

Vlastislav Matoušek Ph.D.

Earned a degree in composition, from the Faculty of Music, Academy of Performing Arts, Prague, and took a post-graduate course in music theory. On a Japan Foundation fellowship in 1996, studying *shakuhachi* playing with Kifu Mitsuhashi in Tokyo and traditional Japanese music with Professor Osamu Yamaguti at the Faculty of Letters, Osaka University. At the Academy of Performing Arts, Prague, in 2001, he defended his dissertation on “Kinetics in Ethnic Music”, earning a doctorate in Music Theory – Theory of Composition.

In 1991 he began to lecture on ethnomusicology, in the Department of Music Theory and History, in the Faculty of Music, at the Academy of Performing Arts, Prague. Since 1999 he has also been teaching in the Institute of Musicology, Charles University, Prague. As a theorist, he is concerned with non-European music, kinetics and organology. He also works as a music journalist with Czech Radio, Prague (for example, “Ethnic Music at the Waves of the Vltava Broadcasting”).

He has composed some quite eccentric pieces, often using exotic instruments and electronics, and prefers to use non-traditional approaches and means of expression.

As an interpreter – particularly when playing the *shakuhachi* (the Japanese bamboo flute, as on the CDs “Kaligrafie / Calligraphy”, Angel 1999, “Taki ochi”, ARTA 2003) and other exotic and folk instruments from his own large collection – he gives solo performances of his own compositions, often in combination with electronics (CD “Shapes of Silence”, Transmusic/Awika 1994).

With the **Schola Specialis** ensemble he sings and plays the historical Czech “*moldánky*” bagpipes, the *burdy-gurdy*, *hackbrett*, *platterspiel* and other historic and folk instruments, in performances of medieval music and east Bohemian folk.

In the **Relaxace** ensemble since 1979 he has been playing music for meditation inspired by the Orient, using exotic percussion (including the *tabla*, *dhholak* and Tibetan bowls), folk flutes and other instruments. Their CDs include “Dhyana” (ARTA, 1991), “Kadael” (ARTA, 1993), “Czech Koan” (Sound & Silence, 1996), “Indian Inspirations” (Angel, 2001), “Morning Prayer” (Anne Records, 2002).

Besides singing Renaissance polyphony in the chamber choir **Duodena cantitans** (CDs “Kryštof Harant”, “Musica Temporis Rudolphi II.”, “Mirabile Mysterium”, “Felix Austriae Domus”, “Monteverdi, Byrd: Masses for Four Voices”) he also occasionally participates in alternative rock music as composer, singer, bass guitarist and performer on various ethnic instruments, formerly in the ensembles **Máma Bubo** (CDs “Baňatost”, Primus 1992, “Planeta Haj”, Anne Records), **Before Your Era**, now in the experimental rock band **Yamabu**.

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Vlastislav Matoušek Ph.D.

Vystudoval na hudební fakultě AMU v Praze kompozici a postgraduální kurz hudební teorie. V roce 1996 jako stipendista Japan Foundation studoval hru na *šakuhachi* u Kifu Mitsuhashiho v Tokyu a japonskou tradiční hudbu u prof. Osamu Yamagutiho na University of Letters v Osace. Na hudební fakultě AMU v Praze v roce 2001 obhájil disertaci „Kinetika v etnické hudbě“ a získal doktorát v oboru hudební teorie – teorie skladby.

Od roku 1991 přednáší etnomusikologii na katedře teorie a dějin hudby hudební fakulty AMU v Praze, od roku 1999 také na Ústavu pro hudební vědu FF UK v Praze. Jako teoretik se zabývá hudbou mimoevropských kultur, hudební kinetikou a organologií. Spolupracuje jako hudební publicista s Českým rozhlasem v Praze (např. „Etnická hudba na vlnách Vltavy“).

Je autorem mnohdy značně excentrických skladeb, často s účastí exotických nástrojů a elektroniky, s oblibou uplatňuje netradiční vyjadřovací prostředky a postupy.

Jako interpret – zejména na japonskou bambusovou flétnu *šakuhachi* (CD „Kaligrafie / Calligraphy“, Angel 1999, CD „Taki ochi“, ARTA 2003) a další exotické a folklorní nástroje z vlastní rozsáhlé sbírky – sólově vystupuje při prezentaci svých skladeb, často v kombinaci s elektronikou (CD „Shapes of Silence“, Transmusic/Awika 1994).

Na historické dudy *moldánky*, *niněru*, *hackbrett*, *platterspiel* a další historické a lidové nástroje hraje a zpívá se souborem **Schola Specialis** hudbu středověku a východočeský folklór.

Na exotické perkuse (*tabla*, *dhholak*, tibetské mísy), folklorní flétny a další nástroje hraje od r. 1979 meditativní hudbu inspirovanou Orientem v souboru **Relaxace** – CD: „Dhjána“ (ARTA, 1991), „Kadael“ (ARTA, 1993), „Český koan“ (Sound & Silence, 1996), „Indické inspirace“ (Angel, 2001), „Morning Prayer“ (Anne Records, 2002).

Mimo zpěvu renesanční polyfonie v komorním sboru **Duodena cantitans** (CD „Kryštof Harant“, „Musica Temporis Rudolphi II.“, „Mirabile Mysterium“, „Felix Austriae Domus“, „Monteverdi, Byrd: Masses for Four Voices“) se ještě jako skladatel, zpěvák, hráč na baskytaru a etnické nástroje příležitostně věnuje alternativní rockové hudbě, dříve např. v souborech **Máma Bubo** (CD „Baňatost“, Primus 1992, CD „Planeta Haj“, Anne Records), **Před Vaším letopočtem**, v současné době **Yamabu**.

www.musica.cz/matousek
www.shakuhachi.cz

K A N O K A N O K A N O K A N O K
O A K N O A K N O A K N O A K N
A K N O A K N O A K N O A K N O A
N A K O N A K O N A K O N A K O
K A O N K A O N K A O N K A O N K
O K A V L A S T I S L A V K A N
A K O N A K O N A K O N A K O N A
N O A K M A T O U Š E K N O A K
K N O N K N O A K N O A K N O N K
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N K O A N A O K N A O K N A N K
K N O A K N O A K N O A K N A O K
O K N A O K N A O K N A K O N A

Just as the ***koan*** in the practice of *Zen-buddhism* has no solution in our world of logic and serves only as the **gate** to another state of consciousness, this piece is not the usual *opus perfectum* – a work of fixed unambiguous structure and form. On the contrary, it exposes interpreters to the task of **ambivalent instructions**, instructions for realization of any one of the many possible different musical shapes – countless expressions of the same message.

