Dōshite?

どうして?

for
Piano
Sleeve/Hand Responsive User Garment (SHRUG)
and Max/MSP/Jitter with audio and video clips
Duration: ~ 18:00 min

Commissioned by and written for Megumi Masaki

Bob Pritchard 2021

In 1942, in response to the war in the Pacific, the Canadian government forced the relocation of 21,000 Canadians* of Japanese heritage from coastal areas to camps in the interior of British Columbia and to other provinces. The possessions of these Canadians – including real estate, fishing boats, homes, and the contents of their houses – were confiscated by the government under a caretaking program, but later were sold for amounts far below their value without the consent of the owners.

Several senior Canadian officials from the RCMP, the Royal Canadian Navy, and other areas of the Canadian military did not believe that the Japanese Canadians posed a threat to Canadian security. However, in carrying out the relocations and liquidation of possessions the Canadian and BC governments responded to public sentiment, rather than making an impassionate analysis of the history and situations of the internees.

While some BC cities, towns, churches, societies, and individuals were welcoming to the internees, for most Japanese Canadians the relocations resulted in situations that were racist, with substandard housing, lack of educational opportunities, poor working conditions, and the fragmentation of families. Even after the end of the war in 1945, the Canadian government continued to sell off possessions for a few years and forced some internees to choose between moving to other provinces, or else emigrate to Japan, a country which many had never seen due to being born in Canada. Only in 1949 were internees allowed to return to the coastal areas where they had lived.

*Up until 1947 Canadians were considered to be British Subjects. Canadian citizenship did not come into effect until January of 1947.

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The Sleeve-Hand Responsive User Garment (SHRUG) consists of four textile sensors sewn onto the sleeves and chest of a cycling shrug, which clips to a bustier to keep the fabric taut. The performer wears billiard gloves with conductive fabric on the palms and fingers and when the sensors are touched or stroked using the gloves, changing data is created. The data is sent wirelessly to the Max/MSP/Jitter patch required for the performance, and enable the performer to trigger and/or scrub through pre-recorded audio files, and also to manipulate the sound of the piano in performance. Pritchard's development of SHRUGs was supported by the Social Sciences and Humanities Research Council of Canada in his project called Tracking and Smart Textiles Environment (TASTE).

Thanks and appreciation to the following people for recording English and Japanese texts for use in the piece:

Megumi Masaki
Rev. Yoshimichi Masaki
Samantha Pritchard (Ibata)
J. Patrick Raftery
Rod Sakakibara
Yukari Smith (Mametsuka)
Cathy Yamamoto

Performance instructions:
The Sleeve/hand Responsive User Garment (SHRUG), the supporting hardware, software, audio files, and video files are available from the composer, through the Canadian Music Centre.

Flutter pedal: rapid pedalling while playing indicated as ∿∿∿
Lightly pedalled: ⌐^--------
Half pedal: o
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Media sources: text (Translations from English to Japanese by Cathy Yamamoto)
This Is My Own: Letters to Wes & Other Writings on Japanese Canadians, 1941 - 1948
by Muriel Kitagawa, 1985, edited by Roy Miki
excerpts from pp. 96 &119, used by permission Roy Miki
Library and Archives Canada
Shig Kato, letter of Dec. 4, 1946, to Custodians Office
Library and Archives Canada, Archives/Collections and Fonds, RG33-69, R1150-1-2-E, File number: 4882914
Ryushin Koyanagi, letter of Aug. 5, 1944
Library and Archives Canada, Archives/Collections and Fonds, RG117-A-3, Volume number: 2484, File number: 56716
Aya Suzuki, letter of Jan. 18, 1944
Library and Archives Canada, Archives/Collections and Fonds, RG117-C-1, C-9476, ID 135184
B.C. Security Commission poster, March 1942
The British Columbian, New Westminster, March 27, 1942

Media sources: music
Edo Lullaby, traditional, recording by Yukari Smith (Mametsuka) 2021
Ano Onekoete (あのオね越えて), recording by Masao Fujiwara, 1920s

Media sources: images
Nikkei NationalMuseum
Miyo and Shoji Nishihata and a Friend Playing Jacks; Vancouver, BC.
Photo: 2010-80-2-87. Nishihata Family collection
Row Houses Looking East and North; Tashme, BC.
Photo: 2012-45-1-12. Jane and Howard Shimokura collection
City of Vancouver Archives
Japanese Canadians being processed during Japanese Canadian internment and relocation
Photo 25039, Pacific National Exhibition
Library and Archives Canada
[Relocation of Japanese-Canadians to camps in the interior of British Columbia 1942-46]
Tak Toyota / Library and Archives Canada / C-047066
Photographer Unknown / Library and Archives Canada / C-046355
Royal Canadian Mounted Police (R.C.M.P.) constable checking documents of Japanese-Canadian evacuées
Tak Toyota / Library and Archives Canada / C-047387

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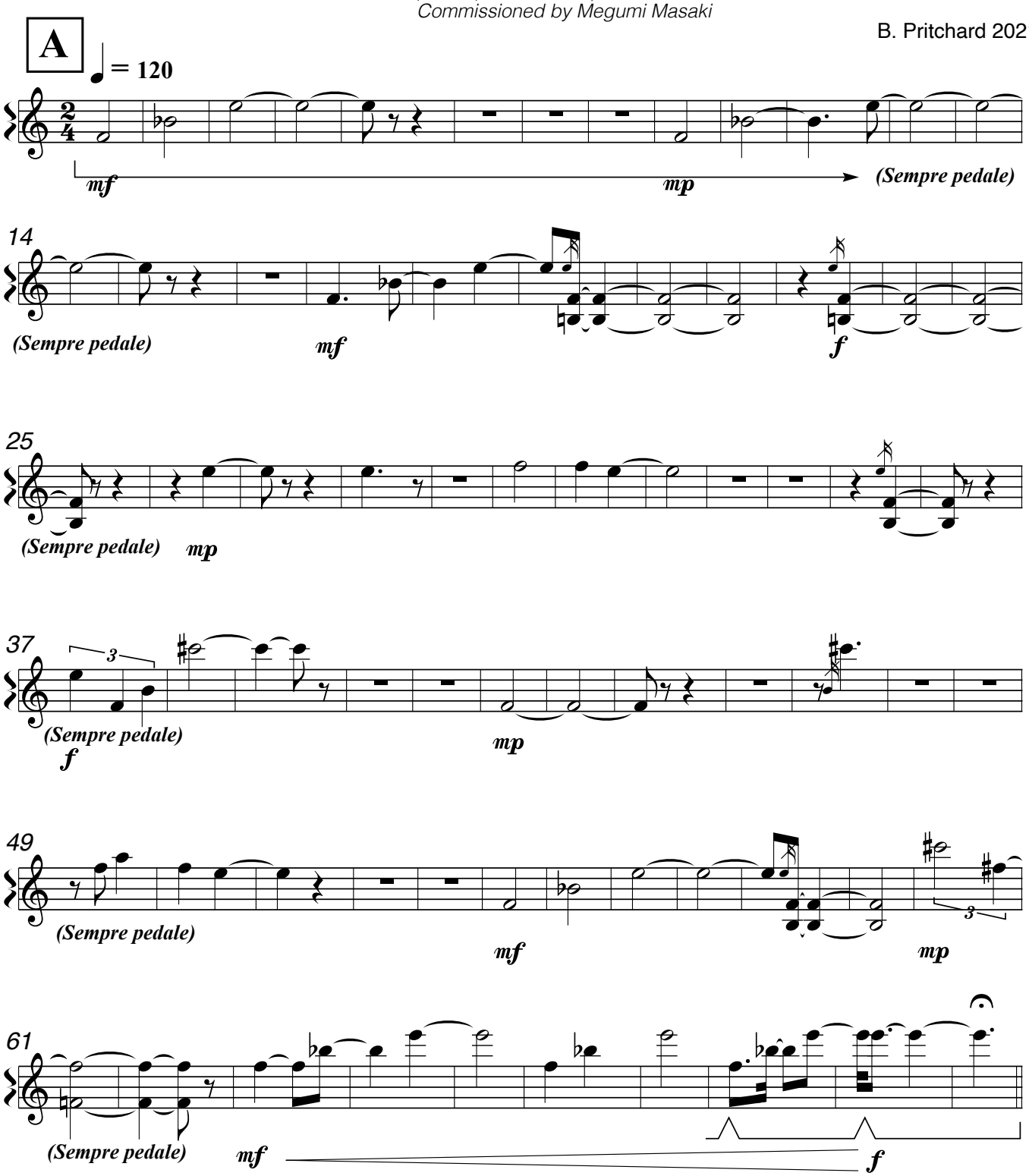
for piano, Sleeve-Hand Responsive User Garment (SHRUG), audio/video clips, Max/MSPJItter

