



A University of Sussex DPhil thesis

Available online via Sussex Research Online:

<http://sro.sussex.ac.uk/>

This thesis is protected by copyright which belongs to the author.

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Please visit Sussex Research Online for more information and further details

Portfolio of compositions and commentary
Research Title: Theatrical work using Japanese text

Keiko Takano
Doctor of Philosophy in Musical Composition
University of Sussex

April 2010

University of Sussex

Keiko Takano DPhil in Musical Composition

Portfolio and Commentary

Research title: Theatrical work using Japanese text

Summary

My main research was to write a theatrical work combining Japanese text with music that is to be performed as 'shadow play' theatre. This was my first attempt to create such a large-scale work, writing both the music and the text. There have been discoveries during the process of working on this large project. Most significant was my awareness of what makes my creation more 'individual' or 'original' as a composer. Personal experiences and background are basically reflected on determinations of what is to be written next and how to process materials. In my case, these determinations often come out of my experience of the mixed cultural environment which is that of Japan, even if it is not my intention to be 'Japanese'. Among the elements behind Japanese culture, I discovered key words which are time, space, colour and nuance, and these, particularly, became my strong concerns.

The portfolio comprises seven works which I composed during the research period, which was from 2004 until 2010. The first part of this commentary will be a description of my thoughts on composition, particularly on what made my works individual and original. In the second part, I will be focusing on the details of my main work *Kosatsuki* for shadow play.

The portfolio comprises the following seven pieces.

- *dialogues* for ensemble (2004)
- *The brother sun, the sister moon* for cello and piano (2005)
- *In the Gray Dawn* for orchestra (2006)
- *The moon out of the blue* for ensemble (2007)
- *Echoes from the inland sea* for string quartet (2007)
- *Song of the Muro Women* for voice and piano (2008)
- *Kosatsuki* for shadow play theatre (2010) comprising a script and a score

Recordings of the following pieces are also found on the CD enclosed.

- *dialogues* for ensemble (2004)
- *The brother sun, the sister moon* for cello and piano (2005)
- *The moon out of the blue* for ensemble (2007)

Declaration

I hereby declare that this thesis has not been and will not be, submitted in whole or in part to another University for the award of any other degree.

Signature:

Contents

| | |
|---|-----------|
| Introduction..... | 5 |
| Influences from the past..... | 8 |
| Background - ‘process’ and ‘adapt’ | 8 |
| Time and space..... | 14 |
| Colour and nuance | 17 |
| Influences from other composers..... | 19 |
| Shift of perception | 20 |
| Toward the theatre work | 21 |
| Kosatsuki - a work for shadow play theatre | 25 |
| Materials for the text..... | 26 |
| Kosatsuki festival and Sao no Uta-the song of rods..... | 27 |
| Other materials..... | 30 |
| The music..... | 31 |
| Stylization | 37 |
| Other inspirations..... | 45 |
| Conclusion | 48 |
| Appendix | 54 |

Introduction

“Shadow has a spiritual power to create even more imagination. It evokes something even stronger as it is a fickle being so hard to grasp and only shows the outline of objects omitting details.”¹

When I watched the play *39 steps* in the West End in London, I was truly impressed with the way the show has only four actors portraying the roles of more than one hundred characters. Actors switched characters in an instant, which was so effective. They even used shadows to create the impression that there were more people on stage, with lighting techniques from different angles. I felt as if I had discovered something important about my individuality. But what was it, exactly?

The aim of my research was to explore and find ‘individuality’ and ‘originality’ as a composer. I am a composer whose origin is in the far eastern country Japan. But I have never intended to be *Japanese* as a composer, although I think I have some similarities between my creativity and something found in what I experienced.

As my original proposal was ‘theatrical work using Japanese text’ for this DPhil research, I was wondering what sort of theatre work I should compose during the given period. It took a while to come across the idea of writing a piece for ‘shadow play’ after watching the play *39 steps*.

Although ‘shadow play’ theatre began comparatively recently in Japan, unlike the long tradition in Bali, there had been ‘*Bunraku*² puppet theatre’, and I find that there are similarities between these two theatrical forms. The famous Japanese author Monzaemon Chikamatsu is said to have enjoyed writing scripts for the *Bunraku* puppet theatre, having tried to emphasize the story

1 Tou, T, *Effectiveness of shadow, A dream world of the nostalgia*, www.kakashiza.co.jp

2 One of the Japanese traditional performing art forms that began in the Muromachi period (1336 - 1573) as *katarimono* - that is a style in which the story is to be sung or told along with the music. It used to be called *Ningyo Jyoruri* at that time, but later, from the *Meiji* period, came to be called *Bunraku*. The tradition involves a puppeteer, singer: *tayu*, and musicians of the *futozao shamisen*.

using puppets rather than *Kabuki*³ theatre where actors are more prominent than the story. In *Bunraku*, there are no limitations to time or space, as if created in a kind of fantasy world. I thought it would be possible to employ a similar idea in the shadow play as well.

The theatre work for shadow play is inspired by an unfinished novel titled *Rangiku Monogatari* by author Junichiro Tanizaki, and this is used as the basis of the script. The story, which has a seascape setting, that of the Seto-naikai inland sea, motivated me to write both the text and the music of this large-scale work. I determined that ‘shadow play’ would be the best way to help the audience to imagine the beauty of the seascape behind the story, as it only shows outlines of the seascape without showing too much reality. Instead, it is to amplify the world that individual audience members hold in their mind through the light and the shadow. It is to help them, in my opinion, to focus more on the text as Chikamatsu enjoyed writing for the *Bunraku* puppet theatre in order to persuade his audience to understand the story more.

As a part of my fieldwork in investigating historical sources and other information regarding my theatre work, I had opportunities to be involved in two theatre productions in Japan. One of them was a community project in my home region, titled ‘*La Route du l’argent pour le chariot*’ under the supervision of the Shochiku company, known as the operator of *Kabuki* theatre and the *Shochikiu shin kigeki*: the Shochiku new comedy theatre, where I had a role of chorus master and sound operator. The other was Shakespeare’s *Richard III* ‘R3’ co-production by Tokyo International Players and Yokohama Theatre Group for which I composed original music. These experiences provided me with a sense of the practicality of theatre production and gave me ideas towards writing my own work *Kosatsuki* for shadow play theatre.

In the first part of this commentary, I will examine what generated my musical ideas and thoughts, developed fundamentally as ‘influences’, and how these have been cultivated throughout the course of my research. I will also include considerations on how these influences are reflected, particularly in the works enclosed in the portfolio.

3 One of the Japanese traditional theatrical forms which began in the *Edo* era (1603-1868).

In the second part, I will describe the work *Kosatsuki* for shadow play in detail and discuss how my original ideas are generated in the work.

The following seven pieces are the works enclosed in the portfolio.

- *dialogues* for ensemble (2004)
- *The brother sun, the sister moon* for cello and piano (2005)
- *In the Grey Dawn* for orchestra (2006)
- *The moon out of the blue* for ensemble (2007)
- *Echoes from the inland sea* for string quartet (2007)
- *Song of the Muro Women* for voice and piano (2008)
- *Kosatsuki* for shadow play theatre (2010) comprising a script and a score

Recordings of the following pieces are also found on the CD enclosed.

- *dialogues* for ensemble (2004)
- *The brother sun, the sister moon* for cello and piano (2005)
- *The moon out of the blue* for ensemble (2007)

Acknowledgements

For this research, I would like to thank Mr. Masaaki Bensaki, who I interviewed, and who helped me to find information. I am also grateful to the Kaieki-kan museum and the Kamo shrine, Muro-tsu, Hyogo, in Japan, where I referred to important and historical sources. I also thank Kei Goto at the Gekidan Kakashiza, Jun Miyauchi at the Gekidan Kashinoki, and Mr. & Mrs. Yamazaki at the Gekidan Joyhona, who provided me practical information on shadow play theatre production. I truly appreciate the *Gin no Bashamichi* theatre company and the *Richard III* 'R3' production, which provided me with wonderful experiences in theatre productions. I'd also like to thank Kazuo Kishimoto who provided me with advice on writing the script, and Keith Bramich, who carefully corrected my English.

Influences from the past

Background - ‘process’ and ‘adapt’

My musical experience probably owes much to my background as a Japanese person who was born in a country of huge cultural diversity. I guess that every composer has unconscious habits and tendencies that eventually become part of the individuality and originality of their own musical creations. These habits and tendencies tend to come from their experiences in the past - what they heard and what they saw. I think I am also influenced mostly by the experiences I had when I was younger.

I grew up in a generation which experienced ‘the bubble economy’ of the late 1980s and the early 1990s. Many people of this generation experienced an enormous variety of imported products and cultures from abroad, because of the prosperity of our country at that time. It became a natural part of our daily lives. Numerous imported products such as clothes, cars, electronics, and western popular music were quickly absorbed into a part of our lives, as the country was a kind of ‘processor’ or ‘manufacturer’ of imported products and ideas that many foreign people might agree with. This is a part of the reflection of the relationship with western countries, especially with the United States, which was emphasized after the Second World War. Since the post-war period, the Westernization that Japan favoured most for modernization was basically that of America, which itself, for historical reasons, has mirrored European influences. As a result, Japan itself came to have a complex and multi-layered construction in many aspects.

The Japanese way of absorbing western music began with its interpretation of classical music as an ‘absolute standard’ among many musical genres. This has been a sort of a ‘major premise’ or a ‘tacit consent’ of the Japanese general public, since the post-war period, and it still remains. This was originally due to the expensiveness of the American-Western culture when it was first imported due to economical reasons such as exchange rates between Japanese yen and Western currencies.

Under these circumstances, classical music, as an example of the foreign product, naturally took its part in our choice of western culture, but not quite in the western way. People’s perception of

classical music in culture has been different from that of traditional music in Japan. The ways of treating classical music are different from those treating traditional music. For example, Tokyo National University of Arts established a course for Japanese traditional music in 1950, although it only had courses for western music before. It is surprising that the students of traditional music also have to achieve a certain level for successful completion of piano exams. Western music was, thus, treated as something special.

