

with love from Arashiyama...

for Solo Yokobue
(Transverse Flute)



Arda Yurdusev

with love from Arashiyama...

This piece is aimed for *Yokobue*, which is the term that is given to the Japanese *‘Transverse Flute Family’*. The purpose of the piece is to introduce and blend some unique features and techniques of the Yokobue with contemporary music. ‘with love from Arashiyama...’ is originally intended for Yokobue; yet one could play the piece in Western concert flute or any other ethnic (preferably transverse or any end blown flute that one could accurately perform the techniques) flutes that provides the necessary range.

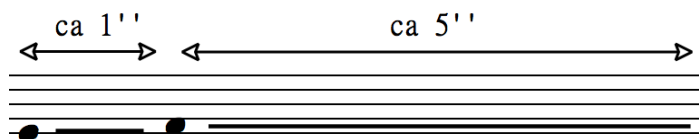
Performance Note

When played with Western concert flute or any other *relatively advanced and modified* flute compared to Yokobue or any other ethnic flute that reaches higher octaves with harmonic series; please use the first octave fingering and harmonics as notated to reach the higher octaves in order to stay authentic to the nature and timbre of these ancient flutes.

Ankara 2017

Notation

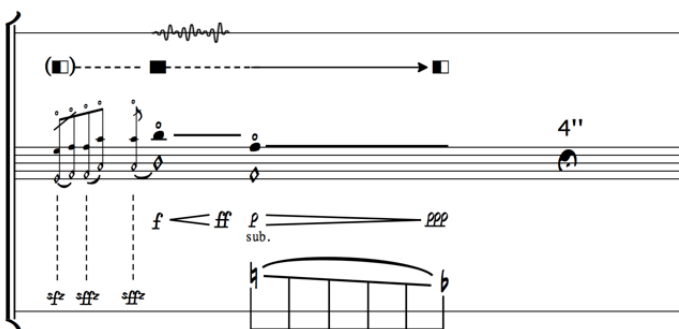
The piece is notated with *time space notation* which means the estimated duration of the notes are given with a line that is used for scaling the note value. (Player can also determine the duration by the fermatas throughout the piece)



There are three types of *rests* within the piece. 1/8 rest is used for very brief silence in a conventional way, with respect to the rhythmic structure and the time space notation of the passage. 1/8 rest with fermata above is used when the passage needs an unexpected and usually demanding silence that builds up expectation. Player should adjust this silence with respect to the time notation and general feel of the passage, but usually it should not be more than 1-2 seconds. Finally, the fermata with the specific time information above; which is written with respect to the time space notation, also meaning that the performer may adjust note durations in the following sections by measuring the fermatas when in need.

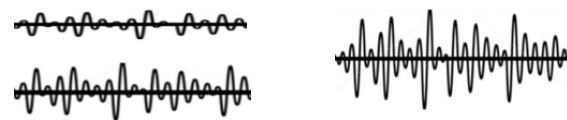


The overall notation has three layers if one approaches to the piece with a careful eye. The top line determines the level and characteristic of vibrato. The bottom line is for the detailed techniques and their descriptions. The middle part is for the note register and their duration.



There are four *sections* throughout the pieces called respectively as: Roji, Chakai, Chaji and Sabi. These terms are references to Japanese tea ceremony and each section offers a different timbre and way of the *Yokobue*.

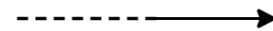
Vibrato notation is represented with waves differing in amplitude and wavelength. The amplitude indicates the dynamic and intensity of the vibrato while the wavelength indicates velocity. (Some examples are shown below.)



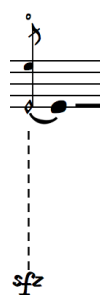
There are three types of *embouchure positions* and tones. They are indicated respectively as full air tone, half tone (airy tone) and full tone.

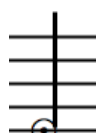


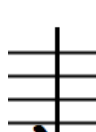
Arrow means transition from one to another. Dashed line means the embouchure position continues throughout the line.

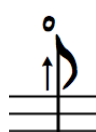


There are two different types of *grace notes*. First one is the regular grace note(s) played as fast as possible before the actual note. The other is a technique usually associated with the Japanese flute without tonguing. It is done by blowing an airy *sfz* like action as quickly as possible, almost as striking the note after (the grace note should automatically go into the harmonic in Yokobue, so this would also be kindly requested when performing in Western concert flute etc.). Its dynamic magnitude is indicated under the staff for the detailed techniques and represented with *sfz*, *sffz* or *sfffz*. This dynamic indication is specifically picked to give a freedom to the performer to adjust minor modifications considering the flow of the piece and related passage.



 Shout in a whispering voice to the flute in the normal embouchure position, so that an airy note would also be audible.

 Pizzicato; Similar to lip pizzicato, apply high air pressure but in a more aggressive and percussive way by using the syllable 'pa'.

 Apply high air pressure to achieve the highest possible harmonic while playing (airy/half tone).

Harmonics are notated as the standard western flute harmonic notation. The diamond note head is the fingering and the normal note head is the resultant harmonic. In the case of two diamond note heads, performer can choose the fingering of the harmonic between the two.

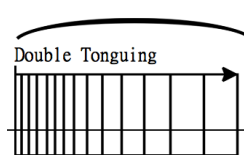


The **bottom one-line staff** is used for the detailed techniques and their descriptions. These can be the microtonal changes, the syllables, singing and playing, grace note dynamics, harmonic glissando, double tonguing etc.

