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Tradition and Innovation in the the Art Music of Post-War Japan

by

Steven Nuss

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

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ABSTRACT

Tradition and Innovation In
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Steven Nuss

Advisor: Professor Joseph N. Straus

Many recent studies of contemporary Japanese music have tended to concentrate on qualities of Japanese poetic imagery, uses of Japanese traditional instruments, and aspects of Buddhist philosophy as the bases for their analytical approaches. Others have applied Western analytical models to modern Japanese works, and use their non conformance as a means of gauging its "Japaneseness." While these types of analyses often yield useful and interesting information, there has been very little work that examines the role of Japanese traditional music theory as both a direct and an abstract source of inspiration for much of the new music of modern Japan, and as one of the reasons for its advertised and popularly perceived "Japaneseness."

I will explore the nature of this new "Japanese" music by examining specific ways in which some of the most prominent twentieth-century Japanese comp[composers have "remade" elements of their musical past. In the chapters that follow, I combine recent post-tonal theories with original analytical approaches, and models derived from a study of the theory and practice of gagaku and nohgaku to analyze music by four distinguished composers of post-war Japan: Tôru Takemitsu, Minoru Miki, Toshirô Mayuzumi, and Tokuhide

Niimi. All four of these composers profess a deep debt to these two important traditional genres, and it will be the task of this dissertation to explore its musical specifics, and to illustrste that the "Japaneseness" of much of the most important twentieth-century Japanese music is the result of borrowings and transformations of specific features of Japanese traditional music.

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I would like to thank the members of my dissertation committee--Henry Burnett, Philip Lambert, Timothy Koozin, Peter Manuel, Edward Smaldone, and my advisor Joe Straus, for their patient council and encouragement.

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Finally, the composers discussed in this dissertation. I owe an enormous debt of gratitude, first and foremost for their gifts to the world of music, but also for the remarkable generosity of time and spirit they showed to an unknown graduate student who was always full of time-consuming questions. I offer my special thanks to Tokuhide Niimi for his hospitality and guidance. Our conversations in the Japanese mountains, Tokyo restaurants, and on the tennis court were always helpful and rewarding.

Excerpts from Tôru Takemitsu's *Requiem, A flock descends into the pentagonal garden, Garden Rain,* and *Green,* reprinted by permission of Salabert Editions, Paris.

Excerpts from Minoru Miki's *Jo no kyoku,* and Tokuhide Niimi's *Ohju,* copyright by Ongaku no tomosha, Tokyo. All Rights Reserved. Used by permission.

Excerpts from Toshiro Mayuzumi's *Essay for string orchestra,* used by permission of C. F. Peters Corporation.

Some Notes on Japanese Pronunciation and Transcription

Japanese is an extremely easy language to pronounce. Each vowel has only one pronunciation and there are no vowel combinations:

a= always
e= energy
i= seed
o= old
u= moon

The word shite is therefore prounounced shee-te. The word kaigi is pronounced ka-ee-gee.

A caret over a vowel means that the vowel is to be pronounced with approximately double its usual length. For example, the word shō will be read sho-o and will be written shô. Carets are dispensed with in the case of commonly known places and names, as for example, Tokyo (not Tôkyô), Kyoto (not Kyôtô). I have also adopted the conventional western rendering for the word noh which uses "oh" to express the long "o" sound rather than rendering it nô.

The consonant r is palatized and pronounced as a combination of the english r and l sounds. The consonant n is also considered to be a separate syllable. Thus the words kaikan and kanji are pronounced ka-ee-ka-n and ka-n-jee respectively.

Foreign words and terminology place a heavy burden on the reader. I have tried to ease this as much as possible. However, the issue cannot be completely escaped. The following conventions have been adopted:

All names are given in the Western fashion, that is to say personal (or first) name first followed by the family name. This differs from the standard Japanese practice in which the order is the reverse.

Japanese musical terms are underlined in the text, except for certain terms that occur frequently such as gagaku and noh. Italics are used to highlight terms and concepts unique to this dissertation.

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Chapter 1: Introduction

The Dash Toward Westernization

Japan's Meiji Restoration of 1868 created profound changes at every level of Japanese society.[1] Reversing a policy of self-imposed isolation practiced for over two centuries, from 1638-1853, officials of the Meiji government launched a vigorous campaign to modernize Japan by taking full advantage of the scientific and economic advances the West had made during Japan's long period of seclusion.[2] The initial cautious moves toward incorporating things Western into Japanese society, however, soon gave way to the belief among many Meiji-period crusaders that only a complete overhaul and Westernization of Japan would enable it to enter and compete in the twentieth century.[3] According to Yukichi Fukuzawa, one of the most influential of these reformers, and the founder of Tokyo's prestigious Keiô University,

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[1] The Meiji Restoration is named for the Emperor Meiji (ruled from 1868-1912), who authorized, and in some cases initiated sweeping political and social changes that propelled Japan into the twentieth century.

[2] Japan's period of self-imposed seclusion (sakoku), was initiated and enforced by Japan's military rulers (shoguns). Under this policy, no Japanese were permitted to go abroad, no Japanese who were abroad at the inception of the policy could return, and no foreigners, with the exception of a few Dutch traders, were permitted entry into Japan.

[3] Of course, the history of Japan is notable for its premeditated adoption of foreign culture, most notably that of China and Korea. While acquisition of foreign ideas and technologies is not unique to the Japanese, it is usually a slow and unconscious process or at least one that goes unrecorded. The Japanese, however, have always been conscious of the distinction between "foreign" and "native," and have made the fact of cultural borrowing a major theme of their history. Indeed, one of the three Japanese syllabaries was developed for the purpose of distinguishing "foreign" words.

> ...there is no other way to preserve our independence except through the adoption of [Western] civilization.[4]

To this end, Fukuzawa and other Meiji officials advocated extraordinary measures, such as government-sanctioned large-scale interracial marriage (which they believed would strengthen the racial stock of Japan), the substitution of English for Japanese as the national language, the adoption of Western dress, and other equally radical policies as viable options for the making of what they viewed as a new, "civilized" Japan.[5]

Native Japanese cultural and intellectual pursuits were not spared the effects of this tidal wave of. Western music in particular was singled out as a facet of Western culture to be appropriated.[6] As part of the Meiji government's move to develop and standardize new curricula for all subjects at all levels of Japanese education, the responsibility for the creation of a Japanese public school music system that featured the study and performance of Western folk and classical music was entrusted to Izawa Shûji (1851-1917) and an American music educator especially

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[4] Yukichi Fukuzawa, "Bummeiron no gairyaku," *Fukuzawa Yukichi zenshû*, IV (Iwanami Shoten, 1959), 14.

[5] For an excellent account of the Japanese rush toward Westernization see Donald Shively, "The Japanization of the Middle Meiji," in *Tradition and Modernization in Japanese Culture*, ed. Donald Shively (Princeton: Princeton University Press, 1971), 77-119.

[6] The initial reasons for this were primarily due to the sensational effect the western military bands had on the Japanese population. Japanese authorities sought to take advantage of the public's fascination with this music and to use it as a vehicle for encouraging love of country, and respect for established authority. This subject is discussed in detail in Kiyoko Iebara's *Ju seiki no nihon ni okeru seiyo ongaku juyo* (Tokyo: Ongaku no tomosha, 1993), 185-208.

recruited by the Japanese, Luther Whiting Mason (1828-96).[7] The choice of Izawa, a non-musician, for such a monumental task is puzzling, but one that exemplifies the often superficial level of understanding many of the reformers had of much of Western culture, and of the almost complete power held by their Western assistants in determining what was and was not acceptable. As William Malm, the noted Japanese music historian and scholar wryly muses,

> ...Izawa was not a musician and therefore produced rather far-reaching ground rules for the future of music [in Japan] without any profound knowledge of the art itself. One wonders, in fact, if there is any significance in the fact that Izawa's previous position was that of the director of a school for the deaf and dumb.[8]

No evidence has yet come to light that any serious effort was ever made by Izawa and Mason to find music that could be played on traditional instruments in a traditional way in the classroom, and based on the tone of the excerpts from their published writings given below, it is not surprising that the Meiji government adopted the position that Japanese traditional music was primitive in comparison with the music of the West, and therefore not worth serious study.

> A [Japanese] piece...after...various steps... is harmonized,

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[7] Elizabeth May includes a fascinating account of the work of these two men in transforming Meiji period music education in, *The Influence of the Meiji Period on Japanese Children's Music* (Berkeley: University of California Press 1963). Detailed descriptions of the curriculum they developed can be found in Koichi Nomura, *Japanese Music and Drama in the Meiji Era*, vol. II, part 7 (Tokyo: The Tôyô Bunko, 1959), 451-505.

[8] William Malm, "The Modern Music of Meiji Japan," in *Tradition and Modernization*, ed. Donald Shively (Princeton: Princeton University Press, 1971), 267.

> so far as the natural beauty of Japanese music can be retained, according to the principles of modern music, in order to make it on an equality with European music.[9]

> The worthwhile examples of traditional Japanese songs and music should be studied afresh, and their inadequacies supplemented from the West.[10]

> Such popular [traditional] music as is so deeply rooted in the hearts of the people, cannot be eradicated entirely, but may be revised by degrees. Some special arrangements will be made for those who wish to learn particularly this kind of music ...after this is done, the old immoral music will be forbidden.[11]

Even the *gakunin*, the musicians of the Imperial Household who since the ninth century had been entrusted with maintaining the purity of gagaku and other ancient Japanese music and dance, received the following order from the Imperial Household Ministry in 1872:

> In light of the changing times in which we live, it has become essential to incorporate the music of the West....The reijin are instructed, therefore, to begin the study of European music without delay.[12]

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[9] Shûji Izawa, *Extracts from the Report of S. Izawa, Director of the Institute of Music, of the Result of the Investigations Concerning Music, Undertaken by Order of the Department of Education* (Tokyo, 1884), 62-63.

[10] Luther Whiting Mason, quoted in Nomura, Ibid., 463.

[11] Izawa, *Extracts*, 48.

[12] Quoted from the *Shiryobu-kiyo* (Bulletin of the Imperial Household Ministry) in Iebara, *Ju seiki no nihon*, 179. Translation by the author.

The music education policies of the Meiji Restoration not only forced a new music, but quite naturally came to force a new way of thinking about music on the average Japanese citizen.

> The Meiji period...exerted a powerful influence on the musical habits of young Japanese. It inculcated the young with the attitude that the proper rendition of a melody was in a harmonized form.[13]

While Japanese traditional music was preserved by professionals and devotees, and continued to play a significant "unofficial" role in Japanese society, the bulk of Japanese youth were being educated in a government-sanctioned system in which traditional music was all but ignored in favor of "superior" Western models.[14]

There were those Japanese in positions of power and influence throughout the Meiji and subsequent Taishô periods who cautioned against what they felt were excesses by the reform movement, but their warnings, in general, did little to stem the tide of change. Indeed, as early as 1879, the Meiji Emperor cautioned his subjects against the indiscriminate borrowing:

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[13] Malm, *Modern Music*, 269. The traditional genres of Japanese music, of course, with the exception of gagaku, lack a harmonic element.

[14] Courses in "blended" music studies in what was to be known by 1890 as the Tokyo Music School were still allowed to study traditional instruments such as koto and kokyû , but this practice was followed chiefly because of the lack of a sufficient number of western instruments. More often then not, students used these traditional instruments to perform western music. A committee devoted to the study of Japanese music (Hogaku chosa gakari) was eventually developed as part of the curriculum, but it was not active until after 1907, long after the school repertory requirements were formed, and thus never generated enough interest to rival the study of western music.

> In recent days, people have been going to extremes. They take unto themselves a foreign civilization whose values are fact-gathering and technique, thus violating good manners and bringing harm to our customary ways. Although we set out to take in the best features of the West and bring in new things in order to achieve the high aims of the Meiji Restoration--abandonment of the undesirable practices of the past and learning from the outside world--this procedure had a serious defect: it reduced benevolence, justice, loyalty, and filial piety to a secondary position. The danger of indiscriminate emulation of Western ways is that in the end our people will forget the great principles governing the relations between ruler and subject, and father and son.[15]

Even the reactionary forces that gained control of the government in the late Taishô period (1921-1926) and early Shôwa period (1926-1988), and which forced Japan's entry into World War II could not in the end quell the forward momentum of Western-style change initiated during the Meiji Restoration. Indeed, post-war Japan embarked on another vigorous course of, and as one of the cultural properties of World War II's victors, Western music was embraced and studied by the Japanese with renewed intensity.

The Birth and Unique Predicament of the Modern Japanese Composer

Possibly the most profound musical effect of the sweeping reforms begun in the Meiji period was the emergence of the Western-style notion of "the composer." Though Japan is a country with a recorded musical

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[15]Yukichi Fukuzawa, "Bummeiron no gairyaku," *Fukuzawa Yukichi zenshû*, IV (Iwanami Shoten, 1959), 98. Translation by the author.

history stretching back over a thousand years, until the late nineteenth-century the Western concept of the composer as a solitary creative individual struggling against Fate, or inspired by the Muse (to borrow a few stock descriptions) in the process of creation, was alien to the Japanese musician. Throughout pre-Meiji music history, Japanese have tended to identify music, particularly that of gagaku (ancient orchestral court music) and nohgaku (music for the noh theater), arguably their most revered musical traditions, by its function (dance music, coronation music, religious music, etc.) and not as the creation of individuals. When gagaku was imported from China and Korea during the tenth century, for example, though there are ample records of how this music was used, there is no historical evidence to suggest that anyone at the time, or at anytime, seemed inclined to ask who actually composed any of it.[16] In the world of noh too, while the authors of most of the plays in the repertory are known, it is not at all clear who decided on the specifics of their orchestral and vocal parts. Identifying *Manzairaku* as a work by composer X, or referring to composer Y's *Dôjôji,* for example, was simply not done by Japanese musicians.[17]

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[16] Of course, the composers of danmono and sankyoku music (Japanese chamber music forms) that flourished in the eighteenth and nineteenth centuries were known to the general music public, but they were, in general, more regarded as performers and arbiters of musical taste than as solitary creative individuals. Indeed even today, experienced performers on the shamisen and koto, for example, are often hard pressed to name the composer of any work they might be performing: the emphasis is always on the work rather than on who wrote it.

[17] Zeami, the perfecter of the noh drama, is known to have composed music for a number of his plays, but little information is available about his specific contributions in specific works. This lack of emphasis on musical authorship is certainly closely tied to the limited use of written musical parts or scores. Japanese traditional music studies are almost completely done by rote imitation of the teacher: if scores are used at all, they are used as a memory enhancer and never in performance. Thus, individual works quite naturally become associated in the students' minds with their teacher or performing group rather than with

This lack of emphasis on "the composer" in the world of Japanese traditional music has been reinforced throughout the last several hundred years by the concept of ryû. In traditional Japanese music, ryû, literally "stream" or "current," refers to an officially recognized guild of professional performer/teachers and their students who, under the guidance of a single leader, receive and maintain the unique performance styles, notational practices, and musical canon established by the ryû's founders.[18] The repertories of each of the traditional genres are maintained by a varying number of these groups; noh, for example, is performed by five different ryû.[19] While each ryû has its individual performance practices and repertory, the ryû concept is not one that advocates increasing or varying the music it performs, but rather one that aims at the preservation or crystallization of its repertory in its most perfect original form. This is not to suggest that the genres of traditional Japanese music are petrified art forms, or that the Japanese are somehow wanting in musical creativity. To be sure, changes, innovations, and even new works appeared, but historically, musical change and innovation tended to be regarded as manifestations of a ryû's collective will, and new works more as "group property" than as the creations of particular individuals.

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the actual composer. *Manzairaku* is a gagaku work, *Dôjôji* is a play in the noh, bunraku, and kabuki theatrical traditions.

[18] For a cogent discussion of various aspects of the ryû concept see May, *Influence of the Meiji Period*, 26-27.

[19] The five ryû of noh are: Hôshô, Kanze, Kita, Kongô, and Komparu.

The tradition of Western art music appropriated by the Meiji period Japanese, however, carried with it the unfamiliar expectation, indeed the requirement, for individual creative voices--catalysts for evolution who would move the art forward. Though by the late nineteenth and early twentieth century, the Japanese public school system had graduated a generation of students familiar with the repertory and tonal materials of Western music, early Japanese who rose to the challenge of Western-style composition were in the unenviable position of having to write in a musical language that they did not yet fully understand, and of having to fulfill an artistic role for which Japanese society had not prepared them. These difficulties were compounded by the fact that until the late 1920s there were no composition departments in Tokyo's music schools, and students who were interested in composition were forced to study abroad or learn on their own. Given this state of affairs, it is not surprising that most of the initial Japanese compositional efforts are, in the final assessment, no more than sterile or confused imitations of Western compositional models.

"Remaking" the Past

After stumbling for a number of years, like any students with a new subject to grasp, some Japanese composers began to go beyond the tacit acceptance of Western musical models, and to explore the potential of creating an original, "Japanese" musical language by incorporating elements of Japanese traditional music into their inherited Western musical vocabulary. One such composer is Yoritsune Matsudaira

(1907-). Matsudaira is a student of gagaku, and began to use this genre as a formal model for many of his vocal and instrumental works. His *Theme and Variation for Piano and Orchestra* (1951) based on the gagaku "war horse" *Etenraku*, for example, won the International Society for Contemporary Music (ISCM) Prize in 1952, earning him international acclaim, and encouraging other Japanese composers such as Otaka Hisatada (1911-1951), and the members of the *Shinkô Sakkyokuka Renmei* (New Composer's Union), seriously reconsider to the artistic merits of their country's own traditional music and its potential for compositional development.[20]

While these composers and others like them were fundamental to the continuing development of an original, twentieth-century Japanese compositional voice, their music was, for the most part, still dominated by Western forms and materials and often gives the impression that a bit of "Japaneseness" has been thrown in as an ethnic afterthought. In order to create a music that would earn a place for itself on the world stage, and that was more than an imitation of ethnic and/or Western models, however, the composers of twentieth-century Japan would have to face the task confronted by their American and European counterparts, of thoroughly "remaking" their musical past.

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[20] Some other composers who also played an important early role in advancing twentieth-century music were, Shin-ichi Matsushita (b.1922), Akira Miyoshi (b.1933), and Makoto Moroi (b. 1930).

In his book *Remaking the Past*, Joseph Straus discusses this task of "remaking."[21] Straus draws upon the literary theories of Harold Bloom in order to create models of critical analysis for Western music. According to Bloom's theory as adapted by Straus, all composers must engage in a struggle against their inherited past. In doing so they strive to make room for themselves on an already crowded stage. It is a battle in which only the strong survive; a Darwinian world in which weakness is tantamount to extinction. The composer must not, however, be content with merely aligning himself with successful models from the past-- with simple emulation or imitation of past greatness. Rather, he must take the bold step of absorbing and transforming the legacy he has been left in order that he may forge his own new world. The battle is for originality but originality, for Bloom and Straus, can only be attained by an artist when he has "overpowered" his predecessors. Could any composer who followed after Brahms or Stravinsky, for example, have been unaffected by the musical languages in which they expressed themselves? Yet a composer who wishes to be worthy of the profession must not be so weak as to surrender to his assumed admiration and love for the works of these "strong" composers, but instead must write against the pull of the past. The only way that this can be accomplished is to "remake" the past--to distort and subvert the old language into something new and vital.

For twentieth century Japanese composers, this task of remaking old into new was doubly daunting, for they had not only to remake an adopted musical past, populated with the compositional giants of Western

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[21] Joseph Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, Mass.: Harvard University Press, 1990).

classical music, but also their own inherited Japanese musical traditions. Only in the post-war period, particularly in the 1960s and 1970s, did Japanese composers accomplish a more complete synthesis that rose above mere imitation or parody of Western and traditional Japanese models, and that began to claim a secure place on the world stage. Japanese composers, born in a generation in which Japanese traditional music was regarded as something of a national embarrassment, turned and continue to turn with enthusiasm and skill to their own rich musical traditions as an essential part of their compositional language. Indeed, anyone familiar with the world of Japanese contemporary music is bound to notice an increasing tendency by composers to claim the existence of a unique "Japanese element" or "Japaneseness" at the core of their work.[22] Any analysis of Japanese contemporary music must, therefore, develop some ethno-theoretical analytical approaches that confront the issue of what is meant, or what could be meant by describing this music as "Japanese."

Many recent studies of contemporary Japanese music have tended to concentrate on qualities of Japanese poetic imagery, uses of Japanese traditional instruments, and aspects of Buddhist philosophy as the bases for their analytical approaches.[23] Other analysts have applied Western

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[22] See for example, Yoritsune Matsudaira, "Gagaku to gendai ongaku: Shû to shite sakkyokuka no tachiba kara," in *Sakkyokuka no koten '81* (Tokyo: Suntory Music Foundation, 1981); Toshiro Mayuzumi, "Traditional Elements as a Creative Source for Composition," *Journal of the International Folk Music Council* 16, (1993): 38-39; and, Jôji Yuasa "Music as a Reflection of a Composer's Cosmology," *Perspectives of New Music* 27/2 (1993): 176-197.

[23] For example, Kristen Tavola, "Zen Notions of Time in Isao Fukushima's *Requiem*," paper presented at the annual meeting of the Music Theory Society of New York State, Queens College of CUNY, Flushing, New York, April 1994.

analytical models to modern Japanese works and used the music's degree of non-conformity as a gauge of its "Japaneseness."[24] While these types of analyses often yield useful and interesting information, there has been very little work that examines the role of Japanese traditional music theory as both a direct and an abstract source of inspiration for much of the new music of modern Japan, and as one of the reasons for its advertised and popularly perceived "Japaneseness." It is the purpose of this study to remedy this state of affairs, and to demonstrate that the "Japaneseness" of much of recent Japanese music is the result of its deep-level connections with the theory and performance practices of Japanese traditional music. Before discussing my analyses, I think it is important to outline briefly why I, as a non-Japanese, felt capable of writing on such an ethno-specific topic, and to describe some relevant aspects and characteristics of contemporary Japanese society as a whole, the current state of Japanese music academics/scholarship, and the reasons behind my choices of particular composers and compositions for inclusion in this dissertation.

Outline of Social/Historical Perspective and Analytical Methodology

I have spent the great majority of the past eleven years, living, working, studying and performing in Japan. During that time I taught western music at Tokyo International School and University, the former City University of New York extension in Hiroshima, and was also a Fulbright Research Scholar at the Tokyo College of Music. These positions

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[24] See Timothy Koozin, "Octatonicism in Recent Solo Piano Works of Tôru Takemitsu," *Perspectives of New Music* 29/1 (1991), 124-40.

as well as non-academic affiliations, and my studies of Japanese traditional music, particularly noh, put me in touch with the traditional and contemporary Japanese music "scene" and with Japanese society as a whole.

Throughout my time in Japan I was blessed to have been in the right place at the right time, and my fluency in Japanese enabled me to say the right things to the right people, or at least to minimize the social missteps that are inevitable for any foreigner in Japan, regardless of his language ability.[25] I was blessed to have been accepted into the social world of the people whose music I have written about in the dissertation, by distinguished performers of noh, gagaku and shamisen music, and equally if not more importantly, welcomed into the homes and lives of everyday average Japanese. I was afforded a first-hand look at how Japan functions and thinks -- from the highest echelon of the Japanese arts society to the world of the work-a-day businessman, and the janitor who swept the halls of the music department where I taught.

At all levels of Japanese society, one idea invariably surfaced in formal and casual conversation-- the notion of a unique "Japaneseness" that sets Japan and its people apart (usually above) the other Asian nations and, most decidedly, from the West. These kinds of ethnic or nationalistic descriptions are not, of course, unique to Japan, but the pervasiveness of the idea was alternately surprising and annoying to me--annoying simply because one of the tangible characteristics of this purported "Japaneseness"

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[25] I discuss below one such misstep particularly relevant to this dissertation.

was a reticence to discuss things which, to a western academic, seemed perfectly logical and elementary topics.

Through my exposure to the Japanese academic community and my nohgaku and gagaku lessons, I came to learn that questions concerning how a piece works, or additionally sometimes, what a piece might mean, are simply not issues of concern to Japanese scholars, or teachers and performers of Japanese traditional music. Put simply, the Japanese are not terribly interested in *how* a musical piece works, but rather, ask the question, "*does* it work?" Indeed, Japanese reactions to my persistent questions of *how* ranged from indulgent smiles to obvious discomfort, and as I was quick to realized, pointed analytical questions or analysis of the type Western musicians write and publish in academic theory and musicology journals are considered by the Japanese to be puzzling at best, and at worst, somewhat rude; he Japanese tend to regard Japanese works of art as products of a collective Japanese consciousness and thus to be naturally "understood" by a Japanese--no explanations necessary. A foreigner such as myself, was not expected to understand the unique "Japaneseness" claimed by the Japanese to characterize Japanese music, literature, or a host of other things, and furthermore, it was considered pointless or even impolite for me to pursue the topic.[26]

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[26] This state of affairs is largely due to the nature of the, student/teacher, older colleague/younger colleague relationships that have always been an integral part of Japanese social intercourse. In Japan, age and/or social position afford special privileges that are not to be tampered with. One of these "privileges" is the unquestioned loyalty and respect (at least in public) of younger colleagues or those judged to be in a lower social position. (As a foreign graduate student I naturally fit into both of these categories.) It is assumed that one's superior or teacher will tell the student all he needs to know. If the teacher or artist has not talked about something, it's not important. Thus for the Japanese, to question publicly a teacher's point of view is tantamount to accusing them of an omission or mistake, and this simply is not done in polite Japanese society. This state of affairs became particularly clear to me after reading (in Japanese) a version of Chapter 3 of this

This reaction from Japanese academics and traditional performers was not markedly different from the reaction I experienced in my conversations about music with a number of renowned Japanese composers. Despite the fact that almost all of them had either studied composition in the West or with Western or Western-trained teachers in Japan, questions about their music's formal structure or harmonic processes, for example, were initially met with responses that, while they began more or less focused on music, became tangential in the extreme, ranging over topics as divergent as the architectural theories of Zen gardens, or the physical and cultural merits of a society that primarily eats fish compared to one that prefers red meat. I would usually be poured another glass of the drink *du jour* and we would simply move on to a new topic. Here again, of course, I was questioning authority (the composer), and breaking the unspoken Japanese rules of teacher/student conduct. Again I was rewarded with the same old "you don't understand because this is Japanese" answer.

