 8 ryūteki flutes

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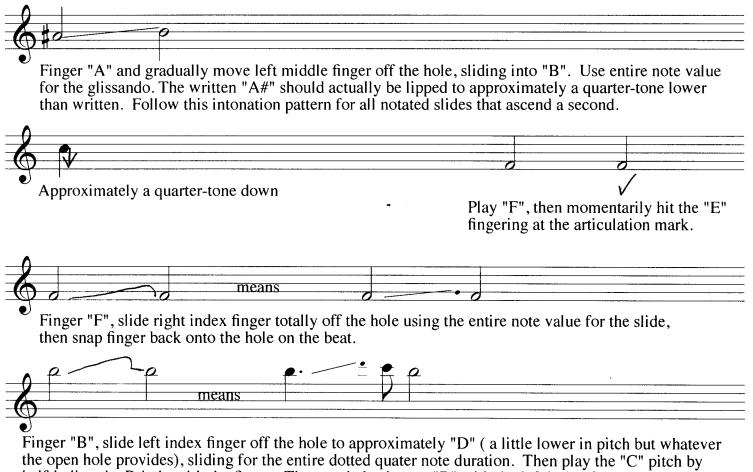
This piece is for 8 ryūteki flutes, of the Japanese court music Gagaku ensemble. It can also be played by 1 ryūteki live plus 7 recorded parts. In this case the live part is ryūteki 1. A high-quality stereo playback system is required. Quad playback is also good with instruments in the four speakers paired as follows: 1-2, 3-4, 5-6, 7-8.

Ryūteki flutes are open-hole transverse flutes. They made of bamboo, wrapped in bark, lacquered inside and out. Refer to the photos in the score. The piece employs traditional Gagaku playing techniques. Refer to the sound recording.

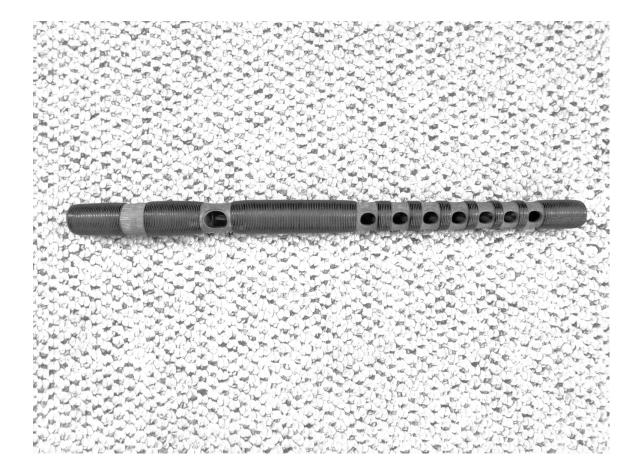
This score uses Western notation, unlike traditional Gagaku music, for which a type of tablature notation is available. Gagaku instruments, including the ryūteki, are pitched slightly lower than Western instruments so the score does not imply absolute pitch. The ryūteki sounds an octave higher than notated. The dynamic range on any given pitch is limited though the instrument in general gets louder the higher the pitch. Carefully observe all the cresc/descresc as notated in the score and parts.

All accents are breath accents. No notes at all are to be articulated with the tongue.

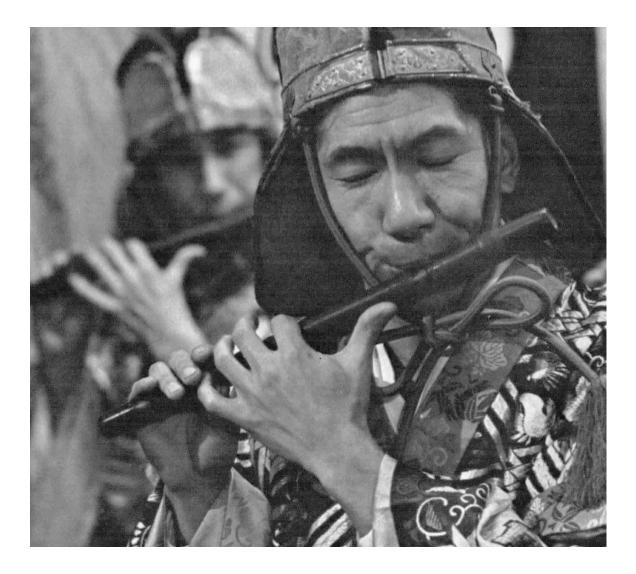
All glissandi, slides, are made by sliding or moving the fingers on or off the open holes of the instrument. They are not made with the lips. Lips are important for tuning.



the open hole provides), sliding for the entire dotted quater note duration. Then play the "C" pitch by half-holing the B-hole with the finger. Then settle back onto "B" with the left index finger, on the beat. Traditional notation:  $\mp$  +



ryūteki



playing ryūteki

## *Hyaku Man no Kyū* (One Million Spheres)

*Hyaku Man no Kyū* is for 8 ryūteki flutes, of the Gagaku Japanese court music ensemble. It employs Gagaku playing techniques and embraces the breathy sound of this bamboo instrument with large finger holes, lacquered inside and out. The work is also influenced by minimalist long-tone music, especially the beautiful and uncompromising walls of sound composed by Phill Niblock.

The work employs instruments in pairs. Ryūteki 1 and 2 begin with repeated short phrases sliding up to the pitch B in the midrange. There are pitch slides, breath accents and dynamic crescendo/decrescendo patterns. Gradually all the instrumental pairs enter - ryūteki 3-4, 5-6, 7-8. All the pairs play the same material as 1-2 although with fewer repeats, in a kind of giant, slowly-moving canon. Pair 1-2 moves down in pitch, with repeated short phrases centered on A, G, F, E, as the other pairs follow. The pitches then push upward, with 1-2 moving through midrange pitches F, G, A, B and then ascending stepwise through the octave above, finishing in the highest register of the instrument and finally settling on high B. Again, all the other pairs follow, with fewer repetitions than the first pair.

I think of this piece as a pulsating and directional sound mass made of many parts, say a million, and that's the origin of the title. Each successive pitch center is allotted a shorter amount of time as the piece proceeds. The slowly changing sound mass moves from lower to higher energy with its movements through pitches and instrumental range, constantly developing phrases with more and more nuance, accents and articulations as the work moves towards its conclusion.

I wrote *Hyaku Man no Kyū* in 1983 during my 2-year stay in Tōkyō to study Gagaku with Mr. Sukeyasu Shiba, then the lead ryūteki player of the emperor's court orchestra, Kunaicho Gakubu. Previous to that I had studied Gagaku for 10 years in Los Angeles with Mr. Suenobu Tōgi, UCLA professor and previously also of the Kunaicho Gakubu. The work was premiered in New York City in 1983.

## Assembling parts

Parts were made to be printed on 8.5 X 14 inch paper. Two pages (1a-1b, then 2a-2b, etc.) then should be taped side by side onto large 17 X 14 inch paper. The large sheets can be taped into booklets, making page turns possible.