Commissioned by Megumi Masaki

B. Pritchard 2021



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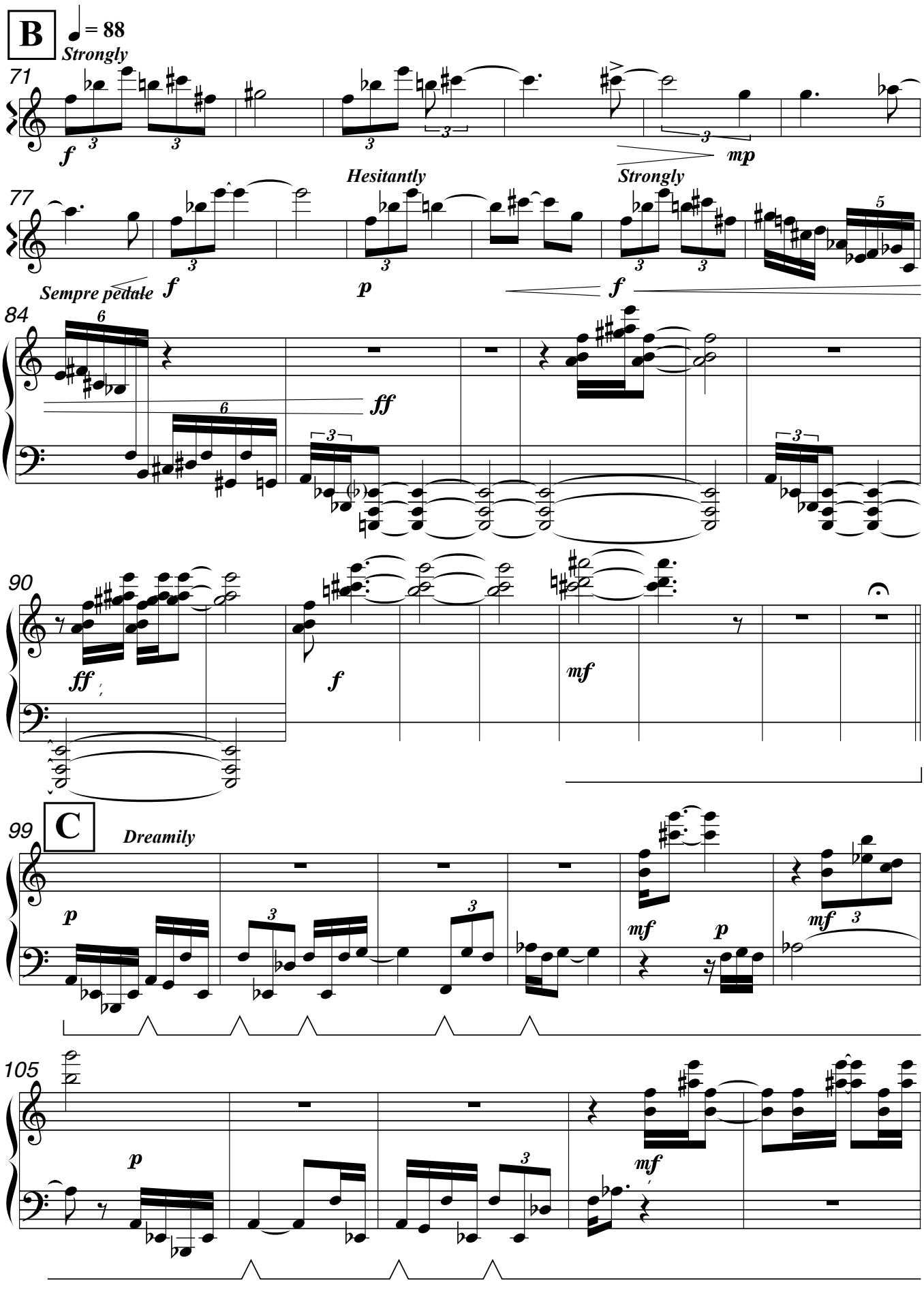
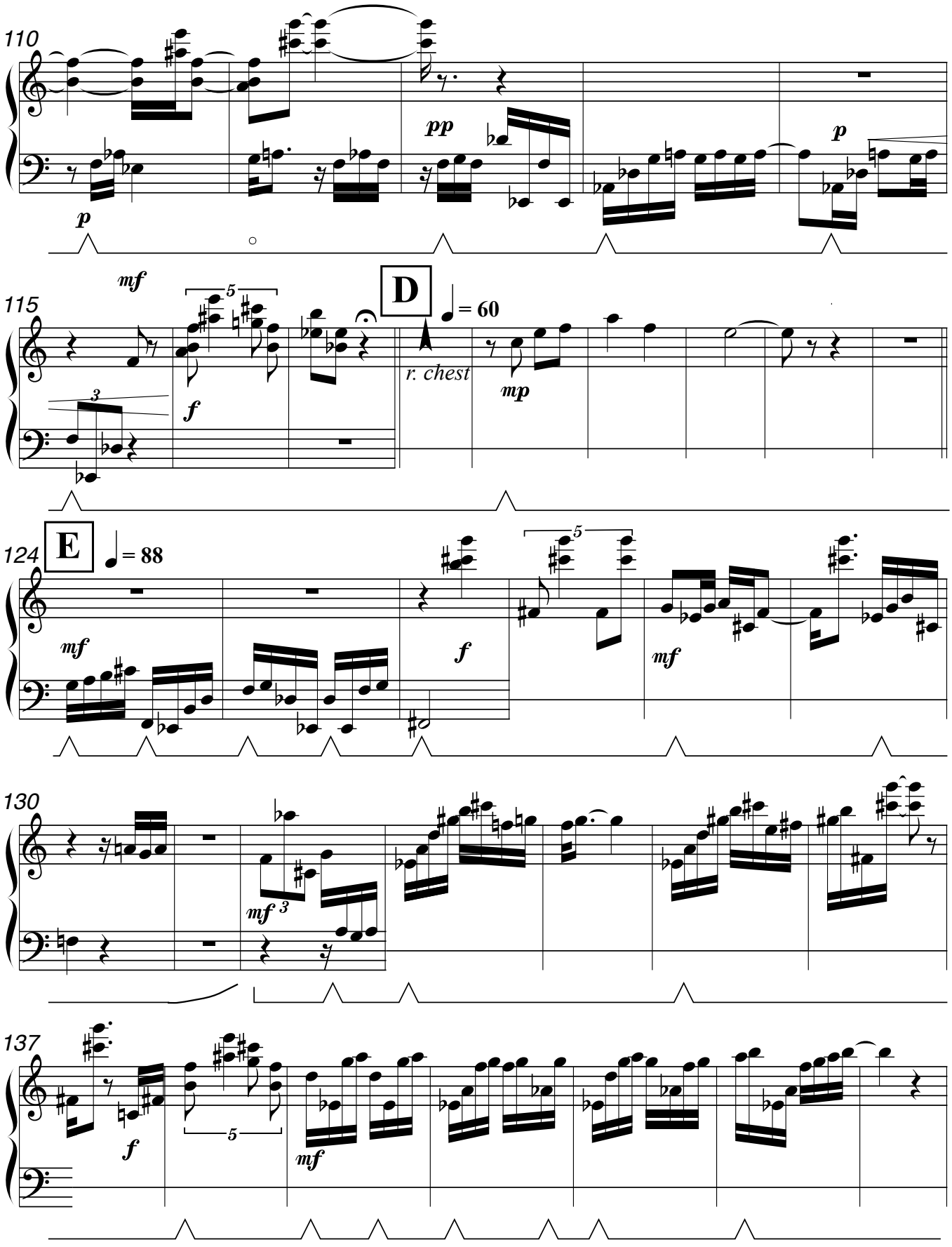
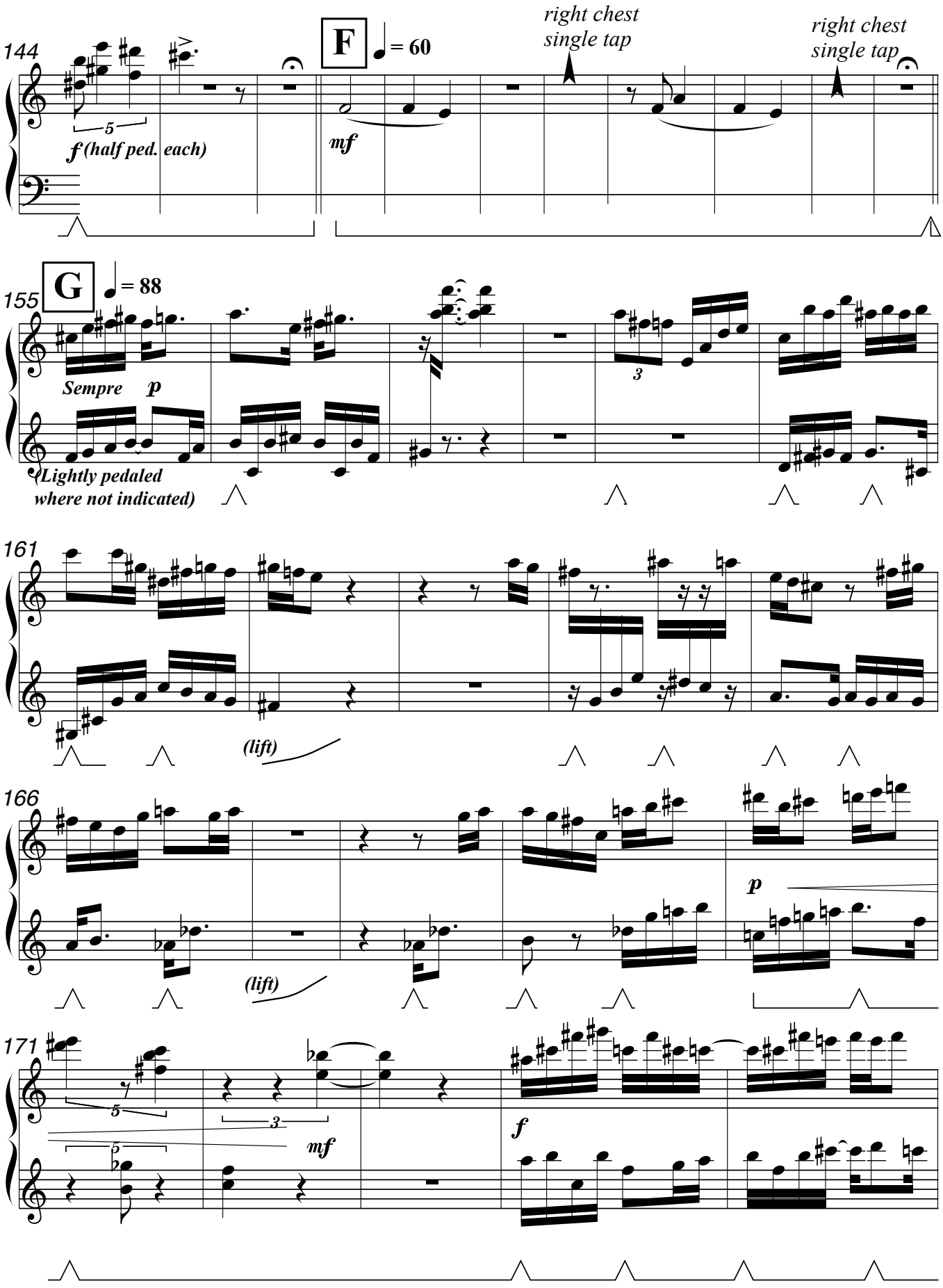
