

**PORTFOLIO OF RECORDED
PERFORMANCES AND EXEGESIS:**

The Influence of Selected Traditional Japanese Musical
Concepts on Contemporary Flute Repertoire

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ABSTRACT

This submission investigates the influence of selected Japanese traditional musical concepts on the contemporary flute repertoire through performance. The influence of selected Japanese traditional musical concepts and techniques from traditional instruments particularly the *shakuhachi* (vertical bamboo flute) are explored. Repertoire selected from works by Japanese composers that have a theme of nature especially seasons and birds as well as two works by European composers are presented in order to compare different approaches to the same theme. The exegesis provides a brief historical context, introduces key Japanese concepts such as *ma* (silence), and *ichion jōbutsu* (tonality) as well as selected *shakuhachi* techniques before discussing their application in performance. Examples taken from the author's recitals are used to illustrate the discussion and the two CDs of the complete recitals are integral to the submission.

CD 1: Nature and Seasons

<i>Sakura Variations for Flute and Piano</i> (1962)	Japanese Folk Song (Masao Yoshida, arr.)
<i>Autumn Fantasy for Flute and Piano</i> (1987/88)	Minoru Miki
<i>Air for Flute Solo</i> (1995)	Tōru Takemitsu
<i>Sonata for Flute and Piano -Hana no Uta (The Song of Flowers)-</i> (1967)	Hikaru Hayashi
<i>Itinerant -In memory of Isamu Noguchi- for Flute</i> (1989)	Tōru Takemitsu
<i>Sonata Festosa for Flute and Piano, Op. 17</i> (1937)	Bunya Koh

CD 2: Nature and Birds

<i>Le Merle Noir for Flute and Piano</i> (1951)	Olivier Messiaen
<i>Air for Flute Solo</i> (1995)	Tōru Takemitsu
<i>First Sonata for Flute and Piano</i> (1945)	Bohslav Martinu
<i>Mei for Solo Flute</i> (1962)	Kazuo Fukushima
<i>Digital Bird Suite for Flute and Piano, Op. 15</i> (1982)	Takashi Yoshimatsu
<i>Akatombo (Red Dragonflies) for Flute and Piano</i> (1973)	Kōsaku Yamada (Teruyuki Noda, arr.)

DECLARATION

This work contains no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution, and to the best of my knowledge and belief contains no material previously published or written by another person, except where due reference has been made in the text of the thesis.

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Signed: _____

Masako Kondo

Date: _____

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This research could not have been achieved without the assistance of Noriko Ogawa, whose CD first inspired me. She introduced me to Mr Yukihiisa Miyayama who assisted me to locate a range of unknown flute repertoire dating from pre-War Japan. I would also like to thank Professor Kazumi Negishi, the Library in Kobe College, and Kiyoko Tabata at Hankyu Gakuen Ikeda Bunko for accessing Laska's music and information. I am also grateful to Carl Fischer for printing Maganini's *Fantasia Japonaise Op. 7*, Yamano Gakki for the information of *Fue Fuki Me*, Shūyu Ishizuka for the *koto* music of *Sakura Variations*, and Paula Robison for the information on *Itinerant*.

Last but not least, I would like to thank my peers and teachers at the Elder Conservatorium Postgraduate Seminars who motivated and encouraged me to think more critically, Silver Moon for the recording of the recitals, and my husband Grant, who always supported me.

1. INTRODUCTION

While there are well-known works by Japanese composers in the flute repertoire such as *Mei* by Kazuo Fukushima (b. 1930) which explore Japanese traditional musical concepts derived from the *shakuhachi* vertical bamboo flute, a surprising number of other works by Japanese composers are rarely performed or are completely unknown to contemporary flautists. This submission introduces such works and investigates the influence of selected Japanese traditional musical concepts on contemporary flute repertoire¹ through performance of chosen flute works by Japanese composers.

Nature has a special influence on physical and psychological aspects of Japanese people's lives (see, for example, Terada 1948). Their love of spring *sakura* cherry blossom and autumn moon-viewing festivals as well as Japan's regular earthquakes and annual typhoons are well-known. The Japanese have learned to enjoy the benefits as well as cope with the destructive side of nature. For example, Galliano (2002 : 7) states that "the Japanese regard all sounds of nature and not merely bird song as being musically enjoyable. . . . Noise is also used in a highly formalized manner to imitate "nature" and the expressive energy and artistic potential of noise is totally accepted and incorporated into every performance." This perception of nature is fundamental to Japanese culture, influencing music, literature and art. It has had a profound impact on composers for centuries even through the twentieth century. Just a brief glance of titles of works by traditional and modern composers reveals the strong influence of nature, especially seasons and birds, for example, *Aki no Kyoku* (Autumn Fantasy), *Sakura* (Cherry Blossoms), *Chidori no Kyoku* (The Plover Birds), *Tsuru no Sugomori* (Nesting of Cranes), *Aki no Emuburemu* (Autumn Emblem), and *Digital Bird Suite*. Thus an investigation of Japanese musical concepts and cultural influence should acknowledge this special influence.

In this submission, the performances presented in two public recitals (refer CD 1 and CD 2) demonstrate the applied outcomes of selected concepts. The exegesis presents a discussion of the way the performer may develop interpretations that move beyond a conventional Western approach and addresses the difficulties in incorporating techniques and creating ensemble unity when performing works influenced by traditional Japanese music.

¹ In this study, the term "contemporary flute repertoire" refers to those works written in the twentieth century.

1.1 Selected Traditional Japanese Musical Concepts

In this study, traditional Japanese musical concepts refer to theoretical concepts drawn from the classification of traditional Japanese music known as *hōgaku*.² This discussion focuses on four concepts, *ma*, *mu*, *ichion jōbutsu* and *jo-ha-kyū* (see Table 1) deemed most relevant to the selected flute repertoire. The four concepts are complemented by the need for a practical approach to delivering the concepts in performance especially their incorporation in ensemble preparation. They are explored more fully in the Section 2.1.

Concept	Meanings
<i>ma</i>	There are three meanings: (1) the time space between beats, and sometimes the value of the rest. (2) the specific beat within the designated time. For example, 2 beats consisting within one unit of time in which the first is called <i>omote ma</i> , lit. “the top half <i>ma</i> ” and the latter is called <i>ura ma</i> , lit. “the bottom half <i>ma</i> ”. (3) combining (1) and (2), it indicates vague musical rhythm (Okabe 1984).
<i>mu</i>	A term developed from Zen philosophy that means “nothing” or “nothingness”. It requires the individual to empty the mind and be a part of the universe. Reaching the state of <i>mu</i> also means reaching enlightenment.
<i>Ichion jōbutsu</i>	A term used by Zen monks, meaning “attaining Buddhahood with one note”. Monks play the <i>shakuhachi</i> as one form of meditation to reach enlightenment with the production of one note.
<i>Jo-ha-kyū</i>	This term literally means “introduction-development-rushing” and is a concept of musical development that builds to a climax. It may apply to a single note, a phrase, a composition or a group of works.

Table 1 Selected traditional Japanese musical concepts

As noted, the *shakuhachi* has had a profound influence on contemporary repertoire and it was therefore logical to turn to selected techniques of the *shakuhachi* to find solutions to the challenges found in performance preparation especially with regards to delivering the theme of nature. *Shakuhachi* techniques especially those relating to the texture, dynamics and timbre are listed in Table 2.

² Galliano (2002 : 58) defines “[t]he term *hōgaku*, which means Japanese music, was coined at the end of the nineteenth century to indicate contemporary traditional Japanese music (played on traditional instruments, *hōgakki*) – that is, those genres that were prevalent in the nineteenth century, whose style of music had partly arisen as a result of the introduction of Western music – and new music specially composed for traditional Japanese instruments.”

<i>Shakuhachi</i> performance concepts and techniques		Meanings and practice
Texture	The use of attacks	Fingers are used to “attack” the note or to punctuate.
	Grace notes	Grace notes can be more important than the main note, but also can be treated as an afterthought.
Dynamics		Concept of <i>jo-ha-kyū</i> , <i>mu</i> and <i>ichion jōbutsu</i> as applied to dynamics
Timbre	<i>meri & kari</i>	Changing pitch with jaw angle, lips and half-holing
	<i>muraiki</i>	Overblowing
	<i>kasaiki</i>	Breathy sound
	<i>sorane</i>	A light airy sound
	<i>tamane</i>	Flutter tonguing
	<i>korokoro</i> & <i>karakara</i>	Finger tremolo
	<i>yuri</i>	Vibrato made by moving the instrument

Table 2 Selected *shakuhachi* performance concepts and techniques

The applications of these techniques are explored more fully in Section 2.2.

1.2 General Context

Before proceeding, it is important to establish the broad context of this study that underpins the recital programme.³

Howell (1974 : 3) states that :

[s]ince the advent of the international pitch standard (about 1920) the scale or key position and bore of the flute have become sufficiently standardized ... that very little needs to be said about sounds that work on one instrument but will not transfer to another because of inherent acoustic differences.

Western composers and flautists since 1920 have explored the sound capability of the flute, such as unusual timbre, microtones, multiple sonorities, and pitch-bending. The incorporation of non-Western musical elements has increasingly occurred in the twentieth century and contemporary flute repertoire is no exception.

³ For a general historical overview of Japanese intercultural flute music by European and Japanese composers in the twentieth century with special focus on nature, please refer to Appendix 4.

As Griffith (1986 : 7) states, the emergence of Japanese influence in Western music became evident around the time of the *Exposition Universelle* in Paris in 1889. One of the most well-known examples is Debussy's *La Mer* which even used Japanese woodblock painting on the front page of the score. Although not specific to flute works, Chou Wen-Chung (1971), Briscore (1991), and Everett (2004) investigate the Japanese influences and its impacts on Western composition. They show how the process of intercultural influence takes many forms ranging from the use of aesthetic principles or formal systems to transplanting Japanese attributes of timbre, articulation or scale systems onto Western instruments (see especially Everett 2004 : 16). However, these studies do not discuss the Western composers and musicians who were in Japan. An important source on this aspect is available in Japanese. Kondō (2003) fully describes the history providing a list of flute concerts and compositions from the end of the Edo era (1603-1868) when Japan began to be strongly influenced by Europe. This book was vital to this research project and contributed greatly to the selection of repertoire for the recitals.