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For performance questions please contact the composer:

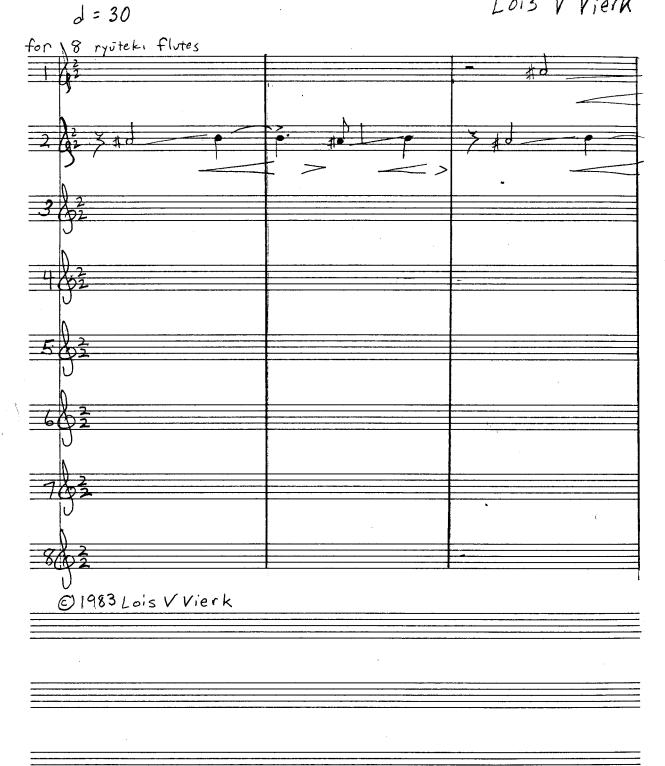
LVVVV@aol.com

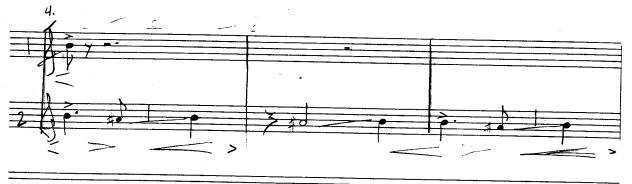
www.loisvvierk.com

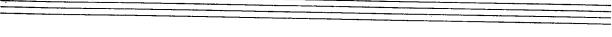
Lois V Vierk P.O. Box 2652 Times Square Stn. New York, NY 10108

Hyaku Man no Kyū (One Million Spheres)

Lois V Vierk











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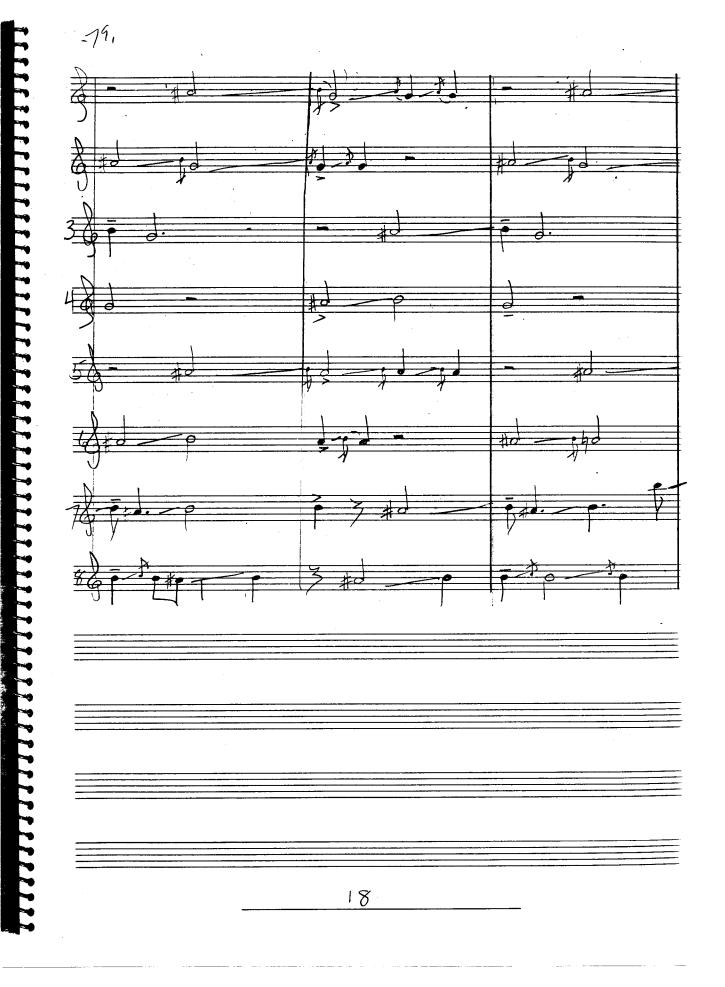
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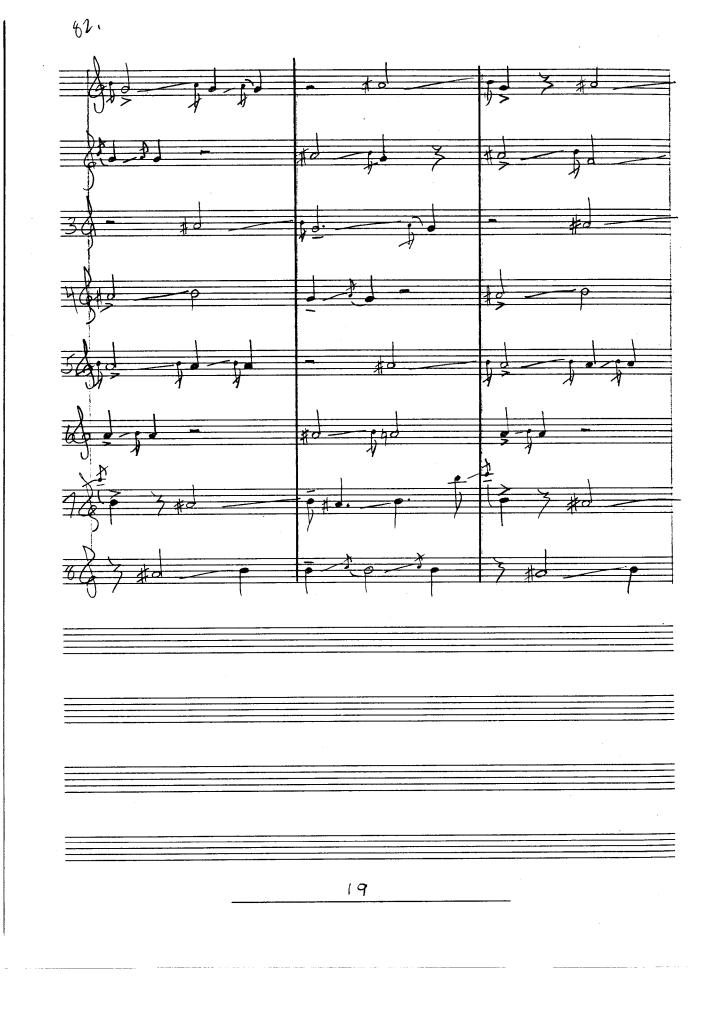






