Portable and Non-Portable Music:

New Perspectives After Toru Takemitsu

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Abstract

This dissertation consists of a written dissertation and a set of compositions which evaluate Toru Takemitsu's concept of portable and non-portable music. To Takemitsu, 'portable' denoted music that could be transported from one place to another; it could be played in different places, by different musicians. 'Non-portable' denoted a kind of music that could not move beyond the territory in which it had developed; it had strong local attachments, evoked local sound worlds, and employed local instruments. To evaluate the concept and its evolution beyond Takemitsu, a set of compositions has been developed—the pieces by the author and pieces commissioned from two British composers—that, taking Takemitsu's *November Steps* as a starting point, explore how Western and Japanese instruments can be combined and how such cross-cultural combinations are perceived in Britain and Japan.

The dissertation starts by exploring how Western music was imported to and developed in Japan, and the sources of Takemitsu's musical philosophy. It reveals inconsistencies in his concept and then sets out to re-conceptualise it. Selected ethnomusicological theories are explored, and with these in mind sets of research questions and a modelling tool, the Musical Transportation Palette, are developed. These are analytical tools similar to Takemitsu's concept for justifying the rationale for his compositions; these are then used to evaluate two research projects conducted in London, UK, and in Kofu, Japan a set of my compositions and pieces commissioned from two British composers. The processes of commissioning composers, recruiting musicians, rehearsing and performing are evaluated. The comments and responses of composers, musicians, and audiences are documented. The compositions are analysed to explore the impetus of creative influences on composers and their musical languages, as well as the ways in which the composers—the author included—executed their visions of combining the two traditions of Western music and Japanese music. The results reveal further aspects of musical transportability. The dissertation is concluded with suggestions of possible directions for future research.

Keywords: Toru Takemitsu, portable music, non-portable music, musical transportability, *November Steps*, *shakuhachi*, *biwa, koto*, Japanese music, Western (classical) music, composing, music composition

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Opening Remarks

Before this dissertation can begin to fully explore the research contexts and aims, and the ways in which I consider 'Japanese' and 'Western' music, it is important to provide a brief overview of the musical perspective of Toru Takemitsu (1930-1996) as these are central to this dissertation. Toru Takemitsu was one of the most significant Japanese composers who appeared on the world's avant-garde music scene in the mid 20th century. He was, though, reluctant to accept Japanese music as a valid component in his own compositions. Not only was he a fan of jazz and Western culture, but after the development of 'patriotic' music in Japan in the years leading up to WWII he struggled to know how to represent Japanese identity in a Western-style composition (Takemitsu 1995: 124, Takemitsu 2008: 93-111).

However—gradually—various incidents changed Takemitsu's attitude towards Japanese music; particularly in 1967, when the New York Philharmonic Orchestra commissioned a composition that would include two traditional Japanese instruments, the *biwa* (pear-shaped lute) and *shakuhachi* (end-blown flute). Writing what he was to call *November Steps* was by far the greatest musical ordeal Takemitsu felt he had ever faced. To fuse Japanese and Western musical traditions at that time challenged his ideas about what each should comprise and raised fundamental issues about their potential incompatibility. Takemitsu believed, for example, that traditional Japanese compositions, inspired by the meditative practice of Zen, aimed in some way to evoke the sounds of nature such as the wind and water. Performance practices followed the oral tradition, allowing performers far greater variability from performance to performance. By contrast, for many centuries Western classical music had been primarily developed through staff notation and so was more oriented towards reproducing what is prescribed in the score (Seeger 1958: 184-195). Moreover, there are differences in the aesthetics, with Western classical music aiming to produce 'clear' notes—steady tones, such as those produced on keyboard instruments.

Accordingly, it seems Takemitsu structured *November Steps* to keep the Japanese and Western traditions apart in performance, focusing on the cultural differences of each. To justify this approach, the composer developed his concept of 'portable' and 'non-

portable' music, that he broadly applied to Western and Japanese music respectively. However, on closer examination, Takemitsu's approach to Western and Japanese music composition and performance was inconsistent. For example, he refused openly to use Japanese tonality to avoid his music sounding obviously Japanese yet employed some aesthetics of Japanese music such as *ma* (a concept of negative space, or the rests within music) and sounds that evoked nature. This is evident in many of his compositions, from the earliest to the last, including the Japanese parts of *November Steps*. This suggests that he only partially accepted the content and aesthetics of Japanese music, even though he expressed his acceptance of it as though he understood all its aspects. His conflicted attitude, in fact, relates to socio-political issues that Japanese Western composers experience as they feature or are encouraged to feature their identity in their compositions. This may be a result of self-exoticism, a perception of how the self is different from others, and sometimes it is achieved unintentionally. Takemitsu clearly wanted to avoid self-exoticism, but did not completely do so as he was trapped in the labyrinth of non-Western composers' dilemmas in writing Western-style music (mostly for standard Western classical instruments) (for discussions, see Day 2005: 38-46; Cawkwell 2008: 251-256). It is important to point out here that the term 'non-Western music' used in relation to Takemitsu's musical perspectives often refers rather more simply to 'classical Japanese music', as his arguments concerning non-Western and non-portable music were primarily based on his understanding of the familiar, that is, of a selection of Japanese musics. Since Japanese and Western music entail relatively broad concepts, to clarify their precise meanings the following chapter explores these terms along with discussions of my own cultural position and the research contexts.

It is also important to note that, in this dissertation the use of long and short Japanese vowels are not differentiated in *roma-ji* (Roman alphabets). Therefore, no macrons (ā, ī, ū, ē and ō) are used in the Japanese terms. All such key terms are defined in the Glossary.

Chapter 1

The research context and the types of music considered

1.1 Introduction

Before examining the external and internal influences on Takemitsu's perspectives of Japanese music in following chapters, it is necessary to carefully scrutinise different perspectives of 'Japanese music' in this present chapter. Doing so should offer the reader the research context, the issues involved in evaluating Takemitsu's concept, and the extent to which my analysis may be biased to my perspectives of 'Japan'. As a starting point, I unfold my perspectives by examining my background as a Japanese with significant British backgrounds—and to consider the way in which my musical concerns relate to Takemitsu's musical perspectives. To discuss how the term 'Japanese music' is considered in this dissertation, I first provide an overview of the diversity of Japan's ethnic groups surveying the current make up and empirical accounts of the constructs of these groups. I address the types of Japanese music and their interrelations, and the reasons why 'folk music' is ignored in my analysis. Finally, to analyse the causes of Takemitsu's and my bias towards Japanese music, I critically examine the socio-political hegemony that influences modern Japanese perspectives of Japan—*Nihonjinron*, assessing the discourse of the 'self'.

1.2 Research context: my dilemma in the UK

I face a dilemma as a Japanese composer/percussionist who has spent most of my life learning Western classical music and has lived in the UK since my teens. Drawing on my experience, when studying at the Guildhall School of Music & Drama (GSMD) for a master's degree from 2009 to 2011, my perception of what constituted 'Japanese' was challenged on many occasions. On one, my interpretation of a Japanese marimba piece which I performed for an examination was received negatively. While I felt my sound quality had been 'authentically Japanese', the examiner found the sound 'brittle'. On another, I questioned UK students' interpretations of Japanese compositions (e.g.

Minoru Miki's *Marimba Spiritual* (1983))—for these compositions were interpreted with little consideration of Japanese musical aesthetics, although the compositions were often performed to a very high standard. Hence, these occasions were points where I decided to re-examine what 'Japanese music' truly meant to me.

It is important to address how my teaching career, which began halfway through my PhD, contributed to my research. I have faced many paradoxes of teaching 'Japanese music' in this country and UK's institutionalised teaching systems are partially responsible for these paradoxes. For example, secondary and primary school teachers in the UK must follow the teachers' standards which are set by the Department of Education (GOV.UK 2011). One of the standards that has troubled me is that of 'British value'. While these include democracy and inclusion, many institutions seem to interpret this concept with relatively narrow-minded views, which are somewhat led by the colonialist and Eurocentric school culture that remains in the modern UK (for relevant discussions on issues of colonialism and eurocentrism in UK education, see Chambers and Timlin 2013: 153-155, Barnard 2020: 961-964). For example, the current GCSE and A-Level music curriculums include some non-Western musics (e.g. African, Indian, and Middle-Eastern), but the curriculums often require students to learn them heavily entwined with Western music theory (e.g. notations are written on staff notation and are explained with Western terminology). Hence, the pedagogies of non-Western musics are seldom respected (Gibbs-Singh 2018: 9-44). This pedagogical approach certainly challenges the concept of the *taiko* (Japanese drum) class I have attended where the drumming is taught in a holistic manner—that is, the students are told to 'watch and learn' from their teacher and are not supposed to ask the teacher questions, because the class is considered as a place for *shugyo* (spiritual training), and so the students must respect its ritualistic learning (see Manes 2009: 41-50, also chapter 4 and 5). These issues have made me re-consider the appropriateness of teaching Japanese music in the UK.

From a composer's perspective, I have always considered my own cultural identity. My first composition training started in my teens in the UK where I learnt Western counterpoint and Bach chorale writing. I enjoyed learning these techniques as my Japanese percussion teacher used to say to me that 'Western music was more musical

than Japanese music'. So I resisted to show any Japanese identity in my compositions and I admired the classical music giants such as Mahler and Tchaikovsky. The turning point came when I discovered Takemitsu's *gagaku* (traditional Japanese court music) work *In an Autumn Garden* (1973) at age 20; it was then that I began to appreciate Takemitsu and traditional Japanese music. I read many of Takemitsu's essays and I learnt that he confronted his Japanese identity in composition (which I explore in the following chapters). His confrontation encouraged me to re-consider my identity in my compositions and how I should live my life in the UK as a composer.

The above issues have eventually prompted me to ask questions such as, 'How should I express my Japanese identity in Western music?' and, 'What is my role as a Japanese musician in the UK?' These questions finally became my main research questions—and to answer them, I decided to evaluate Takemitsu's musical philosophy in a way that allows me to derive a means of expressing my identity in new compositions.

1.3 Japan as monocultural or multicultural

To allow discussions of the diversity of Japanese music and its meaning later, this section provides a brief but important overview of Japan's ethnic groups and how the concept of the modern Japan has been constructed. Firstly, an important question that one must consider is—'Can the 'Japanese' be treated as a single category? It is a simple classification that raises issues, as Japan is populated by various ethnicities. Despite this, Japan's current (2020) Deputy Prime Minister, Taro Aso, was recently reproached by Japanese minority ethnic groups after he made a public speech which asserted that the nation has been run by only one ethnic group for 2,000 years (Yamaguchi 2020). His speech displayed the *minzoku* (ethnic) ideology practised by Shigetaka Shiga (1863-1927). Shiga was a famous editor of the magazine *Nihonjin* from the 1880s onwards (see the *Nihonjinron* section below). Briefly, this ideology claims that the Yamato is the only Japanese ethnic group (Weiner 2008: 5). However, apart from the indigenous Yamato Japanese, who number approximately 123,900,000 or 98% of the whole population, Japan is home to several ethnic minorities, including Ryukyuan (1,300,000), Chinese (650,000), Korean (525,000), Latin American (275,000), Filipino (200,000), and Ainu (25,000) (Sousa 2019).

As with many nation states, the definition of 'Japanese' appears to depend on where to draw a line in history. The Yayoi era (300 BCE-300 CE) was marked by a significant influx of Korean and Chinese immigrants from the Asian mainland (Lee 1997: 24-25, Hudson 2007: 15-16, Kshetry 2008: 25, Lockard 2008: 140). But, although now a tiny minority, the Ainu are thought to have lived in Japan since perhaps 8,000 BCE.[1] Many, though, do not see the Ainu, with their distinctive heritage, as a Japanese ethnic group, since they were forced to take up Japanese nationality by the government only in the 19th century after their territories, referred to as *Ezochi* (including Sakhalin and the Kuriles) were besieged by the *bakufu*—the former military government of Japan—in 1807 (Siddle [1997] 2009: 727; also De La Rupelle 2005: 163, Howell 2005: 172-196, Nishino 2011: 165-169, Frey 2013: 101-114). Today, based on anthropological, archaeological, and genetic research, scholars consider that the Ainu migrated from Mongolia (Chambers 2008: 78, Nei and Roychoudhury 2013: 50-58, Refsing 2014: 189). Again, the Ryukyuan people of the southern islands including Amami Oshima, Hateruma and Okinawa (Smits 2004: 240, Smits 2015: 176-177) moved southwards from mainland Japan during the beginning of the Yayoi period (Pellard 2015: 13-33). However, DNA studies of Sakishima Islanders (one of the Ryukyu islands) and indigenous Taiwanese people reveal the two have some relationship, although the male Ryukyuan lineage shows close relationships with the Hokkaido Ainu suggesting descent from the Jomon (Pearson 2013: 79).

This dissertation follows the above debate based on today's Japanese perspectives, considering the nation as a multi-cultural nation which is dominated by the Yamato Japanese. For further clarification, I next discuss the types of Japanese music and the ones that I examine in this dissertation.

1.4 The term—"Japanese music"

The brief survey in the previous section is sufficient to show that the term 'Japanese', as it is applied to music, disregards such matters, inadvertently risking giving the

[1] The arguments about the first appearance of the Ainu in scholarship vary hugely from 8,000 BCE to 1,900 CE (Hattori 2005: 58).

impression that Japan is mono-cultural. Takemitsu, like most writers, ignored the diversity and hybridity. Matsue (2016b) usefully writes:

> While musics may develop through hybridization throughout the world, this process has particular meaning within the context of Japan. From early court orchestra (*gagaku*) to modern popular song (*enka*), Japanese have adopted and adapted sounds, instruments and bodily practices from abroad, which initially complicates the ability to identify uniquely Japanese qualities. Scholars of Japanese music, however, have come to question the framing of a false dichotomy of foreign (and especially Western) vs. Japan in musical practice, instead arguing that Japanese music has in fact been defined by fusions of diverse musical sources and adaptations of foreign forms long before globalization became the "hip" term that it is today… If we accept that Japanese culture as a whole is hybrid in nature, through combination of both internal and external forms … then Japanese music is easily understood as necessarily hybrid as well.
>
> Matsue 2016b: 38

Japanese music can be divided into many different genres, based on instruments (e.g. *shamisen*, *biwa*, *sanshin*, *shakuhachi*) or genres (such as *gagaku*, *noh-gaku*, *minyo*, *doyo*, *jiuta*, and *enka*). Some genres have significantly different aesthetics and musical practices to others, at times because they have developed in different regions. There are schools unique to certain regions: in the northernmost province, Aomori Prefecture celebrates *Nezasa-ha Kinpu ryu*, a *shakuhachi* school that follows the style from the late Edo period (1603-1867) known for its unique *komibuki* playing, which Day describes as a 'pulsating effect' (Day 2020: 192). Thus, regions and history both lead to types of Japanese music. The typology can be further explored in terms of instrumental families. While differences within the same instrumental family can be subtle, their musical contributions may be so significant that it is often necessary to differentiate them musically. Regarding the *shakuhachi*, for example, Day (2009) argues that there are significant differences between the traditional *jinashi-shakuhachi* and the modern and common *jinuri-shakuhachi* in terms of timbre, aesthetics and playability. Since the Meiji restoration, the *jinuri-shakuhachi* has been modified to match the capability of Western instruments, especially in its dynamics and tuning system, over time supplanting the traditional *jinashi-shakuhachi* (Day 2009: 33). The *jinashi-shakuhachi*, on the other hand, remains close to the old-style *shakuhachi*, which has been commonly used by Buddhist monks for meditation. Because of their different characteristics, *jinashi-shakuhachi* are shunned by some *shakuhachi* players as 'bad flutes' and some use different types for

different repertoire (Keister 2004b: 121, Hughes and Tokita 2008: 1, Tsukitani 2008: 153, Day 2009: 33, Shimura et al. 2009: 1, Deschênes 2018: 141, Kiku 2020: 194). Some musicians prefer to use specially customised *shakuhachi* flutes. Katsuya Yokoyama (1934-2010), for example, used homemade *shakuhachi* crafted by his grandfather, and for this reason his sounds were known as unique.[2] This is much like any musicians, such as the session drummer Vinnie Colaiuta (1956-), the trumpeter Allen Vizzutti (1952-), or the flautist James Galway (1939-) (Pinksterboer 2000: 22, Hagen 2014: 96).

The *biwa* lute has an even wider range of styles, including *gagaku biwa (*or *gaku biwa), gogen biwa* (including *adenshitano-gogen biwa*)*, kaedesuozomeradensono biwa*, *moso biwa* (including *komoso biwa, satsuma-moso biwa* and *toyomae-moso biwa*), *heike biwa, satsuma biwa, chikuzen biwa, nishiki biwa,* and *kinshi biwa* (Frédéric 2002: 78, De Ferranti 2009: 10-65, Tokita 2015: 56-66). As with the variety of *shakuhachi*, different *biwa* are used for different genres, some with different aesthetics and ways of playing. For example, the *biwa* used in the premiere of Takemitsu's *November Steps* (1967) was modified by Kinshi Tsuruta (1911-1995) from the traditional *satsuma biwa* in order to play a greater range of pitches. She also developed new techniques such as hitting the body and scraping the strings with a plectrum, which she employed for Takemitsu's *Eclipse* and *November Steps* (Samiya 2011: 214-226). The types of *biwa* can also be considered in terms of region. The *heike* and *satsuma biwa* are classified as types of the *kyushu biwa*—Kyushu is in the south of Japan. Around the 13th and 14th centuries, the *heike biwa* was particularly popular among *biwa-hoshi* or blind Buddhist monks, who enjoyed singing 'The Tale of *Heike*', a narrative song about a 12th century battle between the *Heike* and *Genji* clans. This *biwa* is thought to have inspired the later *shamisen* narrative genre (De Ferranti 2020: 190-203). Although the construction of the *gagaku biwa* shows some similarity to the *heike biwa*, it is specifically used as a rhythmic instrument (Ortolani 1990: 50), with its strings spaced narrowly compared to most other *biwa*, and held horizontally like a steel-stringed acoustic guitar. The *satsuma biwa*, in contrast, is held upright like a

[2] His grandfather, Koson Yokoyama, was both a performer and renowned *shakuhachi* maker (Nelson 2020b). The Japanese *shakuhachi* player, Kosei Ichinose affirms that, for this reason, the Yokoyama family used customised *shakuhachi* flutes that were suitable for their playing styles and their flutes contributed to his unique tone (personal communication: 22nd February 2019).

classical guitar, has more widely spaced strings and is played with a large plectrum that strokes the strings (Malm [1959] 2000: 161-164, De Ferranti 2000: 84).

So far, the focus of the above debate is the classical music of Japan, which follows Takemitsu's musical perspectives in which 'folk music' is generally disregarded. One way to attribute his musical bias is the Westernisation of Japanese culture, which started in the Meiji era (see Chapter 2). I find myself subject to this, too. Although the nationalist agenda led to over-Westernisation briefly disappearing during World War II, it quickly returned after 1945, with the government's attempts to revitalise the teaching of Japanese music placing significant emphasis on Western music (Fujita 2018: 141-153). This remains the case today, with the result that many Japanese have completely lost interest in Japanese music, including in 'folk' genres. In addition, many composers, including Takemitsu and myself, because we have learnt Western 'classical' music, find the formality of Japanese 'classical' music more compatible with our musical philosophy than 'folk' genres. This has been discussed by a number of commentators including Galliano (2002: 152), Sasaki (2012: 14-98) and Leeuw ([1995] 2013: 19).

Using quotation marks for 'folk music' in the previous paragraph indicates the need to discuss its definition. Elbourne (1975: 9) outlines two ways to identify it: to observe whether its style meets a society's criteria, or to determine whether the music is produced by a particular group of people in society considered to be 'the folk'. Bauman (1992: 29-40) offers three interpretations of the term: music that has been passed down traditionally, the homogeneity of which is considered to make it traditional; the way in which folklore is passed on (e.g. usually by oral transmission); and the styles or aesthetics it represents that qualify it as the folklore of a society/tradition. These are old definitions, but they tend to endure, although in East Asia a distinction is made between literate (or partly literate) culture as high or elite traditions and non-literate as low or folk traditions (Zoller 2001: 77-104, Winzeler 2016: 16). Using this as a basis, Japanese folk music can be loosely divided into two: *minyo* (folksong) as mostly non-literate, and *minzoku geino* (folk performing arts) as literate or partly literate traditions (Hughes 2008a: 281-282). This has led to the common perception in Japan that "'Classical' … [genres are] highly sophisticated art forms performed by professionals, whereas 'folk' encompasses traditions of amateurs in local communities" (Arisawa 2012:

194). This resonates with Pierre Bourdieu's (1930-2002) argument that social class is reflected in one's taste in music and the arts (Bourdieu [1979] 1984), producing the dichotomy between folk/classical, educated/uneducated, and high/low culture (Honigsheim 1989: 127, Ceribašić 2000: 221, Revill 2005: 699-700, Gelbart 2007: 90-136, North and Hargreaves 2007: 180). This is reflected in Japan's law for the protection of cultural properties, which asserts (in Arisawa's words) that:

> 'Classical' includes court music, dance and theatre such as *gagaku*, *noh* and *kabuki*, as well as other genres that are considered to have high artistic merit. Meanwhile, 'folk' incorporates local festivals, ritual performances and other forms of performance and creative arts that are considered rooted in communal and everyday life.
>
> Arisawa 2012: 181

Despite this, some performing arts cannot be categorized as one or the other, but cross both *minyo* and *minzoku geino* genres (Arisawa 2012: 184). Although some question the validity of Bourdieu's argument (Lane 2000: 148-150, Gronow and Warde 2001: 221-222, Bell 2004: 20, Gartman 2013: 143-149), my concept of musical transportability which I explore in the following chapter, may well reflect social class, since musicians from wealthier families are more likely to benefit from private lessons where they can learn to read staff notation (or other notations), while those from financially disadvantaged families may need to find inexpensive ways to learn; for example, apprenticeships, peer learning, or self-teaching. This is a common theme in literature (Watson 1999: 94, Rubin 2005: 167-184, Yoshihara 2007: 33-36, Jensen 2012: 74, Simonelli 2013: 78-79, Hoene 2015: 35, Bull 2019: 35).

Still, the absence of folk music in Takemitsu's concept and my interpretation of it leaves a gap, not least because of the importance of songs to folk music.[3] Without considering songs, the concept ignores vocal music pedagogy, and how singers interpret lyrics and musical contexts (Nix 2018: 3). There is, in reality, a complex mix of

[3] The top twenty popular *minyo* (Japanese folk songs) are drawn from up to at least 2,600 folk songs across Japan. *Minyo* can also be divided into 7 categories: *rosaku-uta* (labour or harvest songs), *shukuga* (celebration or festive songs), *maika* (Ritual or secular dance songs), *shukufuku-gei* (entertainment for blessings or ceremonies), *katari-mono* (story-telling or recitative singing), *komori-uta* (lullabies), and *warabe-uta* (children's songs). There are also subcategories within these types of songs (Kawase 2017: 6-10).

pedagogies, with, for example, the *gidayu* style requiring a singer to produce a loud 'spoken voice', since the 'singing voice' is considered artificial and unfashionable, but in which beginners often hurt their vocal chords as the style requires them to tense their pharynx (Kakiuchi 2012: 27, Fróis 2014: 23). But this is different to the Western *bel canto* style, where singers aim to relax their vocal chords to avoid 'throaty' timbre and injuries to the vocal tract (Stark 1999 xi-xvii). Vocal traditions also reflect the languages from which they develop, so that singers from one tradition may struggle to cross over into other traditions (Ogawa 1996: 15, Hughes 2008b: 32). Jeon (1999: 2) thus reports struggling to change her vocal style as she was learning Japanese songs. Again, several articles discuss running English productions of *noh* theatre, noting issues with pronouncing words clearly (e.g. Kendall 2012: 74, Preston 2016: 196-201). Furthermore, integrating a Japanese vocal tradition into another musical tradition entails issues with translation relating to those discussed above, and the acoustic incompatibility of different performance venues (Gendrich and Hood 2008: 32-34, Halebsky 2009: 25-34, Takiguchi 2013: 454, Tanaka et al. 2017). Moreover, not only do some Japanese vocal styles differ significantly from each other, but those who specialise in one are unlikely to change their singing styles to accommodate another due to conservative attitudes (Kitagawa 2004: 7).[4]

In this dissertation, while I am aware of folk genres, to challenge Takemitsu's portability concept I exclude folk music and singing genres (of both Japan and West) from my analysis. Instead, I primarily examine Japanese and Western classical traditions. Examples of Japanese classical music that will be considered are *noh* drama (masked theatre), *gagaku* (court music), classical *shakuhachi* and *biwa* music. The types of Western music will include liturgical or concert music composed in the 14th century or after, including 'avant-garde' genres such as that of John Cage and Morton Feldman. However, popular music as defined by Frith (2007) below, is generally excluded from discussions:

> … music accessible to a general public (rather than aimed at elites or dependent on any kind of knowledge or listening skills) … music produced commercially, for

[4] However, it is worth-noting that there are examples from other places where workshops have allowed singers to learn new styles, such as for Korean *p'ansori*, a solo narrative singing style (McAllister-Viel 2015: 56-60).

> profit, as a matter of enterprise not art… [music that] includes all contemporary popular forms – rock, country, reggae, rap, and so on.
>
> Frith 2007: 167

1.5 Nihonjinron

To scrutinise further causes of Takemitsu and my bias, this section examines the impact of *Nihonjinron* on Japanese people's ideology towards their national identity. *Nihonjinron* is an exceptionalist ideology that influenced Takemitsu, but before discussing it I need to engage in self-discourse analysis, since I grew up in Japan, exposed to the same ideology. What effects did my own cultural and personal background have on my research? I have previously discussed how the issues regarding my identity have contributed to my musical perspectives but not on the possible impact of *Nihonjinron*. *Nihonjinron* underlies Japanese people's perception of the West as 'Other' (Lie 2000: 85) and privileges the peculiarities and superiority of the Japanese (Vaux et al. 2007: 75, Nozaki 2009: 485). Kim (2012) writes:

> The sense of uniqueness reflected in *nihonjinron* is based upon confidence that they have already achieved what the West has, for example, economic prosperity. In contrast, the West appears to struggle with various social problems such as social conflict, high crime rate, extreme individualism, and so forth. *Nihonjinron* theorists emphasize Japanese strengths in what the West does not have yet, such as a social harmony.
>
> Kim 2012: 90

Although the scientist Tadanobu Tsunoda (1926-) inspired Takemitsu's transportability concept (see Chapter 3), Takemitsu was likely to have been influenced by *Nihonjinron* directly, as its rise happened as he came up with his transportability concept in the 1960s (see Lie 2001: 151, Bouchard 2017: 37). Through researching literature on *Nihonjinron*, I recognise that I too may have been influenced, not least because *Nihonjinron* has been a part of political campaigns to raise awareness of 'Japaneseness' both outside and inside Japan, although many Japanese challenge these (discussed in Befu (1998), Iida (2002), Ko (2010), Sugimoto ([1997] 2014) and Bouchard (2017)). One critic, Befu, argues that:

> The Japanese government has taken upon itself to promote and propagate the official *Nihonjinron* concept overseas. This overseas propagation of *Nihonjinron* should be seen as an integral part of the *Nihonjinron* phenomenon, for it is due in large part to Japan's expansion abroad that *Nihonjinron* has become a burning issue among Japanese.
>
> Befu 1998: 282

According to Huisman, the idea behind such political propagation is *self-Orientalism,* "a passive strategy to counter Orientalism and exploit notions of Japan held by 'the West' in order to create and maintain a Japanese national cultural identity" (2011: 25). I never seriously thought about the uniqueness or superiority of the Japanese nation when I lived in Japan, but the extent to which this exceptionalist ideology inadvertently affected me cannot be underestimated. As a Japanese living in the UK, I can relate to the findings from Fujita's study of Japanese migrants in New York, which reveals that these assimilate a sense of 'Japaneseness' through everyday life, in which *Nihonjinron* is subliminally ingrained, even though they are not aware of the term or the existence of such an ideology (Fujita 2009: 83; see also Oedewald [2007] 2011: 194, Bouchard 2017: 60). My thinking, likewise, relates to what constitutes 'uniquely Japanese'. This is not unusual, and Yumi Hara (2008) remarks:

> Curiously, most UK-based Japanese composers make a point of promoting their ethnicity as a sales point of their music although most of them have exclusively studied Western Art music. It is possible that Japanese composers are taking advantage of these imaginary exotic elements… It seems as though, in the UK, now Japanese composers have begun to use exoticisation as a form of self-promotion.
>
> Hara 2008: 254

Of course, exceptionalist ideology is not confined to Japan. Similar ideologies can be found in many other countries (Hesse and Sayyid 2006: 29, Ford 2011: 176, Lewkowicz 2018: 23), although they are particularly apparent in East Asia:

> In the northeast of Asia, Japan and Korea are examples of nations with a very high degree of ethnic homogeneity where language has significantly helped in the reinforcement of perceptions of cohesion.
>
> Simpson 2007: 19

Many Japanese scholars across a range of disciplines regard their theories as unique to Japan (see Poole 2010: 14, Chen 2011: 11-12). This can be attributed to Japan's

academic system. One of the most troubling issues, in my view, is the poor peer-review system for literature, which allows dubious theories and arguments to go unchallenged. They may then be repeatedly cited by others without being questioned. Eades' (2000) experience of working in Japanese universities highlights this:[5]

> [for university journals, t]he reviewing and editing was carried out by committees and staff members on site, there was much less competition for space than in mainstream Western journals, and the turn-around time [was very short]… University professors not only made use of these journals to publish their work, but also regarded these articles as an important part of their output.
>
> Eades 2000: 7-13

However, British and American peer-review systems are quite different, allowing greater scrutiny, including, as appropriate cross-disciplinary (Chadha and Sato 2015: 266-278; see also Poole 2010: 14). This explains how the unreliability of data used in *Nihonjinron* literature is unchallenged in the Japanese reviewing system. Ando (2009) writes:

> The theory of 'Japaneseness' is the typical English translation of *nihonjinron*, but the theory is not based on research but copious of ambiguous explanations about culture and tradition. These writings are mainly written by businesspeople, elites, and journalists who are famous or become famous by describing distinct views of how the Japanese practise their culture in a collective manner. The purpose of the literature is to entertain the general public, so the writer's job is to provide readers with light reading and quick understanding of their identities.
>
> Ando 2009: 34

Such deficiencies may be because Japan is still at an early phase of 'modern' Western practice (Mock 2016: viii), but they strengthen criticism of *Nihonjinron*.

1.6 Summary

This chapter began with my research context, highlighting how my personal experience and studying Takemitsu's music became part of my main research questions. This section sets out to the discussions of how my perspectives of 'Japanese' is based on my personal and cultural position. To avoid risking generalisation of Japanese music and to acknowledge the diversity of it, I have first outlined the historical construct of Japan's

[5] Poole (2010: 14) offers a similar critique.

ethnic groups with some empirical evidence. I have then reviewed the types of Japanese music, highlighting its types and the aesthetics of the *shakuhachi* and *biwa* music. I have examined the extent to which the absence of folk music from Takemitsu's musical perspectives has led to an examination of limited musical genres in this dissertation—I thus examine mainly classical music of Japan and West excluding vocal genres. Finally, the impact of *Nihonjinron* on Takemitsu's and my musical perspectives have been addressed, to consider the further causes of our bias to our perspectives of Japanese music. Despite the above examination of my cultural and personal position, outcomes from the research projects may still be interpreted with bias. Therefore, in Chapter 7 I will re-assess my interpretation of the research outcomes, revisiting the discussions of my cultural and personal positions.

Chapter 2

External influences: Takemitsu's creative insights from other composers

2.1 Introduction

Takemitsu's attitude towards Japanese music did not change as a result of one incident or experience. Rather, it came from a complex web of experiences, assimilated through both external and internal creative insights. His musical perceptions were shaped by external factors—by various composers and by the socio-political movements which he experienced, but his internal creative insights also came from personal mental struggles with his hatred for what he considered 'Japanese music'. Although such insights are intrinsically interrelated, here I will address them separately. Thus, this chapter focuses on the external sources of Takemitsu's musical perspectives, while Chapter 3 will consider his personal insights, and how these evolved as he changed his attitude towards Japanese music with respect to the development of his concept of portable and non-portable music.

To illustrate the ways in which composers influenced each other and Takemitsu, I divide this chapter into three parts. In the first, I examine how early Japanese composers emerged after the Meiji restoration period (1868-1912) and established a foundation for Western-style music in Japan (Ishida 2002: 222). This paved the way for Takemitsu to work as a composer after World War II, and to join the networks of composers who influenced his perceptions of what Japanese music was. I ask how Japanese socio-political movements between the end of the Meiji period and 1945 affected composers' attitudes towards nationalism. The second part considers how musical exchanges took place between Japan and the West, and the impacts of post-war religious movements on Western music and how these affected Takemitsu's musical development. The third part considers how his innovations were influenced by his favourite French impressionist composers who, with an Orientalist curiosity, developed their music in search of the 'Other'.

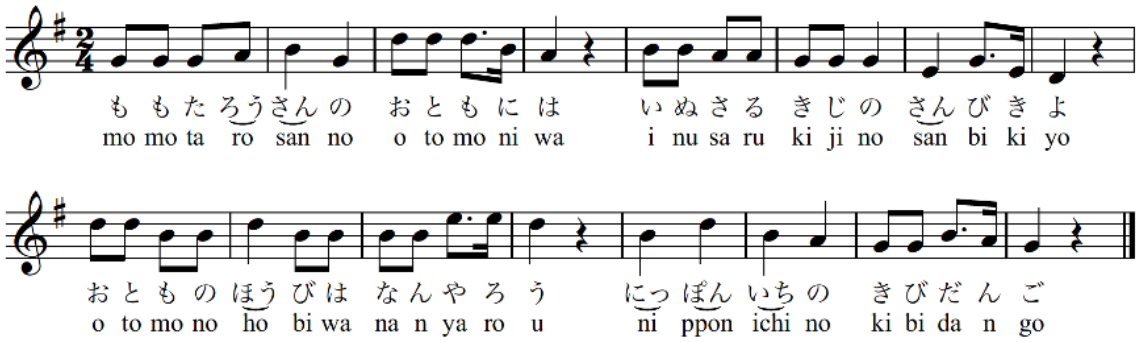
2.2 Early 20th century Japanese composers' approaches to Western music

To establish a base of Western music in Japan, just three years into the historic Meiji period, in 1871 the Japanese government invited a few eminent foreign musicians to Tokyo (Wade 2014: 60-61). These included the German composer Franz Eckert (1852-1916), and the leader of a military band from Britain, John William Fenton (1828-1890). As one result of the government's Westernisation campaign, a few publicly recognised Japanese composers emerged, including Shuji Isawa (1851-1917), Sakunosuke Koyama (1864-1927), Yoshinoshin Kisu (1867-1951), Tokichi Setoguchi (1868-1941), Nobu Koda (1870-1946), Akataro Shimazaki (1874-1933), and Teiichi Okano (1878-1941). Many of these were encouraged by the government to study in Western countries such as France, Germany, Russia and the United States. Among them, Rentaro Taki (1879-1903) made a significant contribution to the history of early Japanese Western music in a short life that left just 24 vocal and two piano pieces (Utsumi 2013: 122-124, Wade 2014: 60-61).

Generally speaking, the musical techniques and expressions in these composers' compositions were limited in range compared to those of later generations. Theirs were mainly a mixture of simple melodies, especially influenced by the Germanic tradition (Burt 1998: 20-21) with simple rhythms; for example, march-like dotted or shuffle rhythms. In addition, they often used the *yonanuki onkai*, the Japanese gapped scale, which tended to miss the 4th and 7th degrees of the Western diatonic scale. This was introduced during the Meiji era as a result of fusing the Western diatonic scale with the typical tonality of Japanese folk songs, removing nuclear notes that do not fit Western temperament. It remained an important device for composers until after World War II (Fujita 2018: 143-144). Early composers tended to employ these musical elements in a manner that has been associated with heightened imperialism during their lifetime provoked by the first Sino-Japanese war (1894-1895), the Russo-Japanese war (1904-1905), and the Manchurian Incident (1931-1932) (see Hatazawa 2012: 242, Pacun 2012: 21-22). Indeed, many composers of this generation, including Taki, composed military songs called *gunka* that were sung everywhere, including in schools (Oba 2002: 230, Wetzel 2012: 141, Manabe 2013: 99-100). For this reason, this generation of composers did not hesitate to write children's songs (*doyo*) in the same style. Taki was no exception to this, and many of his *doyo* songs are written in this style, such as *Momotaro* (Peach

Boy) (1901), *Hibariwa Utai* (A Singing Skylark) (1901), and *Koi Nobori* (Carp Streamer) (1900) (Ishida 2002: 224, Utsumi 2013: 126, Tanimura 2015: 86). The melody of *Momo Taro* (as shown in Notation 1) mainly consists of the *yonanuki onkai* on G (with the occasional appearance of E), with dotted rhythms and continuing quavers providing a march-like quality throughout. In comparison, strikingly similar characteristics are also observed in his *gunka* song, *Nihondanji* (Japanese Men) (1897), while Pacun (2012: 21-22) presents the score of *Hakone Hachiri* (Hakone Mountains) by Taki as an example of a nationalistic composition.

Notation 1. *Momotaro* by Rentaro Taki

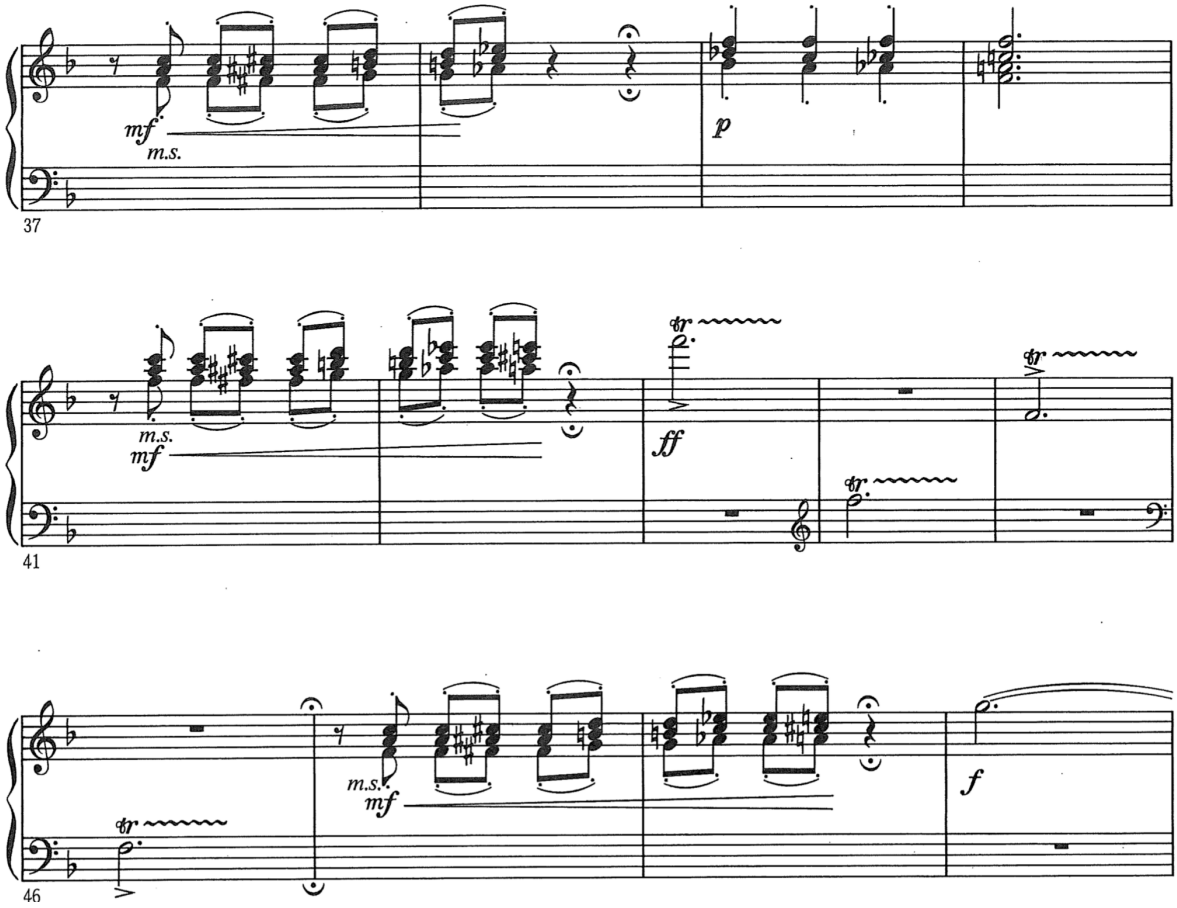


Transcribed by Taichi Imanishi. Source: Rentaro Taki. 2014. *Momotaro 桃太郎.* [online] YouTube. Available at: <https://www.youtube.com/watch?v=MZd8Vn3mAGU&ab_channel=TakiRentaro> [Accessed 3 Oct. 2020].

Composers of the next generation, including Kosaku Yamada (1886-1965) and Kiyoshi Nobutoki (1887-1965), featured a broader range of musical elements and experimented with new ways of expressing Japanese identity in their compositions while serving the patriotic government (Strimple [2002] 2005: 283, Pacun 2012: 24). Inspired by Alexander Scriabin (1871-1917), Yamada's music in particular can be said to represent the new generation in that, unlike previous composers, his musical language is no longer confined to simple tonal gestures: there is a freer sense of keys, a frequent use of tritones, augmented chords, and a broader use of scales, including whole-tone and octatonic scales. He also wrote in a wider range of genres that included opera, ballet, symphony, chamber, and children's songs and military songs. Due to his contribution to Western music in Japan, Yamada became the first Japanese composer to be broadly recognised outside Japan (Ito 2004: 1-13, Kirsch 2019: 79-80). Although he frequently

employed *yonanuki onkai* in his compositions, as with his contemporaries and those in the previous generation, he expanded ways in which he could express Japanese identity and even began to employ Japanese music within his compositions (Herd 2004: 42). For example, in his piano work *Légende de Genji* (1917) (as shown in Notation 2), he deliberately places several fermatas and slow tempi to express a Japanese sense of time (e.g. *noh* drama (masked drama)—see Malm [1959] 2000: 128 and Chapter 6) in lyrical passages (see Ito 2004: 16).

Notation 2. *Légende de Genji* by Kosaku Yamada, Movement 'Ha', bars 37-49



Source: Yamada, Kosaku. "Légende de "Genji." In *Yamada Kōsaku Sakuhin Zenshu*, edited by Nobuko Goto, [1917] 1989. Tokyo: Shunjusha, p.58.

Further development can be seen 17 years later in Yamada's *Symphony 'Inno Meiji'—Meiji Shoka* (Ode to the Meiji) (1921) (CRAFTONE EDITION 2020c), which features the *hichiriki* (small oboe) used in the ancient genre of *gagaku* and the *talacon*, a percussion

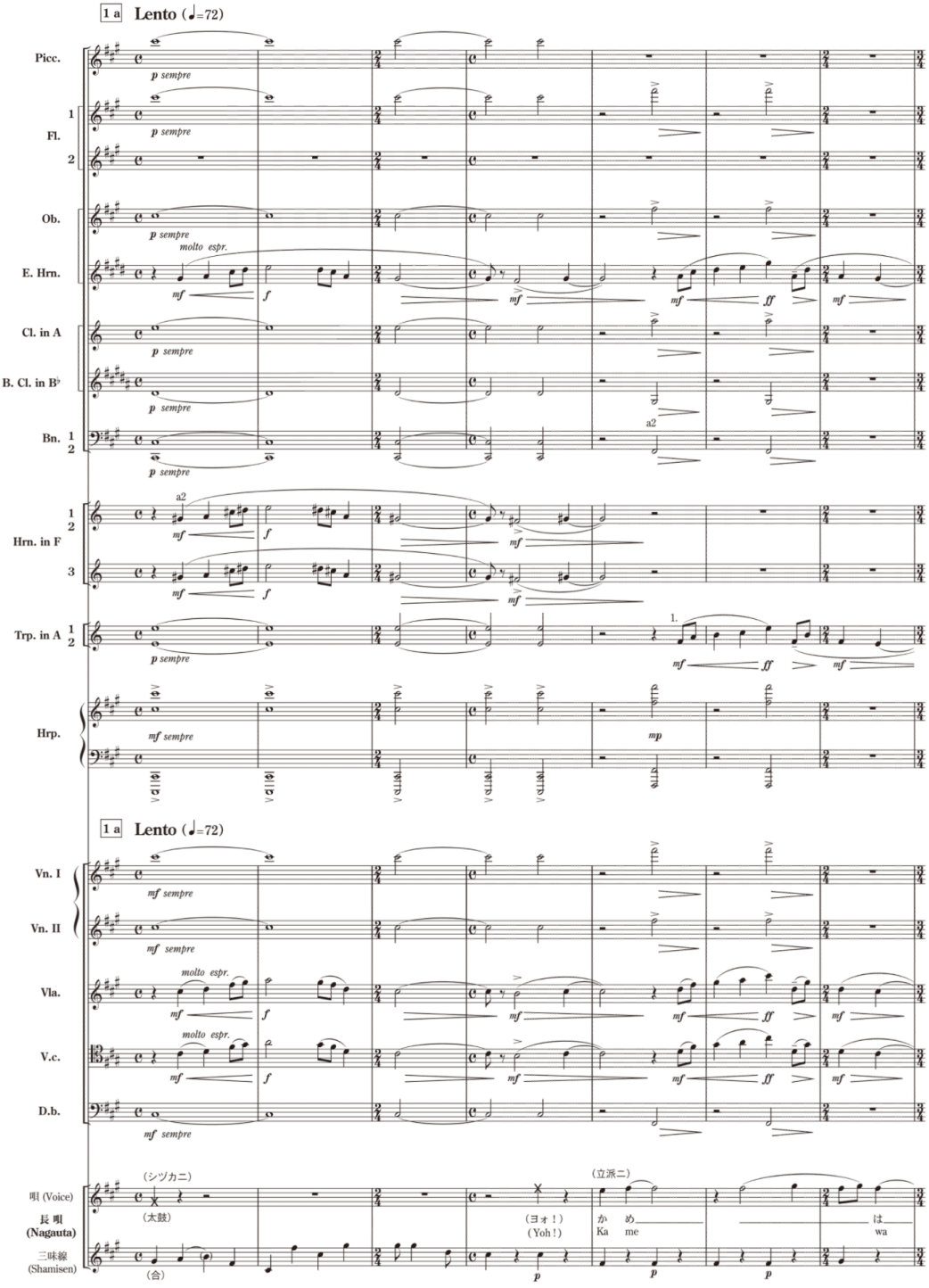
instrument made from bamboo[6] (Kirsch 2019: 79-80). The orchestra starts with high-pitched violin chords suggesting the sound of the *sho* mouth organ from *gagaku* where it would open a ceremony. The occasional rattling of the *talacon* strengthens the exotic colour of Asian music while, towards the end of the piece, the *hichiriki* adds another colour to the Asian or non-Western sound palette with its uneven decay and timbre. In the absence of the instrument, two oboes are permitted to substitute for the *hichiriki*. The work was recorded in 1937 with the Berlin Philharmonic Orchestra under the baton of Yamada himself.[7] In my view, Yamada's next notable development can be seen in his opera *Kurobune* (The Black Ships) (1929). It features several Japanese instruments: the *bondo* (large Buddhist temple gong), *shakuhachi* (end-blown flute), *shamisen* (three-stringed Japanese lute), small and large *taiko* drums, *kanabo* (metal rod), and *chanchiki* (bowl-shaped Japanese bell), and also refers to the famous Japanese folk tune, *Hakonehachiri*. According to the publisher, Craftone Edition, the work was commissioned by an American journalist, Percy Noel (1882-1958), and was to be premiered in Chicago but, due to financial issues, the performance did not take place. Yamada then revised the score, and it was eventually premiered in 1940 under a new title, *Yoake* (Dawn). However, this performance omitted the prelude, and the full version was only premiered in 2008, almost 80 years after its completion (see CRAFTONE EDITION 2020b, also Sheppard 2019: 520).

A few years later, Yamada wrote a significant work, *The Nagauta Symphony Tsurukame* (The Crane and Turtle) (1934) (as shown in Notation 3), which is widely regarded as one of the first serious fusions of Japanese and Western music (Kirsch 2019: 73-82). This work features the *nagauta*, a Japanese ensemble usually consisting of a (narrative/recitative) singer, *tsuzumi* (Japanese hand-drum), *taiko*, *shamisen*, *ryuteki* (flute), and *nokan* (flute) (Havens 2006: 171). The *nagauta* song used was composed by Rokuzaemon Kineya X (1800-1858) in 1851. When the *nagauta* ensemble performs with an orchestra, its musicians are asked not to make any changes to the traditional song to follow the orchestra. Interestingly, however, Yamada shows off his orchestration skills by creating a polyphonic texture where the orchestra plays against the *nagauta* instruments (Kichinosuke 2006). Although the composer did not originally include a

[6] The origin of this instrument is unknown, but it is thought to have originated in Asia.
[7] The *talacon* was omitted from this recording, presumably due to the unavailability of the instrument.

transcription of the *nagauta* ensemble in his score, it is included in the newly edited version to help musicians follow the ensemble.

Notation 3. *Nagauta Symphony Tsurukame* (new edition) by Kosaku Yamada, Section 1a



Source: *CRAFTONE EDITION*. 2020a. Nagauta kokyokyoku Tsurukame 長唄交響曲《鶴亀 NAGAUTA Symphony "Tsuru-Kame". Craftone – A Kosaku Yamada selection. [online]. Available at: <http://www.craftone.co.jp/yamada_k/KYO_008.html> [Accessed 3 Oct. 2020].

Although Yamada no longer produced large-scale fusion works after *The Nagauta Symphony*, he continued to seek ways to fuse Japanese music with his Western inspiration. One of the most mature results of this is his '*Frühlingstraum*' in *Poème for Piano* (1937). The piece successfully combines strong impressionist touches influenced by Scriabin's *Poems for Piano* (1903) with traces of the traditional *koto* zither and folk music. It shows aspects of his musical characteristics—lyrical and romantic, as well as a touch of avant-gardism paving the way for composers of the next generation to pursue post-impressionist approaches (Galliano 2002: 35, Ito 2004: 13-18, Herd 2008: 367; also, for general descriptions of Yamada's music, Ono and Tsugami 2011: 269, Asada 2013: 30). While he experimented with different ways to express both Western and Japanese musical traditions, overall, he remained a deeply patriotic composer. In fact, as a musical director, he was diligently involved in the government's propaganda to promote imperialism to Japanese colonies in Asia. Etheridge writes:

> Like many Japanese intellectuals, Yamada supported the government's military regime during the 1930s and 1940s, and his list of nationalistic activities is substantial. He composed military songs (*gunka*) and music for a number of propagandistic films, and he played leading roles in music federations allied to the government. He even functioned as a "musical ambassador" to Japan's East Asian colonies during the early 1940s, conducting the Shanghai Philharmonic Orchestra in 1942 and the New Philippines Symphony Orchestra in 1943.
>
> Etheridge 2014: 104

Due to his well-known contributions to school songs and Western music, many scholars refute his patriotic mindset by arguing that he was put under pressure to serve the government. However, through an examination of his patriotic beliefs in his spoken and written outputs, Moriwaki (2002) presents evidence that this was not the case. This suggests that, rather than giving equal weight to Japanese and Western music, Yamada attempted to promote Japanese identity through his above-mentioned compositions.

The involvement of composers in the patriotic government continued through the next generation, both before and after World War II. Composers such as Shukichi Mitsukuri (1895-1971), Yasuji Kiyose (1900-1981), Akira Ifukube (1914-2006), and Fumio Hayasaka (1914-1955) found themselves similarly compelled by the government to use elements of traditional Japanese music to express nationalism in their compositions;

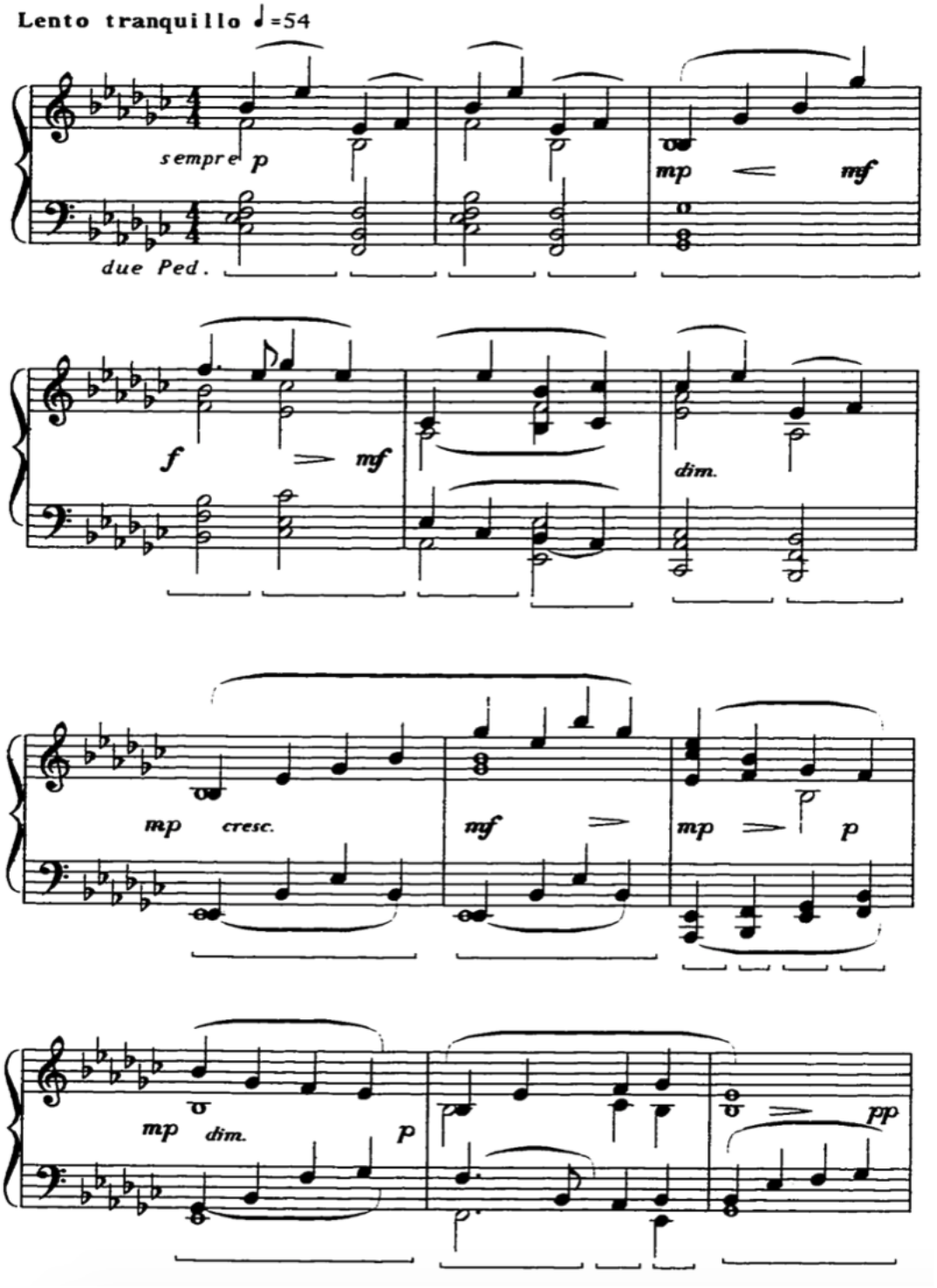
their works were performed at national events and war ceremonies (Herd 1989: 119, Wade 2014: 102-107). To give some examples, *Kiyose* composed *Nihon Buto Kumikyoku* (A Suite of Japanese Dance) (1940); Hayasaka wrote *Jokyoku Nicho—Koki Nisen Roppyakunen Hoshukyoku* (Overture in D Major for the 2600th Anniversary of the Japanese Imperial Ceremony) (1939); and Ifukube was commissioned by the Imperial Navy to write *Kotenfu gungaku—Kishimai* (old-style military music—Soldier's Dance) (1943) (Tomigashi 2019, see also Matsuzaki 2001: 5). However, as I consider below, after World War II some of these composers, including Kiyose, started to question their public status as nationalists (Herd 1989: 133). In relation to Takemitsu, I turn to Kiyose in particular. He grew up listening to traditional Japanese music at home, learnt the violin, and began composing when he was a teenager. In 1920, he moved to Tokyo to study with Yamada. However, his studies with the composer only lasted two months as he did not appreciate the strictness of Western music theory and felt it did not suit his creative vision (Galliano 2002: 35, Sano 2011: 174). Several years later, he developed his professional networks and musical knowledge through the Association for New Composers, *Shinko Sakkyokuka Renmei*, founded in 1930, along with others including Mitsukuri Shukichi (1895-1971), Kunihiko Hashimoto (1904-1949), and Yoritsune Matsudaira (1907-2001). These composers made significant contributions in Japan by promoting impressionism and new avant-garde approaches. A further purpose of the Association was to express their disapproval of German music supported by *Dai Nihon Sakkyokkuka Kyokai* (Great Japan Composers' Association), founded in 1931, as the group considered it old-fashioned. The organisation was first founded as *Sakkyokusha Kumiai* (Composers' Union) and then became *Dai Nihon Sakkyokuka Kyokai* before it became *Dai Nihon Ongaku Chosakuken Kyokai* (Great Japanese Society for Rights of Authors, Composers and Publishers) in 1931 (Galliano 2002: 82, Lehtonen 2018: 3-19).[8]

As a result of his involvement in the Association, many of Kiyose's compositions combined elements of modern French music with pentatonic scales. These pentatonic scales were considered to be so distinctive that they were often referred to as 'Kiyose-style pentatonicism' (Siddons 2002: 509, Sano 2011: 175). Kiyose's style is particularly

[8] The organisation was first founded as *Sakkyokusha Kumiai* and then became *Dai Nihon Sakkyokuka Kyokai* before it became *Dai Nihon Ongaku Chosakuken Kyokai* in 1931.

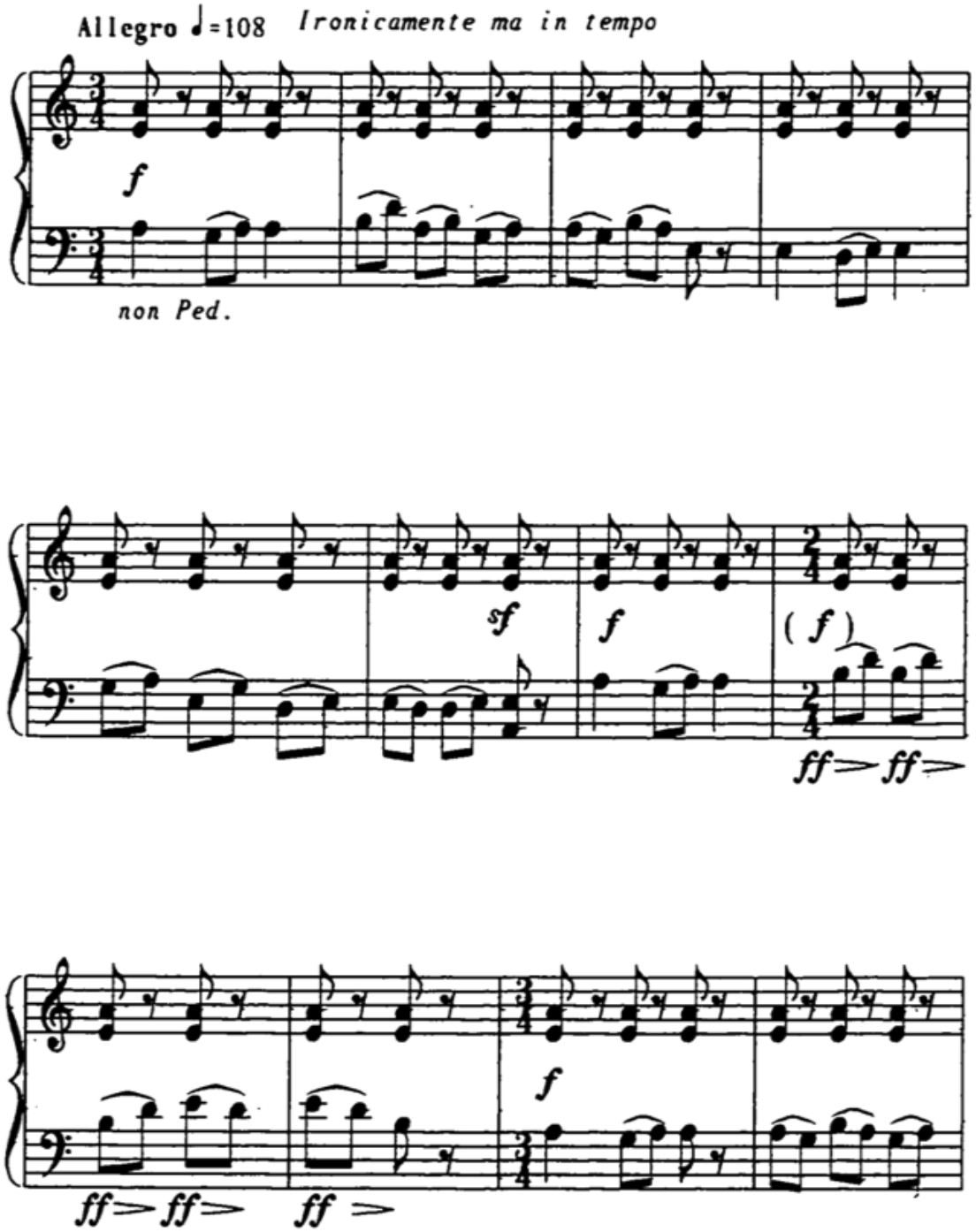
evident in early piano works such as *Oto naku shinobiyoru mono* (What Crawls in Silently) (1925) (as shown in Notation 4). The style is based on *yonanuki onkai,* with elements of Scriabin's typical style, showing the possible influence of Kiyose's early studies with Yamada as well as his interest in contemporary Western art music (Galliano 2002: 34-35). Another good example is *Dokkyo* (Buddhist chanting) (1931) (as shown in Notation 5), which imitates a temple block being beaten in a regular pulse and Buddhist chanting using a pentatonic scale (Garrett 1998: 29).

Notation 4. *Oto naku shinobiyoru mono* by Yasuji Kiyose, opening



Source: Garrett, Junko Ueno. 1998. "Japanese Piano Compositions of the Last Hundred Years: A History of Piano Music in Japan and a Complete List of Japanese Piano Compositions." PhD Dissertation, Houston, Texas: Rice University, p.30.

Notation 5. *Dokkyo* by Yasuji Kiyose, opening



Source: Garrett, Junko Ueno. 1998. "Japanese Piano Compositions of the Last Hundred Years: A History of Piano Music in Japan and a Complete List of Japanese Piano Compositions." PhD Dissertation, Houston, Texas: Rice University, p.31.

The later part of Kiyose's career saw a change in his style. Instead of simply using a mixture of *yonanuki onkai* or similar pentatonic scales with impressionism, he started to openly fuse popular Japanese folk tunes incorporating pentatonic scales as a main device combining with avant-garde gestures. His use of folk tunes can be compared to how British composers such as Arnold Bax (1883-1953) and Ralph Vaughan Williams (1872-1958) combined tunes and tonalities taken from British folk songs with their unique and personal elements to create new musical expressions (after Hair 2016: 21). However, at the same time, Kiyose had become uncomfortable with the public's perception of him as a nationalist. He expressed his concern in a magazine in August 1963, *Ongaku Geijutsu* (Musial Arts), stating that his use of pentatonic scales was never meant to express *minzokushugi* (nationalist ideology), but was purely to refine his style (Sano 2011: 175). His attitude affected Takemitsu's musical philosophy regarding cross-cultural fusions, to which I now turn.

Takemitsu's relationship with Kiyose is often described as that of a mentor rather than a teacher, as his lessons, beginning in 1948, were mainly spent on discussions of musical aesthetics rather than teaching him how to compose (Siddons 2002: 4, 509, Sakamoto 2003: 8). In return, Kiyose helped Takemitsu meet a wide circle of friends who would later help him progress his career through the *Shin Sakkyoku-ha Kyokai* (New Composition Style Group), which was founded in 1946 as a development from *Shinko Sakkyokuka Renmei*, via the *Nihon Gendai Sakkyokuka Renmei*, founded in 1935. The composers Takemitsu met through this group included Yoritsune Matsudaira, Fumio Hayasaka and other influential composers such as Kojiro Kobune (1907-1982), Toshitsugu Hagiwara (1910-1992), and Ichiro Ishida (1913-2006) (Siddons 2002: 509, Meek 2012: 3, Tokubi 2013: 10). Takemitsu later parted ways with most of these and joined the *Jikken Kobo* (Laboratory), which was formed in 1951 mainly by non-nationalist composers and artists working in different genres (Burt 2002: 26-40, Havens 2006: 54, Shank 2007: 51). His decision came mainly because he did not appreciate Japanese music at this time in his career due to his bitter memories of war and his distaste for nationalist music (Burt 2002: 22), which I consider further in Chapter 3.

Another composer of the same generation who influenced Takemitsu's musical perspective was Fumio Hayasaka. Although some regarded Hayasaka as a nationalist

because of his government affiliation and due to some Japanese expressions that featured in his compositions (Kalinak 2012: 167, Harris 2013: 57-58, Cook 2014: 121-122), Takemitsu saw him as more like Kiyose, as a composer who sought new sounds through Japanese music. Takemitsu assisted Hayasaka with his film projects. In the process, he learnt more composition techniques from Hayasaka than from Kiyose (Siddons 2002: 6, Takemitsu 2006: 78, Tomizono 2015: 11). In particular, he was so inspired by the way in which Hayasaka fused traditional Japanese with Western instruments for the film *Ugetsu (fifth lunar month)* (1953) that he actually employed a similar idea for his own film scores later in his career (Harris 2013: 99-100). I return to this in Chapter 3.

What the above paragraphs suggest is that those who were considered as nationalist composers, including Kiyose and Hayasaka, did not set out to promote Japanese identity, but only wanted to use Japanese elements to refine their musical creations. This contrasts with Yamada's attitude to his music (Burt 2002: 24, Havens 2006: 20, Hansen 2010: 1). Despite Takemitsu observing these composers' approaches to integrating Japanese music into Western music, and experiencing Japanese music at the *Bunraku* theatre in 1952 (which I discuss in Chapter 3), Takemitsu's first composition featuring Japanese instruments did not emerge until the 1960s. He never expressed his Japanese identity openly; hence, *yonanuki onkai* or other Japanese gestures are merely features that are heard in his compositions. There are several explanations for this, but to consider some of them, I next address how international musical exchange affected Takemitsu's perceptions of Japanese music.

2.3 Discovering Japanese music in the West after World War II

As discussed earlier, Takemitsu's involvement in *Jikken Kobo* (Laboratory) provided him with opportunities to meet other composers and artists in Japan. As the group's network broadened, he benefitted from meeting more international artists (Holmes [1985] 2008: 109, Kusahara 2016: 117-132). The ways in which exchanges between Japanese and foreign composers occurred were bound up with Japan's post-war religious movement, as this spread to Western countries. Therefore, to examine how such artists influenced Takemitsu's musical perspective it is important to trace the growth of this movement, which started in the late 1940s.

During the Meiji era (1868-1912), several Japanese new religions had spread to other countries, including to Brazil and the United States. The number of followers grew until the 1920s including in Japan's East Asian colonies, but this growth stopped during the two world wars (Staemmler 2011: 36). However, the number of new religions and their followers quickly grew again during the late 1940s and into the 1960s, during the period of Japanese rapid economic growth both inside and outside Japan. As a consequence, during the 1960s, many people in the United States converted to Buddhism (Numrich 1999: 118-119, Numrich 2007: 736-737). Considering the successful international dissemination of the Buddhist movement, one of the most formidable Japanese new religions was *Soka Gakkai,* founded in 1930. During the 1970s, this organisation claims that the total number of world followers reached 16 million. However, as argued by Smith (1995: 103), this number might have included some non-*Soka Gakkai* Buddhists and those who belonged to the *Nichiren* sect of Buddhism. The organisation saw this as an opportunity to set up a new international branch, and in 1975, this became *Soka Gakkai International* (Soka Gakkai International (SGI) 2015, see also Harvey ([1990] 2013: 436). Other groups that emerged in Japan during its economic growth include *Rissho Koseikai*, *Shinnyoen* and *Tenrikyo;* and all had around one million followers (Reader 1991: 196, Melton and Jones 1996: 47).

In general, these groups appealed to people who found it difficult to adapt to rapid social changes and were struggling to find hope and meaning in life. The successful international expansion of *Soka Gakkai*, for example, lay in its promotion of "positive, world-affirming messages … [which took inspiration from] … Buddhist concepts with aspirations for self-improvement and worldly self-advancement" (Reader 2015). At the same time, there is no doubt that Western converts' motivation and willingness to learn came from a positive attitude to Japanese culture. This had resulted from Japan's rapid economic growth, which brought with it increased opportunities for foreigners to access Japanese culture (Shimazono 1991: 114). In addition, many of the individuals who came to be involved were also influenced by the global hippie movement observed as early as the beginning of the 1950s (Mele 2000: 158, Kämper 2004: 331, Etulain 2006: 413, Atkins 2011: 115, Bossius 2011: 54, Garcia-Guadilla and Pilar 2013: 97), a movement that contributed to their interest in such religions (Pope 2007: 250).

According to Edward Saïd (1978), in his seminal work on Western perceptions of the Orient:

> Anyone resident in the West since the 1950s, particularly in the United States, will have lived through an era of extraordinary turbulence in the relations of East and West… Public affairs in this country include a healthy interest in the Orient, as much for its strategic and economic importance as for its traditional exoticism.
>
> Saïd 1978: 26

Although the influence of *Soka Gakkai* on the Western art music scene (e.g. avant-garde classical music) might have been little, the organisation has had a major impact on the Western popular music scene. Tina Turner, Harbie Hancock, and Wayne Shorter are well-known followers of *Soka Gakkai*. This organisation was among other contributed to the rise of hippie movement in the 60s in West (Seager 2006: 151-152). Around this time a number of US and European musicians collaborated with non-Western instrumentalists, including some from Japan. For example, in 1965, the jazz clarinettist Tony Scott (1921-2007) released his album *Music for Zen*[9] featuring the *koto* and *shakuhachi,* with him playing the clarinet (Strothers 2010: 51). Similarly, in the same year, searching for new sounds, including that of the Turkish flute (*ney)* and *shakuhachi*, the Jazz saxophonist John Coltrane (1926-1967) collaborated with several non-Western instrumentalists (Lefkovitz 2018: 107). Inspired by yoga and meditation, the classical violinist Yehudi Menuhin (1916-1999) collaborated with the Indian *sitar* lute-zither master Ravi Shankar (1920-2012). The result of their collaboration turned out to be their first album *West Meets East* (1967),[10] a recording that showed an awareness of this kind of cross-cultural collaboration to the West, but a collaboration for which Shankar was already known in South Asia (Hunt 2000: 109, Wetzel 2012: 26). In addition, many Western individuals began to learn the *shakuhachi* around this time; for example, Christopher Yohmei Blasdel (1951-), John Kaizan Neptune (1951), Phil Nyokai James (1954-), James Nyoraku Schlefer (1956-) and Riley Lee (1951-) (Nelson 2020a., Schelfer n.d., Nyokai James n.d., Dharma, 2008, Blasdel 2009).

[9] Scott, Tony, Hozan Yamamoto, and Shinichi Yuize. *Music for Zen Meditation nd Other Joys*. LP. US: Verve Records, 1965.

[10] Menuhin, Yehudi and Shankar, Ravi. 1967. West Meets East. [LP] Canada: Angel Records.

In retrospect, it seems ironic that the Meiji government banned the *komuso* sect of Buddhist priests who used the *shakuhachi* as a spiritual tool, and that this had the effect of encouraging lay people to learn the instrument, so helping to popularise the *shakuhachi* both inside and outside Japan (Strothers and Renata 2010: 18-9, Yoshikawa 2017: 3). Notably, in the West, wanting to learn the *shakuhachi* was often associated with spiritual and meditative activities influenced by the hippie movement. Many of those who did learn were in search of peace and tranquillity in their lives, often looking to Buddhism (Bosk 2000: 100, De Ferranti 2006: 89, Tsukitani 2008: 146, Goble 2010: 106, Sheppard 2019: 415). Even today, such emotional experiences seem to be identified by many Western *shakuhachi* players. Hence, Matsunobu (2009: 71) studied North American *shakuhachi* players in performance and found that the musicians commonly reported experiencing oneness and selflessness, two recognised aspects of Buddhist teachings (see also Kato and Iida 2010: 77, Lahood 2010: 31-50).

Buddhism, however, is not the only religion to seek oneness through music. Other religions share similar practices in respect of music, including Hinduism, Christianity, Islam and Judaism (see Shiloah 1995: ix, Cusic 2002: 1, Robinson 2004: 103, Dowley 2011, Harnish & Rasmussen 2011: vii, Walden 2015). Another religion, Bahá'í[11] has become associated with jazz musicians, where it is used to overcome cultural and racial barriers and strengthen ties with other followers. According to Atkins (2006: 413), Bahá'ís "see the process of interactive group performance as akin to the Bahá'í principles of selflessness and consultation; they view jazz's multicultural roots as emblematic of unity-in-diversity". Although this may reflect the personal opinion of Atkins, taking his comment on board allows us to see how religion often helps certain music to be disseminated to others, or vice versa (after Einstein 2008: 53). Still, due to the rise of the hippie movement, some Western composers were influenced by Zen Buddhism, such as Earle Brown and Christian Wolff (Wolff & Patternson 1994: 69-70, Kim 2017: xvii). One of the most prominent among such composers, John Cage (1912-

[11] A relatively new religion founded by Bahá'u'lláh in the Middle East in the late 1800s. See UK Bahá'í (n.d.).

1992), was hugely influential in the development of new music. It is Cage's phenomenal impact on Takemitsu's perspectives on music to which I now turn.

John Milton Cage Jr, born in Los Angeles in 1912, was to become famous as a pioneer of experimental music. By his death in 1992, he left many compositions that were so avant-garde when premiered as to be unique to the ears of most of the audiences of the day. His compositions often lacked structure and tonality, focussing instead on space and silence (Pritchett 1993: 1-24, Junkerman 1994: 58, Clarkson 2001: 66, Katz 2001: 57). He was known for his involvement with Fluxus, an avant-garde group of international artists and composers founded in 1960 by George Maciunas (1931-1978), Dick Higgins (1938-1998), and Ben Vautier (1935-) (Pijnappel 1993: 15, Rahmani 2000: 365, Brill 2010: 109, Silverman 2010: 194, Lushetich 2014: 20). The purpose of the group was to enhance artistic and philosophical creativity through the exchange of ideas rooted in different artistic genres, including music, visual arts and poetry (Smith 1998: 1, Gentès and Braun 2005: 2, Revich 2007: 1, Galliano 2019: xiv). In many ways, their activities were similar to *Jikken Kobo*, where Takemitsu and other members also exchanged their ideas within the group (Radice 2003: 267, Henderson and Stacy [1999] 2013: 625).

During the 1940s, Cage began studying South Asian philosophy, including Buddhism, East Asian Taoism, and Christian mysticism (Patterson 2002: 51-52). But the real turning point came in 1946 when he discovered from Gita Sarabhai (1922-2011), who was in America to study Western counterpoint with him, that the purpose of Indian music was "to calm the mind to make it receptive to divine influence". She had taken this idea from the book, 'The Gospel of Sri Ramakrishna' (Cage 1961: 127, Mumma et al 2001: 172, Lejeune 2012: 185, Cage 2016: 87). After this, Cage discovered similar ideas in Zen and became serious about Buddhism, which, as already stated, also began to be popular in the United States around this time (Mumma et al 2001: 172, Micozzi 2019: 117). Much inspired by Zen teaching, Cage completed his *Concerto for Prepared Piano* (1950-1951). He also visited Columbia University to attend lectures by the Zen master Daisetz T. Suzuki (1870-1966), who had already been recognised there through his 'Introduction to Zen Buddhism' (1934), a book that popularised the religion in the

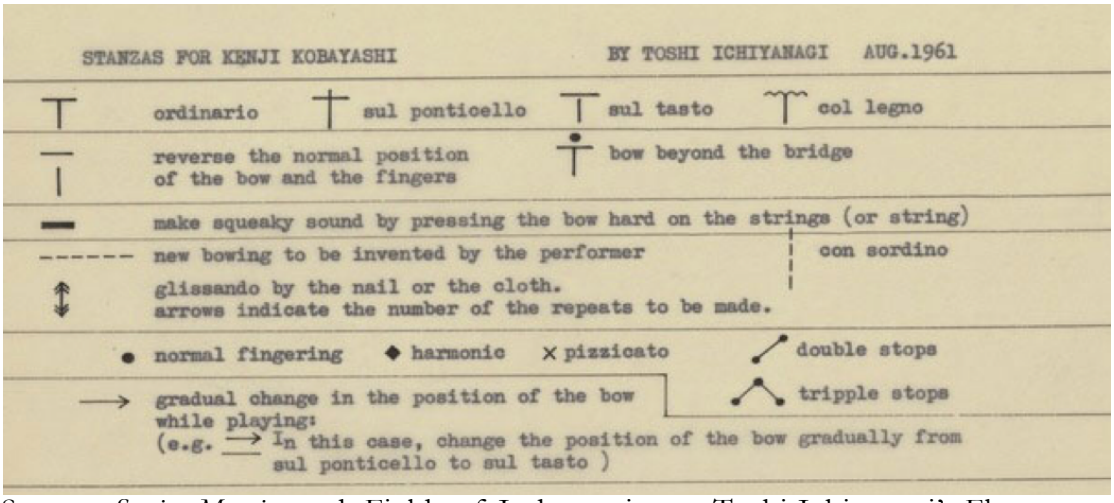
West. The date of Cage's first encounter with Suzuki at the university is much debated since Cage himself claimed to have known him for a couple of years in the late 1940s, but Suzuki's post as a lecturer did not start until the summer of 1952 (discussed in Haskins 2012: 58-59). During his visits, Cage learnt Zen philosophy from Suzuki, and this further influenced his compositions (Pritchett 1993: 74, Clarkson 2001: 88-89, Ch'oe 2007: 26). Inspired by the Zen master, Cage soon wrote what was to be his most famous composition, *4'33"* (1952). The score consists of pure silence: no musical instruments or voices are to be heard during a performance. However, any accidental noises made by the audience and musicians are considered to be part of the composition (Piekut 2013: 156). It was premiered on 28th August 1952 in the Maverick Concert Hall by pianist David Tudor (1926-1996) (Gann 2010: 2). Showing the influence of Zen philosophy, this was Cage's first attempt to fully explore ideas of indeterminacy (Shultis 1995: 319, Burgan and Melton 2003: 52).

Almost ten years after the premiere of *4'33"*, Cage was influencing the Japanese avant-garde scene, but not through Takemitsu: before Cage came to know him, he had already met another Japanese composer, Toshi Ichiyanagi (1933-), who had studied with Cage for two years in the United States[12]. When Ichiyanagi returned to Japan in 1961, he introduced Cage and Fluxus to Takemitsu and his contemporaries. Takemitsu then became seriously interested in Cage's musical approach, finding it novel for that time. In fact, many Japanese composers and artists found Cage so enlightening that they called his approach the 'Cage Shock'[13] (Burt 2002: 92, Siddons 2002: 512, Chandler et al. 2005: 206, Johnstone 2005: 9, Kelly 2009: 229, Behnke 2012: 89). These individuals included Genpei Akasegawa (1937-2014), Kosugi Takehisa (1938-2018), Shigeko Kubota (1937-2015), Natsuyuki Nakanishi (1935-), Takako Saito (1929-), Shiomi Mieko (1938-), Yasunao Tone (1935-), Toshi Ichiyanagi (1933-), Yuji Takahashi (1938-), Kenji Kobayashi (1933-), and Toshiro Mayuzumi (1929-1997). Comparing some of Takemitsu's early works with those of Ichiyanagi and Cage, their influence is evident

[12] Dumett (2017: 311), however, reports that Toshi Ichiyanagi studied with John Cage for seven years.
[13] Also see Kuroda (2015).

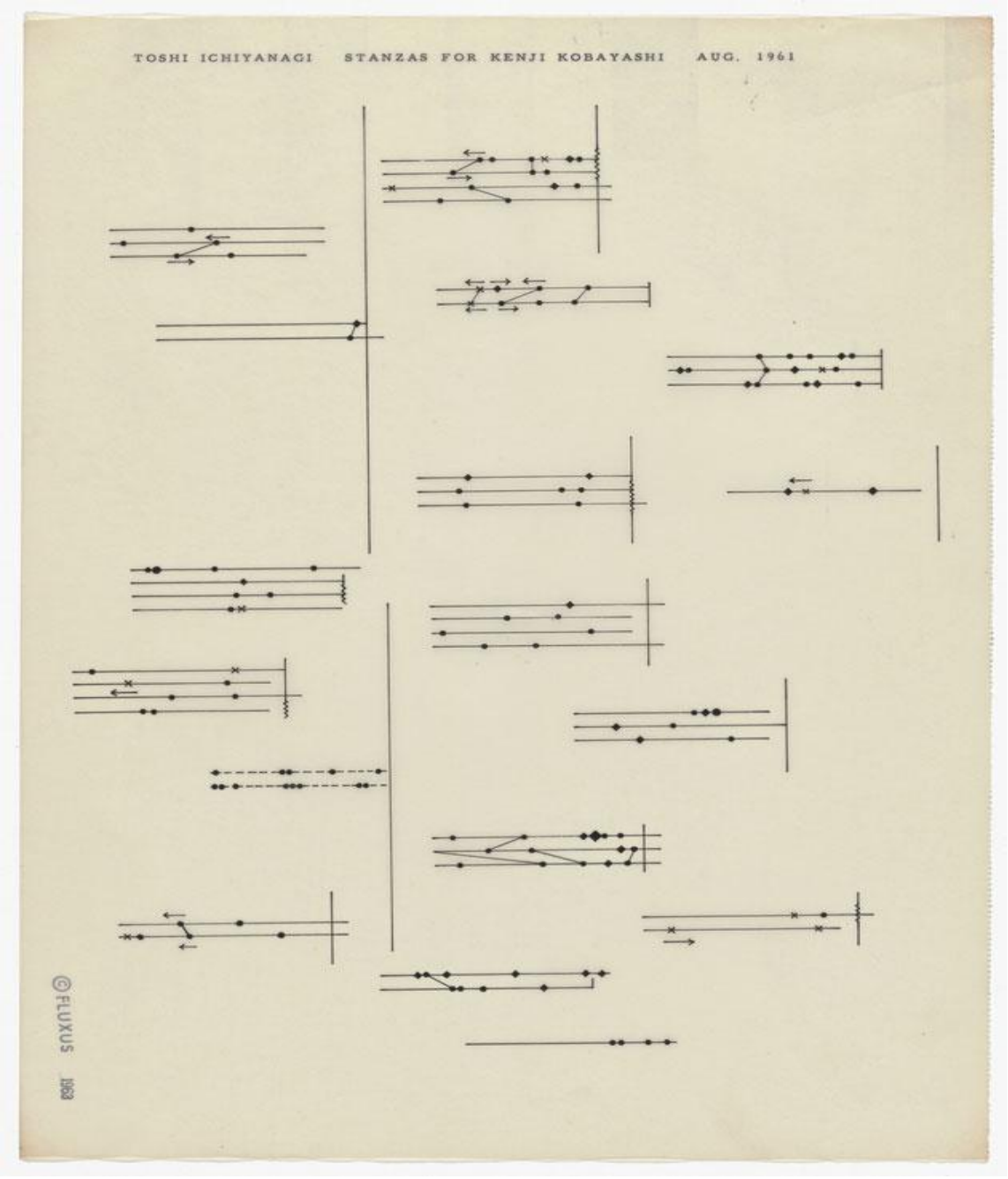
(Sakamoto 2010: 21). For example, Ichinayagi's *Stanzas* for Kenji Kobayashi (for an unspecified string instrument) (1961) consists of a score with one to five lines distributed randomly and a set of instructions explaining the symbols used in the score (as shown in Table 1 and Notation 6); again, Cage's *Water Walk* (1959) consists of numbered instructions specified in the score, and properties and instruments to be used for a performance (as shown in Table 2, 3, and Notation 7). Takemitsu's *Ring* (1961) similarly employs elements of indeterminacy: the score combines traditional and graphic notation. Instructions are provided to give the performer appropriate performance direction (as shown in Notation 8).

Table 1. *Stanzas* for Kenji Kobayashi by Toshi Ichiyanagi, instructions



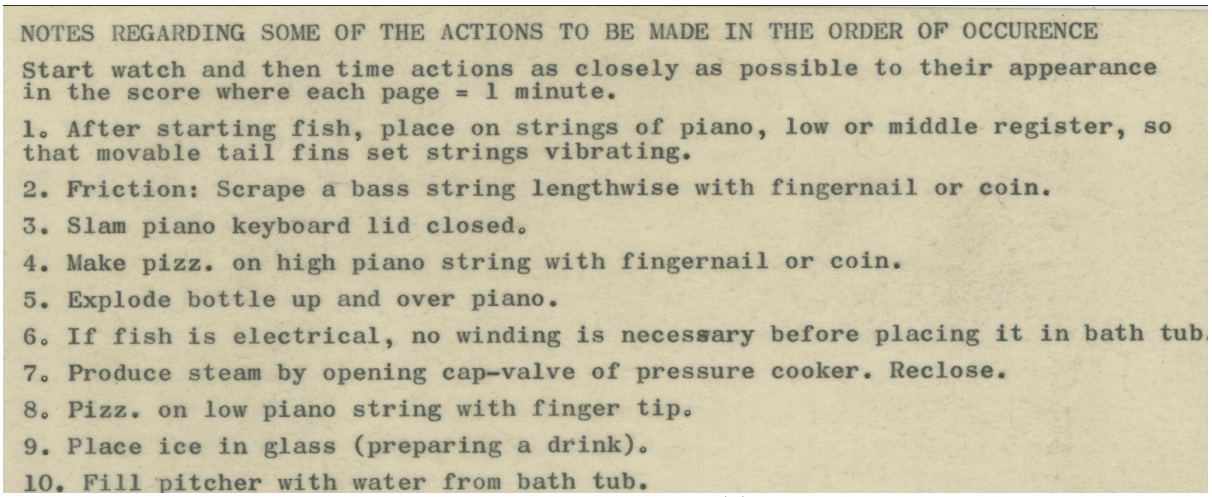
Source: *Surin, Maxim.* n.d. Fields of Indeterminacy: Toshi Ichiyanagi's Fluxus scores. Available at: <http://www.maximsurin.info/blog/fields-of-indeterminacy-toshi-ichiyanagis-fluxus-scores/> [Accessed 24 Dec. 2018].

Notation 6. *Stanzas* by Toshi Ichiyanagi, excerpt



Source: *Surin, Maxim*. n.d. Fields of Indeterminacy: Toshi Ichiyanagi's Fluxus scores. Available at: <http://www.maximsurin.info/blog/fields-of-indeterminacy-toshi-ichiyanagis-fluxus-scores/> [Accessed 24 Dec. 2018].

Table 2. *Water Walk* by John Cage, instructions



NOTES REGARDING SOME OF THE ACTIONS TO BE MADE IN THE ORDER OF OCCURENCE

Start watch and then time actions as closely as possible to their appearance in the score where each page = 1 minute.

1. After starting fish, place on strings of piano, low or middle register, so that movable tail fins set strings vibrating.

2. Friction: Scrape a bass string lengthwise with fingernail or coin.

3. Slam piano keyboard lid closed.

4. Make pizz. on high piano string with fingernail or coin.

5. Explode bottle up and over piano.

6. If fish is electrical, no winding is necessary before placing it in bath tub.

7. Produce steam by opening cap-valve of pressure cooker. Reclose.

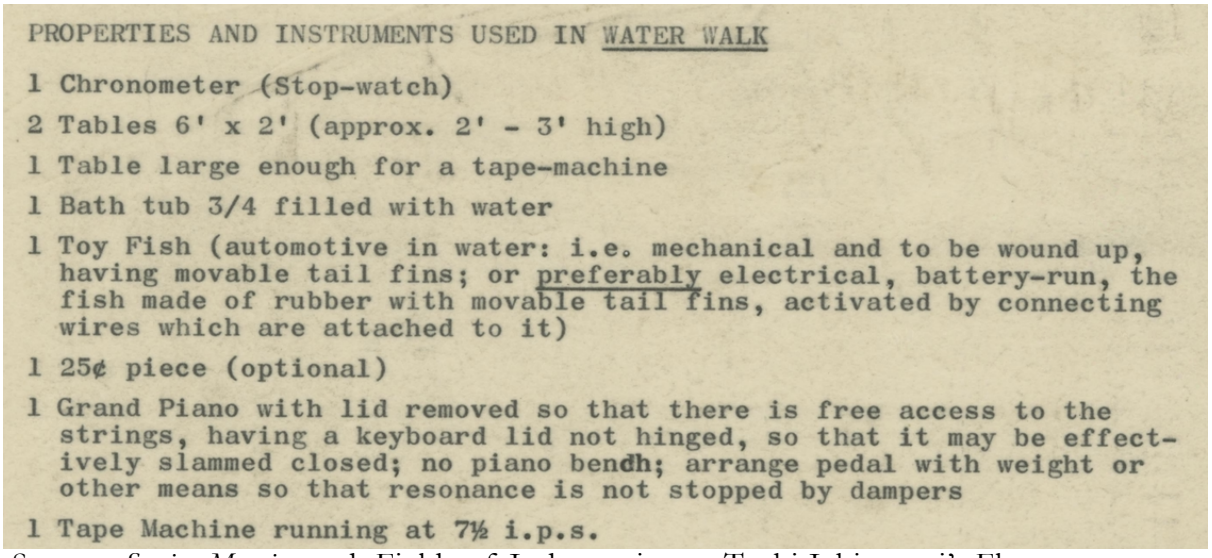
8. Pizz. on low piano string with finger tip.

9. Place ice in glass (preparing a drink).

10. Fill pitcher with water from bath tub.

Source: *Surin, Maxim*. n.d. Fields of Indeterminacy: Toshi Ichiyanagi's Fluxus scores. Available at: <http://www.maximsurin.info/blog/fields-of-indeterminacy-toshi-ichiyanagis-fluxus-scores/> [Accessed 24 Dec. 2018].

Table 3. *Water Walk* by John Cage, properties and instruments specified



PROPERTIES AND INSTRUMENTS USED IN WATER WALK

1 Chronometer (Stop-watch)

2 Tables 6' x 2' (approx. 2' - 3' high)

1 Table large enough for a tape-machine

1 Bath tub 3/4 filled with water

1 Toy Fish (automotive in water: i.e. mechanical and to be wound up, having movable tail fins; or preferably electrical, battery-run, the fish made of rubber with movable tail fins, activated by connecting wires which are attached to it)

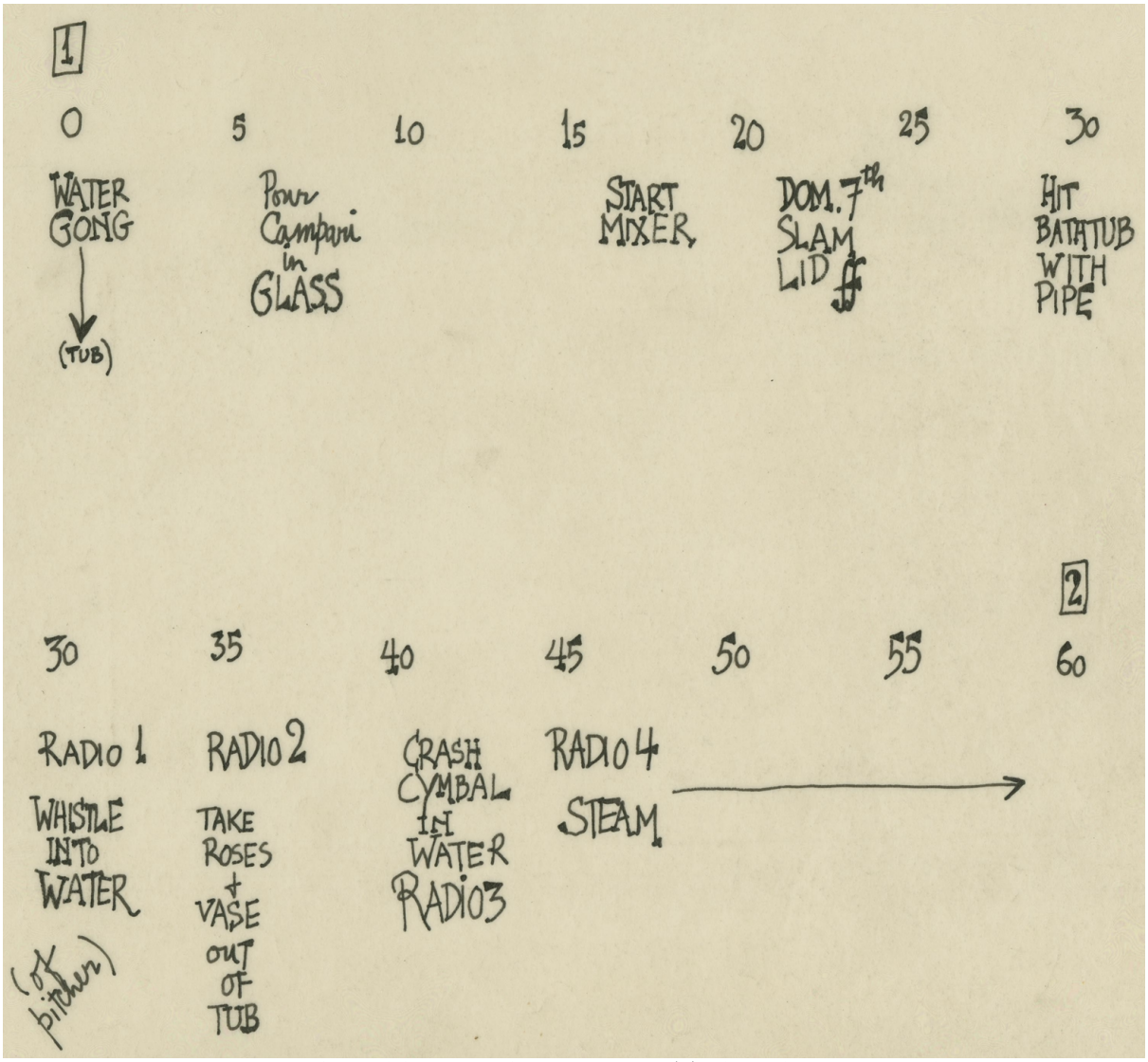
1 25¢ piece (optional)

1 Grand Piano with lid removed so that there is free access to the strings, having a keyboard lid not hinged, so that it may be effectively slammed closed; no piano bench; arrange pedal with weight or other means so that resonance is not stopped by dampers

1 Tape Machine running at 7½ i.p.s.

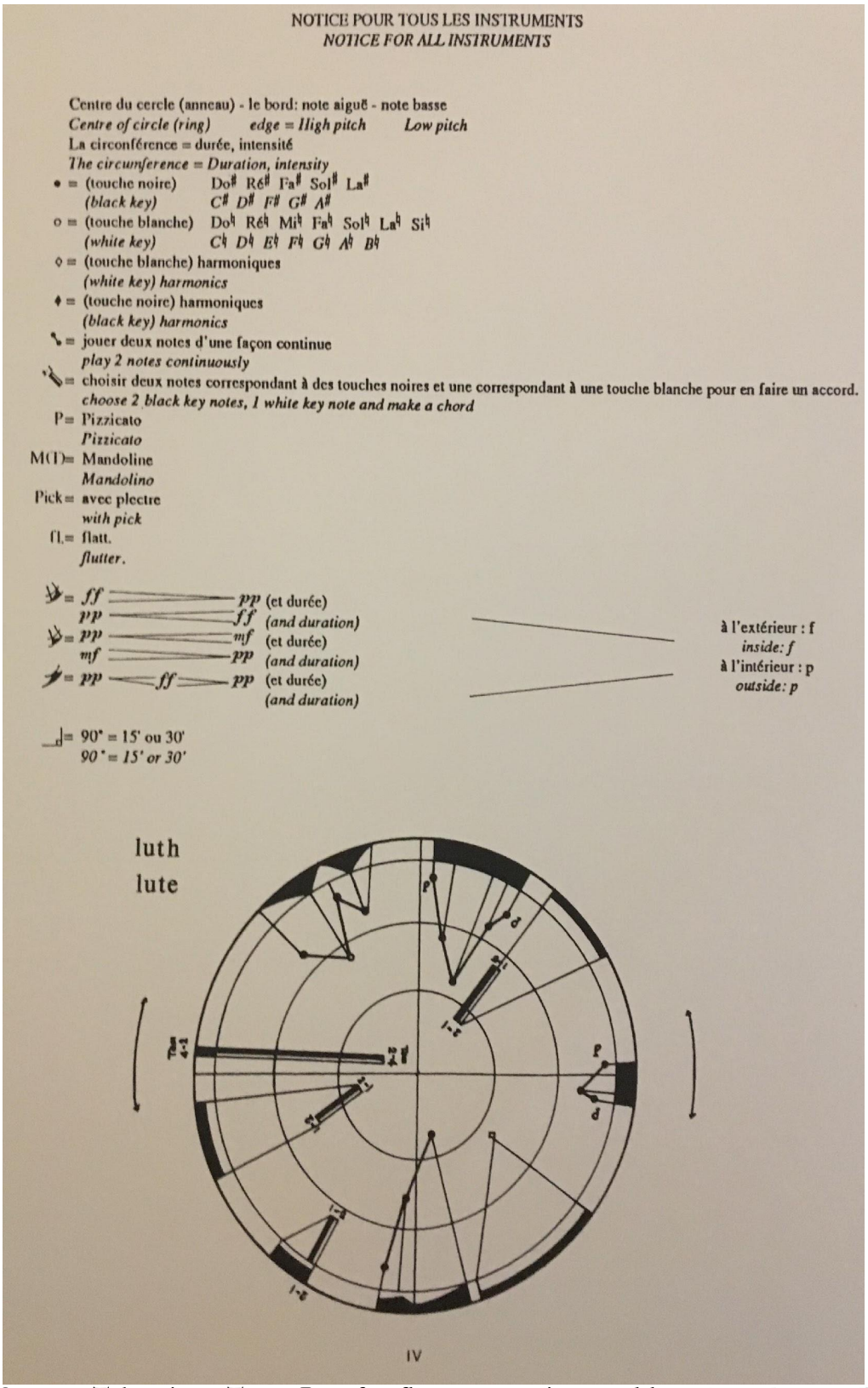
Source: *Surin, Maxim*. n.d. Fields of Indeterminacy: Toshi Ichiyanagi's Fluxus scores. Available at: <http://www.maximsurin.info/blog/fields-of-indeterminacy-toshi-ichiyanagis-fluxus-scores/> [Accessed 24 Dec. 2018].

Notation 7. *Water Walk* by John Cage, excerpt



Source: *Surin, Maxim*. n.d. Fields of Indeterminacy: Toshi Ichiyanagi's Fluxus scores. Available at: <http://www.maximsurin.info/blog/fields-of-indeterminacy-toshi-ichiyanagis-fluxus-scores/> [Accessed 24 Dec. 2018].

Notation 8. *Ring* by Toru Takemitsu, instructions and graphic notation for the lute



Source: Takemitsu, Toru. *Ring* for flute, terz guitar, and lute. [1961] 2012. Paris: Salabert.

The concept of indeterminacy was particularly shocking to Japanese composers including Takemitsu who had little interest in Japanese music, as it reminded them of the traditional aesthetics of *ma*—pause/negative space—and silence. As Novak writes:

> In the wake of what was labeled "Cage Shock," they were now in the odd position of responding to a "new music" that appeared to bear a significant relation to their own native concepts of silence. Japanese postwar composers felt their new imperative strongly. Either they must create a specifically Japanese new music that incorporates traditional genres – "translating" them into modern forms – or they must avoid associations with local culture so as not to provincialize themselves in a global avant-garde exchange… Several composers began to emphasize the term ma, which is translated as "interval" or "space." The character for ma depicts a gate that frames the sun, and implies a state that can mean "between" and also "during." As a gate, doorway, or frame for the world, the ideogram itself makes reference to the relationship between human perception and the natural environment, characterizing the "in-between-ness" of space and time inherent in audition of sound. Ma, then, is more than an aesthetic ideal, but is an elemental mode of perception that can refer to an interval of time; or a physical space between things; or the distance between people and places.
>
> Novak 2010: 26

Burt also confirms Takemitsu's discovery of Japanese music through Cage:

> Takemitsu's understanding of *ma* obviously approximates not only to his own conception of the 'stream of sound', but also to John Cage's aesthetics of 'silence' as a space teeming with sonic events rather than a mere void – a less than surprising congruence, perhaps, when one considers Cage's own 'Eastern' philosophical orientation.
>
> Burt 2002: 237-238

Thus, the new compositional concept brought to Japan by Cage and Ichiyanagi reassured Takemitsu of his Japanese heritage and gradually changed his Western-oriented perspective to an aesthetic perspective. Takemitsu continued to feature indeterminacy in compositions such as *Eclipse* for *biwa* and *shakuhachi* (1966) and the cadenza of *November Steps* (1967) for the same two Japanese instruments and a symphony orchestra. This compositional concept also affected the process of conceiving his concept of portable and non-portable music, which I discuss in the next chapter.

2.4 French composers and Takemitsu: unconscious reflections of 'Japaneseness'

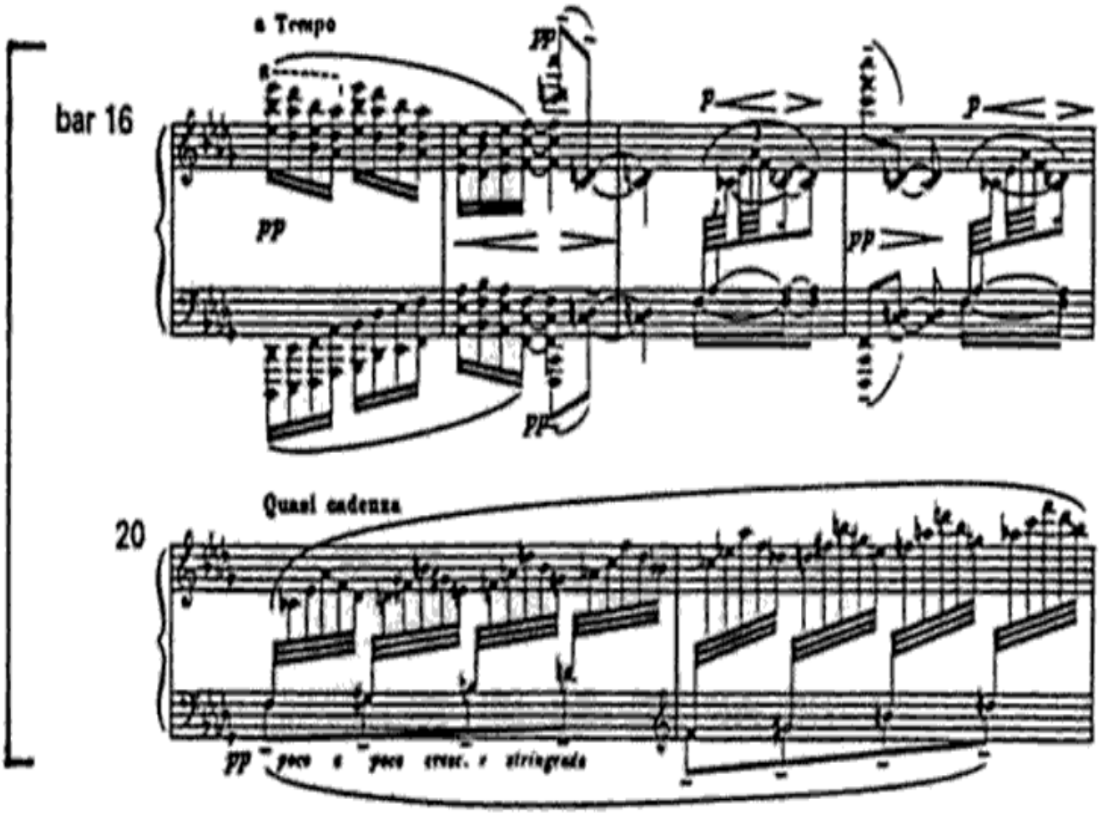
So far, I have argued that Takemitsu's musical perceptions and approaches to fusing elements of Japanese music with Western music were partly influenced by early Japanese composers' attitudes towards nationalism and partly by the 'Cage Shock'. This, though, still leaves an unsolved mystery, because Takemitsu's early works prior to his exposure to the 'Cage Shock' show elements of Japanese traditional music, and some of these elements continued to characterise his compositions for the rest of his life. Such compositions include *Kakehi*[14] (1948), *Romance* (1949), and *Litany* (1950 revised in 1989)[15], all of which discreetly combine pentatonic scales and musical gestures generally associated with Japanese music (e.g. the Japanese *In* scales and the use of niente connoting a sense of *ma*) (Burt 2002: 24-30). While a leading scholar of Takemitsu, Peter Burt, strongly attributes this to the nationalist elements of Kiyose's compositions (Burt 2002: 24-30), I would argue that it was also due to Takemitsu's complex yet unconscious creative process, which was influenced by other Western composers that he respected, particularly Debussy and Messiaen. To develop this argument, I now turn to Debussy.

Achille Claude Debussy (1862-1918) is regarded as the father of French impressionist music whose works exhibit a strong Oriental influence. He made significant impacts on composers after him (Hemming [1988] 1994: 74, Steadman 2009: 2). The Orientalist movement in the West in the late 19th century saw artists and composers welcome non-Western cultures as they sought to create new forms of arts (see Leydon 1999: 51-57, Hopkins 2014: 175, Colinet 2016: 180). One of Debussy's key works, *La Mer: Three Symphonic Sketches* (1905), was famously inspired by a Japanese woodcut print of the sea by Japanese artist Hokusai Katsushika (1760-1849). This print became very popular in France at the beginning of the 20th century, alongside the increasing popularity of *Japonisme* (Hokenson 2004: 121-122).[16] Debussy encountered Hokusai's work for the first time on his visit with the poet Paul Claudel (1868-1955) to the Exposition Universelle, a

[14] The composition was destroyed by the composer due to its nationalist sound.
[15] Originally composed as *Lento in Due Movimenti*, but the original score was lost.
[16] For more information about the French *Japonism* and Japanese woodcut prints, see Walsh (2004: 121-122).

world fair held in Paris in 1889 (Lesure 2019: 388). According to musicologist Roy Howat (1994: 72-73) the aesthetics of this woodcut print are clearly reflected in *La Mer* (Cavallaro 2013: 51), an example of this being bars 16-21 of the second section, which features "a series of swirling figurations before plunging us straight into the water" (Howat 1994: 72) (see Notation 9).

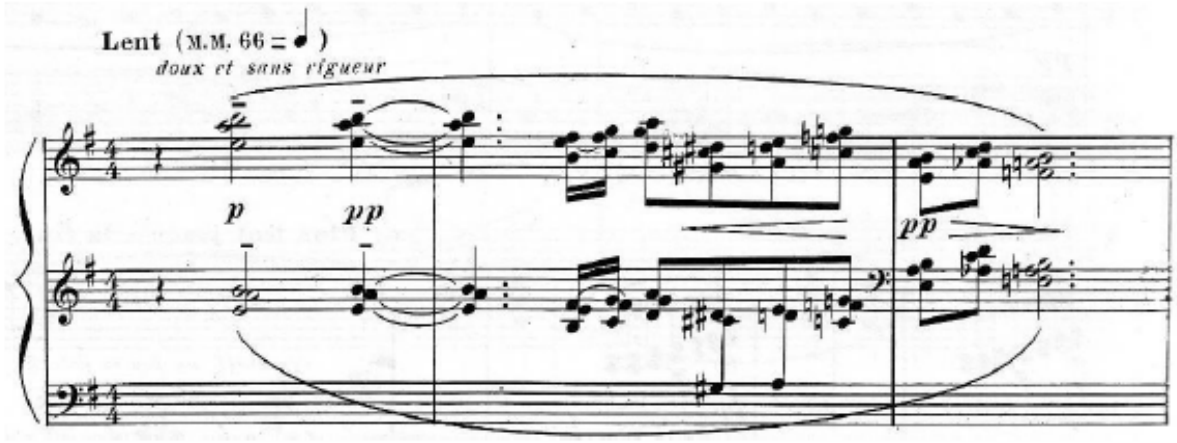
Notation 9. *La Mer* (Piano reduction) by Claude Debussy, second section, bars 16-21



Source: Howat, Roy. 1994. Debussy and the Orient. In *Recovering the Orient: Artists, Scholars, Appropriations*, edited by Andrew C. Gerstle and Anthony Milner, 45–82. Chur: Harwood Academic Publishers, p.73.

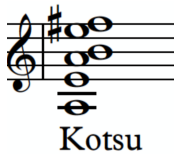
Although there is hardly any perceptible reference to Japanese music in many of Debussy's compositions, his *Et la lune descend sur le temple qui fut* (1907) (as shown in Notation 10) features a chord conspicuously similar to the Japanese *kotsu* chord cluster (as shown in Notation 11), which would be played on the *sho* mouth organ in a traditional court music *gagaku* ensemble, suggesting Japanese music influence.

Notation 10. ***Et la lune descend sur le temple qui fut*** **by Claude Debussy, first 3 bars**



Source: Steadman, Amanda. 2009. "Images of Japonisme: The Portrayal of Japan in Select Musical Works." Master's thesis, Ohio: Bowling Green State University, p.38.

Notation 11. ***Kotsu*** **chord cluster**



I suspect that this was a coincidence rather than deliberate. However, it would be no surprise if the composer managed to obtain transcriptions for *gagaku* instruments, considering London's relative proximity to Paris, and that the instruments for *gagaku* were displayed at the 1884 London International Health Exhibition along with transcriptions of *gagaku* music (Terauchi 2010: 17). It is also worth noting that a century earlier, the English music historian Charles Burney (1726–1814) had a *sheng* (mouth organ) from China in his collection and he described this instrument in his writings (Irving 2009: 376-378, Irvine 2020: 10). Given that the *sheng* is a counterpart to the *sho* with similar aesthetics, it is possible that Debussy and his contemporaries learnt about these instruments. In fact, Debussy may have obtained relevant information on *gagaku* through two Orientalist scholars, Louis Laloy (1874-1944) and Victor Segalen (1878-1919), who were close friends:

> Laloy was a critic, editor, and musicologist who specialized in music from the Far East, especially China…Segalen, meanwhile, was a military doctor, archaeologist, and writer stationed in the Far East. He apparently introduced himself to Debussy in April 1906 when on leave in Paris.
>
> Brown 2003: 57-58

Thus, considering that Debussy had met these individuals before the composition of *Et la lune descend sur le temple qui fut*, it is plausible to suggest that he would have gained some knowledge of Japanese music from them.

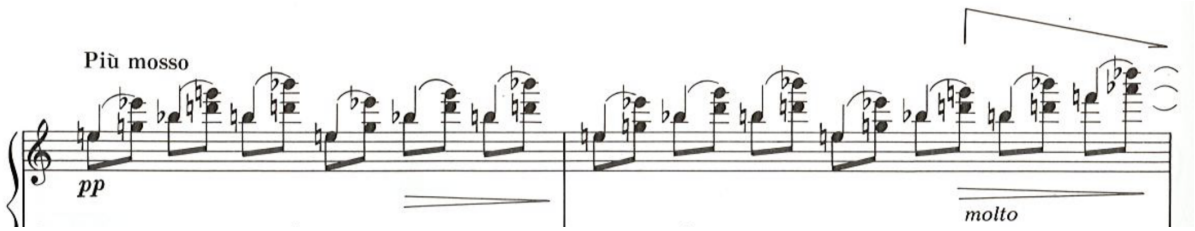
Yet, while some Oriental influences are observable in Debussy's compositions, the absence of direct reference to Japanese music raises the question of how he could have influenced the Japanese aspects of Takemitsu's early works. Perhaps the answer to this lies in Japanese perceptions of Debussy. Ando (2019: 193-199) points out that the reason why Japanese people tend to hear Japanese music in Debussy's music is simply because they are aware of his interest in Oriental art, including the prints of Hokusai, and so they believe he must have included Japanese music because it was an important source of inspiration. An examination of Debussy's tendency to frequently use what were at the time in Western art music relatively unusual musical devices including pentatonic and whole-tone scales, and inflections of gamelan scales[17], suggests that he was in fact experimenting with the music of 'Others'. This would have equated to a typical Orientalist vision of music-making in search of new sounds (Platt 2002: 126, Day-O'Connell 2007: 60, 164-167, Ando 2019: 183-185). Thus, Takemitsu was initially drawn to Debussy for the same reasons but, due to Takemitsu's anti-nationalist attitude, he did not wish to acknowledge any Asian influence in his musical language. So, instead, he described Debussy's music as evoking 'voluptuous and sonorous sounds' (Takemitsu 2008: 191). In doing so, he allowed himself to use Debussy's language, which included traces of supposed Japanese sounds. In addition, Debussy's assertion that "music is the silence between the notes" (Hannon 2005: 77), may equate with the characteristics of *ma* that can be observed in Takemitsu's early works, as mentioned earlier. Although

[17] *Slendro* (approximately C, D, F, G, and A) and *pelog* (approximately D, E♭, F, G#, A, B♭ and C).

there is no evidence of Takemitsu being aware of Debussy's comment, it would be no surprise if he assimilated the belief without being aware (or fully aware) of it.

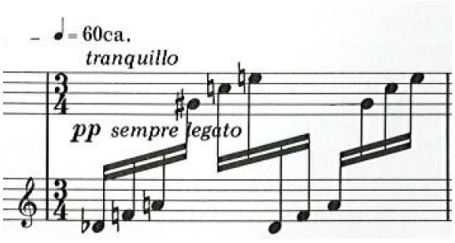
Takemitsu's reflection of Debussy's musical metaphors for nature can also be associated with aspects of nature in Japanese music (particularly in the *shakuhachi* and *biwa* music, which I discuss in the next chapter, see also Potter 2003: 137-151, Keister 2004a: 76-79, Brown 2012: 138). In the third movement of *Estampes* (1903), in '*Jardins sous la pluie*', Debussy expresses the sound of rain falling in a garden through continuous semi-quaver notes moving in steps during an opening passage (Wright 2008: 32). A similar effect is observed in Takemitsu's compositions such as the second movement of *Litany*, lento misterioso (as shown in Notation 12), where there is a repetition of ascending quavers in bars 18-19, or in *And then I knew 'Twas Wind* (figure C) (Notation 13), where ascending semi-quavers suggest raindrops, or in the second movement of *Toward the Sea* (Notation 14), where the guitar plays a wave-like pattern of ascending semi-quavers.

Notation 12. *Litany* by Toru Takemitsu, Lento misterioso, bars 18-19



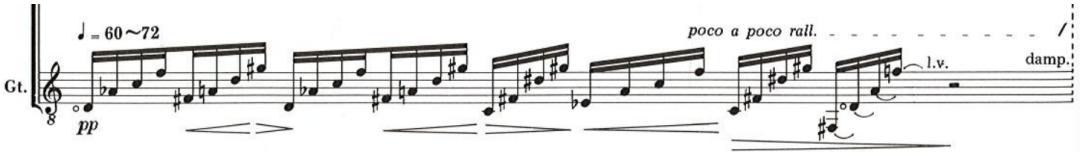
Source: Takemitsu, Toru. *Litany* for piano in memory of Michael Vyner, [1950 revised in 1989] 1990. Mainz: Schott.

Notation 13. *And then I knew 'Twas Wind* by Toru Takemitsu, figure C



Source: Takemitsu, Toru. *And Then I Knew 'twas Wind* for flute, viola, and harp, [1992] 2008. Mainz: Schott.

Notation 14. *Toward the Sea* by Toru Takemitsu, a guitar passage, second movement



Source: Takemitsu, Tōru. *Toward the sea: for alto flute and guitar*, [1982] 2005. Mainz: Schott.

Similarly, many of the titles of Takemitsu's compositions seem to reflect Debussy's love of metaphor in conjuring up natural and even supernatural images (Koozin [1993] 2013: 189, Bhogal 2018: 9). In fact, Debussy's musical language also passed on to Olivier Messiaen, who developed it further.

For his followers, the music of Olivier Messiaen (1908-1992) is the pinnacle of late French impressionism.[18] Messiaen's music is significantly indebted to Debussy's sonorous approach in that his primary focus was on tonal colours, which he experimented with by mixing different combinations of notes and timbres (Sholl 2011: 171, Boivin [2007] 2016: 141). His early works, including *Les offrandes oubliées, Dipytique* (1930), *La Jeunesse de Vieux* (1931), and *La Nativité du Seigneur* (1935), show the influence of Debussy in Messiaen's use of harmonic and rhythmic devices, traces of Debussy's Orientalist quality (in expressing music of 'Other') (Hoedle 2011: 6, Hamer and Murray 2016: 40-41, Silverman 2018: 71-72). As with Debussy, Messiaen's music is also associated with nature. He was a diligent collector of birdsong and this is evoked in many of his compositions (Rae [2014] 2016: 162, Chadwick and Hill 2018: 3-4). In addition, being a devout Catholic, he often included symbols of Catholicism in his works as a way of expressing his beliefs (Johnson 1989: 40-41).

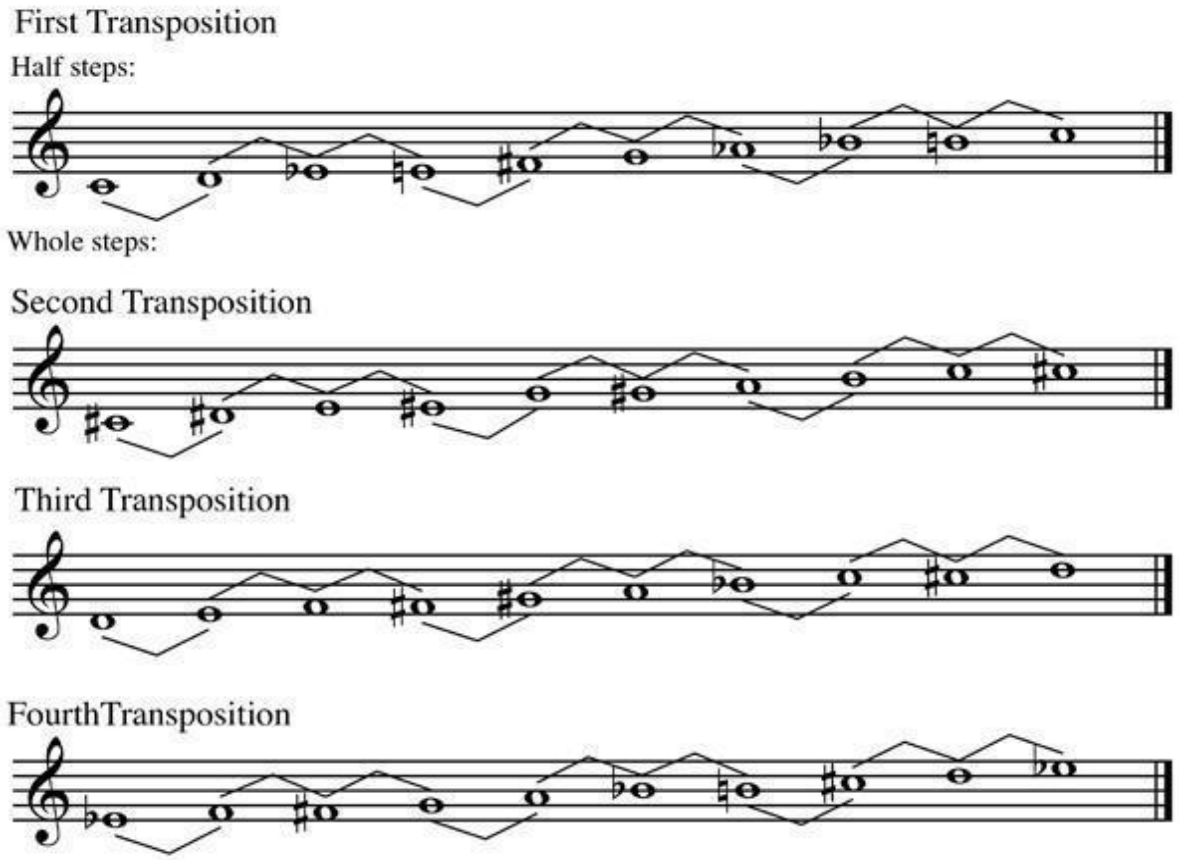
Takemitsu discovered Messiaen through Ichiyanagi in 1948,[19] and his early works show his excitement at the discovery. For example, in *Lento* (1950) the use of the octatonic scale is a reflection of Messian's *Préludes for Piano* (1928-1929); in *Distance de fée for Piano*

[18] Note, however, that Messiaen himself refused to be labelled as a French impressionist (Chadwick and Hill 2018: 13).

[19] According to Toshi Ichiyanagi (2006: 23-24), he was 16 and Takemitsu was 19 when they met each other for the first time. See Takemitsu (2006: 190).

and Violin (1951), Messiaen's first mode of limited transposition was applied (Table 4. shows Messiaen's third mode of limited transpositions)[20] (Burt 2002: 29-31). Viewing Takemitsu's later compositions, we can even say that some of Messiaen's writing became signatures.

Table 4. Messiaen's third mode of transposition



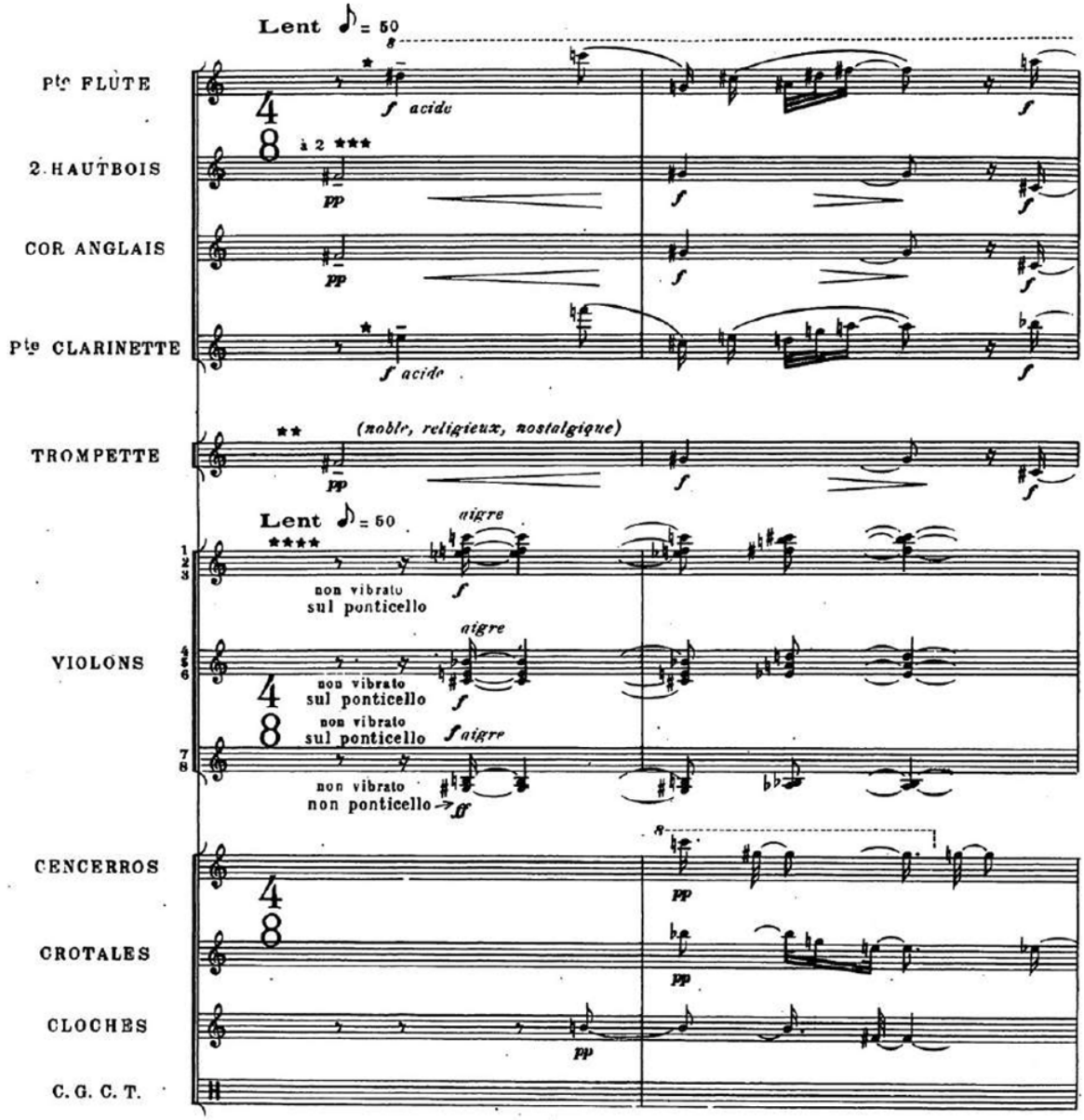
Source: Osborne, Glenn. 2014. *Mode Archives*. [online] Organ Improvisation. Available at: <http://www.organimprovisation.com/category/mode/> [Accessed 22 Apr. 2020].

Before the 1960s, Messiaen helped Takemitsu to slightly extend Debussy's Orientalist inflections, with the effect that in Takemitsu's early works, Messiaen's contribution to

[20] According to Johnson, "The first mode forms an exceptional case, being the whole-tone scale, dividing the octave into six equal divisions. Because of its use by previous composers notably Debussy, Messiaen tends to avoid it unless it is well concealed in the texture" (Johnson 1989: 16).

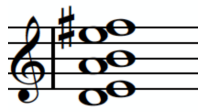
Japanese music was not as obvious as was that of Debussy. However, Messiaen's later compositions celebrate his discovery of the new sonorities of Japanese instruments, and this had a greater impact on the development of Takemitsu's musical language. Messiaen visited Japan during 1961-1962, along with other notable composers including Cage and Xenakis. They were searching for new musical ideas not yet explored by French and German composers (Havens 2006: 112). Their visit resulted in Messiaen's *Sept Haïkaï* for piano and small orchestra (1962) (as shown in Notation 15) (Griffiths [1985] 2012: 135), which is based on what he called seven sketches *Esquisse Japonaises* (Havens 2006: 112, Irlandini 2010: 193-194). The composition features the common birds of Japan, Japanese religions, and elements of traditional Japanese theatrical forms including the court genre of *gagaku*, *noh* (traditional play often compared to ancient Greek theatre) and *bunraku* (traditional puppet theatre) (Campbell 2017: 67). In particular, the orchestration of the fourth movement of *Sept Haïkaï* reveals Messiaen's fascination with *gagaku* as he attempts to imitate the sounds of *gagaku* instruments using standard Western orchestral instruments. The nasal timbre of the *hichiriki* oboe is emulated by the trumpet, two oboes, and cor anglais; the percussive timbres of *gagaku* percussion such as the *taiko* drum and *shoko* (bowl-shaped bell) are emulated by generic bells and gongs; the *ryuteki* seven-holed transverse flute and other aerophones such as the *komabue* and *kagurabue* flutes are emulated by the piccolo and E♭ clarinet; and the sound of the *sho* mouth organ is given by the strings playing *sul ponticello* (near the bridge) without vibrato (Hill and Simeone 2005: 137). In addition, Messiaen imitates a chord that is almost the equivalent of the traditional *bo* (D, E, A, B, E and F#) (as shown in Notation 16) or *hi* chord clusters (A, B, C, D, E and F#) (as shown in Notation 17), but adding A♭, B♭ and E♭ to avoid its exact imitation. Moreover, to strengthen the impression of *gagaku*, he inserts a melody at the opening of the movement which conjures up the tune of *Etenraku,* a common traditional *gagaku* piece (Griffiths [1985] 2012: 135).

Notation 15. ***Sept Haïkaï*** **by Olivier Messiaen, opening, Gagaku (fourth movement)**



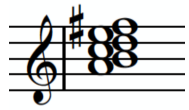
Source: Messiaen, Olivier. *Sept Haïkaï Esquisses Japonaises* pour piano solo et petit orchestre, [1962] 1966. Paris: Alphonse Leduc.

Notation 16. *bo* chord cluster



Bo

Notation 17. *hi* chord cluster

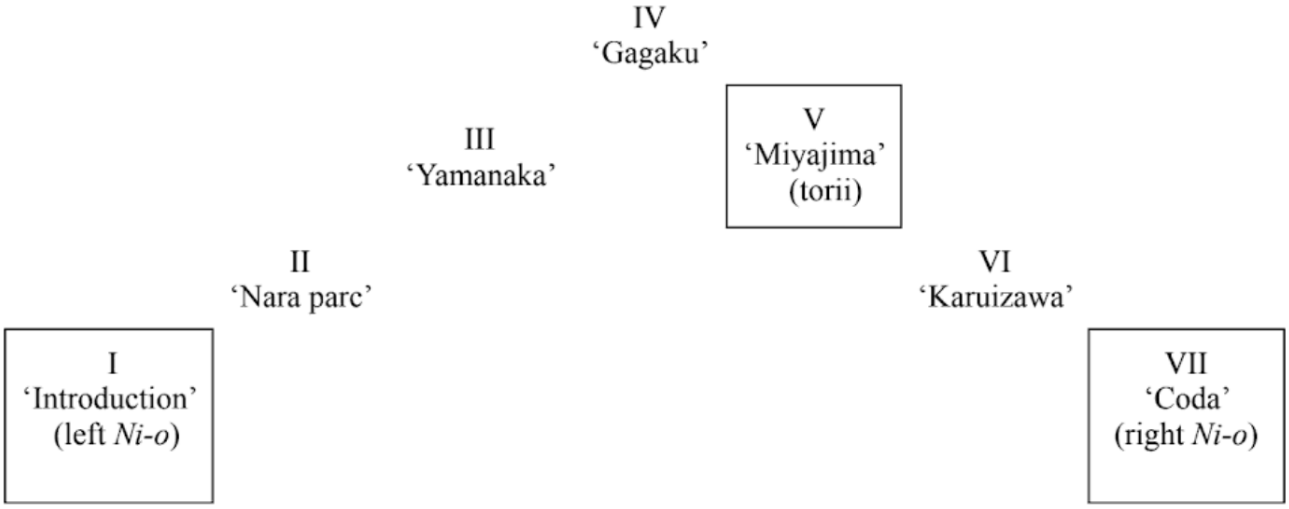


Hi

Furthermore, Messiaen uses subliminal effects to increase the sense of blending East and West, thereby expressing elements of Buddhism, Shintoism and Christianity. He draws the seven movements, positioning the first and last as two Buddhist guardian kings (*Ni-o*), the fifth movement as a Shinto *torii* (Ling [2010] 2016, 260), and expressing the imagery of a rainbow quoted from the Christian bible by employing turning chords[21] as an original tonal device (Ling [2010] 2016, 260) (as shown in Table 5).

[21] According to Harris (2004: 77-78): "A [turning chord] group comprises three chords, labeled as "A", "B" and "C" … The three chords of a turning chord group do not share the same bass note, nor are they inversionally related. The lowest note of chord B is a whole step below that of chord A; the lowest note of chord C is a half step below that of chord [B]".

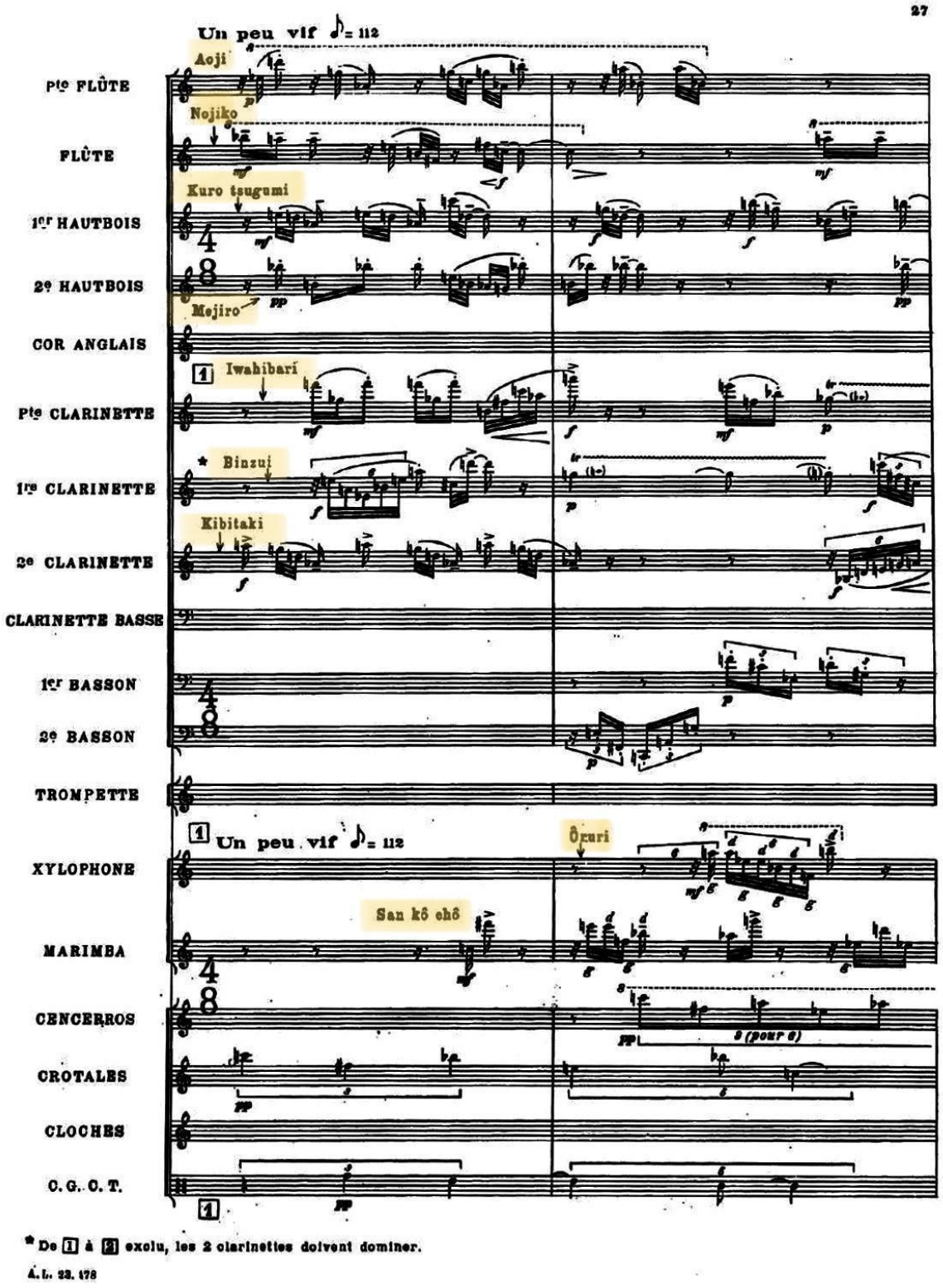
Table 5. The symmetrical structure of *Sept Haïkaï* drawn by Olivier Messiaen



Source: Ling, Cheong Wai. [2010] 2016. "Buddhist Temple, Shinto Shrine and the Invisible God of Sept Haïkaï." In *Messiaen the Theologian*, edited by Andrew Shenton. London: Routledge, p.260.

In addition, as outlined earlier, Messiaen features many Japanese birds (or, rather, birds commonly seen in Japan) in *Sept Haïkaï* in a way which can be interpreted as a reflection of his memories of Japan (Dingle 2007: 161). For example, in the third and fourth movements, he features impressions of *aka hara* (red-billed thrush), *aoji*, (black-faced bunting), *binzui* (tree pipit), *cyornis* (flycatcher), *hibari* (skylark), *hoaka* (chestnut-eared bunting), *iwahibari* (rock lark), *juichi* (rufous hawk-cuckoo), *kibitaki* (narcissus flycatcher), *kuro tsugumi* (Japanese thrush), *sendai mushikui* (eastern crowned warbler), *nojiko* (yellow bunting), *oruri* (blue-and-white flycatcher), *ruribitaki* (red-flanked bluetail), *sankocho* (Japanese paradise flycatcher), and *mejiro* (warbling white-eye) (Fallon [2013] 2016: 127-129). Notation 18 gives the opening of the third movement, where the composer introduces a total of nine birds (as highlighted) in the first two bars.

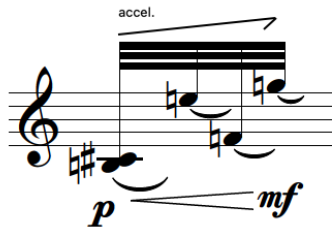
Notation 18. ***Sept Haikai*** **by Olivier Messiaen, opening, third movement**



Source: Messiaen, Olivier. *Sept Haïkaï Esquisses Japonaises* pour piano solo et petit orchestre, [1962] 1966. Paris: Alphonse Leduc.

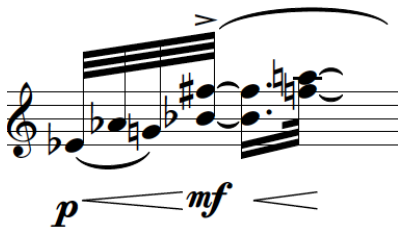
Takemitsu also uses Messiaen's birdsong gestures in many of his own compositions, often by providing groups of fast notes such as demi-semi quavers and semi-quaver triplets, played as if broken chords or pseudo-trills (Green 2010: 27-28). One of the earliest examples is a vibraphone passage on page 8 of *Stanza I* (1962) (as shown in Notation 19), and another example is *Hika* for violin and piano (1972) (as shown in Notation 20). He continued to use this technique for the rest of his life, hence other examples include *Valeria* for 2 piccolos, violin, cello, guitar, and electric organ (1965: revised 1969) (Notation 21), *Folios* for guitar (second movement) (1974) (as shown in Notation 22), *How Slow the Wind* for orchestra (as shown in Notation 23) (1991), *And then I knew 'Twas Wind* for flute, viola and harp (1992) (as shown in Notation 24), and *A Bird Came Down the Walk* for viola and piano (1994) (as shown in Notation 25).

Notation 19. *Stanza I* by Toru Takemitsu, page 8, Vibraphone



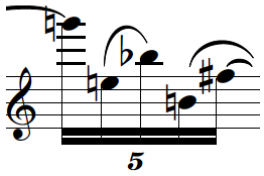
Source: Takemitsu, Toru. *Stanza I* for guitar, harp, celeste, vibraphone, and soprano, [1962] 1986. London: Universal Edition.

Notation 20. *Hika* by Toru Takemitsu, bar 9, Violin



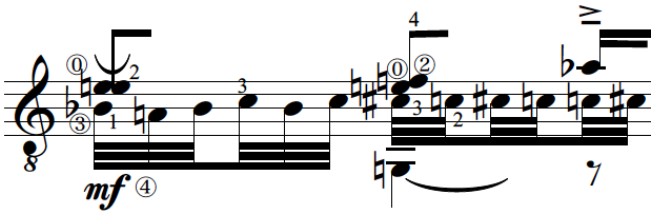
Source: Takemitsu, Toru. *Hika* for violin and piano, 1973. Paris: Salabert.

Notation 21. *Valeria* by Toru Takemitsu, page 5, Violin



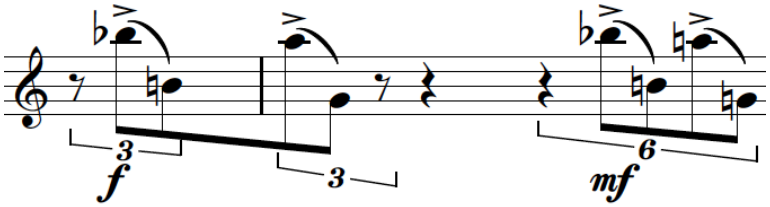
Source: Takemitsu, Toru. *Valeria* for violin, violincello, guitar, electric organ, and piccolo, [1965 revised in 1969] 1973. London: Universal Edition.

Notation 22. *Folios* by Toru Takemitsu, second movement



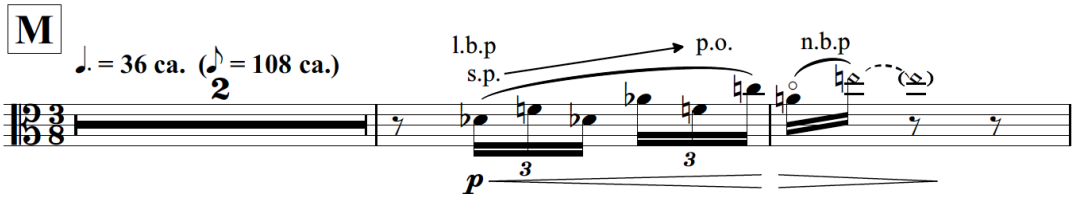
Source: Takemitsu, Toru. *Folios* for guitar, 1974. Paris: Salabert.

Notation 23. *How Slow the Wind* by Toru Takemitsu, figure M, Piccolo



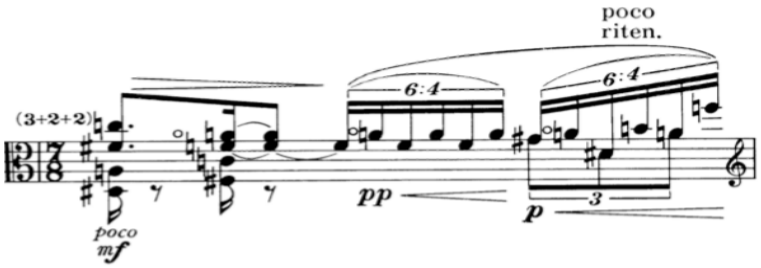
Source: Takemitsu, Toru. *How Slow the Wind* for Orchestra, [1991] 1994. Mainz: Schott.

Notation 24. *And then I knew 'Twas Wind* by Toru Takemitsu, figure M, Viola



Source: Takemitsu, Toru. *And Then I Knew 'twas Wind* for flute, viola, and harp, [1992] 2008. Mainz: Schott.