With regard to the Japanese composers of contemporary flute repertoire, the most well-known Japanese composer in the twentieth century is Tōru Takemitsu (1930-1996) who has written works not only for Western instruments but also Japanese instruments and their combinations. Writings on Takemitsu by himself (1971, 1980, 1992, and 1995) and other scholars, for example, Burt (2001), Ferranti and Narazaki (2002), Narazaki (2005), and Narazaki with Kanazawa (2006) present detailed analyses of Takemitsu's compositions. These writings and private correspondence with Robison (2008) provide helpful insights into the repertoire for the contemporary flute influenced by Japanese traditional musical concepts. There are many recordings available for works by composers such as Fukushima, mentioned earlier, by Arita (2006), Graf (1989), Kai (1995), Kim (1975), Koizumi (1997) and Schmeiser (1997). These provide insights into the range of performance applications of Japanese influence available to the performer.

In terms of applying *shakuhachi* techniques to Western flute, separate sources for Western flute and *shakuhachi* offer insights into techniques and their applications. Regarding the *shakuhachi* and its techniques, Blasdel (1988) explains such techniques in depth while the *shakuhachi* methods such as those of the *Kinko* and *Tozan* schools, are available in Japanese, for example, by Rimpū Kusano (1981) and Zaidan Hōjin Tozan-ryū Shakuhachi Gakkai (2002). For comparisons of Western flute and *shakuhachi*, Castellengo and Fabre (1994) provide illustrating examples of such aspects as timbral contrasts between the different instruments and the extent to which tonal colouring can be found with Japanese music and its potential for Western flute. Such sources are invaluable to the performer of contemporary flute repertoire.

1.3 Methodology

The process involved two major stages: firstly, the research on Japanese musical concepts and influences; and secondly, the preparation of repertoire and the application of interpretation of this knowledge through performance. One of the greatest challenges of this project was obtaining scores as many were out of print or were destroyed during World War II. The final selection of repertoire for the recitals was heavily influenced by this researcher's access to the private collection of Mr Yukihiisa Miyayama.⁴ Although there were more than thirteen works, regrettably, permission to access scores could not be obtained from some European sources. Even when some sources were obtained, on review, these were technically less advanced and thus inappropriate for this project although musically of interest.

1.4 Repertoire Selection

The first stage of the project required identifying and obtaining scores appropriate to the topic and level of technical standards required for the degree. Repertoire was then selected from works by Japanese composers with a theme of nature especially seasons and birds. Two works by European composers⁵ were also selected in order to compare different approaches to the same theme (refer Appendix 1).

The repertoire includes works which have never been performed in Australia, such as *Sonata Festosa* by Bunya Koh,⁶ and explores less well-known flute works by Japanese composers such as *Itinerant* by Tōru Takemitsu and the *Digital Bird Suite* by Takashi Yoshimatsu (b. 1953). It was recognised that much of the music is not particularly well-known among performers of contemporary flute repertoire. It was therefore decided that performing selected European well-known repertoire that employed similar themes of nature would demonstrate technical skills while permitting comparison between European and Japanese music for flute. Finally, as part of the research process, it was also decided to perform one work in two different ways, namely, one performance with a Western contemporary approach and one performance influenced more directly by traditional Japanese musical concepts. *Air* by Takemitsu was selected for this purpose and performed at both recitals.

⁴ Yukihiisa Miyayama is a producer with King International (a Japanese record company). He has a strong passion for researching works influenced by Japan and collecting the scores. For a list of works in Miyayama's private collection, see appendix 5.

⁵ Although this researcher is studying in Australia, the influence of Japanese traditional musical concepts on Australian composers, while a fascinating area, is beyond the scope of the project.

⁶ The very first flute composition with a Japanese influence appeared in 1890 (see Appendix 4 for more detailed information), however, the score is no longer available. The earliest composition with a Japanese influence that is accessible was *Sonata Festosa* by Koh, composed in 1937.

2. MUSICAL APPLICATION

The following section discusses the application of the selected traditional Japanese musical concepts and *shakuhachi* techniques in the two recitals through performance, preparation and delivery of the chosen repertoire.

2.1 Selected Traditional Japanese Musical Concepts

2.1.1 *Ma*

Traditional Japanese musical influence on the concept of time can be seen from both compositional and performance aspects. In contemporary flute repertoire, *ma*, the traditional Japanese musical concept of silence, space and time, is introduced frequently and requires careful performance. *Ma*, originally derived from Zen philosophy, is also integral to the way Japanese people view nature such as Japanese gardens.

***Ma*: Flexible Timing**

Flexible timing, an essential part of the concept of *ma*, is one of the characteristics of traditional *honkyoku shakuhachi* pieces for meditation. It relies on the performer's breathing capacity. In Japanese *shakuhachi* music, the performer's capacity for breathing determines the length of the note or phrase as opposed to the Western system in which the performer prolongs the note to fulfil the duration of the note (Kotlowy pers. com. 2008). This concept is applied in the chosen repertoire, for example, *Mei*, in the *Lento e rubato* section (refer CD 2 Track 6 0:01-1:21). In order to apply flexible timing, practicing breath control using Peter-Lukas Graf's *Check-up* (see Example 1) helped to achieve longer lines and phrases.

NOTE:

This example is included on page 6
of the print copy of the thesis held in
the University of Adelaide Library.

Example 1 Peter-Lukas Graf, *Check-up*. Economical Breathing (bars 1-7) (Graf 2002 : 12)

Initially, I approached *Mei* by applying exact timing and note-length to each phrase of *Lento e rubato*, after which I allowed a little more freedom to create more flexibility. As a result, this enhanced the character of the work and was successfully delivered in the recital (refer CD 2 Track 6 0:01-1:21).

***Ma*: Rests and Space**

In *shakuhachi* music, the time of inhalation is also considered part of *ma*. Takemitsu places

importance on this tension, with *ma* considered as significant. In the recitals, *ma* was applied by paying attention to the rests, not necessarily taking the indicated time, but relying on the resonance and hall's ambience to create anticipation during silence. However, as performance practice is an ongoing process, the application of *ma* in *Air* in the first recital was not as successful as its second performance. During the first recital (refer CD 1 Track 3), I felt the rests were rushed and thus, the sense of *ma* or space was insufficient. In the second recital (refer CD 2 Track 2), surprisingly the whole duration of the work is almost the same, however, the rests are delivered more effectively with the result that the waves of phrasing are articulated more effectively.

The use of *ma* is not only evident in Takemitsu's compositions, but is also evident in the cadenza in *Le Merle Noir* and the cadenza in *Digital Bird Suite*. These cadenzas both describe birds in nature with *ma* used to create effective tension and the consideration of space as part of music. For *un peu vif, avec fantaisie* (bars 3-8, & 46-53) of *Le Merle Noir* (refer CD 2 Track 1 0:01-0:52), it was necessary to wait for the sound to subside after each phrase ended, such as at the end of bar 3 and 5. In the third movement of *Digital Bird Suite*, enough time was taken for rests which achieved the effective sound of birds in their natural environment (refer CD 2 Track 9).

Ura-Ma: Off-beat Rhythm

Ma is interpreted in terms of rhythm as well as time. There is a tendency in Japanese traditional music to start the melody on the off-beat. A typical example of *ma* found in *nō* theatre, for example, is the *ura-ma*, literally "back" or "rear" *ma* in which instrumental performers enter on the second beat. *Ura-ma* emphasizes the melodic phrasing rather than beats. It is found in *Autumn Fantasy*, *Mei*, *Itinerant* and *Air* by the Japanese composers as well as Messiaen's *Le Merle Noir*. The intention of *ura-ma* is to sound free and ambiguous, thus representing the unexpected character of nature. For example, in *Air* (bar 33), the composer notates a semi-quaver rest in the first beat (see Example 2). In Example 2, the second beat is marked as a dotted crotchet with the quintuplet over it, fading over the rest. This notation thus makes the performer consider the rest as part of the music in accordance with the characteristics of *ma*.

NOTE:

This example is included on page 7
of the print copy of the thesis held in
the University of Adelaide Library.

Example 2 Tōru Takemitsu, *Air: Ura-ma* (bar 31-33) (Takemitsu 1996 : 2)

In *Air*, Takemitsu also ties the notes between bar lines to make his phrasing intentions clear. Thus Takemitsu stresses his melodic phrase rather than the beats of the bar. In addition, his use of triplets, quintuplets and sextuplets stresses the melodic flow rather than the time signature.

Interestingly, this way of composition is very similar to that of Messiaen, where his "discontinuous

music rather provides an environment within which time itself can be observed, „coloured“, as he would say, by rhythm: time suspended, ... or time racing forwards, ... or, most frequently, time changing its rhythmic colour from moment to moment” (Griffiths 2007). In *Le Merle Noir*, for example, Messiaen does not use a time signature, placing more emphasis on the melodic lines (see Example 3). Such sections require intensive practice with the associate artist and were successful in the recital (refer CD 2 Track 1 3:23-4:09).

NOTE:

This example is included on page 8 of the print copy of the thesis held in the University of Adelaide Library.