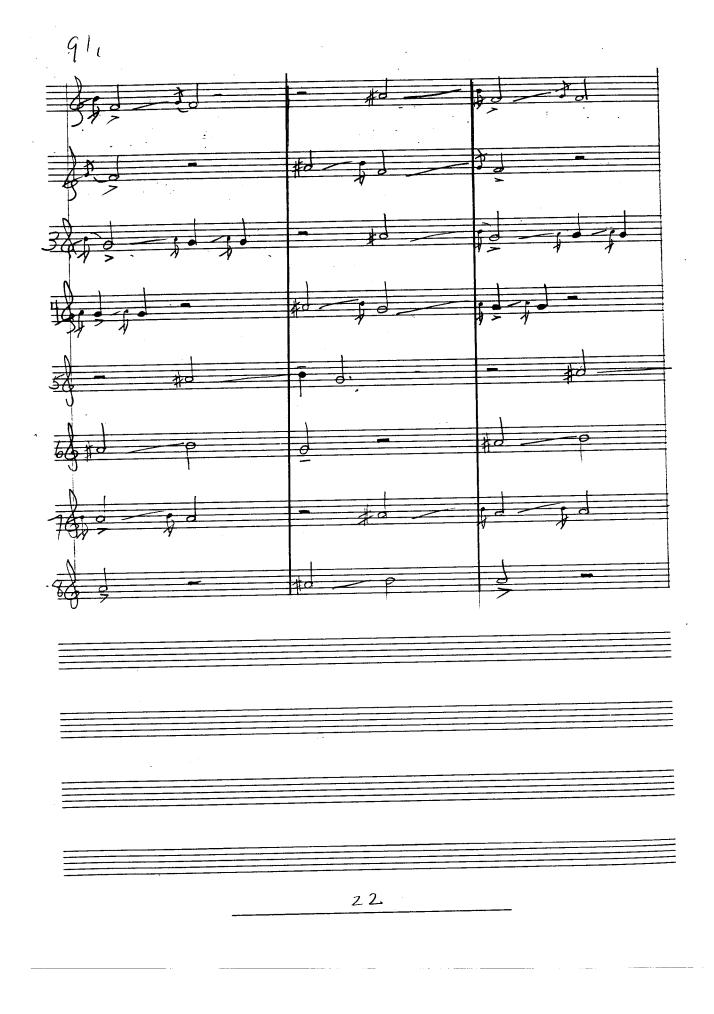
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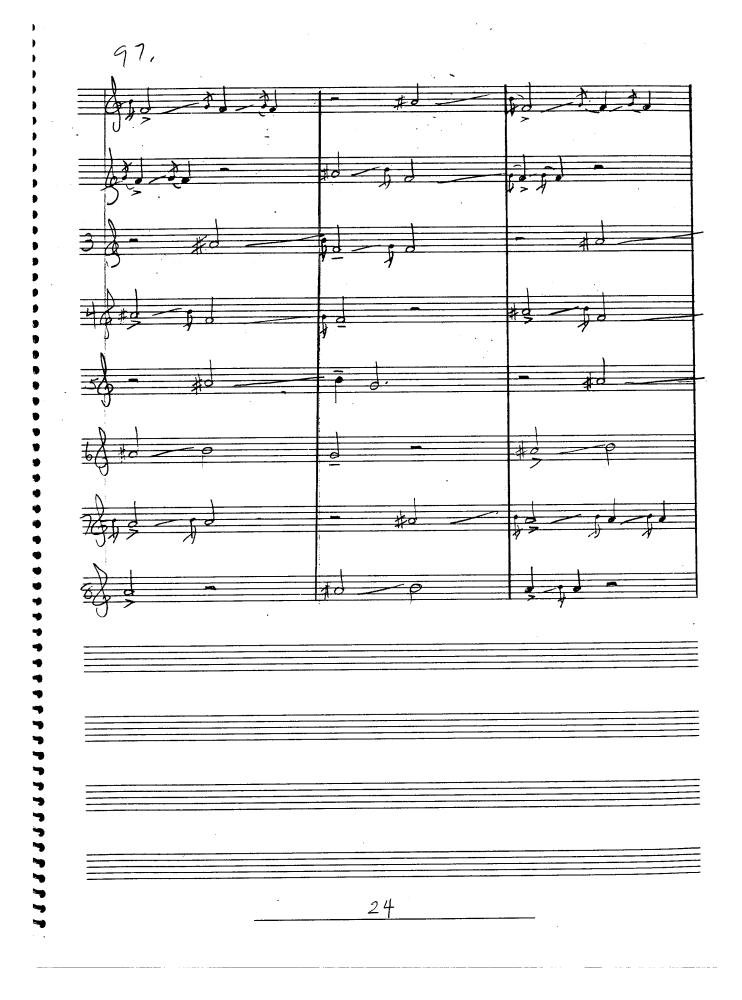