Notation 25. *A Bird Came Down the Walk* by Toru Takemitsu, bar 22, Viola



Source: Takemitsu, Toru. *A bird came down the walk* for viola and piano, [1994] 1996. Mainz: Schott.

While composing *Sept Haïkaï*, Messiaen became increasingly aware that 'Japaneseness'—or a similar quality to it—had become ingrained to his writing. Quoted in Samuel:

> …Japanese music is static, and I myself am a static composer because I believe in the invisible and in the beyond; I believe in eternity. Now, Orientals are on much closer terms with the beyond than we are, and that's why their music is static. The music written by me, a believer, is equally static.
>
> Samuel [1986] 1994: 103-104, trans. Glasow

2.5 Summary

This literature review suggests that the roots of Takemitsu's musical perceptions were greatly influenced by a chain of musical exchanges that occurred over time. This is observed as early as the Meiji era, which opened the door for Japanese composers who wished to pursue their careers in Western-style music. In particular, early composers such as Taki and Yamada provided a foundation for the creation of Western music in Japan. However, due to the series of wars and political conflicts, many were involved in writing nationalist music, expressing their Japanese identity rather than seeking ways to fuse Japan and the West and giving the two sides equal weight in their compositions. Even some mid-Second World War and post-war composers' attitudes remained patriotic. Their expressions of Japanese identity, using clear Japanese gestures taken from traditional music, challenged some of the new school of composers who emerged, including Kiyose and Hayasaka. Takemitsu's depressing memories of war encouraged him to turn against nationalism, although his attitude significantly changed when he learnt the concept of indeterminacy, as it was popularised by John Cage, who, in turn, had been inspired by Zen Buddhism during the early years of the hippie movement in

North America. Cage's concept reminded Takemitsu and his contemporaries of the profound qualities of Japanese music.

Despite Takemitsu's dislike of traditional Japanese music, some of its elements can be seen in his early compositions. This was because of his two French idols, Debussy and Messiaen, as well as influence from Hayasaka and Kiyose. Debussy's enthusiastic search for the 'Other' resulted in him using a mixture of non-Western musical idioms, which he absorbed through hearing non-Western musics and interpreting non-Western visual arts. Due to the reputation of the Hokusai-inspired *La Mer*, many Japanese people find 'Japaneseness' in Debussy's music, even though there may be no direct reference to Japanese music. It is likely that Takemitsu was similarly affected. And, as Messiaen developed Debussy's sonorities and took inspiration from Japan and a view of nature that was common to Japan, his music also shows hints of Japanese music. Thus, Takemitsu's early compositions naturally absorbed the sound worlds of both these composers. However, what remains a mystery is that Takemitsu never attempted a clear expression of Japanese identity in his compositions through using, for example, Japanese tonality and rhythms, even after meeting John Cage. In stating this, I agree with Everett and Lau, who argue that Takemitsu expressed Japanese identity by "borrow[ing] aesthetic approaches or formal elements without sounding 'Asian'" (Everett and Lau 2004: xviii). Therefore, one should ask how Takemitsu accepted the challenge of writing *November Steps,* where he combined Japanese instruments with a symphony orchestra. In the next chapter, I explore the ways in which Takemitsu overcame the challenge, and how this relates to his concept of portable and non-portable music.

Chapter 3

Takemitsu's personal experience: how he developed his conception of portable and non-portable music

3.1 Introduction

To turn from the influence of other composers and the socio-political movements of his time, this chapter now considers how Takemitsu's personal experience, including that of composing Japanese-Western 'fusions', may have contributed to his changing attitudes towards Japanese music and his conception of music as portable or non-portable. My consideration falls into three parts. First, I examine how Takemitsu's personal experience of World War II and listening to live performances of traditional instruments in the *Bunraku* puppet show theatre after the war shaped his perceptions of Japanese music. Second, I examine his struggle to integrate Japanese instruments with a symphony orchestra and how this led to his portable/non-portable concept. Third, I critique his concept and the references he used to justify it by exploring its 'fit' with today, with contemporary technology and the changed social values. This forms a necessary precursor to Chapter 4, where I will seek to put the concept into a theoretical structure.

3.2 Takemitsu's early issues with Japanese music

In Chapter 2, I argued that, while Japanese nationalist composers expressed Japanese identity through the use of pentatonic scales, Takemitsu expressed his identity without sounding obviously Japanese. I briefly touched on some personal factors that explain his attitude, but these are not sufficient to fully explore his innermost feelings about Japanese music. The question arises, why did it take more than twenty years after World War II for Takemitsu to write his first composition for Japanese instruments—the piece was *Eclipse*—even though he had some positive experiences of Japanese music during this period? To answer, I need to look at a number of factors, which I argue affected his view of Japanese music.

Firstly, during World War II Takemitsu was tormented by the *koto* plucked zither, which his aunt played every day during the period when he stayed in her house as an evacuee. Even after the war, the sound of the instrument caused him so much distress that he was not able to overcome it easily (Burt 2002: 22, Takemitsu and Kuroyanagi 2008: 12-13). Secondly, Takemitsu knew that many people of his generation disliked the traditional guild-like teaching of Japanese music as they found it old-fashioned; as a result, he felt he was not the only one who did not appreciate Japanese music (Takemitsu 2006: 85). In fact, many who lived through the war longed to hear Western music, which had been celebrated during the Meiji era until 1941, when, after the attack on Pearl Harbour, the government banned it along with imports from most Western countries. Thence, Western music was disparaged as *tekisei ongaku*, 'the enemy's music' (Molasky 2017: 7). As a result, the young Takemitsu was no longer able to enjoy jazz recordings, the trombonist Jack Teagarden (1905-1964) having been one of his favourites (Takemitsu 1996: 124, Lee 2017: 72-73, Jurkiewicz 2019: 27). Thirdly, and also in the social context of the war, Takemitsu went through a further formative yet traumatic experience. The details of this were shared by Takemitsu's daughter, Maki Takemitsu, at the 'Ode to Toru Takemitsu' event in London on 22nd January 2017[22]. Takemitsu also wrote about it.

According to Takemitsu, one day a young soldier introduced him to a French *chanson*. The song so impressed him that he was inspired to become a composer. He would later find out that the *chanson* was a recording of *Parlez-moi d'amour* sung by Lucienne Boyer (1901-1983). However, soon after, he saw the young soldier being severely punished for playing *tekisei ongaku* in public, which pained him (see also Burt 2002: 23). Looking back on this, the composer was still upset:

> The guy who called that song *tekisei ongaku* was truly my enemy. When I recall the way in which the government categorised music in terms of the nation's and the enemies' to distinguish the Japanese value, I feel it was an idiotic thing to do and it makes me incredibly angry!
>
> Takemitsu 2008: 283-285

[22] Takemitsu, Maki, and Dai Fujikura. 2017. "An Ode to Toru Takemitsu - Talk by Oliver Knussen and Maki Takemitsu." Public interview/presentation, London, 22nd January 2017.

By contrast, while Takemitsu neutrally accepted some elements of Japanese music through French composers and from Kiyose and Hayasaka, he gradually became more open to Japanese music in general. Over the course of fifteen years, he had several apparently formative experiences. One of these was in 1952, when visiting the *Bunraku* traditional puppet theatre (see also Miyakawa 2012: 13). He heard the timbres of the *shamisen* plucked lute and *taiko* drum accompanying the puppets on stage: "I got a shock", he later reported, "I suddenly recognised I was Japanese" (Service 2013).

Positive experiences also came in the early 1960s through his work on two film projects, *Seppuku* (*Harakiri*) (1962) and *Kwaidan* (1965). Having been put in charge of soundtracks featuring Japanese instruments, Takemitsu learnt about *biwa* lute and *shakuhachi* end-blown flute music through two legendary Japanese musicians: the *biwa* master Kinshi Tsuruta (1911-1995) and the *shakuhachi* master Katsuya Yokoyama (1934-2010) (Lee 2006: 19, Lie 2011: 8). He became close friends with both, and subsequently wrote four concert works featuring their instruments (Lie 2011: 8). It is worth noting that, despite Takemitsu's epiphany at the *Bunraku* theatre, it took him ten years and his first movie experience to start any serious experimentation with using a Japanese instrument. In that time, he wrote some three dozen standalone compositions, none of them extensively featuring Japanese instruments. Furthermore, despite the intervening 'Cage Shock' (discussed in Chapter 2), he did not complete his first concert piece for Japanese instruments, *Eclipse* for *shakuhachi* and *biwa* (1966), until a year after *Kwaidan*[23]. This suggests that he was struggling to overcome his issues with Japanese music even after his positive experiences.

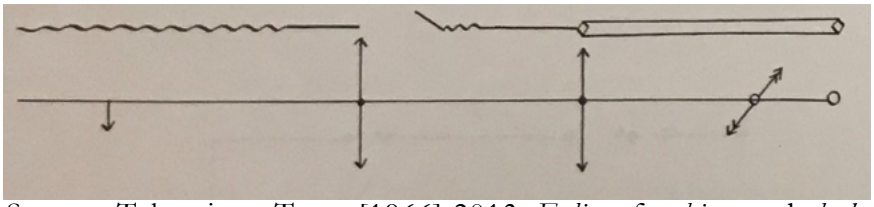
Although Takemitsu managed to take a step forward by writing *Eclipse*, I would argue that he was still fighting his issues with accepting Japanese music and feared being seen as a nationalist. It is worth noting here that there are some obstacles for composers to overcome to write successfully for Japanese instruments, which further explain Takemitsu's issues with Japanese music. Firstly, although in recent days more young players of *hogaku* (traditional music) are willing to perform new music, generally speaking, the *hogaku* world is still so conservative that it does not widely promote it (Tsukitani 2008: 164, Goldsmith 2020: 279). Therefore, contemporary compositions

[23] Some sources claim that the soundtracks of the film were released in 1964.

such as *Eclipse* or *November Steps* are not yet regarded as *koten* (traditional/classical music), even though it has been more than half a century since they were first performed. Secondly, the development of new music was also impeded by the secretive culture of musicians, in that they rarely shared their music across different schools. Moreover, as I will address in Chapter 5, musicians sometimes need permission from their masters to play certain repertoire (Johnson 2012: 256). Thirdly, due to *hogaku*'s conservative culture, Japanese music has tended to restrict the use of tonality and instrumentation to certain genres (e.g. *gagaku* and *kabuki*) (Malm [1959] 2000: 276).

As briefly observed in the previous chapter, *Eclipse* avoids any reference to Japanese folk melodies and instead highlights certain aesthetics of Japanese music, especially *ma* and expressions of chance in an aleatoric (indeterminate) manner similar to how *shakuhachi honkyoku* (classical) music can be interpreted flexibly (see Galliano 2002: 241, McCalla 2003: 137, Gagné 2012: 268). Interestingly, the composition comes with two sets of graphic scores for each player: one is a white score and the other black. In order to evoke a rhetorical vision of an eclipse,[24] the musicians are required to play different coloured scores: hence, if one is playing notes on a black page, the other is expected to play notes on a white page (as shown in Notations 26, 27, 28, and 29). In addition, quotations from Rabindranath Tagore's (1861-1941) poems are written randomly across the scores for the musicians to read as creative stimuli.

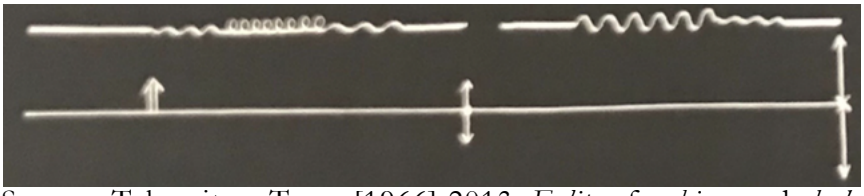
Notation 26. *Eclipse* by Toru Takemitsu, an example of the *shakuhachi* part on a white page



Source: Takemitsu, Toru. [1966] 2013. *Eclipse* for *biwa* and *shakuhachi*. Paris: Salabert.

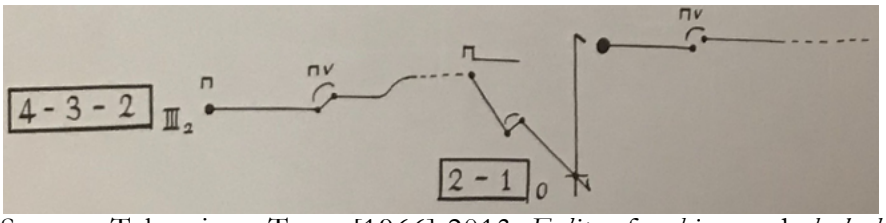
[24] In this edition (Notations 23-26), no instruction is written either for the *shakuhachi* or *biwa*. However, according to the Danish/Japanese *shakuhachi* player, Kiku Day, both parts follow the same style as the writing for these instruments in *November Steps*; therefore, in order to interpret the notation, I follow the instructions that are written on the score of this composition (personal communication: 28th February 2018).

Notation 27. *Eclipse* by Toru Takemitsu, an example of the *biwa* part on a black page



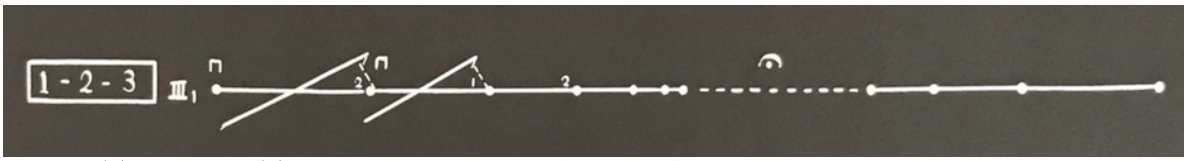
Source: Takemitsu, Toru. [1966] 2013. *Eclipse* for *biwa* and *shakuhachi*. Paris: Salabert.

Notation 28. *Eclipse* by Toru Takemitsu, an example of the *shakuhachi* part on a white page



Source: Takemitsu, Toru. [1966] 2013. *Eclipse* for *biwa* and *shakuhachi*. Paris: Salabert.

Notation 29. *Eclipse* by Toru Takemitsu, an example of the *biwa* part on a black page



Source: Takemitsu, Toru. [1966] 2013. *Eclipse* for *biwa* and *shakuhachi*. Paris: Salabert.

Nevertheless, a friend of Takemitsu, Seiji Ozawa (1935-), happened to play a recording of *Eclipse* to Leonard Bernstein (1918-1990), who at the time was Principal Conductor of the New York Philharmonic Orchestra. This resulted in a commission for *November Steps* (1967), scored for the same Japanese instruments as in *Eclipse* and to be performed for the orchestra's 125th anniversary concert. At first, Takemitsu was delighted at the commission. However, after much reflection, he found it remained a challenge to position the Japanese instruments in the Western musical domain—certainly a greater challenge than in *Eclipse*—finding the two traditions incompatible in three important ways. Firstly, the musical aesthetics of Japanese instruments were uniquely unlike those of Western instruments. Principally, in composing for such instruments, Takemitsu would not need to consider the accuracy of pitches or harmonic fit in the way that the Western instruments required. From his point of view, Japanese music ultimately sought to evoke the sounds of nature, while Western music relied on the reproduction of

definitive sounds to construct coherent harmonic structures and melodies. Consequently, he felt that standard staff notation would be unable to express the requisite fluidity of Japanese music (e.g. how *shakuhachi honkyoku* music is interpreted flexibly by a musician unlike Western classical music which specifies the tempi, pitches and rhythms), wherein all performances would naturally differ. Accordingly, he felt it would not be appropriate to direct the Japanese instrumentalists to play a fixed melody with the orchestra, in case it would sound like a merely fetishized musical collaboration and would undervalue the aesthetics of Japanese music.

These issues prompted the composer to settle on two solutions. One was to emphasise the differences between the two musical worlds by deliberately separating them from each other so that, despite its double concerto setting, the listener would feel that the instruments rarely interacted. Second, with the same indeterminate approach that he used in *Eclipse,* in the cadenza he left the expression of Japanese aesthetics and values completely up to the Japanese musicians. As a result, the cadenza appeared to be 'composed' by Katsuya Yokoyama and Kinshi Tsuruta, and much of it consisted of excerpts of *honkyoku* pieces (Burt 2002: 113-114, Day 2005: 31-34,[25] Takemitsu 2006: 92). The composer's intention was realised successfully, and this is evident in his comment made in respect of the piece:

> … the composer should not think about how to blend the Japanese instruments with an orchestra. Rather, he should highlight the unique sounds of the *biwa* and *shakuhachi* by placing them against the orchestra.
>
> Takemitsu 2008: 130

However, Takemitsu evidently changed his approach in his next double concerto, *Autumn* (1973). Although there is still an absence of a clear melody and rhythm in the *shakuhachi* and *biwa* parts, he no longer uses the same aleatoric technique for the cadenza. Instead, he writes parts for the Japanese instruments in five-lined staff notation and they play with the orchestra more closely in some passages, thus forming a standard solo and *ripieno* formula. Despite these compositions, for the rest of his life the composer never changed his ideas about Japanese music, and to show this, I now

[25] Day names the *honkyoku* pieces that Yokoyama, the *shakuhachi* player, used in the cadenza.

consider how his firm beliefs about Japanese music link to the birth of his concept of portable and non-portable music.

3.3 Takemitsu's concept of 'portable and non-portable music'

The difficulties Takemitsu experienced with writing *November Steps* impelled him to draw boundaries and create theories that would address the issues that he had had with Japanese music for a long time. To account for differences between Western and other traditional musics (including, most particularly, Japanese), he conceived of music as broadly falling into two types. One is the type of music designed to be learned and performed anywhere, regardless of its place of origin; he called this 'portable' music (Takemitsu 2008: 35). This type denotes written music, notably that of the Western style and based on musical symbols given through notation. In Takemitsu's view, such music was often developed by scholars and was deeply rooted in theory, such that the learning style led Western musicians to develop compositions based on theory such as twelve-tone music (Takemitsu 2008: 26, 203). While this reflected Takemitsu's intuitive observations, some Western scholars have similar views (e.g. Bohlman 1988: 48, Crispin 2013: 48, Knakkergaard 2019: 123). However, below I will note how some of this is challenged by others' observations and scholarly opinions. Takemitsu called the opposite of portable music, 'non-portable' music. Such music does not rely on written materials, being mostly taught orally in specific geographical regions. He suggested that non-portable music included the music of Japan, India and Africa, and was often a central activity for a local community. In fact, the concept of non-portability was largely influenced by Takemitsu's experience of indigenous Indonesian music that he witnessed in Bali, which is widely documented by Takemitsu himself (2008: 20-67). Here, I cite part of Takemitsu's (TT) interview with the American composer Morton Feldman (1926-1987) (MF):

TT: … Two, three years ago I was in Bali. I heard gamelan, some Balinese music. And that time I recognised this kind of music is not portable, not carrying out. Western music should be carried...

MF: Could be carried.

TT: Could be carried, yeh? Could be carried. For example, same notation in Japan. Even Japanese now we can play Beethoven and many contemporary musics. We have a score and through notation we are able to understand it, what the composer want to say. But Oriental music is very difficult to take out, to bring.

Feldman and Takemitsu 1977

In one chapter of his essay *The Mirror of Wayang Kulit* (Takemitsu 2008: 16-67), Takemitsu explained the differences between Western and other traditional musics (in translation here, 'non-Western music') in terms of social structure:

> While Western music produces *tensai*[26] (elites, virtuoso, or gifted person) and has developed in this manner, non-Western music has developed like grass in a wild field... In non-Western music, you cannot find *tensai* because the music is part of the whole [society] like grass that belongs to the whole green in the field. Each grows and becomes a different green by absorbing the same sunlight and rain. Thus, it cannot be transported to another land or it will not keep the same appearance.
>
> Takemitsu 2008: 23

Essentially, his comparison was between Western and Japanese traditional music. He reasoned that, "a *tensai* culture would not be necessary in non-portable music, since an emergence of *tensai* would alter the style of the long existing music completely" (Takemitsu 2008: 40). His attempt to justify Japanese music's incompatibility with Western tonal systems links to his views of the particular aesthetics of the *biwa* and *shakuhachi*. Regarding the *biwa*, he argued that, because of the instrument's construction, it did not match the tonally oriented aesthetics of Western instruments. The *biwa* has a handful of frets that are unusually tall compared to the guitar or the Chinese lute, *pipa*, and the *sawari* device attached to the top of its neck reduces the clarity of notes and produces a buzzy tone (Takemitsu 2008: 104-105). Takemitsu confidently stated that the notion of *sawari* was unique to Japanese culture, as it was associated with an everyday Japanese word which Takemitsu termed "beautified noise":

[26] "A 'tensai' means both an extreme innate giftedness and a person who possesses it" (Matsumura 2016: 128).

> 'Beautified noise' is a contradictory expression, but the *biwa* features a function that makes that sound, which is called *sawari*. Also, not only is the word *sawari* used to describe this function, but it is also an everyday (Japanese) word... [and it] means 'to touch' or 'to get onto', as well as an 'obstacle'. In other words, *sawari* on the *biwa* can be regarded as a obstructive function…In Japan, we also call women's periods *sawari*. Even though this term is referred to such unfavourable phenomenon, they are important physiological reactions for reproduction. I have realised that, by deliberately devising a function that impedes the instrument from producing a clear tone, it produces a [new] type of sounds, which are strong, meaningful and universal.
>
> Takemitsu 2008: 105

Drawing on Tadanobu Tsunoda's theory, Takemitsu justified the link between nature and what he called beautified noise by claiming that the most important aesthetic of the *biwa* was its impersonation of the sound of insects, which could only and uniquely be appreciated in Japanese culture[27] (Takemitsu 2008: 252). Likewise, he argued that the most important aesthetic of the *shakuhachi* was its impersonation of the sound of wind beating against the roots of bamboo trees, with its heavy and gloomy tone achieved by particular embouchures and fingerings. The sound produced should thus be completely different from that of its Chinese counterpart, the *xiao*, whose looks are identical to the *shakuhachi* but which produces a smooth tone (Takemitsu 2008: 25-26, 104).

Takemitsu extended this argument by exploring two Japanese concepts, *mu* and *ma*. In order to emphasise the uniqueness of Japanese music and its incompatibility with Western music, he argued that for it to depict *mu* (emptiness or nothingness) it required a note to be played that would be indistinguishable from a sound from nature. Therefore, involving a musician would be pointless, as his or her sound would merely be part of a whole organised without human agency (Takemitsu 2008: 29). It is worth noting that since he had worked closely with John Cage at the time of 'Cage Shock', his view of *mu* may have been indirectly inspired by Daisetz T. Suzuki's description of *mu* as "an aesthetic principle referring to space, air, or blankness, through which a person can feel or intuit meaning" (Suzuki 1967: 126). As I briefly discussed in the previous chapter, Cage attended Suzuki's lecture at Columbia University in the early 1950s. As a

[27] Takemitsu (2008: 252) cites Tadanobu Tsunoda as the source of the information regarding the *sawari* effect compared to cicadas. His argument might have been referred to in the following book: Tadanobu Tsunoda, *Nihonjin no nō: nō no hataraki to tōzai no bunka (The Japanese person's brain: the relationship between the cerebral functions and the eastern culture)* (Tokyo: Taishukan Shoten, 1978).

result, he adopted Suzuki's understanding of Zen Buddhism, from which he developed his concept of removing personality from music; this could explain how this understanding came to Takemitsu (see also Reyes et al 2005: 98).

Secondly, Takemitsu turned to *ma*, "an everyday word from the Japanese language meaning both space and time as well as a number of different shadings of space and time" (Chenette [1995] 2008: 2). In a musical context, it can be described as "the duration between … two musical notes" (Garrison 2008). Takemitsu argued that the notion of *ma* was used across most Japanese arts including paintings and calligraphy as well as in everyday life. In Japanese music, he believed *ma* and 'beautified noise' to be a joint concept for which he perceived that a single note on a Japanese instrument could be considered a piece of music when it was played with no sense of beat, because the Japanese would appreciate how the note faded into silence or even a general pause. In this, silence is enjoyed for its own sake, whereas a pause prepares for what follows. Such a silence or a general pause was what the Japanese would call the *ma-byoshi* (silent beat) (Takemitsu 2008: 124). Takemitsu also differentiated between Japanese music as irrational and Western music as rational:

> For example, if I just play C on the piano on its own now, it does not mean much itself in a Western musical perspective. But [it does mean something when one repeatedly plays] a note after a note. In this perspective, it is not good for each note to have a [strong] meaning, [because if it did], [it would be difficult] for the player to express his/her creativity effectively.
>
> Takemitsu 2008: 108-109

To further emphasise the aesthetic differences between Japan and the West, Takemitsu compared them in terms of architectural design:

> The way in which a Western building is made of a pile of bricks epitomises the sense of Western space, which separates from nature … [whereas] in Japan, as you open the *shoji* (paper slide-screen blind) in a traditional house, you see the garden right there. And in the living room, you would see a drawing of mountains in black ink, hanging on the wall. [These characteristics] show that the Japanese co-habit with nature, instead of keeping the distance from it.
>
> Takemitsu 2008: 161

And, based on his experience of New York, Takemitsu argued that Japanese instruments were not designed to be played in certain climatic conditions, and not made to be taken to foreign lands:

> Unlike Tokyo, the November New York was extremely dry. Due to this condition, one of the *shakuhachi*s (which Katsuya Yokoyama brought for the premiere of *November Steps*) cracked. Also, the whole *biwa* became so dry that the strings were stretched apart that it was almost going to break. Both players were upset with the state of their instruments. In Japan, these problems would never occur... I understand that these were due to the weather conditions, but [from this experience,] I was even more convinced about the difficulty of taking Japanese music outside Japan. When Western instruments are transported to Japan, they may face some problems such as losing the quality of resonation or difficulties to tune the instruments, due to the high humidity. Compared to the *shakuhachi* and *biwa*, however, the severity of the issues with Western instruments would be much less. [Thus,] Western instruments are designed to be entirely portable.
>
> Takemitsu 2008: 102-103

3.4 Pedagogical differences between portable and non-portable music

Although Takemitsu persistently argued for his concept and its concomitant musical perceptions, many disagree with him. In this section, I consider the arguments, starting with those that centre on Takemitsu's views of the pedagogical differences between portable and non-portable music. While Rands (1987) is sympathetic with Takemitsu's views about Western music, he does not entirely agree with them. He argues that "the systems of Western music allow it to be performable, repeatable and transportable … [but] these aspects do not … guarantee a quality of communicability" (Rands 1987: 479). Indeed, a number of scholars have argued about the limitations of staff notation (e.g., Seeger 1958, Shepherd et al 2003: 207). The main issue is interpretation. Grekow (2018) points out that:

> Musical compositions differ not only in their musical content, but also their emotional message. Even the same composition, based on one musical notation, can be performed differently, with each performance differing in the emotional content. Performing a piece written by a composer, a performer, musician, artist gives it its own shape – Interpretation.
>
> Grekow 2018: 107

It is thus normal for every musician to interpret a single composition differently, each performance adding different ornaments and rhythmic elements. This also demonstrates the ontological limitation of notation in the sense that Western music in performance cannot be exactly replicated in later live performances. For example, examining the ways in which two guitarists interpret Bach's Lute Suites BWV 996, the differences are obvious. The interpretation of the Uruguayan guitarist, Eduardo Fernandez (1952-) includes a number of additional ornaments such as trills and appoggiaturas, and additional notes, and features a loose pulse throughout, all of which show a possible influence of his Hispanic heritage.[28] But the interpretation of Australian guitarist John Williams (1941-) mostly follows the notated ornaments and notes with less fluctuations of tempi throughout. It therefore sounds close to what people may perceive as the Baroque style.[29] So, at least according to Howat ([1995] 2005: 19), in order to play music in a certain style, a performer needs to analyse the score and listen to different performances. In some cases, they may even need to alter what is written in the score to play in an appropriate manner.

Put another way, Howat argues that:

> the relationship between notation and music can be linked to the painter who works close to the canvas and then steps back: in the same manner, our reasoned, stylistic, analytical assimilation of a score is (ideally) followed by the lightning intuition that releases a performance into living sound.
>
> Howat [1995] 2005: 19[30]

Another good example is cadenzas. The interpretive nature of a cadenza is evident when comparing two different performances of the cadenza of Mozart's Violin Concerto K. 219 (1775) by Joseph Joachim (1831-1907) (as shown in Notation 30) and by Ernst Hess (1912-1968) (as shown in Notation 31). Hess is much closer to the classical style, in that his cadenza is scalic, has simple rhythms (mainly a combination of quavers and semi-quavers) and is played within a small dynamic range. By contrast, Joachim is much more virtuosic, conjuring up a cadenza typical of the romantic era,

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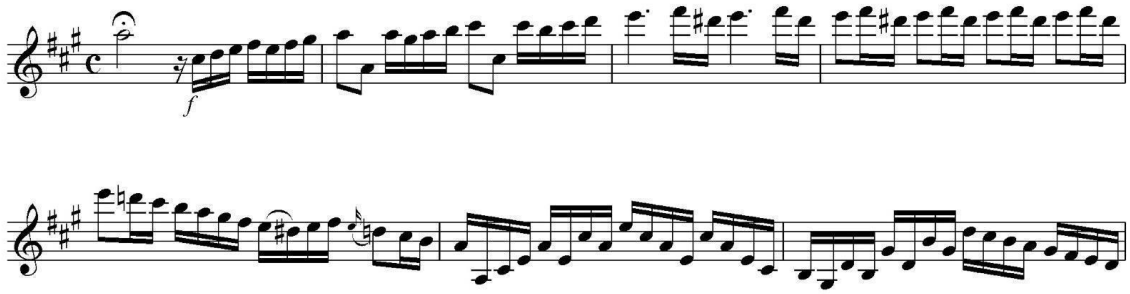
[28] Fernández, Eduardo. *Bach: Lute Suites 1-4/Partita BWV 825/Chaconne*. Compact Disc. 1989. Reprint, London: Decca, 2010. B0040JF1LA.

[29] Williams, John. Bach: The Four Lute Suites. Compact Disc. Great Performances. 1975. Reprint, London: Sony Music Classical, 2006. B000F6YW0S.

[30] Howat (2019) argues the limitations of staff-notation—see the following literature: Howat (2019), as do Seeger (1958) and Shepherd et al (2003: 207).

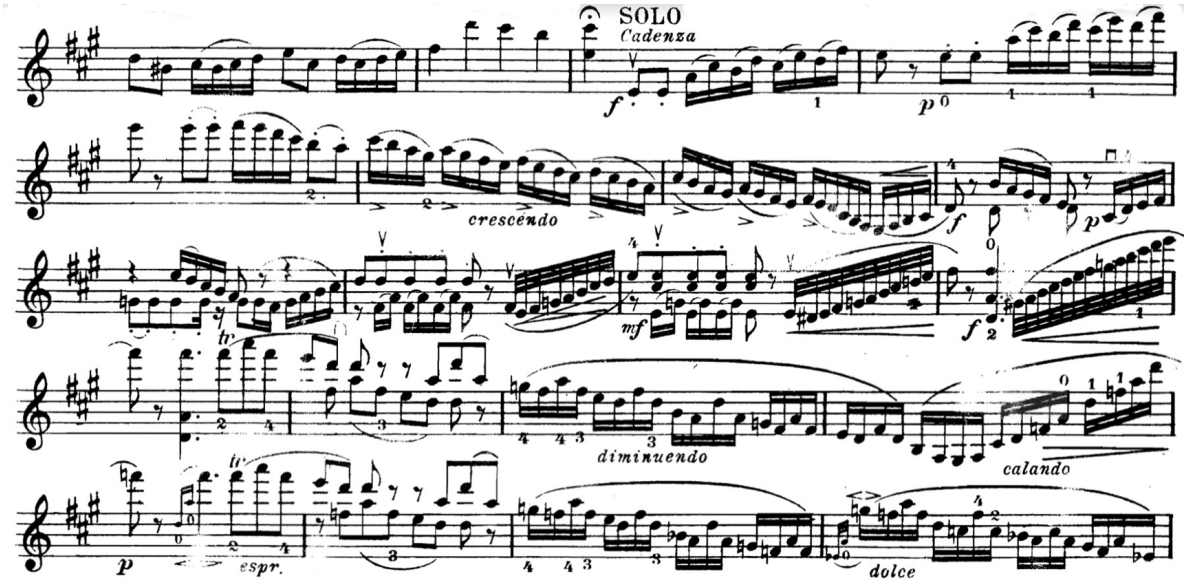
with a broad range of pitch, several multiple stops and ornaments, frequent dynamic changes, and the use of complex rhythmic patterns (e.g. a mixture of quavers, semi-quavers, demi-semi quavers and triplets).

Notation 30. Mozart Violin Concerto K. 219, Cadenza, Ernst Hess's version



Source: Keay, Charmian. 2008. Critique of Two Existing Cadenzas and Rationale and Detailed Explanation of an Original Cadenza, p.52. In, *On the problem of cadenzas in the violin concertos of Mozart*. [Bachelor's dissertation] University of Otago. [online]. Available at: <http://www.charmiankeay.net/docs/chapter4-cadenza-k219.pdf> [Accessed 4 Oct. 2020].

Notation 31. Mozart Violin Concerto K. 219, Cadenza, Joseph Joachim's version



Source: Mozart, Wolfgang, Amadeus. *Mozart Concerto in A Major for Violin and Orchestra, Edited for Violin and Piano by Joseph Joachim*. Edited by Joseph Joachim, [1775] 1905. New York: Simrock Edition: Associated Music Publishers.

Furthermore, there are so many kinds of staff notation that it is difficult to settle on a single definition. Each style requires a different level of interpretation (Bent 1984: 43-6; also, Feist 2017). For example, George Crumb's (1929-) compositions are often written in the everyday five-lined staff notation, but many are written in a pictographic style where staves are twisted, forming circles or even being written upside down. He expects musicians to interpret the score's rhetorical meanings (Read 1998: 154). Composers have also developed unique notation symbols to achieve new approaches, and such developments further broaden the range of staff notations (Fox 2014: 6-19). With regard to notation types, Charles Seeger distinguished between 'prescriptive' and 'descriptive' notation. According to Seeger (1958), prescriptive notation refers to any notation form that is effectively written for practical use but may lack detailed interpretative directions. On the other hand, descriptive notation includes all the details of the performance that can be notated, but such notation may not be useful for a performance as it contains too much information for the performer to understand and put it in practice. While notation can be dichotomised in this way, both types require additional symbols, either to express the composer's intentions, or to indicate how the work has been performed traditionally for certain audiences. In a way, this shows why the oral tradition is still an important part of teaching Western music (Brackett 2003: 207). I interviewed David Corkhill (1946-), a former principal percussionist in the Philharmonia Orchestra and a conductor working at the Guildhall School of Music & Drama, about this. He told me:

> A score is just graphic and you need to explore beyond that. For example, a *forte* means many different things, not just 'loud'. There are different *fortes*. You cannot simply play a tune from notation as it is. Verbal transmission in Western music [is] very much underestimated, even though it is an extremely important aspect. I suppose this is what music colleges are for.
>
> Corkhill, Barbican, London, 27th October 2017

Thus, the limitations of staff notation, as examined so far, explain the need for additional means of learning in Western music (Meleisea 2001: 12-14, Agawu 2003: 52, Browner 2009: xiv-xv).

3.5 Takemitsu's approach to Japanese notation

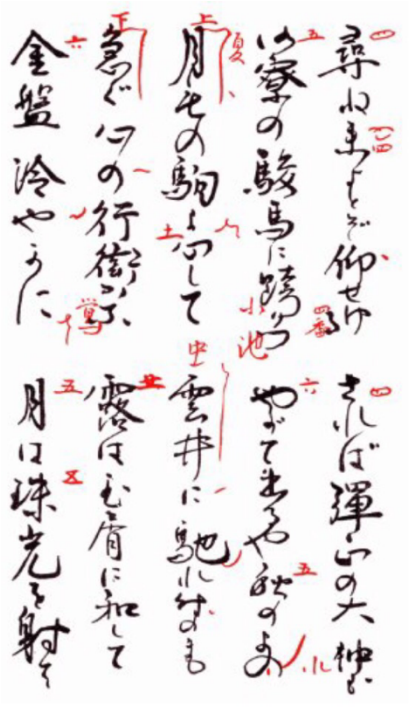
Even though Takemitsu argued that Japanese music was aurally transmitted, one must accept there are, in fact, a wide variety of notations for most genres of Japanese music (Lande 2014: 153-162). Most utilise symbols and calligraphic characters to indicate finger positions, lyrics and rhythm. For example, one of the most standard *shamisen* three-stringed plucked lute notation systems was developed in the late 1600s, *Gidayu-bushi* (as shown in Notation 32), and uses a similar style to *biwa* four-stringed lute notation (as shown in Notation 33) (Malm [1959] 2000: 270-274). This *shamisen* notation is said to have been devised in around 1684, when *Gidayu-bushi* was founded in Osaka by Takemoto Gidayu (Yamada 2008: 222).[31] In both *biwa* and *shamisen* notation systems, red markings normally represent pitch, and black symbols the lyrics. *Kojurofu* (Notation 34) is another form of *shamisen* and vocal notation, normally used for *kabuki* (traditional Japanese theatre often characterised by its sophisticated costumes and make-up) and *nagauta* (a style of Japanese songs (often referred to as long songs) to accompany *kabuki* and also performed as concert pieces). It is a relatively modern notation form developed in the early twentieth century, utilising Arabic numerals to indicate diatonic pitches, Roman numerals to indicate the strings to be used, and Japanese characters for fingerings and, in a large size, the lyrics of the song (Malm [1959] 2000: 296).

[31] For more details, see Yamada (2008: 222).

Notation 32. *Gidayu shamisen* notation

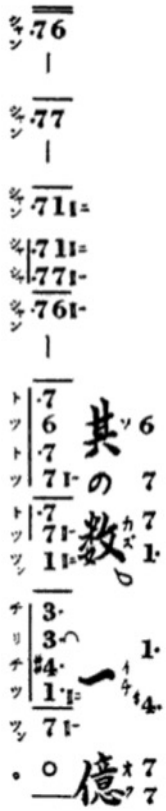
Source: Koizumi Fumio Archive. 2008. *Ajiano Gakki Zukan アジアの楽器図鑑 [an illustrated book of Asian instruments]*. [online] www.geidai.ac.jp. Available at: <https://www.geidai.ac.jp/labs/koizumi/asia/jp/japan/shami_gidayu/002197.html> [Accessed 6 Aug. 2018].

Notation 33. *Biwa* notation



Malm, William P. [1959] 2000. *Traditional Japanese Music and Musical Instruments*. Rutland: Charles E. Tuttle.

Notation 34. ***Kojurofu***



Source: Malm, William P. [1959] 2000. *Japanese Music and Musical Instruments*. Rutland: Charles E. Tuttle, p.296.

There are also several different types of notation for the *koto* zither, but they all tend to follow a similar style. *Ikuta-ryu* notation is written in vertical columns, each line representing one time-unit, with the *kanji* (Chinese logographic characters used part of the Japanese language) indicating the specific strings to be plucked. The *katakana* (one of the two types of Japanese syllabaries (a set of symbols that represent a syllable) often used to describe foreign words today) is written on the left, indicating the *shofu* (note names) and the Arabic numerals on the other side of the *katakana* representing fingerings (Adriaansz 1973: 47-48). *Yamada-ryu* notation is similar, apart from its horizontal orientation and indications of the metric values influenced by staff notation. Thus, *Yamada-ryu* notation is more accurate in rhythm.[32] In addition, the *bunkafu* (or *kinko-ryu*) notation is another type of *koto* notation which features very accurate

[32] Also see Malm and Berger for the *bunkafu* (or *kinko-ryu*) notation, which is another type of *koto* notation and features very accurate rhythmic writing as with the *Yamada-ryu* notation (Berger 1969: 44-52, Malm [1959] 2000: 29).

rhythmic writing as with the *Yamada-ryu* notation (Berger 1969: 44-52, Malm [1959] 2000: 297). *Sokyoku Taisho* is one of the most abstract styles, as it only indicates approximate rhythm and pitch, and in some cases does not even indicate the initial tuning of the instrument. It requires more secondary learning support than other notation systems (if no specific tuning is provided in the score, a scale called *hira-joshi* , consisting of G, A, B♭, D, and E♭, is used) (Ando 1989: 280, Malm [1959] 2000: 296).

The traditional *shomyo* (Japanese melismatic singing/chanting) notation, often referred to as *bakase* or *hakase*, was first introduced in the eleventh century. It is thought to share some similarities with graphic notation (Giesen 1977: 347, Nelson 2008: 72). *Shomyo* notation normally consists of curved and straight lines and dots to represent pitches and rhythms (Nelson 2008: 74). It is specifically used for Japanese Buddhist chanting, which mainly features melisma and portamenti techniques (Ono 2013: 298-299, Tokita 2015: 36, Wong [2001] 2017: 214).

Overall, while Japanese notations are less descriptive and precise than staff notation (Yamada 2008: 222), their multiplicity means that traditional Japanese music teaching has to include a form of music theory. It is worth noting that a possible reason why Japanese musicians tend not to rely on notation as their primary learning method is because the sects or schools protect their music from those who have not paid tuition fees. This also links to their secretive culture (Tokita and Hughes 2008: 17). Nevertheless, the existence of notation in Japanese music challenges the validity of Takemitsu's distinction between portable and non-portable music based on his juxtaposition of literate and non-literate traditions.

3.6 Takemitsu's conceptions of place, nature and music

There are other inconsistencies in Takemitsu's argument for his portability/non-portability concept. First, he claimed that one characteristic of non-portable music was its attachment to the people living in a specific geographic region where their music had to be performed at certain times (Takemitsu 2008: 23). As with his understanding of the interrelationship between nature and architecture, he argued that the design of buildings affected the styles of certain music, commenting that "what is performed—

performing arts, requires time and space" (Takemitsu 2008: 20). He specifically cited examples of buildings: the *nogaku-do* (traditional theatre for Japanese masked plays), *kabuki-za* (traditional theatre for Japanese musicals) and gothic churches. Although certainly an interesting way of looking at how the creation of different styles of music can be influenced by their native locations, today we know that a broad range of musics can be and are performed everywhere in the world, and that these performances are successful regardless of where they are given. For example, *noh* and *gamelan* groups are found in many places outside their native locations, including at the Southbank Centre in London and Gamelan Kori Mas at the Golden Gate, San Francisco. There is an English Gamelan Orchestra, a New York Noh Society, the Theatre Nohgaku (Pittsburgh) and Handa Noh Theatre (London). Therefore, it can be argued that most musics are transportable, but their performance settings may affect the degree of originality when they are performed.

Some building designs have different psychological impacts on how the audience perceive performances (Mishimashimin Bunkakaikan 2015, Churizou 2017). Thus, the experience of watching Japanese *noh* or other traditional performing arts in non-traditional settings may not be quite the same as that of watching in a traditional setting. Conversely, genres of music can influence the design of buildings. Indeed, architects normally consider the acoustics for performers and listeners when designing concert halls (Barron [1993] 2010: xi). Also, one could add that politics and religion can also influence the designs of buildings, an example being the political decision to switch around the opera house and the concert/convention hall in the Sydney Opera House. In other words, a specific style of music performance relates to and involves a complex web of concerns that may involve the construction of spaces, political and social concerns, or religion and other uses (after Blacking 1974: 54-57, Amaladass 2007: 67, Spinetti 2018: 373).

In terms of the physical transportability of musical instruments, Takemitsu argued that the *biwa* and *shakuhachi* were not made to be transported outside Japan and were not durable in certain weather conditions. But one may argue that similar constraints also apply to any wooden instrument when exposed to different conditions of heat, humidity, and so on (Clemens 1983: 5, Ferreira 2008: 57, Osborne 2016: 115). For

example, a woodwind instrument such as a clarinet may need to be treated in a similar way to that which Takemitsu described as necessary to protect the *shakuhachi*. One may argue that the clarinet is coated with materials that protect the instrument from climatic damage. As Gingras (2011) explains, the clarinet and many other wind instruments follow a similar procedure to protect the instrument from unsuitable climatic conditions:

> It is important to carefully break in a new wood clarinet to diminish the risk of cracking (this also applies to an older instrument that has been stored for a long period of time). Wood is an organic material and will respond to various temperatures and humidity by swelling or shrinking… It is also important to prevent the instrument from becoming too dry. In very dry climates, some players keep a few fresh orange peels inside the case (away from the keys) to maintain consistent but low-level moisture.
>
> Gingras 2011: 51

Moving on to Takemitsu's argument of *sawari*, while his argument was that *sawari* was peculiar to Japanese music, this view is challenged by those who argue that some Japanese cultural influence has come from South Asia. For example, Yoshikawa et al. (2008: 43) and Hughes (2015: 97) argue that the device and concept of *sawari* originally came from India. According to Lata (2013: 41), a device similar to *sawari*, called *jawari* or *ghurach,*[33] meaning a "saddle which gives life to the sound', is attached to the Indian *sitar*. The term *jawari* is made up of two Hindi words, *jiv* (life) and *sawari* (saddle) (Sitar Factory 2020). Thus, if this influence from abroad did indeed happen, in a strict historical sense Takemitsu's claim to the uniqueness of *sawari* is not justified.

Similarly, while some (for example, Lindsay 1979: 38, Roth 1986: 148, Backshall et al. 2003: 1063) would agree with Takemitsu that there are few musical virtuosi in music from outside the West like the *sitar* master, Ravi Shankar, others would disagree. For example, in Indonesian *gamelan*, several virtuosi have been recognised as an important part of the development of music (Sadie and Grove 1980: 178, Susilo 2003: 29, Laronga 2008: 46-70). Likewise, in Japan there have been virtuosi who have influenced musical styles. For example, Gidayu Takemoto (1651-1714) was known as a *joruri* (narrative

[33] "*Jawari* or *Ghurach* … is the bridge of the sitar, a flat plate of ivory, over which the seven playing strings pass. The distance between *longoria* and *ghurach* is four inches. The *ghurach* is three inches long and one inch wide. The upper portion of the *ghurach* is known as the *Jawari*" (Lata 2011: 51).

music) virtuoso, having established a new style called *Gidayubushi* (*Gidayu* style) (Cohen 1997: 167, Bunrakukyoukai and National Bunraku Theatre 2017). Similarly, in the 14th century, two actors, father and son Kanami and Zeami, developed the present styles of *noh* and *kyogen* (a form of Japanese comic theatre that follows similar acting principles to that of *noh*) (Hare 1986: 234, Osnes 2001: 163).

While Takemitsu attempted to link Japanese music to nature and regarded this link as something unique and fundamental, similar aesthetics are found elsewhere. For example, as part of spiritual and secular enhancement, ancient Chinese music included expressions of nature, supposedly as early as 1058 BCE. Again, Chinese instruments were divided into the five elements—metal, wood, water, fire, and earth—or into eight materials—metal, wood, bamboo, silk, gourd, earth, leather, and stone (Randel [1986] 2003: 260, Yeo 2008: 219, Jin [2010] 2011: 16-17, Tien 2015: 40). In addition, Chinese music also features a sense of emptiness derived from nature and influenced by the Heart Sutra, one of the holy texts of Buddhism (Tien 2015: 40-41). This therefore calls into question Takemitsu's argument that Japanese music's attachment to *mu* is unique.

Furthermore, Takemitsu himself made the definition of non-portable music less clear when he considered religious aspects of music. This is, for example, evident when he attempted to differentiate Japanese music from the Indonesian gamelan, although he claimed both were considered non-portable musics:

> Using my poor knowledge and experience to compare Japanese with Asian musics, I find that there are generally great differences between them, which are not just how they sound. As I study more about Japanese music, I become more sure of my perception. And, after listening to gamelan and Kecak music in Indonesia, I have become even more inquisitive about the differences… I shall honestly speak about [how I found out about Gamelan music]—I felt that the bright and sophisticated sound of Gamelan epitomises a people who worship 'God', while the sound of Japanese music epitomises a people who do not… except for the special musics such as *noh* and *gagaku*, I have never felt such openness in Japanese music as gamelan music.
>
> Takemitsu 2008: 25-29

This further questions his justification for distinguishing between portable and non-portable music. While the inconsistencies I have set out here may be considered a

reflection of his limited knowledge, they create a need to further investigate the possible differences between portable and non-portable music, and this is what I will attempt in the next chapter.

3.7 Technical obsolescence of Takemitsu's concept

Takemitsu's concept of portable and non-portable music is further challenged by the advancement of technology over time, which has shown significant developments since the premiere of *November Steps* in 1967—for example, the Internet only began to be used around the late 1970s (Edwards et al. 2003: 311), and was initially almost equivalent to what we categorise today as an intranet since it was only connected within certain organisations (Edwards et al. 2003: 311, Krizan et al. 2011: 147), until it began to become widely available to the general population in the late 1980s (Casey [2004] 2012: 9). During Takemitsu's lifetime, the way in which people listened to music was very different from today (Coulter and Jones 2009: 159, Miller 2012: 47, Donovan and Green 2014: 31-32). Especially from the late 1960s until his death, the common audio devices available to the public were long player albums (LPs), cassette tapes, radio and television, and later compact discs (CDs) (Takemitsu 2008: 189, Murrin et al [2005] 2012: 878, Campbell and Sparks [1992] 2016: 97). Today, however, many people can access a much wider range of music through the Internet. Accessibility of music has been further enhanced by the emergence of new audio formats such as MP3 and MP4, which have made transporting data easier on portable devices (Miller 2012: 57). Also, the advancing digitalisation of music and communications technology means that people can listen to music remotely, saving the inconvenience of travelling to live performances (Herder 2001: 2, Moylan [2002] 2007: 78-79, Rinsema 2017: 9). Despite this, Takemitsu would not have appreciated our contemporary ways of listening to music, as he regretted the 'passive listening', which has only become more commonplace due to the digitalisation of music, particularly since the switch to CDs from LPs, a phenomenon that was already underway in his day (Ozawa and Takemitsu 1984: 29-33). This may also explain his conviction that certain music was not transportable, particularly if I expand the discussion to include Bhardwaj (2008: 190):

> The physical presence but mental absence of the listener can be defined as passive listening. When we hear one's speech rather indifferently, it is passive listening. In passive listening there is no invasion on the thought process which could probably change the trend of thinking or strengthen the preconceived ideas of the receiver.
>
> Bhardwaj 2008: 190

The development of handheld devices, communications technology and applications such as FaceTime, Skype and WhatsApp, helps people communicate over great distances more and more easily and swiftly, and so affects our perceptions of time and place (Cheruku 2009: 297, Proffitt, 2013: 128, Tsuruta et al. 2013: 131, Courtney 2015: 63, Marques 2016: 23, Châtelet and Nuninger 2017: 156). A composer can even instruct performers via Skype if he or she is unable to get to a rehearsal (Tagg 2013: 160, Kaschub and Smith 2014: 42, Kerchner 2014: 25). Similarly, the transmission and storage of electronic documents can help musicians work efficiently while they are on the move or even during a rehearsal, and this minimises the need to print out sheets of notation (Mills and Sheikh 2013: 31, Hamel [1990] 2017: 1012). For example, in my research projects, discussed in Chapter 5, I used an iPad to send scores as electronic files to musicians and during rehearsals some musicians read the score directly from their own electronic devices. While one may argue that the quality of communication may be reduced by poor reception, today many of us see great improvements: the Internet has come a long way since it was commonly accessed through telephone cables using dial-up methods. Certainly, in 2020, during the COVID-19 pandemic, it has been proved possible to engage in distant music-making through online teaching and learning.

Along with new devices, the arrival of digital social media platforms further enhances the transportability of music. They allow musicians to promote their music to diverse audiences (after Mahar and Mahar 2009: 124, Ogden 2016: 17). Compared to the way in which Takemitsu built his professional network through *Jikken Kobo*, today's Internet marks a revolution, providing far more opportunities for individuals to meet others who have the same interests across the globe. These are issues that I address more closely in Chapters 4. Overall, although Held (1998: 13) may well have been right 30 years ago in saying that "globalization is not a new phenomenon; societies have always been connected with one another to some degree", my brief examination of technology and

music to this point indicates that the world of music is decentralising more rapidly and that new physical involvements in the process of creating and learning music are becoming more viable through the use of modern technology. This suggests that information and communications technology (ICT) is accentuating globalisation (after Hintz 2009: 89, Kaur and Shruti 2016: 74). Interestingly, though, Söderberg's (1995: 403) announcement from the mid-90s is still relevant: "decentralisation … give[s] more power to the individual … Computer aided information systems can, if you like, act for strengthening the local independence, ease-up geographic isolation and compensate for transportation distance".

In conclusion, technological advances have cut the need to travel and have given people new ways to undertake music-making at a distance. Such advances were not available during Takemitsu's lifetime. My discussion, however, indicates that his understanding of portable and non-portable music cannot—or can no longer—justify how music is made and transported from one place to another. To give validity to his concept of what is portable and what is non-portable, further explanations and justifications are needed, and this is what I will begin to undertake in Chapter 4.

3.8 Summary

In this chapter, I have considered how Takemitsu's personal experiences explain his negative attitude towards Japanese music. These were mainly due to the association of Japanese music with the misery of the war years and the government's nationalist promotion. However, his attitude gradually changed as a result of a series of events that included his visit to the *Bunraku* theatre, working with the Japanese musicians and composers, the 'Cage Shock', and the influence of Debussy and Messiaen. Although Takemitsu's more positive attitude towards Japanese music resulted in the composition of *Eclipse*, the composition of *November Steps* proved to be a real ordeal as he discovered difficulties with the fusion of Japanese and Western music styles. Many of these were a consequence of his perception of Japanese music, and his resistance to using a Japanese tonality as discussed in the previous chapter. Thus, to solve the problem of composing *November Steps*, he devised the concept of portable and non-portable music. With the help of this concept, he attempted to justify the differences between Western and other traditional musics, although to him the other mostly related to Japanese music.

While he remained reasonably satisfied with his concept, my examination reveals that it was based on many inaccuracies. It involved a highly subjective take on Japanese music. What he thought was unique to Japanese music can be shown to be far from unique, including the absence of *tensai* in Japanese culture, the uniqueness of *sawari*, the interrelationship of music and nature, the location-specific nature of non-portable music, and the vulnerability of instruments to climatic conditions. Furthermore, the development of technology also raises questions about the viability of his concept. It is worth emphasising that while Takemitsu's arguments are overstated and based on his personal observations and contemplations surrounding music, his exceptionalism with regard to Japanese music is not unusual. Generally speaking, there is a tendency for people to consider musical aesthetics and particular musical elements as unique to their own nation or ethnic group (Shannon 2006: xxii, Joyner [1993] 2008: 40, Tokita and Hughes 2008: 20, Chang 2009: 147-148, Murungi 2011: 194-195, Tien 2015: 262, Thornhill 2017: 72). This links to the discussion of *Nihonjinron* in Chapter 1.

Despite Takemitsu's concept being of its time, the intention behind it may still offer new ways to explain how music is learned and performed. In the next chapter, therefore, I consider whether there is a possibility to refine his concept, as I explore what can constitute portable and non-portable music, its measurability and types.

Chapter 4

Experiments with Takemitsu's concept

4.1 Introduction

The previous chapter identified a number of issues with Takemitsu's concept of portable and non-portable music. These are mainly a result of Takemitsu's lack of rigour, and they fall into two areas: the binary nature of the concept, which rejects what does not fit into either category, and its unexplored definitions. As noted, almost any music can now be transported from one place to another, but the manner and style of its performance may change as a result. Therefore, in this chapter I engage in an experiment to see if I can revise Takemitsu's concept by exploring musical transportation while examining the extent to which revisions to the concept allow degrees of transportability to be measured. Some of the resulting outcomes in this experiment will be used to justify my reasoning for how a piece of music is construed to be transportable. The overall approach of this experiment loosely follows my training in social science—in that I seek some form of empiricism (the closest to which may be what some scholars refer to as a 'thought experiment') (for which see Dore 2018: 867-905).

There are four phases in my experiment. In Phase 1, I examine three classic ethnomusicological approaches for their potential utility. These are by Alan Merriam (1923-80), Timothy Rice (1944-), and Steven Feld (1949-). In Phase 2, I go through a set of questions derived from these ethnomusicological approaches and examine the helpfulness, or otherwise, of particular aspects in the assessment of musical transportability. In Phase 3, I consider whether dividing the musical transportability concept into two—socio-contextual and individual oriented—can resolve the limitations revealed in Phase 2. I also indicate how to move on from them. In Phase 4, I discuss how a resulting musical transportability 'palette' might deal with the issues observed up to this point. This leads me to discuss what meanings of musical transportability I have observed over the course of these phases and the extent to which transportability can be measured. This sets up the research documented in Chapter 5.

4.2 Phase 1: Comparing three ethnomusicological approaches

During the examination of Takemitsu's concept in the previous chapter, I determined that its theory was deeply rooted in his perspectives on music-making and community, in that his idea of musical transportability was associated with the social organisation of music production. In searching for relevant ethnomusicological approaches, I found that Alan Merriam's analysis offered similar insights to those of Takemitsu into the relationship between music-making and a community. To develop his understanding, Merriam devised a triangular model consisting of three components: 'concept', 'behaviour', and 'sound' (Merriam 1964: 27-35). He did so around the same time that Takemitsu was developing his understanding of Japanese music and the juxtaposition of Japan with the West. Many scholars of the time divided the world into 'West' and 'non-West', and unlike today, had little idea about non-Western cultures being glocalised[34] or even globalised (Horton 2011: 121-122, Roudometof 2016: 97-98). Scholars and musicians tended to associate non-Western music (or what was not considered as Western classical music) exclusively with community music-making in indigenous groups (Everett 2004: 9-11, Yang 2007: 1-30, and below).

Merriam's model was one of the first to emerge among ethnomusicologists in the 1960s and inspired successors to develop related approaches (Keeling [1997] 2013: xxix). It started a debate about whether ethnomusicology should be seen as a form of science (Devarakonda 2019: 1). However, the model was problematic because it was based on his outdated views of how music-making should be assessed in relation to society as a whole—a point to which I shall later return. The model can indicate various ways and means of measuring musical transportability and would thereby accommodate some positive views of the nature of the relationship between classical Japanese music and society. First of all, the 'concept' component could justify how some Japanese musical aesthetics such as *ma*, *mu*, *sawari* and their association with nature are linked to what is considered 'traditional' in some classical Japanese genres (see Chapter 2 and 3), because the particular sound qualities and/or musical gestures of Japanese instruments in these genres are integral to Japanese culture. The 'behaviour' component could be linked to

[34] Glocalisation being a phenomenon in which an object is recognised both in a local and global context (see Hebert 2018: 3-4, Guidetti and Meinecke 2020: 16).

Japanese pedagogy, in which musicians in those genres are taught primarily through oral transmission with some music theory. This could also relate to the 'sound' component, that is, the learning does not tend to result in an exact replication of previous performances.

While Merriam's model can therefore accommodate some notions of musical transportability, it can only partially overcome its lack of theoretical capacity, since it does not accommodate the mixture of 'macro' (societal) and 'micro' (individual) factors in music-making (Nettl [1983] 2005: 199). A closer examination suggests that one reason for this is a flaw with the triangular setting. While the three components are purported to explain all the various elements of music-making in a single system, it is not always possible to fit all the elements exactly into the three components. One could argue, for example, that *sawari* falls into both 'concept' and 'sound', given that it is an aesthetic as well as a timbral device. Nettl ([1983] 2005) would certainly agree:

> The point to be contemplated is that perhaps societies do not first develop the concept of music and then decide upon its attributes but, rather, faced with the existence of musical sound, accord it function and thus value, and then proceed to build a definition of the concept, using value as a criterion.
>
> Nettl [1983] 2005: 24

One could attribute this flaw to the fact that the model was originally created to examine the music-making of Flathead Indians (First Nation Americans) and the Basongye (Africa), and Merriam believed the model was sufficient to accommodate all relevant factors to explain what music meant to these two groups (Martinez [1997] 2001: 12, Nettl 1982: 102). However, it is worth noting that, despite his criticism, Nettl's perception was sufficiently similar so that he based his own theories on Merriam's academic (anthropological) work at Indiana University, where he invited other like-minded ethnomusicologists to work with him.[35] Indeed, after Merriam's death, Nettl briefly took Merriam's university post and later would continue to return there as a guest lecturer (Nettl 1982: 102-105, Nettl 2014: 9, Pettan 2015: 17). Still, Nettl's

[35] When Merriam was working at Indiana, he was one of the founders of SEM (the society for ethnomusicology) and revitalised folk music studies at the university through his engagement with the Folklore Institute. The latter proved beneficial to scholars including Bruno Nettl, David Coplan, David Rycroft, and Peter Gold (see Jackson 1984: 132, Pettan 2015: 15-20).

scholarship widened the scope of Merriam's framework (Nettl 2010a: 109, Nettl 2010b: 23).

Given that Merriam's model does not sufficiently support a re-conceptualisation of Takemitsu's concept, I need a broader perspective that will stretch the meaning of musical transportation and its measurability. For this, the younger ethnomusicologist, Timothy Rice—who challenged Merriam's model from a different theoretical perspective—could offer useful insights. Rice questioned the limitations of Merriam's model, arguing that it only sought to explain the relationship between music and culture, and neglected a great deal regarding 'individuals' adaptation and experience' and the 'historical construction of music' (1987: 469-480). Essentially, his generation shared new concerns, whereas Merriam's model was based on pre-existing anthropology and musicology. Thus, Rice was motivated to enhance Merriam's model with a newer academic perspective (Neuman 1993: 270, Monson 1996: 134, Cohen 2014: 156, McCollum and Hebert 2014: 74-76, Stone [2008] 2016: 181-183). The result was a brand-new triangular model consisting of 'historical construction', 'individual creation and experience' and 'social maintenance'. By allowing the three to be analysed in a 'reversible' order, Rice hoped to strengthen the model's dynamic and interpretive ability and to allow for metaphorical reflections. Since its publication, Rice's new model has featured widely in ethnomusicological research (Rice 2017: 55).

It is worth noting that Rice's focus on 'individual creation and experience' came from his dedicated practice of the Georgian *gaida* (bagpipe) and his study of Balkan music in situ (Rice 1994: 113, Rice 2003: 66-68, Rice 2017: 208). His model fills several gaps in Merriam's and, for present purposes, offers more informed meanings and measurability. The most obvious gap in Merriam's model is that by primarily focusing on music within a society or community, Merriam, like Takemitsu, disregarded composers' individual creativity and the differences between individual musicians in terms of their ability, skills, experience and knowledge. Another gap in both Merriam's model and Takemitsu's concept was the place given to history in musical development. Rice's model allows for extra layers of historical background, showing how and explaining why music-making has changed. Adding such a 'historical construction' component to Takemitsu's concept allows it to accommodate historical development, detailing how aesthetics evolved and

initiating questions such as how the music of the *biwa* and *shakuhachi* was first created or what influences came from other cultures and whether similar musical perspectives exist in other cultures. A tradition is not a thing of the past but changes over time (Shils 1981: 258). Historical construction suggests that music's transportability is not fixed; the aesthetics or form may change when music is transported from one place or time to another. Adding Rice's 'individual creation and experience' helps take account of the adaptability of musicians in different places or times. Furthermore, the impact of social hegemony upon tradition and upon individuals can also be linked to what Rice terms 'social maintenance'. It includes:

> …ecology, economics and the patronage of music; the social structure of music and musicians; protest, censorship and the politics of music; performance contexts and conventions; beliefs about the power and structure of music; music education and training…
>
> Rice 1987: 475

Superficially, the rising popularity of the *shakuhachi* outside Japan might suggest that, despite the instrument's delicacy and susceptibility to damage caused by heat or humidity, its transportability has improved. 'Social maintenance' takes in not only the flexible aspect of transportation, but also the extent to which the means of transportation can be susceptible to social change.

So, in sum, Rice's model offers a broader and more coherent analytical capacity. Takemitsu's concept can benefit from considering all three components of Rice's re-modelling of Merriam. However, although it offers a more complete and nuanced view of transportability, a strong grounding in old and established ethnomusicological practice remains. Thus, for example, although individual creation is an important consideration for musical transportability, we need greater understanding of, say, the responsible agent for portability, whether the musician, the teacher or the pedagogy. So, I must move beyond Merriam and Rice. To do so, a starting point might be Lomax's *Cantometrics*, but there are good reasons to opt out of Lomax's quantitative approach, given that there are known issues with his coding and calculation system. Lomax (1980) acknowledged some of the flaws, although he appears to have remained partly in denial. To summarise the major problem, Lomax fails to justify styles of music based on the thirty-seven factors that he codes. Possible reasons for this include his sample being

unrepresentative and the opacity of some of the inferred factors and how the values they are given may be rooted in Lomax's own musical perspectives (Lomax 1980: 32-33). The risks in applying quantitative methods to Takemitsu's concept result from its principle lying in his philosophy as well as his observations, rather than anything more comprehensive and complete. With this in mind, and to find a solution to the issues of Lomax, I move to a scholar who began his studies influenced by Lomax—Steven Feld.

Although Feld generally appreciated Lomax's concept of *Cantometrics*, he was seriously concerned about its problems, and, therefore, devised a new qualitative approach based on six of what Feld termed 'analytical domains', namely 'competence', 'form', 'performance', 'environment', 'theory', and 'value and equality'. For each, he developed rudimentary questions with which to examine "the microscopic, ethnographically detailed analyses of musical lives, with an arena of comparable, general, relevant issues that will help us compare socio-musical realities and practices" (Feld 1984: 388). Feld's approach thus offers broader perceptions. So, I next briefly define each analytical domain mapped onto my concern with musical transportability.

'Competence' includes musical transportability factors such as who makes the music, how it is learned, what skill and knowledge is required to perform it, whether the recognition of 'talent' (or, for Takemitsu, *tensai*) is important in music-making, and what the differences between production and reception skills for individuals and groups are. 'Form' refers to the relationship between music and a community, how the community understanding of music relates to language and everyday life situations (for Takemitsu, the use of *ma* and *sawari*), and whether there are any rules or restrictions for public performances.

'Performance' refers to the relationship between the materials of instruments, where instruments are made, and to what extent the musician is allowed to include their own interpretation in performance. In Japan, for instance, in *honkyoku shakuhachi* music, 'performance' refers to the extent to which a musician is allowed to make up their own melodic phrases or change elements of music such as rhythm, metre, and dynamics. 'Environment' refers to location-specific aspects of musical transportability, including how resistant the materials of some musical instruments are to climatic conditions

where the music is performed, and on what occasion the music is performed. 'Theory' refers to the difficulty of transporting music outside certain locations, due to its holistic style of teaching (e.g. oral transmission), and the secretive culture among musical groups or castes, which only allows individuals from these groups or castes to learn music. Finally, 'value and equality' questions how performing certain music in a non-traditional venue affects its value including the audience's perceptions (e.g. when a *noh* drama is performed in a Christian church in London), and whether musicians or leaders of ensembles can face legal challenges if by custom they only allow certain types of individuals to participate in their musical activities. The point about social boundaries relates to Feld's experience in Papua New Guinea working in the rain forests with the indigenous *Kaluli*, where he observed that there were restrictions on women performing certain repertoires, despite living in an ostensibly egalitarian society (Feld [1982] 2012: 263).

Although Feld's six components make it possible to examine aspects of music and society in more depth, some aspects conceptually overlap, whereas some are irrelevant to Takemitsu's concept of transportability. To go further, then, it is necessary to select the relevant components that explore the underlying meanings of musical transportability (after Stahl 2008: 9). For example, the social aspects of 'competence' and 'form' do not need to be differentiated, as both speak to the relationship between music and socio-cultural significance, and both can assess the fluidity of musical transportation by paying attention to underlying theory rudiments. To explain the degree of difficulty in transporting music or instruments outside their traditional performance spaces, many elements can be combined, such as 'value and equality', 'competence', 'form' and 'performance'. This provides a challenge for my re-conceptualisation of Takemitsu's model, since, in addition to exploring microscopic factors, it is necessary to understand fundamental or 'macro' factors that relate to transportability. Therefore, to refine Takemitsu's model and based on my analysis of the three models, I created a set of questions to use in interviews. It is to these that I now turn.

4.3 Phase 2: Interview Questions

Most of the questions (given in Table 6) are open-ended, and each can relate to both the meanings and measurability of musical transportation. In developing them, I have been influenced by the accounts of Sue and Ritter (2012: 57).

Table 6. The Interview Set Questions

1. How much historical understanding of music is required when replicating its performance?
2. How closely is the music connected to people within its community of origin?
3. How likely is the music to be used on particular occasions, e.g. religious and community events?
4. How portable is the instrument in terms of its physical form?
5. Are instruments only manufactured in the geographic region where they were invented or have close historical relation?
6. How popular are the instruments in the geographic region(s)?
7. Are the primary means of learning the music written or verbal?
8. How much time is a musician given to learn the music prior to a performance?

Q1 How much historical understanding of music is required when replicating its performance?

This relates to the importance of historical construction, the individual's knowledge of how a certain music has been performed, and how to play in a style that society perceives as 'appropriate'. An instrumentalist is expected to have both sufficient skill and knowledge to replicate music in certain styles (after Walter [1936] 1968: 3).

Q2 How closely is the music connected to the people within its community?

This relates to an emic or insider perspective on how people in a community understand the music and what it means to them (Spring 2016: 83, Feld 1984). As a central concern of ethnomusicology, this question has been broadly addressed by all those discussed in the first part of this chapter. They all noted that the everyday use of certain words was intrinsic to communication within a community, and that everyday musical activities in a culture were similarly construed (Lomax 1967: 213, Feld 1984: 387, Rice 2003: 151-176, Takemitsu 2008: 155-168, Falola and Fleming 2012: 11-12).

Q3 How likely is the music to be used on particular occasions, e.g. religious and community events?

This is based on Merriam's 'concept', Rice's 'social maintenance', and Feld's 'form', 'environment' and 'value and equality'. It refers to the likelihood of music being performed on particular occasions such as at festivals and religious ceremonies, examining the location-specific aspects of music. For example, liturgical music by Western composers such as Bach and Mozart is performed in concert halls. However, the fact that such music is also performed during Christian ceremonies suggests a location-specific relationship with Christian places of worship—churches (Smith 2004: 243, Greenawalt 2005: 51-52, Scheibel 2006: 234-235). The result is that the performance locations of Christian music are more diverse than some other musics such as Buddhist chanting. The latter, if considered a form of music, is seldom performed in non-religious events in Japan and is almost exclusively performed for religious purposes in Buddhist temples (Covell 2005: 56).

Q4 How portable is the instrument in terms of its physical form?

This examines the transportability of musical instruments and is partly based on the challenges of transporting certain instruments, which I explored in the previous chapter. However, the issues raised become more complicated when additional factors are considered: transportation is generally harder if the instrument is tall, wide, and heavy (e.g. pipe organs and pianos) where, although it is still possible to transport them, instruments may need to be assembled and restored to a working condition by professionals (Hopkins 1870: 126, Mason [2002] 2003, Riley 2007: 304). Moreover, the

ethnomusicological concern with 'social maintenance' would note that it costs money to transport instruments, and so the affordability of transportation should be considered.

Q5 Are the instruments only manufactured in the geographic region where they were invented or have close historical relation?

This relates to Feld's 'environment' and Rice's 'social maintenance', in that it is concerned with the cultural identity of instruments, particularly in relation to where they were originally made. For example, the *xiao* was developed in China before the *shakuhachi* could be derived from it in Japan, both being made from the bamboo grown in both countries (Cho 1975: 16), and with the origins being commonly associated with these countries (Spellerberg and Sawyer 1999: 105, Braun 2002: 5, Manson and Knight [2006] 2011: 48-49, Bates 2012: 379-380).

Q6 How popular are the instruments in the geographic region(s)?

This also relates to Rice's 'social maintenance' and Feld's 'environment', as it refers to the popularity and substitutability of instruments and their prevalence in certain geographic regions. Even if an instrument cannot be transported, there may be other instruments readily available to a performer as substitutes where a performance is to take place. This may solve the transportability issue. For example, organists rarely transport their instruments but organs (including chamber organs) are commonly found in churches: musicians are able to perform the same music in different churches (Temperley 1979: 310, Gwynn 2001: 7, Fredriksson et al. 2011: 2, Statom 2015: 65). A similar situation pertains to the piano. In Japan, according to a government report published in 2010, around 1 in 5 households owns a piano (Statistic Bureau, Ministry of Internal Affairs and Communications 2010: 9). This number has remained roughly stable since 1998 (Omura 1998: 82), but by 2015, according to Inoue (2015: 79), the number increased to nearly 1 in 3 households. In the UK, according to an estimate provided by Roberts Pianos (London and Oxford), there were around two million pianos across the country in 2013 (Roberts 2019). But, what happens in countries where the piano is less prevalent? Is the degree of musical transportability lower?

Q7 Are the primary means of learning music written or verbal?

This relates to Merriam's 'concept' and 'behaviour', Rice's 'social maintenance', and Feld's 'form', in that it is concerned with pedagogy. As discussed in the previous chapter, both Japanese and Western music use aural and notation-based learning, though to different degrees. In addition, with modern ICT, it is possible to learn certain music without travelling to where it was previously performed. Yet this depends on infrastructure and social maintenance in the student's and teacher's locations. So, it is important to consider how well the preferred means of learning works and the ease with which students and teachers can communicate with each other.

Q8 How much time is a musician given to learn the music prior to a performance?

Many scholars point to a correlation between the amount of time given to rehearsing and performance success (e.g. Karlin and Wright 2004: 51, Bullard 2013: 2, Wade 2014: 153, Hallam [2013] 2016: 120) so it may be an important and relevant factor for me to address. Conceptually, I relate this question to Merriam's 'sound', Rice's 'individual creation', and Feld's 'competence' and 'performance'.

Nevertheless, I am aware of the limitations of musical assessments in an open question-based method such as that of Feld. Also, bear in mind that these questions combine a mixture of three different ethnomusicological perspectives. Thus, their relevance may still be confined to their perspectives. In other words, there may not necessarily be one that is the most suitable for assessing musical transportability. Hence, it is important to scrutinise the usefulness of my set questions, confronting any possible ontological and epistemological issues that may emerge as a result. Therefore, now I critically examine the limitations and potential risks of this approach for assessing transportability.

In exploring the analytical depth of Takemitsu's concept through the above set questions, I identified several issues to address. Firstly, while the main objective of Question 1 is to gauge whether one's musical skill and knowledge is sufficient to replicate music in a way that those listeners who are familiar with the music would feel 'appropriate', it raises further questions about what constitutes an authentic performance and what such a performance means to the audience. It is virtually impossible to agree a universal meaning of authenticity as, generally speaking, an

individual's perception of a musical piece is likely to be different from that of another's, even if people feel they share the same understanding (Martino 2006: 162, Schippers 2010: 41). What is more, even if a piece of music is played in an obviously different style from that which most audiences regard as traditional or authentic, such a performance may not be considered 'inauthentic' by everybody (Kivy 2012: 68-70). Significantly, it is impossible to exactly replicate a performance because there are many different variables involved, such as different musicians, concert halls, and acoustics, and different people hear differently (Howard and Angus 2006: 134, Elsdon 2013: 42, Mauceri 2017: 22, Cox and Warner [2004] 2017: 123). Even if a recording of the same piece is played twice to the same audience, they may react to it differently the second time, as their moods, knowledge, and other perceptions may change (Roy 2015: 128). Thus, Question 8 is undermined by the paradox it creates: it prompts one to consider the musician's understanding of historical background but cannot directly uncover the relationship between music's emic praxis and its degree of transportability.

Similarly, Question 2 does not satisfactorily explain how individual psychological attachments of music to certain locations justify an emic perspective of the relationship; in other words, the question does not explain the link between a community's perceptions of the music and the attachment of music to its community (or culture). This is partly due to the interpretation of words and the extent to which individual knowledge affects their interpretation. How an individual, for example, perceives a piece of music as being 'close' to their community depends on their musical experience. Some may argue that a piece of music is closely connected to their community, simply because of the use of, for instance, a pentatonic scale that is common to folk songs in their cultural heritage, even if the music is written by a foreign composer who has no knowledge of their culture (Blacking 1974: 54). Conversely, even when music is not from their cultural heritage, some people may feel it is closely related to their community, while others either may not care or be unaware of the music's origins (as is the case with the Japanese version of the Scottish song *Auld Lang Syne*) (Miller 2004: 93, Montandon 2015: 15). Thus, establishing an emic relationship is extremely difficult. Furthermore, interpreting the terms 'people' and 'community' is problematic, as these can be interpreted as the population of a whole nation and/or the population of a small village. The problems arise from trying to

squeeze all complex emic queries (much as Lomax and Feld attempt) into one small question. Similar issues occur with Questions 3, 5, and 6.

Question 3 raises an issue when defining the meaning of a 'particular occasion', especially in respect to new compositions. In the case of *November Steps*, it would be possible to consider the 125th year anniversary of the New York Philharmonic Orchestra as a special occasion, but would later performances of the composition after this event constitute 'particular occasions', when orchestral concerts of it are today held regularly across the world? Thus, this question cannot fully justify an emic relation that is location-specific, and the question is more applicable for music performed for rituals or ceremonies rather than for contemporary Western compositions that are usually performed as entertainment.

Question 4 seems straightforward but has an issue when assessing music scored for several instruments. *November Steps* is an extreme example, the requisite symphony orchestra requiring several large and heavy instruments such as double basses and gongs. These make it difficult to assess the overall transportability when different instruments need different transport arrangements. Similar issues apply to all the remaining questions. Furthermore, a piece of music scored for a smaller ensemble may increase its transportability, but this raises another question about whether or how the arrangement affects the meaning of the music which closely relates to Question 1's issue of authenticity.

Question 5 is also emic oriented. It attempts to justify links between music and location based on the materials used in constructing instruments. Yet it is hard to justify this relationship today, given that many instruments use materials not procured in their places of origin. Modern instruments are often constructed with alternative materials imported from different places because it is difficult to obtain the desired materials locally or, if they are available, they may be too expensive or cannot be stored in certain weather conditions. A good example is the piano. Considered to be of European origin, its development from Italian keyboard instruments such as the harpsichord is generally attributed to Bartolomeo Cristofori di Francesco (1655-1731) (Loesser [1954] 1990: 35, Pollens 2017: 4). Piano keys were traditionally made from ivory, which can no longer be

traded or used in Europe or much of the world due to legislation protecting elephants (GOV.UK 2018). Hence, piano manufacturers have created artificial materials to substitute for the ivory keys. Yamaha uses 'Ivorite' and Kawai uses 'Neotex' (Flinn and Flinn 2008: 140, Walker 2009: 208-209, Sithole 2018: 23). Another example is the *djembe*, a West African drum played by the hands that is often tuned with rope. Today, many are manufactured in China,[36] and the head of the drum is typically fibre instead of the traditional goat skin (Mattioli 2015: 16). Whilst the *djembe* is said to have originated from Mali in the 12th century and remained in West Africa for much of its history, it is now played across the globe (Curry et al. 2007: 74, Govender 2009: 59, Schippers 2010: 142).

The main issue with asking about popularity in Question 6 is that strong correlations between a music's location-specific character, and the availability or popularity of the instruments used in it, cannot always be shown. For example, the *shamisen* lute is often considered to represent Japanese music, but there are far fewer *shamisen* players than pianists in modern-day Japan. A report by the Japan Council of Performers Rights and Arts Organizations noted a serious decline in *shamisen* players in 2008 (2008: 101), and by 2017 the number of *shamisen* produced numbered only 3400—far less than the pianos made—down from 18,000 in 1970 (Yonehara 2019). Hence, the popularity or availability of instruments does not always justify an emic relationship.

Question 7, as discussed in the previous chapter, does not consider that pedagogical difference cannot entirely affect transportability, as musicians are able to learn music and perform it well. Also, if a musician gives a successful performance, their music training may be less relevant to transportability. Indeed, some players of the Japanese *hogaku* tradition with whom I have worked, including Kotone Sakamoto and Hibiki Ichikawa (see Chapter 5), do not normally read staff notation, but can perform contemporary compositions with alternative means of learning. The same can be said of Kinshi Tsuruta and Katsuya Yokoyama who Takemitsu worked with (as discussed in Chapter 3). In such cases, experience and skills are more important than education and training.

[36] See Made-in-China.com (2018).

Question 8 may seem apposite, but musicians often learn a piece of music to enhance their skills rather than to perform it. They may re-learn it for performance after a long break, in which case the total time spent practising may not correlate with performance success. Moreover, from Rice's perception of 'individual creation', the length of practice may depend on individual skills, as well as the genre and style. Studies that investigate styles of music that require different ways of learning illustrate the issue. For example, Downing (2012: 13) reports that Balinese *gamelan* musicians learn in a kinaesthetic way, which in some ways can be compared to the Orff approach in European education where tuned percussion such as xylophones and glockenspiels are often used to enhance the quality of learning (Schraer-Joiner 2014: 94, Beagle and Bond 2016: 28). Again, many traditional Japanese musicians are taught in a holistic style as decribed by Manes (2009: 46), where they are told to watch and learn, and are given very few opportunities to ask their teachers questions (Halliwell 1994: 39, Hughes 2008b: 46-48, Hughes & Tokita 2008: 18). For both cases, musicians may only practice their music for spiritual purposes (e.g. *shugyo*) rather than for public performances (see Manes 2009: 41-50, Hood 2010: 81-83). Thus, the variables make it difficult to justify my use of this question, and in fact the theory that underlies notions of practice is further challenged by cases of exceptionally talented individuals who require less practice than others (Hambrick and Meinz 2013: 143-144). The child prodigy Mozart is a good example: at the age of three, he started to learn the keyboard, and after just an hour of practice was able to play a few pieces fluently (Knepler [1994] 1997: 5). The length of practice he needed was much shorter than that of average musicians (Morelock and Feldman 2000: 236, Haroutounian 2002: 92, McPherson and Williamon [2006] 2016: 345).

4.4 Phase 3: Individual and socio-contextual musical transportability

Bearing in mind the issues I have identified with the interview questions, I now examine the transportability of music from individual and socio-cultural perspectives. I propose two concepts: 'Individual Oriented Musical Transportability' (IOMT) and 'Socio-contextual Oriented Musical Transportability' (SOMT) (as shown in Table 7). IOMT denotes the condition where an individual musician can successfully transport music from one place to another. Its focus is on the individual rather than on external factors

that might influence the degree of musical transportability. SOMT, in contrast, denotes the condition where musical transportability depends on socio-contextual factors. However, in both, there are four areas of concern.

The first concern with IOMT is that it brings together a multitude of individual skills. Money is also needed to pay for music lessons and the requisite instruments or other equipment. IOMT considers the individual's ability to transport their instrument to a place where the music is not usually performed, hence a consideration of how the instrument is transported is important. For example, transporting a marimba requires a vehicle and a person able to drive it, but if the musician does not own a suitable vehicle, an important consideration is their financial capacity to hire one (sometimes, orchestras and ensembles ask percussionists to bring their own instruments to save on budget).

Second, IOMT addresses an individual performer's access to suitable music, particularly when asked to perform an unfamiliar genre or style. I realise this from my experience working with the London based Dulcinea Quartet and Hibiki Ichikawa, a player of the *tsugaru-shamisen* long-necked, three-stringed lute. For my experimental composition project in 2015, I used a contemporary classical style unfamiliar to Hibiki, who normally played Japanese folk music and rock. Although he struggled to play his solo part during the first rehearsal, he played the revised solo part without error in the second rehearsal. In the third rehearsal with the string quartet, he was quickly able to adapt to my style of writing using his traditional improvisation skills and *kakegoe* (shouting) (see Chapter 5). I realised it would be important for IOMT to address how flexible musicians can be in adapting to different styles of music.

Third, IOMT considers whether an individual performer has the knowledge required to play music, especially when interpreting notation and musical concepts, and using styles of music that the audience or other performers expect to hear. Here, the individual's musical competence is not to do with experience but with their knowledge. For example, in a Western orchestra, musicians are often required to play compositions from the Baroque and Classical eras such as those by Mozart, Haydn, and Bach, in styles that reflect the conductor's preferences and interpretations (e.g. an 'authentic' Baroque style may be demanded but in others, a more modern style). Thus, to give a successful

performance, performers need to have good knowledge of both (Green 2002, Green 2013). Finally, IOMT considers the authority to play music. In some cultures, certain groups of individuals are forbidden from performing particular music due to their tradition or, in some cases, the law. Copyrighted music can only be performed if the individual performer is given the rights to perform it, and rights often require royalty fees. This means, again, that an individual's financial capacity is an important consideration.

SOMT, firstly, considers the extent to which cultural, legal, or religious boundaries impede music from being performed outside specific regions or specific events. I began to explore this earlier in respect of the relationships between music and religion, where musical traditions closely associated with specific religions are unlikely to be performed outside their communities. Copyrighted compositions are protected from being performed freely, requiring consent from the relevant copyright authority and often needing to meet specific requirements. Differences between copyright laws in each country should also be considered (Lee and Middleton [1988] 2016: 249-250). Secondly, SOMT considers the availability of relevant instruments, and how this affects the performance of music in certain locations. Its primary focus is on whether instruments are commonly owned by people in a community and the likelihood of a musician being able to hire instruments for a performance if they do not own them. This links to a community's perception of music, especially the extent to which it is appreciated. Thirdly, SOMT considers whether an instrument is resistant to damage in different climates. Here, SOMT focuses on the durability of an instrument in a specific climate, rather than on how an individual looks after an instrument. Finally, SOMT considers the availability of learning resources in specific locations. This includes teachers, pedagogical materials, and the infrastructure for distant communication where learners and teachers live far apart; unlike IOMT, the emphasis is not on an individual's communication ability.

Table 7. A Summary of IOMT and SOMT

Dimensions of Individual Oriented Musical Transportability (IOMT):
• Ability to play particular types of music. • Ability to read certain types of notation.

- Ability to perform in certain types of ensemble.
- Ability to communicate with certain individuals to learn music with.
- Ability to learn to perform music within a certain length of time.
- Ability to buy/hire instruments.
- Ability to buy/hire a vehicle to transport instruments.
- Ability to transport instruments in their physical form without any assistant.
- Ability to pay for the copyright for the music.
- Sufficient knowledge of how to take care of instruments.
- Sufficient knowledge of how to play certain styles of music.
- Sufficient experience to play different genres.

Dimensions of Socio-contextual Oriented Musical Transportability (SOMT):

- Most audiences appreciate the music or find it familiar.
- The music is well-known in certain geographic regions.
- The music is often performed for certain occasions.
- The music is often performed in certain geographic regions.
- The music requires instruments that are durable under the weather conditions in which it is performed.
- The composition is/is not protected by copyright laws.
- There are enough resources/people available for an individual to learn the music.
- The instruments required for the music are widely available where it is performed.

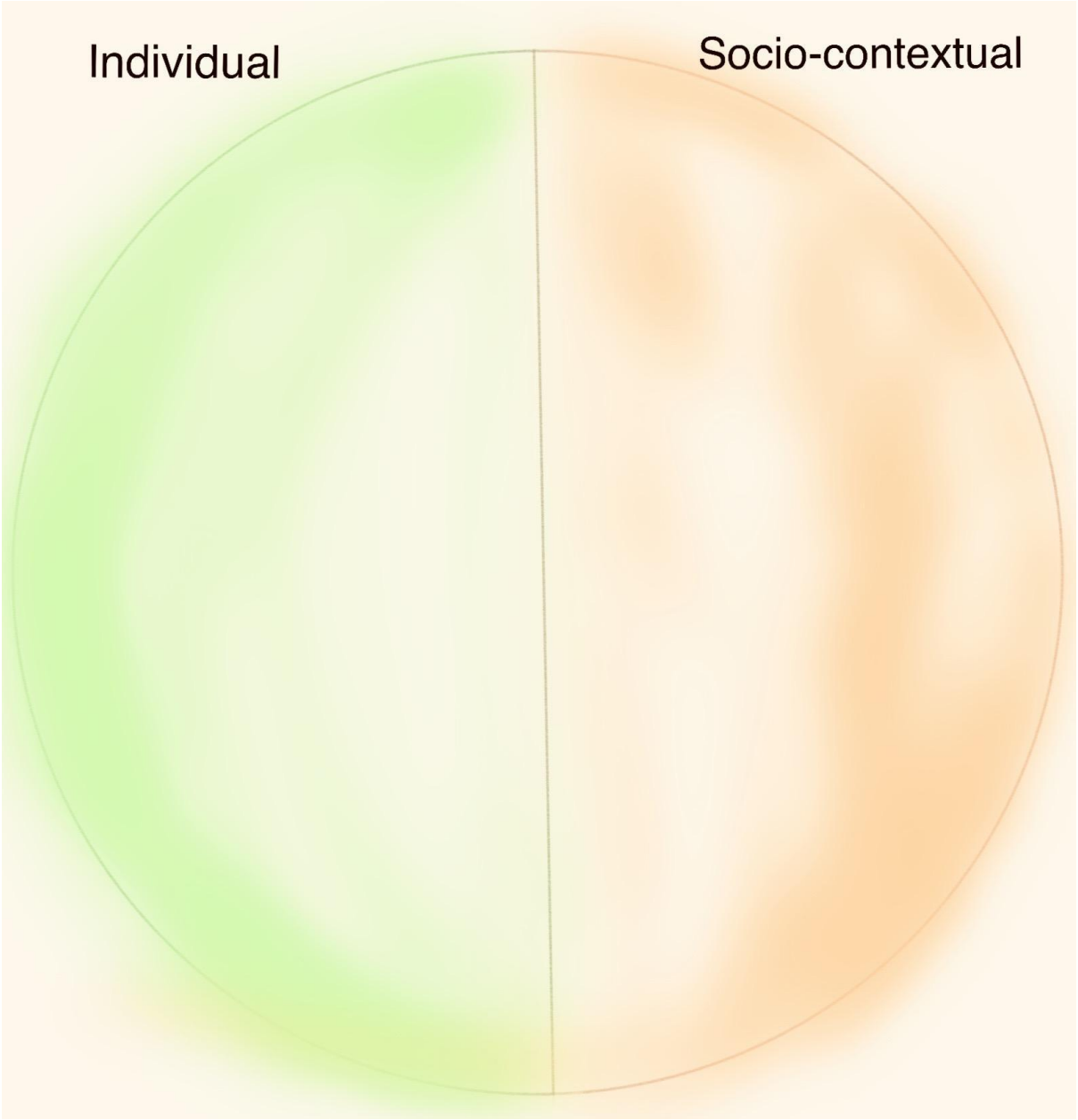
While these two orientations that I propose seem sufficient to put into practice my intention to assess musical transportability effectively, I am concerned that when two or more factors are used to justify a piece of music, they may make the analysis more contentious. Thus, it is necessary to examine the difficulties of this approach. A key concern is that some contextual factors overlap. So, for example, insofar as audience members interact with one another, emotional responses are both at an individual and a group level. Likewise, many factors cannot be easily separated into one orientation or the other (after Heaphy 2011: 168, Rice 2017: 221, Martí 2018:14-15). Again, although copyright restrictions can usually be lifted by paying fees for use, the fees can vary depending on audience size and performance purpose (for example, if the purpose is charitable or for profit) (Stim [2001] 2016: 13). The size of an audience can be contextual, but financial requirements normally relate to whether individuals can afford to pay for copyrighted music. Furthermore, transportation can be restricted unexpectedly; an individual may fulfil all the requirements to transport an instrument from one place to another but may suddenly become unable to do so due to unforeseen circumstances. Similar constraints apply to distance learning, where Internet access may

be interrupted or restricted. This raises the question of the duration of assessment since decisions must be made as to when transportability is assessed. This of course depends on individual cases, when each may be subtly but importantly different, demanding careful and responsive consideration. It therefore remains difficult to assess the degree of musical transportability. Music-making and what constitutes performance, and repeated performance, entail complicated webs of interpretive and ontological musical praxis. Thus, analysis has to deal with a vast number of elements, many of which are considered in John Blacking's consideration of what music is (Blacking 1995: 33-34). While measuring the exact degree of transportability may be impossible, it still seems possible to assess elements of IOMT and SOMT inherent in the transporting of music. To facilitate this, I have extended the two to create a further model using a pictographic frame, which I discuss next.

4.5 Phase 4: The Musical Transportability Palette

The model that I call the Musical Transportability Palette (MTP) accommodates all aspects of musical transportability and subjectively indicates degrees of IOMP and COMP by placing factors in appropriate areas of a palette divided into two halves, 'Individual' and 'Socio-contextual' (as shown in Table 8). The further a factor is to the left, the stronger its individual aspect; the further to the right, the stronger its socio-contextual aspect. The circular shape of the palette is, to my mind, analogous to the screen of a rotating radar aerial displaying an analogue image of incoming data, which its operator easily interprets (after Keister et al. 2012: 220-226). While the MTP is by no means mathematical and empirical as it does not entail a precise calculation of numeral data, my aim is to facilitate an organic judgement of transportability to accommodate the multitude of factors observed so far while avoiding the coding errors of Lomax (1980: 32-33, see also Schippers and Grant 2016: 342). The MTP can also be used as an analytical tool in which to justify my consideration of the extent to which a piece of music is transportable. I compare this to how Takemitsu conceived his transportability concept to justify his approach to composition.

Table 8. Musical Transportability Palette



Discerning the individual and socio-contextual elements as areas of a palette involves giving each a different colour. Table 8 begins to do this, running from the individual on the left (with heavy shading) through less shaded, blended colours (in the middle) as the individual elements become influenced by the socio-cultural, and then heavy shading reappears as the socio-cultural becomes more dominant.

Table 9. An example of how the MTP can be used in practice

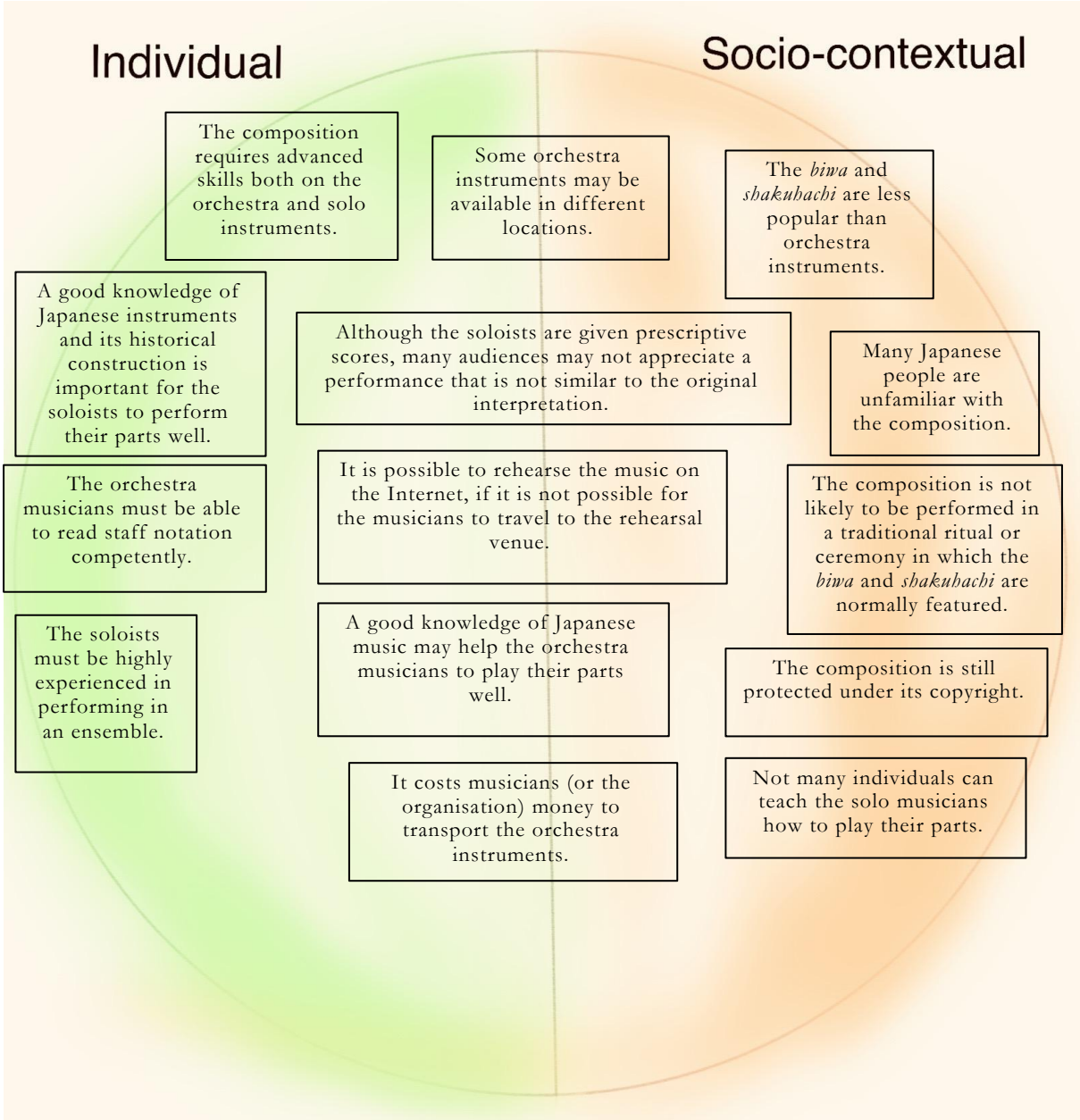


Table 9 uses the MTP to assess the transportability of *November Steps*. In the absence of numbers, the palette makes it easy to see different aspects of the music and their degree of individual and socio-contextual relevance, allowing me to explore specific elements such as how a soloist's skills and experience make the composition more transportable.

4.6 Discussion

In the course of this chapter, I have taken Takemitsu's model forward, first by comparing it with ethnomusicological theory, then by devising a questionnaire, and, on the basis of this, by developing two models which, juxtaposed together, create my Musical Transportability Palette. The process has allowed me to explore the meanings of musical transportability and to see how we might assess degrees of it. In Phase 1, I examined three approaches in order to discern whether these could explain musical transportability. Merriam used his triangular model of 'concept', 'behaviour', and 'sound' to consider how music is constructed, how certain concepts relate to the making of music, and how particular sounds link to the concepts (as well as how they are produced). This last also connects to 'behaviour', in explaining how music is performed. Rice's model developed from Merriam's, introducing 'individual significance', 'social maintenance' and 'historical construction'. This clarifies the musical transportability concept in that it promotes the individual's importance as well as the on-going construction of music, bringing the consideration more up to date. However, Rice still follows the old school of ethnomusicology, retaining much of the anthropological approach adopted by Merriam. To explore transportability from a different angle, I added Steven Feld's approach, developed from Lomax's *Cantometrics*. Feld's six domains—'competence', 'form', 'performance', 'environment', 'theory', and 'value and equality'—offer more microscopic views of musical transportability but raise further questions about who makes music, who listens to it and how does one determine its value. In Phase 2, to determine how aspects of musical transportability could be combined, I devised a set of interview questions based on the three ethnomusicological models, but also evaluated them to identify their limitations. The problem which emerged was that not all questions were relevant to all kinds of music, and some were simply unnecessary, because there are two perspectives on music-making that transportation is often concerned with, that is, the individual and the socio-contextual. In Phase 3, I therefore created two models, Individual Oriented Musical Transportability (IOMT) and Socio-contextual Oriented Musical Transportability (SOMT) and established the domains within each. Finally, recognising aspects within each which do not clearly fall into one category, I highlighted the difficulty created because of the complex web of components in the production and reproduction of

music, and set up the Musical Transportability Palette, which is a pictographic model to examine aspects of music in terms of individual and socio-contextual orientation and is also used as a tool to justify its composition approach.

The results of this experiment are to firstly re-confirm that most music is transportable, but transporting it involves a mix of individual and socio-contextual domains. That said, accurately measuring the degree of transportability is almost impossible, unless one limits the meaning and context in which measurements are taken. Secondly, the classification of what falls into individual or socio-contextual domains is not always clear-cut. Hence, when assessing transportability, it is necessary to assess the underlying factors required to make music in specific performance situations, and the extent to which these contribute to both individual and socio-contextual domains, rather than to one or the other. Importantly, the experiment has drawn on rhetorical discussions, indicating that other meanings of transportability need to be sought through real-life experiments of transporting music. Therefore, in the next chapter, I outline my research in the UK and Japan, to explore how the findings of this chapter correspond to findings from these composition-based research projects.

Chapter 5

Research Projects: Exploring musical transportability in practice

5.1 Introduction

In this section I discuss my projects to further explore musical transportability through new composition. I examine the process of creating new compositions, highlighting how 'extramusical' elements affected transportability. Here, 'extramusical' broadly denotes factors ranging from events that took place outside the composers' and performers' music-making protocols to subtle emotional changes among participants (see Adolphe 1999: 25, Cooper 2013: 129-130). I undertook three projects, an initial experiment with two compositions, then two major projects. I discuss my methodology and, for the major projects, I describe the composition processes, focusing on problems experienced working with musicians (and meeting deadlines!) and the findings from the rehearsals and concerts that formed the culmination of each project. To further explore musical transportability, Chapter 6 will analyse the scores of the pieces composed.

5.2 Initial Composition Experiments

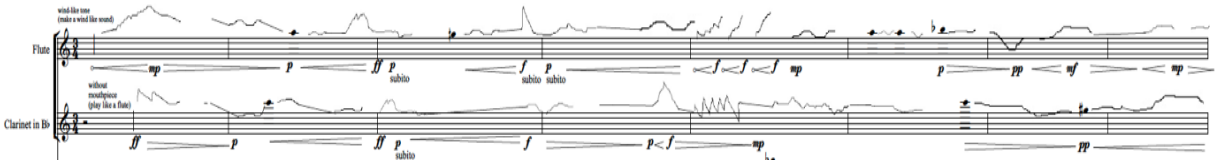
To develop my knowledge and skills in composing using elements of Japanese music with and without Japanese instruments, I composed a small portfolio of two pieces, each in a considerably different style. As I developed my skills, I found myself using some identical or similar techniques to express Japanese sounds and musical aesthetics, inspired by the *shakuhachi, biwa* and some folk elements of the *shamisen* music. I will explain my learning outcomes for each of these compositions as below.

5.2.1 *All Living Things Amid the Waves of Swirling Time* for flute, clarinet, harp, violin, and cello

The first composition was *All Living Things Amid the Waves of Swirling Time* for flute, clarinet, harp, violin, and cello (2014). This was awarded

second prize in the 2017 TIAA All Japan Composition Competition (TIAA 全日本作曲家コンクール). 'All Living Things' represents my appreciation of the Buddhist concept, often translated as 'sentient beings'. As *shujo* 衆生 in Japanese, its meaning is perhaps better translated as 'all living things'. I did not employ a Japanese instrument, as I wanted to express Japanese sound worlds without using them. However, as I commented above, I studied the *shakuhachi* and *shamisen*, working in particular with the London-based *shamisen* player Hibiki Ichikawa (1980-). I studied *shakuhachi*-esque writing from Wil Offerman's (1999) transcription of the *shakuhachi honkyoku* piece—*Tsuru-no-Sugomori* (nesting of cranes), for flute.[37] As an example of imitating *shakuhachi* sounds, I used hand-drawn lines to create air-like and undefined pitches on the flute and clarinet in the opening passage (as shown in Notation 35) and, to imitate its timbre, I asked the clarinet to play without its mouth-piece.

Notation 35. *All Living Things Amid the Waves of Swirling Time* by Taichi Imanishi, bars 1-8

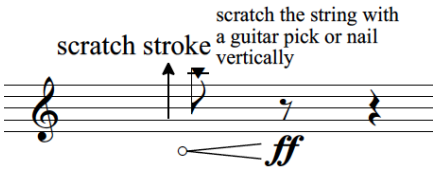


There were also several applications of *shamisen*-like sounds in the string parts. For example, the harp sometimes plays with a guitar plectrum to scratch a string to evoke a light and shrill timbre of the *shamisen* (e.g. bar 3) (as shown in Notation 36) and also with a wooden drumstick to create a *sawari*-like buzzy sound (e.g. bar 114) (as shown in Notation 37). The violin and cello use *sautillé* (bouncy bowing) to create a dry timbre, which I used to conjure the attack and decay of the *shamisen*, although this effect produces a much shorter decay than that of the *shamisen* (e.g. bar 1) (as shown in Notation 38). Similarly, the use of *col legno* (tapping with the wooden side of the bow)

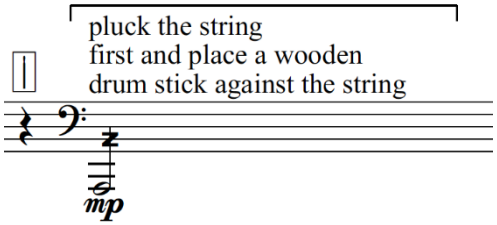
[37] Offermans, Wil. *Tsuru-No-Sugomori* (nesting of cranes). 1999. Frankfurt: Zimmermann.

on violin and cello produces a dry timbre with a slightly shorter decay than *sautillé*, to add another imitative gesture (e.g. bar 4) (as shown in Notation 39).

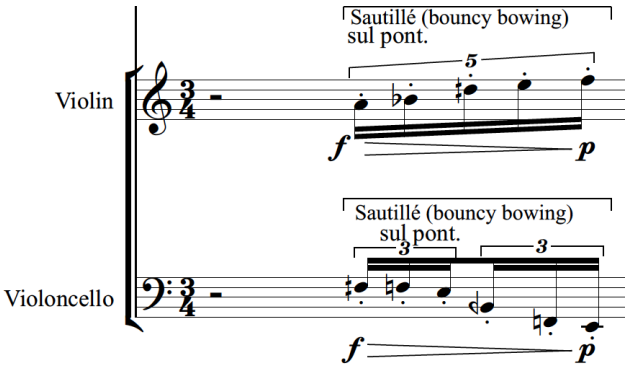
Notation 36. *All Living Things Amid the Waves of Swirling Time* by Taichi Imanishi, bar 3



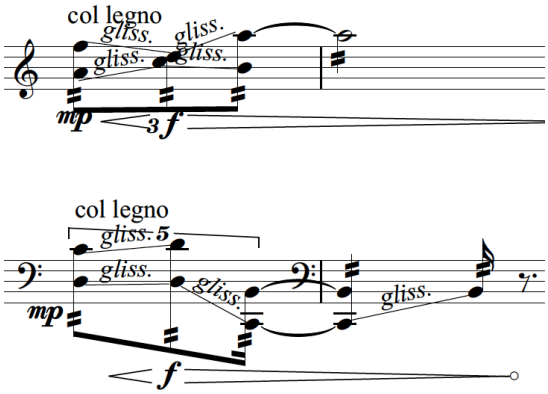
Notation 37. *All Living Things Amid the Waves of Swirling Time* by Taichi Imanishi, bar 114



Notation 38 *All Living Things Amid the Waves of Swirling Time* by Taichi Imanishi, bar 1

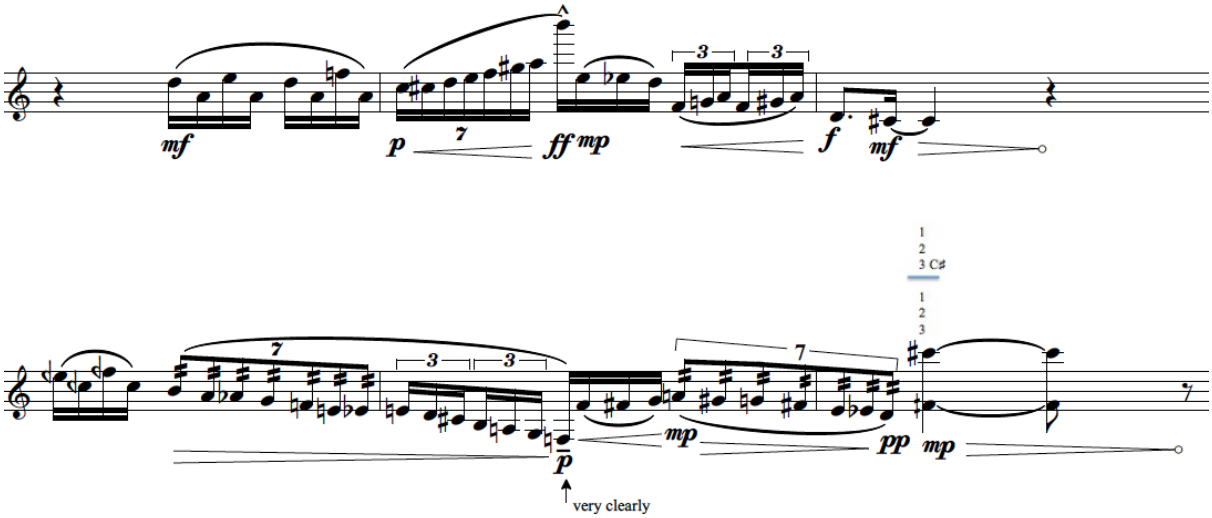


Notation 39. ***All Living Things Amid the Waves of Swirling Time*** **by Taichi Imanishi, bar 4**



Overall, I have been influenced by the style of Brian Ferneyhough (1943-) and Iannis Xenakis (1922-2001) in creating complex, virtuosic textures. Polyphony is another important element. Notation 40 shows bars 42-43, where the flute (top) and clarinet (bottom) play in oblique motion. These passages also create cross-rhythms, which contribute to the complexity.

Notation 40. ***All Living Things Amid the Waves of Swirling Time*** **by Taichi Imanishi, bars 42-43**



One of the main outcomes from this piece was that I learnt ways to imitate Japanese instruments using Western instruments. Sometimes, very detailed instructions had to be given to the musicians, and this was reflected in a comment from one of the adjudicators of the competition: "You have studied modern techniques very well and the score reflected that … The musicians must focus on these details" which can be

challenging (September 2017). Indeed, I recognise the problem this causes, and drawing on my brief discussion of Charles Seeger's (1958) prescriptive and descriptive music in Chapter 3, this score is close to what he defines as descriptive, providing a huge amount of instructions for how to produce certain sounds of precise pitch and timing. Hence, when it comes to a performance of this piece, musicians need to spend a long time analysing and interpreting the instructions. In addition, because of the level of technicality required, the musicians have to be extremely skilled, and knowledgeable about some of the techniques used. This can be problematic since I may struggle to find musicians with sufficient skills. Equally problematic is the use of the harp—because of its size and weight, it requires extra work to transport the instrument safely to a rehearsal/concert/recording venue (see Geller and Geller 1993: 24).

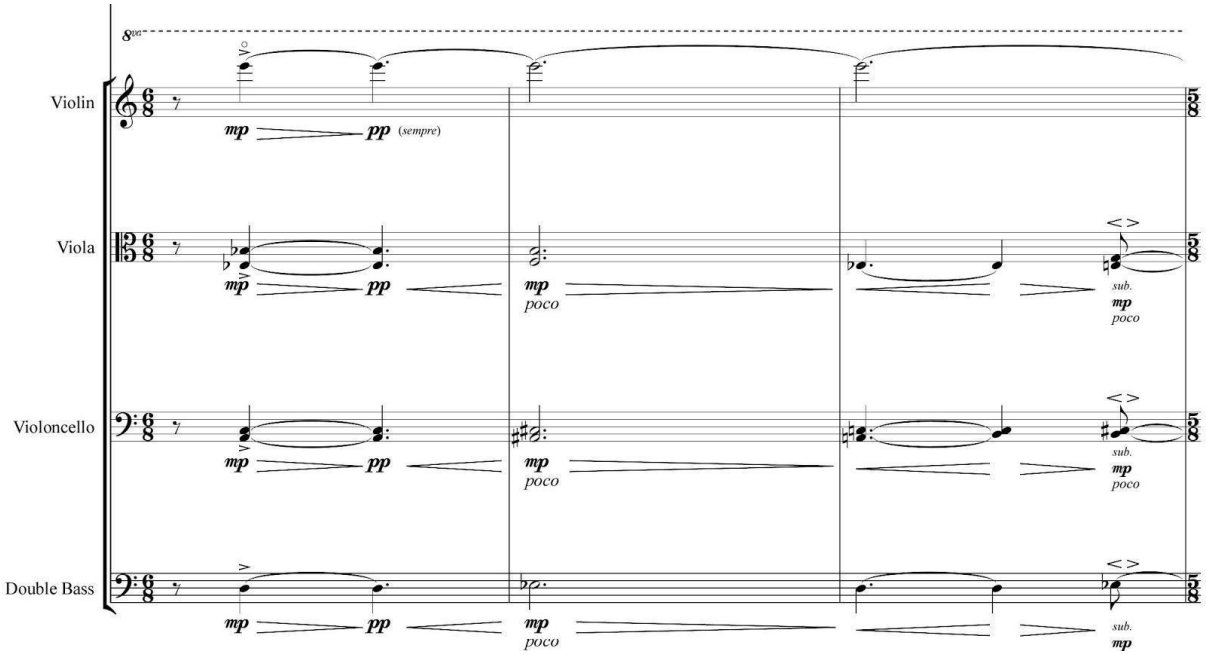
Another outcome was learning how to combine my avant-garde writings (e.g. deliberate dissonance and inconsistent musical flows, see Chapter 6) with Japanese sounds. In fact, combining these two was not the most challenging aspect I faced, since the techniques I used to imitate the *shakuhachi* and *shamisen* matched some of my avant-garde writing, which is indebted to 20th century composers such as Xenakis and Takemitsu. But, since this composition was not written for particular musicians to perform and did not feature a Japanese instrument, my next task was to write a second composition featuring a Japanese instrument and to take it to a concert performance.

5.2.2 *Echoes of Dream* for *shamisen* and string quartet

The second composition was *Echoes of Dream* for *shamisen* and string quartet. I had some knowledge of the *shamisen* and had always wanted to write a composition for Hibiki Ichikawa, as I was impressed with his virtuosity and open-minded attitude towards different genres. During the process of composing, I also had a string quartet in mind, the Dulcinea String Quartet. This quartet was formed in the Royal Academy of Music in 2008, and I knew its second violinist, Haru Ushigusa (1987-) and its members' skills and ability. Overall, *Echoes of Dream* follows the style of my earlier composition *A Ray from Space* for solo clarinet, violin, viola, cello and double bass (2010) that had grounded my view of what a practical composition should be. My view began with my first composition lesson with Julian Philips (1969-) when, drawing on his professional

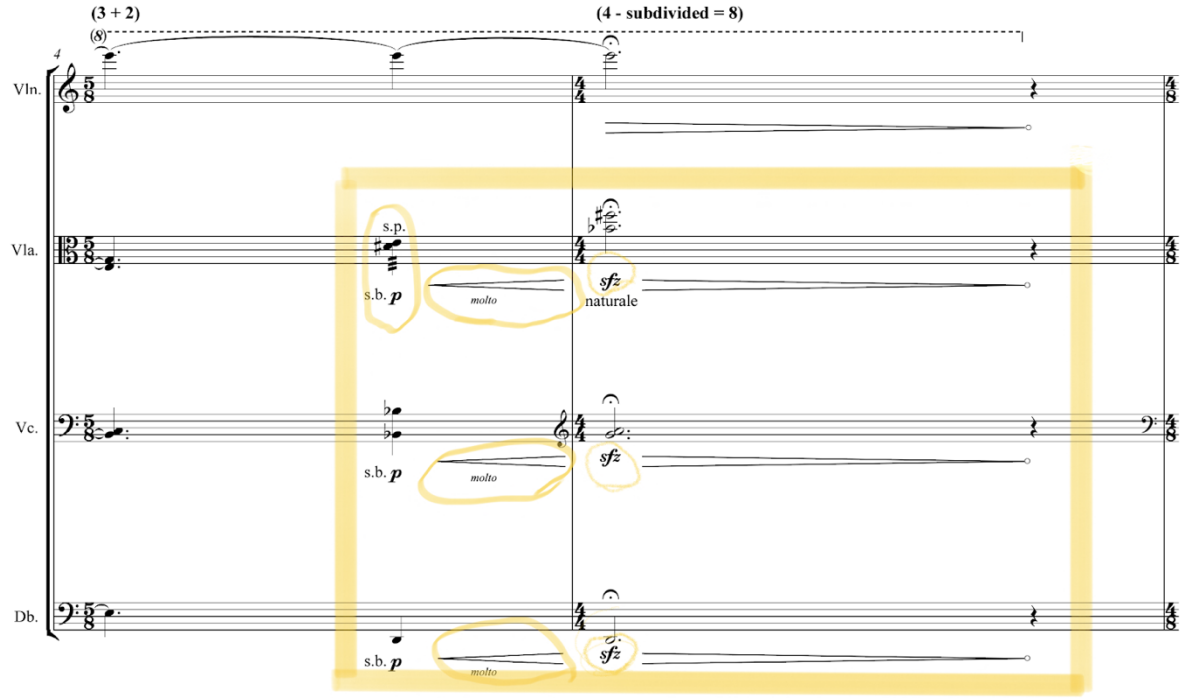
experience, he told me it was difficult to organise rehearsals for large ensembles because few musicians like to spend much time rehearsing. So, composers like me should write for small ensembles and pieces that could be rehearsed over a short period of time, if they want to get their pieces performed. Apart from the ensemble size, there are other technical aspects that I learnt through composing *A Ray from Space*. First, how to make a small ensemble sound full and strong. I used cluster and close chords in low registers to create dense and deep overtones. However, this made notes sound vicious and heavy, so I used higher pitches to create a lighter sound. Notation 41 shows an example, where viola, cello, and double bass create close chords while the violin holds a harmonic (E^7).

Notation 41. *A Ray from Space* by Taichi Imanishi, bars 1-3



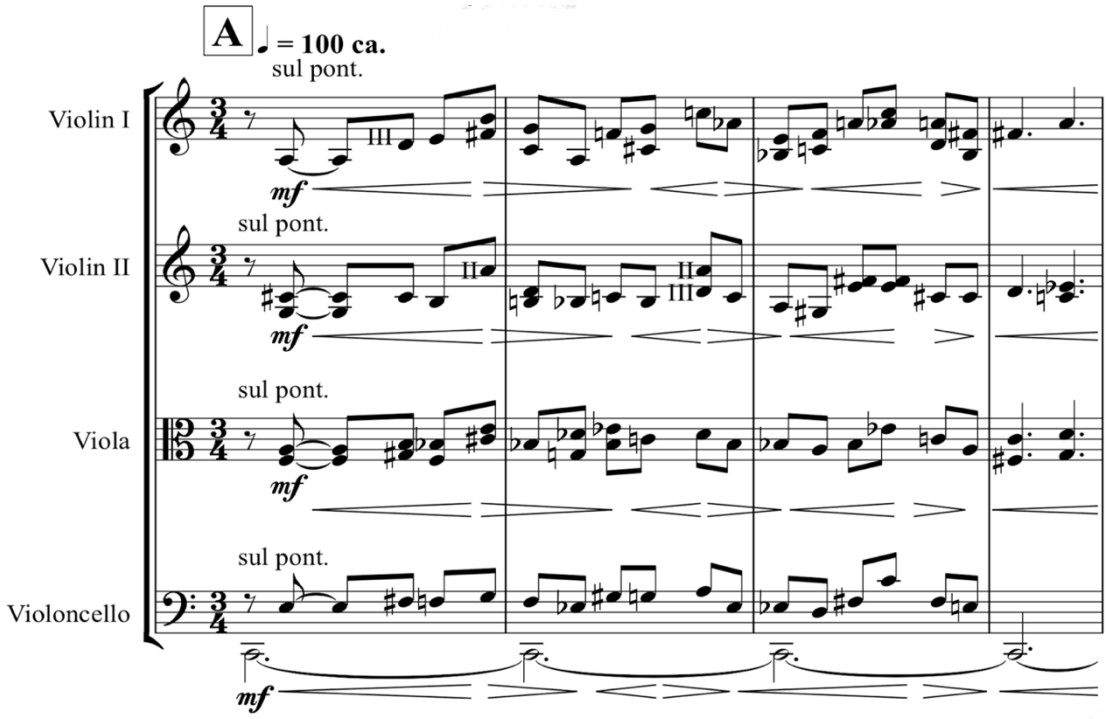
To further emulate a large ensemble, I mixed techniques including wavering tremolando, *sul ponticello* (bow by the bridge), double stops and fluctuating dynamics (*subito piano*, *molto crescendo*, *sforzando* and *niente diminuendo*). Notation 42 provides an example, where the viola, cello, and double bass blast *molto crescendo* with *sul ponticello* starting from *subito piano*.

Notation 42. *A Ray from Space* by Taichi Imanishi, bars 4-5



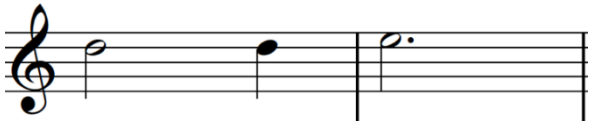
These ideas were transported to *Echoes of Dream*. Notation 43, from the third movement, illustrates an aggressive timbre produced by the use of *sul ponticello* across the quartet, a dense and heavy texture created by mid-range harmony, and frequent *crescendo* and *diminuendo* played by the quartet acting as *ripieno* to accompany the solo *shamisen*.

Notation 43. *Echoes of Dream* by Taichi Imanishi, bars 1-4, third movement



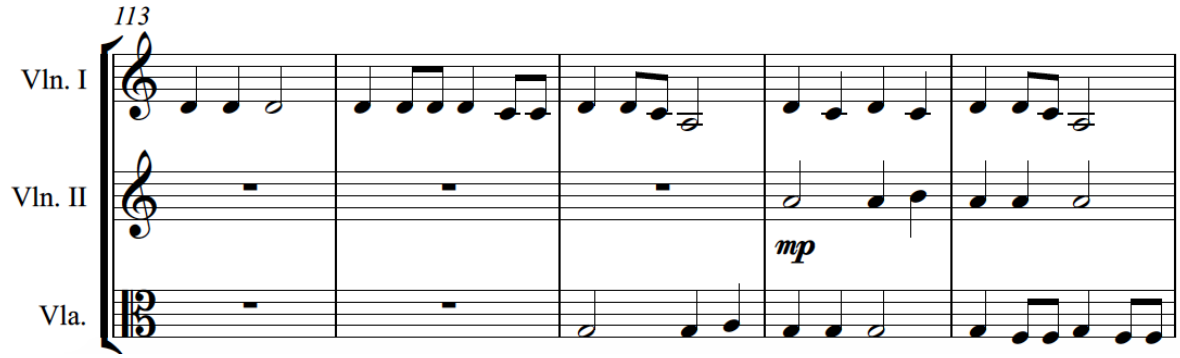
The piece also features clear gestures taken from Japanese music. For example, in the third movement, the Japanese folk song, *Kagome Kagome* (circle you, circle you) is played by the *shamisen* in the cadenza (as shown in Notation 44) and by the string quartet as a fugue (as shown in Notation 45). The fugue is intended to provide a reference to Western classical tradition (e.g. baroque part-writing), to juxtapose with that of the Japanese sounds in the composition.

Notation 44. *Echoes of Dream* by Taichi Imanishi, section K[38], third movement



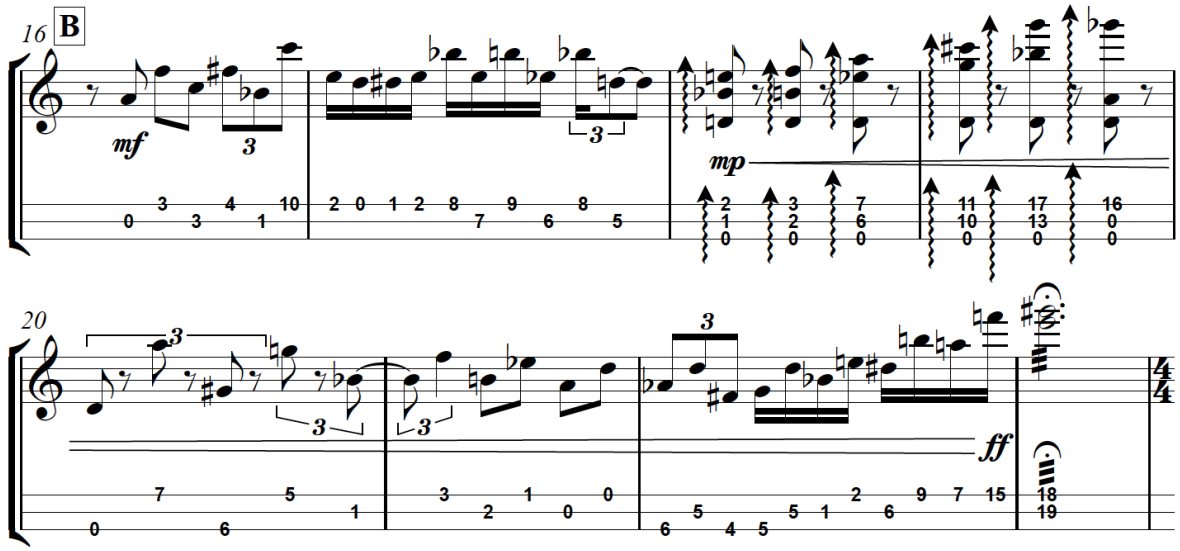
[38] As this section is played freely by the soloist, no specific bar numbers are given.

Notation 45. *Echoes of Dream* by Taichi Imanishi, bars 113-117, third movement



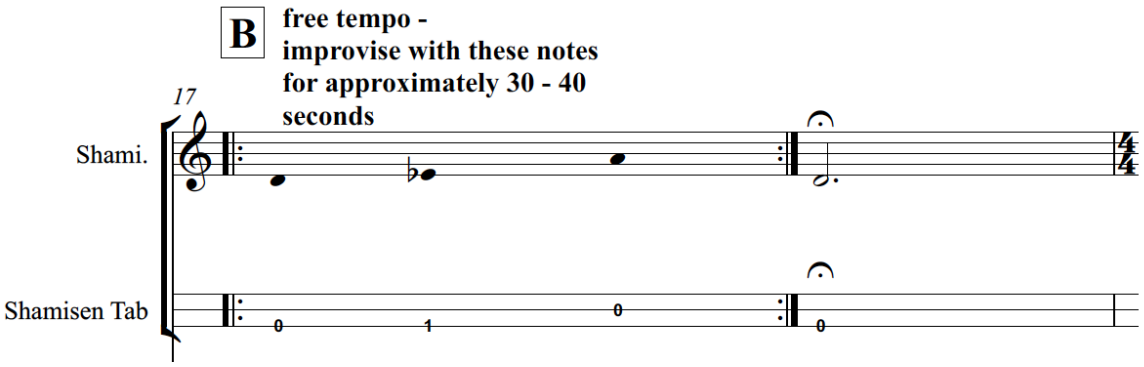
During the first rehearsal with Hibiki, I noticed that he was struggling with the notes I wrote as he was not used to the style and also these notes required him to use the fret positions, which he was not used to (e.g. bars 16-23 as shown in Notation 46).

Notation 46. *Echoes of Dream* (the first draft) by Taichi Imanishi, bars 16-23, third movement



After this rehearsal, I revised this and other solo passages that Hibiki had found difficult to play, to simpler and more improvisation-based passages (shown in Notation 47).

Notation 47. *Echoes of Dream* by Taichi Imanishi, bars 17-18, third movement



The revised version allowed Hibiki to maximise his strength as a *tsugaru-jamisen* (*shamisen*) player who had often improvised in performance. As a result, the quartet and Hibiki successfully performed the composition in Tokyo on 29th March 2015.

My main learning outcome from this experimental project was how to adopt the strengths of musicians into a composition. This is perhaps more relevant to the kind of project I have developed in this PhD research, where a composer needs to understand the different pedagogical needs of various musicians. One thing that I knew I needed to work more on was a range of techniques to enhance the Japanese sound world in line with the earlier compositions. Therefore, for the two major projects, I composed a new piece with this in mind.

5.3 Methodology

For my first major research project, I commissioned two early career British composers in their late 20s and early 30s. One reason was to observe how Western composers would write for Japanese instruments for the first time. Another was that I wanted to work with composers close to my age who had similar musical outlooks so I could compare their approaches to composition with how Takemitsu responded to the commission to write *November Steps* (taking as my starting point Takemitsu's comment about this (2008: 141)). I also wanted to know how the two composers might deal with the technical limitations of the Japanese instruments and whether they would think it important to fuse Japanese and Western aesthetics in their writing. Thus, it was crucial that the two composers had never previously written for Japanese instruments.

Although no criteria for the compositions were determined at the start, to examine how the composers approached writing cross-cultural compositions I planned to use at least one Japanese instrumentalist and either one or a group of accompanying Western instruments. All the participants lived in the UK; a judicious choice, since this made it easier to meet regularly. The purpose of my second research project was to examine outcomes in a contrasting setting, hence I conducted this in Japan with Japanese musicians.

I used an opportunity sampling method to recruit participants for both studies. While well aware of the lack of representativeness of the sample that this method gives compared to more impartial methods such as random sampling, this method seemed to me to be appropriate to overcome the difficulty of finding musicians willing to participate on a voluntary basis (or by offering small honorariums) (Hinton and McMurray 2017: 19-20). My method also made it possible to carry out my research in a limited time period. For both studies, my main methodological tool was participant observation and interviews, in a manner close to what Green and Bloome (1997: 183) call the 'ethnographic perspective', a method that allows one to "study particular aspects of everyday life and cultural practices of a social group". As both studies aimed to capture complex dialogues between participants, treating these as 'open-ended' responses, this method proved the most suitable (as it has been discussed, broadly, for example, by Hammersley and Atkinson [1983] 2007: 3, Madison 2012: 10-13, Banks et al. 2019: 26). The approach proved useful to understand relevant extramusical narratives that affected transportability, and "to see beyond existing theories to create new ones" (Emmanuel 2017: 42). With respect to this dissertation, 'existing theories' constitute those examined in Chapter 4, including my own concepts such as the MTP and my understanding of what can be included to measure transportability. To this extent, my approach is indebted to many previous ethnomusicological studies, adding an extra analytical layer to inform the historical importance of musical constructs and, thereby, including 'fresh observations' that contrast with previous examinations (Collier [1988] 2013: 81, Black 2014: 163).

In addition, I carried out surveys in both studies on audience perception, and their feelings for each composition, to validate aspects of transportability I could establish in

the new compositions. Surveys included both ordinal and qualitative questions, to alleviate the risk of overly relying on my personal interpretations. Combining ethnographic and quantitative methods is popular in ethnomusicology. In some situations, this combination proves crucial when outcomes are likely to be criticised as being too subjective to justify the argument (Campbell 2003: 24, Nooshin 2014: 7-8, Proutskova 2019: 293). Such criticism is likely to come from the hard end of social science (sociology, social psychology) because of the relatively small sample size employed in most ethnomusicological studies (Nettl [1983] 2005: 143-146).

To find suitable candidates who matched the criteria above, I used my list of friends on Facebook, finding two 'friends', Jesse Bescoby and Alan Duguid. They agreed to participate. Jesse, whom I had known since I was 16, had abundant experience as both an oboe player and composer. He had majored in oboe at Trinity-Laban Conservatoire and had performed with many UK-based ensembles. He was a self-taught composer, actively developing his career, and his works were in 2016 becoming increasingly well-known—they had been performed by various artists around the country, including by the Dockland Sinfonia. His compositions are distinctive, often combining touches of French avant-gardism with elements of Stravinsky's fierce sonority (although, unlike Stravinsky, Jesse's compositions are often static, slow, and calm).

When he joined this project, Jesse had almost no knowledge of Japanese music, and he had never visited the country. By contrast, I first met Alan in 2016 at a Blackpool brass band competition. He was already an experienced conductor, and for several years had worked as a secondary school music teacher. He had majored in composition at the Royal Conservatoire of Scotland, studying with two Scottish composers, Gordon McPherson (1965-) and Rory Boyle (1951-). His style is quite different to Jesse's, being significantly atonal, experimental, and texturally complex. Although he spoke a few Japanese words, knew a couple of Japanese folk tunes and had been to Japan several times, he had never composed for Japanese instruments.

My own background needs to be added at this point. I studied composition with Julian Philips when majoring in percussion for my master's degree at the Guildhall School of Music & Drama (GSMD). My style has been significantly influenced by Takemitsu, and

by composers as diverse as Vaughan Williams, Mozart, Mahler, Bach, and Morton Feldman. Although I studied composition at GSMD, I consider myself largely self-taught. My knowledge of Japanese music was generally more substantial than Jesse and Alan's, since I had studied Japanese musical aesthetics and instruments, worked with a *shamisen* player, and played the *taiko* in a *hayashi* ensemble (of flutes and drums) for local festivals. I had also performed several percussion pieces by Japanese composers and had lived in Japan until I was 16 (so I am fluent in Japanese).

5.4 London, UK

5.4.1 The research induction meeting, July 2016

I held an induction meeting in July 2016 to explain my project. To observe the reactions of the composers to what I was proposing and seek their views on Takemitsu's understanding of the aesthetics of Japanese music, I showed videos of relevant music including *shakuhachi* and *biwa* pieces, and *November Steps* on my iPad (tablet). The first was a performance of *Tsuru-no-Sugomori,* a traditional *shakuhachi honkyoku* piece. Jesse seemed intrigued but remained silent. Alan said that he thought it similar to Indian music in terms of its improvisational nature (he teaches Indian music as part of GCSE Music). Both composers were more interested in the second video, a performance of *Dan no Ura,* a *biwa* piece composed by Kinshi Tsuruta (1966). Jesse reacted to the unusually large plectrum (compared to guitar plectra with which he was more familiar), while Alan suggested it was similar to a *shamisen*'s plectrum. While Jesse found both videos new and different, Alan indicated some existing knowledge in that he knew the names of these Japanese instruments. The third video was *November Steps.* I asked Jesse and Alan for their views of the cadenza to see how sympathetic they were to Takemitsu's approach, but both felt it was completely detached from the orchestra. They did not think it was a successful fusion as they felt Takemitsu had not successfully transferred Japanese music onto the Western concert stage. I told them that it had been Takemitsu's intention to separate the orchestra from the Japanese duo, to display differences between the two cultures (as Takemitsu notes: 2008: 130), and asked them if they found his approach outdated. They both replied that they thought it would have been more appropriate to bring the two musics into one space. Alan suggested merging

the notated Western tradition with the non-notated Japanese tradition through electroacoustics, indicating an approach he might adopt.

Next, I explained Takemitsu's views of Japanese aesthetics and his concept of portable and non-portable music, noting how he referred to Japanese timbres as 'beautified noise'. I showed videos of some *shakuhachi* pieces, explaining how the instrument impersonates the sounds of nature by using different embouchures. Jesse and Alan considered the portable and non-portable concept, Alan guessing, close to my own view, that it related to how music might be classified: Takemitsu believed Japanese music was taught aurally, whereas most Western music was taught using notation. Alan was intrigued by the improvisation, which he thought relevant to Takemitsu's perception, and we discussed approaches to improvisation: whether, for example, it is free and made up on the spot or mostly based on note patterns learnt from teachers (as argued, with respect to Japanese music, by Alaszewska 2008: 15-17, Komada 2008: 124-125). Both composers agreed that portable music could be more closely associated with Western music, but that there were grey areas. Alan argued:

> I feel it is also understanding the standardised way of playing. Based on what's past and what's been played from other people's interpretations. But we can also argue that the more recent repertoire the standardised performances have been based on what's been past and read from other people's interpretations rather than necessarily what the composers intended … [And] some traditional Scottish or English music is also massively verbally transmitted and is always changing—a kind of Chinese whisper, in many cases, though the same structure and the tunes are transported in that manner. And in this sense, such music could also be portable.

Jesse thought that Western music was the more portable:

> Yes, but Western classical music is portable to a degree. There are certain aspects that aren't, but if you have music in front of you, you have had a reasonable amount of musical training and you get an approximation of what the composer intended. It's unusual for Western classical music to be [entirely] non-portable.

To Alan, a totally improvised performance would definitely be non-portable, unless recorded and subsequently reproduced:

> The only thing that is definitely non-portable, is something completely improvised. If you are trying to replicate something that's completely spontaneously improvised, that's then non-portable … [But] if you wanted to, you could replicate your music by recording it now.

This comment resonates with Östersjö's (2008: 32) interpretation of Goodman's concept of autographic and allographic: "score-based works in the western musical tradition are allographic … [while] [f]ree improvised music is autographic".

Alan pointed out that classifying music was not just limited to juxtaposing East and West but part of each:

> Whenever you are trying to combine an aspect of folk music, even an aspect of jazz to Western classical music, two genres don't mix very well. Takemitsu was obviously trying to integrate the orchestra into the sound of Japanese music, but the challenge is to put these two different worlds together. This could even be with folk music too.

This follows Yang's (2017) argument about the dichotomy of East and West, although as such it was not considered by Takemitsu:

> The appropriateness of such phrases as *East-West*, *East meets West*, and even *China and the West* are … predicated on a hypothetical dichotomy based on cultural and geographical differences. This theoretical construct has long been regarded as binary (i.e. simplistic) and problematic.
>
> Yang 2017: 1-2

To further understand how both composers would bring Japanese instruments into their thinking, I asked what had influenced their composition styles. Jesse said he took inspiration from different Western art music, but also experimental and 'world music' (although he commented that the meaning of world music was vague). In particular, he idolised Stravinsky, but was also fond of the colourful and rich language of Thomas Adès (1971-) and Gérard Grisey (1946-1998). He named Philip Glass (1937-) as his favourite minimalist composer.

In contrast, Alan was more interested in virtuosity and complexity, as exemplified by Stravinsky and Ligeti (as discussed by Steinberg [1998] 2000: 226, Levitz 2004: 70-71, Straus 2004: 183, Adlington 2005: 232, Bauer [2011] 2016: 87). Recently he had begun

to appreciate Messiaen, although he regarded Messiaen's writing as intuitive and lyrical, unlike Stravinsky and Ligeti (matters that are discussed widely, by, for example, Sholl 2007: 44, Saïd 2008: 208, Heller 2010: 71, Sprout 2013: 228, Nonken 2014: 32, Nonken [2013] 2016: 238, Nyman [2013] 2016: 27-28). Unlike Jesse, Alan did not listen to any particular minimalist composer, although my examination of his score for this project suggests some influence from minimalism.

I asked how both categorised their styles, believing this might relate to aspects of transportability such as popularity and pedagogy. They found this hard to answer, but eventually Alan announced his style to be 'contemporary classical', but that only when a piece was finished could he identify its genre. Jesse's style is neither experimental nor singularly consistent, as he mixes disparate elements. His hesitation in answering might relate to his experience working in a record shop, where he often disagreed with its standardized categorisation of albums.

They next considered the most important factors in composing. Honesty about his intentions and their achievement was important to Alan. Jesse felt the most important factor was the enjoyment he would have in listening to his composition rather than celebrating the virtuosity required to perform it.

I asked how they would ensure Japanese musicians would play their notations on instruments normally learnt through an aural tradition. Alan considered whether a traditional musician should play what the composer wanted to express or whether adjustments could be part of the realisation process. Jesse focussed on technical aspects feeling it important to learn how Japanese instruments worked and what pitches they could produce. He believed there was little difference to writing for Western instruments. Neither considered fusing Japanese aesthetics as a priority for them, indicating that their responses to the challenge would be more individual than socio-contextual.

The composition style of *November Steps* was influenced by the experimental movement of the 1960s (Radano 1993: 238, Burt 2002: 111, Piekut 2011: 16, Finney 2012: 34-35, Kouvaras [2013] 2016: 8, Heaton 2017: 52, Quevedo 2018: 260). Now, 50 years since its

premiere, I thought it important to ask Jesse and Alan their view of contemporary composition styles. Both replied they had observed some changes recently. Jesse commented that music had become less overtly experimental and more focussed on the richness of sounds. This, he thought, was because recent composers prioritised writing music that their audiences would enjoy. He cited Mark Simpson (1988-) and Robert Turner (1920-2012) as good examples. His view echoes that of Menger (2018: 31-44) and Pollard (2009: 37-38). Alan suggested that many composers had moved beyond avant-gardism, integrating a broader range of styles, to allow many people to listen to a wider range of music. In fact, he told me how 20 years ago many conservatoire teachers were encouraged to teach post-modernist musical styles due to fierce competition in the music industry, but this is less the case now.

I asked Alan and Jesse to estimate how long they needed for rehearsals. I told them that the *shamisen* player I had worked with previously only spent 3-4 hours in total rehearsing my composition for *shamisen* and string quartet. Alan said he would normally only have one rehearsal if a piece was fully notated, but Jesse said it was entirely up to the musicians he worked with, although for his compositions he would similarly normally schedule just one rehearsal. Without any prior experience of working with non-Western instrumentalists, it was clearly difficult for them to plan a rehearsal schedule. I asked how they felt about my project. Alan, while excited, was worried that he might not be able to come up with any meaningful ideas; Jesse, also excited, hoped that the project would challenge him to re-assess his previous composition approach, and viewed the opportunity as a positive challenge since he had not previously written any improvised music or music that required different compositional methods. At this point, I asked Alan and Jesse to decide on which Japanese instruments they would use so that I could look for suitable musicians for them to work with. After this initial meeting, communication with the composers and musicians was done entirely through mobile devices such as a tablet, smartphone, and laptop. One week later, Jesse decided to use the *koto* (Japanese zither) and Alan the *koto* and *shakuhachi*.

I next identified players from a list of Facebook friends and musicians' community pages. From responses to a posting about the project placed on these pages, an experienced *koto* player (who had played the *zheng* Chinese zither) responded. To help

identify a *shakuhachi* player, I asked a player and former SOAS PhD student, Joe Browning. While searching for a *shakuhachi* player, Jesse and Alan learned about the *koto* with the *koto* player, and were encouraged to read a translation of Minoru Miki's *Composing for Japanese Instruments* (2008) in preparation. During their meeting, the *koto* player demonstrated both the *koto* and the *zheng*, showing their differences. Feedback from the composers was that they had learnt a great deal about both zithers, including tuning, how strings were plucked, and techniques such as tremolo, *oshibiki* (pressing glissando), and *yuri* (vibrato). Both realised that the *zheng* had a brighter timbre and was performed with more virtuosic body movement than the *koto*. By then, Joe had come up with a list of *shakuhachi* players who might be able to participate. I contacted one, Orlando Byron, a student at SOAS, thinking that his background as a British *shakuhachi* player would contrast with the *koto* player—who had trained in East Asia. Orlando agreed to participate.