While I initially dismissed it, however, as time went on, I came to realize that there was some validity to this claim for a type of

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dissertation to a meeting of the Tôyô Ongaku Gakkai (The Society for the Study of Asian Music) at the Tokyo University of Fine Arts in 1994. My view of certain elements of gagaku theory and practice, as expressed in my presentation, differed slightly from those expressed in the published writings of a number of eminent Japanese scholars, many of whom were in attendance. Rather than creating a lively atmosphere for discussion and debate, however, the obligatory question and answer session was little more than an embarrassed silence. As I was to learn from a more gregarious than usual undergraduate who attended the lecture, from a Japanese standpoint, I had shown disrespect to my older colleagues by publicly questioning their stand on certain issues. They were at a loss as to how to handle the situation, and the students in attendance, though many agreed with what I had said, could not say anything for fear of incurring the wrath or displeasure of their teachers.

"Japaneseness" present in Japanese art. The more I listened to and studied Japanese traditional music, the more I heard connections, similarities and in some cases outright borrowings in much of the Japanese contemporary music I was listening to. Moreover, certain composers seemed more closely aligned to the spirit or sonic quality of one traditional genre rather than another. I realized that much of post-war Japanese art music really was "Japanese," and that the specific musical nature of this Japaneseness could be productively explored with no reference to Zen gardens or fish if one used Japanese traditional music as the basic frame of analytical reference. Using this new method of approach, my subsequent conversations with Japanese composers concerning their individual compositional strategies and influences became much less circuitous and puzzling.

My extensive talks with the four distinguished composers featured in this dissertation were particularly rewarding. All four have a deep interest in and knowledge of both Western music and Japanese traditional music; particularly relevant for this study are the Japanese traditional genres of gagaku and nohgaku.[27] While we began by listening to and

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[27]While traditional Japanese musical genres such as honkyoku (music for solo shakuhachi [bamboo, end-blown flute]), sankyoku (chamber music for shamisen [three-stringed lute]), koto (thirteen string zither), and shakuhachi, kabuki (a theatrical genre employing stylized acting, song, dance, and instrumental music), etc., have all exerted and continue to exert their own degrees of influence on the composers of post-war Japan, this study will focus on ways in which aspects of gagaku and nohgaku find expression in twentieth-century Japanese music. Neither is everyday musical fare for the average Japanese, but both genres remain important parts of contemporary Japanese culture. Though gagaku, ancient court orchestral music, was originally the exclusive property of the imperial court, and is still regarded in many ways as "the emperor's music," it has, in the post-war period, also come to be performed by numerous amateur societies and temple ensembles. It is also an important status symbol in traditional wedding ceremonies, and an indispensable part of numerous religious and government functions. Nohgaku, the music for the noh theater, is probably less familiar to contemporary Japanese society than is gagaku or the noh plays at which it is performed, but it retains a fascination for the population as a whole due to its rich

discussing their music solely from the standpoint of similarities to various Western compositional styles and specific works, more and more, each of these composers began to point out aspects of gagaku or nohgaku that they found especially attractive, or that they felt were particularly important for an understanding of their own music. Here then was a musical Japaneseness that we were able to talk about, and I began to develop ways in which I could illustrate the manifestation of specific musical qualities of these two traditional genres in their work.

In choosing works to study, I consciously avoided the study of works, with the exception of Minoru Miki's *Jo no kyoku*, that employed Japanese traditional instruments, or ones with a prepackaged Japanese program. I was looking for ways to uncover a musical "Japaneseness" that operated at a deep musical level and that illustrated specific ways in which these prominent twentieth-century Japanese composers have "remade" elements of their own musical past.

In the chapters that follow, my analytical approach reflects the unique blend of Japanese and Western musical traditions that characterizes much of the most important music of post-war Japan. I combine recent Western post-tonal theories with original analytical approaches, and models derived from a study of the theory and practice of

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history, the beauty of its poetic lyrics, and its embodiment of principles of Zen Buddhism and the warrior code, bushidô. In addition, both gagaku and nohgaku are intimately associated with the upper class of Japan, and more than other categories of traditional music, are regarded by the Japanese as learned music or as the true Japanese art music. They also contain in umbrella-like fashion, qualities of all genres of Japanese music, and thus will serve as good representatives of Japanese traditional music as a whole. For a discussion of the historical roles of gagaku and nohgaku in Japanese society see George Sansom, *Japan, a Short Cultural History* (New York: Apple-Crofts, 1931), 476-477.

gagaku and nohgaku to analyze music written for Western instruments by Tôru Takemitsu, Minoru Miki, Toshirô Mayuzumi, and Tokuhide Niimi. I do not attempt to offer comprehensive views of the complete musical output of these composers, but rather use their music as vehicles to illustrate ways of identifying the many levels at which elements of gagaku and nohgaku find expression in some of the most important music of post-war Japan. My analyses show that within these works for Western instruments by these four representative Japanese composers of the post-war period, there is a distinct "Japaneseness" that is the result of borrowings and transformations of specific features of Japanese traditional music.

Chapter 1 outlines the unique music history of Japan and describes what I believe to be the unique challenges faced by post-war Japanese composers. Chapter 2 focuses on the late Tôru Takemitsu's affinity for the timbre, performance techniques and chordal vocabulary of the Japanese shô and demonstrates their presence and influence in his music at progressively higher levels of abstraction. Chapter 3 shows how Minoru Miki further develops the gagaku ideas discussed in chapter 2 and explores his reliance on gagaku textural models and conventions as a means of creating formal coherence and musical dynamism in his orchestral work *Jo no kyoku*. Chapter 4 turns to nohgaku and discusses a Japanese recomposition with a political agenda. I show not only the specific recompositional relationships between Toshiro Mayuzumi's Essay for string orchestra and the famous noh play *Tsurukame*, but also explore the motives behind Mayuzumi's choice of this traditional musical model. Tokuhide Niimi's equally compelling relationship to nohgaku is the

subject of chapter 5. It focuses on Niimi's transformations of aspects of nohgaku rhythm ands their role in articulating an overall noh-based form in *Ohju*, a work for solo cello.

The analytical work in each of these chapters was discussed at length with each of the composers featured. Each chapter represents two bridges: one connecting a contemporary Japanese work or works to the world of Japanese traditional music--and another to Western musicians who wish to know more about why much of the most highly regarded Japanese contemporary music sounds as it sounds. My analyses offer an approach to the study and hearing of this music that does not ignore its cultural origins, and that illustrates how these four eminent Japanese composers have addressed the challenge of "remaking" a rich Japanese musical past, and fusing it with an international present.

Chapter 2: Takemitsu and Gagaku

Tôru Takemitsu is without question one of the foremost post-war Japanese composers. He was the first Japanese composer to receive significant international attention and continues to be regarded in Japan and abroad, as the principal voice of Japanese twentieth-century music.[1] His works have frequently been praised by Japanese and Western critics and analysts alike for its "exoticism," and for what many perceive to be its intrinsic "Japaneseness." While cases have been made for particular "American" qualities in the music of Babbitt, or the "Frenchness" of Boulez's *Eclat*, for example, Western composers share a common history of musical styles and theory, and thus these nationalistic descriptions are usually based more on general cultural and sociological traits than on specific national/regional musical differences. While Takemitsu is thoroughly versed in the history and theory of the Western art music tradition, he has frequently credited materials and concepts unique to Japanese traditional music as important musical resources and as the basis for much of the perceived "ethnicity" of his music. The sharp contrasts that exist between Western art music and Japanese traditional music, however, facilitate a discussion of Takemitsu's music that goes beyond cultural generalizations and that can identify the musical specifics of the "Japaneseness" attributed to it.[2]

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[1]Stravinsky essentially crowned Takemitsu as the leader of the post-war Japanese school by praising his *Requiem* after hearing it performed on a radio broadcast in 1959. For Takemitsu's account of this, see "Afterword, Tôru Takemitsu with Tania and Hilary Tann," *Perspectives of New Music* 27/2 (1989): 206-207.

[2]For some of Takemitsu's thoughts on "Japaneseness," see Seiji Ozawa and Tôru Takemitsu, *Ongaku* (Tokyo: Shinchôsha, 1984), 67-68, in which Takemitsu discusses his views on

Other analysts who have pursued the idea of Takemitsu's music as "Japanese" music have identified Zen notions of space and time, or other Japanese aesthetic or philosophical concepts as exercising a marked influence over form and content.[3] While these interdisciplinary analyses have uncovered much of great interest, they must, of course, by their very nature, rely heavily on non-musical metaphors as they seek to describe the workings and characteristics of one discipline with the concepts and terminology of another. In contrast, this study focuses exclusively on the musical sources of Takemitsu's perceived "Japaneseness," and posits traditional stylistic conventions, performance practices, and specific materials of the ancient Japanese court music, gagaku, as its principal sources.[4]

Gagaku is the only purely orchestral form of Japanese traditional music. It is one of the most pervasive traditional musical genres in contemporary Japanese society, being performed at religious and political functions, for traditional weddings of the aristocracy and upper class

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"Japanese" modes of thought and hearing music. See also Takemitsu's *Yume to Kasu* (Tokyo: Libro Port, 1987).

[3]See for example, Timothy Koozin, "Spiritual-Temporal Imagery in Music of Olivier Messiaen and Tôru Takemitsu," *Contemporary Music Review* 7 (1993): 185-202, and "Tôru Takemitsu and the Unity of Opposites," *College Music Symposium* 30/1 (1991): 54-72. Also, Noriko Ohtake, *Creative Sources for the Music of Tôru Takemitsu* (Aldershot, England: Scolar, 1993).

[4]Gagaku is an eclectic genre and is divided into two types, kangen (orchestral works) and bugaku (dance accompaniment). This study is concerned with solely with kangen. Of the two types of kangen, komagaku (*Korean Music*), and tôgaku (*Chinese Music*), the tôgaku style of gagaku uses the largest number of instruments, has the largest repertory of the two major gagaku types and is the style most frequently heard by the general public. In my discussion, therefore, the term "gagaku" always refers to the tôgaku style.

Japanese, and in concerts of both amateur groups and of professional guild (ryû) musicians. Along with noh, gagaku has exercised considerable influence on other forms of Japanese traditional music and on the contemporary Japanese composer.[5]

This chapter proceeds in three stages. Each stage isolates a particular element of gagaku that is used, in conjunction with twentieth-century set theoretical techniques and original analytical methods, as the basis for an analytical model that illustrates Takemitsu's reinterpretation or transformation of that specific element in his music. My three separate stages focus on aspects of Takemitsu's harmonic language in a number of representative works and reveal the influences of gagaku at increasingly deeper levels of complexity in his music. Example 2.1 provides brief descriptions of the instruments of the standard gagaku orchestra.[6]

Example 2.1. Instruments of the gagaku (tôgaku) orchestra.

Winds: Ryûteki - a transverse flute.

Hichiriki - an extremely penetrating double-reed instrument. Along with the ôteki, it carries the principal melodic material.

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[5] Judith Herd discusses the fascination of many contemporary Japanese composers with gagaku in, "The Neonationalist Movement in Japan," *Perspectives of New Music* 27/2 (1989): 118-163.

[6] For excellent descriptions of these instruments and their performance techniques see William Malm, *Japanese Music and Musical Instruments* (Tokyo: Tuttle, 1959).

Shô - a wooden, circular mouth organ with 17 pipes. It is the only traditional Japanese instrument capable of playing sustained, block-style chords.

Strings: Koto - a zither-like instrument with 13 silk strings that are plucked.

Biwa - a four-stringed, lute-like instrument strummed with a large plectrum.

Percussion: Taiko - a large suspended drum struck with two heavy leather-padded drum sticks.

Kakko - a small two-sided drum held upright on a wooden stand and struck with two wooden sticks.

Shoko - a suspended bronze gong struck with two wooden sticks.

The gagaku compositions in which these instruments are used are divided into two main categories: preludes and large scale works.[7] These two types of gagaku compositions are distinguished from each other by form, function, duration, and by the ways in which the instruments are employed. This chapter will focus exclusively on characteristics of large-scale gagaku works.

The chordal vocabulary of the shô as a model of harmonic texture, and as the source of specific harmonic and pitch references for Takemitsu.

Example 2.2 is a transcription of a passage from the famous gagaku composition *Butokuraku* (Military Virtue Music).[8] It illustrates the

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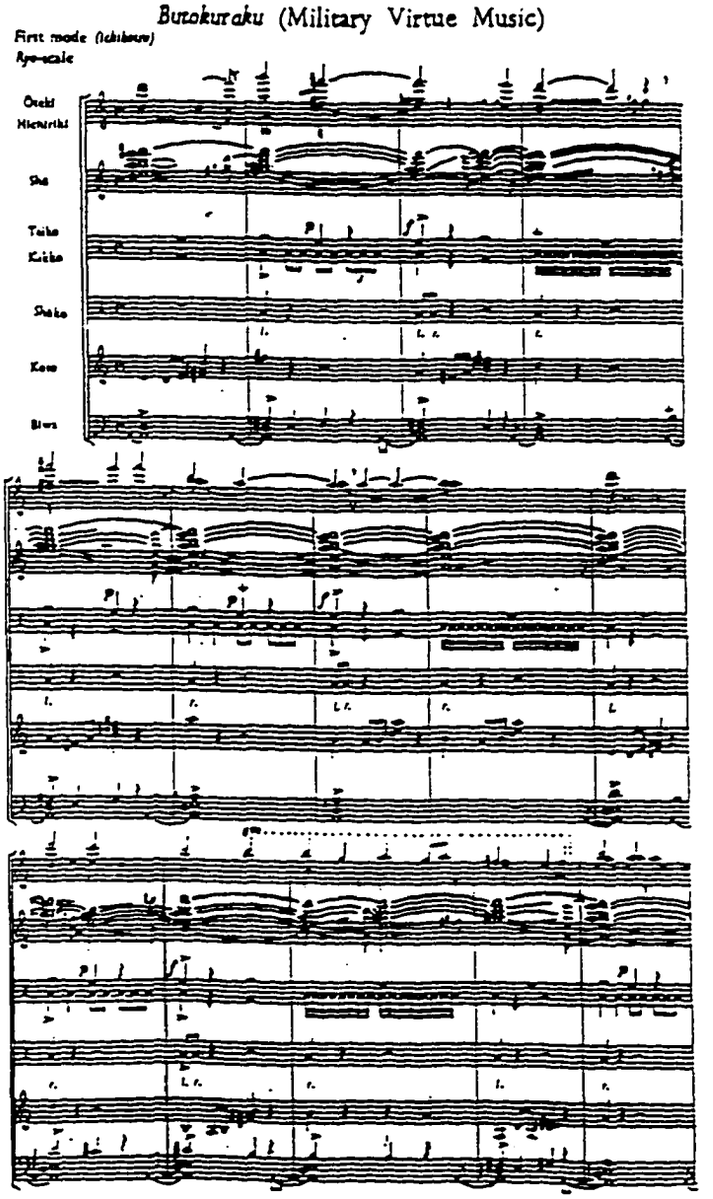
[7]The preludes are chôshi and netori, the large-scale works are taikyoku and chûkyoku. The smaller prelude form chôshi will become an important part of my discussion in chapter 2. For details on the various forms, see Harich-Schneider, *History of Japanese Music,* pp. 109, 154-164.

[8]This transcription is reprinted with permission from Ibid., 565.

standard registral arrangement of the gagaku instruments, and the almost constant tutti texture characteristic of all large-scale gagaku works.[9]

Example 2.2. Western transcription of a passage from the gagaku work, *Butokuraku*.

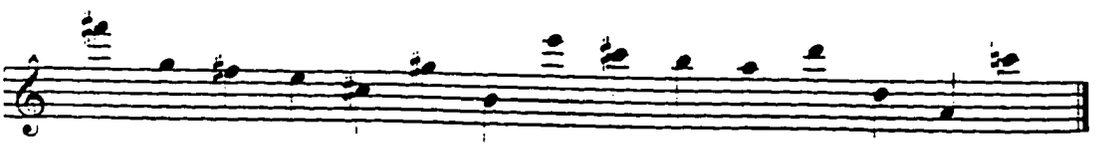


[9]See Herd, "Neonationalist Movement," 140-150.

Within this tutti texture, however, the shô stands out, for it provides the lone, sustained vertical element in the music and has been a compositional lightning rod for many composers of twentieth-century Japan, including Takemitsu.[10] In addition, the shô is constructed in such a way that the performer is able to produce a sound both while exhaling and inhaling. This unique performance practice eliminates the need the performer to pause for a breath, thus making its chords and haunting timbre dominating, non-stop presence in the music.

The specific pitches produced by the shô are given in Example 2.3. The pipes of the shô are arranged in a semi-circle around the instrument's circular air chamber. The particular presentation of the shô's pitches shown in the example reproduces the order in which they would sound if each pipe was sounded individually, moving clockwise from the first pipe on the left of the mouthpiece to the first pipe on the right of the mouthpiece.

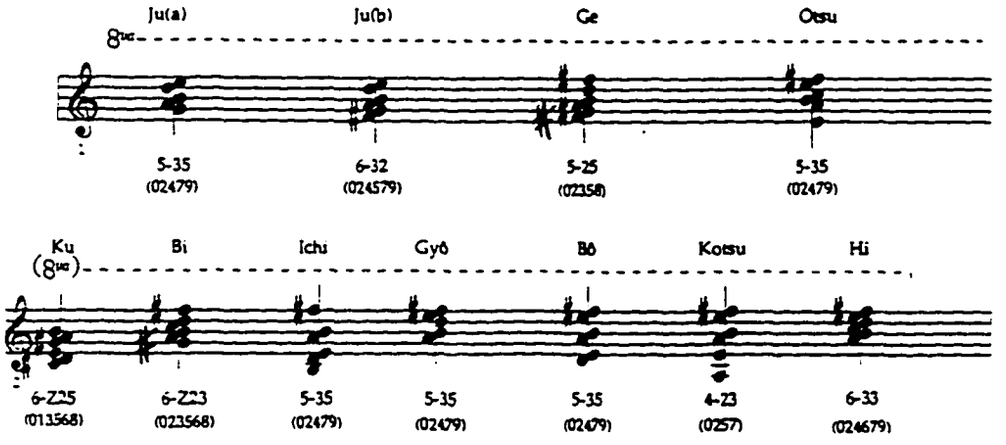
Example 2.3. Pitches of the shô ordered in clockwise fashion around the instrument's circular air chamber.



[10]The shô plays a less central role in the preludes, a role which I will discuss in a later chapter. Only the large-scale gagaku forms are relevant to my discussion at this point.

In large-scale works, the shô pitches are used in various combinations in eleven chords (aitake) that form the complete harmonic vocabulary for the gagaku repertory.[11] These chords are pitch-specific; they cannot be inverted or transposed, thus they are all thought to be in "root position;" there are no inversions. The eleven shô chords and the set class each represents are given in Example 2.4.

Example 2.4. The eleven shô chords and their set class identities.



From a comparison of Examples 2.3 and 2.4, I have constructed a short list of the most notable characteristics of the shô's pitches, chords, and mode of performance that will be important to my initial discussion:

[11]Gagaku authorities commonly identify only ten. I consider the 'extra' aitake produced by the standard variation of the ge shô chord to constitute an eleventh shô chord. My use of the word "harmonic" at this point is synonymous with "vertical."

1.) The natural prominence of pitches F# and C as the boundary pitches of the ordered clockwise succession of shô pitches in Example 2.3.

2.) F# as the highest note in the majority of the shô chords.

3.) The presence of a "drone" throughout every large-scale gagaku work caused by the B/A dyad present in every shô chord.

4.) The textural appearance of the shô chords as non-functional, static cluster chords.

5.) The constant crescendo/decrescendo presentation of the shô chords.

6.) A predominant use of block-style pentachordal and hexachordal harmonies.

A cursory glance through almost any Takemitsu score reveals frequent passages, often quite extensive, that make prominent use of some or all of the six gagaku/shô characteristics listed above, creating an overall, static gagaku "environment" or norm in the music. Example 2.5 shows the presence of all six characteristics in the opening five measures of one of Takemitsu's most famous orchestral works, *A flock descends into the pentagonal garden* (1987). The passage features a registrally prominent melody (oboe) with a chordal accompaniment (flutes and clarinets followed by full orchestra) that features block-style pentachords and hexachords performed in a crescendo/decrescendo pattern similar to that of the shô chords in traditional gagaku.[12] In addition to this crescendo/decrescendo pattern, the melodic motion of individual registral voices between the chords sustained by the flutes, clarinets, and bassoons is predominantly by half- and whole steps lending a "static" feel to the accompanimental harmonies.

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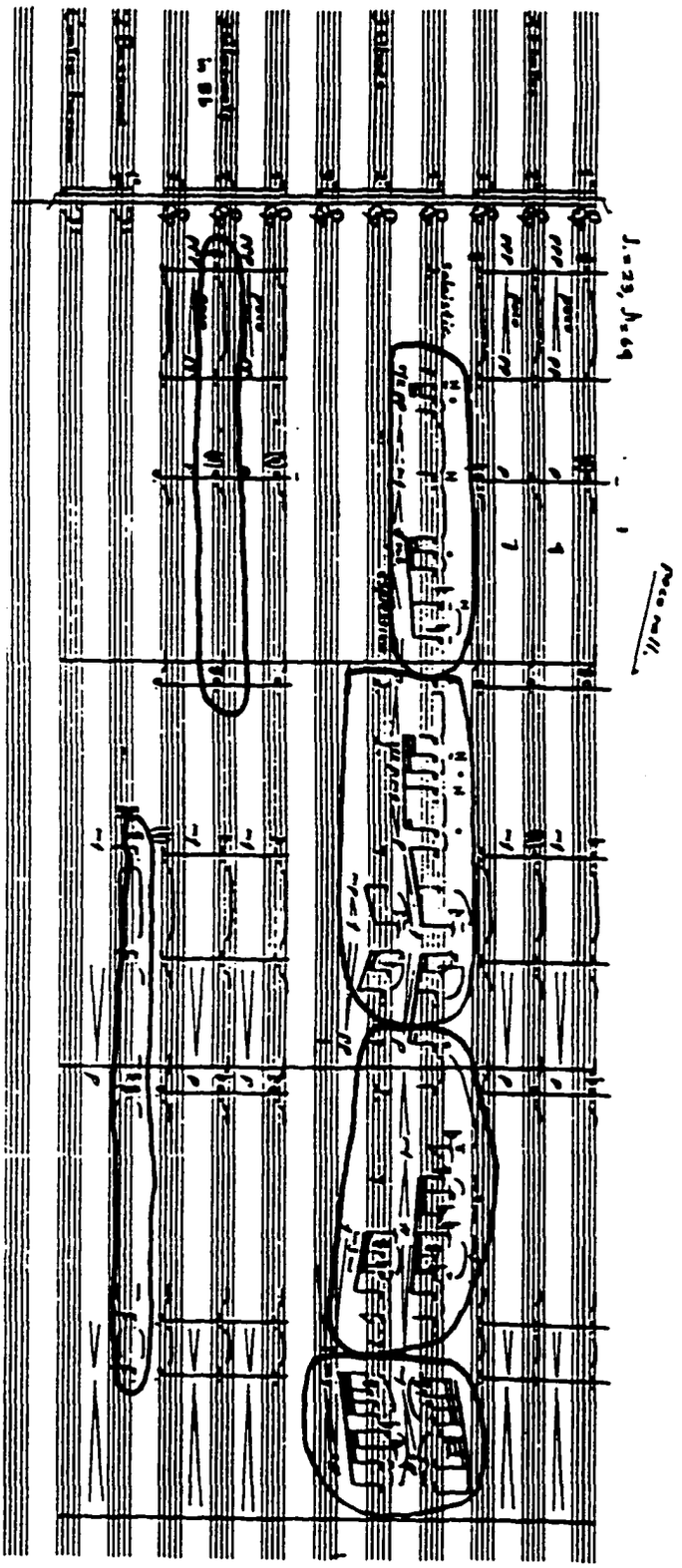
[12]Takemitsu's principal melody for the work is presented in the oboe, an obvious reference in this compositional context to the gagaku double-reed hichiriki.



Example 2.5. *A flock descends into the pentagonal garden,* mm. 1-5.

In addition, the oboe melody of the passage is framed within the important C-F# dyad; it consists of four basic gestures (circled in the example). The first three gestures all begin on C while the second and third gestures both begin and end on C. The fourth gesture begins on F# and concludes on C. Though F# is never a registrally stressed pitch in the passage, or in general throughout the work, Takemitsu compensates for this gagaku deviation by essentially conflating gagaku/shô characteristics 2 and 3 into an F# drone that sounds constantly throughout the entire work, thereby emphasizing the pitch F# despite its lack of registral prominence.[13] (The F#'s that constitute Takemitsu's drone as well as the four melodic gestures of the passage are circled in the example.)

Within the general, static gagaku "environment" or quasi-norm that Takemitsu establishes in much of his music through the use of the six gagaku/shô characteristics, deviations from or substantial variations on the traditional gagaku expectations they raise generate a gagaku-based form of musical tension and release. I will illustrate with a passage from Takemitsu's *Requiem pour orchestre a cordes* (1957), shown as Example 2.6.