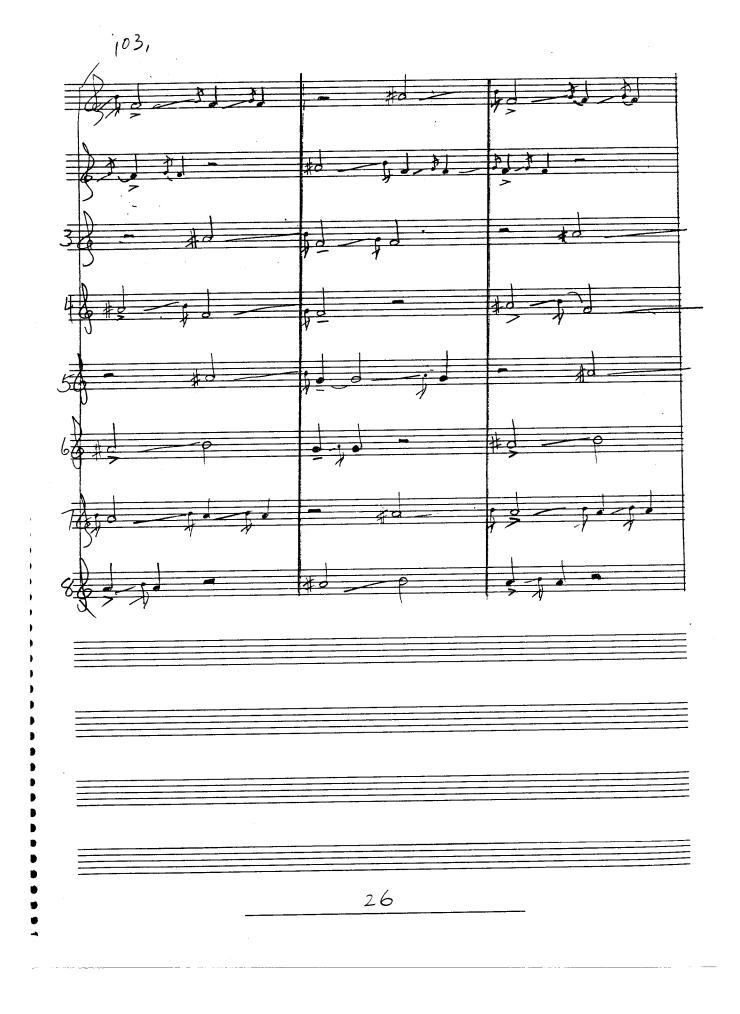




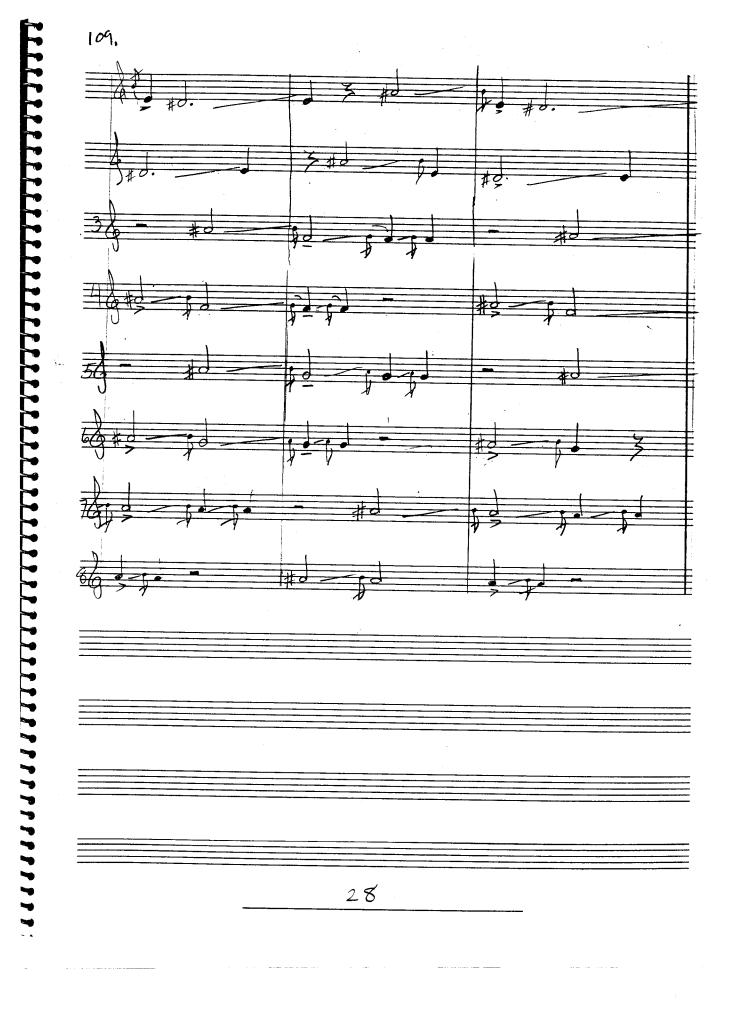




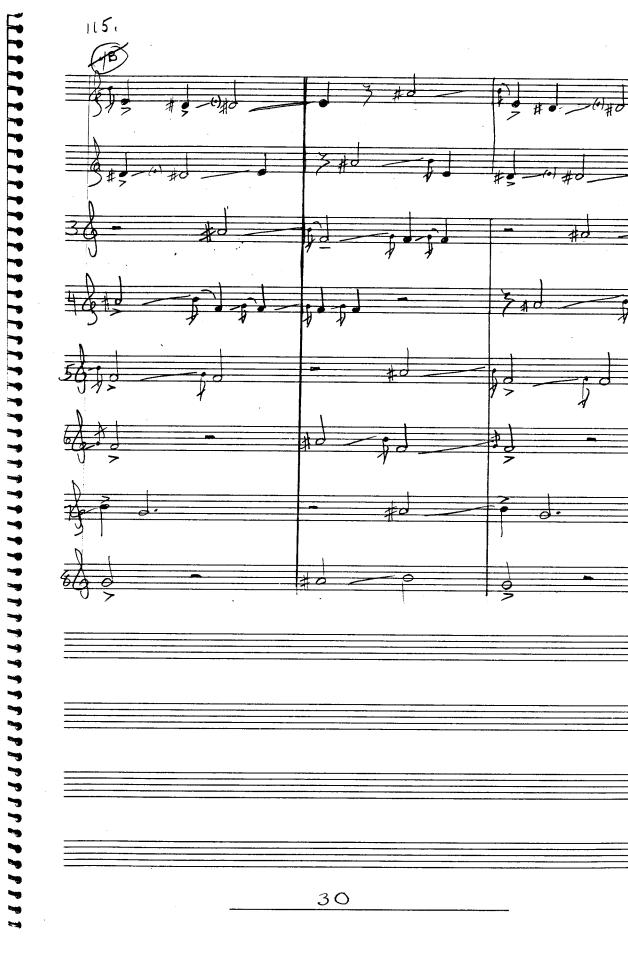
















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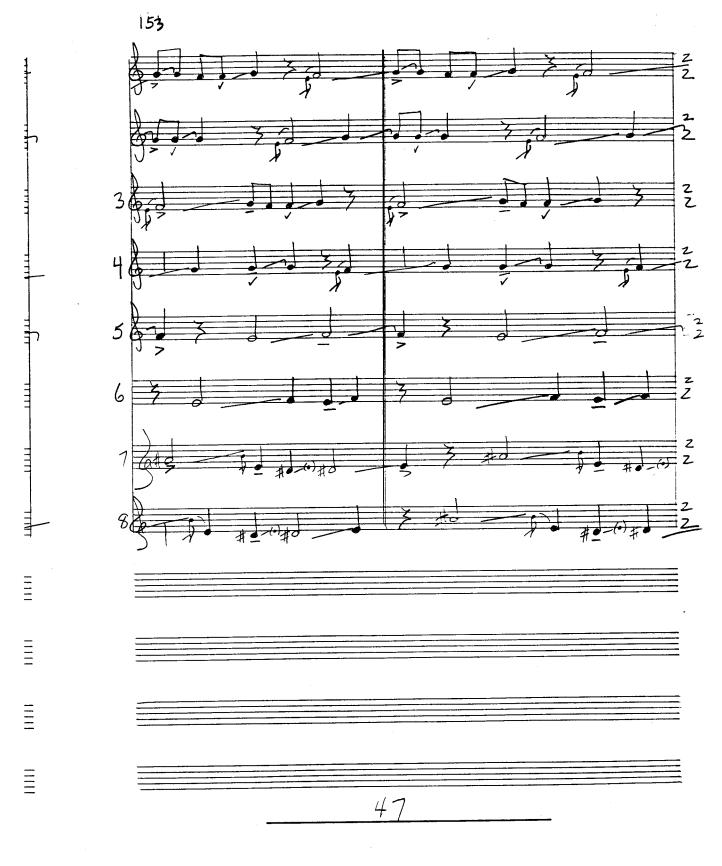




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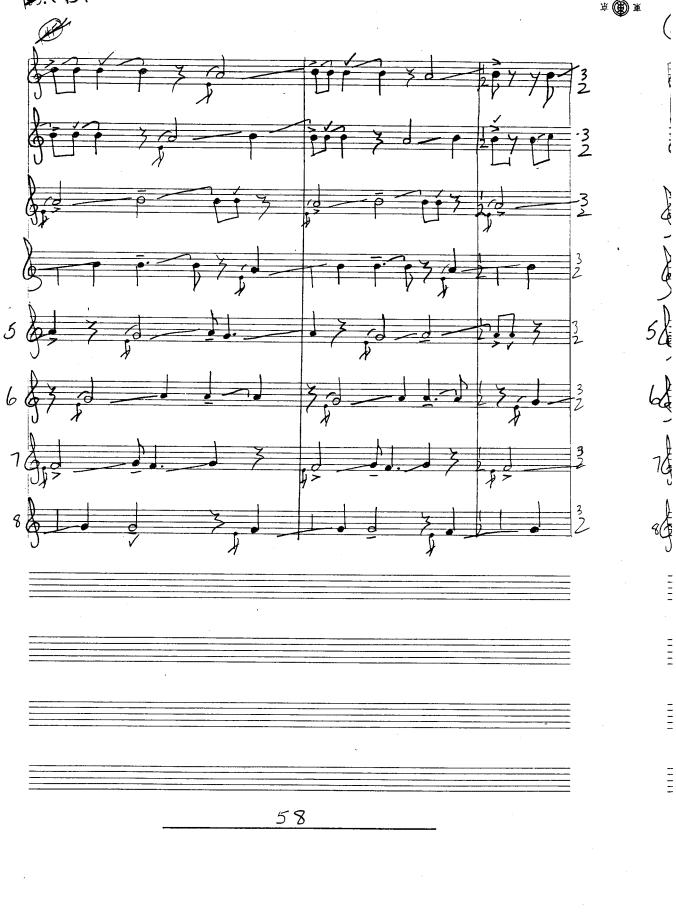