5.4.2 Follow-up and composition processes, Nov-Dec 2016

When I contacted the composers at the beginning of November, neither had made much progress. So, I extended their deadline by two weeks, which Jesse said was a relief, since he felt that he could not meet the original deadline. At this point, he had almost finalised the chamber ensemble instrumentation—violin, cello, flute and clarinet—although he commented that he might change it later. Alan was still at the beginning of the composition process but hoped to catch up over the weekend. Two weeks later, I met Orlando. We discussed his *shakuhachi,* what it could do, and how to remedy any problematic aspects of my composition. I learnt the basic pentatonic tuning, the difficulty of playing a chromatic scale or fast patterns, and that tonguing was not generally considered traditional and so should be avoided if I intended to make the *shakuhachi* part sound traditional. I found it interesting that, like me, Orlando used his iPad to read scores. When I reported back to Alan, he had not yet begun to write anything for the Japanese instruments. I asked him how many rehearsals he would require, and he responded there would be no more than two, because the composition would not be technically challenging. We discussed the length of his piece, and whether he should aim to have just part of it performed, and I again extended the deadline by a few days. For my composition, I contacted four string players, two former SOAS students and two from the 'Amateur Musician' Facebook page.

The following week Jesse had finalised his instrumentation: violin, viola, cello, flute, clarinet and *koto*. Alan had decided the title of his composition would be *Kizuna Pattern*, and it would be in a *rondo* form using the *concerto grosso* style, with a string quartet as *ripieno* and the Japanese instruments as *concertino*. He was using two Japanese folk songs and had decided on a one-movement work contrasting Western and Japanese styles. When I asked him later what he meant by the Western style, he indicated that he was referring to musical elements observed in 'certain' Western musical repertoire (which I will explore in Chapter 6). Alan asked me for help with *shakuhachi* tuning, and I sent him my final composition draft, which had been revised after meeting Orlando. Alan asked about the *koto*'s technical limitations, and I repeated the suggestion that he read Miki's book. The *koto* player asked Alan to send them the *koto* part well in advance of the first rehearsal, to ensure there was enough time to learn it. One may argue the differences between the *koto* player's and Alan's expectations of the length of practice stemmed from their musical backgrounds. British musicians (particularly those who play Western classical music) generally spend little time rehearsing before concerts, while musicians who perform Japanese and (East Asian) music tend to rehearse more (Yoshihara 2007: 54, Imoto 2017: 52). New compositions can also be challenging for musicians, particularly if the composer is writing for a non-Western instrument for the first time, and is not fully aware of an instrument's playing techniques.

I finally received drafts from Alan and Jesse, but I felt that there were elements that might not work well on the *shakuhachi* and *koto* in Alan's composition: the melodic patterns and the tempi seemed unsuitable for both instruments: the *koto* part had difficult interlocking passages and looked as if it had been written for a piano or tuned percussion; the *shakuhachi* part was scored as if for a Western flute, with many accidental sharps, flats, and intervals that were not easy for the *shakuhachi*. Alan was aware of the difficulties but did not wish to re-work his ideas. He then considered whether to use the cello instead of the *koto*. As part of his attempts to re-plan the composition, Alan considered whether he should also change the *shakuhachi* part to allow more improvisation.

At one point, I suggested Alan could write something as abstract as the music of John Cage, but he countered that he wanted to write what truly spoke to him, not something

in the style of somebody else. His resistance to my suggestion proved to me that he had clear ideas about his new composition. A few days later, he reported that he had re-thought his approach, which he described as follows:

> The restrictions of notes on the *shakuhachi* have meant I have had to re-think the harmonic writing. I am still re-working on what was played by the *koto* … One of the main motifs is based around a note pattern that the *shakuhachi* cannot play, so I have changed the motif…

It is surely a fundamental part of composition that all composers must study the technical limitations of the instruments they have in mind before they compose a piece, or their compositions may not be performed effectively (Winkler [1998] 2001: 34, Taylor 2012: 176, Sweet 2014: 275-276). This could also be a reason why Takemitsu allowed the cadenza of *November Steps* to be filled in by the Japanese musicians. Also, my observation of Alan's composition process further suggests that the transportability of a musical style may also vary depending on the musical preference, backgrounds, and experience of the composer.

After revising his relatively short sketch, Alan decided he would continue writing to fulfil his original intention. He planned to swap what was to be the *koto* part with the strings, and to provide a brief development section and an abridged recapitulation. Even though he had little time left, he was determined to realise his ideas:

> I cannot simply repeat the opening again without some difference, as it would be boring. So, it needs tweaking and I know exactly what I want to do, though I just hope I can do it in time. The structure I have in mind is A-B-C-A-B. It's basically a rough sonata form: the C will just be playing around with key cells from A and B. I need to re-score all of B because I only wrote it out for the *koto* and it is not playable by the *shakuhachi*.

Alan was optimistic about finalising the composition, but was still experimenting with ideas as the deadline loomed.

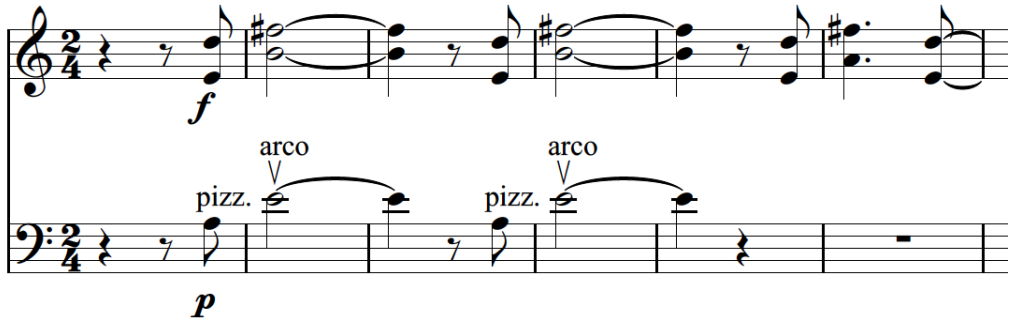
During the next few days, he notated the *shakuhachi* improvisation section, and he finally sent me the score on 28th November. I spotted a few problematic passages for the *shakuhachi* and suggested some changes: some tempi were still too fast, and a few passages required tonguing. Two days later, he completed the final draft. He was happy

to make any further amendments during the rehearsal process, if any issues occurred. Prior to the rehearsal, all the scores and individual parts were sent to the musicians electronically by all the composers, including myself.

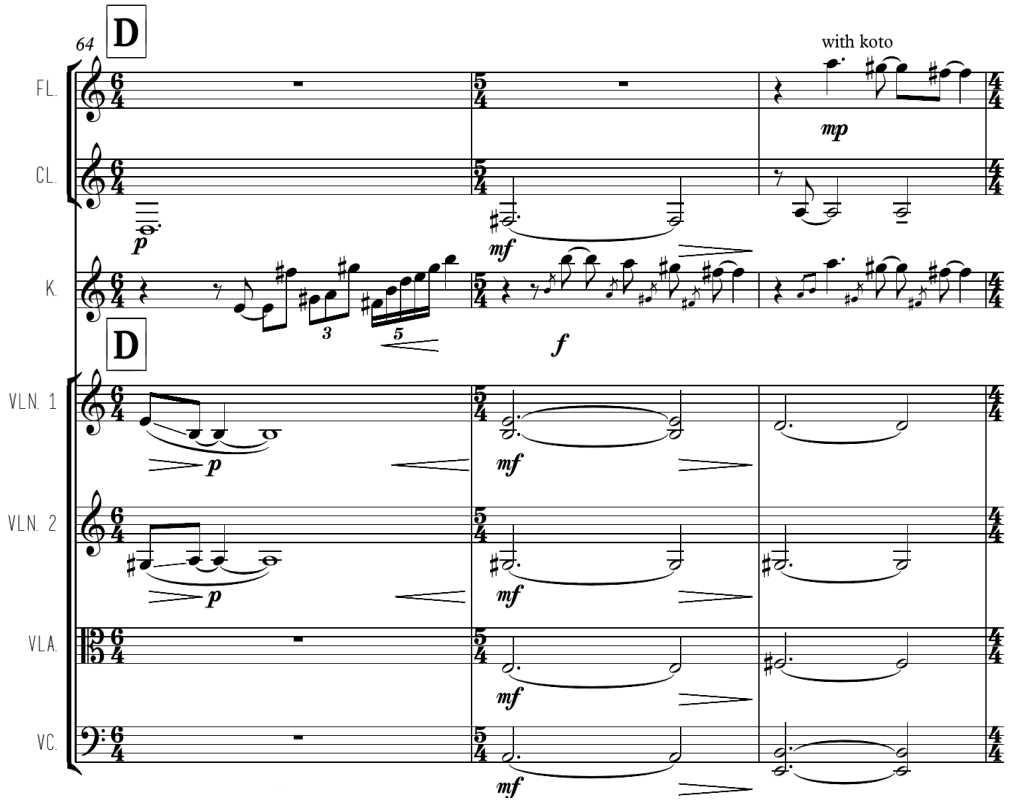
5.4.3 Rehearsal

The availability of musicians made it only possible to organise one rehearsal. We began with Jesse's composition, which he conducted. The absence of the flute player meant Orlando played the flute part on his *shakuhachi*, which, to our surprise, was perfectly playable on his *shakuhachi*—there were several Japanese elements that made it work (see Chapter 6). While following the score of *As Still*, I noticed that the musicians had different senses of rhythmic values and pitches than the composer, and that it would be necessary for them to work on playing more strictly according to the timing given in the score—e.g. a unison section with the cello in bars 34-39 proved problematic (as shown in Notation 48). In addition, as the majority of the *koto* part induced a lyrical flow (as if no pulse), it featured a strong sense of *rubato*. Thus, it was necessary for the conductor to ensure that some passages were played more metronomically in order to ensure the full ensemble created the intended texture. For example, bars 64-65 shows a soloistic *koto* passage, leading to bar 66 where the flute and *koto* play the same (melodic) notes in monophony (as shown in Notation 49). The extent to which the soloist gained from the conductor's guidance proved their aural skill and performing competence, which can be attributed to their musical background.

Notation 48. *As Still* by Jesse Bescoby, bars 34-39, *koto* (top) and cello (bottom)



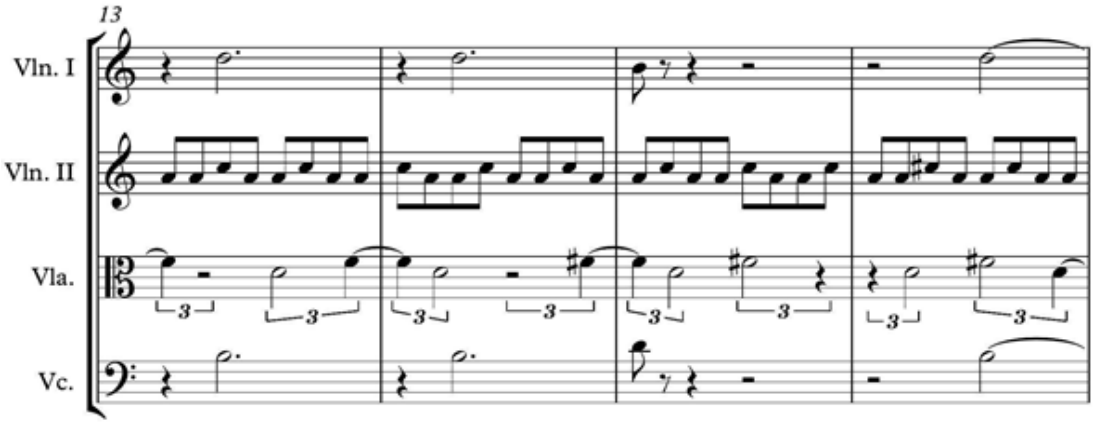
Notation 49. *As Still* by Jesse Bescoby, bar 64-66, the *koto* plays a soloistic passage at first and supports the flute in monophony later



Next, we rehearsed Alan's composition. Alan conducted, as he thought that it would be performed better this way. However, the musicians struggled to play the first few bars in time. The tempo was 60-70 per minim but the opening contained complex polyrhythmic

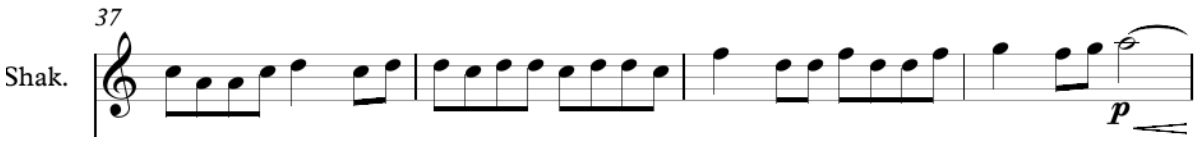
and syncopated notes. Notation 50 is an example of the opening passage where the musicians struggled with these notes. Alan stopped a few times and worked on the passage until the musicians played it correctly.

Notation 50. *Kizuna Pattern* by Alan Duguid, bars 13-16



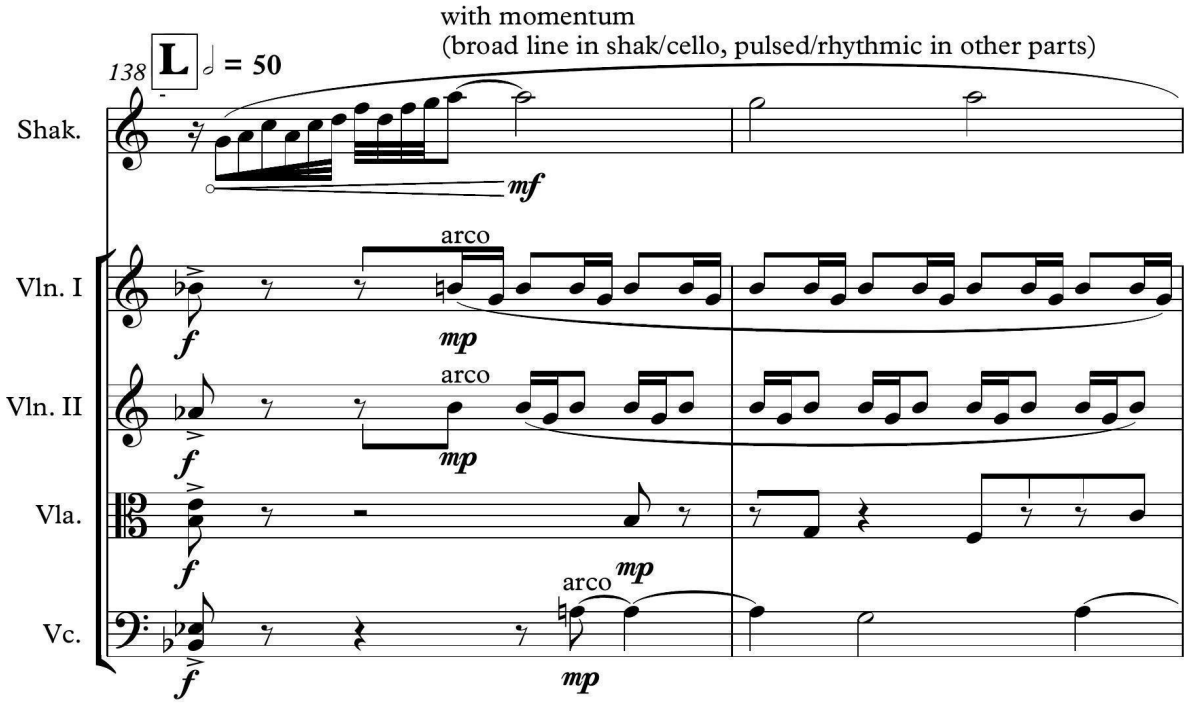
When the *shakuhachi* played, another problem occurred. Since Orlando played without tonguing, he struggled to keep the tempo. Notation 51 shows an example of this issue where in bars 37-40 there is a frequent use of the same pitched notes next to each other, affecting the clarity of the pitch. Orlando suggested he should use tonguing even though this would go against the tradition, and Alan agreed.

Notation 51. *Kizuna Pattern* by Alan Duguid, bars 37-40



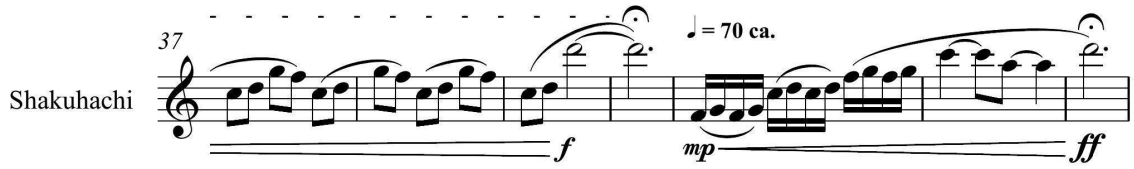
The players lost track of the music several times. Some struggled with the challenging interlocking rhythm starting in bar 138, where violin I and II play semi-quaver patterns of G and B as the viola and cello play heavily syncopated notes against them (as shown in Notation 52).

Notation 52. *Kizuna Pattern* by Alan Duguid, bars 138-139

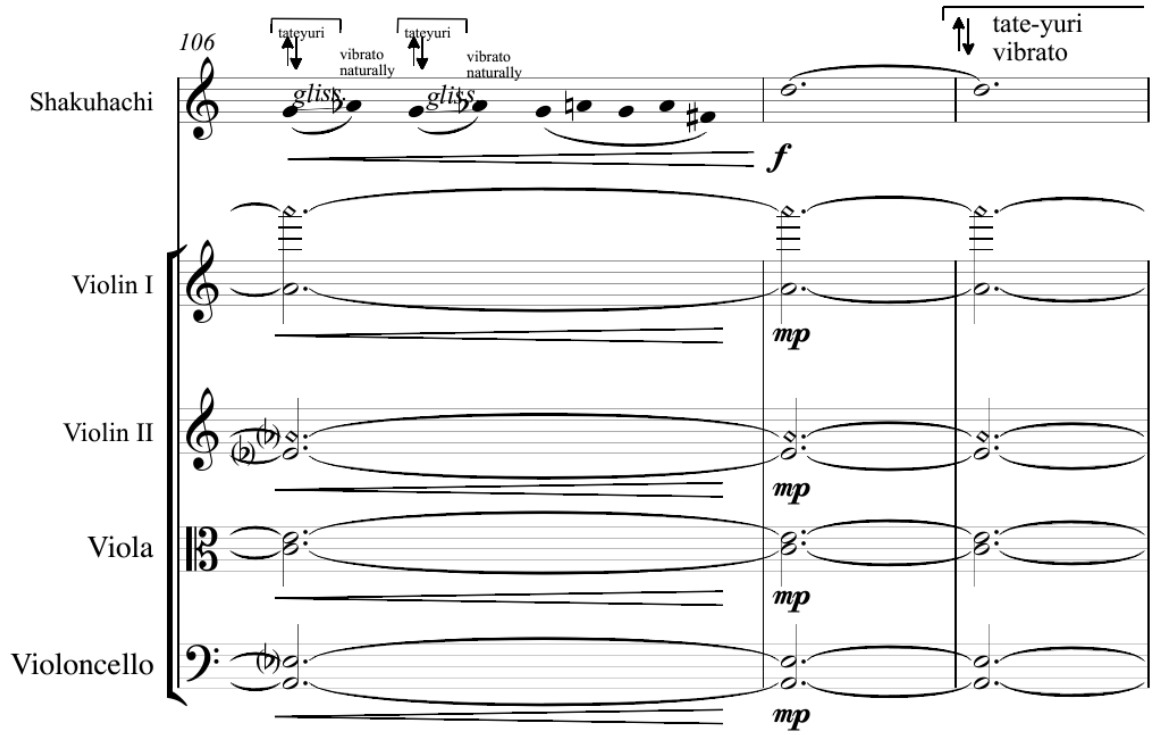


As the rehearsal continued, the musicians were still making some mistakes. Although Alan wanted to spend more time improving the performance, the time limitation meant he had to hand over to me. By the time I had run through the first movement of my piece, the musicians were exhausted, and I tried to finish the rehearsal quickly. As I started the first movement, the strings had difficulty with timing and rhythms, but after a few attempts they gained confidence. After polishing, I moved straight to the third movement, because the second movement is less technically demanding, and I hoped a run-through on the day of the concert would be sufficient. The third movement is the longest and most challenging. There are several places where the musicians need to pay close attention: for example, there are sections where the *shakuhachi* plays *rubato* and improvises freely using given pitches, while the rest of the ensemble has to make smooth transitions between these and fully notated passages (as shown in Notations 53 and 54).

Notation 53. *Heavenly River* by Taichi Imanishi, third movement, bars 37-49, third movement, a transition from the *shakuhachi* solo into the string interlude

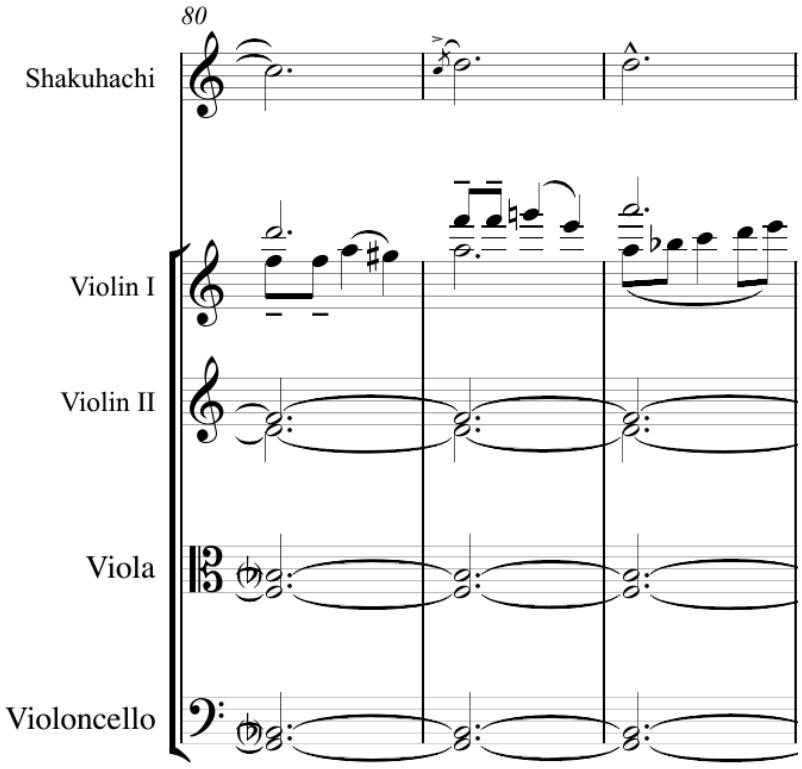


Notation 54. *Heavenly River* by Taichi Imanishi, third movement, bars 106-112, a transition from the quasi-*shakuhachi* improvisation into the string interlude



As I ran through the movement, some string players continued to struggle. One of the players felt that mine and Alan's compositions included a number of harmonics and other techniques which were unfamiliar to her. The techniques I wrote for the strings include third, fourth, fifth, and octave harmonics, played *sul ponticello* and *sul tasto* (on the fingerboard), and are common among 20th century composers (discussed in Hsieh 2005: 6, Fiore 2013: 213, Richman 2016: 61). The practical difficulties of my composition was also obvious as one of the violinist decided to leave some of the notes of double stops to make the piece easier to play (as shown in Notation 55). This decision did not alter the composition significantly, therefore I accepted this.

Notation 55. *Heavenly River* by Taichi Imanishi, Violin I and II double stops, bars 80-82, third movement



On the day of the concert, we ran through Alan and Jesse's compositions first. It took longer to work on Alan's, as the string quartet and soloist were still struggling to play accurately. When we finally ran through all three movements, there were still a few passages that remained problematic, but as by then it was half an hour before the concert, we had to pack up.

5.4.4 December 2016: Pre-concert discussion

The concert took place in a lecture hall at the beginning of December 2016. As the presenter, I wore a grey suit. All musicians were in white or dark coloured concert clothes as such often seen in a Western classical music concert. Costume affects the degree of musical transportability, as I discovered during my second research project.

There were about thirty audience members, a good number as were giving a lecture concert, and I expected the audience to participate in discussion. To open the event, I talked about my concept and briefly explained some issues of cross-cultural

composition, including how Takemitsu had handled fusions. Then, after the performance of each piece, the composers and performers discussed the works. Firstly, I asked Jesse to explain the concept of his *As Still*. He had been inspired by reading a book which had motivated him to write static and slow music. Although he had not intended to impart any specific Japanese aesthetics, the piece naturally displayed Japanese elements (which I discuss in the next chapter). I then asked Alan about his *Kizuna Pattern*. He explained that *kizuna* (bonds) referred to the bond between the strings and *shakuhachi*. By combining different materials, he had deliberately mixed features of both Japanese and Western music, unlike *November Steps*.

The composers considered their compositions' transportability. They had different ideas: Jesse said that the experience was not so different from working with only Western classical instrumentalists, in that through working closely with the soloist he had developed his understanding of the instrument, especially its techniques and technical capacity. His ideas, then, had not changed from the start of the project. On the other hand, Alan found the challenge of writing for a Japanese instrument was its pedagogy and different ways of expressing musical ideas, and thus he had had to find a way to communicate with the soloist through his writing. Orlando also commented that for *Heavenly River*, compared to *Kizuna Pattern*, he had used a broader range of *shakuhachi* techniques. To learn about Japanese instruments, both Jesse and Alan had relied on the Internet. Alan used it to understand the timbre and technical boundaries of the instrument. Jesse told us he tried not to over-analyse Japanese music during the composition process, as he was concerned that otherwise he might not be able to write what he wished to. I asked both composers whether they had changed their plans to focus on what they wished to express, or whether their priority was to understand the aesthetics of Japanese music. Alan said he had tried to stick with his initial plan, but he had to compromise in his desire to study Japanese music in-depth, because of the technical limitations of the *koto* and *shakuhachi* that the musicians revealed to him. Jesse did not change his plan during the development process, although he had become more aware of the technical limitations of the *koto*, and this naturally added touches of Japanese music.

5.4.5 Concert reflections

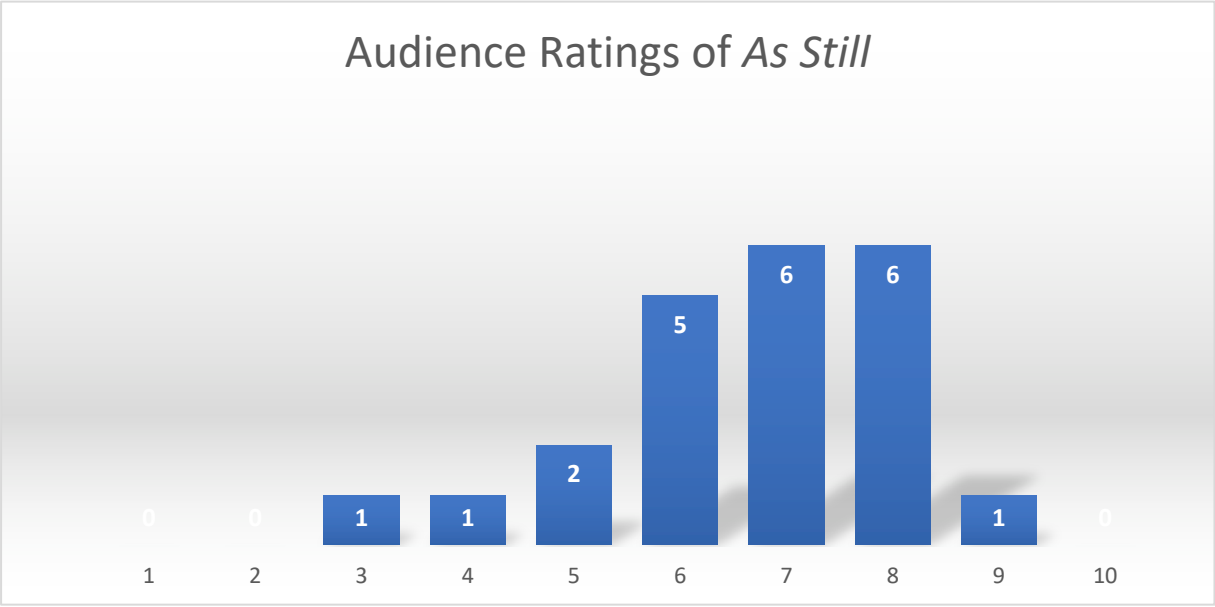
Score analysis will be conducted in Chapter 6, so this section explores the findings of this research project. Overall, I felt the performance of Jesse's piece, *As Still*, was successful, insofar as the musicians performed fluently, with rich tonal qualities among the winds adding extra colour to the soothing strings. The composer's intention was executed clearly, in that the influence of Stravinsky was apparent in the sonority, and the slow and static sound world. The *koto* player's performance was successful: there were no obvious flaws and the passages that they worked on with the string musicians during rehearsal were effectively executed, while all the musicians maintained the overall lyrical flow. Some personal inputs were observed in solo passages, offering a freedom in expression of rhythm and pitch that went beyond the composer's expectations. This showed that the soloist took ownership of the composition and made it personal, developing it further, much as the soloists in *November Steps* did.

Overall, the ensemble gave a satisfactory and confident performance of Alan's *Kizuna Pattern,* keeping in time. The range of dynamics and musical expression made the piece more expressive, providing a fast metronomic beat and romantic feel that traditional Japanese music especially that of classical *shakuhachi* music does not have (for the characteristics of classical *shakuhachi* music, see Tsukitani 2007: 156). However, although the strings were considerably better, they had not fully overcome some difficulties experienced in the first rehearsal, and some *shakuhachi* passages remained difficult to play with clarity. Overall, the performance expressed most of what the composer wanted, especially his juxtaposition of what can be considered as Western musical idioms with Japanese folk songs (see Chapter 6). Also, overall, my composition *Heavenly River* was successfully performed. The intricate musical dialogue between the soloist and ensemble went well, although there were a few errors (some attributed to my conducting). For example, in the second movement, the *shakuhachi* did not always successfully fit its syncopated notes to the string quartet, while in the third movement, I stopped conducting at one point when I misread a bar. At one point individual strings did not come in at the right place, with the result that the fugue was not perfectly formed. Orlando played one note two bars earlier than he was supposed to, but quickly adjusted his playing. The success of the performance was down to Orlando's ability to

read staff notation and his solid classical background, which enabled him to keep track, even when some musicians got lot. It was also partly because of the skills of the ensemble musicians, since they were able to fix issues promptly during the performance.

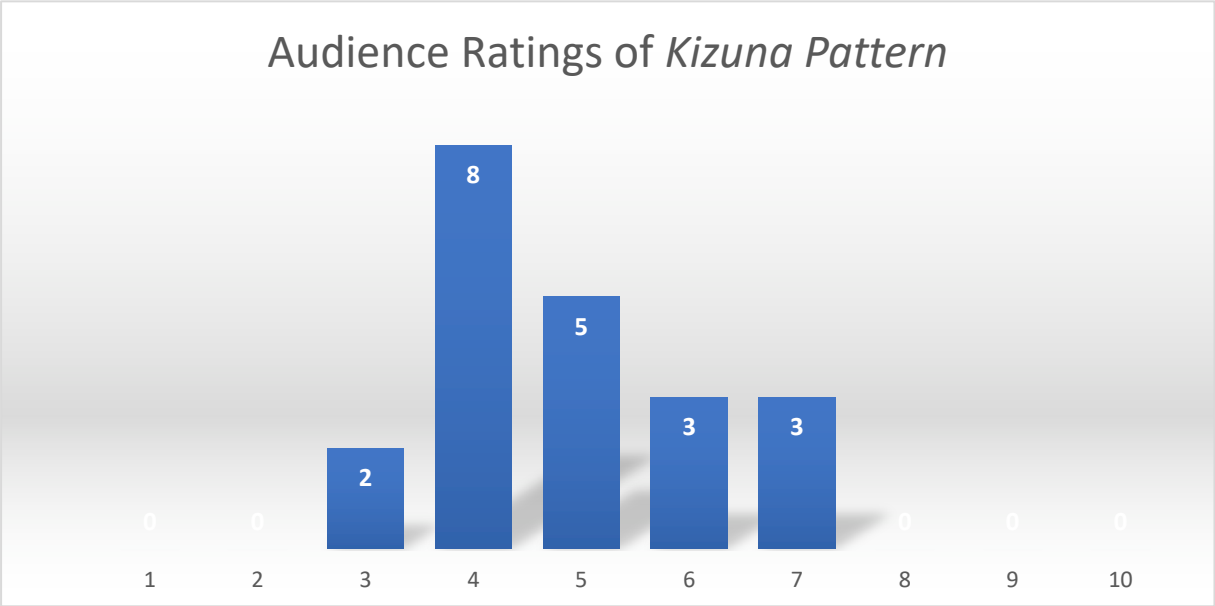
Turning to the questionnaire I distributed to the audience, I asked two simple questions for each composition. One asked the audience to rate the compositions on a scale from 1 to 10, '1' being extremely Japanese and '10' extremely Western. The second asked for their reasons for this rating. The total number of responses received was 21 (except *As Still*, which received 22). Most of the audience gave positive feedback, but their perceptions of Japanese and Western elements in each composition varied significantly. Over 70% chose between '6' and '8' for *As Still,* indicating that the composition sounded more Western than Japanese. One of the higher scorers commented: "[It was] the *koto* as an instrument [that made it sound Japanese]". However, the range of scores was relatively broad: the lowest was '3' and the highest '9', suggesting that a few felt it sounded more Japanese than Western (as shown in Table 10). The range of scores offer a contrast to the composer's intention: although Jesse had not paid close attention to the aesthetics of Japanese music, some elements of them were heard in his composition.

Table 10. Audience responses for the degree of Japanese and Western music in *As Still*



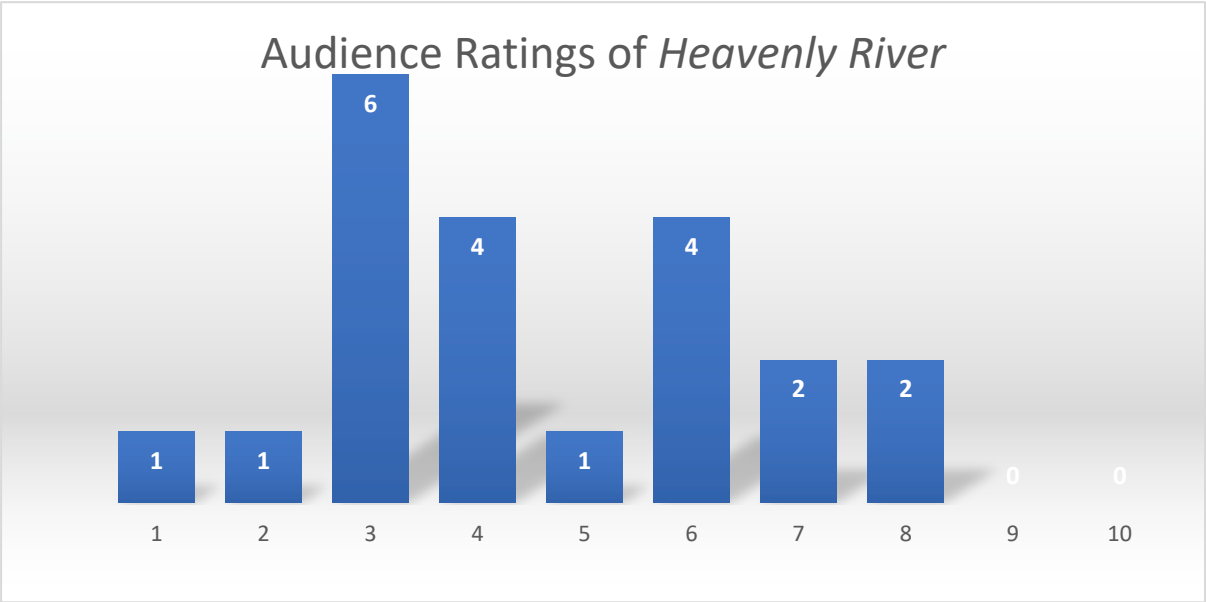
Kizuna Pattern was identified as a blend of Japanese and Western music by half of the respondents (who selected '4' or '5'; approximately 38% and 24%). However, some selected '6' or '7' (approximately 14% each), suggesting that it was slightly more Western (as shown in Table 11). Comments from middle-range scorers included: "I think the rhythm (staccato) and *shakuhachi* give the piece more Japanese flavour"; "the plucking and strumming of the strings especially reminds me of the Japanese opera"; "an interesting way of using minimalistic ideas. They fit well with the Japanese style of music and instruments".

Table 11 Audience responses for the degree of Japanese and Western music in *Kizuna Pattern*



The range of scores for *Heavenly River* was broader than for the other two compositions, the highest '8' and the lowest '1'. The highest percentage was for '3' (29%) followed by '4' and '6' (14% each) (as shown in Table 12). This suggests that the audience thought my composition sounded the most Japanese of all three pieces, although a few thought that it sounded significantly Western. One of the comments read, "I really enjoyed it! Well done! Your composition gave me the impression of a slow flow river. Zen-like sounds of fog floating weightless across the water. At times, I had a bit of a haunted feeling, brought across by the *shakuhachi*…" This can be attributed to the variety of *shakuhachi* timbres I employed.

Table 12. Audience responses for the degree of Japanese and Western music in *Heavenly River*



One important aspect to consider is the type of people in the audience. The audiences were mainly students and friends of the musicians, some of whom had some knowledge of Japanese music. The friendships between and the knowledge of the performers and composers may have introduced a bias, although the variety of responses seems to indicate impartiality. Another aspect to consider is the venue itself. Since the concert was given in a lecture hall, it undoubtedly attracted students rather than regular concert goers. In addition, if we had used a venue such as a church or concert hall, there would have been a more diverse audience demographic in terms of age, occupation, and experience. I attempted to address some of these issues in my second research project.

Using the discussions and questionnaire responses, to further justify the transportability of the three compositions and compositional approaches adopted, I can now chart the results using my Musical Transportation Palette (MTP):

Table 13. ***As Still***

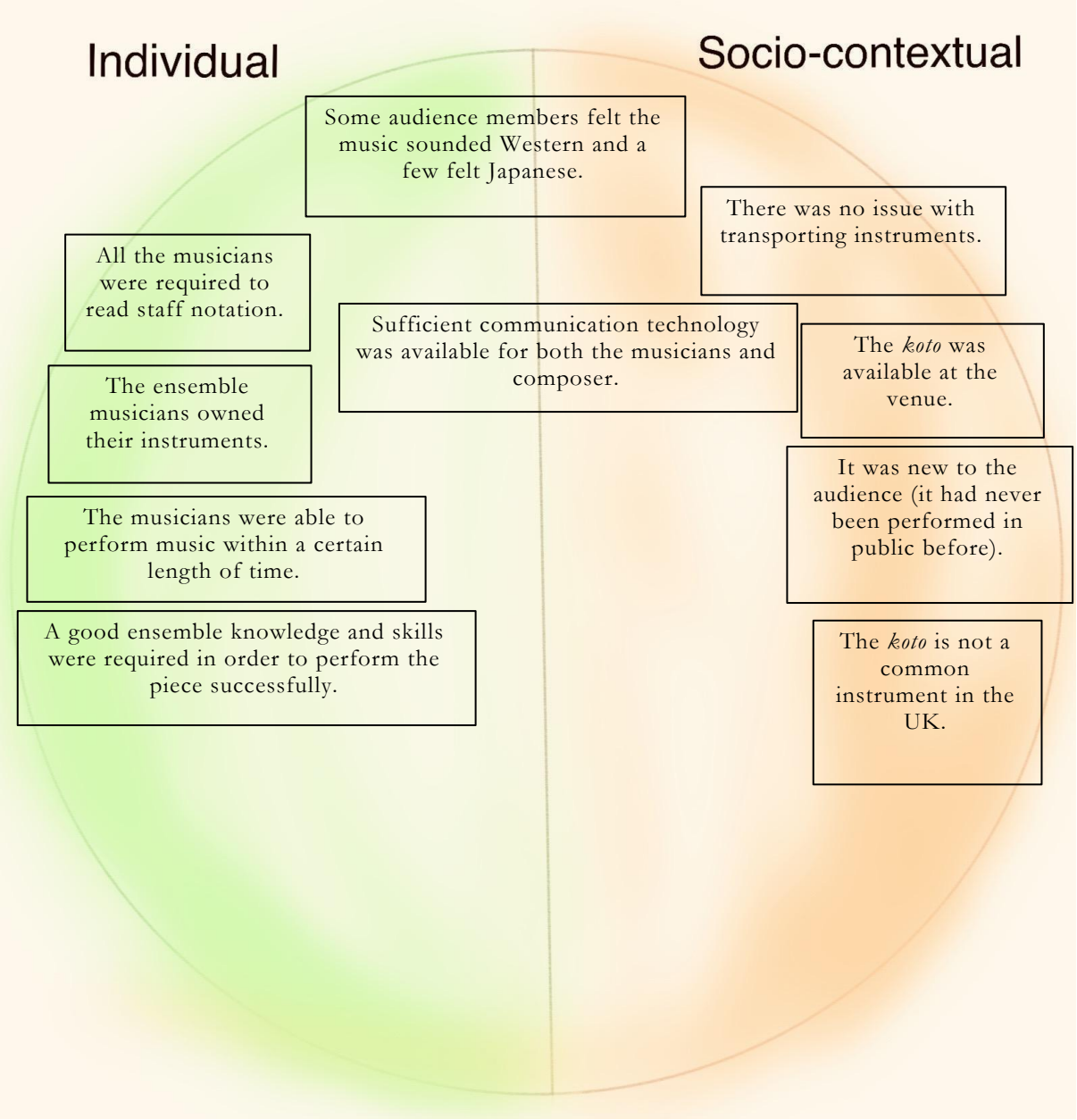


Table 14. ***Kizuna Pattern***

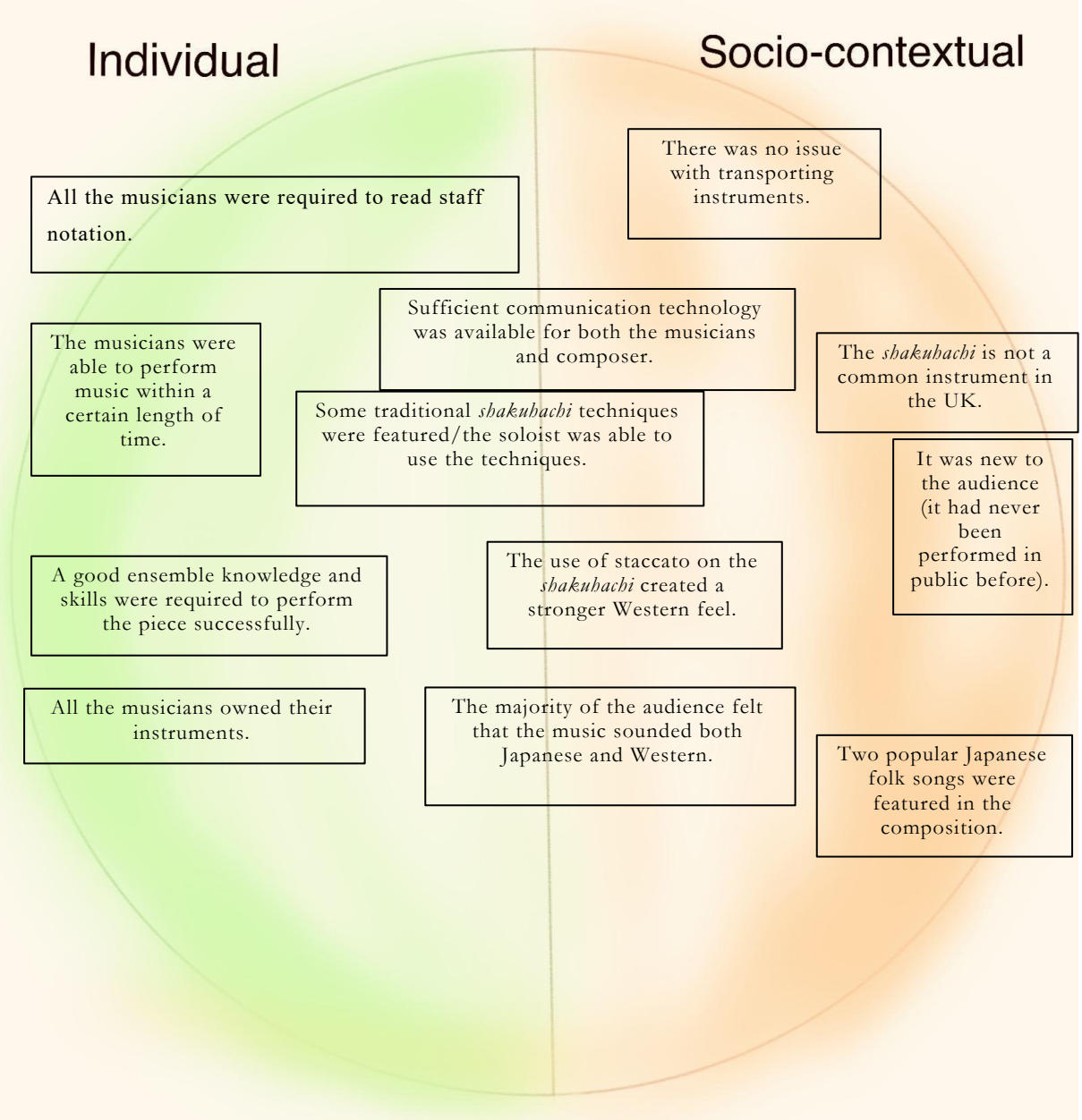
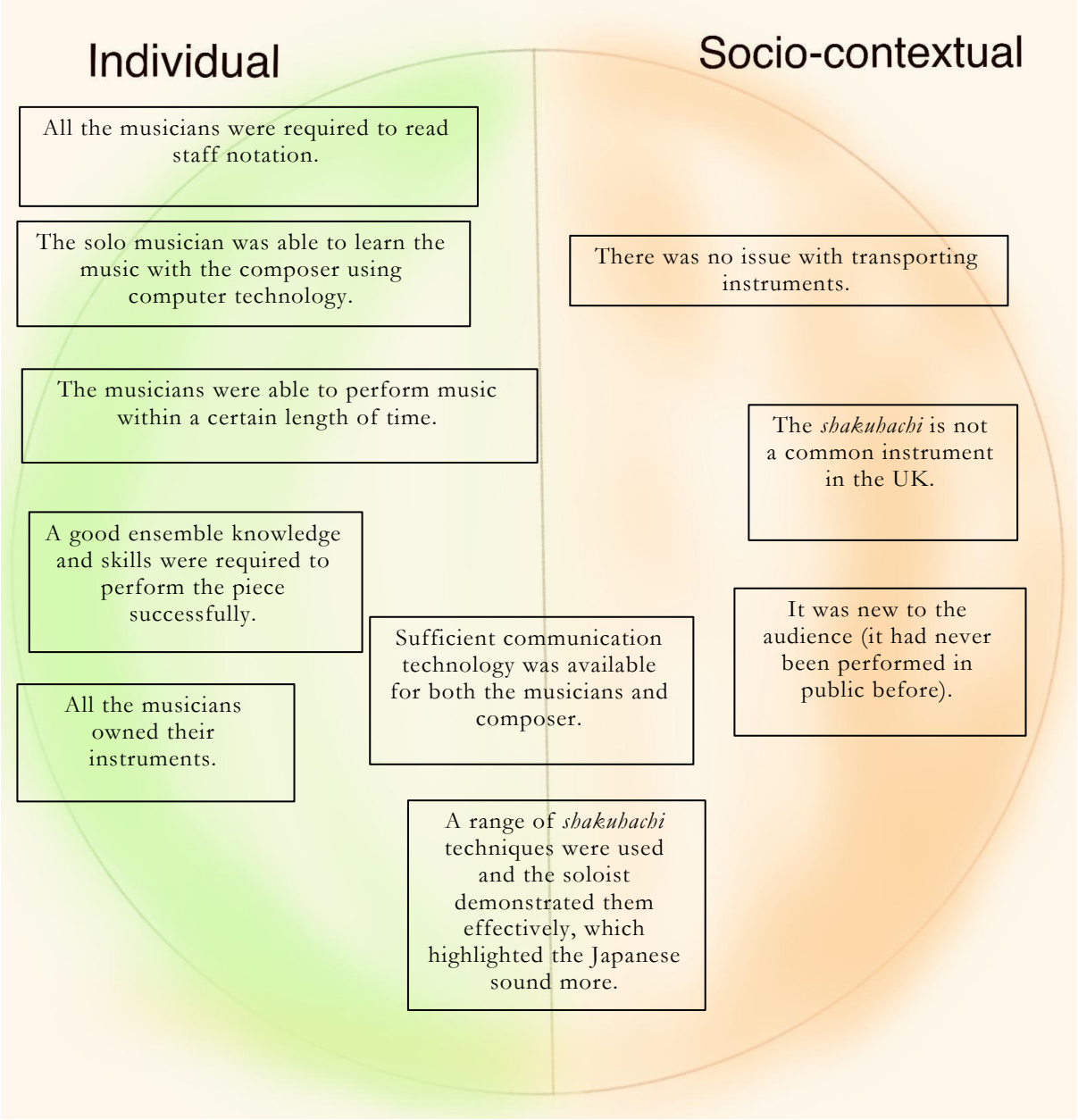


Table 15. ***Heavenly River***



Considerably more socio-contextual aspects were observed in performing *As Still* and *Kizuna Pattern*. However, these aspects did not correspond to the audience's perceptions that *As Still* sounded more Western while *Kizuna Pattern* sounded more Japanese, even though both *shakuhachi* and *koto* are not common instruments in the UK. This result can be attributed to the use of the Japanese folk songs and use of particular *shakuhachi* techniques in *Kizuna Pattern*, which evoked a stronger Japanese feel than *As Still* did. In

a way, this result reflected on the composers' intentions: Alan attempted to express Japaneseness while Jesse did not intend to represent it.

Kizuna Pattern and *Heavenly River* had a good balance of Western and Japanese elements. However, more audience members felt that *Heavenly River* was more Japanese than *Kizuna Pattern* and *As Still*. This result could be attributed to the range of *shakuhachi* techniques employed, and the contrast given by using Western musical idioms as explained in Chapter 6. Several common factors emerged from all the performances of the compositions: all the musicians had to read staff notation; they could all learn the pieces within the given time frame; the soloists could learn their parts alongside the composers through both face-to-face and remote communication using technology; and the success of the performance reflected the musicians' experience of playing in ensembles.

The MTP cannot show the extent to which a composition contains consciously or unconsciously inspired Japanese and Western musical characteristics, but, in a way, it shows some limitations of the ethnomusicological approaches adopted by Merriam, Rice and Feld. It does not intend to examine the composer's intention through score analysis as systematic musicologists might have done (Gilday 2011: 44-45, Cook 2013: 138), but it confirms the importance of costumes and visual aspects in performance to the notion of transportability, although these were not part of Takemitsu's concept. Not surprisingly, technology played an important role in the whole process, but audience perceptions of the cultural juxtapositions were associated with particular sounds that featured in the compositions. The fact that respondents were unfamiliar with the compositions, since they were being performed for the first time, might give a reason why some did not empathise with all aspects of the compositions.

5.5 Summary for the first main research project

In this section, I have examined how new compositions are transported from composers to musicians. In terms of the composition process, I observed how the composers communicated with the musicians, how they developed their knowledge of Japanese music, how they overcame pedagogical issues, and whether they intended to involve the aesthetics of Japanese music. In terms of the learning aspects of

transportability, I examined how the UK-based musicians learned to play new compositions, how their abilities and backgrounds contributed to their performances, how they improved during rehearsal and whether the time allocated for rehearsals was sufficient.

Two London-based British composers, Jesse Bescoby and Alan Duguid, wrote compositions featuring Japanese instruments for the first time. They learned about the instruments through live demonstration, Internet research, and literature. They communicated with performers through social media, to help them learn the parts. However, both composers struggled to meet deadlines, and as a result, one of the composers had to change the instrumentation for his composition. The composers' optimism about the short rehearsal time can be attributed to musical differences, in that British classical musicians learn parts in a limited time, while non-British musicians who play Japanese (and/or East Asian) instruments tend to spend a relatively longer time rehearsing. Alan intended to express both Japanese and Western facets in his composition, employing traditional folk songs and musical expressions peculiar to Western music, while Jesse focused on his own creative plan. Interestingly, despite this, Jesse's composition was considered by the audience to display some Japanese elements. On the other hand, my composition had the broadest range of responses in terms of it sounding Japanese and Western, although I am Japanese-born and British-trained. In summary, the MTP analysis reveals that the transportability of the compositions depends on the musicians' individual skills and ability, the composers' intentions, and the social circumstances of rehearsing and performing. But, since this project focused on the musical transportation of new compositions, I decided to carry out a further project to see how new but already existing compositions could be transported from place to place, and to see whether there were any variables when performed in a new place by different musicians. It is to this second project that I now turn.

5.6 Kofu, Japan

5.6.1 Introduction

The second project took place two years later, after I had acquired the requisite funding and materials. Between the two projects, I composed additional pieces to improve my

knowledge of different musical styles. Further delay was caused by difficulties in organising research in Japan. Recruiting musicians and finding a venue were both quite different processes in Japan compared to the UK. I wanted to conduct the project in Central Tokyo, given the availability of practice spaces and transport, but faced a recruitment problem, and so moved it to Kofu in Yamanashi Prefecture, a city two hours from Tokyo by train. This, usefully, gave me a suburban project contrasting with the urban project in London. In this section, I first discuss the rationale for carrying out a second project in a different cultural setting, and present my hypothesis based on the outcome of the first project. I then discuss the recruiting of musicians and how I organised the concert from a distance—while in the UK. I then describe the rehearsals, and how quality assurance measures were put in place. After that, I describe my experience working with the musicians, and audience reactions. Finally, I compare the outcome of this project with the London one, exploring differences and what this suggests for musical transportability.

5.6.2 Organising a concert in Japan

Japanese traditional musicians who follow their teachers are expected to follow largely aural learning methods from those learning Western music. Hence, I hypothesised that juxtaposing two distinct musical cultures should provide insightful explanations of observable differences in musical transportation. For this, I draw on Thompson and Balkwill's (2011: 759) claim that musical differences across cultures often highlight different variables unique to each culture (e.g. differences in physical environments, auditory systems, and individuals' cognitive processes). I examined this hypothesis by interviewing the Japanese composers Satoshi Majima (1985-) and Kenshi Iwai (1988-) in July 2016. Both emphasised the importance of understanding the aesthetics of Japanese music to represent their Japanese identity when composing for Japanese instruments. This contrasted with the two Western composers in the 2016 London concert, whose priorities were practicality and developing their creative mindsets. The inference, then, is that Japanese musicians would also display a stronger Japanese identity in performances than the UK-based musicians did. I then began to observe how musical transportation was undertaken by traditional musicians living in Japan, paying particular attention to cultural norms and musicians' perceptions.

As someone who has lived outside Japan for more than half of my life, I had difficulties getting in touch with Japanese people willing to take part in the project. Despite my fluent Japanese, they were not comfortable with me, regarding me as an outsider. One possible reason for their reticence would have been the rise in phone scams happening at the time (Takahashi 2016: 47-48)[39]. Similar situations have been observed with other Japanese with strong foreign connections, such as those born and raised abroad. Maeda (2006: 109-123) describes the experience of a Brazilian-Japanese fluent in Japanese, yet he was still considered to be a foreigner and was therefore unable to change Japanese perceptions of him as a *gaijin*—a term for 'foreigner', which occasionally has a pejorative sound to it in Japanese use.

I already felt like a *gaijin*. I got in touch with some Japanese education institutions and university student groups in mid-2016, but all responses were negative: "I am sorry that we are unable to accept your request", "We are not good enough to participate in your project", "We will ask one of our members about it" (but no reply came afterwards). Another problem was my lack of *kone* (connections) in Japan, since a good *kone* with others is crucial when outsiders carry out research in Japanese society (Markula 2016: 38). My *kone* was limited because I had lost touch with many of my childhood friends. The experience reported by the Western *shakuhachi* player, Jay Keister (2004a), affirms the existence of this issue:

> An outsider roaming freely through society curiously asking questions is typically regarded with suspicion unless the proper connection (*kone*) is made, typically an introduction by a person or institution acting as intermediary. Even with such connections, I found it difficult to penetrate through the polite surface maintained in conversation and behavior that kept me at a distance until a significant amount of time was spent in a particular social group. In order to fully experience Japanese music it was necessary to stay longer in fewer places, which is actually closer to a Japanese person's experience of traditional music.
>
> Keister 2004a: 9

Negative reactions could also be attributed to my poor *keigo*—the polite or formal form of the Japanese language—which is generally hard to perfect without a great deal of practice, even if one is otherwise fluent (Adachi 2006: 14-15). So, in the end, I decided

[39] One scam was *ore-ore sagi,* where fraudsters phoned elderly people, pretending to be their child and saying they are in hospital and need money to cover the charges.

to rely on an experienced Japanese musician I knew, Tina, who was connected to Japanese music. Born in Japan, she had studied piano and French horn in Toho College of Music Junior High School, French horn in Kunitachi College of Music Senior High School, composition in Heisei College of Music, and The University of Music Franz Liszt, Weimar. Although her main musical training was classical music, she also composed jazz and pop songs. She was also an avid arranger and transcriber. Thus, she had broad networks in the Japanese music industry.

By summer 2018, I had decided to use the same Japanese instruments as for the London concert to replicate the programme. On Facebook and Twitter, I liaised with different organisations from the ones contacted two years before, but now with the support of Tina. However, I still did not get any immediate responses, so I asked her for further advice. She suggested two traditional musicians that I had met before: one a *taiko* player whose mother had majored in piano at a Tokyo conservatoire but also played several traditional instruments, and the other with a mother who was a *koto* player and ran classes and workshops at a local school. Despite some typically Japanese ambiguity in negotiations (see Oe 1995: 313), unfortunately neither was willing to participate. Tina suggested that I should advertise the project as an opportunity on social networks, offering some remuneration. I did so, stipulating that musicians must be able to read staff notation and be willing to play modern compositions. Tina posted the message, and the number of views passed 100 within an hour. Within a few days I received two replies. One was from a *shakuhachi* player, Kose Ichinose, who was not only the son of a *shakuhachi* player but also a professional tuba player, dancer and composer. The other was from a *koto* player, Kotone Sakamoto, whose grandmother was also a *koto* player. Coincidentally, the two knew each other, and both were from Kofu. Tina told me that both held professional teaching licences, *shihan*, and had good experience of working with different musicians. I recruited them.

The fee, though small, helped. Kotone later explained that she had accepted the fee despite it being small, because her local community did not regard being a traditional musician as a serious profession and often took advantage of musicians, asking them to play for events without paying them. It is worth noting that remuneration for musicians is a serious problem, including for Western classical musicians, as they often receive

little or no financial incentives to perform and many are unhappy about the lack of respect for their work that this suggests (Baskerville [1993] 2006: 7, see also Guzy 2005: 155, Zheng 2010: 243, Schreffler 2016: 57-58). After considering the limited rehearsal time available and the overall difficulty of the pieces, we decided it would be best to present only two of the pieces from the London concert, *As Still* and *Heavenly River*. *Kizuna Pattern* would likely have produced useful comparative outcomes, but there was a risk that a *shakuhachi* player would be unable to cope with its technical demands while also learning *Heavenly River* in the time available. It also seemed sensible for the concert in Kofu to avoid the UK instrumentation, and so, while risking significantly different outcomes, piano reductions were made. Jesse offered to do the reduction to his piece. Nevertheless, I was aware of possible issues arising from the reduction of the compositions. For example, they might look very complicated for a pianist, they might lose their atmosphere due to a lack of timbral variety, and sustained tones in the absence of strings and other instruments could reduce the original scale (after Engelbrecht 2008: 31-42, Spruytenburg 2014: 234). Also, the arrangement meant that the new versions would challenge my understanding of musical transportability and create an ontological discussion of what a replicated performance entails: the pieces would be perceived to be different from the originals, rather than different versions of the same pieces.

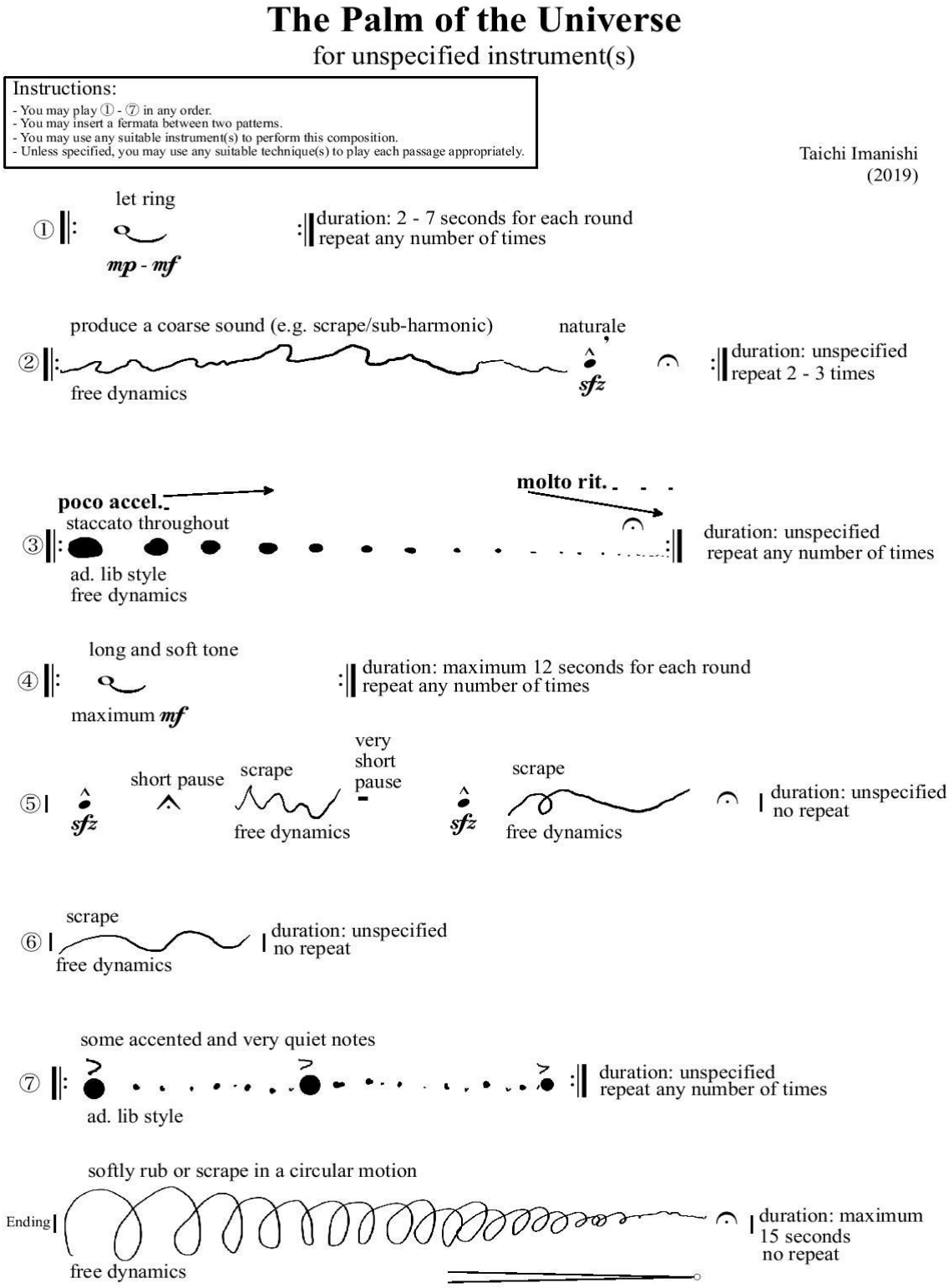
I decided to give the concert in February 2019, believing this would give enough time for arranging the compositions and for the musicians to learn them to a good standard. Tina helped find a venue near Kofu station, taking Kose's advice. There was, however, no piano, so she decided to bring her own electric piano from her home. This, I realised, might also affect the quality of the compositions, and could challenge the nature of the replicated performance. But I capitulated.

A month passed after the venue and musicians had been confirmed. Other commitments meant that neither Jesse nor I had been able to finish arranging the pieces. Tina became increasingly worried about the delays—this could be compared to the situation we had experienced in the UK when one of the composers' decided to change different instruments as he ran out of time by the deadline. Such situations are not uncommon, as Kiku Day relates (2009: 169). To keep momentum, Jesse and I sent

the musicians recordings of our compositions made in 2016. Tina's first reaction to my arrangement was not positive: she complained it was hard to turn the pages and some notes were written in registers that were too high and could have been re-written more simply. One good thing about working with someone I knew well is that we could be honest with each other; many Japanese and, to an extent, English people, will often find it impolite to convey such feelings directly (Beauchamp 1997: 21, Sifianou 1999: 110, Chiu and Hong 2006: 260, Acar 2014: 133, Culpeper and Schauer 2018: 155). The term *kuki wo yomu*, literally translated as 'read the air' but in English as, 'take the hint', describes this aspect of Japanese culture (Hirai 2011:15, Snadik 2012: 11, Salvaggio 2015: 44). The Japanese often communicate with few words, especially in formal situations, reading each other's hints carefully, but I think my 'air-reading' skills have deteriorated since I left Japan in my mid-teens. I was glad then, that for the most part Tina communicated with the musicians on my behalf.

Because I realised Jesse was not going to be able to finish the arrangement of his piece, I set about writing a new piece to ensure the concert would be of an appropriate length. As I wished to compose a piece that had a contrasting style to that of *Heavenly River* and I was inspired by John Cage's indeterminacy, the new piece was written in an indeterminate style similar to that of the cadenza of *November Steps*. In the new piece I also reflected on a similar spiritual feel to that of *Heavenly River*. Thus, I named the piece, '*The Palm of the Universe*' (as shown in Notation 56).

Notation 56. *The Palm of the Universe* for unspecified instrument(s) by Taichi Imanishi



5.6.3 Rehearsals and monitoring progress at a distance

Jesse finally finished arranging his composition and Tina planned to run a rehearsal session with both musicians on 7th January 2019. The rehearsal took place at Kose's house. Tina first ran through *Heavenly River*. Listening to her comments and a recording of the rehearsal, I did not feel there were any issues with the performance, and both musicians were also satisfied. When I discussed this recording, Tina told me that Kose wanted me to clarify my intentions for certain *shakuhachi* expressions such as the degree of *otoshi* and other vibratos. He wanted to ensure that the way he was feeling the *ma* in the music was correct. I was pleased to hear he was trying to play the second movement in a more strongly Western style, as I had intended, with the music flowing metronomically, as in a typical minimalist style (e.g. that of Steve Reich or Morton Feldman, see Chapter 6), while imitating the timbre of a Western flute. According to Tina, the rehearsal provided her with an opportunity to learn about traditional music. She was particularly intrigued by the strict performance rule within certain *hogaku* repertoires that Kose had told her about. She learnt that *hogaku* musicians could be reproached by their masters and colleagues for performing *Haru no Umi* (1929), a piece by the new school *hogaku* composer Michio Miyagi (1894-1956), at informal events. In addition, she also learnt that Kose had great knowledge of Western music and had previously composed a few avant-garde compositions for the *shakuhachi*. Kose regarded his experience as unusual in Japan, since those who come from traditional backgrounds tend to keep to the tradition. They tend not to learn Western instruments, as it takes time for them to learn staff notation without prior training. Kose believed that today many musicians learn staff notation to pass entrance exams for conservatories, but until the Heisei era began in 1989 this was not common, as most traditional musicians were expected to learn from their masters. The change is perhaps now affecting the transportability of Japanese music in a way that was not evident during Takemitsu's lifetime.

Tina did not have such a productive rehearsal with Kotone, who seemed to have interpreted the composition flexibility. Tina thought this was because Kotone imitated the performance of the London concert, rather than through the staff notation. Kotone later told me, "I had read staff notation properly for the first time in ages", which

suggests that she was more accustomed to learning music aurally. Hence, most of the session was spent helping Kotone re-interpret the *koto* part rather than improving the duo's quality. After the rehearsal, Tina recorded the *koto* part on the piano for Kotone to help her learn it how they had agreed to play, much as Jesse had done with the *koto* player in the UK.

After this, Tina planned two further rehearsals. The second took place a few weeks later with both musicians. This time she booked a music studio in Tokyo so that she only had to travel half as far as between her home and Kofu. During the session with Kose, they were able to deepen their understanding of the piece, adding subtle expressions to give it life. The piano accompaniment became more precise yet delicate and lyrical, while the *shakuhachi* was more confident and as such, the notes played were full of character and colour. The atmosphere of each movement was clearly differentiated by tonal colours and density of expression. Some piano notes evoked raindrops, while the short-lasting long notes induced a sense of *ma,* strengthening the feel of Japanese music reflecting Takemitsu's perceptions of Japanese aesthetics. Kotone produced a better rehearsal. She had refined her interpretation of the piece and provided different degrees of *yurashi* (vibrato) to embellish passages, so the piece flowed naturally, evoking traditional *koto* sounds similar to its classical repertoire.. Jesse was pleased with her interpretation but asked Kotone to apply tremolos to any long notes she wished to. The arrangement was going beyond what Jesse had in mind. Indeed, musical compositions are often refined and developed through musicians' skills and knowledge. For example, the *shakuhachi* master Katsuya Yokoyama, who made up Kiku Day's (2005: 22-34) analysis of the *shakuhachi* part for *November Steps,* notes that in a 1979 recording[40] Katsuya Yokoyama ignored the notes written in the score and, as discussed in Chapter 3, for the cadenza, also played patterns that would conjure up traditional *shakuhachi* repertoire, thereby takin ownership of the music by realising his own interpretation. This also reflects Roger Redgate's view that:

[40] Tsuruta, Kinshi, Katsuya Yokoyama, Yuji Takahashi, and Seiji Ozawa. *Seiji Ozawa Conducting Toronto Symphony Orchestra and Soloists*. LP. Japan: RCA, 1979. RX-2355.

> any performer faced with preparing a realization of the score has to create their own audiative vision of the work as a product of the gradual learning process, through engaging with the notation.
>
> Redgate 2019: 23

Indeed, the fact that Jesse did not complain about Kotone's interpretation implies that his piece had developed through the 'gradual learning process' of the interpretation given in rehearsal.

The same rehearsal introduced changes to the concert programme. Kose and Kotone decided to perform *Haru no Umi*, and Tina decided to perform two of her compositions for solo piano, *Longing for Romance* and *Linked*. Inspired by their diligence, I finalised *The Palm of The Universe*.

The final rehearsal was a week before the concert. From a UK-based musician's point of view, this rehearsal would be unnecessary, as it would cost too much (Cottrell 2004: 65-69). But, from a Japanese musician's point of view, spending a longer time rehearsing ensures they are confident and prepared (see Hebert 2012: 140, Wade 2014: 154, Matsue 2016b: 166, Imoto 2017: 52). During this rehearsal, Kose played the entire composition without resting between each movement. Further progress had been made: his intonation and tone were clearer, particularly on low and high pitches, and each note was precisely expressed. Kotone's performance was also flawless and even better with the tremolos she had added.

5.6.4 The concert: musicians' and audience's reflections

It had been snowing the previous week but was a relatively warm winter's day when I arrived at Kofu station and met Tina. We walked to the venue where we discussed the stage set-up. Kose and Kotone arrived several hours later. I listened to Kotone rehearsing and noticed a few timing issues caused by both performers facing the audience so they were unable to make eye contact with each other. I suggested they should position their chairs facing a little inwards. Later Kotone remarked how in a traditional *hogaku* ensemble, musicians would not normally make hand gestures or eye contact to keep time but would follow *ma* or each other's feelings as their cues. This links to Takemitsu's observation of Japanese music being non-portable, as the

foundation of its practice lies in its holistic nature and strict rules stipulated by their masters (Manes 2009: 46-48). This same experience relates to my own learning of *taiko* with the London-based master Joji Hirota, which I briefly discussed in Chapter 1. While he provided staff notation to help students learn, we were not allowed to help each other. Instead, each of us was required to learn the music independently by observing him carefully. Joji remarked that the class was a sacred space where music-making had a spiritual dimension. I came to understand that Japanese music is not just a form of entertainment, validating Tokita and Hughes' (2008) point:

> Seriousness in the performing arts is also related to the concept of training in the religious sense (*shugyō, dō* as in Zen). Therefore, performing arts are not entertainment but a form of spiritual and moral training.
>
> Tokita and Hughes 2008: 25

Kotone was open-minded, like Kose, and she successfully assimilated techniques which are uncommon among *hogaku* musicians. This relates to the individual aspect of musical transportation discussed in Chapter 4, in that a musician's flexibility in adopting a different tradition is important if a new composition requires unfamiliar pedagogy. Her friendly and polite personality suggests a root for this, as well as her experience as a *koto* player (Miranda 2019: 99-108). In this sense, musical transportation indicates both the importance of skills and experience, and a performer's personality. Indeed, it is not unusual to exhibit flexibility in collaborations across genres, even if such engagements may be criticised by traditionalists or purists; a reminder, again, that *hogaku* musicians tend to remain within the norms set by their traditional culture, which is mainly ruled by old school musicians (Arisawa 2017: 495). As discussed in Chapter 3, this brings to mind Ravi Shankar who was recognised widely for collaborating with Western musicians, including Yehudi Menuhin and The Beatles (Lavezzoli 2006: 43-50, 208, Womack 2014: 821). Both Kotone and Kose repeatedly told me that the *hogaku* world is narrow-minded and that its musicians often reproach others who engage with non-traditional musical genres. Kose added that even though *November Steps* was composed a while ago and may be more accepted in *hogaku* today, there are still very few traditional musicians who play such modern music.

Observing *Heavenly River* being rehearsed, I could see how Kose's physical movements related to his expressions. He slightly bent his knees and back to control pitch and

vibrato. These are common *shakuhachi* techniques, but Orlando did not use them, as he sat on a chair to perform, controlling pitch through embouchure and by moving his upper body. Orlando wore black concert attire but, Kose, standing, wore traditional Japanese attire, *wafuku*. The performers' stage presence impacted the audience's perception of their performance, prompting the question whether stage presence is an aspect of musical transportation. This challenges the view that music is primarily an audible medium, as many argue that the visual aspect is also important (e.g. Hawkins and Niblock 2011: 154, Leppert 2014: 7). Leppert (2014) argues that:

> The visual aspect of music making is constitutive of the more general enactment of what we more commonly consider performance. The visual component of performance helps to render music expressive; as such, it is part and parcel of the multiple forms of knowledge that music offers its auditors. Music, in short, is not simply made, it is simultaneously acted.
>
> Leppert 2014: 7

Lehmann et al. (2007) support such a view:

> …the types of stage behaviours and appearance valued by judges and audiences vary depending on the musical genre and cultural context. Performance etiquette is determined in large part by sociocultural norms. Within Western classical music the expectation is formal attire, such as a dark coat and tie for men and an evening dress for woman…
>
> Lehmann et al.'s 2007: 167

Hence, a performance of *November Steps* would probably be criticised if the soloists came on stage in non-traditional dress.

Like Orlando, Kose read the notation from his iPad. This was certainly cost-effective, but also the device was used to turn pages, unlike notation sheets automatically compiling the sheets in the right order. He told me he had considered buying a Bluetooth foot pedal to turn the pages (for a description of this device, see Harvell 2012: 19-20).

5.6.5 Feedback

The concert took place as planned; the audience seemed engaged but, unlike the 2016 concert, I did not hand out questionnaires. I feared this would affect the audience's

reaction, because the concert was intended as a friendly community event. Also, I doubted I could get honest feedback, because many audience members were friends and students of the Japanese musicians. But, I was also aware of difficulties in conducting public surveys in Asia, especially Japan, where many fear that their participation will be used fraudulently or maliciously (Vallaster 2000 461-476, Inaba 2007: 10-21, Matsumoto 2007: 23, Sakikawa 2012: 108, Park et al. 2014: 633-657, Ruane 2016: 46, Xu and Clark 2019: 275-290). I therefore chose to observe reactions during and after the concert. To obtain additional responses, I subsequently carried out an online survey, using similar questions to those for the 2016 concert.

I did, though, receive positive feedback. Some of the audience told me that they were moved by the whole programme. One said she felt relaxed and listened to the whole programme with her eyes closed. She described the whole experience as meditative. Another told me that she thought I must be a *shakuhachi* player, as my composition used various techniques that sounded very traditional—much as Orlando had earlier commented that my composition, *Heavenly River*, featured a broader range of *shakuhachi* techniques compared with Alan's. The same person told me *As Still* reminded her of traditional *koto* music. This was interesting since Jesse's static and slow textures were interpreted as 'Japanese' by a Japanese person. Others expressed similar views, suggesting that the 'contemporary' or 'modern' Western elements (e.g. atonality and dissonant harmonies) did not bother them. The concert elicited similarly positive reactions to the 2016 concert. When I spoke to the audience between each composition, some members nodded, especially when Japanese identity in *Heavenly River* was discussed. Smiles and loud clapping after each piece made their appreciation obvious. When I asked if they detected Japanese sounds or sounds of nature in my new piece, *The Palm of the Universe*, which I felt was strongly avant-garde in its orientation, they surprisingly clapped loudly, nodded and made a "mmm" sound in appreciation.

Both *hogaku* musicians told me they were satisfied with their performances and had enjoyed the project. Kotone reported that, while she had found some finger positions in *As Still* strange for the *koto*, she had enjoyed their novelty and found the experience educational. She also considered *As Still* had something of a traditional *koto* feel, which was why it came naturally to her as she played it. Kose was impressed by the range of

shakuhachi features in *Heavenly River*. The variety of techniques and its touches of *honkyoku* music made the piece enjoyable, and although I was concerned that some passages were not properly written for the *shakuhachi*, he assured me that he had had no problems. Both were appreciative of new music for *hogaku* and believed that the narrow-mindedness of the *hogaku* world needed to be challenged by playing such new music. This supports the observation that the younger generation of *hogaku* musicians are more forward-thinking but are still not well-represented in public (Agency for Cultural Affairs 2018: 52). In fact, in the same year, Kotone went on to collaborate with a rap singer and performed for a J-pop track. In contrast, Tina was a little disappointed with the mistakes she had made in *Heavenly River,* as her page-turner faltered in the job, ironically demonstrating a limitation of sheet notation. Her keyboard only had four different levels of touch-control, which had both positive and negative consequences. On the negative side, she struggled to provide a range of expressions and the keyboard was quiet for the venue's acoustic. In addition, she thought the audience was less impressed by her keyboard than they would have been with a real piano, and one audience member did indeed remark on Twitter: "Overall, I thoroughly enjoyed the concert. However, it would be much better if they used a grand piano" (23rd February 2019). On the positive side, she was able to keep dynamics steady, especially in the second movement of *Heavenly River* where she managed to provide a steady and metronomic feel.

I sent an online survey to both friends and online *hogaku* communities, receiving a total of 34 responses. Although the format was that of the 2016 survey, I translated it into Japanese and localised some expressions to match the context of working in Kofu; using the 1-10 scale, '1' was perfectly Japanese and '10' perfectly Western. Many responses echoed the feedback received from the musicians and those at the concert. Those who thought *As Still* sounded Japanese associated their feelings with the *koto* rather than the composition itself, and more respondents felt *Heavenly River* sounded more Japanese than *As Still*. The three most frequent ratings for *As Still* were '7' (23.5%), '5' (17.6%), and '9' (14.7%) and for *Heavenly River* '5' (17.6%), '4' (17.6%) and '3' (14.7%). The total percentage of '6'-'10' ratings for *As Still* was 61.7%, while the total of the same range of ratings for *Heavenly River* was 38.2%, showing most respondents clearly thought that it was less Western (see Table 16 for *As Still* and Table 17 for *Heavenly River*).

Table 16. Online audience responses for the degree of Japanese and Western music in the arranged version of *As Still*

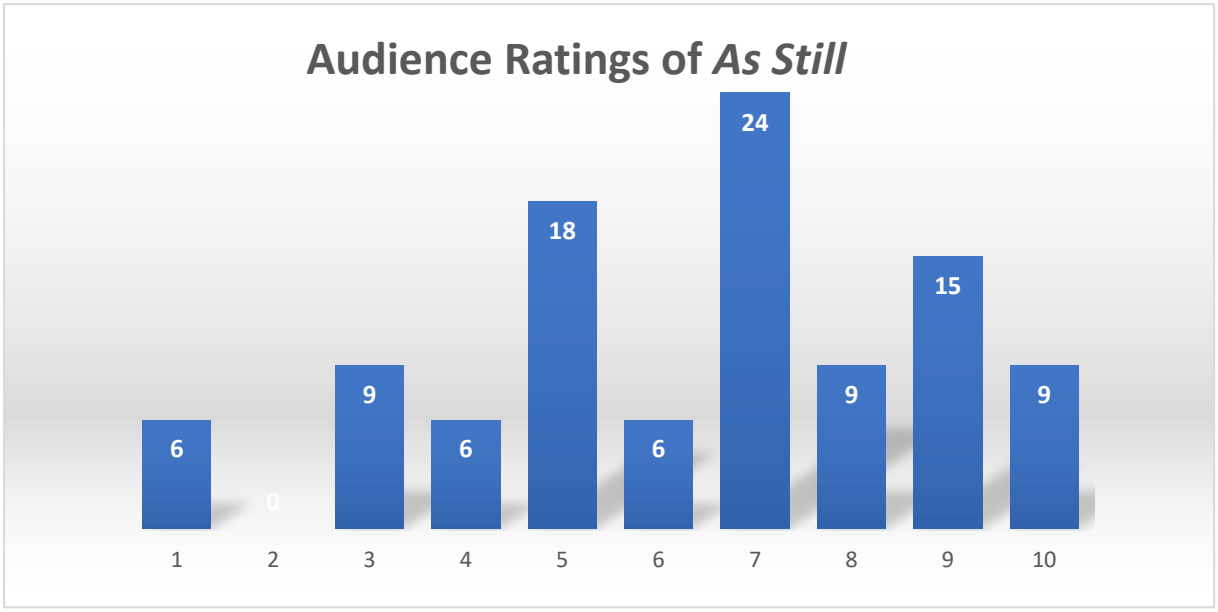
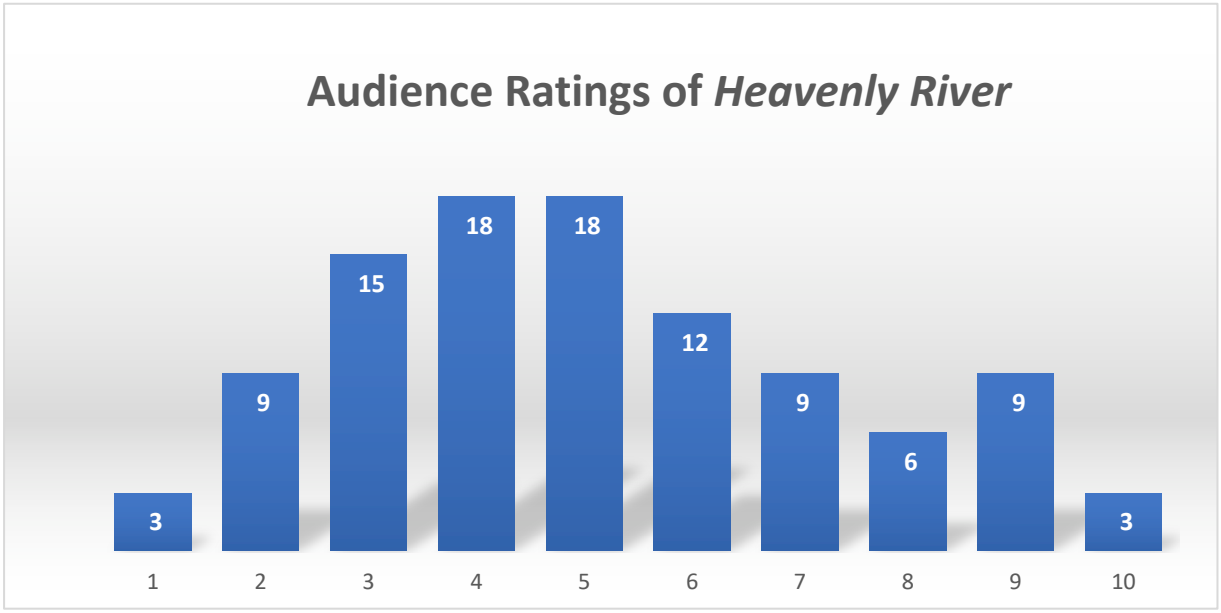


Table 17. Online audience responses to the degree of Japanese and Western music in the arranged version of *Heavenly River*



Despite this, a relatively high percentage chose '5' (17.6%) for *As Still*, and a few selected between '1' and '4', indicating that some thought it sounded more Japanese (as shown in Table 17). Comments about the Japaneseness of *As Still* included: "I felt

Japaneseness from the sound of the *koto* and its techniques rather than the composition itself"; "It sounded Japanese [simply] because it featured the *koto*"; and "The *koto* is a traditional Japanese instrument and I am used to hearing it. It reminds me of the New Year's Day, and so I find it very Japanese". Some comments by respondents who chose ratings from '1' to '5' for *Heavenly River* were: "A powerful sound of the *shakuhachi* provided an *aishu* (melancholy feel). The notes were unpredictable that it gave a contemporary feel"; "While I felt it Japanese due to the sound of the *shakuhachi* and the costume of the player, the piano part felt Western. An interesting integration. The third movement was most interesting (it was Japanese as well as Asian)"; and "It was clearly written for the *shakuhachi*, but nothing more than this; therefore, I felt the 20 minutes were long". These comments indicate that although more respondents thought it was more Japanese than Western, some were put off by its contemporary sound.

The feedback and comments received can be mapped onto my Musical Transportability Palettes (as shown in Table 18 and 19):

Table 18. *As Still* (arranged)

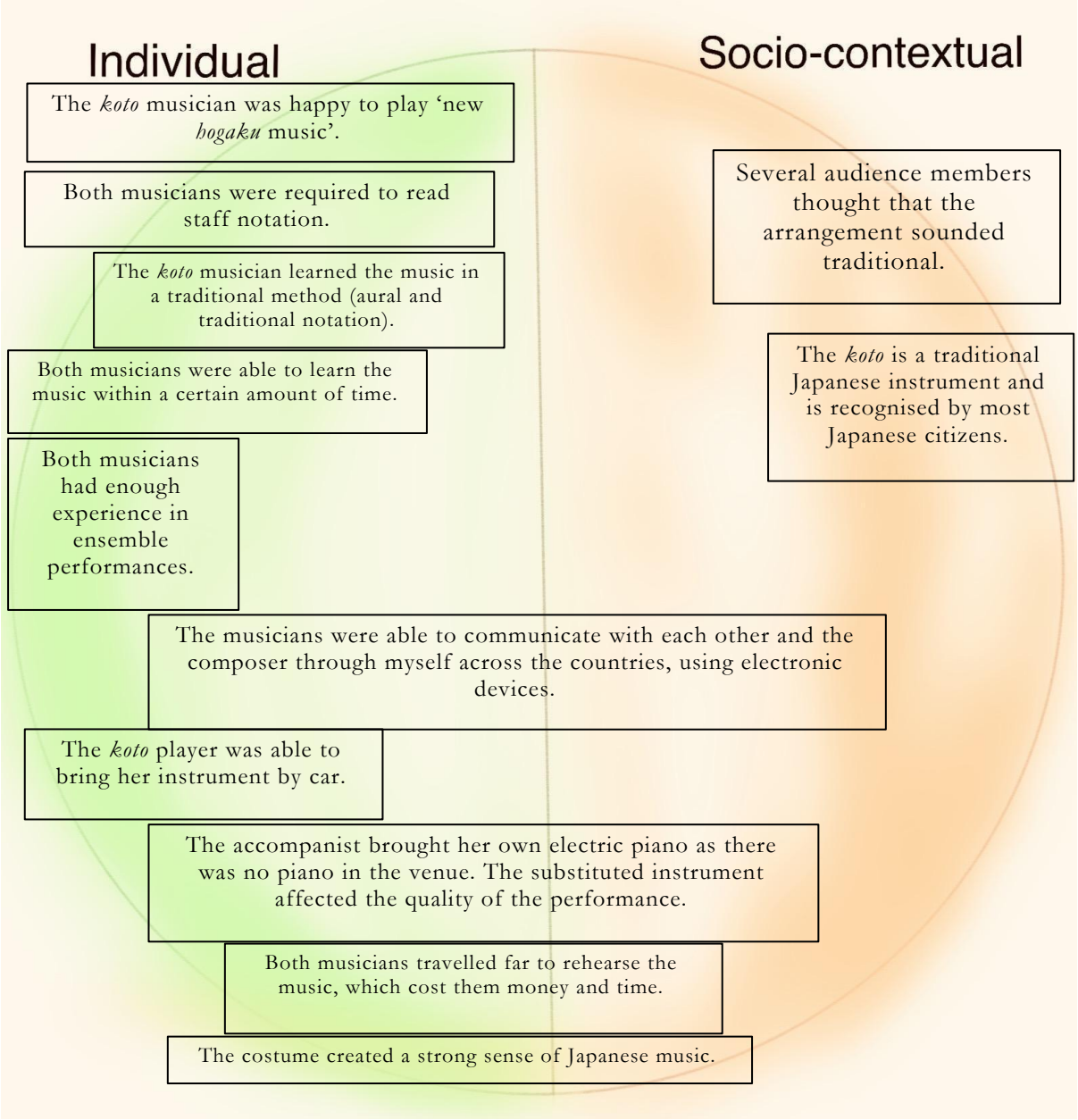
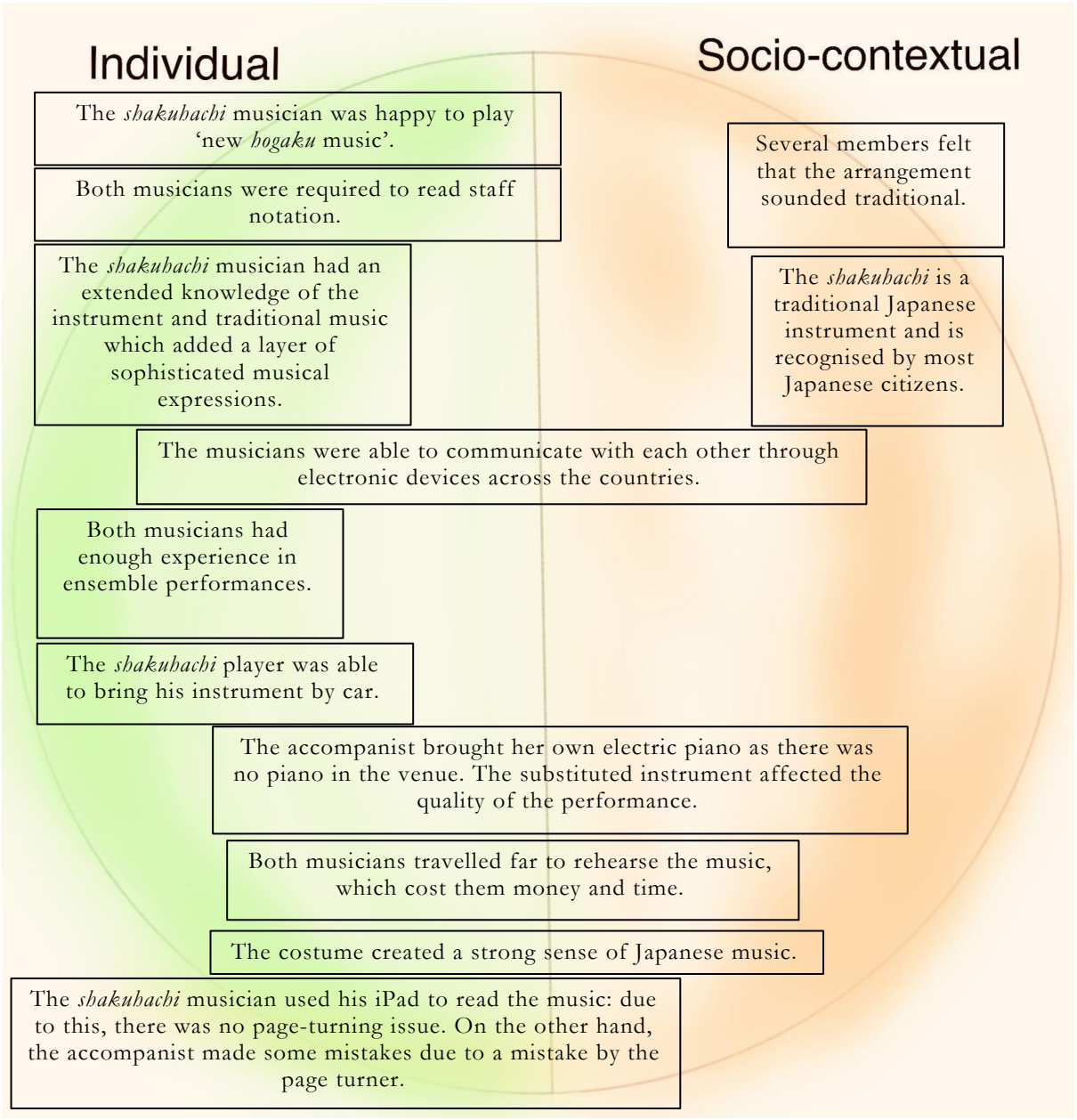


Table 19. *Heavenly River* (arranged)



Overall, for *As Still* and *Heavenly River*, IOMT aspects were more significant than SOMT to the Kofu musicians and audience (as shown in Table 18 and 19). Similarly, both compositions shared many common or similar factors: the soloist musicians and accompanist owned their instruments and had no problems with transporting them; for *As Still,* the performers were able to communicate with the composer through me and for *Heavenly River* directly with me; the accompanist and the solo musicians were able to

meet to rehearse, but they had to travel long distances, which cost money and time; the use of a keyboard limited the dynamic level of the accompaniment but provided consistency in certain passages for both compositions.

However, there were some differences between *As Still* and *Heavenly River* in the MTPs. Firstly, while the *koto* player primarily learnt by ear, taking advantage of traditional pedagogy and using a recording of her part made by the pianist, the *shakuhachi* player developed the composition by applying his extended knowledge of Japanese music and his reading skills (in this, I intimate Huib Schippers' 'new identity' element in his '12 continuum transmission framework'; Schippers 2010: 60). The use of technology delivered an effective performance to the *shakuhachi* player since he did not have issues with turning pages as he read the notation on his iPad, but the accompanist had an issue when her page turner turned a page too early. The success of the performances can be attributed to recognition of the *koto* and *shakuhachi* in Japan, the compositions as arrangements, and the traditional costumes worn by the musicians at the concert, which visually allied the performance to Japanese music; and importantly, the musicians' attitudes towards 'new music' in both pieces. Their attitudes were important for musical transportability. Despite the perceived narrow-mindedness towards new music in the *hogaku* world, both musicians were positive about playing new music and adapted to the needs of its composers. For example, they imitated the timbre of a Western flute, made eye contact with each other, and felt *ma*. Furthermore, the Kofu musicians were careful about the Japanese aspects of the compositions while the musicians in London concentrated on playing successfully with less concern for the aesthetics of Japanese music.

5.6.6 Comparative analysis of the London and Kofu projects

Using the MTP reveals new forms of musical transportation. Firstly, the musicians' presentation contributed to the interpretation and affected the audience's perception of the music. This was particularly evident when musicians wore traditional Japanese costumes in Kofu, and, in this regard, Takemitsu's perception of music and location makes sense when contemplating how location, costume, culture, religion, and time are all elements of a performance. However, not all these elements can be transported between places, confirming that Takemitsu's perception was based on music as a

performing art. Secondly, linked to this, transportation has two different components, which depend on the conditions under which a new composition is performed: one is from composer to musician and the second from a musician at an earlier time to a musician at a later time. In the composer to musician case, the main judgement is whether the musician successfully expresses the composer's intentions in performance. In the second case, though, the judgement is both whether the musician performed the same way as it was played by others before, but also if the musician has realised the composer's intentions. One can also examine how audiences react, although this entails ontological questions about authenticity and what constitutes a good performance—the former, in my projects applying to London, and the latter to Kofu.

Some additional aspects may be considered that are not included within the analytical spectrum of the MTP. Firstly, issues arising prior to performance may influence the degree of transportability. In particular, difficulties of organising a performance relate to where it takes place, and the recruitment of musicians. In this research, UK-based musicians were more willing to participate in events organised by others, whereas Japanese musicians were reluctant to join events unless the organiser had good *kone*. Secondly, cultural differences between musicians in interpreting compositions are important, but are only partially covered by the individual spectrum of the MTP. In this research, the Japanese musicians associated the pieces with aspects of traditional music and musical aesthetics, while the UK-based musicians were more concerned with technical aspects and performing the pieces successfully. The Japanese musicians had played traditional music for a living since they were young and had been taught by family members who were experienced traditional musicians, while the UK-based musicians started to learn Japanese instruments at some points of their lives for various reasons. As I pursued these two projects, it became clear to me that 'musical transportability' does not easily accommodate many aspects of composition; in particular, how a composer uses different creative stimuli and ideas. The core of the composition process is a composer's individual philosophy, shaped by a range of musical and artistic perspectives (Kratus 2012: 379, Walton 2014: 1-9). These, in turn, entail complex musical transportation mechanisms which may well mean that every composition is hybrid, built on compositions written by others in the past who had been, in turn, influenced by others (Corona and Madrid 2008: 15).

5.7 Summary of the two main research projects

In this chapter, I have detailed two projects leading to concerts, one in London and one in Kofu, exploring how the findings of the second relate to the findings of the first. I have discussed how musicians were recruited, the challenges of setting composers' deadlines, the rehearsal process, concert performance, and then what I elicited through talking with the composers, musicians, and audiences, the latter using a questionnaire for the London concert and an online survey after the Kofu concert. Using my Musical Transportability Palette allowed me to reveal important aspects of musical transportation, some of which were not part of Takemitsu's original concept. But, in terms of its limitations, this analysis does not easily show certain extramusical aspects such as the difficulties of recruiting musicians, nor in-depth information of how and why musicians from different backgrounds interpret a musical score. It is also not capable of accounting for a composer's philosophy or their ideas about a given musical composition. While the issues of the recruitment processes and the relationship between one's musical background and how he or she interprets the music were adequately debated in earlier discussions, the latter has been little discussed in this chapter. To address this, the next chapter analyses each composition, comparing what is in the score with what the two concerts revealed.

Chapter 6

Score Analysis

6.1 Introduction

This chapter analyses the compositions and arrangements used for the two projects discussed in Chapter 5. My main aim is to examine each score to discover the expressive intentions of the composers as they can be related to musical transportability. In my analysis, I endeavour to pay attention to features that are associated with certain composers, and which might signal influences. My approach accords with Daniel March: "In preparing an analysis one need not feel constrained by the necessity of providing a complete overview of all aspects of the piece" (1997: 276). For clarity, I present my analysis in two parts, first examining the scores of *As Still*, *Kizuna Pattern* and *Heavenly River* used for the London concert, then the arranged versions of *As Still* and *Heavenly River* used in Kofu. I then link my findings with what has been discussed in this dissertation so far.

6.2 *As Still*

Although at the start of the research Jesse told me he was primarily interested in Stravinsky, Grisey and Adès, after the performance of *As Still* in 2016, written for *koto* and chamber ensemble, two audience members reflected on a possible influence from Aaron Copland (1900-1990). This was no surprise, given that Copland's musical language is much indebted to Stravinsky (Robertson and Armstrong 2001, Berger 2002: 96, Levy 2005: 345, Hodder 2010). The most Stravinsky-like aspect in the composition is the way in which it splices a mode with chromaticism as its main melodic device. It is based on a limited selection of notes, a combination of a mode similar to D Lydian (C# is used instead of C) and the whole-tone scale. Jesse, the composer, commented that:

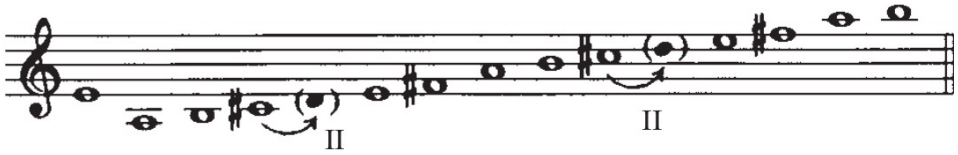
> The tuning was the first thing I wanted to settle on with the *koto* player. Knowing that it would be complicated to change the tuning during the piece, I chose to write it entirely in one mode (which also contributed to the sense of stillness). Then I cross-referenced with the list of tunings you'd sent, to work out a version that might be suitable, which I then suggested to the *koto* player.
>
> personal communication: 23 March 2018

Examining traditional *koto* tunings, one can see that what Jesse was referring to was *akebono-joshi* or *gakujoshi* tunings[41] (Miki 2008: 132-133) (as shown in Notation 57).

Notation 57. The traditional *koto* tunings *Akebono-Joshi* (top) and *Gakujoshi* (bottom)[42]

akebonojōshi or *iwatojōshi* (I)

gakujōshi I and II



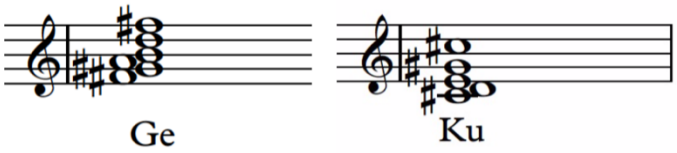
The Ryūkyū scale is the same as *gakujōshi* II,

Source: Miki, Minoru. 2008. *Composing for Japanese Instruments*. Edited by Philip Flavin. Translated by Marty Regan. New York: University of Rochester Press, p133.

While Jesse did not know much about *gagaku*, the pitches selected are similar to the *ge* and *ku* cluster chords of a *gagaku* instrument, the *sho* mouth organ (as shown in Notation 58).

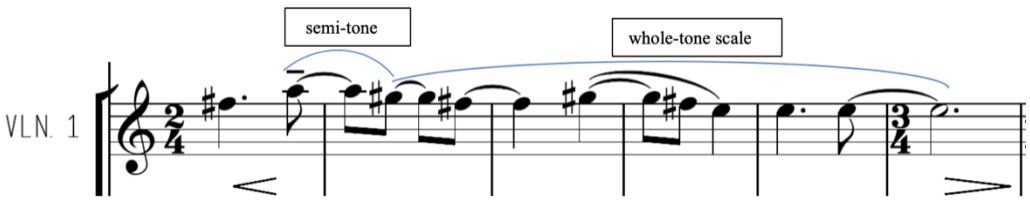
[41] The *koto* player used the *gakujoshi* scale similar to how it is used for Okinawan music for Jesse.
[42] See Miki (2008: 132–133) for other *koto* tunings.

Notation 58. *Ge* and *Ku* cluster chord[43]



Many of Stravinsky's pieces are based on modes, especially the Lydian. For example, almost the entire adagietto to *Petrushka*'s (1911) second Tableau, 'Petrushka's Room', is Lydian (Straus 2014: 13). Other works that feature this mode include the third tableau of *Petrushka*, the second movement of *Ebony Concerto* (1945), the duet, 'Well, then. My heart is wild with fear' in *The Rake's Progress* (1951), and parts of *The Rite of Spring* (1913) (e.g. conducting number 2) (Griffiths 1982: 44, Tymoczko 2002: 73, Karlin and Wright 2004: 234, Russell 2018: 81). Jesse used the Lydian mode to try to express the static, introverted and slow sound world of Andrew Holleran's book, *Dancer from the Dance* (1978), on which the composition was based, because the mode is often used to create a mystical or dreamlike atmosphere in film scores (Karlin and Wright 2004: 234, Halfyard 2010: 28). Jesse's sound world is further enhanced by an unsettling flow of tonality, made up of a combination of the whole-tone and chromatic scales. For example, in bars 51-56 of *As Still*, the Violin 1 melody is entirely Lydian, but can be heard as a mixture of conjunct and chromatic notes (A and G#), combined with the whole-tone scale (as shown in Notation 59).

Notation 59. *As Still* by Jesse Bescoby, bars 51-56, Violin 1



Similar tonal organisations are evident in Stravinsky's works, according to Straus (2004):

[43] See Burt (2002: 165) for the chart of other standard chords of the *sho*.

> The most characteristic motives of Stravinsky's serial melodies can thus be understood as combinations of either the semitone or the whole-tone and its transpositions. Other intervals also play a generative role, particularly in Stravinsky's last works, but the semitone and whole-tone remain Stravinsky's most common and characteristic intervallic points of departure.
>
> Straus 2004: 9

Straus cites *Canticum Sacrum* (1955) as an example, where the accidentals create a unique tonal organisation when a carousel of a chromatic scale and the whole-tone scale appear one after another. Other examples are found in *The Symphony of Psalms* (1930), 'Dance of the Earth' in *The Rite of Spring* (1913), the second '*Gusi-lebedi'* from *Detskiye Presenki* (1922), and the first tableau of *Les Noces* (1923) (Taruskin 1996: 1175, Hill 2000: 51, Kang 2007: 48, Van den Toorn and McGinness 2012: 137-138). In fact, Jesse admitted that he inadvertently took the style of some of these compositions for *As Still* (personal communication: 23 March 2018).

The musical characteristics of *As Still* result from Jesse expressing his sound world through literature, Stravinsky, and the *koto* tuning. Together, these exemplify what I term 'creative-stimulus' musical transportation. However, these same characteristics can be associated with elements of other Japanese music. Firstly, slow tempi and introverted elements are key features of Japanese music such as the modern perception of *noh* drama, *gagaku*, and *sankyoku* music (for a discussion of *noh* drama, see Malm [1959] 2000: 128, see also Rigler 1991: 5, Gillmor 2007: 351, Alves and Campbell 2017: 252). These elements have been explored by Rose and Kapuscinski (2009) in a study of the Japanese concept of time, where, among others, they examine *ma* and timbre used in *gagaku* music:

> The Japanese's way of conceptualizing time emphasizes the present to the detriment of the past and the future. Through a focus on 'now' the listeners experience eternity. Every musical event is equally important, and in constant and gradual transformation but without leading to any destinations such as a climax. The end result is a steady continuum that gives the music an impression of staticity and slowness.
>
> Rose and Kapuscinski 2009: 2

The principal tempo of *As Still* is 48 crotchet beats per minute in its fastest section. This, together with mostly quaver patterning at 82 beats per minute, establishes the sense of time in the composition, while the note patterns are relatively simple and

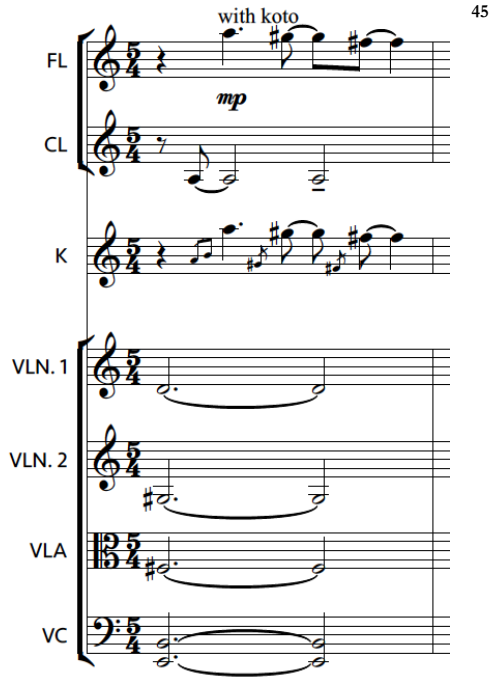
modest, further contributing to the sense of slowness (after March 2014: 374[44]). Secondly, although Jesse was not aware of this, *As Still* includes textural characteristics of Japanese music, particularly that of the *sankyoku* trio which typically consists of *shamisen*, *koto* and *shakuhachi* with/without voice, and a characteristic combination of heterophony and monophony. In respect of the latter, Alison Tokita and David Hughes write:

> Japanese music is overwhelmingly monophonic. In ensembles such as the *sankyoku* trio of *koto*, *shamisen* and *shakuhachi* (with voice), all parts perform in heterophony, that is, simultaneous variations of a single melody, with the variation being suitable to the instrument's nature (smooth lines for wind instruments, choppier for plucked strings, and so on). In a sense this is just a loose unison. This subtle relationship between the instrumental (*shamisen* and *koto*) and vocal lines is expressed in the phrase *tsukazu hanarezu* ('not too close, not too distant'). (*Gagaku* is a partial exception, though less so than it may seem.) When true polyphony does occur, it tends to involve a countermelody (for example a second *koto* part) that is not vertically coordinated with the main melody until the cadence.
>
> Tokita and Hughes 2008: 24

In bar 66, the *koto* melody is doubled with the flute, creating a monophonic texture (as shown in Notation 60), while in bars 89-92, Jesse partially doubles the *koto* melody over various instruments, creating a carousel of heterophony and homophony (as shown in Notation 61).

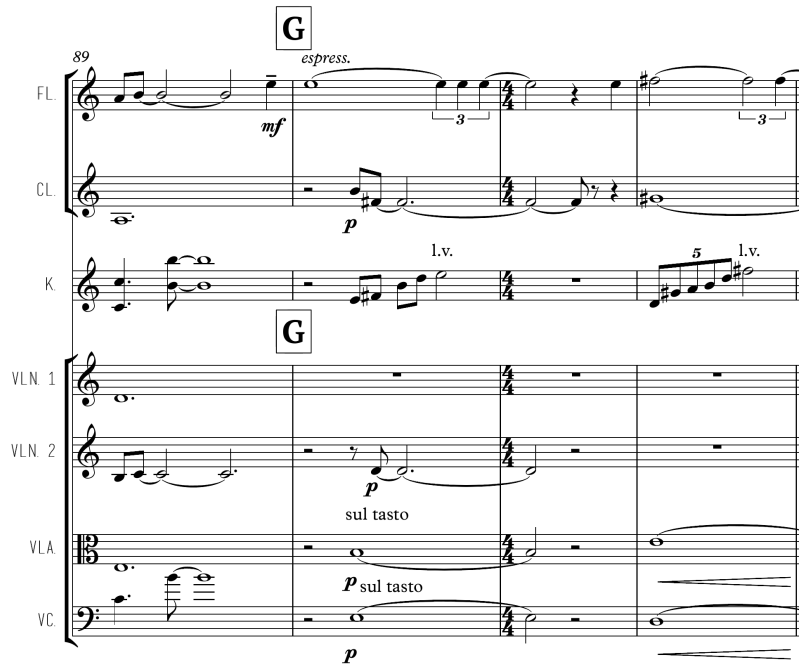
[44] March is describing David Epstein's (1930-2002) perception of time in composition.

Notation 60. *As Still* by Jesse Bescoby, bar 66



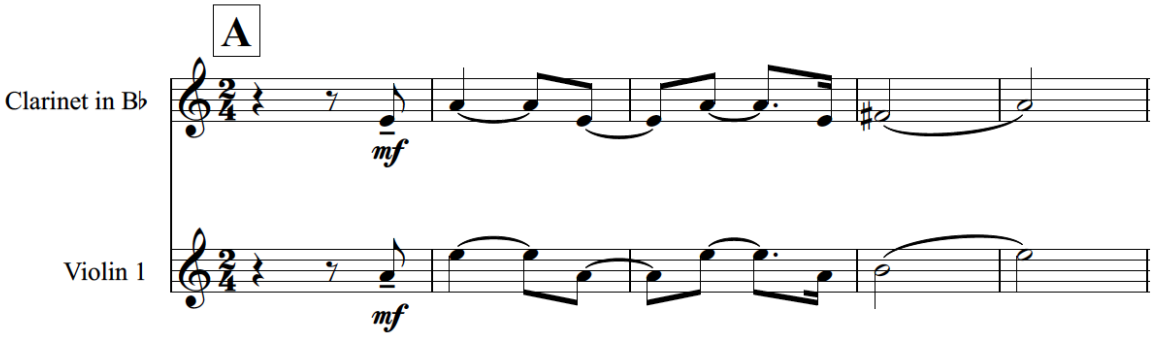
[45] The clarinet in B♭ is written in sounding pitch (in C).

Notation 61. *As Still* by Jesse Bescoby, bars 89-92

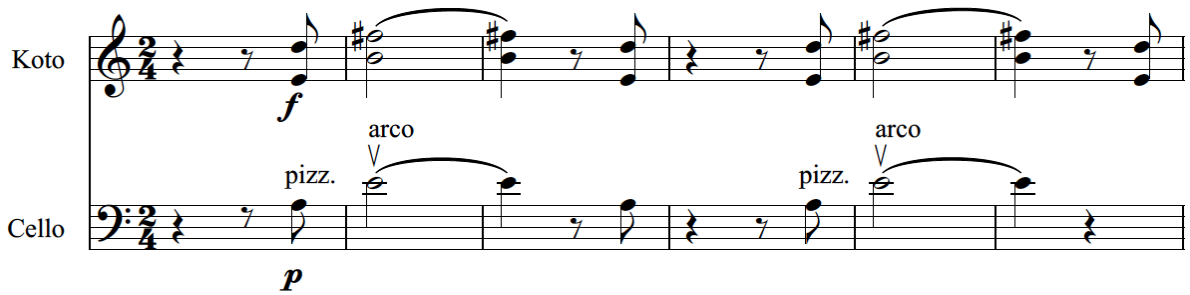


The same two textures are emphasised by the occasional use of fifths, octaves, parallel fifths, and parallel octaves. The clarinet and violin 1 in bars 12-16 have a pattern of perfect fourths and fifths (as shown in Notation 62); the bottom notes of the *koto* and the bowed cello in bars 34-38 form parallel fifths (as shown in Notation 63); in bar 88, the cello plays the last three notes (F#, B, and B), the same as the *koto* but an octave lower as parallel octaves (as shown in Notation 64).

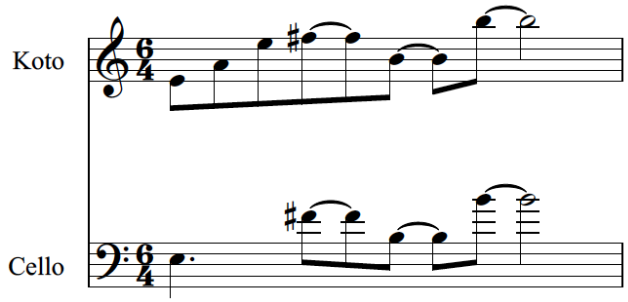
Notation 62. *As Still* by Jesse Bescoby, bars 12-16



Notation 63. *As Still* by Jesse Bescoby, bars 34-38

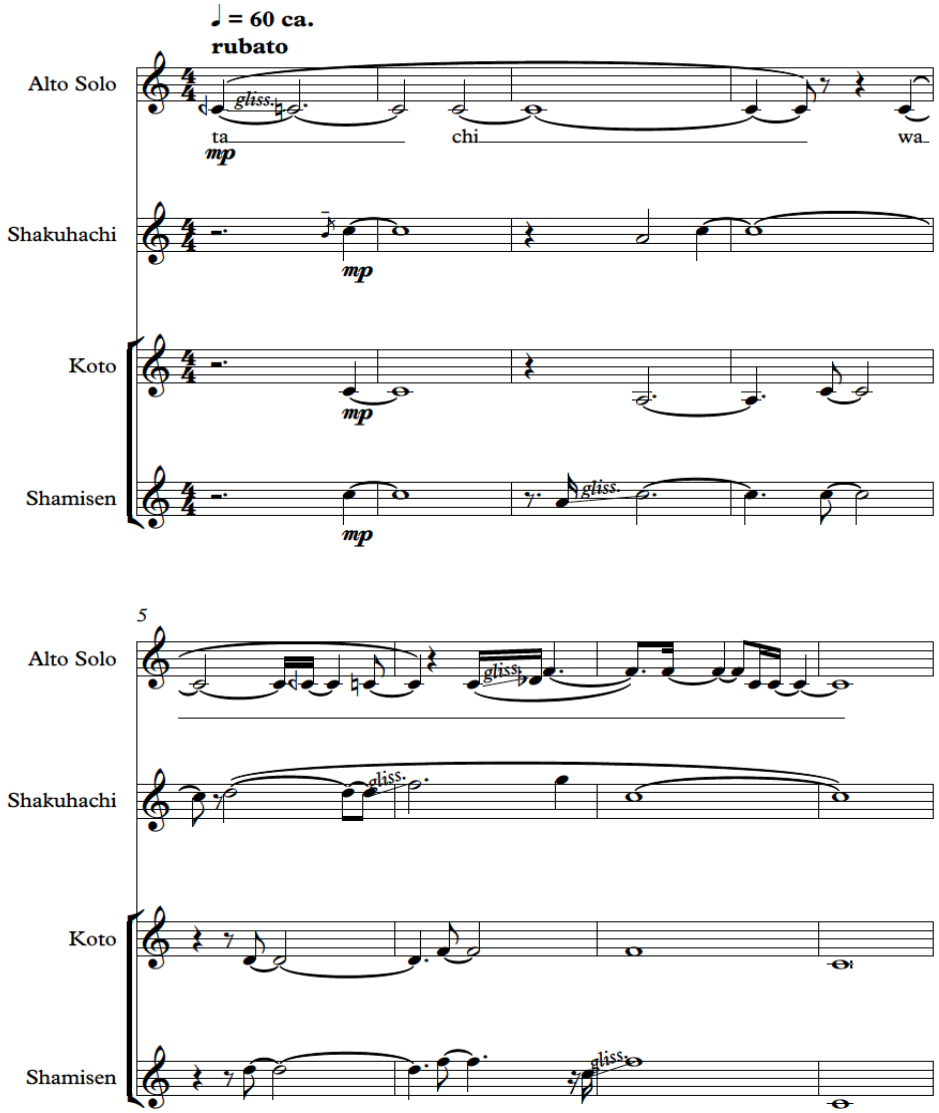


Notation 64. *As Still* by Jesse Bescoby, bar 88



Notation 65 gives an excerpt of the traditional *sankyoku* piece, *Sho-Chiku-Bai*, demonstrating the typical monophonic and heterophonic textures described by Tokita and Hughes. A monophonic texture first comes on the third beat of the first bar, then on the second beat of the third bar (the *shamisen* plays C a little before the *shakuhachi* and *koto* play the same note in unison). A quasi-heterophonic texture comes when the voice and *shakuhachi* take turns to continue the melody, occasionally creating a dyad or triad with the rest of the ensemble playing the same notes ahead of the ensemble before or after monophonic unisons.

Notation 65. *Sho-Chiku-Bai*, opening (transcribed by Taichi Imanishi (2018))



Source: Yonekawa, Toshiko, and Michiko Unoue. 1993. Sho-Chiku-Bai. *Sankyoku—Japanese Traditional Music. Compact Disc.* Vol. 7. World Music Library. Kent: King Record, 1993. B000001LSC.

Despite some similarity to the *sankyoku* genre, *As Still* displays strong Western characteristics. One such is the relatively broad and clear dynamic range of accompanying instruments, which makes the music sound dramatic and expressive, emphasising a fundamental difference to the modest and subtle dynamic range common in Japanese music (discussed in Dean 1985: 160, Roscoe 2007: 222, Tsukitani 2008: 160). Various writers would support this argument: according to Tsukitani (2008: 160), "*Sankyoku* playing demands of the *shakuhachi* moderation in volume, exactness of pitch, soft timbre and rhythmic coordination with the strings," and Roscoe (2007: 222) reports

that traditional Japanese music "is often composed to be played in small rooms by only a few musicians". Audiences used to orchestral music can often find it "small and fragile". Furthermore, Dean (1985: 160) states that

> *Hogaku* is indisposed to pound the ear with *fortissimos*, declines to indulge in the extremes of dynamic angle, tends away from sharp juxtaposition of loud and soft. The Japanese ear is sensitive rather to subtle dynamic differences within a narrower dynamic spectrum. While Western music often performs beyond the *p* and *f* boundaries, *hogaku* stays pretty much within. Indeed, precisely because the dynamic range is narrow in Japanese music, greater attention is focused on smaller increments of loudness and softness.
>
> Dean 1985: 160

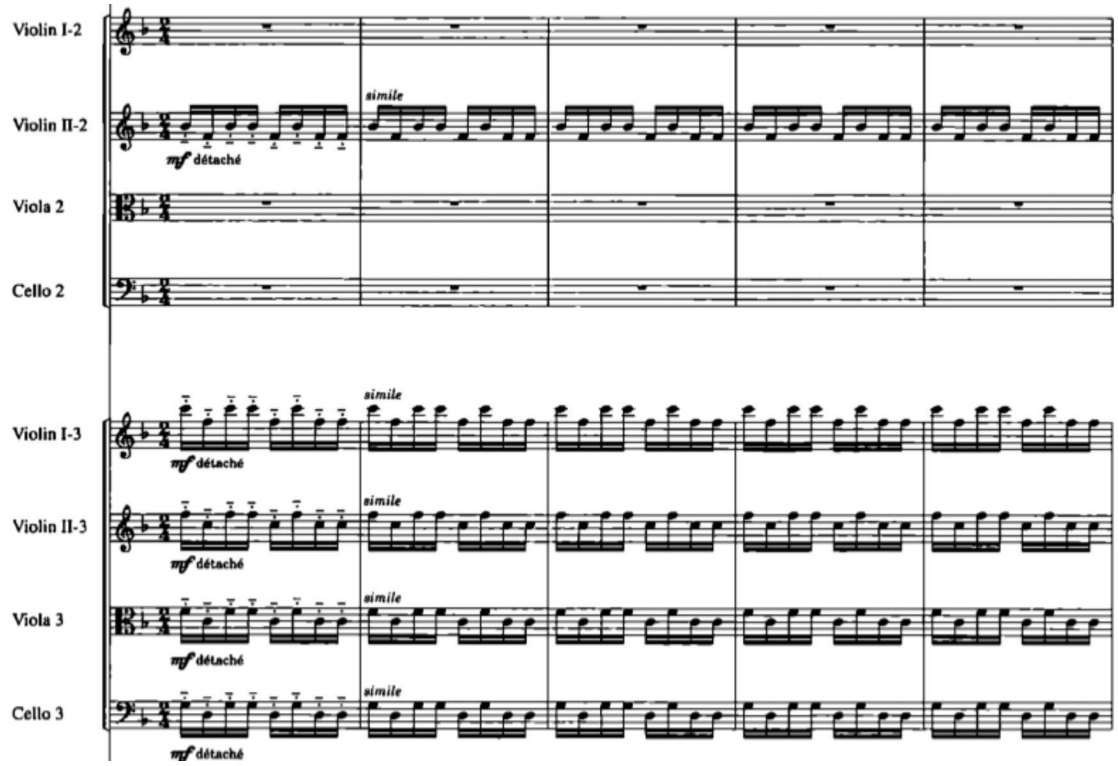
In contrast, Jesse uses an extremely small dynamic range on the *koto*: *fortes* are found across a few bars but there is no other dynamic marking apart from a crescendo in bar 64. This, though, strengthens the sense of Japaneseness and helps the *koto* blend with more Western features of the composition, suggesting the composer carefully transporting the aesthetics of Japanese music into a Western palette, without overpowering either tradition. A similar technique is observed in *November Steps* where the orchestra has a broad dynamic range but the soloists are provided with few dynamic makings since they are expected to play within their normal boundaries (Day 2005: 34). Another obvious element of Western music in *As Still* is the *koto* part, which is entirely scored in staff notation with precise rhythms, which differs from the aural tradition of much Japanese music (Campbell 1991: 120, Halliwell 1994: 29). Although Jesse provided the *koto* player with a recording of the part to help the musician learn it, the fact that Jesse provided a recording of the part on its own, as an additional learning material, indicated that he expected the *koto* player to use notation as the primary source of learning.

The score thus reveals two aspects of musical transportation. One, which I call creative stimulus transportation, comes from Jesse's creative reflection on his primary inspiration and on elements of Japanese music, his reliance on staff notation as the primary means of learning, and on his drawing on ideas from literature. The other is cultural transportation, stemming from his conscious and unconscious reflections on Japanese music through live demonstrations of the *koto*, Minoru Miki's book and because he consulted various online materials.

6.3 *Kizuna Pattern*

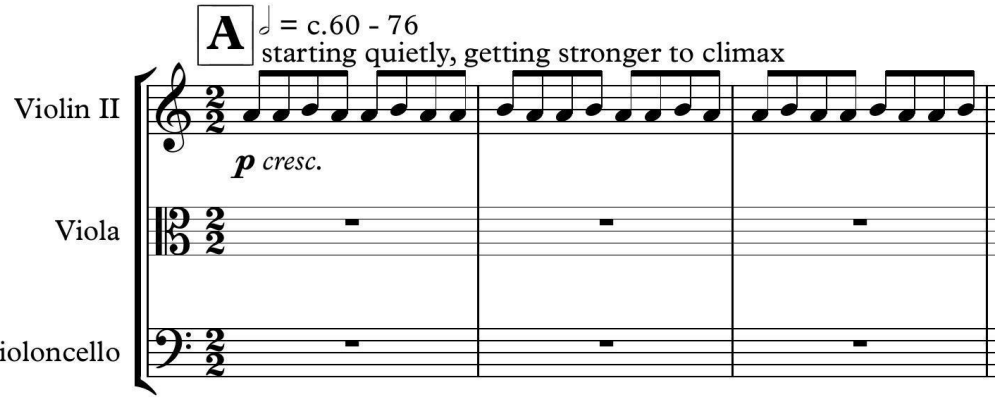
In our initial meeting in 2016, Alan, the composer of *Kizuna Pattern* for *shakuhachi* and string quartet, did not feel minimalism was his predominant style, but I detect some minimalist features in his composition. His idols—Stravinsky, Ligeti and Messiaen—are not generally considered minimalist, but musicologists have found aspects of minimalism in their works, in, say, Stravinsky's *Orpheus* (1947) and *The Rite of Spring* (1913) (Cross 1998: 172, Watson 2011: 38, Levitz 2012: 530, Griffiths 2013: 107, Palmer 2015: 202). Ligeti's second of *Three Pieces* for Two Pianos (1976) was inspired by Steve Reich (1936-) and Terry Riley (1935-), even though it is written in a quirky phasing (unlike Reich's phasing, Ligeti's phasing is played in a slightly unsteady pulse) and therefore sounds different (March 1997: 10, Williams 2004: 514, Searby 2010: 148). Again, traces of minimalism have been found in Messiaen's *Quatre Études de Rhythm* (1949-1950) and the clarinet part in the second movement of *Quartet for the End of Time* (1941) (Linton 1998, Smith 2009: 245). Closer examination suggests Stravinsky's 'Pas d'action' from *Orpheus* is most similar to *Kizuna Pattern*, particularly in the way that it employs patterns of notes to create a multi-layered polyphonic texture (Cross 1998: 172). While Alan did not name Steve Reich as one of his idols, the writing of Reich's *Different Trains* (1988) appears strikingly similar to part of *Kizuna Pattern*. The similarity between *Different Trains* and 'Pas d'action' is no coincidence since Reich admires the music of Stravinsky, having diligently studied his elder's techniques of modal and repetitive writing in the 1960s with his fellow composer, Philip Glass (1937-) (Kim 2000, see also Cross 1998: 172). Notation 66 shows pre-recorded string parts 2 and 3 at the opening of *Different Trains*. The strings play paradiddle-like patterns consisting of semi-quavers in harmony, similar to the Violin II part at the opening of the ostinato in *Kizuna Pattern* (as shown in Notation 67).

Notation 66. *Different Trains* by Steve Reich, opening



Source: Reich, Steve. *Different trains* for string quartet and pre-recorded performance tape. 1988. London: Boosey & Hawkes.

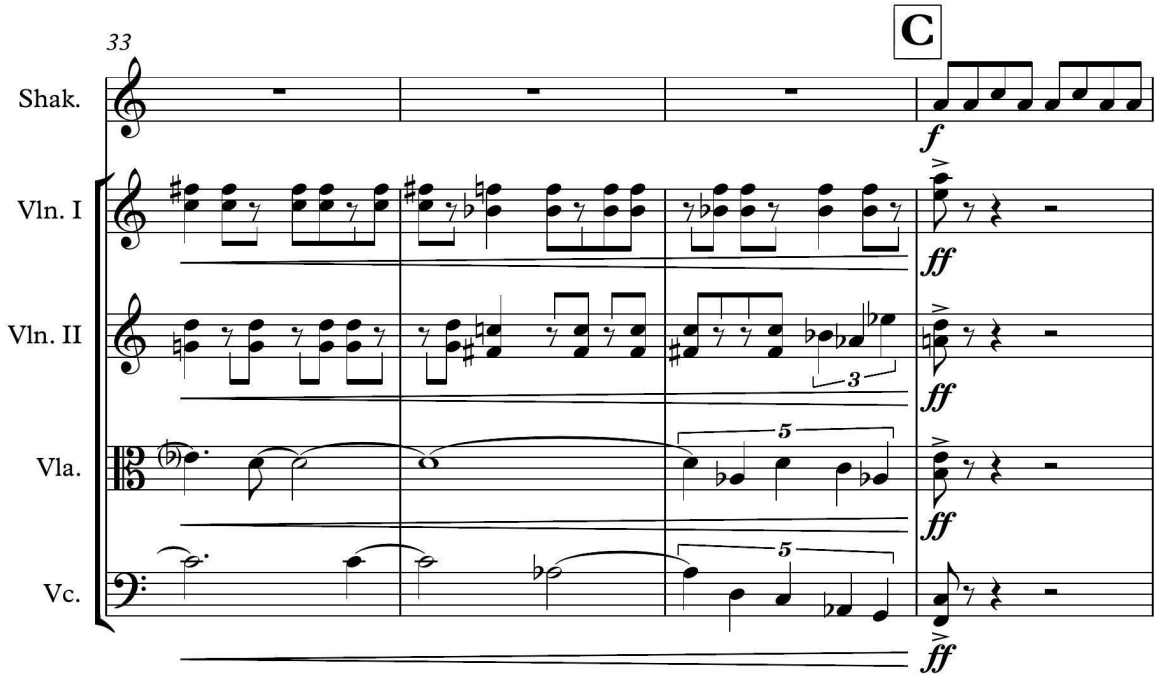
Notation 67. *Kizuna Pattern* by Alan Duguid, bars 1-3



After the openings, both pieces develop in a similar manner. In *Different Trains,* Reich adds long notes and syncopated rhythms to thicken the texture and in *Kizuna Pattern*, Alan provides two quintuplets that create a polyrhythm which similarly thickens the overall texture in bar 35 (as shown in Notation 68). According to March (1997: 212),

this sort of elaboration is so commonly observed in Reich's works that he does not "simply let[..] the processes work themselves out completely".

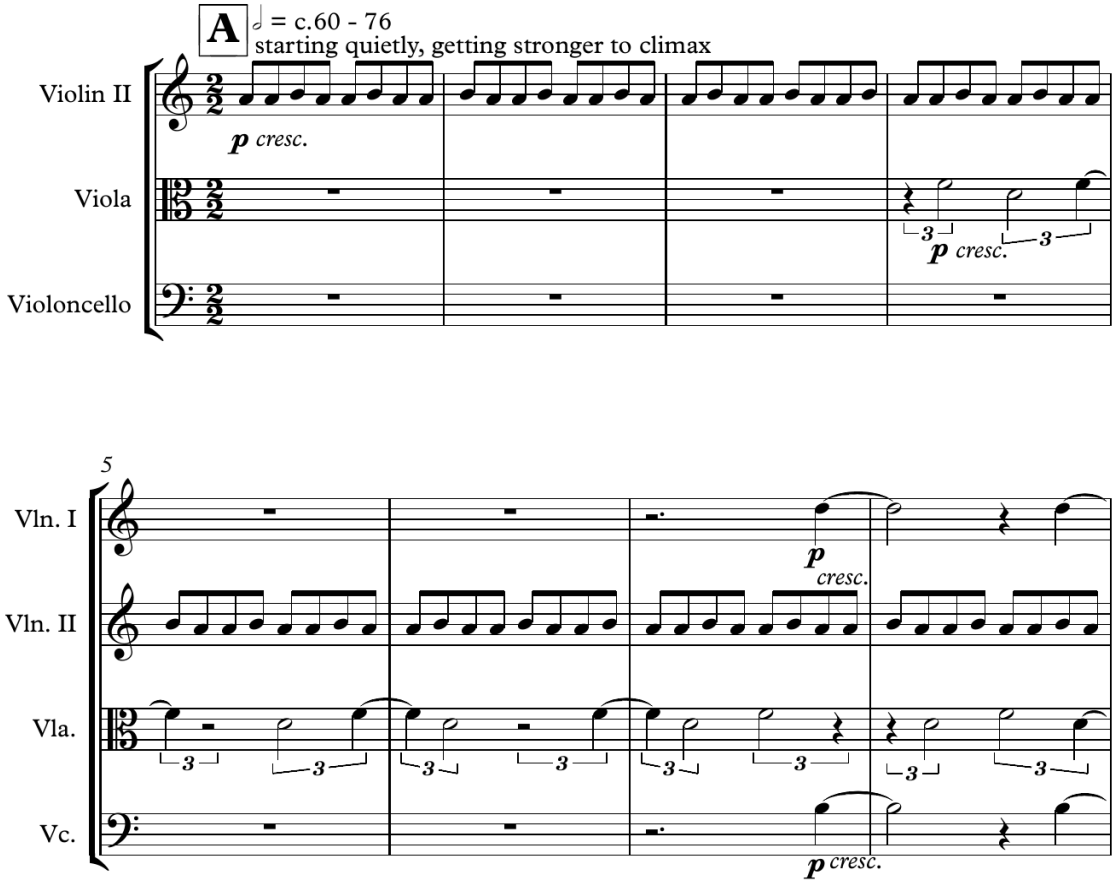
Notation 68. *Kizuna Pattern* by Alan Duguid, bars 33-36



The minimalist language of *Kizuna Pattern* consists of fast and openly robotic pattern repetition creating a multi-layered polyphonic texture. This combines musical elements rarely observed in Japanese music: although Galliano (2002: 227) outlines the use of repetition as a musical device in Japanese music, I argue, considering the above discussions of 'Japanese music', a similar application of such musical devices is seldom observed in classical genres especially that of *gagaku*, *shakuhachi*, and *sankyoku*. To prove my point further, the use of interlocking rhythm in *Kizuna Pattern* can be thought of as similar to Ligeti's *Piano Etude No. 7* (1998-1999) in which he reflects on gamelan music by providing patterns of notes gradually developed in a cyclic structure, creating a combination of simple and complex lines in varying tempi (Bauer [2011] 2016: 143-144). Interestingly, Messiaen also took inspiration from *gamelan* in some of his works (Cooke 1998: 9, Puspita 2008: 50), and this may sit behind Alan's decision to employ obvious minimalistic language.

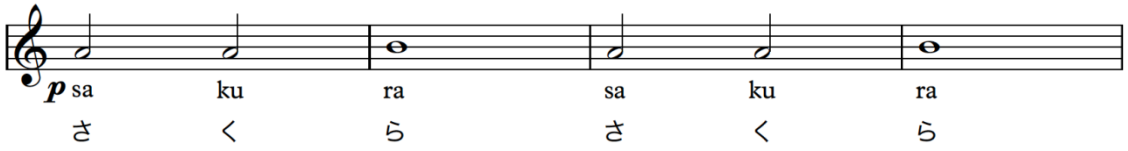
Alan included two Japanese folk songs, *Edo Komoriuta* and *Sakura Sakura*, although the way he used *Sakura Sakura* is extremely subtle. He inserts fragments of the song into rhythmic *ostinati* and adds a few chromatic shifts to develop a solid but unpredictable opening. The *ostinato* played by Violin II contains A and B (as shown in Notation 69), a dissected element of *Sakura Sakura* (as shown in Notation 70). This also allows listeners to enjoy its "single, slowly-evolving sonority"[46] (March 1997: 220). The use of folk melodies in compositions is famously discussed in respect of Béla Bartók (1881-1945), where they became both the main musical device and subtle ornamental inflections. Some of his *Bagatelles* (1908), for example, contain a subtle integration of Hungarian folk tunes (Frigyesi 1998: 233) comparable to the way in which *Sakura Sakura* features in *Kizuna Pattern*. Messiaen's music is also partly indebted to Bartók in terms of reflections on folk rhythms (Antokoletz and Susanni [1987] 2011: 347).

Notation 69. *Kizuna Pattern* by Alan Duguid, bars 1-8



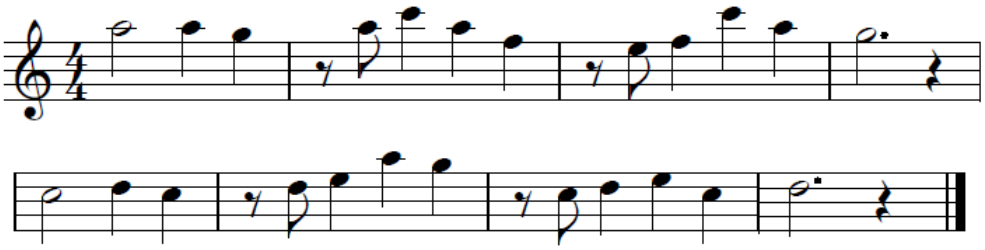
[46] March (1997: 220) uses this expression to describe the writing of Steve Reich's *Four Organs* (1970).

Notation 70. *Sakura Sakura*, opening



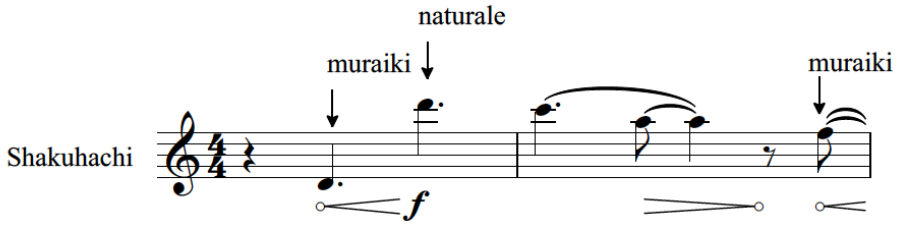
To the extent that it is hard to recognise *Sakura Sakura* from the *ostinati* in *Kizuna Pattern*, it might be considered an unsuccessful attempt to incorporate a Japanese element. However, Alan's use of another folk tune, *Edo Komoriuta* (as shown in Notation 71), lifts its Japanese quality: in bar 101, the *shakuhachi* plays the first four notes of the folk tune as an introduction to the theme, which links to the beginning of an improvisation in section I. The folk melody appears again in bar 127, but this time the *shakuhachi* plays it longer, proceeding to a more virtuosic passage. The way *Edo Komoriuta* is used here exemplifies a Western theme-and-variation approach, for which an equivalent Japanese approach could be found in the *danmono* and *kumiuta* styles, which are often used in *koto* and vocal music (Myers 1992: 51, Davis [1996] 2006: 81). By using this device, Alan tries to mix Japanese and Western musical worlds.

Notation 71. *Edo Komoriuta*

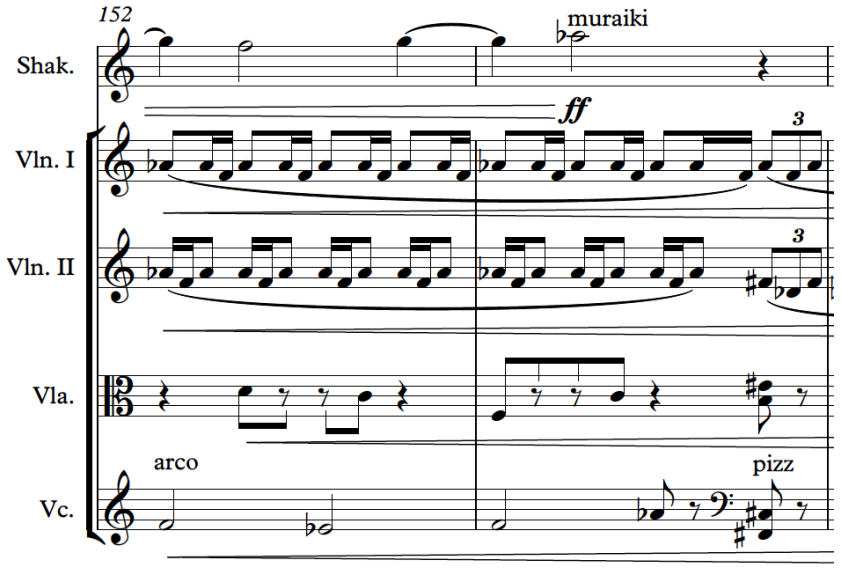


Alan also features the *muraiki* (airy blast) technique. The first instance appears in section J after the improvisation (bars 110-111): *muraiki* is effectively used in D with a *niente* crescendo, adding distinctive *shakuhachi* colour (as shown in Notation 72). Another instance is observed in bar 153, *fortissimo*, to emphasise the end of the passage (as shown in Notation 73).

Notation 72. *Kizuna Pattern* by Alan Duguid, bars 110-111, the use of *muraiki*

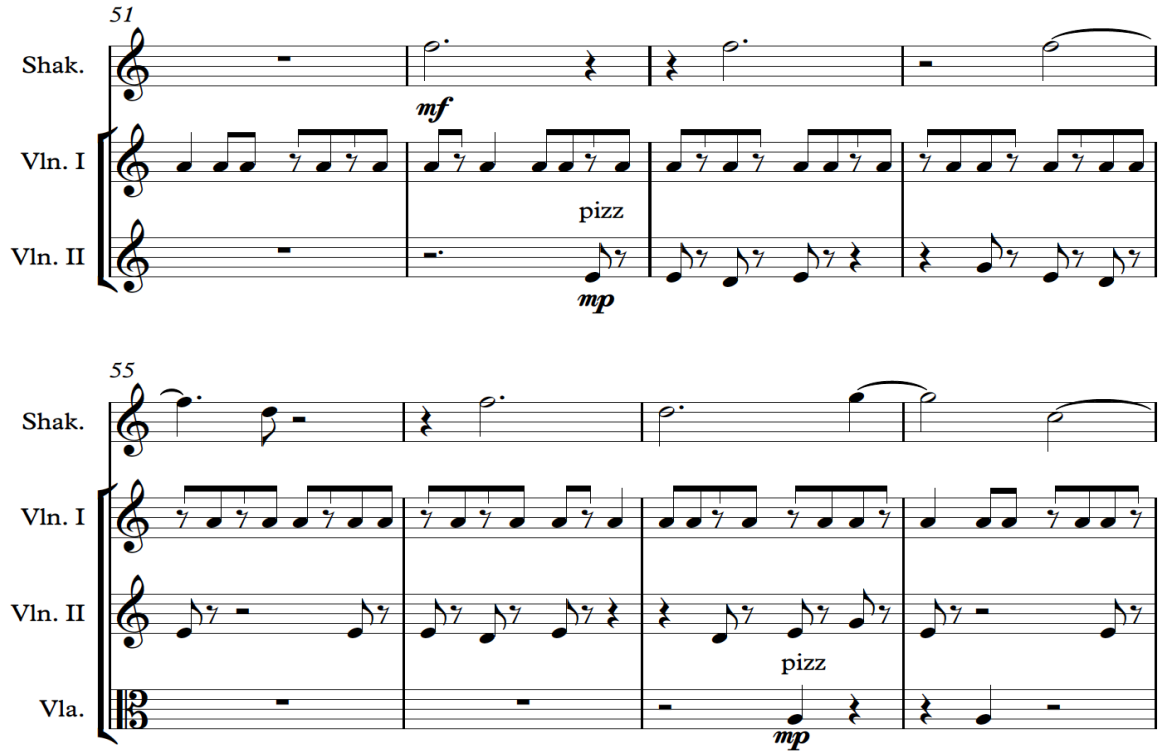


Notation 73. *Kizuna Pattern* by Alan Duguid, bars 152-153, the use of *muraiki*



Apart from this technique, the use of *pizzicati* on the strings strengthens the Japanese colour (bars 52-58) (as shown in Notation 74), since it imitates the *koto*. The composer originally intended to write this passage for the *koto*, but when he ran out of the time to finish his composition, he was compelled to adjust the piece, using the strings to imitate the *koto* timbre. While *pizzicati* on Western strings is drier and has a quicker decay than the *koto* timbre, other composers have also used this technique as an alternative to the *koto* (Schneider 1985: 125, Holmes and Folk 2001: 9, Martin 2003: 56). Hence, Alan adopted a clever alternative to keep the Japanese aspect.