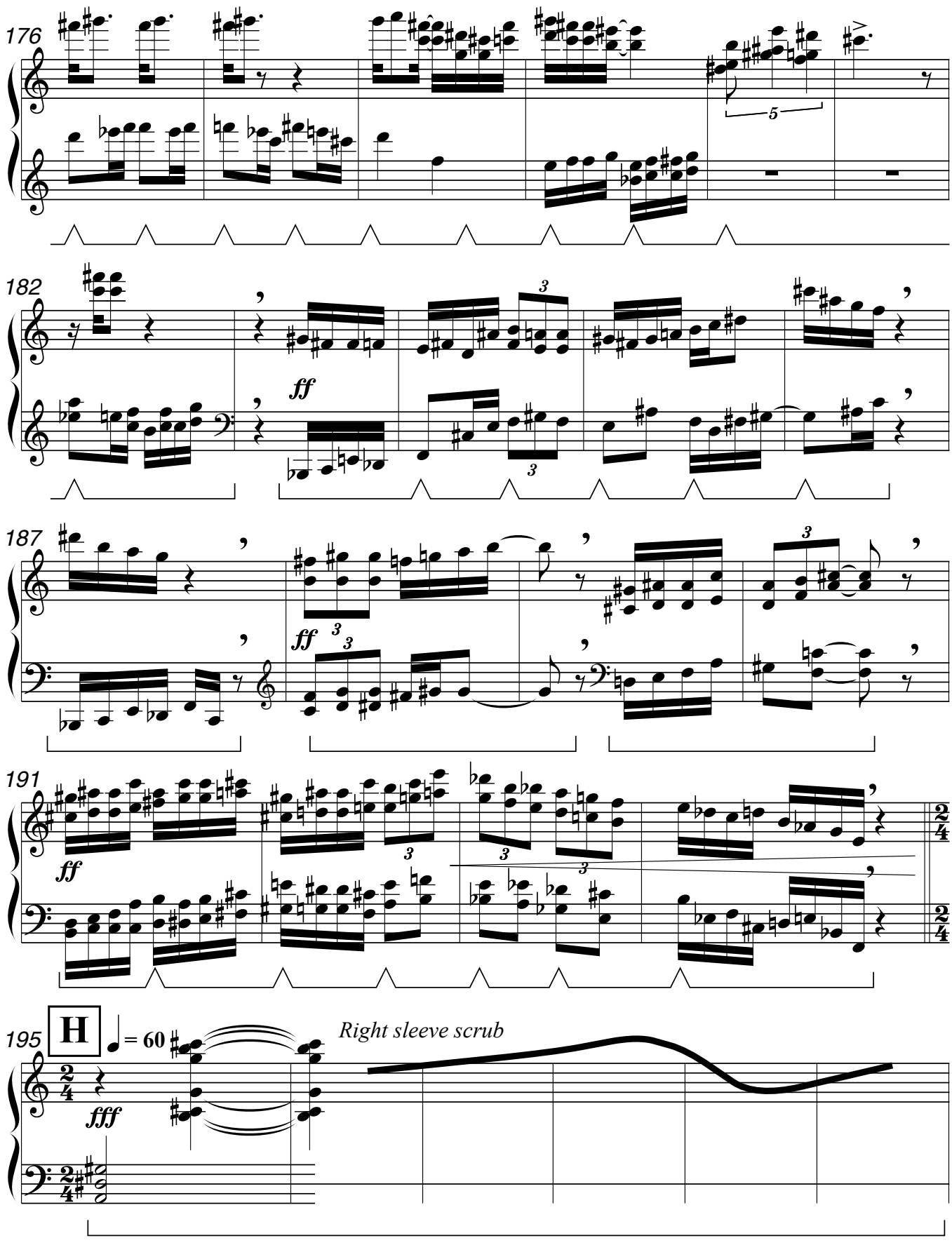
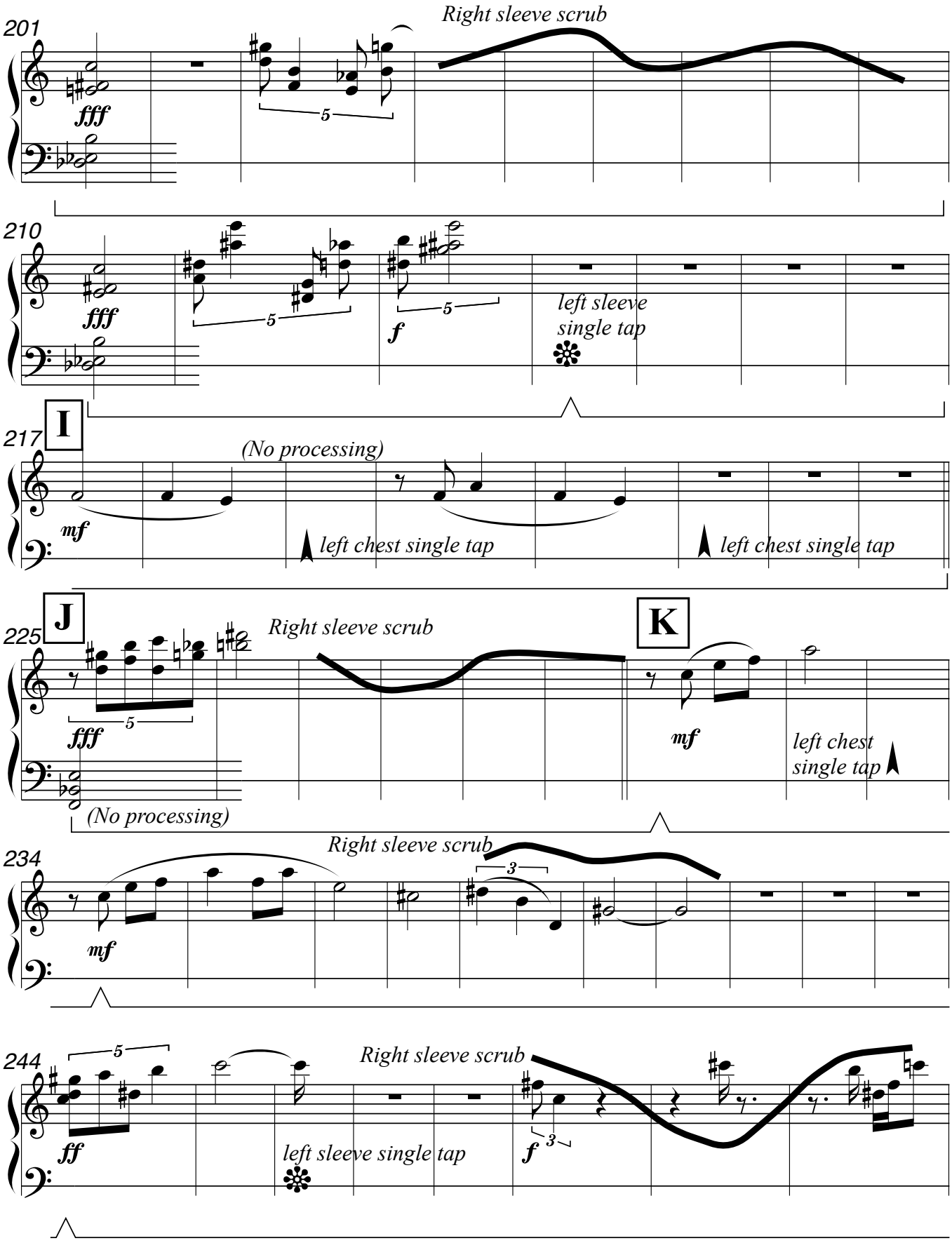
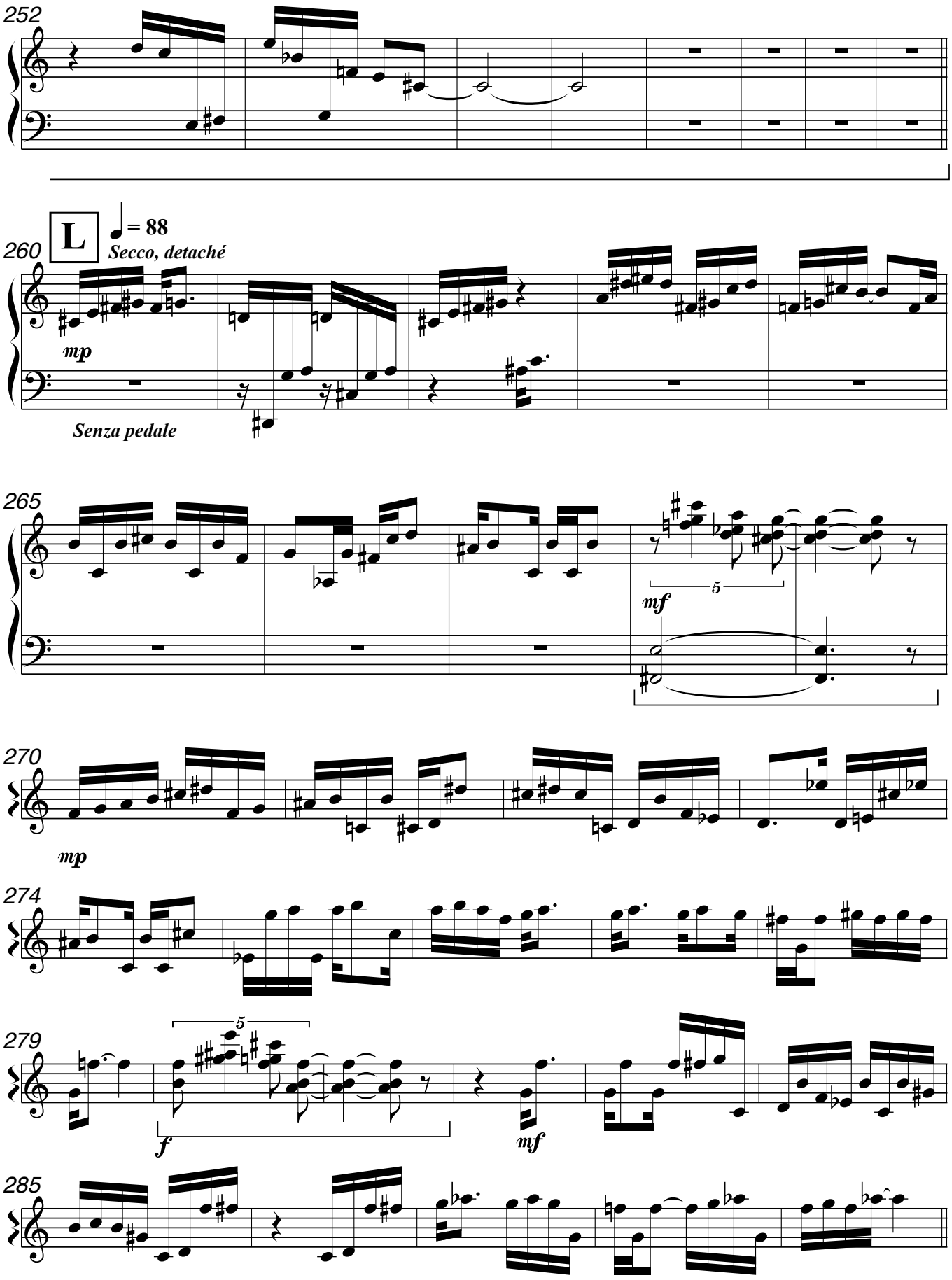

