

**PORTFOLIO OF RECORDED
PERFORMANCES AND EXEGESIS:**

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

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B. Mus. (Hons) 2001

Submitted in fulfilment of the requirements
for the degree of

Master of Music

Elder Conservatorium of Music
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18 December 2009

TABLE OF CONTENTS

| | |
|--|-----|
| TABLE OF CONTENTS..... | ii |
| LIST OF TABLES..... | iii |
| LIST OF EXAMPLES..... | iii |
| ABSTRACT..... | iv |
| DECLARATION..... | v |
| ACKNOWLEDGEMENT..... | vi |
| 1 INTRODUCTION..... | 1 |
| 1.1 Selected Traditional Japanese Musical Concepts..... | 2 |
| 1.2 General Context..... | 3 |
| 1.3 Methodology..... | 5 |
| 1.4 Repertoire Selection..... | 5 |
| 2 MUSICAL APPLICATION..... | 6 |
| 2.1 Selected Traditional Japanese Musical Concepts..... | 6 |
| 2.1.1 <i>Ma</i> | 6 |
| <i>Ma</i> : Flexible Timing..... | 6 |
| <i>Ma</i> : Rests and Space..... | 6 |
| <i>Ura-Ma</i> : Off-beat Rhythm..... | 7 |
| 2.1.2 <i>Mu</i> : Nothingness..... | 9 |
| 2.1.3 <i>Jo-ha-kyū</i> | 9 |
| <i>Jo-ha-kyū</i> : Tempo..... | 9 |
| <i>Jo-ha-kyū</i> : Form..... | 10 |
| 2.1.4 General Tonality..... | 10 |
| <i>Ichion Jōbutsu</i> : Tonality..... | 11 |
| 2.2 Selected <i>Shakuhachi</i> Performance Concepts and Techniques..... | 12 |
| 2.2.1 Texture..... | 12 |
| 2.2.2 Dynamics..... | 14 |
| 2.2.3 Timbre..... | 17 |
| 2.3 Ensemble..... | 19 |
| 3 CONCLUSION..... | 20 |
| APPENDICES..... | 21 |
| Appendix 1 List of Recordings..... | 21 |
| Appendix 2 Recital 1 Programme..... | 22 |
| Appendix 3 Recital 2 Programme..... | 26 |
| Appendix 4 Historical Overview..... | 30 |
| Appendix 5 List of works by Western composers influenced by Japan in Miyayama Private Collection..... | 35 |
| REFERENCES..... | 36 |

LIST OF TABLES

| | | |
|---------|---|---|
| Table 1 | Selected traditional Japanese musical concepts..... | 2 |
| Table 2 | Selected <i>shakuhachi</i> performance concepts and techniques..... | 3 |

LIST OF EXAMPLES

| | | |
|------------|--|----|
| Example 1 | Peter-Lukas Graf, <i>Check-up</i> : Economical Breathing (bars 1-7)..... | 6 |
| Example 2 | Tōru Takemitsu, <i>Air: Ura-ma</i> (bar 31-33)..... | 7 |
| Example 3 | Olivier Messiaen, <i>Le Merle Noir: Presque lent</i> (bars 34-47)..... | 8 |
| Example 4 | Minoru Miki, the Prologue of <i>Autumn Fantasy</i> : Rhythm (bars 28-32)..... | 9 |
| Example 5 | Tōru Takemitsu, <i>Itinerant</i> : fermata markings with <i>al niente</i> | 9 |
| Example 6 | Tōru Takemitsu, <i>Air: Rit</i> and <i>a tempo</i> (bars 8-11)..... | 10 |
| Example 7 | Tōru Takemitsu, <i>Air</i> : Tonality (bar 31-33)..... | 11 |
| Example 8 | Minoru Miki, <i>Autumn Fantasy</i> : Attacks (bars 134-137)..... | 13 |
| Example 9 | Kazuo Fukushima, <i>Mei</i> : Grace notes (bars 16-17)..... | 13 |
| Example 10 | Hikaru Hayashi, <i>Flute Sonata</i> : Grace notes, second movement (bars 13-16)... | 14 |
| Example 11 | Hikaru Hayashi, <i>Flute Sonata</i> : Second movement (bars 34-35)..... | 14 |
| Example 12 | Tōru Takemitsu, <i>Air: Shakuhachi</i> breath technique (bar 29-30)..... | 15 |
| Example 13 | Tōru Takemitsu, <i>Air: Ichion jōbutsu</i> | 15 |
| Example 14 | Tōru Takemitsu, <i>Air</i> : Sudden dynamic changes..... | 16 |
| Example 15 | Minoru Miki, <i>Autumn Fantasy</i> : piano technique (bars 1-4)..... | 19 |

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: _____

ACKNOWLEDGEMENT

I am extremely grateful to Associate Professor Kimi Coaldrake and Associate Professor Elizabeth Koch OAM who helped and supported me throughout this research, and to Jamie Cock, my associate artist, who worked with me and taught me so much from the preparation to the delivery of the two recitals.

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.