To underline this unusual musical aspect the piece is written in the special **visual** form of a **hexagon** consisting of 19 smaller hexagons, and brings *eo ipso* another message on a different **pictorial** level of communication.

Each performer can **enter** by one of 3 **gates** and play one of 3 melodies (A, B or C) consisting of 12 tones. Each has to play his melody in the rhythmic patterns which he meets along his way, and must repeat every pattern 3, 5, 7 or 9 times as directed by the number in the center of the current hexagon.

For musicians it could be a **challenging** situation similar to trying to solve a ***koan***. It is another aspect of **searching**; a kind of musical adventure – and **discovery** when they eventually arrive to the one tone (g) which is silently repeated to fade out. The audience can hear, and maybe decipher, some part of the message too... maybe.

* * *

Podobně jako ***kóan*** v praxi *Zen-Buddhismu* nemá řešení v našem světě logiky a slouží vlastně jen jako **brána** k jinému stavu vědomí, tak i tato skladba není obvyklé *opus perfectum* – dílo fixované v neměnné struktuře a formě. Naopak, staví hráče před **ambivalentní instrukce**, instrukce k realizaci některého z mnoha možných různých hudebních tvarů – nesčetných vyjádření téhož poselství.

K podtržení tohoto ne zcela běžného způsobu provádění je kompozice zapsána ve zvláštní **vizuální** podobě **šestiúhelníku**, který se skládá z 19 menších šestiúhelníků, a vnáší tak *eo ipso* do sdělení další, **obrazovou rovinu komunikace**.

Každý hráč může **vstoupit** do partitury jednou ze 3 **bran** a hrát jednu ze 3 melodií o 12 tónech (A, B, C) v rytmičných vzorcích, se kterými se setká na své cestě k **východu**. Vzorec se opakuje 3, 5, 7, či 9 krát, podle čísla ve středu právě hraného šestiúhelníku.

Mohla by to být pro hudebníky podobně mezní situace jako pokus vyřešit ***kóan*** pro adepta *Zenu*. Jakýsi další aspekt **hledání**, druh hudebního dobrodružství a **nalezení**, když nakonec dorazí k stejnému tónu tiše mizejícímu v nenávratnu. A eventuelní posluchači tak mohou slyšet a snad také dešifrovat některé části poselství, kdo ví?

VLASTISLAV MATOUŠEK

KOAN

for various musical instruments
and really brave musicians

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pro různé hudební nástroje
a skutečně odvážné hudebníky

(cca 7'30", 1998)

KOAN

[illegible]

non vibr. Repeat *ad lib.*

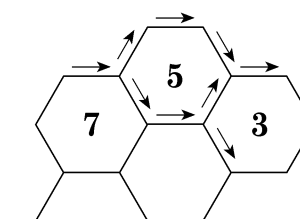


mp *pp*

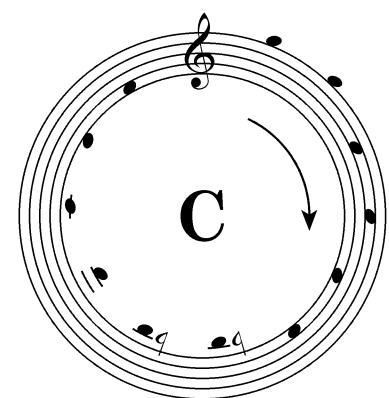
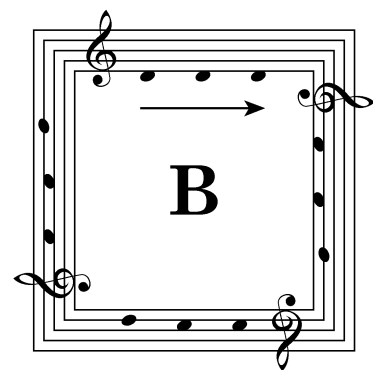
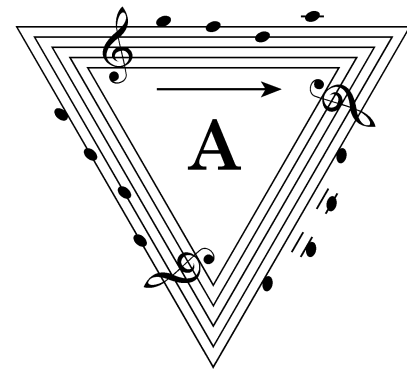
non vibr. Repeat *ad lib.*

The musical notation shows a treble clef staff. It begins with a repeat sign followed by two eighth notes, both marked 'non vibr.'. This is followed by another repeat sign, after which a wavy line indicates a trill or tremolo, ending with a fermata. The dynamic marking starts at 'mp' (mezzo-piano) and ends at 'pp' (pianissimo), indicated by hairpins.

