

# Kawanakajima

for vibraphone and electronic music

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The vibraphone part is performed simultaneously with playback of electronic music. The latter consists of four layers:

1. top layer, highest frequencies, canon subject played as is.
2. middle layer, canon subject played as is, but the audio is reversed.
3. bottom layer, lowest frequencies, canon subject played in retrograde.
4. noise layer, no relationship with the canon.

Layers 3 and 4 start and end simultaneously. Layers 1 and 2 are shorter, and can be moved to start at any point during the piece, provided that they end before layers 3 and 4 do. To this end, the electronic music is available as four WAV files to be arranged in a DAW by the performer(s). Alternatively, the four layers can be pre-mixed into a single WAV file by the composer, on request. In either case, the performer(s) should do some EQ work on the recording to make sure the vibraphone part works as an organic part of the piece, and that the electronic music loses as little as possible in the acoustics of the venue where the piece is performed.

The vibraphone part is played slowly, distantly, each section repeated once or twice, three times if necessary, with dynamics varying from *forte* to *pianissimo*, with no sharp contrasts but with an occasional accented note or two. Sections can be separated by long or short pauses if desired, or follow each other immediately. Follow the pedal indications at all times, releasing at the end of each section.

Choose mallets and dynamics so that there is no imbalance with the electronic music. Motor use is up to the performer. The duration of the vibraphone part cannot exceed the duration of layers 3 and 4 of the electronic music (which is 5 minutes and 48 seconds).

An example of a realization, made using a Sibelius sample set, is available at <http://www.jashiin.com>.

# Kawanakajima

(Fourteenth Canon for Amy)

Jashiin  
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• ≈ 25 to 55