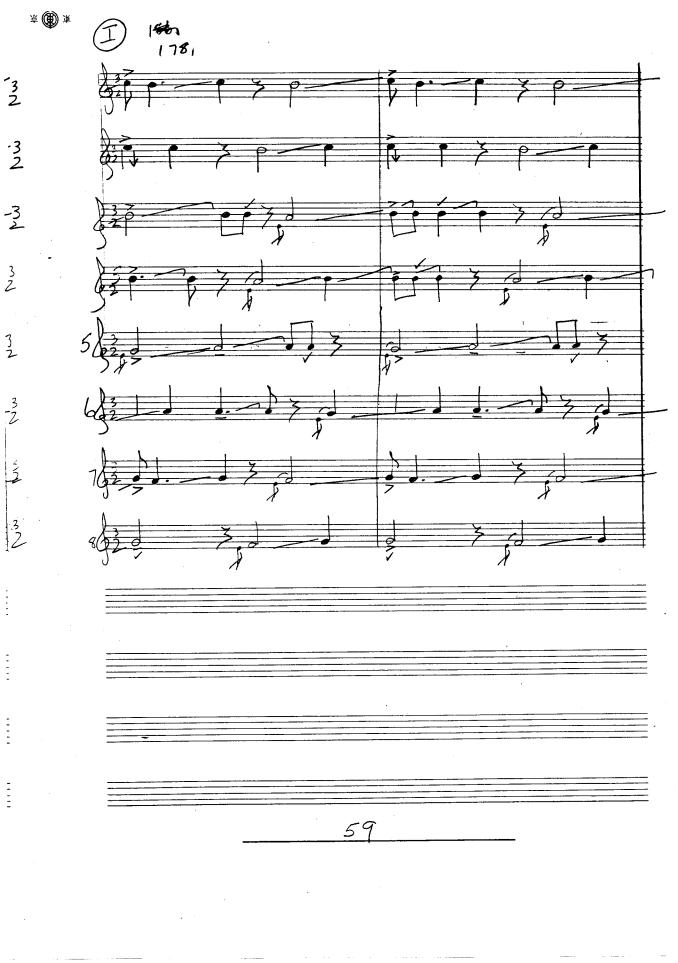
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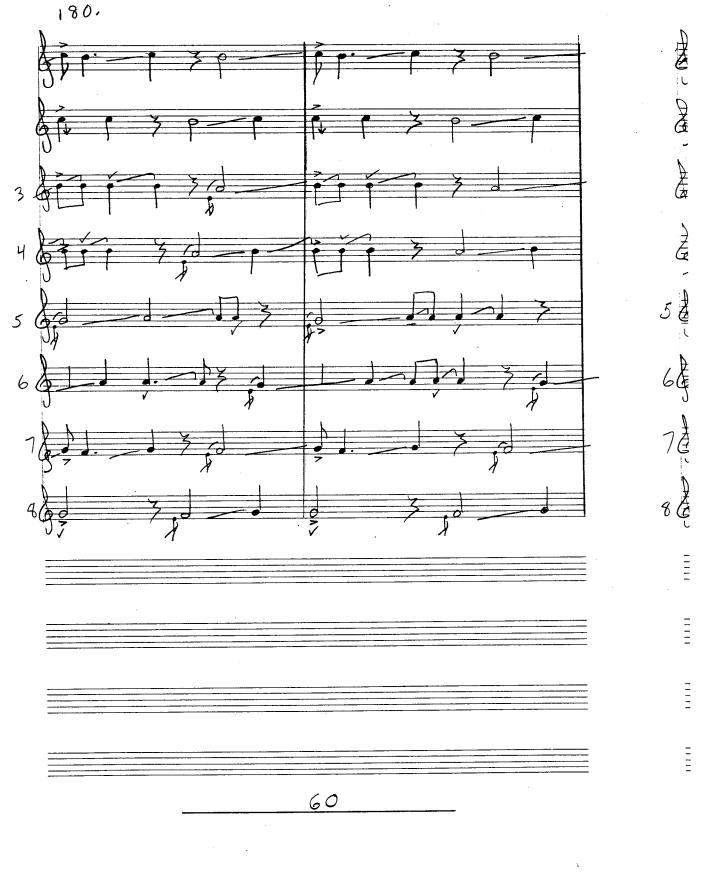


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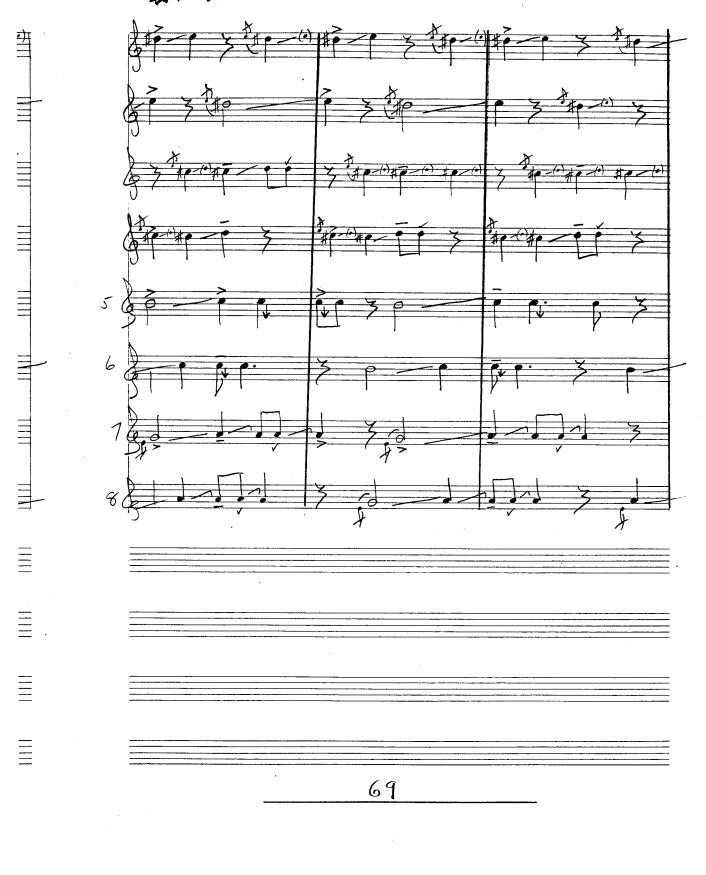