non vibr.  Repeat *ad lib.*



repeat the model **5** or **7** times



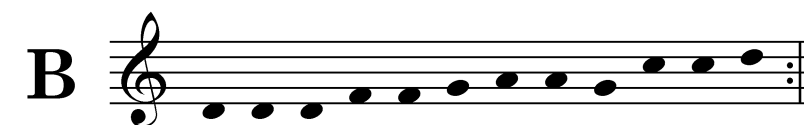
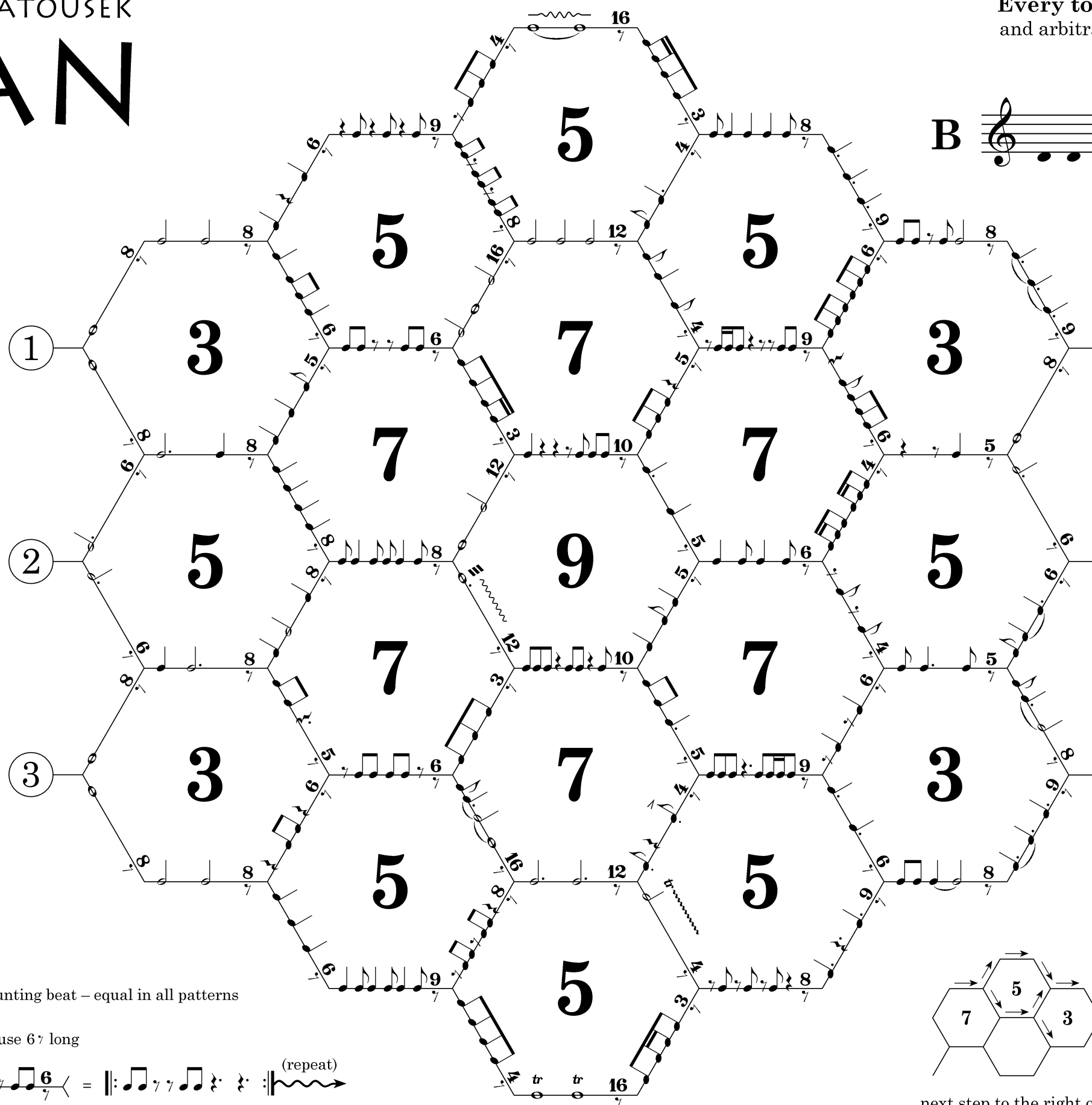
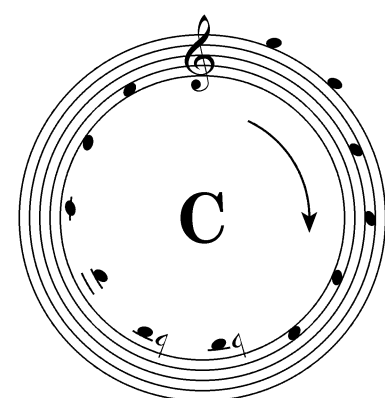
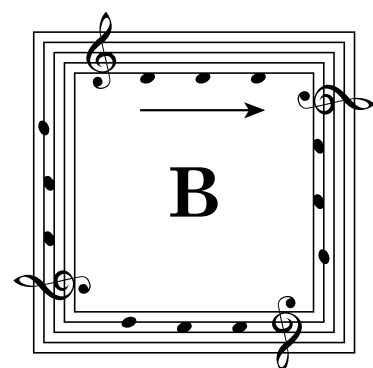
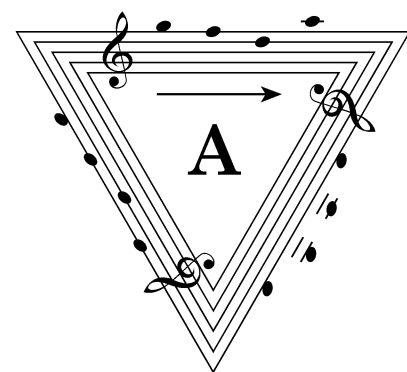
6
7 = pause 67 long

$$\text{Diagram 1} = \text{Diagram 2} \quad \text{(repeat)}$$

VLASTISLAV MATOUŠEK

KOAN

Every tone can be articulated *ad lib.*
and arbitrary specific instrumental technique
is supposed to be used!



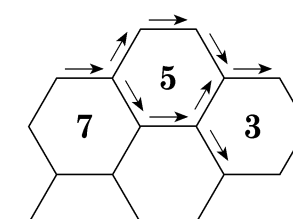
Dynamic *ad lib.*



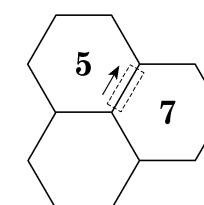
♪ = counting beat – equal in all patterns