Example 3 Olivier Messiaen, *Le Merle Noir: Presque lent* (bars 34-47) (Messiaen 1952 : 4)

With Japanese influences such as *ura-ma*, heard in the recitals, there are many works with many notes that begin off the beat because of the frequent use of tied syncopation, tied dotted rhythms, and tied triplets. Coaldrake (2008) states that free rhythm gives a greater sense of ambiguity being free from the strict down beat of 4/4 Western bars. She also notes that traditional Japanese music characteristically uses the off- or up-beat to begin phrases. It was challenging to physically learn this concept, especially when the start of the off-beat piano accompaniment sounds like the beginning of the beat. To approach this type of work, it is important to begin by organizing and counting meticulously and then allow off-beat phrases to sound free. For example, in the Prologue of *Autumn Fantasy*, bars 28-32 (refer CD 1 Track 2 2:42-2:48), the piano melody starts from the second beat of the bar 28, when the flute is still finishing the last note of the previous phrase. The flute then enters from the second half of the first beat of bar 29. The piano again finishes and starts before the flute completes its phrase (see Example 4). This way of writing clearly focuses attention on the melody and creates ambiguity in rhythm. Absolutely precise rhythms, note values and counting are required for this type of effect because accurate ensemble between the instruments is the essential component. Learning the accompaniment parts also helps, and as a result, these passages were successful in the recital.

NOTE:

This example is included on page 9 of the print copy of the thesis held in the University of Adelaide Library.

Example 4 Minoru Miki, the Prologue of *Autumn Fantasy*: Rhythm (bars 28-32) (Miki 1989 : 3)

2.1.2 *Mu*: Nothingness

Considering the silence as part of music also applies to the concept of *mu*, nothingness. Emptying minds to be in the state of *mu* is a very important practice of Zen monks' meditation and is applied in the *shakuhachi* music. Takemitsu (1995 : 5) states that "[m]usic is either sound or silence. As long as I live I shall choose sound as something to confront a silence. ... I would like to cut away the excess to be able to grasp the essential sound."

The application of the concept of *mu* is for example, found in *Itinerant*. Example 5 shows the two kinds of fermata markings in *Itinerant* with *al niente* markings followed by dotted quaver rests. This represents Takemitsu's approach to *mu*. In the recitals, I took considerably longer rests for each of them and regard them as effective (refer CD 1 Track 5 3:10-3:51).

NOTE:

This example is included on page 9 of the print copy of the thesis held in the University of Adelaide Library.

Example 5 Tōru Takemitsu, *Itinerant*: fermata markings with *al niente* (Takemitsu 1989 : 3)

2.1.3 *Jo-ha-kyū*

Jo-ha-kyū: Tempo

In terms of time, another noticeable feature in Japanese-influenced works is that the tempo is often slowed down with clearly marked *ritardando* and frequent returns to *in tempo* (see Example 6). This

use of tempo variation can be typically heard in Japanese traditional music and its formal concept, *jo-ha-kyū*. The concept appears, for example, in the fourth movement of *Digital Bird Suite* (refer CD 2 Track 10 0:31-0:53, 1:32-1:45), and *Air* (refer CD 1 Track 3 0:37-0:48 and CD 2 Track 2 0:38-0:51). In my recitals, I approached this effect by halving the speed at the beginning and gradually making a smooth *ritardando*. However, they needed further exaggeration to achieve a more effective interpretation.

NOTE:
This example is included on page 10
of the print copy of the thesis held in
the University of Adelaide Library.

Example 6 Tōru Takemitsu, *Air. Rit and a tempo* (bars 8-11) (Takemitsu 1996 : 1)

***Jo-ha-kyū*: Form**

The tempo changes in *jo-ha-kyū* also divide the sections and become distinctive compositional features. It shows a beginning, a development and a conclusion. It can be applied to one phrase as well as to the whole composition. An example for each phrase is, in *Air*, the repeated use of *accelerando* and *ritardando*, which creates a *jo* (bar 9), *ha* (bar 10), and *kyū* (bar 10) effect as the notes develop from triplets in 2/4 to semi quavers in 3/8, and to semi quavers in 7/16 (refer CD 1 Track 3 00:41-00:48 and CD 2 Track 2 00:42-00:51 and see Example 6). One example of *jo-ha-kyū* applied to a whole composition is the Prologue of *Autumn Fantasy*. It starts with an Adagio with no time signature (*jo*), at bar 3, introduces the beat of 9/4 (*ha*), and accelerates at bar 10 (*kyū*). This speed change is repeated once again and accelerates before finishing (refer CD 1 Track 2 00:01-04:20). Another example is *Mei* which starts with *lento e rubato* (*jo*), although written in 4/4, sounds free from beats because of the frequent use of tied notes. The *Più mosso* from bar 16 shows the development of tempo, rhythm and dynamics (*ha*), which are much faster, clearer, and wider, respectively. It accelerates even more at bar 47 and reaches a climax (*kyū*). Then the *jo* section returns to finish (refer CD 1 Track 6). Overall, this was successfully executed in performance.

2.1.4 General Tonality

Before discussing the specialist concept of *ichion jōbutsu*, it is important for the following sections to have a general understanding of Japanese tonality in traditional Japanese music.

The Japanese scales consist of 12 notes named such as *Ichikotsu*, *Hyōjō*, and *Ōshiki*, and they have unequal temperament with a subtle charm (Yamauchi 2001 : 12). Divided into a number of different scale forms, including the pentatonic scales *in/yō* as well as court music scale of *ryō/ritsu*, the other important building block of Japanese tonality is tetrachord which “is a tonal unit bound by the interval of a fourth containing tones in between” (Blasdel 1988 : 43). Tetrachords can, for example,

be heard in *Sakura*, a Japanese song originally composed during the Edo era for *koto* practice that grew to be one of the most famous traditional folk songs of Japan. The *koto* accompaniment for the *Sakura Variations* uses the *Hirajōshi* tuning that incorporates the tetrachord as a building block of the melody. The piano accompaniment, by comparison, is written in A minor which references the minor second and similar intervallic relationship to pentatonic scale (refer CD 1 Track 1).

Ichion Jōbutsu: Tonality

The specialist concept, *Ichion Jōbutsu* (attaining Buddhahood within one note), derived from the concepts associated with the *shakuhachi*, inspired Takemitsu and this concept is applied to *Itinerant* and *Air*. Based on this concept, Takemitsu also places importance on a single sound/tone and its resonance/noise rather than on the note-to-note relationship. Takemitsu states that “sound is continuous, unbroken movement. If we understand it that way, conventional notation, which divides sound into discrete measures, is fruitless” (1971 : 27 and 1995 : 81). In addition, Burt (2001 : 96) indicates that Takemitsu shows “the preference for the individual timbre of the single sound-event over and above the syntactical relationships between such events which have traditionally formed the discourse of Western music.” Therefore, Takemitsu does not use Western harmony in *Itinerant* and *Air* and as a result, it makes these works sound atonal (refer CD 1 Track 3, 5 and CD 2 Track 2). Although there are no harmonic implications in *Air*, Takemitsu uses his “sea of tonality” as a motif.⁷ In *Air*, the “octatonic and whole-tone figurations” can be seen “particularly in faster running passages” (Koozin 1997 : 280) (see Example 7 and refer CD 1 Track 3 02:22-02:29 and CD 2 Track 2 02:28-02:35).

NOTE:

This example is included on page 11
of the print copy of the thesis held in
the University of Adelaide Library.

Example 7 Tōru Takemitsu, *Air*: Tonality (bar 31-33) (Takemitsu 1996 : 2)

Air epitomises the application of *ichion jōbutsu* since every single note is written with an accidental. It suggests that Takemitsu did not want any tonal or harmonic reference in any passages or phrases for the whole composition. This is similar to one of Messiaen’s compositional characteristics in which his harmonic “normal functions are weakened or annulled by their use within the framework of his „modes of limited expositions” (Griffiths 2007). Once again such applications of tonal concepts it leaves an ambiguous atmosphere.

⁷ Coaldrake (pers. com. 2007) suggests that notes such as A-E, E-A, perfect 4th and 5th, creates an ambiguous harmonic atmosphere typical in Japanese music seen, for example, in Minoru Miki compositions such as Autumn Fantasy. Such ambiguity results in the music’s appeal to different audiences.

2.2 Selected *Shakuhachi* Performance Concepts and Techniques

We now turn to the selected *shakuhachi* performance concepts and techniques and their application in the recitals.

Everett states that Takemitsu's *Itinerant* and Fukushima's *Mei* are "the shakuhachi-inspired flute repertoire (2004: 18)" which use "techniques of transferring the timbre and articulations of shakuhachi onto the Western flute (2004: 18)" such as *meri* and *kari* pitch bending. The influence of the *shakuhachi* made me approach the chosen repertoire with the knowledge of *shakuhachi* performance concepts and techniques. For example, the *shakuhachi*'s characteristic texture was achieved by using attacks, grace notes and dynamics, *meri* and *kari* pitch bending, *kasaiki* breathy sound, *tamane* flutter tonguing, *korokoro* and *karakara* finger tremolo and *yuri* vibrato. Producing the *shakuhachi* performing concepts and techniques was one of the greatest challenges during the performance preparation and it is still in the developmental stage. The change of embouchure for the different timbres was different from conventional flute playing technique and incorporating such new techniques with the old to make clear colour change was another challenge.

2.2.1 Texture

In order to achieve the *shakuhachi* timbre, learning about the *shakuhachi* use of attacks and grace notes was important as those sounds describe as „noise“ of nature.

Use of Attacks and *Muraiki*: Overblowing

Blasdel (1988 : 35) states that :

Tonguing per se is not used in traditional *shakuhachi* music. Instead, the fingers are used to "attack" the tone or punctuate the flow of air when the same note is played consecutively.

This articulation adds colour and gives distinctive characteristics to *shakuhachi* performance.

For the performance of *Mei*, instead of tapping the fingers, the tongue was used. There are key slaps (+), accents (>), heavy accents like dropping bells (^)(v)(▼)(▲), staccatos (·), tenutos, *sf*, and *sf* used on their own or together to describe „noise.“ I applied percussive attack and breathy timbre using much air pressure with the lips and tongue, and was successful in the recital (refer CD 2 Track 6 02:35-02:57).