Although classical music was promoted so enthusiastically as part of their education, it was treated in a different way from in Western countries. For example, teaching methods are standardized, unlike the Western individual ways. A limited repertoire of classical music is being taught at conservatoires in the country. For example, many of the beginners and intermediate students were encouraged to use texts by Beyer, Hanon, and Czerny, with Sonatine- and Sonata-type albums of pieces by composers such as Haydn, Mozart, and Beethoven for more advanced students. There are few pieces by contemporary composers in the standard repertoires.⁴

Whether better or not, things including music taken from the outside world have grown after being mixed with the authentic culture of Japan, and finally turned out to be something new which eventually came to be a part of Japanese culture. I assume that this is depending on, of course, a result of the talent and effort of the individuals who were in charge of the ‘things’ which came out of their adaptation and processing of western culture, but it also owes much to the social and cultural background of the country at that time. The ‘process’ where the final new social and cultural product was adopted by society is a kind of Japanese way of, I would say, ‘processing’ or ‘adapting’.

As I was educated in these circumstances, I guess I became used to ‘processing’ and ‘adapting’ things in my own ways in many aspects of my life, and also as a composer. I think this has been in a similar way to how the country ‘processed’ and ‘adapted’ imported products and ideas. In fact, I was more familiar with western classical music than Japanese traditional music as the country had already established an individual education system since the post-war period under the circumstances I mentioned in the above section. On the other hand, my knowledge of

4 quoted from my writing *Takemitsu and Orientalism*

traditional performing arts such as *Kabuki*, *No* and *Bunraku* puppet theatres was extremely poor before being classically trained in England. There were not many ways to be familiar with the traditional music rather than the western music, as the western music was more emphasized to be taught in schools. Much later, after I came to England, I gradually came to know the traditional music and art forms as I became interested in the culture of my origin. Then I realised that there is something I feel familiar with in these traditional art forms, even if I was not very well acquainted with them. This familiarity is, I thought, something behind the elements found in these art forms. In fact, I felt it was also something similar to the ones even found in the music of Debussy and Stravinsky, for example. But I did not know what exactly made me feel so at the time.

What I find similar in works of the western composers, such as Debussy and Stravinsky, to the traditional art forms of Japan is the quality behind them. The quality was actually something found in their sense of time manifested in their rhythm and pacing, the use of harmony, and instrumental timbres.

For example, Debussy's music sounded extremely different to my ears for the first time, to music of composers such as Mozart and Beethoven who I knew better at the time. It was, at the same time, not easy for me to grasp the sense of rhythm as the meter and pacing frequently changes, and to follow the rather ambiguous harmony and the chord progression. But I soon became intrigued by the uniqueness in the quality of Debussy's music which was not found in works of other composers such as Mozart and Beethoven. I was especially attracted to Debussy's sense of rhythm and pacing. In his music, I found a kind of *yuragi* which means fluctuation or flow, or ambiguity in Japanese, which is also found in many Japanese art forms. For example, his orchestral work *Prélude à l'après-midi d'un faune* appears to have combinations of frequent use of tempo changes and time signatures to make the music fluid and subtle, along with layerings of different rhythmic motives. (see figure: 1)

Figure:1 excerpt from Debussy: *Prélude à l'après-midi d'un faune* bar 67 - 77⁵

Toujours animé 25

The musical score is for an orchestral and vocal work. It features a variety of instruments including Flutes (Fl.), Horns (Hb.), Clarinets (C.A.), Bassoons (Cl. (Bb)), Cor Anglais (C.A.), Horns (F), Harps, Violins (Vn.), Violas (Vlls), Cellos (Cb.), and Double Basses. The vocal parts are marked with 'mp' and 'do molto'. The score is numbered EE 7074.

His later work, *La Mer* also has mixtures of different rhythmic motives. The rhythmic density made by these combination is to make rhythmic oscillation and fluctuation sound like movements of irregular patterns of waves. (see figure: 2)

5 Debussy, Claude *Prélude à l'après-midi d'un faune* (2007) London, Ernst Eulenburg, Ltd.

figure: 2 Excerpt from Debussy: *De l'aube à midi sur la mer* from *La Mer* bar 69 -70 ⁶

18

pte Fl.

Gde Fl. I

Hautb. I

Cor. angl.

Bons II

Cors (Fa)

Harpes III

Vns I

Vns II

A.

vcelles

Cb.

E. P. 12656

On the other hand, in Stravinsky's music, the familiarity was especially in the static nature, which is often found in continuous, repetitive rhythmic patterns and harmony, and the asymmetric form which does not quite develop within, as can be seen in his music such as *Petrushka*, the *Rite of Spring* and *Les Noces*. This staticity was something familiar to me, as it can be found in the Japanese traditional music such as Buddhist chanting and *shamisen* music of Japan. In addition, Stravinsky's treatment of instrumental timbre was extremely individual to my ears as well as something familiar to what I experienced in my childhood. These are the use of voice as can be seen in his *Les Noces* where the natural voice is employed in the whole work,

6 Debussy, Claude *La Mer* (1972) Tokyo, Edition Peters/Ongaku no tomo sha

as well as the instrumental sound in the *Rite of Spring*, where the strings often sound like percussion or even noise. The natural voice used in the *Les Noces* was striking when I first heard a recording performed by the Pokrovsky Ensemble. It reminded me of the singing style of the *gidayu* which is the style often seen in *Kabuki* and *Bunraku Puppet Theatre*. The percussive sound and noise on strings in the *Rite of Spring* is similar to the sound of *shamisen* and the *biwa*, which make unique noise when played. It is said that Debussy and Stravinsky are Orientalist. But, I am not attracted to the Orientalness of works by Debussy and Stravinsky, but to their ways of treating musical elements and materials. I think that Debussy and Stravinsky, as representatives, could ‘adapt’ and ‘process’ elements taken from foreign culture, outside of those in the music of their time, and these happened to be from Eastern culture.

As my research progressed, I came to realise that I was attracted to the similar quality in music and art forms of the traditional music of Japan to the one by composers of western music such as Debussy and Stravinsky. I became conscious that the ‘quality’ was something behind the elements of ‘time’, ‘space’, ‘colour’ and ‘nuance’ in music.

In my sense, ‘time’ is often associated with rhythm and pacing, as well as being often linked with ‘space’ which means structure, density and thickness of the texture in musical terms. ‘Colour’ is produced by instrumental timbres and harmony. The ‘colours’ created by timbre and harmony often have nuances, created by combinations of different timbres, dynamics and articulation. These senses, ‘time’, ‘space’ and ‘colour’, seem somehow related to those common to people in Japan, which might have been viewed as ‘unique’ to the Western world.

In the next sections, I will be describing how I conceptualized my own ‘time and space’, and ‘colour and nuance’ musically.

Time and space

I will include both elements of ‘time’ and ‘space’ here as ‘time’ is often linked with ‘space’ in my sense. As an element of music, ‘time’ and ‘space’ is often associated with structure, rhythm and pacing.

As an example of the concept of ‘time’, I will describe the special term *jyohakyu*, with which I am often concerned in my compositions.

The term *jyohakyu*⁷ is used in many Japanese traditional art forms, such as theatre, music, as well as *budo*⁸: martial arts, *kodo*⁹: the art of incense and *kado*: the art of flower arrangement. The *yokyoku*¹⁰, which is the music played in *Noh* theatre, has the structure of *jyohakyu*. This principle of *jyohakyu* was originally used as a term referring to the structure in *gagaku*¹¹ music, and it became popular in other Japanese traditional art forms later. The structure of *jyohakyu* comprises three parts, which are *jyo*: introduction, *ha*: exposition, and *kyu*: rapid finale¹². This *jyohakyu* pattern is used as a fundamental principle of *Noh* theatre, and there are similarities in my works as well. I introduced the concept of *jyohakyu* as a basis of structure and pacing on a large scale, and as a phrasing and timing on a small scale.

As examples, one of my pieces in the portfolio, *the brother sun, the sister moon* (2005) has the structure of *jyohakyu* with a slow and a static first part, a rhythmic second part, and the final section that is more dramatic and complex. There is no rigid line to separate the sections in this piece, but each of the sections are connected to each other in gradual motion. The middle section started from bar 92 indicated as *piu mosso*. After the rather long first section, the middle section becomes rather rhythmic but yet static, especially shown in the cello part. The piano interruption occurs more often to make it sound more mobile. Harmonically, there was an

7 The *Noh* master Zeami used this term to describe the concept of the structure of *Noh* theatre.

8 Such as *jyudo*, *kendo*, *iai-do*, *karate*.

9 There is a way called ‘*monko*’, the art of identifying incense by its fragrance.

10 One of the styles of Japanese traditional music, often played in *Noh* theatre.

11 The Japanese court music that was originally imported from China.

12 Kodama, S *The Complete Guide to Traditional Japanese Performing Arts* (2000), Tokyo, Kodansha International Ltd.

image that the fragments of sounds move around the central note A on the cello. Then, the range of the sound expands gradually from around bar 106 until bar 128 at *meno mosso*.

On the other hand, the theatre piece *Kosatsuki* (2010) has a three-act structure, which is also associated with this *jyohakyu* concept. This time, I introduced the concept in terms of the nature of each act. The story flows ‘gently’ in ACT I, ‘slightly more dynamic but still static underneath’ in the music in ACT II, and ACT III has a ‘dramatic’ development and a climax.

This concept of *jyohakyu* is also seen in the phrasing in my instrumental writing. For example, the piece *dialogues* (2005) for ensemble has frequent figures to be played *fortepiano* at the beginning of phrases and with a rapid *crescendo* with *accelerando*. (see figure: 3)

Figure: 3 *Dialogues* for ensemble

The musical score for 'Dialogues' for ensemble is presented across seven staves. The top six staves are for woodwinds: Flute I (FL I), Flute II (FL II), Flute III (FL III), Oboe (Ob.), Clarinet I (Cl I), and Clarinet II (Cl II). The bottom staff is for Percussion I (Perc I). The score is divided into two systems. The first system covers measures 21 to 24. In measures 21-22, the woodwinds play a series of sixteenth-note runs starting from a fortissimo-pianissimo (mfpp) dynamic and crescendoing to mezzo-forte (mf). Above the woodwind staves, the tempo markings 'rall.' and 'a tempo' are indicated, with a tempo change of 90% noted. The Percussion I part in measures 21-22 features a cymbal sustain (brush) pattern, also marked mfpp, which crescendos to fpp. The second system covers measures 25 to 28. In measure 25, the woodwinds continue their runs, marked mfpp, and the Percussion I part features a 'Cloche japonaise (triangle stick)' pattern, marked mf. In measure 26, the Percussion I part has a 'poco rall.' marking. In measure 27, the woodwinds continue their runs, marked mf, and the Percussion I part has a 'mf' marking. In measure 28, the woodwinds continue their runs, marked mf, and the Percussion I part has a 'mf' marking.