6 = pause 6 ♪ long

♪ ♪ ♪ ♪ 6 = ||: ♪ ♪ ♪ ♪ ♪ ♪ :|| (repeat)



next step to the right only



repeat the model 5 or 7 times

KOAN

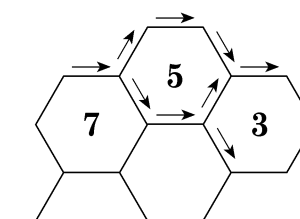
non vibr. Repeat *ad lib.*



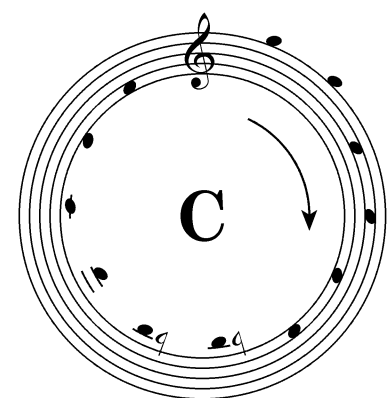
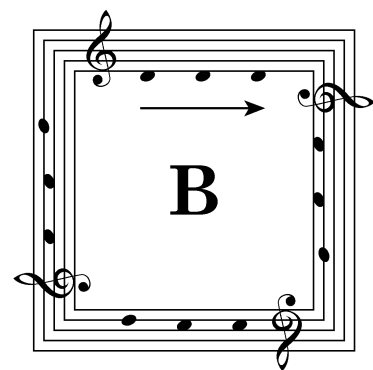
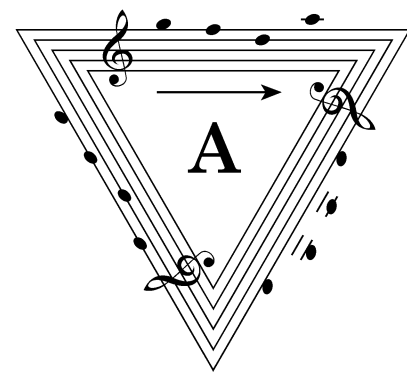
mp *pp*

[illegible]

non vibr.  Repeat *ad lib.*



repeat the model **5** or **7** times



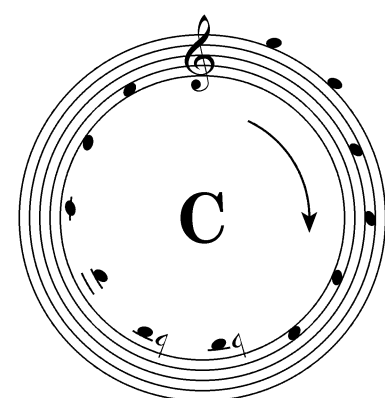
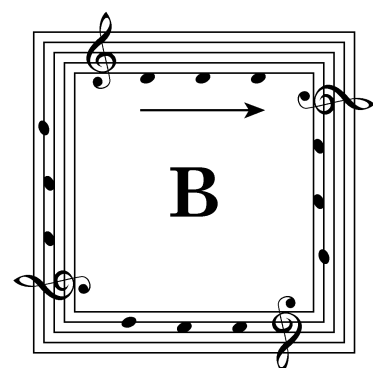
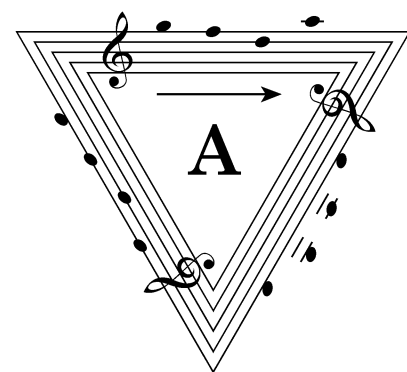
6
7 = pause 67 long

$$\text{Diagram 1} = \text{Diagram 2} \quad \text{(repeat)}$$

VLASTISLAV MATOUŠEK

KOAN

Every tone can be articulated *ad lib.*
and arbitrary specific instrumental technique
is supposed to be used!



1 3 5 7 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 117 119 121 123 125 127 129 131 133 135 137 139 141 143 145 147 149 151 153 155 157 159 161 163 165 167 169 171 173 175 177 179 181 183 185 187 189 191 193 195 197 199 201 203 205 207 209 211 213 215 217 219 221 223 225 227 229 231 233 235 237 239 241 243 245 247 249 251 253 255 257 259 261 263 265 267 269 271 273 275 277 279 281 283 285 287 289 291 293 295 297 299 301 303 305 307 309 311 313 315 317 319 321 323 325 327 329 331 333 335 337 339 341 343 345 347 349 351 353 355 357 359 361 363 365 367 369 371 373 375 377 379 381 383 385 387 389 391 393 395 397 399 401 403 405 407 409 411 413 415 417 419 421 423 425 427 429 431 433 435 437 439 441 443 445 447 449 451 453 455 457 459 461 463 465 467 469 471 473 475 477 479 481 483 485 487 489 491 493 495 497 499 501 503 505 507 509 511 513 515 517 519 521 523 525 527 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4623 4625 4627 4629 4631 4633 4635 4637 4639 4641 4643 4645 4647 4649 4651 4653 4655 4657 4659 4661 4663 4665 4667 4669 4671 4673 4675 4677 4679 4681 4683 4685 4687 4689 4691 4693 4695 4697 4699 4701 4703 4705 4707 4709 4711 4713 4715 4717 4719 4721 4723 4725 4727 4729 4731 4733 4735 4737 4739 4741 4743 4745 4747 4749 4751 4753 4755 4757 4759 4761 4763 4765 4767 4769 4771 4773 4775 4777 4779 4781 4783 4785 4787 4789 4791 4793 4795 4797 4799 4801 4803 4805 4807 4809 4811 4813 4815 4817 4819 4821 4823 4825 4827 4829 4831 4833 4835 4837 4839 4841 4843 4845 4847 4849 4851 4853 4855 4857 4859 4861 4863 4865 4867 4869 4871 4873 4875 4877 4879 4881 4883 4885 4887 4889 4891 4893 4895 4897 4899 4901 4903 4905 4907 4909 4911 4913 4915 4917 4919 4921 4923 4925 4927 4929 4931 4933 4935 4937 4939 4941 4943 4945 4947 4949 4951 4953 4955 4957 4959 4961 4963 4965 4967 4969 4971 4973 4975 4977 4979 4981 4983 4985 4987 4989 4991 4993 4995 4997 4999 5001 5003 5005 5007 5009 5011 5013 5015 5017 5019 5021 5023 5025 5027 5029 5031 5033 5035 5037 5039 5041 5043 5045 5047 5049 5051 50