In *Autumn Fantasy* (bars 136-139) very percussive tonguing was applied for the attacks to express the sudden rush of demisemiquavers. For the glissandi, ringing the harmonics by blowing a large quantity of air into the flute at a very fast speed achieved the more wooden breathy timbre of the *shakuhachi* (see Example 8 and refer CD 1 Track 2 11:10-11:20). This section was particularly challenging as both the piano and the flute were pushing the capacity of the instruments to the extreme, and yet, the result achieved was not as satisfying as originally hoped.

NOTE:

This example is included on page 13 of the print copy of the thesis held in the University of Adelaide Library.

Example 8 Minoru Miki, *Autumn Fantasy*: Attacks (bars 134-137) (Miki 1989 : 12)

Grace Notes

Grace notes in Japanese-influenced works are sometimes treated differently from grace notes in Western music. Unlike Western grace notes in contemporary flute repertoire, which often decorate the following main note and are thus usually not stronger than the main note, the grace notes used in the selected repertoire are either more important and stressed or used as an afterthought to end a phrase. Moreover, in *shakuhachi* practice, for example, there are “many formalized patterns, short phrases, and set ornamentations” (Blasdel 1988 : 45) to give flavour and special characteristics. Grace notes are one of them. In order to re-sound the note, as the tonguing is done by fingers, the note close by needs to be rearticulated to return to the same pitch (Kotlowy pers. com. 2008).

We can see these treatments in works in the recitals, For example, there are many grace notes used in *Mei*, which are usually accented with *sff* markings (see Example 9).

NOTE:

This example is included on page 13 of the print copy of the thesis held in the University of Adelaide Library.

Example 9 Kazuo Fukushima, *Mei*: Grace notes (bars 16-17) (Fukushima 1962 : 2)

In preparation for *Mei*, finger tonguing was replaced by the tongue, and a strong tongue attack, combining “tu” and a spitting-like air noise, applied to achieve the required effect (refer CD 2 Track 6 1:29-1:39).

A number of phrases finish with grace notes in *Mei*, such as bars 32 and 43 (refer CD 2 Track 6 2:32-2:35 for bar 32). On the other hand, in the second movement of the Hayashi *Flute Sonata*, grace notes were treated to emphasize the main note (refer CD 1 Track 4 5:06-6:25). They were played before the beats and with force, but only to build to the following note (see Example 10). Reflecting

on the performance, the contrasting of different kinds of grace notes was effective.

NOTE:
This example is included on page 14
of the print copy of the thesis held in
the University of Adelaide Library.

Example 10 Hikaru Hayashi, *Flute Sonata*: Grace notes, second movement (bars 13-16) (Hayashi 1968 : 10)

Attention to small details such as grace notes is important as it contributes to the overall atmosphere and character of the work. The distinctive contrast of Western and Japanese sound concepts was successfully demonstrated. Moreover, by determining the style of interpretation, the differences were effectively delivered in the recitals.

2.2.2 Dynamics

Dynamic contrast is certainly one of the key elements of *shakuhachi* performance and it takes many forms.

Ichion jōbutsu: Dynamics

One example of the application to create dynamic contrast is found in the cadenza section of the second movement of the Hayashi *Flute Sonata* where *ffp* crescendo to *ff* is frequently indicated (see Example 11). Embouchure control of aperture and air direction needs to be very precise in order to create effective dynamics in such instances. Reflecting on the recordings, more dynamic contrast was needed especially for the second movement cadenza (refer CD 1 Track 4 07:45-08:19).

NOTE:
This example is included on page 14
of the print copy of the thesis held in
the University of Adelaide Library.

Example 11 Hikaru Hayashi, *Flute Sonata*: Second movement (bars 34-35) (Hayashi 1968 : 12)

Another example is found in *Air*. Breath control derived from *shakuhachi* techniques was applied to

create dynamic control. Example 12 shows one example, where, by breathing alone, a crescendo from *pp* after *ritardando* was performed without tonguing. (refer CD 1 Track 3 02:12-02:16 and CD 2 Track 2 02:18-02:22).

NOTE:
This example is included on page 15
of the print copy of the thesis held in
the University of Adelaide Library.

Example 12 Tōru Takemitsu, *Air: Shakuhachi* breath technique (bar 29-30) (Takemitsu 1996 : 4)

***Mu*: Dynamics**

In terms of applying *mu* to the dynamics, I pushed the soft dynamics to the extreme by using a much smaller aperture and precise air volume and direction control, especially in *Itinerant*, *Air* and *Mei*, where it required demonstrating the differences between *p*, *pp*, *ppp*, and *pppp*.

***Jo-ha-kyū*: Dynamics**

The dynamics in *Air* range from *ff* to *ppp*. Interestingly, Takemitsu also notates very specific and subtle dynamic changes in *Air* in a manner which is typical of *shakuhachi* performance technique. Such dynamics require precise breathing techniques and are also important for delivering melody and interpretation. Simultaneously, this could be interpreted as Messiaen's influence on Takemitsu as, according to Griffith (2007), Messiaen did write very specific tempo and dynamic indications.⁸ *Air* has many *crescendi* and *decrescendi* markings for phrases found, for example, at bars 7, 8, and 10. What is unusual for Takemitsu's Western style composition is the use of single notes in bars 24, 25, and 28. The dynamics on one note imply the application of *jo-ha-kyū* form as well as the concept, *ichion jōbutsu* (see Example 13 and refer CD 1 Track 3 01:43-02:02 and CD 2 Track 2 01:51-02:10).

NOTE:
This example is included on page 15
of the print copy of the thesis held in
the University of Adelaide Library.

Example 13 Tōru Takemitsu, *Air: Ichion jōbutsu* (Takemitsu 1996 : 3-4)

⁸ Griffiths (2007) states that for his first published work, Messiaen added a metronome mark, as "he found the organists were playing the work too quickly..." From this annotation, and also from the many tempo and dynamic indications that he writes in his music, it could be suggested that he was very particular about his directions.

There are also sudden dynamic changes such as *pp* to *sfp*, evident in bars 23 and 34 of *Air* (see Example 14) which can be observed both in contemporary Western flute and traditional *shakuhachi* techniques and performed in these recitals (for example, refer CD 1 Track 3 01:39-02:37 and CD 2 Track 2 01:47-02:42).

NOTE:

This example is included on page 16 of the print copy of the thesis held in the University of Adelaide Library.

Example 14 Tōru Takemitsu, *Air*: Sudden dynamic changes (Takemitsu 1996 : 3-4)

The influence of Zen and *jo-ha-kyū* on Takemitsu can be seen from the way the composer starts and ends *Air*, namely, in the way he opens the work with *pp* and ends in *p al niente*. This musical writing shows his concept of confronting silence.⁹ It is reinforced by the fact that, in addition to the final *al niente*, he also uses *al niente* during the music six times to indicate the end of a phrase and the end of small-scale *jo-ha-kyū*.

***Muraiki* and *Sorane*: Dynamics**

Let us now turn to dynamic control using extended colouring techniques called *muraiki*, overblowing and *sorane*, a light airy sound.

Dynamic markings ranging from *pppp* to *fff* were very rare for flute repertoire prior to 1962 when *Mei* was composed, being more typical of traditional *shakuhachi* performance. In *shakuhachi* practice, swells are used:

to allow the performer to display the different tone qualities available. From a whispering, reedy piano, the sound swells to a ringing metallic forte only to sink back into a cotton-wrapped softness, ending with an almost inaudible grace note, seemingly an afterthought. (Malm 1959 : 160)

In *Mei*, for example, as can be heard in the recording (refer CD 2 Track 6 1:30 - 1:59 and 4:47-5:26), the contrast between the loud over-blown section (bars 16 to 23, 32 to 35, 38, 47 to 48) and very quiet endings (bars 52 to 66) are exaggerated. The loud over-blown passage required a bigger and wider aperture and a strong high-speed force of air which was blown in a fan-shaped direction. The quiet ending required very small aperture with soft but steady air flow aimed in one direction.

⁹ For an explanation of this concept, see Takemitsu (1995).

The range of dynamics is much wider when emulating the *shakuhachi* style and the concept of *mu* especially for the Takemitsu, Fukushima and Hayashi compositions. Therefore, the performer needs to stretch the spectrum of dynamics as much as possible. This is demonstrated in the recording, for example, with particularly successful effect in *Mei* (compare CD 1 Track 4 2:00-2:13 to CD 2 Track 6 4:47-5:26 for the loudest and softest dynamics). During the development of repertoire, I focused on expanding the range of dynamics and embouchure control of the air stream for softer dynamics. The development of my ability to play at the louder end of the dynamic spectrum required significant aerobic and physical development over time.

2.2.3 Timbre

Meri and Kari: Pitch Bending

Meri and *kari* techniques occur in most of the selected repertoire. In Western contemporary technique, pitch bending is created by covering and uncovering the mouth hole of the headjoint by moving the lips, but for this project, some of the pitch bending effects, for example, in the first movement of Hayashi *Sonata*, were applied by rolling the instrument in and out in a manner used in *shakuhachi* technique (refer CD 1 Track 4 00:27-00:30). *Meri* and *kari* occur frequently in *Autumn Fantasy* and thus *shakuhachi* technique was applied successfully in that work (refer, for example, CD 1 Track 2 01:59-02:18 and 03:26-03:37).

Kasaiki: Breathy Sound and Sorane: A Light Airy Sound

Autumn Fantasy was originally composed for the *shakuhachi* and *koto* (the Japanese zither). Therefore *kasaiki* and *sorane* techniques are appropriate for its performance with flute. They were applied by using a much larger embouchure for *kasaiki*, and a much smaller embouchure with higher air direction for *sorane*. *Kasaiki* was also effective when harmonics, such as the last note of the *Prologue*, allowing the harmonic fingerings to sound breathy and hollow (refer CD 1 Track 2 04:08-04:20). By contrast, in *Mei*, there is no specific direction regarding timbre in the score. However, notes in the score stating “the ancient Japanese belief holds that the sound of the flute can reach the dead” (Fukushima 1962) imply that the composer was thinking of the Japanese flute. From this, applying *kasaiki* and *sorane* timbre for the overall effect was regarded as appropriate (refer CD 2 Track 6). In *Itinerant*, *kasaiki* and *sorane* sound effects were evident from Takemitsu’s use of alternative fingering directions (refer CD 1 Track 5 01:53-02:05). For *Air* in the first recital, a more clear and focused timbre is applied as appropriate for a conventional Western approach. By comparison, in the performance of *Air* in the second recital, the *sorane* sound was applied especially for the low register phrases in order to create the air flowing effect (refer CD 2 Track 2, for example 01:07-01:31).