This *accelerando* is not merely *accelerando* to make gradual and even speed-ups but has the timing of *jyohakyu*, which means a very slow introduction, slow development, and a very rapid and dramatic ending. This *jyohakyu* way of playing instruments is often found in Japanese traditional music. In my case, I have never tried consciously to make the timing and pacing of

kyohaku in my music, but unconsciously I might have done this, as I have been familiar with this sense of timing in everyday life. In fact, the way of opening and closing the curtain before and after *Kabuki* performances is familiar to most people in Japan, that is with this *kyohaku* pacing along with *hyoshigi*, the Japanese wooden blocks.

As another element related to time, the term ‘*ma*’¹³ is not to be missed here. ‘*Ma*’ is time-space that tends to appear as gaps between bars and phrases in my music. This often appears in between bars, as if it is like breathing points for voices and instruments playing, while it appears in the ‘timing’ of particular events and occurrences within the music. For example, in *dialogues* (2004), the frequent occurrence of ‘*ma*’ could be seen at times to make the music more dynamic with combinations of different meters, especially in the first section. On the other hand, it has a static nature in terms of the harmony and rhythm. (See appendix: figures Ia, Ib, Ic)

‘Time’ is often uncountable to me without meter so that the bars merely exist for practicality of performance. The work *dialogues* was, in fact, sketched without bars. As part of my sketching, I tended to draw lines to shape the frame of the music. In the case of the work *dialogues*, I came to have the idea of the section first from bar 15 until bar 93, for which I drew several thin lines at the beginning of the piece, while the introduction and the ending came out at the very end of the compositional process. The thin lines are in different lengths to create different shapes which are changing themselves in thickness at times. The different length of lines I drew represented the length of the phrase or the section based on phrases, and the thickness of the lines the depth and the thickness of the orchestration as well as the chords and harmony. Based on these drawings, I started to sketch actual music without bar lines. Positions of barlines were added after some sketches were made.

¹³ ‘*Ma*’ means time-space in Japanese, which is found in between bars, as in pauses that are normally uncountable.

Colour and nuance

Another element in music, the sense of blending ‘colours’ and creating ‘nuances’, is something which always concerns me. The musical ‘colour’ is, to me, often associated with instrumental timbres and harmony. It tends to be linked with actual colours in visual images in my head, appearing as clusters or bits of sound together with combinations of chords. These often have nuances, which is often the combination of instrumental sound using different dynamics, articulation, and instrumental techniques. The combination of these aspects in music represents a kind of blurring to make the colours thick and thin in parts which can also be seen in wash drawings in ink.

In two works in the portfolio, *dialogues* and *In the Grey Dawn* (2006), I had an image of the monochrome world of photographs and wash drawings.

In *dialogues*, my image was of black and white photographs hanging on a wall. I actually had an image of white walls that became the white space of paper in my head, and the photographs were a kind of collage that became an object. So the music consists of small sections for which I imagined lines as already mentioned, which change in thickness within.

The monochrome world of the orchestral piece *In the Grey Dawn* is represented by the staticity in the harmony as well as by the pacing within the work. In fact, the main colours of this piece are grey, white, and black. I continuously had images of patterns of different blends of these colours which were not divided in square cut, but in a streamline. The image of the introduction of the piece, therefore, was made of lines in a pale gradationed grey for which I used very high tone as a centre to become gradually and slowly mobile. The high pitched G played by the violin continuously at the beginning is taken over by other instruments, such as piccolo, and moves down, gradually being surrounded by other pitches.

I made an emphasis on the nuances of sounds that have appeared in the changing textures and thickness of the instrumentation combined with dynamics and articulation as if they were the different touches of brush drawing. This piece has a rather static harmonic structure underneath, but the elements to make the piece develop are changes of colours made by different instrumental timbres and different rhythmic motives layered on a static harmonic

structure. This static nature is part of the colouring, and is called '*bokashi*¹⁴' in Japanese. I imagined a wash drawing when composing this piece. The greyish image in this piece came to mind to produce a kind of blurred image of music, to avoid making it too dramatic harmonically. The colour of 'grey' represents neutralness which is sometimes seen as non-functional harmony consisting of tritones and wholetones, to control the goal-directness and development in the harmony, for instance. I tried to avoid the brightness of the celesta timbre by combinations of *sul tasto* on strings, especially at the beginning of the piece.

This *bokashi* effect is similar to the one where Debussy experimented with the colour of grey, which is a metaphor of 'vagueness' in harmony in his *Nuages*. Debussy experimented with his colour image in music.

I think that Debussy's use of string orchestra in *Nuages* succeeded in creating a static and monotonous orchestral colour throughout the piece. According to the concluding remarks in the score¹⁵ by Debussy, he wrote in a letter to the violinist Eugene Ysaye, 'In general, it is a matter of arrangements of one colour, which, in painting for example, would be a study in grey'. I had a similar concept in my orchestral piece. I used the *bokashi* concept of Japanese painting, which is to create ambiguity in combination with non functional harmony such as tritones and wholetones, as if the objects in painting are blurred and faded off by shadow depending on the strength of the white part on the paper.

The brother sun, the sister moon (2005) for cello and piano, and *the Moon out of the blue* (2007) have another similarity in the way I had visual images in mind when I started composing, but these pieces have association with rather coloured images unlike the one in '*In the Grey Dawn*'. For example, in *the moon out of the blue*, there are juxtapositions and layered materials which make a kind of shading from one to another. (see appendix, Figure: II) This piece was inspired by the Japanese city of Osaka, where multi-coloured signboards and the mixed shapes of old and modern buildings exist together. In fact, the piece has a mosaic structure, consisting of small sections which are alternately inserted in a frame of the work. The

14 A Japanese word meaning 'a state of blurred or shaded'.

15 p. 125 Debussy *Nocturnes*, Edition Peters miniature scores, Ongaku- no tomo sha, 1992 Tokyo

small sections have influences from different types of shops, restaurants, and even the image of the Osaka Shochiku-za, the Kabuki theatre in the Doton-bori area, in south Osaka.

Even if I saw multiple colours in Osaka, however, these were not like those found in, for example, the northern European countries in my impression, such as Denmark and Sweden. The colours in Osaka, in my impression, have tones which are darker and somehow mixed with shades as can also be found in the colour of the Japanese traditional clothes such as *kimono*, while the buildings in Copenhagen have pale pastel colours.

Later, in a different way, my habit of using visual images might have influenced my concept for the theatre work *Kosatsuki* for shadow play as a work of a blend of music, text and visual image.

Influences from other composers

Apart from influences mentioned in the above sections, there are influences from composers, who I am fond of, and whose works I am ‘unconsciously’ influenced by. These include Ligeti, Lutoslawski, Boulez, and Takemitsu.

For example, my works often have influences from Ligeti’s music, such as *Cello Concerto*, *Lontano* and *Etudes pour piano*. His way of placing extreme dynamics and markings, such as *pppppppp*, and ‘*Einsatz unhorbar, wie aus dem Nichts kommend*: Inaudible entry, as if emerging from nothingness’, in his *Cello Concerto* inspired me in my instrumental writing, although it does not always appear in explicit ways in my music. Ligeti’s way of orchestration, especially, in the way of placing sounds, in closed position or distant, influenced me in my three dimensional way of thinking in orchestration, which is unconsciously reflected in my orchestral work *In the Grey Dawn*. According to the book *Györgi Ligeti* by Richard Toop, ‘The real quest was for luminosity of sound, achieved through exquisitely calculated sound instrumentation, and for illusions of closeness and distance’. Regarding his *Piano Etudes*, I played some of Ligeti’s *Etudes pour piano*, and became fond of the mechanical and often percussive nature of his style. I think that it might have reflected the middle section of *the brother sun, the sister moon* (especially from bar 92 onwards).

Lutoslawski's *Concerto for Orchestra* influenced almost all of my orchestral and ensemble writing. Generally, the gradual development within a theme in his work sometimes became a part of the basis of my own creation, as well as the block structure within the work.

As a composer influenced by Boulez, I am fond of his use of timbres, as well as his sense of time, as can be seen in his *Le marteau sans maître* and *Rituel*. Regarding *Le marteau*, it was not the 'orientalness' in the work I was attracted to, but Boulez's introduction of unusual timbres into works and his treatment of those materials especially intrigued me, in terms of 'processing'. Regarding *Rituel*, it was a coincidence that one of my works, *dialogues* was composed for a workshop played by the French orchestra, Orchestre de Lille, where Boulez's *Rituel* was also played. The homophonic texture and the 'timelessness' in *Rituel* influenced the work. For example, there is much fluctuation in the *tempi* changes in my work as I already mentioned in the above section, although I did not mark many 'pauses' as in Boulez's score.

On the other hand, Takemitsu's philosophy on music gave me hints on my thoughts toward my music. It is not because he is a Japanese composer but he is one of the persons who introduced non-western culture into western music and managed well in 'processing' and 'adapting'. For example, his thoughts on 'silence', 'time', and 'structure' especially gave me hints on how I could cultivate my own way of composing works.

Shift of perception

My compositions generally tend to relate to visual images which come into my head as I mentioned in the above sections, and the basic concept for shadow play theatre work, as in *Kosatsuki*, is merely a different way of reproducing these images. There is, however, a significant difference in my perception of the music between these compositions and the theatre work. All the works except the theatre work involve only music, while *Kosatsuki* contains both text and music, and there needed to be a balance between these two elements. As a result, I came to have a different concept that the theatre work has text that is to be 'supported' by the music and the visual image. In fact, there was an effort on my side not to make the music stand out too much in the theatre work, but to encourage the 'synergy effect' with the visual image

depending on the context of the text. This kind of attitude to see situations was even more amplified after my involvements in two theatre productions in Japan, the *Route du L'argent pour le chariot* and Shakespeare's *Richard III 'R3'*, which will be explained in the later section '*Kosatsuki* - a work for shadow play theatre'.

Toward the theatre work

Among the works in my portfolio, *Echoes from the inland sea* and *the Song of the Muro Women* have strong associations with the main research work, *Kosatsuki*. These two works were composed as part of my main research work and both of them are related to the region in my hometown which I also referred to in the theatre work. There are quotations and links with pieces where I reused part of these two pieces in the theatre work. The introduction of the *Echoes from the inland sea* is actually borrowed in the very beginning of Act I of the *Kosatsuki*, and the tune on the voice in the *Song of the Muro Women* is also used in the introduction in Act I from bar 52 to bar 72.