KOAN

non vibr. Repeat *ad lib.*



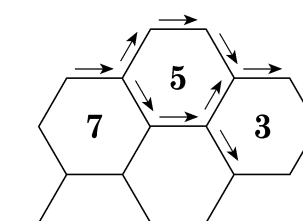
mp *pp*

non vibr. Repeat *ad lib.*

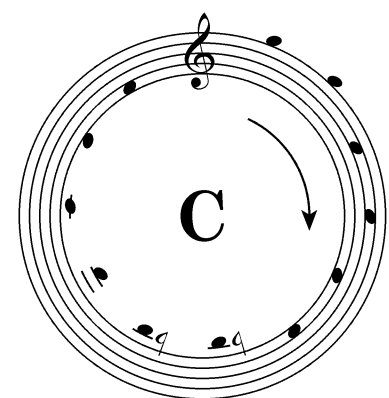
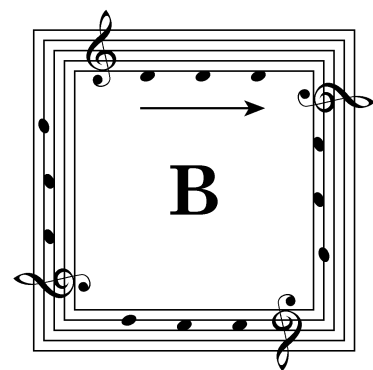
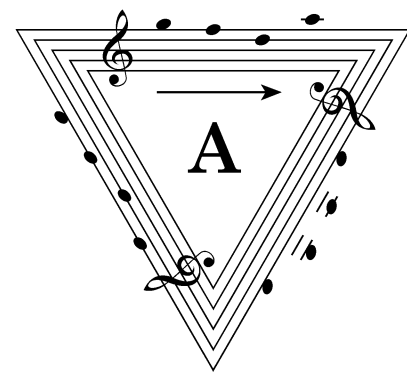
non vibr.  Repeat *ad lib.*



mp *pp*



repeat the model **5** or **7** times



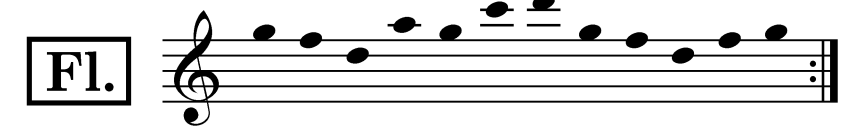
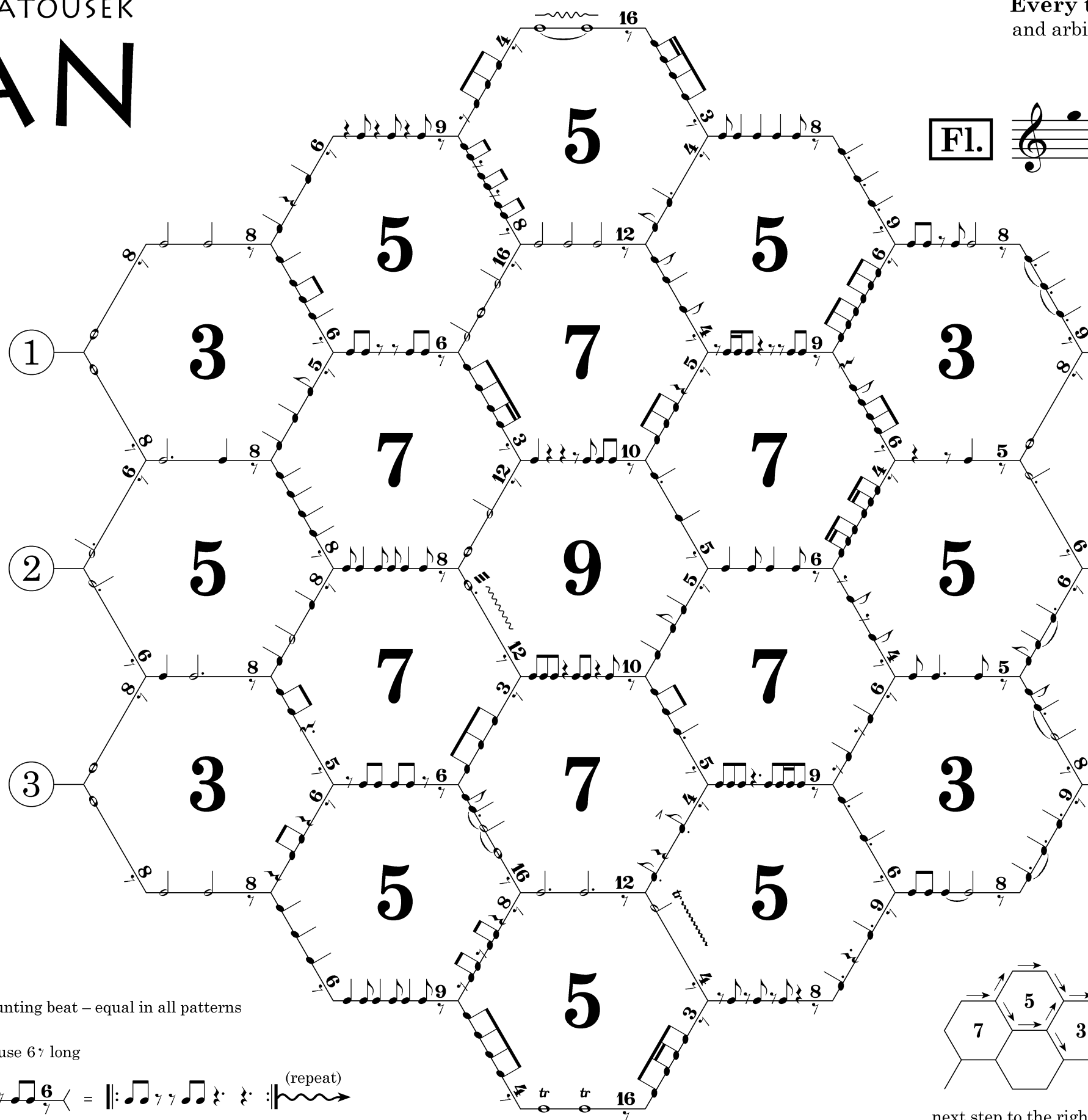
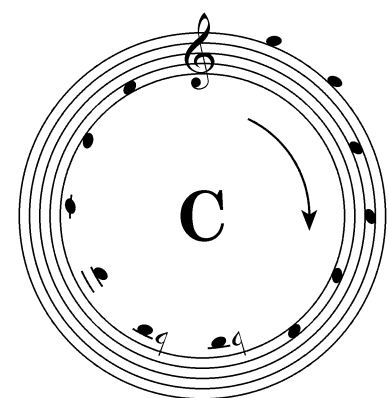
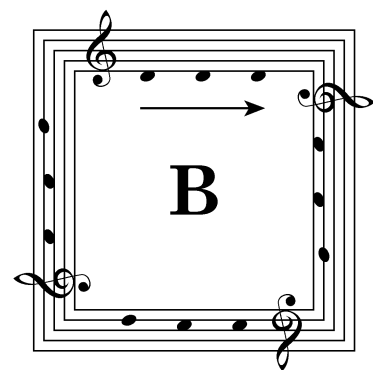
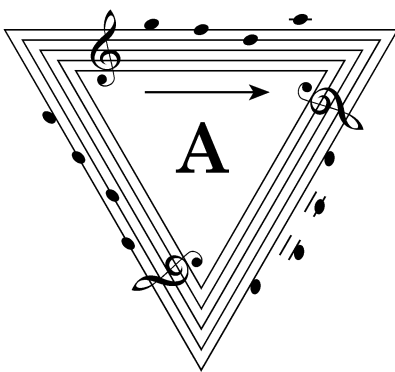
6
7 = pause 67 long