Yuri: Vibrato

In *yuri*, vibrato which starts wider, gradually becomes narrower and smaller in a manner sometimes referred as being like the ring on the pond when you throw a stone (Ishidaka 2004 : 54), it was applied in *Autumn Fantasy* successfully (refer CD 1 Track 2 2:03-2:07). Similarly, in *Itinerant*, the *yuri* technique was successfully applied to make the effect of *sfp* with considerable air pressure (CD 1 Track 5 01:23-01:25).

Korokoro and Karakara: Finger Tremolo

During the two recitals, finger tremolo was applied in a number of different works. In Takemitsu's *Itinerant*, for example, certain fingerings were indicated in order to achieve the colour the composer intended. For example, the first trill fingering of A creates the effect of *korokoro* and *karakara* finger tremolo (refer CD 1 Track 5 00:10-00:16 and 01:07-01:17). In the Prologue to *Autumn Fantasy*, *korokoro* and *karakara* techniques were used to create a more airy tremolo (refer CD 1 Track 2 01:45-01:59). By comparison, in *Sonata Festosa*, as the work is set with a rural festival theme, a timbre more reminiscent of the Japanese horizontal *fue*¹⁰, which is similar to a wooden piccolo with a chirpy sound, rather than the *shakuhachi* timbre, was required to create a festive atmosphere. I used a softer "du" tonguing for melodic lines and hard tonguing such as "tu" and "ku" for accented rhythmical parts to make more contrasts (refer CD 1 Track 6-8).

In Messiaen's *Le Merle Noir*, the third movement of Martinu's *First Sonata* and Yoshimatsu's *Digital Bird Suite*, I needed to demonstrate the different kind of bird sounds, such as crisp, chirpy, and mechanically cold, beautiful song-like, and owl-like ambiguous timbre in order to enhance the character of each work while reflecting on the links with nature. I used different tonguing, articulation, vibrato, air volume, and air speed to control these aspects. For example, in the opening *un peu vif* of *Le Merle Noir*, attacking directly behind the upper teeth with tongue shaped for "tu" created a sharp and crisp attack, whereas for the *Presque lent*, the attack was in the middle of the palate with the tongue shaped for "du," producing a much softer attack. Also, for the higher notes, a smaller aperture with lips shaped for "p" was used for a soft and quiet effect. In *Vif*, double tonguing with "tuku" was used to create a crisp sound. In the *Digital Bird* third movement and the short rhythmical sequences of fifth movement, I used the sharp "tu" tonguing. For the melodic phrases of first and second movement, softer tonguing with "du" was applied. These articulations showed the variety of bird sounds (refer CD 2 Track 1, 5 and 7-11).

Finally, in the short work, for *Red Dragonflies*, I applied pure, clear timbre with expressive vibrato in order to match the rich accompaniment. I tried my best to achieve this effect, however, at the time of the performance, something got caught in my throat, and the effect seemed less obvious (refer CD 2 Track 12).

¹⁰ *Fue* is a general term for Japanese flute.

Understanding the background of the work and determining which timbre was best suited was an experimental process. Constant adjustment and consultation with the accompanist was crucial for achieving the aimed timbre as an ensemble.

As section 2.2 demonstrates, understanding the different approaches to texture, concepts and dynamic ranges and their application helps the performers extend their ability to deliver a more convincing interpretation.

2.3 Ensemble

This project was as challenging for the accompanist as well as the flute. When performing works originally written for or inspired by Japanese instruments such as the *shakuhachi* and the *koto*, the ensemble needs to make an important decision whether the flautist and pianist are to sound as closely as possible to a *shakuhachi* and the *koto* sound before commencing the work. For *Sakura Variations* and *Autumn Fantasy*, special efforts were made to achieve Japanese texture as an ensemble.

Meri and Kari for Piano

My associate artist approached *Autumn Fantasy* and *Sakura Variations* firstly with a conventional Western technique, but shifted his approach to achieve more delicacy and atmosphere in the timbre, that is a *koto* timbre. The following techniques were used to achieve *koto*-like sound. Legato was played with a direct pedal attack in order to achieve the plucking timbre. For the bending of the notes, the pianist used the technique used in Ravel's *Alborada del graciosa*'s middle section; he held the A and played B flat staccato and did not articulate the second A (see Example 15).

NOTE:

This example is included on page 19
of the print copy of the thesis held in
the University of Adelaide Library.

Example 15 Minoru Miki, *Autumn Fantasy*: piano technique (bars 1-4) (Miki 1989 : 7)

In terms of texture, in both *Autumn Fantasy* and *Sakura Variations*, the pianist reduced the accompaniment lines from two to one voice, changed octaves, and narrowed the dynamics. Lower notes were also played much softer than the conventional Western music approach. Arpeggiated chords were also played so that the middle notes were louder than the beginning and the ending in

Autumn Fantasy. In *Sakura Variations*, chords were arpeggiated more slowly than standard practice. By comparison, as the *Red Dragonflies* was written in a Romantic tonality, we approached the timbre and texture as a Western Romantic work using an expressive, rich and focused sound with *rubato* to sing the melody as an ensemble (refer CD 2 Track 12).

3. CONCLUSION

This study has shown the ways that a range of traditional Japanese musical concepts has influenced contemporary flute repertoire. Their realisation in performance is one of the challenges faced by the modern performer. It has highlighted how an understanding of selected Japanese traditional musical concepts and *shakuhachi* techniques can inform the performance of sounds of nature and works by Japanese composers who acknowledge traditional influences. More specifically, it has demonstrated ways that this knowledge can be applied most successfully in terms of embouchure, dynamics and articulation. Furthermore, it has shown that involving the associate artist in extensive discussion of interpretation is crucial as works are equally challenging to them. Finally, this submission illustrates that there is a wealth of repertoire with the theme of nature that is challenging for the performer yet has wide appeal to audiences. It is hoped that Western flautists will take up the challenge and that works influenced by traditional Japanese musical concepts will increasingly appear in performances of contemporary flute repertoire.

APPENDICES

Appendix 1

List of Recordings:

CD 1: Recording of Recital 1

20 February 2009, Sound Engineer: Silver Moon at Elder Hall, The University of Adelaide
Associate Artist: Jamie Cock - Piano

CD 2: Recording of Recital 2

1 June 2009, Sound Engineer: Silver Moon, at Elder Hall, The University of Adelaide
Associate Artist: Jamie Cock - Piano

CD 1: Nature and Seasons

Track 1	<i>Sakura Variations for Flute and Piano</i> (1962)	Japanese Folk Song (Masao Yoshida, arr.)
Track 2	<i>Autumn Fantasy for Flute and Piano</i> (1987/88)	Minoru Miki
Track 3	<i>Air for Flute Solo</i> (1995)	Tōru Takemitsu
Track 4	<i>Sonata for Flute and Piano -Hana no Uta (The Song of Flowers)-</i> (1967)	Hikaru Hayashi
Track 5	<i>Itinerant -In memory of Isamu Noguchi- for Flute</i> (1989)	Tōru Takemitsu
Track 6-8	<i>Sonata Festosa for Flute and Piano, Op. 17</i> (1937)	Bunya Koh

CD 2: Nature and Birds

Track 1	<i>Le Merle Noir for Flute and Piano</i> (1951)	Olivier Messiaen
Track 2	<i>Air for Flute Solo</i> (1995)	Tōru Takemitsu
Track 3-5	<i>First Sonata for Flute and Piano</i> (1945)	Bohuslav Martinu
Track 6	<i>Mei for Solo Flute</i> (1962)	Kazuo Fukushima
Track 7-11	<i>Digital Bird Suite for Flute and Piano, Op. 15</i> (1982)	Takashi Yoshimatsu
Track 12	<i>Akatombo (Red Dragonflies) for Flute and Piano</i> (1973)	Kōsaku Yamada (Teruyuki Noda, arr.)

Appendix 2 Recital 1 Programme:



Elder Conservatorium of Music
The University of Adelaide

Master's Recital

Masako Kondo, flute
Jamie Cock, piano

~The Seasons and Nature in Music
by 20th century Japanese Composers~

The music of
Masao Yoshida
Minoru Miki
Toru Takemitsu
Hikaru Hayashi
Bunya Koh

on Friday, 20th February 2009
6pm
at Elder Hall, North Terrace
The University of Adelaide

Programme

- | | |
|---|--|
| <i>Sakura Variations for Flute and Piano</i> | <i>Masao Yoshida, arr. (Japanese Folk song)</i> |
| <i>Andante</i> | |
| <i>Più Lento</i> (Variation 1) | |
| <i>Poco più mosso</i> (Variation 2) | |
| <i>Autumn Fantasy for Flute and Piano</i> | <i>Minoru Miki</i> |
| <i>Prologue</i> | |
| <i>Autumn Fantasy</i> | |
| <i>Air for Flute Solo</i> | <i>Tōru Takemitsu</i> |
| | Short Interval |
| <i>Sonata for Flute and Piano -Hana no Uta (The Song of Flowers) -</i> | <i>Hikaru Hayashi</i> |
| <i>1st Movement</i> | |
| <i>2nd Movement</i> | |
| <i>3rd Movement</i> | |
| <i>Itinerant – In Memory of Isamu Noguchi - for Flute</i> | <i>Tōru Takemitsu</i> |
| <i>Sonata Festosa for Flute and Piano Op. 17</i> | <i>Bunya Koh</i> |
| <i>Allegro animato con festoso</i> | |
| <i>Lento amoroso</i> | |
| <i>Prestissimo gaio</i> | |

This programme presents a collection of contemporary flute music which has been influenced by aspects of Japanese culture. Today's recital focuses on nature especially works that represent the seasons.