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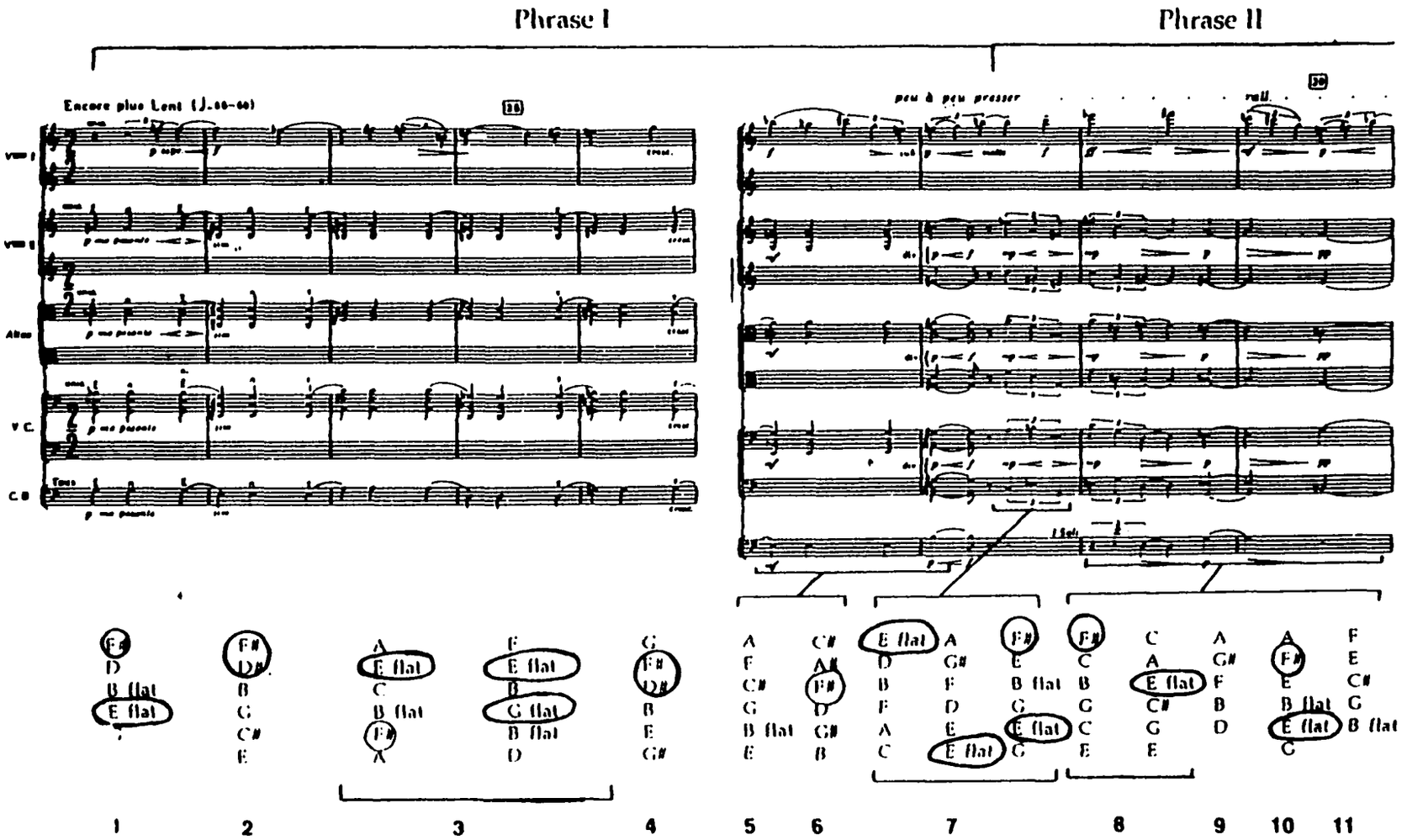
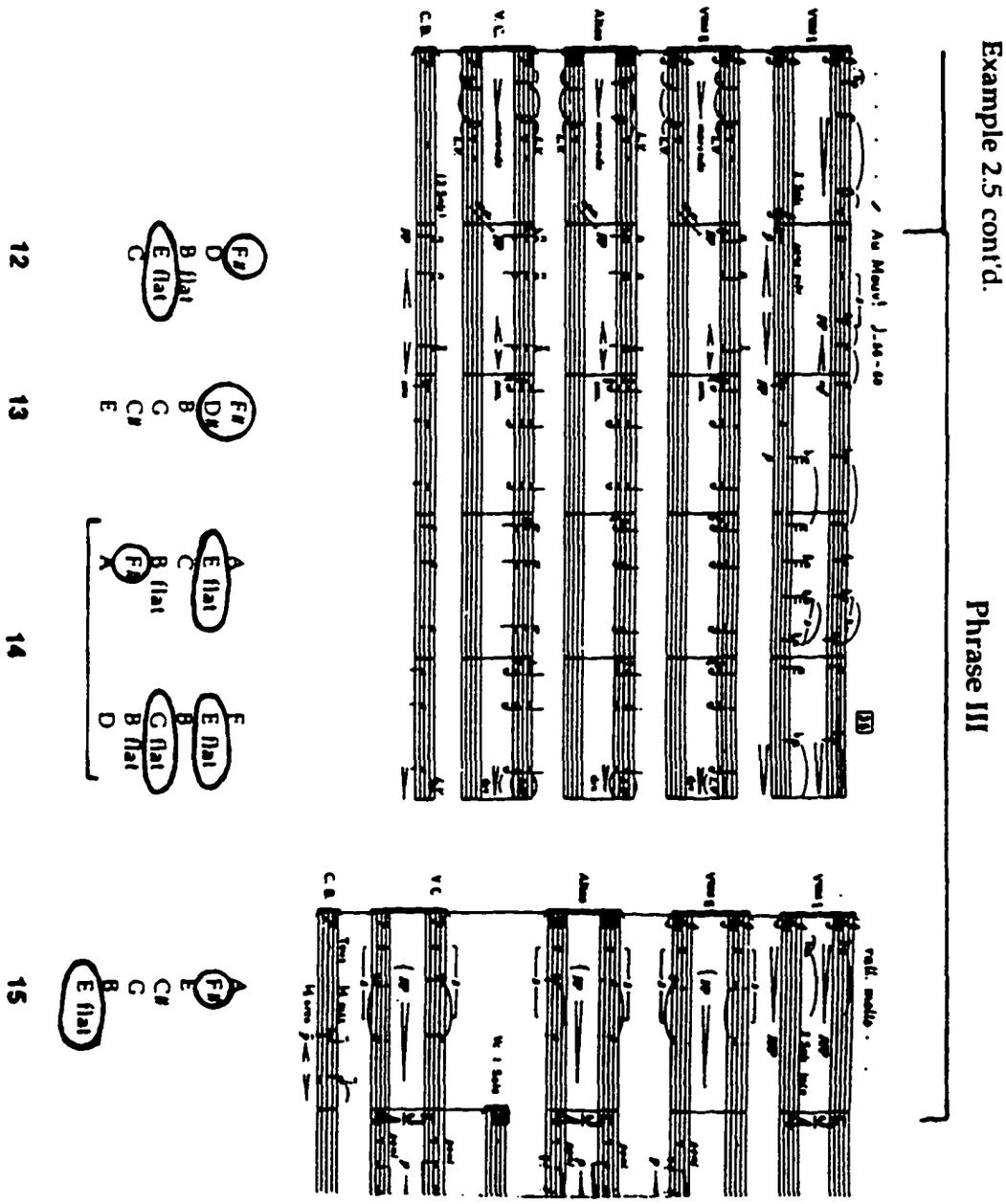
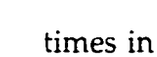
[13]For Takemitsu's description of the motivation behind the drone for the work, see *Yume to Kasu*, 3-4.

Example 2.6. *Requiem pour orchestre a cordes,* mm. 22-36.



Example 2.5 cont'd.



The "gagakuness" of this passage is established in much the same manner as the previous example. Again, Takemitsu presents a registrally prominent melodic line (Vln. I) accompanied with pentachordal and hexachordal block-style chords (remainder of the orchestra), lending a shô-like thickness to the orchestration. Based on Takemitsu's tempo indications, the passage divides into three phrases: 1) *Encore plus Lent,* mm. 22-27; 2) *peu a peu presser,* 28-31; 3) *Au Mouvt.,* 32-36 (bracketed in the score.) In both the first and third phrase, each chord, is played three times in the rhythm  . True to its tempo indication, the second phrase continues this idea of a basic, three-element rhythm, but compresses it into a quarter note triplet idea (mm. 28-29) in which each element within the two triplets contains a change of harmony.

Like the passage from *A flock descends into the pentagonal garden,* the narrow intervallic range from chord to chord of individual registral voices in this passage from *Requiem* also lends this accompanimental harmonic progression a surface static quality that recalls the nature of the sho's harmonic effect in traditional gagaku. Takemitsu, however, creates a sense of harmonic motion within this framework of gagaku references with a mini "drama" involving two "characters," E flat and F#.[14] (Recall the gagaku importance of F#.) Takemitsu casts these two pcs in a succession of "events" that provide a dynamic element that connects adjacent harmonies in the accompaniment by operating in a pattern of alternating adherence to and deviation from the standard shô characteristic of maintaining a constant dyadic drone. Takemitsu's use of

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[14]In effect, a conflation of gagaku/shô characteristics 1-3.

this gagaku convention creates contextual gagaku stability (full or partial use of the two drone pcs), and contextual instability (absence of the drone pcs) which he uses to infuse the music with a sense of directed harmonic tension and resolution that both reinforces the articulation of the three phrases mentioned above, and that defines a large-scale antecedent/consequent phrase relationship within the passage as a whole. The three phrases and their constituent events are described below. For ease of reference, each event is numbered and the drone pcs circled in the registrally ordered pitch reduction given under the full score of the example.

Each of the first four of the phrase's six events contains a complete statement of the drone and thus I regard the harmonies that contain them as contextually stable within the passage's established gagaku environment. Event 5, however, contains neither of the drone pcs and is therefore an unstable harmony that effectively creates tension within the phrase: a tension only partially resolved by the F# of Event 6, ending the phrase on a type of half cadence, and creating a sense of forward motion into Phrase II.

The gagaku/drone tension caused by Events 5 and 6 is resolved by the registrally emphasized "missing" drone pc 3's in the opening of Event 7, forging a tangible linear drone connection between the two phrases. (Note the subsequent registral emphasis placed on the drone pitches in the remainder of Events 7 and 8.) This linearization of the drone drama is repeated in Event 8 with the unstable (no drone pitches) Event 9 further heightening the phrase tension before the consonant Event 10 (both drone

pitches present). Once again, Takemitsu articulates the phrase division with a concluding harmonic instability (Event 11) in which both drone pcs are omitted--a tension that propels the music forward into Phrase III.

Phrase III is essentially a shortened reprise of Phrase I. Note that each event is a complete statement of the drone and that Event 15 creates a stable concluding gagaku harmony that completes the antecedent/consequent phrase relationship mentioned above between Phrases I and II, and Phrase III.

While Takemitsu's rhythmically animated presentation of these block-style accompanimental chords that contain the drone events is markedly different than that of the long, sustained shô chords seen earlier in the gagaku transcription, the rhythmic contour of the harmonies in the first and third phrases <+,-> (quarter-half-quarter) is a simple durational realization of the standard crescendo/decrescendo pattern of increase/decrease <+,-> typical of shô performance practice for every chord it plays .[15] Indeed, this shô chord increase/decrease pattern is realized in various parameters and levels of organization as shown in Example 2.7.

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[15]Takemitsu also links this dynamic and rhythmic <+,-> pattern in the first triplet of the second phrase, and the String Bass part in the third phrase, in which a crescendo begun on the half-note of every figure (note Takemitsu's *sim.* indication) is followed by a decrescendo on the final quarter-note.

Example 2.7. Shô crescendo/decrescendo pattern realized in various musical parameters in Requiem, mm. 22-36.

Phrase:	1		2		3
tempo:	*Encore plus Lent*		*(+)peu a peu presser*		*(-) Au mouvt.*
dynamic peak:	*f*	+	*ff* *(p+f-pp)*	-	*mf* *(pp+mf-ppp)*
registral peak:	C#2	+	F#2	-	F1
harmonic motion: (# of unique harmonies)	6	+	9	-	5

In addition to providing a web of surface similarities to traditional gagaku, this analysis of a passage from *Requiem* has demonstrated how an alternating adherence to and deviation from the idea of the shô drone was used by Takemitsu to establish contextual patterns of gagaku-based harmonic tension and release that in turn articulated a logical phrase structure. I will use the ideas and techniques presented in this stage of my discussion as a point of departure for exploring Takemitsu's deeper ties to gagaku in this chapter's next stage.

The set classes of the shô chords act as a source from which Takemitsu derives much of his harmonic material.

I will now move beyond Takemitsu's employment of general gagaku features and elements, to examine the overall set class identities of Takemitsu's harmonies, and to demonstrate that the set classes represented by the eleven shô chords play a central role in his music. Takemitsu avoids mere gagaku imitation, however, by treating the shô

chord set classes as a nexus set from which he derives a harmonic language of great variety, yet one that retains close ties to the traditional models.

Takemitsu's method of harmonic derivation is based on a concept common to all genres of traditional Japanese music in which individual notated pitches are regarded as representing only the center of a larger spectrum of pitch. In the music for the hichiriki and ôteki of the gagaku orchestra, for example, standard performance practice permits and indeed requires that some pitches, undergo predetermined patterns of embellishment called embai in which differences of a semitone or even more from the notated pitches do not alter their identity or particular musical function. The *Gagaku Jiten* defines embai as follows (my translation):

> A performance technique of the hichiriki in which, with no change in finger position, the player adjusts his air pressure to effect a widening of the note. This technique is used with great frequency immediately before a change of finger position.[16]

Note that the definition does not describe a technique of changing notes, but of widening the "spectrum" of a particular note. Also note that, according to the second sentence, gagaku performers regard the sounds capable of being produced from one finger position as part of one larger complex that emanates from an initial single sound rather than as separate tones in themselves.

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[16]Eishi Kikkawa, ed. *Gagaku Jiten* (Tokyo: Ongaku no tomosha, 1989), s.v. "embai." Though the definition does not include information on the ryûteki, the same type of performance technique applies to it as well.

Example 2.8 shows a Western transcription of a short hichiriki passage from the gagaku work *Etenraku* which contains various applications of the embai technique.[17] The Japanese characters directly under individual notes indicate specific fingerings. Horizontal lines extending to the right of individual fingering symbols indicate embai or "bendings" of the initial pitch accomplished with no change in finger position. Of the four embai in the example, each produces a slightly different result: the first produces the whole-tone lower neighbor figure B-A-B, the second produces the descending whole-step B-A, the third produces a descending perfect fourth D-A and the half-step lower neighbor figure F-E-F, and the final embai on the staff produces the lower neighbor figure A-G-A. In all cases, the notes produced by the embai effect can also be (and are in other parts of the example) produced by specific fingerings. But as mentioned above, the pitches produced by an embai represent variations and/or expansions of the fingered pitch rather than independent pitches in and of themselves.

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[17]I am indebted to Professor Kiyôko Motegi of the Tokyo University of Fine Arts for assisting me in this transcription. The score of *Etenraku* used for this transcription was a reproduction of the score in the *Gakkaroku* of 1690 owned by the Tokyo University of Fine Arts.

Example 2.8. Hichiriki embai (pitch bending) technique.

Takemitsu also alludes to this wider conception of pitch in his *Dream and Number:*

> In Japanese traditional music there is a great sensitivity to the quality of a sound. ... within each note, E, E flat, A, there exist various spectrums and various vibrations. I believe that Debussy and Japanese composers have been the most diligent in extracting and utilizing these subtle, delicate musical differences in their music.[18]

I will show that Takemitsu uses the traditionally melodic concept of embai and its accompanying notion of an expanded pitch spectrum as the basis for a technique of subtle chromatic variation with which he derives a high percentage of his harmonic material from the eleven chords of the shô. I call this technique "All but one," hereafter referred to as "ABO," and defined as follows:

> Given any pitch class set, transform all but one of its elements by level x, where x can be any transposition level from 0-11. Transpose the one remaining element by x +1 or x - 1, mod 12. Only operations that maintain the cardinality of the original set are valid under ABO.[19]

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[18]Takemitsu, *Yume to kasu,* 20-21.

[19]"All but one" -like approaches for relating sets have been advanced by a number of analysts. Some of the most closely related methods have been developed by Allen Forte

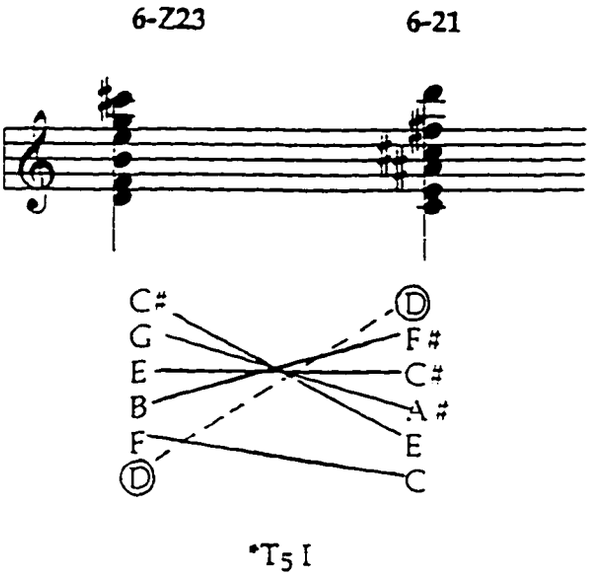
Example 2.9 shows an ABO mapping that obtains between a form of sc 6-Z23 (023568) and a form of sc 6-21 (023468).[20] The operation (T5I) that maps the larger collection of the first chord (in this case, a pentachord) onto that of the second chord is shown with an asterisk before it indicating that the transpositional level that maps the singleton or "odd man out" pitch onto that of the second chord differs by a semitone higher or lower than the level of transposition for that which obtains between the two larger collections. The solid lines between the two chords show the precise path each pitch takes under these mappings. The pitches involved in the singleton mapping are circled in the example and connected with a dotted line.

---

and Joseph Straus. Forte's Rp relation examines a type of "All but one" relation in which two or more sets of cardinality *n* are judged to be more or less similar based on the number of sets of cardinality *n* -1 that they share with each other. Forte's *unary voice-leading transformation* is another "All but one" relation in which a one pitch-class set of cardinality *n* is transformed into another pitch-class set of cardinality *n* by the change of a single element, thereby retaining *n* -1 pitch classes between the two collections of *n* elements. Straus'*near transposition* and*near inversion* are two more types of "All but one" relationships and operate on the same principle as Forte's*unary transform*. Straus in general, however, places more emphasis on applications of his*"near"* operations within specific pitch and pitch class collections, while Forte 's*unary* approach is more concerned with abstract set class relationships between sets. While similar to these three approaches for relating sets, my ABO function defines a much smaller field of relatedness than any of them due to the semi-tonal relationship required between the two transposition operators--that for the larger and smaller collection. For example, sc 5-Z12 (01356) is in the relation Rp with 18 other set classes, while it has only three unique ABO set class relatives. Likewise, the transpositional freedom afforded the singleton in both Forte's *unary transformation* and Straus's*"near"* operations allows a much broader interpretation of the concept of relatedness than the more restrictive one proposed by ABO. For further information on these ABO -related operations see (for Forte's *Rp*) Allen Forte, *The Structure of Atonal Music.* (New Haven and London: Yale University Press, 1979), 47-53; (for Forte's *unary voice-leading transformations*) "New Modes of Linear Analysis," unpublished paper presented at the Oxford University Conference on Music Analysis, September 1988; (for Straus's "near" operations) Joseph N. Straus, *The Music of Ruth Crawford Seeger* (Cambridge: Cambridge University Press, 1995).

[20]The registration I have used for these two chords is arbitrary.

Example 2.9. One possible *ABO* mapping of a form of sc 6-Z23 onto a form of sc 6-21.



Example 2.10 shows all the *ABO* possibilities for two forms of shô chord set classes, 6-Z23, and 6-Z25. (The choice of pitch level for the two hexachords in the example is arbitrary, however.) For ease of presentation no inversion has been used and the interval of transposition for each internal trichord (the larger collection) has been kept constant at 0 with +/- 1 semitones as the interval of transposition for the one remaining pitch class in each instance.

Example 2.10. Complete ABO possibilities for set classes 6-Z23 and 6-Z25 (ABO) 6-23 [C,D,D#,F, F#, G#].

(ABO) 6-23 [C,D,D#,F, F#, G#]

T0 on each pentachord	T=+/-1 for remainder	ABO family
C,D,D#,F, F#	(G# - 1) = G	C,D,D#,F,F#,G = 6-Z11
C,D,D#,F,F#	(G# + 1) = A	C,D,D#,F,F#,A = 6-27
D,D#,F,F#,G#	(C - 1) = B	D,D#,F,F#,G#,B = 6-27
D,D#,F,F#,G#	(C + 1) = C#	C#,D,D#,F,F#,G# = 6-Z11
C,D#,F,F#,G#	(D - 1) = C#	C,C#,D#,F,F#G# = 6-Z25
C,D,F, F#,G#	(D# + 1) =E	C,D,E,F,F#G#= 6-21
C,D,D#,F#,G#	(F - 1) = E	C,D,D#,E,F#,G#= 6-21
C,D,D#,F,G#	(F# + 1) = G	C,D,D#,F,G,G#= 6-Z25

(ABO) 6-Z25 [C,C#,D#,F,F#G#]

T0 on each pentachord	T= +/-1 for remainder	ABO family
C,C#,D#,F,F#	(G# - 1) = G	C,C#,D#,F,F#,G = 6-Z12
C,C#,D#,F,F#	(G# + 1) = A	C,C#,D#,F,F#,A = 6-Z28
C#,D#,F,F#G#	(C - 1) = B	B,C#,D#,F,F#,G#= 6-33
C,D#,F,F#,G#	(C# + 1) = D	C,D,D#F,F#G#= 6-Z23
C,C#,F,F#,G#	(D# - 1) = D	C,C#,D,F,F#,G#= 6-Z43
C,C#,F,F#,G#	(D# + 1) = E	C,C#,E,F,F#,G#= 6-16
C,C#,D#,F#,G#	(F - 1) = E	C,C#,D#,E,F#,G#= 6-Z24
C,C#,D#,F,G#	(F# + 1) = G	C,C#,D#,F,G,G#= 6-Z26

For example, under set-class 6-Z25, all the possible pentachords are extracted and subsequently transposed by the trivial operator T0. The one remaining pitch class is then transposed by +/- one semitone, and joined to the T0 pentachord creating the ABO family of new set classes at the far right of the table.

As can be seen from the membership of these two ABO families, all set classes do not produce an equal number of new set-classes under the operation. While 6-Z25 does indeed produce eight unique set-classes after being subjected to ABO, set-class 6-Z23 produces only four, and is thus a more exclusive family. Notice also that except for the reciprocal ABO relation that exists between set classes 6-Z23 and 6-Z25, that is they are included in the ABO families of each other, the two ABO families generated are completely exclusive and share no common set-classes. I will explore the ramifications of this exclusivity in more detail in the next stage of my discussion. The ABO families for all of the shô chord set classes are given in Example 2.11.

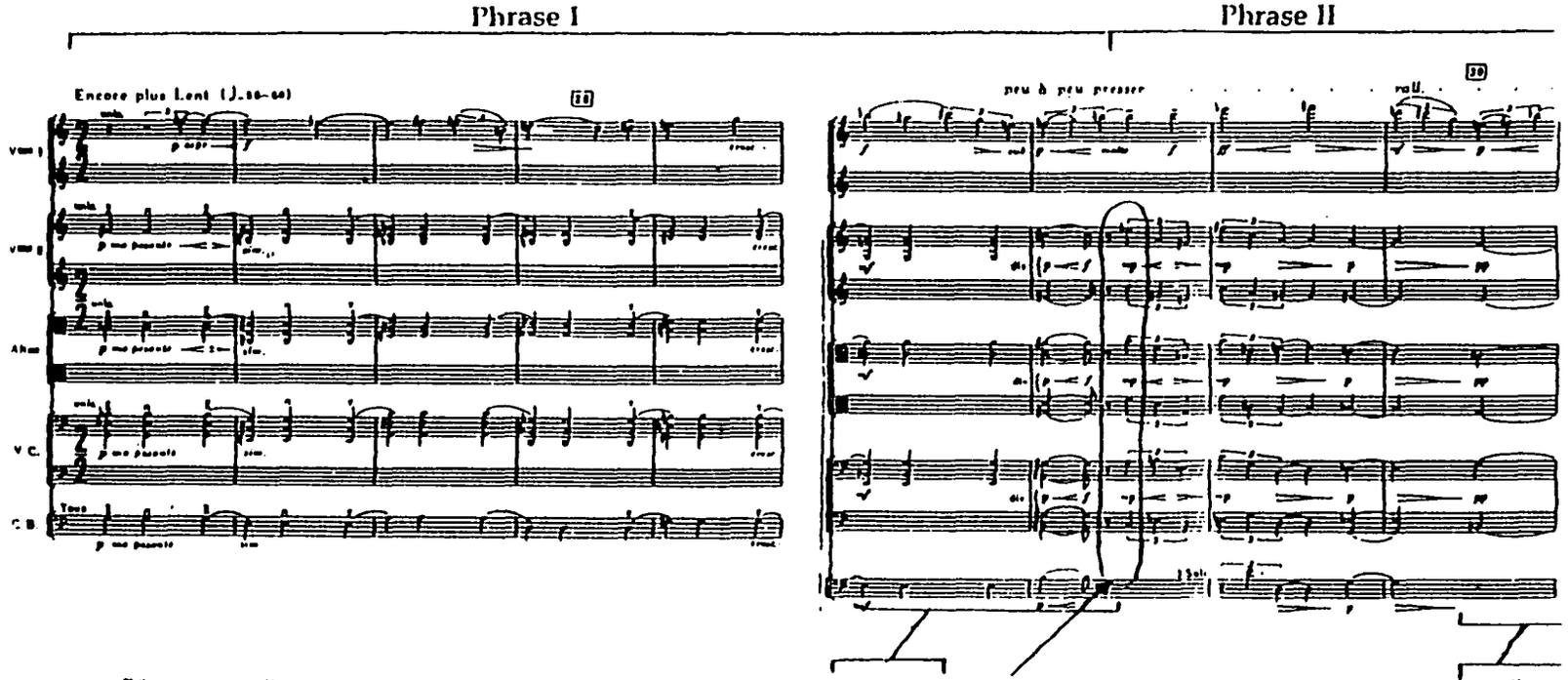
Example 2.11. ABO families of the shô chords.

shô chord name	set class	*ABO* family
Kotsu	sc 4-23	Z15, 16,22, 27
Ge	sc 5-25	13, 23, 26, 27, 28, 31, Z36
Jû(a), Bô, Ichi, Gyô	sc 5-35	29, 30, 32, 34
Bi	sc 6-Z23	Z11, 21, Z25, 27
Kû	sc 6-Z25	Z12, 16, Z23, Z24, Z26, Z28, 33, Z43
Jû(b)	sc 6-32	31, 33, Z24, Z46
Hi	sc 6-33	22, Z25, 27, Z29, 32, 34, Z47, Z50

I will illustrate how Takemitsu uses forms of shô set classes as well as these "close, but not quite" ABO shô/gagaku harmonies in two contrasting ways: 1) as a means of achieving an overall gagaku effect through harmonic saturation, and 2) as a network of sonorities within which he creates a sense of directed harmonic motion that articulates large- and small-scale form. In order to illustrate the notion of harmonic saturation, I will revisit measures 22-36 of Takemitsu's *Requiem*.

