

Piano/Score

9 Haiku

For Flute and Piano

Michael Fiday



Program notes/Texts

9 Haiku are a set of varied musical reflections on texts by Basho. Haiku pose a paradox in terms of scope, their concise forms revealing an entire world within. In keeping with this, some of the reflections are as long as 3 minutes, others barely 30 seconds. I chose the texts, then arranged them in a specific order based on subject (birds, moon, bells), framing them by two outer texts suggesting the beginning and end of a life journey. The first setting does make use of an actual rice planting song (Ta-ue-uta), which recurs from time to time. The last haiku is significant in that it is Basho's "death poem" – the last haiku he ever wrote. *9 Haiku* was originally composed for Eleonore Pameijer and Marcel Worms as part of their '6 Continents Project'.

MF

1

The beginning of art –
a rice-planting song
in the backcountry.

2

Midfield,
attached to nothing,
the skylark singing.

3

Harvest moon –
walking around the pond
all night long.

4

As the sound fades,
the scent of the flowers
comes up –
the evening bell.

5

Lightning –
and in the dark
the screech of
a night heron.

6

Where's the moon?
As the temple bell is –
sunk in the sea.

7

Clouds come from
time to time –
and bring to men
a chance to rest
from looking at the moon.

8

My eyes following
until the bird was
lost at sea
found a small island.

9

Sick on a journey,
my dreams wander
the withered fields.

Matsuo Basho
Translations: Robert Hass

Performance Notes

9 *Haiku* works best when played in order as a complete cycle. However, selected haiku may also be performed together as a shorter set.

Flute effects

#1

* “Plugged” (“tongue ram”) notes

Produce by fingering notated pitch, closing mouthpiece with mouth, then plugging the mouthpiece with the tongue in a rapid and forceful movement (say “HOT!” or “HT!”). This will produce pitches either a minor or major 7th below the fingered pitch. The effect here should be a percussive one: play as sharp, pointed, and with as much pitch definition as possible. The plugged notes used in haiku #1 are listed below, with their corresponding sounding pitches. (Some of the sounding pitches will be slightly out of tune or “fall in the cracks” – this is natural.)



Piano effects

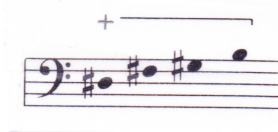
#1

*** Drumming on instrument**

All “x” notes denote playing on the body of the piano like a drum. The higher notes (on both staves) are to be played on the wood panel facing you just below the keys (treble tone), the lower notes on the underside of the piano (bass tone). Right hand plays top staff, left hand bottom staff, in the usual manner. Notes should be played by slapping piano with the open part of the hand (don’t be shy!).

**** Muted notes – prepared piano**

The following pitches must “prepared” in the piano before #1 is played:



Mute these pitches by placing rubber objects (diamond-shaped pencil cap erasers work nicely) between the corresponding strings, as close as possible to the endpins. (You’ll need 2 muting devices for each pitch – 8 total). The result should be a muted or “stopped” tone, but still with clear pitch definition. (Be sure to remove all muting devices after the end of #1!)

#3

B harmonics

Before #3 begins, locate the strings corresponding to the pitch B above mid-C on the inside of the piano and touch the 8ve node (center of the length of the string) lightly with the index finger of the left hand. (Playing the corresponding pitch on the keyboard should emit a clear, bell-like harmonic sounding an 8ve above.) Though the right hand is notated as playing octaves, the result should be a series of repeated B’s above the staff, alternating between harmonic and ordinary notes. For easy access to harmonics (as well as muted notes played later) play #3 standing up, and be sure to mark the 8ve node on the string with chalk beforehand.

#6

Muted note – measure 32

Simply mute with index finger of left hand, end of string nearest end pin for maximum pitch definition. (Same timbre as stopped notes in #1 – without erasers.)

#9

Muted pitches

With finger, same as in #6. Mark the following strings inside with tape, for quick location:



Drummed notes (x’s)

Same as in #1, only with knuckles for different timbre.

9 Haiku

for flute and piano

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2005

1

5

$\text{♩} = 126 - 132$

* All "diamond" notes: "plugged" (tongue ram).
Small notes = sounding pitch (see preface).

* All "x" notes: slap body of piano with open hand.
Top of both staves = front of piano (under keys)
Bottom of both staves = underside of piano.

ff *l.v.* *sub. mf* *sempre* *Ped.* *non ped.*

13

mf *(muted - sempre)*

** muted notes - see preface
on preparing piano

21

sim.

** All "arrow" notes: blow short, sharp blast
of unfocused air across embouchure hole (see preface).

23

23

fz

fz sub.

mf

(sempre) →

fz sub.

29

29

fz

fz

fz

mf sub.

fz

mf

fz

mf

fz

36

36

fz

fz

fz

fz

fz

41

mf

fz

mf

fz

mf

fz

mf

fz

43

fz

43

mf

fz

mf

fz

mf

fz

49

fz *sempre*

49

fz *sempre*

54

sfz

ord.

fp *ff*

ord.!

54

sfz (muted)

f

ord.!

Ped.

*** grad. add voice/flutter - growl! (see preface)

59 *sffz* *fp* *sffz* *f* *ord.* 62

59 *sffz* *f ord.* *sffz* *f ord. l.v.* *ff ord.*

Ped. *Ped.*

64 *ff* *mf* 3

64 *f* *mf*

70 *fp* *f* *p*

70 *f* *ord.* *f* *p*

Ped.

2

♩ = 88

1 octave cluster - depress silently for resonance throughout:

f

f

8vb - (non ped. I sempre)

Ped. II (sempre) (sostenuto ped.)

6 (Flute)

f *mf*

6 (Piano)

f *mf*

10

f *mf* *f* *mf* *f* *mf*

10

f *mf* *f* *mf* *f* *mf*

14

f *mf* *f* *mf*

14

f *mf* *f* *mf*

17

17

f *mf* *f* *mf* *p*

17

f *mf* *f* *mf* *p*

Detailed description: This system contains measures 17 through 19. The top staff starts in 3/8 time and changes to 5/4 time at measure 18. The bottom staff is in 5/4 time. Both staves feature complex rhythmic patterns with eighth and sixteenth notes, often beamed together. Dynamic markings *f*, *mf*, and *p* are placed below the staves at specific measures.

20

20

f *mf* *p* *f* *mf* *p*

20

f *mf* *p* *f* *mf* *p*

Detailed description: This system contains measures 20 and 21, both in 2/4 time. The music continues with intricate rhythmic figures. Dynamic markings *f*, *mf*, and *p* are indicated below the staves.

22

22

f *mf* *p* *mf* *p*

22

f *mf* *p* *mf* *p*

Detailed description: This system contains measures 22 and 23, both in 4/4 time. The rhythmic complexity is maintained with various note values and rests. Dynamic markings *f*, *mf*, and *p* are placed below the staves.

25

25

f *mf* *p* *p* *mf*

25

f *mf* *p* *p* *mf*

Detailed description: This system contains measures 25 and 26. Measure 25 is in 3/4 time, and measure 26 is in 4/4 time. The music features a mix of eighth and quarter notes. Dynamic markings *f*, *mf*, and *p* are indicated below the staves.

28

28

mf *f*

28

f

4

Detailed description: This system contains measures 28 and 29, both in 4/4 time. The music continues with complex rhythmic patterns. Dynamic markings *mf* and *f* are placed below the staves. A page number '4' is centered at the bottom of the system.