Sakura Variations for Flute and Piano (1962)

Masao Yoshida (1915-2003), arr.
(Japanese Folk Song)

Andante

Più Lento (Variation 1)

Poco più mosso (Variation 2)

Sakura (Cherry Blossoms) flowers in spring in Japan, colouring streets, towns, and mountains in pink. It is a part of Japanese culture to admire the blossoms.

Sakura is also a Japanese folk song which was first published in 1888. It is frequently used at Japanese formal receptions as symbolic of Japanese culture.

A Japanese flautist, Masao Yoshida arranged this work for flute and piano in 1962 incorporating the Japanese pentatonic scale into this version of the famous melody.

Autumn Fantasy for Flute and Piano (1987/88)

Minoru Miki (b. 1930)

Prologue

Autumn Fantasy

Minoru Miki is one of the leading composers of the twentieth century in Japan. He has been influential in the development of adapting Japanese traditional music into Western-based composition. Miki has written many works with nature or seasons as the theme and *Autumn Fantasy* is the most famous. *Autumn Fantasy* was originally composed for *shakuhachi* (vertical bamboo flute) and twenty-string *koto* (zither) in 1980. It was commissioned by the *shakuhachi* player, Seizan Sakata, but Miki wrote a piano and flute version in 1987/1988. This work "is finely crafted in an innovative combination of traditional Japanese and classical Western theory and aesthetics" (Coaldrake 2008 : 71).

Air for Flute Solo (1995)

Tōru Takemitsu (1930-1996)

Takemitsu is one of the most famous Japanese composers in the 20th century. He was self-taught and was influenced by Western composers such as Olivier Messiaen and John Cage as well as Japanese traditional music.

Air for Flute Solo was composed in 1995 for flautist Aurèle Nicolet's 70th birthday and is the last published work of Takemitsu. *Air* has the meaning of "aria" or "song." In this song form, Takemitsu incorporates the Japanese concept of *ma* ("time/space"). He described it as "cutting off a part of everlasting music, which has no beginning nor ending" (Tokunaga 1996 : 7). *Air* shows a strong

influence from Western composers, especially Messiaen, but also draws heavily on Japanese traditional music theory. The work can be played with either Japanese or Western based interpretation. Today's performance will be that of Western interpretation.

Sonata for Flute and Piano -Hana no Uta (The Song of Flowers)- (1967) ***Hikaru Hayashi***
(b.1931)

1st Movement
2nd Movement
3rd Movement

Hayashi studied composition under Hisatada Otaka (1911-1951), a leading Japanese composer in the pre-war period who had studied in Vienna. He is well known for his choral works, such as *Genbaku Shōkei* (A Beautiful View of an Atomic Bomb) written in 1958.

Sonata for Flute and Piano was composed in 1967. He dedicated it to Ririko Hayashi who was his cousin. The composer used a song he wrote to grieve over Che Guevara's death, *Hana no Uta* (The Song of Flowers) in the 3rd movement of this work (Ikeda 2002: 6).

Itinerant – In Memory of Isamu Noguchi - for Flute Solo (1989) ***Tōru Takemitsu (1930-1996)***

Itinerant was commissioned in 1989 by Paula Robison to grieve over the sudden death of their mutual friend and a sculptor, Isamu Noguchi. Paula Robison wrote that: “Toru used the word „Itinerant“ to represent Isamu as a travelling artist who was at home in all the world. The piece alternates between visions of the enormous strength and beauty of Noguchi's sculpture, and a very personal expression of mourning at his loss” (pers. com. 2008).

Takemitsu used his “garden music” concept in *Itinerant*. Overall, it has a unity but some segments stay the same while others look completely different depending on the viewer's or listener's perspective.

Takemitsu wrote:

Noguchi is a traveller. ... Travel, usually understood as movement toward a temporary destination, is really an unlimited process beyond action. Therefore, true travel is endless. ... Within the limitless reverberation of his works I experience a single tension. That is, his work does not end with the completion of a single piece but goes on in an unending pursuit of the true nature of an object and of life. These works are not end results but are the expression of an unrestrainable desire for eternity, filled with beginning anticipation (Takemitsu 1995 : 69).

Sonata Festosa for Flute and Piano Op. 17 (1937)

Allegro animato con festoso

Lento amoroso

Prestissimo gaio

Bunya Koh (1910-1983)

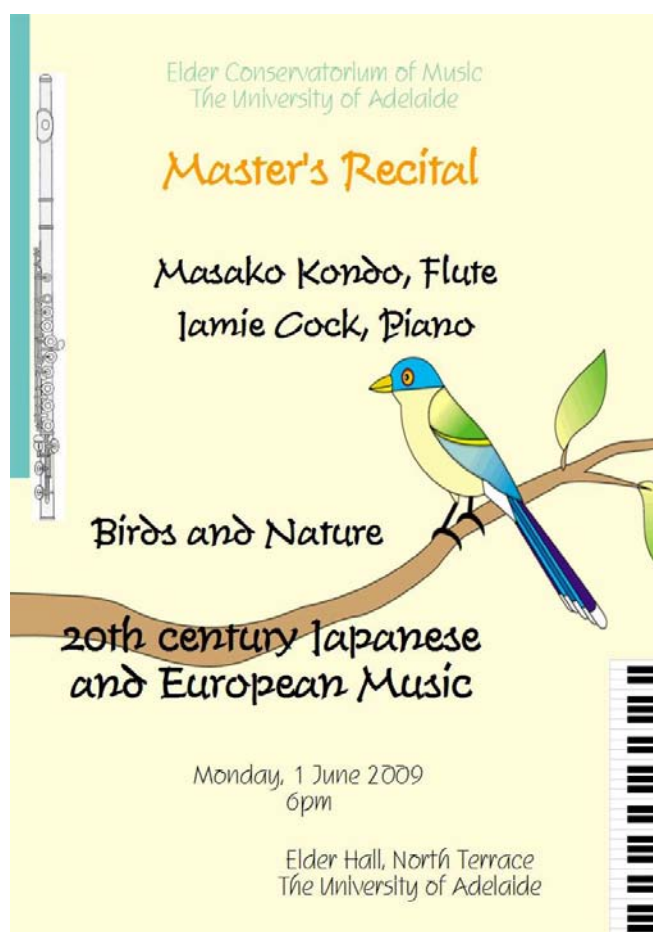
Bunya Koh was a Taiwanese-born composer and a singer. He moved to Nagano, Japan at 13 years of age and later worked as a singer studying composition in Tokyo under well known composers; Kōsaku Yamada (1886-1965) and Kunihiko Hashimoto (1904-1949). He combines in his music the idioms of Chinese, Japanese and his native Taiwanese music with European impressionism, primitivism and nationalism (Katayama 2000: 4-5).

In Nagano (Shinano region), there is an annual Fire Festival of Shinto in mid January. In this festival, people burn the last year's New Year decorations to celebrate health, children's growth and good harvest while the Japanese flute and percussion are played. *Sonata Festosa*, composed in 1937, has both Japanese and Chinese influences. It creates a festive mood using folk tunes of the Shinano region and the Japanese flute melody of a Shinto festival music.

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Appendix 3 Recital 2 Programme:



Programme

Le Merle Noir for Flute and Piano

Air for Flute

First Sonata for Flute and Piano

- I. Allegro moderato
- II. Adagio
- III. Allegro poco moderato

Short Interval

Mei for Solo Flute

Digital Bird Suite for Flute and Piano Op. 15

- I. Bird-Phobia
- II. A Bird in the Twilight
- III. Twitter Machine
- IV. A Bird in the Noon
- V. Bird Circuit

Aka-tombo (Red Dragonflies) for Flute and Piano

Olivier Messiaen

Tōru Takemitsu

Bohuslav Martinu

Kazuo Fukushima

Takashi Yoshimatsu

Kōsaku Yamada (Teruyuki Noda, arr.)

This programme presents a collection of contemporary flute music which has been influenced by Japan in such areas as aesthetics, theory, folk song, and traditional music. For this recital, the focus is on nature, especially birds. Two works by European composers are presented in order to compare the different approaches to the same theme.

Le Merle Noir for Flute and Piano (1951)

Olivier Messiaen (1908-1992)

Olivier Messiaen was a French composer, organist and teacher. His music was influenced by French organ tradition and by the innovations of Debussy, Stravinsky and Bartók. At the beginning of his career he developed a unique modal system which he retained, even when he vastly extended his style after World War II.

Messiaen had a life-long interest in birdsong; he was an expert amateur ornithologist and used this knowledge in his compositions. Unlike his predecessors, he wanted to produce a true recreation of nature rather than merely hinting at it. *Le Merle Noir* is one of the most well-known works of birdsong in the contemporary flute repertoire.

Air for Flute Solo (1995)

Tōru Takemitsu (1930-1996)

Tōru Takemitsu was a self-taught Japanese composer who was influenced by Western composers such as Olivier Messiaen and John Cage as well as Japanese traditional music.

Air for Flute Solo was written for flautist Aurèle Nicolet's 70th birthday and is the last published work of Takemitsu. *Air* has the meaning of "aria" or "song." It shows a strong influence from Western composers, especially Messiaen, but also draws heavily on Japanese traditional music theory. Takemitsu described *Air* as "cutting off a part of everlasting music, which has no beginning nor ending" (Tokunaga 1996 : 7). The work can be played with either a Japanese or Western-based interpretation.

This performance will present a Japanese interpretation.

