

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 (あのオネ越えて), recording by Masao Fujiwara, 1920s

Media sources: images

Nikkei National Museum

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 evacuees

Tak Toyota / Library and Archives Canada / C-047387

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for piano, Sleeve-Hand Responsive User Garment
(SHRUG), audio/video clips, Max/MSP/Jitter
Commissioned by Megumi Masaki

B. Pritchard 2021

A

♩ = 120

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-13. Dynamics: *mf*, *mp*. Pedal: *(Sempre pedale)*.

Musical staff 2: Treble clef, 2/4 time signature. Measures 14-24. Dynamics: *mf*, *f*. Pedal: *(Sempre pedale)*.

Musical staff 3: Treble clef, 2/4 time signature. Measures 25-36. Dynamics: *mp*. Pedal: *(Sempre pedale)*.

Musical staff 4: Treble clef, 2/4 time signature. Measures 37-48. Dynamics: *f*, *mp*. Pedal: *(Sempre pedale)*.

Musical staff 5: Treble clef, 2/4 time signature. Measures 49-60. Dynamics: *mf*, *mp*. Pedal: *(Sempre pedale)*.

Musical staff 6: Treble clef, 2/4 time signature. Measures 61-72. Dynamics: *mf*, *f*. Pedal: *(Sempre pedale)*.



2

B $\text{♩} = 88$
Strongly

71 *f* 3 3 3 3 *mp*

77 *Hesitantly* *Strongly* 3 3 3 3 5

Sempre pedale f *p* *f*

84 6 3 3

ff

90 7 7

ff *f* *mf*

99 **C** *Dreamily* *p* 3 3 *mf* *p* *mf* 3

105 *p* 3 *mf*

110

p *pp* *p*

115

mf **D** ♩ = 60

f *r. chest* *mp*

124 **E** ♩ = 88

mf *f* *mf*

130

mf ³

137

f *mf*

144 **F** ♩ = 60

f (half ped. each) *mf*

right chest single tap right chest single tap

155 **G** ♩ = 88

Sempre p

(Lightly pedaled where not indicated)

161

(lift)

166

p

(lift)

171

mf *f*

176

Musical score for measures 176-181. Treble clef has chords and eighth notes. Bass clef has chords and eighth notes. A fermata is over the final measure. A bracket with '5' indicates a five-measure phrase.

182

Musical score for measures 182-186. Treble clef has eighth notes and chords. Bass clef has eighth notes and chords. Dynamics include *ff*. Triplet markings are present.

187

Musical score for measures 187-190. Treble clef has eighth notes and chords. Bass clef has eighth notes and chords. Dynamics include *ff*. Triplet markings are present.

191

Musical score for measures 191-194. Treble clef has chords and eighth notes. Bass clef has chords and eighth notes. Dynamics include *ff*. Triplet markings are present. Time signature changes to 2/4.

195

Musical score for measure 195. Treble clef has a half note chord. Bass clef has a half note chord. Dynamics include *fff*. A large graphic line is drawn across the staff.

H = 60 *Right sleeve scrub*

6

201 *Right sleeve scrub*

fff

5

210 *left sleeve single tap*

fff

f

5

5

217 **I** (No processing)

mf

left chest single tap

left chest single tap

225 **J** *Right sleeve scrub* **K**

fff

mf

left chest single tap

(No processing)

234 *Right sleeve scrub*

mf

3

244 *Right sleeve scrub*

ff

f

5

3

left sleeve single tap

252

260 **L** ♩ = 88
Secco, détaché
mp
Senza pedale

265

270

274

279

285

M

290

f *f*

295

300

ff

N

304 *15^{ma}*

f *15^{ma}*

309 *15^{ma}*

15^{ma}

314 *15^{ma}*

ff
15^{ma}

319 *15^{ma}*

15^{ma}
fff
gradually pedal down.....