Also, both of these works are associated with Japanese folk songs as well as workmen's songs, which is the same region to which I referred for my theatre work *Kosatsuki*.

The piece *Echoes from the inland sea* includes a children's ball playing song, '*otedama*'-beanbags playing songs (Figure: 4a), and two workmen's songs from the Hyogo prefecture. The workmen's songs are *Somen tsukuri Uta* (Figure:4b), which is a song for somen noodle making, and *Shoyu Moromi Kaki Uta* (Figure: 4c), which is a song of the soya sauce makers. (see the excerpts from *Echoes from the inland sea* in figure: 5a, 5b) I was especially intrigued by the rhythmic patterns and assymmetric form of the songs.

Ojyami ofuta

From Tan-nan region in Hyogo prefecture

♩ = 108-138

Voice

1. O jya mi_ o fu_ ta o mi i_ o mi_ na_ to n ki_ ri hi to yo se

12. fu ta yo se o jy mi jya_ ku_ ra o fu ta jya ku ra jy_ ku_ ra

o_ mi na jy ku_ ra o mi tsu ko bo shi ko bo shi ta de ta yo de_

ta_ yo ta ka i ya ma ka ra ko ro_ rin sho to n ki_ ri o nu ke

o nu ke o nu ke o nu ke o o nu ke tsu tu tsu ru tsun ya to n ki_ ri

(Excerpt from p.75 Y. Machida/K. Asano Warabeuta)

[illegible]

17 Nakamura, S.(arr.) *Somen Tsukuri no Uta*: Song for somen noodle making, Kono, T. *Hyogo no Shigoto Uta* (1981) Kobe, Kobe Shinbun Publishing

龍野市 醤油もろみかきうた 中村茂隆 採譜

♩ = 66

独唱

ごまんごく せし - ヨ - - イ ヨ - イ フ

独唱

ヨ - イ ヨイ - めき ざの - - ざき - は はき

あ おえ ど て り - え - の し - ら - ん

mf

ハソ

いほみ かわ せし - ヨ - - イ ヨ - イ フ

いこみ けり - - - - -

ヨ - - イ ヨ - イ フ

ヨ - - イ ヨ - イ フ

ヨ - - イ ヨ - イ フ

ヨ - - イ ヨ - イ フ

mf

ヨ - イ ヨイ - わ か み ち - - くん - て し -

もろみ ち - - ち - - ち

ヨ - イ ヨイ - わ か み ち - - くん - て し -

もろみ ち - - ち - - ち

ヨ - イ ヨイ - わ か み ち - - くん - て

もろみ ち - - ち - - ち

Piu mosso
♩=80
col legno tratto

Vln. I

pp
col legno tratto

Vln. II

pp
col legno tratto

Vla.

ppp
col legno tratto

Vc.

ppp
col legno tratto

18 Nakamura, S.(arr.) *Shoyu Moromi Kaki Uta*: Song of soya sauce makers, Kono, T. *Hyogo no Shigoto Uta* (1981) Kobe, Kobe Shinbun Publishing

Figure: 5b Excerpts from *Echoes from the inland sea* (from bar 254 - 259)

The image contains two musical excerpts from the piece *Echoes from the inland sea*. The top excerpt shows a string quartet score with a red box highlighting a section starting at bar 254, marked 'arco' and 'p'. The bottom excerpt shows a string quartet score with a red box highlighting a section starting at bar 258, marked 'pizz.' and 'mf'. The bottom excerpt also includes a section marked 'sempre' and 'pp'.

As other features, the *Echoes from the inland sea* is written for string quartet. This piece is inspired by the seascape of the *Setonaikai* inland sea in Japan. The reason I chose a string quartet here is that strings would be the most subtle in making delicate tones, as it is possible to make ‘*kasure*’ which is the state of being blurred, with brushes for Japanese calligraphy. The string sound somehow makes me imagine a picture of the spring sea with a kind of dim view of small islands in the spring daylight, and I tried to transform this image into the music.

I wrote both music and lyrics for *The Song of the Muro Women* as a part of my process for the theatre work *Kosatsuki*. This piece was written for voice and piano because it was intended for performance by singer Shuko Tada, a specialist in Japanese children’s song, and her pianist. The lyrics are inspired by *Sao no uta*, which is a song featured in the work for shadow play theatre, *Kosatsuki*, although this is a song of fishermen's wives.

***Kosatsuki* - a work for shadow play theatre**

The main piece written during my research period is a work for a shadow play theatre employing live music to be performed by a chamber ensemble involving both Western and Japanese instruments. The shadow play theatre will be in a style based on paper crafts and puppets operated behind a screen with different lighting techniques. It creates not only 'light' and 'shadow' but also 'colours' using modern lighting techniques, which could appear as in the following pictures. (Figure: 6)

Figure: 6 a picture of shadow play



www.kashinoki.co.jp

Shadow play theatre itself does not have a long history in Japan, as I mentioned earlier, but we have *Bunraku* puppet theatre from the *Muromachi* era¹⁹.

In *Bunraku*, although the puppets have their own characters, it is not possible to rely on them to express feelings and moods, as the actors are able to do in *Kabuki* theatre. On the other hand,

¹⁹ Muromachi Era (1336 - 1573)

the *tayu* (singer) and *shamisen*²⁰ players in *Bunraku* will, instead, take the role of the actors.

According to a book by Tairyu Tou, one of Japan's shadow play masters, 'the shadow play is an art of "omission". To create shadow is to show only the "outline" of the object. As a result, it will create an even more imaginative world. It creates a dream like the one of fireworks that appear and disappear instantly.' (author's translation)²¹. Debussy experimented with the similar concept of creating vagueness and suggestion in music using ambiguous harmony to make his music illuminated more, as can be seen in his works such as *Nuages* in *Nocturnes* which I already discussed earlier. I intended this kind of quality in my work, and finally came to have the idea that shadow play theatre is the best way to fill the elements I was pursuing.

Materials for the text

The script I have written is derived from a novel titled *Rangiku Monogatari* written in 1982 by Junichiro Tanizaki. The original music is inspired by Japanese folk tunes and traditional music involving unique traditional instrumental techniques. The work consists of three acts, having a contrasting Act II in which almost all of the scenes of the script are taken from the original novel by Tanizaki as a screen setting.

Many novels by Tanizaki have also been translated into other languages and can be found in the well-known *Sasame Yuki*²² which is published as *Makioka Sisters*²³ and the *Shunkin sho*²⁴, *the Portrait of Shunkin*²⁵ in its English version. However, the *Rangiku Monogatari* has not been translated yet, as, I guess, it is an unfinished work. But I thought the situation

20 One of the Japanese traditional string instruments that were first imported from China in the fifteenth century as a *sangen*: three strings.

21 www.kakashiza.co.jp/pages/tou/essi.html

22 Junichiro Tanizaki *Sasame Yuki* (1983) Tokyo, Chuo Kouron Shinsha

23 Junichiro Tanizaki *Makioka Sisters* (1995) Chicago, Vintage

24 Junichiro Tanizaki *Shunkin sho* (1951) Tokyo, Shincho sha

25 Junichiro Tanizaki *The Portrait of Shunkin* (2000) New York, Limited Editions Club

motivated me to use it in my theatre work even more, and this is exactly the kind of element that is in a shadow play which has an ‘omitted’ and ‘outlined’ nature.

As a result, the work came to appear rather simple on the surface, while there was complexity underneath as the story itself remains as ‘mysterious’.

Kosatsuki festival and Sao no Uta-the song of rods

Through the novel by Tanizaki, I came to know about a festival called *Kosatsuki Matsuri*, and that became the title of this work. The festival is associated with extensive, interesting historical facts and mythologies that I had not previously been aware of. The festival has been held at one of the oldest shrines in the region, called *Kamo* shrine, in a bayside area called *Muro-tsu* in my home city.

It is said that the festival has been held since the middle of the *Muro-machi* era (1336-1573), for more than four hundred years. As part of the festival, there is a song called *Sao-no-Uta* which is sung as a dedication to the God of the *Kamo* shrine. This is regarded as one of the oldest songs and as important cultural property of the Hyogo prefecture in Japan. The text of the song also appears in a *Noh* piece called ‘*Muro-gimi*’, the heroine’s nickname. It intrigued me to re-set these materials as a script for the new work.

The *Kosatsuki* introduces the hidden mythology around the town *Muro-tsu*, and the song *Sao-no-Uta* that is one of the most important sections of material.

Sao no Uta appears in Act III and is a kind of *barcarolle*. This is a song actually performed for the *Kosatsuki* festival as a dedication to the God of thunder, *Wake Ikazuchi* at the *Kamo* shrine in *Muro-tsu* where the festival is held every spring. The reason this so-called *barcarolle* is sung at the festival is that the *mikoshi*, the portable shrine, used to be carried by boat from one side of the bay to the other. The *Sao no Uta* was sung by ‘*asobime*’²⁶, women who were specialists in entertaining the God on the boat. Because of the historical importance of this, I employed this song as one of the main features in the text. In addition, the final act involves a transcription of this song with an arrangement that was taken from a video provided by one of the persons in charge of the *Kaieki-kan* Museum, where there is historical information

26 The Japanese term meaning ‘female specialists who are to entertain the God’. The term, ‘*asobi*’ means ‘play’ in English, which used to have a different meaning ‘entertain the God’.

regarding the area of *Muro-tsu*. This song, *Sao no Uta*, has a duration of more than fifteen minutes, and is used, therefore, for both foreground and background music depending on the context of the text in Act III.

The song *Sao no Uta* is an example of *kagura*²⁷ music, which is the oldest theatrical form in the Japanese tradition. The song is composed in *shirabyoshi*²⁸ employing only female voice and chorus, and percussion instruments such as *shime daiko*²⁹ and *tsuzumi daiko*³⁰, although it is said that the *yokobue*³¹, a kind of traditional flute, was also employed. In the present period, only the voice sings the tunes, so there is considerable freedom in time.