First Sonata for Flute and Piano (1945)

Bohuslav Martinu (1890-1959)

- I. Allegro moderato
- II. Adagio
- III. Allegro poco moderato

Bohuslav Martinu was a Czech composer and a violinist who spent much of his youth in the bell tower of the church of St. James in Policka, where his father was the bell ringer and watchman. Bohuslav was greatly influenced by that experience. His *First Sonata for Flute and Piano* comprises the lyrical lines and sonorous harmonies with syncopated dancing rhythms. The third movement is inspired by a birdsong.

Mei for Solo Flute (1962)***Kazuo Fukushima (1930-)***

Kazuo Fukushima is a self-taught Japanese composer and musicologist. His many works for flute show strong Eastern Asian influence. Since the late 1970s, he has been focusing on researching Japanese and Asian traditional music yet *Mei* remains one of the most well-known and prominent flute works of the latter half of twentieth century. It is distinctive in its style of composition and the timbre resembles that of the Japanese flute. *Mei* is dedicated to Fukushima's benefactor, Wolfgang Steinecke, after his tragic death. It was premiered by the Italian flautist, Severino Gazzelloni.

Digital Bird Suite for Flute and Piano Op. 15(1982)***Takashi Yoshimatsu (1953-)***

- I. Bird-Phobia
- II. A Bird in the Twilight
- III. Twitter Machine
- IV. A Bird in the Noon
- V. Bird Circuit

Takashi Yoshimatsu is a self-taught composer who is influenced by Tchaikovsky, Sibelius, Shostakovich, Tōru Takemitsu, rock, jazz, as well as Japanese traditional music.

Digital Bird Suite, written for the Japanese flautist, Michio Kai, is one example of the contemporary Japanese interpretation of birdsong for the flute. It is an extracted suite from fictitious [*sic*] music for a fictitious [*sic*] ballet, the hero of which is a mechanical bird named *Digital Bird* (Yoshimatsu 1991 : 12).

Yoshimatsu describes the story as:

a bird who suffers from bird-phobia leaves his home forest guided by a magic flute or something like that, wonders [*sic*] about various countries, meets strange birds and grows up (or is ruined) as a bird (1991: 12)

Aka-tombo (Red Dragonflies) for Flute and Piano (1973) Kōsaku Yamada (1886-1965) Teruyuki Noda (b. 1940), arr.

Aka-tombo, composed in 1921, is one of the most well-known Japanese songs by Kōsaku Yamada. He was one of the first Japanese to study in Germany and contributed to Japanese music education reform after the Meiji Restoration (1868-). Noda arranged this song for flute and piano for Severino Gazzelloni's recording in the 1970s.

The music and the lyric depict a typical countryside Japan in the pre-war period in the late afternoon with glorious sunset colours shining through rice fields in front of mountains, children in kimonos running around chasing red dragonflies. It conveys a mixture of happiness and melancholy feelings.

The lyrics by Rofū Miki translate as:

Red dragonflies in the twilight, when was it that I saw them on my nanny's back? Mulberries in the mountain fields, was it a dream that we picked them?

My nanny got married at the age of 15 and was gone. There were no more letters from her parents, either.

Red dragonflies in the twilight... There is one on top of the bamboo pole.

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Appendix 4 Historical Overview

Japanese cultural influence on Western music took hold in Europe after the *Exposition Universelle* in 1889 in Paris when music from Vietnam, Java, Bali, China and Japan was introduced to young composers such as Claude Debussy (1862-1918) and Maurice Ravel (1875-1937) (Everett 2004: 2 and Briscore 1991: 495-501). Indeed, Debussy's *La Mer* (1903-05) is regarded as the beginning of the non-western, especially Japanese, influence on European composers' works. As Chou Wen-Chung (1971 : 211) notes, *La Mer* shows the influence of impressionist painters such as Turner and Japanese woodblock painter, Katsushika Hokusai as well as *gamelan*¹ music. Significantly *La Mer* "is not about the sea but rather a record of thoughts and feelings aroused by the sea" (Griffith 1986:7) and represents the beginning of a tendency by composers to employ nature as a theme in an impressionistic rather than representational manner.

With respect to the flute in particular, advances in transportation enabled European musicians such as Christian Wagner (1819-1891), John Lemmoné (1862-1950), Adolf Terschak (1832-1901) and Fredrick Griffith (1867-1917) to travel to Japan, hold recitals there and compose works inspired by Japanese music and culture. At this time, composers in Japan, such as Rentarō Taki (1879-1903) and Michio Miyagi (1894-1956), were also influenced by their own traditional culture.

The following section discusses Japanese cultural influence in music by European and Japanese composers in the twentieth century. It focuses on works selected for the two recitals in this submission.

i) Intercultural flute music by European composers in the twentieth century with special focus on nature

During the twentieth century, the flute playing was enhanced by the Japanese sound concepts including sounds of nature. Contact between Japan and Europe had occurred during the 19th century when the limited trade with Holland on Dejima Island in Nagasaki also saw the introduction of Dutch studies and Dutch military music (Eppstein 1994:11). With the introduction of military music to Japan, European musicians were invited to teach the bands there. After the Meiji Restoration (1868-1912), as a part of the process of Westernization, the Japanese government established a new school system in 1872 that was based on European music education system. By the end of the nineteenth century, the adoption of European music practices continued – the first music academy was founded and teachers such as Luther W. Mason were invited to lecture. The first music journal was published and European concerts were also introduced, quickly gaining popularity (Kanazawa 2006b).

¹ Gamelan is "a generic term used for various types of Indonesian orchestra" (Kartomi 2001 : 497).

It was in this newly emerging musical context that we find the first flute works written by European composers influenced by Japanese culture. A composer and flautist Adolf Terschak (1832-1901), for example, gave a recital for Emperor Meiji in August 1890 and the fourth piece he played was his own arrangement of traditional *koto* pieces, *Hanakurabe (Flower Contest)* and *Sakura² (Cherry Blossoms)* (Kondo 2003: 57-59). Japanese people have always enjoyed the cherry blossoms, looking at them, writing about them, singing about them and having special viewing parties under the trees. Terschak's choice was thus very relevant to his new context and to this study, but his scores are no longer available. The next known work influenced by Japanese culture was for flute and piano by Joseph Laska (1886-1964), also an Austrian composer and conductor who worked as a conductor of Takarazuka Symphony Orchestra and taught at Kobe College. He wrote *Nara* for flute and piano (1928) (Negishi 2006: 6-10). Laska (1933) states that :

The composer has endeavoured to reproduce his impressions of Nara in three parts: The Temples, the Sacred Deer and the Daibutsu. The last part brings out in impressive tones the tranquil, magnificent impression which is created as the figure of Buddha is gradually discerned. Overcome by the peaceful expression of Buddha's countenance, the visitor leaves the temple with the feeling of having stood fascinated before a vision of untold power. (10)

Regrettably, permission to copy the score could not be obtained in time for this research and recitals.

In Europe itself, composers were also being influenced by foreign cultures such as Japan, and were starting to adopt new cultural elements into their compositions. In addition to Debussy and Ravel, mentioned earlier, Jacques Pillois (1877-1935), for example, was influenced by Japanese poems and wrote *Cinq Hai-kai (Five Poems)* (1927) for flute, violin, viola, cello and harp which were later transcribed for flute and piano as *Trois Hai-kai (Three Poems)* (1927). Also, in Russia, Alexandre Tcherepnin (1899-1977) wrote a Trio *Op. 59* (1939) for three flutes in which the fourth movement is based on a Japanese folk song.

After World War II, interest focused on developing technical aspects of flute performance and techniques such as flutter tonguing, harmonics and key noises (n.a. 1989: 10). Tonal flexibilities were also challenged. Performers were required to produce quarter tones, microtones as well as "pitch continuum, an unbroken range of sound from the lowest to the highest audible frequencies, without distinguishing separate tones of fixed pitch" (Grout and Palisca 1996: 751). Of significance to this project, these techniques were used to describe the sounds of nature and birds.

An example of these developments is seen in the compositions of Netherland composer Daniel Ruyneman (1886-1963) who was influenced by the Japanese cultural theme of God. His work *Amaterasu "Ode to Amaterasu, the Goddess of Sun"* (1953) for flute, oboe and piano draws on a

² The traditional work, *Sakura* is an ancient folk song about cherry blossoms in March. The song describes Japan in March, when everywhere the landscape is filled with cherry blossom trees in full bloom and their scent fills the air.

conceptual image of the Goddess of sun. In the 1980s, direct folk song influence from Japan was also seen in Louis Moyse's (1911-) *Variations on Three Japanese Songs* (1980), *Sakura* (Cherry Blossoms), *Kojo no Tsuki* (Moon over the Ruined Castle) and *Chatsumi* (Tea Picking). However, rather than adapting Japanese scales, Moyse used Western harmony to write these variations. By comparison to Moyse and his Japanese folk music influence, another French composer, Paul Mefano (1937-) was inspired by thirty-one-syllabled Japanese poems writing *Estampes japonaises* (1983) in which "the composer requires purely aeolian sounds (sounds produced by breath, without timbre)" (Artaud 1983: 1).

Another aspect of Japanese cultural influence on European composers which is closely associated with nature concerns the use of Japanese traditional instruments to affect these sounds. A special case is the *shakuhachi*, an end-blown bamboo flute. German composer, Frank Michael (1943-) is one composer who was inspired by the *shakuhachi*. In 1989 he wrote *Shakuhachi Op. 38 Nr. 5* for solo flute. It requires flautists to use contemporary techniques such as pitch bending, glissandi and harmonics using special fingerings and creating a breathy tone. He also wrote *Sakura Op. 38 Nr. 6* (1980) for two flutes, which, like Moyse and others before him, was another variation on Japanese folk song, *Sakura*. He states in the preface that :

the semi-tone pentatonic scale, which can often be found in Japanese music, gives the song its melancholic character. It is the "charm of fading beauty" with the cherry blossoms used as an image, a metaphorical expression: they both come into flower and wither away quickly. (1980: Preface)

In the same way, Dutch composer, Wil Offermans (n.d.) challenged flautists to the extreme of making their flute sound like the *shakuhachi*, where "the performer focuses on creating chains of complex sounds highlighting microtonal shifts in the tones played" (Reese 1999: 3). He arranged a traditional *shakuhachi* piece *Tsuru no Sugomori* (Nesting of Cranes) (1999) for Western flute. Thus these compositions all extended the capacity of flute playing.

ii) Intercultural flute music by Japanese composers since the Meiji era with special focus on nature

Extended techniques for flute as a result of Japanese cultural influence is also evident in works by Japanese composers. Intercultural aspects can be seen in the Japanese compositions right from the beginning of the 20th century and the introduction of European music. After a long isolation policy (1639-1868), one of the leading composers educated through the new system was Rentarō Taki (1879-1903). He wrote *Kōjō no Tsuki* (Moon over the Ruined Castle) in 1901 based on the diatonicism. Another musician educated in the new system was composer and *koto* (Japanese zither) player Michio Miyagi (1894-1956). He started writing for Japanese instruments using European compositional techniques after World War I (Kanazawa 2006b). His *Haru no Umi* (Spring Sea), written for *koto* and *shakuhachi* in 1930, remains a preeminent work on the repertoire today.