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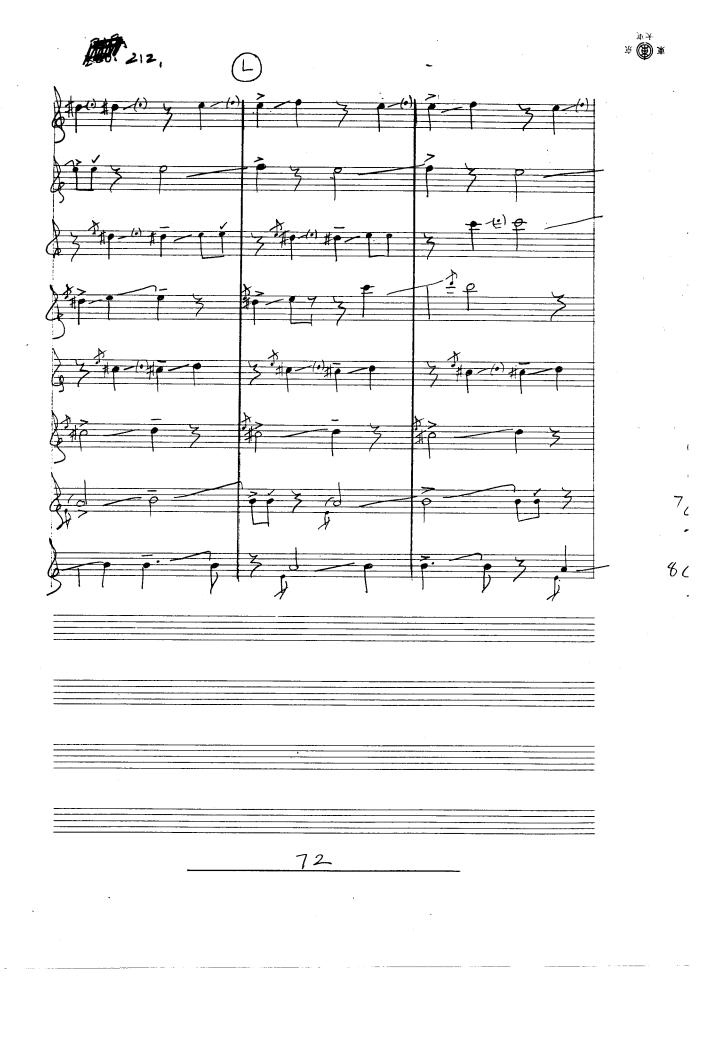
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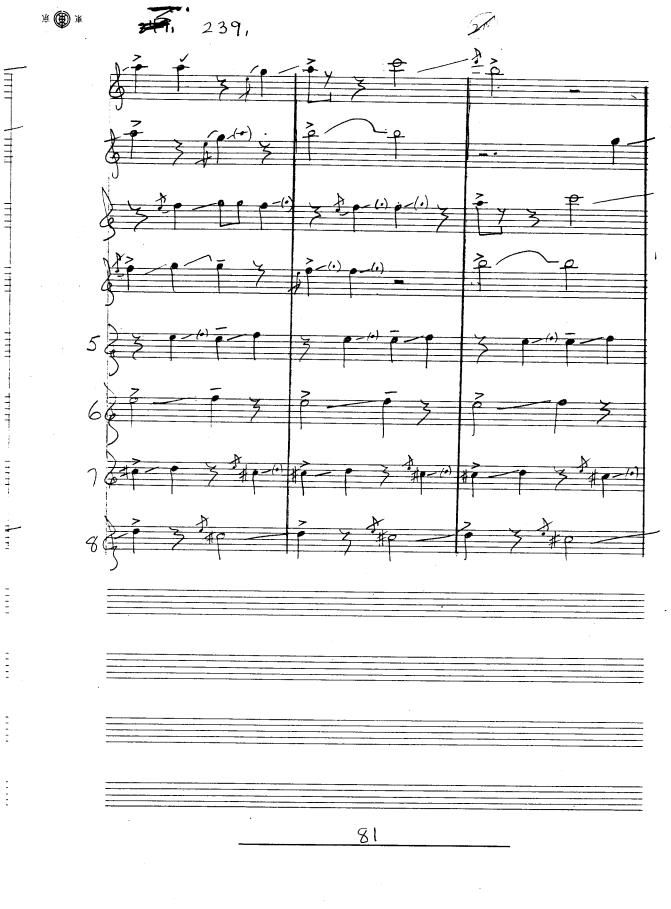
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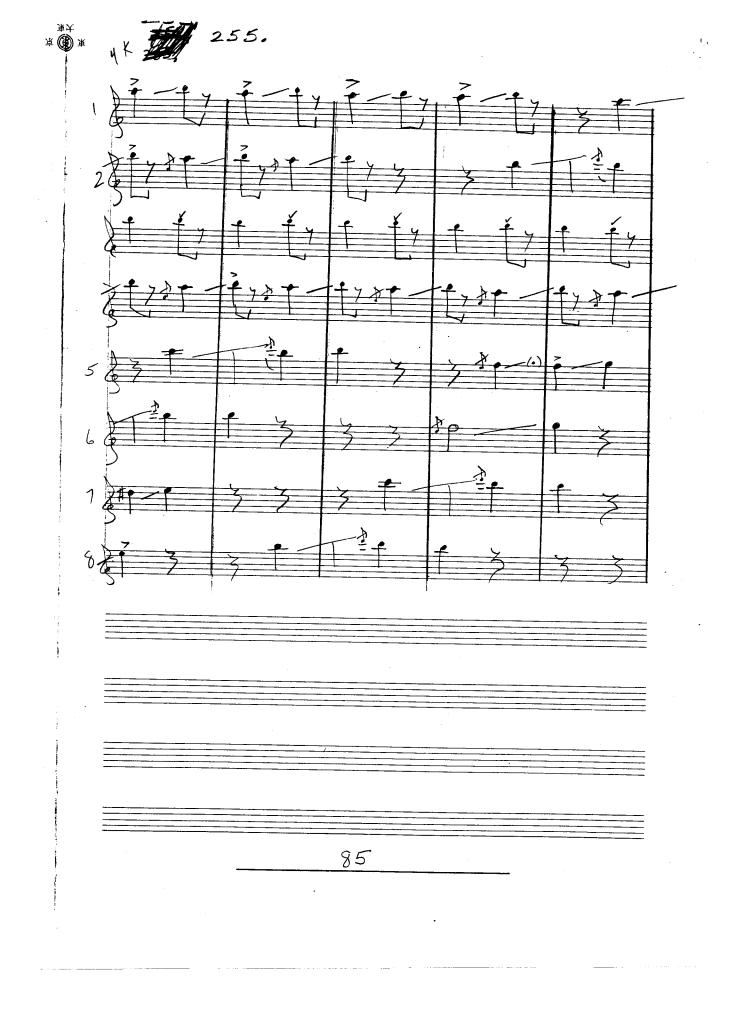
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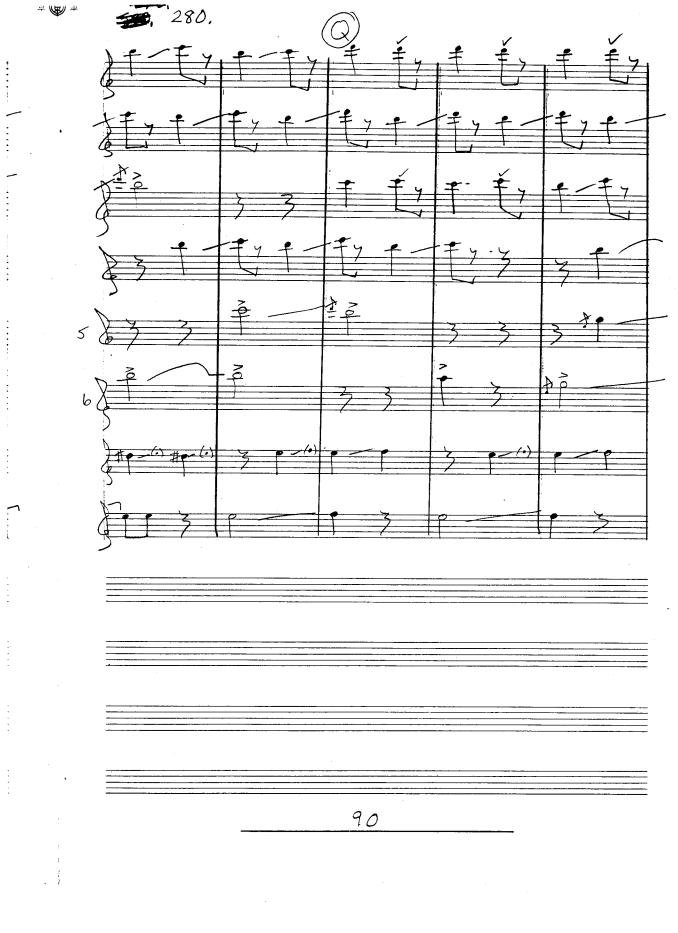