There are traces indicating that this was written when the style of *katarimono*³² was shifting to the *utaimono*³³ style found in the text, as verses are constructed in both of the styles. Below is the text of the song *Sao no Uta*, comprising five verses. These verses have mixtures of

27 Music played at shrines to entertain the God.

28 Time without any particular rhythmic style so that the rhythm can be played freely. It also means originally women performers ‘*miko*’ meaning maidens who were meant to entertain the God. Songs in *shirabyoshi* were often performed by these women. The dance in *shirabyoshi* style is also ‘*otoko-mai*’, which means ‘men’s dancing’, as these women normally dress in *suikan*, *tateeboshi*, and *haitou* which are normally men’s clothes. (see appendix. fig. III)

29 A kind of Japanese percussion instrument, which can be seen in the picture below.



<http://www.suwakougei.com/>

30 A kind of Japanese percussion instrument, which can be seen in the picture below.



www.nohgaku.com/kotsudzumi/kotsudzumi.htm

31 One of the traditional wind instruments, like a flute.

32 One of the oldest styles of traditional songs, emphasizing the text rather than the tunes and rhythm.

33 One of the styles of Japanese traditional songs, which can be heard in *heikyoku*, *kouwaka*, *bukyoku*, *jyouri*, *saimon*, *sekkyoubushi*, *satsumabiwa*, *chikuzen biwa*, and *naniwabushi*, which emphasize the meaning of the text rather than the tunes.

the 'five and seven' rhythmic structure, often found in later periods such as the Edo period (1603 -1868), in many texts used in traditional performing art forms such as *Kabuki* and *Bunraku* puppet theatre on the one hand, and in free forms on the other hand. For example, the lines in the first verse are written in the former pattern as there are patterns of five plus seven syllables, while the second, third, and the fourth verses are in free form without any rhythmic structure in the text. As a result, the tunes became considerably spontaneous in time depending on the lines.

棹の歌 *Sao no Uta (Song of rods)*

たち縫わん たち縫わん

Tachi nuwan tachi nuwan

衣きし人も なきものを

Kinukishi hito mo Naki mono o

何山姫の 布さらすらん

Nani yamahime no nuno sarasunan

*"When I came to the mountain in the summer,
there was a woman who I didn't know, washing and drying her clothes.
I wonder who does she want to see her in the clothes
although I've never seen anybody wearing clothes around here."*

佐保のあらし 長閑にて

Sao no arashi Nodoka nite

日陰も匂う 天地の開けしも

Hikage mo niou Ametsuchi no akeshimo

さしおろす 棹のしたたりなるとかや

Sashi orosu Sao no shitatari naru tokaya

*"Here comes the spring, Let's play with the water.
In this country even the shade smells of sunshine
said to have been made of a drop from a rod."*

さる程に 春過ぎ夏たけて

Saruhodo ni Haru sugite natsu takete

秋すでに暮れゆくや 時雨の雲も

Aki sudeni kurehuku ya Shigure no kumo mo

かさなりて 峰白妙に降り積もる

Kasanarite Mine shirotae ni furi tsumoru

越路の雪のふかきをも

Koshi ji no yuki no fukaki mo

*“The spring passes, the summer flushes,
the autumn finishes, the shower continues,
and the white snow on the mountains.
I wonder how deep the snow is in the mountains of the North.
A year passes so quickly.”*

しるやしるしの棹たてて
Shiruya shirushi no sao tatete
豊年月の行く末を はかるも棹の歌
Honen tsuki no yukusue o Hakarumo sao no uta
うたいて いざや遊ばん
Utaite Iza asoban

*“Here comes the spring again
Playing on boats is a fortune telling.
If we play joyfully, the year will be good in harvest.
Sing out and pray for the fat year! “*

こことてや こことてや
Kokotote ya kokotote ya
室山かげの神かつら
Muroyama kage no kami katsura
賀茂の宮居はいくひさし
Kamo no miyai wa iku hisashi

*“Where are we now?
This is the Kamo shrine surrounded by the Holly katsura trees on the Muroyama mountain.
The shrine looks like it has been here for a long time. How divine it is! “*

Other materials

Apart from the novel by Tanizaki, I have managed to use material from quite a few sources related to the region around the Muro-tsu and Tatsuno City, as well as the area along the Setonaikai inland sea. I found some intriguing mythologies which could form a good basis for the work.

As part of the material, the work introduces the town Muro-tsu as the main setting. This is in the city of Tatsuno along the Setonaikai inland sea in the west part of Japan, which was the city where I grew up.

A myth about a woman who is said to have been around Muro-tsu who acts as Muro-gimi, one of the main figures who appears as an ‘*asobime*’ intrigued me, and this plot was also in Tanizaki’s novel. My own script has a heroine called Tomo who comes to be called ‘Kagerou’ as she later becomes an ancient ‘*asobime*’ who has a job to entertain the God. The heroine Tomo/Kagerou is the ‘*asobime*’ who is very well known in Japan as well as in the countries across the water, such as China and Korea. Tomo later becomes *chojya*, the mayor in *Muro-no-tsu*³⁴ and acts as the main person in the *Kosatsuki* festival as ‘Muro-gimi: the heroine of Muro’. In fact, there are quite a few historical materials which prove that Muro-tsu used to be a famous international port which had extensive trading.

I employed the same period setting as in the novel *Rangiku Monogatari* by Tanizaki, which is the war-toned Muro-machi era³⁵, the period of the *shoguns*-the tenth Yoshitane, eleventh Yoshizumi, and twelfth Yoshihharu Ashikaga. In this period, it is said historically that there used to be pirates around the country, and many of the sea craft carrying trading products were attacked by them. So, the plot for my work also involves traders - seamen carrying precious gifts for the woman Kagerou from a Chinese town, Nimbo.

The music

Acts I and III have scenes that have views from the bay of Muro-tsu, but Act II is set in the middle of the sea. The music somehow continues throughout Act II as if the audience is in the middle of the sea, experiencing the occurrences as in the text and the shadow play on the screen.

In terms of music, I had a completely different perception of this theatre work from the other pieces in the portfolio. Because of the existence of the text, I had a different attitude to the music composed for *Kosatsuki*. The process of the creation of this theatre work led me to think again about the basic concepts of music.

The whole work consists of different small pieces, as the music sometimes takes roles of incidental music as well as the one in the foreground during the performance. As I meant the whole performance should be around one hour in duration, each section of music is ‘compact’ as

34 An older name for Muro-tsu

35 Muromachi Era: 1336 - 1573

there are quite a few changes of scene along with the contents and mood in the text. It was not my intention that the music dominate the whole piece, but that it should mingle well with the text and the visual image created by the shadow play. The music was necessary to complete the work, because it supports the text and imagery creating the mood and atmosphere of scenes which are not perfectly evoked in elements other than the music. As a result, the music makes the story flow and completes the whole work. The pieces included in *Kosatsuki* are, therefore, sometimes very light and straightforward in a way. In terms of harmony and structure, many of these short pieces are inspired by *kagura*, *gagaku*, folk songs of Japan, and even pieces by western composers such as Debussy and Stravinsky.

As examples of these, the influence of *kagura* music can be seen in the fighting scene in Act III. *Kagura* music is *shinto* music: the God music, which is often associated with the *matsuri*: the shinto festivals, in Japan. The *kagura* music is meant to be played to greet special days such as the New Year, the spring, the midsummer growth, the autumn harvest, and the winter snow. So, as the *kagura* influences, I actually quoted the *matsuri bayashi*, which is the music played in the *matsuri* as *kagura* music using the Japanese traditional flute *shinobue* in Act III of *Kosatsuki*. Although the rhythmic style is quoted from *kagura*, I combined different *shinobues* sounding different scales to each other, so it might not sound like *kagura*.

The figure below shows the scales I employed for this piece. (see figures : 7a, 7b)

Figure : 7a

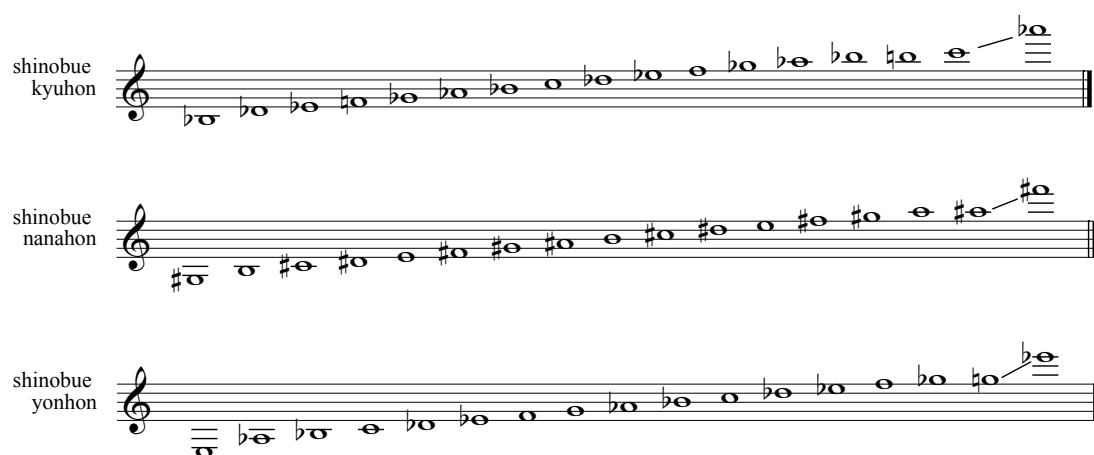


Figure: 7b No.17 *Kosatsuki* - Act III dotabata scene bar 4 - 8

The musical score is divided into two systems. The first system (bars 4-6) includes parts for Shinobue kyuhon (or piccolo), Shinobue nanahon (or piccolo), Shinobue yonhon (or flute), Taiko middle (H&L), Taiko middle (H&L), Taiko D. (Large), and W.B. The second system (bars 7-8) includes parts for Shinobue kyuhon (or piccolo), Shinobue nanahon (or piccolo), Shinobue yonhon (or flute), Taiko middle (H&L), Taiko middle (H&L), kashi bachi (or large wooden sticks), and hard wooden mallets. Dynamics include *f*, *ff*, and *sf*.

System 1 (Bars 4-6):

- Shinobue kyuhon (or piccolo):** Bar 4: *f*; Bar 5: *ff*; Bar 6: *ff*.
- Shinobue nanahon (or piccolo):** Bar 4: *f*; Bar 5: *ff*; Bar 6: *ff*.
- Shinobue yonhon (or flute):** Bar 4: *f*; Bar 5: *ff*; Bar 6: *ff*.
- Taiko middle (H&L):** Bar 4: *sf*; Bar 5: *sf*; Bar 6: *sf*.
- Taiko middle (H&L):** Bar 4: *sf*; Bar 5: *sf*; Bar 6: *ff*.
- Taiko D. (Large):** Bar 4: *f*; Bar 5: *f*; Bar 6: *f*.
- W.B.:** Bar 4: *f*; Bar 5: *f*; Bar 6: *ff*.