Example 2.12 shows the set class identity of the chords in this passage. Chords that are forms of shô chord set classes are double-underlined. Chords that are forms of set classes belonging to one of the shô chord ABO families shown in Example 2.11 are single-underlined. Forms of set classes that belong to neither of these categories receive no special marking and are shown in smaller print.

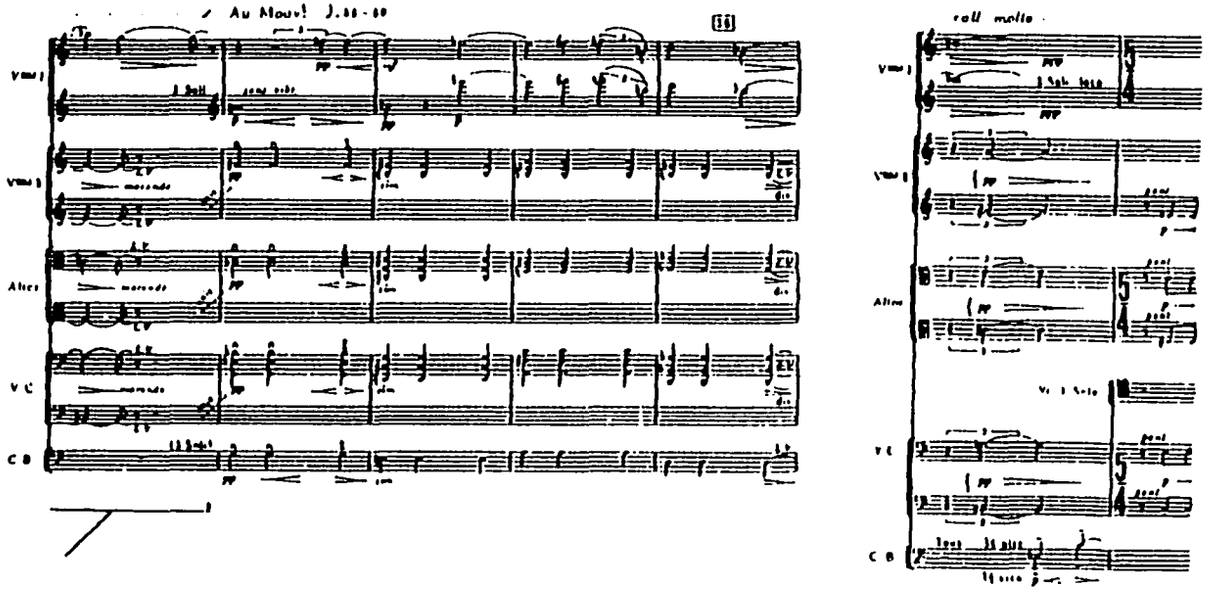
Example 2.12. Use of shô chord and ABO-related set classes in *Requiem*, mm. 22-36.



F#	F#	A	F	G	A	C#	E flat	A	F#	F#	C	A	A	F
D	D#	E flat	E flat	F#	F	A#	D	G#	E	C	A	G#	F#	E
B flat	B	C	B	D#	C#	F#	B	F	B flat	B	E flat	F	E	C#
E flat	G	B flat	G flat	B	G	D	F	D	G	G	C#	B	B flat	G
G	C#	F#	B flat	E	B flat	G#	A	E	E flat	C	G	D	E flat	B flat
	E	A	D	G#	E	B	C	E flat	G	E	E		G	

set class:	5-Z1	6-Z24	5-31	6-Z19	6-14	6-27	6-Z24	6-Z23	6-30	5-16	5-20	6-Z49	5-31	6-Z13	5-31
prime form:	(0 458)	(013648)	(01369)	(013478)	(013458)	(013469)		(023568)	(013679)	(01347)	(01568)	(013479)		(013467)	

Phrase III



F#	F#	A	F	A
D	D#	E flat	E flat	F#
B flat	B	C	B	E
E flat	C	B flat	C flat	C#
G	C#	F#	B flat	G
	E	A	D	B
				E flat
5-21	6-Z24	5-31	6-Z19	6-33

(023579)

As the example shows, ten of the twenty harmonies for the passage belong to the shô chord/ABO nexus of set classes; two are literal shô chord set classes and eight are ABO transforms of shô chord set classes. Within this general harmonic saturation, note Takemitsu's use shô chord set classes at two important structural points in the passage: the dynamically and registrally emphasized form of sc 6-Z23 that opens the second phrase in measure 28, and the form of sc 6-33 that concludes the passage. Note also that phrases 1 and 2 conclude with ABO-related set classes.

Takemitsu's predilection for forms of shô harmonies and their ABO relatives in this passage is a static, harmonic amplification of the music's overall gagaku effect that in no way weakens or contradicts the drama of the pc 3/6 dyadic drone discussed earlier. Rather, Takemitsu's technique of harmonic saturation adds an added layer of "gagaku-ness" in this passage by framing the drama of the gagaku drone within an environment heavily populated by gagaku and gagaku-related harmonies as defined by ABO.

In the next example I will explore another aspect of Takemitsu's harmonic technique by introducing an expanded application of ABO that I term ABO implication. In contrast to simply cataloguing the literal and/or ABO presence of gagaku harmonies (saturation), ABO implication uses the fact that every set class produces a unique ABO family as a means of gauging the degree of influence of a particular harmony or harmonies over the course of a passage. For example, a musically prominent form of a given set class preceded and/or followed by forms of its ABO family can be thought of as extending its influence or control in the music through its

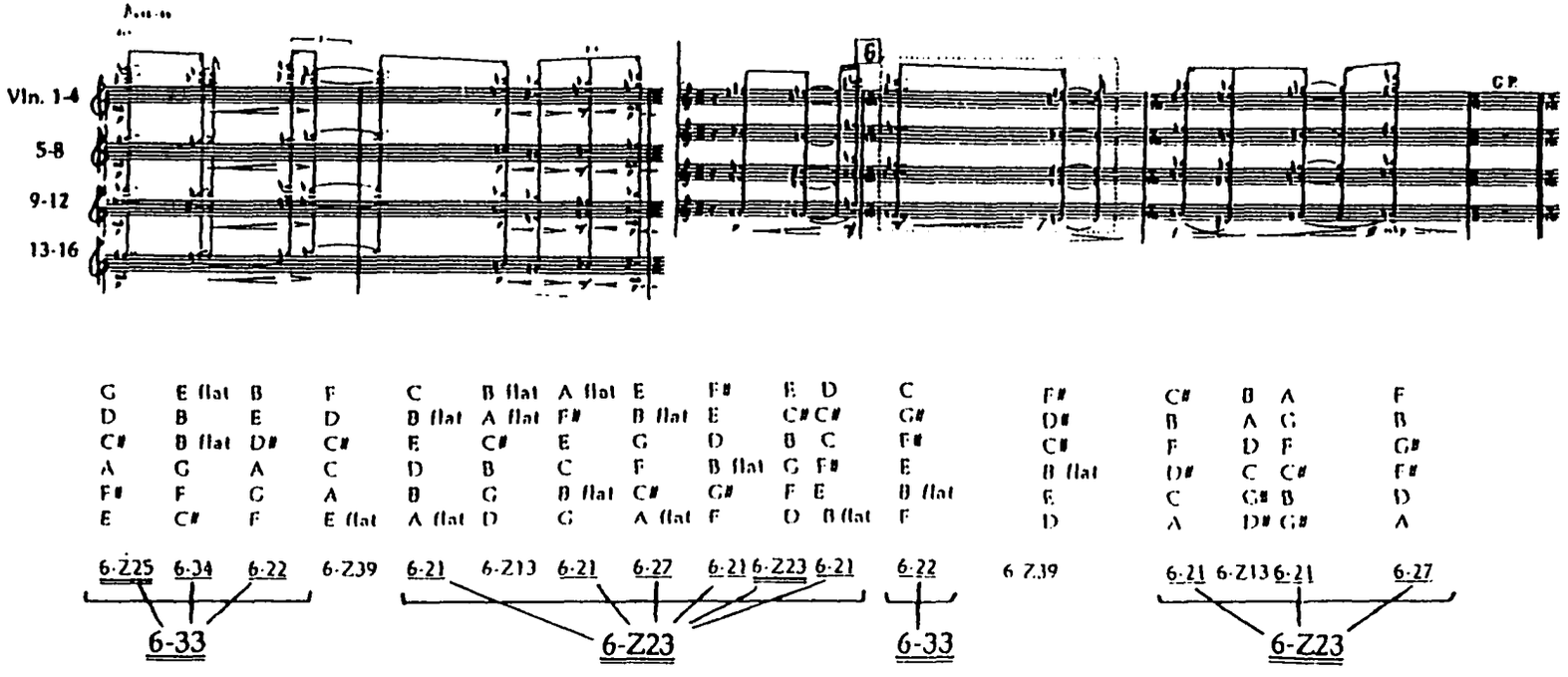
ABO family members: the presence of the ABO related harmonies is in effect, "explained" by the presence of the parent set class. I call this type of ABO implication, direct ABO implication. Conversely, a passage that features a predominant use of set classes belonging to the ABO family of a particular set class not literally present in the music, could be considered to actually imply the presence of the absent parent set class by virtue of the fact that no other set class contains them in its ABO family. I term this type of ABO implication, indirect ABO implication. Both types of ABO implication will be important tools for tracing the influence of the shô harmonies in Takemitsu's music, and for showing how he uses the "close, but not quite" tension between forms of literal shô chord set classes and their ABO relatives to create a shô chord/gagaku-based type of directed harmonic motion.

Example 2.13 is an excerpt from Takemitsu's 1967 orchestral work, *Green*. I will focus on a succession of 17 block-style chords played by the divisi Violin I section occurring in two unequal phrases of which the second is a varied repeat of the first. Though this passage contains no specific gagaku "drama" like that of the dyadic drone discussed earlier in *Requiem*, this group of chords constitutes one of a number of what I call "shô gestures" in the work--that is, it is a passage that evokes both the texture and the sonic quality of the traditional gagaku successions of shô chords.

Below the score excerpt I have shown the registrally-ordered pitch class content and overall individual set class identity for each of the chords. The double- and single-underlining indicates the same harmonic

status within the shô chord/ABO nexus as in the previous example, and shows that with the exception of the two forms each of 6-Z39 and 6-Z13, all the harmonies in this passage belong to the nexus of shô chord set classes and their ABO families. As the example shows, the passage features a high percentage of shô chord set classes and their ABO family members scored in block-style chords that Takemitsu scores in crescendo-decrescendo patterns that further heighten this gagaku effect.

Example 2.13. *Use of* shô *and ABO-related set classes in* Green, mm. 27-33.



Using the above descriptions of the two types of ABO implication, the harmonic material of both phrases defines two distinct internal harmonic areas: an initial indirect ABO implication of sc 6-33, followed by a direct ABO implication of sc 6-Z23.[21] These two parent set classes are given in large-print below the row of individual set classes in the passage and are connected by lines to the member set classes of their respective ABO families. Although sc 6-33 is not literally present in the first phrase, its influence in the opening half of the phrase is implied by three members of its unique ABO family, scs, 6-Z25, 6-34, and 6-22. In contrast, the use of scs 6-21 and 6-27 in combination with sc 6-Z23 in the second half of the phrase represents the direct ABO implication of sc 6-Z23, for again, no other shô chord hexachordal set class contains this combination of set classes under ABO.

In general, I have not found any evidence of a predilection for Takemitsu's use of any particular ABO TTO's over any others, and thus I will not discuss the specific ABO operations that obtain between parent set classes and their ABO family members in the examples that follow. The second half of the first phrase, however, does provide a good example of Takemitsu's frequent special registral treatment of the "odd note out" pitch class within a group of ABO -related set classes. The set class content

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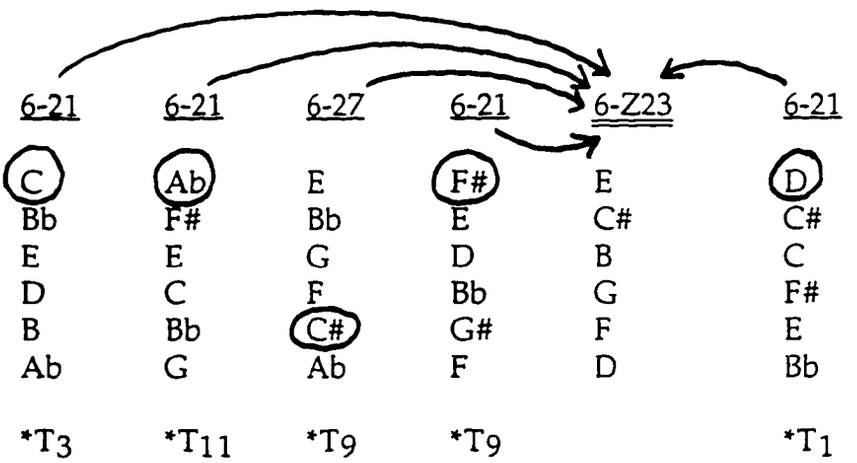
[21] While the opening chord of the passage, a form of sc 6-Z25 is in the ABO families of both sc 6-33 and sc 6-Z23, as well as being a shô chord set class in its own right, the absence of subsequent members of sc 6-Z25's own ABO family and the proximity of scs 6-34 and 6-22, two set classes that are also ABO transforms of sc 6-33 suggest that it be interpreted in this passage as a member of 6-33's ABO family rather than as a parent set class in and of itself, or as an ABO relative of 6-Z23 . Also, though the ABO families of scs 6-Z23 and 6-33 share two set classes used in this passage (scs 6-21 and 6-27), their importance as literal shô chord set classes, and the fact that neither is included within the ABO family of the other justify an approach that considers their influences in the music separately.

of the second half of the first phrase, and its registrally-ordered pitch class content are shown below. The ABO TTO operation that maps the larger collections within the first three forms of sc 6-21, and the single form of sc 6-27 onto that of the parent set class 6-Z23, as well as the TTO that maps the larger collection within the form of 6-Z23 onto that of the phrase's concluding form of 6-21 are shown below the registrally ordered pitch class content, and are connected by arrows to the parent set class.[22] The "odd note out" pitch class for each form of sc 6-21 and 6-27 is circled in Example 2.14.

Example 2.14. "Odd note out" pitch class treatment within a group of ABO-related set classes, *Green*, mm. 27-31.



Note that with only one exception, Takemitsu places all of the "odd note out" pitch classes in the upper registral extreme of his harmonies. More will be said about the importance of register in Takemitsu's music in the next stage of this chapter. The second phrase of the passage is a

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[22] Each of the 6-Z23 ABO progeny also relate by a TI level to the parent chord. I have, however, shown only the levels of T at which these harmonies relate. The choice of TTO does not affect the "odd note out" result.

truncated version of the first in which the parent set classes are indirectly implied in both of its halves; by association with its role in the first half of the first phrase, sc 6-22 once again implies the absent parent sc 6-33, while in the second half of the second phrase, 6-Z23 is indirectly implied by two forms of sc 6-21 and one form of sc 6-27.

An application of David Lewin's similarity relationship REL will provide a method for discussing the harmonic dynamics between these two phrases.[23] I will use it to gauge the degree of similarity that Takemitsu's two shô chord parent set classes in this passage maintain with each member of their ABO family. The REL values reveal patterns of strong --->weak, and weak---> strong between individual ABO family members and their respective parent set classes that create a feeling of directed harmonic motion through the passage and define an antecedent-consequent relationship between the two phrases.

Example 2.15 shows the REL values for Takemitsu's parent set classes, 6-Z23 and 6-33. The order of the ABO family members in each column reflects the strength of the REL relationship each maintains with its parent set class; the set class at the top of each column is the ABO family member with the highest REL value, that at the bottom, the ABO family member with the lowest degree of REL similarity to the parent set class. I further refine this organization by dividing both collections of ABO family members into smaller categories based on the initial numerical value in their individual REL values. Thus, 6-Z23 is divided into two

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[23]For details of this similarity relationship see Lewin's "A Response to a Response," *Perspectives of New Music* 18/2 (1979-80): 498-502.

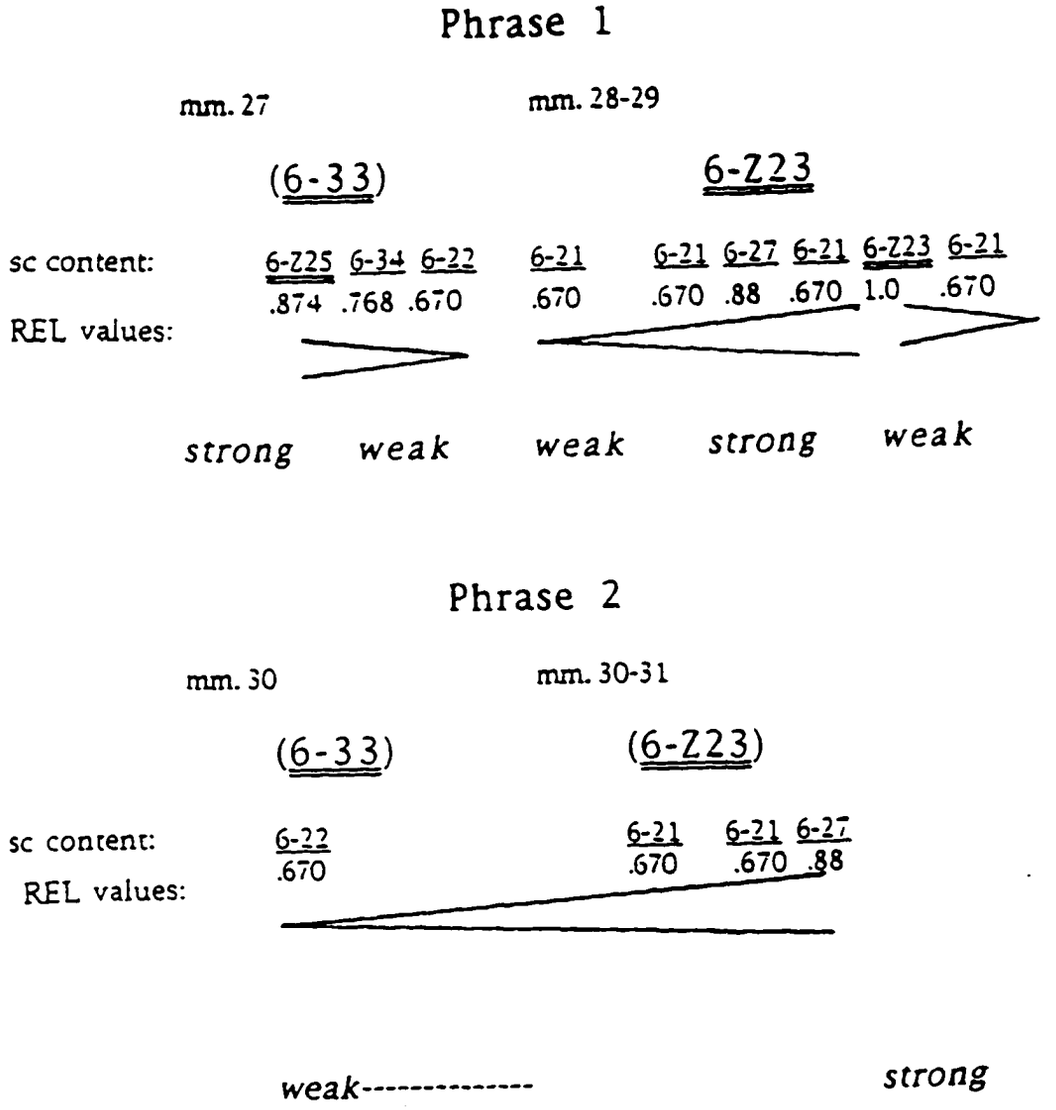
categories: high similarity (all set classes with an initial REL value of .8), and low similarity (all set classes with an initial REL value of .6). Following the same logic, the ABO family members of sc 6-33 divide into three categories: high similarity (.8), middle similarity (.7), and low similarity (.6). These categories are separated from each other in each column of the example by dotted lines.

Example 2.15. REL values for parent set classes 6-Z23 and 6-33.

REL sc 6-Z23:	REL sc 6-33
6-27= .88	6-Z25=.874
.....	.....
6-Z25=.690	6-32=.796
6Z11=.678	6-Z47=.796
6-21=.670	6-34=.768
	.....
	6-Z50=.698
	6-Z29=.697
	6-22=.670
	6-27=.651

Example 2.16 is a graphic reduction of Example 2.9 that shows that the REL values for the three ABO family members of the indirectly implied (in parentheses) parent set class 6-33 steadily decline over the course of the first half of the first phrase, from the high similarity (.874) sc 6-Z25 to the low similarity (.670) sc 6-22.

Example 2.16. REL values reflect pattern of directed harmonic motion in mm. 27-31 of *Green*.



Though the second half of the first phrase contains a literal statement of its harmonic parent set class 6-Z23, the initial trend of increase in the REL similarity/implication values of its ABO transforms, sc 6-21 (.670) --->sc 6-27 (.88), is reversed at the close of the phrase when 6-Z23 (1.0) is followed by the reappearance of a form of the low similarity sc 6-21 (.670). Thus, in terms of their REL values, both halves of the first phrase feature a high--> low/strong-->weak implication of the parent set classes, qualifying the overall phrase as an opening question, or antecedent phrase.[24]

The REL values for the harmonies of the second phrase contrast with those of the first phrase.[25] The first half of the second phrase contains only a single statement of sc 6-33's low similarity (.670) ABO family member, sc 6-22, and thus obviously, no pattern of REL increase or decrease relative to the parent set class is present. Unlike its first phrase counterpart, the second half of the second phrase indirectly implies the parent set class 6-Z23 (in parentheses) and opens with a sc weakly similar (.670) to its parent set, sc 6-21, and lacks the first phrase's literal statement of parent set-class 6-Z23. In its place, the phrase concludes with a form of sc 6-27, the ABO family member of highest similarity (.88) to 6-Z23, finishing the phrase with a low/high- weak/strong harmonic gesture that reinforces the dominance of parent set class sc 6-Z23, and confirming its role as Takemitsu's consequent phrase for the passage.

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[24]It is interesting to note that the REL value that the concluding harmony in both halves of the first phrase maintains with its respective parent set class is .670.

[25]It is also interesting to note that the second phrase is an exact transposition of chords 3-8 of the first phrase at T^1, squaring nicely with the +/- 1 ABO relationships identified for the passage.

Thus, in addition to identifying a general gagaku/harmonic influence in these two phrases through the use of the two types of ABO implication, REL values for the individual parent set classes and ABO transforms of the two phrases provided a means of determining harmonic function within Takemitsu's web of gagaku and gagaku-related harmonies that identified an antecedent-consequent phrase pairing similar in effect to that discussed for mm. 23-36 of Takemitsu's *Requiem*. In both cases, a knowledge and appreciation of gagaku harmonic and performance practices enabled me to show how Takemitsu's technique of alternating between a similarity to and deviation from an established gagaku-based norm (the drone in *Requiem*, parent sets and their ABO family members in *Green*) created a unique sense of gagaku-based harmonic tension and resolution, as well as formal articulation.

I have shown that ABO, inspired by the traditional gagaku concept of embai, is a powerful analytical tool that uncovers compelling musical relationships at various levels of structure. While the direct and predominant use of shô set-classes and their ABO families such as that shown in this passage from *Green* is common in all of his music, Takemitsu's gagaku-based harmonic language is in no way limited to them. In the concluding stage of this chapter, I will examine other ways in which general gagaku characteristics, the chords of the shô and ABO find expression in Takemitsu's music.

Gagaku registral properties as the basis for Takemitsu's use of registrally stressed shô chord subsets and their ABO transforms.