Microtonal changes are rather flexible in this piece because of the basic nature of ethnic flutes. These flutes are usually manufactured from bamboo, wood etc. so one can never expect them to match the pitch perfect sonic result of classical Western flute. In fact, microtonal differences are what makes every one of these flutes unique in their own way.

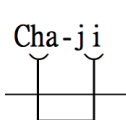
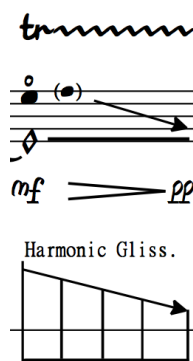
In light of this statement, microtonal changes throughout the piece are just the borderlines and performers should not be trying to get every one of them accurately;

instead it is appreciated to add some individual taste. Microtonal differences are notated in the techniques staff and the number of stems are there to give an estimated duration of the change as in the example above.



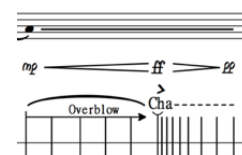
The space between the stems indicates a gradual decrease in the intensity of the attack.

In Yokobue, as well as other ethnic flutes, overblowing results in harmonic overtones. As a result, a decrescendo trill from **f** to **pp** will result in a descend in harmonic series. This is the idea behind harmonic glissando with trill and notated as in the example.



Syllables to be pronounced are indicated in the techniques staff, as in the example.

Instead of a decrescendo with staccato notes using regular tonguing, pronounce 'cha' repeatedly.



'with love from Arashiyama...' is dedicated to Prof. A. Mete Tuncoku; who years ago introduced me to the fascinating Asian culture and gifted me his own and my first *Yokobue*.

Arda Merhaba ,

Bu geleneksel Japon salgılarından YOKOBUE .
Ben yaklaşık üç sene, Kyoto'da, Arashiyama bölgesinde bulunan bir mabedin başrahibi Kikusui Sensei (Üstad)'den, dersler alarak yokobue çalmayı deneyi ilerlettim .

Kyoto Üniversitesinden arkadaşım Yukio ADACHI (o da profesör oldu) ile birlikte, haftasonları giderdik . Böylece hem bu nefis salgıyı öğrenebildim, hem de, Japon kültürünü daha yakından tanımak fırsatı buldum . Ayrıca orada çok güzel insanlarla tanıştım .

Bu yokobue sevinçlidir . En iyi yere ulaştığını ve en iyi şekilde değerlendirileceğini biliyorum . İleride çok güzel (Japon tımlı, esintili) besteler yapacağına da güvendeniminizyorum .

Artık bir beste de yapıp, adını da "Kyoto, Arashiyama'dan Sövgiler" koyarsan çok güzel olur . En çok da ben sevinir, mutlu olurum

A. Mete Tuncoku

13 Şubat 2015

A. Mete Tuncoku

ÇANAKKALE

with love from Arashiyama...

Arda Yurdusev

A Roji (Meditative)

ca 42''

ca 3'' (slow)

Meditative Motion: Inhale and exhale inside the flute by covering the embouchure completely with your mouth. During inhaling and exhaling, perform a glissando through your breathing. Some whistle tones might come out of the flute. Perform this meditative motion for 3 times (each ca. 14'').

(u) gliss. (i) gliss. (u)

"ppp-p" Inhale "mf-f" Exhale "ppp-p"

Yokobue

ppp mp ppp f ppp mp ppp f ppp

sfz

ffz

Cha

Harmonic Gliss.

Immediately stop! Begin unexpectedly.

2''

mp f p mp ff p

Overblow

Cha

mf f mp fff

Overblow

4''

f ff mp sub. ppp

sfz

f

"fff" "ff"

Ro ji

3''

ff ppp

2''

5''

ppp p pp mp pp f mp ppp mp ppp

sfz

B Chakai (Agile)

ca 15-20''

Play the estimated notes that each stem coincide in a indistinctive, almost random manner. Resultant sound is like a conversation consisting of various bundles of notes differing in lenght and speed. Fit these bundles inside 15-20'' considering the structure of time notation. (Number of bundles are not important, the effect of a conversation is the objective. The structure below is only a guidance)

or various bundles of notes differing in length and speed. Fill these bundles inside 15-20'' considering the structure of time notation. (Number of bundles are not important, the effect of a conversation is the objective. The structure below is only a guidance)

C Chaj i (Aggressive)

The musical score for 'Cha-ji Sei' is presented on a grand staff. The upper staff contains a piano accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests. The lower staff contains the vocal line, which includes lyrics and performance instructions. The lyrics are 'Cha-ji' and 'Sei'. The performance instructions include 'Sing&Play' and 'Double Tonguing'. The score is marked with various dynamics: *fff*, *ff*, *f*, *mp*, *p*, *ffz*, *fffz*, and *ppp*. The tempo is marked 'Allegretto'.

The musical score for 'Striking and agile.' is written on a single staff. It begins with a series of sixteenth notes, followed by a series of eighth notes, and then a series of quarter notes. The tempo is marked 'Allegretto' and the time signature is 4/4. The score includes various dynamic markings such as *ppp*, *pp*, *mf*, *mp*, *l*, *fff*, *sub.*, *ff*, *f*, and *ppp*. There are also markings for 'sfz' (sforzando) and 'Double Tonguing'. The score ends with a double bar line.

D Sabi (Calm but Unexpected)

5''

3''

ppp

pp

mp

mf

ff sub.

sfz

sffz

fff mf *gliss.* pp ff f mp ppp mp f "fff"

2"

fff ff p ff pp

Exhale

Constantly cutting the air.
Like a sharp vibrato.