B
♩ = 88
Strongly
71
f
mp
Hesitantly
Strongly
77
Sempre pedale
f
p
f
84
ff
90
ff
f
mf
C
99
Dreamily
p
mf
p
mf
105
p
mf

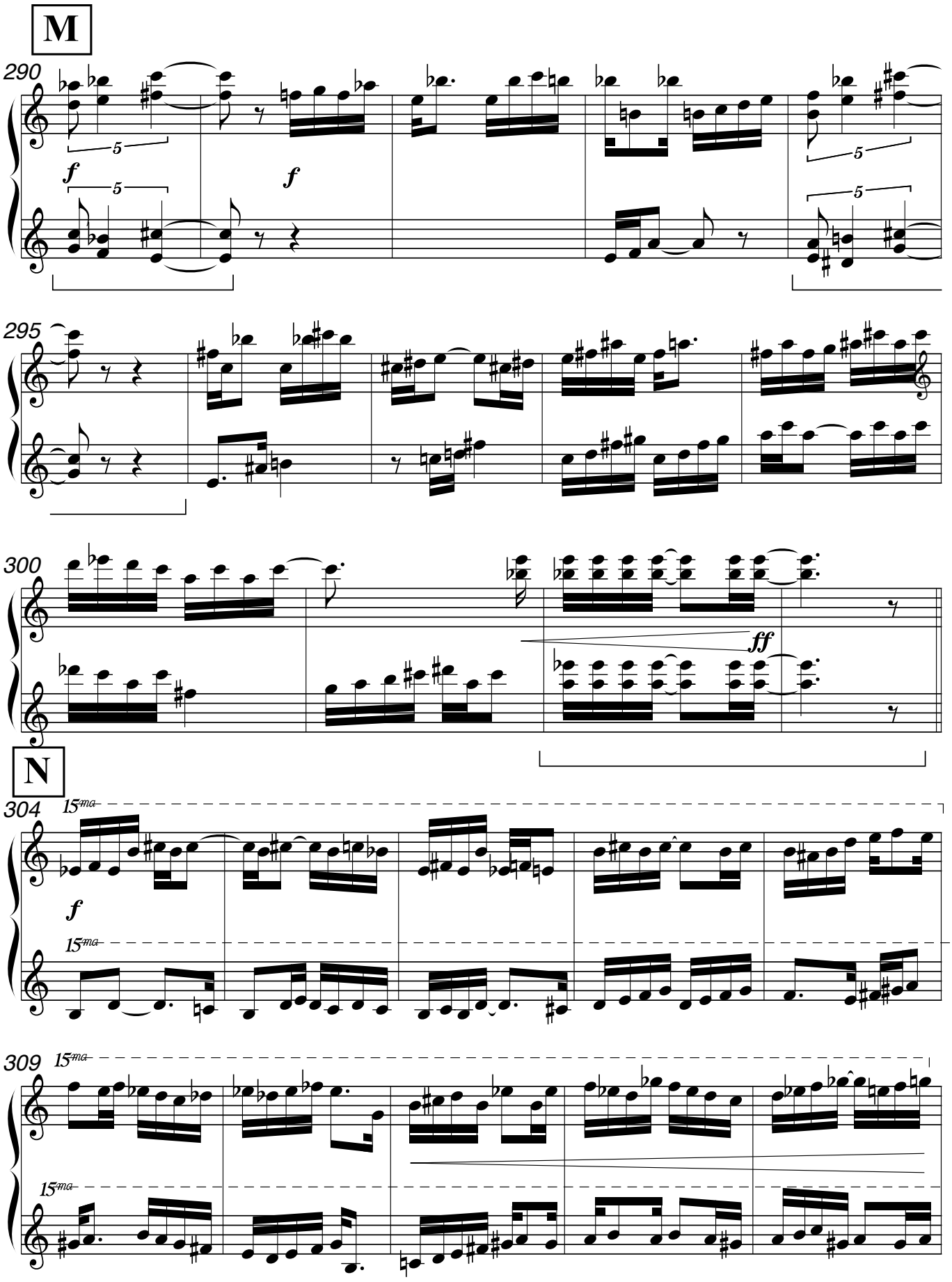

110
pp
p
p
115
mf
5
f
D
= 60
r. chest
mp
124
E
= 88
mf
f
5
mf
130
mf 3
137
f
5
mf