$$\text{Diagram 1} = \text{Diagram 2} \quad (\text{repeat})$$

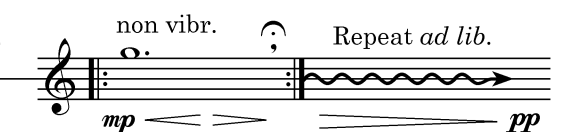
VLASTISLAV MATOUŠEK

KOAN

Every tone can be articulated *ad lib.*
and arbitrary specific instrumental technique
is supposed to be used!



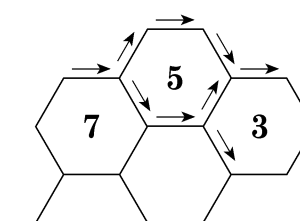
Dynamic *ad lib.*



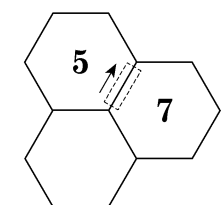
♪ = counting beat – equal in all patterns

6 ♪ = pause 6 ♪ long

♪ ♪ ♪ ♪ 6 ♪ = ||: ♪ ♪ ♪ ♪ ♪ ♪ :|| (repeat)



next step to the right only



repeat the model 5 or 7 times

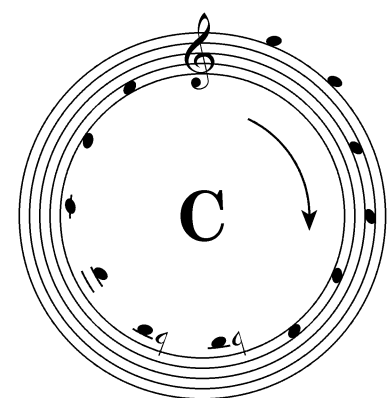
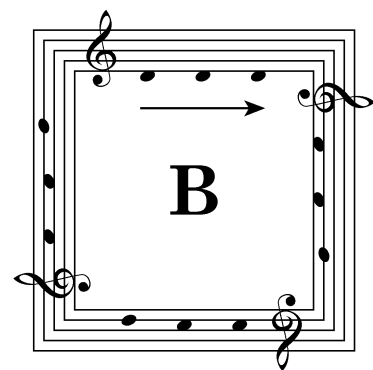
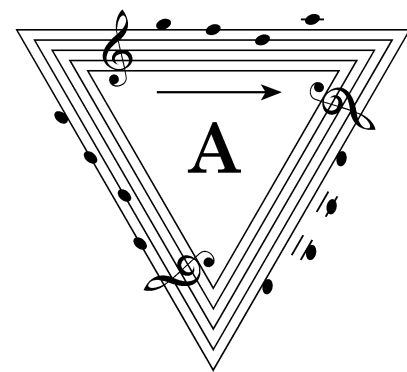
VLASTISLAV MATOUŠEK

KOAN

Every tone can be articulated *ad lib.*
and arbitrary specific instrumental technique
is supposed to be used!

Percussion *ad lib.*

Dynamic *ad lib.*



1

2

3

non vibr. Repeat *ad lib.*
mp *pp*

non vibr. Repeat *ad lib.*
mp *pp*

non vibr. Repeat *ad lib.*
mp *pp*

next step to the right only

repeat the model 5 or 7 times

♪ = counting beat – equal in all patterns

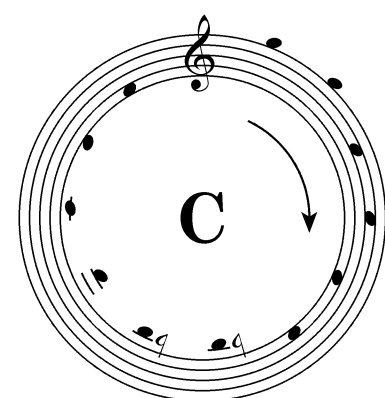
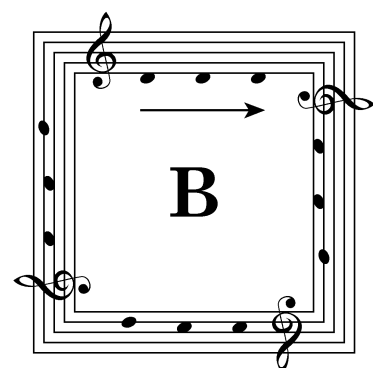
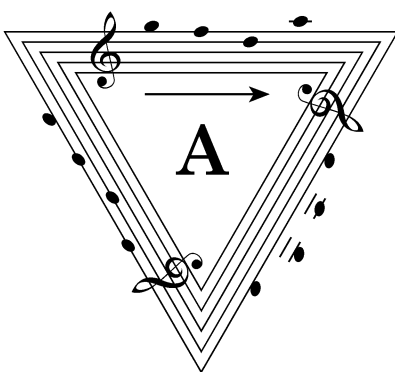
6 = pause 6 ♪ long

♪ ♪ ♪ ♪ 6 = ||: ♪ ♪ ♪ ♪ ♪ ♪ :|| (repeat)

VLASTISLAV MATOUŠEK

KOAN

Every tone can be articulated *ad lib.*
and arbitrary specific instrumental technique
is supposed to be used!