Notation 74. *Kizuna Pattern* by Alan Duguid, bars 51-58, the use of *pizzicato*



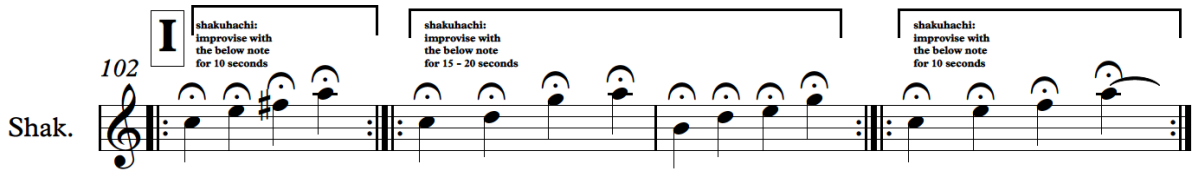
There is a further element that contributes to Japanese colour: that is, the *shakuhachi* improvisation. The composer instructs the *shakuhachi* player to improvise freely in bars 49, 84, 105-109 and 156, and bars 102-105[47] (as shown in Notation 75), then bar 185 to the end of the piece when he specifies the pitches to improvise with (as shown in Notation 76). The latter two sections are close to the instrument's traditional improvisation style, according to Tokita and Hughes:

> Improvisation, in the normal understanding of the term, is nearly absent in Japanese music, significant exceptions being the *tsugaru-jamisen* tradition of folk shamisen and Tokyo-area *matsuri-bayashi* Shinto festival music. There is, of course, some degree of flexibility in performance, intentional or otherwise, in all live music, but in Japan this tends to be of the type analysts would call variation or even just interpretation.
>
> Tokita and Hughes 2008: 24

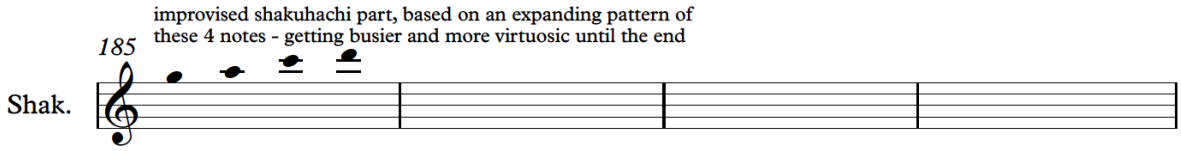
[47] There is an editorial mistake in the score. Section J should begin in bar 106, not 104.

When I asked Kose, he confirmed my view that these were common elements of Japanese music, but added a further insight: improvisation in *shakuhachi* music is 'pre-composed', with musicians normally playing ready-made passages, shuffling them in different order with various dynamics and tempi. He claimed that in the case of *Tsuru-no-Sugomori*, interpretations of the piece varied dramatically, and except for the thematic pentatonic passage, each version sounds completely different (personal communication: 11 July 2019).

Notation 75. *Kizuna Pattern* by Alan Duguid, bars 102-105

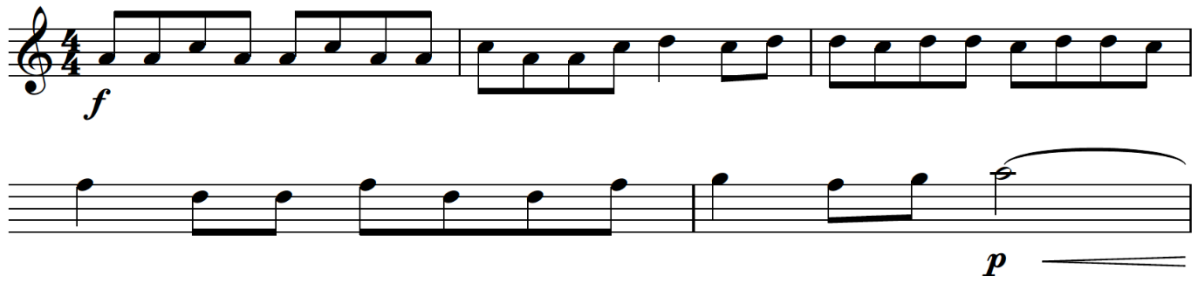


Notation 76. *Kizuna Pattern* by Alan Duguid, bars 185-188



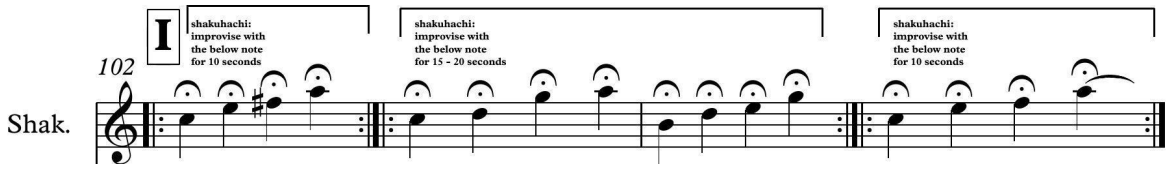
Still, the composition features some distinctly Western idioms. First, as in *As Still*, it uses a broad and dramatic dynamic range. At its quietest *piano* and loudest *fortissimo*, other markings include crescendos, decrescendos, *niente* crescendos and *niente* decrescendos. The *shakuhachi* is required to play using the right dynamics to contribute to the Western style. Second, some passages are written in a way that would be more suitable for the Western flute, as they are extremely challenging to play on the *shakuhachi* with the prescribed tempi (60-70 beats per minim) (e.g. bars 36-40) (as shown in Notation 77). As discussed earlier, to play such passages effectively, Alan accepted that the *shakuhachi* player should use tonguing, even though this makes it sound non-traditional. Thus, both composer and *shakuhachi* player must compromise to give a successful performance, the flexibility contributing to musical transportability.

Notation 77. *Kizuna Pattern* by Alan Duguid, bars 36-40, an example of a fast *shakuhachi* passage



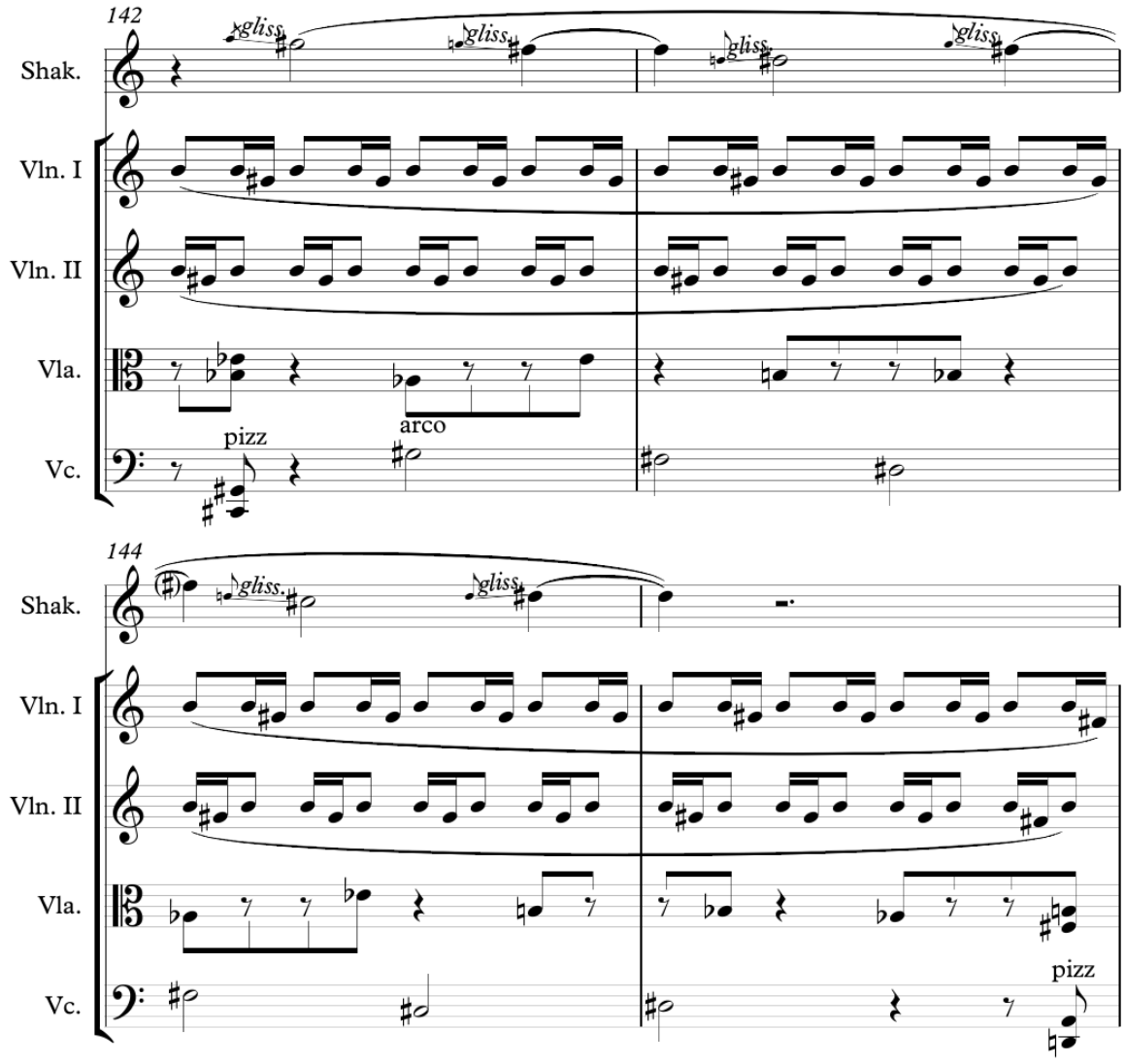
Third, the composer demands that the *shakuhachi* use special fingerings to play some pitches, which are difficult especially when making fast transitions between them. For example, in section I, the *shakuhachi* is given notes for improvisation of which, B, E, and F# require special fingerings and/or the use of action to stop the bell, based on Mark Charette's charts (Charrette 2005). For example, to play E^5 the player must hold down four holes (including the thumb) and ¼ of the last hole (as shown in Notation 78).

Notation 78. *Kizuna Pattern* by Alan Duguid, bars 102-105



Section L requires a Herculean effort to play the notes as the passage includes C#, D#, F# and G# (as shown in Notation 79). This is one passage I suggested to Alan would be almost impossible to play on the *shakuhachi*, but he was unable to change it as he had struggled to come up with alternatives. His solution was to add *appoggiaturas* and *glissandi* to the existing notes, so that the intended notes were heard as ornaments. Unfortunately, Orlando found it difficult to execute these effects clearly, and this diminished the degree of musical transportation from composer to musician.

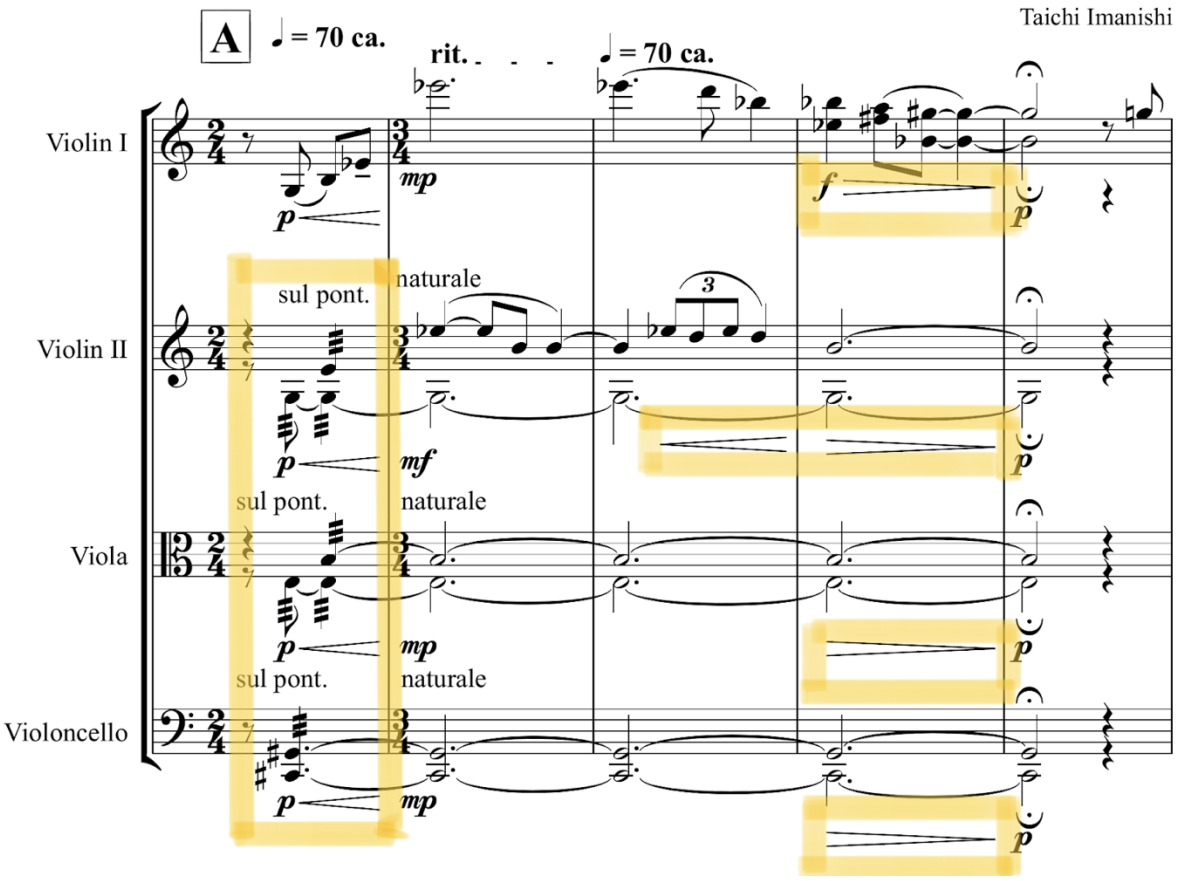
Notation 79. *Kizuna Pattern* by Alan Duguid, Section L, the use of *appoggiaturas* and *glissandi*



6.4 *Heavenly River*

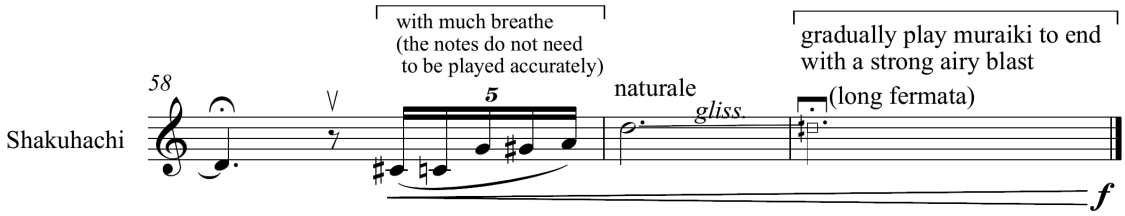
As I discussed in the previous chapter, *Heavenly River* follows the style of *Echoes of Dream* and *A Ray from Space*. To create a 'full and strong sound' with a small ensemble in *Heavenly River*, violin II, viola and cello, for example, start *tremolando* and *sul ponticello*, with swiftly changing dynamics in the third movement (as shown in Notation 80).

Notation 80. *Heavenly River* by Taichi Imanishi, bars 1-5, first movement



To incorporate elements of traditional *shakuhachi* music, in the first and third movements I used a range of *shakuhachi* techniques as already discussed. I associate the audience's comments on the presence of Japanese sounds with these *shakuhachi* techniques, using the psychological process that John Blacking wrote about: "under certain conditions, the sound of music may recall a state of consciousness that has been acquired through a process of social experience" (1973: 53). The elements include *take-yuri* (rapid vibrato), *komi* (pre-tonguing vibrato), *muraiki* (airy-blast), *otoshi* (down portamento), and *furiotoshi* (quick dip): *mawashi-yuri* (vibrato created by circular head movements), *furikiri* (rapid head dip), *tateyuri* (vibrato created by vertical head movements), *otoshi* (quick dip), and flutter tonguing (Knaub 2018). I provided instructions to help the solo musician interpret the symbols I used, as I had learnt that this approach worked well with the soloist in *Echoes of Dream* (as shown in Notation 81).

Notation 81. *Heavenly River* by Taichi Imanishi, bars 58-60, first movement



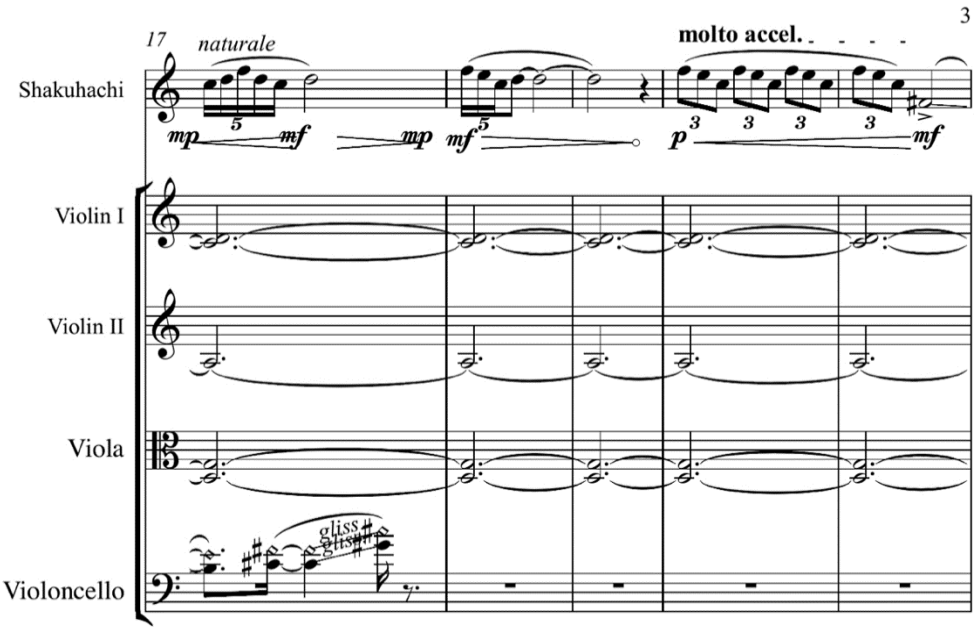
To reduce the risk of the piece not being played successfully, the *shakuhachi* part was based on the open tones of Orlando's *shakuhachi* (D, F, G, A and C), with most intervals being between these notes or between these and adjunct semitones (e.g. C# and D). I avoided other intervals (D and F#, A and B, B and C#, C# and Eb) as much as possible, with the result that the overall tonality for the piece is loosely pentatonic. Takemitsu's *gagaku* set work, *In an Autumn Garden* (1973-1979), follows a similar protocol, in that the tonality is mostly based on standard scales played by *gagaku* instruments, in particular the *sho* mouth organ, thereby creating a new sound world within a familiar pattern of pitches (Burt 2002: 161-174). While the limited choice of *shakuhachi* pitches produces a pentatonic tonality in *Heavenly River*, the scale is opened at times (hence using the notes requiring standard fingerings), particularly at the beginning of the third movement, to create a different expression of Japanese tonality to Takemitsu's (as shown in Notation 82). As Hansen writes:

> Takemitsu never adhered consistently to compositional rules, always refraining from simply copying elements from Japanese music. Rather he created inventive syntheses such as his chromatic *aitake* clusters and his prominent use of the tritone, replacing the fourth of Japanese music, in melodic motifs and as interval between nuclear pitches.
>
> Hansen 2010: 112

I was initially concerned about using pentatonic scales, as this seemed a naïve representation of Asia or Japan. However, Western composers use pentatonic scales inspired by European folk songs, so I determined that my use of it would not necessarily label the composition as being overly Japanese or Asian. In Ralph Vaughan Williams's *The Lark Ascending* (1914), the solo violin plays cadenzas based on a pentatonic scale consisting of F#,A, B, D, and E (Neal and Kidson 1915: 24, Sweers

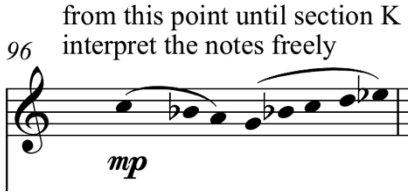
2005: 46-47, Cohen 2005: 78, Monelle 2006: 268), so, in a way, my use pays homage to Vaughan Williams.

Notation 82. *Heavenly River* by Taichi Imanishi, bars 17-21, third movement



Another Japanese element comes in bars 96-106 of the third movement. I ask the *shakuhachi* to improvise with stemless notes, while the strings simply sustain long notes (as shown in Notation 83). As with *Kizuna Pattern*, this style of improvisation is close to traditional practice. I originally wrote with stems to indicate strict rhythmic values, but after my first meeting with Orlando, I discarded the stems because it was difficult to play in time on the instrument.

Notation 83. *Heavenly River* by Taichi Imanishi, bar 96, the *shakuhachi* cadenza, third movement

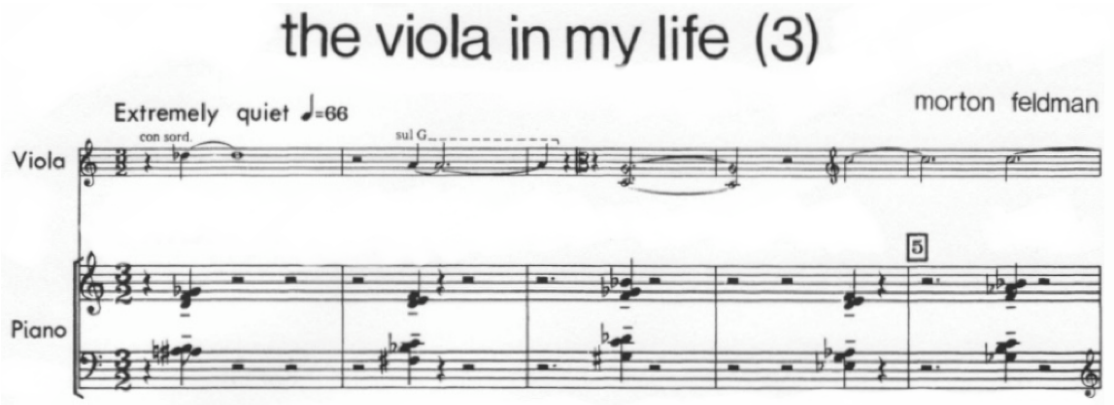


I also intentionally use what I consider to be Western gestures, which follow Van Leeuwen's ([1988] 1998) view of the Western pulse:

> In Europe, … a society developed in which people became alienated from subjective, experiential time and subjected to the clock, with its scientific division of time in hours, minutes, and seconds, a society in which the regime of time was, and still is, fundamental to most social institutions, the school, the factory, the hospital, the media, etc. The development towards this way of structuring time, which was very much in the interest of the newly dominant merchant class (if only because it allowed time to become the object of calculation), led to the disappearance of the unmeasured, "eternal" time of plainchant, and to the introduction of the musical equivalent of the clock, the barline, and its concomitant subordination of all the voices and instruments playing a piece of music to the same metronomically regular beat.
>
> Van Leeuwen [1988] 1998: 32

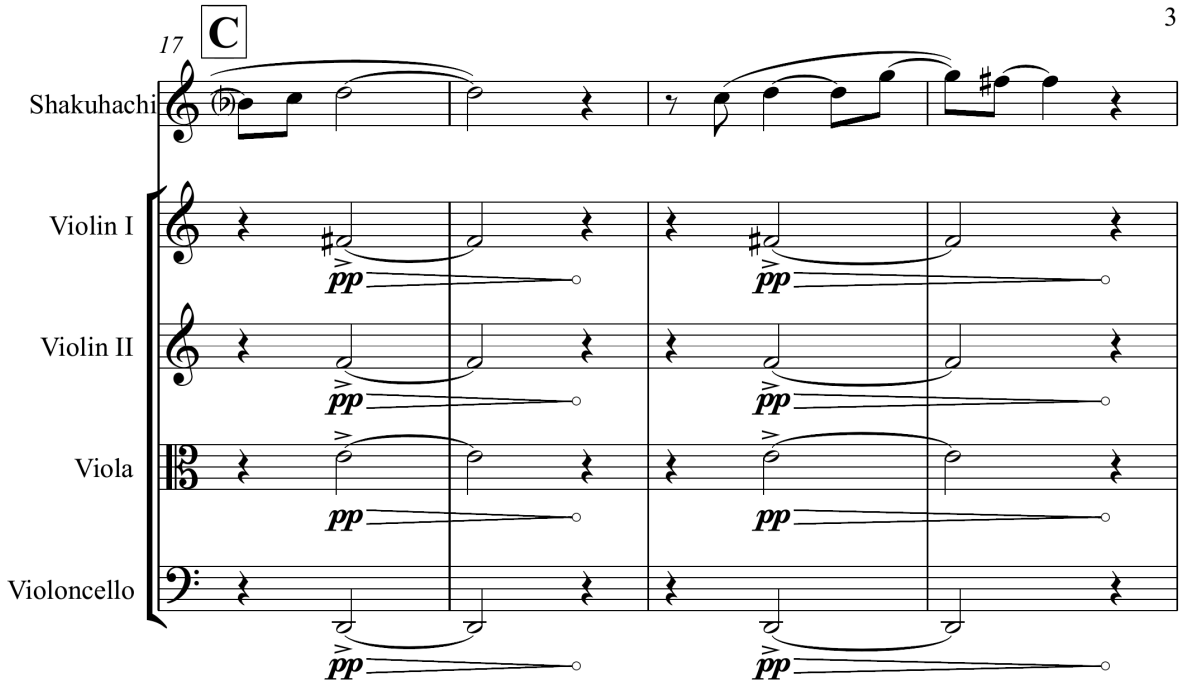
My perceptions of Western gestures in terms of harmony and tonality are associated with dissonant harmonies intending to make a composition unpredictable (see Lysaker 2019: 32–47). In particular, the second movement features these gestures particularly inspired by Morton Feldman who uses a combination of dissonant chords and a repetitive, combination of dissonant chords and a measured, yet unpredictable sense of pacing. In the opening of Feldman's *The Viola in My Life (3)* (1970), for example, he uses dissonant cluster chords every seven crotchet beats (as shown in Notation 84). My similar gesture uses dissonant cluster chords repeated at regular intervals, starting on the second beat and finishing on the third beat of the next bar (as shown in Notation 85).

Notation 84. *The Viola in My Life (3)* by Morton Feldman, opening



Source: Morton Feldman. *The Viola in My Life (3)* for viola and piano, [1972] 2013. New York: Universal Edition.

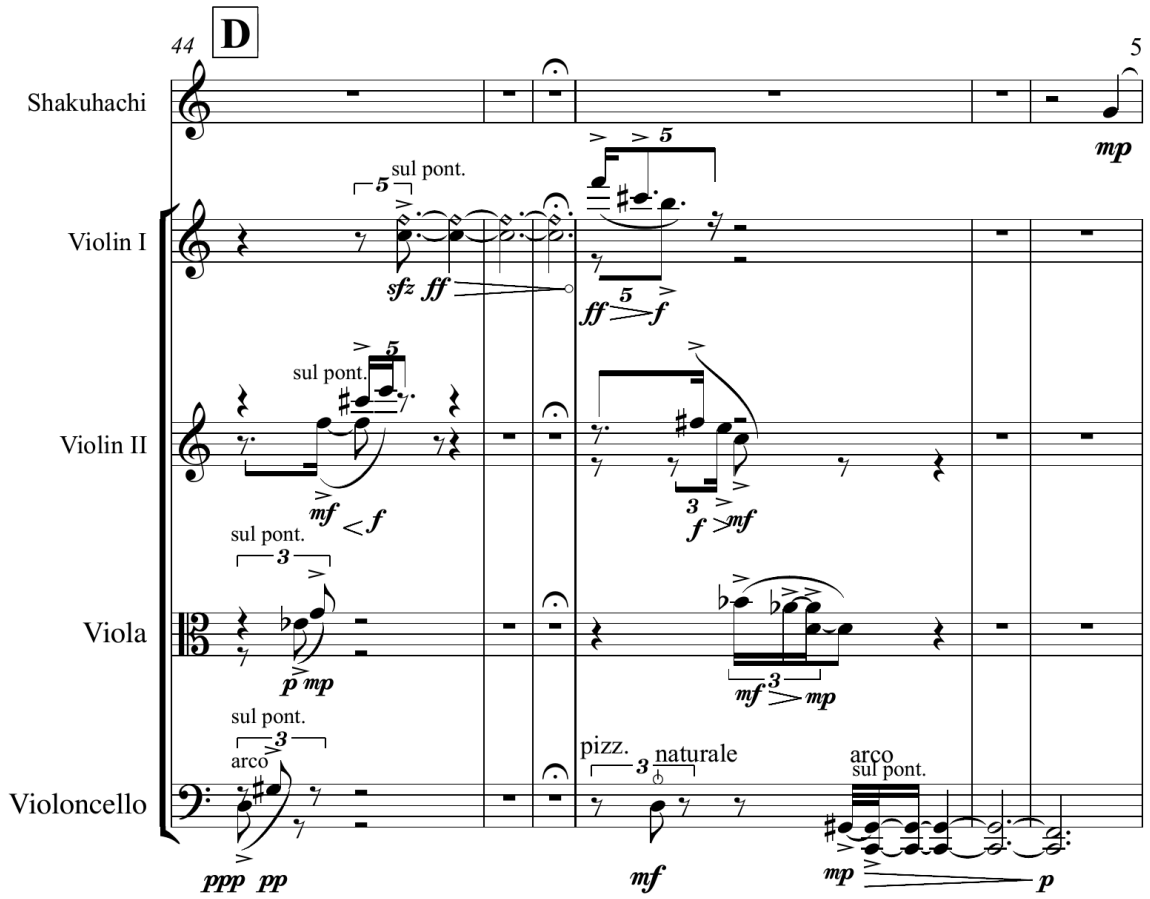
Notation 85. *Heavenly River* by Taichi Imanishi, bars 17-20, close dissonant chords played by the strings, second movement



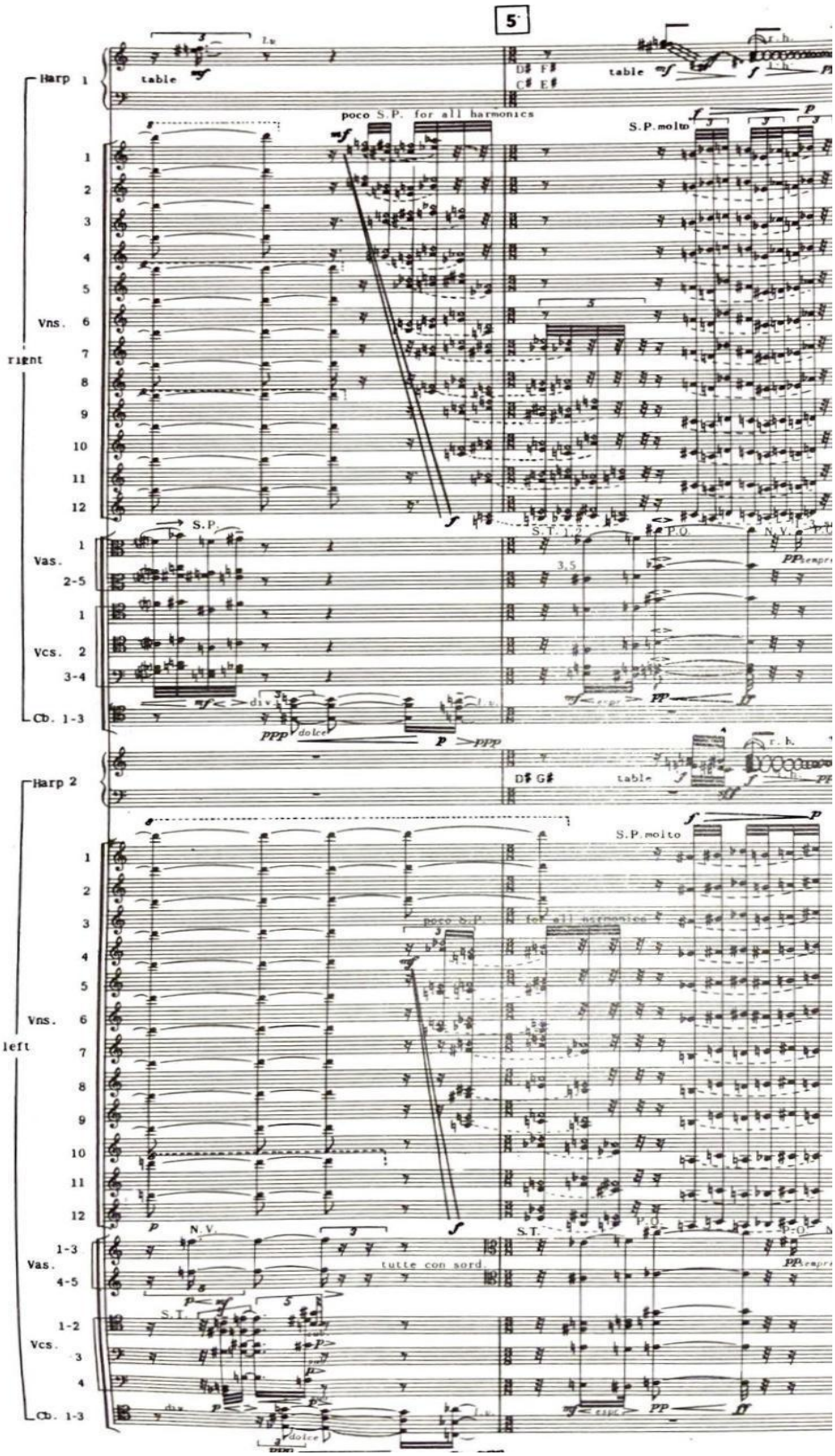
Despite the above claims, the use of dissonant chords effectively blends with the timbre of the *shakuhachi*. My approach was also inspired by Feldman's experimentation with colours and sonority as he endeavoured to establish a style where dissonant notes would resonate naturally (Small [1977] 1996: 151, Pluhar-Schaeffer 2014: 6). To pay homage to Takemitsu, I imitated a passage in *November Steps*, by providing a passage in bars 45-47 of the third movement where strings play rapidly one after another, forming a wave of

ascending and descending notes (as shown in Notations 86 (*Heavenly River*) and 87 (*November Steps*)).

Notation 86. *Heavenly River* by Taichi Imanishi, bars 44-49, third movement



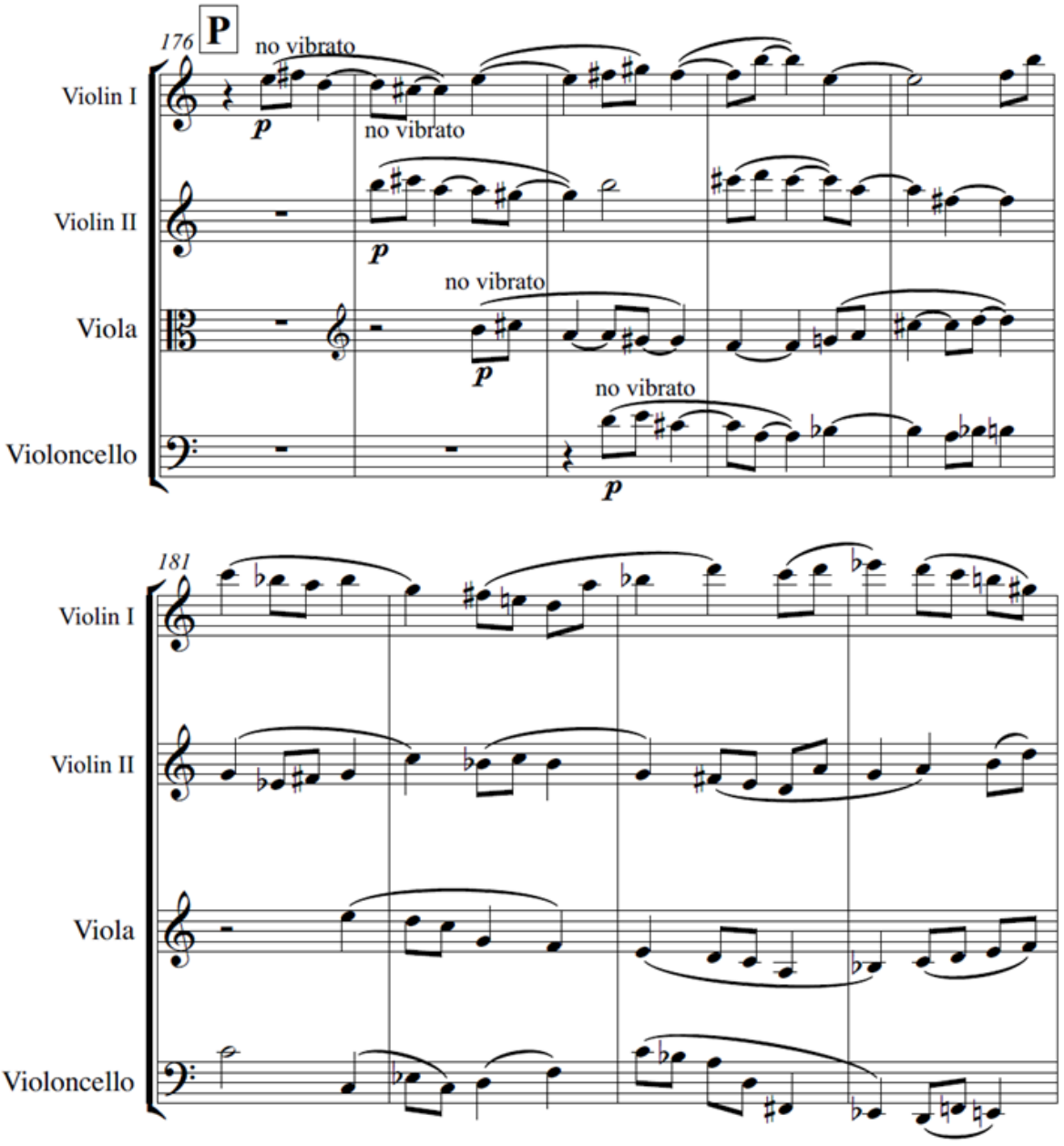
Notation 87. *November Steps* by Toru Takemitsu, descending notes (bar 4) and ascending notes (bar 5) on the strings



Source: Takemitsu, Toru. *November Steps,* 1967. New York: Peters Edition.

Furthermore, bars 176-184 capture Bach as the strings offer a fugue (as shown in Notation 88); as with Feldman's musical language, I did this to increase the Western colour of the piece following Walker's (2000: 1-2) studies of Bach's fugues.

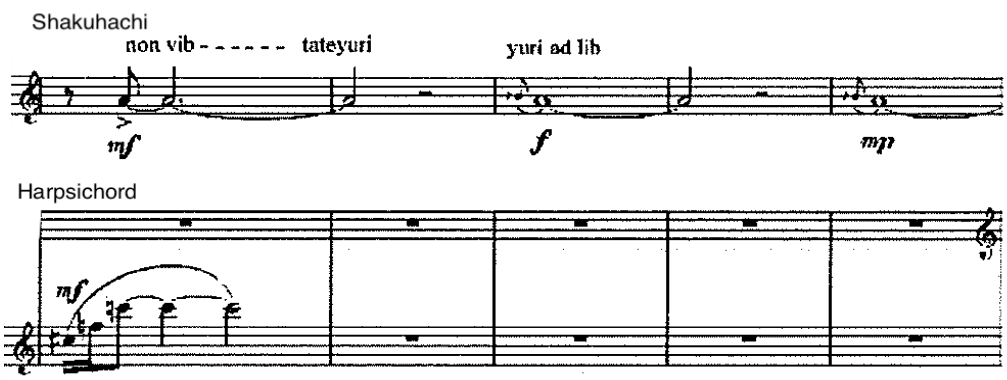
Notation 88. *Heavenly River* by Taichi Imanishi, bars 176-184, the fugal writing, third movemen



The whole composition presents an ambivalent relationship between tonality and atonality. Each tonal orientation engages in a dialogue on its own terms, but all finally cohere. This has marked my compositional style for the last ten years, and I partly

attribute it to an appreciation of Yumi Hara's *Nota Bene* for *shakuhachi* and clavichord (2007), as discussed by Kiku Day (2009: 162-163). To me, her piece has several elements that express sensitivity to Japan and carefully fuse Japanese and Western colours. Firstly, the clavichord was employed as the accompaniment, its relatively short-lasting tones creating a strong sense of *ma* similar to that of the *koto*. This effect is emphasised by rests (as shown in Notation 89).

Notation 89. *Nota Bene* by Yumi Hara, bars 13-17[48]

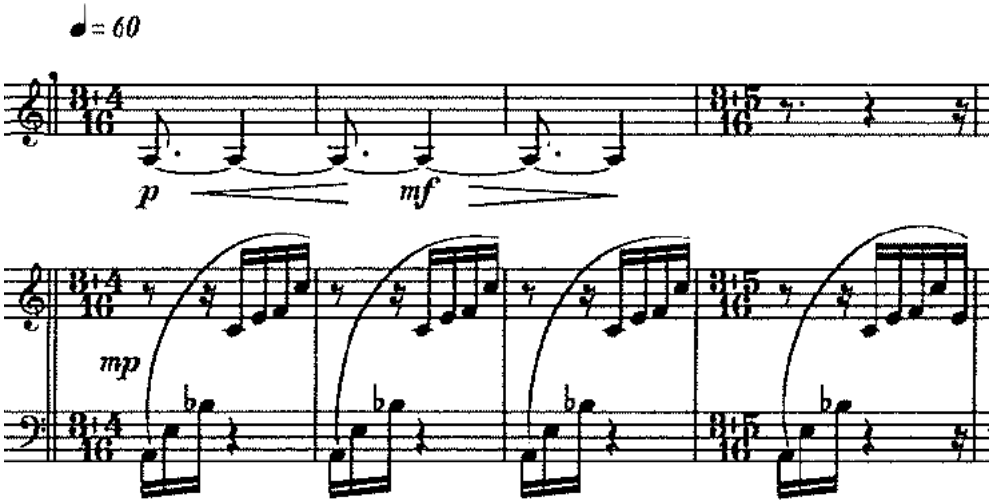


Source: Day, Kikutsubo Galathea Mikhailovna Mizuno Day. 2009. "Remembrance of Things Past: Creating a Contemporary Repertoire for the Archaic Jinashi Shakuhachi." PhD thesis, School of Oriental and African Studies: University of London.

Secondly, the passage from bars 31-82 presents repeating mostly ascending arpeggios (Notation 90 shows the beginning of this passage). This writing provides a similar static and, in some ways, mechanical feel to that of the second movement of *Heavenly River,* although the occasional tonal changes cradle the soothing timbre of the *shakuhachi*, creating a unique and delicate sonority.

[48] Clefs and the instrument names are added for the analytical purposes.

Notation 90. *Nota Bene* by Yumi Hara, bars 31-34[49]



Source: Source: Day, Kikutsubo Galathea Mikhailovna Mizuno Day. 2009. "Remembrance of Things Past: Creating a Contemporary Repertoire for the Archaic Jinashi Shakuhachi." PhD thesis, School of Oriental and African Studies: University of London.

Thirdly, the use of a broad range of *shakuhachi* techniques (e.g. *muraiki*, *otoshi*, *yuri*, and more) demonstrates an understanding of the *shakuhachi*. This compares with my approach in *Heavenly River*. We share some background, since Hara has lived in London a long time, and both of us have faced cultural issues when composing cross-cultural pieces. She explores this in an article (Hara 2008), suggesting that our identity can be exploited to misrepresent Japanese cultural values. Careful negotiation is therefore required when we write for Japanese instruments (2008: 251-256).

Returning to *Heavenly River*, other standard Western elements appear, as in *Kizuna Pattern*. The first is the wide dynamic range (from *ppp* to *fff*) and use of both standard and *niente crescendo* and *decrescendo*. Second is the joining of notes to stipulate specific phrasing, thus limiting how the *shakuhachi* interprets the score. Third is the setting of most tempi to create strict pulses and provide specific values to all notes except for those without stems. This, too, restricts the musician's flexibility in interpreting (despite the fact that, of course, notation in general is open to interpretation) (for which see

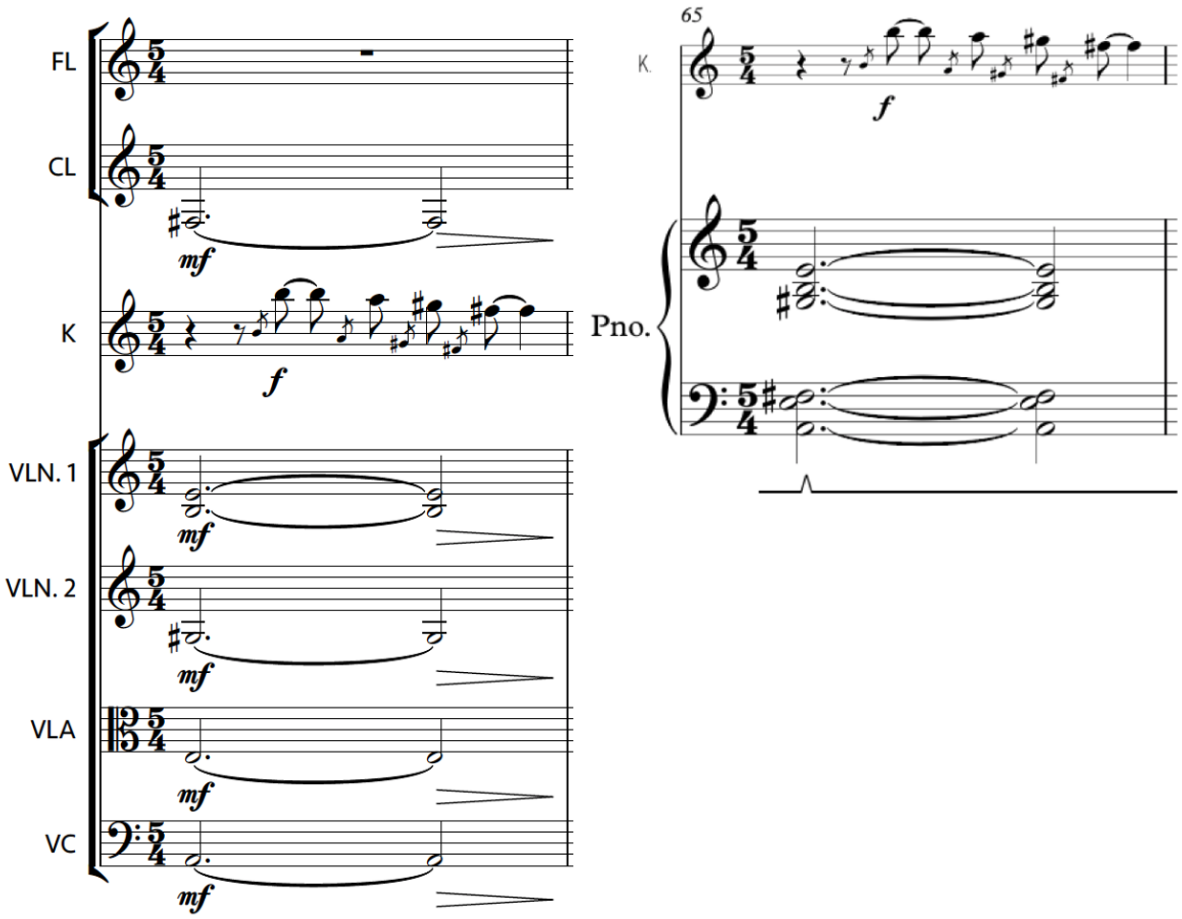
[49] Clefs are added for the analytical purposes.

MacDonald et al. 2005: 16-19). These are aspects of Western musical practice pedagogy and affect transportability if a soloist cannot fluently read staff notation.

5.5 *As Still*, arranged for *koto* and piano

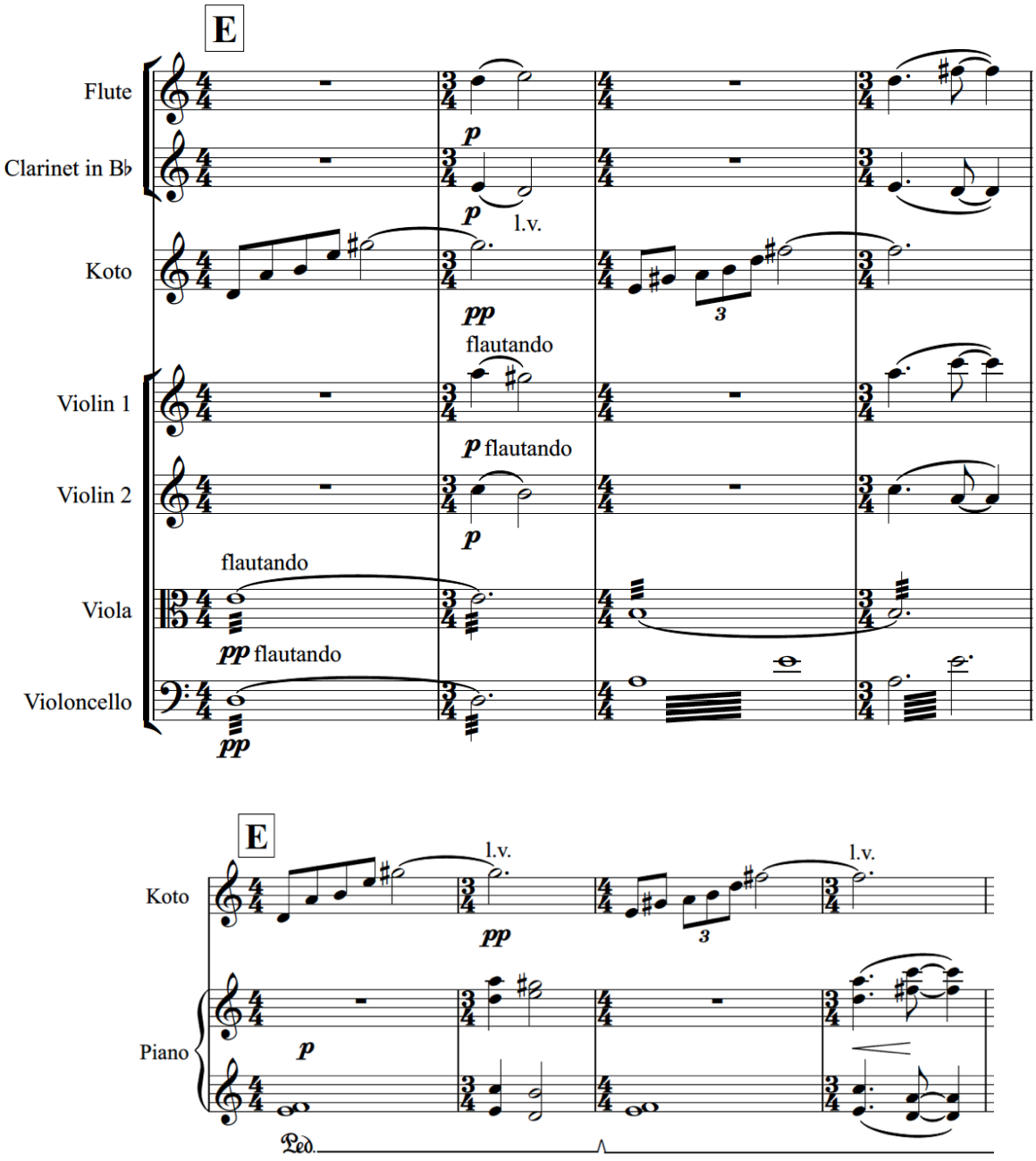
In the arrangement made for the Kofu concert, the composer, Jesse, made no major changes in the *koto* part except to allow Kotone to add tremolos as she wished. The piano timbre for the arrangement is very different from that of the woodwinds and strings in the original piece: the piano cannot sustain long notes in the same manner as strings, brass, or woodwind, because its notes fade naturally even when played with the sustain pedal. This introduces longer silences, which induce a stronger sense of *ma*. For example, in bar 65 in the original piece, long notes held by the ensemble override the *koto*, whereas the piano in the arrangement serves to highlight the *koto*'s vibrant and virtuosic aspects as the piano reverberation fades (as shown in Notation 91).

Notation 91. *As Still* by Jesse Bescoby, bar 65, the original version (left), the reduced version (right), bar 65, the original version (left), the reduced version (right)



Jesse offered no substitution effects for string tremolandos in the original piece. Instead, he simply notated long notes and even removed some of the original notes to highlight piano melodies (e.g. Notation 92). Similarly, he replaced *pizzicati* with standard piano notes rather than writing an instruction to play staccato. Overall, he transported the original piece to the new arrangement by re-creating materials to suit the new instrumentation, and this, as I have shown from audience comments, had the result of creating a stronger impression of Japaneseness.

Notation 92. *As Still* by Jesse Bescoby, bars 72-75, the original version (top), the reduced version (bottom)

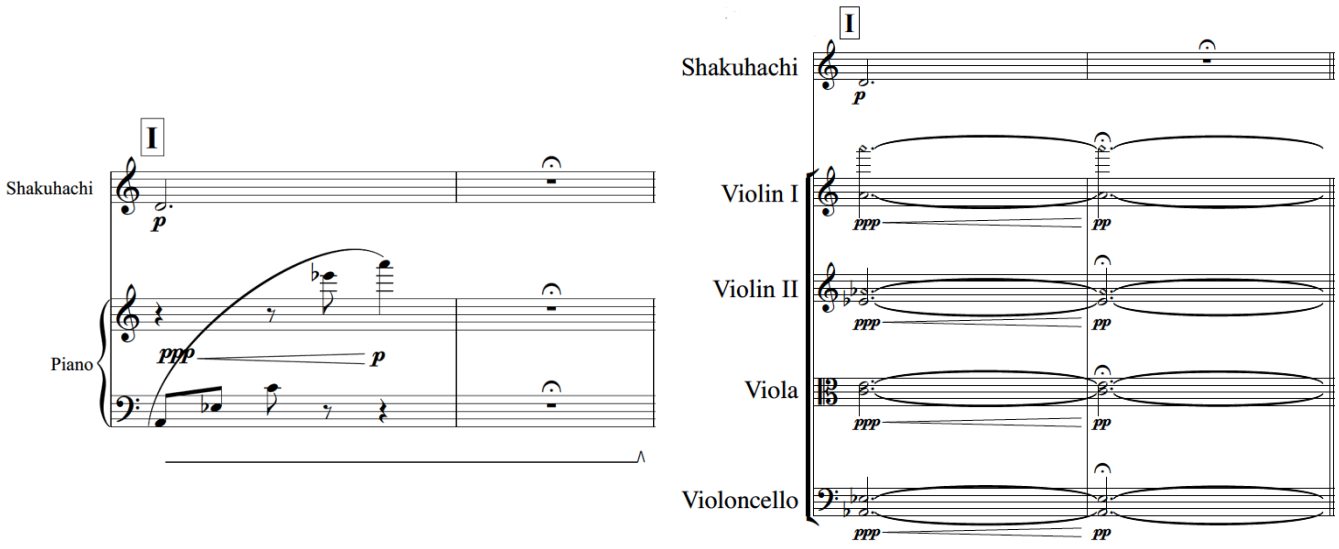


6.6 *Heavenly River*, arranged for *shakuhachi* and piano

I made no changes to the *shakuhachi* part in the arrangement, except for bars 97-108 in the third movement where I rectified a mistake in the original score by replacing some of the *takeyuri* vibrato with *tateyuri* vibrato markings. However, this had little impact on

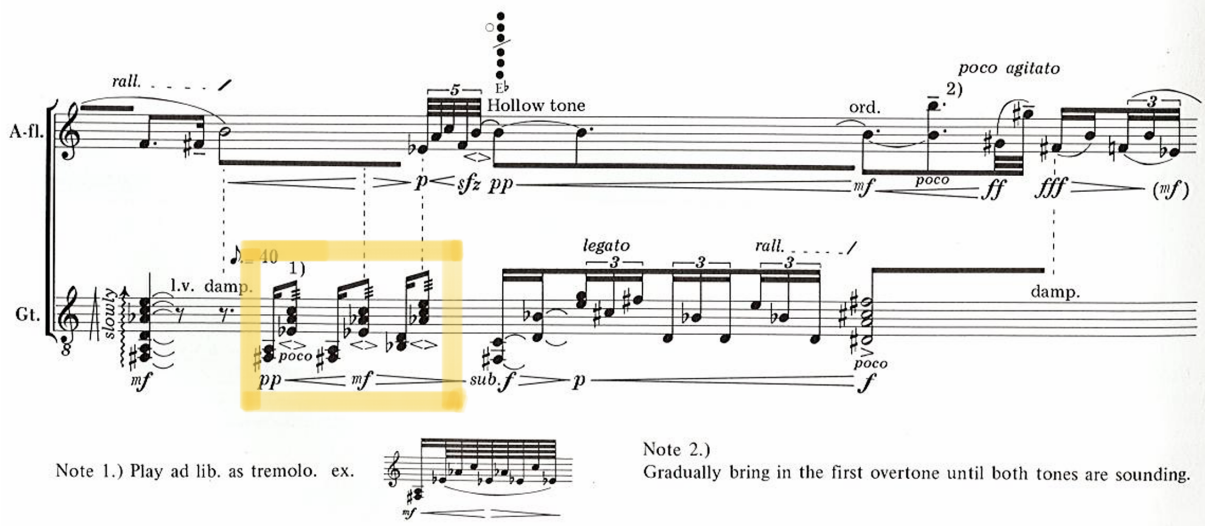
the overall style of the piece. As with *As Still*, I had to remove many effects I had employed for the strings, including the *glissandi, sul ponticello, sul tasto, pizzicati,* Bartók *pizzicati con/senza sordino, and con/senza* vibratos and, since it is not possible to change the tuning of the piano during performance, I replaced quarter notes with the nearest appropriate semitones. There were several places in the third movement where drastic changes were required to sustain the musical flow when using the piano, and this affected how the arrangement was performed in Kofu. Firstly, long sustained notes for the strings in the pre-written *shakuhachi* cadenza (bars 94-95, third movement) were replaced with an ascending arpeggio (as shown in Notation 93). While it would have been possible to use a *tremolo* to imitate the sustained notes, I discarded the idea because I thought it would hinder the tranquillity and natural flow.

Notation 93. *Heavenly River* by Taichi Imanishi, bars 94-95, third movement, the reduced version (left), the original version (right)



After bars 94-95, the strings continue to hold their notes in the original score, but since the piano is not capable of sustaining notes in the same way, I changed this to set notes improvised in free tempo, inspired by a passage from '*Moby Dick*', the second movement of Takemitsu's *Toward the Sea* (1981), where the guitar improvises arpeggios around prescribed notes (as shown in Notation 94).

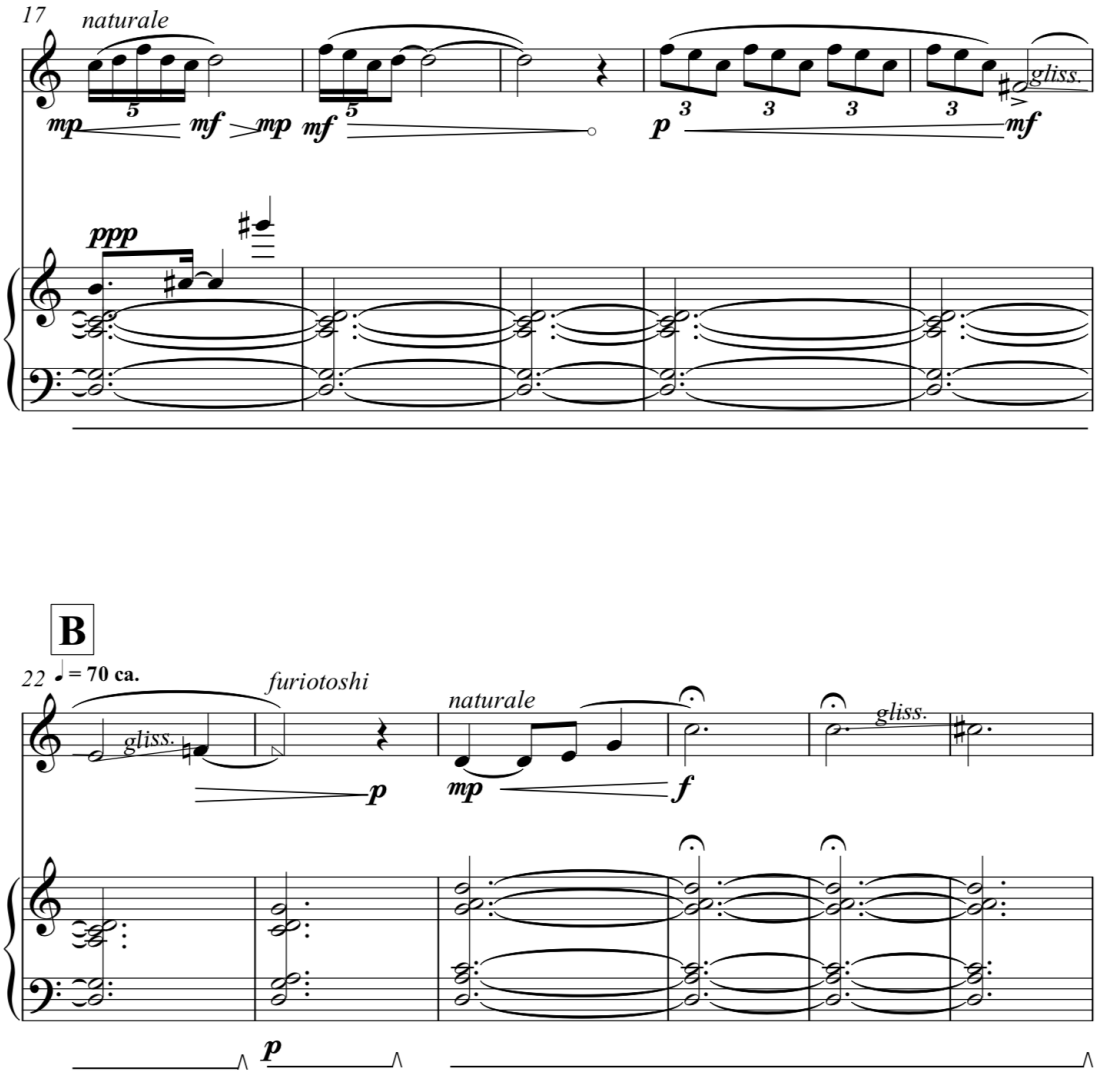
Notation 94. *Toward the Sea* by Toru Takemitsu, the guitar passage (highlighted), second movement



Source: Takemitsu, Toru. *Toward the Sea* for alto flute and guitar, [1982] 2005. Mainz: Schott.

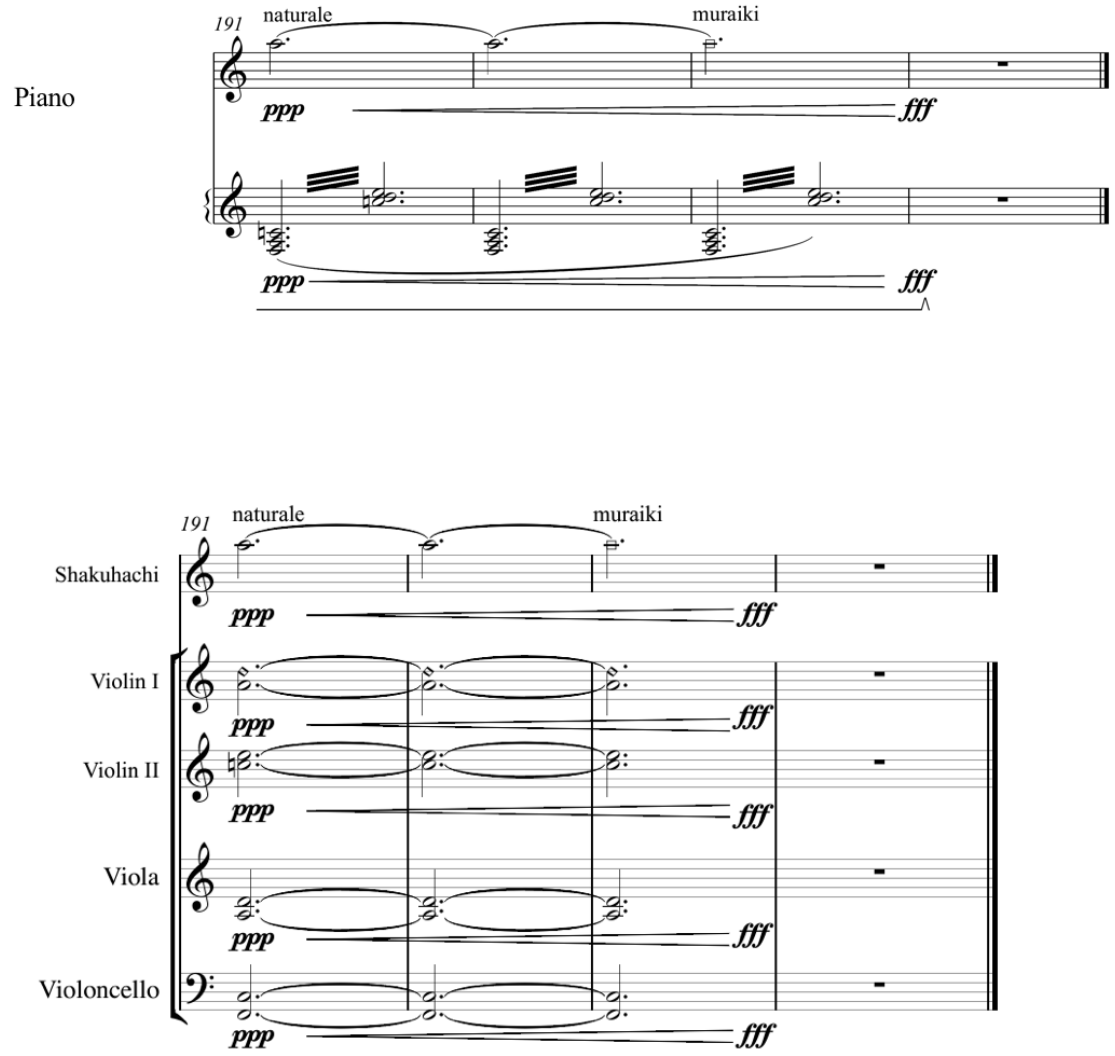
Due to the lack of crescendo and decrescendo markings, the arrangement allows the *shakuhachi* to sound more soloistic and virtuosic—for example, in bars 17-43 where the short reverberation of notes played on the piano highlights the *shakuhachi* solo (as shown in Notation 95). In my mind, this passage resembles a recitative with keyboard continuo from, say, a J.S. Bach cantata.

Notation 95. *Heavenly River* by Taichi Imanishi, bars 17-43, third movement, the reduced version



In some cases, however, I retained *crescendi* and *decrescendi* from the original score, but slightly modified passages to preserve the expressiveness. For example, in the last four bars of the third movement, *tremolandi* coupled to a *crescendo* on the piano replace a long-sustained chord with *crescendo* (as shown in Notation 96) to give an equally dramatic, dense and heavy ending.

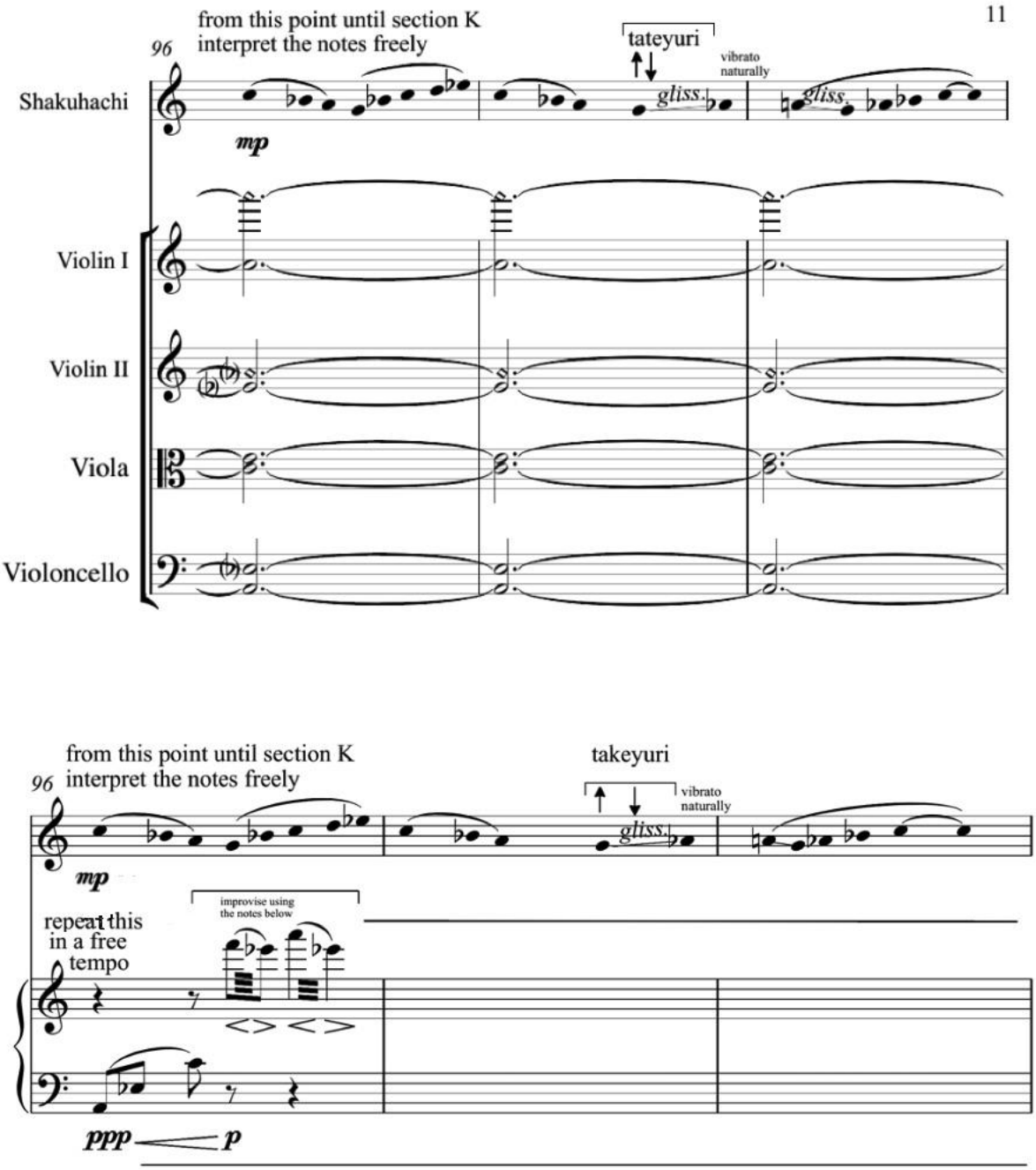
Notation 96. *Heavenly River* by Taichi Imanishi, bars 191-194, third movement the reduced version (top), the original version (bottom)



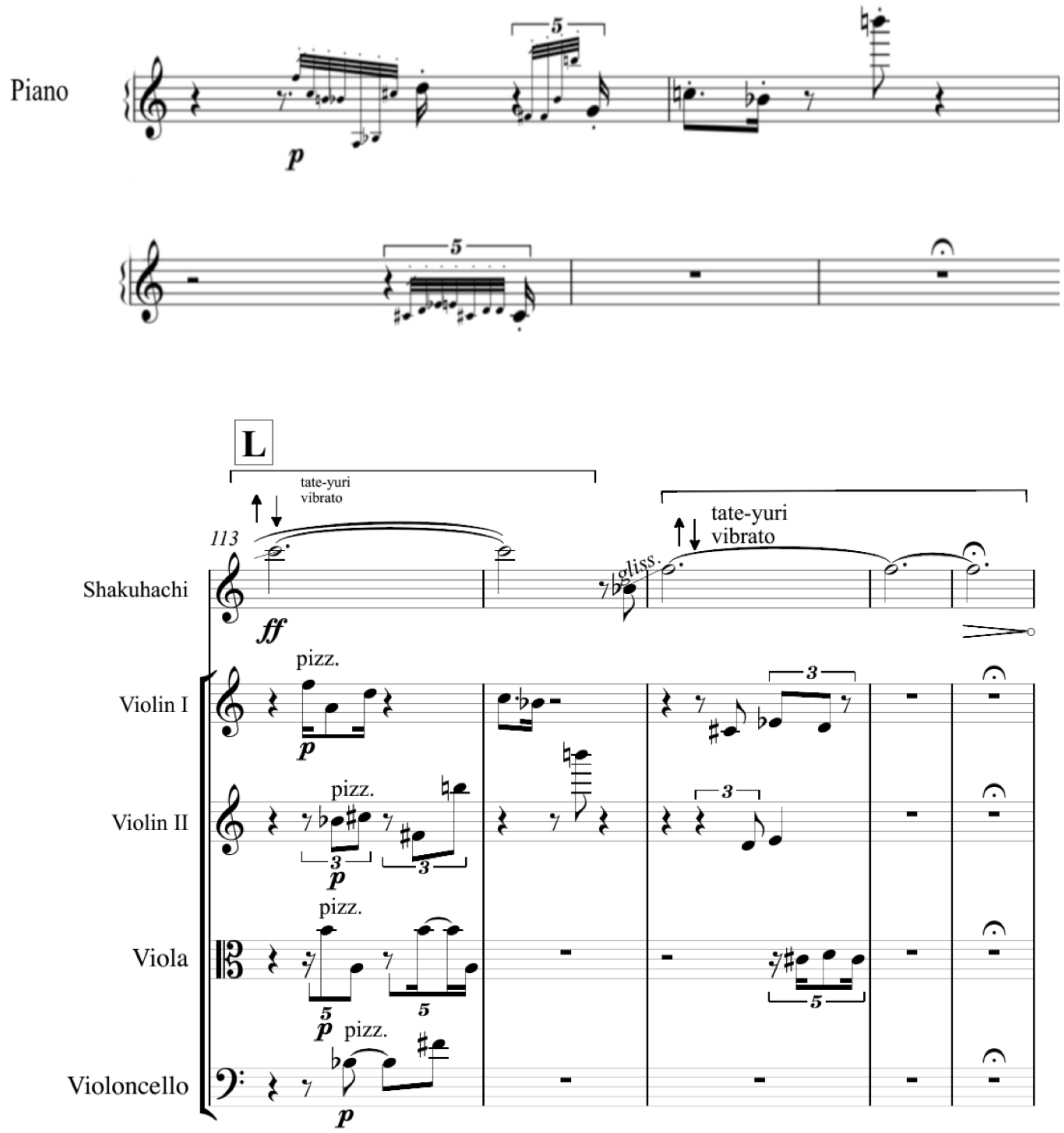
The piano repeats prescribed notes as a quasi-trill beneath the *shakuhachi* solo from bar 96, replacing sustained notes played by the strings in the original piece (as shown in Notation 97). And, where strings played complex cross-rhythms in bars 113-117, 171, 187, I substituted simpler rhythms and appoggiaturas, choosing to make the score more player-friendly even though the original texture was lost (as shown in Notation 98). In my composition career, I have learnt the need for presentation and playability, which my first teacher, Julian Philips, stressed were important because contemporary musicians generally have little time to practise. Philips critiqued Stravinsky for deliberately using

irregular time signatures that make his writing look complicated, and others have noted how these can be converted into simpler ones without changing the music (e.g. Ball 2010: 207-208).

Notation 97. *Heavenly River* by Taichi Imanishi, bars 96-98, third movement the original version (top), the reduced version (bottom)

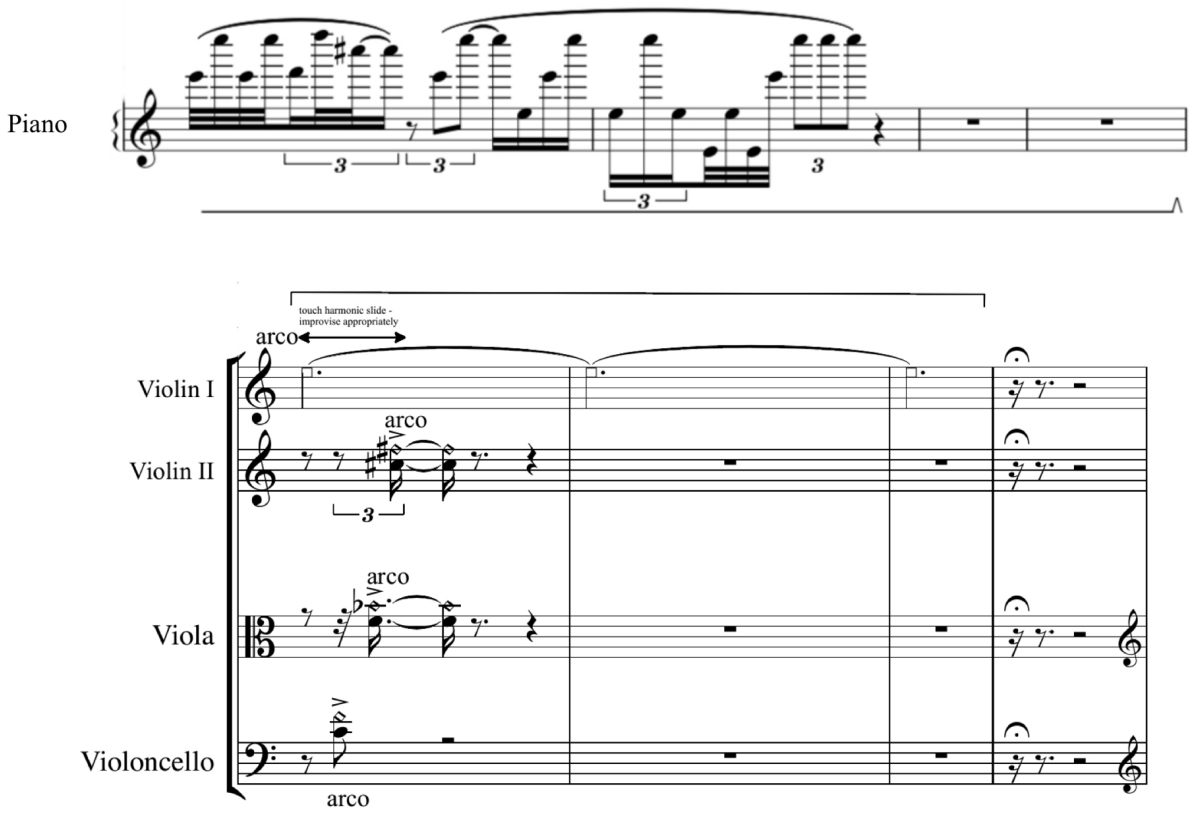


Notation 98. *Heavenly River* by Taichi Imanishi, bars 113-117, third movement the reduced version (top), the original version (bottom)



In the original score, I refer to 'open harmonic slides' or 'touch harmonic slides' (the different names are used to imply slightly different nuances, although the two are not obviously different). Some composers prefer to call this technique an 'open harmonic glissando' (Strange & Strange 2001: 127). Using this technique in bars 14-15 in the first movement and bars 118-120 in the third movement produces various harmonic notes by rubbing the string very lightly up and down while lightly touching it. I also use 'sub-harmonic' presses in bars 123-124 in the third movement with quasi-trills and arpeggios—as with wind instrument multiphonics. This produces single or several notes at the same time depending on the pressure of the bow against the string; the pitch is normally lower than the string pitch (for information on sub-harmonics, see Bader 2018: 184). These are unplayable on the piano, and necessitated writing something new. Notation 99 is an example of how the open harmonic slides were applied in bars 118-1120 in the third movement.

Notation 99. *Heavenly River* by Taichi Imanishi, third movement, bars 118-120, the piano arrangement (top), the original version (bottom)



6.7 Discussion and Summary

Thus far, I have argued that there are three main stages of musical transportation: the composition stage where the composer responds to creative stimuli and considers the technical limitations of chosen instruments; the stage when the piece is performed for the very first time, setting a reference point for the composition style and its interpretation; and the reproduction stage where the same piece is re-performed and this re-performance can be compared with the premiere to discuss its authenticity. In this chapter, I have shown how analysis brings out elements of musical transportation that the three ethnomusicological theories miss, focussing on the creative mindsets and logic of composers, and how they address the technical issues of instruments. This has

revealed two reflective types of transportation. One, cultural transportation, reflects the power of a tradition and how it is imbricated in the composition. The other is creative stimulus transportation, which reflects the creative stimuli transmitted through the mindsets of the composer. In *As Still*, the creative sources were a book by Holleran (1978) and pieces by composers that Jesse admired, while in *Kizuna Pattern*, it was Alan's minimalistic expression unconsciously influenced by Reich, Ligeti, and Stravinsky. In *Heavenly River*, my creative sources were the languages of Bach, Vaughan Williams, Feldman, and Takemitsu.

Another finding has been how notations can demonstrate degrees of Japanese and Western incorporation and, to an extent, reflections of their musical aesthetics and pedagogies. A common feature of the three compositions is that they use a range of dynamics and expressions not observable in traditional Japanese music; they thus display strong Western elements. Yet, the two British composers provide a good balance of both Japanese and Western musical worlds. Also, the complexity of their scores affects pedagogical values: the more detailed and complex a score is, the more advanced reading skills are required to play it. This reconfirms the importance of Seeger's (1958) distinction between prescriptive and descriptive notation. In the arrangements of *Heavenly River* and *As Still*, two aspects of musical transportability can be seen. One is the extent to which they could be performed in the style that the composers originally intended, when, in both, the musicians who performed them exceeded the composers' expectations and thus established a new authenticity. The other is the extent to which changes were made to suit the needs of the performers or instruments (i.e. the piano), which had the effect of strengthening the sense of Japaneseness, as the lack of dynamics helped the solo instruments sound more virtuosic and also brought out clearer moments of *ma* than in the original versions.

Chapter 7

Evaluation and Concluding Remarks

7.1 Introduction

In this chapter, I evaluate a number of aspects of my dissertation that need to be considered carefully, before closing the chapter with the summary and concluding remarks for the entire dissertation. This chapter is divided into five sections. In the first section, I assess the accuracy of interpretation, noting issues of translation and the extent to which Takemitsu's spiritual perspectives have been discussed from a Western academic perspective. In the second section, I examine the issues of translating the spiritual context of Takemitsu's musical perspectives in a Western academic context. In the third section, I examine bias that may have affected the outcomes of my research, revisiting how the *Nihonjinron* ideology might have affected my perceptions of 'Japaneseness' in the research outcomes. The last two sections are a summary of the dissertation and concluding remarks, assessing potential areas for future research.

7.2 Translation issues

Translating non-English texts into English often causes discrepancies because the translation may not indicate its contextual references and nuances (Garnett 2013: 66). Takemitsu was aware of this when his book, *Oto, chinmokuto hakariaeru hodoni* was published in English as *Confronting Silence*:

> This volume presents the most extensive English translation of my writings up to this time. I would be less than honest if I said I am without fear and uncertainty. In addition, aware of the beauty and ambiguity of the Japanese language, I am concerned about how much of its nuance will remain in translation …To give clear shape to amorphous and irregular musical ideas and images, one cannot avoid depending on words. These are not the technical words of music theory but are instinctive, dramatic, communicative flashes. For that reason, at times words are for me a kind of filter of my thoughts, not the means of communicating events or emotions.
>
> Takemitsu 1995: ix

For those who understand both Japanese and English, it is obvious that the meaning of the English title is somewhat different to the original: the title could be loosely translated as 'music that is as formidable as silence', rather than 'confronting silence'. Also, the English title comes across as a statement, while the original has a figurative edge when read from a Japanese perspective. In a way, the title seems to have been simplified for an English audience, for those with little or no knowledge of Takemitsu. While this difference may largely be one of translation, it is due in part to Takemitsu's use of figurative language in writing (Takemitsu 1996: 72-74, Konuma 2008 461-465), which was likely to lead to a loss of nuance in translation (Jiromaru 2012: 26).

The translation 'transportability' has been broadly used, but there are other words that could be used to describe Takemitsu's expression, *mochihakoberu* 持ち運べる, which a dictionary would give as what is portable/transportable/carried/borne. Many scholars prefer 'portable' for his concept (e.g. Cronin 1993, Burt 2002, Sakamoto 2003, Green 2010, Tokita 2010). To date, no scholars have seriously discussed why a particular translated term is chosen. What, for instance, are the differences between 'mobile' and 'portable'? 'Mobile' is applied to devices physically carried regularly and easily such as mobile phones, while 'portable' is a general word to describe an object that can be carried or moved around (Caudill 2007: 5–6). However, according to the Merriam–Webster Dictionary, the definition of 'mobile' is of something

> capable of moving or being moved … changeable in appearance, mood, or purpose … having the opportunity for or undergoing a shift in status within the levels of a society … marked by the use of vehicles for transportation.
>
> Merriam-Webster 2020a

In contrast, the definition of 'portable' reads, "capable of being carried or moved about … characterised by transportability … usable on many computers with little or no modification" (Merriam-Webster 2020b). Although the differences are subtle, each has a

considerably different emotional impact on readers, and this is an unavoidable issue with translations (Hanczakowski 2017: 13-16). However, 'mobile' music compared with 'portable' music sounds more technological; again, some forms of music are computerised and so may be better described as 'mobile'.

The contextual nature of Japanese language causes further problems. Minami (2002: 29) points out that in Japanese the listener must understand the context of the subject the speaker conveys, because much of the relevant information is omitted in a conversation—in other words, the speaker expects that the listener understands the subject without detailed information (Inoue and Fodor 1995: 24, Okamoto and Shibamoto-Smith 2016: 173-200). Hence, the subject (I, you, we) is often omitted, but listener and speaker understand who the subject is (Shibatani 1990: 306, Fujii 1991: 23-5, Sato 1996: 264, Maynard 1997: 103-104, Sakabe 2010: 13-18). Thus, when translating into English, subjects need to be added. Moreover, Japanese has many ambiguous expressions which cannot be translated into English. Indeed, many speakers take advantage of its ambiguous nature by leaving conversations without finishing them (Yamaguchi 2007: 1-2, Houghton 2012: 128). While we have to accept differences as a result of translation, one way to improve the translation quality of Takemitsu's writing would be to learn from *haiku* (a Japanese poem consisting of 17 syllables) translations, since *haiku* takes advantage of the abundance of ellipses and ambiguous expressions in Japanese, and Takemitsu uses many of these to strengthen the poetic nature of his writing (Lim 2002: 80, Nariyama 2003: 35-46). Arai's approach is to keep the original poetic ellipses and to allow the reader to access the 'weak explicatures'. So, for example, she compares versions of one of Basho Matsuo's (1644-1694) *haiku* poems by different individuals (Arai 2013: 66). In this *haiku*, 'rice', 'leave' and 'willow' are likely to be interpreted by English speakers as "The people bed rice plants in a section of the rice paddy and leave. There is a willow near there" (Arai 2013: 70). It is also important for the translated text to be given in an appropriate number of lines to convey the 'space' and the 'nuance', hence translators often write the text across three to four lines (MacNeil 2020: 37-38). Similar methods are needed when translating Takemitsu's writing to preserve its metaphorical elements.

7.3 Differences in spiritual perspectives

Even though I have carefully considered my translation of Takemitsu's terminology, I encountered another problem that went beyond the countability of nouns. This related to interpreting Japanese spiritual perspectives (O'Leary 2010: 26, Hasegawa 2012: 166). The singularity/plurality of words such as *kami* (god/s) and *tensai* (elite/s) that appear in Takemitsu's discussions of music have been translated in ways that make sense to English readers. However, pluralising terms such as *kami* is down to the translator and thus is open to criticism, since its plural form implies a polytheist view while its singular form implies a monotheist view, neither of which necessarily reflect Takemitsu's intention. Thinking about differences between spirituality in Japanese and Indonesian music, as quoted in Chapter 3, Takemitsu wrote:

> I shall honestly speak about [how I found about *gamelan* music]—I felt that the bright and sophisticated sound of *gamelan* epitomises a people who worship 'God', while the sound of Japanese music epitomises a people who do not…
>
> Takemitsu 2008: 25-29

While the Japanese text uses '*kami*' in the monotheist sense of 'god', Takemitsu describes Japanese spirituality in a way that suggests the Japanese are atheists. However, readers familiar with spirituality in Japan know that the majority of the Japanese population follow Shintoism and Buddhism. According to Ogihara-Schuck:

> *Kami* is generally translated into English as "god," "spirit," or "deity," but none of the translations fully capture the concept, especially as defined in the Japanese religious context… This definition reveals the limitation of the English words for *Kami*, because the English terms such as "deities" and "spirits," together with "gods" and "goddess," immediately presuppose their anthropomorphism.
>
> Ogihara-Schuck 2014: 74-87

This leads me to question how much of Takemitsu's spiritual perspectives have been translated using Western perspectives. Without a more cultural and historical understanding, it is hard to fully sympathise with Takemitsu; or, to paraphrase Burt (2002: 273), those who read Takemitsu's spiritual writings are not encouraged to reflect on them. For example, in his essay '*Hito wa ikanishite sakkyokukani narunoka* (How does

one become a composer?)', he uses the word '*reikan*' 霊感 to express his spiritual perspective: "I have always believed in things like inspiration and *reikan*, although as I get older, I do less of this" (Takemitsu 1996: 110-111). '*Reikan*' consists of two *kanji* each of which can be translated in several ways: *rei* 霊 is ghost, soul, or spirit; and *kan* 感 feeling or perception (Gebhardt 2012: 556, Milford 2017: 57, Triplett 2018: 76). This comment, then, demands explanations or background knowledge for the reader to fully understand it. Takemitsu expressed his spirituality in a manner that was shaped by the cultural hegemony in Japan, particularly regarding Shinto and Buddhist traditions and beliefs where the world is populated by spirits of the dead and invisible supernatural powers (Matsunobu 2007: 1429). There is no record to prove he was a dedicated Shinto or Buddhist follower, but he appears to have imbibed their thinking. It is common among the Japanese to not normally consider themselves religious, even though Shintoism and Buddhism impact their everyday lives (Hinohara 1997: 152, Isomae 2013: 218). In fact, across the world, people's spiritual perceptions are often influenced by the cultural norms that they observe in everyday life (see Fortier 2018: 366–368). In Japan, during the *obon* three-day summer ritual in mid-August, families visit family graves to welcome their deceased relatives back home, in doing so mixing Shinto and Buddhist familism (Bocking [1995] 2005: 12, Matsuo 2014: 30). Again, the Japanese often refer to *kotodama*, which is said to originate in Shinto and which loosely translates as 'spiritual power of a word'—a belief in which certain words have spiritual impact or divine power over others (Evans 2001: xix, Williams 2005: 26, Mark and Walter 2006: 424, Liddicoat 2007: 34, Rambelli 2013: 179). One of the earliest records of the term *kotodama* is in *Manyoshu*, a collection of poems written between 600 CE and 759 CE (Herbert 1991: 158, Valderrama 2018: 99-109).

Takemitsu's Shinto-inflected thoughts are found when he writes about nature and music, claiming that he was inspired to compose music by the sight of Japanese landscapes but not by nature outside Japan (Takemitsu 1996: 111). In fact, a unique aspect of Japanese landscapes is the *torii* gates for worshipping mountains, rivers, and land, which may explain why it was only Japanese landscapes that inspired him (Whiting [1983] 1991: 11, Hardacre 2017: 222-223). But, his statement creates a binary of Western and non-Western with non-naturalist and naturalist music, as well as monotheistic and polytheistic, since it can be aligned with Shinto's understanding that there are multiple gods and spirits (Yamakage 2006: 13-14). Evidence of this is found in how Takemitsu distinguishes between the music of the Western cultures that uses alphabets and the non-Western cultures that do not:

> The music of societies that possess alphabets increases in harmonic complexity, yet becomes increasingly impoverished in melodic inflection, paying no attention to the effect of silence. The end result of such a differentiation process is that a spell loses its power.
>
> Burt 1998: 364

The result is a distinction between Japanese spirituality and Christianity or Islam (Takemitsu 2007: 26-29).

How accurately have Takemitsu's spiritual perspectives been translated? An underlying issue here is the limitation of human language (the "linguocentric predicament") widely mentioned by ethnomusicologists including Seeger (1977: 67) and Rice (2008: 50) when writing in English about the musical and spiritual experiences of those they have studied. Seeger may be right in saying we cannot escape from this predicament, since how we communicate the perceptions of one to another is a general epistemological issue (Embree 1993: 216). Accounting for spirituality is, however, further complicated by Western rationalism, about which Paper writes:

> Since the eighteenth-century European Enlightenment, nonconscious modes of thinking, as well as any thoughts derived from religious experiences, have been disparaged. Deemed irrational, such forms of mental behavior are to be avoided by all right-thinking persons … As humans, it is most unlikely that we have changed in the last several hundred years.
>
> Paper 2004: 7

Paper goes on to say that this perspective is a common Eurocentric ideology, and that:

> What we have done in Western European culture … is reduce what had been a variety of useful mental modes of functioning to a single acceptable one, that is, conscious reasoning… Many contemporary philosophers of religion have taken the position that an ineffable (indescribable) experience, that is, the mystic experience, is impossible, since we think in words, and a human experience that cannot be readily discussed could not happen.
>
> Paper 2004: 7

Paper adopts an ethnohermeneutic approach to examine mystic experiences in different religions, including Buddhism, Islam, Judaism and Christianity. The anthropologist Geertz called this "dialogue anthropology", a methodology utilising historical, anthropological, sociological discourse and dialogues (1999: 78-79). Paper persuasively accounts for particular mystical experiences in each religion without rejecting the validity of any. A parallel approach in ethnomusicology is that adopted by Jankowsky:

> A radically empirical approach suggests I take as valid and legitimate indigenous claims about the relationship between music and spirit possession, while also reflecting upon my own preconceptions about this relationship. Although they may feel more uncomfortable and are certainly more difficult to represent in the textural tradition of the academy, these alternative methods might well defend against the violence of trying to fit others into our preconfigured categories and systems.
>
> Jankowsky 2007: 194

At first glance, this looks little different to standard ethnomusicological or anthropological practice, except it uses available measurements to capture participant perspectives (especially of spiritual experiences) rather than interpreting them from a Western rationalist perspective (Jankowsky 2007: 192-193). I argue that a similar approach can better accommodate the spiritual perspectives of Takemitsu. For example, applying the approaches of Paper or Jankowsky to Takemitsu's comment on architecture cited in Chapter 3 (from Takemitsu 2008: 161) needs to be contextualised with his perception of how spirituality was ingrained in nature, for example in the design of Japanese gardens (Barnhill 2008: 899, also see Chapter 3).

7.4 Some remaining bias in my analysis

Despite acknowledging my cultural position in Chapter 1, some of my interpretation may have been biased in the research projects and this has to be reviewed. For example, I used a range of *shakuhachi* techniques to create a 'Japanese sound', and this approach was largely influenced by Takemitsu's approach for the *shakuhachi* in his Japanese compositions. One could therefore challenge my perception of 'Japanese sound' in this approach. Modern *shakuhachi* players including Kose Ichinose or Kiku Day may provide different ideas for Japanese sounds from player-oriented perspectives. For example, they may appreciate much more tonal writing than that of *Heavenly River* or challenging passages inspired by other *honkyoku* repertoire that I am not aware of. What constitutes a Japanese sound ultimately then boils down to the individual, proving that there is no agreed 'Japanese sound'. This brings back to my discussion of individual-oriented musical transportability.

Indeed, Kose, Kiku, and myself all have different cultural and musical backgrounds: as well as being a *shakuhachi* player, Kose is a composer, tuba player, and dancer, and has lived in Japan throughout his life; Kiku plays the Western traverse flute and she is half Japanese and Danish; I am a percussionist who was born in Japan but has lived in the UK for more than half of my lifetime. The variables make it hard for us to settle on our view of the 'Japanese sound'. Furthermore, drawing on my examination on the ethnomusicologists' works in Chapter 4, it is important to consider the fluidity of music and the changes in its ontology over time: what is Japanese to me now may no longer sound Japanese tomorrow. Undeniably, my perspective of the Japanese sound developed through a series of compositions during the three projects. My Japanese sounds were shaped through interacting with the musicians and confronting composition and human-interaction issues, constantly questioning and recasting my ideas.

For example, when I described how Kotone hesitated to use hand gestures to improve the timing of the performance, because she had imbibed a unique element of Japanese music, I should have questioned that uniqueness: singers of Western classical music, particularly choirs, similarly refrain from expressive body movements and gestures—this is part of the etiquette and expectation of their musical culture (Val 2013: 39-40, Bonshor 2018: 54-56). On the other hand, the Canadian pianist, Glenn Gould's playing

style appears to contradict this view. Gould often sang loudly and moved his hands expressively while playing even during recording sessions. Many criticised his style as 'unusual' or 'inappropriate' and considered that it did not fit the highly ritualised culture of Western classical music, but those who appreciate his playing disagree, saying that his style is part of what makes his performances expressive and musical (see Bazzana 2003: 248-250, King and Ginsborg 2011: 177-202, Vines et al. 2011: 157-170, Alexander 2015: 81). Conversely, as I briefly discussed in Chapter 5, in some Japanese genres, musicians use body gestures and verbal cues such as the *kakegoe* (shout out) to communicate in an ensemble (Bender 2003: 73-145, Gillan 2012: 109, Wong [2001] 2017: 210). Such gestures would certainly contradict my earlier argument of Kotone's case. This reflection reminds me of the important discussion in Chapter 1 that while the differences between classical and folk music can be considered in terms of literate and non-literate traditions, every musical style has distinctive musical aesthetics, and the same is true of each individual musician.

Returning to my own bias, the ways I have linked aspects of *As Still* and *Kizuna Pattern* to Japanese music should also be re-considered. While I associated the slow and static sound world Jesse found in literature with equivalent Japanese musical characteristics, someone from another culture might associate these with their own music (e.g. North and Hargreaves 1995: 78, Johnson 2002: 78-79, Wöllner et al 2013: 176-177). Similarly, does the use of Japanese folk songs increase the sense of 'Japaneseness' in *Kizuna Pattern*? We might compare how 'Turkish' elements featured in 18th century European compositions to create 'new' musical sounds by expressing 'otherness': they did not often intend to represent authentic sounds of the Turkish janissary or, even if they tried to represent authentic sounds, they did not expect the Turkish to agree with their authenticity (Saïd 1979: 118, Hunter 1998: 43-73, Locke 2015: 24-25, Beebe 2019: 907). It can, then, be too easy to suggest uniqueness. This discussion suggests that the individual perception of the uniqueness of a culture causes an elusive debate, but some cultural and musical ideas in composition are inevitable as 'creative composition stimuli'.

7.5 Summary

In this dissertation, I have examined Takemitsu's concept of portable and non-portable music. In Chapter 1, I presented the context for this dissertation, highlighting my personal experiences as a composer, percussionist, and educator in the UK, and how these contributed to my research questions. I also examined my own cultural and personal position, and how my perspectives of Japanese music are defined by my background. To avoid risking generalisation, I acknowledged the construct of Japanese ethnicity, the types of Japanese music, and the aesthetics and typology for *shakuhachi* and *biwa* music. Lastly, to provide the contexts of Takemitsu and my perspectives of Japaneseness from a political point of view, I examined the extent to which Japanese individuals are affected by an exceptionalist ideology—*Nihonjinron*.

In Chapter 2, I analysed Takemitsu's musical philosophy and the sources of his creativity from an external perspective, including other composers and their influence on him. The chapter began with a brief history of Western music in Japan going back to the Meiji era, when the first formal Western classical music was introduced. I gave an account of Rentaro Taki's important contribution to the *doyo* (children's songs) and *gunka* (military songs) genres. His compositions combined Japanese and Western elements characterised by 'Japaneseness' and a nationalism triggered by Japan's conflicts and wars leading up to World War I. A similar nationalistic outlook continued to the next generation, and was reflected in the compositions of Kosaku Yamada, who developed more advanced fusions of Japanese and Western music than had earlier composers. Although later composers continued to write nationalistic music, Fumio Hayasaka and Yasushi Kiyose were so concerned about nationalism among Japanese people that they began to justify their use of Japanese elements as new musical materials rather than musical devices that emphasised their Japanese identity. Their attitudes had significant impacts on Takemitsu's compositional philosophy, and they also helped him meet like-minded composers.

While Takemitsu's attitude to Japanese music remained negative, it began to change following the 'Cage Shock' brought to Japan by Toshi Ichiyanagi. Cage's philosophy was influenced by Zen Buddhism, which was becoming popular in the West due to the rise of the hippie movement after World War II. Cage's indeterminate techniques had

parallels in the aesthetics of Japanese music, and this helped Takemitsu and other Japanese composers to reconcile themselves with traditional Japanese music. Japanese elements in Takemitsu's early works were in reality indirectly influenced by his two French idols, Debussy and Messiaen. Debussy developed sonorities influenced by Oriental cultures that had become increasingly popular in Europe, while Messiaen respectably took over Debussy's fundamental approach and developed it. Also, both Debussy's and Messiaen's compositions evoked aspects of nature, a practice that coincidentally matched Japanese music.

In Chapter 3, I examined how Takemitsu's wartime and post-war experiences led him to dislike Japanese music, and how, while increasing his knowledge of it, the composer faced a challenge in writing *November Steps*, where he had to find ways to bring Japanese and Western instruments together. After much reflection, his solution was to keep the two traditions separate in the work. This was a result of his dichotomous concept of portable and non-portable music, a concept which he conceived while writing *November Steps*. However, my analysis of Takemitsu's concept has argued that he failed to justify it due to a lack of consistency in his understanding of the differences between Japanese and Western music. One of the most significant weaknesses was his failure to justify the uniqueness of Japanese music—there are other musics that celebrate some of the same characteristics that Takemitsu considered unique. These include aspects of literate and non-literate learning, not least because of the often hidden but multitude of notation types invented by Japanese musicians. Moreover, Western music pedagogy does involve some aural/oral teaching, although to varying degrees, rather than being solely literate (that is, notation-based). Also, the location-specific aspect of non-portable music that Takemitsu advocated for is not as clear-cut as he assumed, because today most music can be produced and re-produced regardless of where it was originally created. In terms of the transportability of Japanese instruments, Takemitsu failed to justify the uniqueness in immobility of Japanese instruments, since many Western instruments require the same or similar degrees of care when they are exposed to different climatic conditions; given due care, instruments are transportable. Ultimately, the inconsistencies of Takemitsu's perspectives have become more apparent with the advancement of modern communication technology. Chapter 3 showed how it was necessary for me to explore different meanings of musical transportability and to further investigate the

possibility of measuring degrees of transportability. This led to the projects I initiated and the next chapters in my dissertation.

In Chapter 4, by re-conceptualising Takemitsu's concept, I considered possible meanings of musical transportability, and whether and how transportability could be measured. This involved four phases. First, the ethnomusicological models and formulations of Alan Merriam, Timothy Rice, and Steven Feld were compared to the essential elements of Takemitsu's musical transportability model. With these in mind, I then designed a set of questions to further analyse the revised concept and, in evaluating these explored the limitations they still had. This led me to divide musical transportability into two: Individual-Orientated Musical Transportability (IOMT) and Socio-contextual Orientated Musical Transportability (SOMT). What emerged from applying these was what I call the Musical Transportability Palette (MTP), which attempts to eliminate the shortcomings that I had elucidated and which acknowledges that some aspects of transportability are interlaced with each other.

Chapter 5 moved to the experimental project and the two composition and performance projects that I conducted to generate evidence that would support my understanding of music transportability, the first in London, UK, in 2016, and the second in Kofu, Japan, in 2019. I introduce the two British composers who agreed to create pieces in addition to my own compositions and consider the process of recruiting musicians in both places, and the actual composition, rehearsal, and performance processes. This chapter also outlines how I developed feedback loops with audiences and others at the concerts and then in the form of questionnaires and on-line surveys. The aim of the first project, in London, was to examine how the composers dealt with issues of cross-cultural music-making and to juxtapose my findings with Takemitsu's experience of composing *November Steps*. The second project aimed to explore cross-cultural perspectives in contemporary practice, by working in Japan with Japanese musicians. New insights emerged from this project, including how the Japanese musicians interpreted arrangements of two of the pieces developed for the London project, *As Still* and *Heavenly River*, and enabled me to compare audience reactions in Kofu with those observed in London.

My comparative analysis of the two projects facilitated the emergence of new aspects of musical transportation, among the most important being the visual presentation of performance, and how this contributed to the emotional reactions of the audiences. But the projects also revealed the limitations of the ethnomusicological theories considered in Chapter 4 and challenged the validity of some of the questions I had developed as well as the Musical Transportability Palette. Hence, in Chapter 6, I turned to musical analysis to garner evidence for how musical transportation took place within the minds of the composers involved in the projects. My main finding from this is that there are two types of reflective musical transportation: 'cultural transportation', which describes how patterns of notes and particular expressions connote a particular culture; and 'creative stimulus transportation', which is the response to a creative stimulus that influences a composition and which can be seen in patterns of notes and expressions. Analysis showed how both British composers placed emphasis on creative stimulus transportation, while I, born and raised in Japan but now resident in Britain, placed more emphasis on cultural transportation. I observe the same tendency among Japanese composers, although degrees of creative stimulus transportation are involved in all the compositions examined; and linked, I suggest, to specific Western musical language. Also, the arrangements of *Heavenly River* and *As Still* created for the second project in Kofu suggest different elements of musical transportation to those of the original compositions. This was largely because the use of piano accompaniment in place of other instruments resulted in limitations and changes, serving to create a new style that, in turn, led to the enhancement of the soloistic quality of the *shakuhachi*, and a greater presence of *ma*, the Japanese aesthetic of negative space, rest, pause, emptiness, or nothingness. This affected the musicians' interpretations of the pieces as it strengthened the Japanese character of each. In addition, Chapters 5 and 6 show that at each stage of production—composition, rehearsal, premier performance, and reproduction in later performances—musical transportation consists of different aspects, the reproduction stage creating new authenticity.

In this present chapter, I evaluated the three contentious areas that relate to Takemitsu's concept of portability and non-portability. The first was translation, and how Takemitsu's words and ideas are portrayed in English. I also explored spiritual

differences between the cultures of Japan and the English-speaking world. I then examined the extent to which my bias affected the research outcomes.

7.6 Concluding remarks and implications for future research

Concerns raised in this dissertation can be summarised into three outstanding questions that will continue to be asked in future research on musical transportability: firstly, how long does it take for a new tradition to become a tradition? (after Commins 2013: 96-99). Secondly, are all musical forms by-products of historical and cultural manifestations, divided by or shared across different cultures? (after Byrant 2013: 253, Motherway [2013] 2016: 53). Thirdly, how will automated compositions which reduces or nullifies human inputs to music affect musical transportability (e.g. the composer-to-performer aspect no longer be necessary)?

Briefly, let me pause and reflect on the first two questions, since how instruments are studied, absorbed, and assimilated in a process of 'traditionalisation' sheds light on the historical and social significance of how a musical form comes to be considered to have authenticity, and this adds a new dimension to the concept of musical transportability. Firstly, consider Western music. A symphony orchestra consists of instruments, which mostly originate from outside European traditions (Sachs [1940] 1968, Richardson 1992: 39, Burgess and Haynes 2004: 9). Just as these have become a part of 'Western tradition', so new musical compositions including Takemitsu's and my own, might one day become accepted as part of tradition in either *hogaku* in Japan or Western music, either in Japan or the West.

Again, as a percussionist, I experience the 'traditionalisation' of non-Western instruments, as 'ethnic' percussion instruments frequently feature in both Western chamber and orchestral music (see also Holland 2005: vii). Indeed, the position of percussion in Western musical practice has always been more open to different traditions than are string, wind, or brass instruments in ensembles or orchestras (Gough [2007] 2014: 676, Solomon [2002] 2016: 46-47). From a practical point of view, this is partly because of the solfege and rudimental techniques of percussion (e.g. counting aloud while playing a drum, and techniques such as paradiddles and flams) which are transferable to other musical practices, to the extent that a modern Western

percussionist who has learnt South Indian percussion mnemonics can easily apply these to their usual solfege practice (Hood 1960: 58, Reina 2016, Cook [1998] 2019: 283). Western percussionists (or percussionists who play Western music) have no problem adapting new instruments to their everyday collection. On a standard drum-kit, for example, since being first employed by Dave Tough (1907-1948), modern drummers use a 'China cymbal' to add a powerful timbre (Fidyk 2008: 66). Again, the tom-tom used in a drum-kit is considered to have several possible origins; the name comes from Hindi '*tam tam*', first recognised in Britain in the 1690s (Cresswell [2002] 2010: 450), but it may have originated in Africa (for which see Ikuenobe-Otaigbe 2012: 62, Hill Jr. 2013: 103-104), or be descended from East Asian *bangu* that were brought to North America by Chinese immigrants in the 1890s (Price 2013: 236). The xylophone is another example. Some believe it originated in Africa and was first introduced to Europe around 1500. Its counterpart, the marimba, is also said to have come from Africa via Latin America. However, the origins of both instruments are debatable, with some arguing that trading across the Indian Ocean led the African xylophone to be developed inspired by Indonesian instruments (Bae 2001: 23-27).

However, *hogaku* musicians do not tend to openly accept different traditions (some do, despite criticisms from colleagues; Miller and Shahriari [2006] 2017: 166). I asked the London-based *taiko* drummer Joji Hirota if he thought it would be wrong to play Western percussion repertoire on *taiko*. His answer was 'no', because he believed doing so would help develop the skills and musical appreciation of the players (personal communication: 13 April 2014). He was associating himself with a philosophy among *taiko* drummers wherein such challenges are considered part of their *shugyo* (spiritual training) (Yoshikami 2020: 6-7). This links to the discussion of *shugyo* in Chapter 1

Future research into musical transportability will need to employ longitudinal studies to explore processes of 'traditionalisation', examining different musical cultures, not just juxtaposing the West with the East, but also within the East. Recent studies offer ideas as to how this might develop. For example, in his doctoral dissertation, McGoldrick (2017) examines how the *tsugaru shamisen* and its new musical style and repertoire have become accepted as a new modern Japanese identity since World War II. Jennifer Milioto Matsue's article, 'Drumming to One's Own Beat: Japanese Taiko and the

Challenge to Genre' (2016a), discusses the diffusion of the *taiko* as a world phenomenon and the difficulties of categorising *taiko* due to its now convoluted social background which, taken as a whole, has contributed a unique musical identity.

The third question entails a different outlook to those of the first two. This question relates to some of the limitations of Takemitsu's concept that emerged as results of its now outdated perspectives. These mainly relate to the advance of technology and technology's influence on music-making. Indeed, musical transportability will continue to be challenged by the future advance of technology, making it impossible to predict precisely how transportability will change. However, we can begin to assess what may happen. Discussions from the earlier chapters make clear that not only is technology changing the ways in which we listen to music, but it is also changing the foundation of music-making across many genres and traditions. One such change to come will undoubtedly be due to the development of artificial intelligence (AI). Since Lejaren Hiller (1924-1994) and Leonard Maxwell Isaacson (1925-) first attempted to employ AI for music in the 1950s, a number of composers and engineers worked together to develop automated composition technology, inspiring each other (e.g. Stockhausen, Xenakis, Tristan Cary , Peter Zinovieff, Luciano Berio, Harrison Birtwistle, and David Cockerell) (see Roads 1989: 635, Hutton 2003: 49, Harley 2004: 115, MacCallum and Einbond 2008: 210, Schreuders et al. [1994] 2008: 98, Candish 2012: 32-52, Manning 2012: 140-143, Besold et al. 2015: vi, Llorente 2014: 1-10, Holmes [1985] 2016: 273, Rando 2019: 42-81, Williams 2019: 31).

In the last two decades, advanced composition programs including those referred to as 'Digital Audio Workstations' (DAWs) have begun to be popular among professional and amateur musicians. These programs are also commonly used in education in the UK today (Hodges [2001] 2004: 179, for discussions of music technology in secondary and primary schools see Dillon 2007: 117-119, Charissi and Rinta 2014: 39-56). Their popularity can be attributed to their user-friendly interfaces and automated musical functions, which allow individuals to compose intuitively and efficiently within a limited timescale. In return, due to these advantages DAWs are overriding traditional manuscript-writing, further challenging the performer and creative perspectives of musical transportability (see Kardos 2012: 150-151, Nash 2015: 191-203). While DAWs

feature some AI technology, these still involve some level of human input and control. A few attempts have already been made to create compositions with much less human input—for example, *Amper Music* and *Jukedeck*. According to Kreutzer and Sirrenberg (2020):

> Startups such as Amper Music (cf. 2019) and Jukedeck (cf. 2019) apply Artificial Intelligence to produce music for computer games, videos and advertising. With *Jukedeck* any layman can try his or her hand as a composer. All you have to do is enter the desired style (such as pop, rock or jazz). In addition, the desired length of the piece as well as a possible timing for highlights etc. must be specified. After a few seconds, the software makes the finished composition available for free download (cf. Jukedeck, 2019)… [In addition,] [t]he music artist *Benoit Carré* alias *SKYGGE* already produced the pop album *Hello World* [(2018)] with the AI software ***Flow Machines***—an EU research project.[50]
>
> Kreutzer and Sirrenberg 2020: 218

However, issues remain with producing 'successful music', and Kreutzer and Sirrenbereg report that "the greatest challenge … lies in the structuring of the AI-created music components as well as in their sequences and transitions. Only elegant connections can turn a song into a successful song" (Kreutzer and Sirrenbereg 2020: 218). So, while AI can produce music without a human being, when it comes to creativity, individuals are still required. Creativity depends on an individual's taste and experience, and as yet nobody has been able to answer the question whether artificial intelligence can compose better music than humans (Music All 2018). Relating to this, writing in the *New York Times*, Marshall (2018) considered whether AI could make people laugh. He described a series of experimental shows run by Piotr Mirowski, a senior research scientist working on AI at Google DeepMind, which had demonstrated that AI had yet to grasp humour well, especially when it came to improvisation, and was only able to follow storylines and simple contexts (Marshall 2018).

While these AI-led programs challenge certain notions of musical transportability, it further creates ontological questions regarding musical production—'at what point of a composition does a human being takes part in?'; 'how much input is the person required to give to such programs?'; and 'how such musical production affects the value of the composition?' These ontological issues become far more complicated when one

[50] For more information about this project, see SKYGGE (2020).

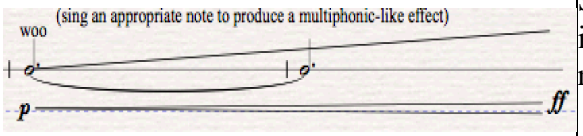
attempts to re/produce music with deceased artists using automated technology—AI Hibari is a recent example. AI Hibari was a project in which the voice of the late Japanese singer Hibari Misora (1937-1989) was emulated to release a new song, using Yamaha's program 'VOCALOID: AI'. This program is highly automated and could learn the features of a human voice to improve its ability to emulate the original voice. Using this program, the engineers created a song titled *Arekara* (Since Then). However, the project was later reproached for causing moral and ownership issues (see Nishioka 2019). Similar issues are reported on a global scale (e.g. the holograms of Tupac Shakur (1971-1996) and Elvis Presley (1935-1977) (see Cull 2015: 124-125, Harrison 2016: 87-88, Stojnić 2016: 175-181, Penfold-Mounce 2018: 21-22). Such attempts readdress notions of authenticity, although there is no universal definition for what musical authenticity actually is beyond Huib Schippers' observation that "senior musicians in almost any tradition have clear thoughts about what constitutes the core of their music, ranging from tangible elements such as instruments, ensembles, and repertoire to more intangible aspects" (2010: 49). As technology continues to evolve, so the changes it brings will continue to shape musical transportation.

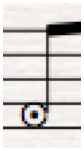
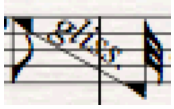
Lastly, while my purpose in this research was to challenge Takemitsu's musical philosophy, I came to recognise the need to reflect on deeper aspects of my personal identity. This has made me aware of the limitations of language, personal perceptions, ontology and epistemology when it comes to understanding music, proving the maxim that music is both intangible and undefinable. This, then, is just the beginning of my personal journey to find the meaning of music.

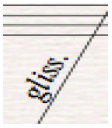
Composition portfolio

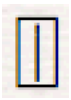
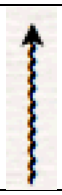
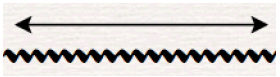
1. *All Living Things Amid the Waves of Swirling Time* for flute, B ♭ clarinet, harp, violin and cello

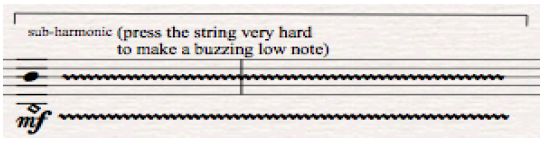
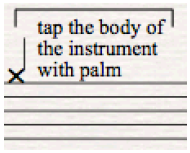
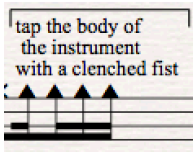
Symbols

	Long/Standard Fermata—pause.
	Very Long Fermata—pause longer than 
	1/4 Sharp—play 1/4 tone sharp.
	2/4Sharp— play 2/4 tone higher (standard sharp).
	3/4 Sharp—play 3/4 tone higher.
	1/4 Flat—play 1/4 tone lower.
	2/4 Flat—play 2/4 tone lower (standard flat).
	3/4 Flat—play 3/4 tone lower.
	Dotted Slur—play smoothly.
	Wave (the picture on the left is an example)—when this is indicated, interpret the note freely according to how it is drawn.
	Singing Bar—This is normally for the wind instruments. When this is indicated, sing or make a noise while playing the instruments.
	Headless Stem—this is often an unspecific tone. When this notation is indicated, interpret the note appropriately in the context.

	Reversed Triangle—when this is indicated, use a nail or guitar pick to scratch a string.
	Starred Stem—when this is indicated, rub a string with a fingertip.
	Diamond Note—when this is indicated, play a harmonic or sub-harmonic (as specified on the score).
	Dot-In-Circle Note—when this is indicated (for the flute wind instrumentsl), play a pizzicato tone.
	Cluster Note—when this is indicated (for the harp), hit several strings with a hand.
	A set of 4 semi-quavers – this is an indication of a specific rhythm for special effects (e.g. soft touch tremolo).
	Bartok Pizzicato—when this is indicated, play a vicious pizzicato to bounce the string against the fingerboard to make a buzzy tone.
	Diagonal Triangle Heads with Glissando—when this is indicated (for the harp), mute strings with fingernails on the left or right hands, and glissando with the fingers of the other hand.

	Slashed Head Note—when this is indicated (for the harp), pluck a string near the soundboard hard so that the finger will also hit the soundboard with its momentum after plucking the string.
	Slashed Stem—when this is indicated, play a tremolando (on the violin and cello) and a flutter tongue effect (on the flute). The number of slashes represents the speed of a note. For example, if there are two slashes on a crotchet, play semi-quavers.
	Box Stem (this could be either black or white, depending on the length of a note)—when this is indicated (for the violin and cello), play a soft touch tremolo. To play this technique, lightly, tap the middle of a string with the 4thor 5th finger and thumb repeatedly and bow the string as usual. This will produce various harmonics spontaneously. When  is indicated, rub the string with a finger up and down repeatedly.
	Glissando—when this is indicated, play a glissando.
	Cross Stem—when this is indicated (for the flute), play a key-click (a sound

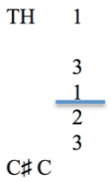
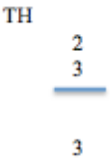
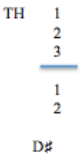
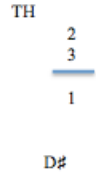
	produced by clicking a key(s) without blowing into the instrument).
	Z Stem—when this is indicated (for the harp), pluck a string and quickly hold down the pedal of that string to make a buzzy or rattling tone.
	Drum Stick—when this is indicated (for the harp), pluck a string and quickly rub the same string upward or downward with a wooden drum stick.
	Arpeggio Upward—when this is indicated, play a quick arpeggio from bottom to top.
	Straight Wavy Line—when this is indicated, it means play a special vibrato, special tremolo, or bisbigliando. Specific instructions are provided in the score.
	*Yokoyuri* Vibrato—when this is indicated (for flute), play a note and move the head left to right or right to left (or vice versa) repeatedly.
	Harmonics—this notation is used for all the instruments and can mean various techniques. For example, when the bottom and top notes are an octave apart, this means the top note is the desired pitch.

	Specific instructions are provided in the score.
	Sub-Harmonics—when this is indicated (for the violin and cello), press a string down hard to produce a note that is (often) lower than the note above the diamond note. Normally the bottom note is the resulting sound.
	Cross Head (tap)—when this is indicated (for the violin and cello), tap the body of the instrument with the palm of a hand.
	Triangle Head—when this is indicated (for the violin and cello), tap the body of the instrument with a clenched fist.

Multiphonics and Special Fingerings

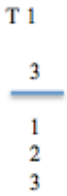
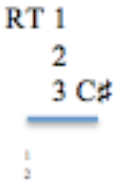
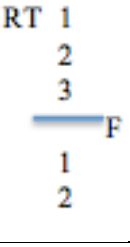
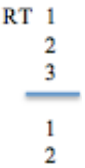
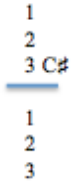
Flute

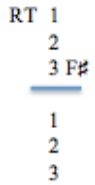
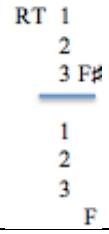
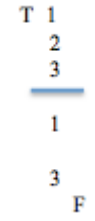
All fingerings are for Boehm system flutes. Therefore, these fingerings may not work with other types of flutes. If this is the case, play the closest note(s) possible.

	B^4 & C^5
	E^4 & $D♯^6$
	$C♯^5$ & E^5
	E^5 & B^5
	$A♭^4$ & B^5 & $C♯^5$
	B^4 & $C♯^6$

B♭ Soprano Clarinet

All fingerings are for Boehm system clarinets. Therefore, these fingerings may not work with other types of flutes. If this is the case, play the closest note(s) possible.

	E ♯4 (actual sound—D ♯4)
	D4 & B5 (actual sound—C4 & A5)
	G4 & B ♯5 (actual sound— F4 & A ♯5)
	E♭5 with side F key (actual sound— D♭5)
	E♭5 (actual sound—D♭5)
	F ♯4 & C♯6 (actual sound - E ♯4 & B5)

	C♯^{5} (actual sound—B^{4})
	C♯^{5} (actual sound B 𝄮—B^{4})
	B♭^{3} & F^{5} & D 𝅘𝅥^{5} &G 𝄮^{5} (actual sound—A♭^{3} & E^{5} & C 𝅘𝅥^{5} & F 𝄮^{5})

Abbreviations and Special Techniques

Arco	When this is indicated, play with the bow.
Col legno	When this is indicated, use the wooden part of the bow instead of the hair.
Damp	When this is indicated, stop the note(s) completely. When this is *not* indicated, however, you may still damp the sound(s), when it is appropriate to do so.
Mute	When this is indicated, mute the instrument.
Naturale	When this is indicated, stop following the previous instruction (e.g. sul pont.) and play ordinarily.
No Vibrato	When this is indicated, play without a vibrato.
Pizz.	Pizzicato.
Play by soundboard	When this is indicated (for the harp), play near the edge of the soundboard where the strings are attached to produce a thicker tone.
Sautillé	When this is indicated (for the violin and cello), tap a string(s) with the middle of the bow to play pizzicati quickly.

sul pont.	This is an abbreviation for sul pontincello. When this is indicated (for the violin and cello), play near the bridge.
sul tasto	When this is indicated (for the violin and cello), play near the fingerboard.
Vibrato Naturally	When this is indicated, play with an ordinary vibrato. You may also choose not to play a vibrato or play a suitable type of vibrato to match the music.
Whistle Tone	When this is indicated (for the flute and clarinet), play like lip-whistling.
Wind Attack	When this is indicated (for the flute and clarinet), play a strong airy blast.
Wind-Like Tone	When this is indicated (for the flute and clarinet), play with a lot of air (breathy tone).
Without Mouthpiece	This is normally for the Clarinet. When this is indicated, play like a vertical flute like the *shakuhachi*.
Xylophone Tone	This is normally for the harp. When this is indicated, mute the string(s) lightly to produce a soft and slightly dry tone to sound like the xylophone.
Scordatura	When this is indicated (for the violin or cello), manually tune the instrument either up or down to beyond its standard tuning.
con sord.	This is an abbreviation for con sordino. When this is indicated (for the violin or cello), attach a suitable mute on the instrument. Unless a specific kind is required, use the most appropriate one to match the music.
senza sord.	This is an abbreviation for senza sordino. When this is indicated, remove the mute from the instrument.

Over-blow	This is often for wind instruments. When this is indicated, play a note hard to produce a vicious airy sound.

General Rules

When a glissando is written between an impossible interval, play the closest intervals to the desired one.

Although the tempi need to be kept accurately throughout the entire piece, some flexibility should be allowed for the ensemble and each player to perform effectively.

Recommended readings for the extended techniques used in this piece

- Offermans, Wil. 1999. *Tsuru-No-Sugomori*. Leipzig: Zimmermann.

- ———. [1997] 2011. *For the Contemporary Flutist: Twelve Studies for the Flute with Explanations in the Supplement*. 2nd Edition. Frankfurt: Zimmermann.

WWW sources:

- Carnegie Hall, 2012. *Extended Techniques for Strings: Kaija Saariaho and Anssi Karttunen Workshop*. [online] YouTube. Available at: <https://www.youtube.com/watch?v=T32QIOAxrlo&feature=youtu.be&ab_channel=CarnegieHall> [Accessed 11 Oct. 2020].

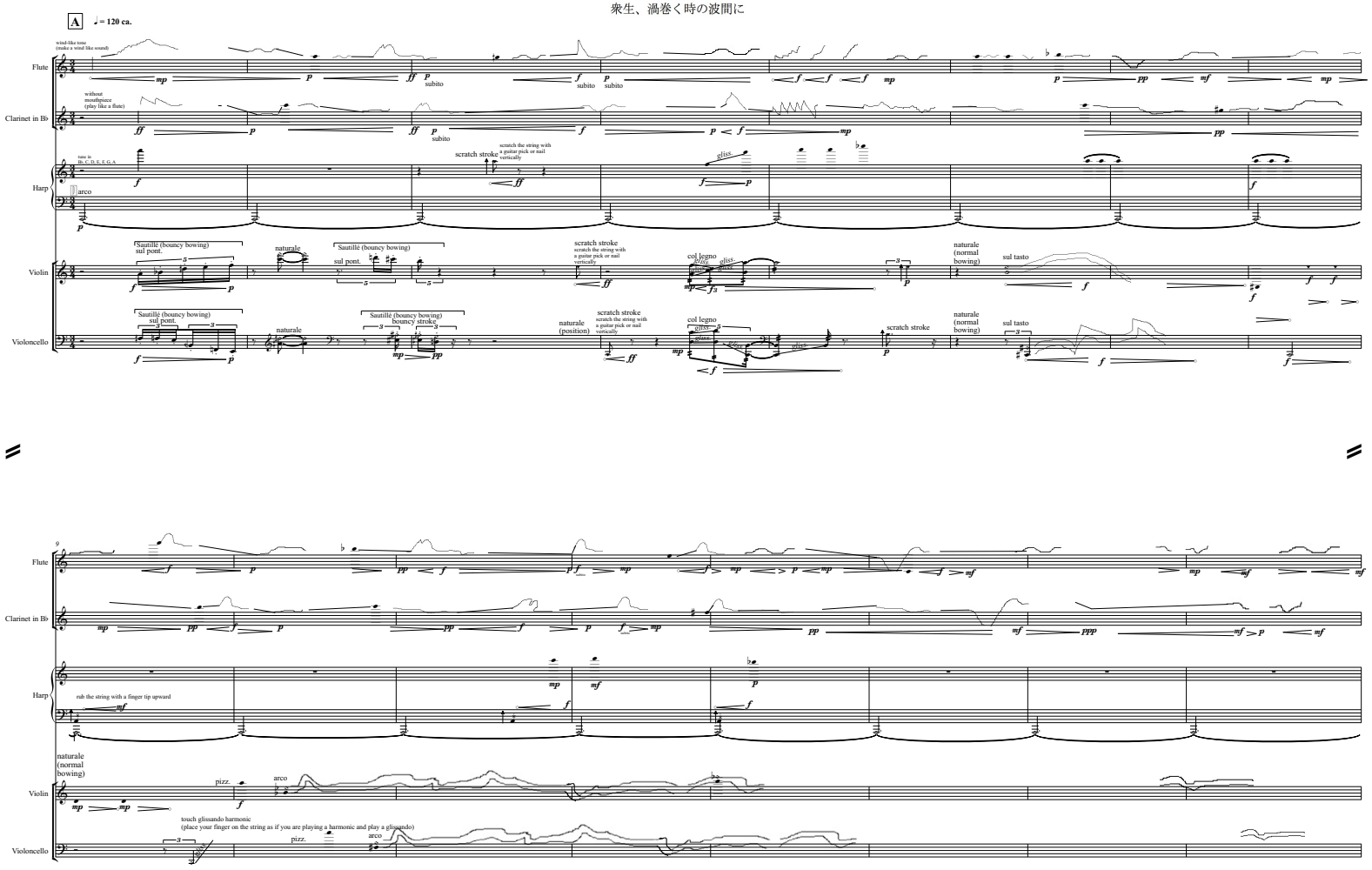
- Charette, Mark. 2019. *The Woodwind Fingering Guide - Online fingering charts for flute, piccolo, oboe, clarinet, saxophone, bassoon, recorder, tin whistle, fife, charanga flute, shakuhachi flute, uilleann pipes, and sarrusophone*. [online] Available at: <https://www.wfg.woodwind.org/> [Accessed 11 Oct. 2020].

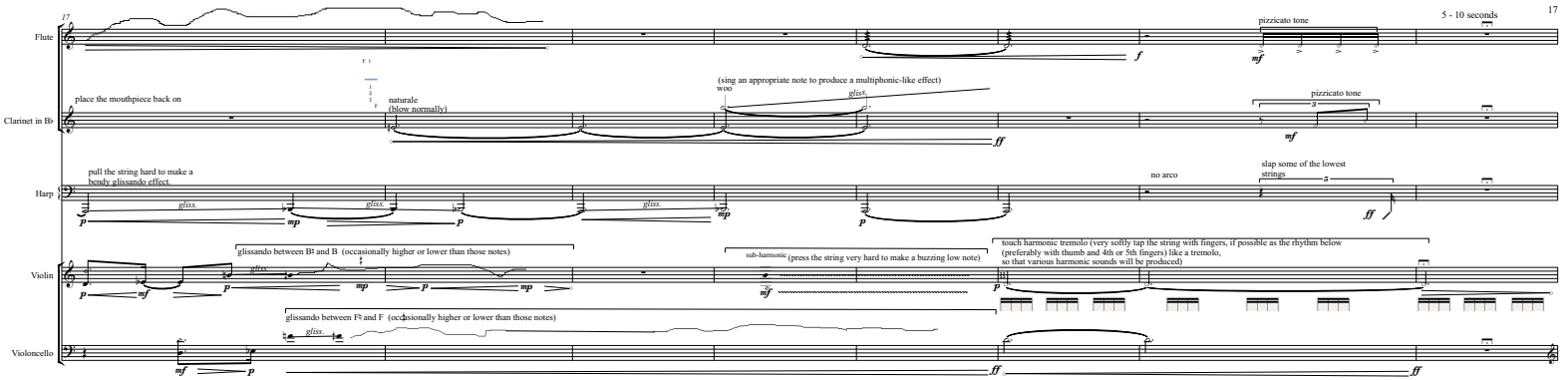
- Layne, Josh., 2013. *'Scary' sounds on the harp (extended technique) - Harp Tuesday episode 68*. [online] YouTube. Available at: <https://www.youtube.com/watch?v=tdjGheaEtqc&feature=youtu.be&ab_channel=JoshLayne> [Accessed 11 Oct. 2020].

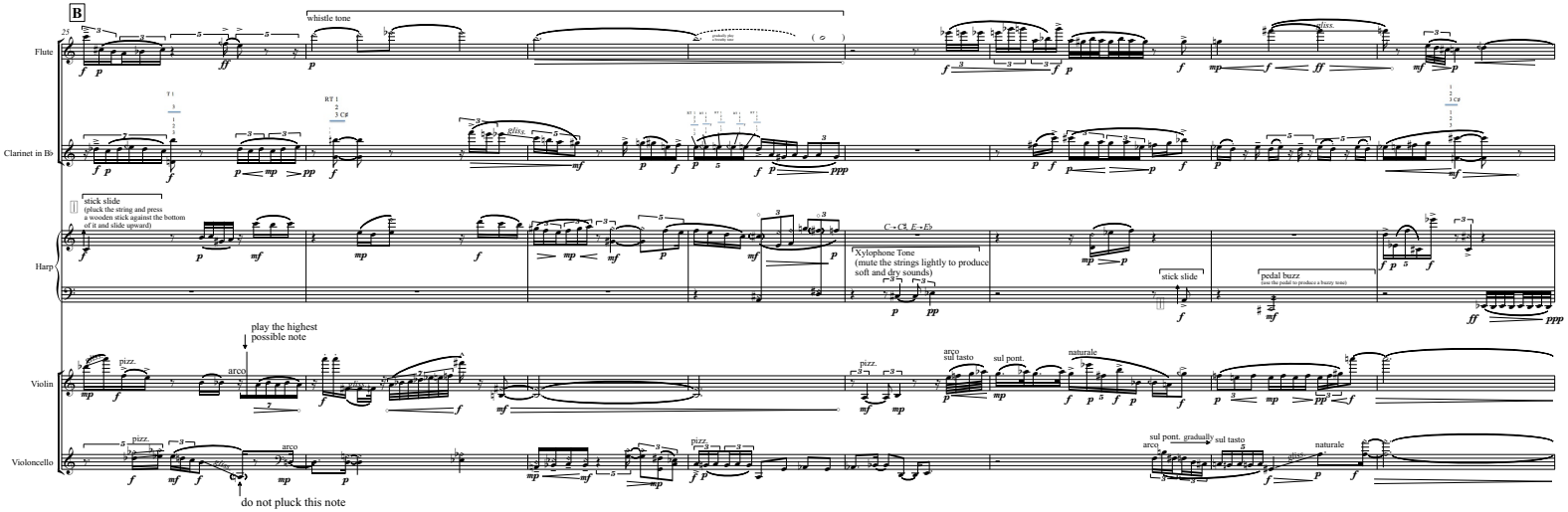
- Oakes, Gregory., 2020. *Clarinet Multiphonics*. [online] Available at: <https://www.gregoryoakes.com/multiphonics/> [Accessed 11 Oct. 2020].