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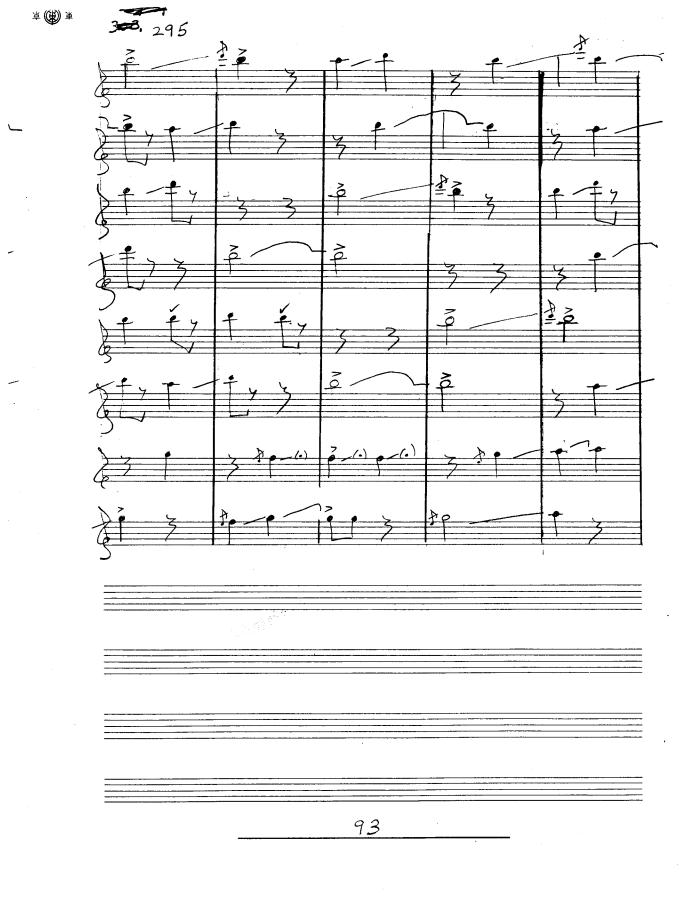
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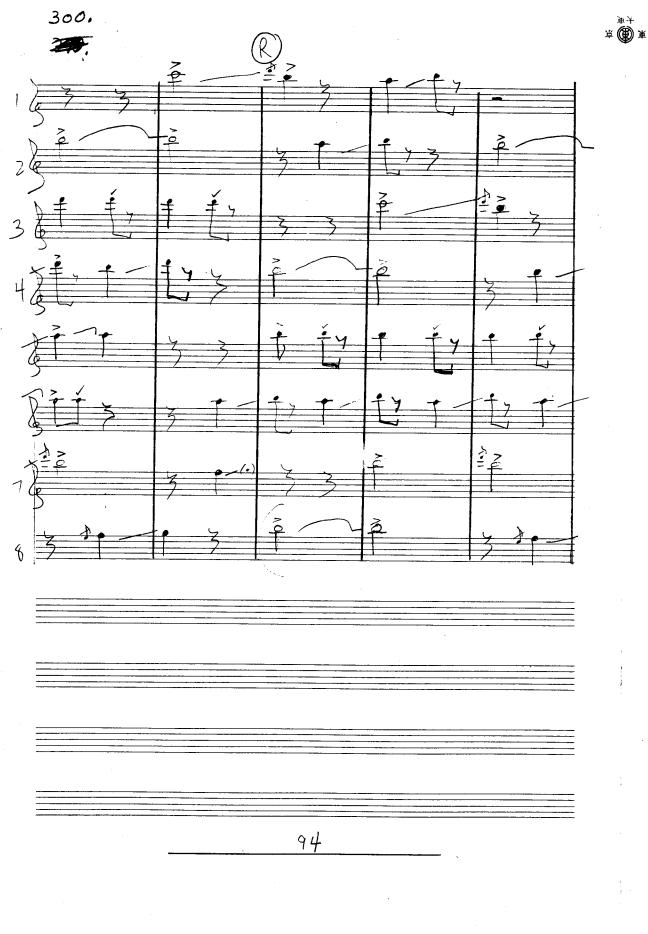


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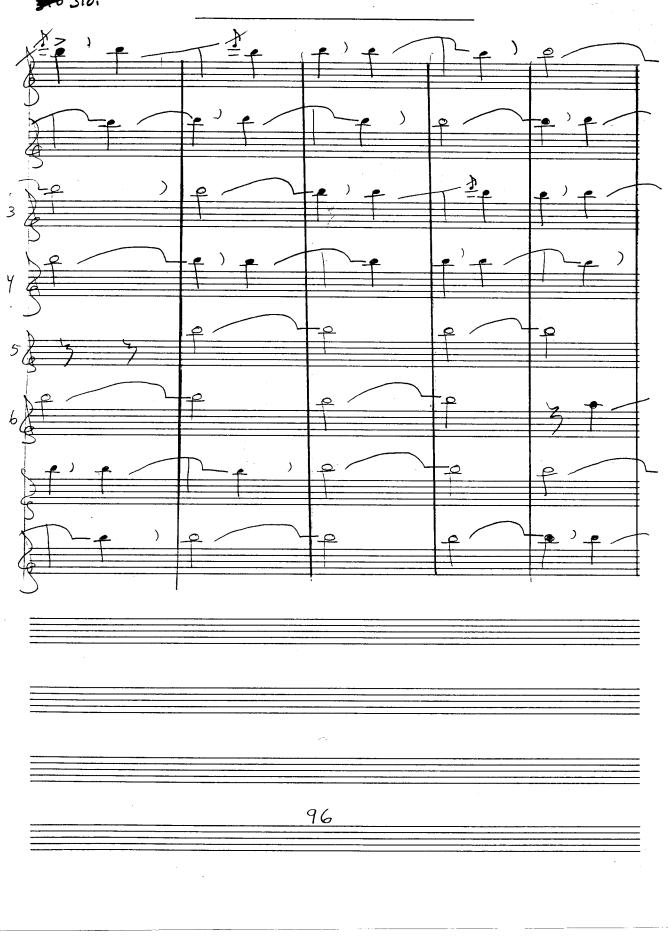