♪ = counting beat – equal in all patterns

6̣ = pause 6̣ long

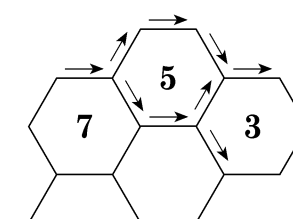
♪♪♪ 6̣ = ||: ♪♪♪ 6̣ ♪♪♪ 6̣ ||: (repeat)

Pno.

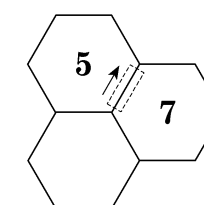


by the stick on strings only

Dynamic *ad lib.*



next step to the right only

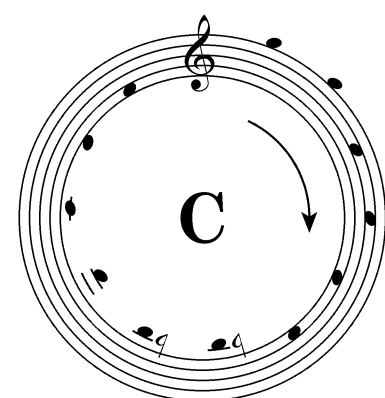
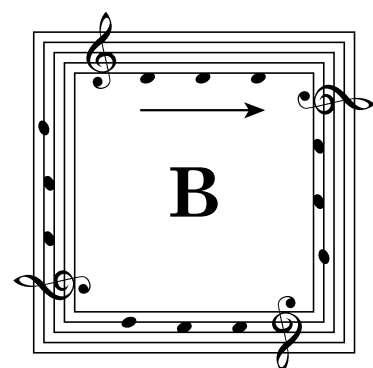
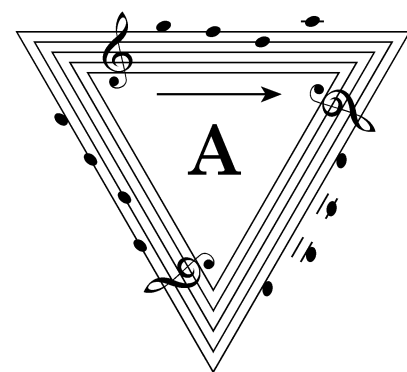


repeat the model 5 or 7 times

VLASTISLAV MATOUŠEK

KOAN

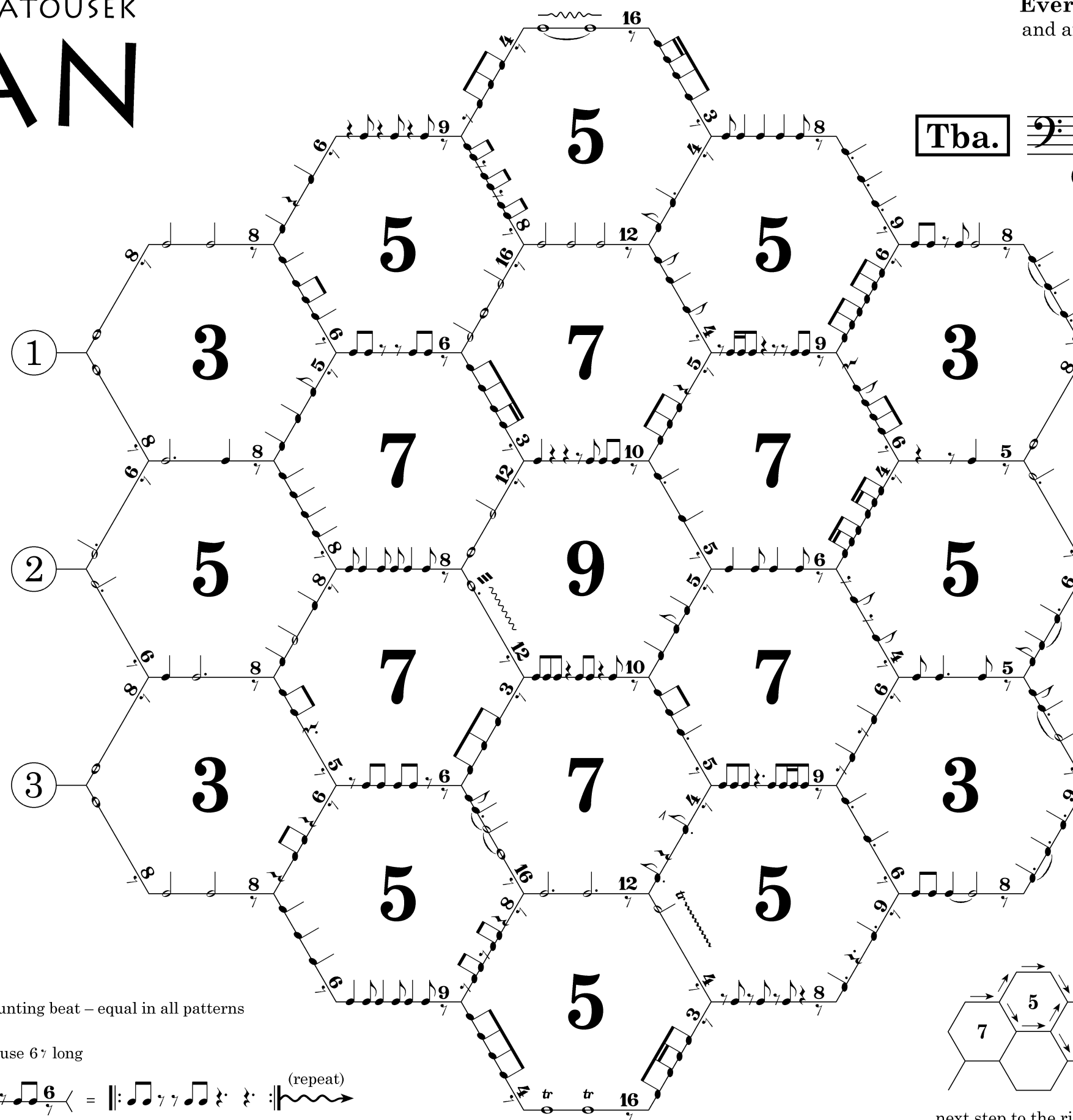
Every tone can be articulated *ad lib.*
and arbitrary specific instrumental technique
is supposed to be used!