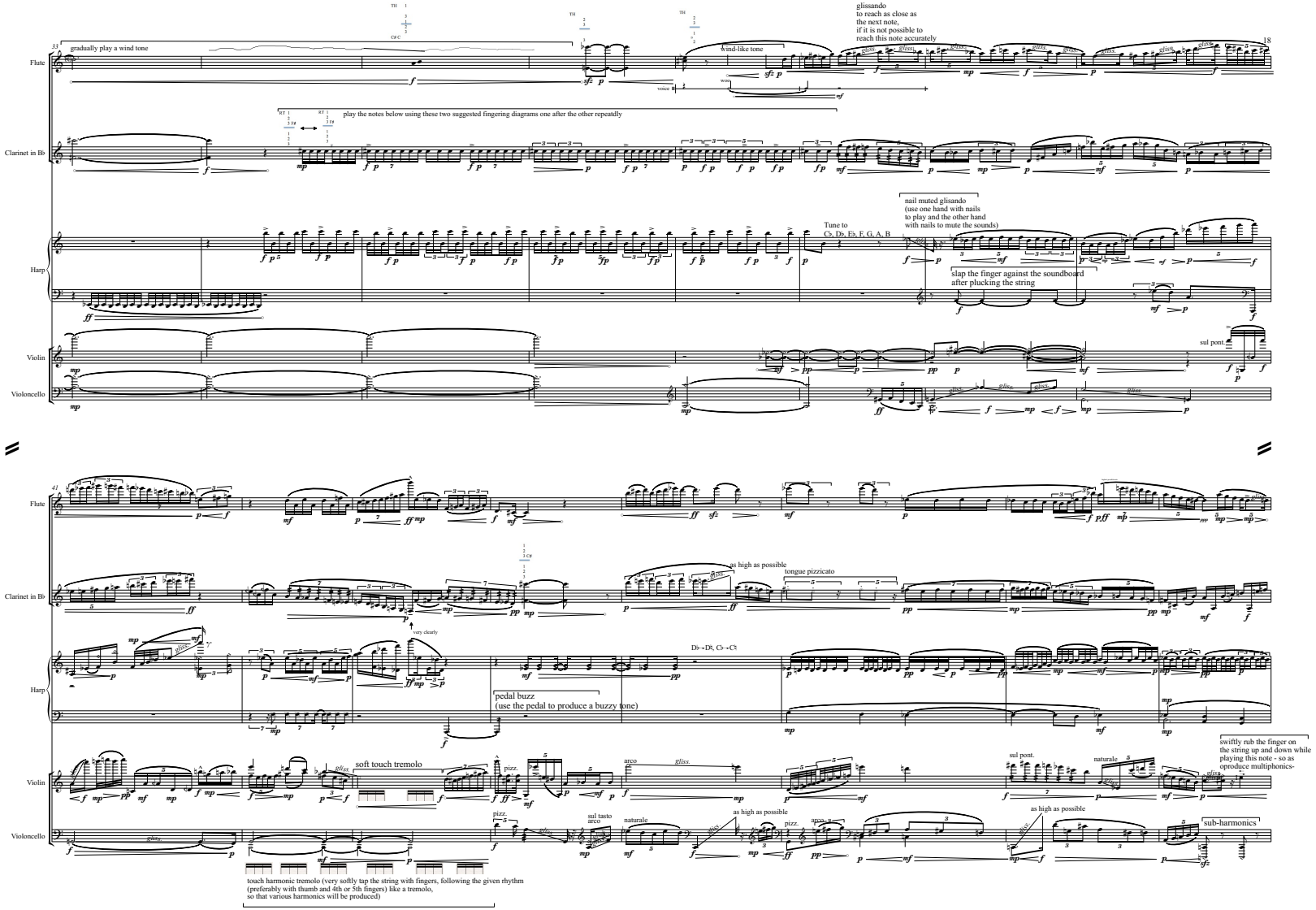
All Living Things Amid the Waves of Swirling Time

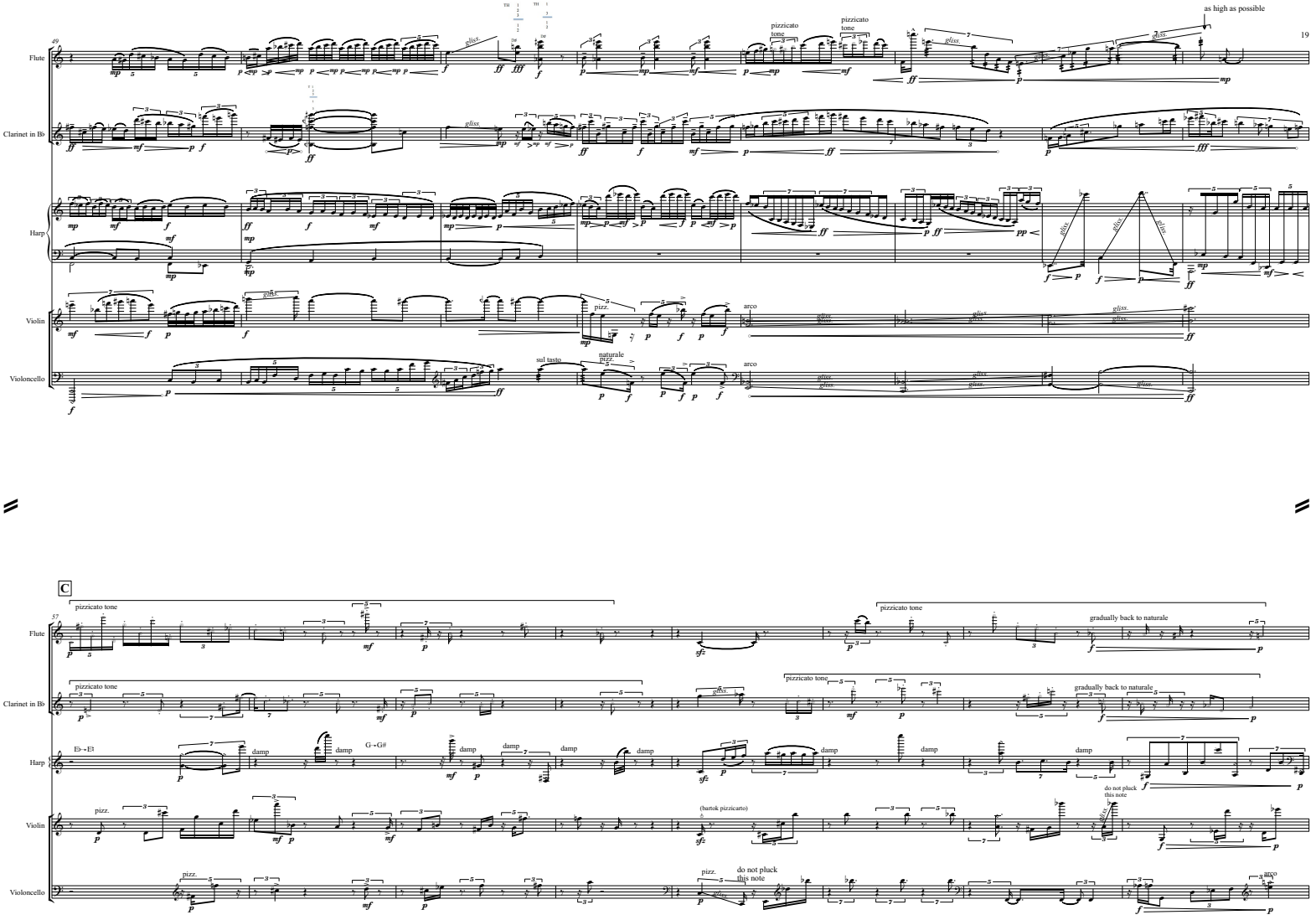
衆生、渦巻く時の波間に

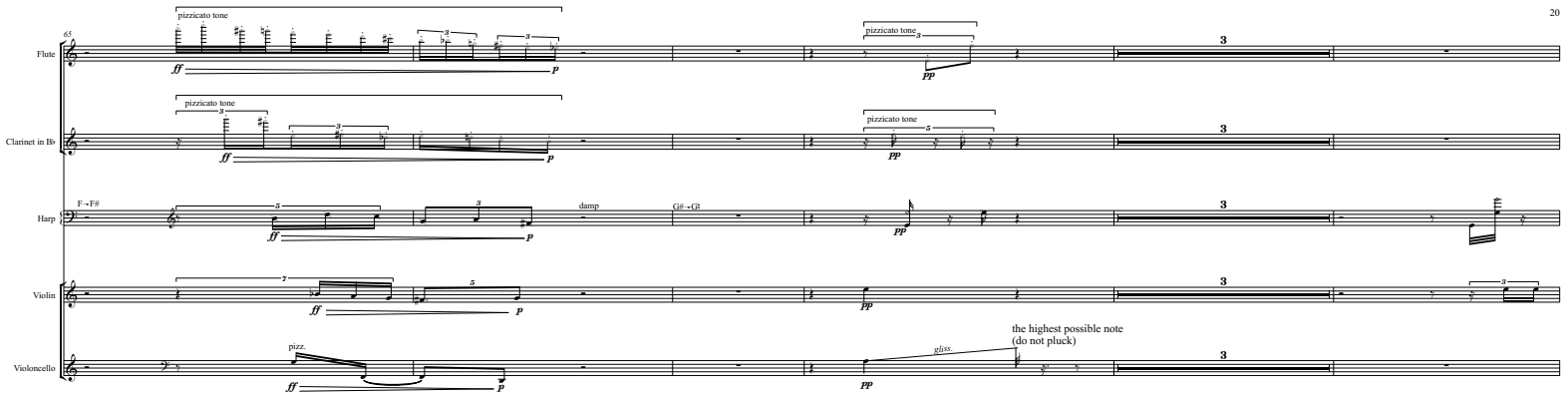


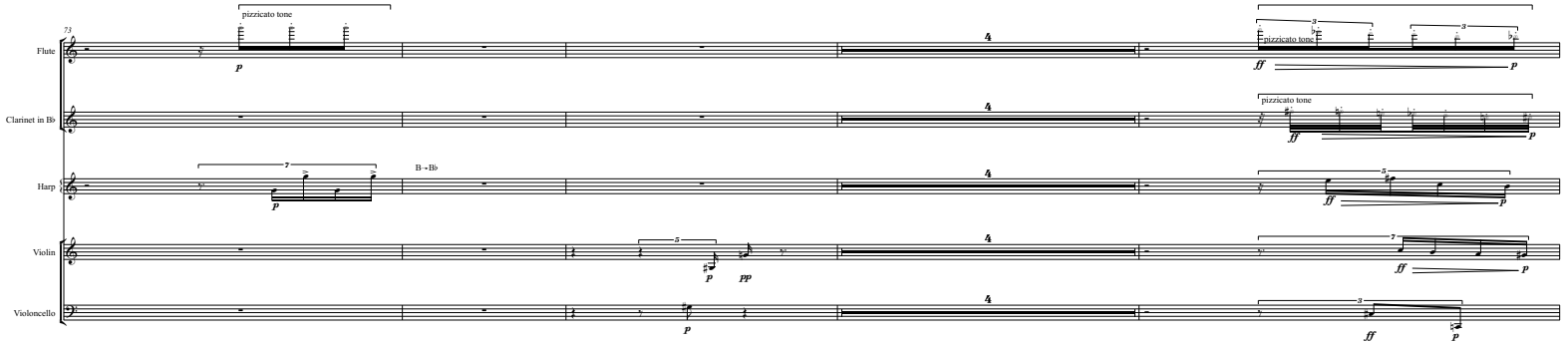

17
5 - 10 seconds
Flute
pizzicato tone
Clarinet in B♭
place the mouthpiece back on
naturale
(blow normally)
(sing an appropriate note to produce a multiphonic-like effect)
woo
pizzicato tone
Harp
pull the string hard to make a
bendy glissando effect.
no arco
slap some of the lowest
strings
Violin
glissando between B♭ and B (occasionally higher or lower than those notes)
sub-harmonic (press the string very hard to make a buzzing low note)
touch harmonic tremolo (very softly tap the string with fingers, if possible as the rhythm below
(preferably with thumb and 4th or 5th fingers) like a tremolo,
so that various harmonic sounds will be produced)
Violoncello
glissando between F♯ and F (occasionally higher or lower than those notes)

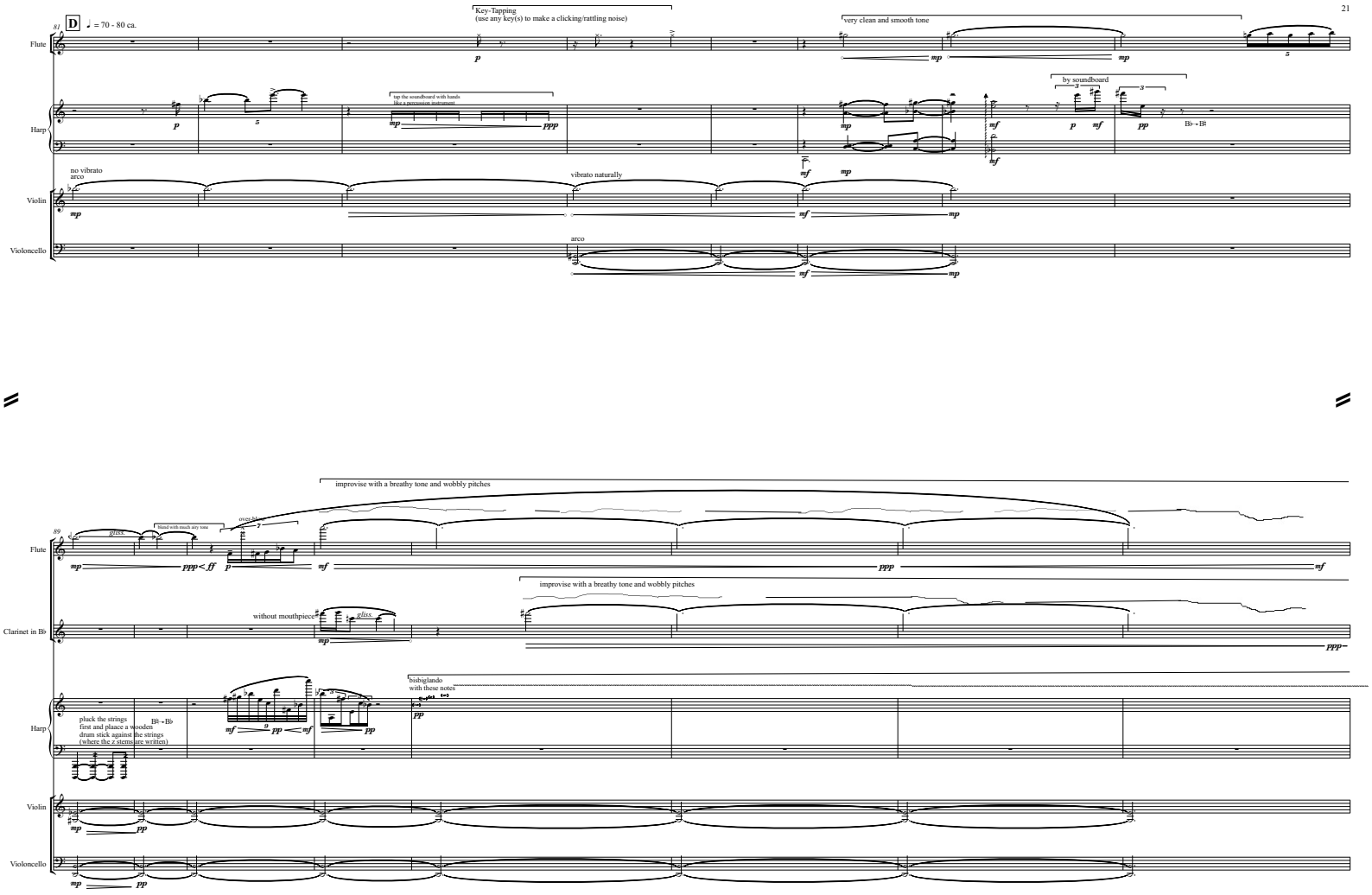

B
25
Flute
whistle tone
Clarinet in B♭
Harp
stick slide
(pluck the string and press
a wooden stick against the bottom
of it and slide upward)
C→C♯, E♭→E♭
Xylophone Tone
(mute the strings lightly to produce
soft and dry sounds)
stick slide
pedal buzz
(use the pedal to produce a buzzy tone)
Violin
pizz.
arco
play the highest
possible note
pizz.
arco
sul tasto
sul pont.
naturale
Violoncello
pizz.
arco
do not pluck this note
pizz.
sul pont. gradually
arco
sul tasto
naturale

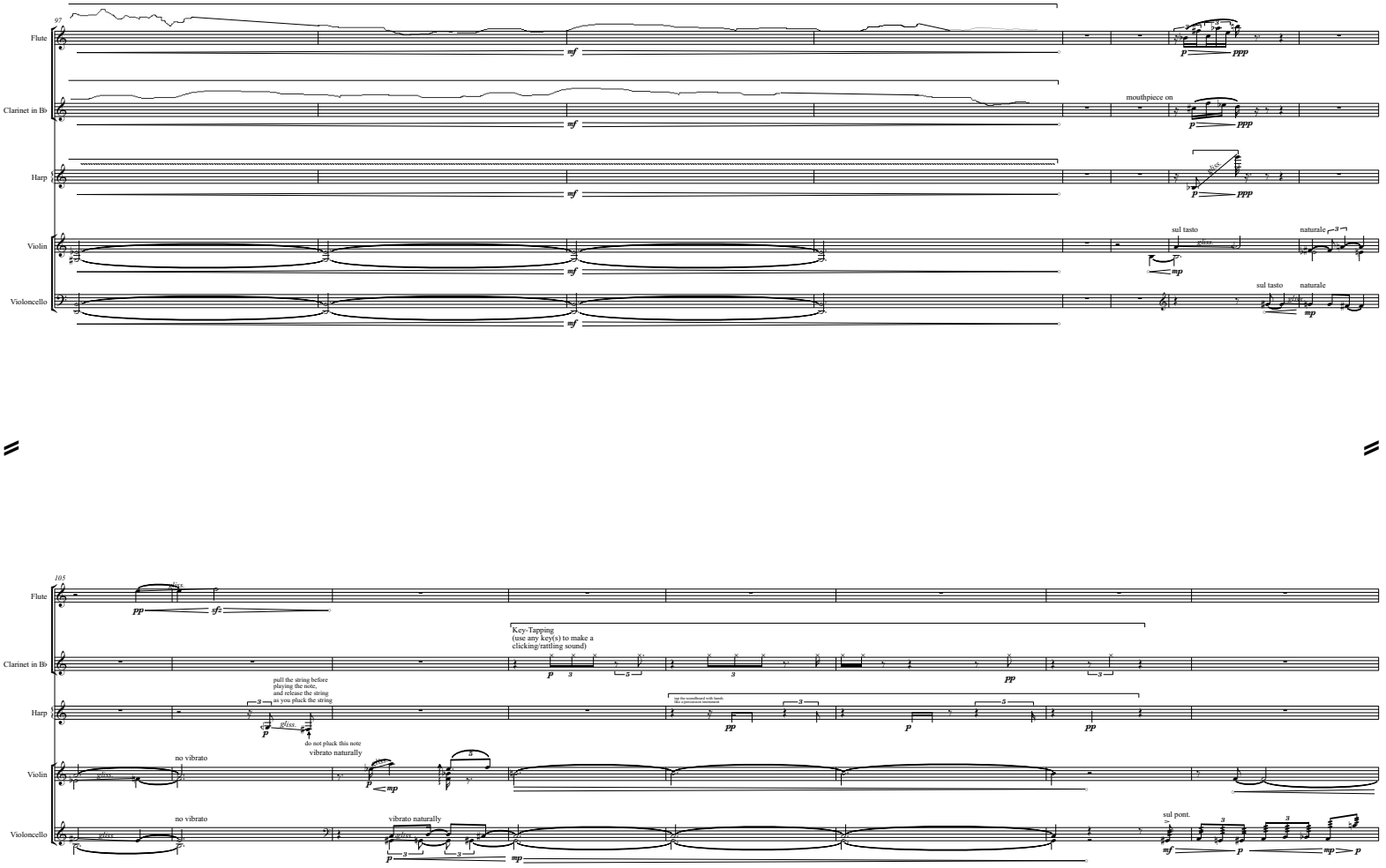

33
gradually play a wind tone
glissando
to reach as close as
the next note,
if it is not possible to
reach this note accurately
wind-like tone
18
Flute
play the notes below using these two suggested fingering diagrams one after the other repeatdly
Clarinet in Bb
nail muted glisando
(use one hand with nails
to play and the other hand
with nails to mute the sounds)
Tune to
C♭, D♭, E♭, F, G, A, B
Harp
slap the finger against the soundboard
after plucking the string
Violin
sul pont.
Violoncello
41
as high as possible
tongue pizzicato
very clearly
D♭→D♮, C♭→C♮
pedal buzz
(use the pedal to produce a buzzy tone)
soft touch tremolo
pizz.
arco
sul pont.
naturale
swiftly rub the finger on
the string up and down while
playing this note - so as
oproduce multiphonics-
sul tasto
sub-harmonics
touch harmonic tremolo (very softly tap the string with fingers, following the given rhythm
(preferably with thumb and 4th or 5th fingers) like a tremolo,
so that various harmonics will be produced)

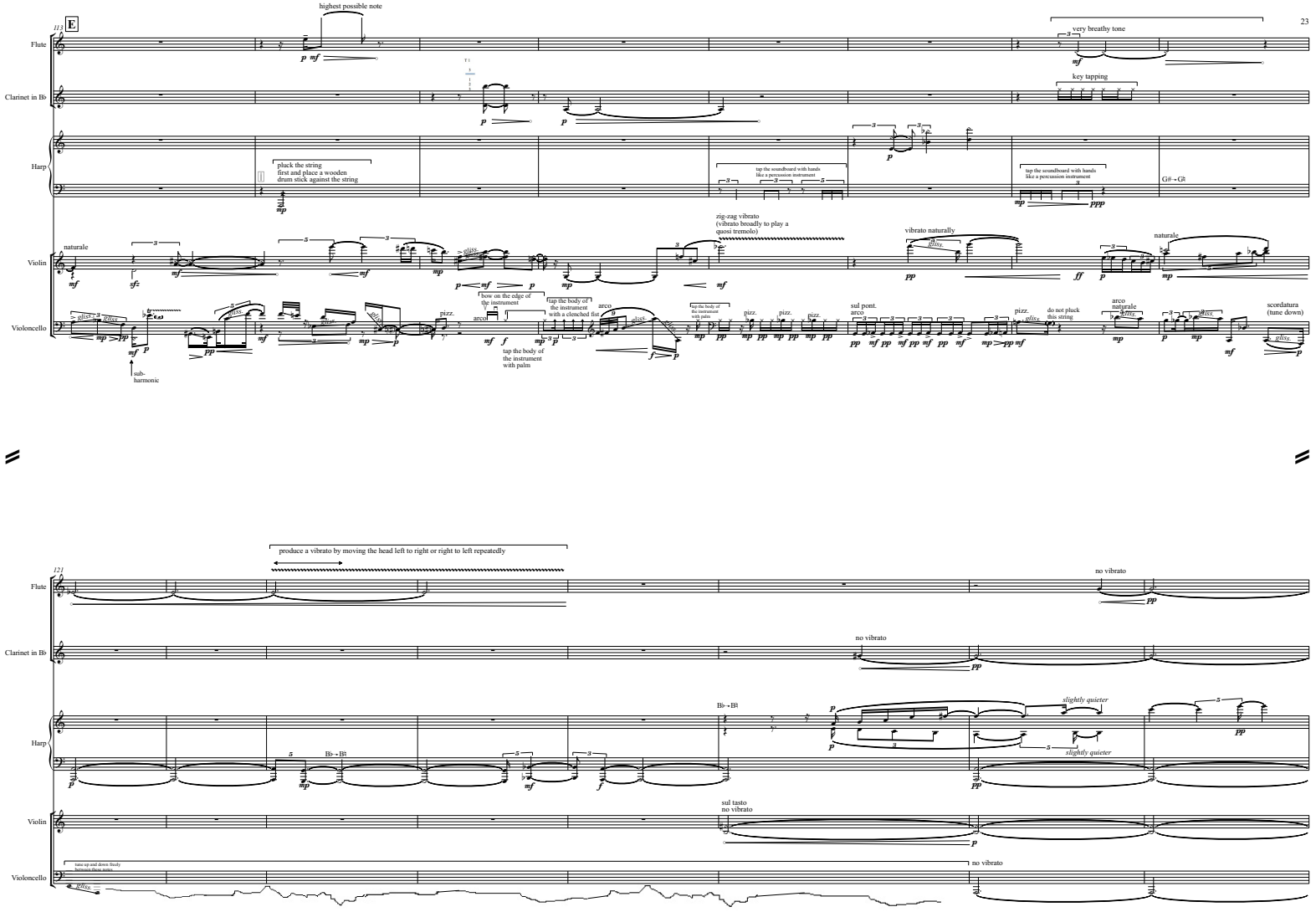

49
19
as high as possible
pizzicato tone
pizzicato tone
Flute
Clarinet in B♭
Harp
Violin
Violoncello
arco
sul tasto
naturale
pizz.
C
37
pizzicato tone
gradually back to naturale
E♭→E3
G→G#
damp
(bartok pizzicarto)
do not pluck this note

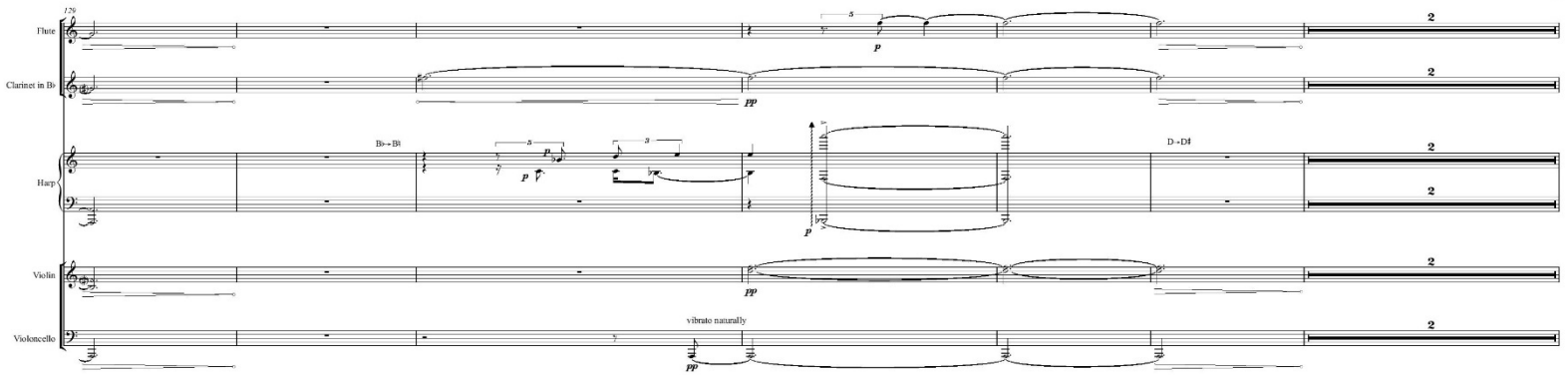

65
Flute
Clarinet in Bb
Harp
Violin
Violoncello
pizzicato tone
pizzicato tone
pizzicato tone
pizzicato tone
F→F♯
damp
G♯→G♮
pizz.
gliss.
the highest possible note
(do not pluck)
ff
p
pp
3

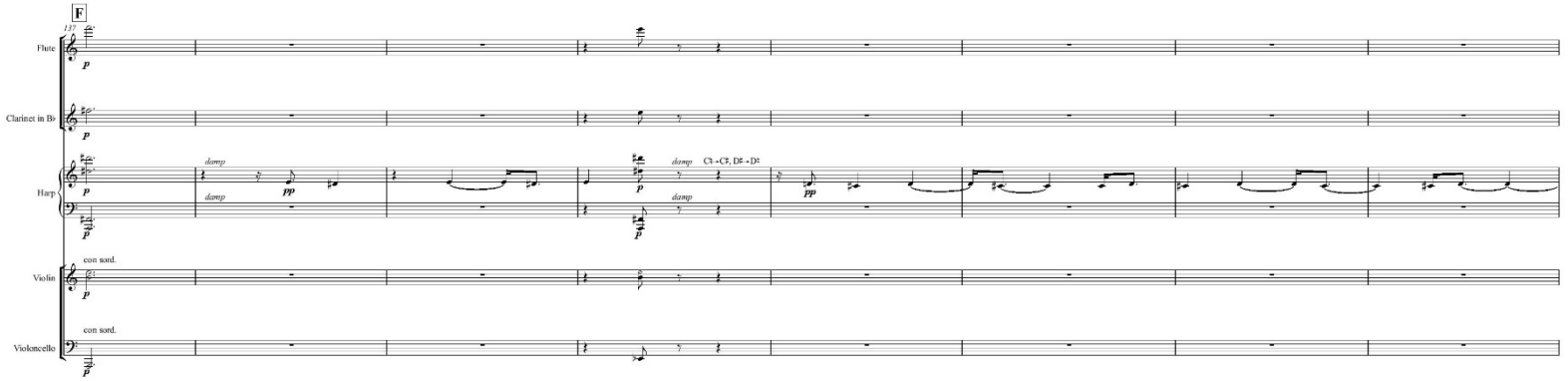

73
Flute
Clarinet in Bb
Harp
Violin
Violoncello
pizzicato tone
pizzicato tone
pizzicato tone
B→B♭
4
ff
p
pp

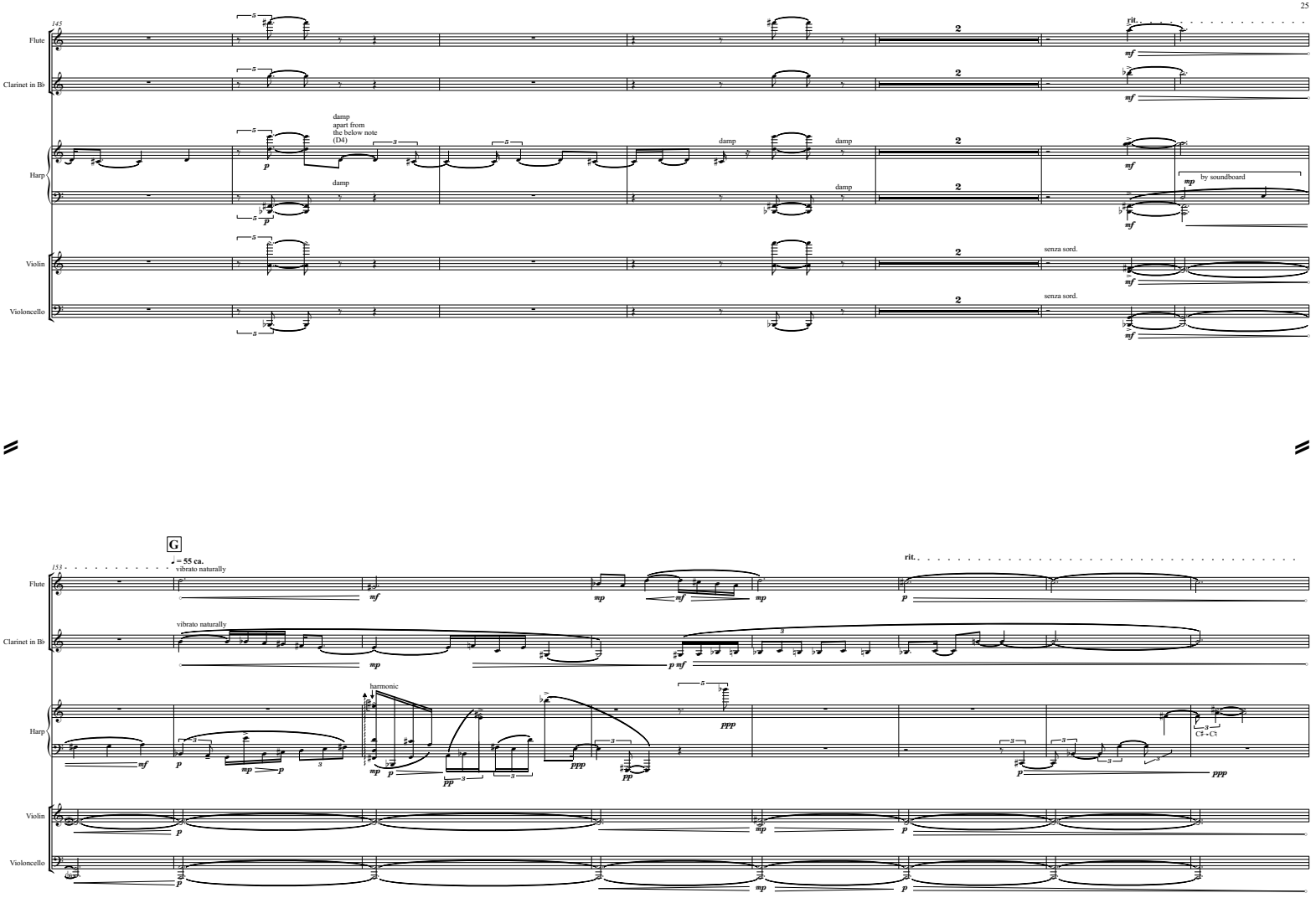

D
♩ = 70 - 80 ca.
Key-Tapping
(use any key(s) to make a clicking/rattling noise)
very clean and smooth tone
21
Flute
Harp
tap the soundboard with hands
like a percussion instrument
by soundboard
Violin
no vibrato
arco
vibrato naturally
Violoncello
arco
improvise with a breathy tone and wobbly pitches
Clarinet in B♭
without mouthpiece
bisbiglando
with these notes
pluck the strings
first and placce a wooden
drum stick against the strings
(where the z stems are writen)

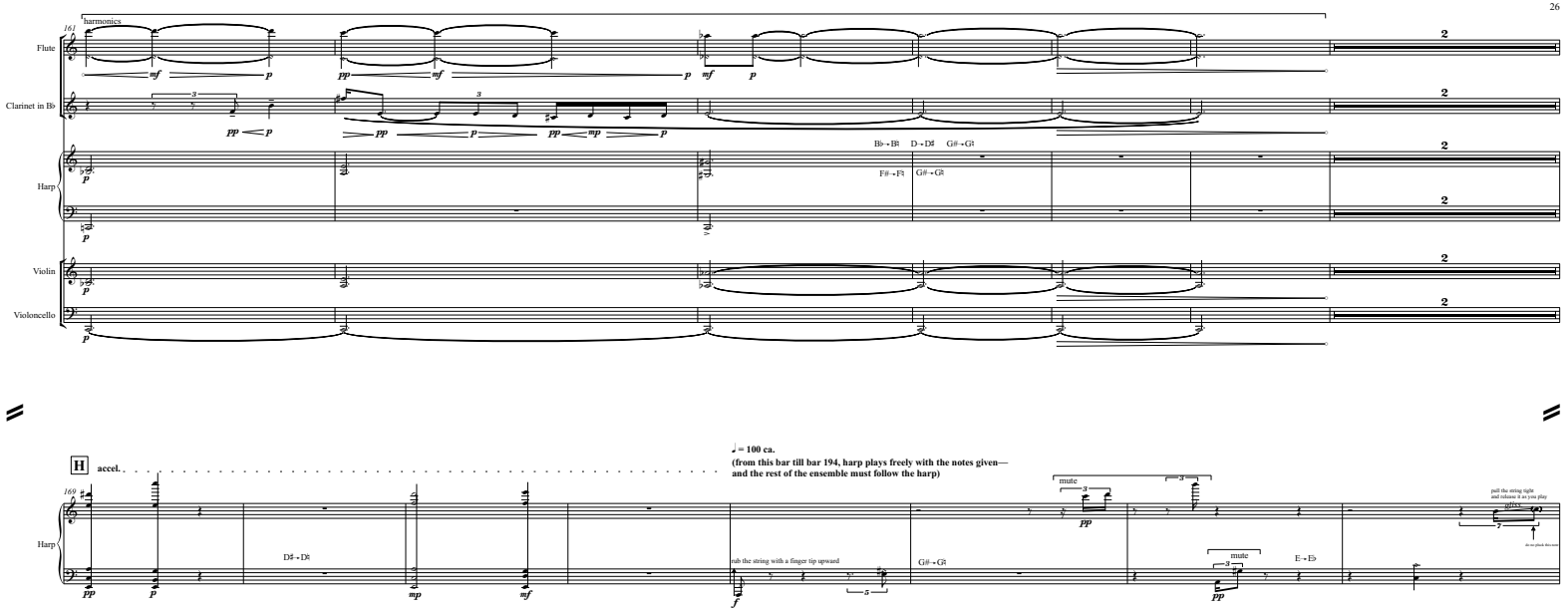

97
Flute
Clarinet in B♭
Harp
Violin
Violoncello
mouthpiece on
sul tasto
naturale
105
Key-Tapping
(use any key(s) to make a
clicking/rattling sound)
pull the string before
playing the note,
and release the string
as you pluck the string
do not pluck this note
no vibrato
vibrato naturally
sul pont.

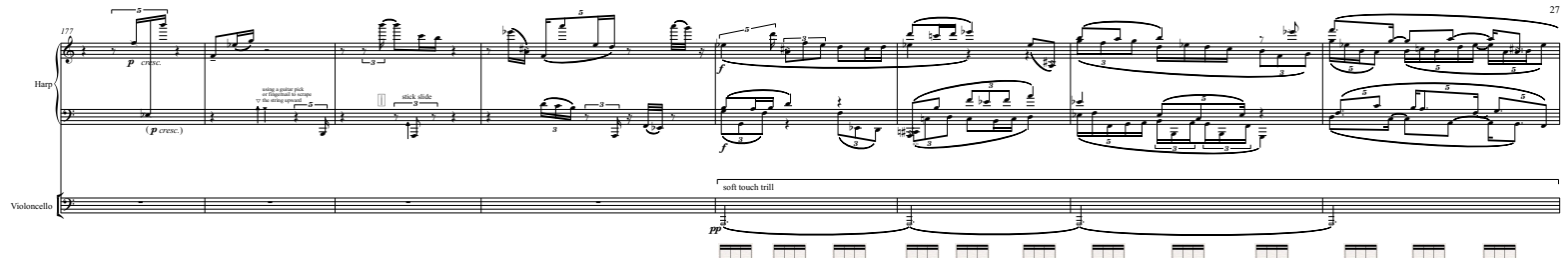

E
111
121
23
Flute
Clarinet in B♭
Harp
Violin
Violoncello
highest possible note
very breathy tone
key tapping
pluck the string
first and place a wooden
drum stick against the string
tap the soundboard with hands
like a percussion instrument
G♯→G♮
naturale
zig-zag vibrato
(vibrato broadly to play a
quosi tremolo)
vibrato naturally
bow on the edge of
the instrument
tap the body of
the instrument
with a clenched fist
tap the body of
the instrument
with palm
arco
pizz.
sul pont.
do not pluck
this string
scordatura
(tune down)
sub-
harmonic
produce a vibrato by moving the head left to right or right to left repeatedly
no vibrato
B♭→B♮
slightly quieter
sul tasto
no vibrato
tune up and down freely
between these notes

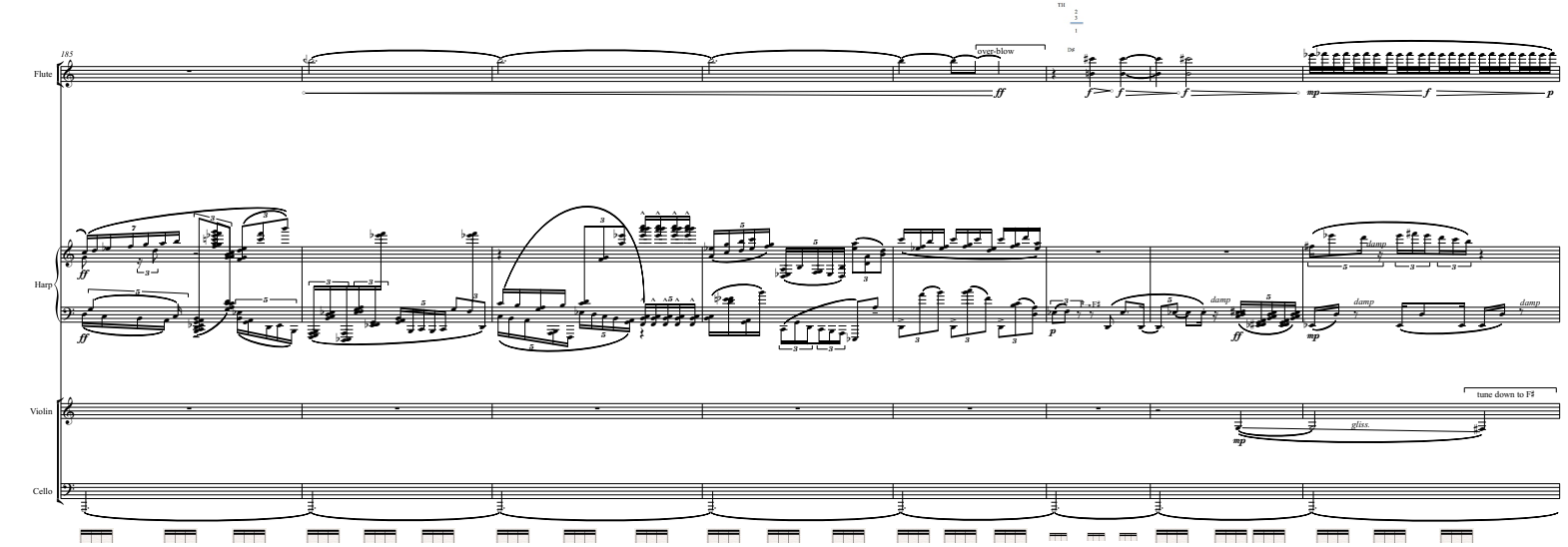

170
Flute
Clarinet in B♭
Harp
Violin
Violoncello
B♭→B♮
D→D♯
vibrate naturally

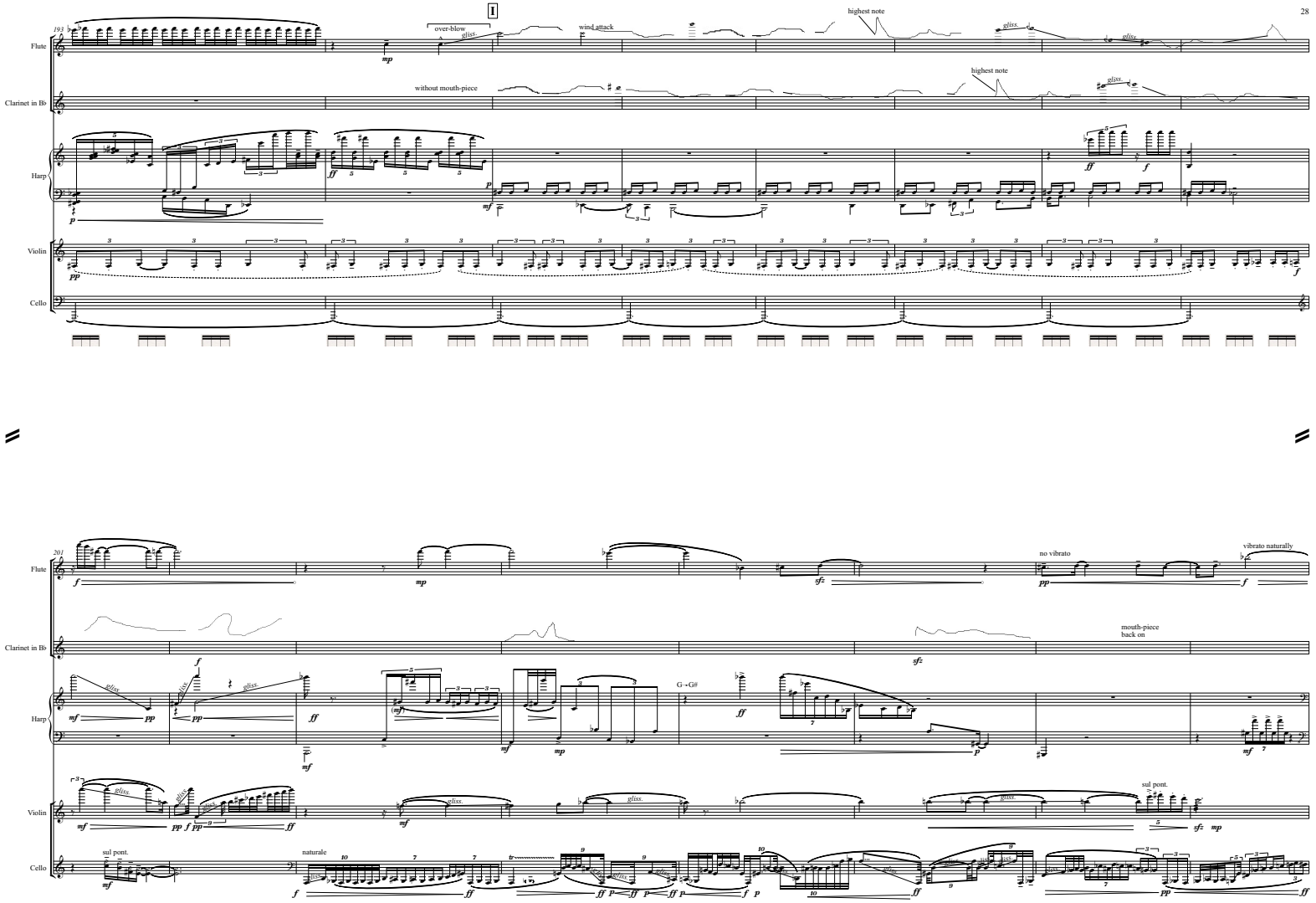

F
137
Flute
Clarinet in B♭
Harp
Violin
Violoncello
damp
C♮→C♯, D♯→D♮
con sord.
con sord.

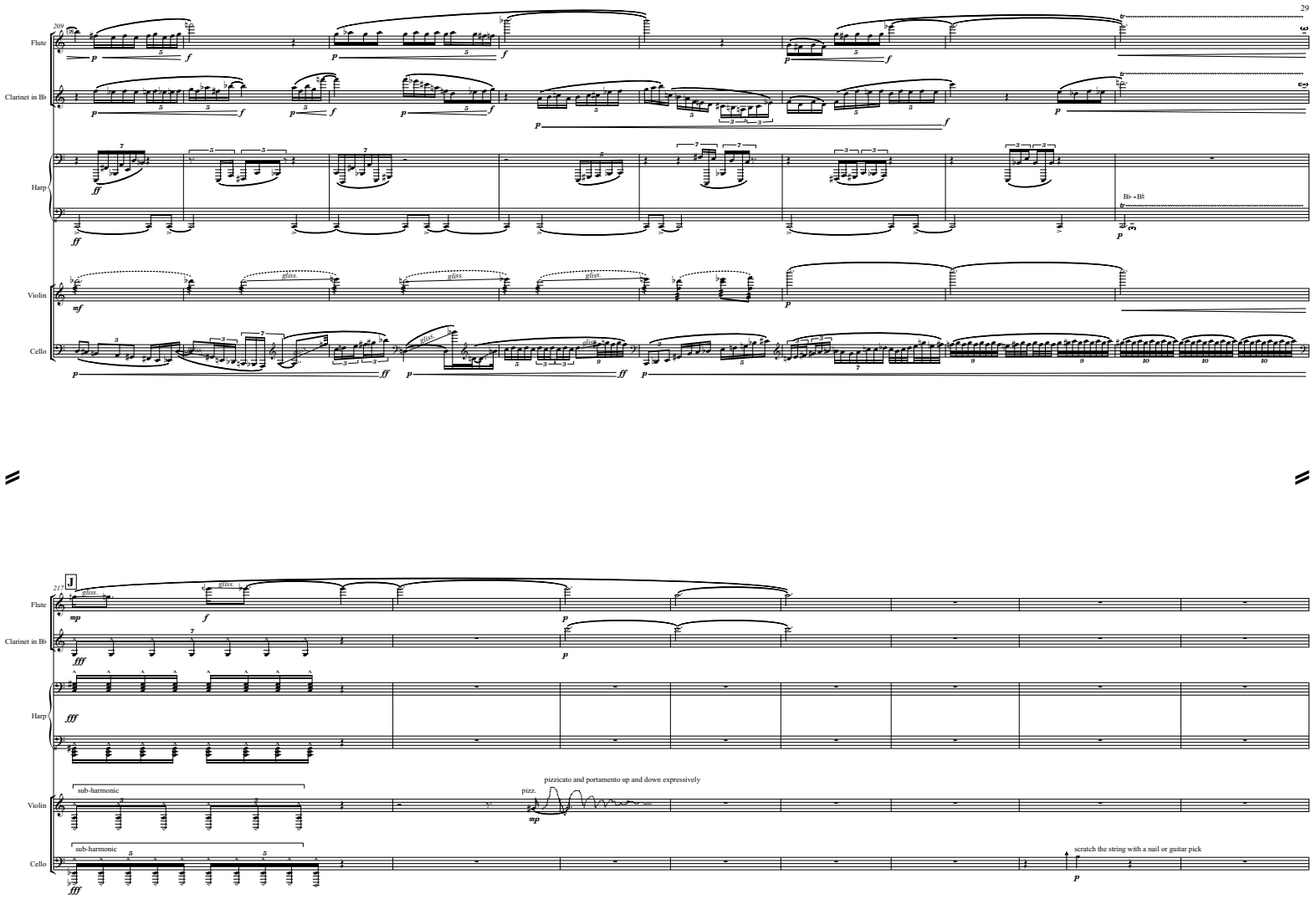

145
Flute
Clarinet in Bb
Harp
Violin
Violoncello
damp
apart from
the below note
(D4)
damp
damp
damp
damp
2
rit.
mf
by soundboard
mp
senza sord.
G
♩= 55 ca.
vibrato naturally
153
harmonic
ppp
pp
C♯ - C♮

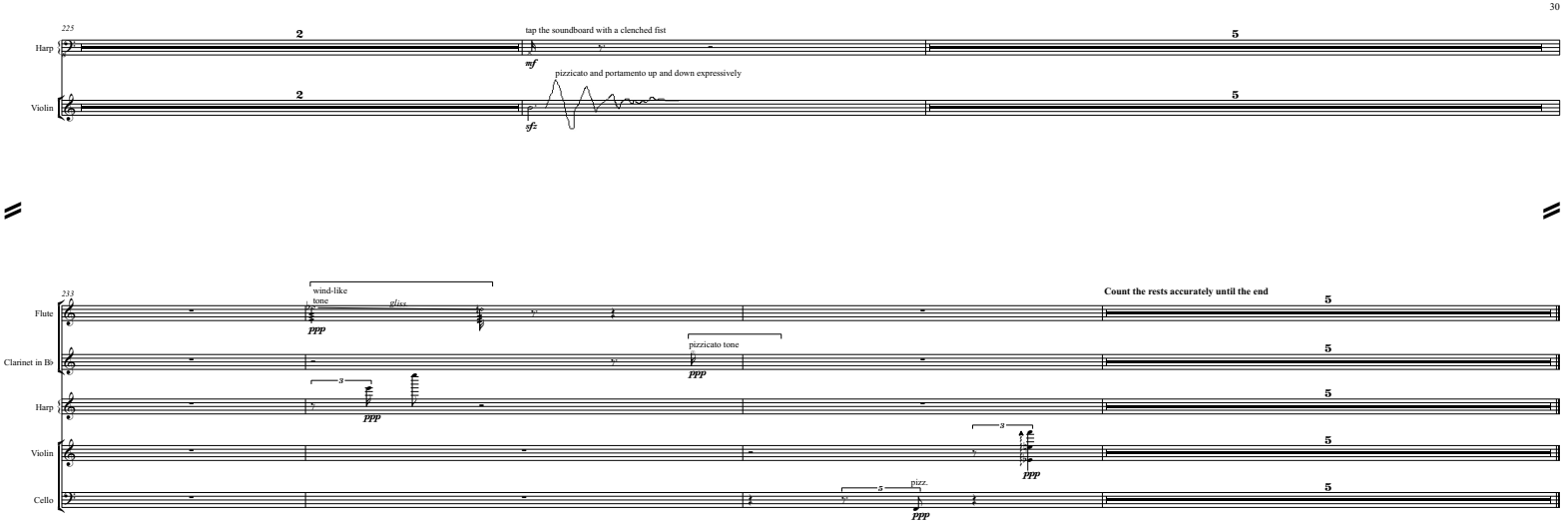

harmonics
Flute
Clarinet in B♭
Harp
Violin
Violoncello
B♭→B♮ D→D♯ G♯→G♮
F♯→F♮ G♯→G♮
H accel.
♩ = 100 ca.
(from this bar till bar 194, harp plays freely with the notes given—
and the rest of the ensemble must follow the harp)
mute
pull the string right
and release it as you play
gliss.
rub the string with a finger tip upward
D♯→D♮
G♯→G♮
E→E♭


177
Harp
Violoncello
p cresc.
(p cresc.)
using a guitar pick or fingerball to sextupe vy the string upward
stick slide
soft touch trill
pp

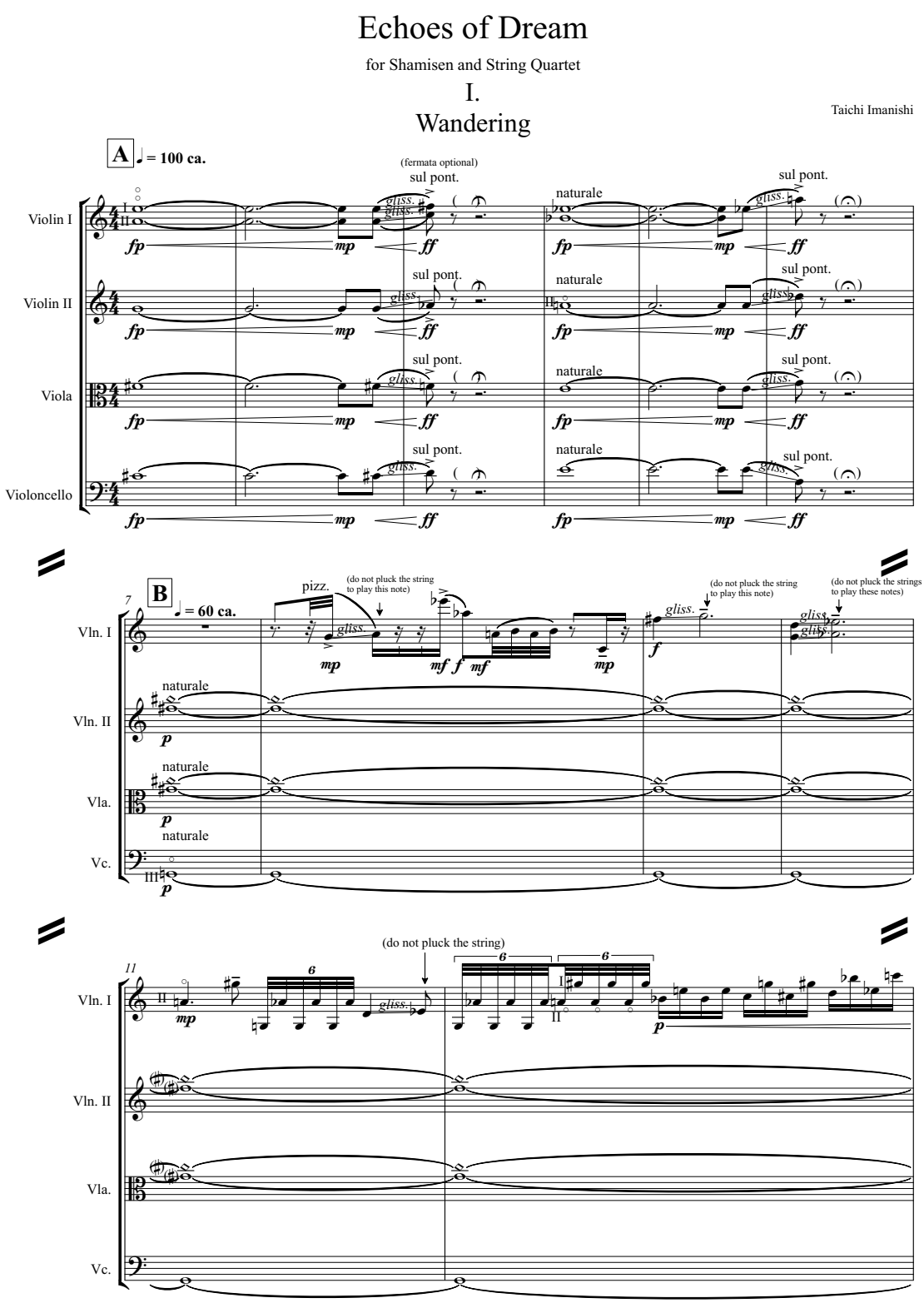

185
Flute
Harp
Violin
Cello
over-blow
ff
mp
damp
tune down to F♯
gliss.

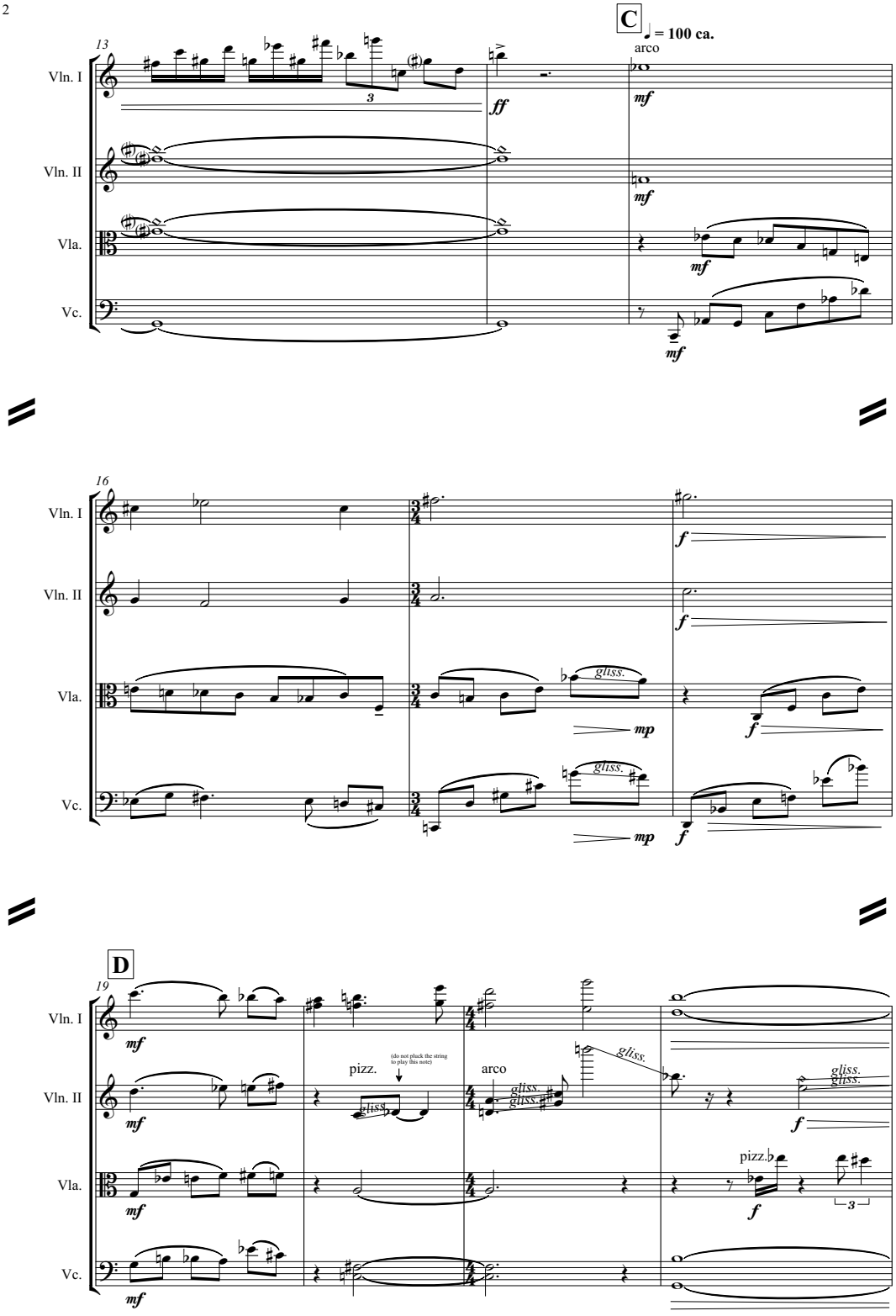

I
28
193
Flute
Clarinet in Bb
Harp
Violin
Cello
over-blow
wind attack
highest note
without mouth-piece
highest note
201
no vibrato
vibrato naturally
mouth-piece
back on
G→G#
sul pont.
naturale
sul pont.

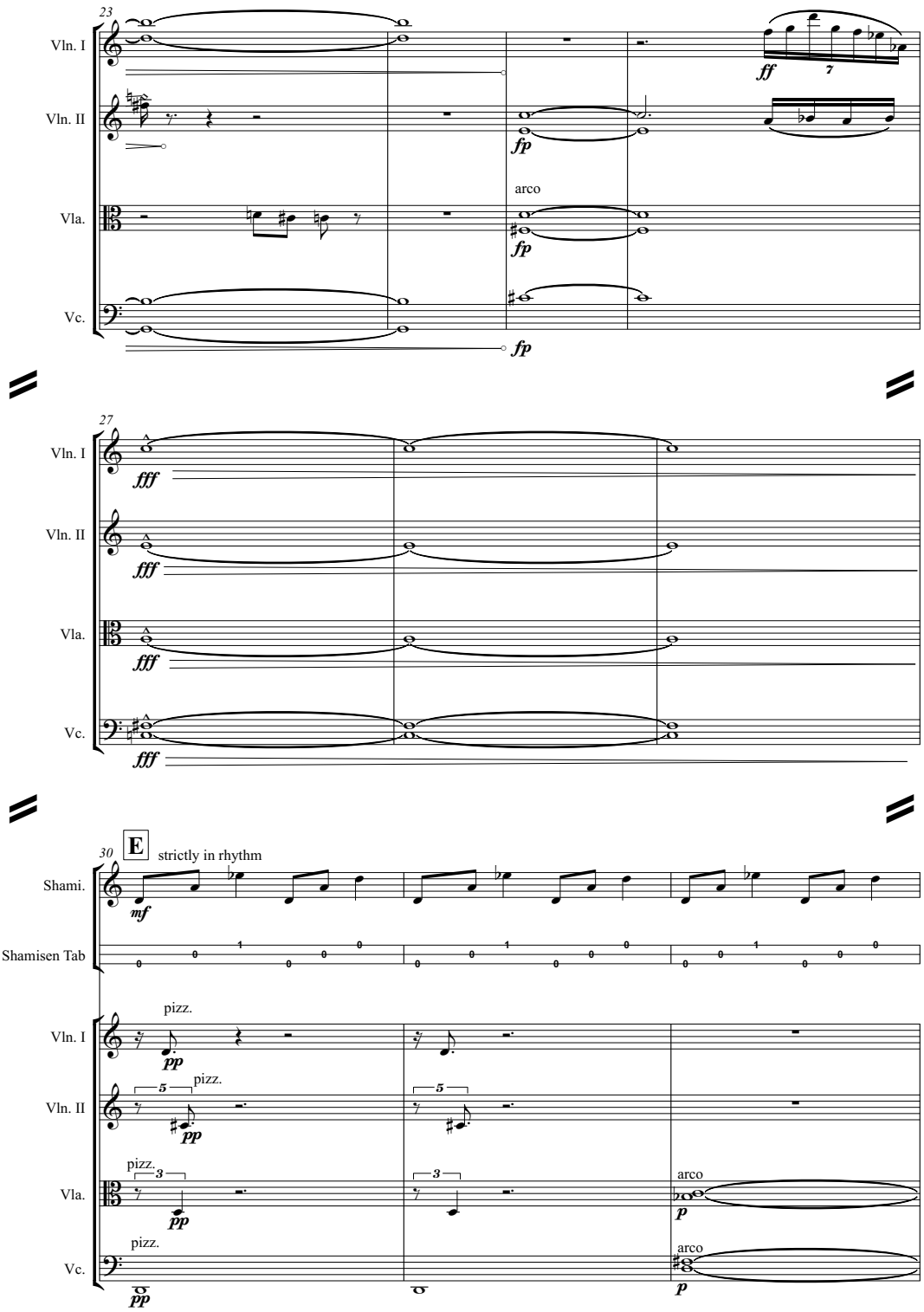

29
209
Flute
Clarinet in B♭
Harp
Violin
Cello
B♭ → B♮
gliss.
J
217
sub-harmonic
pizz.
pizzicato and portamento up and down expressively
scratch the string with a nail or guitar pick

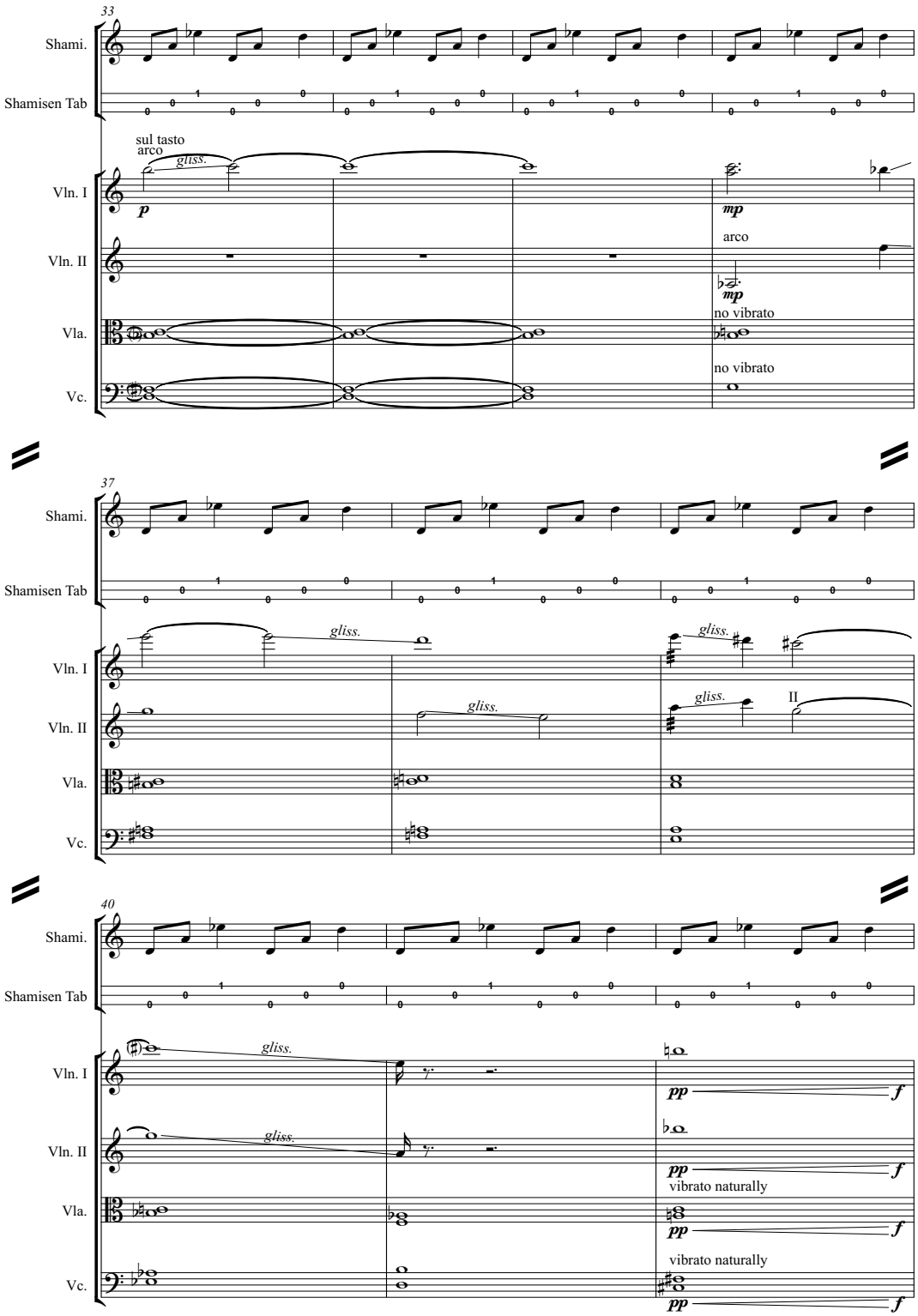

225
Harp
Violin
2
tap the soundboard with a clenched fist
mf
pizzicato and portamento up and down expressively
sfz
5
233
Flute
Clarinet in B♭
Harp
Violin
Cello
wind-like tone
gliss.
ppp
pizzicato tone
pizz.
Count the rests accurately until the end

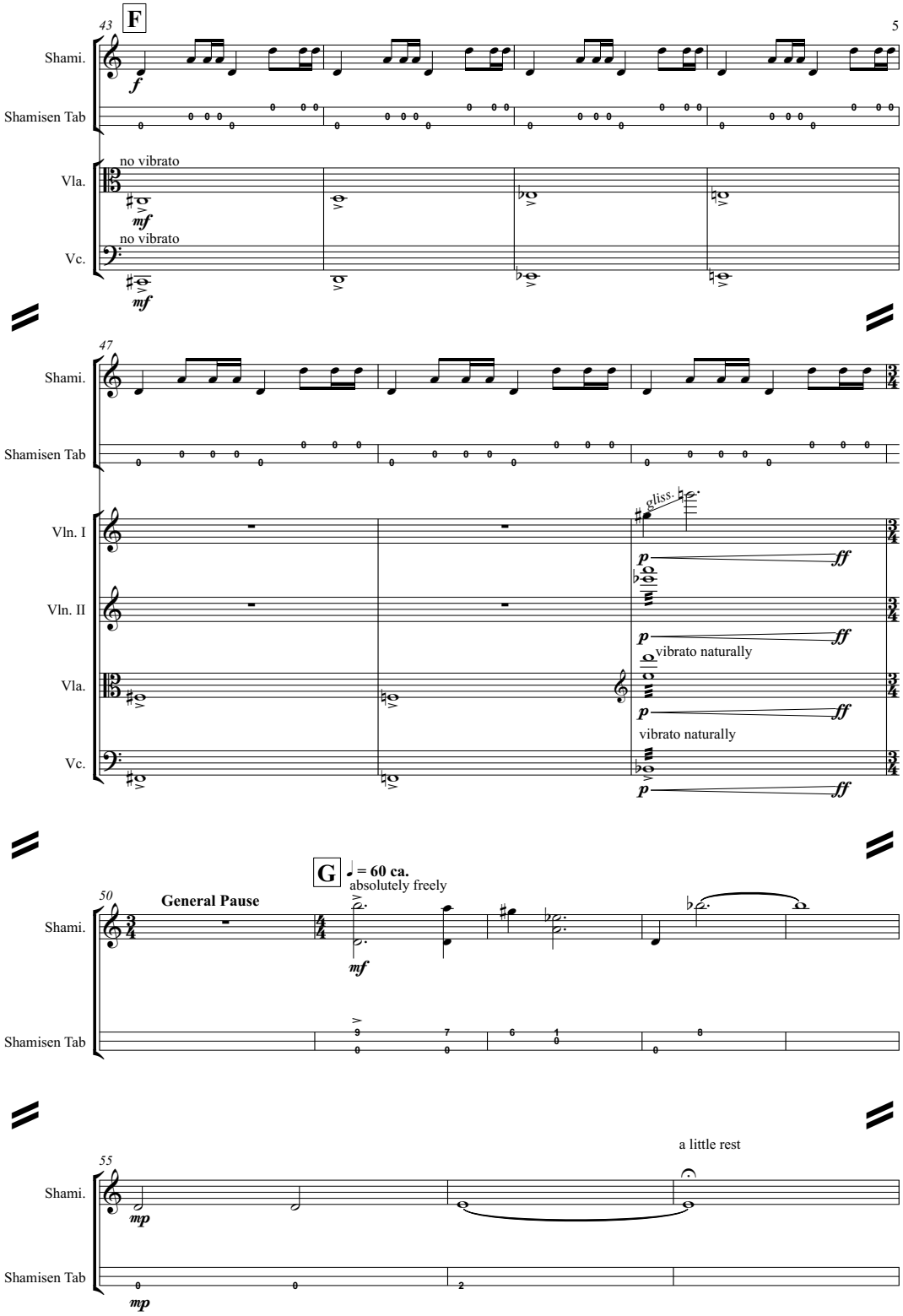
2. *Echoes of Dream* for *shamisen* and string quartet

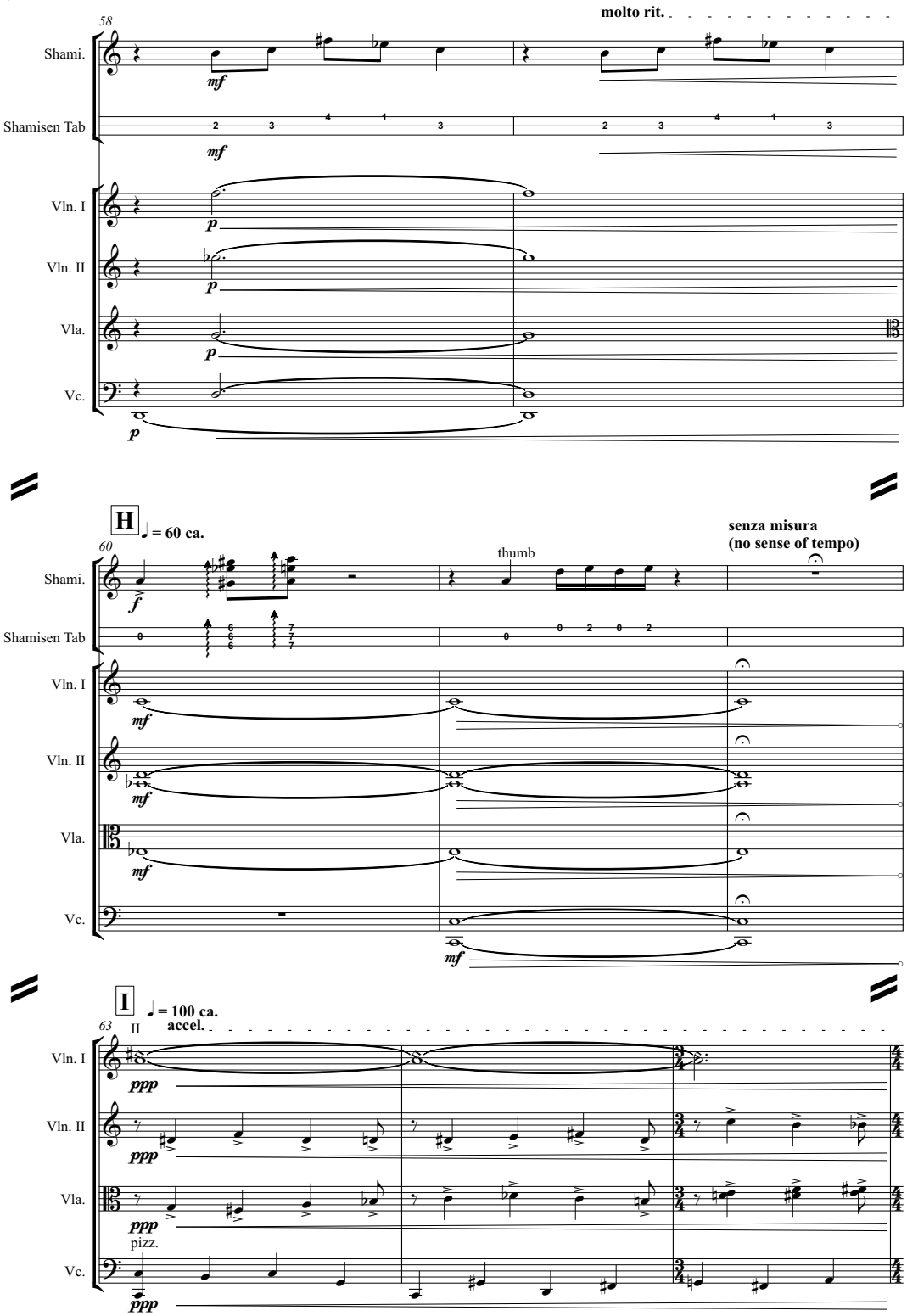


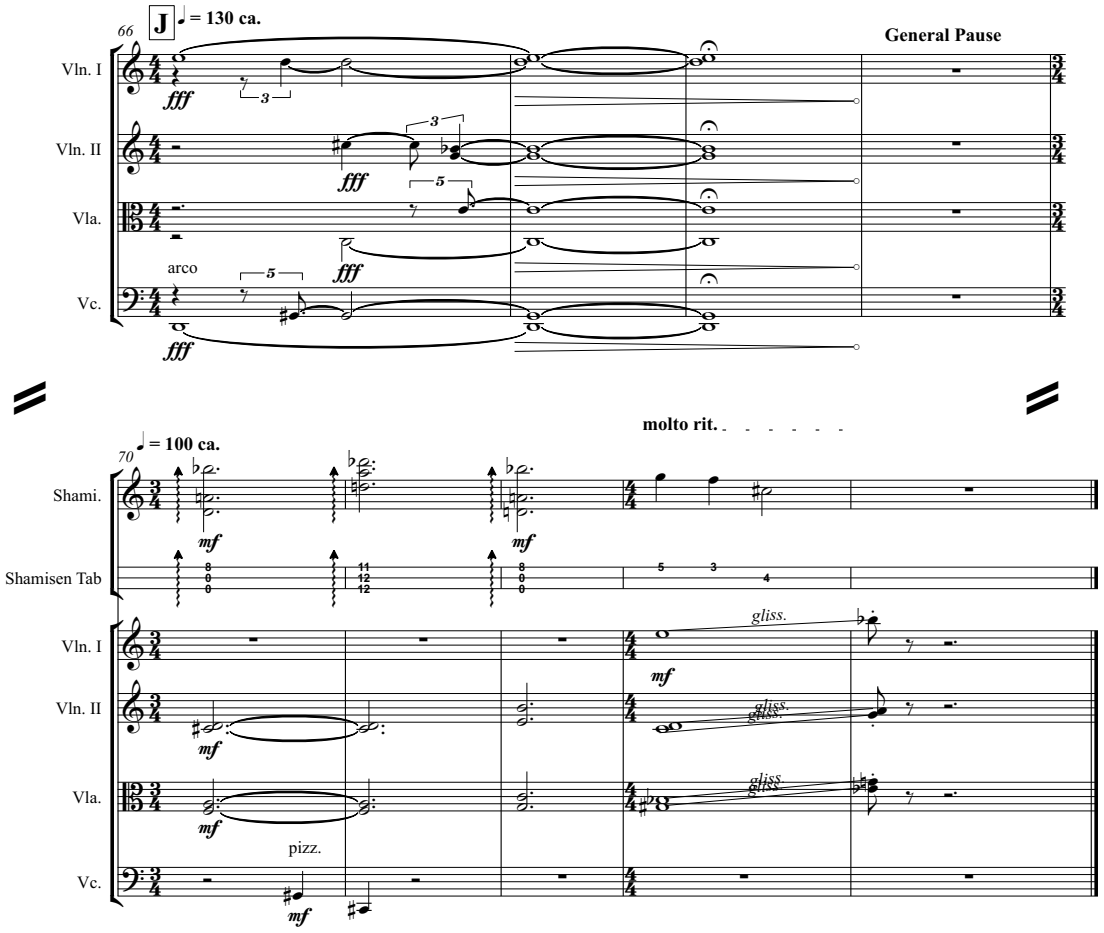

C
♩ = 100 ca.
13
Vln. I
Vln. II
Vla.
Vc.
arco
ff
mf
mf
mf
mf
16
f
f
gliss.
mp
f
gliss.
mp
f
D
19
mf
mf
mf
mf
pizz.
(do not pluck the string to play this note)
arco
gliss.
gliss.
gliss.
gliss.
gliss.
f
pizz.
f
3


23
Vln. I
Vln. II
Vla.
Vc.
ff
fp
arco
fp
fp
27
fff
fff
fff
fff
30
E
strictly in rhythm
Shami.
mf
Shamisen Tab
pizz.
Vln. I
pp
pizz.
Vln. II
pp
pizz.
Vla.
pp
pizz.
Vc.
pp
arco
p
arco
p

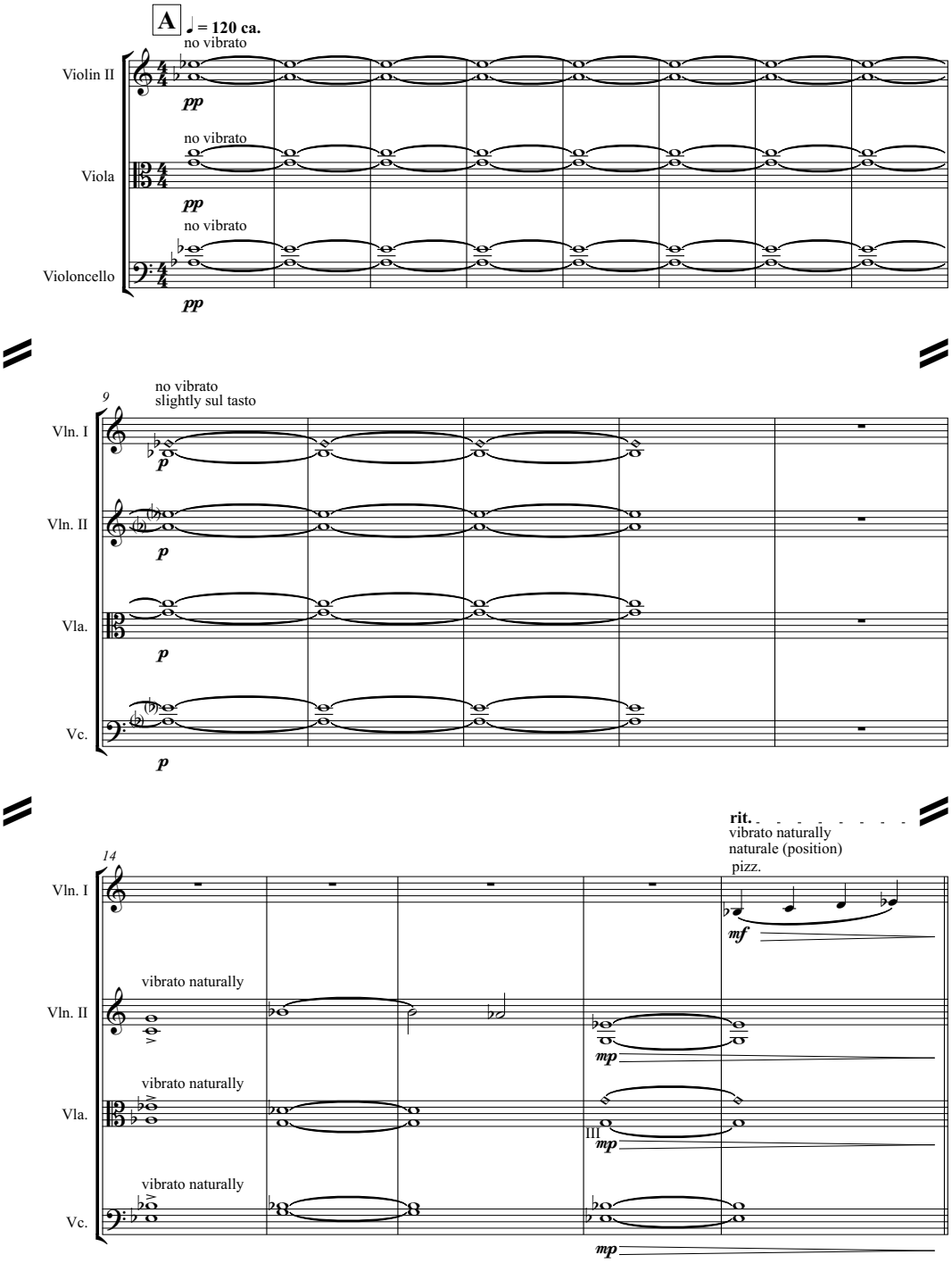

33
Shami.
Shamisen Tab
sul tasto
arco
gliss.
Vln. I
p
mp
Vln. II
arco
mp
Vla.
no vibrato
Vc.
no vibrato
37
Shami.
Shamisen Tab
gliss.
gliss.
Vln. I
gliss.
gliss.
II
Vln. II
Vla.
Vc.
40
Shami.
Shamisen Tab
gliss.
Vln. I
pp
f
gliss.
Vln. II
pp
f
vibrato naturally
Vla.
pp
f
vibrato naturally
Vc.
pp
f

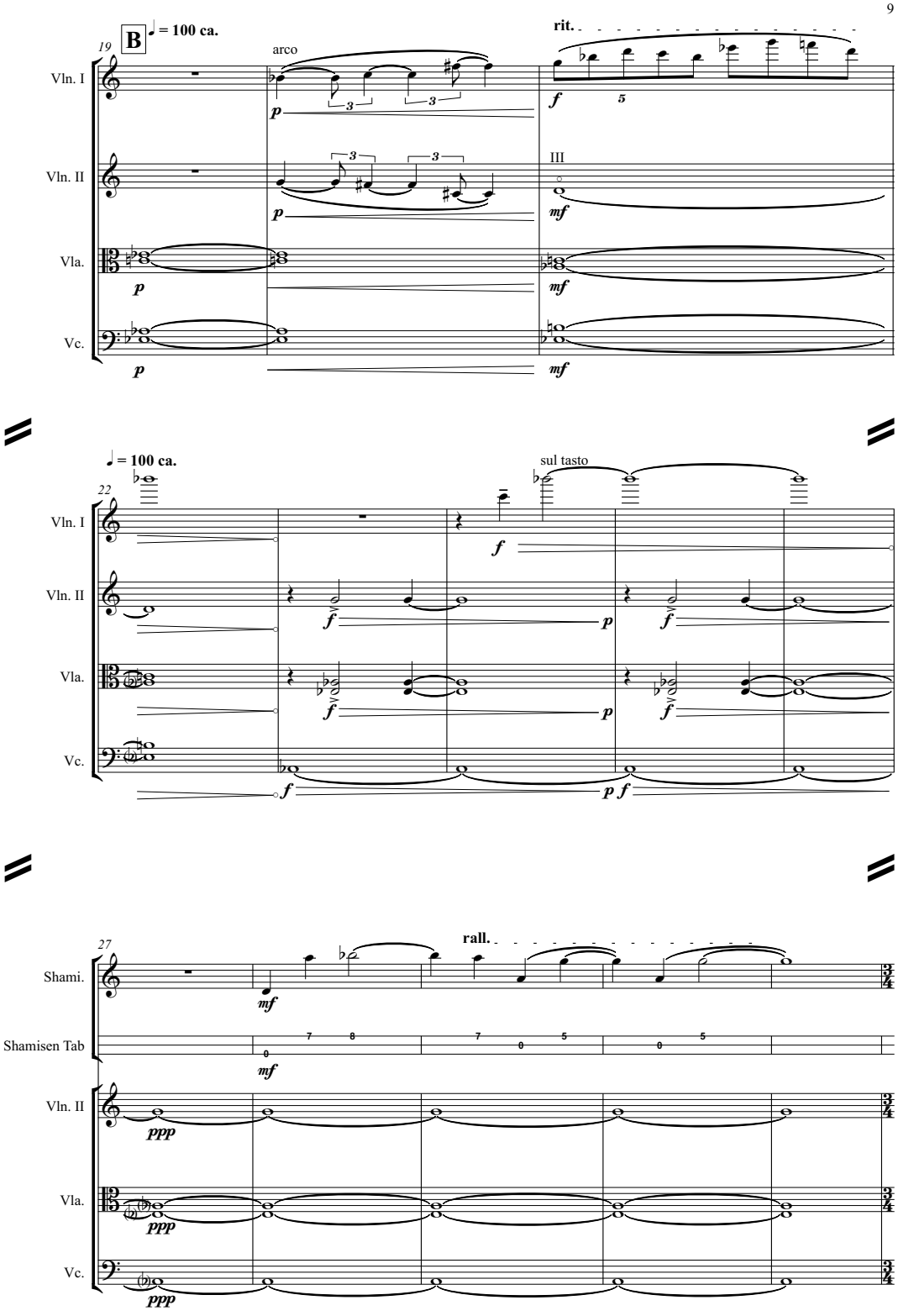

43
F
5
Shami.
Shamisen Tab
Vla.
no vibrato
Vc.
no vibrato
47
Vln. I
Vln. II
gliss.
vibrato naturally
vibrato naturally
50
General Pause
G
= 60 ca.
absolutely freely
55
a little rest

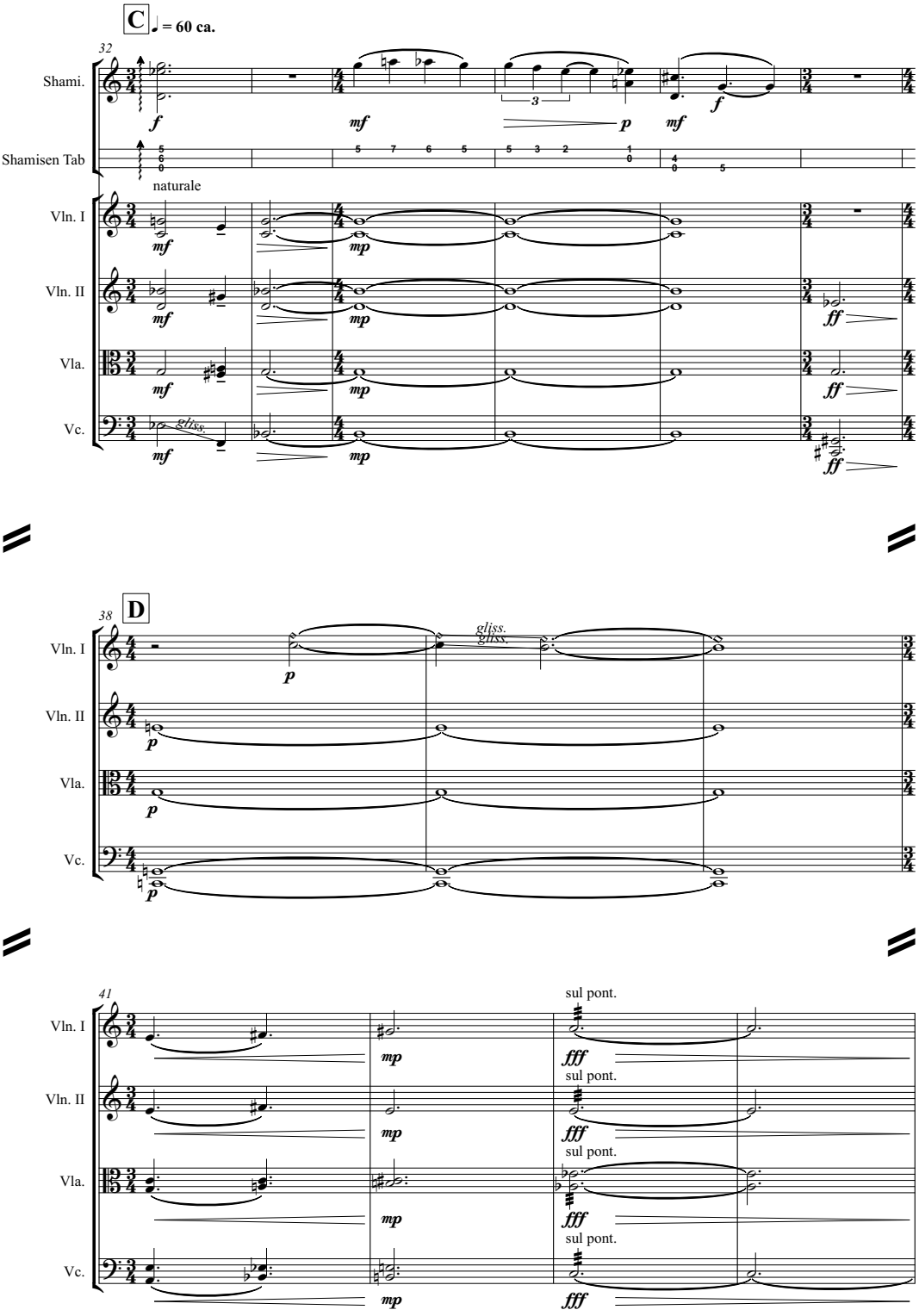

58
molto rit.
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
mf
p
H
♩ = 60 ca.
60
senza misura
(no sense of tempo)
thumb
f
I
♩ = 100 ca.
63
II
accel.
ppp
pizz.

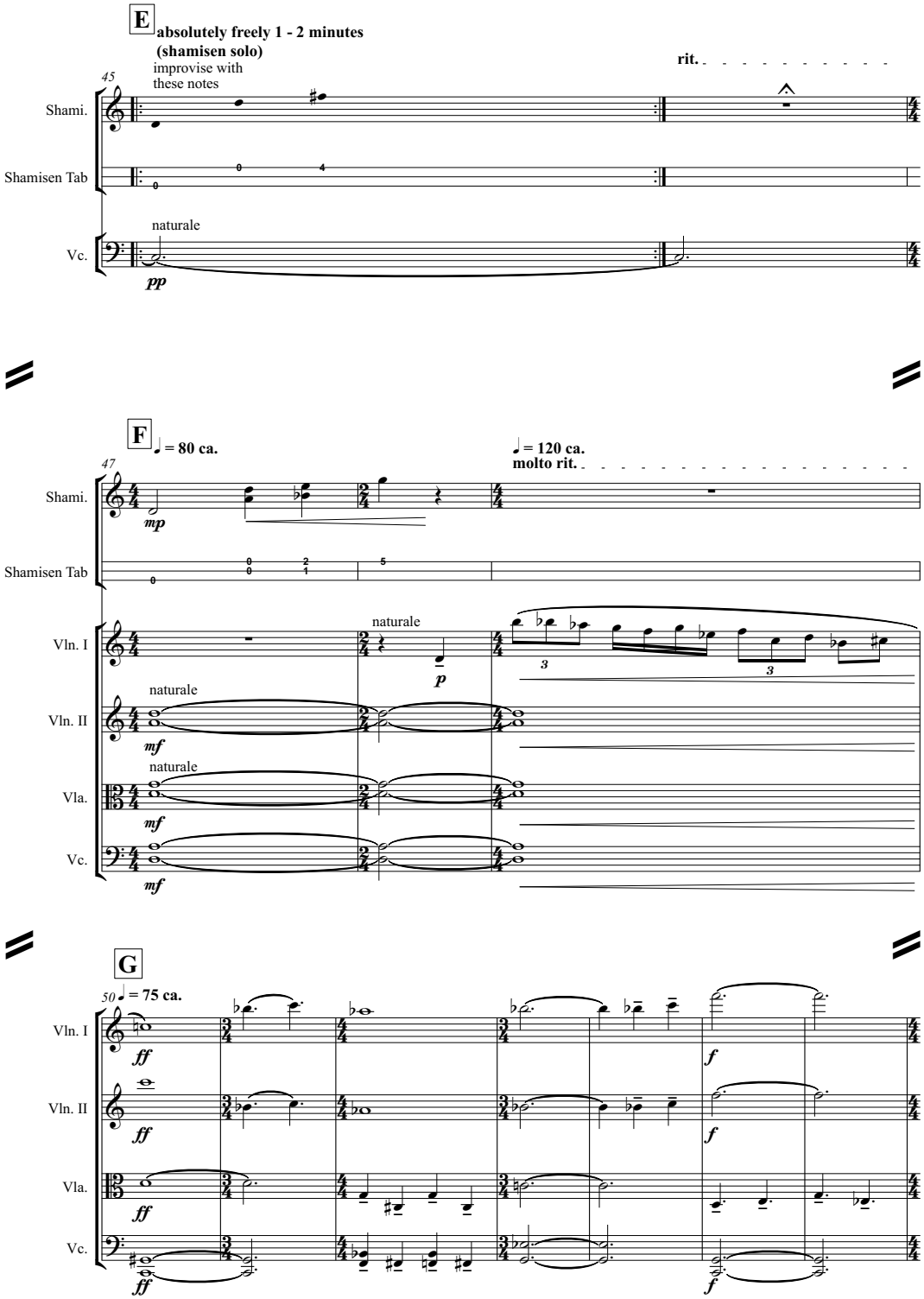

66
J = 130 ca.
General Pause
Vln. I
Vln. II
Vla.
Vc.
arco
fff
molto rit.
70
♩ = 100 ca.
Shami.
Shamisen Tab
mf
gliss.
pizz.

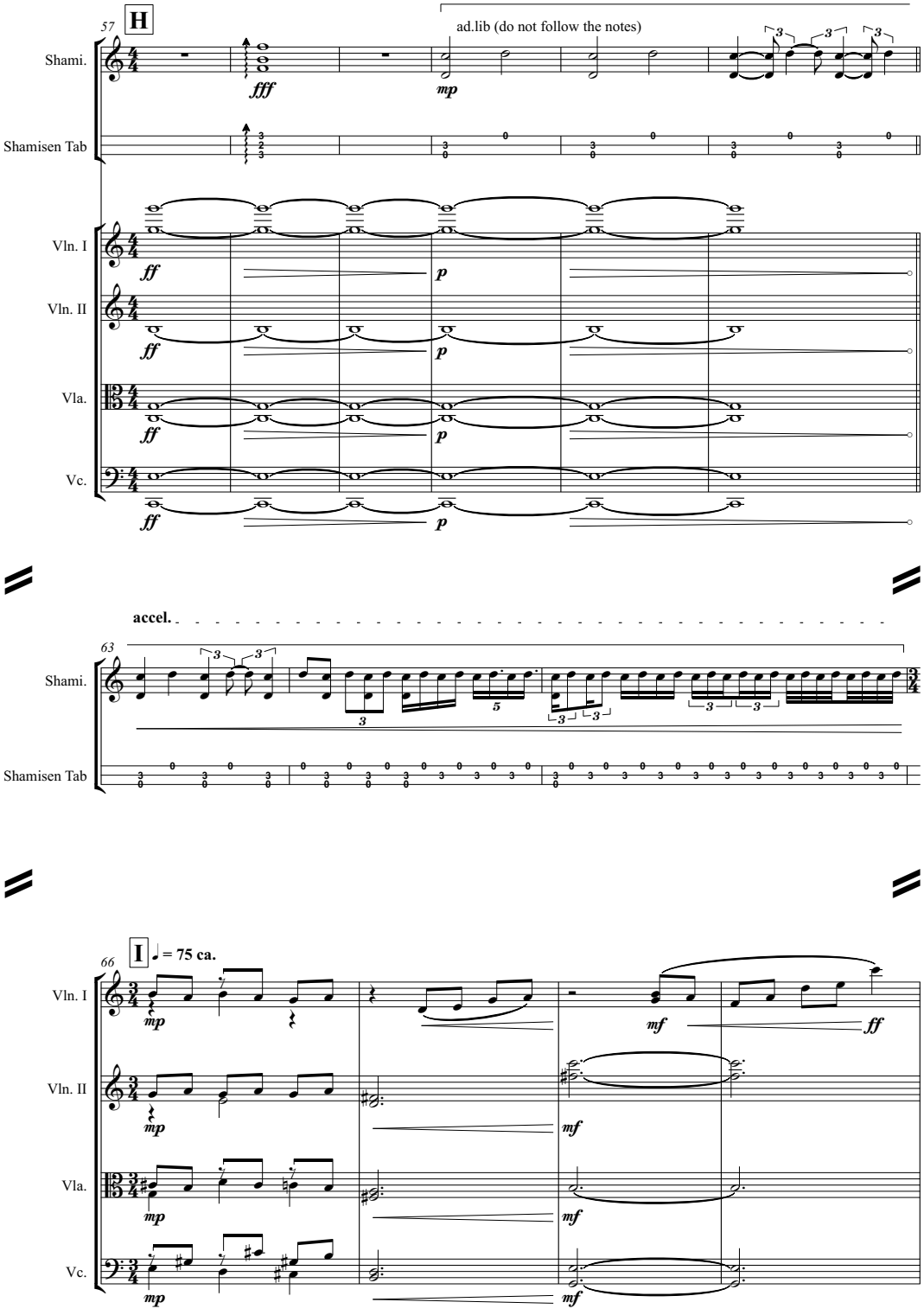
II.
In the Sun

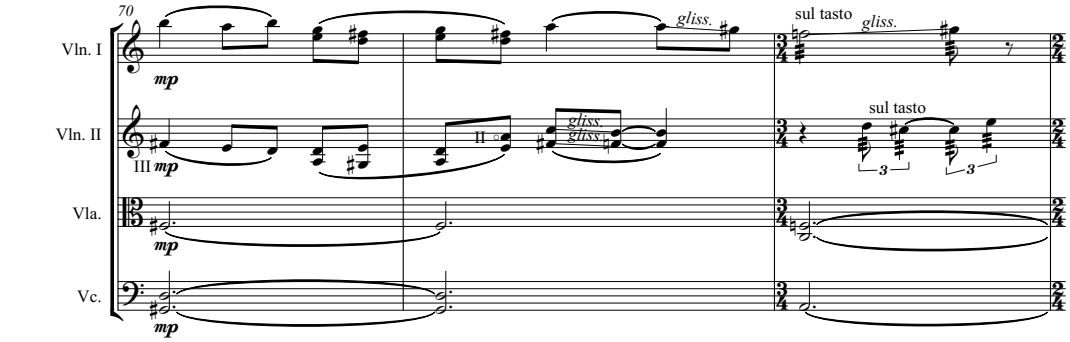

A
♩ = 120 ca.
Violin II
no vibrato
pp
Viola
no vibrato
pp
Violoncello
no vibrato
pp
9
Vln. I
no vibrato
slightly sul tasto
p
Vln. II
p
Vla.
p
Vc.
p
14
rit.
vibrato naturally
naturale (position)
pizz.
Vln. I
mf
Vln. II
vibrato naturally
mp
Vla.
vibrato naturally
III
mp
Vc.
vibrato naturally
mp

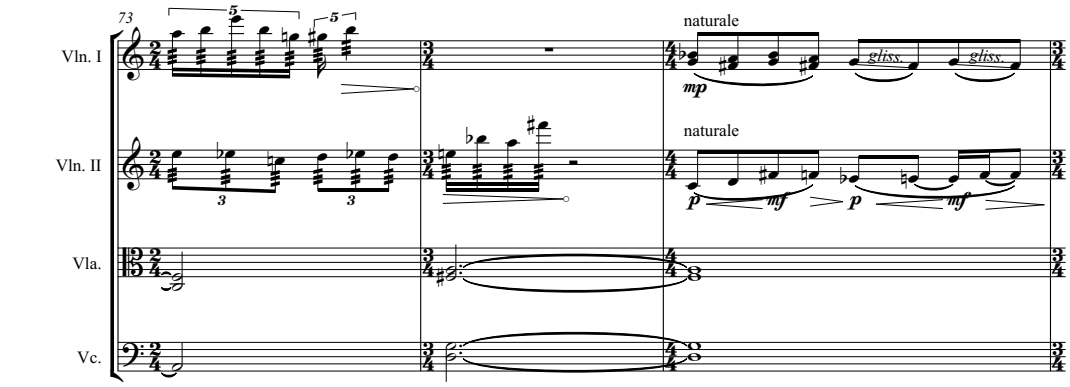

B
♩ = 100 ca.
19
arco
rit.
Vln. I
Vln. II
Vla.
Vc.
III
22
sul tasto
27
rall.
Shami.
Shamisen Tab

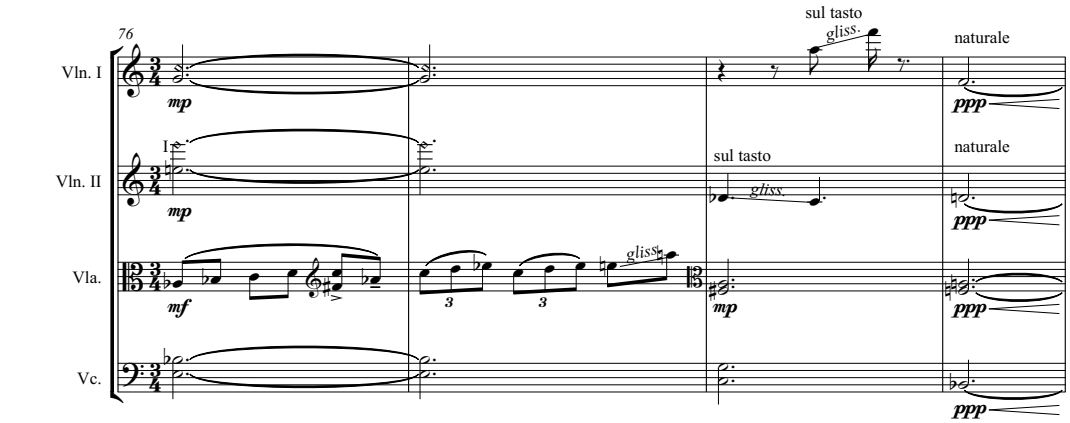

C
♩ = 60 ca.
32
Shami.
Shamisen Tab
naturale
Vln. I
Vln. II
Vla.
Vc.
gliss.
D
38
gliss.
gliss.
41
sul pont.
sul pont.
sul pont.
sul pont.

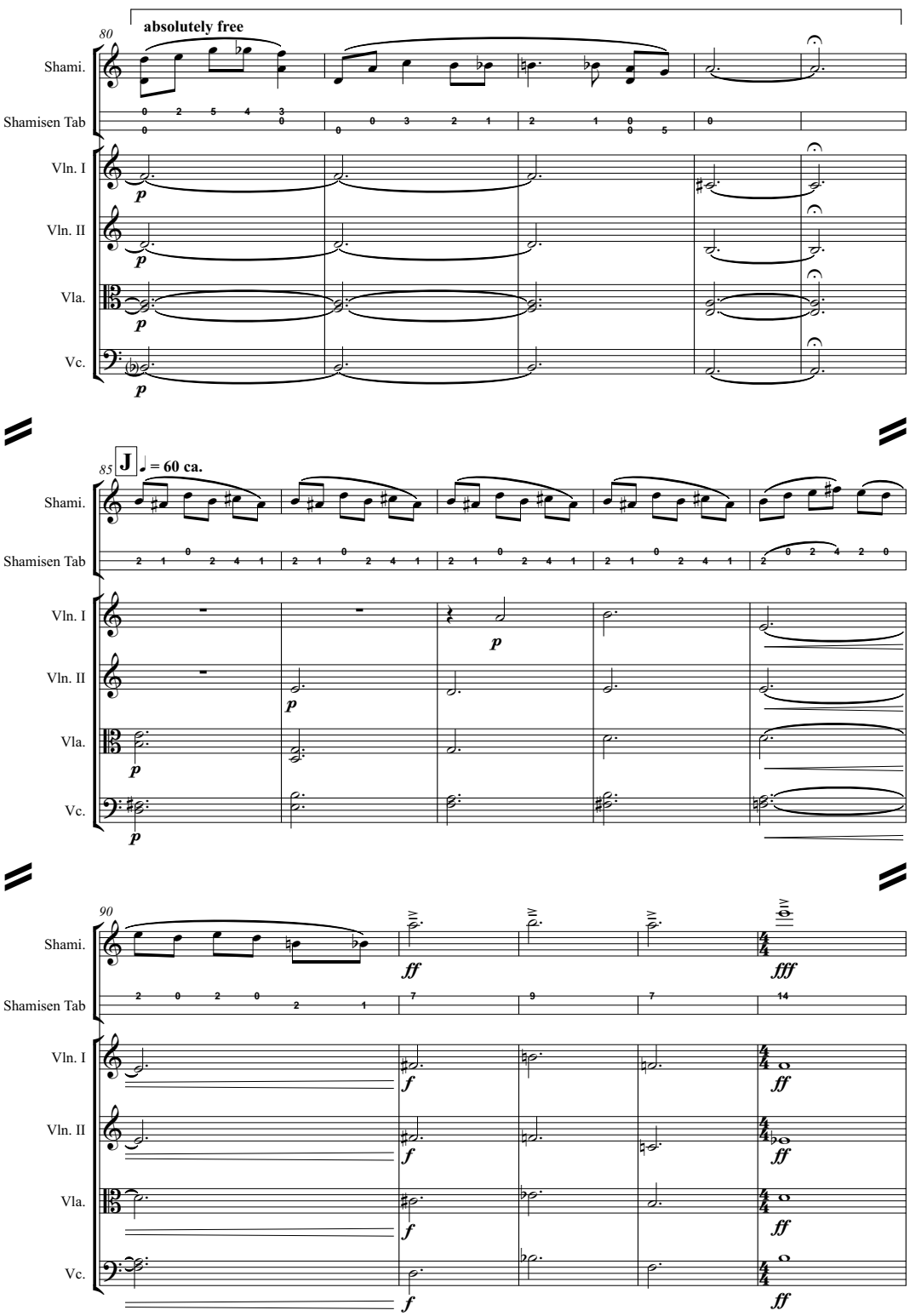

E
absolutely freely 1 - 2 minutes
(shamisen solo)
improvise with
these notes
rit.
45
Shami.
Shamisen Tab
naturale
Vc.
pp
F
= 80 ca.
= 120 ca.
molto rit.
47
Shami.
mp
Shamisen Tab
Vln. I
naturale
p
Vln. II
naturale
mf
Vla.
naturale
mf
Vc.
mf
G
50
= 75 ca.
Vln. I
ff
f
Vln. II
ff
f
Vla.
ff
Vc.
ff
f

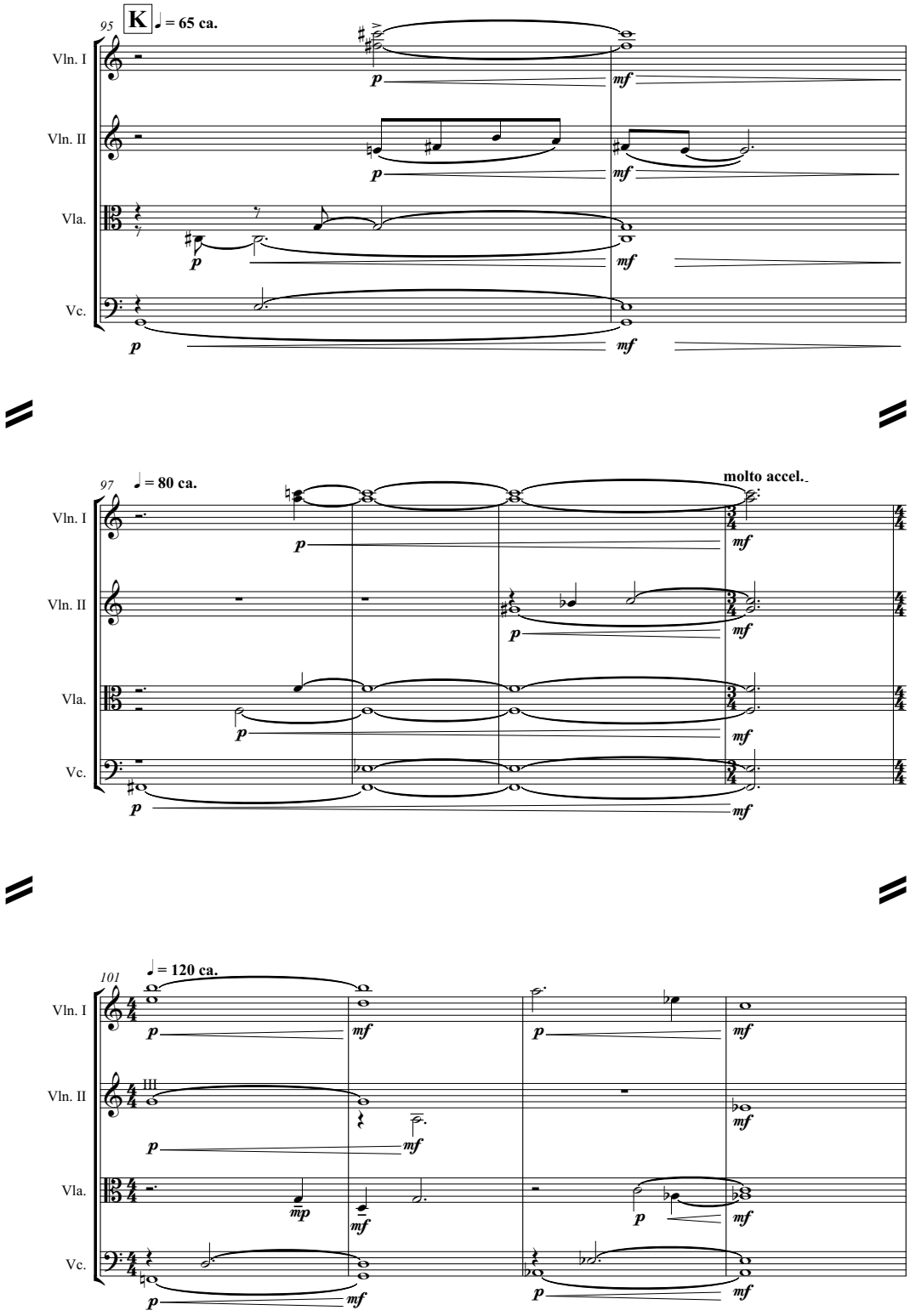

57
H
ad.lib (do not follow the notes)
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
fff
mp
ff
p
accel.
63
66
I
= 75 ca.
mf

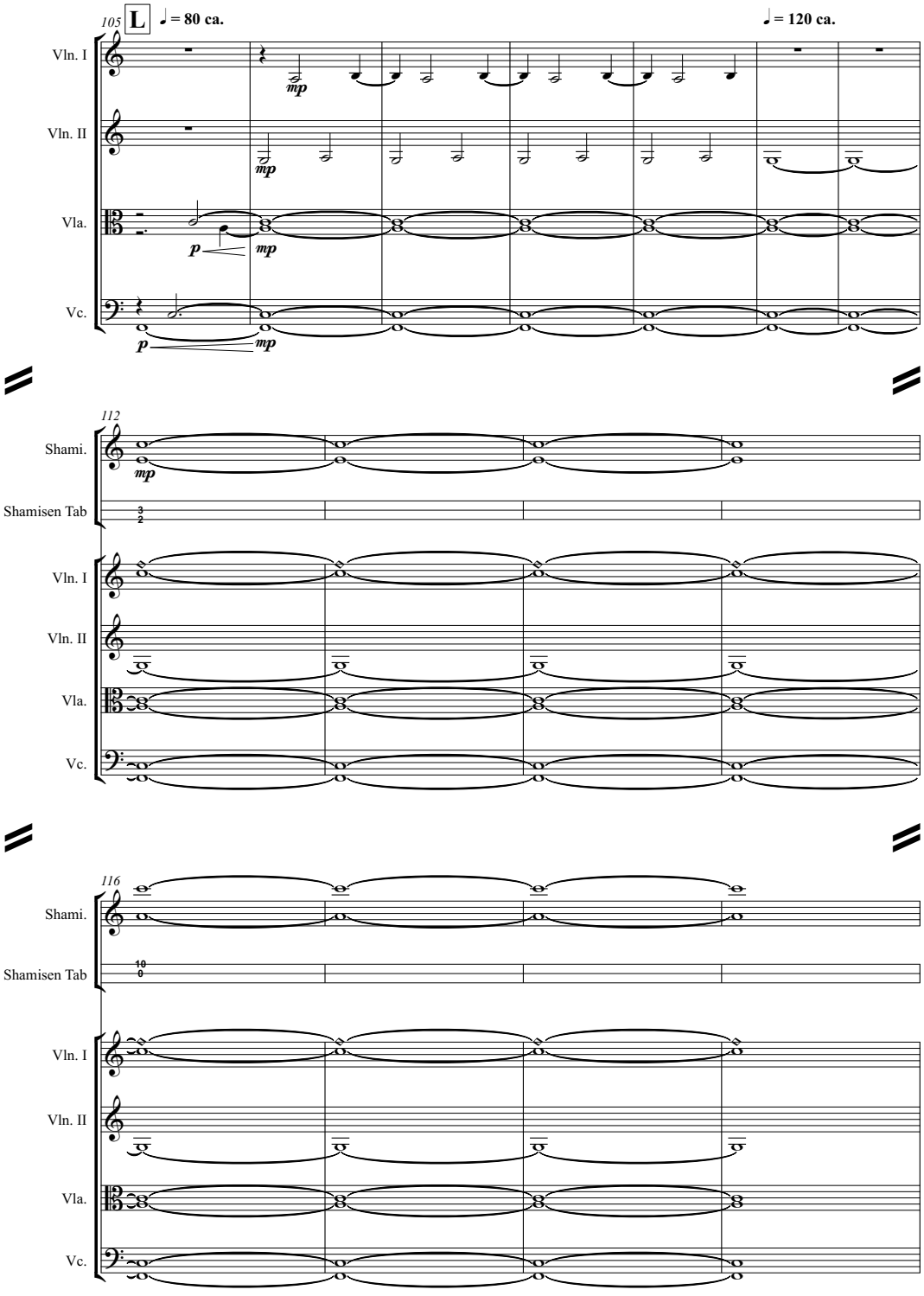

70
Vln. I
Vln. II
Vla.
Vc.
mp
gliss.
sul tasto
III
II

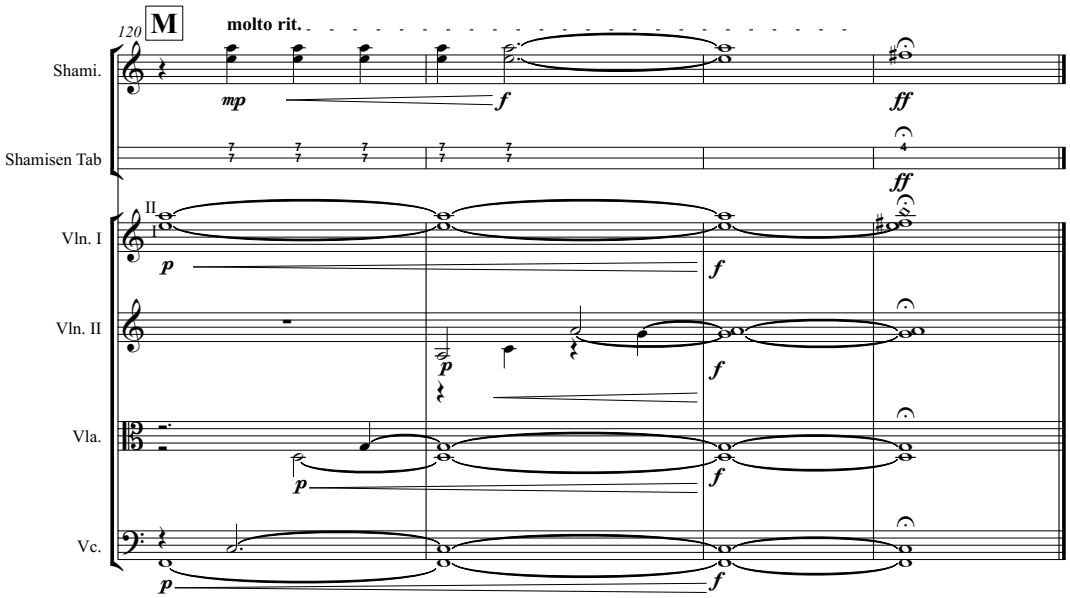

73
Vln. I
Vln. II
Vla.
Vc.
naturale
gliss.
p
mf


76
Vln. I
Vln. II
Vla.
Vc.
sul tasto
gliss.
naturale
mp
mf
ppp
I

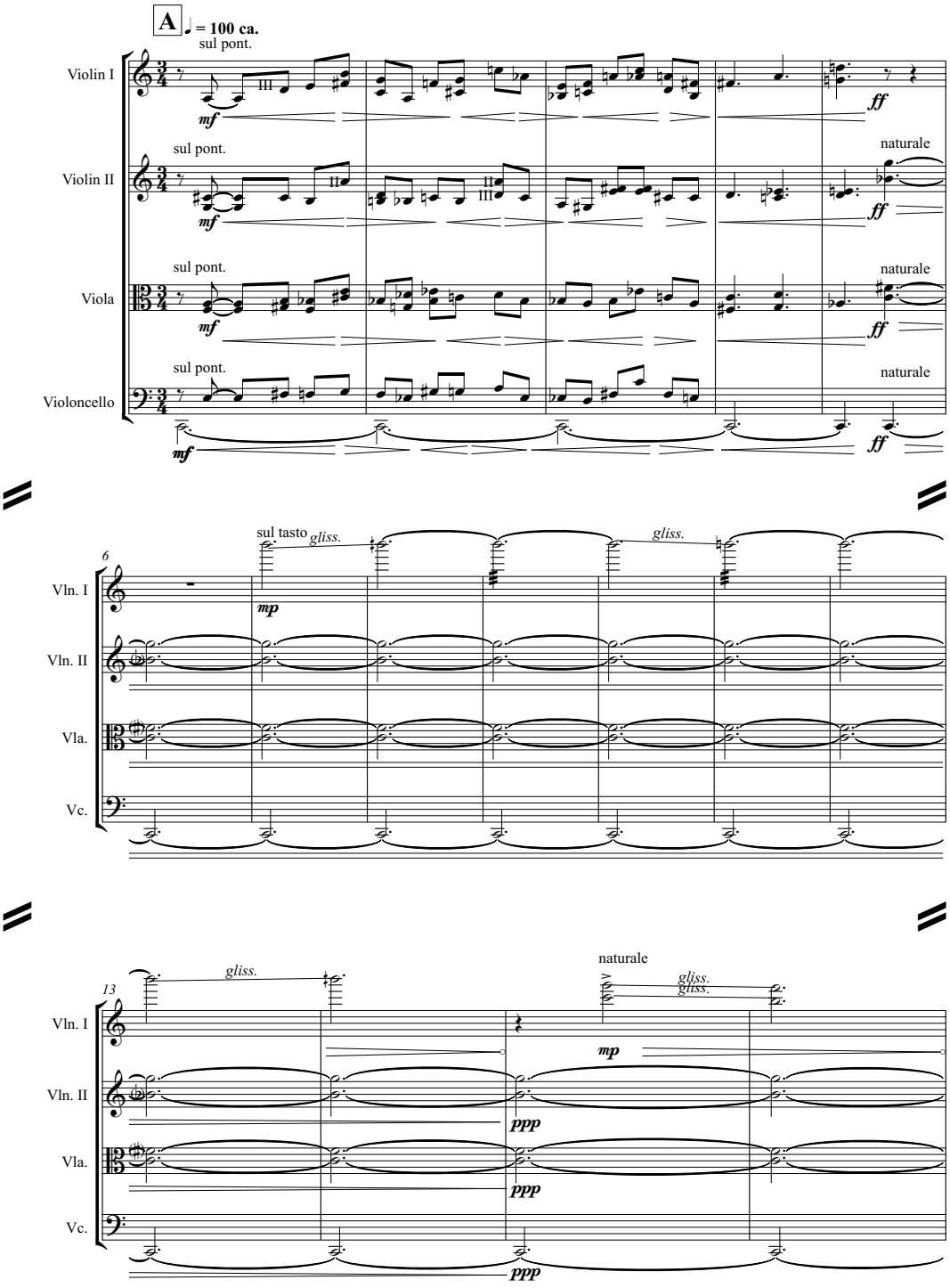

absolutely free
80
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
p
85
J = 60 ca.
90
ff
fff
f

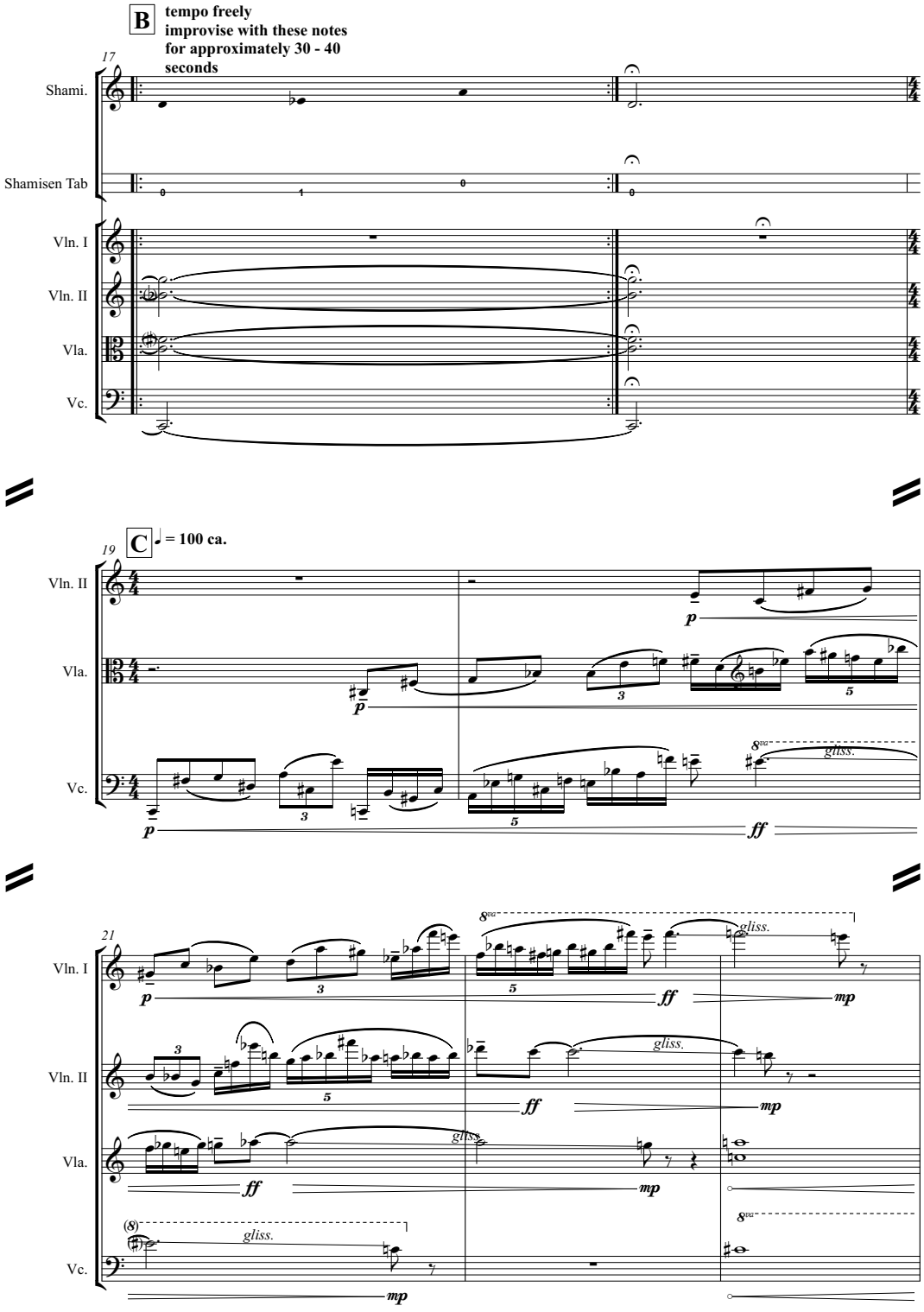

95
K
♩ = 65 ca.
Vln. I
Vln. II
Vla.
Vc.
p
mf
97
♩ = 80 ca.
molto accel.
101
♩ = 120 ca.
III
mp

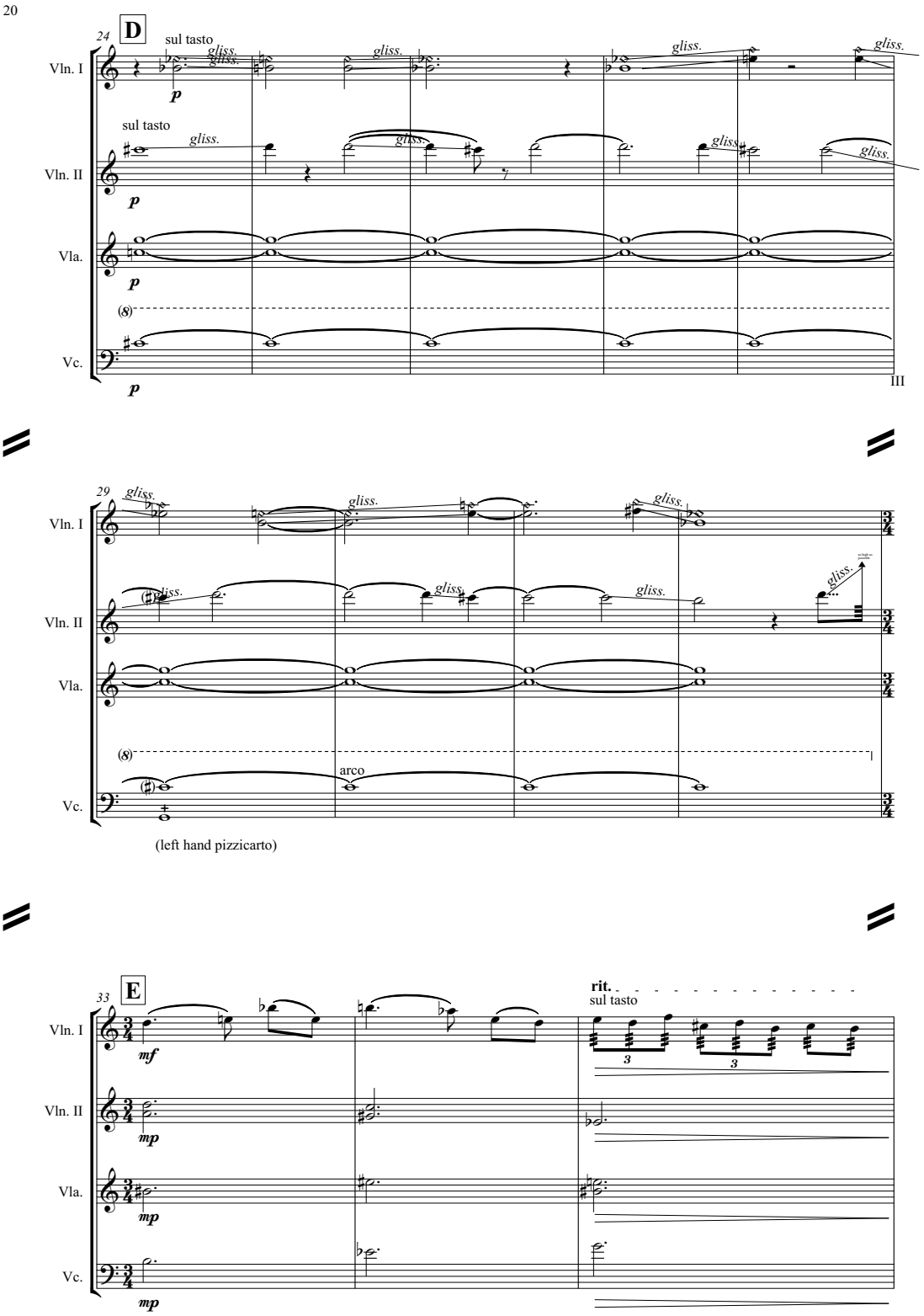

105
L
♩ = 80 ca.
♩ = 120 ca.
Vln. I
Vln. II
Vla.
Vc.
mp
p
112
Shami.
Shamisen Tab
116

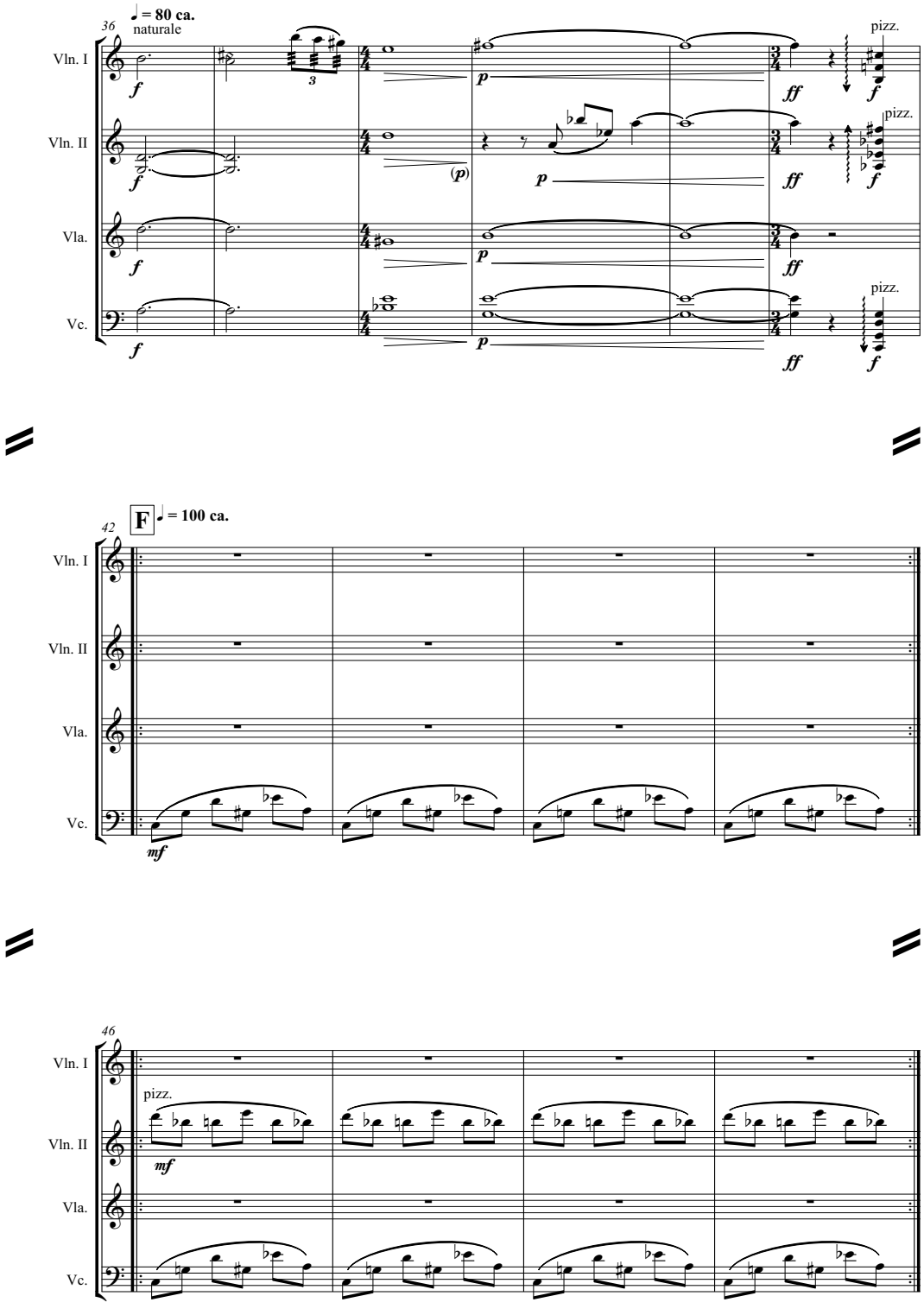

120
M
molto rit.
Shami.
mp
f
ff
Shamisen Tab
4
ff
II
I
Vln. I
p
f
Vln. II
p
f
Vla.
p
f
Vc.
p
f

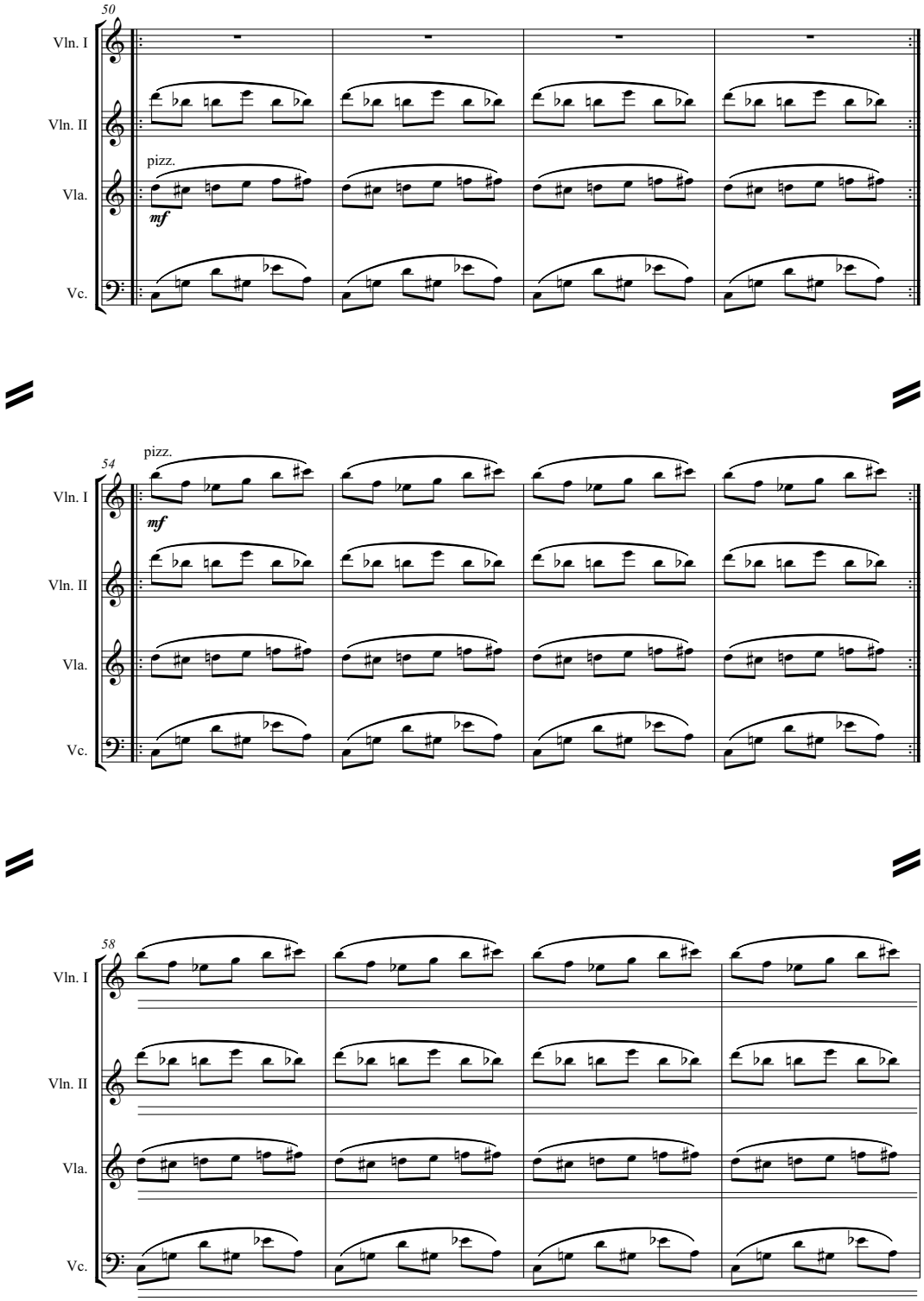
III.
Home

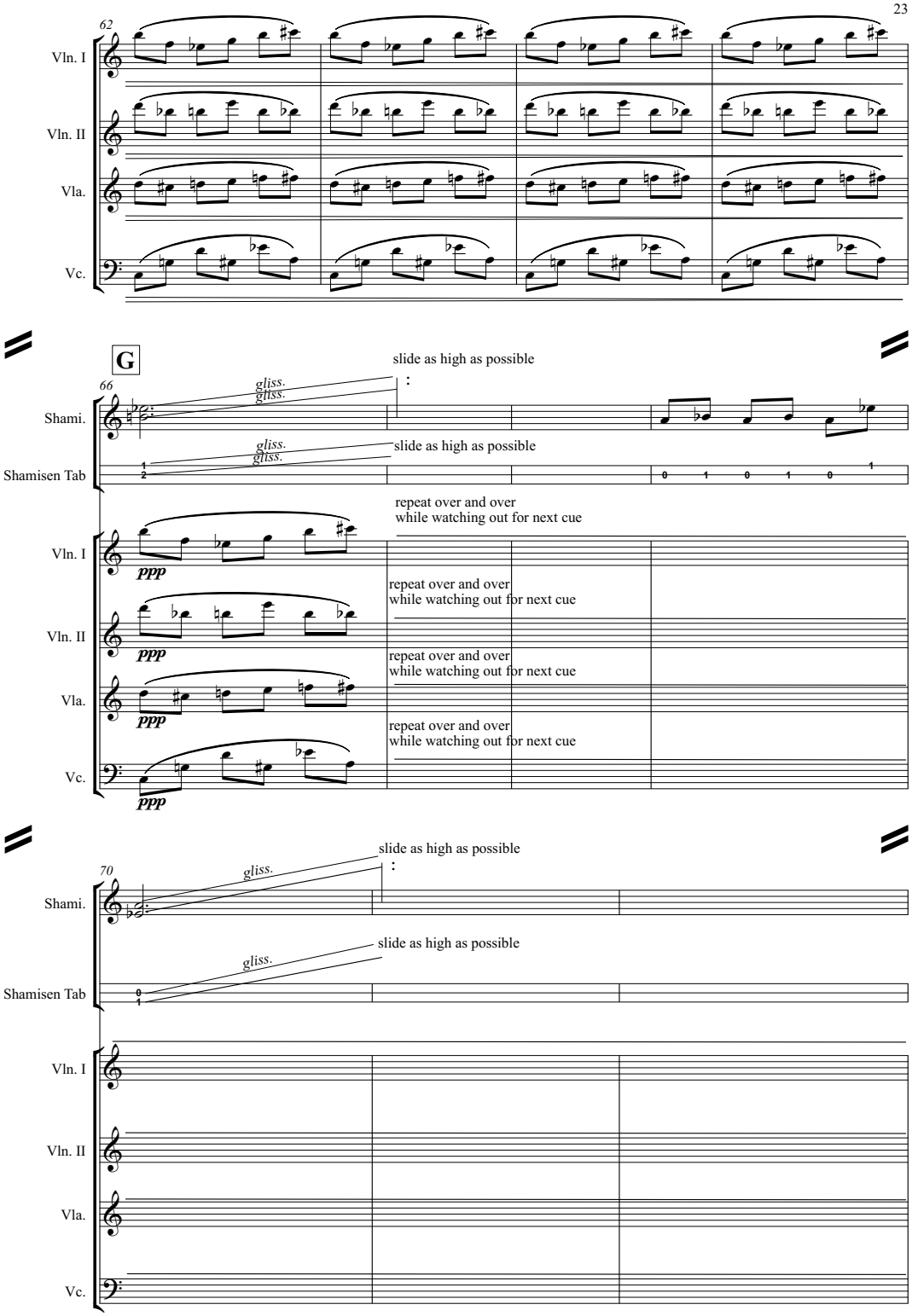

A
♩ = 100 ca.
sul pont.
Violin I
Violin II
Viola
Violoncello
mf
ff
naturale
6
sul tasto
gliss.
Vln. I
Vln. II
Vla.
Vc.
mp
13
ppp

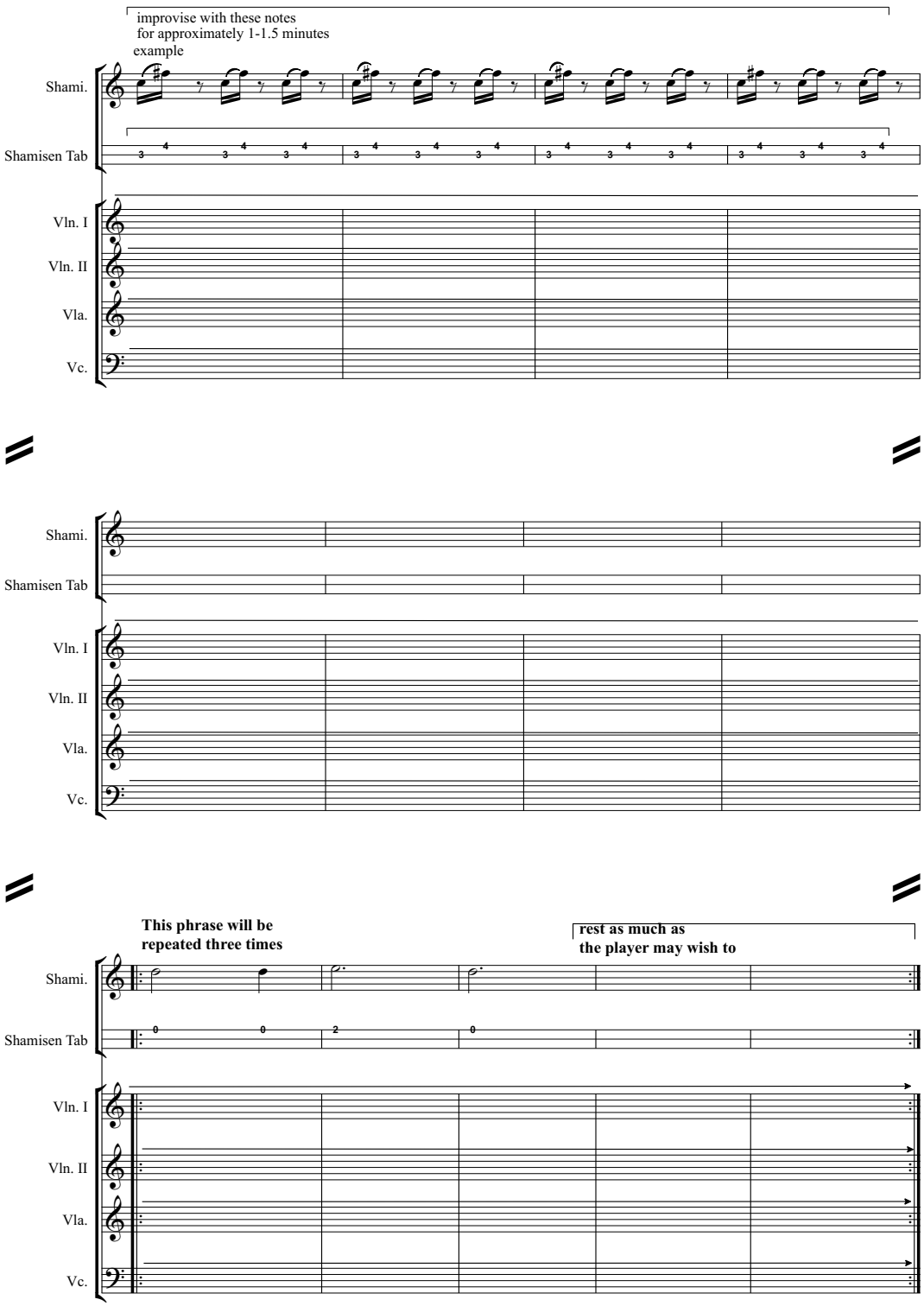

B
tempo freely
improvise with these notes
for approximately 30 - 40
seconds
17
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
C
♩ = 100 ca.
19
21
gliss.
8va
mp
ff
p

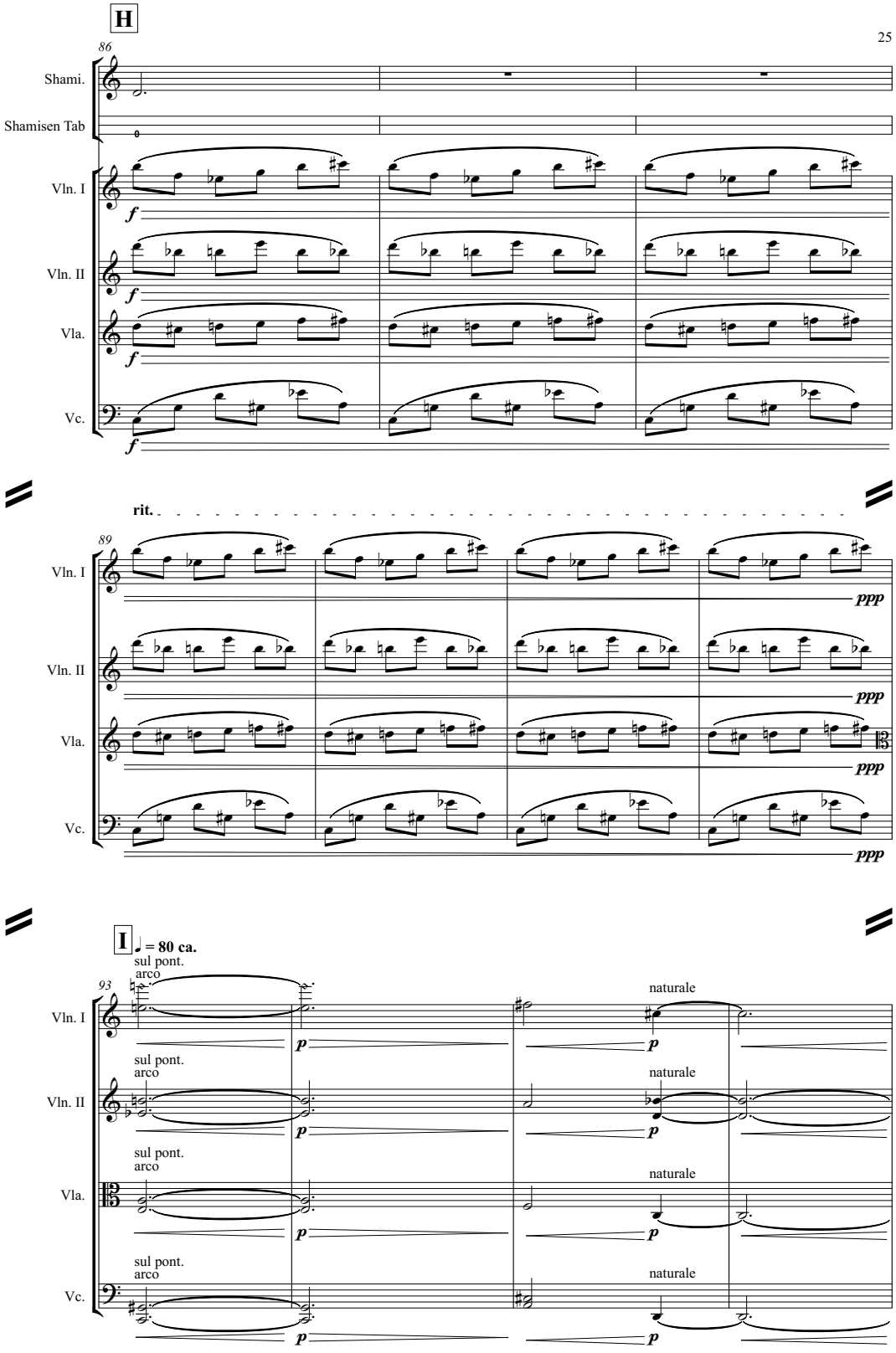

24
D
sul tasto
gliss.
Vln. I
Vln. II
Vla.
Vc.
p
III
29
arco
(left hand pizzicarto)
33
E
rit.
sul tasto
mf
mp
3

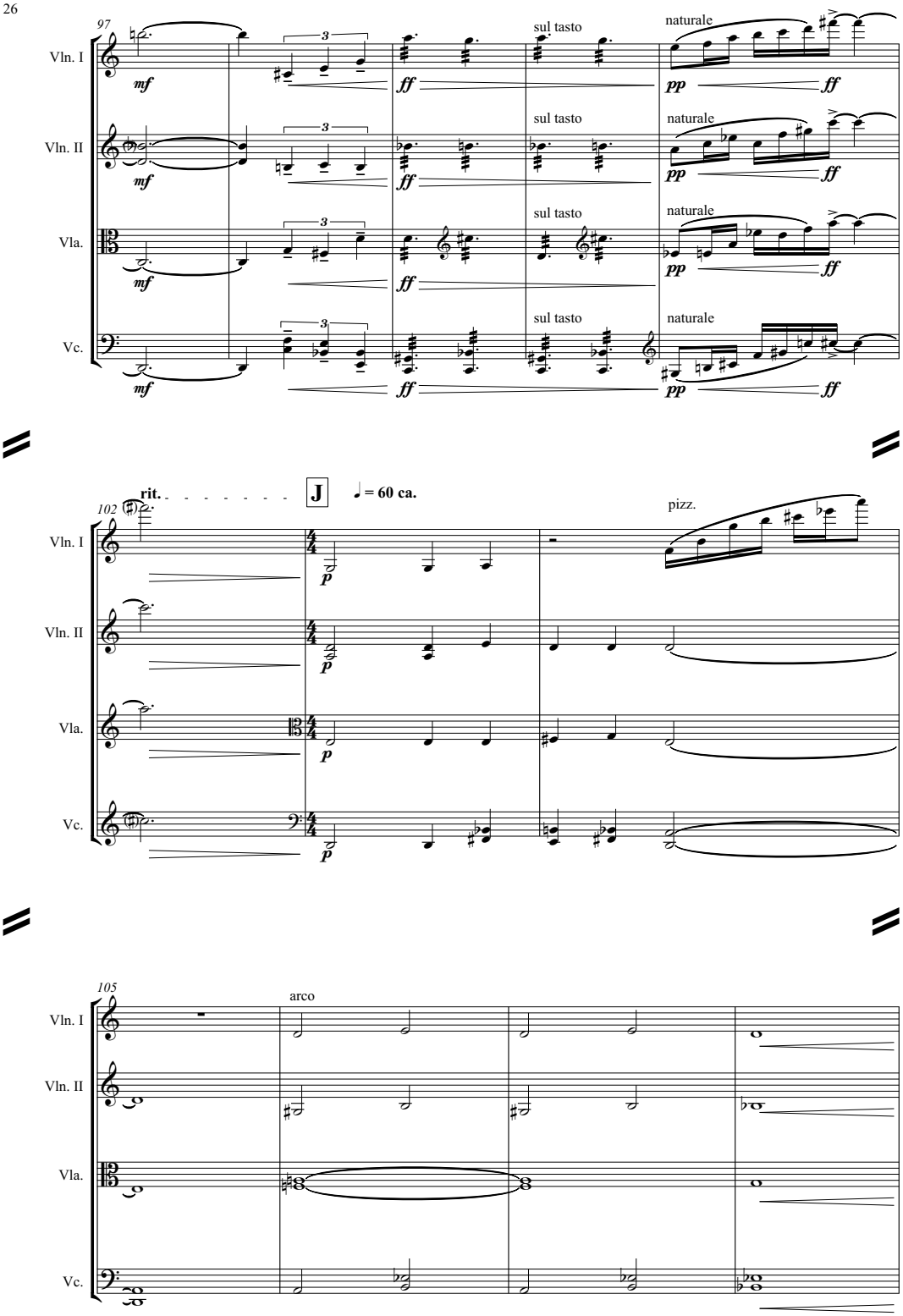

36
♩ = 80 ca.
naturale
Vln. I
Vln. II
Vla.
Vc.
pizz.
42
F
♩ = 100 ca.
mf
46
pizz.
mf

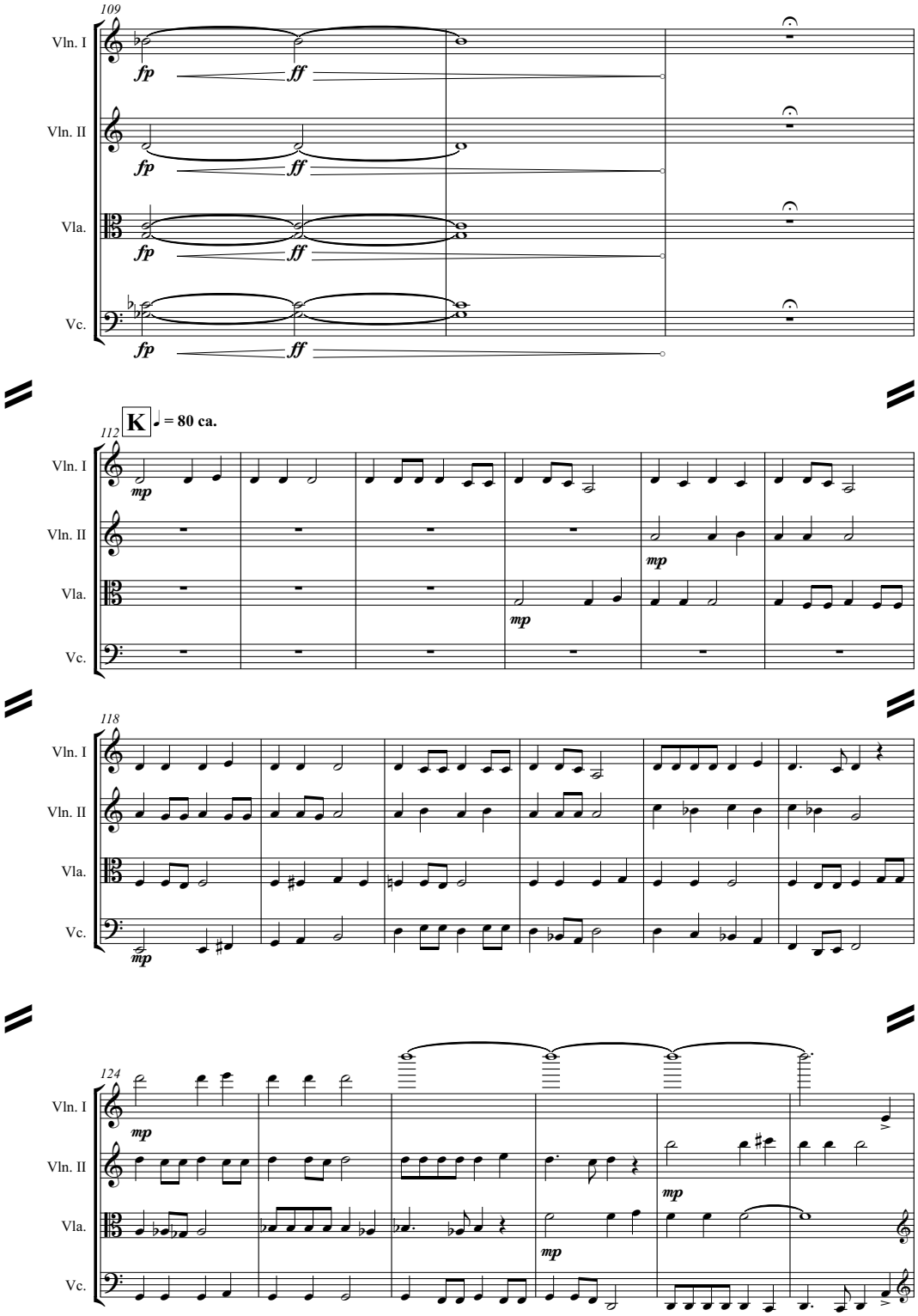

50
Vln. I
Vln. II
pizz.
Vla.
mf
Vc.
54
pizz.
Vln. I
mf
Vln. II
Vla.
Vc.
58
Vln. I
Vln. II
Vla.
Vc.

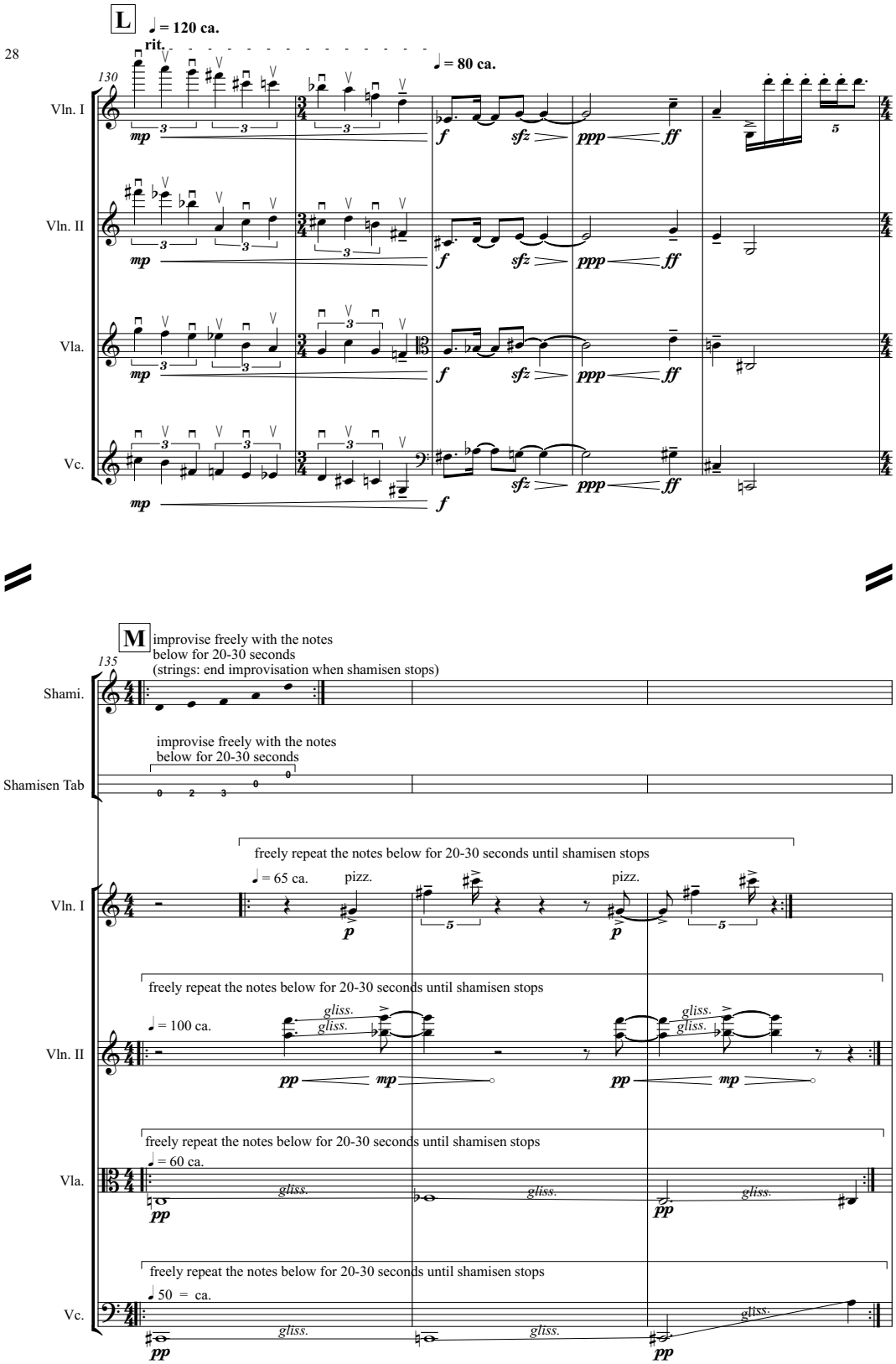

62
Vln. I
Vln. II
Vla.
Vc.
G
slide as high as possible
66
gliss.
gliss.
Shami.
Shamisen Tab
repeat over and over
while watching out for next cue
ppp
70
gliss.