O1 ♩ = 60

325 *15^{ma}*

15^{ma}

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 vicinity of the cities of Vancouver,

left chest single tap

lift

left chest single tap

O2

332

f

left chest single tap

left chest single tap

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:

O3

340

f

pp

right sleeve scrubbing

right chest single tap

left sleeve scrubbing

Ano Onekoete sample starts

Wait 10" after beginning of Ano Onekoete sample (end of first phrase)

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

3

5

363

5

5

5

368

p

ff

5

376

p

pp

5

5

382

pp

5

5

5

Q

388

Measures 388-394. Treble clef: Measure 388 has a trill on G4. Measure 389 has a trill on A4. Measure 390 has a trill on B4. Measure 391 has a trill on C5. Measure 392 has a trill on D5. Measure 393 has a trill on E5. Measure 394 has a trill on F5. Bass clef: Measure 388 has a whole note G3. Measure 389 has a whole note F3. Measure 390 has a whole note E3. Measure 391 has a whole note D3. Measure 392 has a whole note C3. Measure 393 has a whole note B2. Measure 394 has a whole note A2. Dynamics: *f*. Fingerings: 5 in measure 391.

395

Measures 395-401. Treble clef: Measure 395 has a trill on G4. Measure 396 has a trill on A4. Measure 397 has a trill on B4. Measure 398 has a trill on C5. Measure 399 has a trill on D5. Measure 400 has a trill on E5. Measure 401 has a trill on F5. Bass clef: Measure 395 has a whole note G3. Measure 396 has a whole note F3. Measure 397 has a whole note E3. Measure 398 has a whole note D3. Measure 399 has a whole note C3. Measure 400 has a whole note B2. Measure 401 has a whole note A2. Fingerings: 5 in measure 395, 7 in measure 396, 5 in measure 397, 7 in measure 398, 7 in measure 399, 7 in measure 400, 7 in measure 401.

402

Measures 402-407. Treble clef: Measure 402 has a trill on G4. Measure 403 has a trill on A4. Measure 404 has a trill on B4. Measure 405 has a trill on C5. Measure 406 has a trill on D5. Measure 407 has a trill on E5. Bass clef: Measure 402 has a whole note G3. Measure 403 has a whole note F3. Measure 404 has a whole note E3. Measure 405 has a whole note D3. Measure 406 has a whole note C3. Measure 407 has a whole note B2. Fingerings: 5 in measure 402, 5 in measure 403, 5 in measure 404, 5 in measure 405, 5 in measure 406, 7 in measure 407.

408

Measures 408-413. Treble clef: Measure 408 has a trill on G4. Measure 409 has a trill on A4. Measure 410 has a trill on B4. Measure 411 has a trill on C5. Measure 412 has a trill on D5. Measure 413 has a trill on E5. Bass clef: Measure 408 has a whole note G3. Measure 409 has a whole note F3. Measure 410 has a whole note E3. Measure 411 has a whole note D3. Measure 412 has a whole note C3. Measure 413 has a whole note B2. Fingerings: 5 in measure 408, 5 in measure 409, 5 in measure 410, 5 in measure 411, 5 in measure 412, 5 in measure 413.

414

Measures 414-419. Treble clef: Measure 414 has a trill on G4. Measure 415 has a trill on A4. Measure 416 has a trill on B4. Measure 417 has a trill on C5. Measure 418 has a trill on D5. Measure 419 has a trill on E5. Bass clef: Measure 414 has a whole note G3. Measure 415 has a whole note F3. Measure 416 has a whole note E3. Measure 417 has a whole note D3. Measure 418 has a whole note C3. Measure 419 has a whole note B2. Fingerings: 5 in measure 414, 5 in measure 415, 5 in measure 416, 5 in measure 417, 5 in measure 418, 5 in measure 419.

420

5 5 5 5 5 5

tr

(flutter pedal)

424

5 5 5 5 5 5

tr

428

5

tr

433

tr

ff

pp

448

R ♩ = 60

10" 15^{ma}

al niente *pp* *p*

(Sempre pedale) *p*

462 *15^{ma}* *right chest single tap*

mp
(Sempre pedale)

474 *15^{ma}* *right chest single tap* *keep r.h. over E*

(Sempre pedale)

482 **S** *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 scrubbing Japanese/English texts using left/right sleeves, trigger samples with left/right chest sensors. Stop when bedtrack static fades out.

508 **T** *(looking at audience)*

| | | | | | |
|------------------------------|----------------------|--|--|------------------------------|--|
| <i>left chest single tap</i> | <i>spoken "Why?"</i> | | | <i>spoken "Why?"</i> | |
| <i>(sample "dōshite?")</i> | <i>mf</i> | | | <i>mf</i> | |
| | | | | <i>left chest single tap</i> | |
| | | | | <i>(sample "dōshite?")</i> | |

515 *(pause)* *(looking at audience)*

begin to walk off stage slowly, or lights begin to fade *"Why?"* *Exit, or full fade out*

mp