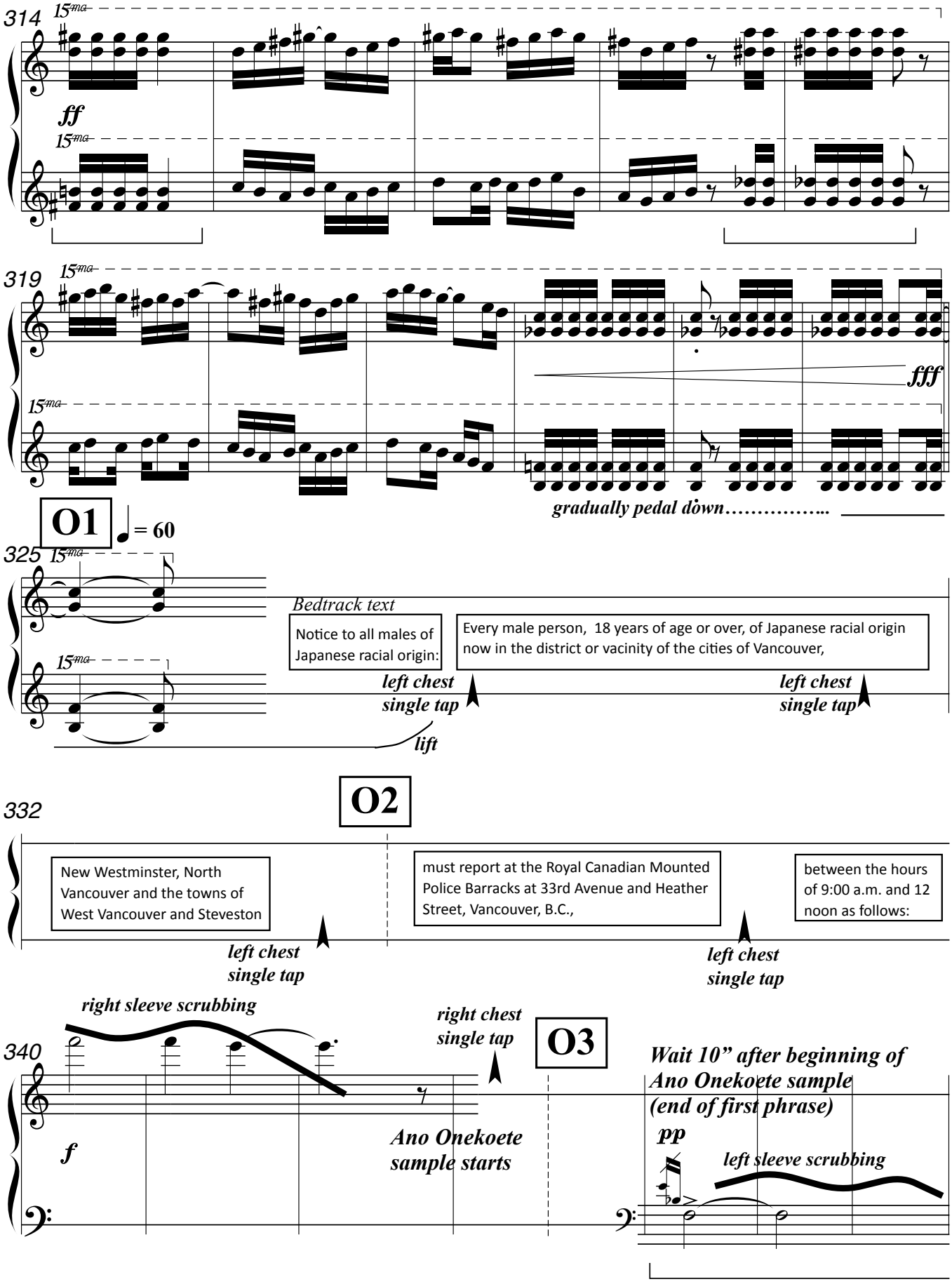

144
F
= 60
right chest
single tap
right chest
single tap
5
f (half ped. each)
mf
155
G
= 88
Sempre p
3
(Lightly pedaled
where not indicated)
161
(lift)
166
(lift)
p
171
5
3
mf
5
f