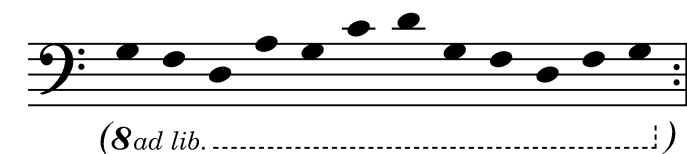
♪ = counting beat – equal in all patterns

6̣ = pause 6̣ long

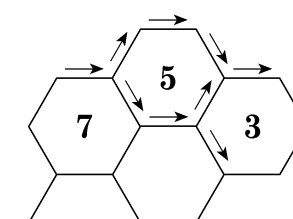
♪♪♪ 6̣ = ||: ♪♪♪ 6̣ ♪♪♪ 6̣ ||: (repeat)



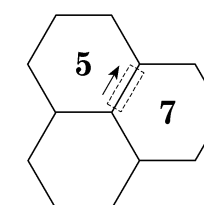
Tba.



Dynamic *ad lib.*



next step to the right only



repeat the model 5 or 7 times

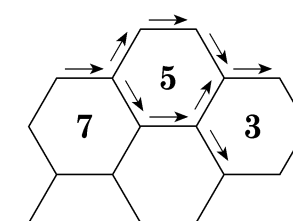
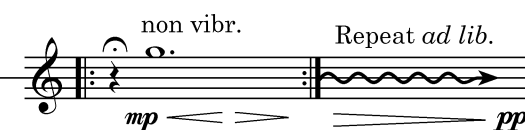
KOAN

(8 *ad lib.* -----)

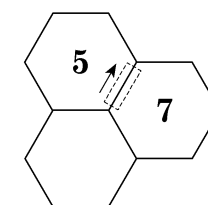
Tba.



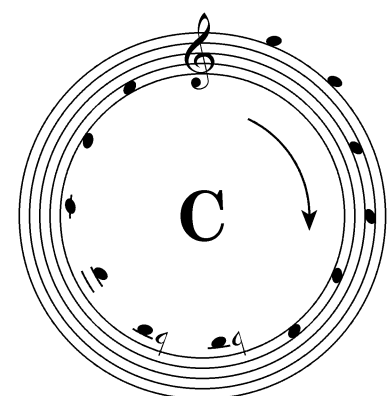
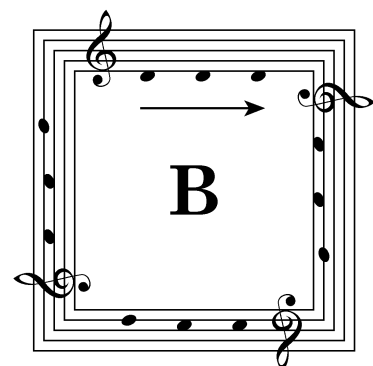
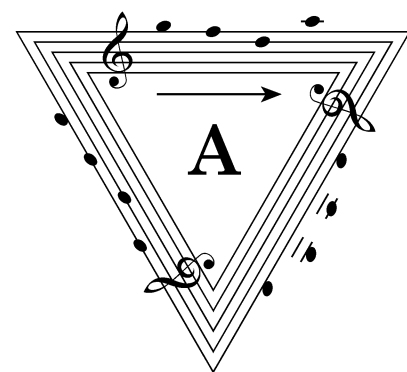
Dynamic *ad lib.*



next step to the right only



repeat the model **5** or **7** times



 = counting beat – equal in all patterns

6
7 = pause 67 long



KOAN

(8^{ad lib.}-----)

non vibr. Repeat *ad lib.*

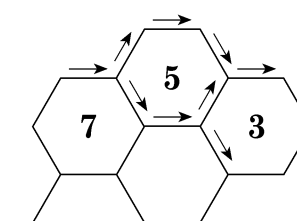
mp *pp*

non vibr. Repeat *ad lib.*

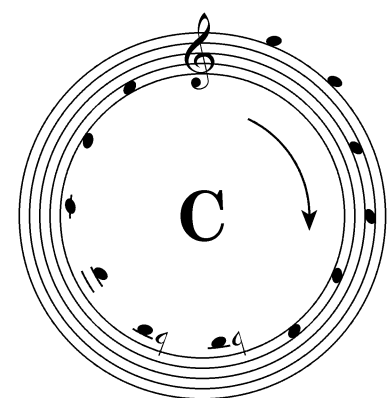
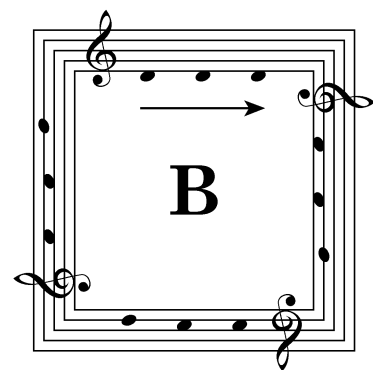
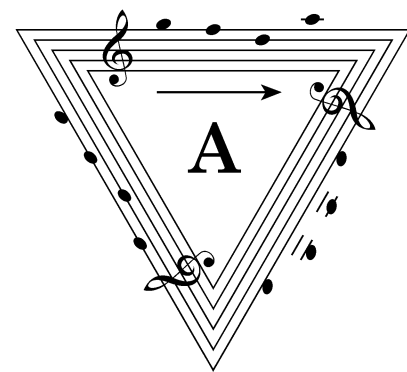


mp *pp*

non vibr.  Repeat *ad lib.*



repeat the model **5** or **7** times



6
7 = pause 67 long

$$\text{Diagram 1} = \text{Diagram 2} \quad (\text{repeat})$$