Large-scale gagaku works are characterized by the general division of their overall tutti texture into two registrally exclusive parts. The lower part is accompanimental and is the domain of the string and percussion sections which perform combinations of predetermined accompanimental arpeggio and rhythmic patterns.[26] The upper registral part is melodic and contains the "tune" of the work, presented heterophonically by the three wind instruments.[27]

As shown in Example 2.16, within the wind group itself, the more ornate version of the "tune" played by the highest wind instrument, the ôteki, weaves in and out, now above, now within (never below) the registral compass of the individual shô chords. In measure 1, for example, the shô pitches <F#,E,B,A>, a form of sc 4-23, assume registral and dynamic prominence over the ôteki's sustained A, while in measure 3 and the first half of measure 4, the upper F#/E dyad of the shô chord sounds above the ôteki's D. On beat three of measure 3, the ôteki takes registral prominence, loses it in the first half of measure four, and regains it in the second half of the measure and throughout the next.

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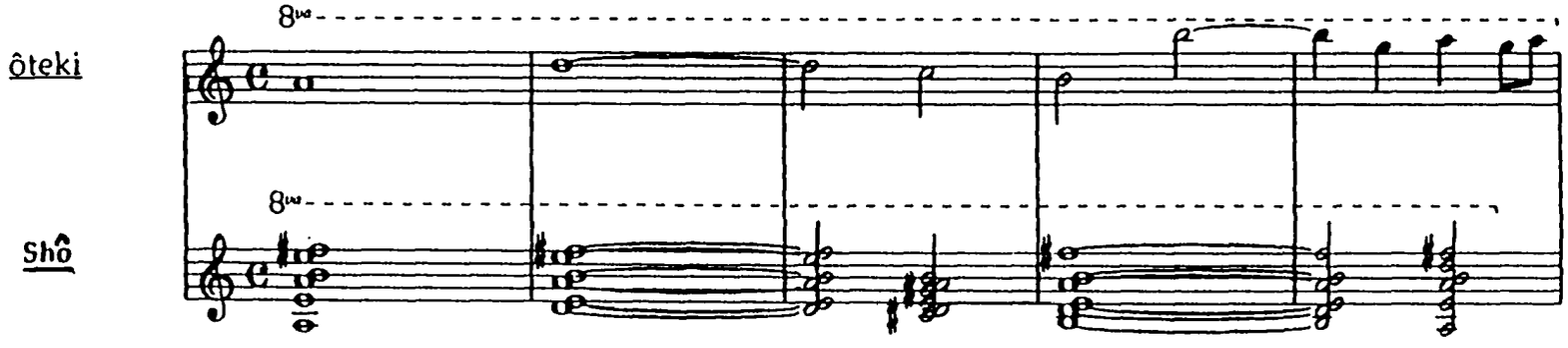
[26]For an exhaustive categorization of the rhythmic patterns of gagaku see Eta Harich-Schneider, *The Rhythmical Patterns in Gagaku and Bugaku* (Leiden: E.J. Brill, 1954). A discussion of the accompanimental patterns of the string instruments can be found in Harich-Schneider's *History of Japanese Music*, 562-564.

[27]Because the shô is incapable of the extensive pitch bending and ornamentation so typical of the hichiriki and ôteki, it plays a much simplified version of the "tune" by matching the lowest note of its chords to metrically and tonally important pitches within the more complex melodic line played by the other wind instruments. The more ornate version of the "tune" played by ôteki and hichiriki weaves in and out, now above, now within (never below) the registral compass of the individual shô chords.

Example 2.17. Representative registral interaction between ôteki and shô parts in an excerpt from *Butokuraku,* (mm. 8-12 of Example 2.2).



This overall two-part registral division of the gagaku orchestra, combined with the ôteki's continual game of melodic/registral "hide-and-seek" with the shô chords, causes the upper register of all large-scale gagaku works, regardless of their individual melodies, to be characterized by the extensive, registrally emphasized repetition of a relatively small collection of particular shô chord pitch classes and registrally prominent subsets.[28] Indeed, the frequent registral prominence of various portions of the omnipresent "frozen" shô chords is perhaps one of the most generally recognizable sonic attributes of gagaku.

A harmonic analysis of Takemitsu's music with the above mentioned gagaku registral characteristics in mind, reveals a treatment of the registral extremes of his harmonies that reflects the importance accorded register in traditional gagaku. In order to illustrate the precise nature and gagaku origins of Takemitsu's approach, I introduce an analytical technique that I call *end segmentation*. *End segmentation* is a technique of binary pitch space division that places special emphasis on the hearing of highest and lowest "things" (harmonic *end segmentation*) within an overall harmony. *End segmentation* treats any given chord as the union of two registrally stressed subsets of equal cardinality -- the chord's *alpha segment* (highest thing), and its *beta segment* (lowest thing). In this study I concentrate exclusively on Takemitsu's use of tetrachordal and pentachordal *end segments*. This analytical decision is based on extensive harmonic studies I have made of numerous works of

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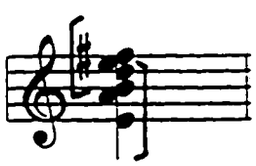
[28] The shô chords used in a work depend on which of the six gagaku modes are being used (see Chapter 3). No mode uses all eleven of the gagaku chords; most use no more than seven.

Takemitsu, among which are *November Steps, Sacrifice,* and *Dorian Horizon.*

End segments are identified by counting successive unique pitch-classes from the outer extremes of a given verticality. Example 2.18 shows a tetrachordal end segmentation of the shô chord otsu, a form of set-class 5-35 (02479).

Example 2.18. Tetrachordal end segmentation of the shô chord otsu.



4-22
4-23

5-35

The *alpha* tetrachordal *end segment* of otsu contains F#, E, D, and B -- four unique successive pitch-classes counting down from the highest pitch - yielding a form of set-class 4-22 (0247). By the same logic, the *beta* tetrachordal *end segment* of otsu contains E, A, B, and D -- four successive pitch-classes counting up from the lowest pitch, resulting in a form of set-class 4-23 (0257). Note that harmonic *end segments* need not be discrete; in any *end segmentation* there may be, and often is, a substantial overlap between their content.

Example 2.19 applies tetrachordal, and pentachordal *end segmentation* to all eleven shô chords. The Japanese names for the

shô chords are shown in row W. Row X contains the corresponding set class label and prime form for each of the shô chords. Row Y contains (where applicable) the tetrachordal *end segmentation*. Row Z contains (where applicable) the pentachordal *segmentation*. The *end segment* set classes in this table constitute an expansion of the shô chord/ABO nexus of set classes that, as I will show, constitute Takemitsu 's tetrachordal and pentachordal harmonic nexus collection both for overall harmonies, as well as for registrally stressed subsets within other harmonies (*end segments*).[29] Like the set classes of the shô chord/ABO nexus, *end segments* may also be employed in transposed and/or inverted forms without losing their identity as analogues for traditional gagaku harmonies or harmonic fragments.

Example 2.19. Tetrachordal and pentachordal *end segmentation* of the eleven shô chords.

W	Jû (a)	Jû (b)	Ge	Otsu	Kû	Bi	Ichi	Gyô	Bô	Kotsu
X	5-35 (02479)	6-32 (02457 9)	5-25 (02358)	5-35 (02479)	6-25 (01356 8)	6-23 (02356 8)	5-35 (02479)	5-35 (02479)	5-35 (02479)	4-23 (0257)
Y	4-23 (0257) ---- 4-22 (0247)	4-23 (0257) ---- 4-11 (0135)	4-26 (0358) ---- 4-10 (0235)	4-22 (0247) ---- 4-23 (0257)	4-14 (0237) ---- 4-29 (0137)	4-29 (0137) ---- 4-3 (0134)	4-23 (0257) ---- 4-23 (0257)	4-22 (0247) ---- 4-23 (0257)	4-23 (0257) ---- 4-23 (0257)	
Z		5-35 (02479) ----- 5-27 (01358)			5-29 (01368) ----- 5-20 (01568)	5-25 (02358) ---- 5-10 (01346)				

[29]While Takemitsu makes frequent use of forms of all of these *end segment* set classes, musical context will determine the predominant cardinality of the *end segment* vocabulary for any given passage.

Four set classes represented in Example 2.19 warrant special consideration. An examination of the collection of pentachordal set classes shows that scs 5-25 and 5-35 function both as shô chord set classes and *end segment* set classes. Scs 4-22 and 4-23 are distinguished from the other tetrachordal *end segment* classes in Example 2.19 by appearing more than any other tetrachordal set class. Sc 4-23 is also a shô chord set class, but because of the extremely limited direct role found for it in numerous harmonic studies of Takemitsu's works, it will be grouped with the other tetrachordal *end segment* set classes in the discussion that follows. Because of the "privileged" roles of these four set classes within the gagaku harmonic/*end segment* universe defined within Example 2.19, a privileged position that I will show they also occupy in Takemitsu's music, I regard them as his principal tetrachordal and pentachordal sonorities, and use this distinction to group the other pentachordal and tetrachordal shô chord and *end segment* set classes of the example into three categories based on their shô chord "pedigree:"

1) Category A: principal set classes.
2) Category B: ABO transformations of principal set classes.
3) Category C: secondary set classes--set classes in Example 2.19 that are not members of Category A or B.[30]

The three categories will hereafter be referred to as Cat. A, Cat. B, and Cat. C. When used in conjunction with set class labels, the identifying

[30]Self-duplications and duplication of other members of forms of Category A set classes are not listed in the ABO families of Category B.

capital letters will be used as exponents, sc 4-22^{A}, 4-16^{B}, 5-10 ^{C}, for example. Example 2.20 lists all the members of the three categories.

Example 2.20. The three categories of Takemitsu's tetrachordal and pentachordal shô/gagaku harmonic nexus.

Cat. A
scs 4-22, 4-23, 5-25, 5-35

Cat. B
(ABO) 4-22= 4-13, 4-14, 4-17, 4-18, 4-21, 4-24, 4-26
(ABO) 4-23= 4-Z15, 4-16, 4-27
(ABO) 5-25= 5-13, 5-23, 5-26, 5-27, 5-28, 5-31, 5-Z36
(ABO) 5-35= 5-29, 5-30, 5-32, 5-34

Cat. C
scs 4-3, 4-10, 4-Z29, 5-10, 5-20, 5-24

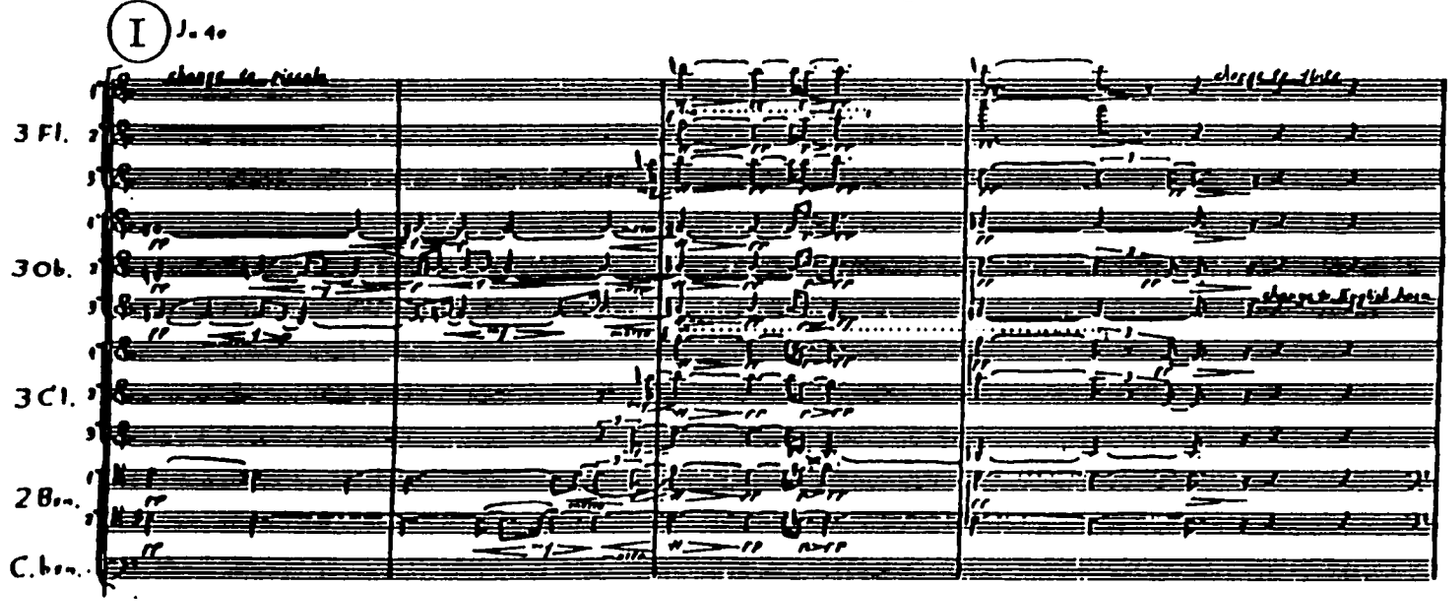
In the examples that follow, I will show ways in which Takemitsu uses forms of these shô chord and *end segment* categories as a vocabulary of independent harmonies and as *end segments* that, through its literal and ABO connection to the traditional gagaku harmonies and *end segments*, enables him to maintain much of the sonic essence of gagaku while avoiding mere harmonic imitation of the traditional genre.[31]

[31] The notion of a collection of pitch class sets having a similar sound quality is one discussed by Allen Forte in "Pitch-Class set Genera and the Origin of Modern Harmonic Species," *Journal of Music Theory* 32/2 (1988): 187-270. Of course, Forte's chord categories are general groupings of sound qualities with no ethnomusicological claims.

Example 2.21 is an excerpt from a "shô gesture" in *A flock descends into the pentagonal garden.*[32] A harmonic/*end segment* analysis of this passage demonstrates that Takemitsu harmonically reinforces the textural and timbral gagaku references of this passage by saturating the music with pentachordal set class members of Categories A, B, and C. The registrally ordered pitch content, pentachordal *end segmentation*, and set class identity of each chord in the passage are shown, in that order, beneath the full score. Chords/*end segments* outside of Categories A, B, or C, receive no identifying exponent.

[32] Only the Wind section is shown. Of course, the shô is a member of the gagaku orchestra's Wind section, and thus Takemitsu's choice of the Wind instruments to perform the chords of this "shô gesture" also timbrally reinforces the gagaku reference.

Example 2.21. Harmonic *end segment* analysis of "shô gesture" from *A flock descends into the pentagonal garden.*



F#	F#	F#	F#	F#	A flat	A flat	A	D	B	B flat	A	B	E
E	F	F	F	F	F#	F#	A flat	A	D	F	B	F	A flat
E flat	E flat	D	D	D	F	F	F#		A	B	F	A	F#
D	C#	C#	C#	B	B	C	D	F#	A flat	D	D	E	E
C#	B	B	B	A	A	A	C	E	F#	A	C#	D	D
							C	E	C	A flat	C	A flat	C
										F#	F#	F#	B flat
5-2		5-18		5-35		5-16		5-24[C]		E	E	C	
	5-24[C]		5-23[B]		5-10[C]		5-28[B]	5-26[B]		C	B flat	B flat	
								6-34	5-25[A]	5-38	5-26[B]	5-29[B]	5-33
									5-26[B]	5-26[B]	5-28[B]	5-33	5-33
									7-34	9-8	9-4	9-8	6-35

The passage opens with eight pentachordal harmonies of which half are members of one of my three categories: sc 5-23^{B}, sc 5-35^{A}, sc 5-10^{C}, and sc 5-28^{B}. Note that as the harmonic texture of the passage thickens, Takemitsu maintains the strong sonic gagaku reference initiated by these four pentachordal harmonies' *end segments* by registrally emphasizing these and other forms of pentachordal set classes from Categories A-C as *end segments* within all but the final harmony of the excerpt. Indeed, despite the passage's change in texture, and the variety of its overall harmonic set class content, eight of Takemitsu's last twelve pentachordal *end segments* in this passage are set classes that are members of the nexus of three shô chord/*end segment* set class categories -- in effect, a simple saturation of the registral extremes of the music with literal and ABO-derived shô chord set classes and *end segments.*

Example 2.22 shows a more involved use of the harmonic nexus of Categories A, B, and C in the opening six phrases from Takemitsu's 1974 work for brass ensemble, *Garden Rain.* [33] *Garden Rain* is a work in which the gagaku characteristics of the "shô gestures" discussed above in *A flock descends...* and *Green* are Takemitsu's compositional norm. Along with the obvious gagaku/shô textural similarities of the music, Takemitsu's almost constant use of crescendo-decrescendo patterns throughout *Garden*

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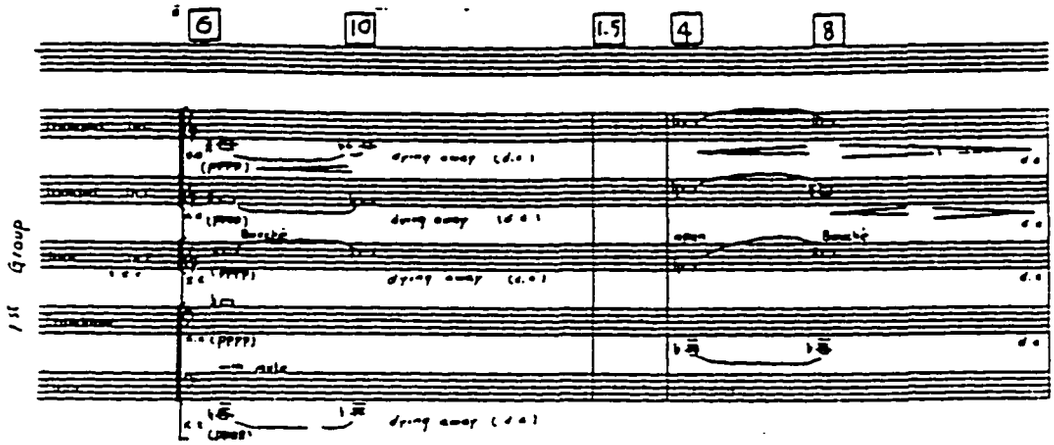
[33] The end of each phrase is articulated by a period of silence. The performing forces of *Garden Rain* are divided into two quintets of differing instrumentation, "First Group" (2 trumpets, French Horn, Trombone, Tuba), and "Second Group" (Trumpet, French Horn, 2 Trombones, Bass Trombone). My discussion will focus on the opening section of *Garden Rain* which features only the instruments of the First Group. The passage (and most of the entire work) is non-metric. The numbers enclosed in squares at the top of the score indicate the minimum duration in seconds that the musical material beneath them should take in performance. Takemitsu's instructions in the score state, "Numbers indicate time (tempo) and each number is to be played relatively....For example, in 6, it must be played longer than six second(s)."

Rain, and a tempo indication of "nearly stationary," drives the shô analogy home.[34] My analysis of this passage will illustrate three aspects of Takemitsu's harmonic approach: 1) a harmonic/*end segment* saturation that employs both tetrachordal and pentachordal members of Categories A, B, and C; 2) the role of $4\text{-}22^{A}$ and $5\text{-}25^{A}$ as parent set classes in the passage; 3) the use of REL values maintained between the passage's parent set classes and the members of their respective ABO families as the basis for identifying a pattern of gagaku-based directed harmonic progression that reinforces Takemitsu's notated phrase divisions. The registrally-ordered pitch content, tetrachordal *end segmentation* and overall set class identity of each chord are shown in the manner of the previous example.

[34] Recall the list of gagaku/shô characteristics discussed earlier. In the score, Takemitsu attributes the idea for his opening tempo indication in the work to a suggestion by John Cage.

Example 2.22. Harmonic *end segment* analysis of the opening six phrases of *Garden Rain*.

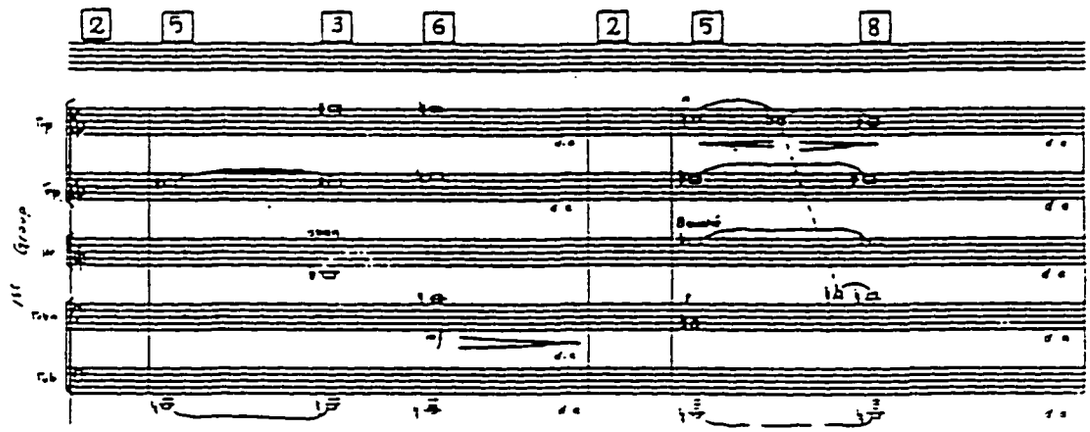


F♯ C
C♯ F
B A flat
A

4-22A

C C
F B
A flat F♯
A flat

4-Z15B



F♯ F
C♯ E
E flat C
B A

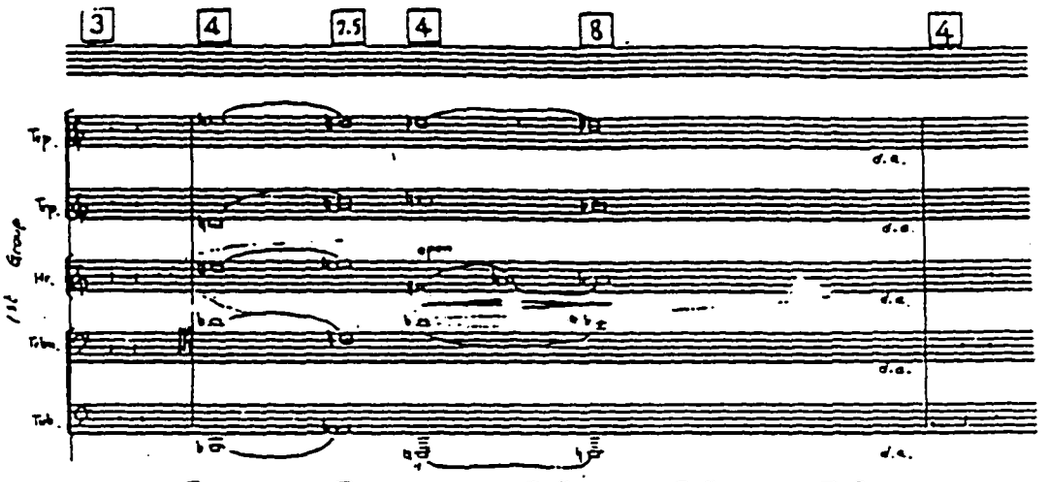
4-22A 4-20

D flat D flat D flat
C B flat B flat
A flat A flat A flat
B B D
E E

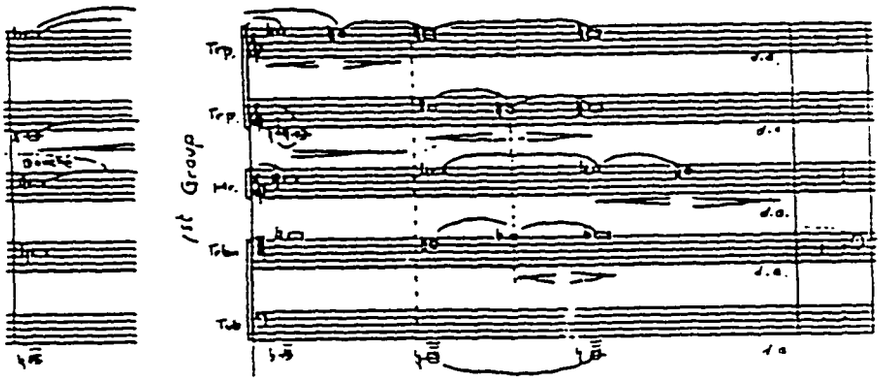
4-4 4-10C 4-Z15B
4-26B 4-26B 4-Z29B

5-Z37 5-25A 5-28B

Example 2.22. Cont'd



E	D	D flat	D flat	D flat
A flat	B	C	C	B flat
G	A	A flat	A flat	D flat
D	C	B	D	B flat
B flat	A flat	E	E	E
4-Z15[B]	4-10[C]	4-4	4-5	3-10
4-Z29[B]	4-3[C]	4-19	4-Z29[B]	
5-28[B]	5-10[C]	5-Z37	5-13[B]	



E flat	E flat	D	D	D	D
F#	F#	F#	C#	B	B
C#	C	C	A	A	G
B	F	F	C	E flat	E flat
A	A flat	A flat	F	F	F
4-22[A]	4-13[B]	4-5	4-4	4-Z15[B]	4-19
4-22[A]	4-Z29[B]	4-Z29[B]	4-19	4-25	4-24[B]

1) The first three phrases of the passage harmonically reinforce the work's general gagaku environment through their use of tetrachordal set classes from Cat. A and B.[35] Phrases 1 and 3 begin with forms of sc 4-22^{A}, and phrase 2 features a form of 4-Z15^{B}. The final chord of phrase 3, a form of sc 4-20, lies outside the nexus of the three categories. Because of their brevity in relation to phrases 4-6, I will hereafter consider phrases 1-3 as a single phrase group.