System 2 (Bars 7-8):

- Shinobue kyuhon (or piccolo):** Bar 7: *f*; Bar 8: *f*.
- Shinobue nanahon (or piccolo):** Bar 7: *f*; Bar 8: *f*.
- Shinobue yonhon (or flute):** Bar 7: *f*; Bar 8: *f*.
- Taiko middle (H&L):** Bar 7: *sf*; Bar 8: *sf*.
- Taiko middle (H&L):** Bar 7: *sf*; Bar 8: *sf*.
- kashi bachi (or large wooden sticks):** Bar 7: *f*; Bar 8: *f*.
- hard wooden mallets:** Bar 7: *f*; Bar 8: *f*.

I also referred to the *gagaku* music, especially as a harmonic basis within the music.

For example, the song in the introduction to Act I and the last piece of Act III has chords taken from *sho*³⁶ scale and *aitake*, meaning chords. (see figures: 8a, 8b)³⁷

Figure: 8a *Sho* scale



Figure: 8b *Sho aitake*: chords



Basically the lowest notes with the crossed note heads are considered the roots of each chord in *gagaku*³⁸ music, except the eleventh chord on the word *hi*, that has C as its root. There are limitations on fingering on the *sho*, as it is played while holding the instrument itself. So the harmonies will have to be gently shifting from each other when played by these instruments, and this makes subtle sonorites and nuances. In *Kosatsuki*, although the *sho* is not employed, nuances of this chordal shifting can be found, especially in the last piece. The *sho aitake* can be seen in bars 20: *jyu*, 22: *bou*, 28-30: *jyu*, 31-33: *bou* in the extract.

(See Figure : 9)

36 A Japanese traditional instrument often employed in *gagaku* and *kagura* music.

37 Miki, M. *Nihon Gakkihou* (1996), Tokyo, Ongaku no Tomo Sha

38 One of the oldest forms of Japanese traditional music, originally imported from countries such as China, Korea and Vietnam around the 5th century.

Figure: 9 No. 18 *Kosatsuki* - Act III

81

The musical score for No. 18 *Kosatsuki* - Act III, page 81, features several parts:

- Vocal Parts:** Soprano (S.), Mezzo-Soprano (M-S.), and Alto (A.). The lyrics "jyu" and "bou" are highlighted in red boxes. Dynamics include *mf* and *ppp*.
- Instrumental Parts:**
 - Taiko D.:** Taiko Drum, with dynamics *ppp* and markings \ll and \gg .
 - String Parts:** Violins (Vln.), Viola (Vla.), and Cello (Vc.). Dynamics include *ppp*, *pppp*, and *mfppp*. Markings include "enter as almost inaudible" and "sempre".

Folk material is also quoted in the music, such as in the opening piece of Act I, as association with my work *Echoes from the inland sea*, and in Act III. These are basically children's playing songs, popular around the region along the Setonaikai inland sea which Muro-tsu, the town of *Kosatsuki* festival, faces. These are original children's *temari-uta*: ball-playing songs. Japanese children's songs are basically rhythm oriented. Some of the tunes are well known throughout the country, but the text might differ, depending on the region. Therefore, I focused on the tunes and their rhythmic nature. The following extracts show one of the songs I referred to, and the music where I quoted the children's song. (See Figure: 10a, 10b)

Figure: 10a

Jyunrei Otsuru from Tokushima region

Voice

hi³ to³ tsu ka e hi³ sha ku ni o³ i zu ru tsu e ni³ ka sa

Voice

jyu³ n re i su³ ga ta³ de chi chi ha ha wo ta zu nyo u ka i na

(Excerpt from p.28 Y. Machida/K. Asano Warabeuta)

Figure: 10b No. 15 *Kosatsuki* - festival preparation

A. Fl.

Ob.

Taiko D.

W.B.

Choir

Vln.

Vln.

Vla.

Vc.

fu ta tsu ka e fu da ra ku ki shi u tsu mi ku ma no no ho ho ho ho ho ho ho ho ho ho ho ho

Stravinsky's *Les Noces* was one of the influences on this work especially regarding rhythmic and structural concerns. The primitive, mechanical and impersonal nature of the piece gave me some hints for composing these pieces. As one of the influences of *Les Noces*, the songs included in *Kosatsuki* are meant to be performed by a natural sounding voice, since these are basically based on or inspired by folksongs and the workmen's songs of ordinary people. There are songs by maidens, a children's song, a workmen's song, and a drunken men's song. All of these should be sung naturally as if sung by ordinary people, even if the singers are professional. This concept is inspired by a recording of *Les Noces* performed by the Pokrovsky Ensemble³⁹. I believe this to be the best interpretation of the work, as the performers succeeded, to my ears, in the interpretations of the nature of the music Stravinsky intended, that is mechanical and impersonal.⁴⁰

Stylization

I also employed instruments to play the roles of actual sound effects. I took hints from the way that *geza*⁴¹ musicians in *Kabuki*⁴² theatres play. In fact, in *Kabuki*, there are particular pieces to be played at particular moments, such as the sound of natural phenomena. These sound effects do not imitate the actual natural phenomena such as water, waves, air, and thunder, but are so-called 'stylized images' of those sounds, if I can borrow the concept from the book *Butai no oku no Nihon* by Toshio Kawatake⁴³. This unrealistic and 'stylized' approach can also be found in *ukiyo*⁴⁴ paintings by artists such as Hokusai Katsushika⁴⁵ and Hiroshige Utagawa⁴⁶.

39 Founded in 1973 in Moscow by Dmitri Pokrovsky (1944-1996)

40 Edited by Johnathan Cross, *The Cambridge Companion to Stravinsky* (2003) Cambridge, Cambridge University Press

41 *Geza* musicians are normally behind the black curtain when they are not on stage.

42 One of the Japanese traditional theatrical forms, which began in the *Edo* era (1603-1868) .

43 Kawatake, T. *Butai no Oku no Nihon* (2000) Tokyo, TBS Brittanica

44 One of the styles of Japanese paintings. Starting in the *Edo* era (1603-1868) Katsushika Hokusai, Hiroshige Ando and Utamaro Kitagawa are internationally well known, and also influenced artists in foreign countries, such as Van Gogh and Claude Debussy.

45 One of the *ukiyo* painters around 1760 - 1849

46 One of the *ukiyo* painters around 1797 - 1858

For example, in Hokusai's painting *Kanagawa Oki Wave* (see figure: 7), the wave is distorted so that its size is larger than Mt. Fuji in the middle, in an unrealistic way. However, it shows the dynamics and energy of the wave well.

Figure 11: Hokusai: *Kanagawa Oki Wave*⁴⁷



Among Japanese traditional instrumental techniques, taiko drumming techniques provide good and most interesting examples. There are more than forty different ways to play the taiko, according to the book *Nihon gakki hou*⁴⁸ by Minoru Miki⁴⁹, and there are many ways to evoke natural phenomena in taiko drumming. These phenomena include snow, small waves, large waves, wind, and ghosts⁵⁰.

The *geza* music in *Kabuki* theatre was originally supposed to appeal to the ears of the audience, and to support the visual and psychological image of the theatre itself, due to the fact that it was performed in almost dark theatres during the *Edo* period.⁵¹ For example, the music for snow can normally be performed as follows (Figure : 12) in the *Kabuki* theatre.⁵²

47 Katsushika, H. *Kanagawa Oki Wave, of Fugaku Sanjyurokkei: thirty six paintings of Mt. Fuji* (1823-1833) It is well known that the French composer Claude Debussy composed *La Mer* inspired by this painting.

48 Miki, M. *Niho Gakki Hou* (1996) Tokyo, Ongaku no tomo sha

49 A Japanese composer (1930)

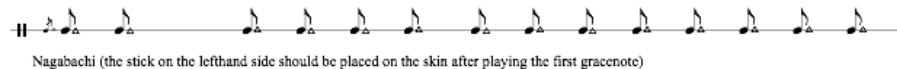
50 Ghost scenes appear often in Japanese theatre involving beautiful women.


51 Shochiku website: <http://www.kabuki-za.co.jp/info/terakoya/no49.html>

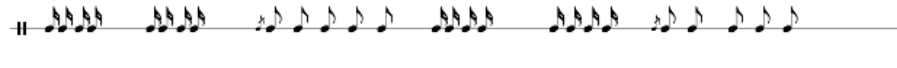
52 Minoru Miki, *Nihon Gakki Hou*

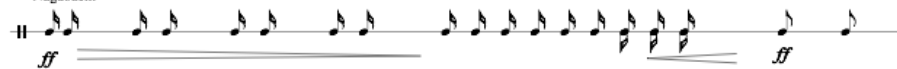
Figure : 12 Extracts from *geza* music in *Kabuki* theatre ⁵³

Snow
yukibai
Taiko Drum $\text{H} \frac{2}{4}$ 
very slowly

Wave
Taiko Drum H 
Nagabachi (the stick on the lefthand side should be placed on the skin after playing the first gracenote)

small wave
yukibai on the right hand and nagabachi on the left hand
Taiko Drum H 

Rain
Nagabachi
Taiko Drum H 

ghost
Nagabachi
Taiko Drum H 
ff

It could be said that the idea behind the concept of *geza* music in *Kabuki* is similar to those of *leitmotiv* or *idée fixe* found in pieces by Wagner and Berlioz, although the ones of Wagner and Berlioz have effects only within the work. For example, the theme as one of the *leitmotiv* in the horn in the second act of *Siegfried* is changed in *The Twilight of the Gods* from 6/8 to 4/4 in time, in which it is modified in rhythm and texture. Similarly, in *The Rhinegold*, the Rhine maidens' song is transformed when the *leitmotiv* represents the evil in the hands of the dwarf Alberich. In Berlioz's case, the *idée fixe* appears in different forms in *Symphonie Fantastique*, first as a poet's thought of his beloved as an ideal, and in a different vision of her in the Witches Sabbath.

53 Miki, M. *Nihon Gakki Hou* (1996) Tokyo, Ongaku no Tomo sha

On the other hand, the stylised pieces for taiko drumming in *Kabuki* theatre are almost always used in a fixed way throughout the theatre programmes, so that it can be heard in almost all of the programmes whenever a similar situation happens in scenes. It is, therefore, natural that the audience of regular *Kabuki* goers will immediately know what happens next from listening to the music, although it is not necessary that they should know these taiko drumming patterns as the other factors such as actual actions by actors and the visual image will help in understanding what is going on in the scene.