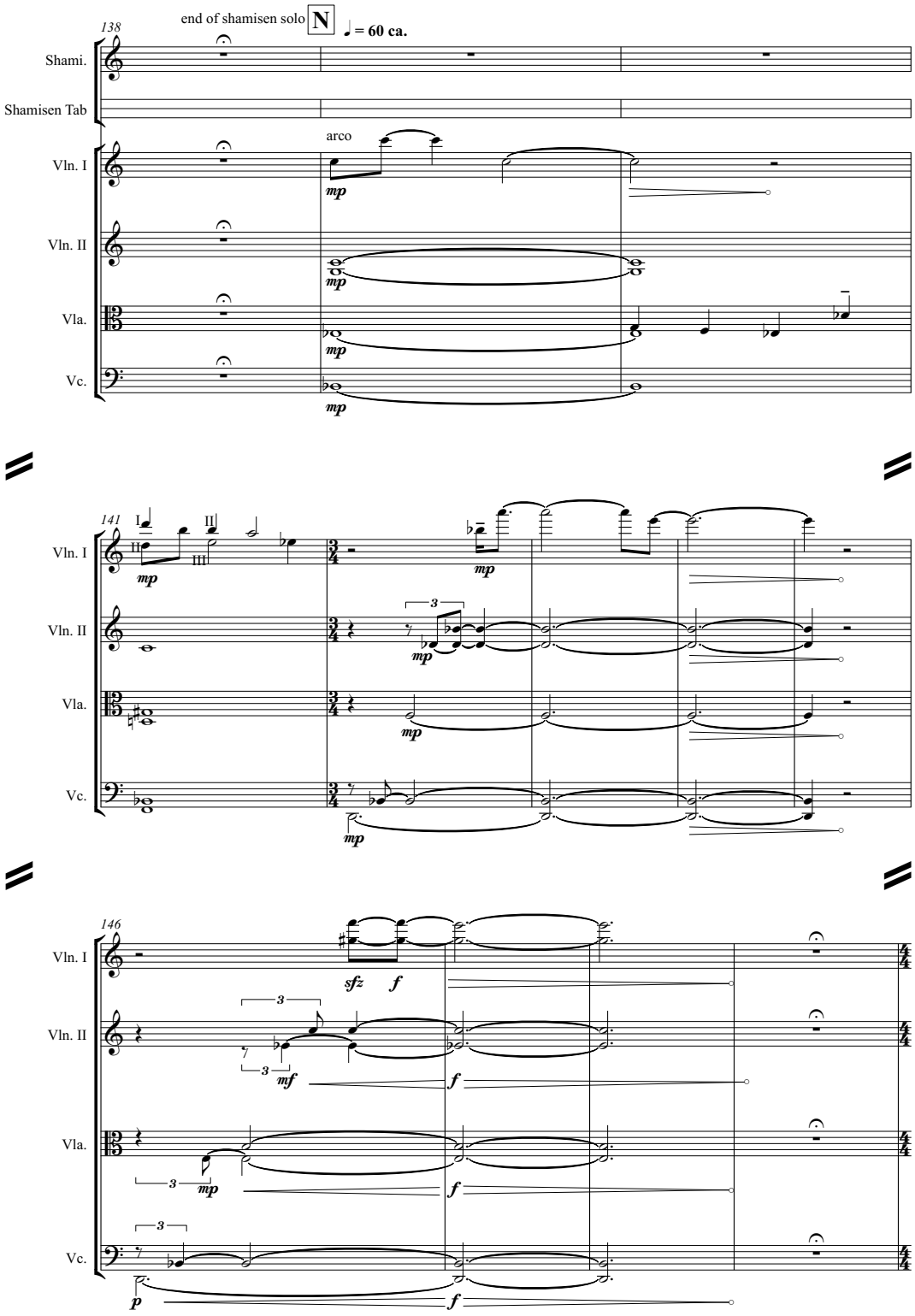

improvise with these notes
for approximately 1-1.5 minutes
example
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
This phrase will be
repeated three times
rest as much as
the player may wish to
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.

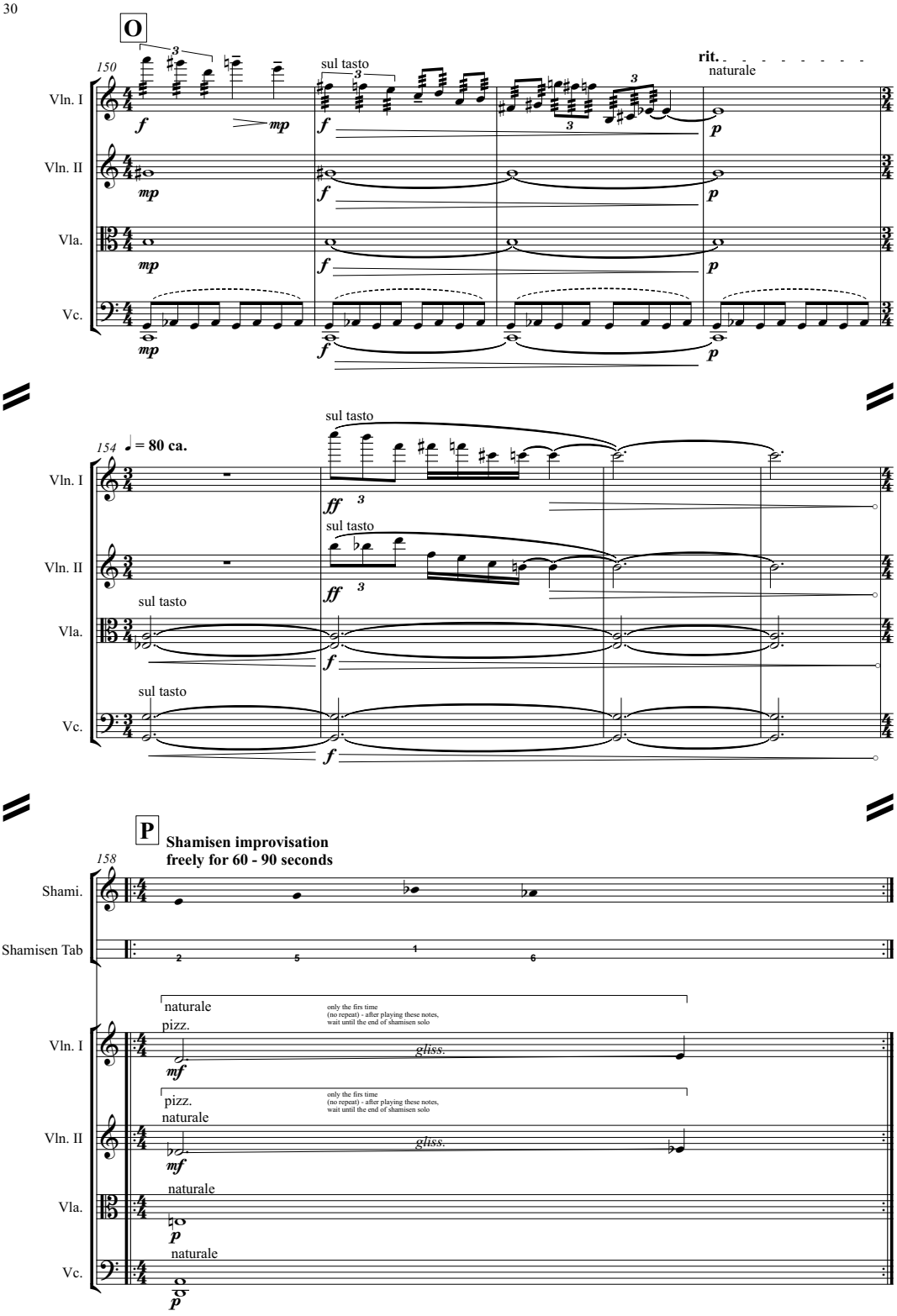

H
86
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
f
rit.
89
ppp
I
♩ = 80 ca.
93
sul pont.
arco
naturale
p

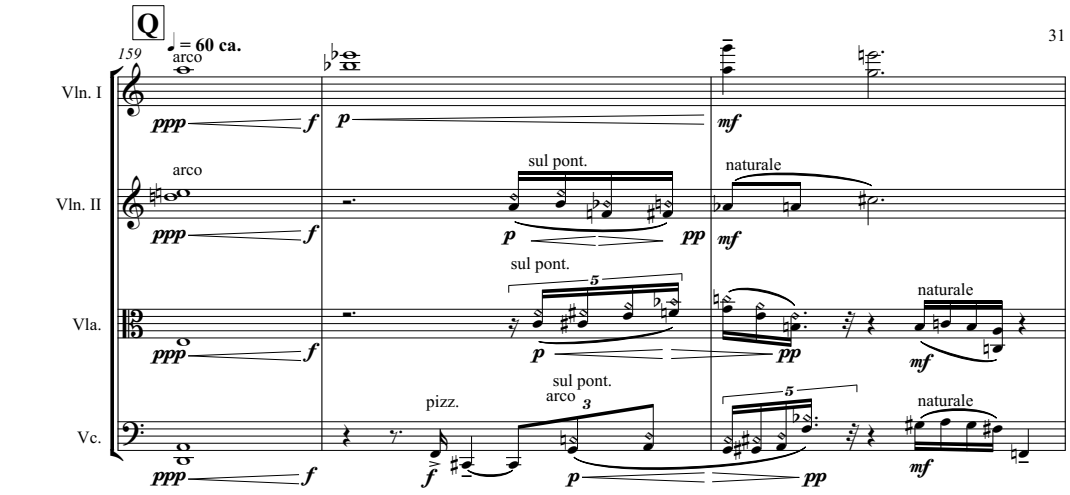

97
Vln. I
Vln. II
Vla.
Vc.
mf
ff
sul tasto
naturale
pp
102
rit.
J
♩ = 60 ca.
p
pizz.
105
arco

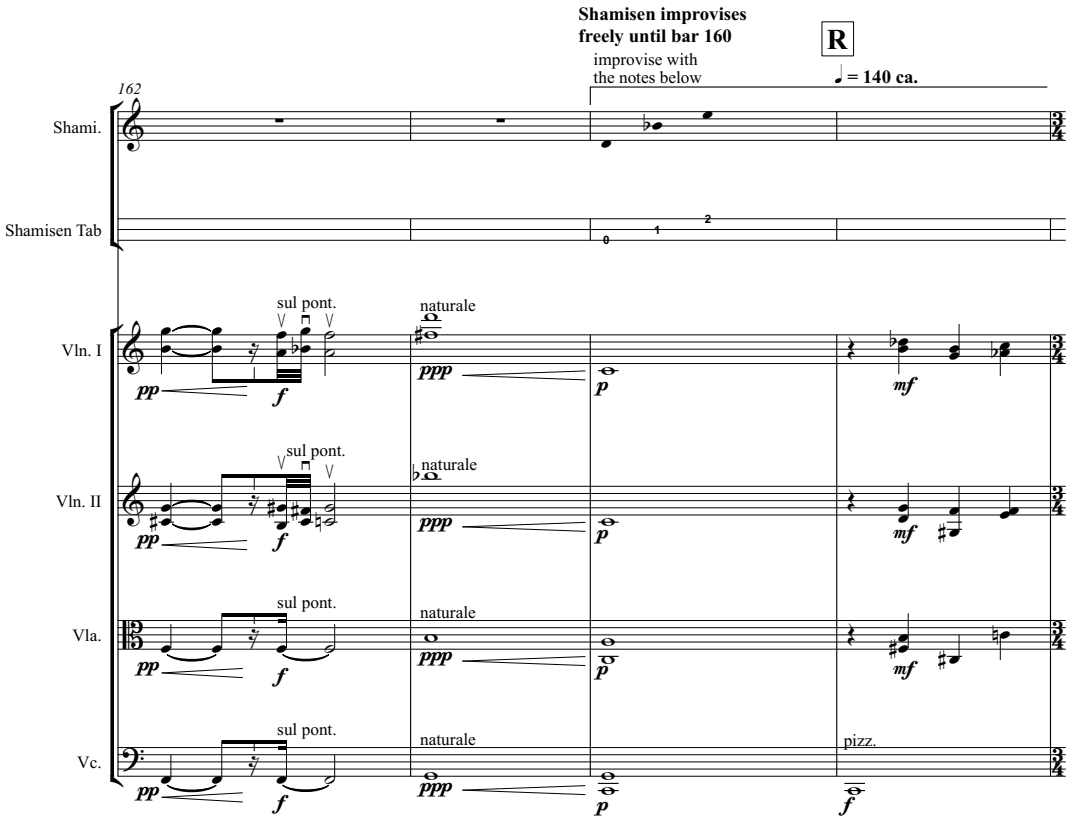

109
Vln. I
Vln. II
Vla.
Vc.
fp
ff
K
♩ = 80 ca.
112
mp
118
124

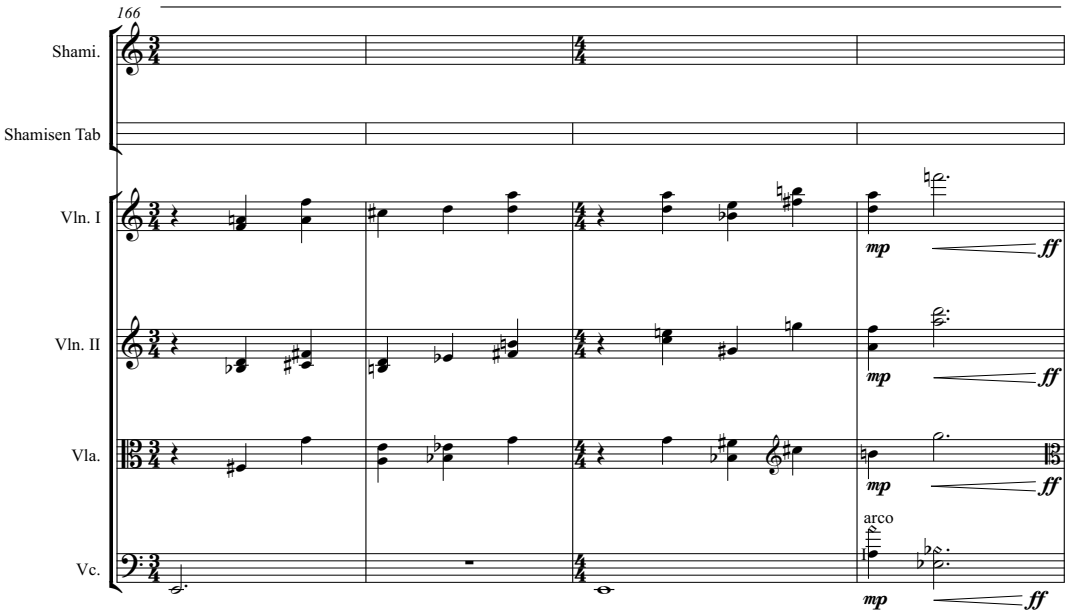

28
L
♩ = 120 ca.
rit.
♩ = 80 ca.
130
Vln. I
Vln. II
Vla.
Vc.
mp
f
sfz
ppp
ff
M
improvise freely with the notes
below for 20-30 seconds
(strings: end improvisation when shamisen stops)
135
Shami.
improvise freely with the notes
below for 20-30 seconds
Shamisen Tab
freely repeat the notes below for 20-30 seconds until shamisen stops
♩ = 65 ca.
pizz.
p
freely repeat the notes below for 20-30 seconds until shamisen stops
♩ = 100 ca.
gliss.
pp
mp
freely repeat the notes below for 20-30 seconds until shamisen stops
♩ = 60 ca.
freely repeat the notes below for 20-30 seconds until shamisen stops
♩ 50 = ca.

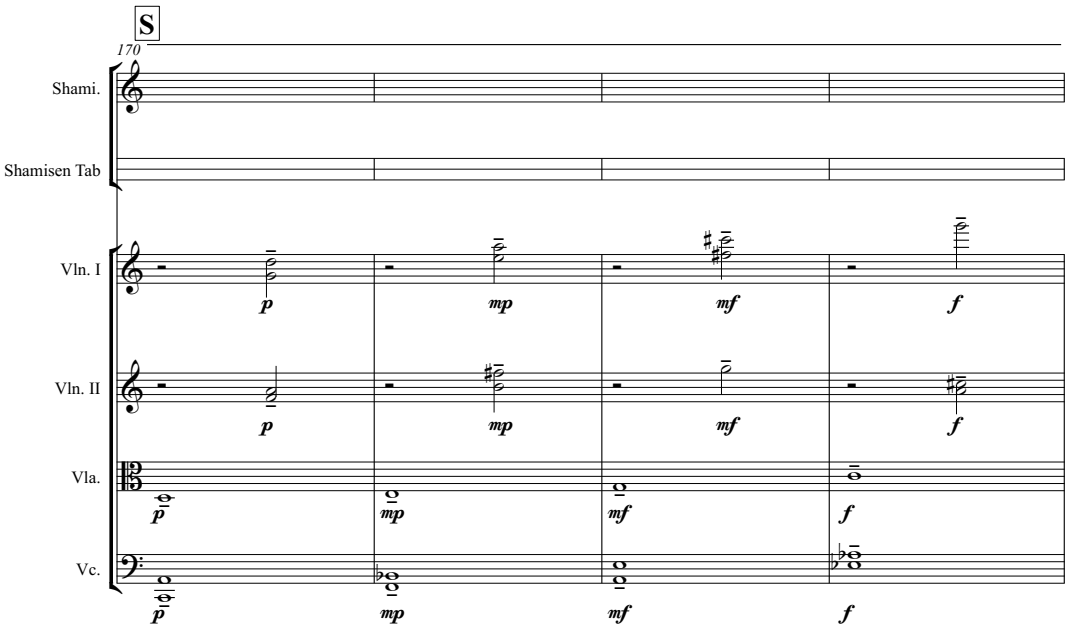

138
end of shamisen solo
N
♩ = 60 ca.
Shami.
Shamisen Tab
arco
Vln. I
Vln. II
Vla.
Vc.
mp
141
I
II
III
3
146
sfz
f
mf
p

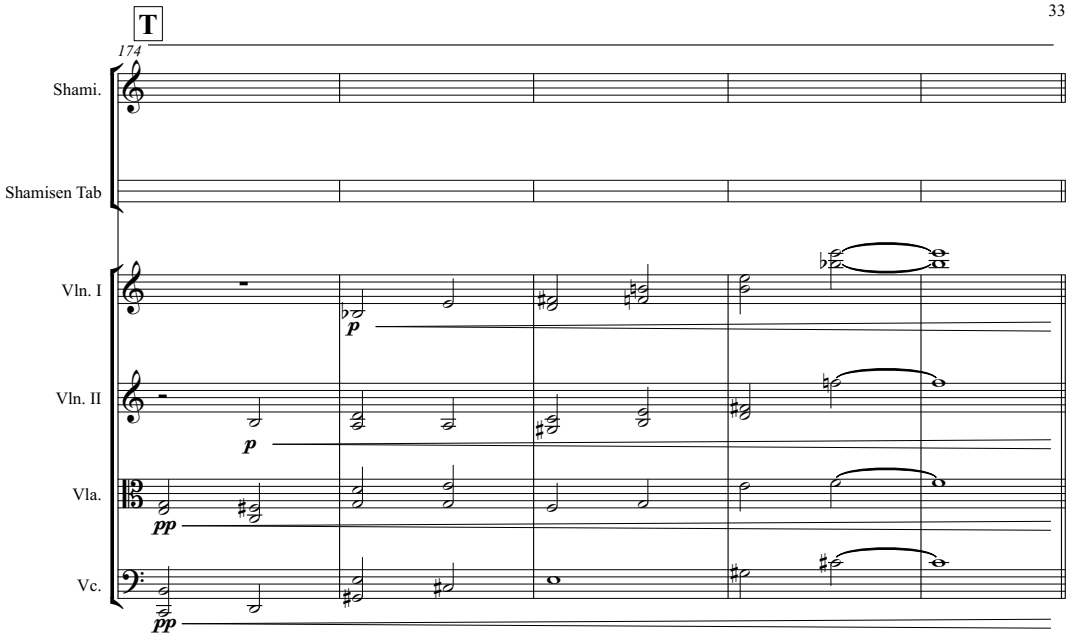

O
150
sul tasto
rit.
naturale
Vln. I
Vln. II
Vla.
Vc.
154
= 80 ca.
sul tasto
P
Shamisen improvisation
freely for 60 - 90 seconds
158
Shami.
Shamisen Tab
naturale
pizz.
only the firs time
(no repeat) - after playing these notes,
wait until the end of shamisen solo
gliss.

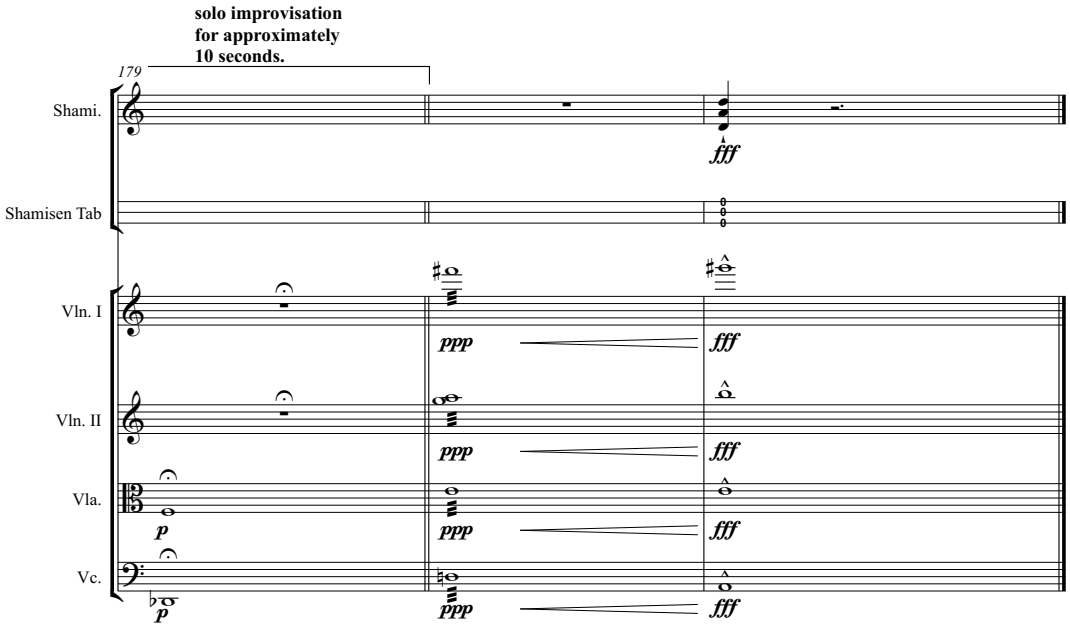

Q
159
♩ = 60 ca.
arco
Vln. I
Vln. II
Vla.
Vc.
sul pont.
naturale
pizz.
ppp
f
p
pp
mf


Shamisen improvises
freely until bar 160
improvise with
the notes below
R
♩ = 140 ca.
162
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
sul pont.
naturale
pizz.
ppp
pp
f
p
mf

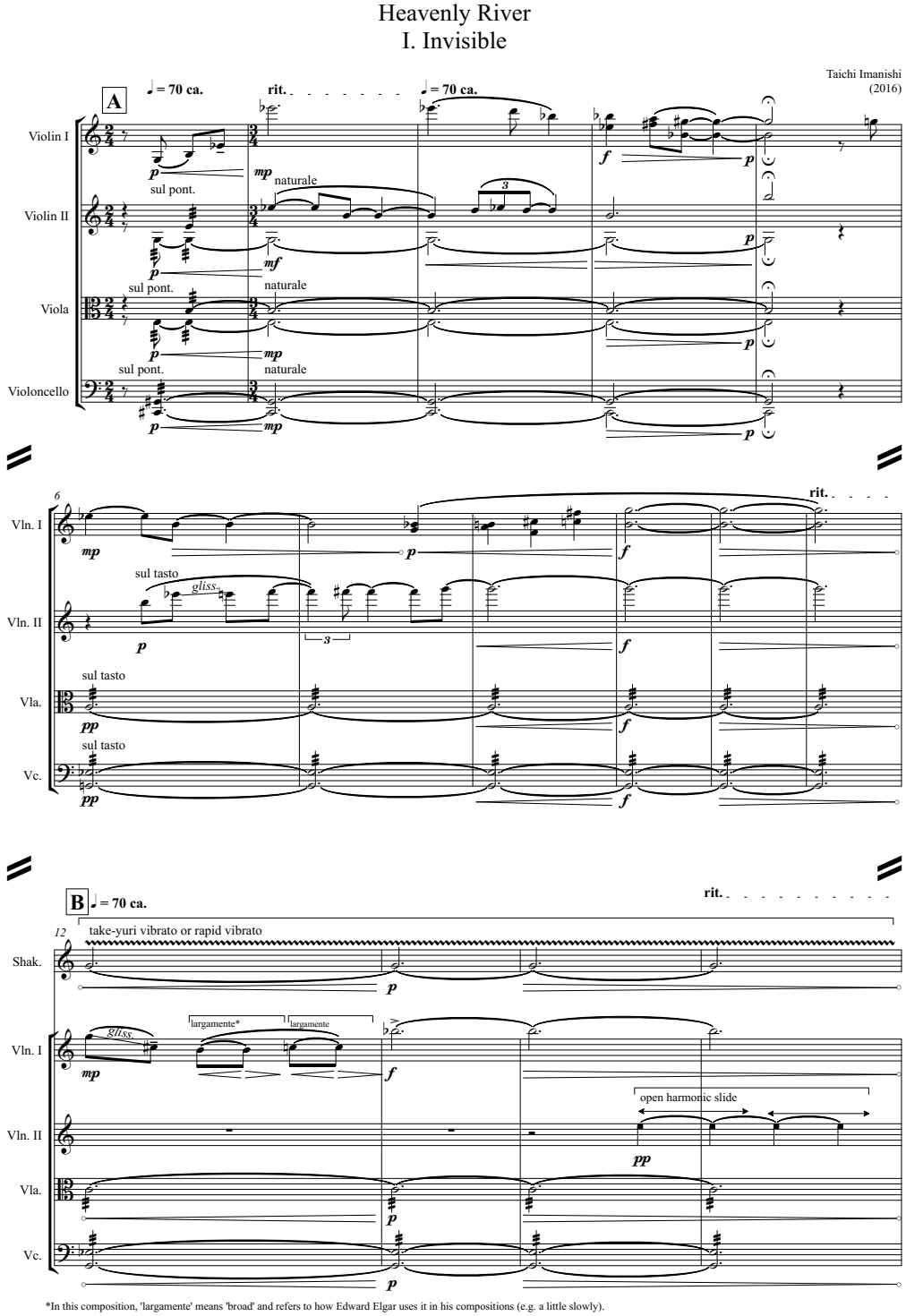

166
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
arco
mp
ff


S
170
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
p
mp
mf
f

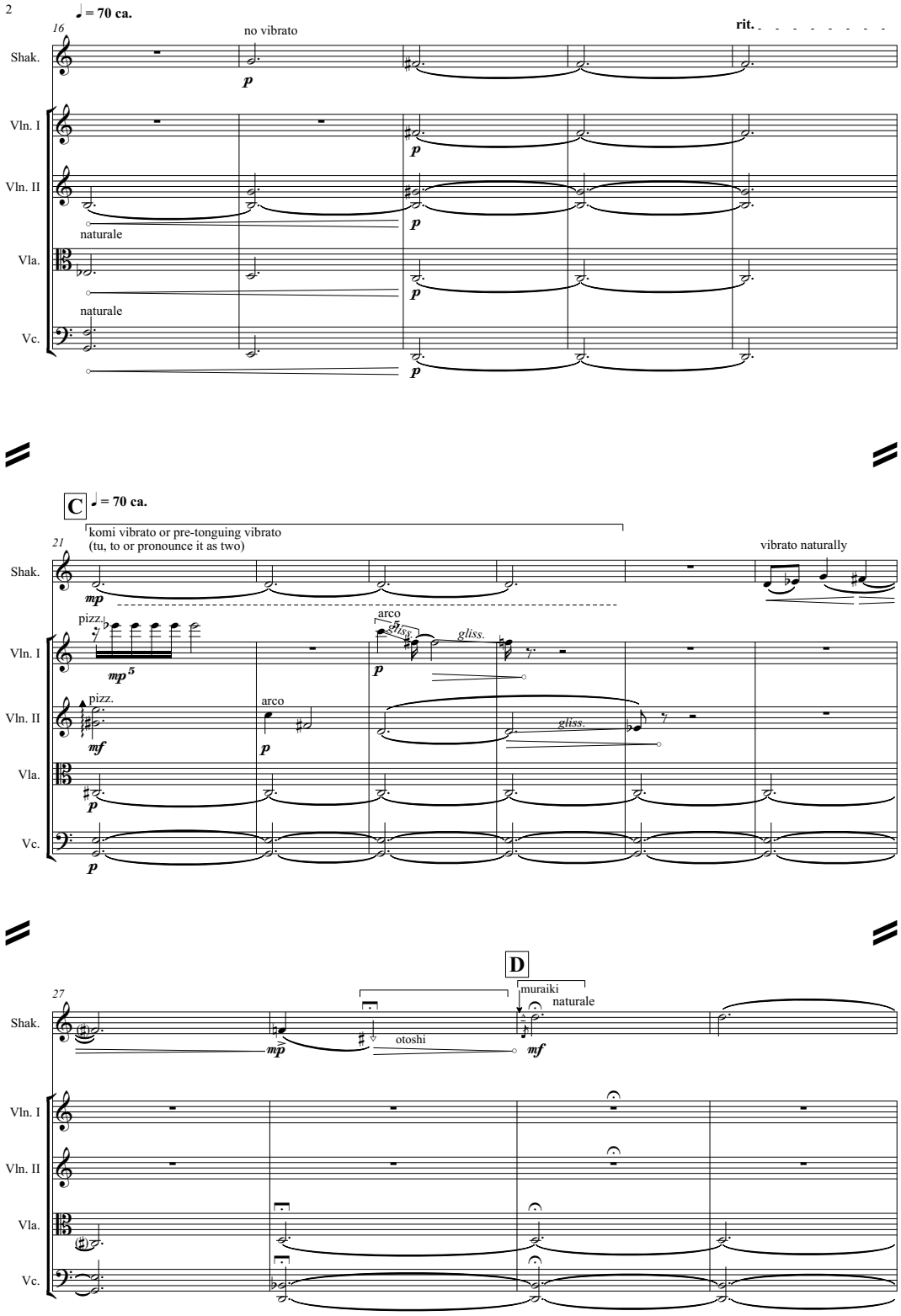

T
174
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
p
p
pp
pp

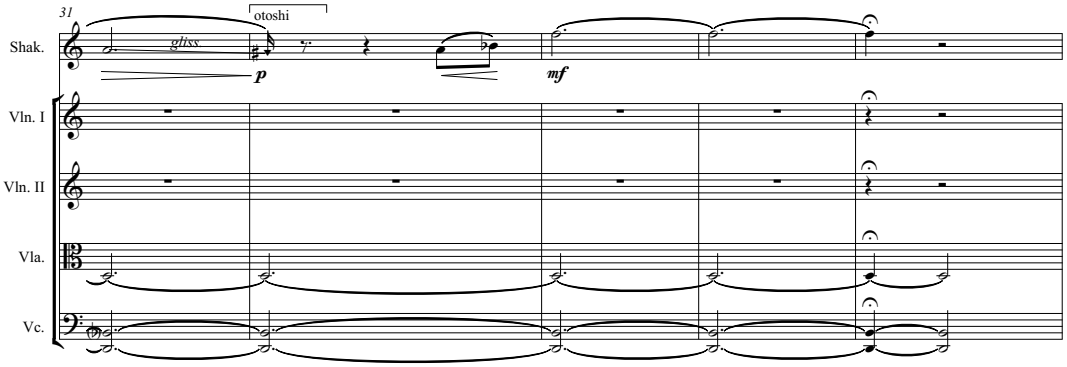

solo improvisation
for approximately
10 seconds.
179
Shami.
Shamisen Tab
Vln. I
Vln. II
Vla.
Vc.
fff
ppp
fff
ppp
fff
ppp
fff
p
p
ppp
fff

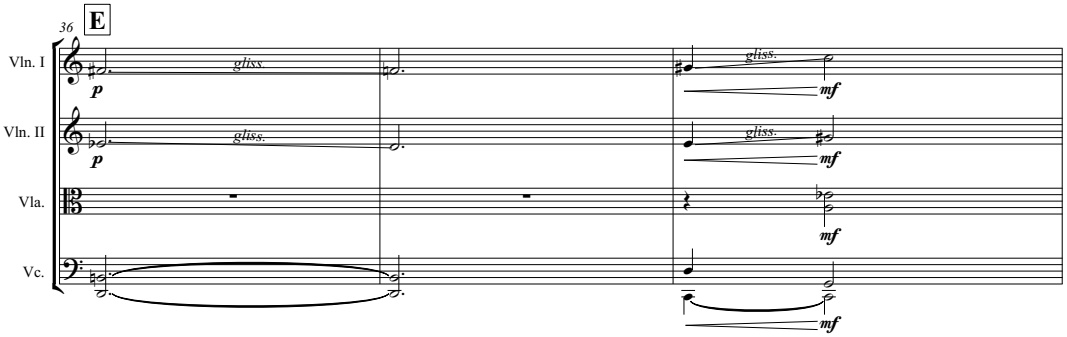
3. *Heavenly River* for *shakuhachi* and string quartet

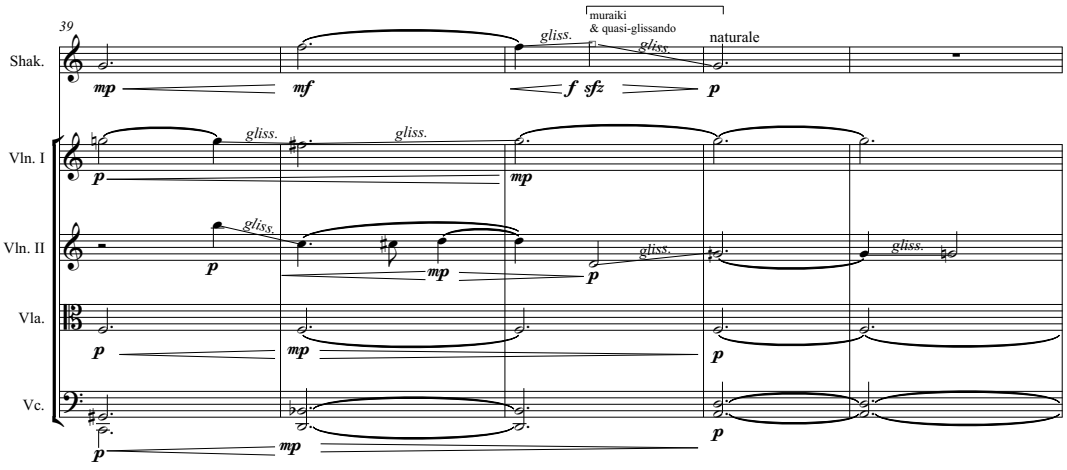


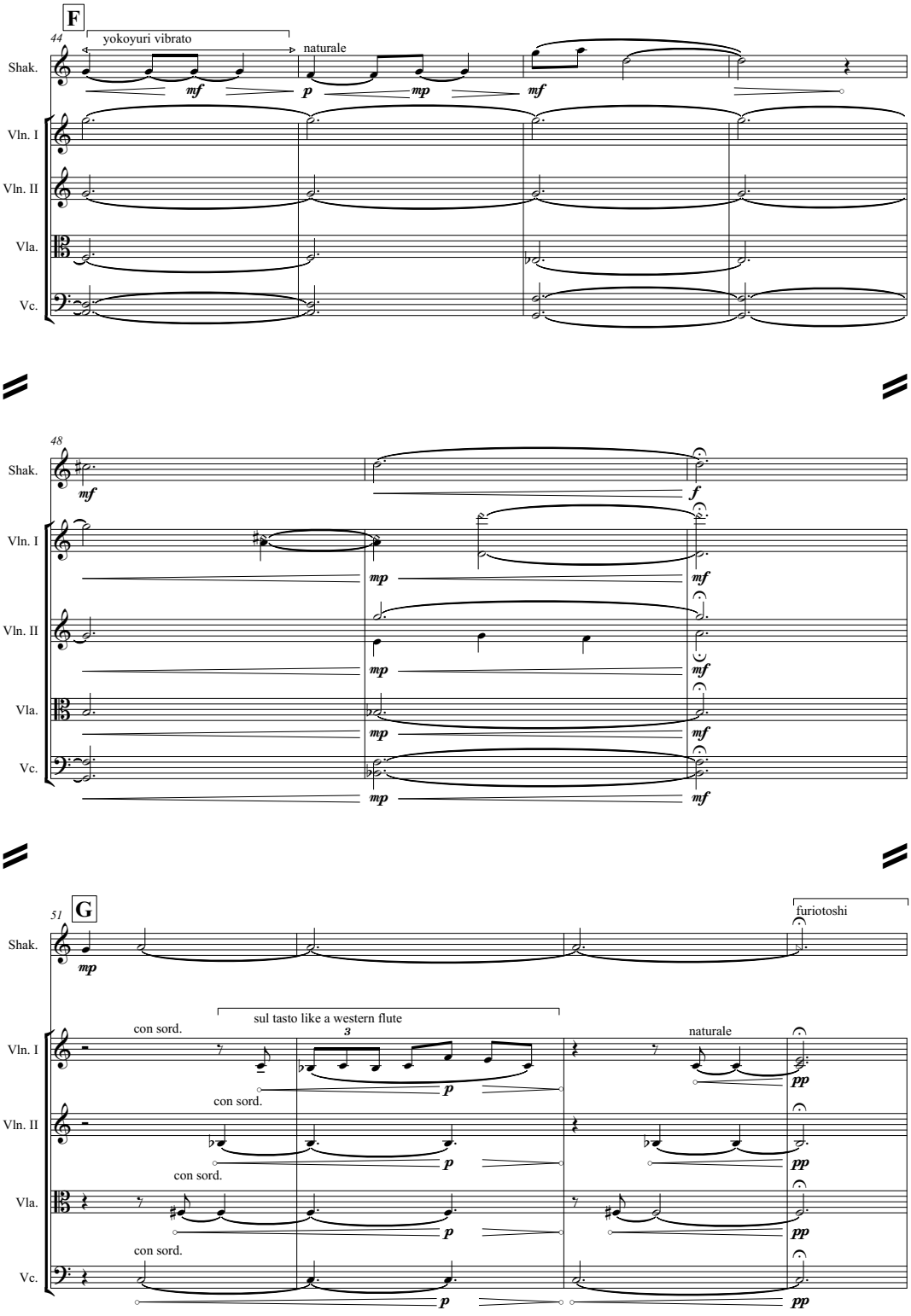
*In this composition, 'largamente' means 'broad' and refers to how Edward Elgar uses it in his compositions (e.g. a little slowly).

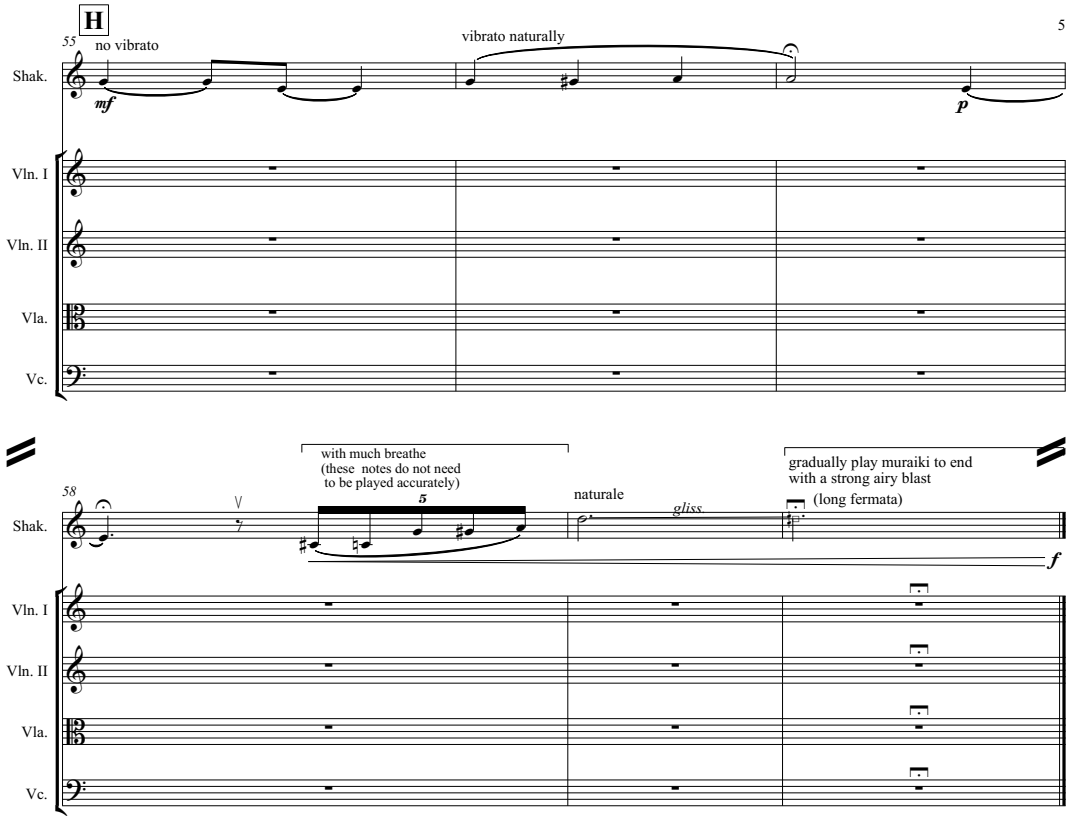

2
♩ = 70 ca.
16
no vibrato
rit.
Shak.
Vln. I
Vln. II
naturale
Vla.
naturale
Vc.
C
♩ = 70 ca.
komi vibrato or pre-tonguing vibrato
(tu, to or pronounce it as two)
21
vibrato naturally
pizz.
arco
gliss.
pizz.
arco
D
27
muraiki
naturale
otoshi


31
otoshi
Shak.
gliss.
p
mf
Vln. I
Vln. II
Vla.
Vc.

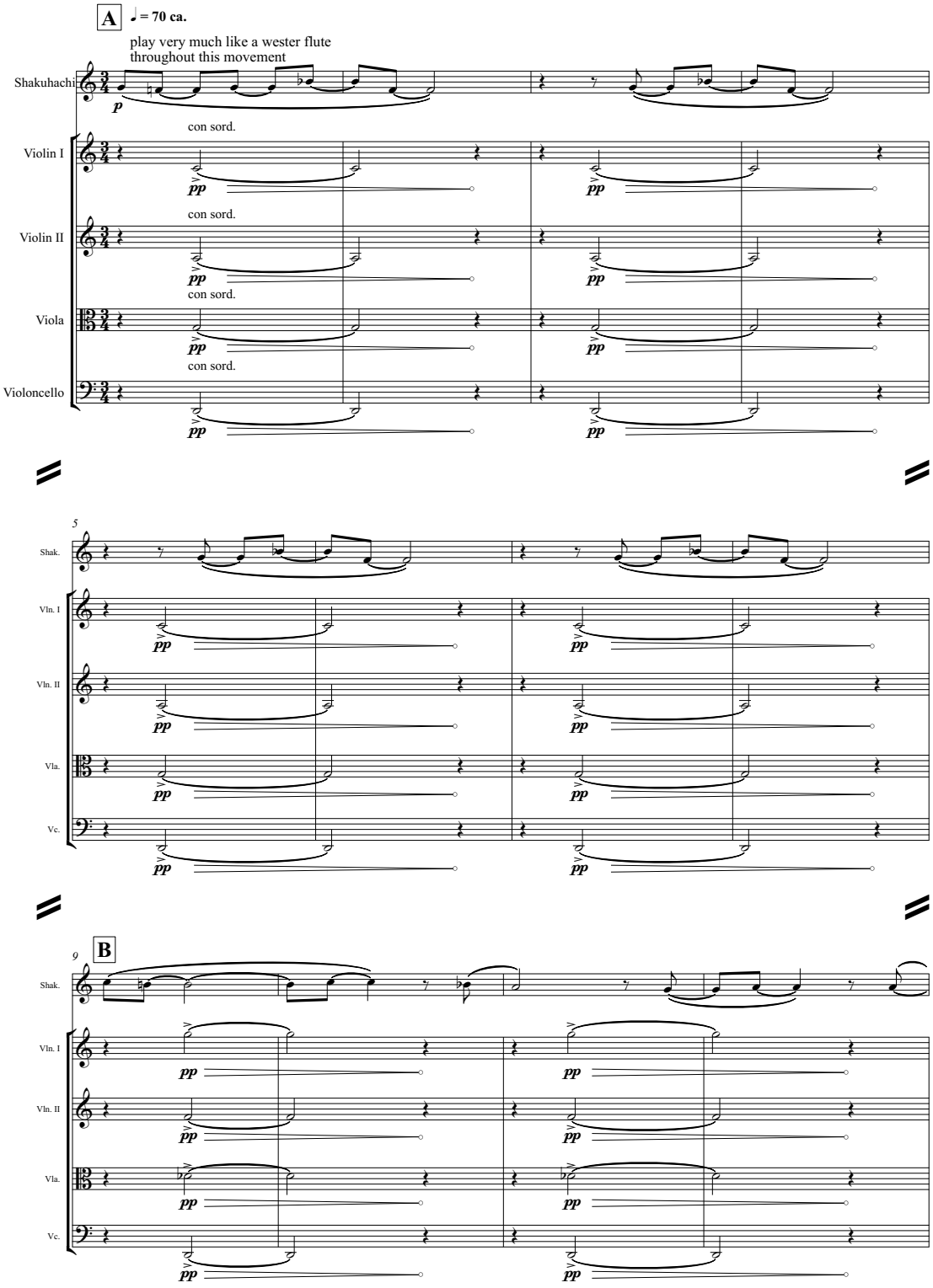

36
E
Vln. I
Vln. II
Vla.
Vc.
gliss.
p
mf

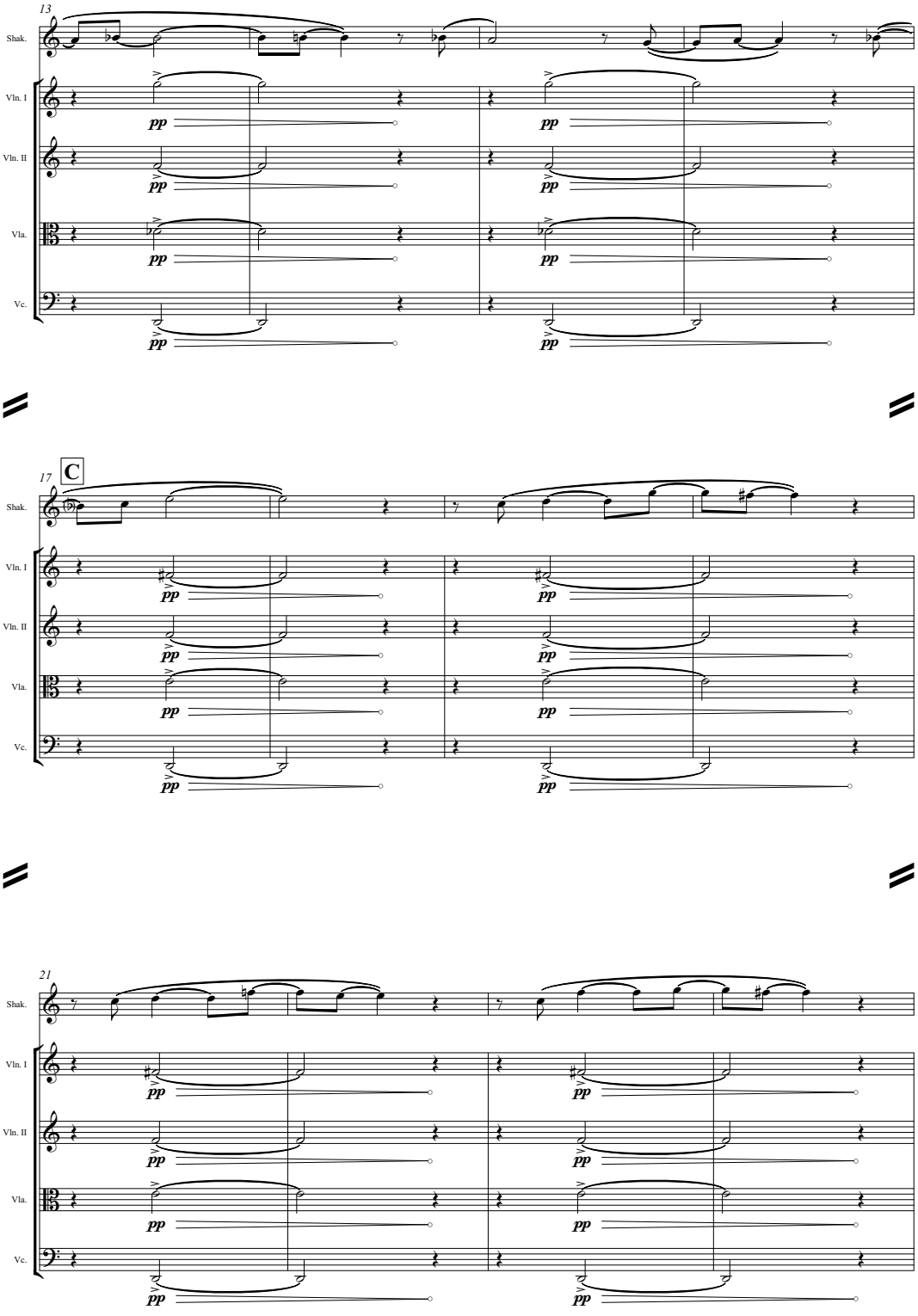

39
muraiki
& quasi-glissando
naturale
Shak.
gliss.
mp
mf
f
sfz
p
Vln. I
Vln. II
Vla.
Vc.

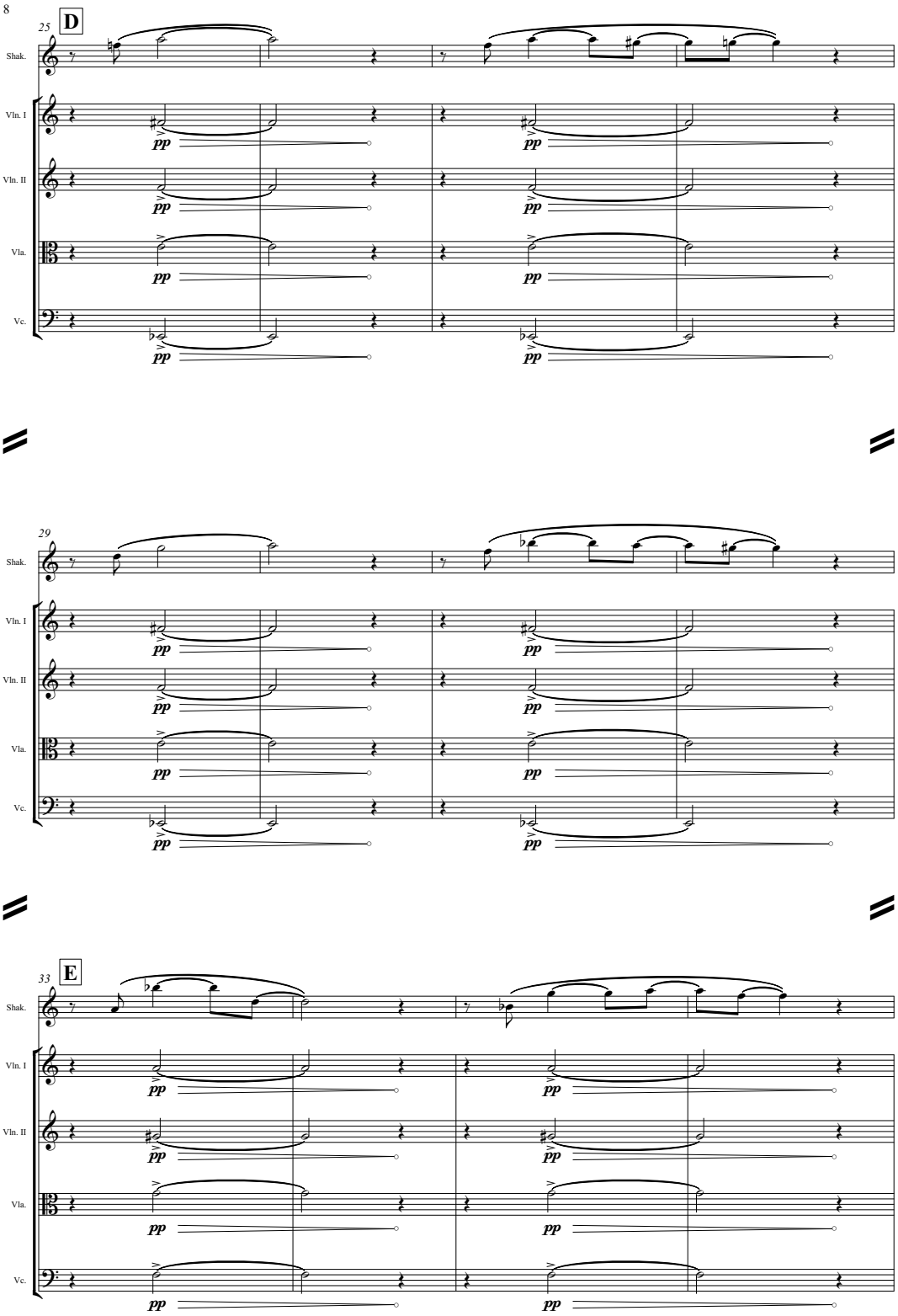

F
44
yokoyuri vibrato
naturale
Shak.
Vln. I
Vln. II
Vla.
Vc.
mf
p
mp
mf
48
mf
f
mp
mf
G
51
furiotoshi
sul tasto like a western flute
con sord.
naturale
pp

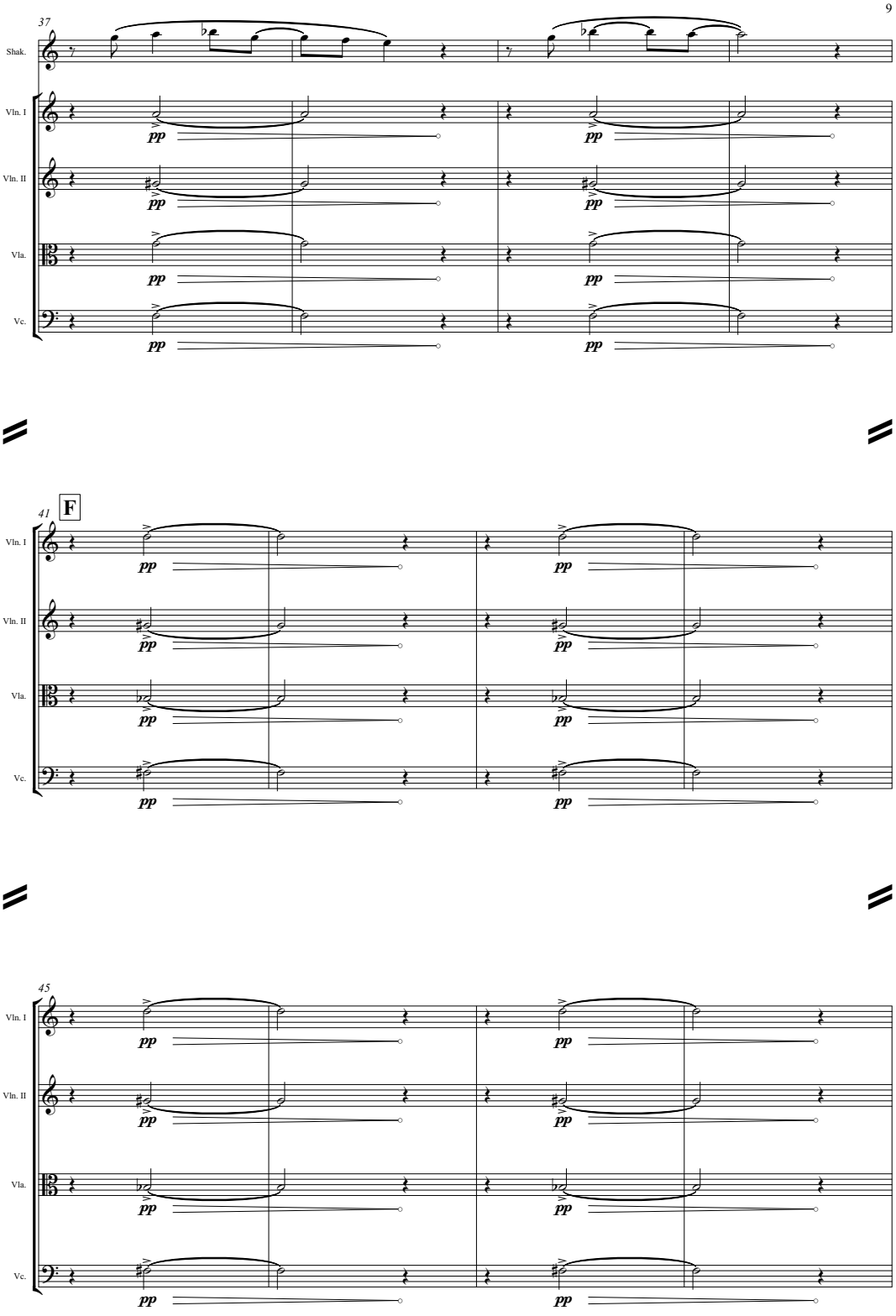

H
55
no vibrato
vibrato naturally
5
Shak.
mf
p
Vln. I
Vln. II
Vla.
Vc.
with much breathe
(these notes do not need
to be played accurately)
gradually play muraiki to end
with a strong airy blast
58
naturale
gliss.
(long fermata)
Shak.
f
Vln. I
Vln. II
Vla.
Vc.

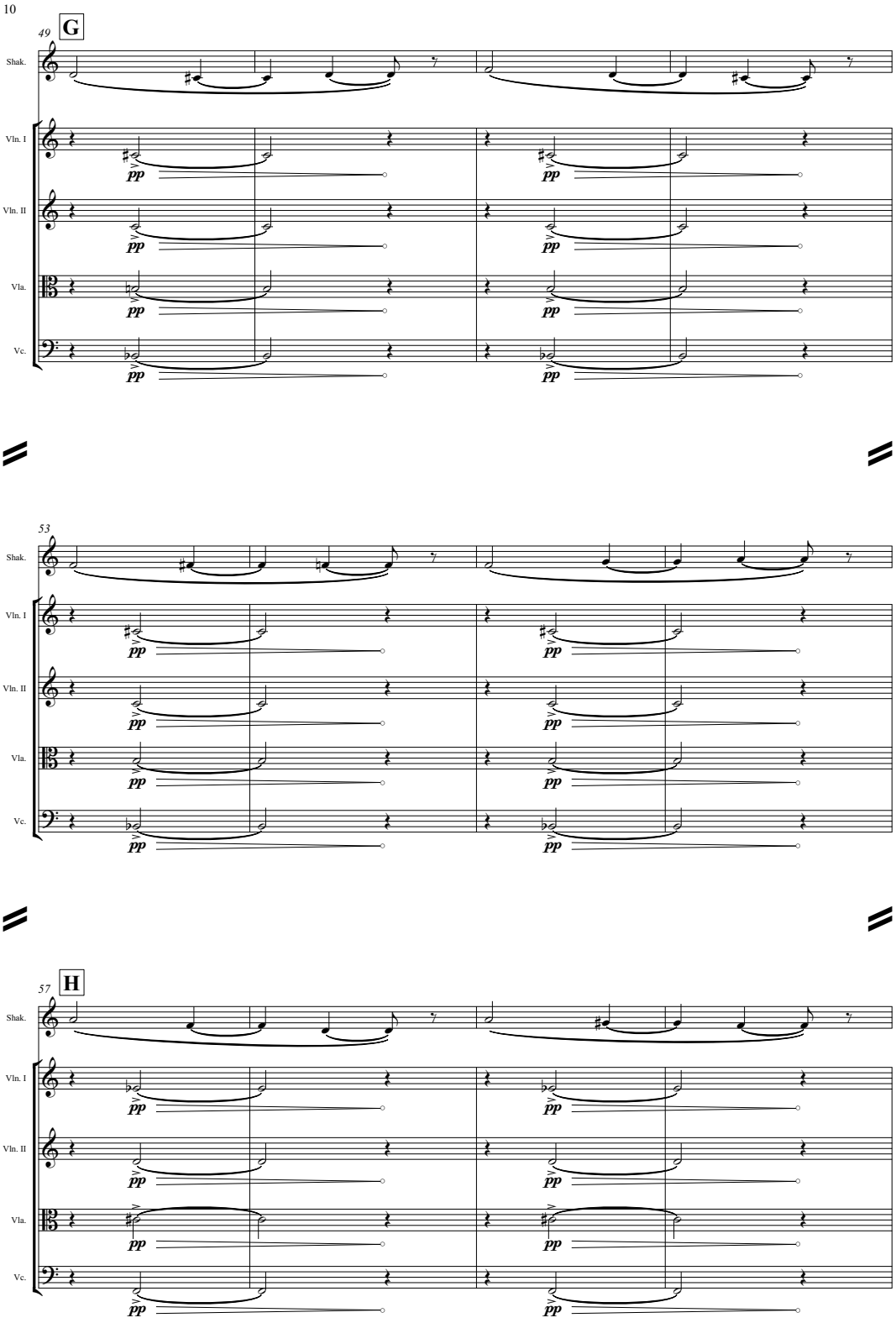
II. Indefinitely

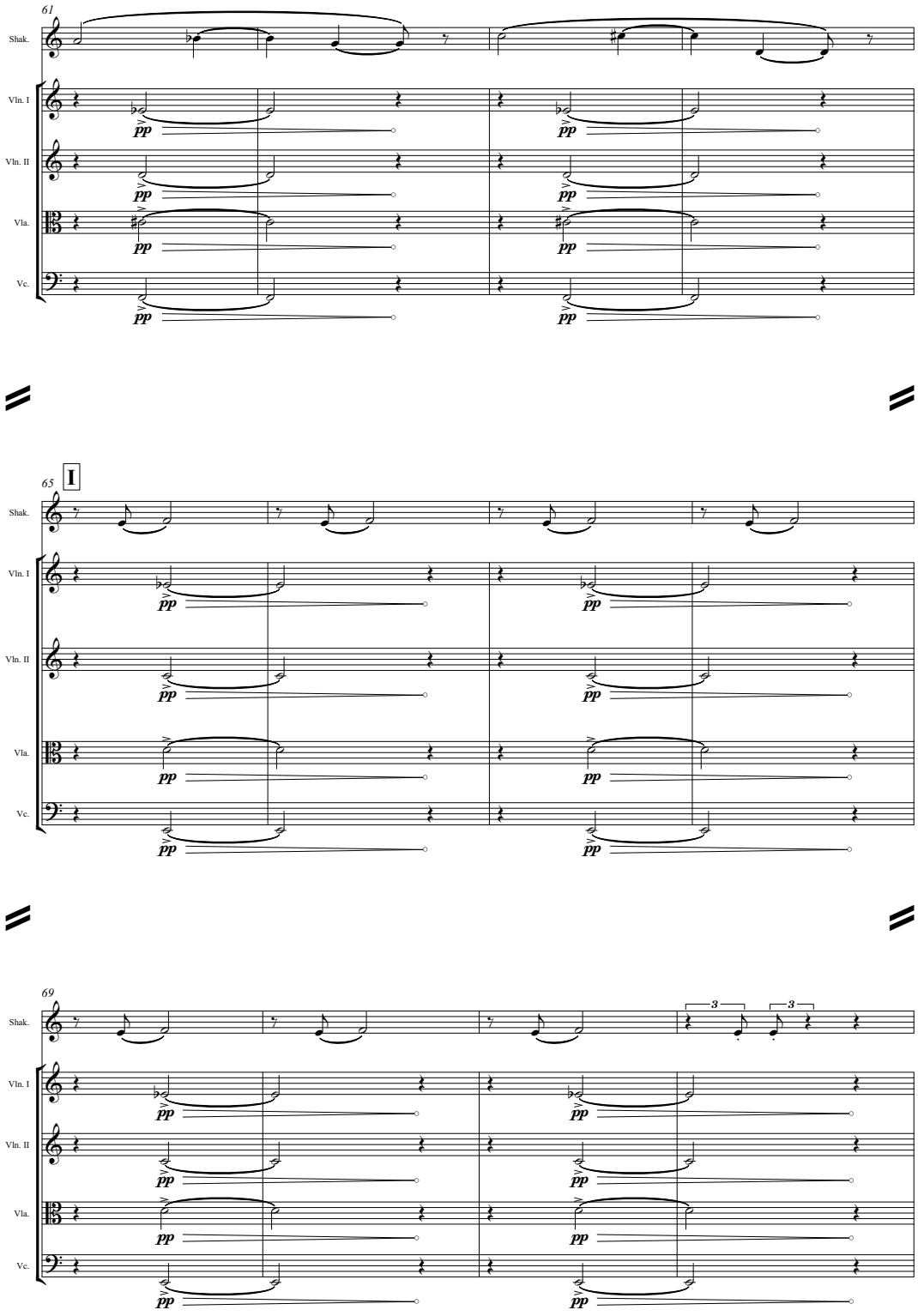


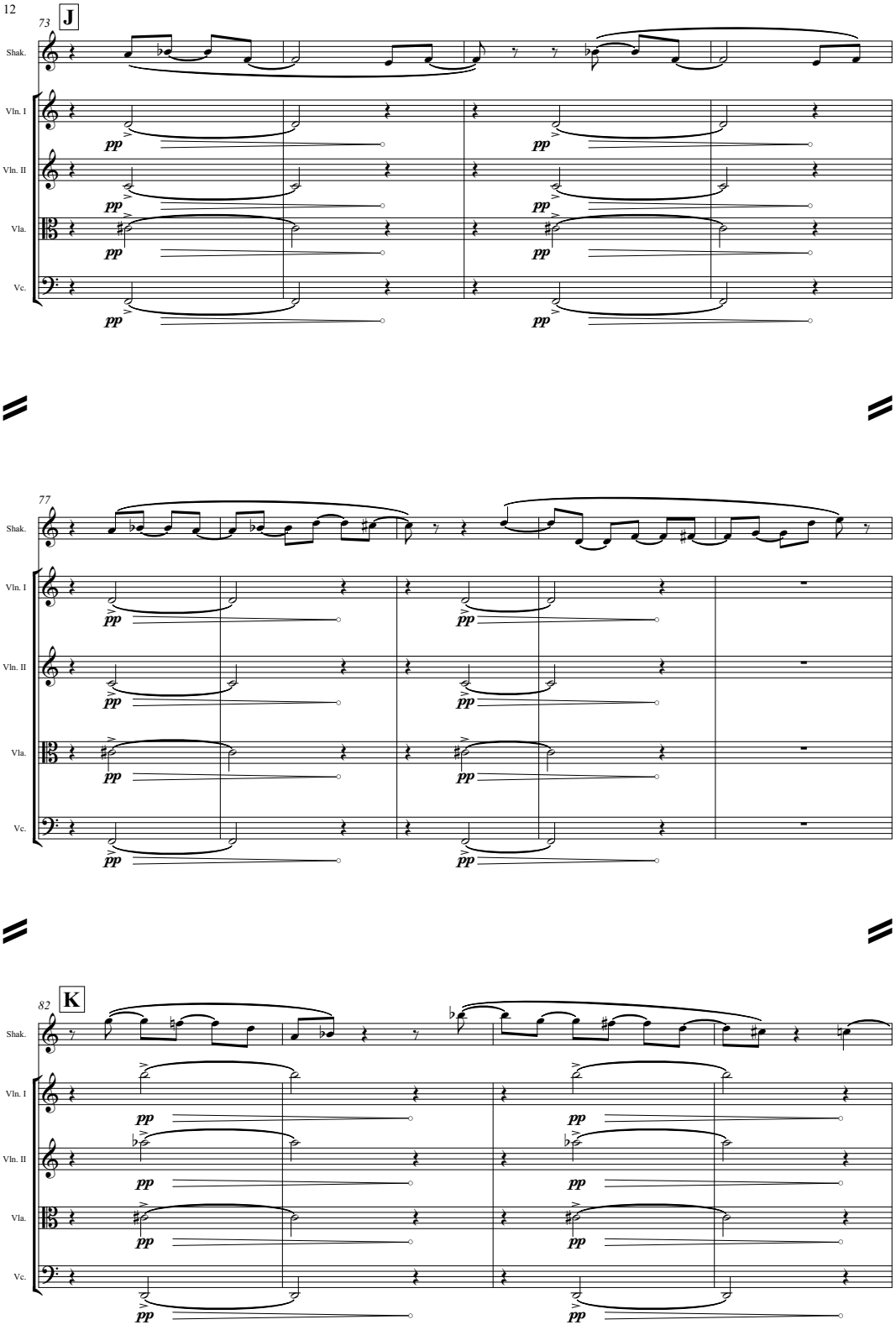

13
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp
17
C
21

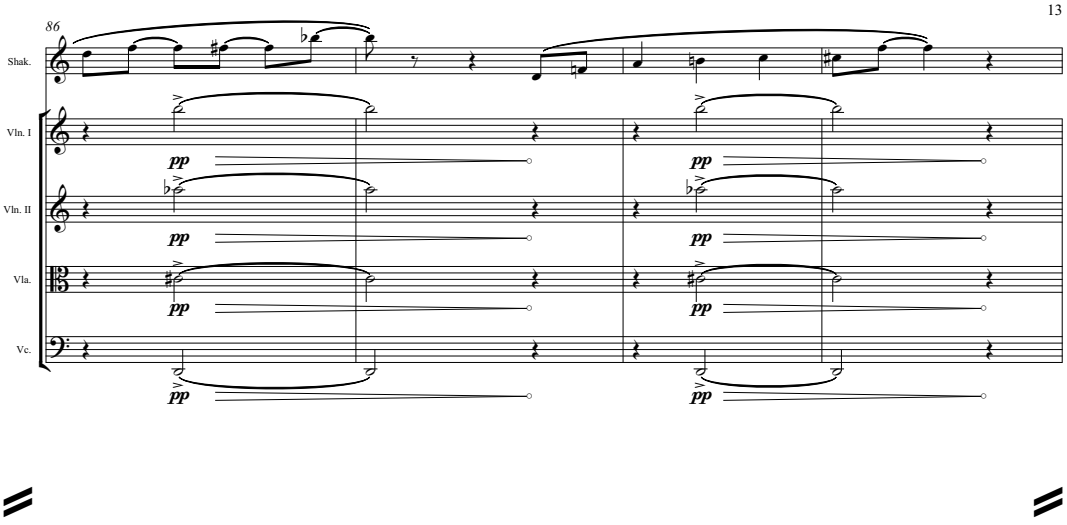

8
25
D
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp
29
33
E

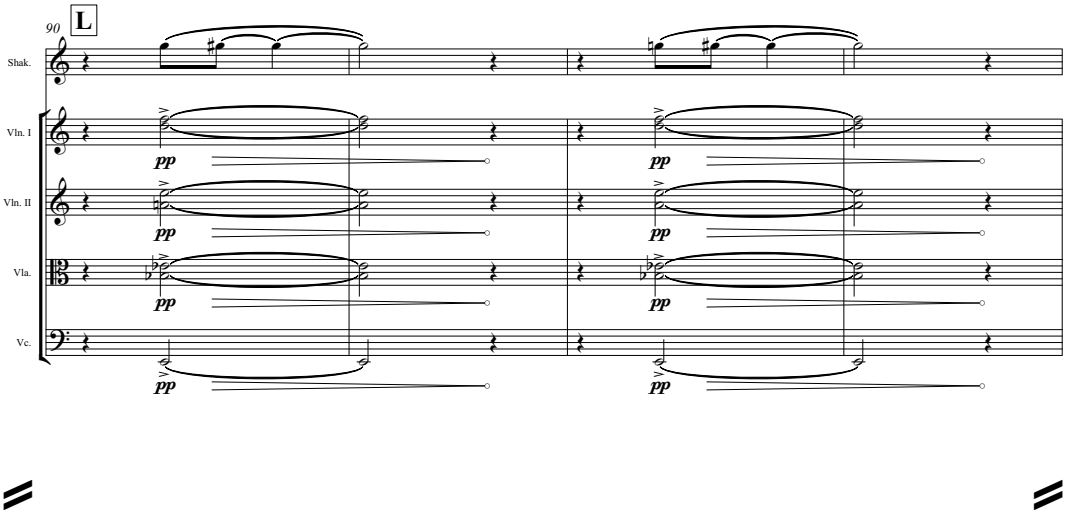

37
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp
41
F
45

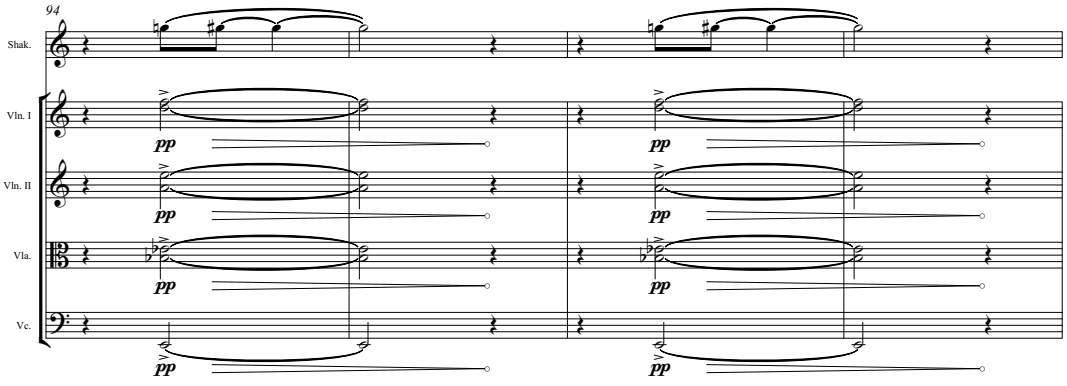

49
G
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp
53
57
H

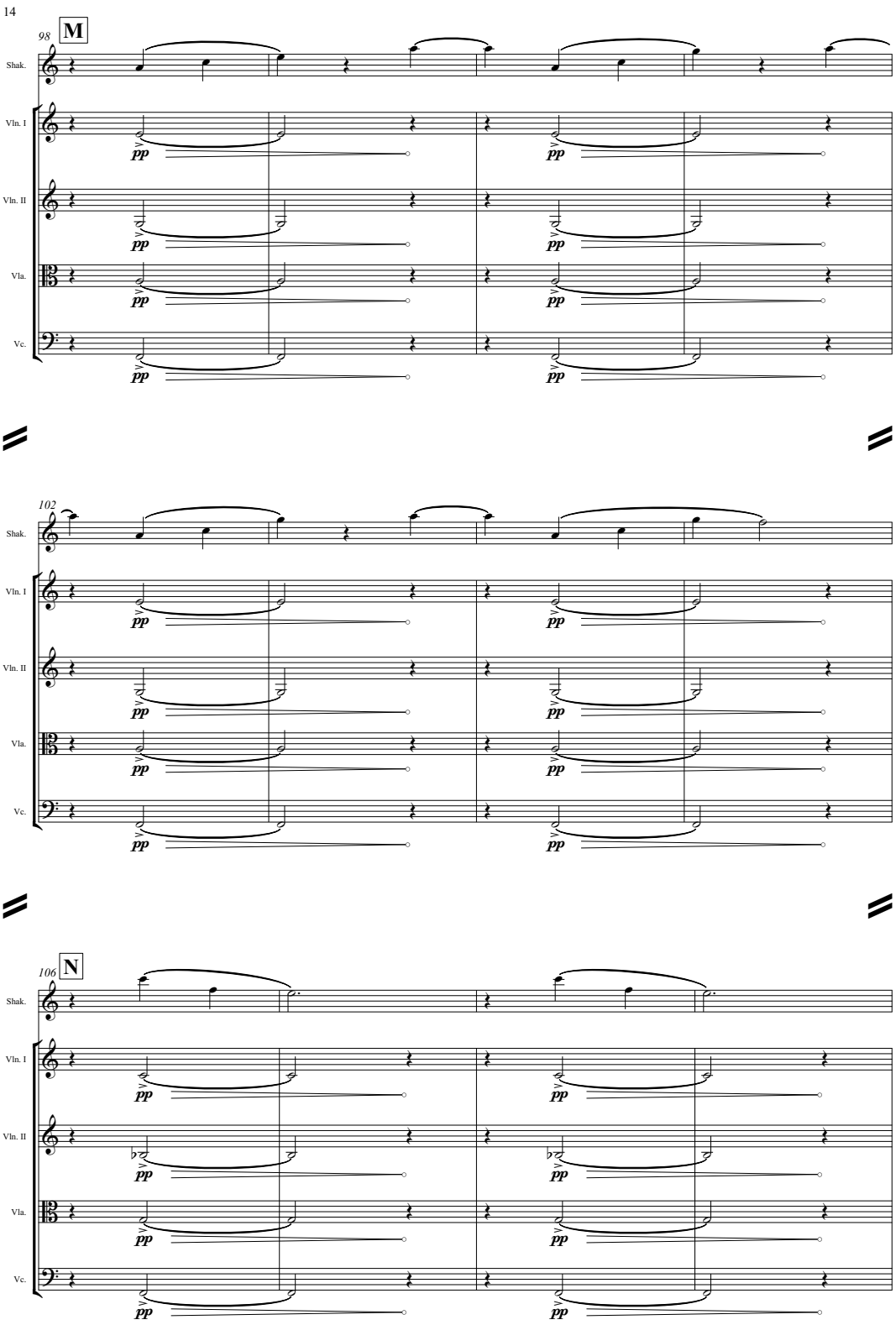

61
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp
65
I
69
3
3

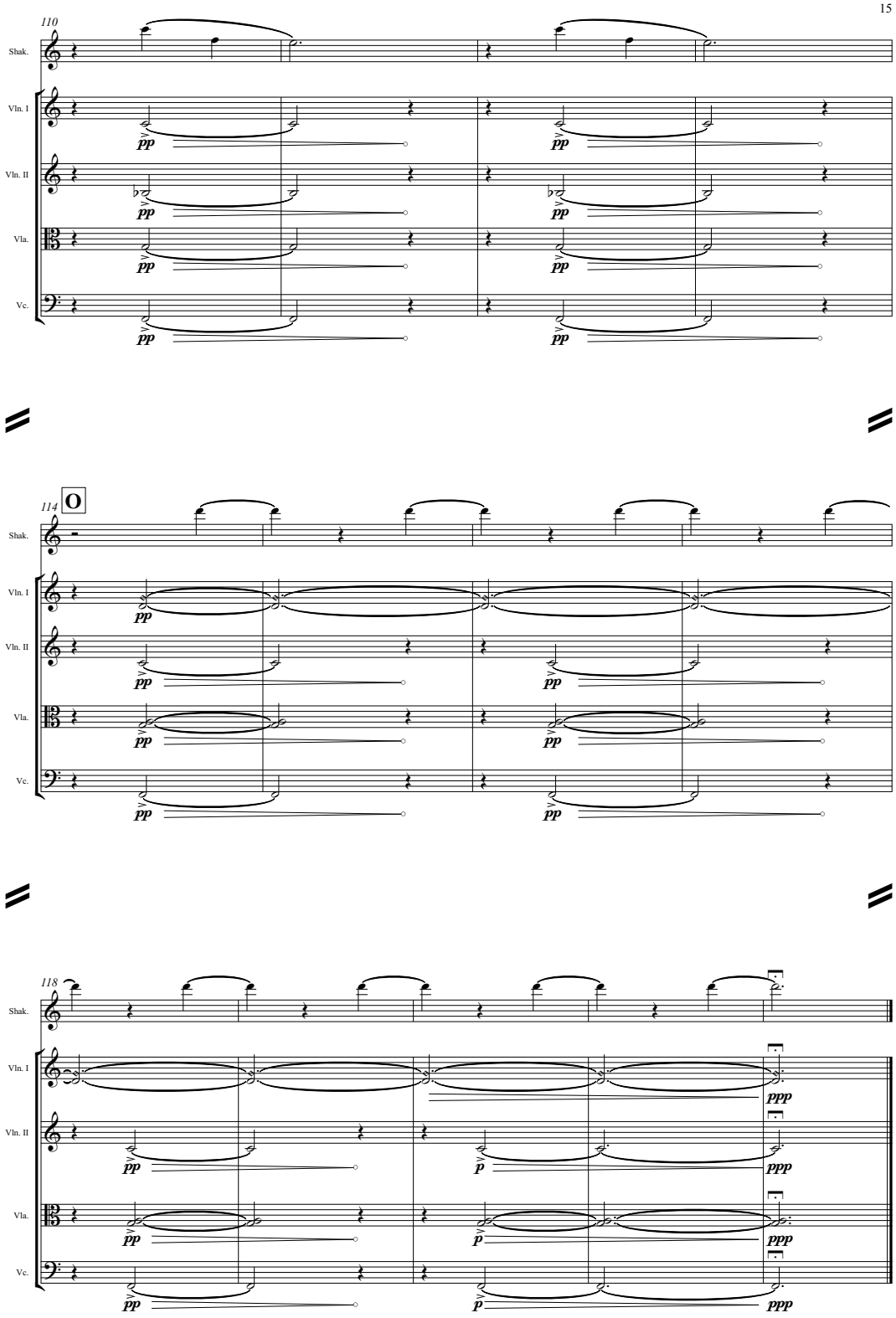

12
73
J
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp
77
82
K


86
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp

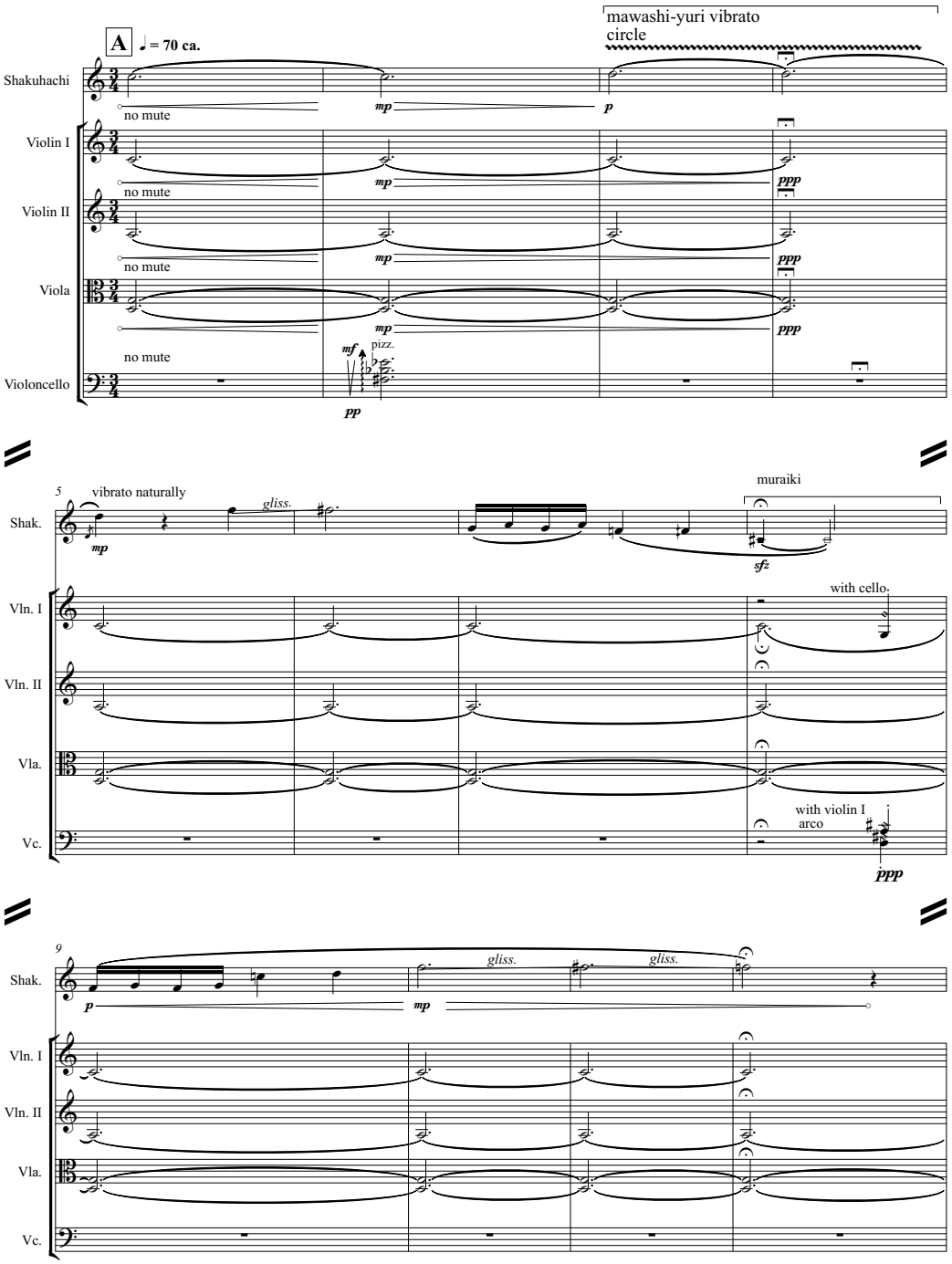

90
L
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp

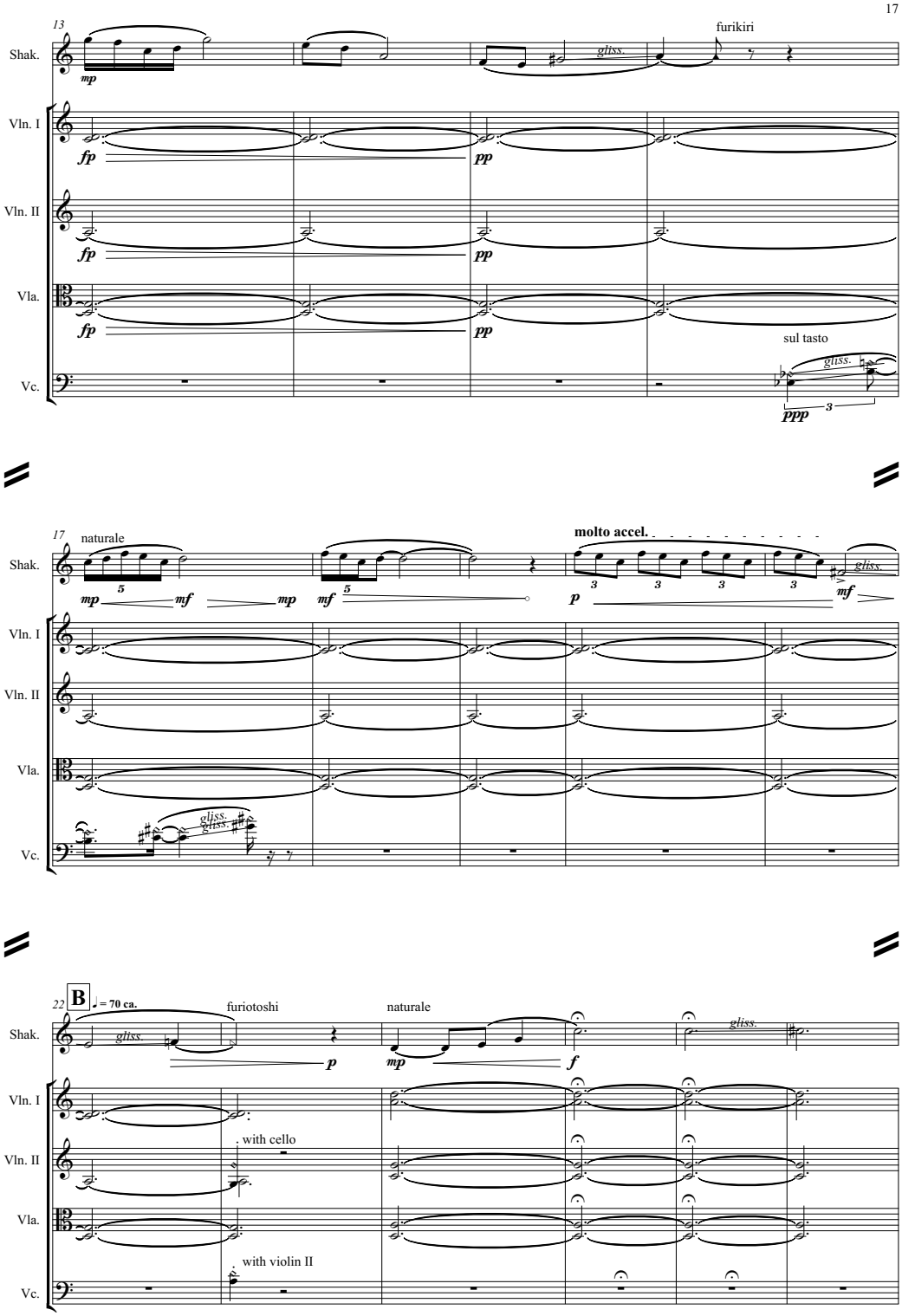

94
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp

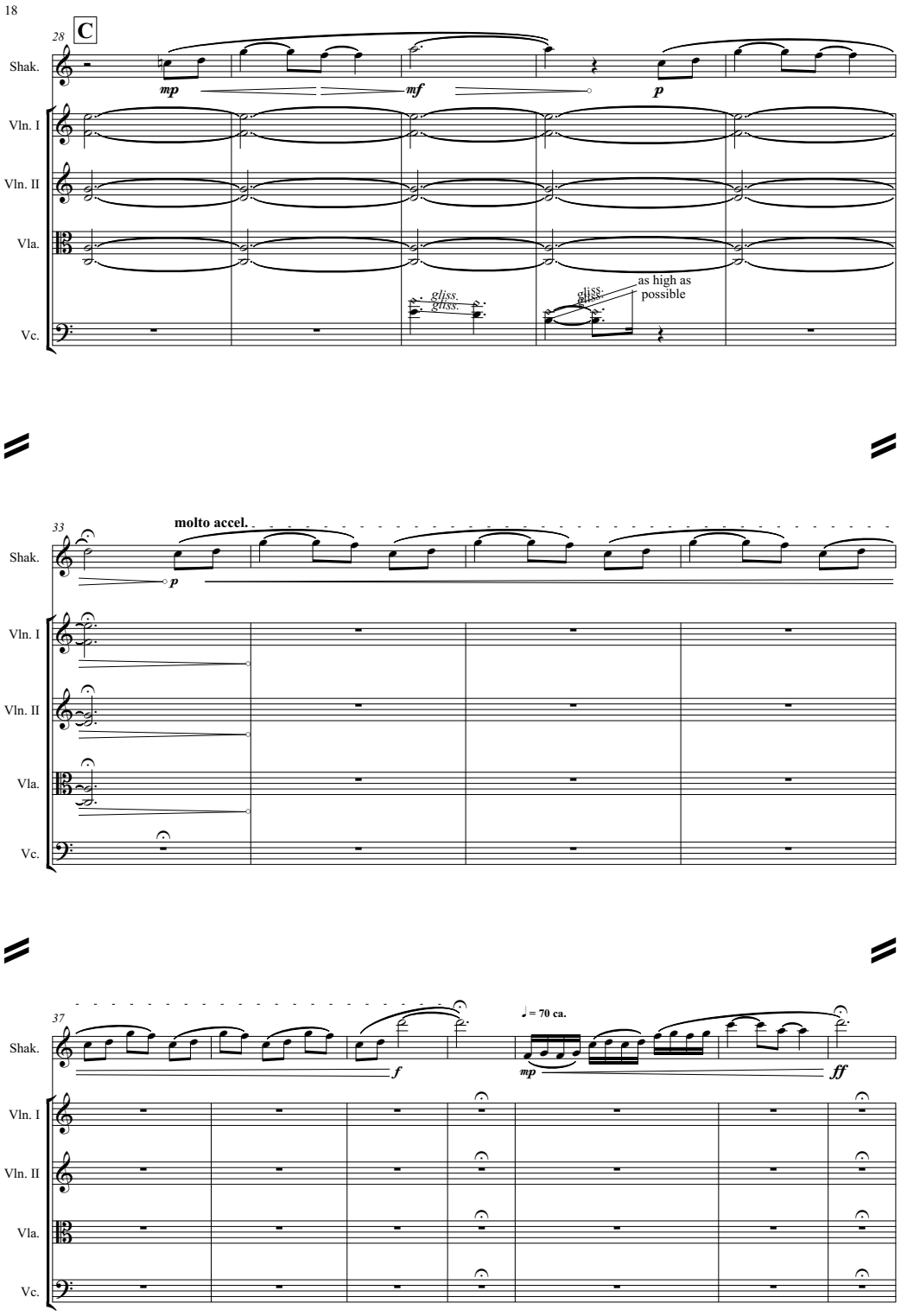

14
98
M
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp
102
106
N

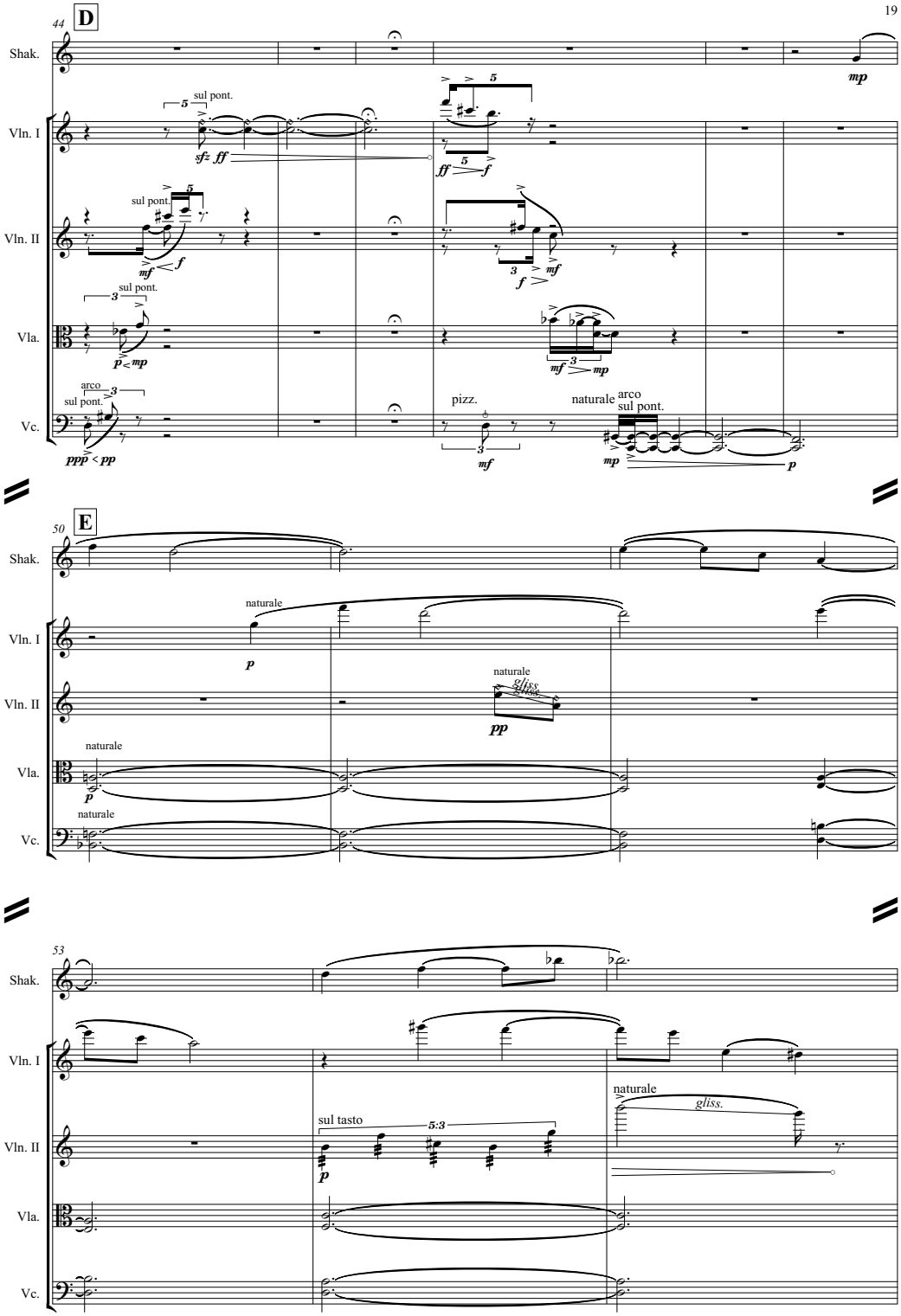

110
Shak.
Vln. I
Vln. II
Vla.
Vc.
pp
114
O
118
p
ppp

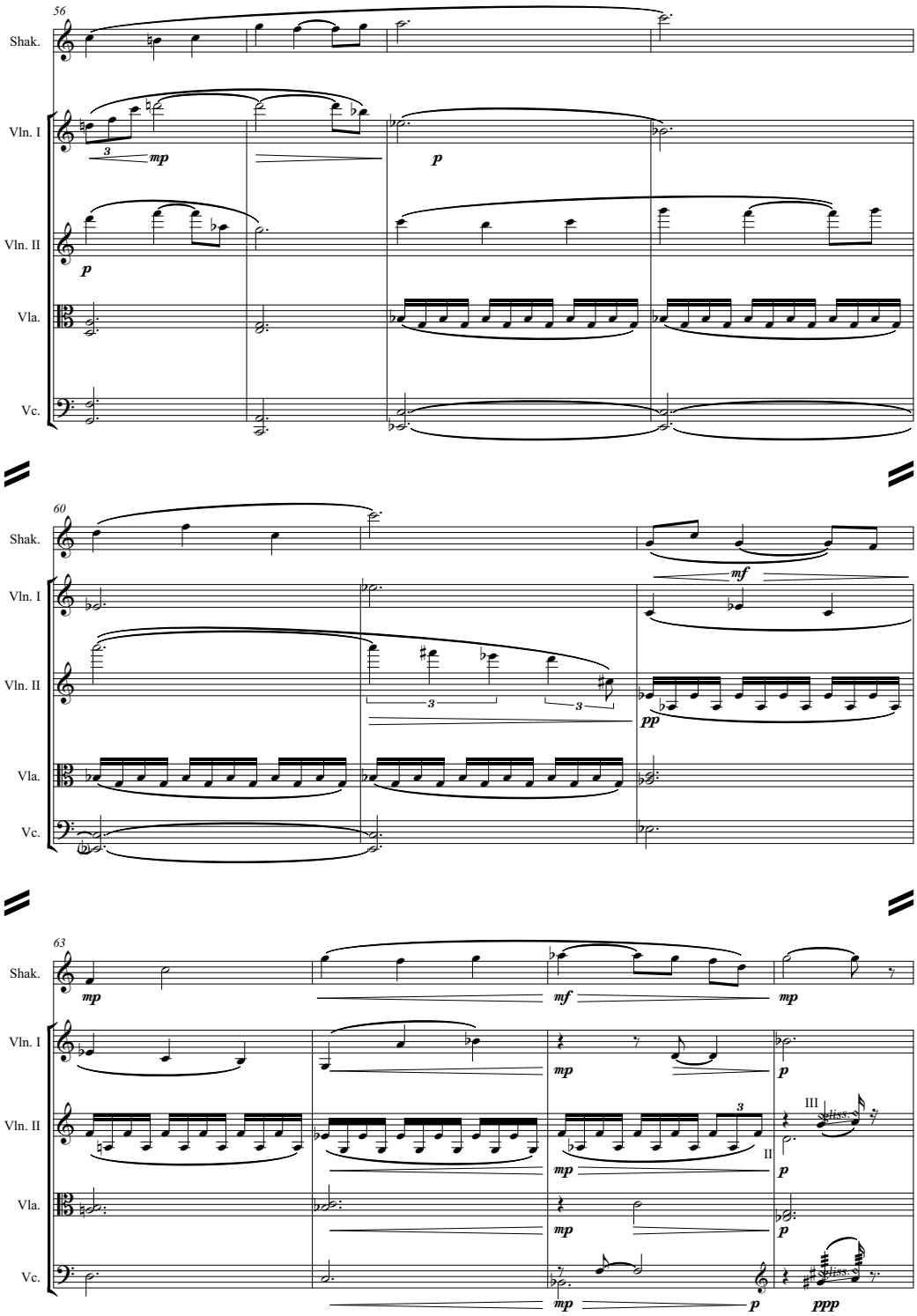
III. End to Begin, Begin to End

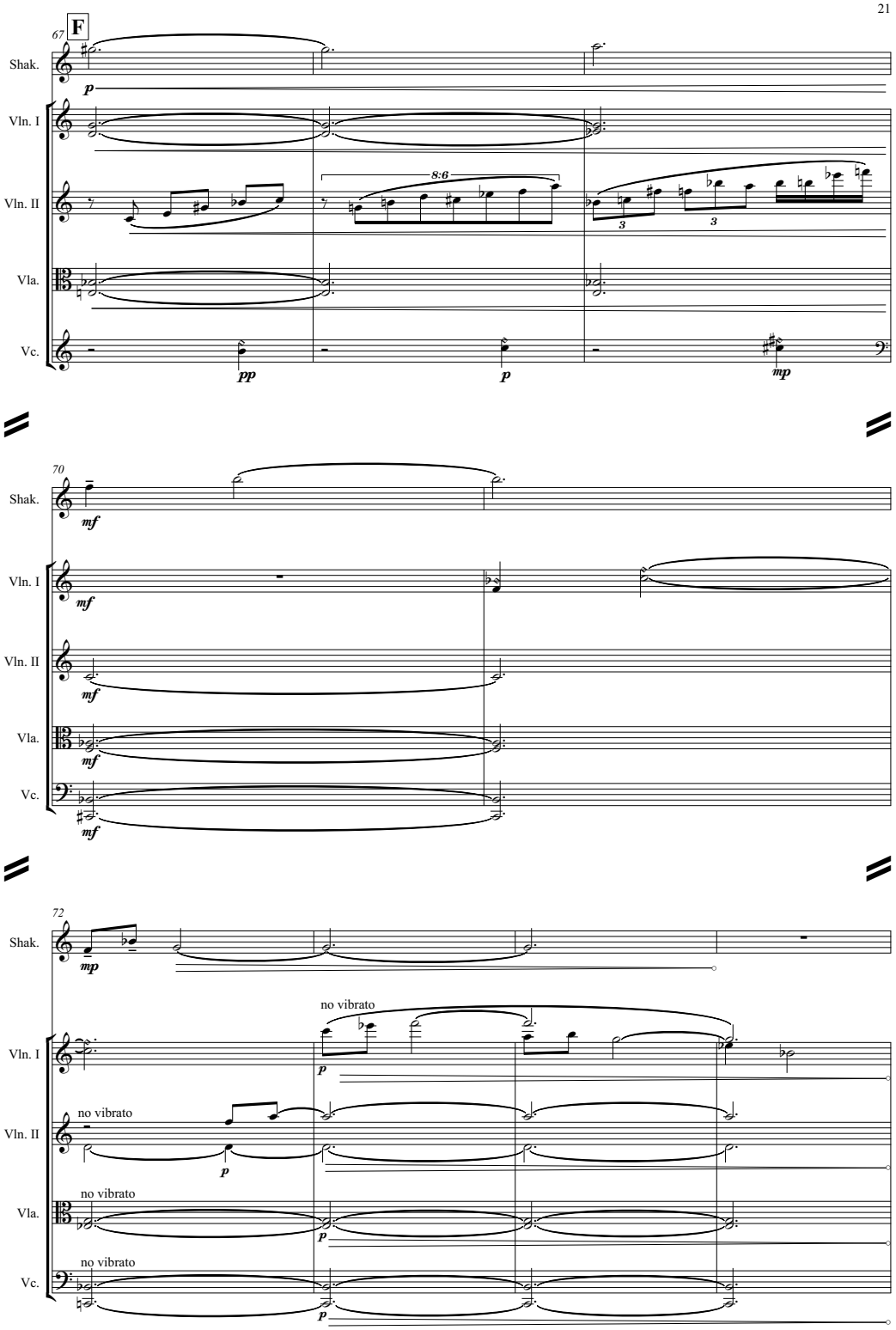


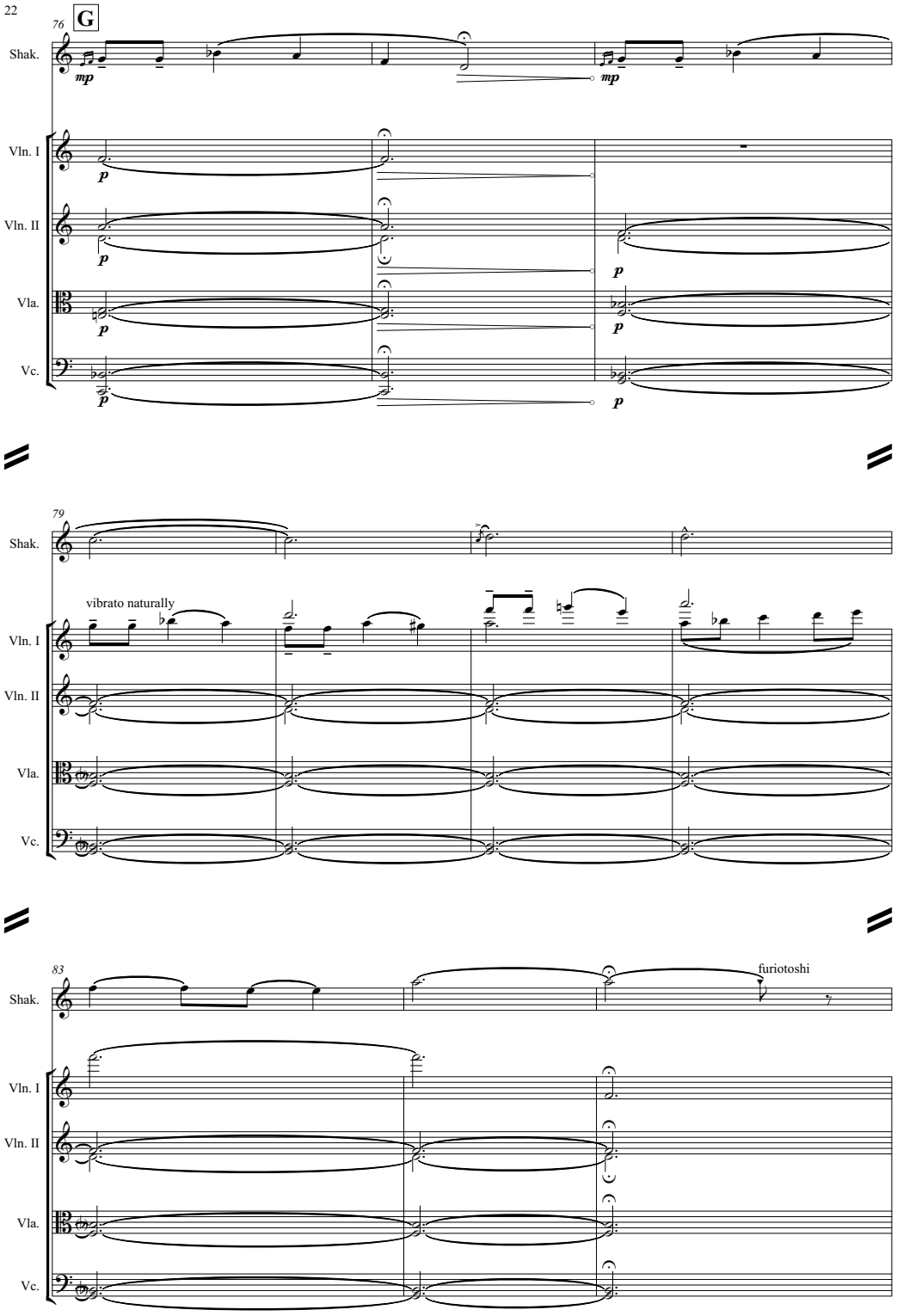

13
furikiri
Shak.
mp
gliss.
Vln. I
fp
pp
Vln. II
fp
pp
Vla.
fp
pp
sul tasto
Vc.
gliss.
ppp
3
17
naturale
molto accel.
Shak.
mp
mf
mp
mf
5
p
3
gliss.
mf
Vln. I
Vln. II
Vla.
gliss.
gliss.
Vc.
22
B
♩ = 70 ca.
furiotoshi
naturale
Shak.
gliss.
p
mp
f
gliss.
Vln. I
with cello
Vln. II
Vla.
with violin II
Vc.

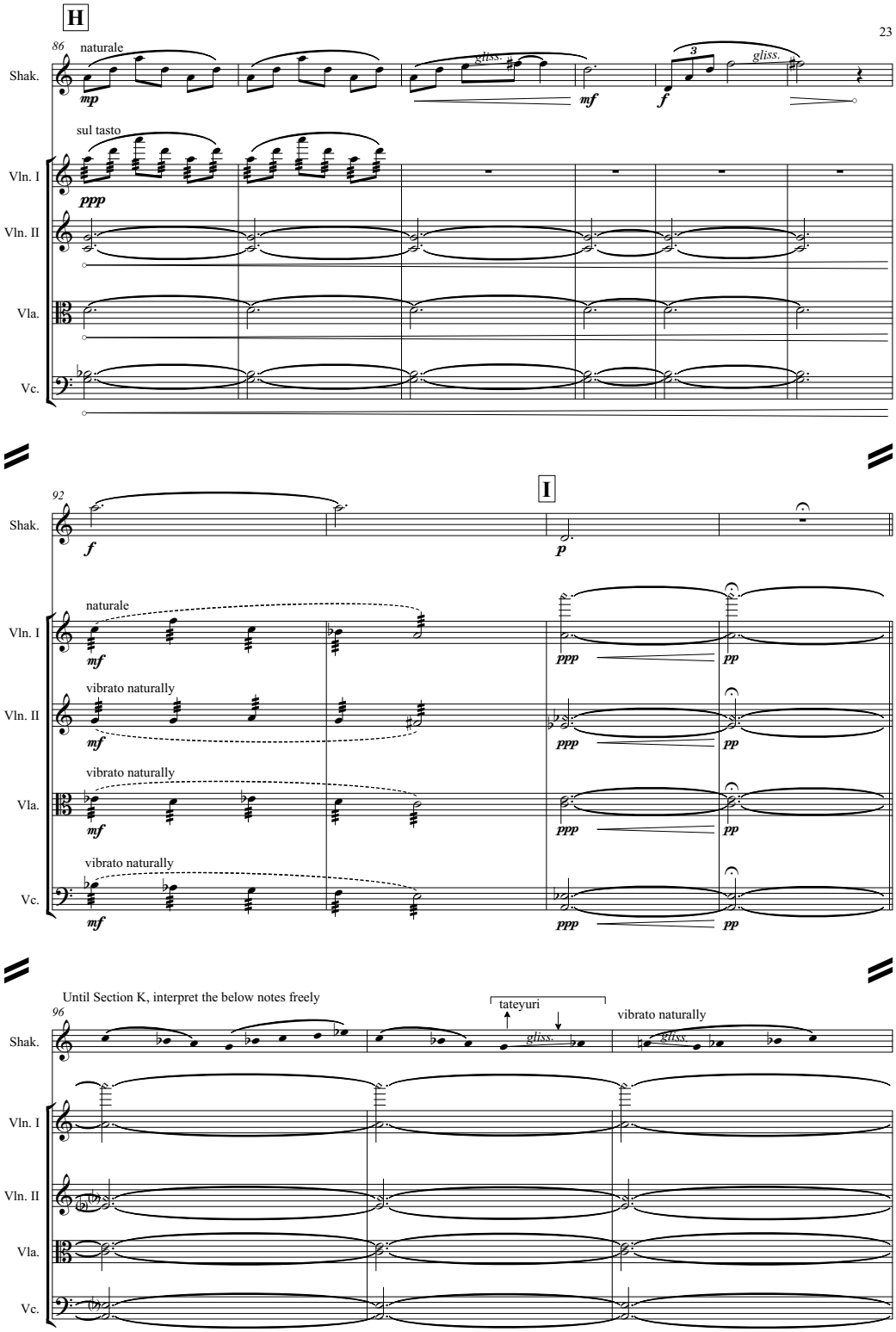

28
C
Shak.
mp
mf
p
Vln. I
Vln. II
Vla.
gliss.
gliss.
gliss.
gliss.
as high as possible
Vc.
33
molto accel.
Shak.
p
Vln. I
Vln. II
Vla.
Vc.
37
Shak.
f
♩ = 70 ca.
mp
ff
Vln. I
Vln. II
Vla.
Vc.

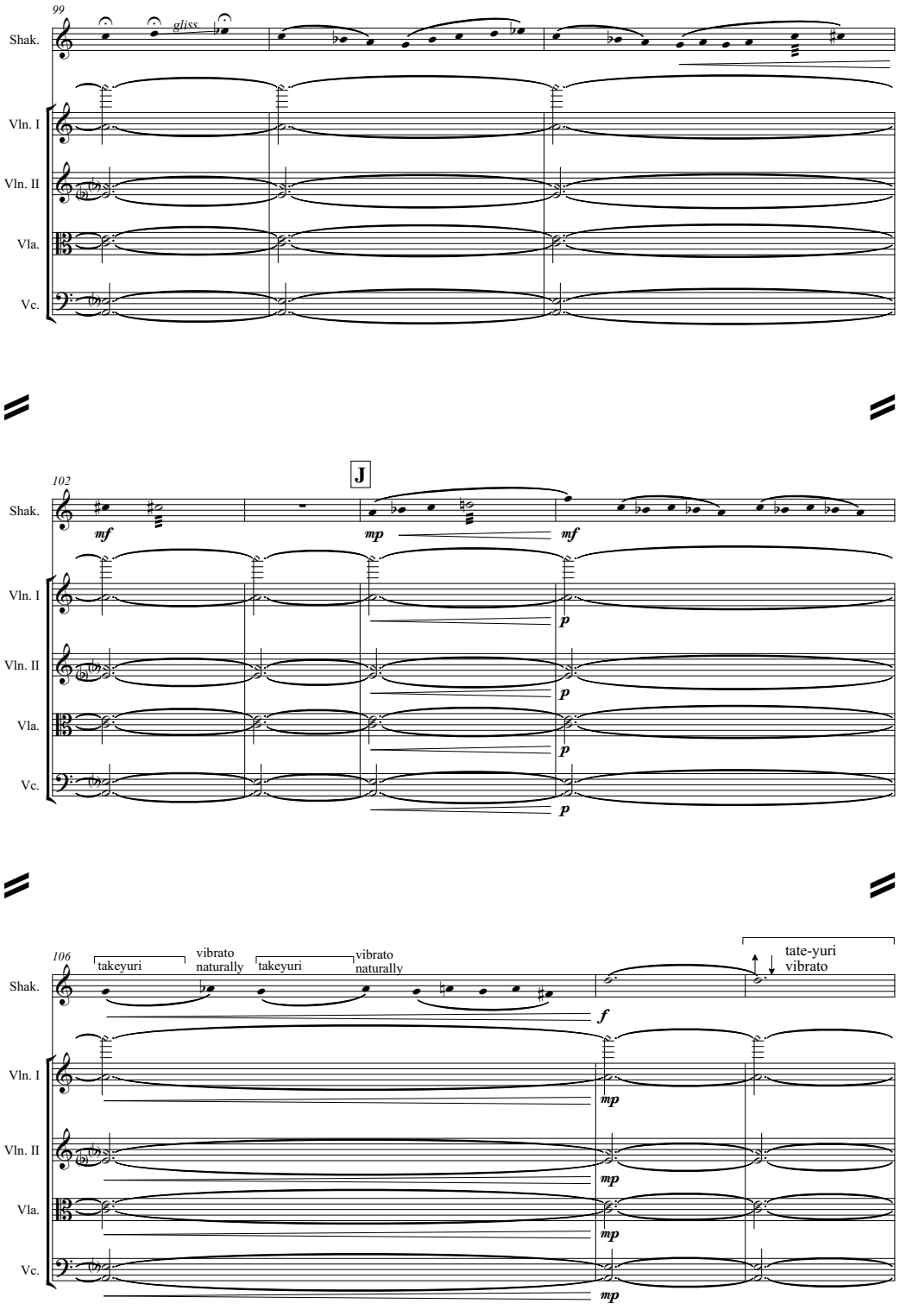

44
D
Shak.
Vln. I
Vln. II
Vla.
Vc.
sul pont.
arco
sul pont.
pizz.
naturale
arco
sul pont.
50
E
naturale
gliss.
53
sul tasto
5:3
naturale
gliss.

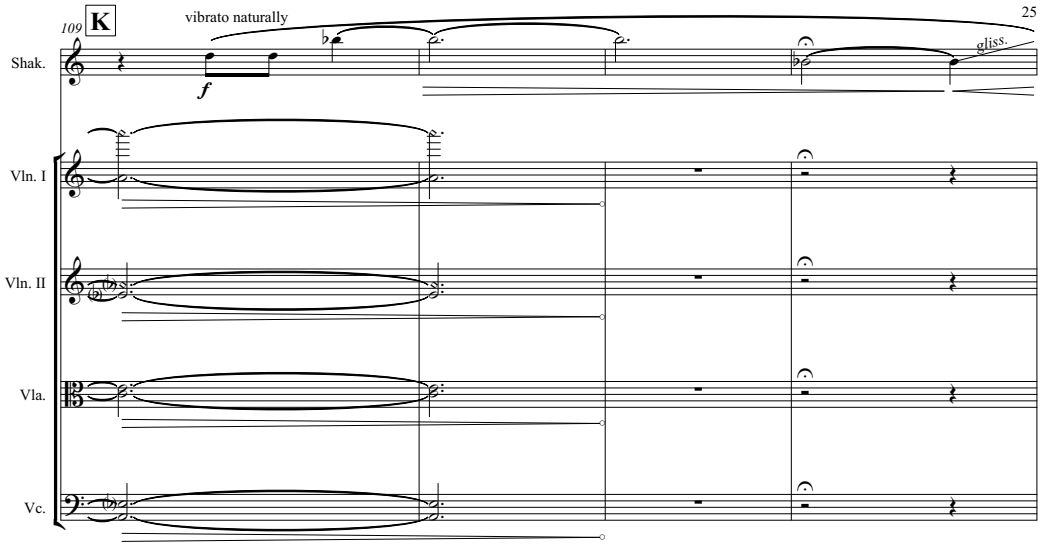

56
Shak.
Vln. I
Vln. II
Vla.
Vc.
mp
p
60
mf
pp
63
mp
mf
III
II
Hiss.
ppp

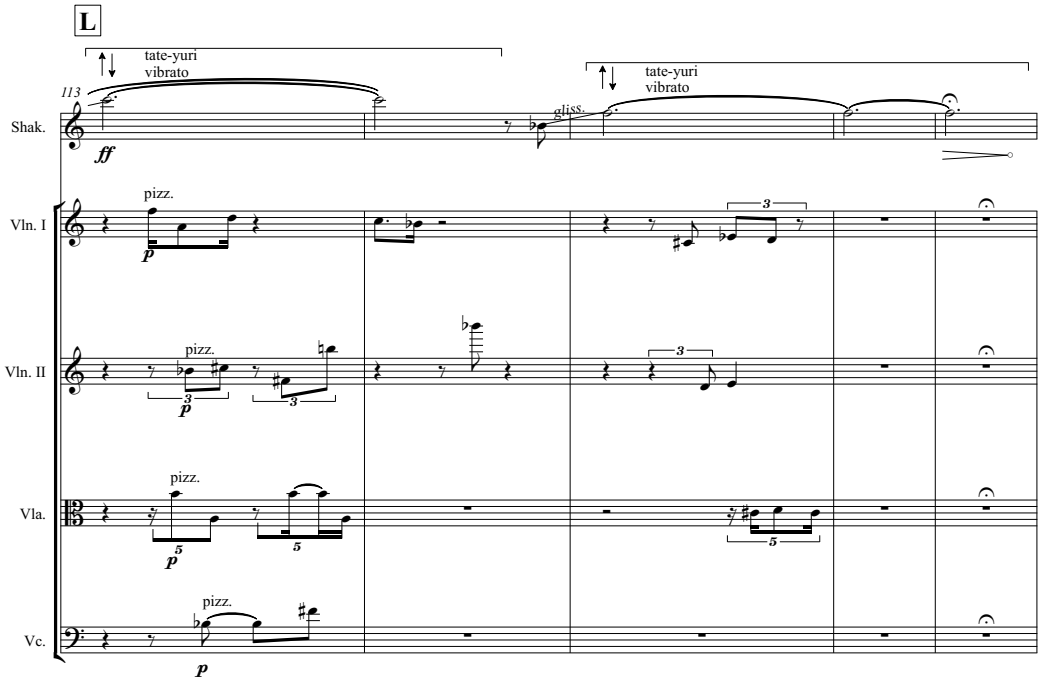

67
F
Shak.
Vln. I
Vln. II
Vla.
Vc.
8:6
pp
p
mp
70
mf
72
mp
no vibrato

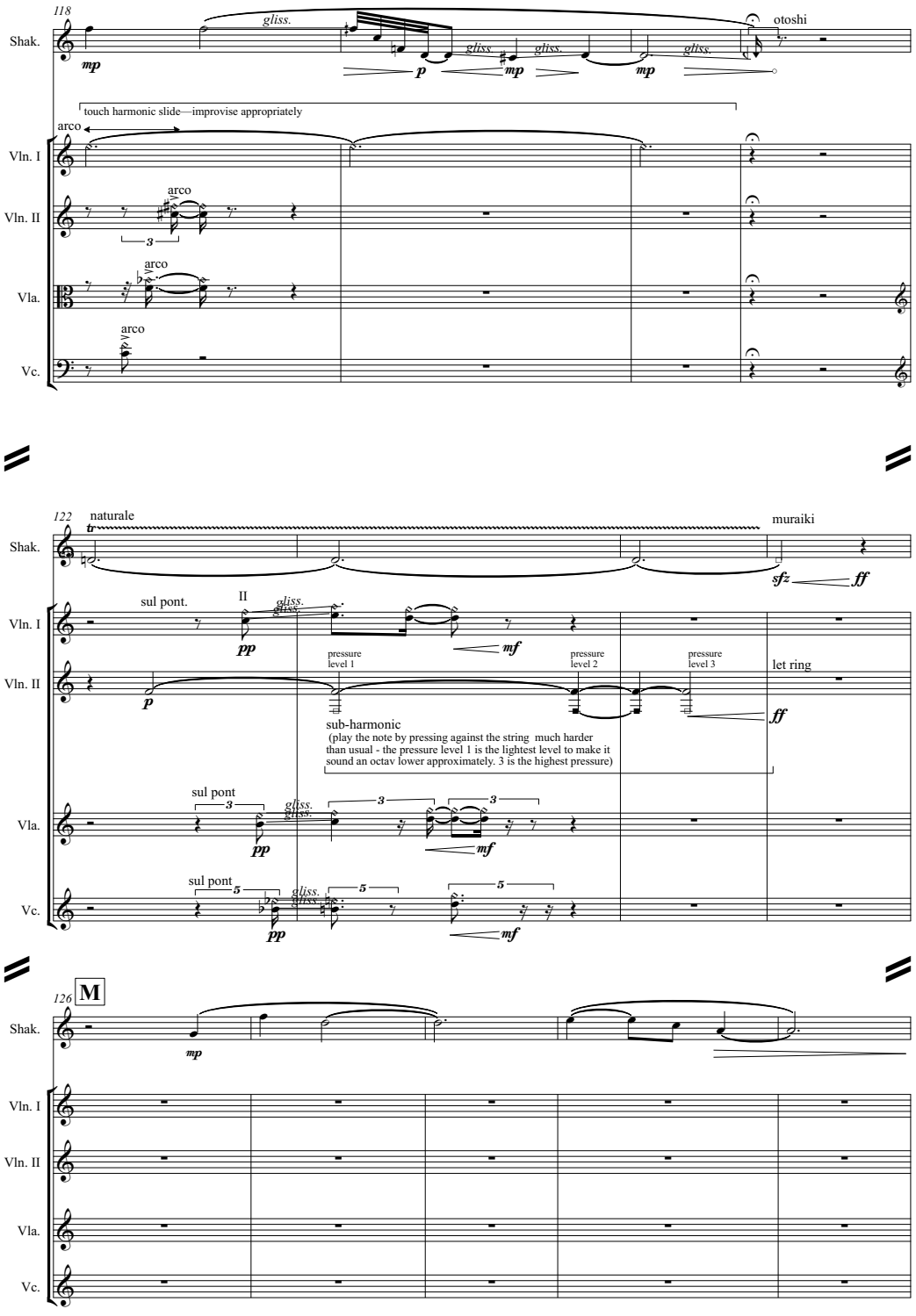

22
76
G
Shak.
mp
mp
Vln. I
Vln. II
Vla.
Vc.
p
79
vibrato naturally
83
furiotoshi

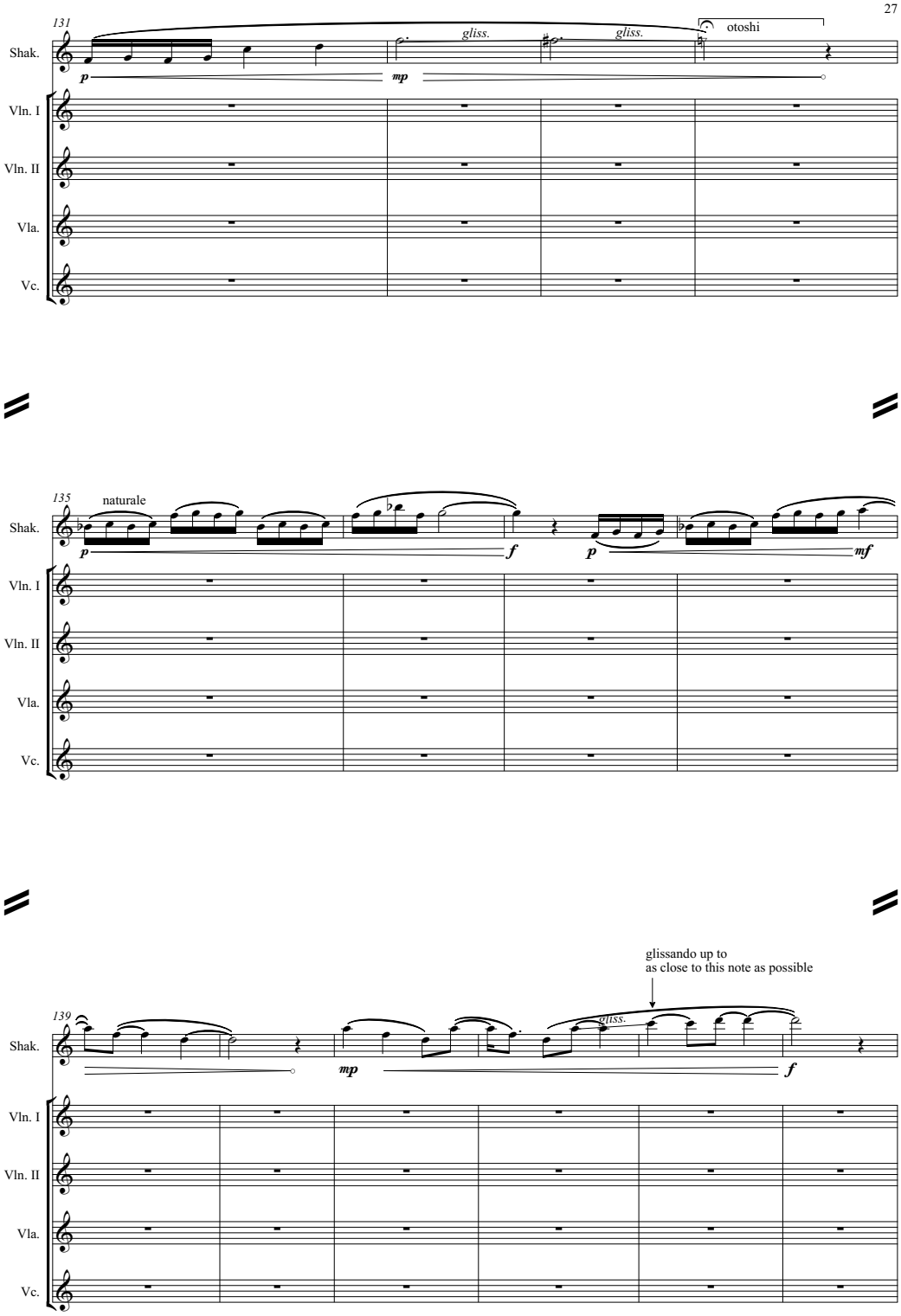

H
86
naturale
Shak.
mp
gliss.
mf
f
3
gliss.
sul tasto
Vln. I
ppp
Vln. II
Vla.
Vc.
92
I
Shak.
f
p
naturale
Vln. I
mf
ppp
pp
vibrato naturally
Vln. II
mf
ppp
pp
vibrato naturally
Vla.
mf
ppp
pp
vibrato naturally
Vc.
mf
ppp
pp
Until Section K, interpret the below notes freely
96
tateyuri
vibrato naturally
Shak.
gliss.
gliss.
Vln. I
Vln. II
Vla.
Vc.