The overall harmonic material in the next three phrases of the passage consists entirely of pentachords. Like the previous example from *A flock descends into the pentagonal garden*,Takemitsu maintains the gagaku harmonic reference initiated by his opening tetrachordal harmonies at the *end segment* level in a high percentage of subsequent harmonies, though the cardinality of the predominant harmonies increases. In contrast to the previous example, however, the overall harmonies (pentachords) and *end segments* (tetrachords) of this passage from *Garden Rain* work in tandem to saturate the passage with set classes from the gagaku/shô tetrachordal/pentachordal nexus. As the example shows, ten of the fifteen pentachordal harmonies, and nineteen of the thirty tetrachordal *end segments* belong to Category A, B, or C.

2) Within this general harmonic saturation, the harmonic and end segment profile of the music suggests the role of parent set classes for 4-22^{A} and 5-25^{A}. At the pentachordal harmonic level, sc 5-25^{A} and members of its ABO family constitute 50 percent or more of the harmonic

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[35] The second chord of phrase 1, the first chord of phrase 2, and the final chord of phrase 5, are forms of trichordal set classes and will not be discussed here.

material in phrases 4-6. At the tetrachordal harmonic level (phases 1-3) and the *end segment* level, Takemitsu's employment of forms of sc 4-22^{A} as independent harmonies in phrases 1-3, the use of it and members of its ABO family as initial and/or terminal sonorities in every phrase, and the fact that, with the exception of phrase 5, members of 4-22^{A}'s ABO family also outnumber or equal the appearances in every phrase of members both of sc 4-23^{A}'s ABO family, and of tetrachordal members of Cat. C, warrant naming sc 4-22^{A} as the parent tetrachordal harmonic/*end segment* set class for the passage.

3) REL provides a way of hearing how these two important shô chord/*end segment* parent classes complement and reinforce Takemitsu's phrase divisions in this passage. Example 2.23 shows the REL values for the ABO family members of sc's 4-22^{A} and sc 5-25^{A}.

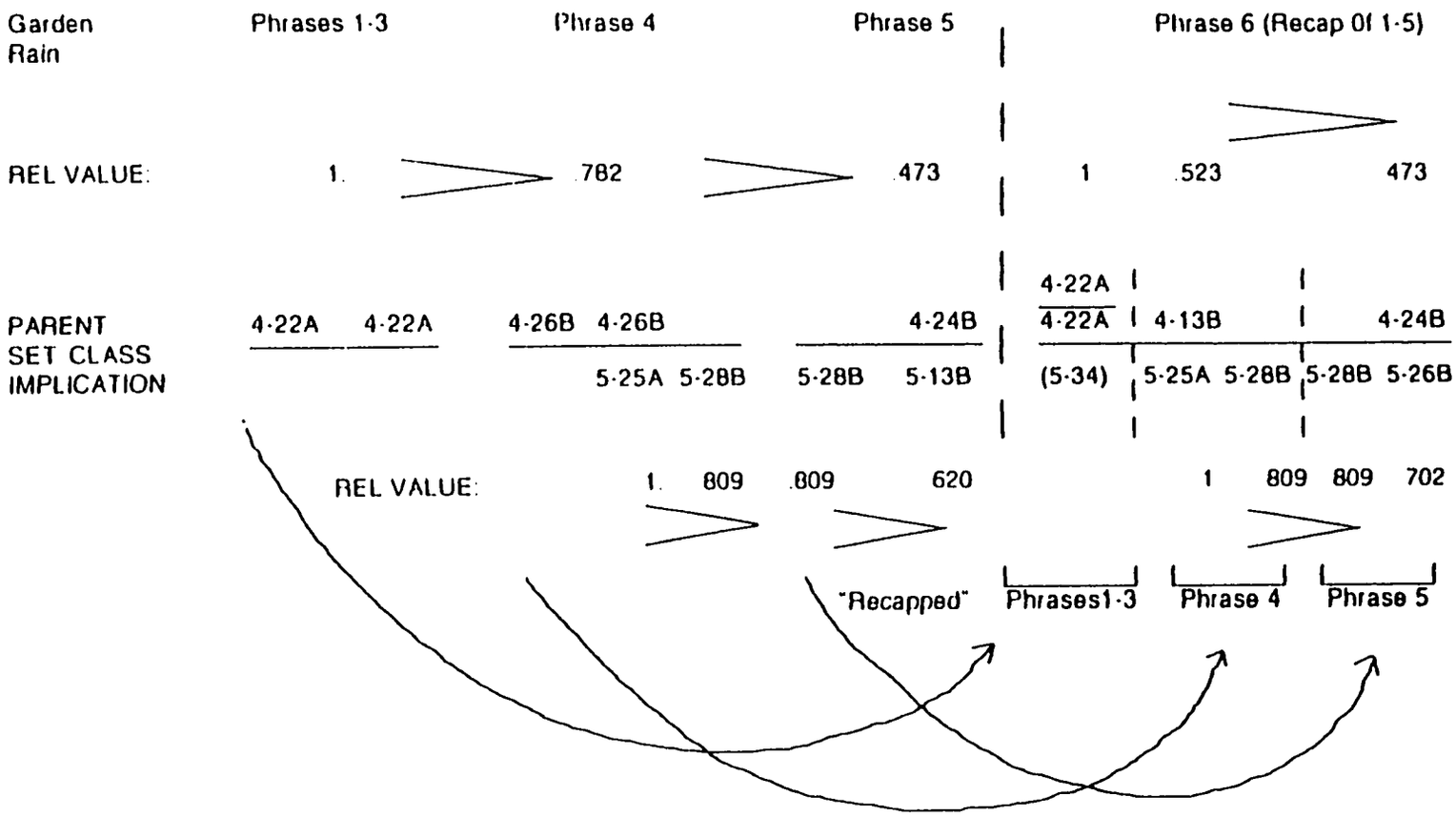
Example 2.23. REL values for the ABO family members of parent set classes 4-22^{A} and 5-25^{A}.

REL sc 5-25^{A} :	REL sc 4-22^{A} :
5-28=.809 5-31=.809 ..... 5-Z36=.712 5-26=.702 ..... 5-23=.670 5-27=.664 5-13=.620	4-23=.827 4-26=.782 4-14=.741 ..... 4-17=.564 4-21=.52 4-13=.523 ..... 4-18=.482 4-24=.473

Example 2.24 is a graphic reduction of Example 2.22 that focuses on the roles of the two gagaku/shô parent set classes in each of the opening six phrases of *Garden Rain*. The REL values for the two parent set classes and their ABO family members present a distinct pattern of strong-weak ABO harmonic/*end segment* implication over the course of the passage. After their initial literal appearances in the passage, both scs 4-22^{A} and 5-25^{A} are followed by members of their respective ABO families with progressively lower degrees of similarity. This pattern of REL decrease in the implied strength of the parent set classes culminates at the end of

phrase 5 with the simultaneous arrival of scs 4-24 and 5-13, the ABO family members with the lowest degree of similarity to their respective parent set classes. Indeed, Takemitsu's above mentioned use of members of the parent set class nexus as initial and terminal harmonies/*end segments* highlights the implication path of the parent set classes and their ABO family members over the course of the passage as demonstrated by REL creating a feeling of directed harmonic motion within and between individual phrases that in turn articulate Takemitsu's phrase divisions.

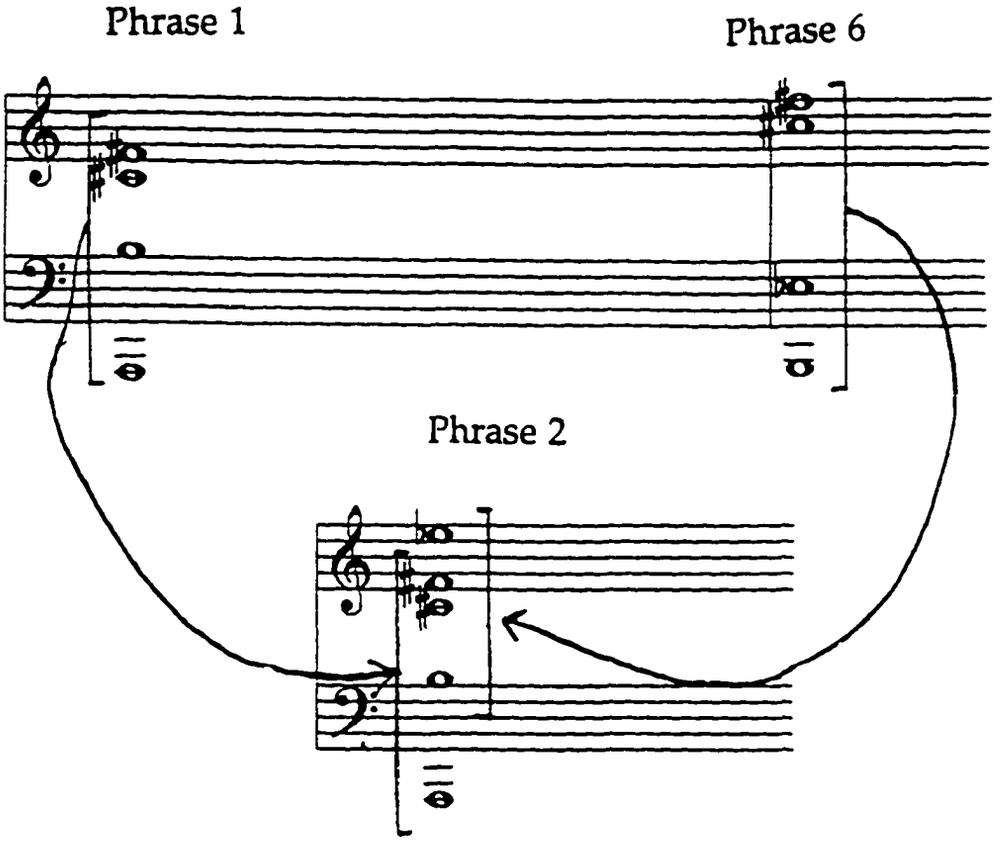
Example 2.24. Summary of harmonic and end segment patterns of ABO implication for parent set classes 4-22[A] and 5-25[A] in the first six phrases of *Garden Rain*.



The parent set classes make a dramatic comeback in the opening of the sixth phrase where Takemitsu restates them in its first two chords. Indeed, as the example shows, though its set class vocabulary differs slightly, the sixth phrase is essentially a compressed, varied recapitulation of the strong-weak implication patterns of the parent set classes in the previous five phrases.

In the opening chord of phrase 6, Takemitsu compresses the two forms of sc $4\text{-}22^{A}$ from the first phrase group into *alpha* and *beta segments* of a single form of sc $5\text{-}34^{B}$ [(ABO) $5\text{-}35^{A}$]. Though I have made almost no reference to specific pitch levels in this chapter, it is important to note that the *alpha* and *beta segments* of this form of sc $5\text{-}34^{B}$ are pitch class identical to the two independent forms of sc $4\text{-}22^{A}$ in the first phrase group, further strengthening the sense of recapitulation and phrase articulation. I have shown this ingenious technique of harmonic/*end segment* recapitulation in Example 2.25.

Example 2.25. Opening phrase group's two forms of parent class 4-22 "recapped" as *end segments* in opening chord of phrase 6 of *Garden Rain.*



It is also important to note that this sc 4-22^{A} recap anticipates the recapitulation of sc 5-25^{A} as the second chord of the phrase, repeating on a small-scale sc 4-22^{A}'s original anticipation of sc 5-25^{A} in the music. Following this "stacking" of the opening forms of parent set class 4-22^{A}, the implication levels of both parent set classes once again steadily decline. As shown by the dotted lines dividing phrase 6 in Example 2.24, each stage of this REL-ABO implication decline has its analogue in one of the opening phrases of the passage.

In summary, Takemitsu thus creates a substantial gagaku sonic presence in his music through the harmonic use of a nexus of tetrachordal and pentachordal shô chord and *end segment* set classes. An awareness of both the pentachordal and tetrachordal level of ABO implication in this passage, as gauged by REL, for the parent set classes $4\text{-}22^{A}$ and $5\text{-}25^{A}$ and their ABO families, revealed a consistent pattern of implication decrease that gave the music a gagaku-based sense of harmonic direction and formal logic, and that identified a phrase compression in which the harmonic/*end segment* activity of the opening five phrases was recapitulated in varied form in the sixth phrase.

* * *

The music of Tôru Takemitsu abounds with textural, rhythmic, and pitch similarities to traditional gagaku. Each of the three stages of this chapter have used an applied knowledge of gagaku theory and practice as the basis for a variety of analytical approaches that looked beyond mere surface similarities and that demonstrated Takemitsu's "remaking" of specific musical aspects of the traditional genre. I in no way propose that the analyses in this chapter (or in future chapters) represent the "correct" readings of this music; certainly, as I mentioned earlier, other analytical views that ignore Japanese/gagaku influences could offer cogent and viable hearings of any of the works included for study here. Rather, I have aimed at articulating ways of defining and hearing the unique "Japanese-ness" (gagakuness) in the form of "shô gestures" that intermittently surface in extended passages of Takemitsu's music for Western instruments, and that reflect at deep levels, textural, melodic, and harmonic processes of traditional gagaku. By basing my analyses in this chapter on the theory and practice of gagaku, I have demonstrated that Takemitsu's compelling international musical language owes a substantial and specific debt to Japan's musical past.

Chapter 3: Miki's Gagaku Language

From a childhood spent surrounded by traditional Japanese chamber music (sankyoku) and the music for the Japanese puppet theater (bunraku), to his present role as the director of *Pro Musica Nipponia,* an ensemble devoted to performances of traditional Japanese music and contemporary music for Japanese instruments, Minoru Miki (b.1930) has acquired a profound appreciation for and knowledge of all genres of Japanese traditional music. While his formal musical training at the Tokyo University of Fine Arts was exclusively Western in approach, Miki's compositional efforts since the early 1960's have been devoted to combining the instruments and materials of Japan's traditional music with those of the West.

Miki makes frequent and often specific references in his published writings, program notes, and conversations to the influence of Japanese traditional music on his own compositional thought.[1] In a recent conversation concerning *Jo no kyoku,* a work scored for shakuhachi (bamboo flute), futazao shamisen (three-string lute), koto, and string orchestra, and the first installment in his *Eurasian Trilogy* cycle (*Hô sanren*), one of his best known orchestral works, Miki spoke of being profoundly influenced in the course of its composition by a "persistent image" of the harmonies and textures of gagaku.[2] Written over a span of

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[1] See for example, Miki's "The Role of Traditional Japanese Instruments in Three Recent Operas," *Perspectives of New Music* 27/2 (1989): 164-174.

[2]Miki's choice of traditional solo instruments for the work also reflects his fascination with the sankyoku genre, and creates a "genre tension" with the gagaku character of *Jo no kyoku's* string orchestra. The specific nature of this "tension", however, will not be explored here.

nine years and completed in 1978, *Eurasian Trilogy* consists of three compositions, each named after one of the elements in the three-part, Japanese traditional performing arts concept of jo-ha-kyu . The other two works in the cycle, *Ha no kyoku* and *Kyû no kyoku*, differ considerably in form and orchestration from *Jo no kyoku*. [3]

This chapter will identify the nature of Miki's gagaku "image" and explore various ways in which it finds expression in *Jo no kyoku*. Unlike the chapter 1 study of gagaku influences in Takemitsu's music that focused on a use of gagaku materials--the literal use, and transformations of the shô chord set classes as a harmonic nexus--my analysis of an extended section of *Jo no kyoku* will show a recasting of specific gagaku processes at various levels within Miki's music.

In the first half of this chapter, I offer a comparative analysis of a representative shô chord progression from the opening section of the famous gagaku work *Butokuraku*, and a passage from *Jo no kyoku* in which Miki's chordal texture is strongly suggestive of the gagaku shô chords.[4] Using elements of traditional gagaku theory in combination with

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[3] This conversation was one of many held in Japanese with Miki in Tokyo from 1993-94 during my term as a Fulbright Scholar in residence at the Tokyo College of Music and the Tokyo Kanze-ryu Nohgakudo. The koto Miki employs in *Jo no kyoku* has twenty strings in contrast to the usual thirteen It was invented by Miki in collaboration with the koto virtuoso, Keiko Nosaka. For information on the *jo-ha-kyû* concept see the entry in *Hôgaku Hyakka Jiten*, ed. Eishi Kikkawa, (Tokyo: Ongaku no tomosha, 1984), 536, and in English, see Henry Burnett, "Minezaki Koto's *Zangetsu*, An Analysis of a Traditional Chamber Music Composition," *Perspectives of New Music* 27/2 (1989): 78-117.

[4] *Butokuraku*, literally "military virtue music" is one of the standards of the gagaku repertory and is regularly performed by professional and amateur gagaku ensembles throughout Japan.

end segmentation, I show that beyond this textural similarity, Miki's "image of gagaku harmonies" is based on his recasting of the direct relationship between a shô chord's internal structure and its functional role. Rather than relying on the sonic qualities of the shô chord set classes and/or their transformations to create his desired gagaku harmonic effect, my analysis demonstrates that, simply speaking, Miki uses harmonies that are built and behave like traditional shô chords.

I will then show how this episodic image of shô harmonies is contained within another facet of Miki's gagaku image for the work that is based on the establishment of two musical dramas that engage the first forty-two measures of the work: a drama of textures, and a parallel harmonic drama.[5] These two dramas in the music for the string orchestra proceed more or less in lock step, each reinforcing the effect of the other; their eventual simultaneous resolution articulates the first major structural division of the work and testifies to the depth of Miki's gagaku-influenced musical language.

As background for the opening portion of this chapter, I will begin with a discussion of some relevant aspects of traditional gagaku theory not discussed in the previous chapter.

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[5] *Jo no kyoku* is written in a loose ABA form and thus the "dramas" I discuss in the opening of the work are not one-time events, but return in modified form in the second A section.

Gagaku Modal and Chordal Vocabulary

Early theoretical writings dealing with gagaku list varying numbers of modes, but modern practice has reduced the number to six.[6] The basic tonal material on which these modes are based is a pentatonic collection that may occur in two orderings, ryo or ritsu. These two orderings are shown in Example 3.1 based on E.

Example 3.1. Representative ryo and ritsu collections.

Ryo:	**E**	**F#**	**G#**	**B**	**C#**
Ritsu:	**E**	**F#**	**A**	**B**	**C#**

Unlike Western tonal music or the ancient Chinese music from which gagaku was derived, in which any tone within the twelve-note chromatic collection may act as the key-note of a scale, gagaku limits this privilege to only five pitch classes, D, E, G, A, and B. (The logic behind the selection of these particular pitch classes is obscure.) The roles of these five tones are further restricted in that the ryo and ritsu orderings may not be assigned freely to all of them. Modes on D and G may only use the ryo ordering. The mode on B is restricted to the ritsu ordering. E may serve as the key-note for both a ryo and ritsu version of the basic collection. The six

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[6] There are three main encyclopedias of gagaku: *Kyôkunshô Taigensho* , compiled by Koma no Chikazane in 1233, *Zoku-Kyôkunshô*, compiled by Koma no Asakuzu in the late 13th or early 14th century, and the *Taigenshô*, compiled by Toyohara Sumiaki in 1510-12. All appear in modern editions in the *Nihon Koten Zenshû; Kyôkunshô*, 2 vols., Yoshio Yamada ed., (Tokyo, 1928), *Zoku-Kyôkunshô*, 2 vols., Keimei Hazuka ed., (Tokyo, 1939), and *Taigenshô*, 4 vols. (Tokyo, 1933). All modern editions were consulted in preparation for this dissertation. The Japanese names for these modes are: ichikotsu-chô, hyôjô, taishiki-chô, sôjô, ôshiki-chô, and banshiki-chô. In order to spare the reader a flood of Japanese terminology, I will simply refer to them as mode 1, mode 2, mode 3, etc.

gagaku modes and their ryo/ritsu classifications used in gagaku are shown in Example 3.2.[7]

Example 3.2. The six gagaku modes, their key-notes, and ryo/ritsu classifications.

D = Mode 1 (ryo) D E F# A B

E = Mode 2 (ritsu) E F# G# B C#

E = Mode 3 (ryo) E F# A B C#

G = Mode 4 (ryo) G A B D E

A = Mode 5 (ritsu) A B D E F#

B = Mode 6 (ritsu) B C# D# F# A

Each of the degrees of each mode's basic collection is given a specific name derived from Chinese Confucian concepts that define their relation to the key-note and the sacred "Series of Five:" five elements, five colors, five notes, five human essentials, and five virtues. The Chinese degree names are given in Example 3.3 below each degree of taishiki-chô (ryo) and hyôjô (ritsu.) along with the ryo/ritsu classifications used in gagaku are shown in Example 3.3.[8]

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[7]The Japanese names for the gagaku names are as follows: Mode 1=Ichikotsuchô, Mode 2=Hyôjô, Mode 3=Taishikichô, Mode 4=Sôjô, Mode 5=Ôshikicho, Mode 6=Banshikichô. Remember, however, that the example shows only the basic collections. In performance, a composition in any one of these modes contains a number of pitches outside the basic collection.

[8] Kyû = earth, yellow, key note, thought, sincerity;
Shô = metal, white, supertonic, speech, justice;
Kaku = wood, blue, 'corner-stone note', forming power, humanity;
Chi = fire, red, perfect fifth, sight, decorum;
U = water, black, sixth, hearing, wisdom.

Example 3.3. Gagaku modal degree names.

	1	2	3	4	5
	Kyû	Shô	Kaku	Chi	U
Mode 2 (ryo):	E	F#	G#	B	C#
Mode 3 (ritsu):	E	F#	A	B	C#

While tones outside of the pentatonic collection are essential for creating the unique musical flavor of gagaku, these are regarded as altered versions of the basic degree tones. It is the tones of the five basic degrees that serve as the framework on which every piece in the gagaku repertory is built.

A hierarchy of pitch function based on a relationship similar to that of the Western tonic-dominant polarity exists between the 1st (kyû) and 4th (chi) degrees of all of the modes, these two degrees, related by perfect fifth, are used more than any other and support the major points of structural articulation in all gagaku compositions. The 2nd and 5th degrees are most often employed as upper embellishments to the 1st and 4th degrees respectively.

The 3rd degree of a mode is regarded by gagaku performers as being "active."[9] As shown in Example 3.1, the pitch class content of the two pentachords built on E differs only with respect to the 3rd degree; only a

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[9] See Robert Garfias "The Basic Melody of the Tôgaku Compositions of the Gagaku Repertoire" (MA thesis, University of California at Los Angeles, 1958); idem., *Music of a Thousand Autumns: The Togaku Style of Japanese Court Music.* (Berkeley: University of California Press, 1975).

semi-tonal change up or down is necessary to change one into the other. Indeed, similar to the concept of ABO discussed earlier, gagaku performances emphasize this close intervallic relationship by performing embellishments on, and bending the pitch of the 3rd degree of the mode, thereby temporarily putting the ryo/ritsu distinction into doubt and heightening musical tension. Because of this pivotal role in determining a mode's character, the 3rd degree is endowed with a certain dynamic, or dissonant potential that sets it apart from the more stable/consonant 1st and 4th degrees, and the auxiliary/secondary consonances, the 2nd and 5th degrees.

Gagaku Harmony: The *Butokuraku* Model

As I mentioned in the first chapter, the chords of the shô are pitch-specific; they cannot be inverted or transposed. The lowest tone of each shô chord is considered to be the operative modal degree, thus every shô chord is thought to be in "root" position;" there are no inversions and none of the chord "roots" are altered modal degrees.[10] Each gagaku mode uses its own particular combination of the eleven shô chords; no mode uses all of them. The pitch class content and basic chordal vocabulary for Mode 1, the mode of *Butokuraku*, is shown in Example 3.4.[11]

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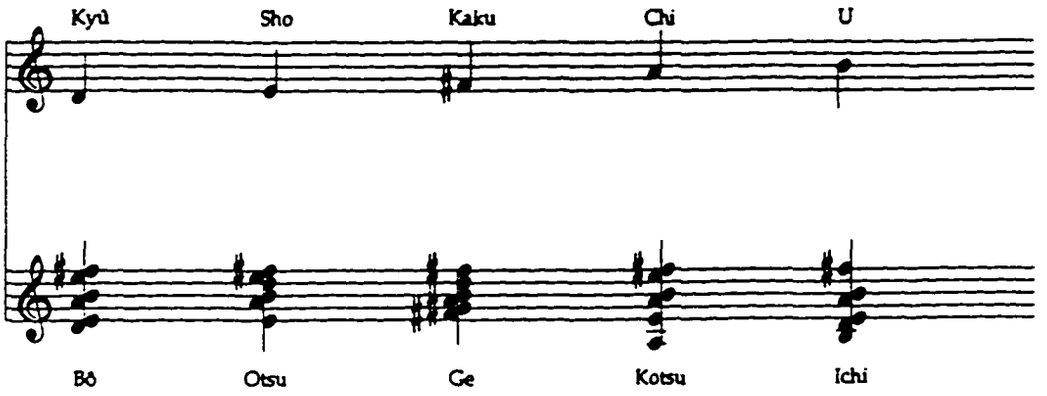
[10] This opinion was expressed to me numerous times over the course of over ten years by professional and amateur gagaku performers in Tokyo and Kyoto.

[11] A survey of all the gagaku ichikotsu-chô repertory shows that some works also employ the kû, jû(b), and hi Shô chords, but these are rare exceptions.

Example 3.4. Basic pitch class content and shô chord vocabulary for Mode 1.