In my score in *Kosatsuki*, I used other instruments as well as taiko drums for the sound effects as in the following score. (See Figure: 13)

Figure: 13 *Kosatsuki* - introduction in No.1 ACT I

The musical score for the introduction of Act I in *Kosatsuki* is a 4/4 time piece. It features vocal parts for S.I & II, S. II & IV, M-S. I, M-S. III, and a soloist (A.), as well as woodwinds (W.B.), three taiko drums (Taiko D.), and a string quartet (Vln., Vln., Vla., Vc.). The vocal parts include lyrics in Japanese (sa, ra, na, mi, ta) and dynamic markings like 'non vib.', 'ppp', 'p', 'mf', and 'f'. The taiko drums play a complex, rhythmic pattern. The string quartet plays a 'col legno battuto' effect, hitting the strings as many times as possible, with dynamic markings like 'fff' and 'f'.

This is a thunder scene juxtaposed with the chorus, where both the percussion instruments and the strings take the stylized image of thunder.

As other examples, below are ‘wave patterns’ at the very end of the introduction to Act I: bar 98-104, as the story is always associated with the sea on the screen. (see figure: 14) Here, the violins have the ‘wave’ motive, which I called it, and this is taken over by the taiko, which also play the wave patterns inspired by the *geza* music in *Kabuki*.

Figure: 14 No.1 *Kosatsuki* ACT I Introduction - ending.

98

Taiko D. $\frac{4}{4}$

Vln.

Vln.

pp

ppp

rall.

101

Taiko D.

pppp

nagabachi & yukibai (or thin stick and a kind of wooden spoon)*

* play with the right hand with left hand attached on the surface of the taiko after playing the grace note.

The wave patterns also appear in the Act II: No.11 *Kosatsuki* - *in the middle of the sea*. The motives played by the viola and the cello are a metaphor of waves going up and down depending on the mood evoked in the text, (see Figure 15a) so it will end up with the *accelerando* ascending scales in bar 23 - 26 like a big wave taking over the tune which was played by the violins in the previous bars. (see Figure 15b) After the quiet, dark and rather motionless scenes from bar 27 - 35, the waves appear again from bar 36 - 41, as a similar pattern in the last moments of Act I: bar 97 - 104 in No.1- *The Storm* - *Women's Song of Muro*. (see Figure 15c)

Figure 15a: No. 11 *Kosatsuki* - Act II in the middle of the sea, bar 1 - 8

No. 11 *Kosatsuki* - ACT II in the middle of the sea

Misterioso $\text{♩} = 54$

medium hard mallets

Wood Blocks *ppp*

Taiko Drum -Large *ppp*

Viola *ppp* *mf* *ppp* *mf*

Violoncello *ppp* *mf* *ppp* *mf*

Vln. I *p espr.*

Vla. *ppp* *mf* *ppp*

Vc. *ppp* *mf* *ppp*

Figure 15b: No.11 *Kosatsuki* - Act II in the middle of the sea, bar 23 -26

poco a poco accel.

al. ⁴¹

Vln. I *p* *f* *fff*

Vln. II *p* *f* *fff*

Vla. *p* *f* *fff*

Vc. *p* *f* *fff*

Meno mosso $\text{♩} = 55$

Vln. I *fpp* *fpp* *mf* *p* *mf*

Vln. II *ppp* *fpp* *mf* *p* *mf*

Vla. *ppp* *p* *mf* *p* *mf*

Vc. *ppp* *p* *fp* *p* *fp*

Figure 15c: No.11 *Kosatsuki* - Act II in the middle of the sea, bar 36 - 41

There is a scene where the story will reach the point when the characters fight each other to catch a pigeon using spears in Act III. I set music inspired by *matsuri bayashi* to this scene. This is actually music played at many *matsuri* (festivals). The piece employs three different sized *shinobue*⁵⁴ each with a different scale, along with percussion instruments such as taiko drums. This is based on the idea that I should treat this scene as a comedy or rather ‘light’, although the text has a serious mood. At the same time, it could be said that this is also a ‘stylized’ image of the mood of excitement as *matsuri bayashi* helps the audience to feel the ‘pulse’ of each character on the screen. (See Figure: 16)

Figure : 16 No. 17 Act III dotabata (pigeon catching scene)

54 One of the Japanese traditional flutes, made from *shinodake* which is female bamboo, often played at festivals in *kagura* music. There are ten kinds of *shinobue* which each have different scales.

There is a ghost scene in Act II. This is one of the most beautiful and effective scenes, which owes much to the completeness of the visual image on the screen. The imagery and the music will create a synergy here. I draw the idea of Japanese tradition also here in making ghost scenes beautiful and impressive, which is part of the Japanese tradition, as most of the famous ghosts in Japanese mythologies are normally women. In ghost scenes, the ghosts' motives are played by the *nokan*⁵⁵ Japanese flute. In *Kabuki* theatre, the *nokan* plays the unique timbre of *hishigi* - a sound effect indicating 'ghost', which is familiar to many Japanese people. (See Figure: 17)

Figure: 17 No.8 Act II - Introduction - *hishigi*: the ghost sound effect

The musical score is for a piece titled 'No.8 Act II - Introduction - *hishigi*: the ghost sound effect'. It is in 4/4 time, marked 'Andante' with a tempo of 70. The score consists of five staves. The first staff is for 'Nokan (or Picc.)' and starts at measure 17. It features a 'very thin sound' and includes 'gliss.' and 'pizz.' markings. The second and third staves are for 'Vln.' and play a continuous triplet pattern. The fourth staff is for 'Vla.' and the fifth for 'Vc.', both playing a pizzicato pattern.

Although these stylized ideas I employed for this work are drawn from the *Kabuki* theatre, the traditional art form in Japan, it does not matter at all if the audience will notice them or not as these are a part of my idea for this work.

⁵⁵ One of the Japanese traditional flutes made of bamboo and cherry tree skin. Normally played in *gagaku* music.

Other inspirations

Apart from the Japanese influences, some of the pieces were inspired by works by western composers such as Debussy's *La Mer*, and Stravinsky's *Les Noces*, *Agon* and *The Firebird Suite*.

It can be noticed that there are similar motives borrowed from these pieces.

For example, the music in Act II is influenced by the mood of the *Firebird Suite* by Stravinsky.

As I intended to have continuity at lower pitches, the baseline almost always keeps a rather static harmonic structure which gradually develops toward the end. (See Figure: 18a & 18b)

Figure: 18a No. 9 Act II - introduction to 'In the middle of the sea'

Musical score for Figure 18a: No. 9 Act II - introduction to 'In the middle of the sea'. The score is for Wood Blocks, Taiko Drum - Large, Viola, and Violoncello. The tempo is 'Misterioso' with a quarter note equal to 54 (♩ = 54). The time signature is 12/8. The wood blocks and taiko drum play a rhythmic pattern of eighth notes. The viola and cello play a continuous eighth-note accompaniment. Dynamics include ppp, mf, and f.

Figure: 18b No.9 Act II - nearly the end of the same piece.

Musical score for Figure 18b: No.9 Act II - nearly the end of the same piece. The score is for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is 'poco a poco accel.' and the time signature is 12/8. The score shows a gradual acceleration and increase in dynamics from p to fff. The violin and cello parts have a continuous eighth-note accompaniment, while the viola part has a more static harmonic structure. Dynamics include p, f, and fff.

Moreover, Stravinsky's *Les Noces* inspired the rather mechanistic rhythmic structure of *the festival preparation* in Act III. (see Figure: 19) The frequent changes of time signatures, I

think, made this piece more interesting than the use of regular time signatures, as the tune and harmony here are quite light and straightforward on the other hand.

Figure: 19 No.15 *Kosatsuki* Act III - the festival preparation

The musical score for Figure 19, No. 15 *Kosatsuki* Act III - the festival preparation, is written in 2/4 time. It consists of seven staves. The top staff is Taiko D. (Taiko Drum) with a simple rhythmic pattern. The second staff is W.B. (Wind Bass) with a melodic line. The third staff is Choir with lyrics: 'hi to tsu ka e hi sha ku ni o 3 7 zu ru tsu 8 e ni ka sa'. The fourth staff is Vln. (Violin) with a melodic line. The fifth staff is Vln. (Violin) with a melodic line. The sixth staff is Vla. (Viola) with a melodic line. The seventh staff is Vc. (Violoncello) with a melodic line. The score includes dynamic markings like 'f' and 'sempr'.

There can be seen motives like bird song throughout the work, which are inspired by the

Firebird Suite. For example, the motives played by the violin in the introduction: *No. 1*

Kosatsuki - Act I Intro The Storm - Women's Song of Muro, is a metaphor of singing of birds.

These motives are played on increasing numbers of instruments towards bar 29, as these should be played along the scene of the seascape at the very beginning of the work. (see figure: 20a and 20b) The motives appear again on the wind instruments from bar 75, then these are taken over by strings in different motions.

Figure: 20a extracts from *No.1 Kosatsuki - Act I Intro The Storm - Women's Song of Muro* (bar 22 - 29)

Figure 20a shows musical extracts from bars 22 to 29. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and a percussion section (W.B., Taiko D., Taiko D., Taiko D.). The string section plays a continuous, rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *ff*. The percussion section includes a W.B. (Wash Bachi) part with a 'rall.' marking, and three Taiko D. (Taiko Drum) parts, one of which is marked 'thick wooden sticks'. The score is in 4/4 time and features various musical notations including slurs, ties, and dynamic markings.

Figure: 20b - bar 75 - 80

Figure 20b shows musical extracts from bars 75 to 80. The score is for a woodwind section (Piccolo, Ryuteki, Hichiriki) and a string section (Violin I, Violin II, Viola). The woodwind section plays a melodic line with various ornaments and dynamics, including 'a tempo' and 'J = 100'. The string section provides a harmonic background with sustained notes and dynamic markings. The score is in 4/4 time and features various musical notations including slurs, ties, and dynamic markings.

Conclusion

The Japanese composer Toru Takemitsu wrote in his book *Takemitsu Toru no Sekai*⁵⁶: ‘I wanted to be an avant-garde composer. But the word “avant-garde” became conceptual itself, having a meaning that is a “method” or a “technique” apart from the original linguistic meaning. When I employed the biwa⁵⁷, I meant the use of the instrument because I believed it was avant-garde in the latter sense. That process was to renew and refresh the previous fixed ideas.’⁵⁸

One of my discoveries during this research period was how ‘individuality’ and ‘originality’ as a composer concern the ways in which musical materials and ideas can be ‘processed’ or ‘adapted’. I found that I ‘process’ and ‘adapt’ materials using the senses cultivated through my own experience, which are elements such as ‘time’, ‘space’, ‘colours’ and ‘nuances’. Musically ‘time’ is associated with pacing and rhythm, which is often linked with ‘space’, being connected with structure and density of texture in musical terms. ‘Colour’ means instrumental timbres and harmony. The ‘colour’ often has ‘nuances’ created by combinations of different timbres, dynamics and articulation in my sense. I have never tried to do something *avant garde* but rather something ‘individual’ using these senses. I think I have been ‘processing’ and ‘adapting’ these elements from my musical experience, which became the important thresholds for my musical language.

