

Jade God In [score]¹

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The work 'Jade God In' for solo piano is a working in progress in which the aim is to research different sonorities coming from a single piano gesture: the *arpeggios*. From the timbral point of view on the work this particular music technique is the support tool for brightness and darkness sonorities. The work is dedicated to the Brazilian composer Felipe Ribeiro and the Greek pianist and composer Ermis Theodorakis performed it.

All the sound constructions present on the work were planned to be played without any extended or contemporary music technique for piano. The pianist was asked to use only the keys and the sustain pedal. This technical restriction claims to work on a myriad of the piano register from the lowest part of the instrument to the highest one. Towards to the sense of brightness and darkness sonorities the mixture of the both registers results on interesting timbral effects as much as close to the sound mixer equalizers.

Another fundamental feature developed on the work was the music dynamic control. With different amplitudes the perceived pitch can present different spectral components behaviors. This effect can result on brighter or darker sonorities as well.

From the programmatic point of view the work 'Jade God In' is a music composition in which the most inner reflections and thoughts related to any worry or concern rise up to the mind and hearing.

The title 'Jade God In' is an anagram from the Chinese classic text 'Dao De Jing'.

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Jade God In

For Solo Piano

Ivan Eijí Símurra

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Tao (The Way) that can be spoken of is not the Constant Tao'

The name that can be named is not a Constant Name.

Nameless, is the origin of Heaven and Earth;

The named is the Mother of all things.

Thus, the constant void enables one to observe the true essence.

The constant being enables one to see the outward manifestations.

These two come paired from the same origin.

But when the essence is manifested,

It has a different name.

This same origin is called "The Profound Mystery."

As profound the mystery as It can be,

It is the Gate to the essence of all life.

Piano Solo

Jade God In

a Felipe Ribeiro

Ivan Eiji Símurra

The musical score is divided into four systems, each with a piano (Piano) and pno. (piano) staff. The first system is in 5/4 time, starting with a tempo of quarter note = 57. Dynamics range from *p* to *ff*. The second system continues in 5/4 time, with dynamics from *mp* to *f*. The third system features a key signature change to two flats and a time signature change to 7/8, then 5/4, with dynamics from *p* to *ff*. The fourth system continues in 5/4 time, with dynamics from *f* to *ff*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 3, 8va). Pedal markings (Ped.) with asterisks are placed below the staves. The piece concludes with a double bar line and repeat signs.

pno.

9

3

5

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

p *mf* *p*

p *f*

poco Ped.

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

pno.

11

5

71

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

mp *p* *f* *mf*

Ped. *Ped. *Ped. *Ped. *Ped. *

pno.

13

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

mf *f* *p* *mf*

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

pno.

15

f *p* *p* *f*

poco Ped. *mf* *p* *f*

poco Ped. *Ped. *Ped. *Ped. *Ped. *

17

pno.

4/4

mf

5/4

p

mp

f

ff

mp

3

5

ped. *

This system contains measures 17, 18, and 19. Measure 17 is in 4/4 time with a mezzo-forte (mf) dynamic. Measure 18 is in 5/4 time, featuring a piano (p) dynamic in the treble and a fortissimo (ff) dynamic in the bass. Measure 19 is in 5/4 time with a mezzo-piano (mp) dynamic. The system includes a triplet of eighth notes in measure 18 and a quintuplet of sixteenth notes in measure 19. Pedal points are marked with 'ped.' and an asterisk at the end of measures 17, 18, and 19.

19

pno.

7/8

mp

5/4

5/4

5/4

f

mp

mf

5

ped. *

This system contains measures 19, 20, and 21. Measure 19 is in 7/8 time with a forte (f) dynamic in the treble and a mezzo-piano (mp) dynamic in the bass. Measure 20 is in 7/8 time with a mezzo-piano (mp) dynamic. Measure 21 is in 5/4 time with a mezzo-forte (mf) dynamic. The system includes a quintuplet of sixteenth notes in measure 19. Pedal points are marked with 'ped.' and an asterisk at the end of measures 19 and 21.

21

pno.

5/4

4/4

mp

5/8

5/8

5/8

ff

rall.

a tempo

3

ped. *

This system contains measures 21, 22, and 23. Measure 21 is in 5/4 time with a fortissimo (ff) dynamic. Measure 22 is in 4/4 time with a mezzo-piano (mp) dynamic. Measure 23 is in 5/8 time with a mezzo-piano (mp) dynamic. The system includes a 'rall.' (ritardando) marking in measure 21 and an 'a tempo' marking in measure 22. A triplet of eighth notes is present in measure 23. Pedal points are marked with 'ped.' and an asterisk at the end of measures 22 and 23.

23

pno.

5/4

5/4

5/4

f

p

3

3

53

ped. *

This system contains measures 23, 24, and 25. Measure 23 is in 5/8 time with a forte (f) dynamic. Measure 24 is in 5/4 time with a piano (p) dynamic. Measure 25 is in 5/4 time with a forte (f) dynamic. The system includes a triplet of eighth notes in measure 23 and another triplet of eighth notes in measure 25. A '53' marking is present in measure 23. Pedal points are marked with 'ped.' and an asterisk at the end of measures 24 and 25.

pno. *ff* *mp* *p* *mf* *p* *mf*

mf *p* *mf*

mf *p* *mf*

pno. *p* *mf* *f* *p*

p *mf* *f* *p*

p *mf* *f* *p*

pno. *f* *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

pno. *mp* *f* *ff* *pp* *ff* *pp*

mp *f* *ff* *pp* *ff* *pp*

pp *ff* *pp*

poco

34 pno. *mf* *p* *p* *f*

Led. *

36 pno. *mf* *p* *f* *p* *mf*

Led. *

38 pno. *mp* *mf* *f* *mp* *sub.f*

Led. *

40 pno. *p* *p* *f* *mp*

Led. *

42 pno. *pp* *mp* *mp* *f* *ff*

Led. *