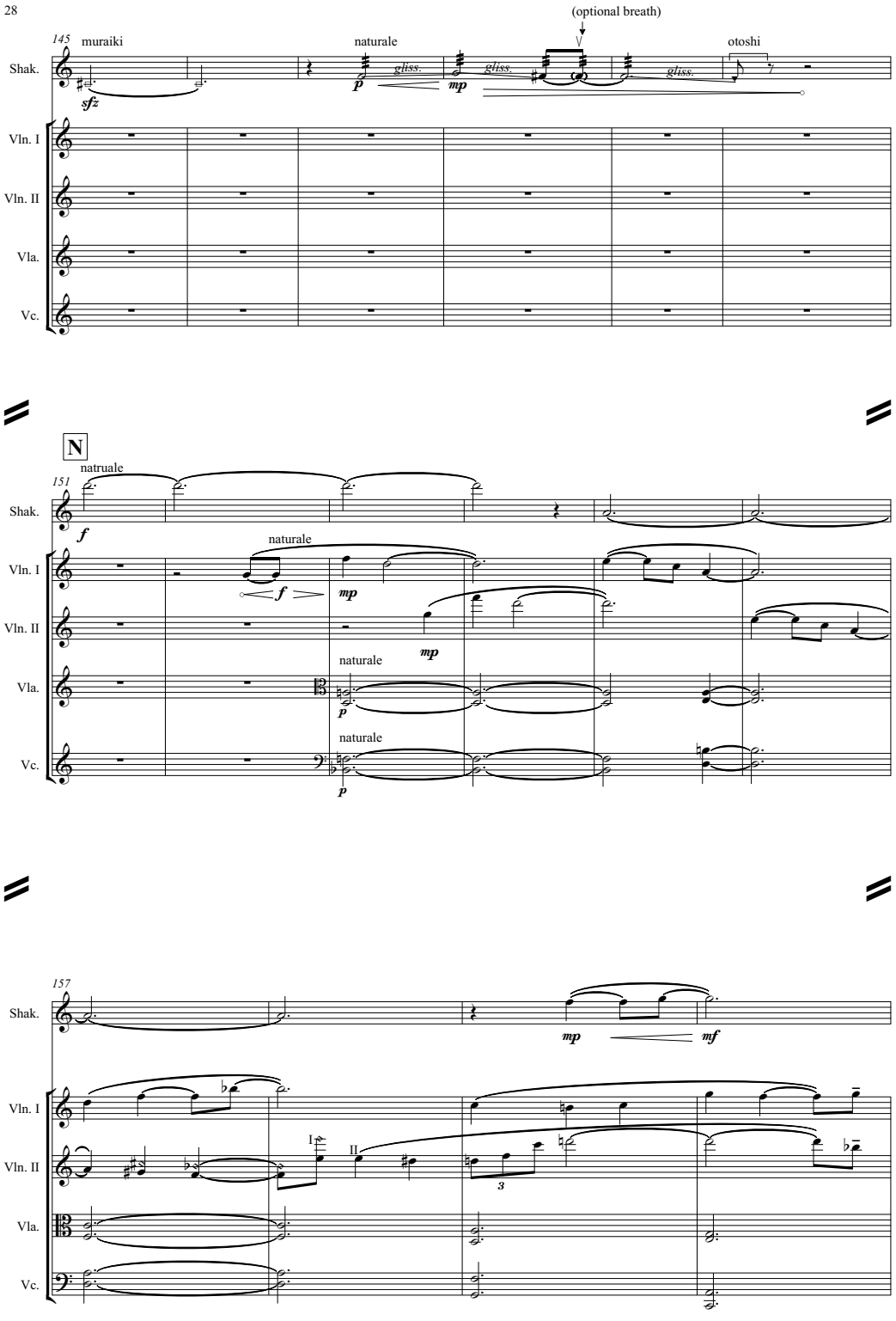

99
gliss.
Shak.
Vln. I
Vln. II
Vla.
Vc.
102
J
mf
mp
mf
p
p
p
p
106
takeyuri
vibrato naturally
takeyuri
vibrato naturally
tate-yuri
vibrato
f
mp
mp
mp
mp

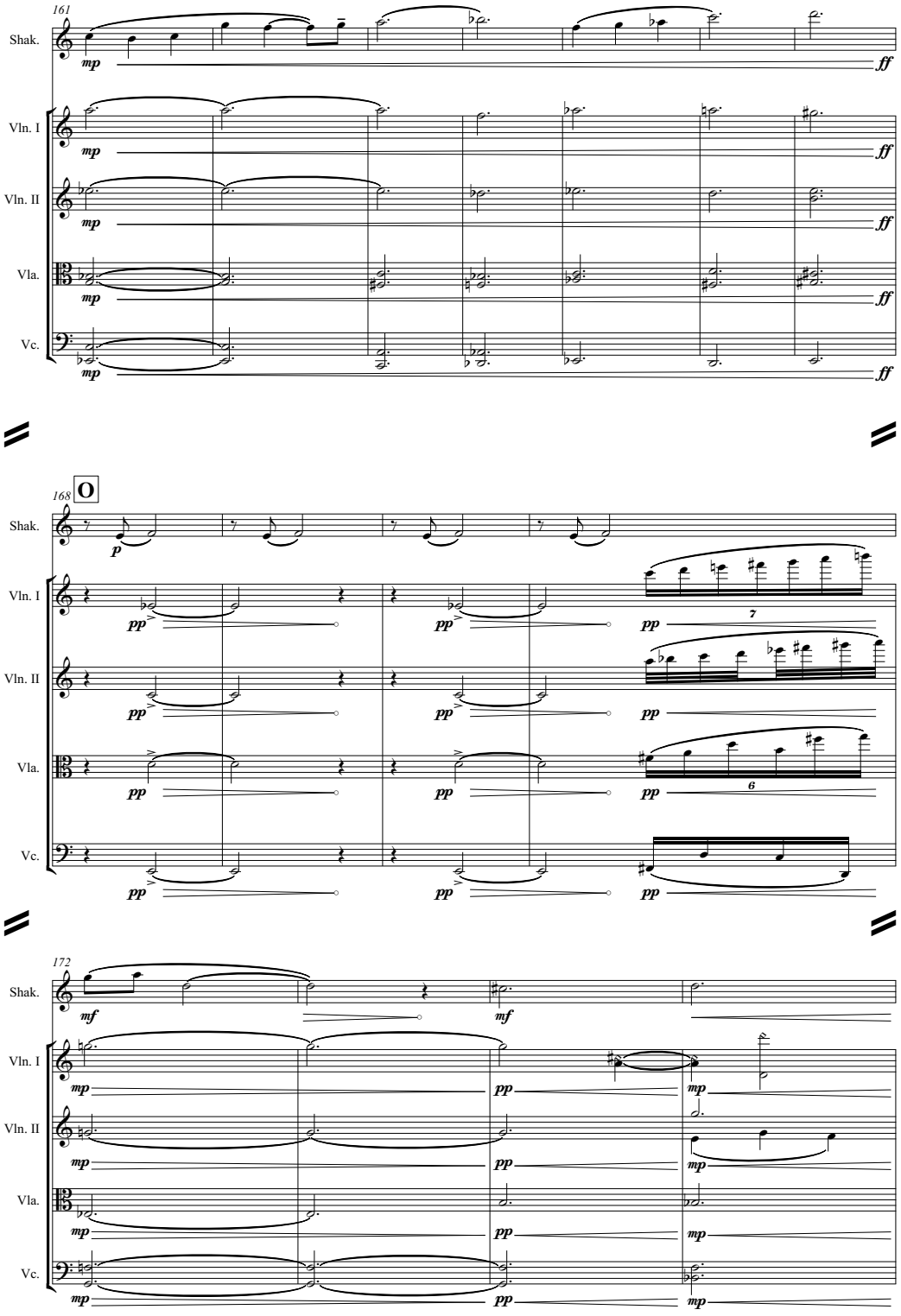

25
109
K
vibrato naturally
gliss.
Shak.
f
Vln. I
Vln. II
Vla.
Vc.

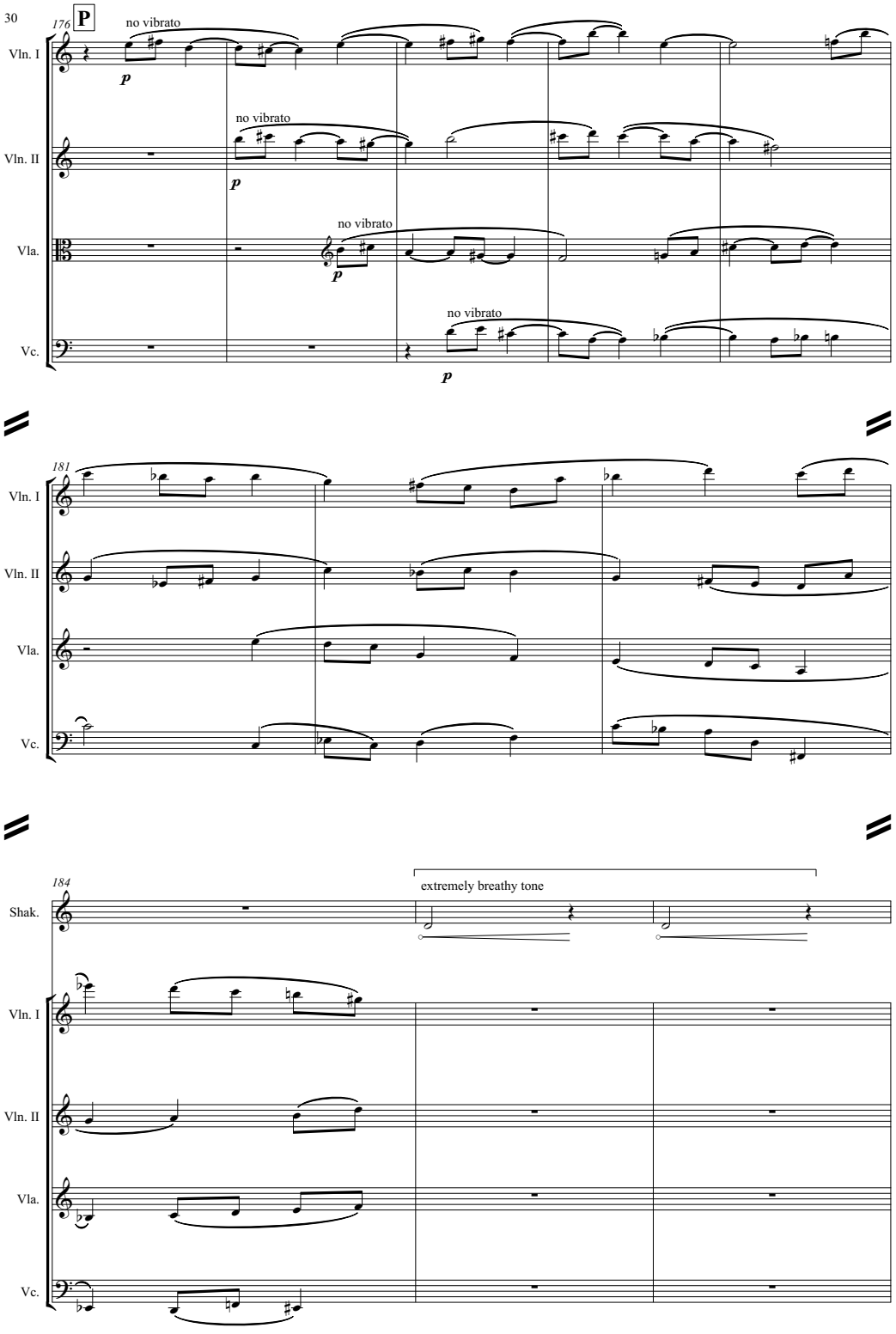

L
113
tate-yuri
vibrato
gliss.
tate-yuri
vibrato
Shak.
ff
pizz.
Vln. I
p
Vln. II
Vla.
Vc.

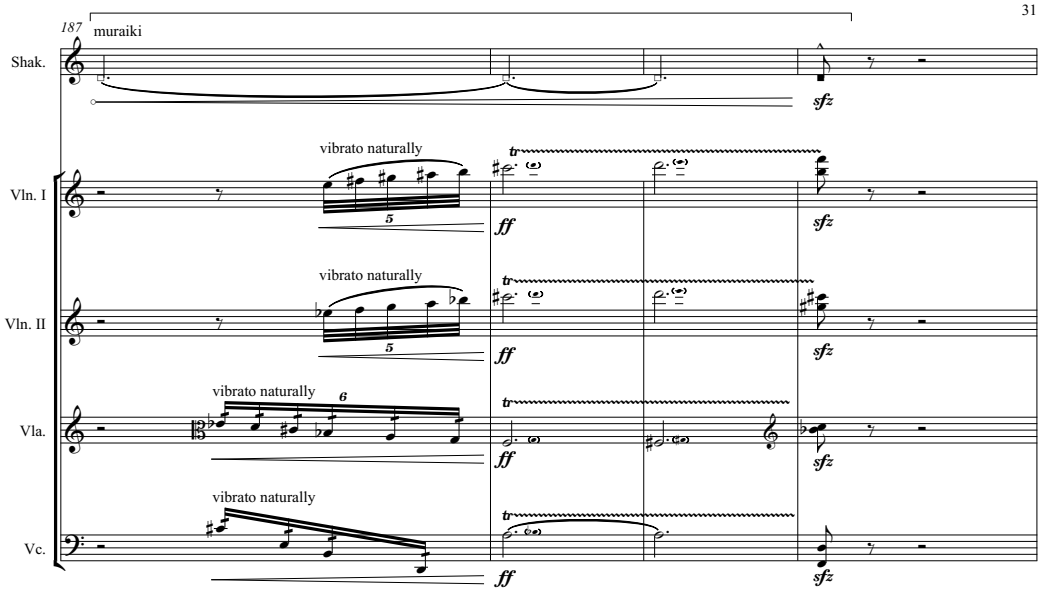

118
Shak.
gliss.
otoshi
mp
p
mp
mp
gliss.
gliss.
gliss.
touch harmonic slide—improvise appropriately
arco
Vln. I
Vln. II
Vla.
Vc.
122
naturale
muraiki
sfz
ff
sul pont.
II
pp
mf
pressure level 1
pressure level 2
pressure level 3
let ring
sub-harmonic
(play the note by pressing against the string much harder than usual - the pressure level 1 is the lightest level to make it sound an octav lower approximately. 3 is the highest pressure)
sul pont
126
M

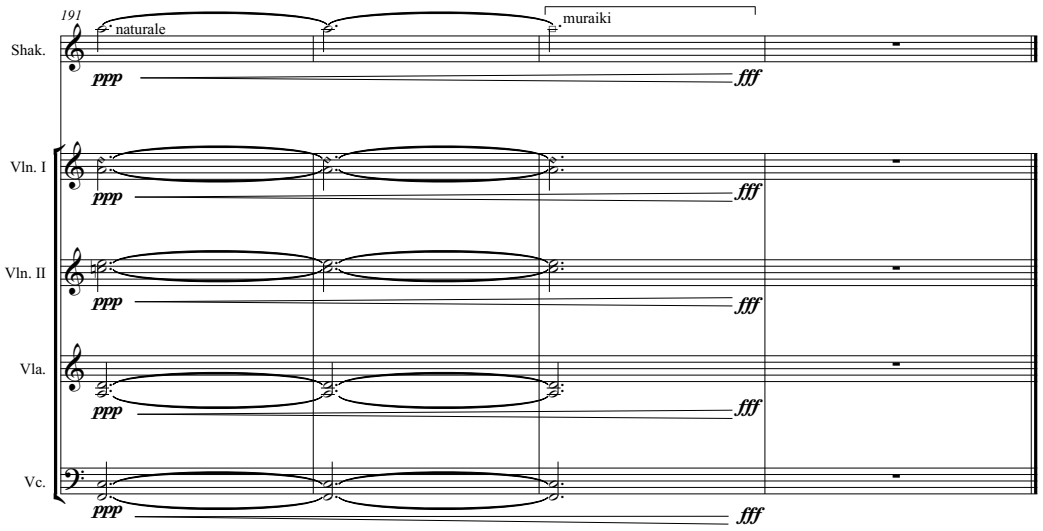

131
Shak.
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.
otoshi
p
mp
135
naturale
p
f
p
mf
139
glissando up to
as close to this note as possible
gliss.
mp
f


(optional breath)
145
muraiki
naturale
otoshi
Shak.
sfz
p
mp
gliss.
Vln. I
Vln. II
Vla.
Vc.
N
natruale
151
f
naturale
mp
157
mf
I
II
3

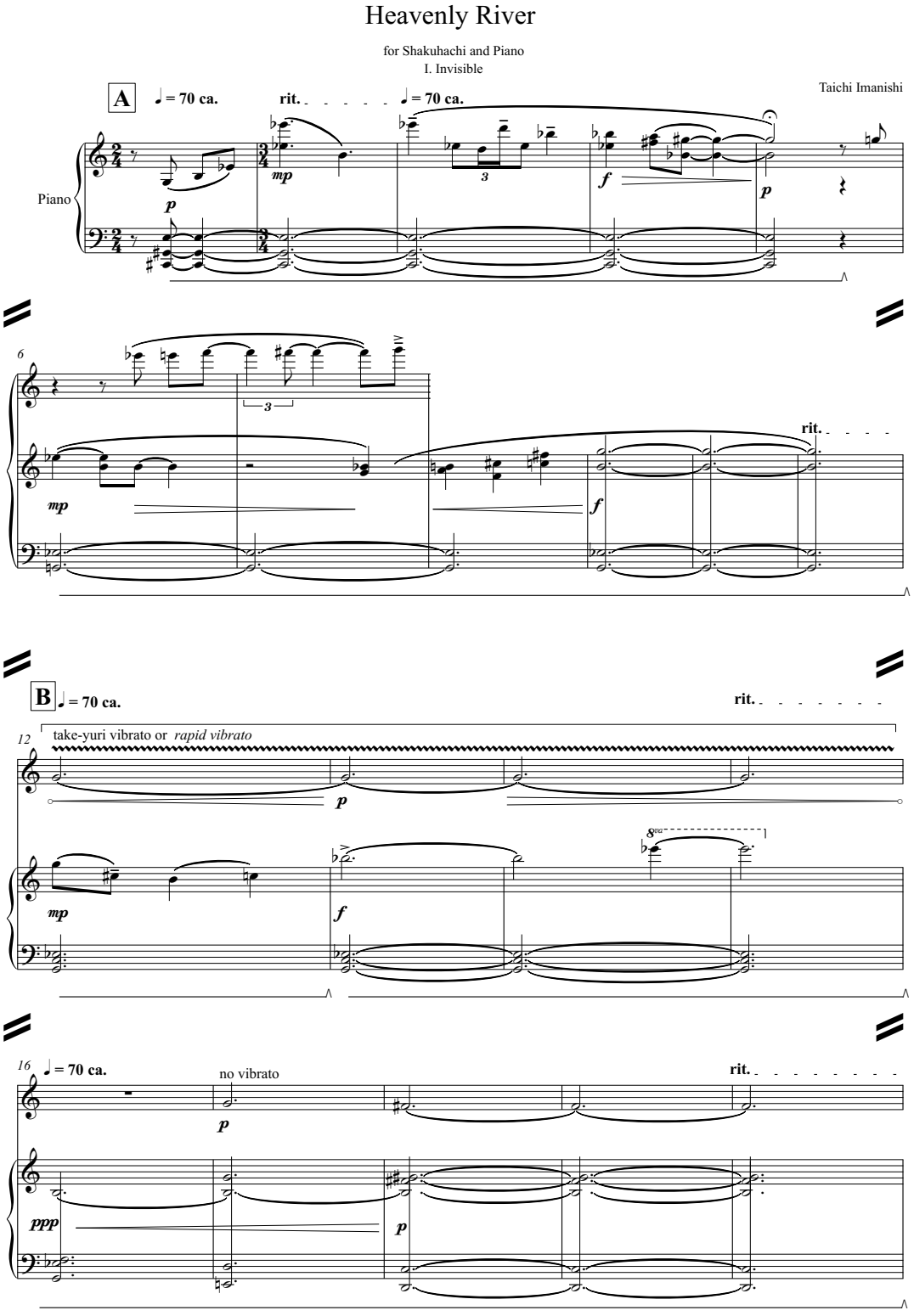

161
Shak.
Vln. I
Vln. II
Vla.
Vc.
mp
ff
168
O
p
pp
7
6
172
mf

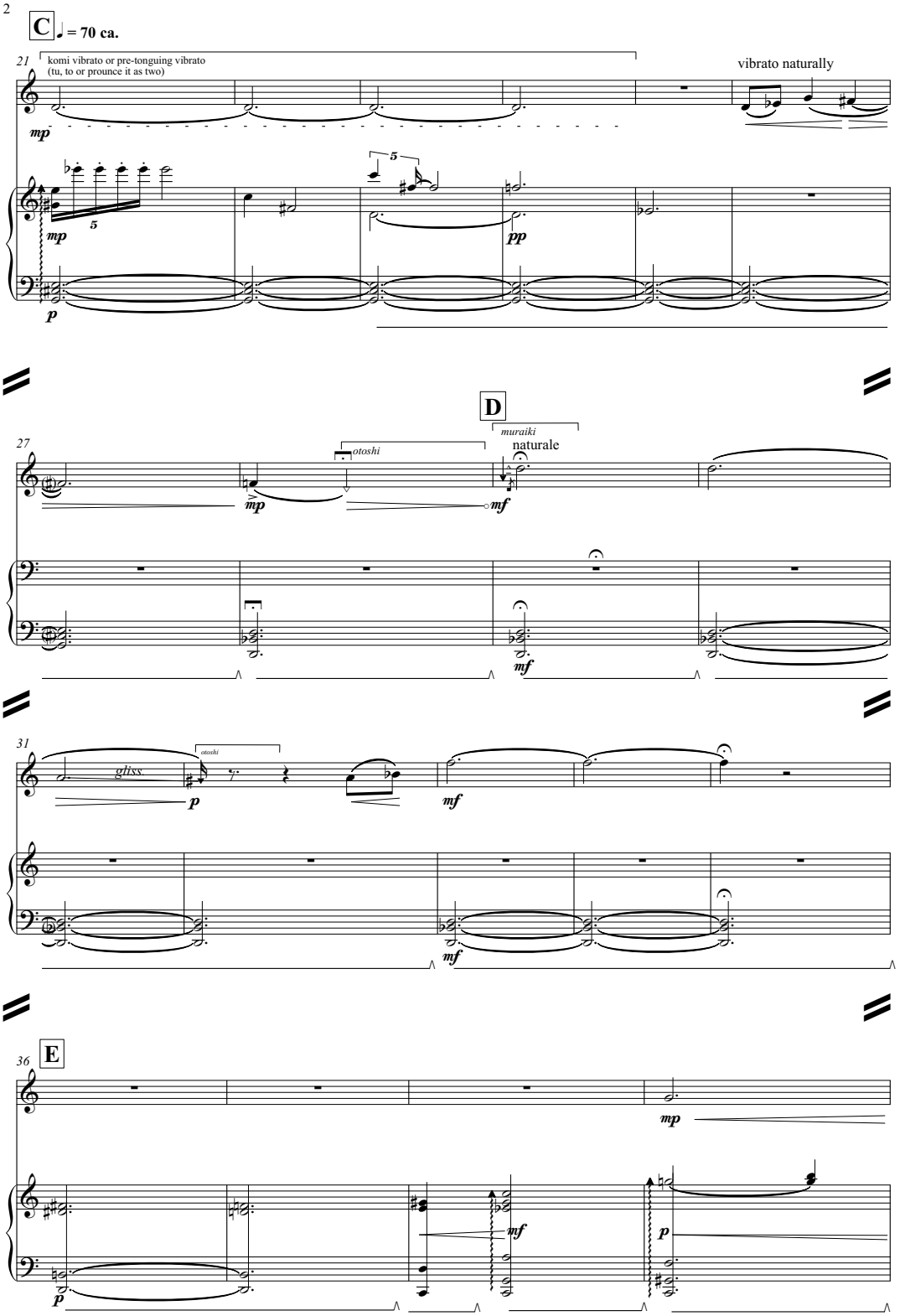

30
176
P
no vibrato
Vln. I
p
no vibrato
Vln. II
p
no vibrato
Vla.
p
no vibrato
Vc.
p
181
Vln. I
Vln. II
Vla.
Vc.
184
extremely breathy tone
Shak.
Vln. I
Vln. II
Vla.
Vc.

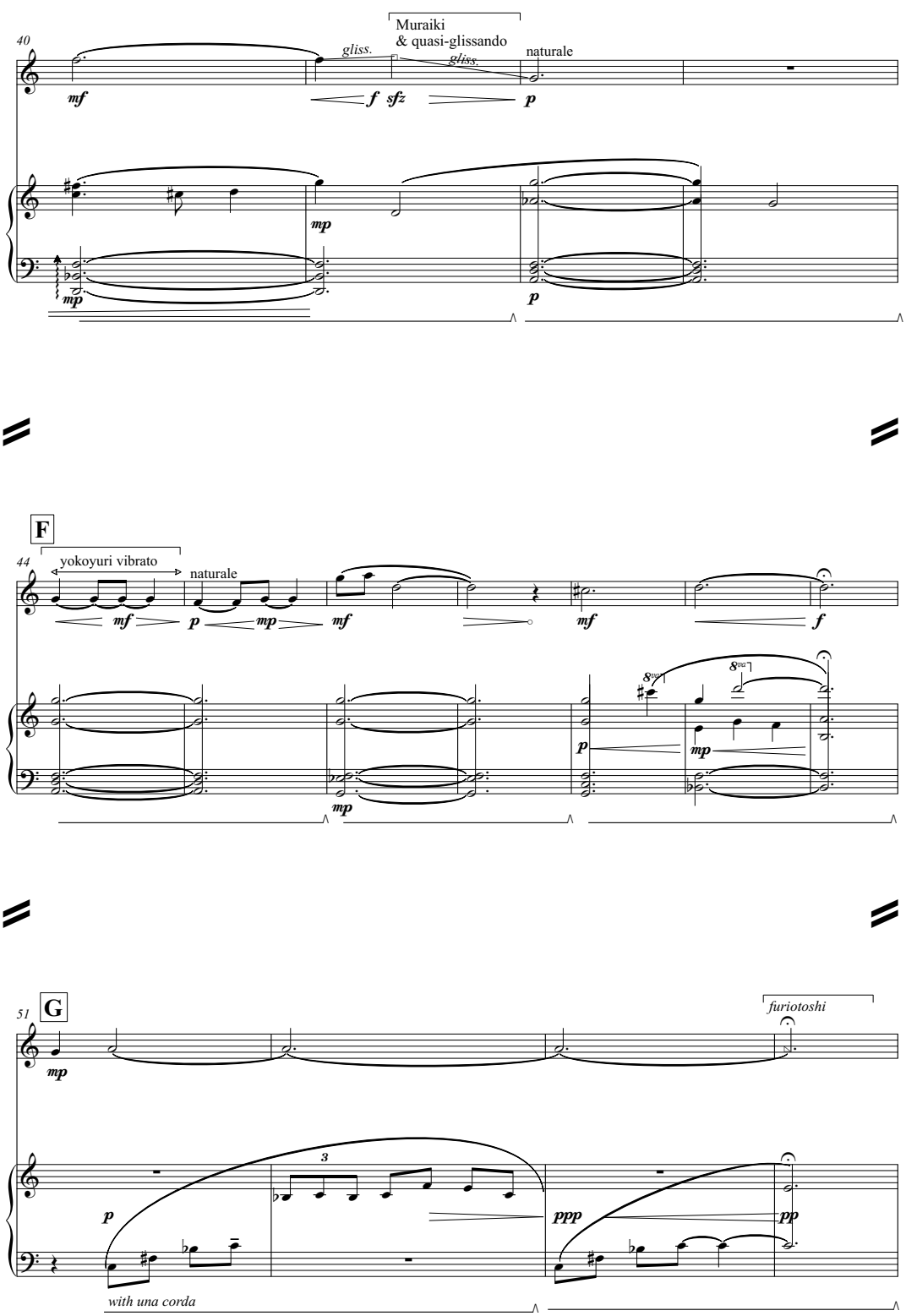

187
muraiki
Shak.
sfz
vibrato naturally
Vln. I
ff
sfz
vibrato naturally
Vln. II
ff
sfz
vibrato naturally
Vla.
ff
sfz
vibrato naturally
Vc.
ff
sfz

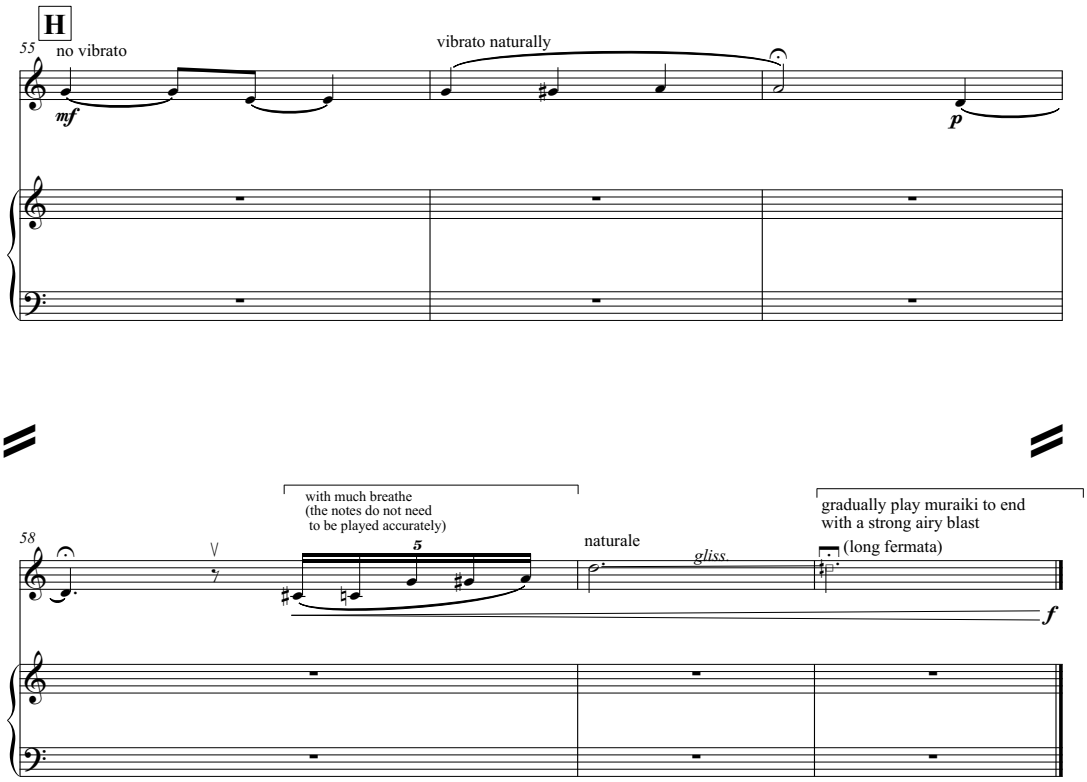

191
naturale
muraiki
Shak.
ppp
fff
Vln. I
ppp
fff
Vln. II
ppp
fff
Vla.
ppp
fff
Vc.
ppp
fff

4. *Heavenly River* for *shakuhachi* and piano

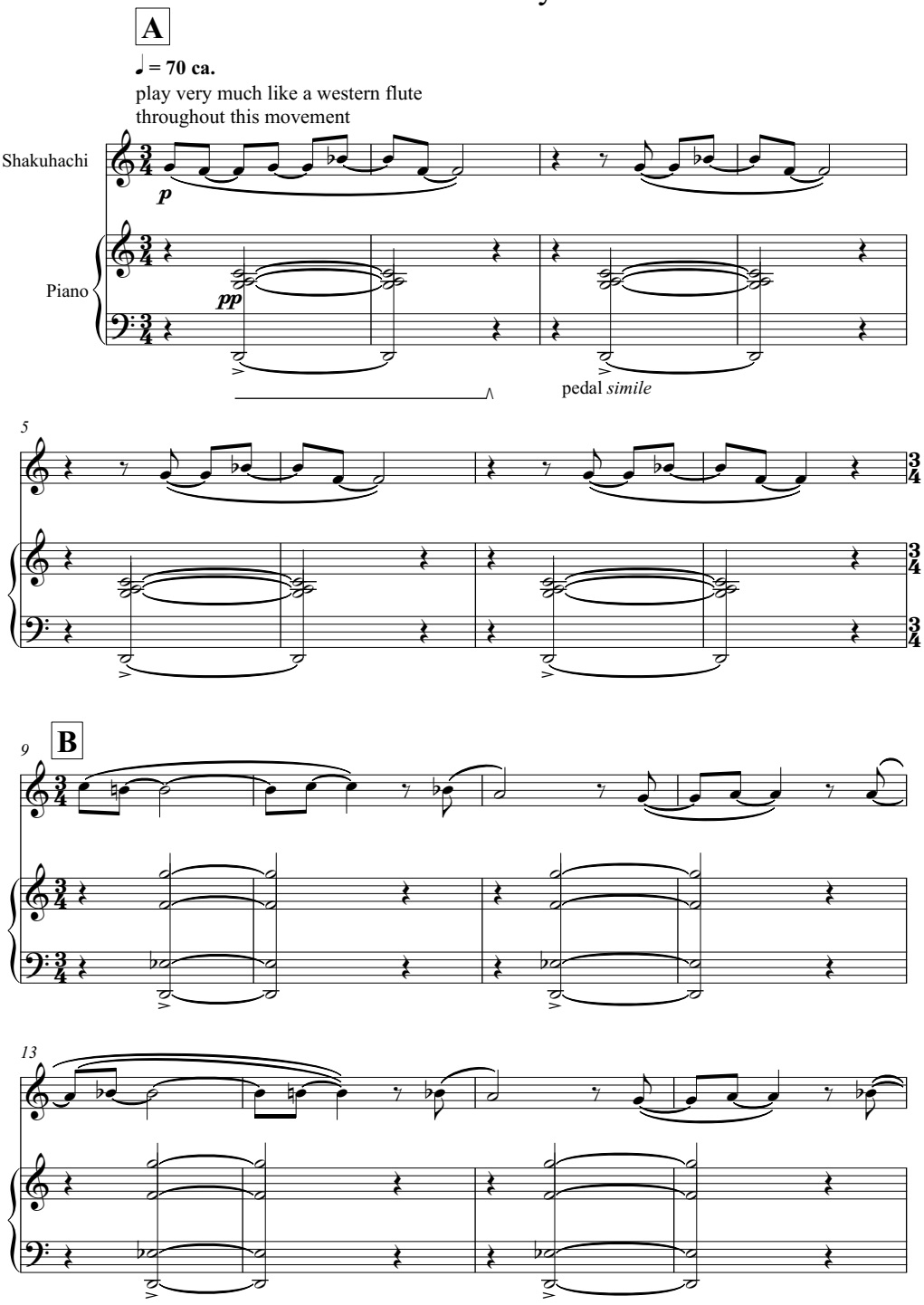


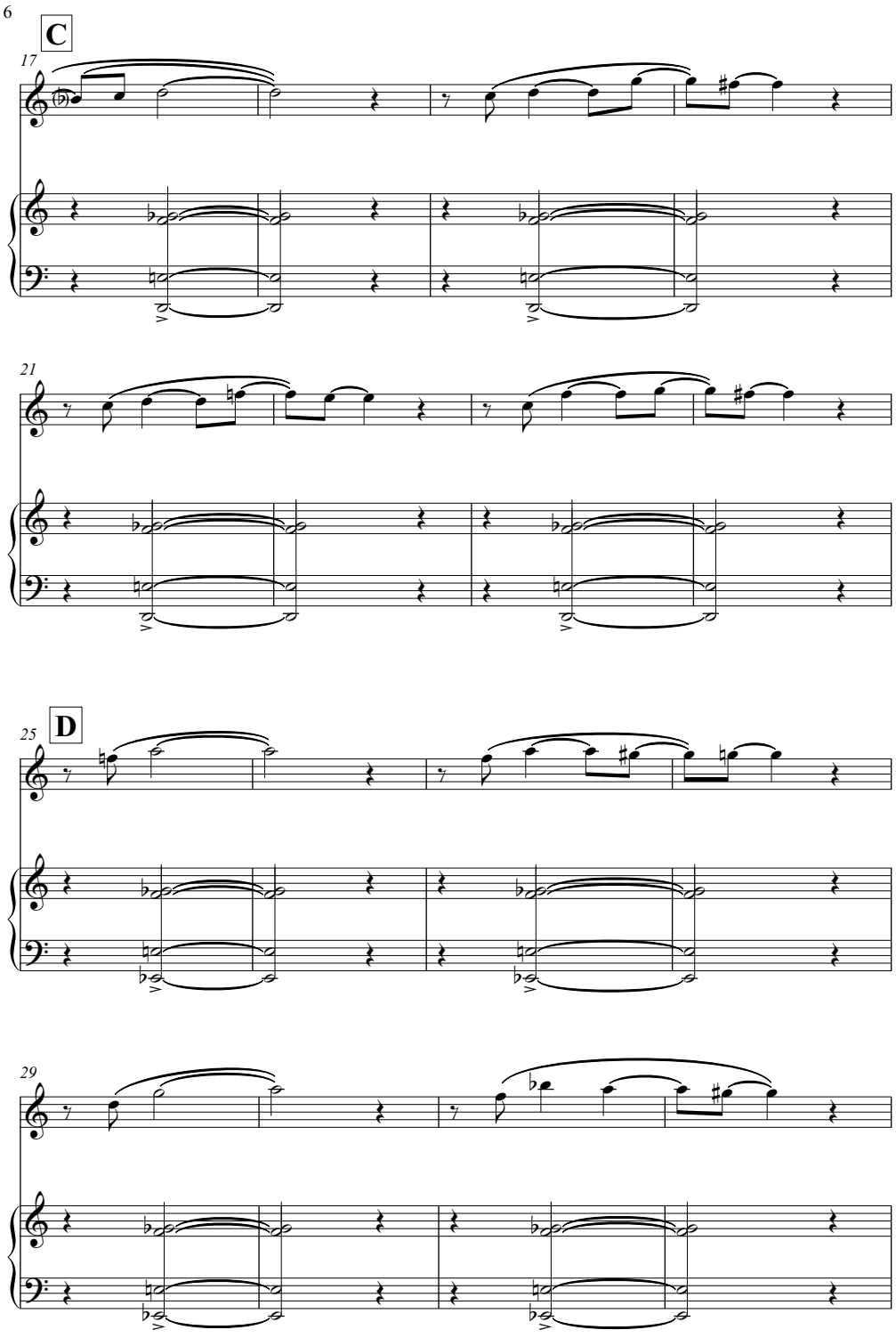

C
♩ = 70 ca.
21
komi vibrato or pre-tonguing vibrato
(tu, to or prounce it as two)
vibrato naturally
mp
mp
pp
p
D
27
otoshi
muraiki
naturale
mp
mf
mf
31
otoshi
gliss.
p
mf
mf
E
36
mp
mf
p
p

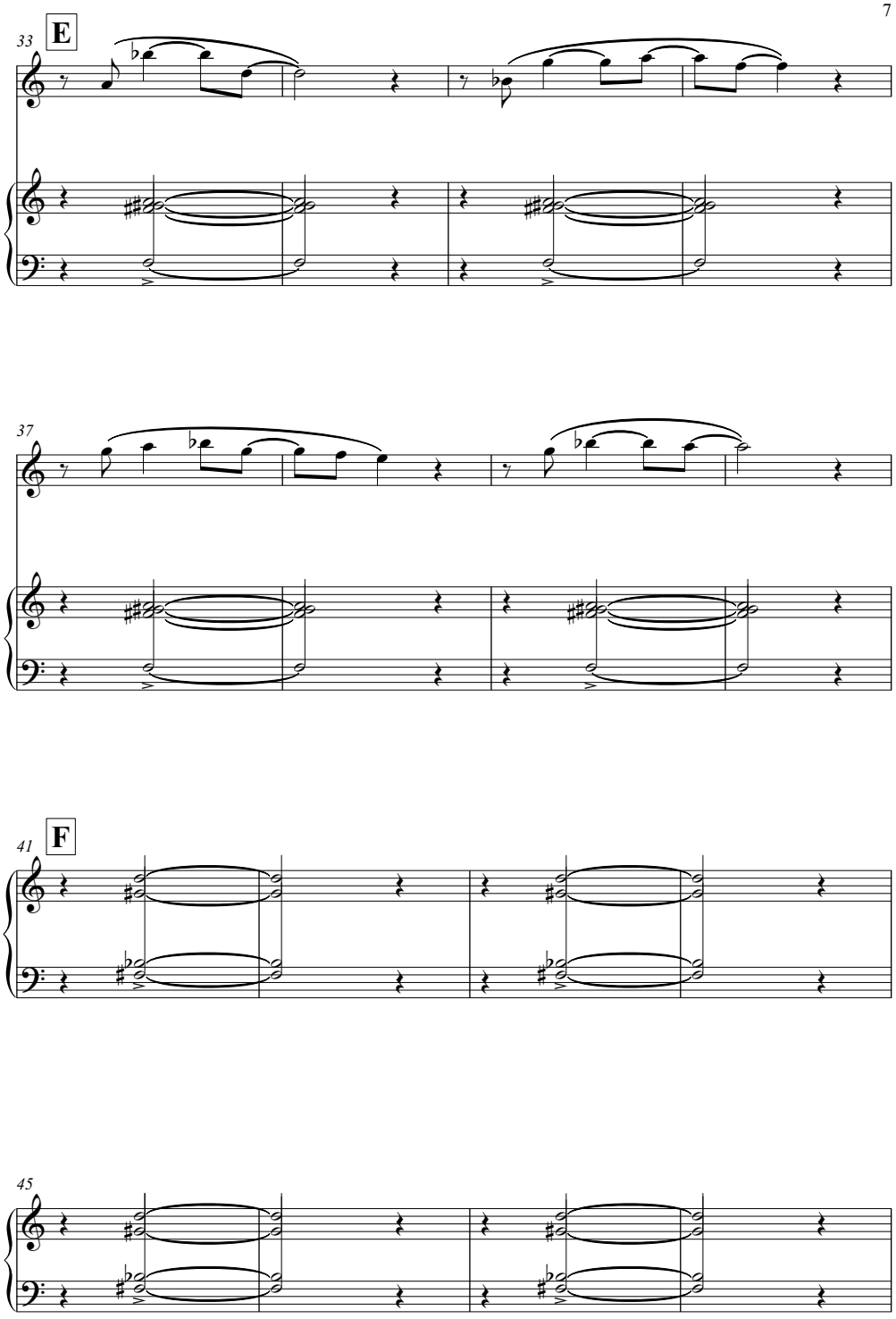

40
Muraiki
& quasi-glissando
gliss.
gliss.
naturale
mf
f sfz
p
mp
mp
p
F
44
yokoyuri vibrato
naturale
mf
p
mp
mf
mf
f
8va
8va
p
mp
mp
G
51
furiotoshi
mp
3
p
ppp
pp
with una corda

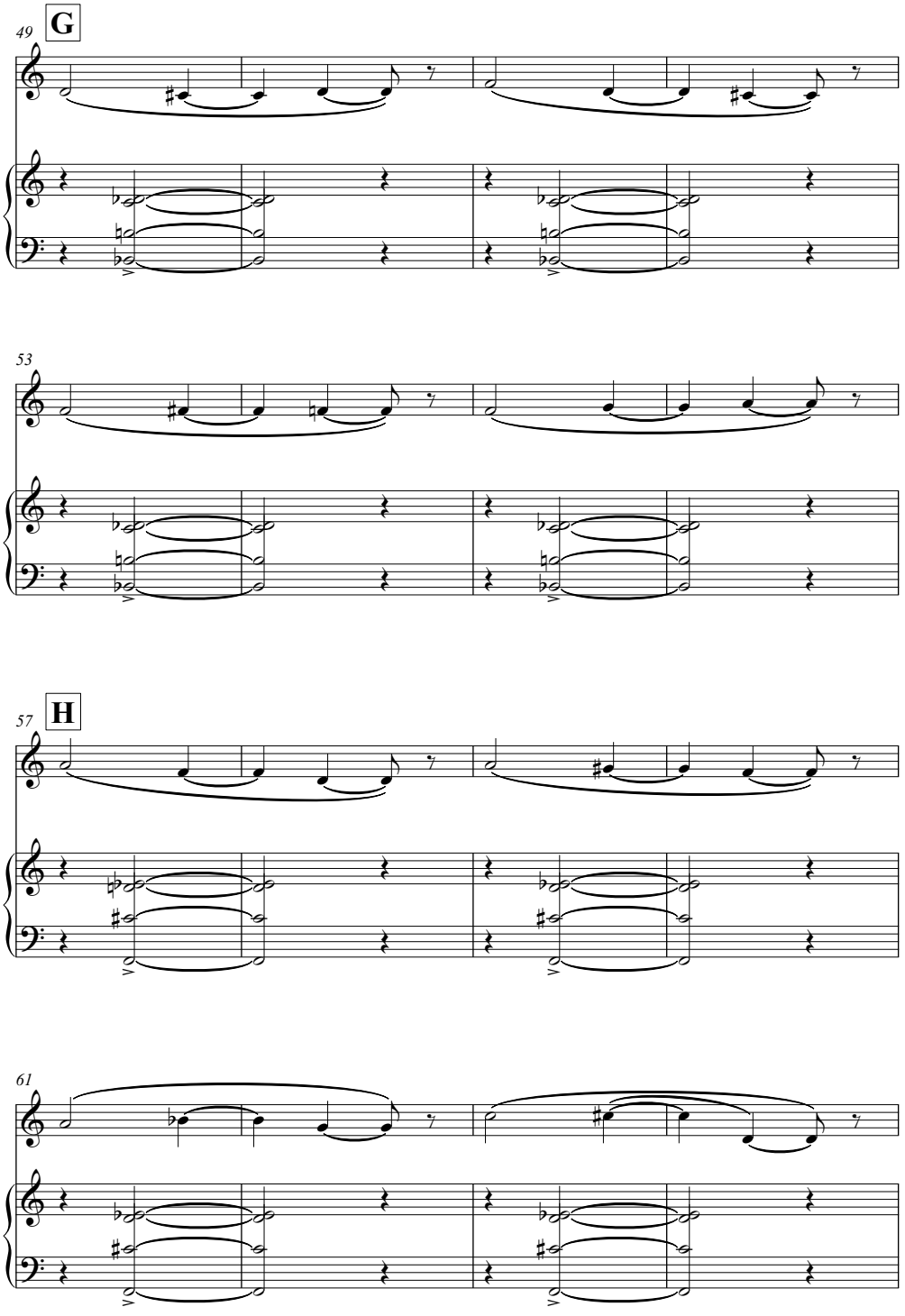

H
55
no vibrato
mf
vibrato naturally
p
58
with much breathe
(the notes do not need
to be played accurately)
5
naturale
gliss.
gradually play muraiki to end
with a strong airy blast
(long fermata)
f

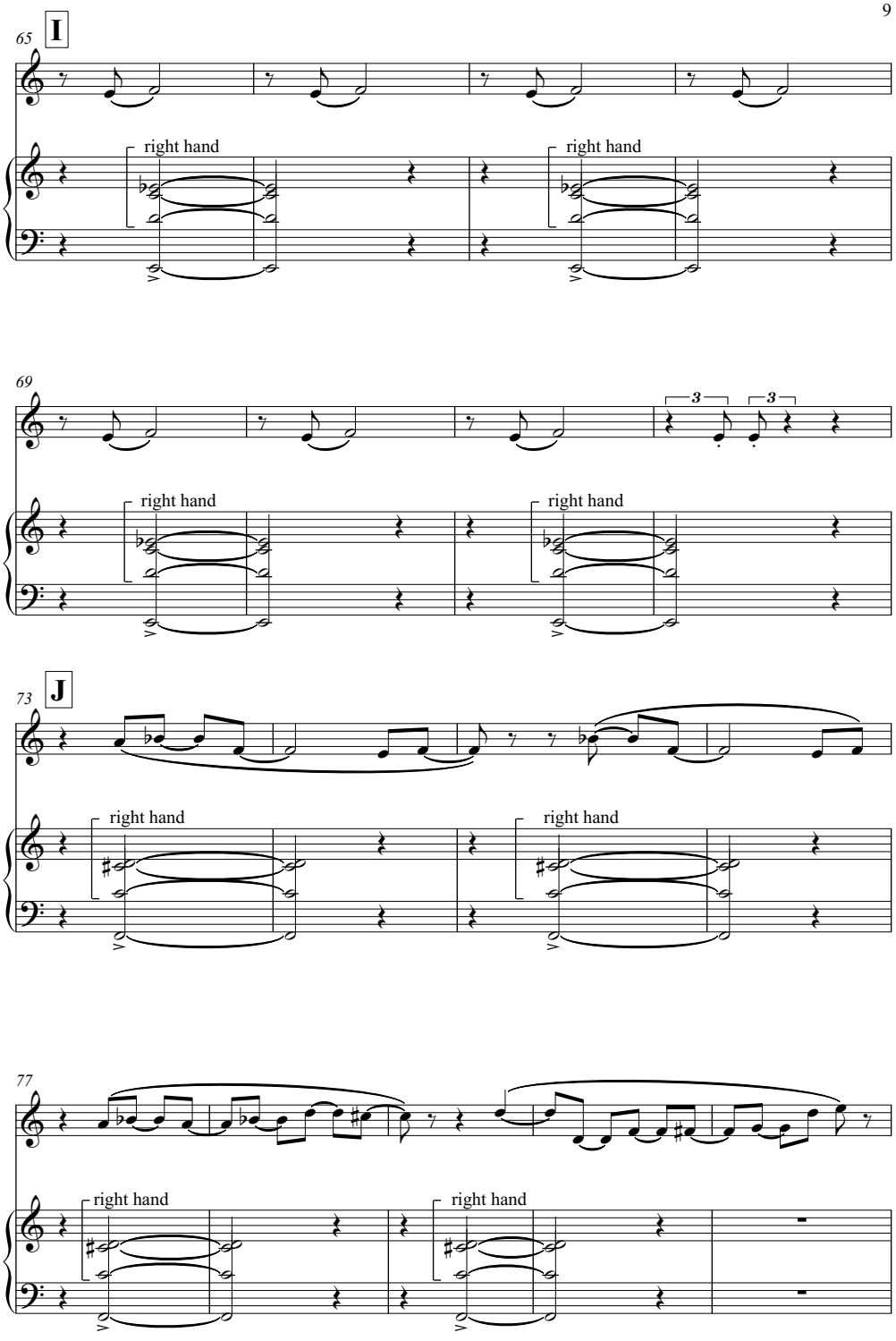
II. Indefinitely

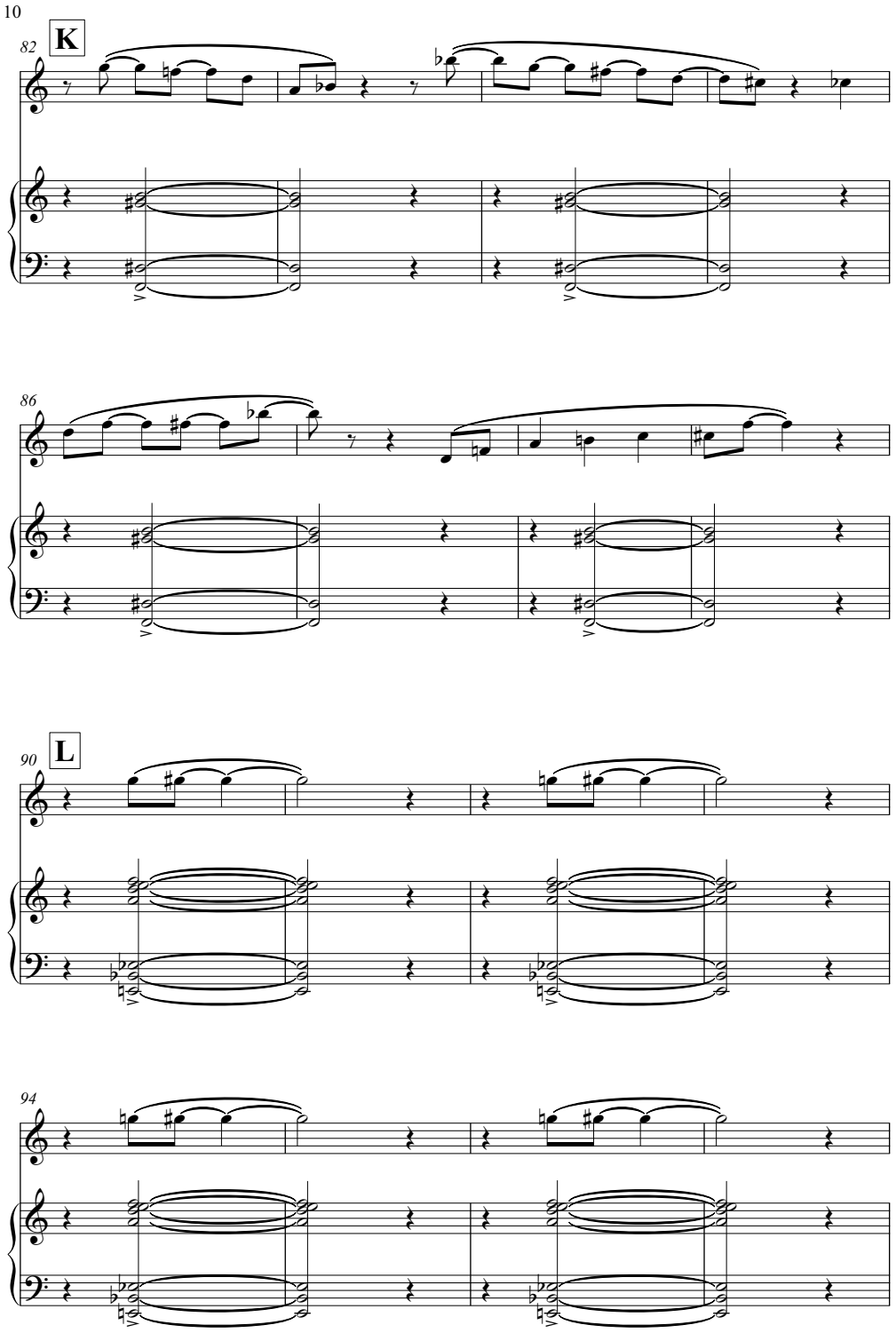


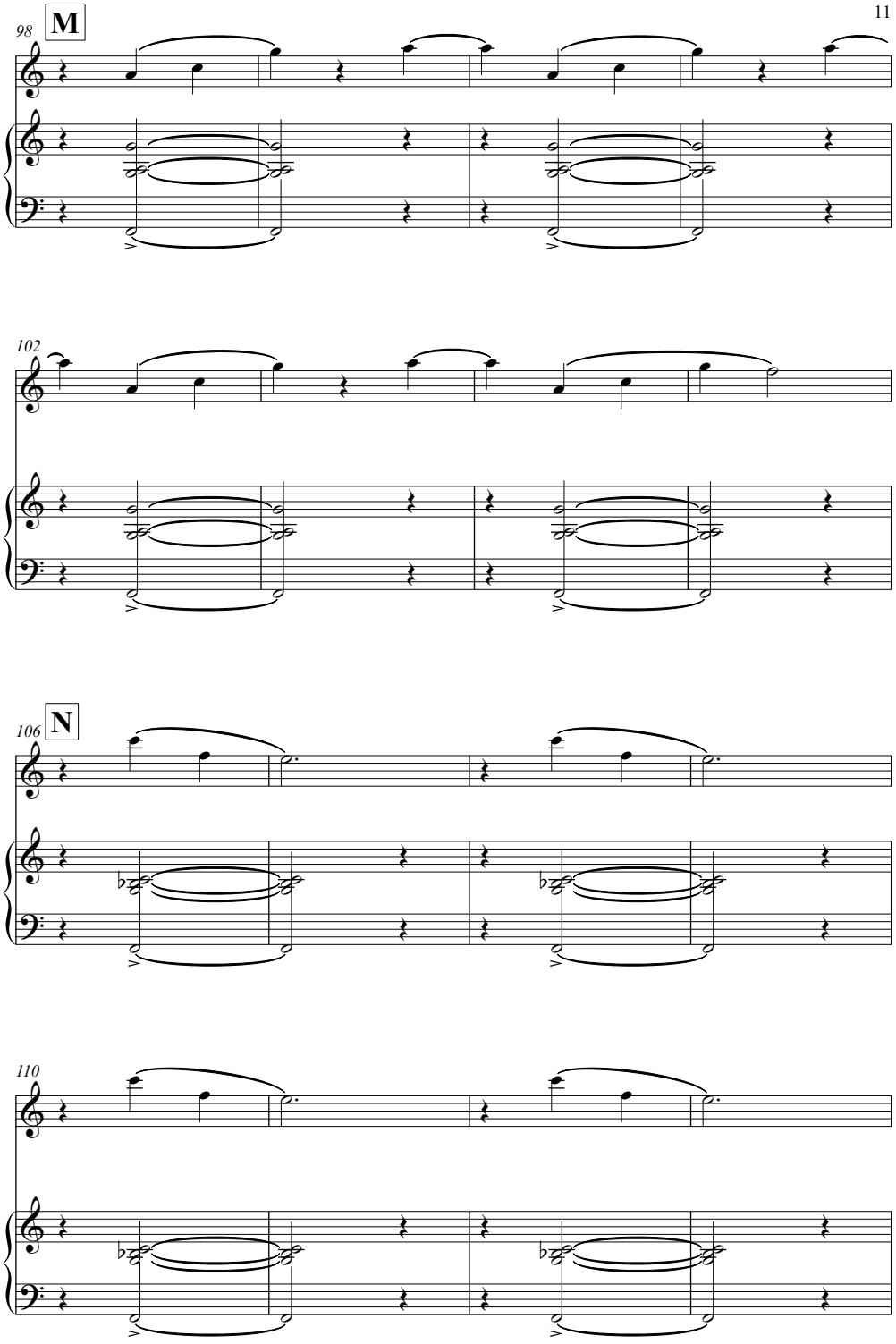

6
C
17
21
D
25
29

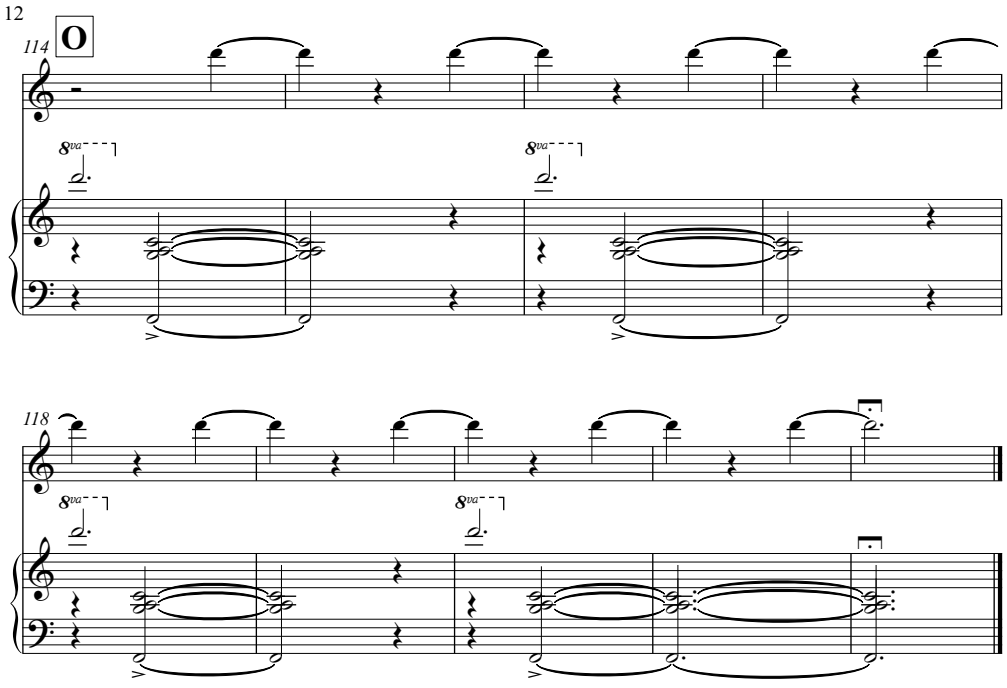

33
E
37
41
F
45


49
G
53
57
H
61

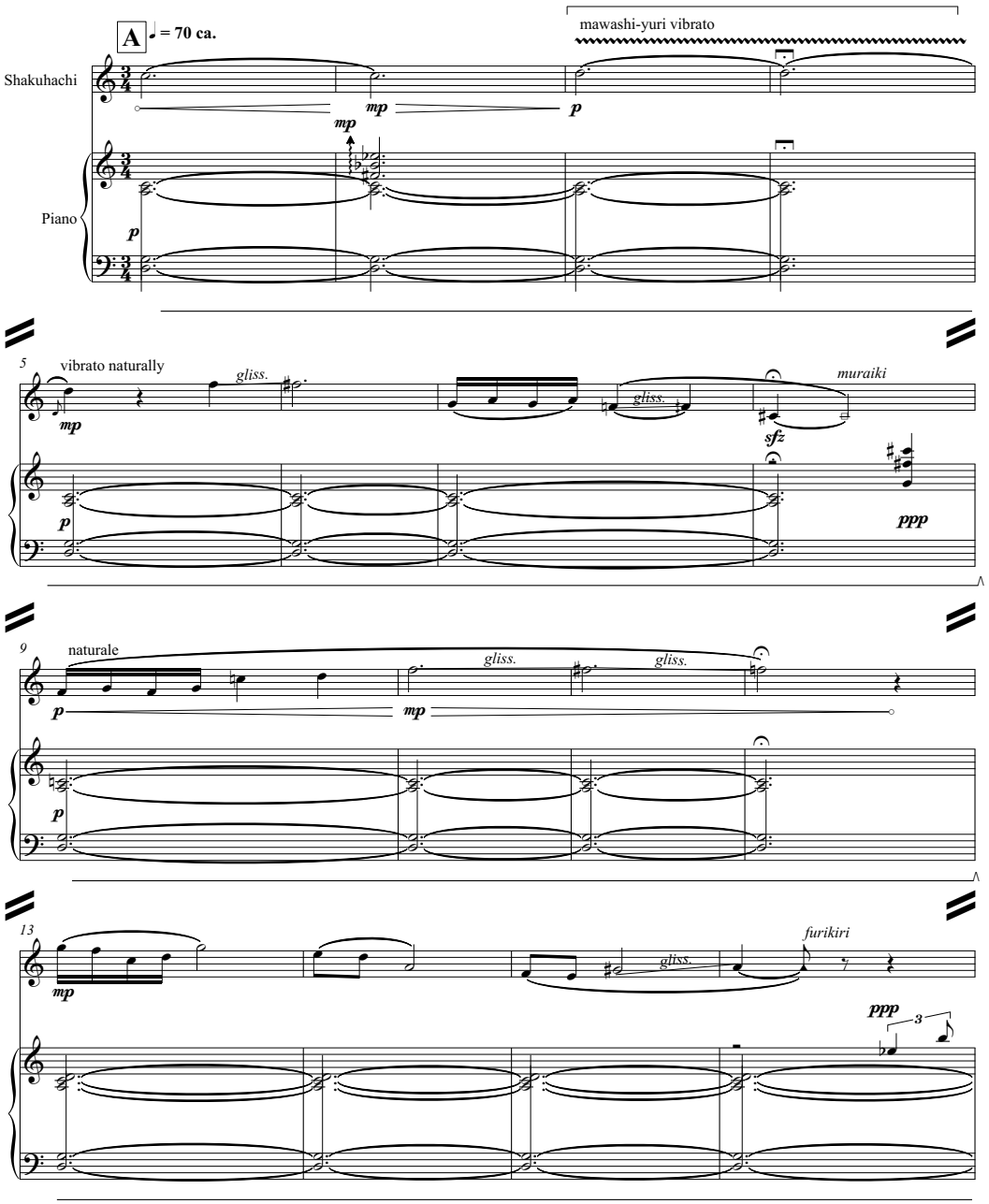

65
I
right hand
right hand
69
3
3
right hand
right hand
73
J
right hand
right hand
77
right hand
right hand

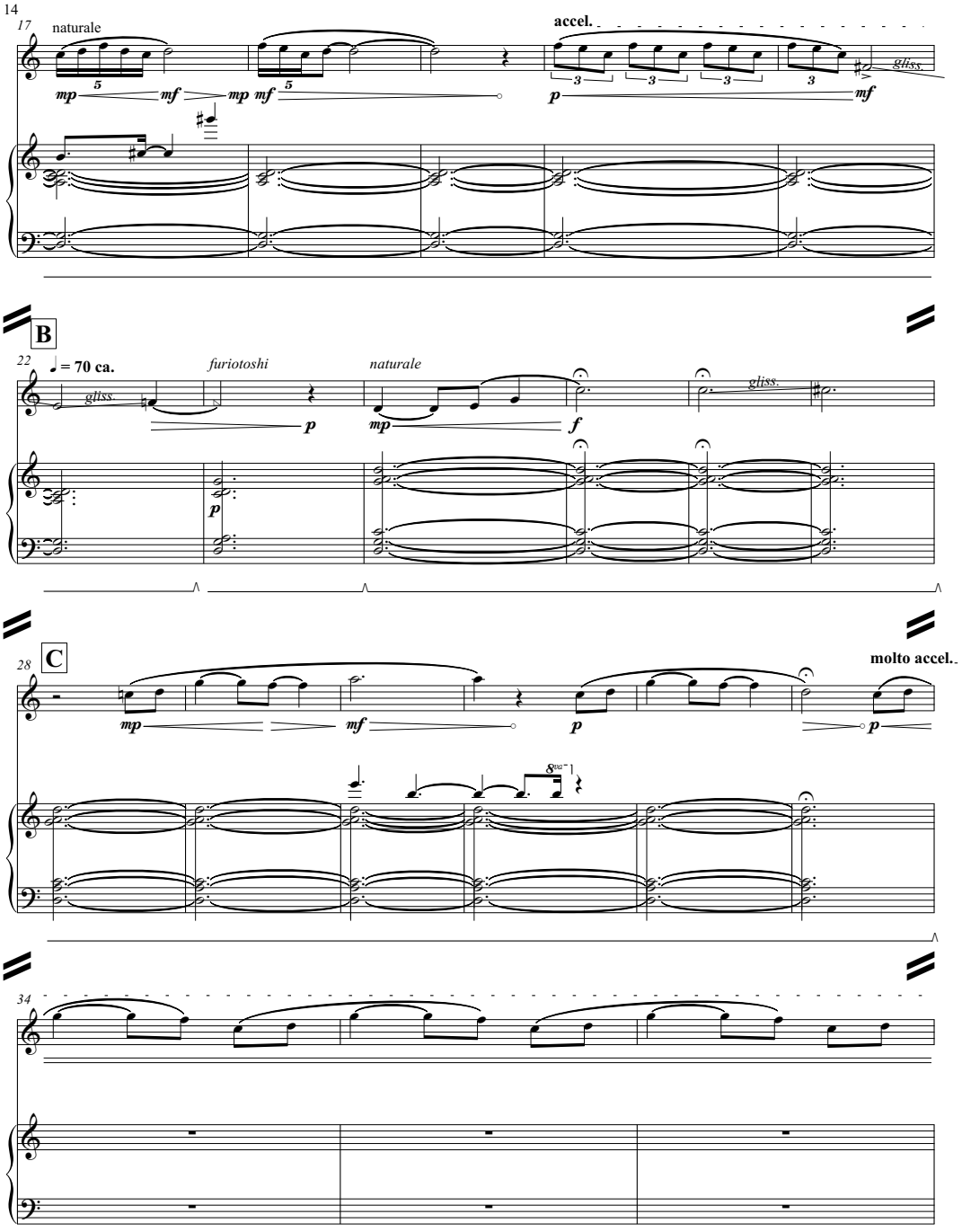

10
82
K
86
90
L
94

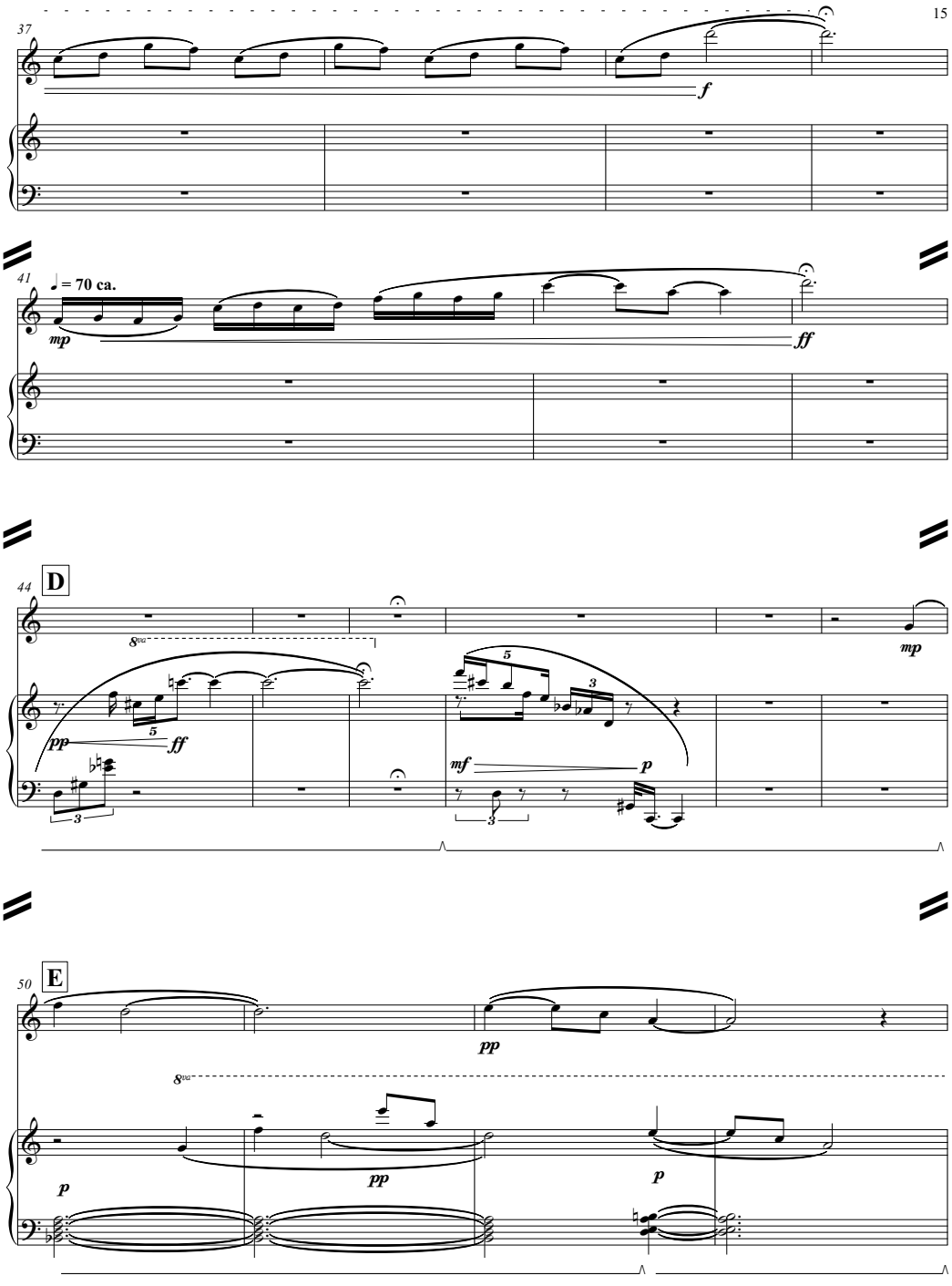

98
M
102
106
N
110

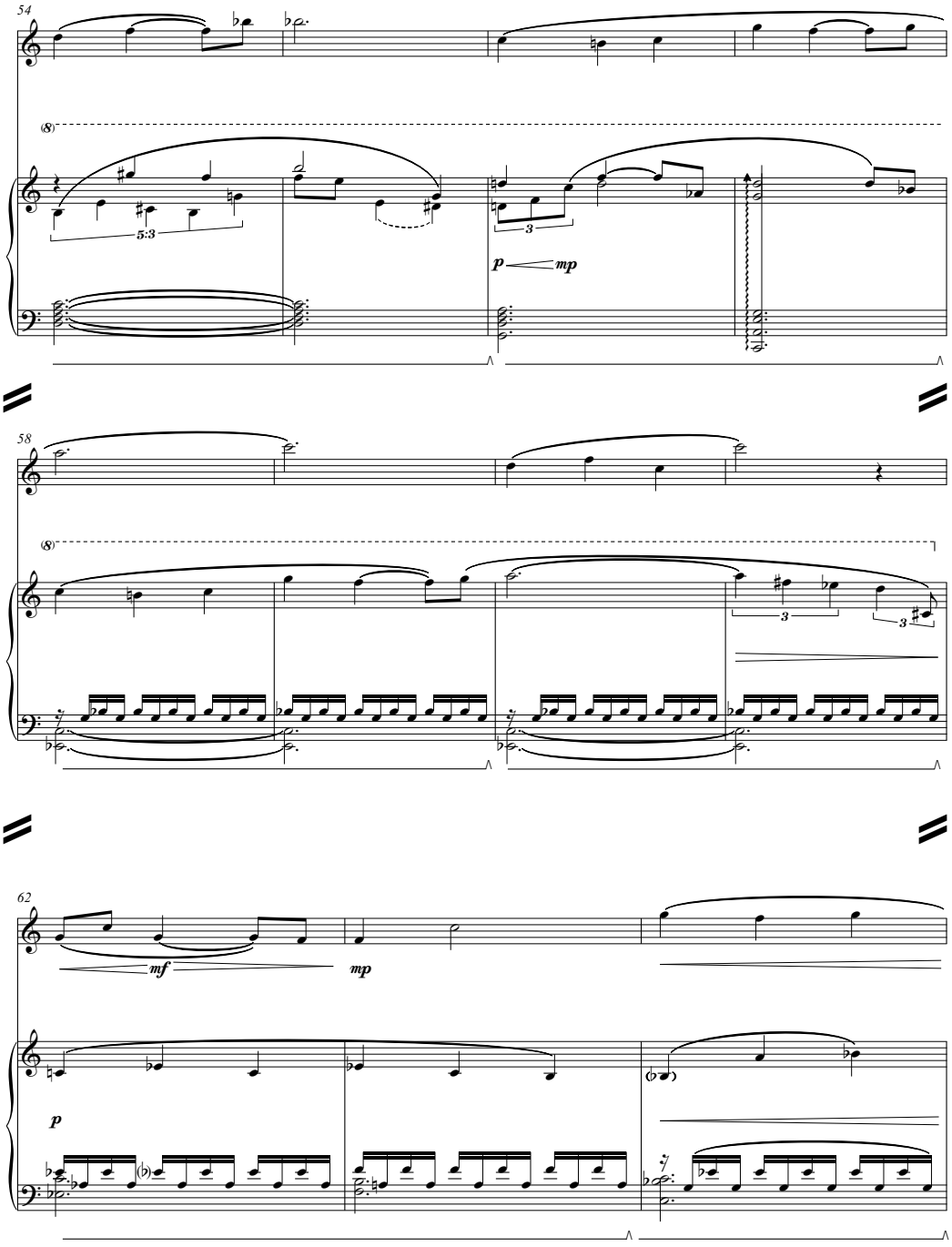

12
O
114
8va
8va
118
8va
8va

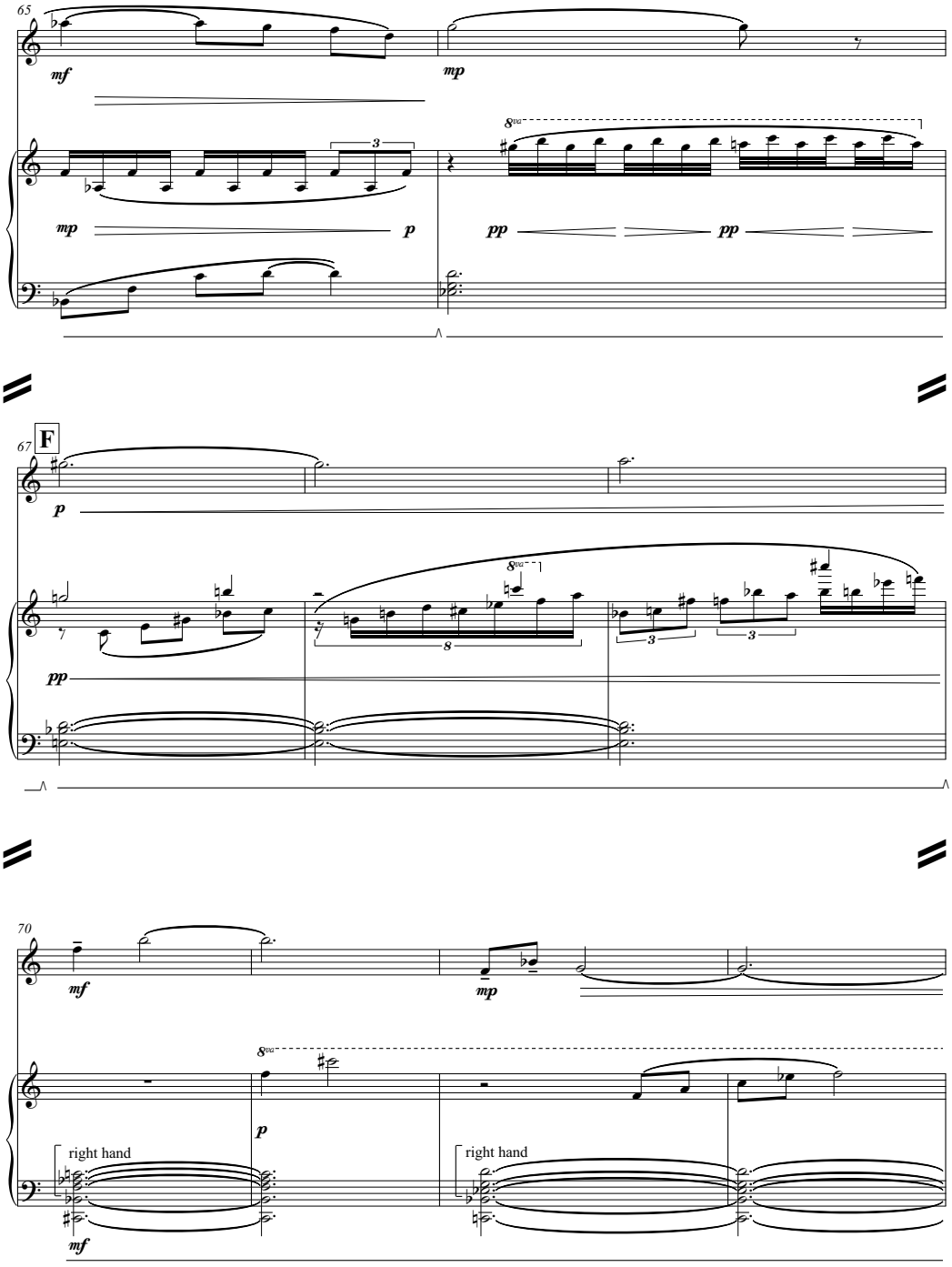
III. End to Begin/Begin to End

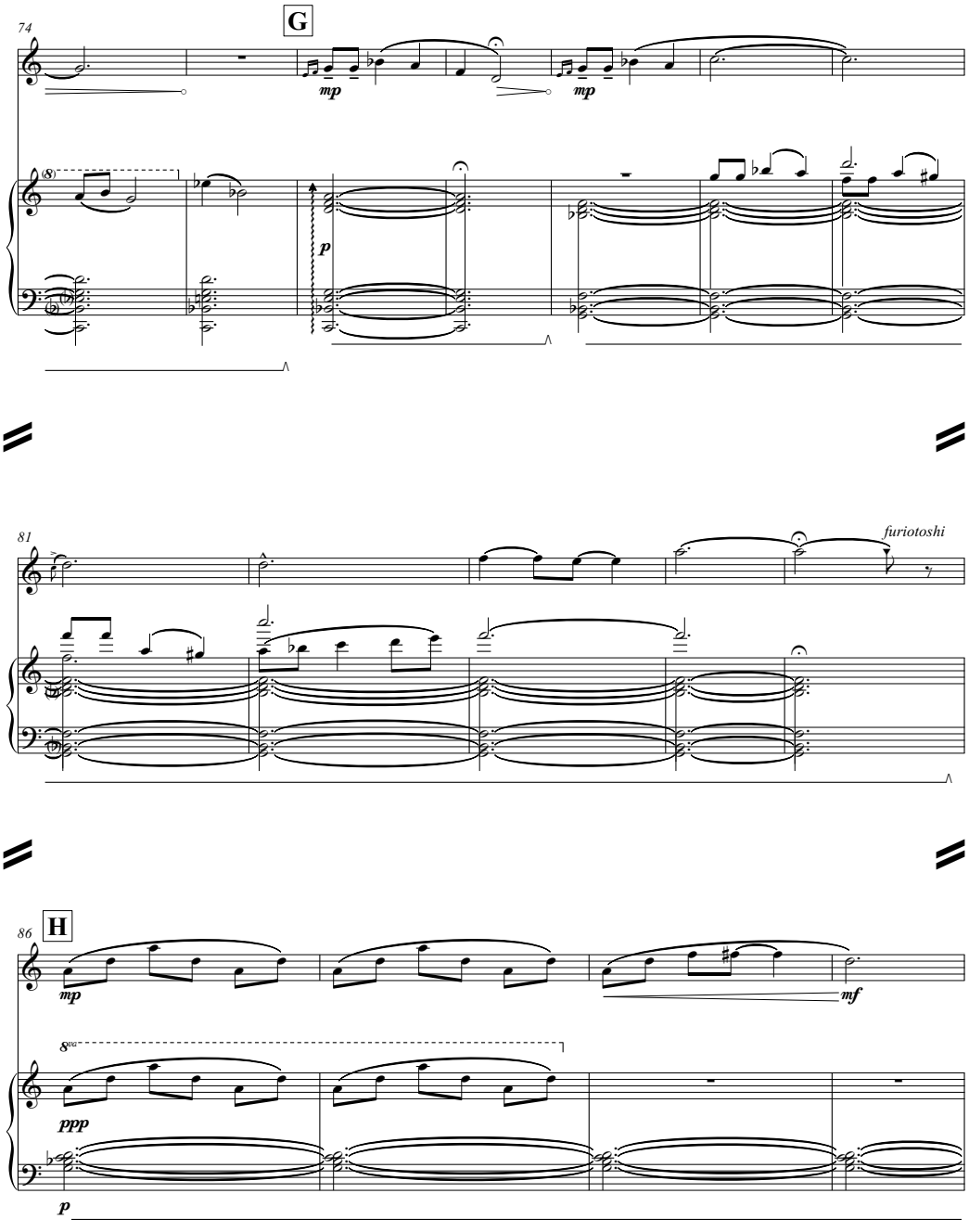


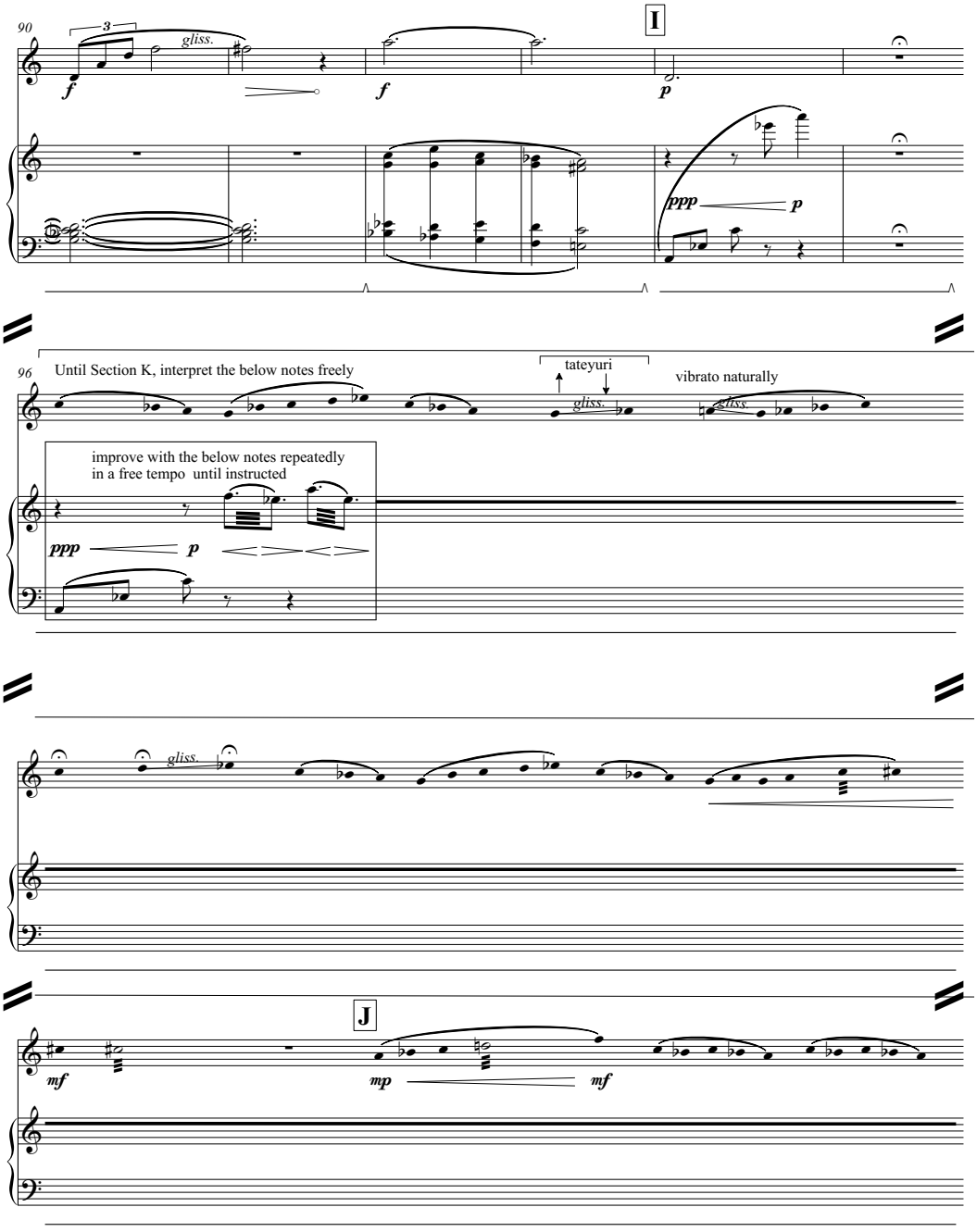

14
17
naturale
accel.
gliss.
B
22
= 70 ca.
furiotoshi
naturale
gliss.
C
28
molto accel.
34

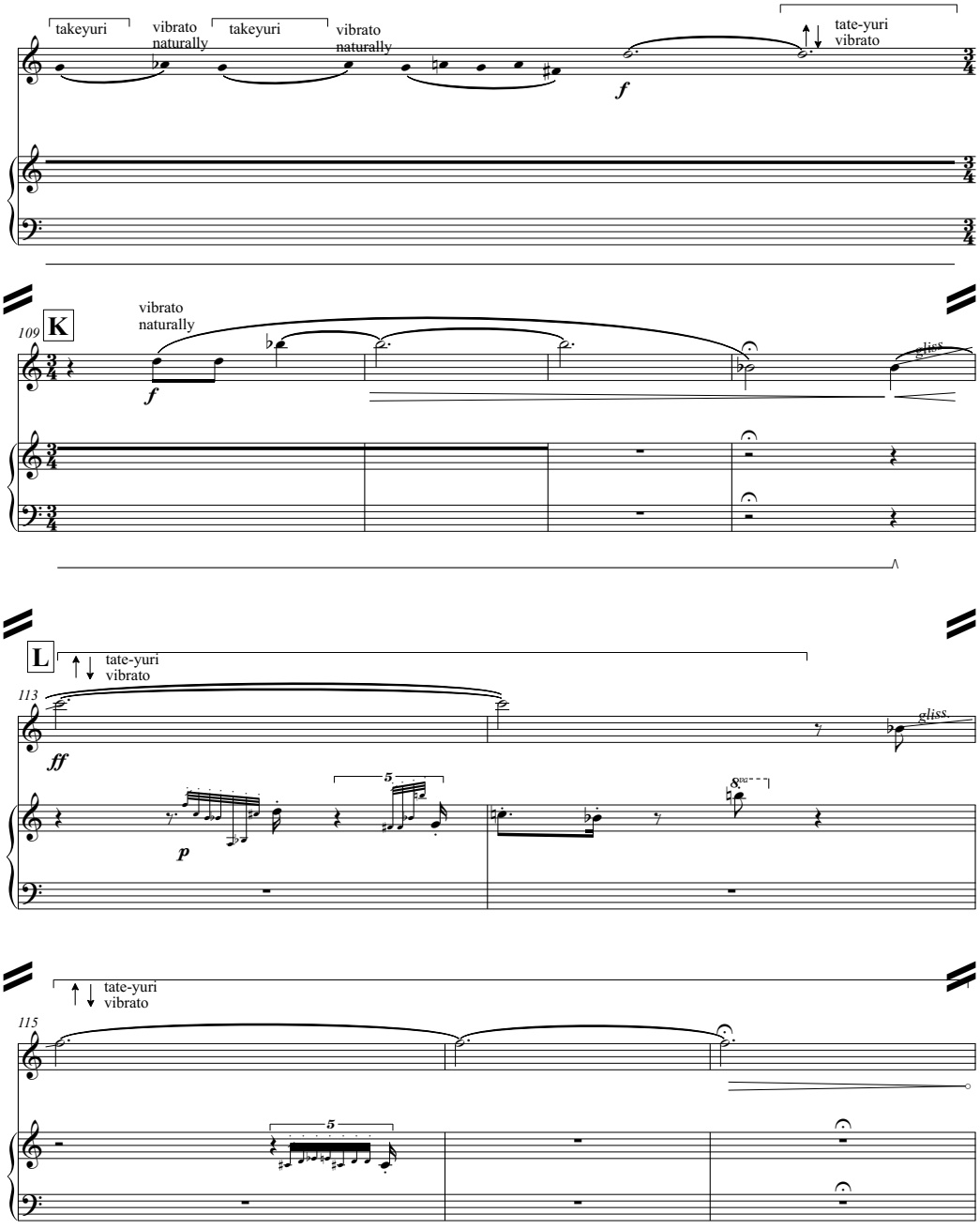

37
f
41
♩ = 70 ca.
mp
ff
44
D
8va
mp
pp
ff
mf
p
50
E
pp
8va
p
pp
p

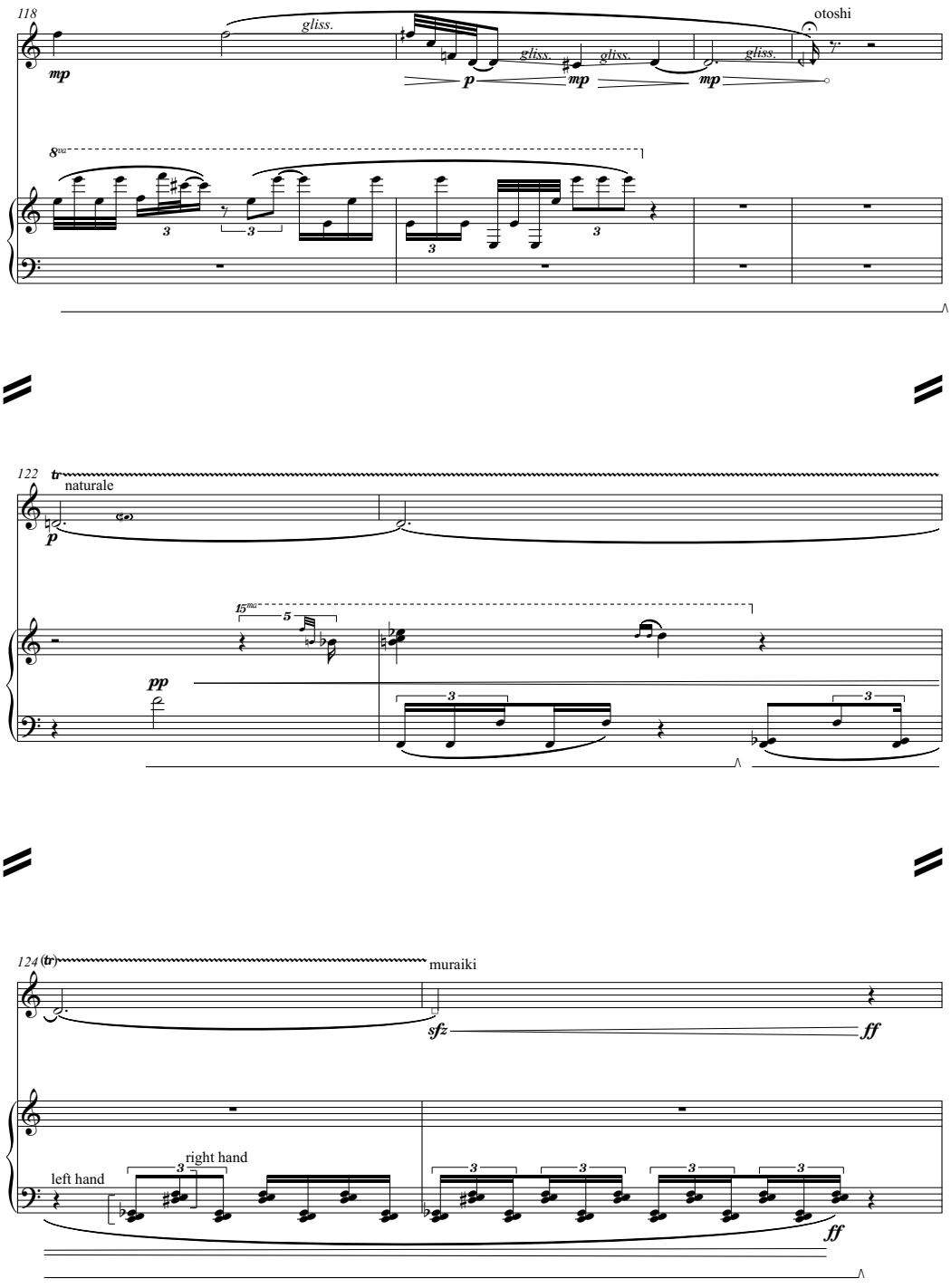

54
(8)
5:3
3
p
mp
58
(8)
3
3
62
mf
mp
p

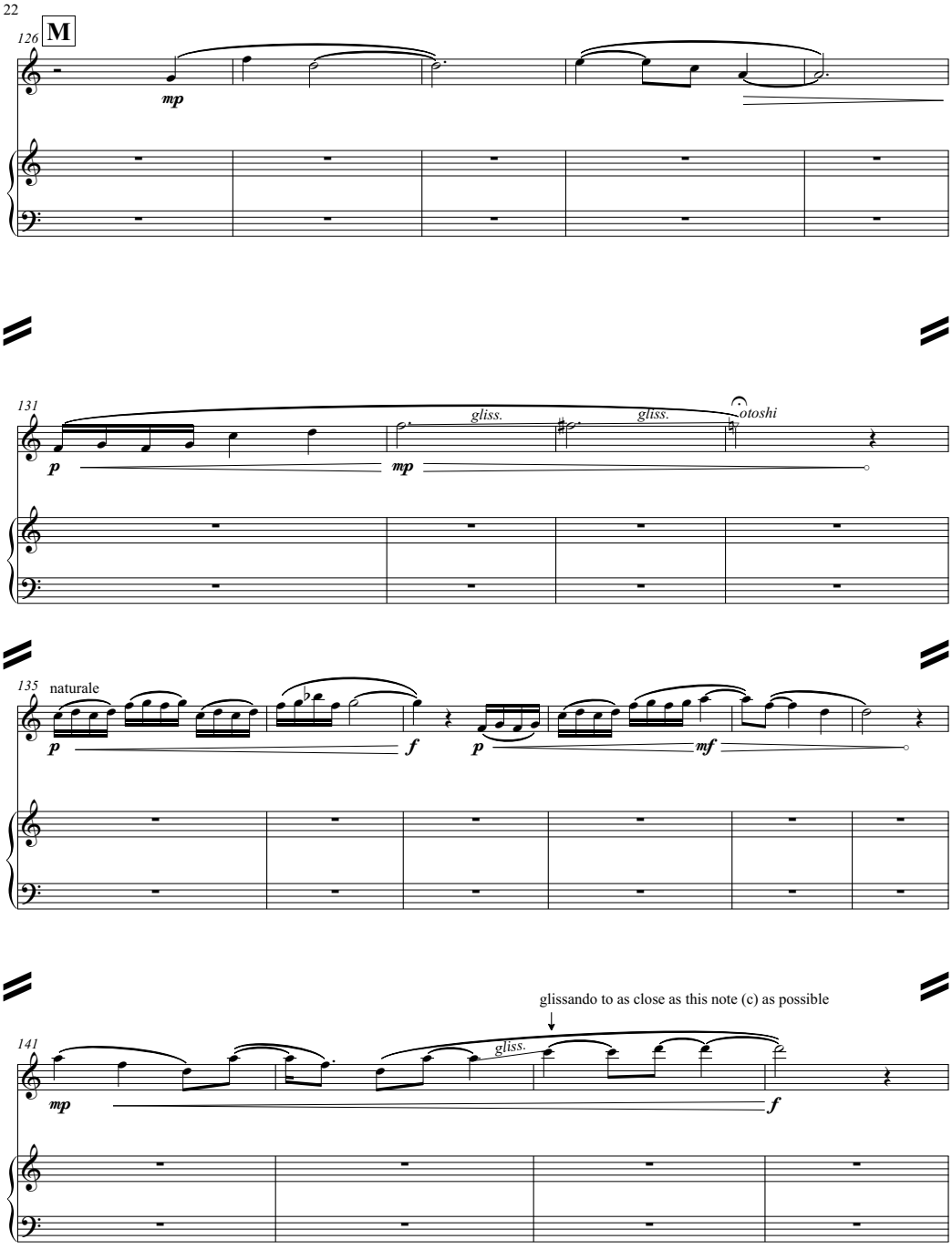

65
mf
mp
8va
3
mp
p
pp
pp
67
F
p
8va
8
3
3
pp
70
mf
mp
8va
p
right hand
right hand
mf

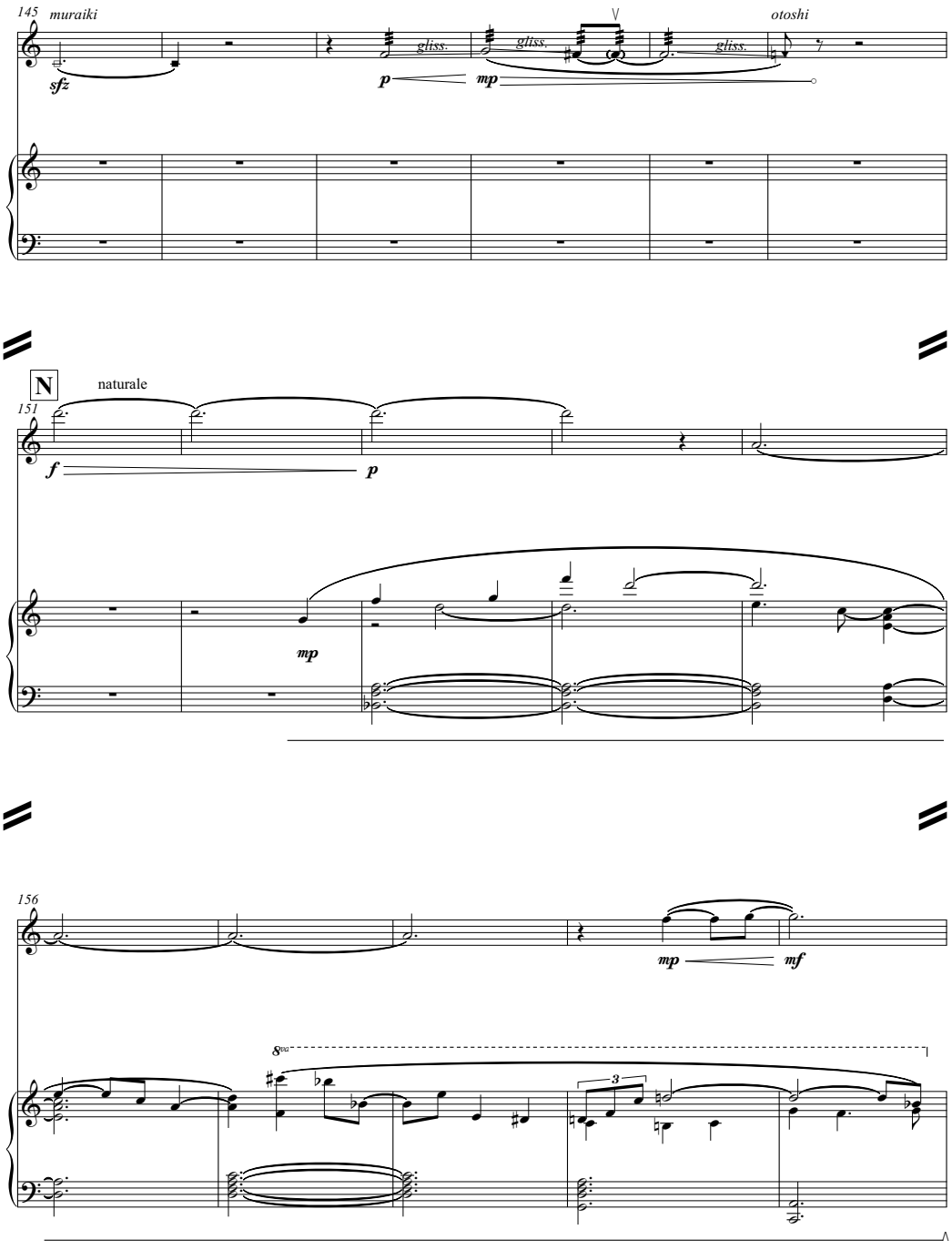

74
G
mp
mp
(8)
p
81
furiotoshi
86
H
mp
mf
8va
ppp
p

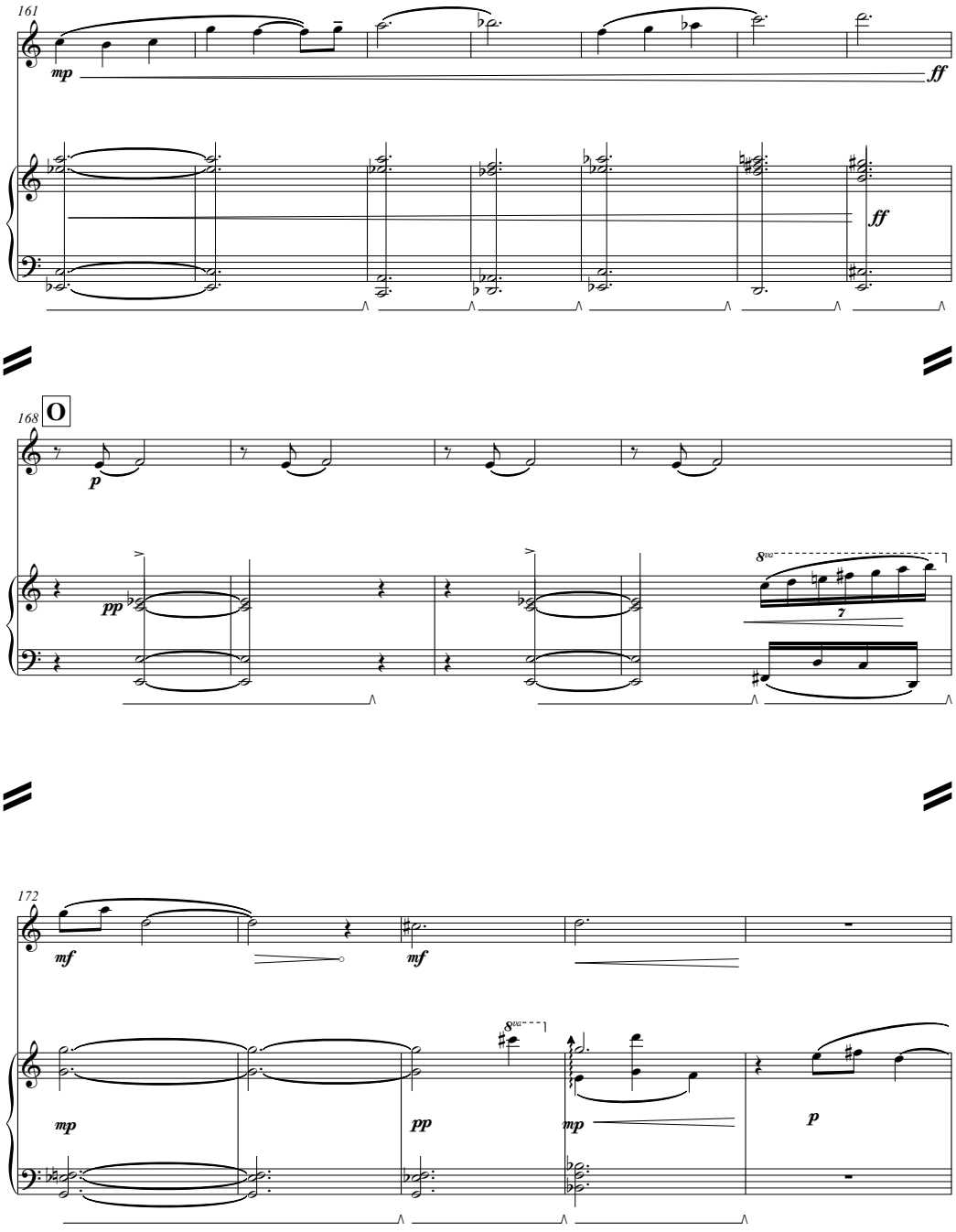

90
3
gliss.
f
f
I
p
ppp
p
96
Until Section K, interpret the below notes freely
tateyuri
gliss.
vibrato naturally
gliss.
improve with the below notes repeatedly
in a free tempo until instructed
ppp
p
gliss.
J
mf
mp
mf

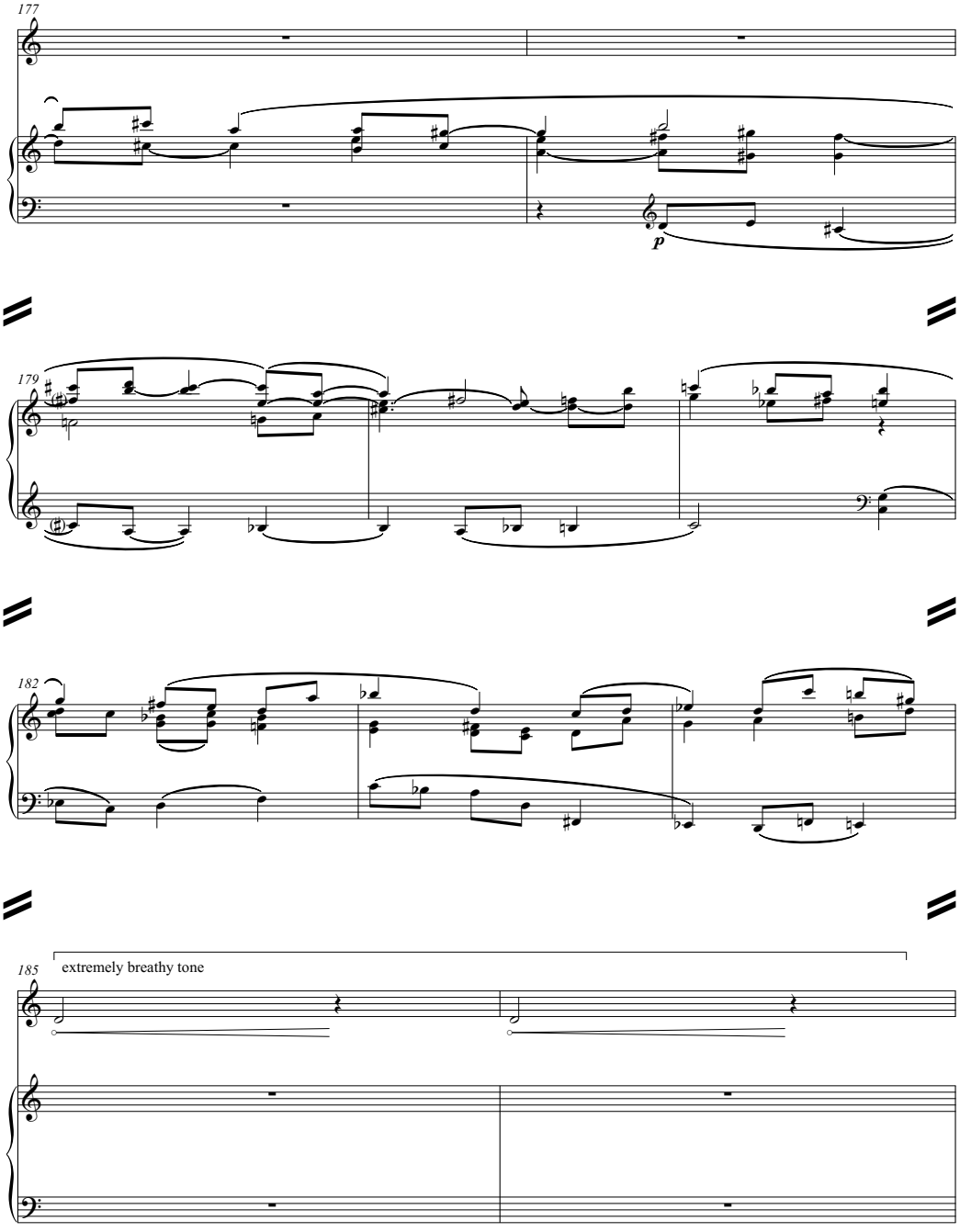

takeyuri
vibrato naturally
takeyuri
vibrato naturally
tate-yuri vibrato
f
K
109
vibrato naturally
f
gliss.
L
tate-yuri vibrato
113
ff
gliss.
5
p
8va
tate-yuri vibrato
115
5

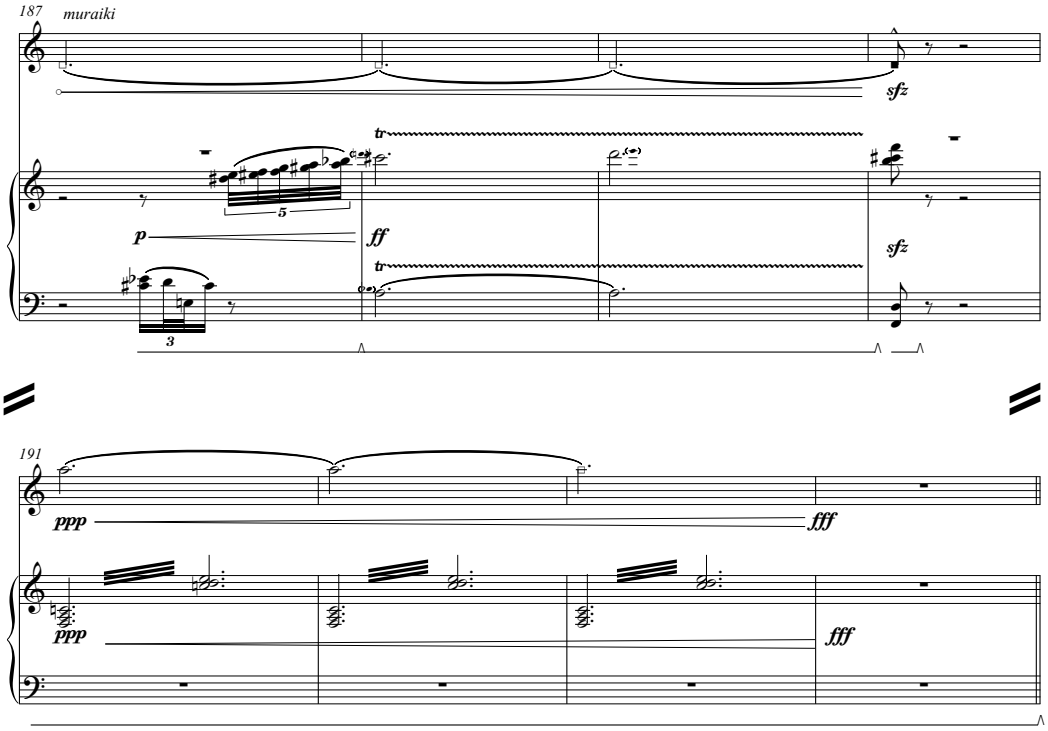

118
gliss.
otoshi
mp
p
mp
mp
8va
3
122
tr
naturale
p
15ma
5
pp
124
(tr)
muraiki
sfz
ff
right hand
left hand
ff


22
126
M
mp
131
p
gliss.
gliss.
otoshi
mp
135
naturale
p
f
p
mf
141
glissando to as close as this note (c) as possible
gliss.
mp
f

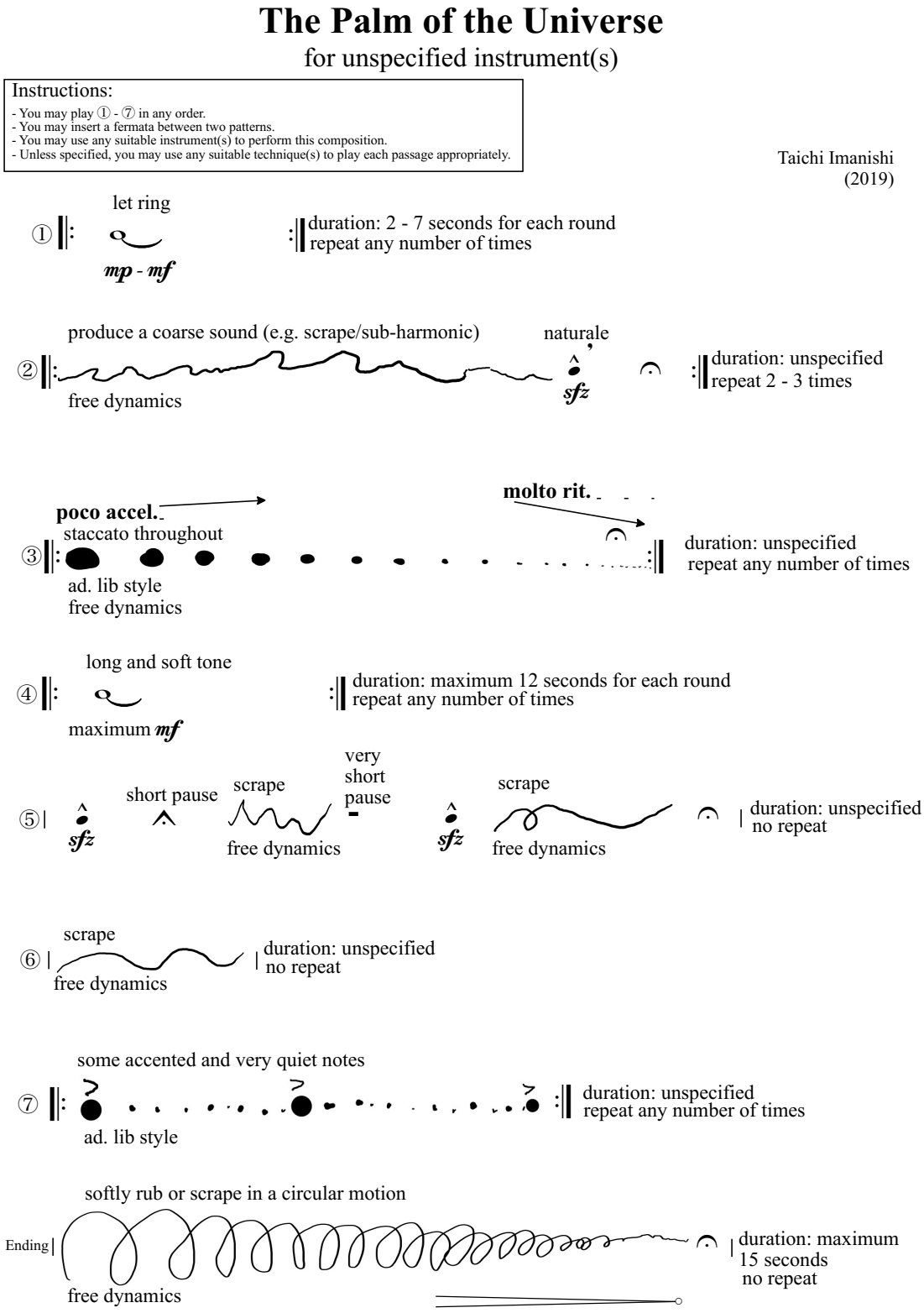

145
muraiki
otoshi
gliss.
gliss.
gliss.
sfz
p
mp
N
naturale
151
f
p
mp
156
mp
mf
8va
3


161
mp
ff
ff
168
O
p
pp
8va
7
172
mf
mf
mp
pp
8va
mp
p


177
p
179
182
185
extremely breathy tone


187
muraiki
sfz
tr
5
p
ff
tr
sfz
3
191
ppp
fff
ppp
fff

5. *The Palm of the Universe* for an unspecified instrument(s)



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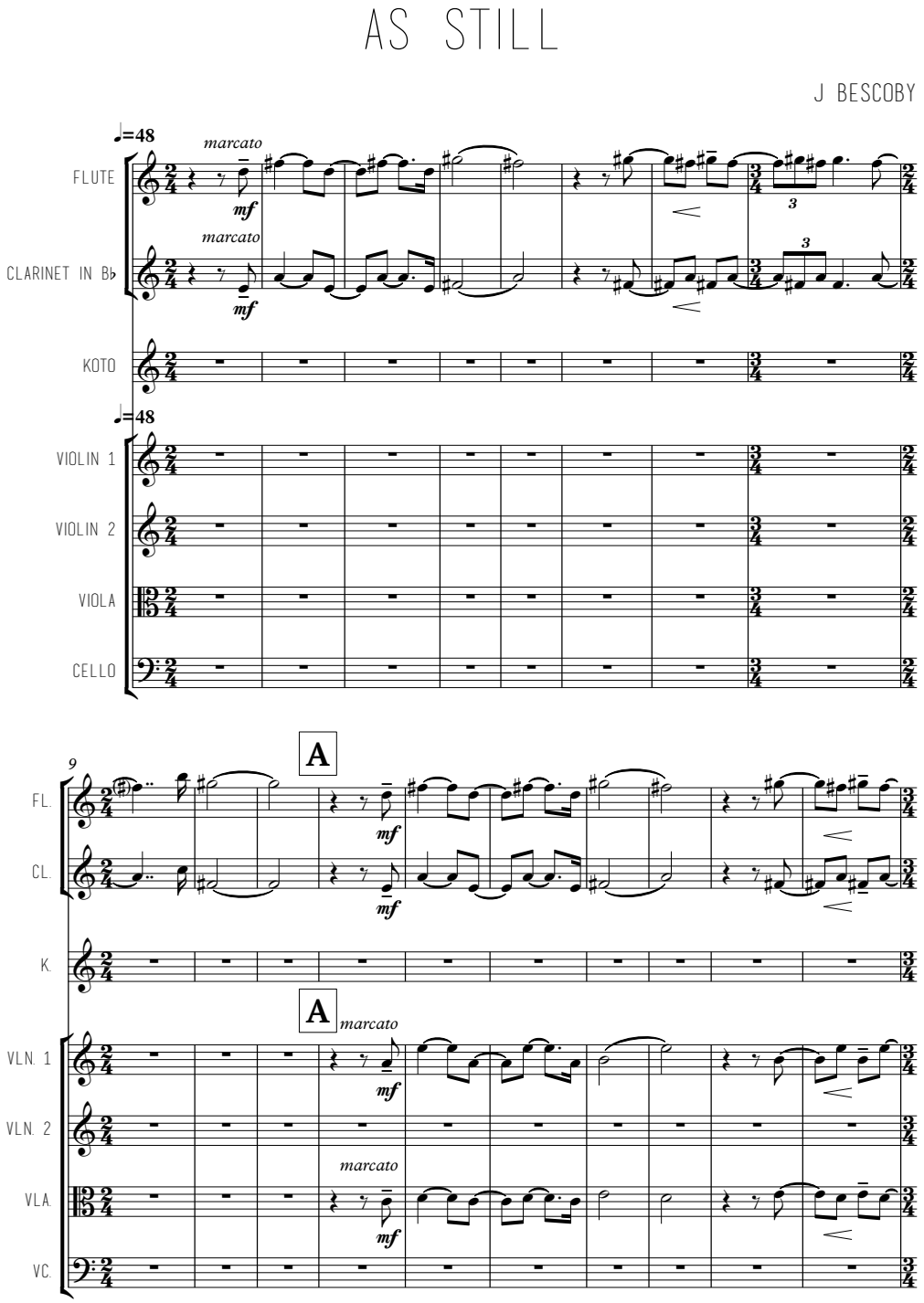
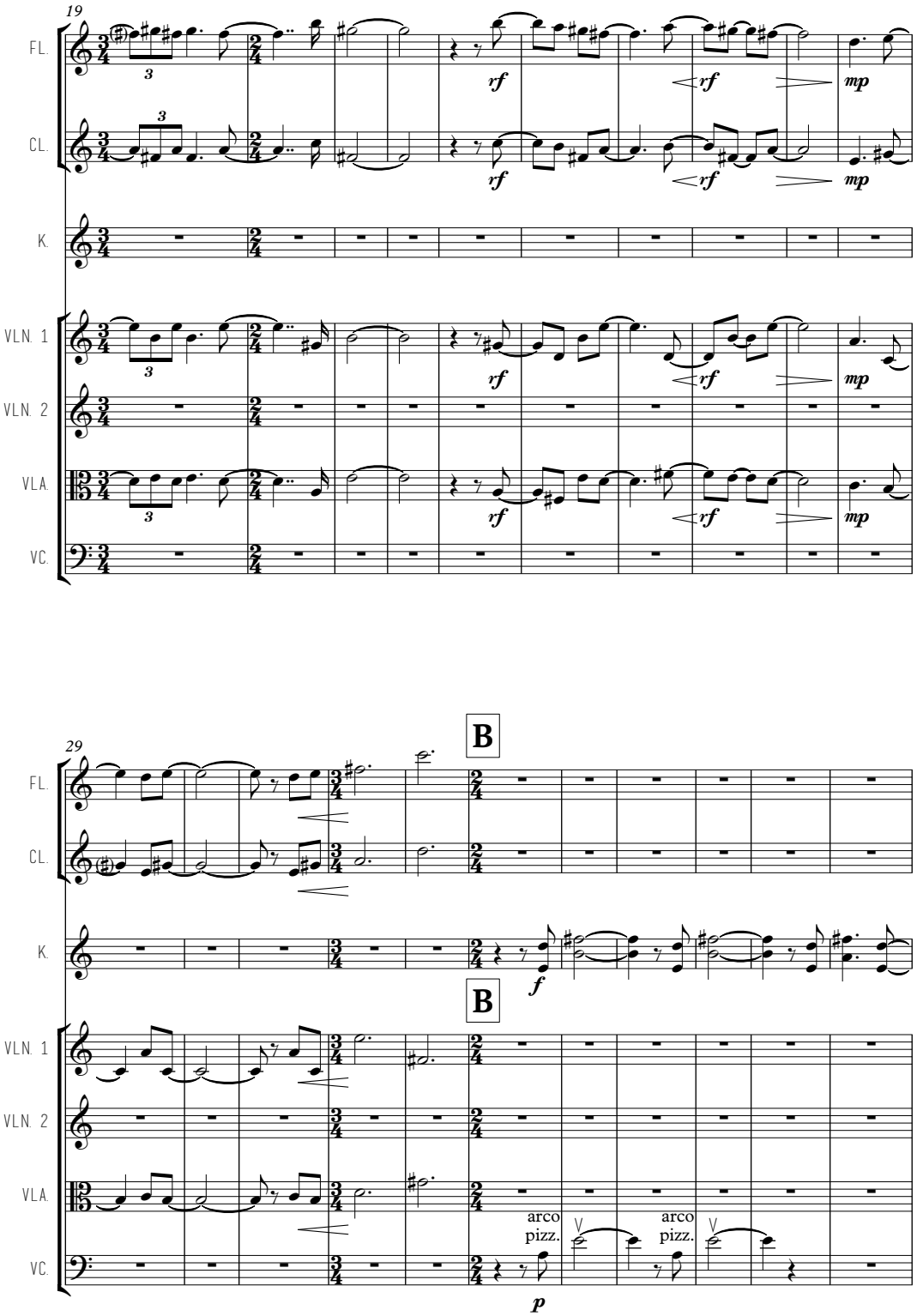
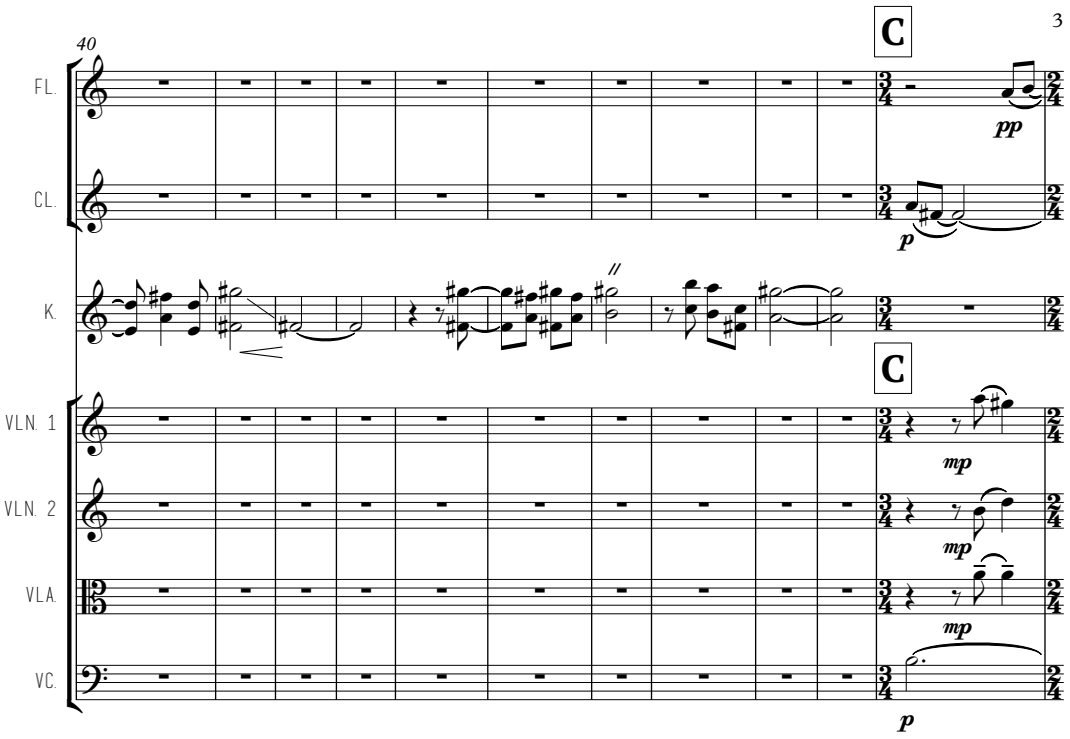
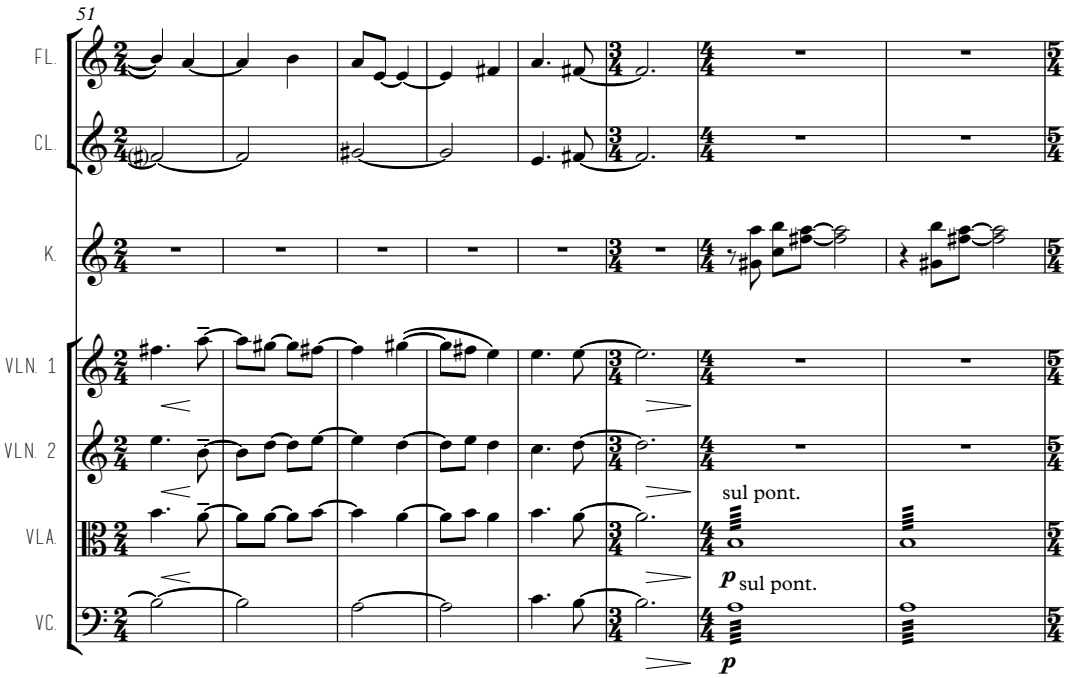
Appendixes

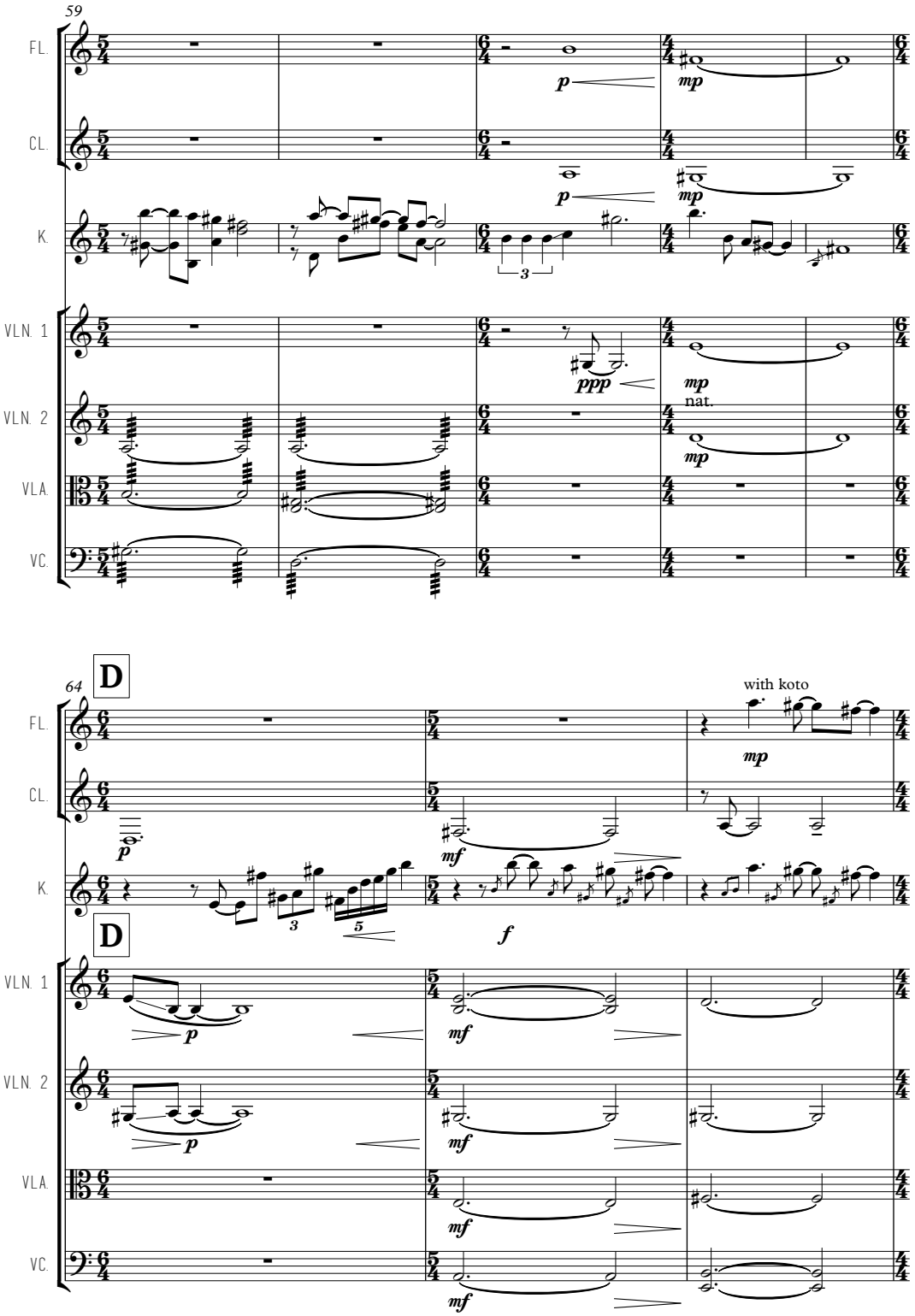
Appendix 1. *As Still* for *koto*, flute, clarinet, and string quartet

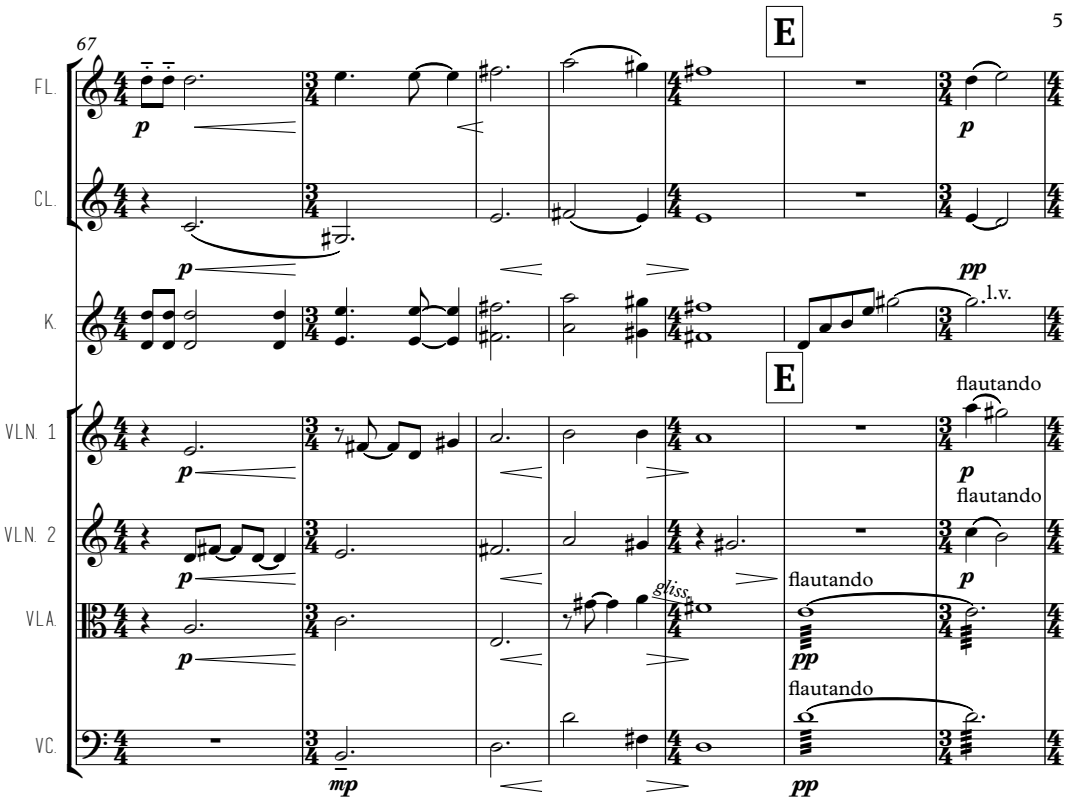


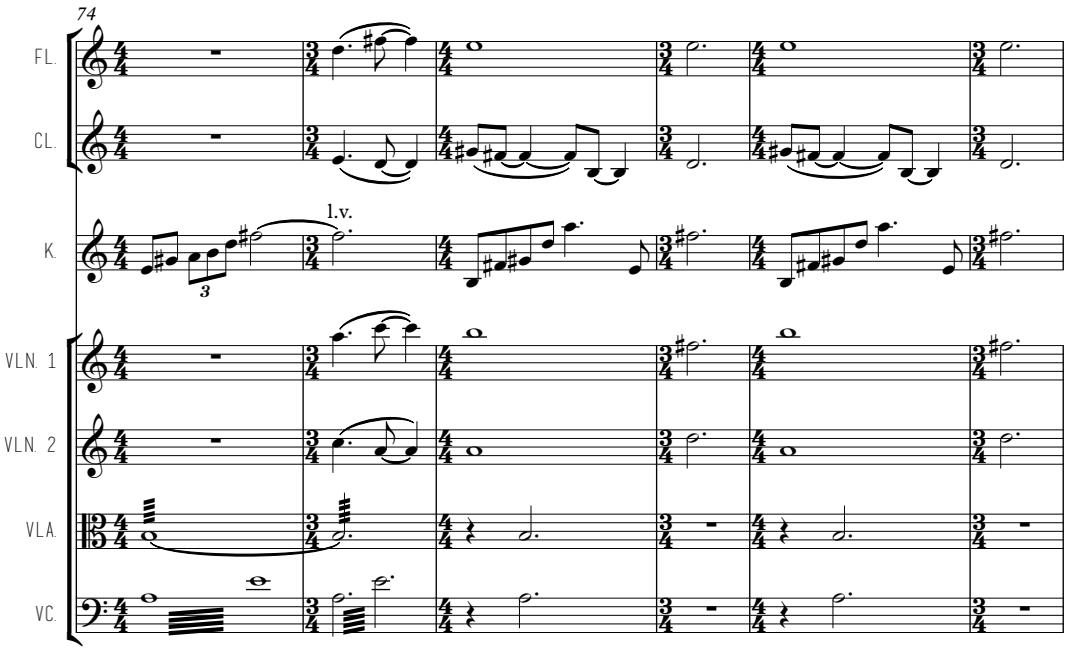

19
FL.
CL.
K.
VLN. 1
VLN. 2
VLA.
VC.
rf
mp
29
B
f
arco
pizz.
p

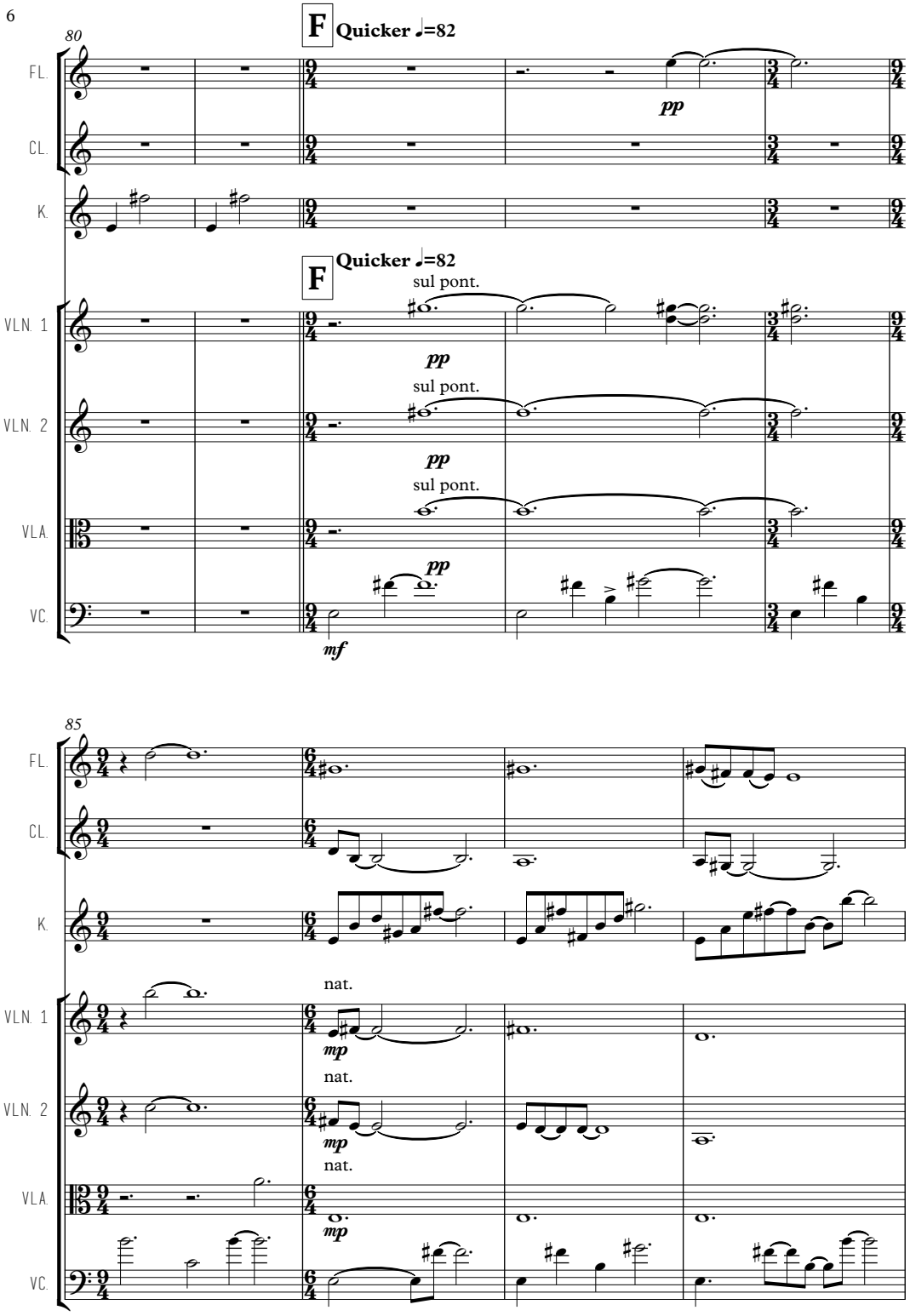

40
C
FL.
CL.
K.
C
VLN. 1
VLN. 2
VLA.
VC.
pp
p
mp
mp
mp
p

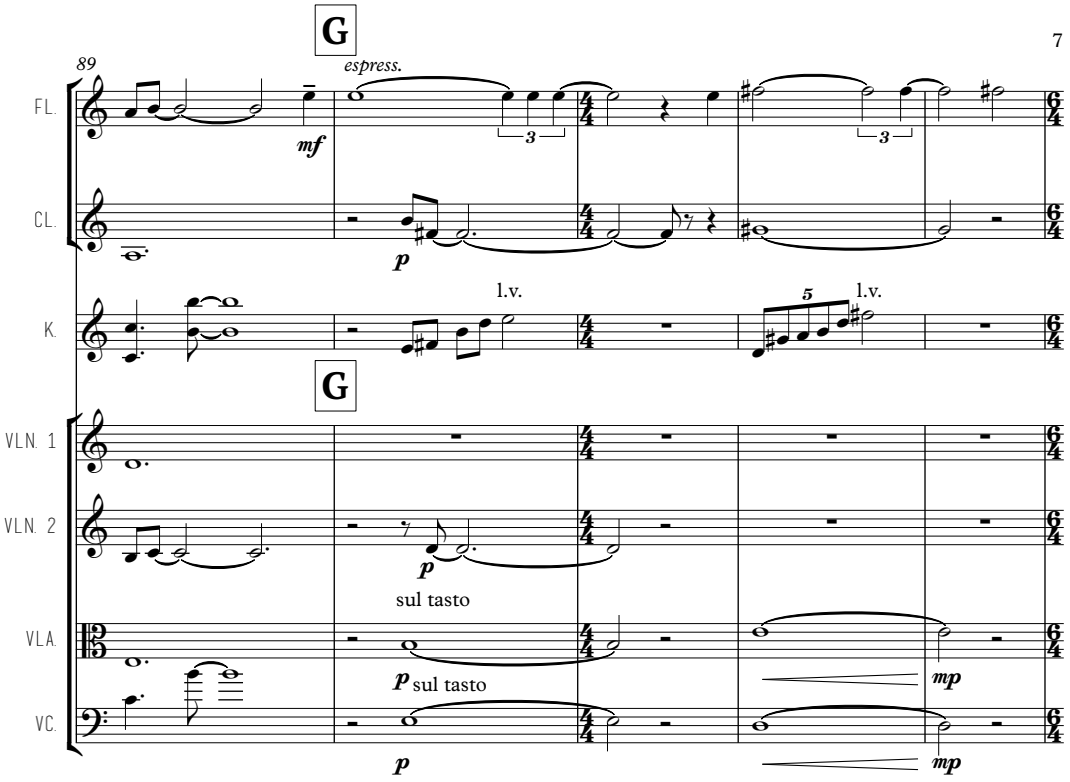

51
FL.
CL.
K.
VLN. 1
VLN. 2
VLA.
VC.
sul pont.
p sul pont.
p

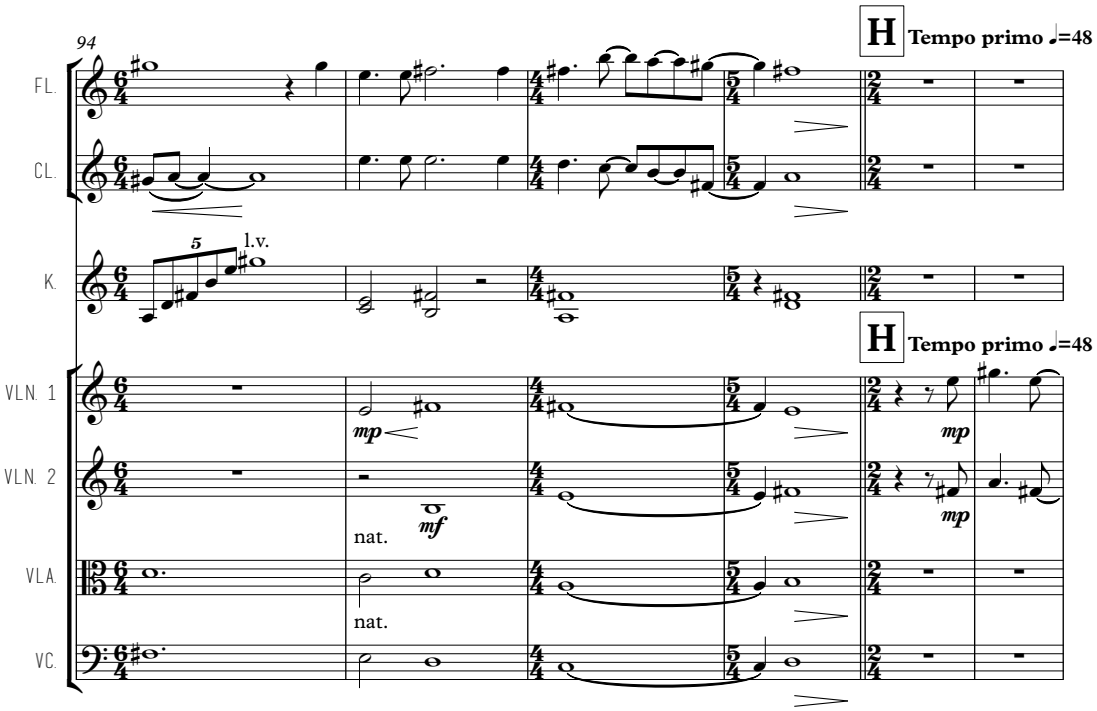

59
FL.
CL.
K.
VLN. 1
VLN. 2
VLA.
VC.
p
mp
ppp
mp
nat.
64
D
with koto
mp
mf
f
D
p
mf

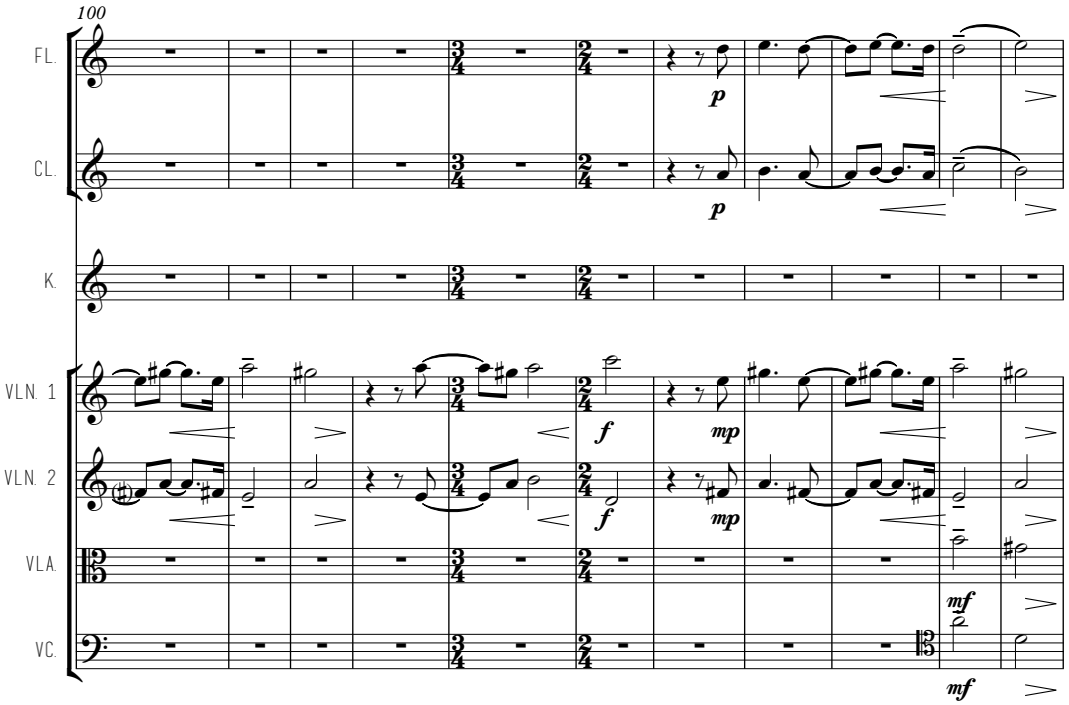

67
E
FL.
CL.
K.
VLN. 1
VLN. 2
VLA.
VC.
p
pp
mp
l.v.
flautando
gliss.

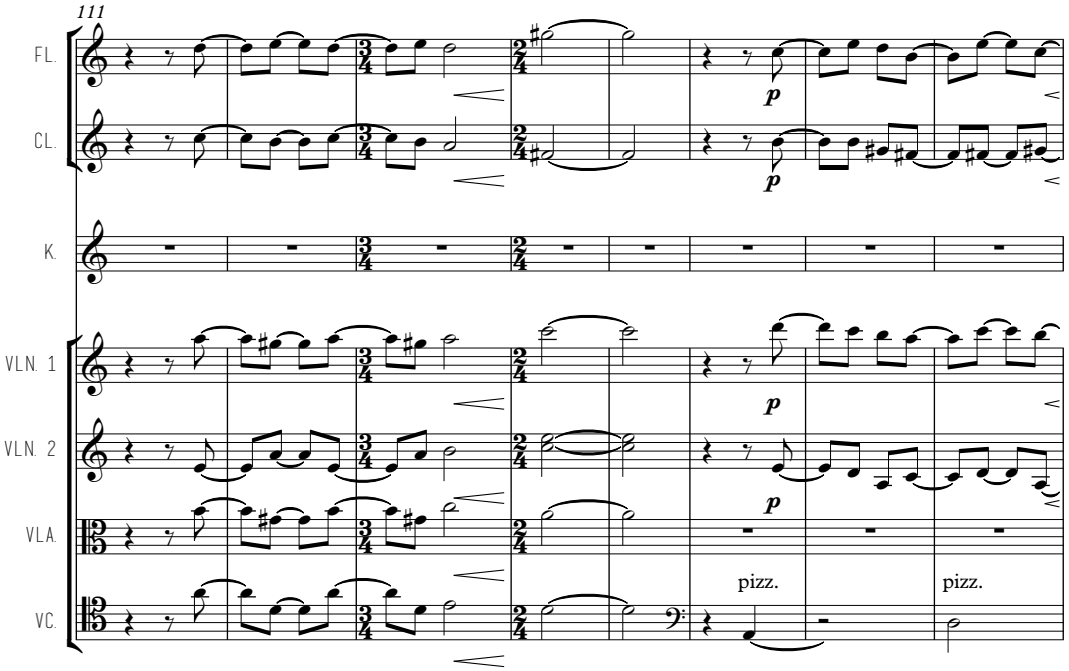

74
FL.
CL.
K.
VLN. 1
VLN. 2
VLA.
VC.
l.v.
3

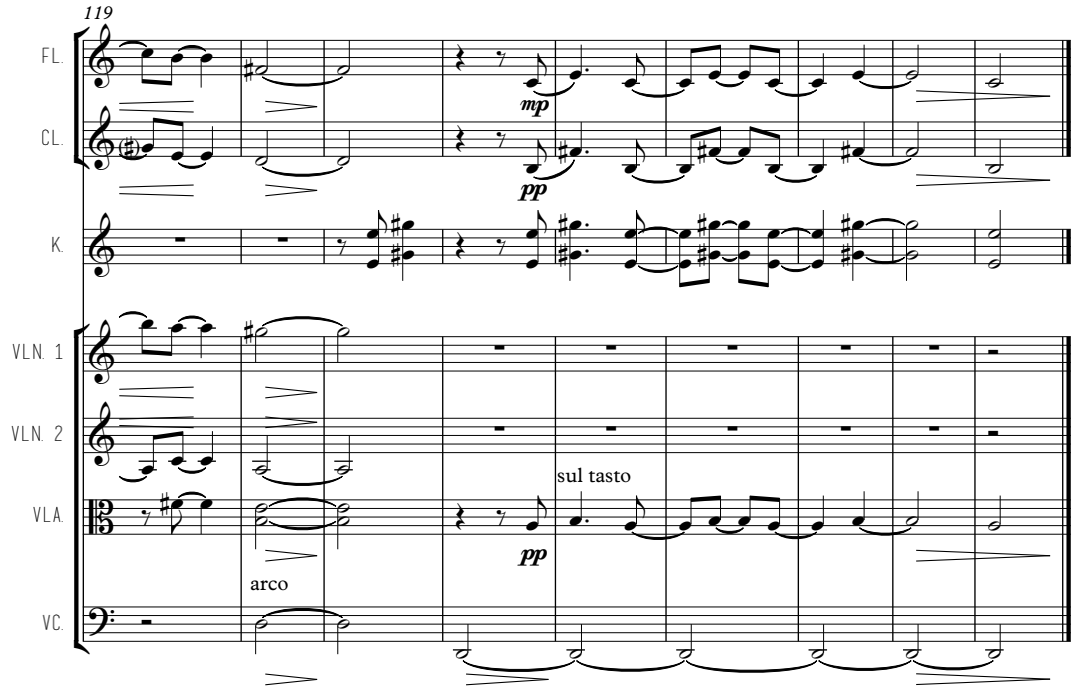

6
80
F
Quicker ♩=82
FL.
CL.
K.
pp
F
Quicker ♩=82
sul pont.
VLN. 1
pp
sul pont.
VLN. 2
pp
sul pont.
VLA.
pp
VC.
mf
85
FL.
CL.
K.
nat.
VLN. 1
mp
nat.
VLN. 2
mp
nat.
VLA.
mp
VC.