I have been involved in theatre productions, and it was fascinating to get ideas towards my research that were eventually useful in building ideas for my own work.

My experience has left me even more intrigued by drama and theatre than previously, and I would like to explore this field more in the future.

56 Takemitsu, Toru *Takemitsu Toru no Sekai* (1996) Tokyo

57 One of the Japanese traditional string instruments that was originally imported from China around the 7th century. Takemitsu employed the *shakuhachi* and the *biwa* in his orchestral piece *November Steps*, which was commissioned by the New York Philharmonic for its 125th anniversary and premiered in November 1967 by the orchestra conducted by Seiji Ozawa.

58 Takemitsu, T. *Takemitsu Toru no Sekai* (1996) Tokyo p.218

Bibliography

Scores

- Berlioz, Hector *Symphonie Fantastique* (1830) Tokyo, Ongaku no tomo sha
- Boulez, *Le Marteau sans Maitres* (1953-1955) London, Universal Edition
- Boulez, *Rituel in Memoriam Bruno Maderna* (1974-1975) London, Universal Edition
- Debussy, Claude *La Mer* (1905) Tokyo, Ongaku no Tomo sha
- Debussy, Claude, *Nocturnes* (1977) Tokyo, Ongaku no Tomo sha
- Debussy, Claude *Prélude a l'après-midi d'un faune* (2007) London Ernst Eurenburg Ltd.
- Ligeti, *Cello Concerto* (1969) Frankfurt, Edition Peters
- Ligeti, György *Lontano* (1923) London, Schott
- Ligeti, György *Etudes pour piano* (1985) Mainz, Schott
- Lutoslawski, Witold *Concerto for Orchestra* (1950-54) London, Chester Music
- Stravinsky, Igor *Agon* (1957) London, Boosey and Hawks
- Stravinsky, Igor *Les Noces*, (1917) New York, Dover Publications
- Stravinsky, Igor *L'Oiseau de Feu* (1920) London, Chester Music
- Stravinsky, Igor *The Rite of Spring* (1947) London, Boosey and Hawkes
- Takemitsu, Toru *Dorian Horizon* (1966) Tokyo, Ongaku no Tomo sha
- Takemitsu, Toru *How slow the wind* for orchestra (1994) Tokyo, Schott
- Wagner, Richard, *The Rhine Gold* (2002) London, Schott Music International
- Wagner, Richard, *The Valkyrie* (2009) London, Schott Music International
- Wagner, Richard, *Siegfried*, (1984) London, Schott Music International
- Wagner, Richard, *The Twilight of the Gods* (2003) London, Schott Music International

Texts

- Cross, Jonathan (Ed.) *The Cambridge Companion to Stravinsky* (2003) Cambridge, Cambridge University Press
- Fulcher, Jane F. (Ed.) *Debussy and His World* (2001) Princeton, Princeton University Press
- Glock, William (Ed.) *Pierre Boulez A Symposium* (1986) London, Ernst Eulenburg Ltd.

- Inoue, I. *Koten geinou raku raku dokuhon* (1999) Tokyo, Art Digest
- Kanze, S. *Muro Gimi* (2007) Kyoto, Hinoki Shoten
- Kamata, S. *Zen towa nanika* (1999) Tokyo, Koudansha
- Kono, T. *Hyogo no Shigoto Uta* (1981) Kobe, Japan, Kobe Shinbun Publishing
- Kawatake, T. *Butai no oku no Nihon* (2000) Tokyo, TBS Britannica
- Koizumi, F. *Ongaku no kongen ni arumono* (1994) Tokyo, Heibonsha
- Machida, T. & Asano, K. (Ed.) *Warabeuta*, (1962) Tokyo, Iwanami shoten
- Malm, W. P. *Traditional Japanese Music and Musical Instruments* (2000) Tokyo, Kodansha International Ltd.
- Miki, M. *Nihon gakki hou* (1996) Tokyo, Ongaku no tomo sha
- Mitsu-cho Kyoiku Iinkai (Ed.) *Muro no Sairei* (1993) Hyogo, Mitsu-cho Kyoiku Iikai
- Muro-no-tsu henshubu (Ed.) *Muro-no-tsu vol. 10* (2004) Hyogo, Muro-no-tsu Henshubu
- Mitsu-cho Kyoiku Iinkai, (Ed.) *Furusato no Miya* (2004) Hyogo, Mitsuchō Kyoiku Iinkai
- Okakura, K. *Cha no Hon-The Book of Tea* (1886) Tokyo, Iwanami
- Rae, Charles Bodman *The Music of Lutoslawski* (1999) London, Faber and Faber Ltd.
- Said, E. W. *Orientalism - Western Conceptions of the Orient* (1995) England, Penguin Classics
- Takano, K. *Takemitsu and Orientalism* - Mmus thesis for the Royal College of Music (2002) London, Royal College of Music
- Takano, T. *Yujiyo Kabuki* (2005) Tokyo, Kawadeshobou Shinsha
- Tanizaki, J. *Rangiku Monogatari* (1995) Tokyo, Chuokoron Shinsha, Inc.
- Tanizaki, J. *In-Ei Raisan* (1975) Tokyo, Chukou Bunko
- Tanizaki, J. *Shunkin sho* (1933) Tokyo, Shincho sha
- Tanizaki, J. *Sasame yuki* (1983) Tokyo, Chukou Bunko
- Toop, Richard *György Ligeti* (1999) London, Phaidon Press Ltd.
- Treize, Simon (Ed.) *Cambridge Companion to Debussy* (2003) Cambridge, Cambridge University Press
- Takemitsu, Maki, Saitou Shinji (Ed.) *Takemitsu Toru no Sekai* (1996) Tokyo, Shueisha
- Wakita, H. *Jyosei Geinou no Genryu* (2001) Tokyo, Kadokawa Gakugei publishing

Zeami, Nogami T. and Nishio M. (Ed.) *Fushi Kaden* (1985) Tokyo, Iwanami, Tokyo

Zeami, translation by Takemoto, M. *Fushi Kaden/Sando* (2009) Tokyo, Kadokawa Bunko

Discography

Boulez, Pierre *Rituel; Eclat; Multiples* BBC Symphony Orchestra, Ensemble InterContemporain
Conductor: Pierre Boulez (Paris, 1990)

Boulez, Pierre, *Le marteau sans maître*, Notation pour piano, Structures pour deux pianos, livre II,
Elisabeth Laurence, Members from the Ensemble InterContemporain, Pi-Hsien Chen, Bernhard
Wambach, Pierre Boulez (CBS records, Baden-Baden, 1985), MK42619

Debussy, Claude, *La Mer; Images, Prelude à l'après-midi d'un faune*, The Cleveland Orchestra,
Pierre Boulez (Deutsche Gramophone, Cleveland, 1991) POCG-50034

Debussy, Claude, *Prelude à L'après-midi d'un faune, Nocturne*, Stravinsky, Igor, *Le Sacre du
Printemps*, The Cleveland Orchestra, Pierre Boulez (Deutsche Gramophone, Hamburg 1992/1995)
459 -57-2

Ligeti, György, *The Ligeti Project, Vol.2*, Berlin Philharmonic Orchestra, György Ligeti, Jonathan
Nott (Teldec, 2002)

Lutoslawski, Witold, *Concerto for Orchestra*, Polish National Radio Symphony Orchestra, Camerata
Silesia, Antoni Wit, (Naxos, Poland, 1998)

The Pokrovsky Ensemble: *Les Noces*, Dimitri Pokrovsky, Pokrovsky Ensemble (Nonesuch, 1995)

Takemitsu, T. *November Steps, Asterism, Green, Requiem for string orchestra, Dorian Horizon*,
Kinshi Tsuruta, Yuji Takahashi, Katsuya Yokoyama, Toronto Symphony Orchestra, Seiji Ozawa,
(BMG Victor, Tokyo, 1999) BVCC-37283

Websites

HITACHI system and service (Ed.), *Hyakka Jiten Mypedia*, (2008) Tokyo, Hitachi System and
Service, Inc.

Kabuki terakoya: <http://www.kabuki-za.co.jp/info/terakoya/no25.html> (2005) Shochiku company

Kabukibito terakoya: <http://www.kabuki-za.co.jp/info/terakoya/no26.html> (2005) Shochiku company

Matsumura, A. *Digital Dai-Jirin*, Tokyo, Shogakukan

Kabukibito terakoya: <http://www.kabuki-za.co.jp/info/terakoya/no49.html>, (2006) Shochiku
company

Co-operations (including interviews)

Bensaki, M. the representative of the local residents worshiping Kamo shrine, Muro-tsu, Hyogo, Japan

Kaieki kan, Muro-tsu, Tatsuno City, Japan

Kamo shrine, Muro-tsu, Tatsuno City, Japan

Appendix

Appendix

Figure: Ia extract from the *dialogues*

A

Meno mosso
♩=70

rall.

Piu mosso
♩=90

15

Fl. I
mf 5

Fl. II
mf 5

Fl. III
mf 5

Ob.
mf 5

Cl. I
mf mfpp fpp fpp fpp

Cl. II
mf ppp

Perc. I
triangle stick
mf ppp L.v.

Perc. II
mf pp p mf

Perc. III
mf Cym sus. (soft mallets)
ppp > pp

Cym sizzle (tri. sticks)
mf

W. bl. (hard mallets)
p mf

Cym sus. (hard mallets)

Figure: Ib extract from the *dialogues*

rall. a tempo
♩=90

21

Fl. I

Fl. II

Fl. III

Ob.

Cl. I

Cl. II

Perc. I

Perc. II

Perc. III

Cym. sus. (brush)

Maracas shake

Cloche japonaise (triangle stick)

Cloche a vache (hard mallets)

Bongo (soft mallets)

Bongo (soft mallets)

mfpp *mf* *fpp* *pp* *mf* *p* *fp*

5

56

[illegible]

Figure III a woman dressed in *shirabyoshi* style