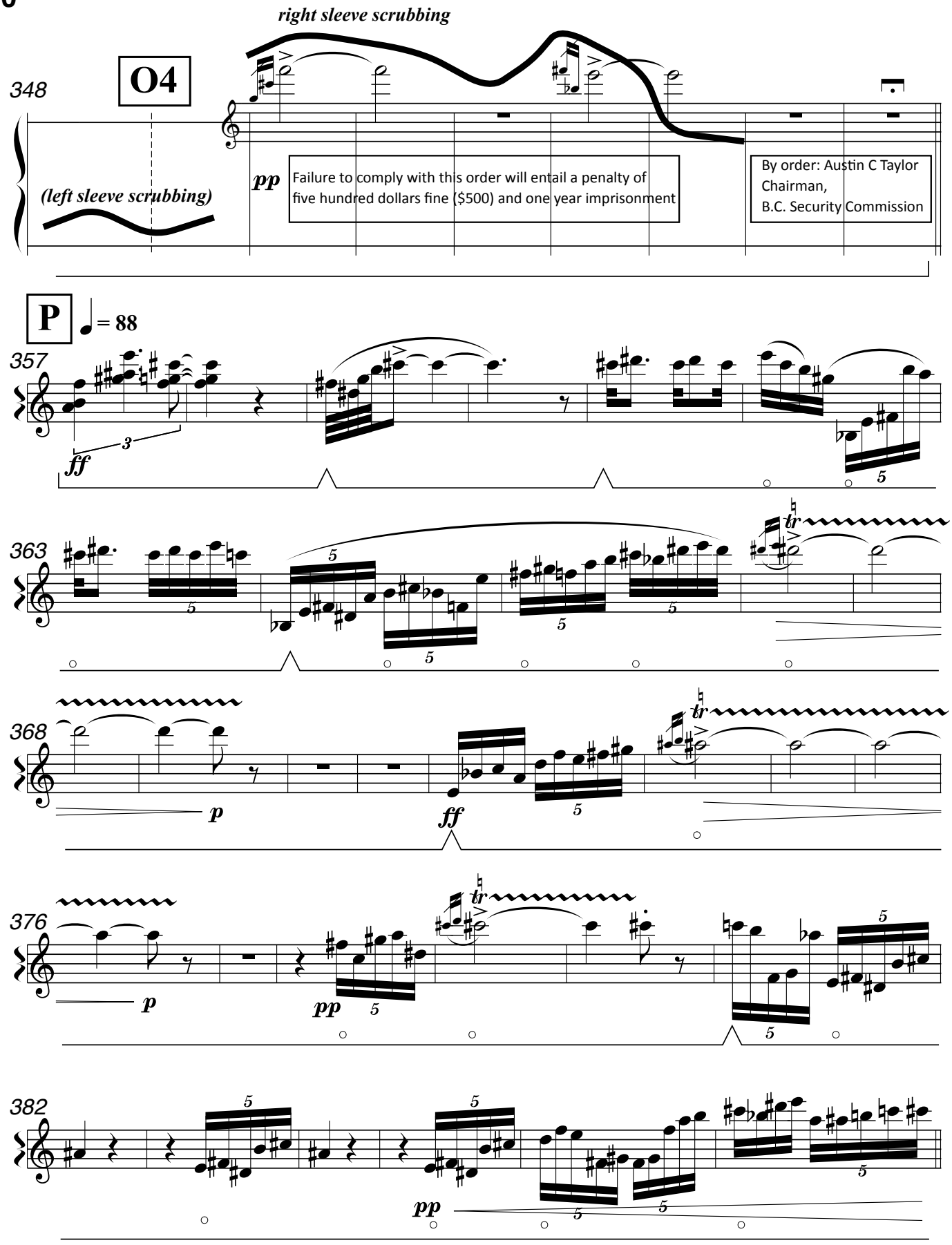

176
182
ff
187
ff
191
ff
195
H
♩ = 60
fff
Right sleeve scrub

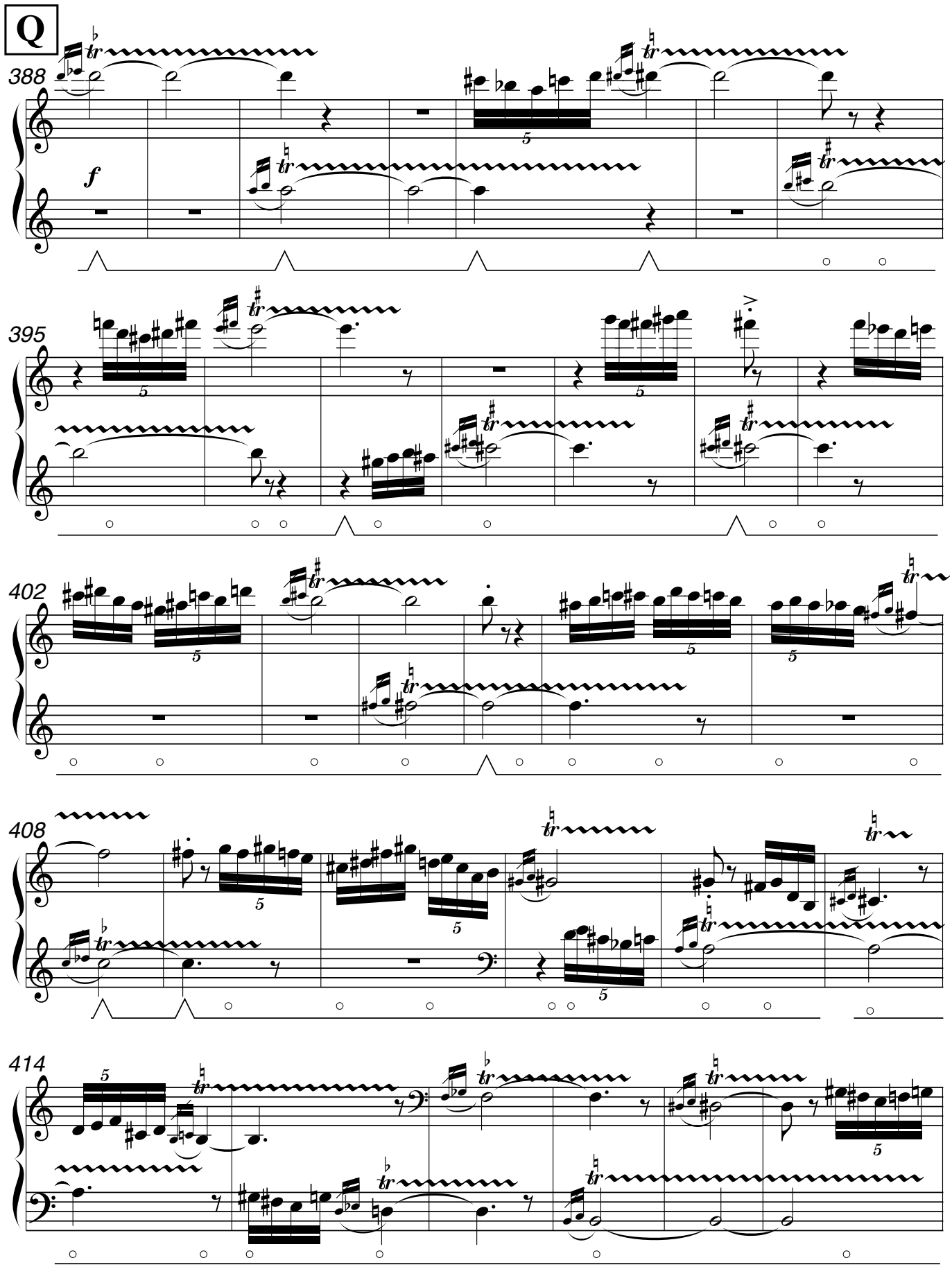

201
Right sleeve scrub
fff
5
210
fff
5
f
5
left sleeve
single tap
I
217
(No processing)
mf
left chest single tap
left chest single tap
J
225
Right sleeve scrub
K
fff
5
mf
left chest
single tap
(No processing)
234
Right sleeve scrub
3
mf
244
5
Right sleeve scrub
ff
left sleeve single tap
f
3