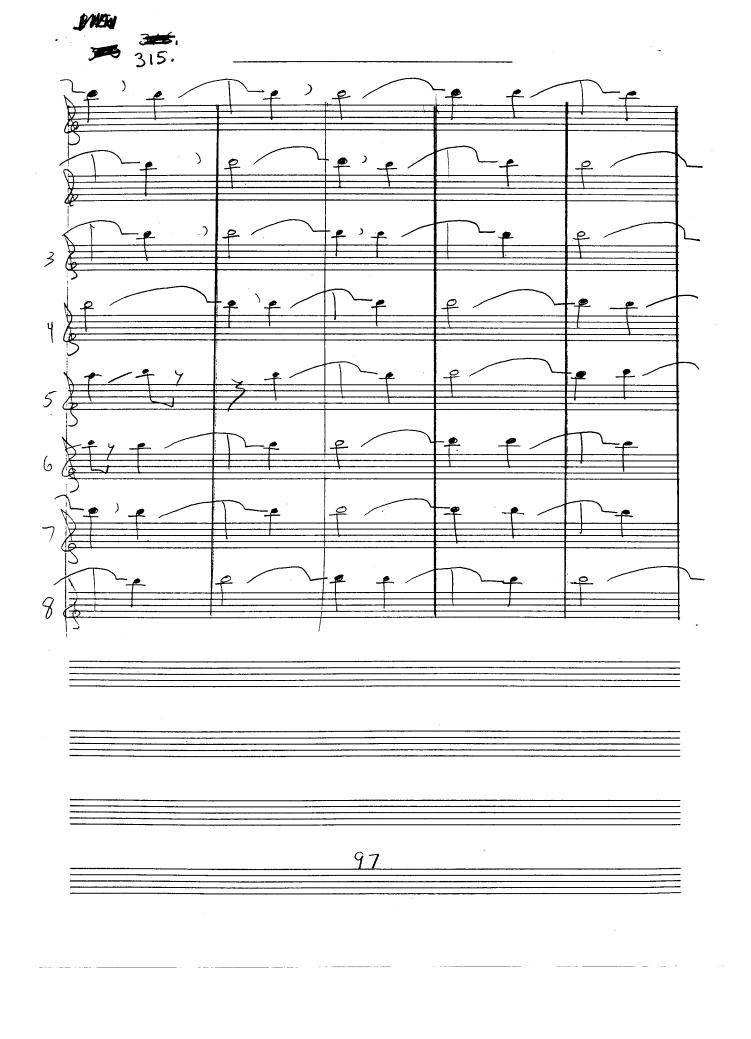
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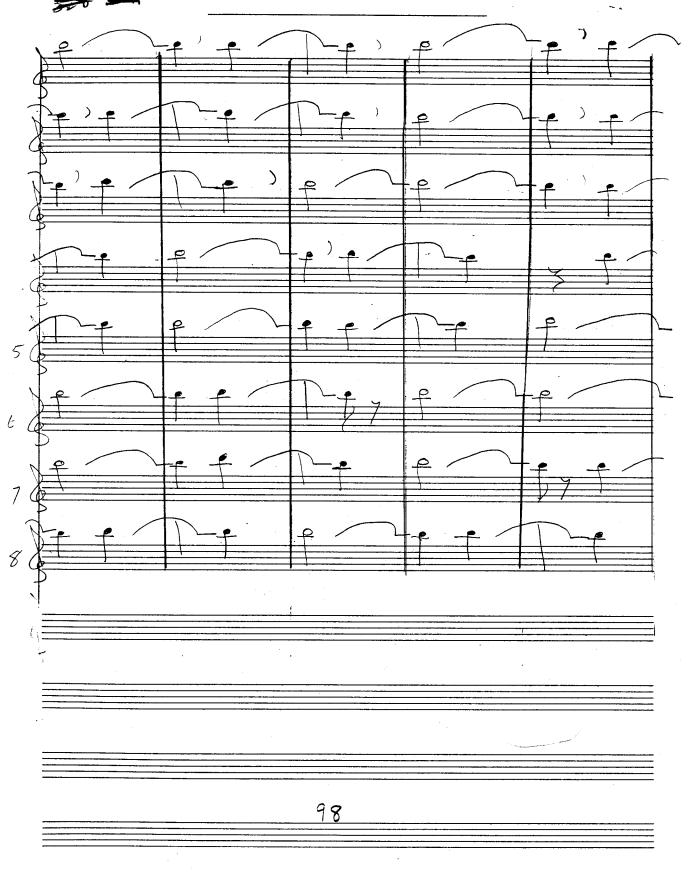
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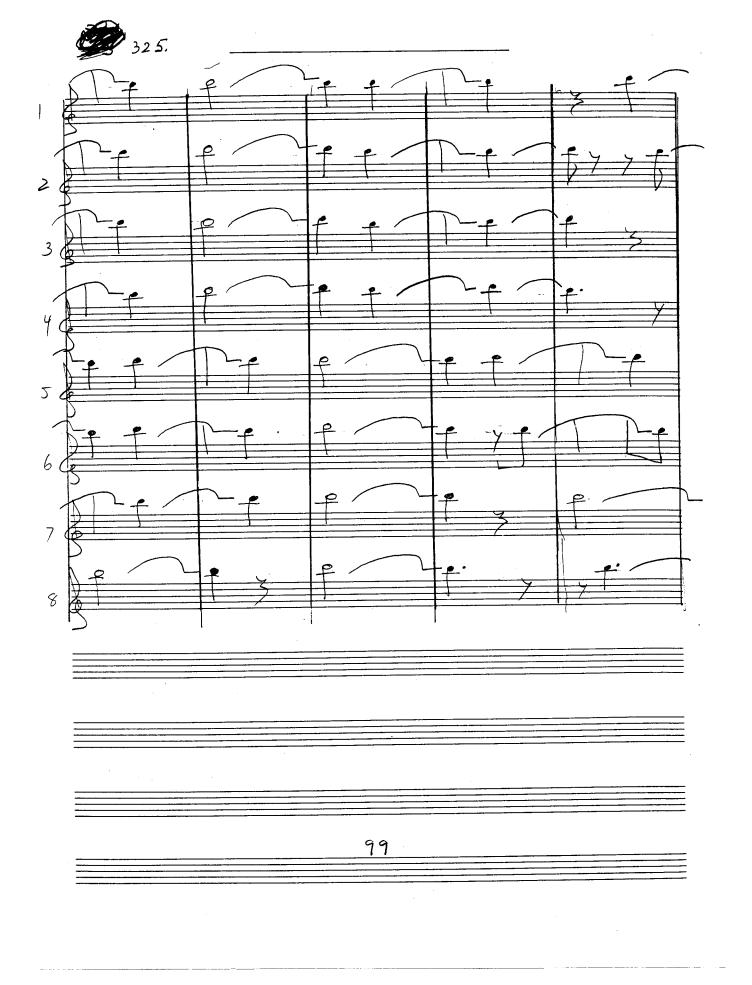




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