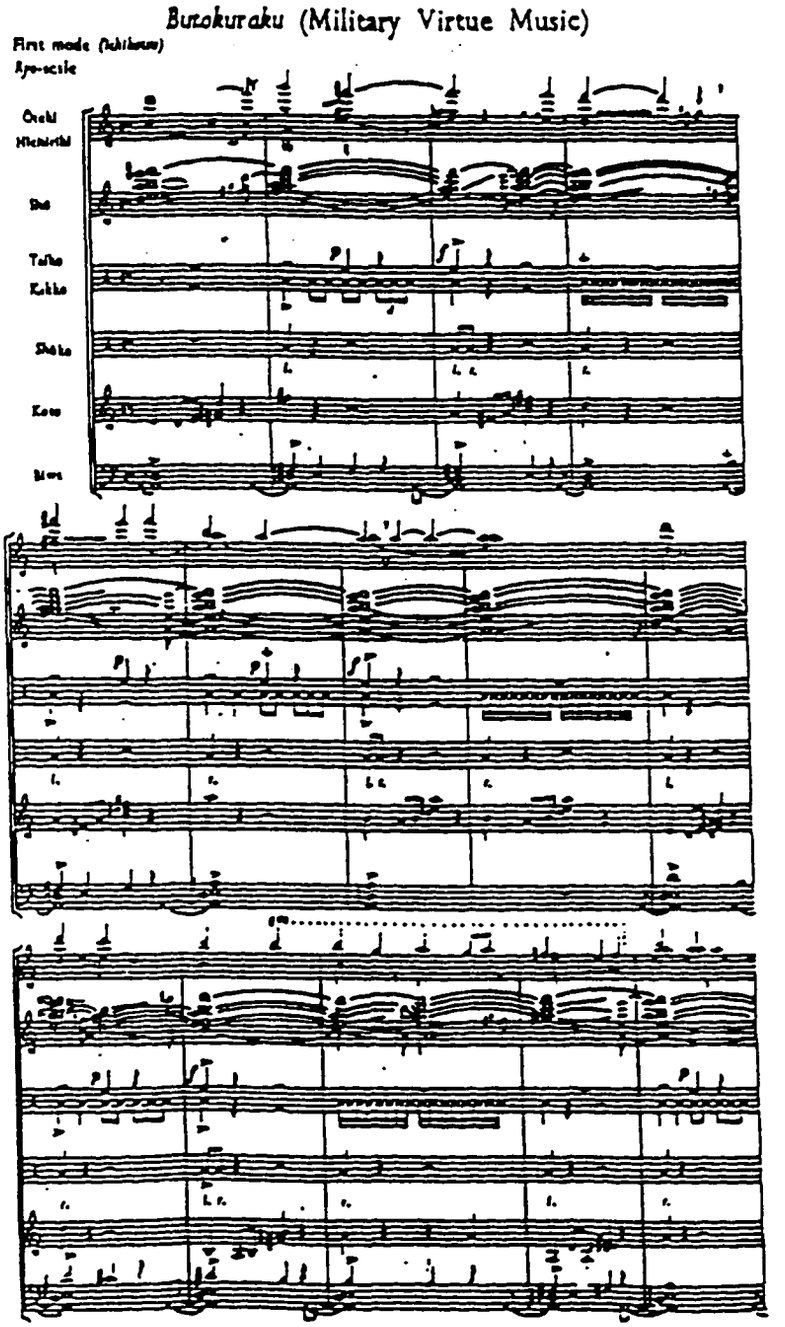
Using the Mode 1 shô chord vocabulary and a knowledge of the roles of its five basic modal degrees, I will examine the melodic logic of the succession of shô chord "roots" in the opening phrase of *Butokuraku,* and show how this logic is confirmed by a brand of harmonic support identified by *end segmentation.*[12] I will regard the melodic and harmonic relationships identified in this *Butokuraku* passage as representative of gagaku in general and use them as a starting point for identifying specific gagaku influences Miki's music. The passage I will discuss is bracketed in the Western transcription given as Example 3.5.[13] The shô chord "root" progression for the bracketed passage is shown in Example 3.6 with the modal degree names given below each chord's lowest ("root") pitch.

---

[12]A study of phrase patterns for the gagaku repertory in Mode 1 shows this root succession to be an extremely common one. It is used with particular frequency in the opening half or third of a great many gagaku works.

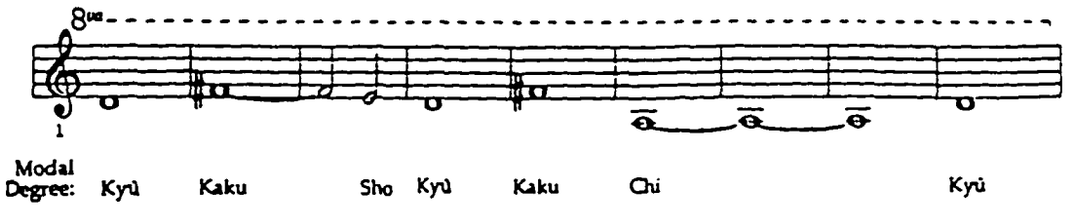
[13] No transcription can accurately capture the free, improvisatory character of the main melody instruments. The basic line of the ôteki and hichiriki given here represents only the basic skeleton of a highly decorated melodic line.

Example 3.5. Western transcription of the opening of *Butokuraku*.[14]



[14]This is the same music used for Example 2.2. It is reproduced here for the convenience of the reader.

Example 3.6. Shô chord "root" progression for *Butokuraku* mm. 1-9.



In simple tonal terms we can interpret this Mode 1 passage as a basic eight-measure antecedent or question phrase. It begins on the 1st degree (D/I) bô, and ends with melodic tension on the 4th degree (A/V) kotsu in measure 8.[15] The resolution of this "tonic/dominant" polarity occurs on beat 1 of measure 9 with a return to bô (I) and emphasis on the 1st degree pitch class, D.[16] Remember, however, that it is the 3rd degree, as represented here by the root of the ge chord, that is the most "active" tone in a gagaku mode, and it is significant that, next to the 4th degree, the 3rd degree is the tone of longest duration in the passage. The melodic uniqueness of the 3rd degree in Mode 1 is further emphasized by the complete pitch contents of the shô chord it supports. As shown in Example 3.7, unlike the three other shô chords in this Mode 1 passage, bô, otsu, and kotsu, the ge chord contains a pitch outside of the basic

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[15] It is interesting to note that two other aitake, gyô and hi, also have A as their lowest tones, but they are not part of the ichikotsu-chô harmonic vocabulary for the Shô. Their lowest notes lie an octave above the "root" of kotsu, and they also differ from kotsu in pitch content, set-class type, and cardinality. This suggests that it is not only the pitch identity of the lowest note of the Shô aitake that is important in determining harmonic function within a gagaku mode; registral placement is also an important functional determinant in this music. Not just any "A" will do in the case of ichikotsu-chô, for example. This idea of register-specific harmonies will become a useful tool later in this discussion.

[16] Not a real I-V relationship in western tonal terms, of course.

collection, G#. (See Example 3.4.) This introduction of a "foreign" tone over the 3rd degree is a characteristic of the 3rd degree in all the ryo modes and introduces a dissonant harmonic element into the chord progression.

The resolution of harmonic dissonance in gagaku is accomplished by progressing to a chord based on a member of the basic collection for the mode, and one which contains no "foreign" pitches. In the passage under consideration here, the dissonance of the two ge chords is resolved by the subsequent progression to otsu and kotsu, two chords whose pitch class content is entirely contained within the Mode 1 basic collection.[17] In Mode 1, the primary consonances hô and kotsu are grouped together with the secondary consonance otsu as harmonies all faithful to the Mode 1 basic collection, and therefore endowed with a high degree of modal stability and structural weight. Because of its "active" role and its use of a pitch outside of the basic Mode 1 collection, ge stands apart as a dissonance. Using this functional profile for the shô chords in this phrase, I will now demonstrate how *end segmentation* can provide a way of discussing the shô chord consonance/dissonance relations of the *Butokuraku* phrase that do not rely on gagaku modal relationships, but yet reflect the goal-oriented motion and functional hierarchy I have outlined. The findings of this *end segment* analysis will then be used to demonstrate a parallel harmonic process in Miki's music.

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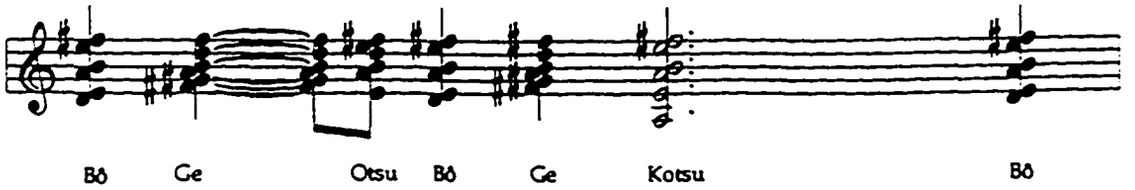
[17]In longer phrases, chords containing notes outside the basic collection often gradually accumulate, creating a progressively higher level of dissonance before the music is brought back within the basic collection--gradually heightened tension followed by release. This shorter phrase, however, presents the traditional modal deviation and resolution in a less complicated form.

Example 3.7. Shô chord vocabulary and *end segmentation* from the first nine measures of *Butokuraku*. Chords are shown in proportionally reduced durations.



sho chord name:	Bo	Ge	Otsu	Bo	Ge	Kotsu	Bo
	F♯	F♯	F♯	F♯	F♯	F♯	F♯
	E	D	E	E	D	E	E
	B	B	D	B	B	B	B
	A	A	B	A	A	A	A
	E	G♯	A	E	G♯	E	E
	D	F♯	E	D	F♯	A	D
X:	3-9	3-11	3-6	3-9	3-11	3-9	3-9
	3-9	3-2	3-9	3-9	3-2	3-9	3-9
Y:	4-23	4-26	4-26	4-23	4-26	4-23	4-23
	4-23	4-10	4-23	4-23	4-10		4-23
Z:	5-35	5-25	5-35	5-35	5-25	4-23	5-35

List of prime forms:

3-2 =(013)	4-10 =(0235)	5-25 =(02358)
3-6 =(024)	4-23 =(0257)	5-35 =(02479)
3-9 =(027)	4-26 =(0358)	
3-11 =(037)		

Example 3.7 also shows the *end segmentation* of the shô chords from the phrase from *Butokuraku*. Row X is the trichordal segmentation, Row Y is the tetrachordal segmentation, and Row Z gives the set-class label of each chord. Each chord's pitch class content is given in registral order as it occurs in pitch space. A list of prime forms for all the set classes in the phrase is given at the bottom of the example. For ease of reference,

the seven shô chords of the *Butokuraku* phrase have been compressed into a single measure by quartering their durational values, thus each quarter-note value equals one *Butokuraku* measure.

From the inventory of set classes for the phrase, it is clear that sc 5-35, the pentatonic collection, is the predominant sonority. It occurs four times in two different voicings, bô and otsu. While these two shô chords are members of the same set class and identical in pc content, Example 3.8 shows that they can be distinguished by their differing *end segmentations*.

Example 3.8. Differing end segmentation of shô chords bô and otsu.

Bo	Otsu
3-9 (027)	3-6 (024)
3-9	3-9
4-23 (0257)	4-26 (0358)
4-23	4-23
5-35	5-35

While otsu differs from bô in both trichordal and tetrachordal *alpha segments*, its *beta segments* are identical to bô. I will assume that this constitutes a strong degree of relatedness between these two harmonies, a view that corresponds to the primary/secondary consonant relationship mentioned earlier between these two shô chords in Mode 1. The other chords in the progression, though both different set classes, can now be discussed in terms of their *end segment* similarity to bô and otsu.

Example 3.9 shows that based on its *end segmentation*, the tetrachordal shô chord, kotsu is essentially a segment that has been

excised from its position(s) in bô and elevated to the status of an independent harmony. It is not just a simple pitch space subset of its pentachordal relative, but is a recognizable registral *end segment* that assumes a musical role of its own. Kotsu is segmentally identical to bô at the trichordal level, and is identical to both the *alpha* and *beta* tetrachordal *end segments* in bô at the set class level, a correspondence that suggests an even higher degree of similarity than the 50 percent match of trichordal and tetrachordal *end segments* it maintains with otsu, perfectly reflecting its traditional gagaku role as a primary consonance in Mode 1, and confirming the less similar otsu chord as a related secondary consonance.

Example 3.9. End segment comparison and functional hierarchy of the shô chord vocabulary in the first nine measures of *Butokuraku*.

Primary Consonance---------		Secondary Consonance	Dissonance
Bô	**Kotsu**	**Otsu**	**Ge**
3-9(027)	3-9	3-6(024)	3-11(037)
3-9	3-9	3-9	3-2
4-23(0257)	4-23	4-26(0358)	4-26(0358)
4-23		4-23	4-10(0235)
5-35(02479)	4-23	5-35	5-25(02358)

Example 3.9 also shows that, in addition to being a different set class, ge differs completely from bô and kotsu, the "tonic and dominant" of the passage, in terms of *end segment* set class content; there is no duplication at the trichordal or tetrachordal level. While otsu and ge share a common tetrachordal *end segment* set class (sc 4-26), they share no common

trichordal *end segment* set classes, and thus, on the basis of this *end segment* interpretation,despite the retention of four pitch classes with both bô and otsu, and three pitch classes with kotsu, ge is weakly -related to the three ichikotsu-chô consonances in the *Butokuraku* phrase, and warrants the role of a harmonic dissonance.

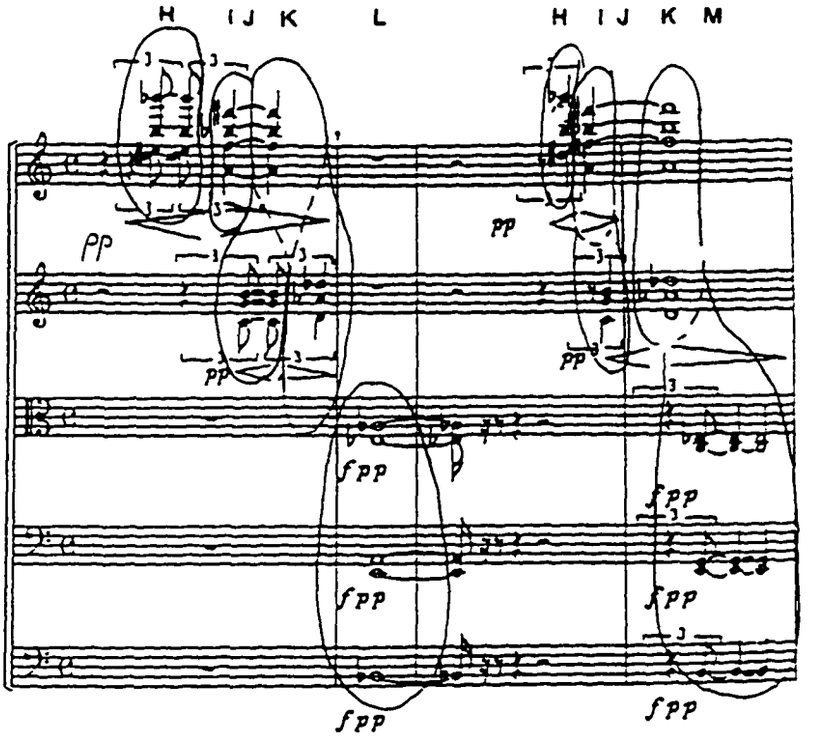
Like the other three shô chords discussed above, ge's *end segmentation* reflects the melodic role played by the chord's lowest pitch in the *Butokuraku* phrase. As discussed earlier, the tonal effect of this phrase is essentially that of a half-cadence in which forward motion is generated by motion away from bô, the sho chord whose root is the key note of the mode, subsequent movement to the quasi dominant of the mode, the shô chord kotsu (V), and a return to the key note shô chord, bô (I). The musical tension between the occurrences of the bô and kotsu structural "pillars" is effected chiefly by the use of the ge chord which introduces a dissonance: a pitch outside of the basic Mode 1 collection. A reexamination of Example 3.9 and Example 3.7 confirms that the basics of this progression are mirrored at the trichordal *end segment* level by a departure from bô's segmental arrangement in ge, segmental similarity in otsu, and a return to the identical segmental arrangement at a different pitch level in kotsu. Bô, kotsu, and otsu form a related family of sets based on *end segment* similarity. Ge's contrast of set class and *end segment* content reinforce the dissonant effect of its "foreign" tone.

Miki's "Gagaku" Harmonic Process

I will now use *end segmentation* to examine the degree to which the same type of *end segment* structure and segmentally-determined functional hierarchy seen in the *Butokuraku* phrase are present in mm. 31-34 of *Jo-no-kyoku*. This passage belongs to the first A section of the work and reappears in slightly varied form in the second A section. It is distinguished by containing the first appearance of all three of the traditional Japanese instruments. In addition, the string parts, which until this point present a mesh of overlapping melodic lines, play large block harmonies that support the solo lines of the traditional instruments: in effect, a "shô gesture" like those discussed earlier in works of Takemitsu.

A reduced score of the *Jo no kyoku* passage is given as Example 3.10. Each chord is circled in the score and receives an identifying capital letter written above the staff. Each harmony's pitch class content is shown registrally-ordered as it appears in pitch space along with its overall set class label, (12-1= the aggregate), and its trichordal and tetrachordal *end segmentation*. The prime forms for the set classes in the passage are given at the bottom of the example.

Example 3.10. Reduced score and *end segmentation* of mm. 31-34 of *Jo no kyoku.*



H	I	J	K	L	H^2	I^2	J^2	K^2	M
B flat	F♯	F♯	F♯	A flat	B flat	F♯	F♯	F♯	F♯
B	B flat	B flat	B flat	E flat	B	B flat	B flat	B flat	B flat
E	F	F	F	A	E	F	F	F	F
E flat	A	B	C♯	E	E flat	A	B	C♯	C♯
		A	A	B flat			A	A	A
		G	A flat				G	A flat	A flat
		C	D				C	D	D
									E flat
									C
									G
									E
									B
3-5	3-4	3-4	3-4	3-5	3-5	3-4	3-4	3-4	3-4
3-4	3-4	3-7	3-5	3-5	3-4	3-4	3-7	3-5	3-11
4-8	4-7	4-8	4-20	4-8			4-8	4-20	4-20
		4-11	4-8	4-9			4-11	4-8	4-20
Sc♯:	4-8	4-7	7-5	7-21	5-7	4-8	4-7	7-5	7-21	12-1

Prime forms:

3-4 =(015)	4-7 =(0145)	5-7 =(01267)	7-5 =(0123567)
3-5 =(016)	4-8 =(0156)		7-21 =(0124589)
3-7 =(025)	4-9 =(0167)		
3-11=(037)	4-11 =(0135)		
	4-20 =(0158)		

While my discussion of this passage will focus on the trichordal *end segmentation* for the passage, two features of the music outside the trichordal analysis deserve special mention:

> 1.) The preponderance of F# as the highest note in seven of these ten chords is an obvious similarity to the traditional gagaku voicing of the shô chords, discussed in chapter 1. Even though Miki is using a completely different harmonic vocabulary than Takemitsu (no shô chord set classes), he maintains this telling gagaku reference.

> 2.) The use of sc 4-8 as both a prominent independent set class and tetrachordal *end segment* recalls the role of the shô chord kotsu, a form of sc 4-23, in *Butokuraku* where it was effectively "lifted" out of the partitions of the preceding related harmonies and elevated to the role of an independent harmony. In *Jo no kyoku*, note that Miki reverses the process and begins with a form of sc 4-8 which he subsequently "inlays" in the *alpha* or *beta* tetrachordal *end segment* positions in a number of the ensuing harmonies.

A trichordal *end segmentation* of this passage's opening form of sc 4-8 produces forms of two set classes, an *alpha* 3-5 and a *beta* 3-4. A cursory glance at the entire trichordal *end segmentation* for the passage shows that Miki has limited himself almost entirely to the two trichordal *end segments* of his opening chord-- a situation similar to the *end segment* cohesiveness seen in the *end segmentation* of the shô chords from *Butokuraku*. Note that Miki's trichordal cohesiveness occurs even though the overall set class types change from Chords H--> M.[18] I will posit the exclusive use of scs 3-4 and/or 3-5 as the *end segment* "norm" for this phrase, and like the *end segment* analysis for the phrase from *Butokuraku*, will regard deviations from the established norm as forms of

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[18] It is also interesting that chords H, I, K, and L (as well as their restatements) exhaust the possible arrangements of these two trichordal segments. H and K reverse the position of the alpha and beta segments of the opening sc 4-8, while I doubles the beta segment, and L doubles the alpha segment.

dissonance. Thus, the use of sc 3-7 in Chords J and J^2, and sc 3-11 in Chord M, mark these chords as contextual dissonances.

Example 3.11 shows that a comparison of the *end segment* content of the harmonies within the H--->L section of the passage suggests a segmentally determined functional harmonic hierarchy similar to that established for the shô chords from the *Butokuraku* phrase. (The role of Chord M will be discussed shortly.)

Example 3.11. End segment-determined functional hierarchy for harmonies in mm. 31-34 of *Jo no kyoku.*

Jo no kyoku chords:

	H--- ---->	I---- ------>	J---- ---->	K---- ---->	L
	Primary Consonance	Secondary Consonance	Dissonance	Primary Consonance	Secondary Consonance
Trichordal end segments:	3-4/3-5	3-4/3-4	3-4/3-7	3-5/3-4	3-5/3-5

share identical *end segment* content with primary consonance.

50% *end segment* match with primary consonance.

Introduction of foreign pitch/ *end segment*

Recall that in *Butokuraku,* shô chords bô and kotsu, the structural pillars and primary consonances of the gagaku phrase, contained the same trichordal *end segments.* Chord H which opens the phrase from *Jo no kyoku,* and chord K which resolves the dissonance of chord J, thus fulfill roles similar to those of bô and kotsu, and likewise have identical (though

reversed) trichordal *end segment* content, qualifying them as primary consonances for this phrase.

Shô chord otsu retained a 50 percent degree of trichordal *end segment* similarity with bô and otsu, and was therefore regarded as a closely related chord. or secondary consonance in the *Butokuraku* phrase. *Jo no kyoku* Chords I and L also retain a 50 percent segmental similarity with primary consonances H and K, qualifying them as secondary consonances. While shô chord otsu contained an *alpha segment* foreign to bô and otsu, however, the *Jo no kyoku* chords I and L retain their 50 percent *end segment* similarity with H and K by doubling the *beta* segments of their preceding consonances.

Such a reading of this passage is also supported by the dynamics Miki has supplied. (See Example 3.10) Primary consonance H, while *pp* at its inception, is the first orchestral event after a measure of rest, thus lending it a substantial degree of musical weight. Consonant chords I and K are dynamically emphasized by crescendos, and the consonant Chord L is highlighted by an abrupt change of register and a *fpp* dynamic marking. The dissonant Chord J, however, enters at the same dynamic level as Chord I, and is thus not afforded the same dynamic or prominence as the other chords in the phrase.

Though Miki's *end segment* content and the specifics of its arrangement in this phrase from *Jo no kyoku*, differ slightly from that of the *Butokuraku* phrase, the general nature of Miki's overall harmonic progression is strongly suggestive of that seen in the gagaku work. In both

phrases, my *end segment* similarities established a functional hierarchy for their harmonies that reflected the basic musical logic of both phrases.

The full score of Example 3.11 shows that Chord M functions as a dividing line between orchestral (harmonic) and solo instrument (melodic) emphasis in this passage. As mentioned earlier, it contains a dissonance, the sc 3-11 beta segment. Unlike the dissonant J chords, however, there is no orchestral resolution to this dissonance, a situation that creates tension before the entrance of the shamisen and koto in measure 34. A melodic trichordal *end segmentation* of the shamisen and koto parts shows that Miki resolves this tension in way consistent with my harmonic/trichordal *end segment* model of consonance and dissonance for the string orchestra part.[19]

The koto and shamisen parts make exclusive use of the orchestral part's consonant *end segment* "norm," sc's 3-4 and 3-5 thereby melodically resolving the beta segment dissonance of Chord M. Just as the kotsu shô chord was shown to be an *end segment* extracted from the bô aitake and elevated to the role of an independent harmony, melodic *end segmentation* shows that Miki extracts the *end segments* of his consonant chords and uses them as independent functional melodic units that resolve a harmonic dissonance. Chord M and the melodic *end segmentation* of the shamisen and koto parts are shown beneath the full score of the passage in Example 3.12.