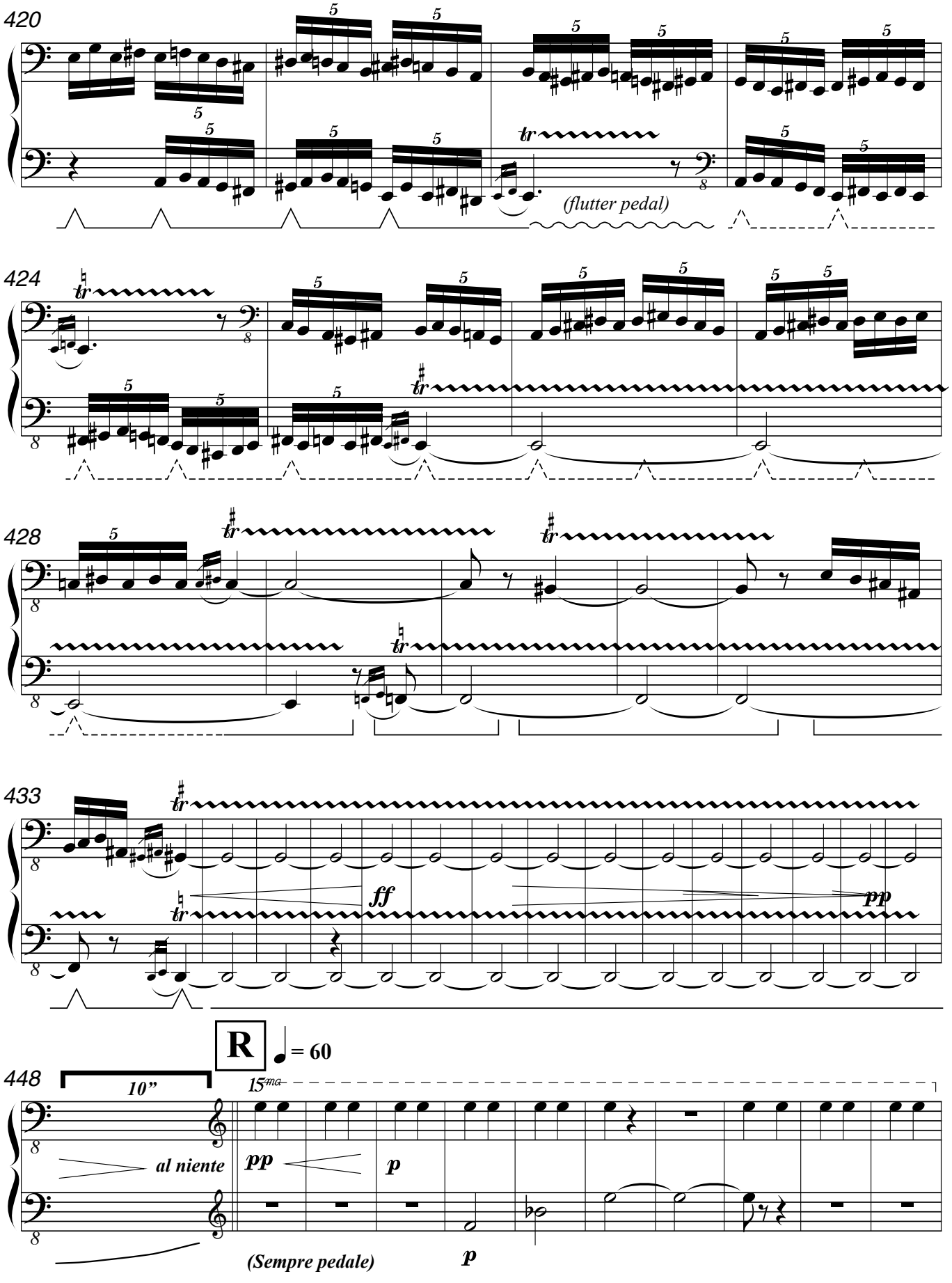

252
260
L
♩ = 88
Secco, detaché
mp
Senza pedale
265
5
mf
270
mp
274
279
5
f
mf
285

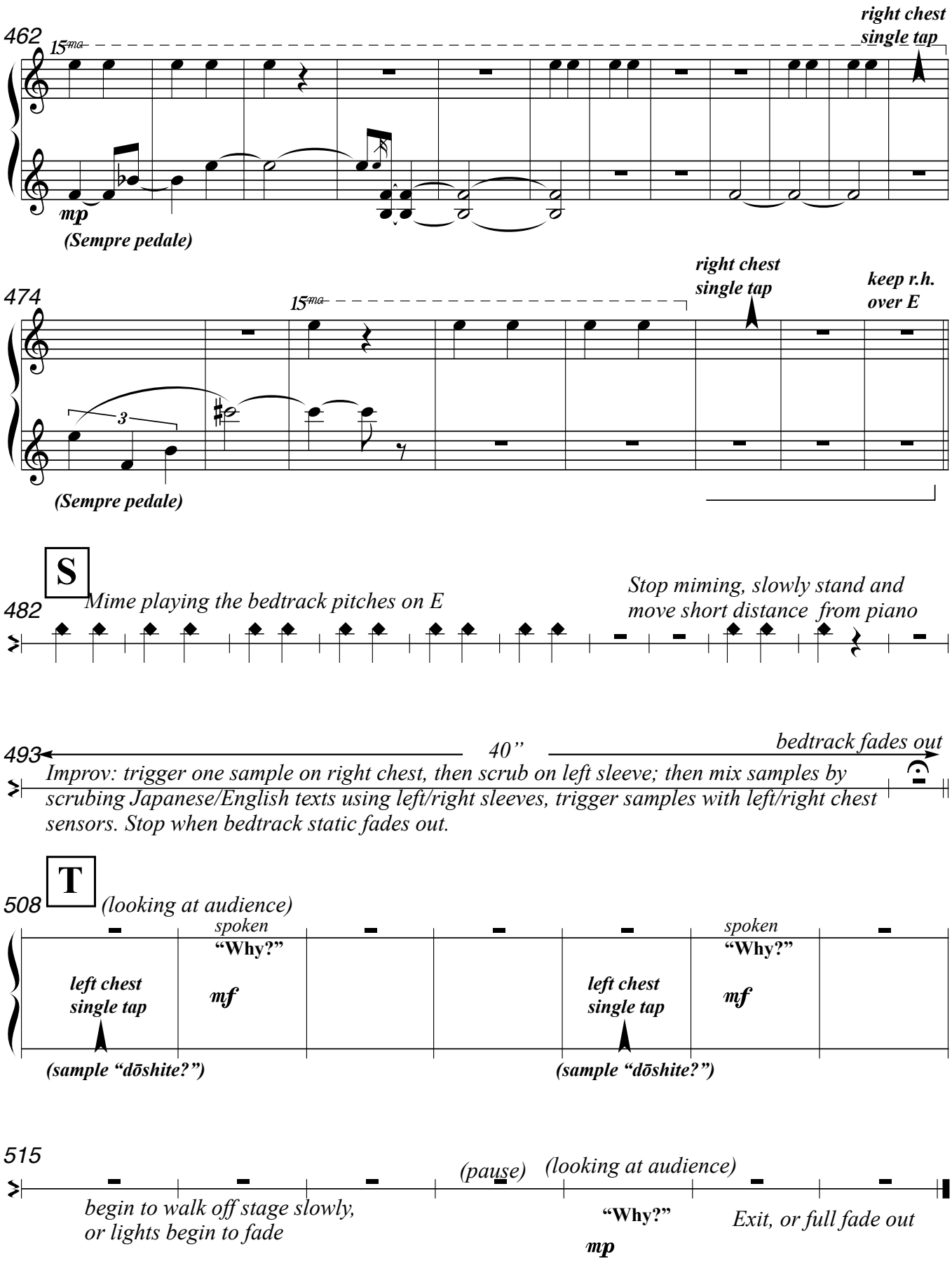

M
290
f
5
f
295
300
ff
N
304
15ma
f
309


314
15ma
ff
15ma
319
15ma
fff
15ma
gradually pedal down……...
O1
= 60
325
15ma
Bedtrack text
Notice to all males of Japanese racial origin:
Every male person, 18 years of age or over, of Japanese racial origin now in the district or vacinity of the cities of Vancouver,
left chest single tap
left chest single tap
15ma
lift
O2
332
New Westminster, North Vancouver and the towns of West Vancouver and Steveston
must report at the Royal Canadian Mounted Police Barracks at 33rd Avenue and Heather Street, Vancouver, B.C.,
between the hours of 9:00 a.m. and 12 noon as follows:
left chest single tap
left chest single tap
right sleeve scrubbing
right chest single tap
O3
340
f
Ano Onekoete sample starts
Wait 10" after beginning of Ano Onekoete sample (end of first phrase)
pp
left sleeve scrubbing


right sleeve scrubbing
348
O4
(left sleeve scrubbing)
pp
Failure to comply with this order will entail a penalty of five hundred dollars fine ($500) and one year imprisonment
By order: Austin C Taylor
Chairman,
B.C. Security Commission
P
= 88
357
ff
363
368
p
ff
376
p
pp
382
pp


Q
388
f
395
402
408
414


420
(flutter pedal)
424
428
433
ff
pp
448
R
= 60
10”
15ma
al niente
pp
p
(Sempre pedale)
p


462
15ma
right chest
single tap
mp
(Sempre pedale)
474
15ma
right chest
single tap
keep r.h.
over E
3
(Sempre pedale)
S
482
Mime playing the bedtrack pitches on E
Stop miming, slowly stand and
move short distance from piano
493
40”
bedtrack fades out
Improv: trigger one sample on right chest, then scrub on left sleeve; then mix samples by
scrubing Japanese/English texts using left/right sleeves, trigger samples with left/right chest
sensors. Stop when bedtrack static fades out.
T
508
(looking at audience)
spoken
“Why?”
mf
left chest
single tap
(sample “dōshite?”)
spoken
“Why?”
mf
left chest
single tap
(sample “dōshite?”)
515
(pause)
(looking at audience)
begin to walk off stage slowly,
or lights begin to fade
“Why?”
mp
Exit, or full fade out