G
89
espress.
FL.
CL.
K.
l.v.
l.v.
G
VLN. 1
VLN. 2
sul tasto
VLA.
sul tasto
VC.

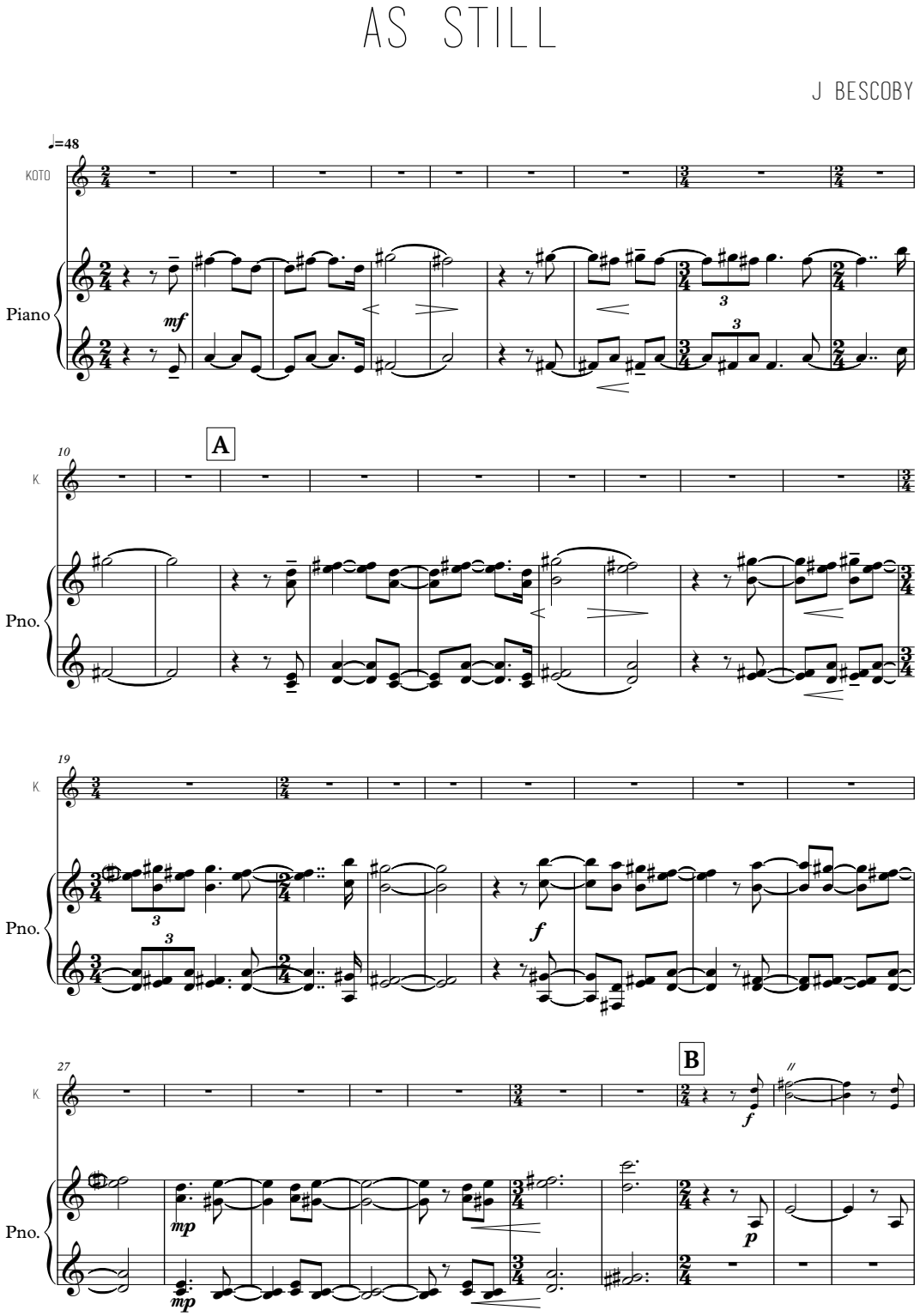

H
Tempo primo ♩=48
94
FL.
CL.
l.v.
K.
H
Tempo primo ♩=48
VLN. 1
VLN. 2
nat.
VLA.
nat.
VC.

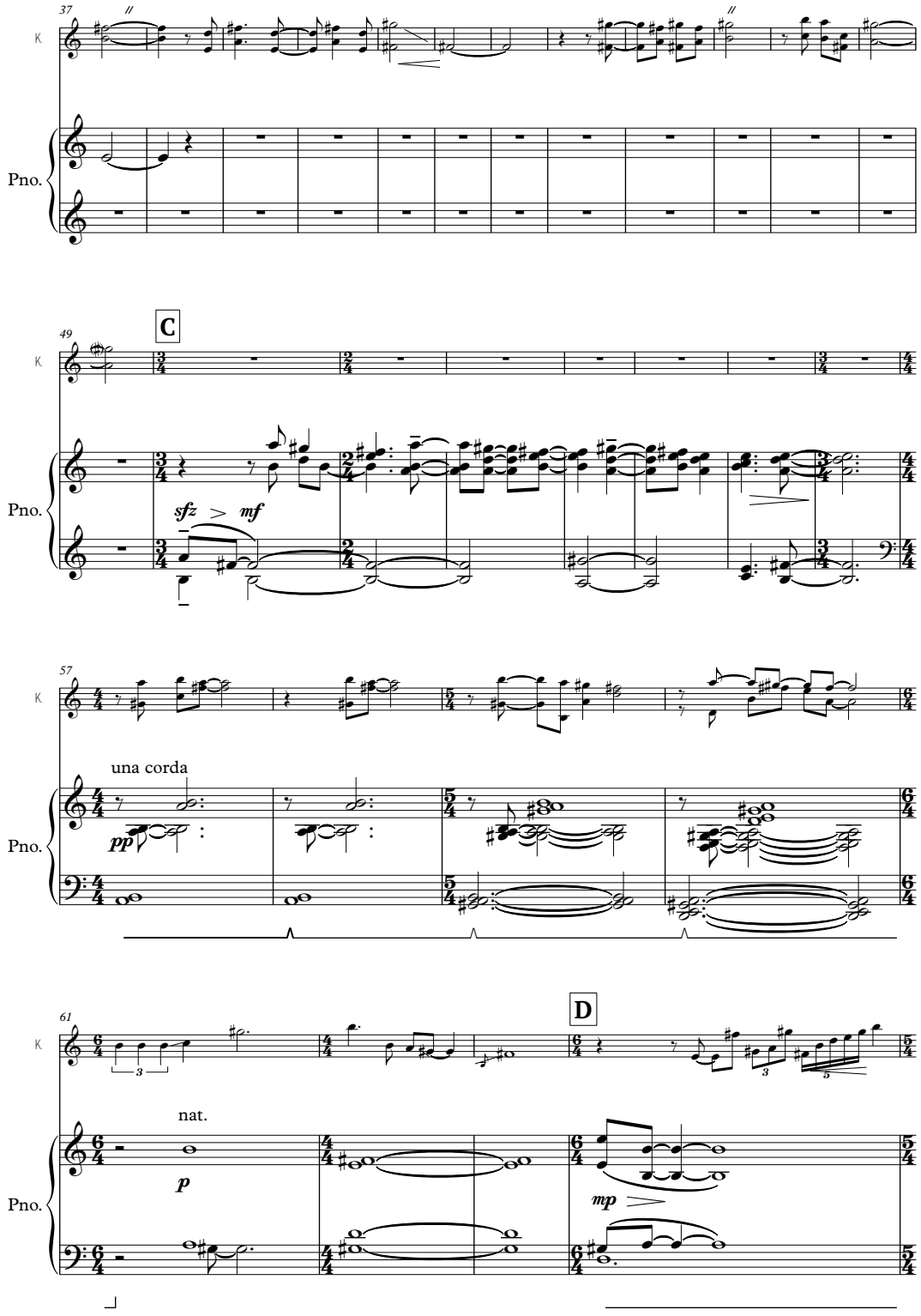

100
FL.
CL.
K.
VLN. 1
VLN. 2
VLA.
VC.
p
p
f
f
mp
mp
mf
mf

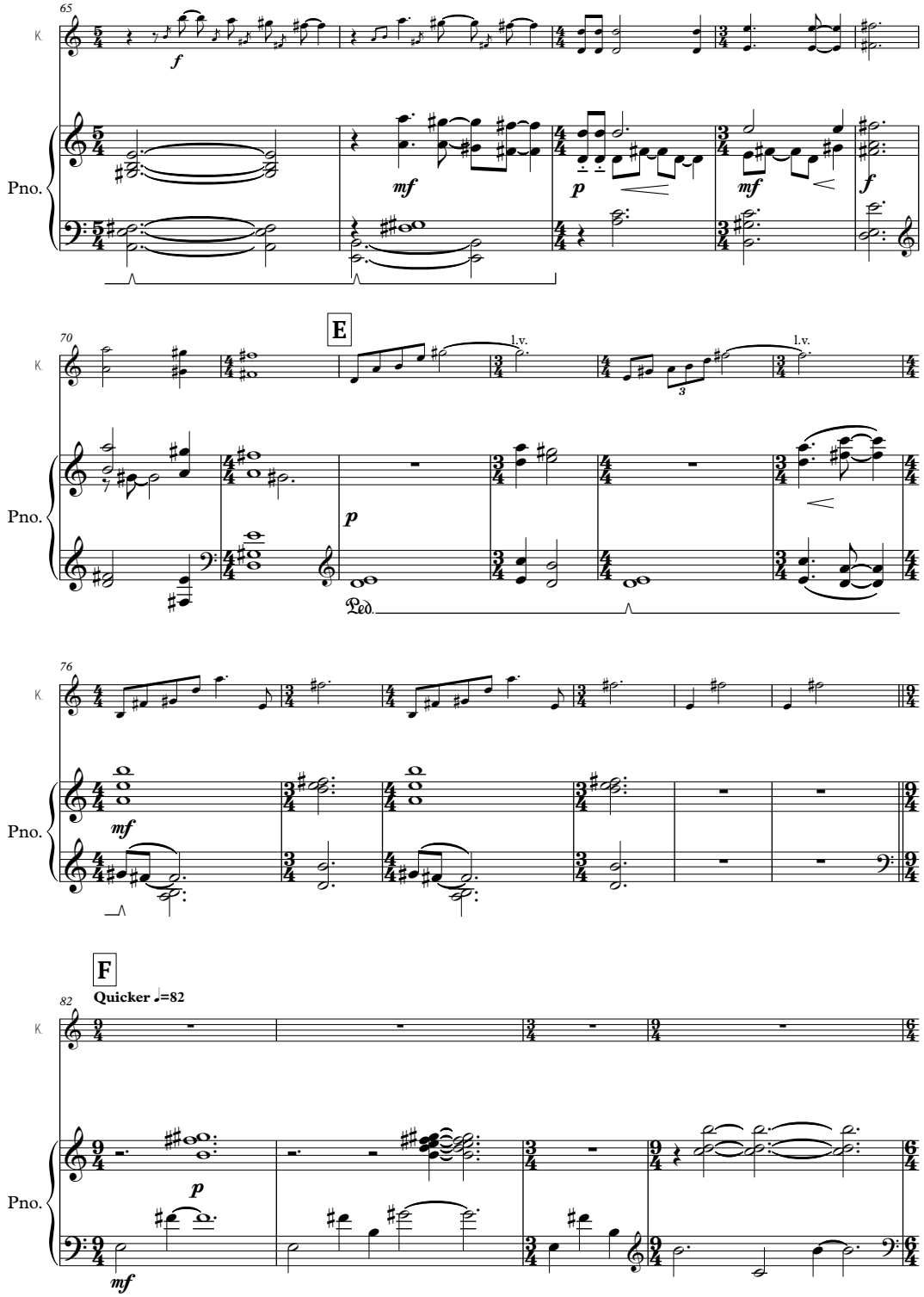

111
FL.
CL.
K.
VLN. 1
VLN. 2
VLA.
VC.
p
p
p
p
pizz.
pizz.

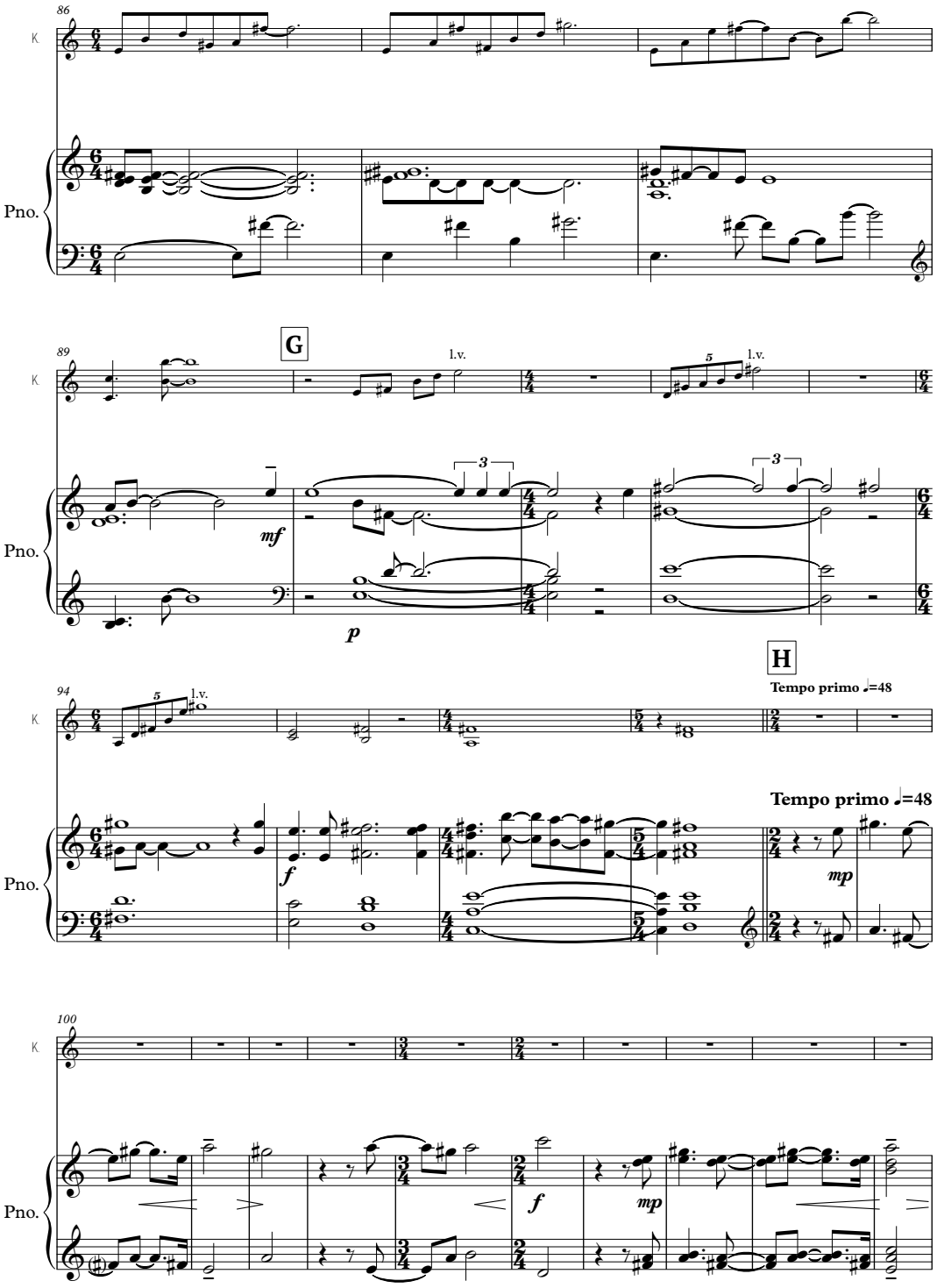

119
FL.
CL.
K.
VLN. 1
VLN. 2
VLA.
VC.
mp
pp
pp
sul tasto
arco

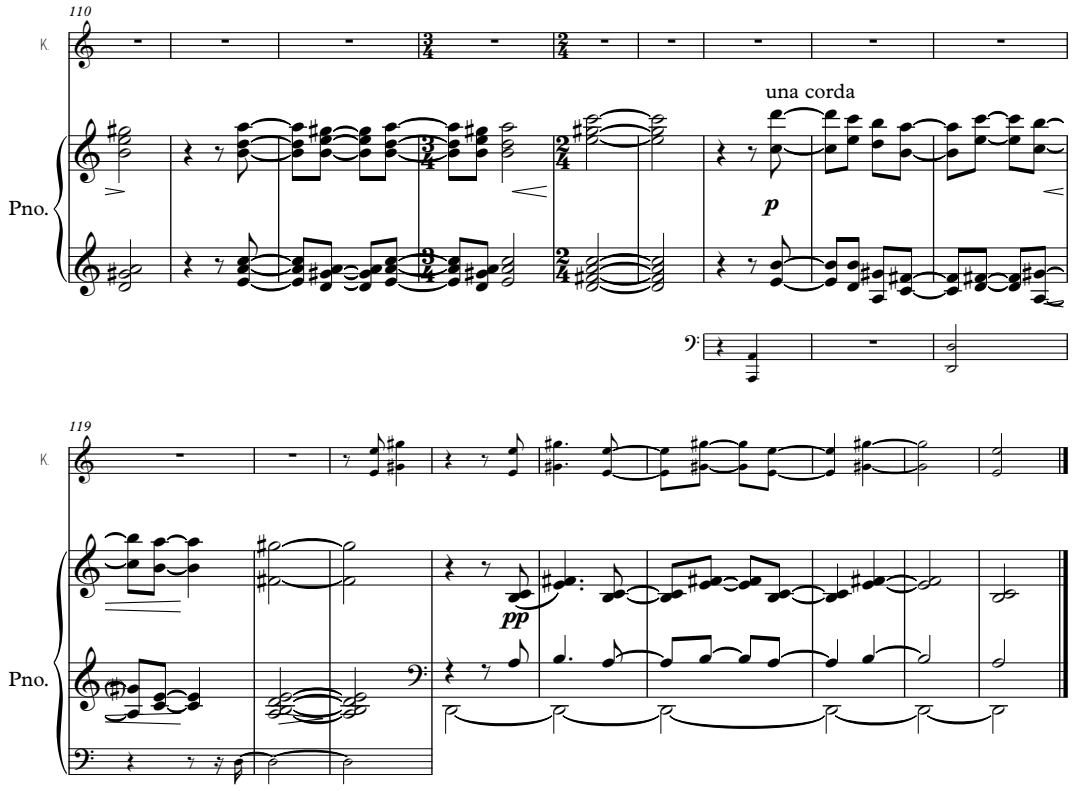
Appendix 2. *As Still* for *koto* and piano



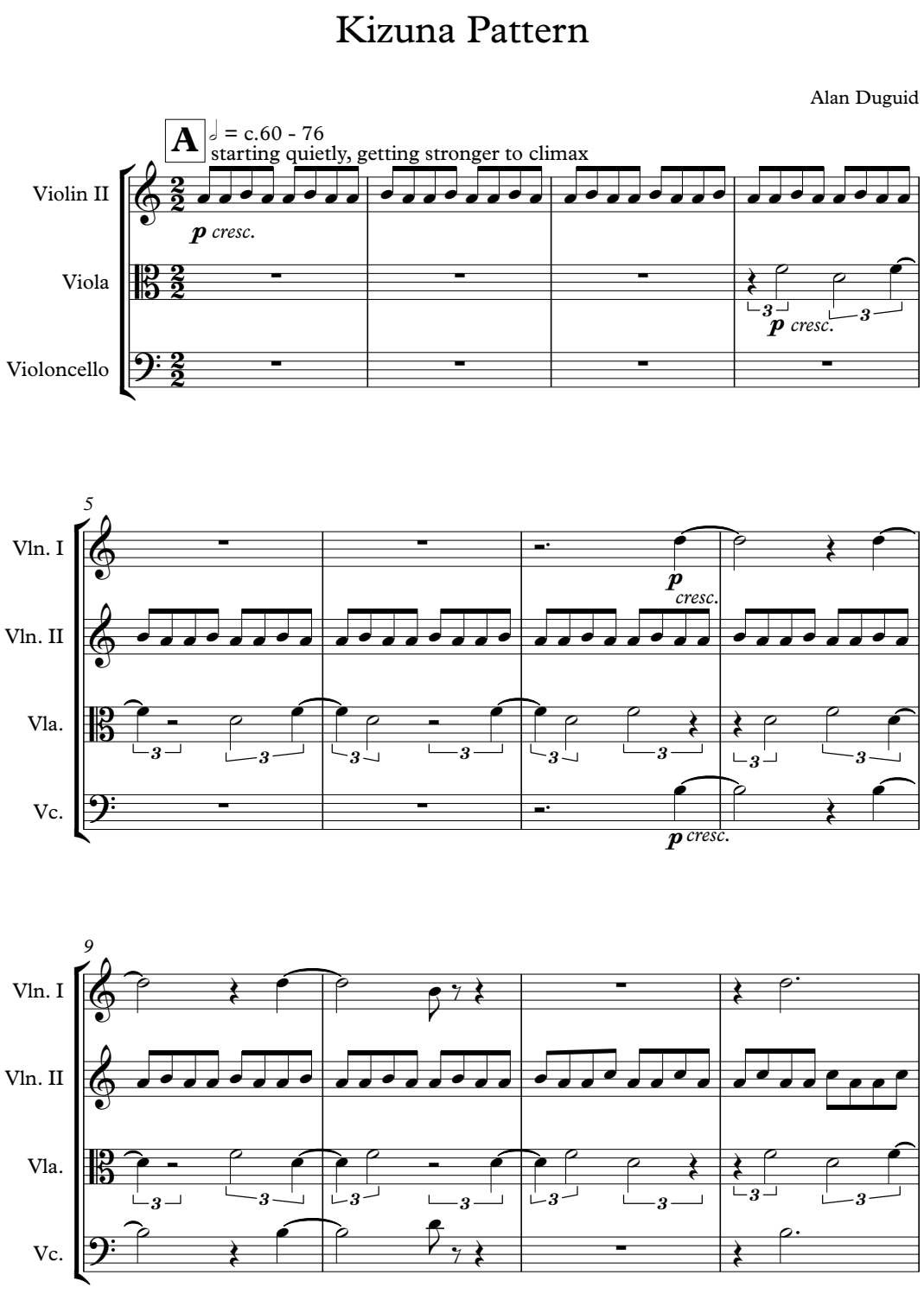

37
K.
Pno.
49
C
sfz
mf
57
una corda
pp
61
D
nat.
p
mp

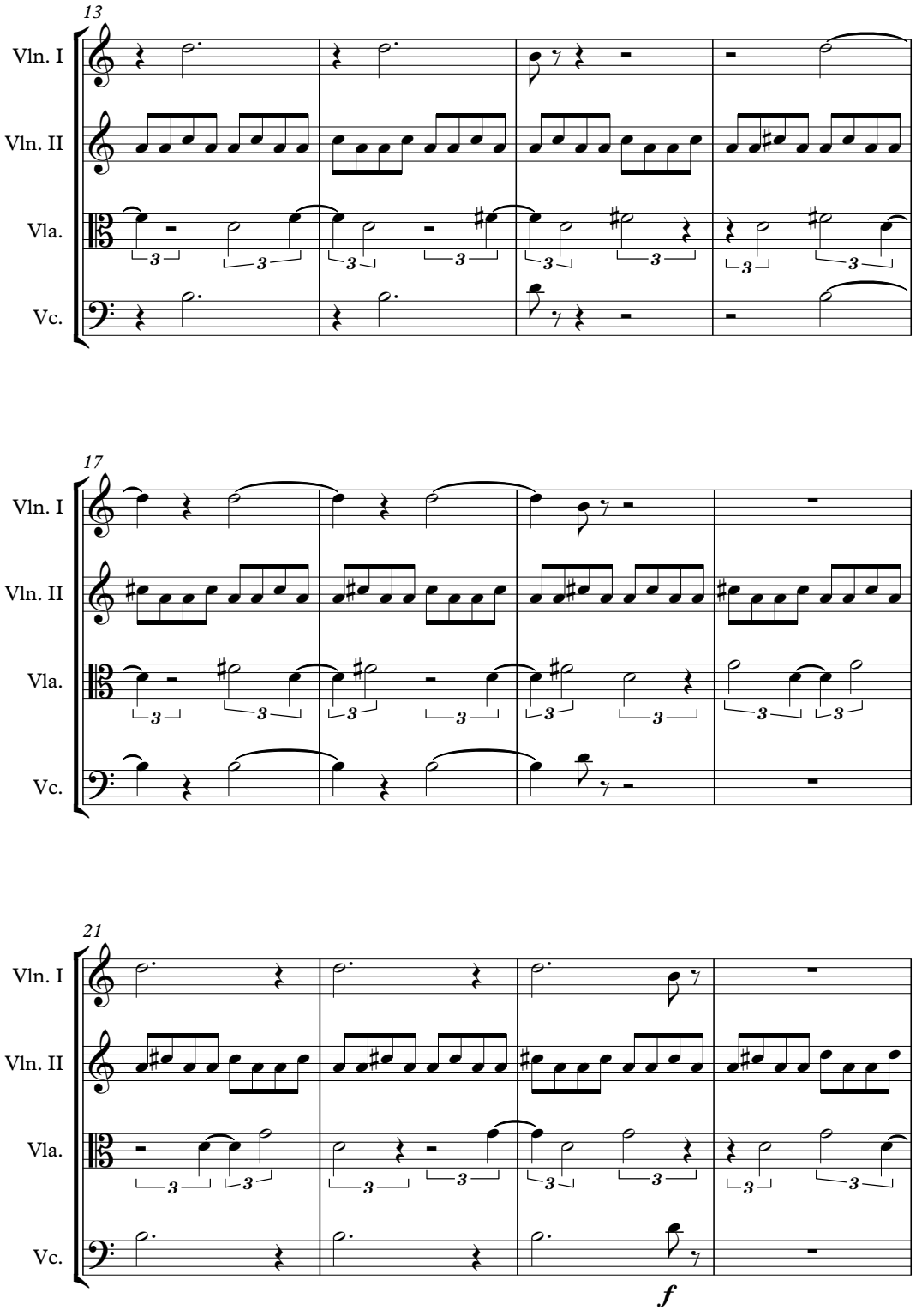

65
K.
Pno.
f
mf
p
mf
f
70
E
l.v.
l.v.
K.
Pno.
p
Ped.
76
K.
Pno.
mf
F
82
Quicker ♩=82
K.
Pno.
p
mf

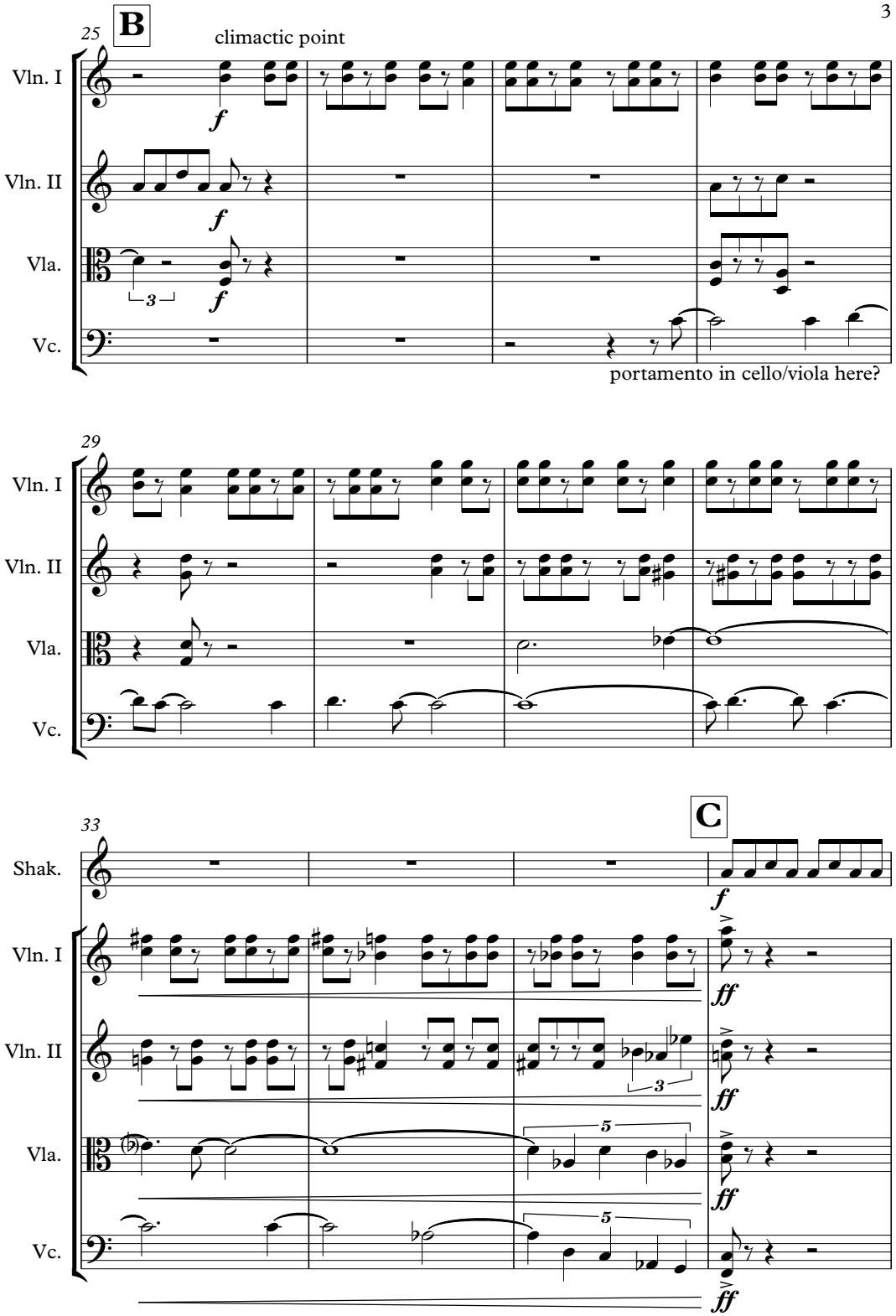

86
K.
Pno.
89
G
l.v.
l.v.
mf
p
94
H
Tempo primo ♩=48
Tempo primo ♩=48
f
mp
100
f
mp

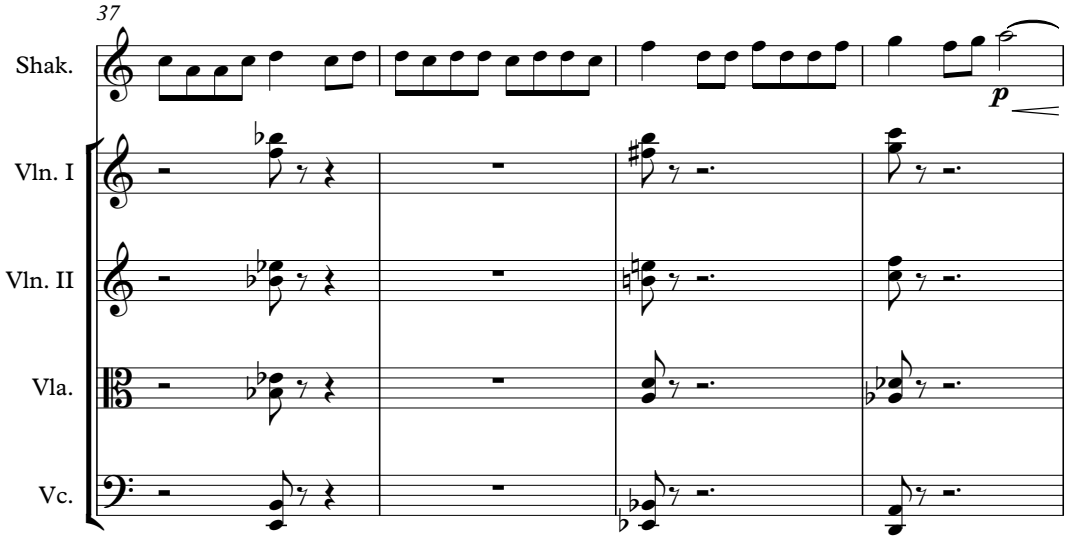

110
K.
Pno.
una corda
p
119
K.
Pno.
pp

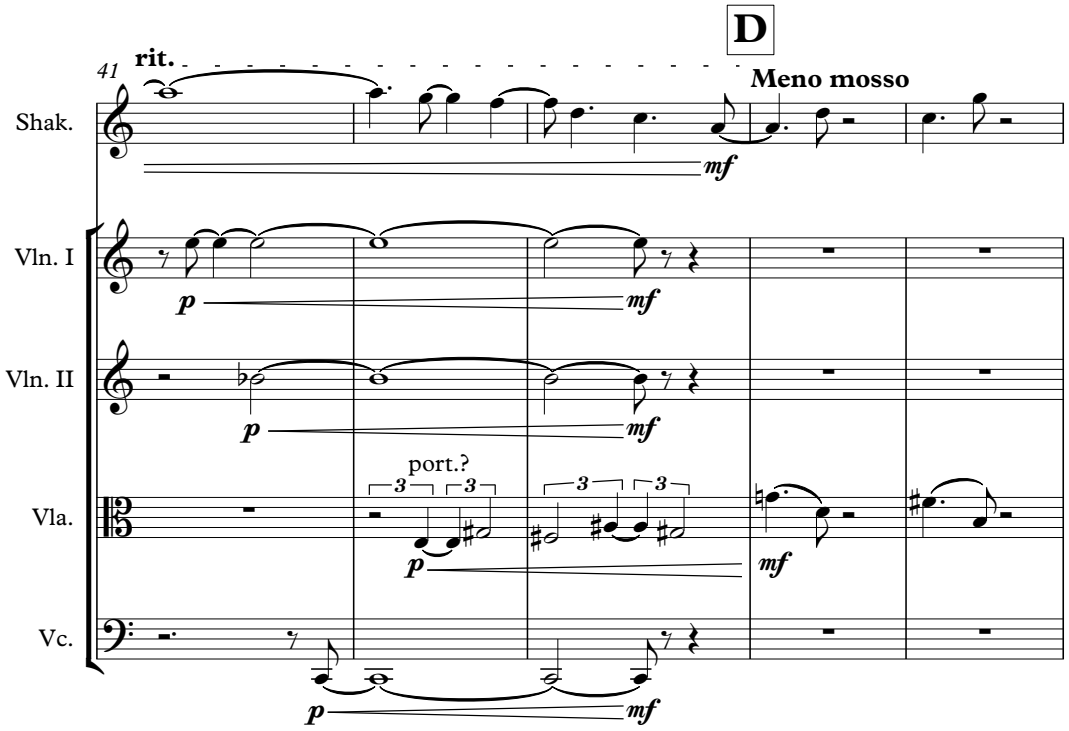
Appendix 3. *Kizuna Patter*n for *shakuhachi* and string quartet

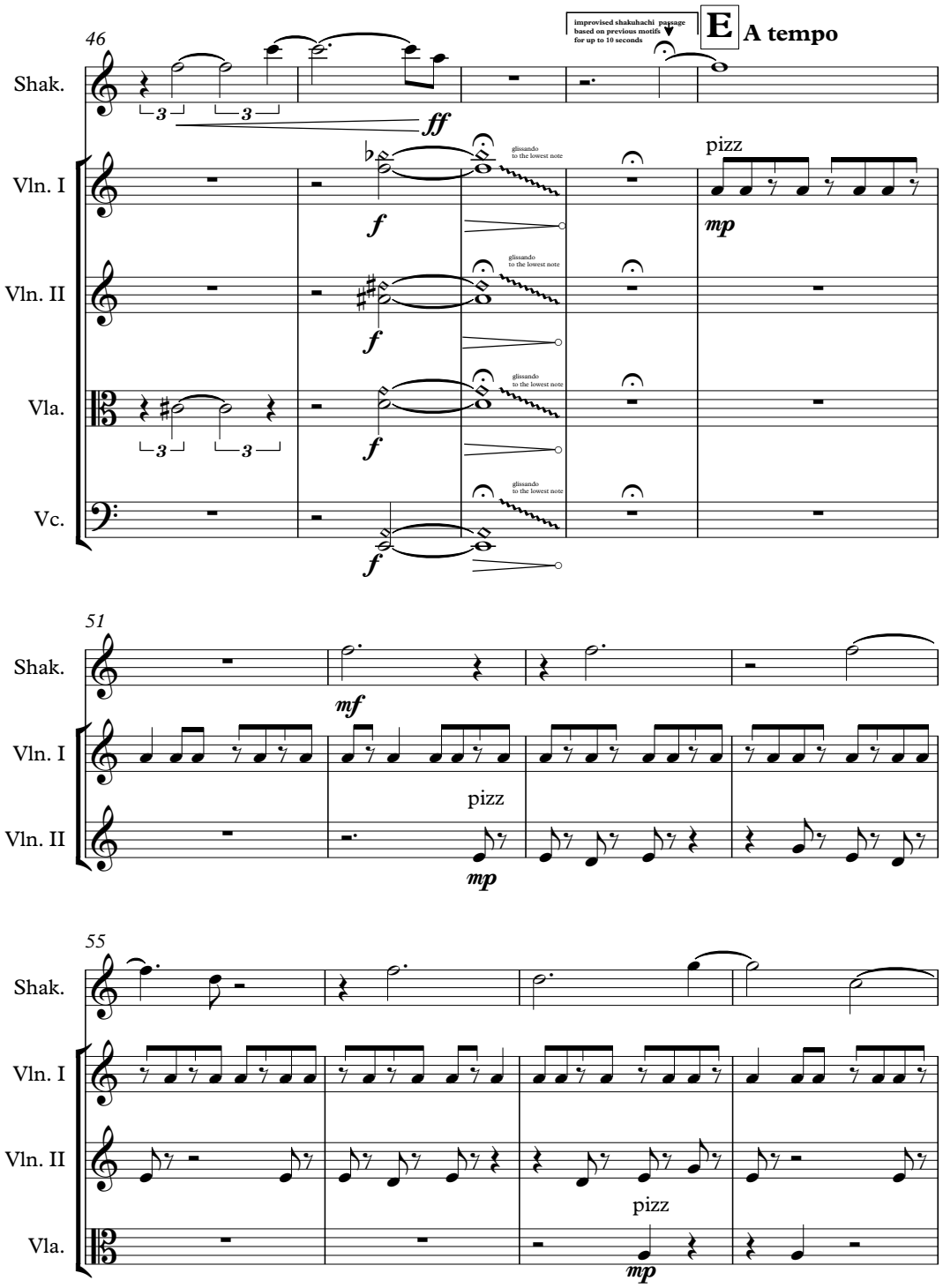


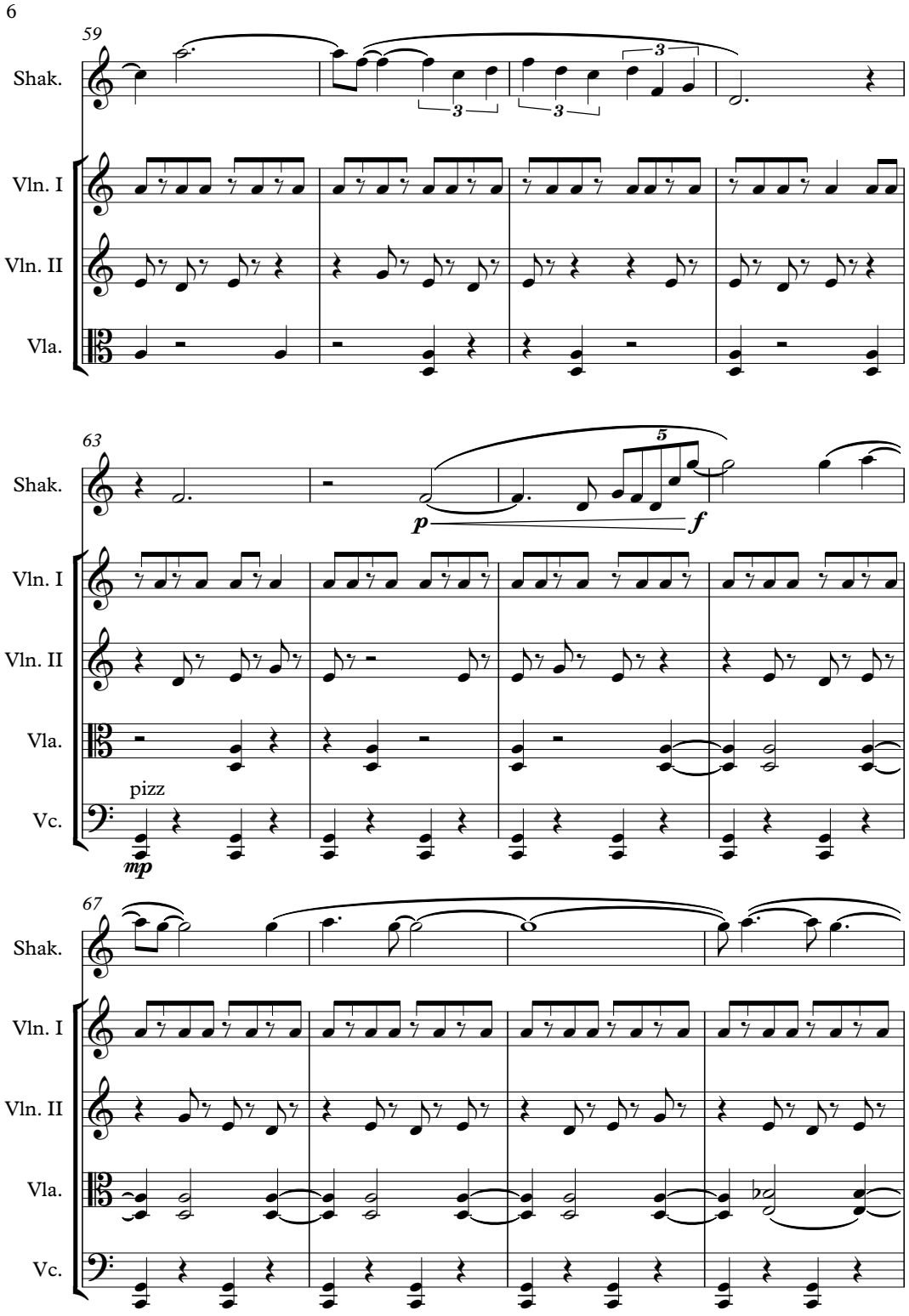

13
Vln. I
Vln. II
Vla.
Vc.
17
Vln. I
Vln. II
Vla.
Vc.
21
Vln. I
Vln. II
Vla.
Vc.
f

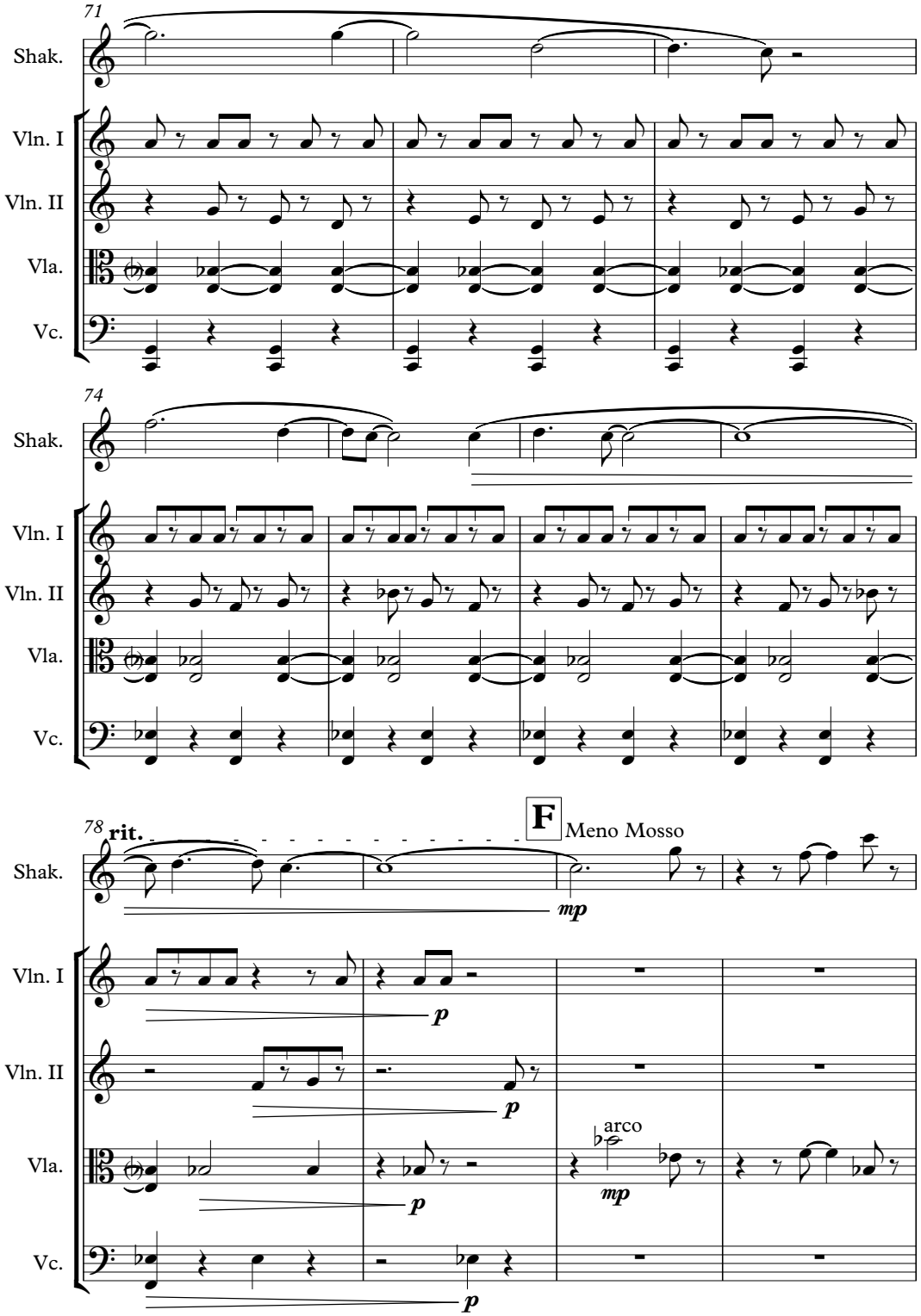

25
B
climactic point
Vln. I
Vln. II
Vla.
Vc.
f
3
portamento in cello/viola here?
29
33
C
Shak.
ff
5

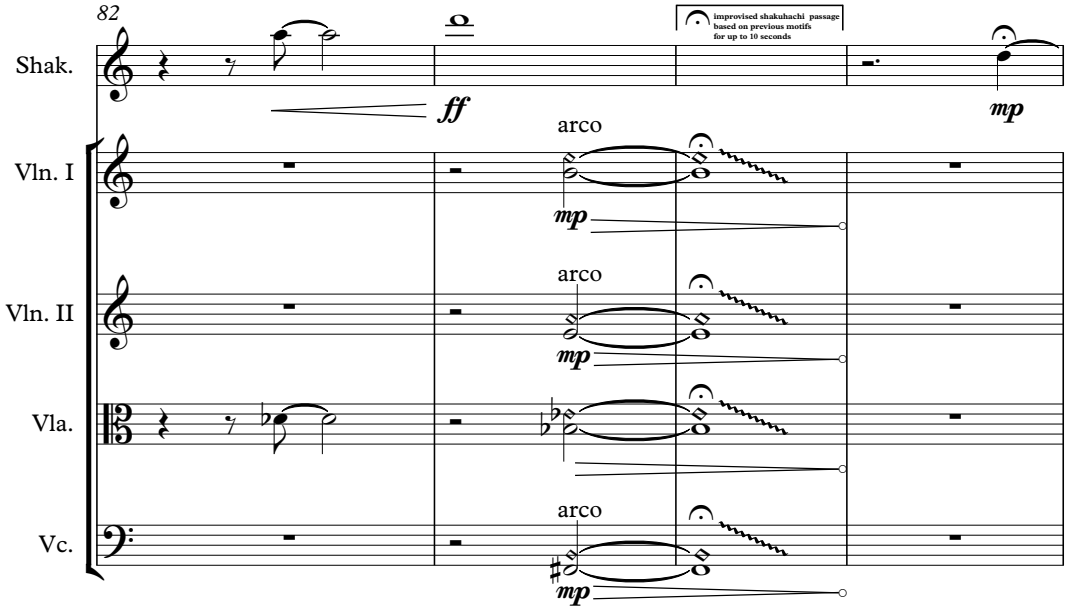

37
Shak.
Vln. I
Vln. II
Vla.
Vc.
p

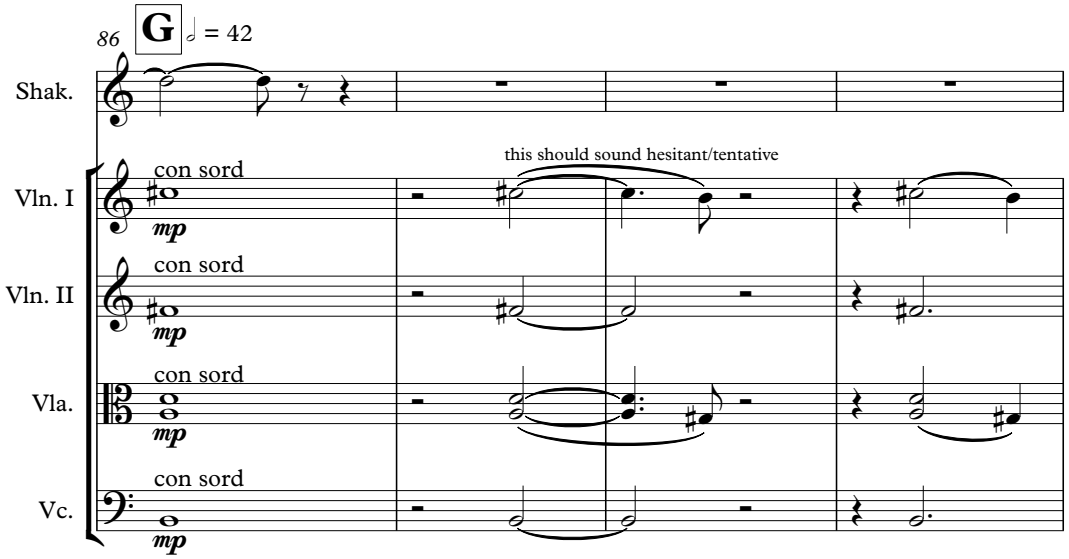

D
41
rit.
Meno mosso
Shak.
Vln. I
Vln. II
Vla.
Vc.
port.?
p
mf
3

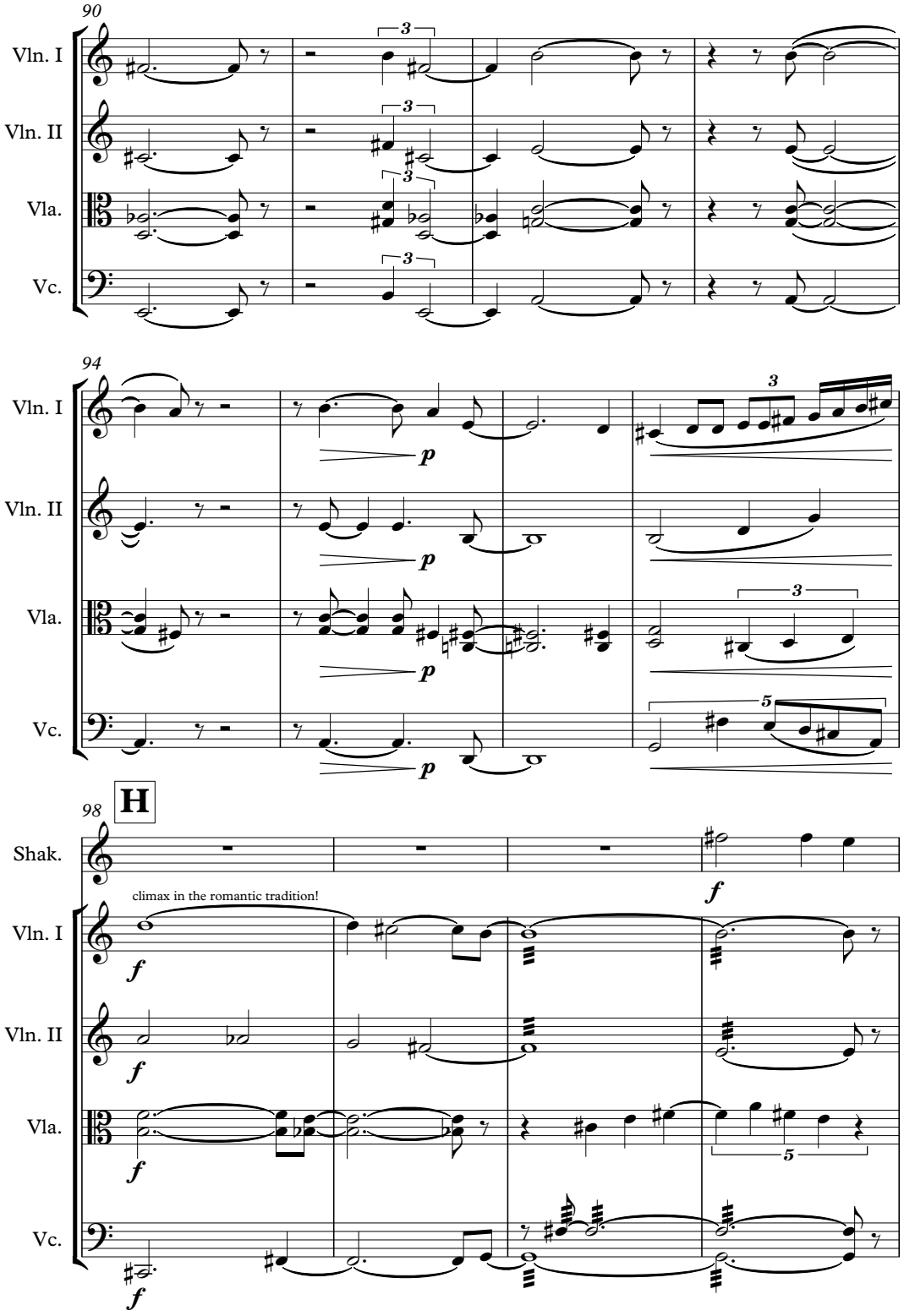

46
Shak.
Vln. I
Vln. II
Vla.
Vc.
improvised shakuhachi passage
based on previous motifs
for up to 10 seconds
E
A tempo
ff
f
glissando
to the lowest note
pizz
mp
51
mf
55


6
59
Shak.
Vln. I
Vln. II
Vla.
63
Shak.
p
f
Vln. I
Vln. II
Vla.
pizz
Vc.
mp
67
Shak.
Vln. I
Vln. II
Vla.
Vc.

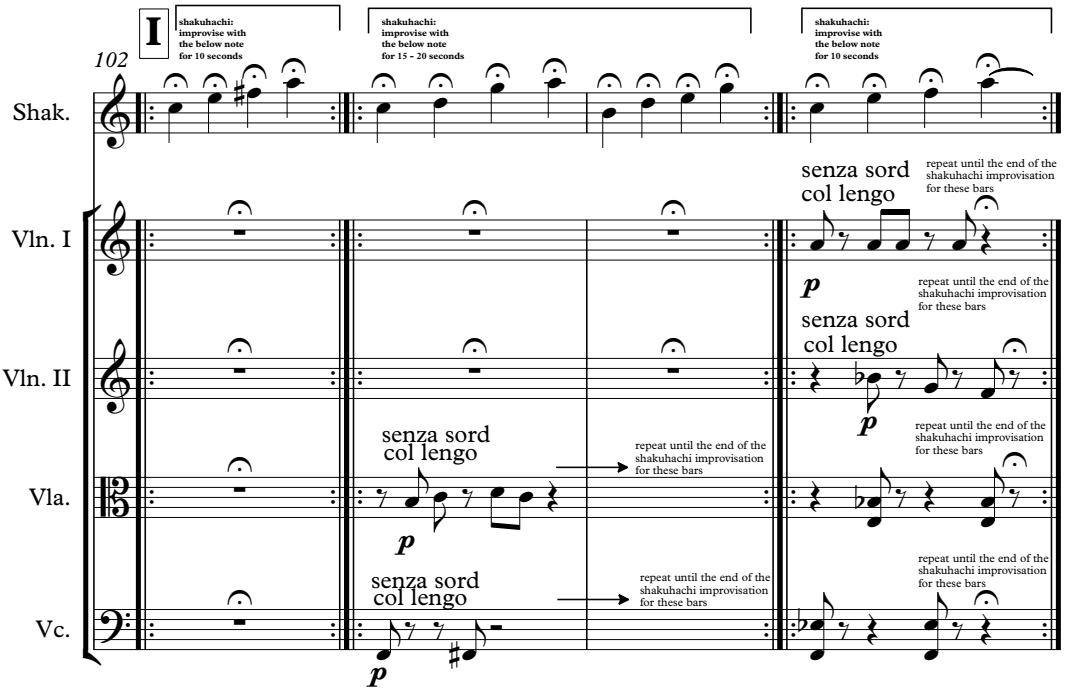

71
Shak.
Vln. I
Vln. II
Vla.
Vc.
74
Shak.
Vln. I
Vln. II
Vla.
Vc.
78
rit.
F
Meno Mosso
Shak.
mp
Vln. I
p
Vln. II
p
Vla.
arco
p
mp
Vc.
p

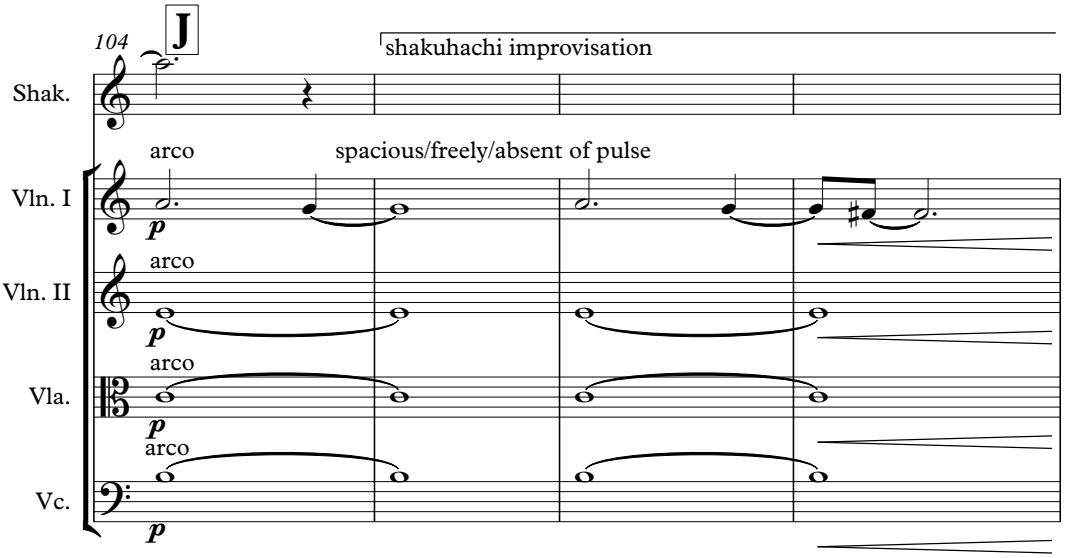

82
Shak.
improvised shakuhachi passage
based on previous motifs
for up to 10 seconds
ff
mp
Vln. I
arco
mp
Vln. II
arco
mp
Vla.
Vc.
arco
mp

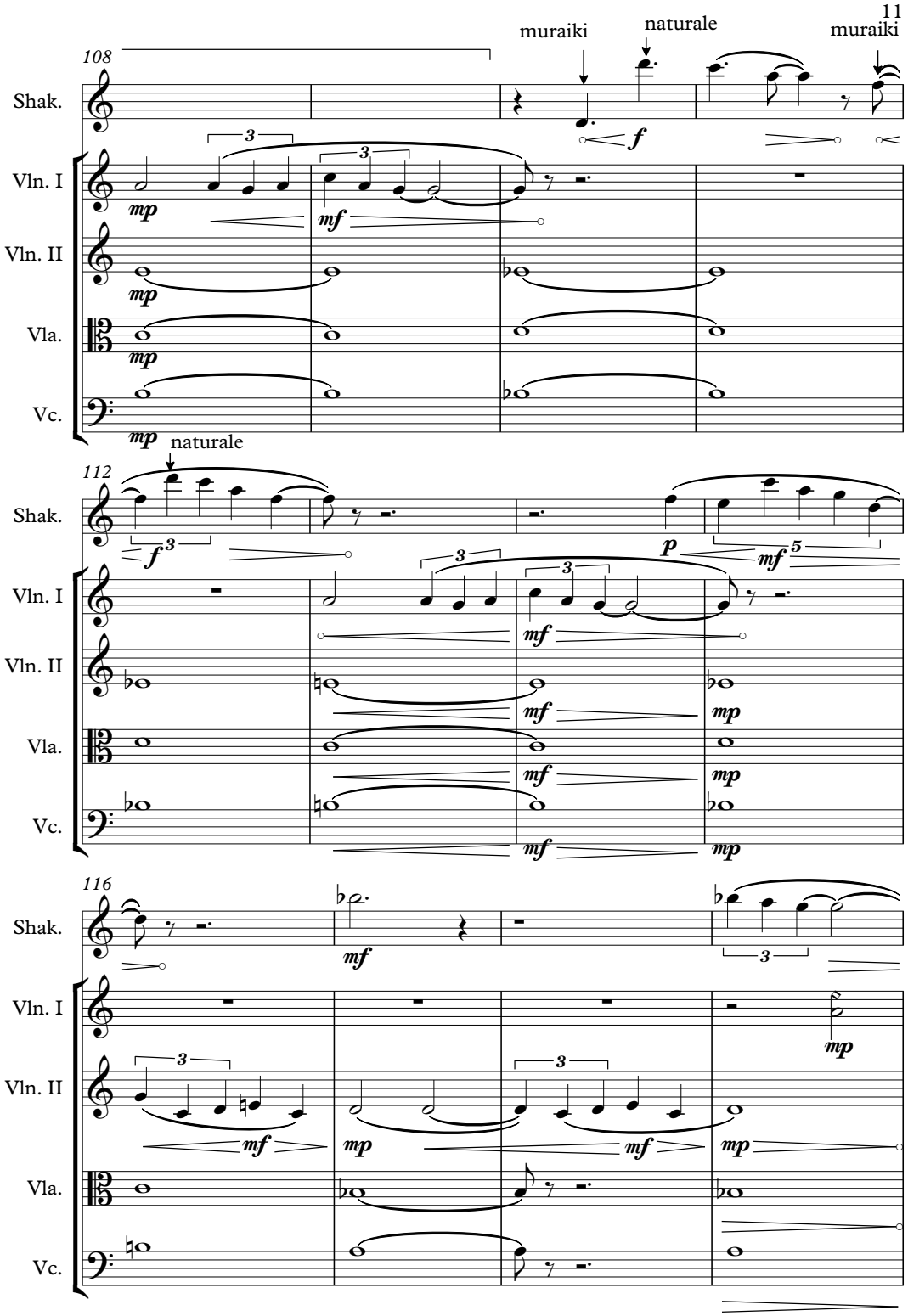

86
G
= 42
Shak.
this should sound hesitant/tentative
Vln. I
con sord
mp
Vln. II
con sord
mp
Vla.
con sord
mp
Vc.
con sord
mp

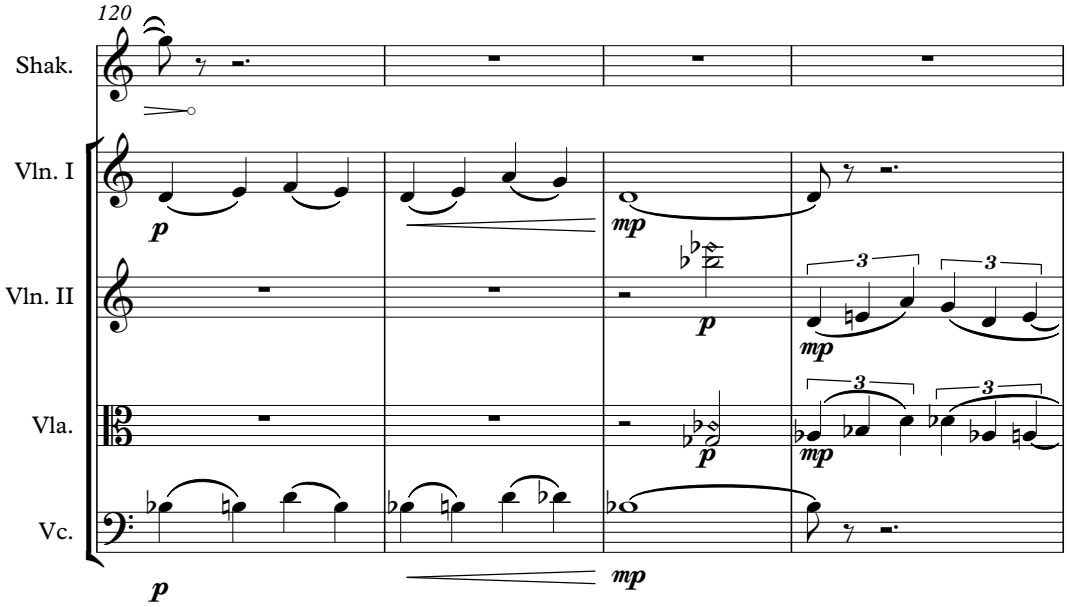

90
Vln. I
Vln. II
Vla.
Vc.
3
94
p
5
98
H
Shak.
climax in the romantic tradition!
f

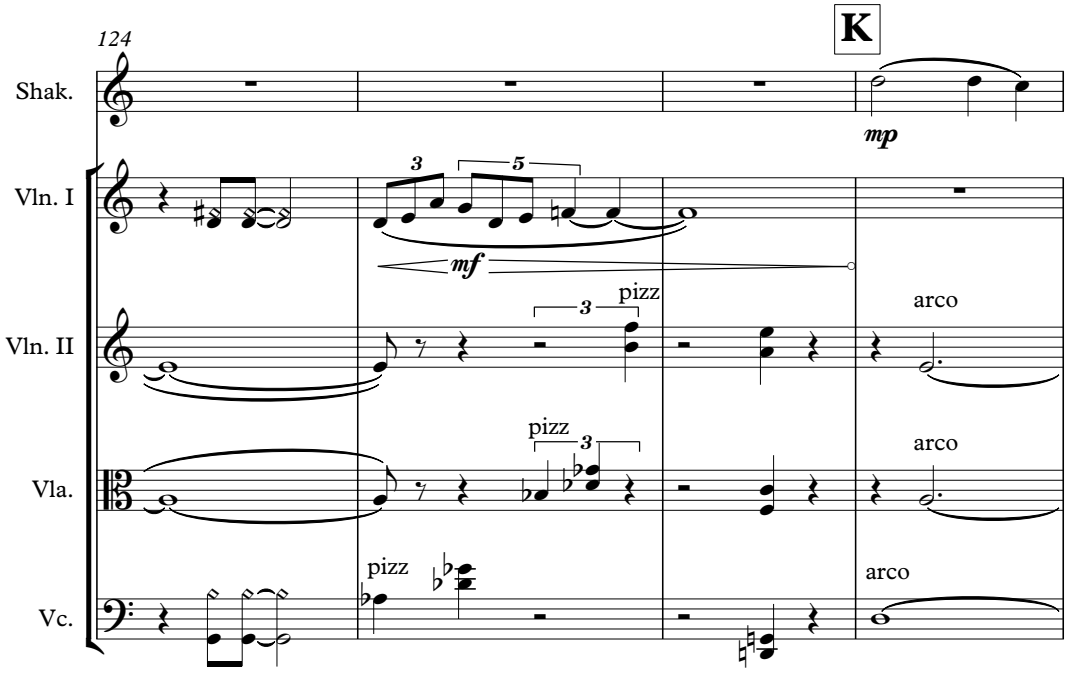
10

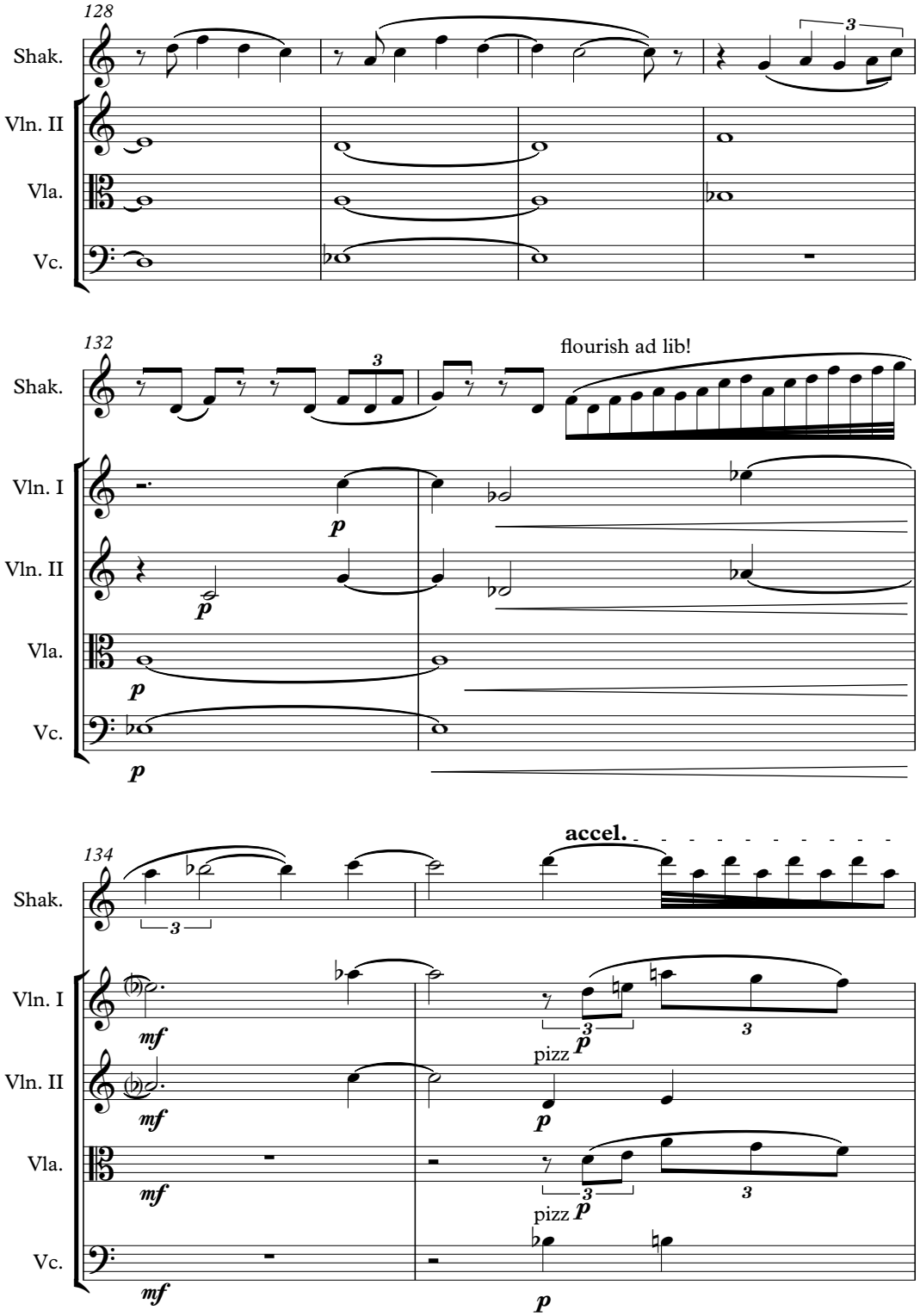

I
shakuhachi:
improvise with
the below note
for 10 seconds
shakuhachi:
improvise with
the below note
for 15 - 20 seconds
shakuhachi:
improvise with
the below note
for 10 seconds
102
Shak.
Vln. I
Vln. II
Vla.
Vc.
senza sord
col lengo
p
repeat until the end of the
shakuhachi improvisation
for these bars


J
104
shakuhachi improvisation
Shak.
Vln. I
Vln. II
Vla.
Vc.
arco
spacious/freely/absent of pulse
p

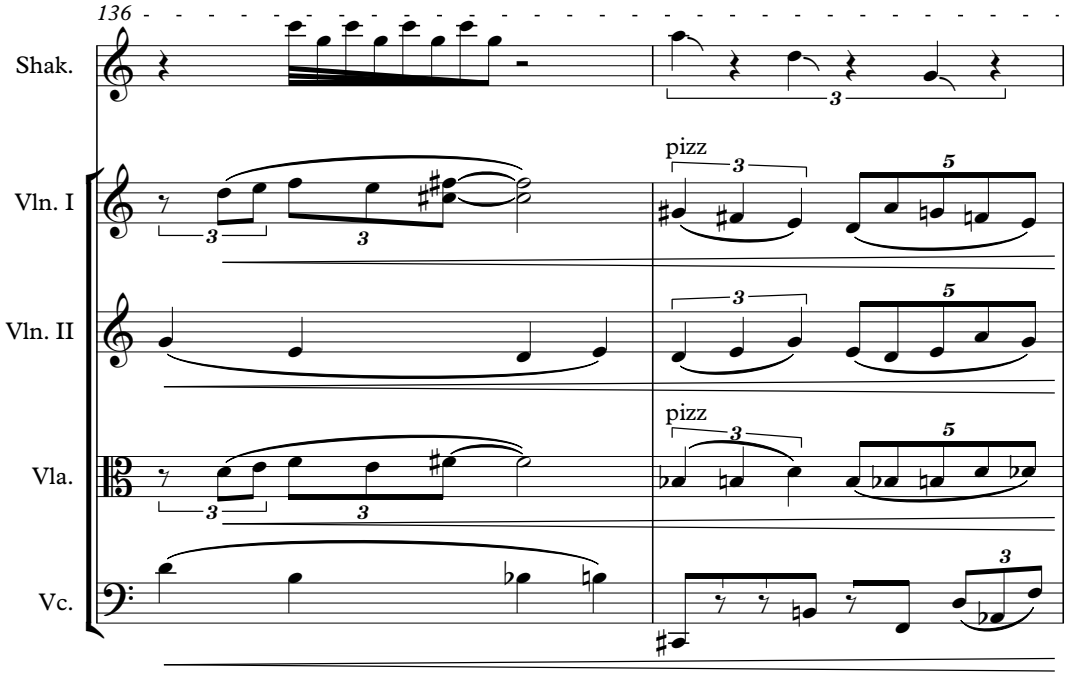

muraiki
naturale
muraiki
108
Shak.
Vln. I
Vln. II
Vla.
Vc.
naturale
112
116

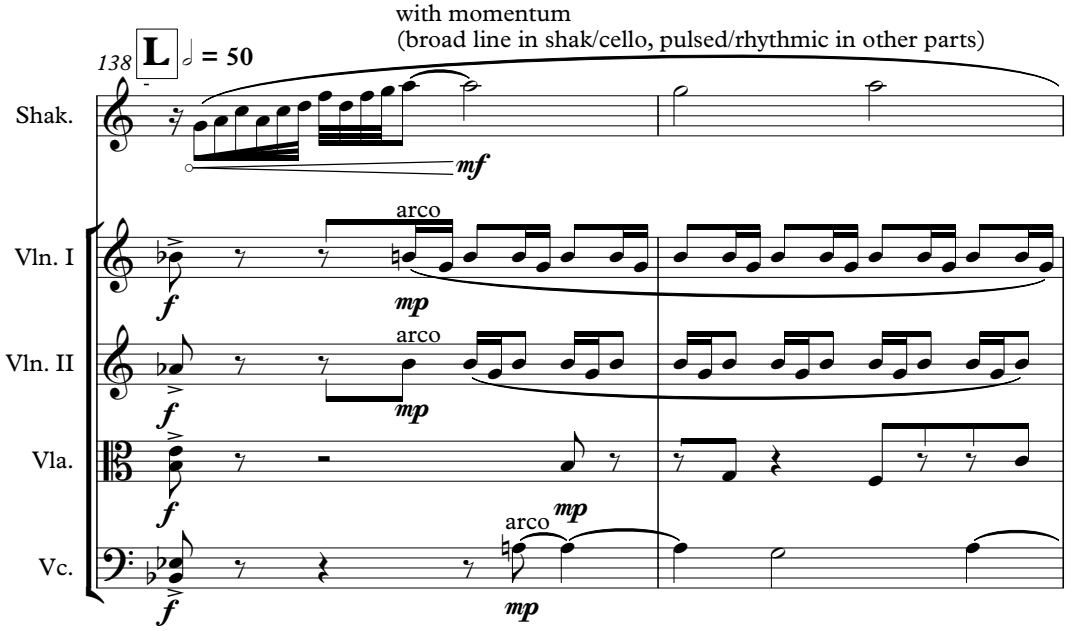

120
Shak.
Vln. I
Vln. II
Vla.
Vc.
p
mp
3

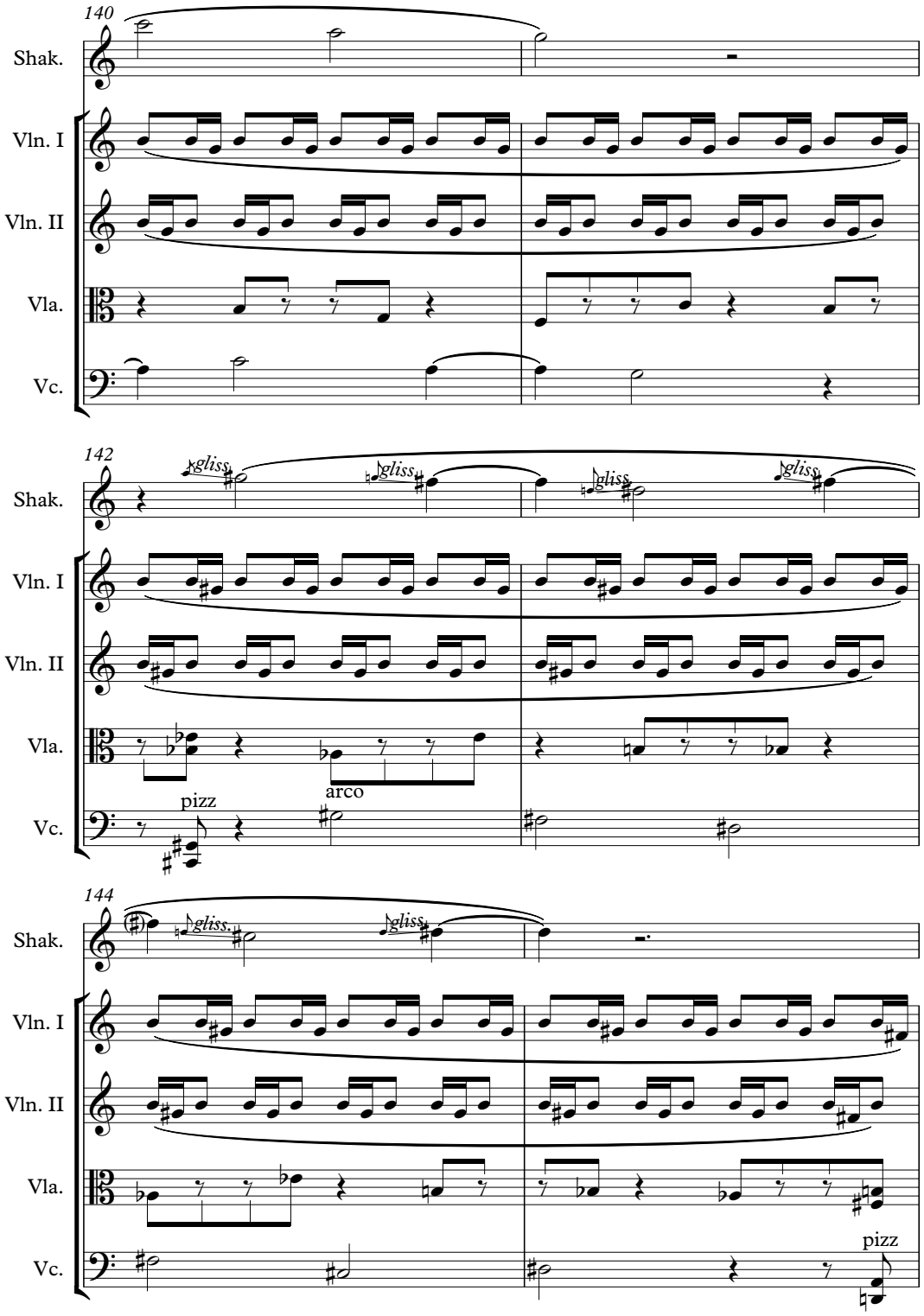

124
K
Shak.
Vln. I
Vln. II
Vla.
Vc.
mp
mf
3
5
pizz
arco

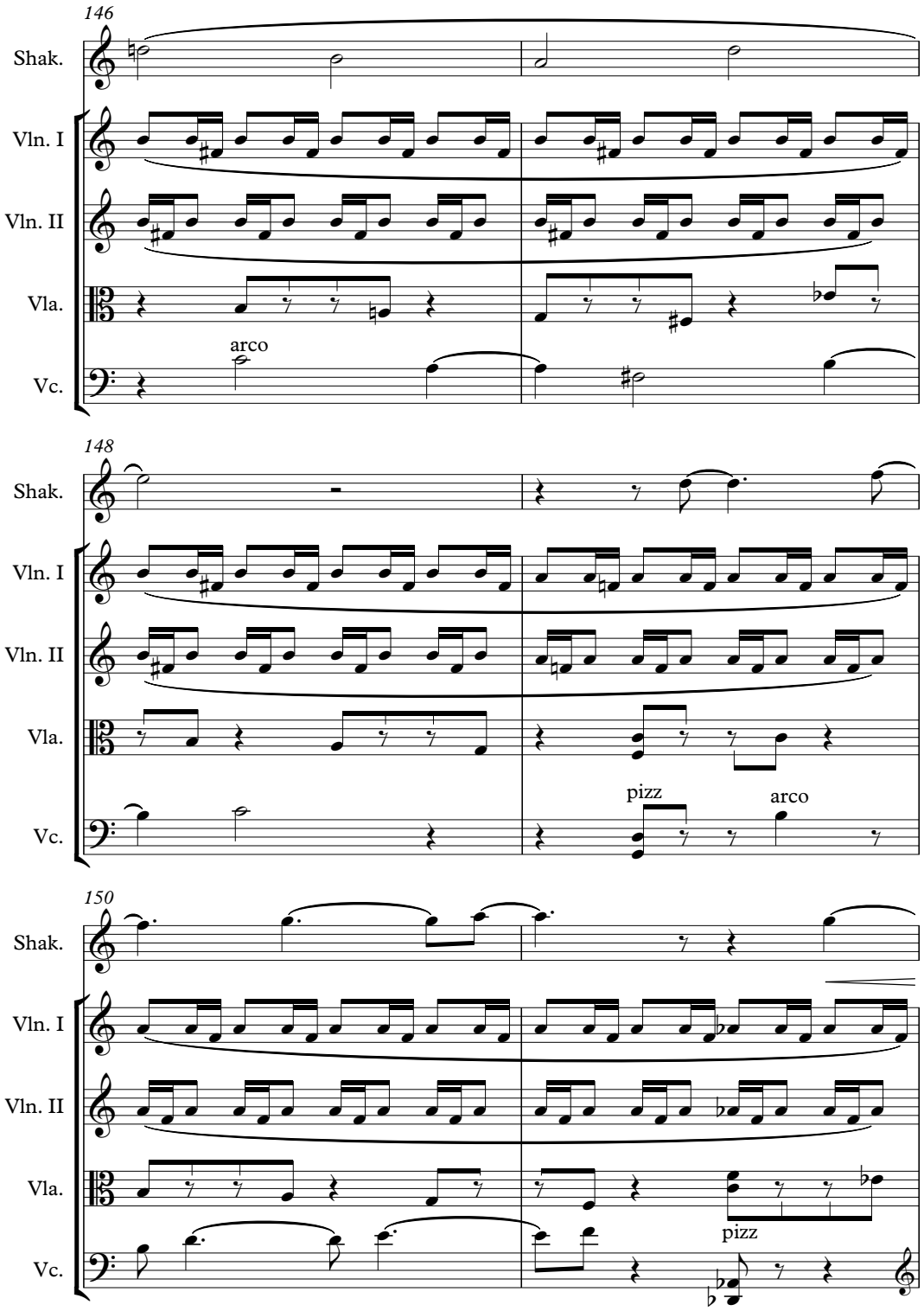

128
Shak.
Vln. II
Vla.
Vc.
132
flourish ad lib!
Shak.
Vln. I
Vln. II
Vla.
Vc.
134
accel.
Shak.
Vln. I
Vln. II
Vla.
Vc.
pizz
pizz

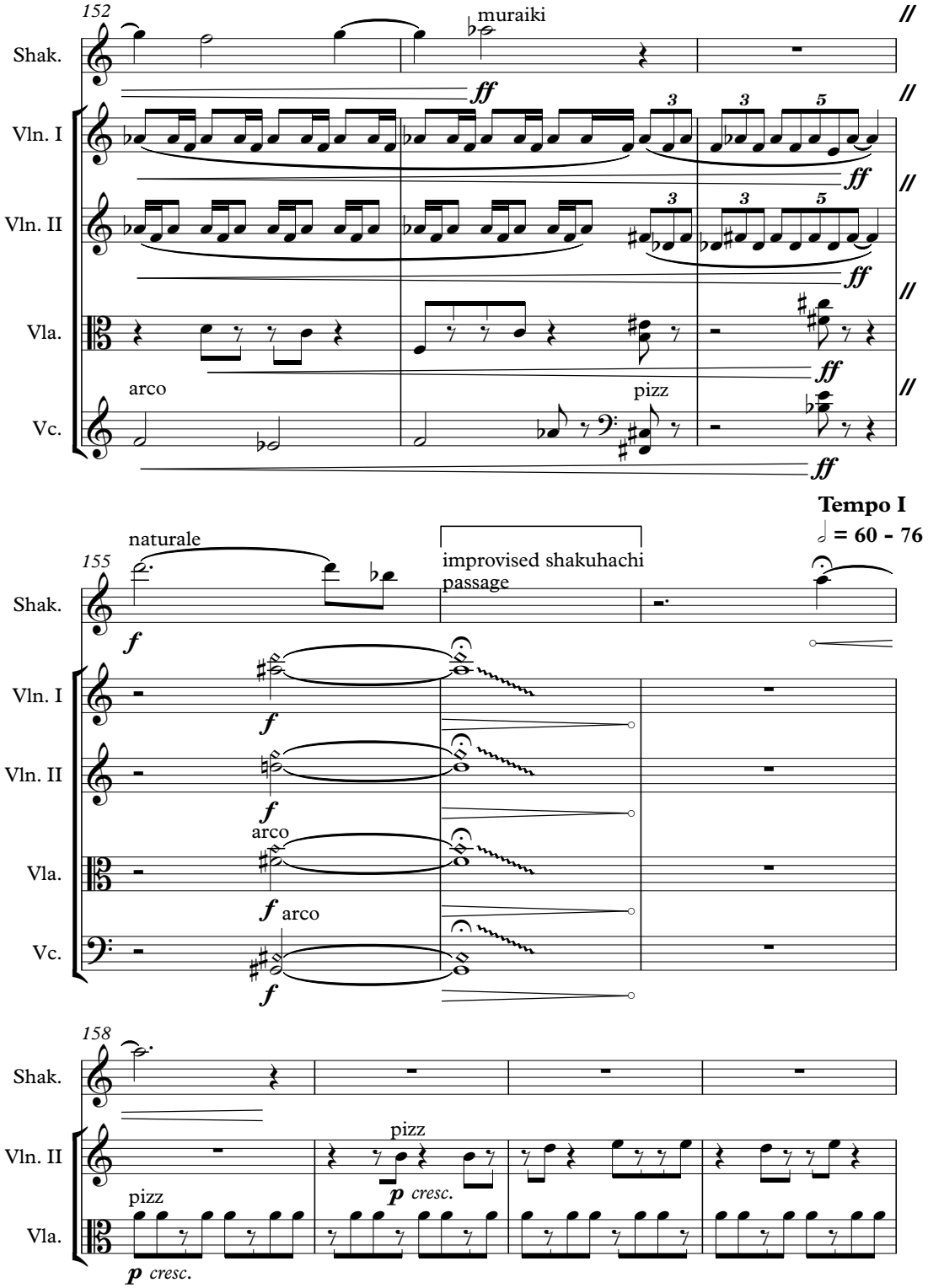
14

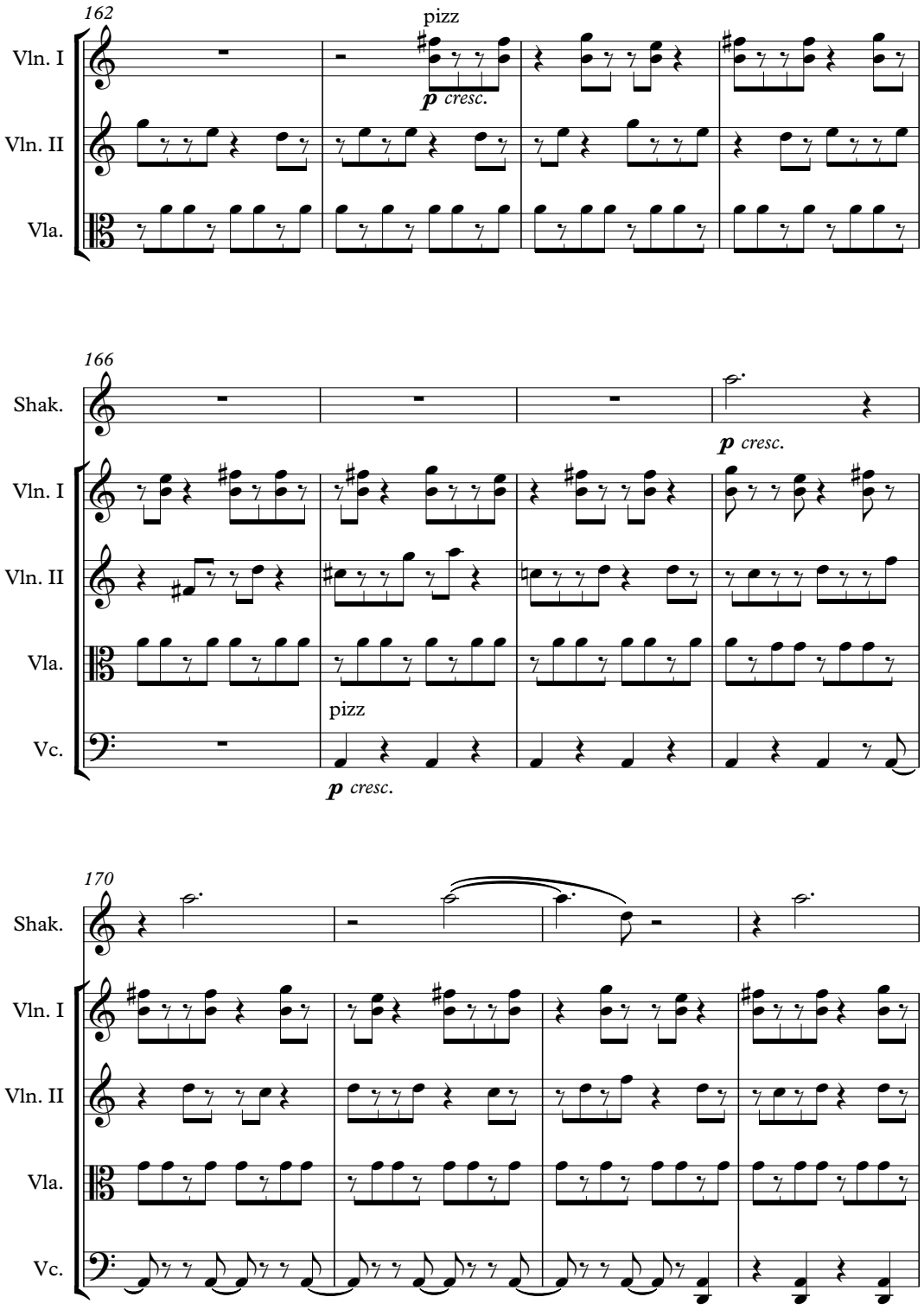

136
Shak.
Vln. I
Vln. II
Vla.
Vc.
pizz
pizz

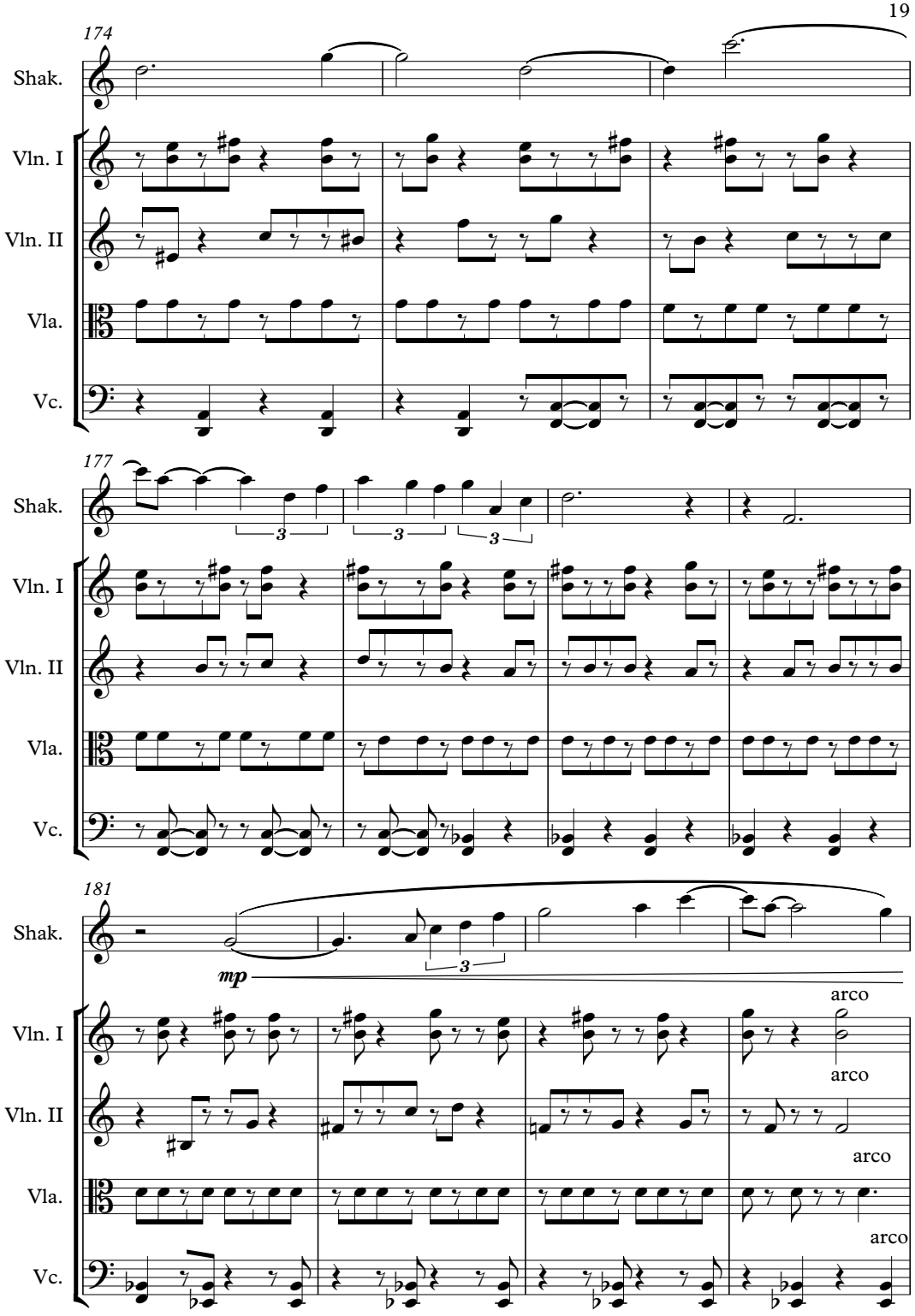

with momentum
(broad line in shak/cello, pulsed/rhythmic in other parts)
138
L
= 50
Shak.
Vln. I
Vln. II
Vla.
Vc.
arco
arco
arco

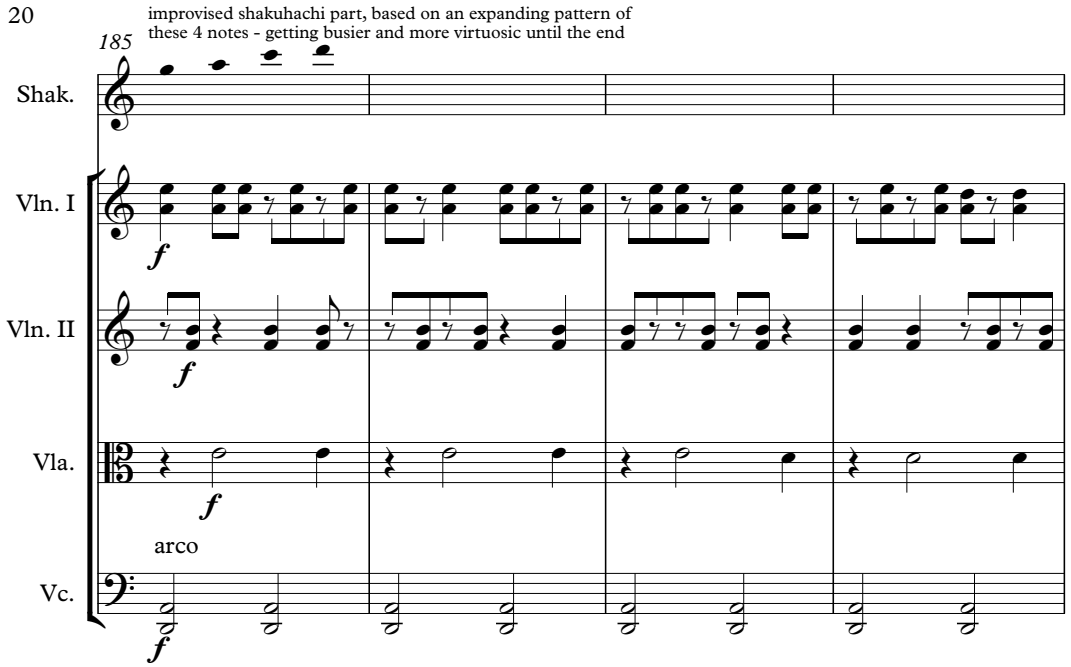

140
Shak.
Vln. I
Vln. II
Vla.
Vc.
142
gliss.
pizz
arco
144
pizz

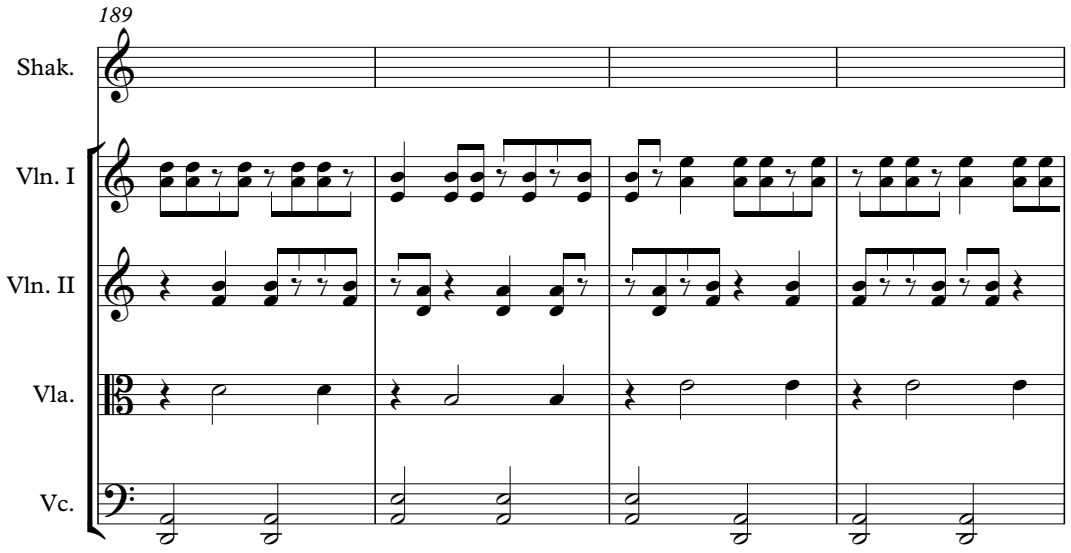

146
Shak.
Vln. I
Vln. II
Vla.
Vc.
arco
148
Shak.
Vln. I
Vln. II
Vla.
Vc.
pizz
arco
150
Shak.
Vln. I
Vln. II
Vla.
Vc.
pizz

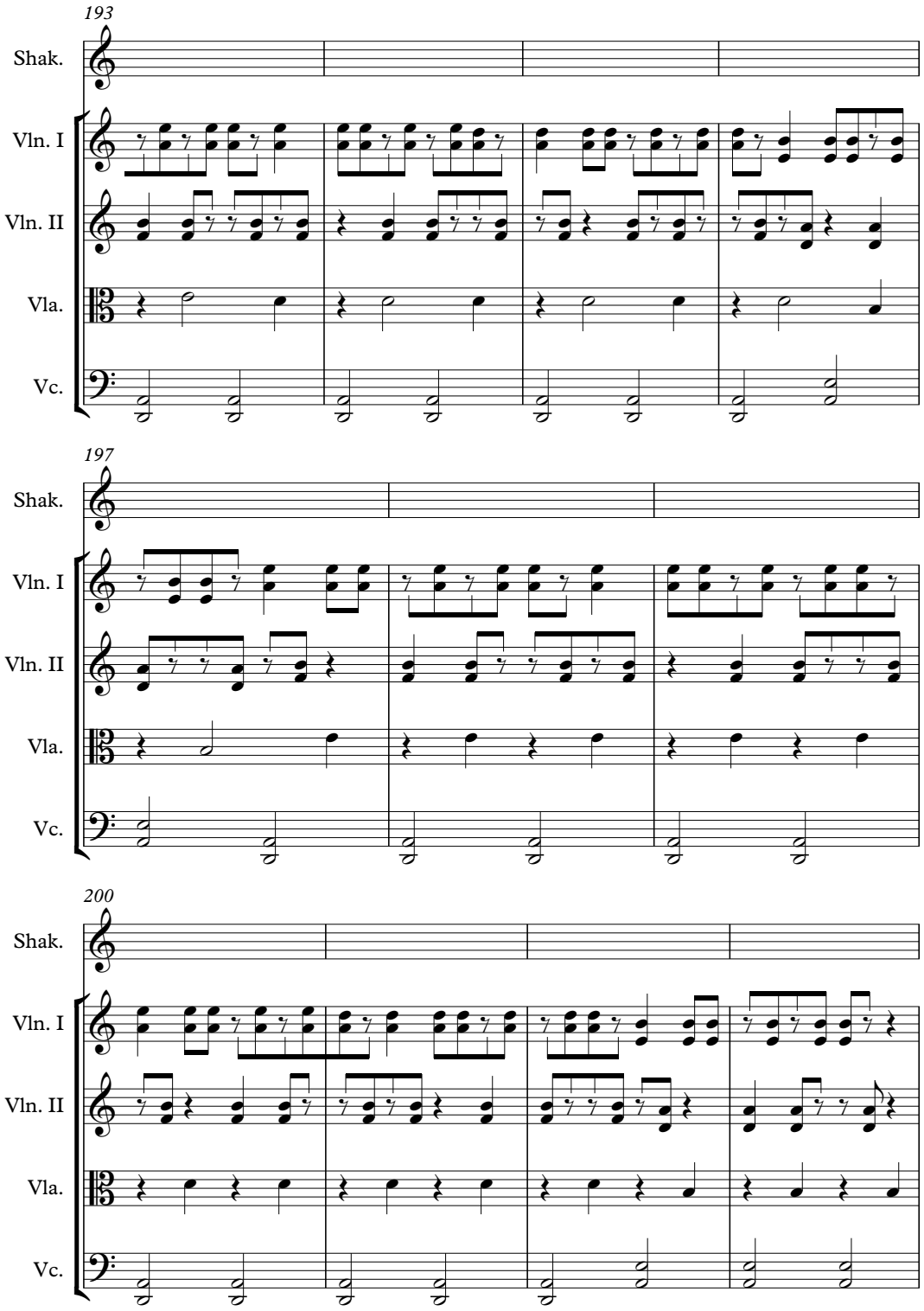

152
muraiki
Shak.
Vln. I
Vln. II
Vla.
Vc.
arco
pizz
ff
Tempo I
♩ = 60 - 76
155
naturale
improvised shakuhachi passage
f
arco
158
pizz
p cresc.

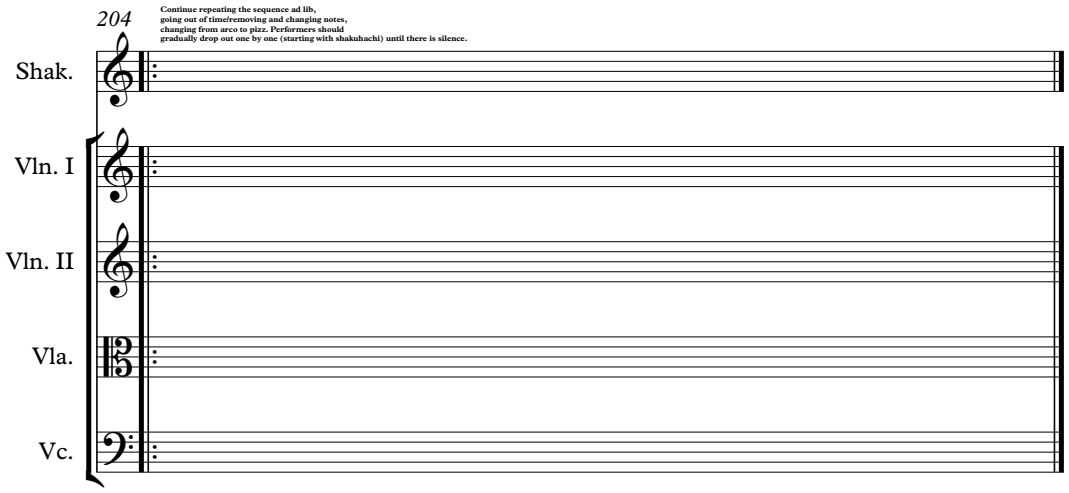

162
pizz
Vln. I
Vln. II
Vla.
p cresc.
166
Shak.
Vln. I
Vln. II
Vla.
Vc.
pizz
p cresc.
p cresc.
170
Shak.
Vln. I
Vln. II
Vla.
Vc.


174
Shak.
Vln. I
Vln. II
Vla.
Vc.
177
Shak.
Vln. I
Vln. II
Vla.
Vc.
181
Shak.
mp
arco
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.


improvised shakuhachi part, based on an expanding pattern of
these 4 notes - getting busier and more virtuosic until the end
185
Shak.
Vln. I
Vln. II
Vla.
Vc.
f
arco


189
Shak.
Vln. I
Vln. II
Vla.
Vc.


193
Shak.
Vln. I
Vln. II
Vla.
Vc.
197
Shak.
Vln. I
Vln. II
Vla.
Vc.
200
Shak.
Vln. I
Vln. II
Vla.
Vc.


204
Continue repeating the sequence ad lib,
going out of timeferemoving and changing notes,
changing from arco to pizz. Performers should
gradually drop out one by one (starting with shakuhachi) until there is silence.
Shak.
Vln. I
Vln. II
Vla.
Vc.

Appendix 4. Ethical considerations for the research

I followed the ethical guidelines issued by SOAS, which included discussion with my SOAS Supervisory Committee, and the submissions of Ethics Forms (Parts 1 and 2) to SOAS. I was also mindful of the ethics guidelines of the British Forum for Ethnomusicology (BFE) at all stages of the research. These guidelines include confidentiality, anonymisation, refusal of participation, and right to withdraw. Any concerns about the research and research data have been thoroughly discussed with suitable member(s) of the committee and dealt with appropriately (see https://bfe.org.uk/bfe-statement-inclusion).

Appendix 5. Questionnaire for the first main research project

Questionnaire

As still

How much Japanese/western musical quality did you hear in this piece? Please circle one of the numbers below (1 is extremely Japanese and 10 is extremely western):

1	2	3	4	5	6	7	8	9	10
Extremely Japanese				Japanese but also western	slightly more western				Extremely western

Comment:

Kizuna Pattern

How much Japanese/western musical quality did you hear in this piece? Please circle one of the numbers below (1 is extremely Japanese and 10 is extremely western):

1	2	3	4	5	6	7	8	9	10
Extremely Japanese				Japanese but also western	slightly more western				Extremely western

Comment:

Heavenly River

How much Japanese/western musical quality did you hear in this piece? Please circle one of the numbers below (1 is extremely Japanese and 10 is extremely western):

1	2	3	4	5	6	7	8	9	10
Extremely Japanese				Japanese but also western	slightly more western				Extremely western

Comment:

Appendix 6. Questionnaire for the second main research project

3. 3) Heavenly River に関して。この曲を聴いて、どれだけ日本的な感覚または西洋的な感覚を感じましたか？下の数値を選択してください（数が少なくなるにつれて日本的、数が多くなるにつれて西洋的） *

Mark only one oval.

- ◯ 1 （完全に日本的）
- ◯ 2
- ◯ 3
- ◯ 4
- ◯ 5 （日本的より）
- ◯ 6 （西洋的より）
- ◯ 7
- ◯ 8
- ◯ 9
- ◯ 10（完全に西洋的）

4. 4) この曲に関してコメントをお願いします。 *

ご協力ありがとうございました。

Appendix 7. A Survey with members of the *Wagakki/Hogaku no ibento kyoyubu* group on Facebook

Appendix 8. Replies from the founder of *Satsumabiwa Honma mon* page on Facebook

世界中がこのような状況の中、急な質問で大変失礼いたします。私は、現在ロンドン大学で日本音楽を研究しているものです。

今、論文を書いているところなのですが、一つ質問がございます。お答えして頂けたら大変ありがたいです。なぜ、薩摩琵琶は縦に持ち、楽琵琶など他の琵琶は横に持つのでしょうか？演奏の際にどのようなちがいがございますか？お忙しいところ大変失礼いたしました。今西　太一
25 MAR 2020, 09:15

メッセージをいただきありがとうございます。 連絡が遅くなり、すみません。 琵琶には様々な種類がありますが、横向きと縦向きに持つものを、種類に分けると以下となります。 横向き、 ・楽琵琶(雅楽) ・平家琵琶(平曲) ・盲僧琵琶(九州に存在した琵琶法師) 縦向き、 ・薩摩琵琶(薩摩藩から生まれた) ・筑前琵琶(薩摩琵琶と盲僧琵琶をミックスして出来た福岡発祥の楽器) ※筑前琵琶には四弦と五弦がありますが、四弦は横向きです。 ・錦琵琶(昭和に薩摩琵琶を改良して出来た) ※世界的に知られている武満徹氏のノーベンバーステップで使用されています。 現在、世間的にメジャーなのは錦琵琶を使用して独自のジャンルを確立した鶴田流です。 薩摩琵琶は明治以前は縦て持つ場合と横に持つ、また中間くらいの斜めに持つ場合がありました。 明治以降は縦て持つの主になり、横向きの人は現在は皆無です。 私は斜めに持つことが多いです。 また、上記の種類ですが、誕生した順の時系列にもなります。 よって琵琶はギターなどの撥弦楽器同様、最初は横向きで始まり徐々に縦になっていったと考えられます。 関連のないことも記述しましたが、ご質問があれば遠慮なくご連絡ください。

非常にたすかりました。私の博士論文で必要な情報で、本当にありがとうございます！

違いについて触れてませんでした。 上記の通り、私は斜めに持ちますが、 楽琵琶、平家琵琶は薩摩琵琶と異なり、フレットの間で弦を強く引っ張る奏法をしません。※「押し干」と言って、ギターのチョーキングのような効果があります。　シタールのフレットのようなイメージです。 横向きであると押し干の奏法が、やり辛いと思います。 筑前琵琶は初め、盲僧琵琶の影響から四弦で横向きでした。 新しく五弦が誕生してから、縦向きに持つようになった経緯があります。 筑前琵琶は専門でないのですが、横向きの方が楽器が安定すると思います。 横向きであると太ももの上に乗せて楽器を構えますが、縦向きであれば太ももの間に楽器がくるためです。 よろしくお願いします。、

ご参考いただければと思います。 機会があれば我々の琵琶を聴きに来てください。

ありがとうございます！コロナが静まり帰った頃に、日本に渡りたいと思います(本当は今週フライト予定でしたが)。その際にはぜひ参りたいと思います！

お身体に気をつけてお過ごしください。色々大変ですが、頑張って参りましょう。失礼いたします。

ありがたき御言葉、ありがとうございます！！

26 MAR 2020, 06:47

度々、すみません。昨日の誤字がありました。 筑前琵琶は横向きでなく、縦向きの方が楽器が安定する、です。 すみませんが、念のため、よろしくお願いいたします。

Glossary

Ainu **アイヌ** An aboriginal tribe of northern Japan

Aishu **哀愁** Pity, sorrow

Aka Hara **赤腹** Red-billed thrush

Aleatoric music A musical composition that relies on sounds produced by chance

Allographic An abstract art form conceived by Nelson Goodman (e.g. graphic notation and impressionist paintings)

Aoji **青鵐** Black-faced bunting

Appoggiatura A musical ornament, which usually plays over half of the value of the next note

Artificial Intelligence (AI) The ability of a computer to manage information processing tasks by itself

Autographic A definitive form of arts by Nelson Goodman (e.g. traditional classical music and conventional sculptures)

Bakase or ***Hakase*** **博士** A type of notation for the Japanese *shomyo* chanting.

Bakufu **幕府** The military government of Japan that operated until 1868

Balkan music A type of music played in the Balkan region

Bartók pizzicato (plural: **Bartók pizzicati**) A type of pizzicato produced by snapping a string against the fingerboard, also referred to as the snap *pizzicato*

***Binzui* 便追** Tree pipit

***Biwa* 琵琶** A Japanese bowl lute

***Bondo* 盆堂** A large Japanese Buddhist temple gong

***Bunraku* 文楽** Traditional Japanese puppet show

Cage Shock The shock that John Cage's musical idea caused to Japanese composers in the 1960s

***Chanchiki* チャンチキ** A type of bell used in the folk music of Japan

Concerto Grosso A type of music written for a small group of musicians with an orchestra ripieno

Cyornis Flycatcher

***Dan no Ura* 壇ノ浦** The song about the war in the *Shimonoseki* strait in 1185 composed in 1964 by Kinshi Tsuruta

DAW Digital Audio Workstation: a computer program for composing music

Double Stop A technique for playing two notes at the same time (especially on stringed instruments)

***Doyo* 童謡** A type of songs especially written for children

***Enka* 演歌** A popular music genre of Japanese music (in many styles) combining-folk and modern popular music

***Etenraku* 越天楽** A traditional *Gagaku* piece

Exceptionalism, exceptionalist The belief that a person, place, or culture is exceptional and unique compared to others or superior to others

Explicature An utterance that is explicitly expressed

***Furikiri* 振り切り** A *shakuhachi* technique for bending down a note and playing the original pitch immediately afterwards

***Gaijin* 外人** A Japanese word for foreigner, sometimes used in a derogatory way

Ghurach The bridge supporting the strings on the *sitar*

***Gidayu* 義太夫** The creator of *bunraku*, the Japanese puppet show

***Gidayu-Bushi* 義太夫節** One of the *joruri* (narrative) styles established by Gidayu Takemoto (1651-1714)

Glissando (plural: ***Glissandi***) To glide from one note to another

Glocalisation (see **glocalised**) A phenomenon in which an object is recognised both in a local and global context

***Gunka* 軍歌** A Japanese word for militaristic songs

***Hakonehachiri* 箱根八里** A traditional Japanese folk song about the Hakone mountains

Harmonic An integer multiple of a fundamental tone

***Haru no Umi* 春の海** A duo piece for the *shakuhachi* and *koto* composed by Michio Miyagi in 1929

***Hayashi* 囃子** A musical ensemble often accompanies *noh*, *kabuki*, *rakugo*, and festivals

Heart *Sutra* One of the sutras in *Mahāyāna* Buddhism

***Hibari* 雲雀，鶺** Skylark

***Hichiriki* 篳篥** A short Japanese oboe used in *gagaku*

***Hirajoshi* 平調子** One of the standard tunings for the *koto* and *shamisen*

***Hoaka* 頬赤** Chestnut-eared bunting

***Hogaku* 邦楽** Japanese music, sometimes specifically traditional Japanese music

***Honkyoku* 本曲** Classical repertoire in traditional Japanese music

***Ikuta-ryu* 生田流** One of the schools for the *koto*

***In* scale 陰音階** A Japanese scale consisting of a minor 2nd, major 3rd, major 2nd, minor 2nd, and major 3rd (e.g. D, E♭, G, A, B♭, and D)

Indeterminacy See Aleatoric music

Individual Orientated Musical Transportability (IOMT) The (trans)portability feature of music that can be ascribed to individuals' (e.g. composers and performers) actions

***Iwahibari* 岩鷚** Rock lark

J-Pop Japanese popular music

Japaneseness The quality of being Japanese

Jawari The buzzy timbre played on the sitar

Jikken Kobo **実験工房** A Japanese experimental group for artists and musicians (1951-1957)

Jinashi-Shakuhachi **地無し尺八** A type of *shakuhachi* without a coating of Japanese lacquer

Jinuri-Shakuhachi **地塗り尺八** A type of *shakuhachi* coated with Japanese lacquer

Jiuta **地唄** or **地歌** A Japanese signing style often accompanied by one or two *shamisen* lutes

Joruri **浄瑠璃** A Japanese narrative singing genre often accompanied by the *shamisen*

Juichi **十一** Rufous hawk-cuckoo

Kabuki **歌舞伎** A traditional Japanese theatre often characterised by its sophisticated costumes and make-up

Kabuki-za **歌舞伎座** A traditional venue for *kabuki* productions

Kagurabue **神楽笛** A Japanese 6- or 7-hole transverse flute often used for *gagaku*

Kami **神** A Japanese word for one or more gods, deities or spirits

Kanabo **鉄棒** A metal rod

Kanji **漢字** Chinese logographic characters used part of the Japanese language

Katakana **カタカ** or **片仮名** One of the two types of Japanese syllabaries (a set of symbols that represent a syllable) often used to describe foreign words today

Katari-mono **語物** Story-telling or recitative singing

Kecak A type of dance and chanting performed in South East Asia

Keigo 敬語 The polite or formal form of the Japanese language

Kibitaki 黄鶺 Narcissus flycatcher

Kofu 甲府 The capital city of Yamanashi Prefecture in Japan

Komabue 高麗笛 A Japanese transverse flute often used for *gagaku*

Komi 込み (*also* ***komi-buki*** 込み吹き) A strong breath vibrato on the *shakuhachi*

Komariuta 子守唄 Lullaby

Kone コネ A connection or association with one or more individuals

Kosaburofu 子三郎譜 A type of *shamisen* notation

Koten 古典 Classical or periodical pieces of Japanese music

Koto 琴 A Japanese zither

Kyogen 狂言 A form of Japanese comic theatre that follows similar acting principles to that of *noh*

Kuki wo yomu 空気を読む A Japanese expression, meaning 'to take a hint' or 'to sense someone's feelings'

Kuro Tsugumi 黒鶫 Japanese thrush

Kurobune 黒船 The Western black ships that visited Japan between the 16th and 19th centuries

Linguocentric Predicament The limitations of the human language for conveying real life situations to others

***Ma* 間** A Japanese term for a negative space, rest, pause, emptiness, or nothingness

***Ma-Byoshi* 間拍子** A sense of rest or a silent beat induced by *ma*

***Maika* 舞歌** Ritual or secular dance songs

***Matsuri-Bayashi* 祭林** *Hayashi* performed in a Japanese festival (see *Hayashi*)

***Mawashi-yuri* 回し揺り** A type of *shakuhachi vibrato* achieved by moving the face in a circular motion while blowing the air into the mouthpiece

***Meiji* era 明治** An era of Japanese history between 1868 and 1912

***Meiji* restoration era (*also* *Meiji* civilisation**, or ***Meiji* restoration) 明治維新** The historical political revolution in 1868 in which the Japanese government sought to modernise and Westernise the country

***Mejiro* 目白** Warbling white-eye

Messiaen's modes of transpositions Musical modes and/or scales created by Olivier Messiaen following specific criteria

Minimalism A musical composition consisting of patterns of a limited range of notes

Minyo (*also* ***Min'yo***) **民謡** Japanese folk songs

***Minzoku Geino* 民俗芸能** Folk (or sometimes classical) performing arts of Japan

***Minzoku* 民俗** A Japanese word for ethnicity or an ethnic group

***Minzokushugi* 民族主義** Patriotic, exceptionalist, or nationalist ideology

***Mu* 無** Nothingness or emptiness

Multiphonics A technique on a monophonic instrument such as the flute to produce a chord or several notes in one blow

***Muraiki* ムラ息** Airy blast on the *shakuhachi*

Musical Transportability Palette (MTP) An analytical tool to examine the extent to which individual and socio-contextual orientated musical transportability affect the transportability of music

***Nagauta* 長唄** A type of traditional narrative singing (often referred to as long songs) to accompany *kabuki* and also performed as concert pieces

Naturale To play in a normal position or style

***Nezasa-ha Kinpu Ryu* 根笹派錦風流** One of the *shakuhachi* schools developed among *samurais*

Nichiren (*also* **Nichiren sect** or **Nichiren-shu**) **日蓮** A Japanese Buddhist sect based founded in the 13th-century.

Niente A musical term for fading out a note to almost no sound or starting as quietly as possible

***Nihondanji* 日本男児** Japanese men

***Nihonjin* 日本人** A Japanese term for a Japanese person or people

***Nihonjinron* 日本人論** The exceptionalist ideology about Japan

***Nogaku-do* 能楽堂** A traditional venue in which Noh productions are held

***Noh* 能** A traditional Japanese dance-drama in which masks are used as part of the spiritual expression

***Nojiko* 野路子** Yellow bunting

***Obon* お盆** An annual Japanese Buddhist ritual held in August for commemorating ancestors

Open Harmonic Slide A technique for stringed instruments in which a musician slides a string from one place to another while he or she is playing a harmonic

***Ore-ore Sagi* オレオレ詐欺** A trick used by a fraudster who pretends to be the son or grandson of the victim to convince them to transfer money to their bank account

Orientalism A way in which a person imitates or borrows an idea from non-Western objects to create something different or unfamiliar to his or her tradition

***Oruri* 大瑠璃** Blue-and-white flycatcher

***Oshibiki* 押し弾き** A *koto* technique in which a player plucks a string with the right hand and quickly presses the string with the left hand while it is vibrating in order to play a semi-tone or tone higher note than the first (similar to the hammer-on technique on the guitar)

***Otaku* オタク** A pejorative Japanese word for a person obsessed with computers or something that is unusual

***Otoshi* 落とし** A *shakuhachi* technique in which a player bends down the pitch at the end of a note by lowering the chin

P'ansori Traditional Korean solo narrative singing accompanied by a drum

PGCE An abbreviation for the Postgraduate Certificate in Education.

Pipa Chinese lute

Pizzicato, pizzicati (abrev. **Pizz.**) A technique used on stringed instruments in which a musician plucks a string instead of playing it with a bow

Polyrhythm A musical texture in which several different patterns of rhythms are played at the same time by at least two instruments or two different pitches

Pro-Tools A type of Digital Audio Workstation developed by Avid Technology

PTSD An abbreviation for post-traumatic stress disorder: anxiety or depression caused by traumatic or stressful events

Reikan 霊感 A spiritual ability to perceive, see, or channel with spirits, ghosts, and/or deities

Ripieno An ensemble that accompanies a group of soloists

Rissho Koseikai 立正佼成会 A Japanese new religion founded in 1938

Rosaku-uta 労作唄 Labour or harvest songs

Ruribitaki 瑠璃鶲 Red-flanked bluetail

Ryukyu 琉球 The southern part of Japan consisting of over 100 islands

Ryuteki 竜笛 A Japanese transverse flute often in *Shinto* rituals and *Gagaku*

Saitama 埼玉 A prefecture in the *Kanto* region of Japan

Sankocho 三光鳥 Japanese paradise flycatcher

Sankyoku 三曲 A traditional Japanese trio of *shamisen*, *koto*, *kokyu* or *shakuhachi* to accompany a singer

Sanshin 三線 The *Okinawan* three-stringed lute developed from the Chinese *sanxian*

Sawari さわり A device attached to the first or lowest string of the *biwa* and *shamisen*, which creates a rattling sound as the string is plucked

Sendai Mushikui 仙台虫喰 Eastern crowned warbler

Shakuhachi 尺八 A vertical Japanese bamboo flute

Shamisen 三味線 A three-stringed Japanese lute

Sheng A Chinese mouth-organ

Shihan 師範 An honorific title for expert in Japanese arts (this often means a teaching lisense)

Shinko Sakkyokuka Renmei 新興作曲家連盟 An association of new school (or contemporary) Japanese composers founded in 1930

Shinnyoen 真如苑 A Japanese new religion founded in 1936

Sho 笙 A Japanese bamboo mouthorgan evolved from the Chinese sheng

Sho-Chiku-Bai 松竹梅 'Pine tree, Bamboo, and Plum', a popular *sankyoku* piece

Shofu 声譜 (or ***Seifu***) Onomatopoeic syllables often used for the *koto* and *shamisen*, which specify techniques and pitches to be played

Shoko **鉦鼓** A suspended bowl-shaped bell used in *gagaku*

Shomyo **声明** A Japanese melismatic singing/chanting

Shugyo **修業** A term used to describe spiritual training or mind-body training

Shukufuku-gei **祝福芸** Entertainment for blessings or ceremonies

Shukuga **祝歌** Celebration or festive songs

Sibelius First (*also* **Sibelius**) A type of musical notation software

Socio-Contextual Orientated Musical Transportability (SOMT) The (trans)portability feature of music that can be ascribed to its (or its composer's or performance's) social context

Soka Gakkai **創価学会**, ***Soka Gakkai International*** **(SGI)** A Japanese new religion founded in 1930

Sokyoku Taiisho **箏曲大意抄** A type of notation used for the *koto* that provides approximate rhythms and pitches

Staccato (pl.: ***Staccati***) Score notation to play each note shorter than usual

Sub-harmonic A type of overtone technique, in which to produce multiple notes normally on a monophonic instrument and are lower than the lowest note produced in an ordinary playing style

Sul ponticello Score notation to play a string near the bridge board on a stringed instrument

Sul tasto Score notation to play a string on the fingerboard

***Taiko* 太鼓** A Japanese word for any type of drum used in Japan

***Takeyuri* 竹揺り** A type of *shakuhachi vibrato* achieved by moving the instrument towards the chin

Talacon A bamboo woodblock

***Tate-yuri* 縦揺り** A type of *shakuhachi vibrato* achieved by moving the head up and down

***Tekisei Ongaku* 適正音楽** Enemy's Music, *which* mostly *referred to* that of America in Japan during World War II

***Tenrikyo* 天理教** A Japanese new religion founded in 1838

***Tensai* 天才** A Japanese word for elite or genius

***Torii* 鳥居** A gate commonly found at shrines in Japan

Touch Harmonic Slide See Open Harmonic Slide

Tsugaru-jamisen (or ***Tsugaru shamisen***) **津軽三味線** A type of *shamisen* originated in North Japan

***Tsukazu Hanarezu* 付かず離れず** A Japanese expression for 'neither attached nor detached'; or 'not too close and not too far'

***Tsuru-no-Sugomori* 鶴の巣篭もり ('Crane Nesting')** A traditional *shakuhachi* piece

***Tsuzumi* 鼓** A hand-held Japanese drum

Turkish Janissary Music Traditional military music of Turkey. A Janissary refers to Ottoman Sultan's standing army

***Uta* 歌** or **唄** A Japanese word for song

Vocaloid Singing voice synthesizer software that enables a composer to create a virtual performance by giving a synthetic voice to an animated character

Vocaloid: AI Advanced software developed by Yamaha that uses self-learning processes to emulate a human artist's voice

***Wafuku* 和服** Traditional Japanese clothes or dresses

***Warabe-uta* 童歌** Children's songs

Xiao A Chinese vertical bamboo flute

***Yamada-Ryu* 山田流** One of the *koto* schools founded in the 18th Century

***Yamato* Japanese** One of the most populous indigenous ethnicities of Japanese people

***Yayoi* era 弥生** The period of Japanese history from 300 BC to 300 AD

***Yonanuki onkai* ヨナ抜き音階** A type of pentatonic scale based on Japanese tonality and Western diatonic scales

***Yurashi* 揺らし** A Japanese word for *vibrato* often used in Japanese stringed music

***Yuri* ユリ** A Japanese word for bend or fluctuate

Zheng A Chinese zither