With respect to the flute in particular, Kōsaku Yamada (1886-1965) is a significant composer. He studied in Germany and composed many songs such as *Aka tombo (Red Dragonfly)* that were used in school textbooks. Using one of his songs, *Konomichi (This Path)* as a theme, Yamada wrote the first known Japanese work for flute, *Variations on Konomichi*. Another composer who was active in this time was Bunya Koh (1910-1983) who was born in Taiwan, and studied with Yamada and Kunihiko Hashimoto. Koh started writing compositions with a strong German influence from Yamada, but was later inspired by Debussy, Stravinsky and Bartók. Katayama (2000) suggests that “Eventually, his style combined the idiom of Chinese, Japanese and native Taiwanese music with European impressionism, primitivism and nationalism” (4-5). His *Sonata Festosa, Op. 17* (1937) had both Japanese and Chinese influence and created “a festive East Asian mood” (Katayama 2000 : 5), using folk tunes of Shinano in regional Japan and the Japanese flute part of a Shinto festival music.

The nationalism movement, which used Japanese folk tunes as Martinu had used Czech folk music, among composers in Japan emerged from around the 1930s³. Along with the German-style composers, there were also French-style composers such as Tomojirō Ikenouchi (1906-1991), and „nationalistic“ composers such as Akira Ifukube (1914-2006), Kishio Hirao (1907-1953), Shirō Fukai (1907-1959), Fumiko Hayasaka (1914-1955), Yoritsune Matsudaira (1907-2001) and Yasuji Kiyose (1899-1981). *Petite Interlude* (1933) by Fukai and *Sonatine* (1940-1941) by Hirao are good examples of nationalist compositions from the mid 20th century.

After World War II, some Japanese composers began to employ nature as a theme using Japanese traditional music and instruments such as the *shakuhachi*. Many composers established small groups, such as Jikken Kōbō (Experimental Workshop), showing influences from the main German and French styles. Jikken Kōbō represented the neo-nationalist style. It employed Japanese folk and Japanese traditional elements along with the European academic background as the basis of contemporary composition (Herd 1989: 163). Tōru Takemitsu (1930-1996) co-founded Jikken Kōbō with Kiyose in 1951. Takemitsu was one of the composers who often used nature as a theme. He was a self-taught composer who was inspired by Debussy and regarded himself as a European composer rather than Japanese. His *Eclipse* for *Biwa*, a four-stringed Japanese lute, and *Shakuhachi* in 1966 and *November Steps* in 1967 showed the difference between Japanese sonority and that of the West (Narazaki with Kanazawa 2006). Kazuo Fukushima joined Jikken Kōbō in 1953 and his *Mei* for solo flute in 1962 imports various aspects of Japanese traditional music. Kanazawa (2006a) states that “For example, such devices as glissandos and overblowing, as well as the use of free rhythm, were evidently suggested by the performing techniques employed with the *fue*⁴ and *shakuhachi*.” With regard to Japanese cultural influence of folk tunes, also in 1962, Japanese flautist Masao Yoshida (1915-2003) wrote an arrangement on Japanese melody for flautists, *Sakura* (Yoshida 1962). Unlike Moyse’s *Sakura* that was written with Western scales, Yoshida used Japanese scales in this

³ See further, for example, Herd. 1989.

⁴ *Fue* is a general term for Japanese flute.

work, making it sound more Japanese.

After 1980 more composers started incorporating Japanese traditional music into their composition. *Autumn Fantasy* by Minoru Miki (1930-) was composed in 1980 for *shakuhachi* and *koto* and subsequently transcribed by the composer for flute and piano in 1988 – Coaldrake (2008 : 5) states that “This music is finely crafted in an innovative combination of traditional Japanese and classical Western theory and aesthetics”. *Autumn Fantasy* like Miki, other Japanese composers draw on nature for inspiration. For example, Takashi Yoshimatsu (1953-) wrote a number of works using birds as a theme. Yoshimatsu described that his *Digital Bird Suite* (1984) for flute :

is an extracted suite from fictitious [*sic*] music for a fictitious ballet, the hero of which is a mechanical bird named Digital Bird ... Though I cannot think there exists a plot, I suppose it to be a story like this; a bird who suffers from the bird-phobia leaves his home forest guided by a magic flute or something like that, meets strange birds and grows up (or is ruined?) as a bird (Yoshimatsu 1991: 12).

Takemitsu wrote *Air* for solo flute in 1995. Although it was written as an equivalent of a British aria, he described the piece as “cutting off a part of everlasting music, which has no beginning nor ending” (Tokunaga 1996: 7) and employs the Japanese concept of *ma* (time/space).

Japanese composers continue to extend the techniques for the flautists and the sounds of nature remain an integral part of their works.

Appendix 5: List of works by Western composers influenced by Japan in Miyayama Private Collection

Composer	Year	Nationality	Title	Year	Instrumentation	Publisher
Campbell, Bruce		U. S. A	Kiku		Fl, Pf	Manuscript
Edelson, Edward		U. S. A	Iso gardens, Kagoshima, Japan	1993	Fl, Pf	C & E Enterprises
Edelson, Edward		U. S. A	Konnichiwa	1993	2 Flutes	C & E Enterprises
Laska, Joseph	1886-1964	Austria	Nara 1. Tempelfriede	1928	Fl, Pf	Manuscript
Laska, Joseph	1886-1964	Austria	Nara 2. Die heiligen Rehe	1928	Fl, Pf	Manuscript
Laska, Joseph	1886-1964	Austria	Nara 3. Daibutsu	1928	Fl, Pf	Manuscript
Maganini, Quinto	1897-1974	U. S. A	Phantasy Japonaise 1. Cho-San		Fl, Pf	Carl Fischer
Maganini, Quinto	1897-1974	U. S. A	Phantasy Japonaise 2. Sayonara		Fl, Pf	Carl Fischer
Maganini, Quinto	1897-1974	U. S. A	Phantasy Japonaise 3. Moto-Kago-Machi		Fl, Pf	Carl Fischer
Mefano, Paul		France	Estampes japonaises 1. sur les vagues...	1983	Fl, Pf	Salabert
Mefano, Paul		France	Estampes japonaises 2. la vague...	1983	Fl, Pf	Salabert
Mefano, Paul		France	Estampes japonaises 3. pluie...	1983	Fl, Pf	Salabert
Mefano, Paul		France	Estampes japonaises 4. dans la bise glacee...	1983	Fl, Pf	Salabert
Mefano, Paul		France	Estampes japonaises 5. dans un jardin...	1983	Fl, Pf	Salabert
Michael, Frank		Germany	Sakura Op.38 no.6 (Leicht Variationen uber das japanische Kirschblutenlied)	1991	2 Flutes	Zimmermann
Michael, Frank		Germany	Shakuhachi Op.38 no.5	1990	Fl	Zimmermann
Pillois, Jacques	1877-1935	France	Trois Hai-Kai 1. Chagrin d'amour	1927	Fl, Pf	Durand
Pillois, Jacques	1877-1935	France	Trois Hai-Kai 2. Solitude (Aubade a la lune)	1927	Fl, Pf	Durand
Pillois, Jacques	1877-1935	France	Trois Hai-Kai 3. Jour de l'An japonaise	1927	Fl, Pf	Durand
Tcherepnin, Alexandre	1899-1977	Russia	Trio Op.59 4. Dance	1939	3 Flutes	M. P. Belaieff
Cadow, Paul		Germany	Japanische Impressionen 1. Spaziergang im Regen		Fl, 2Cls	Elisabeth Tnomi-Berg
Cadow, Paul		Germany	Japanische Impressionen 2. Shintoistisches Tanzlied mit der Bitte um eine gute Ernte		Fl, 2Cls	Elisabeth Tnomi-Berg
Cadow, Paul		Germany	Japanische Impressionen 3. Wiegenlied		Fl, 2Cls	Elisabeth Tnomi-Berg
Daniel Ruyneman		Netherland	Amatarasu "Ode to Amatarasu, the Goddess of Sun..."	1953	Fl, Ob, Pf	Donemus
Pillois, Jacques	1877-1935	France	Trois Hai-Kai 1. Priere d'orphelin	1927	Fl, Vn, Va,Vc, Hp	Durand
Pillois, Jacques	1877-1935	France	Trois Hai-Kai 2. Jour de l'An japonaise	1927	Fl, Vn, Va,Vc, Hp	Durand
Pillois, Jacques	1877-1935	France	Trois Hai-Kai 3. Chagrin d'amour	1927	Fl, Vn, Va,Vc, Hp	Durand
Pillois, Jacques	1877-1935	France	Trois Hai-Kai 4. Solitude (Aubade a la lune)	1927	Fl, Vn, Va,Vc, Hp	Durand
Pillois, Jacques	1877-1935	France	Trois Hai-Kai 5. Reves de guerriers morts	1927	Fl, Vn, Va,Vc, Hp	Durand

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