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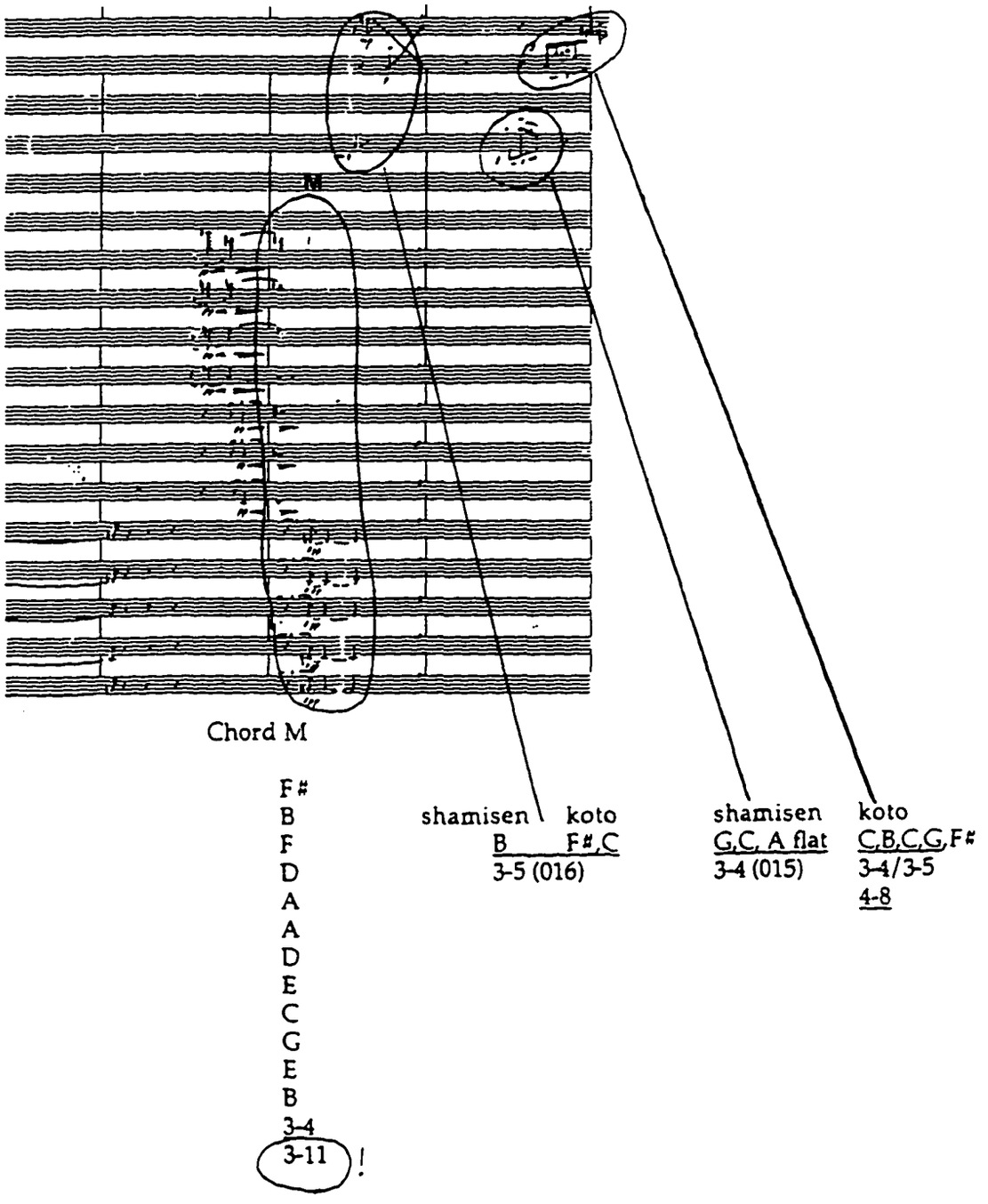
[19] Melodic end segmentation divides melodic units into first things (*alpha segments*) and last things (*beta segments*).

Example 3.12. Full score of *Jo no kyoku*, mm. 35-36 with harmonic *end segmentation* of Chord M, and melodic *end segmentation* of the music for the koto and shamisen.

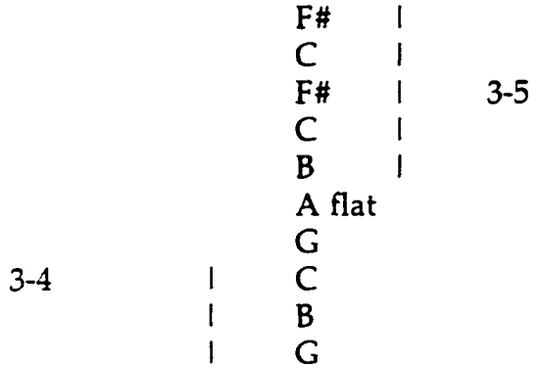


It is noteworthy that the first two entrances of the koto and shamisen present the consonant trichords in a manner that recalls their vertical arrangement in the form of sc 4-8 [34TE] that began this passage; sc 3-5 is first/*alpha* followed by sc 3-4 /*beta*. The ensuing koto quintuplet in measure 35, plus the eighth note on the downbeat of measure 36, is a complete linear restatement of sc 4-8, T_4(H), which presents the two trichords in reverse order, 3-4/3-5, echoing the *alpha/beta* position switch seen between H and J (and their restatements) and providing a sense of harmonic and melodic closure to the phrase by ending the passage with a form of its opening sonority.

Miki's obsession with these two trichords in the koto, shamisen, and orchestra parts extends to yet another level of musical organization, that of overall pitch space. If the melodic lines for the koto and shamisen in these two measures are considered on a grid of total pitch space (the two parts are not registrally exclusive), the following arrangement results:[20]

[20] Note again the registral prominence of the pitch classes C and F# despite the lack literal shō chord set classes or their *ABO* transformations.

Example 3.13. Consonant trichords of *Jo no kyoku* mm. 31-34 as trichordal pitch space boundaries.



Again, despite the change in overall individual set-class types and the switch from a harmonic to a melodic texture, Miki manages yet another way of registrally emphasizing the *end segmentation* pairing of the opening harmony of the passage (Chord H), further contributing to the overall musical cohesiveness of the passage, and reconfirming the strength of the trichordal *end segment* claims for this passage.

Miki's gagaku "image" in this passage does not rely on a harmonic similarity to the repertory of shô chord set classes, but rather results from his reinterpretation of the internal structure and a common model of gagaku shô chord progression. The analysis of this phrase from *Jo no kyoku* has shown that at the trichordal *end segment* level, Miki's harmonies are built and behave like shô chords. As demonstrated by my comparison of a representative shô chord succession from the gagaku composition *Butokuraku* with Miki's "shô-like" chords, the trichordal extremes of harmonies (*end segments*) in both works, maintain analogous patterns of similarity and dissimilarity that are crucial elements

in determining harmonic identity and relative consonance and dissonance, and that reflect the logic of other musical parameters in both works.

Jo no kyoku's Two Gagaku Dramas

I will now discuss a large-scale textural and a harmonic/tetrachordal *end segment* drama in *Jo no kyoku* in which the passage just discussed functions as a separate, yet complementary element within Miki's overall gagaku image for the first fourth of *Jo no kyoku*. I will first examine the general nature of each of these two dramas, and then see how they progress and interact throughout the passage.

Drama of Textures

In Japanese, the word *"jo"* has a number of possible interpretations.[21] In the conventional jo-ha-kyû sequence, a *jo* is an introduction or starting point that leads to further development (ha), and subsequently to a section or period of increased activity followed by closure, (kyû). In this general sense, *Jo no kyoku* can be viewed as the prelude for the other two works in Miki's *Eurasian Trilogy*. Another interpretation of *"jo,"* however, links it specifically with gagaku, for it can also refer to specific types of preludes that precede a group of large-scale works on a traditional gagaku concert program, and it is this interpretation of the term that leads us directly to the textural drama of Miki's gagaku "image."

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[21] For the various musical uses of the term, see Kikkawa, *Hyakka Jiten*, 536.

There are two basic Jo, or prelude types in gagaku: chôshi and netori. They are identical in function, but differ from each other in specifics of form and performance technique.[22] Because of specifics of Miki's music which I will discuss, the chôshi will be the relevant gagaku prelude type for this analysis.

Chôshi are tuning preludes that differ radically from the large-scale works they precede in terms of their non-metrical quality, form, and most importantly, their overall texture.[23] While texture is often difficult to speak of with concision, gagaku chôshi and large-scale gagaku works are each unvarying textural types: though the melodic, harmonic, and rhythmic material are naturally unique for every gagaku work, the textural profiles are essentially the same from chôshi to chôshi, and for all large-scale works. A standard gagaku performance is therefore an ordered presentation of these two distinct musical textures; for the experienced gagaku listener, the Jo, or chôshi texture, naturally creates an expectation for the subsequent arrival of the texture of the large-scale work, or what I will refer to as the "kyoku" texture.[24]

The invariance of the orchestration patterns for each of these two traditional gagaku forms enables me to summarize their textural profiles

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[22] For detailed information on this use of *Jo*, see the entry in *Gagaku Jiten*, Ryoya Ohno and Tôgi Azumagi, (Tokyo: Ongaku no tomosha, 1989), 58.

[23] See Garfias, *Music of a Thousand Autumns*, 76.

[24] The word "kyoku" in gagaku terminology refers to compositions that belong to one of the three categories of large-scale gagaku works that share the textural characteristics that I describe. See Ohno and Azumagi, *Gagaku Jiten*, 45.

in the form of the two lists of general textural characteristics shown in Example 3.14.

Example 3.14. Characteristics of the traditional chôshi and kyoku textures.

Chôshi texture:	Kyoku texture:
1.) no sustained use of tutti orchestra. Orchestration minimizes the registral and timbral differences between instrumental families.	1.) tutti use of ensemble
2.) no obvious metrical coordination between instrumental groups.	2.) strong metrical coordination among instrumental groups.
3. Shô plays a combination of single notes and chords undermining any sense of sustained harmonic progression.	3.) constant presence of sustained, block-style chords (Shô chords) which create a sense of harmonic motion.
4.) melody limited to short motives.	4.) distinct, directed melody in the highest registral voice.
5.) prominence of the omeribuki effect, a performance practice in which shortly after the entrance of the shô, the leader of the hichiriki section performs a brief solo that is subsequently repeated in loose canonic style by all members of the hichiriki section simultaneously, creating a tangled musical texture of overlapping entrances.	5.) ensemble is divided into three timbrally and two registrally distinct groups. The ranges of the string and wind instruments cause their music to occur most often in separate registers: the music for the wind group generally occurring an octave higher than that of the string group. The non-pitched percussion group, of course, has no registral role in the music.

Using these textural characteristics, Miki composes analogues for the two traditional textures, and a musical environment in which once again, an opening "chôshi" texture creates an expectation for a following "kyoku" texture. Instead of the traditional gagaku convention of a direct

succession from the chôshi to the kyoku texture, however, Miki composes four chôshi-like passages (mm. 1-13, 16-18, 25-30, 35-36) that alternate with five passages containing progressively higher degrees of sectional, timbral, melodic, and registral individuality (mm. 14-15, 19-24, 31-34 [analyzed earlier as Chords H-->K^2], 37-38, 39-42)-- in short, a textural process in which his analogue chôshi texture is gradually displaced by passages that feature an increasing number of the kyoku texture characteristics listed in Example 3.14. Miki's process of gradually assembling the complete kyoku texture over the course of the first third of *Jo no kyoku* creates a long-range, gagaku-based textural tension or drama, in which the arrival of each additional kyoku textural characteristic strengthens the desire for the arrival of music that features all five characteristics of the complete kyoku texture, an event that Miki delays until measure 39, and which constitutes the culmination of the textural drama.

Examples 3.15a and 3.15b show two passages from *Jo no kyoku* that are representative of these two gagaku textural types.[25] Example 3.15a shows the opening of *Jo no kyoku's* first chôshi passage, mm. 5-8. Note the overall melodic and harmonic stasis or non-developmental nature of the passage produced by the sustained B's, and the ametric treatment of the small melodic fragments, fundamental characteristics of a traditional gagaku chôshi. Example 3.15b is the music for the climax of the textural

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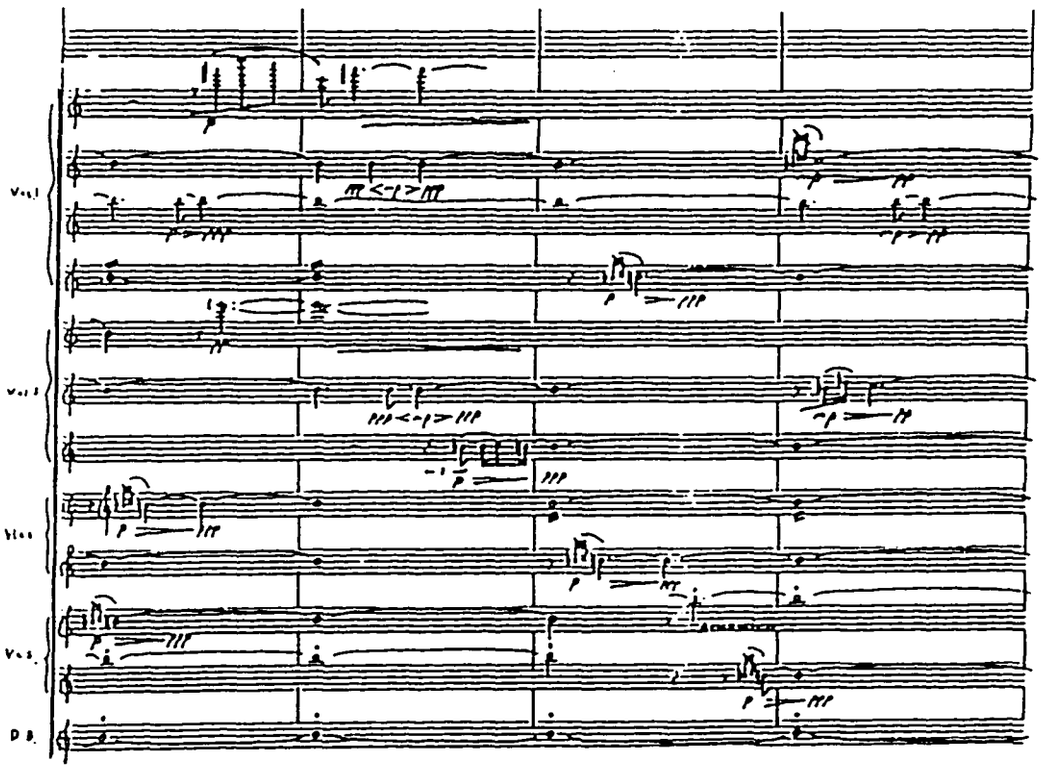
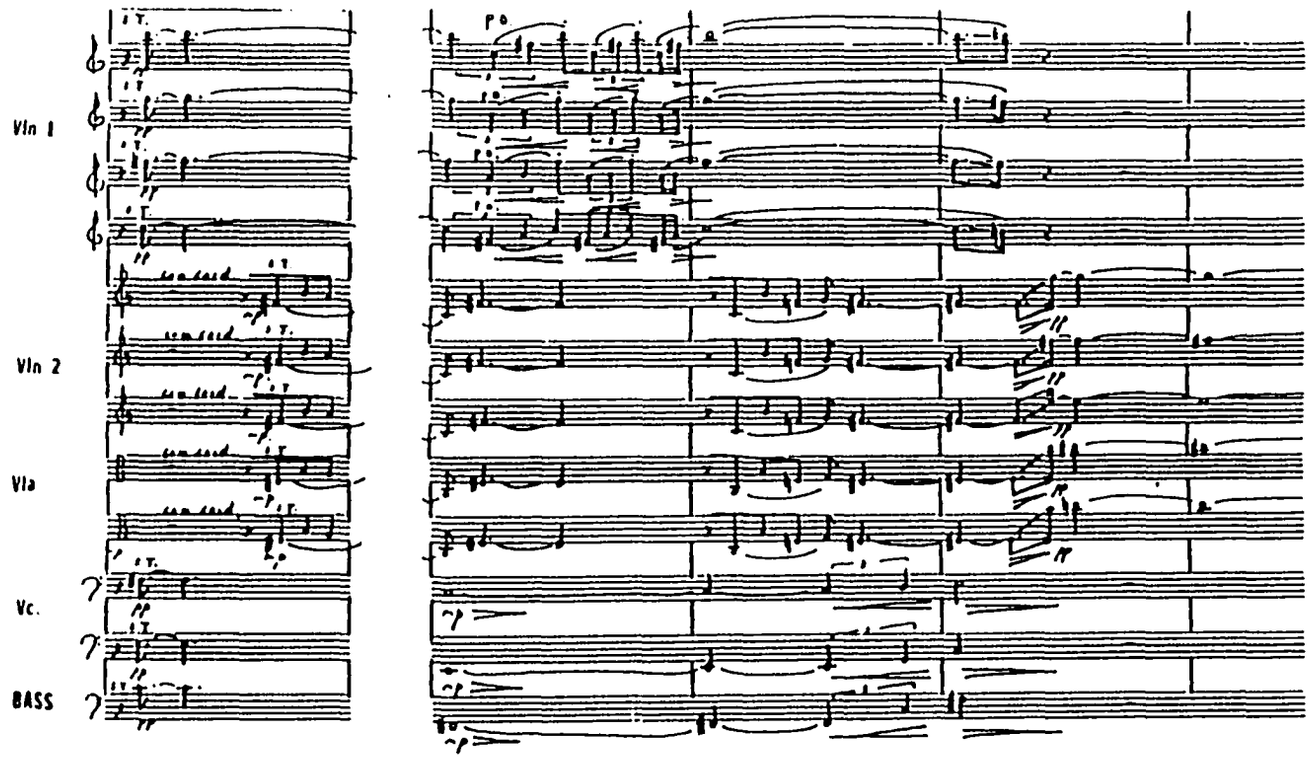
[25] Because of the earlier mentioned inability of conventional western notation to accurately represent many of the important nuances of traditional gagaku performance practice, no transcriptions of gagaku are included in the discussion of *Jo no kyoku's* textural "drama." The textural claims made here, however, can easily be verified by listening to recordings of gagaku, or, if the reader is lucky enough to have the opportunity, by attending an actual performance.

"drama," mm. 39-42. In sharp contrast to the chôshi texture passage, this music features a distinct metric feel combined with clear melodic and harmonic movement, and a registral stratification of the participating instrumental groups: all features in common with the traditional gagaku "kyoku" texture.

Example 3.15a - Representative chôshi texture, *Jo no kyoku*, mm. 5-8.



Example 3.15b - Representative kyoku texture, *Jo no kyoku*, mm. 39-42.



Example 3.16 is an abstract summary of the nature of this textural gagaku "drama." In the example, Miki's chôshi texture passages, represented by rectangles, are gradually displaced by five separate, progressively strengthening references to the traditional kyoku texture, represented in the example by triangles. The numbers inside each triangle refer to the specific kyoku texture characteristic(s) of Example 3.14 that each "kyoku" texture passage (triangles) employs.[26] As each kyoku texture passage adopts another kyoku characteristic, it correspondingly increases in size. (The textural details of the chôshi texture passages do not concern me here.) The climax of the textural drama, the arrival of music that makes use of all five kyoku texture characteristics, is represented in the example by the final, fifth and largest triangle.

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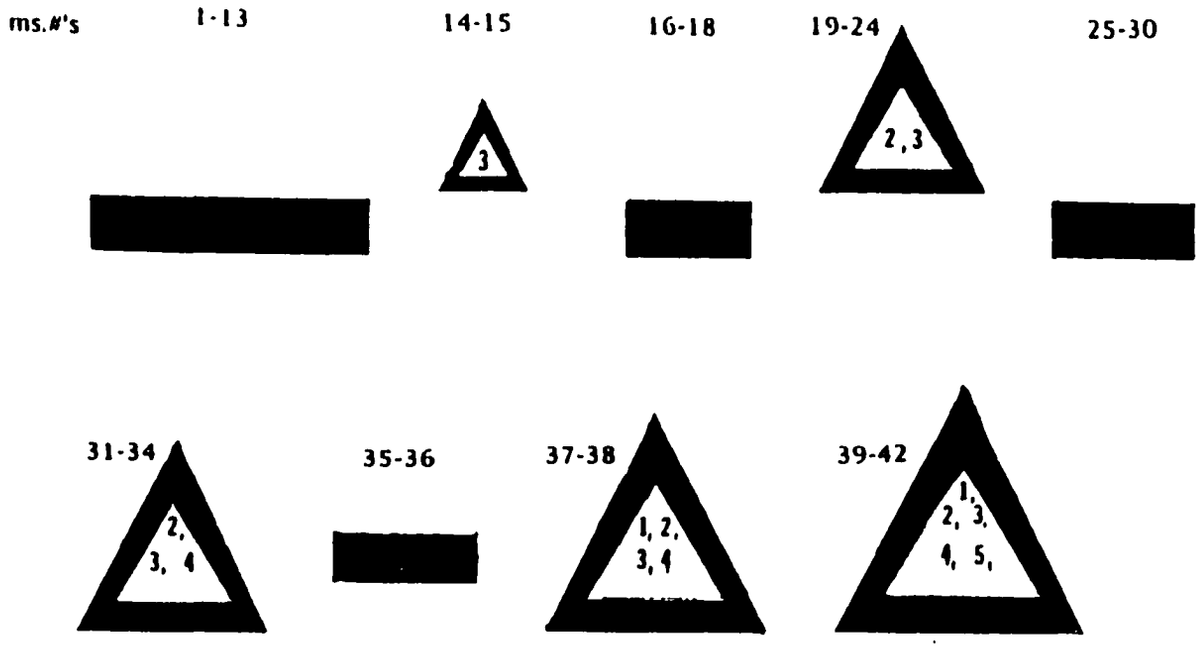
[26] In cases where a kyoku texture characteristic is only partially realized in the music, the number assigned to that characteristic is shown in parentheses inside the kyoku triangles of example 3.16.

Example 3.16. Abstract summary of Miki's strengthening kyoku texture, *Jo no kyoku* mm. 1-42.



Taking the "Jo" of Miki's title in the gagaku sense of the term enables one to hear the textural tension between the jo and chôshi textures in the opening of *Jo no kyoku* as a vital part of his gagaku image for the work. In the discussion that follows, I will show how this gagaku-based "drama" of textures interacts with the parallel harmonic drama.

The Harmonic Drama

Miki's harmonic drama is based on the traditional gagaku function of the chôshi tuning prelude and its relationship to the large-scale work. Chôshi establish or set the mode for the *kyoku*, the large-scale composition or group of compositions that follow.[27] How then does the music of Miki's chôshi texture set the mode for his *kyoku* texture in *Jo no kyoku* ? And what is Miki's mode?

In order to answer these questions, I again employ a combination of *end segmentation* and ABO, both analytical approaches inspired by traditional Japanese musical concepts and processes, to examine the specifics of *Jo no kyoku's* harmonic/*end segment* drama and its role in realizing Miki's gagaku "image." For reasons that will become clear, the *end segments* for this portion of my analysis will always be tetrachords, an increase in cardinality from the trichordal *end segment* analysis used in the beginning of this chapter in analyzing mm. 31-35, and another way in

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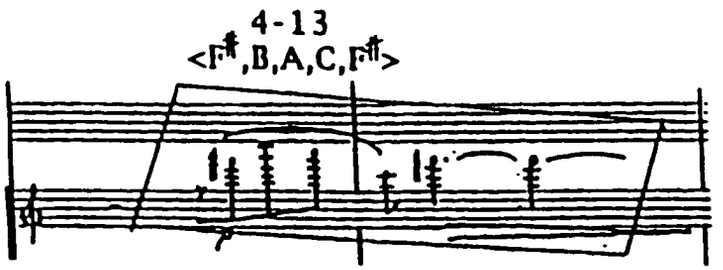
[27] My use of the word "set," is a loose translation of the Japanese word *kamoshidasu*, a verb used frequently in conversations I have had with performers of gagaku to describe the general modal function of a gagaku prelude.

which, as I will show, the processes outlined earlier for these five measures are contained within the larger drama I consider now.

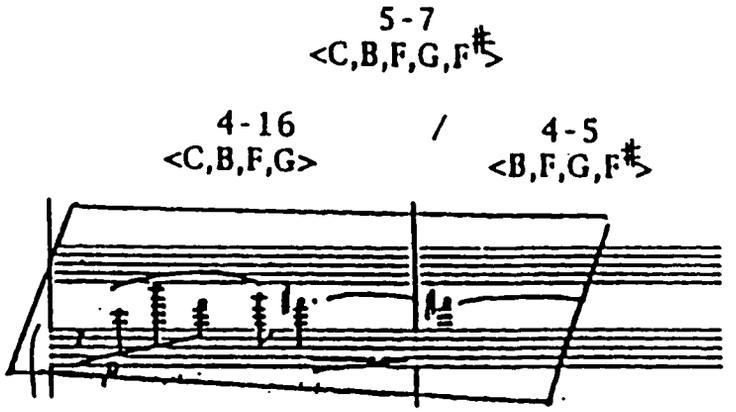
Two pitch-specific melodic statements of forms of sc's 4-13 and 5-7, played by Violin I, predominate in the first two chôshi passages of *Jo no kyoku*. Example 3.17 shows each of the forms of these set classes as they appear in the first "chôshi" passage. In order to discuss these two set class forms in common terms, (sc 4-13 is not a subset of sc 5-7), I *end segment* the pentachordal figure into its two tetrachordal, melodic *end segments,* an *alpha* sc 4-16 and a *beta* sc 4-5. This *end segment* arrangement is shown immediately below the overall set class label separated by a slash. Because melodic *end segmentation* considers first things to be more important than last things, I consider the *alpha* sc4-16 to have a greater structural weight than the *beta* sc 4-5, one equal to that of the earlier sc 4-13. (The merits of this approach will be borne out in the course of this analysis.) While neither of these sonorities are independent gagaku harmonies (shô chords), my analysis will demonstrate how Miki treats them in a distinctly gagaku way.

Example 3.17. Melodic *end segmentation* of scs 4-8 and 5-7 in the opening two chôshi passages of *Jo no kyoku*.

Vln. I, mm.5-6, *Jo no kyoku*.



Vln.I, mm.13-14, *Jo no kyoku*.



As I discussed earlier, traditional gagaku chôshi are tuning preludes that establish or set the mode of the following kyoku or group of kyoku. In *Jo no kyoku*, Miki's two registrally prominent forms of the two key sonorities discussed above, effectively set the mode for the music that follows by functioning as the ABO parents for most of the individual harmonies and registrally prominent melodic and harmonic *end segments* in the kyoku passages. Miki's metaphoric mode in *Jo no kyoku* is in essence, one whose constituent elements are not pitches or pitch classes, but a group of tetrachordal units derived from the action of the ABO process on forms of scs 4-13 and 4-16. As Miki composes his mode out, each new ABO family member of either sc 4-13 or 4-16 introduced raises the implication level for that particular set class by a value of 1. As more and more of the ABO family members of these two scs are used in each successive kyoku passage, the ABO implication levels of these two key sonorities rise, creating an overall musical tension or drama as these "close, but not quite" versions accumulate and delay the return of the key sonorities to their original, registrally prominent position.

Examples 3.18 and 3.19 show how Miki's ABO /harmonic *end segment* "drama" intersects and reinforces the work's textural "drama." Example 3.18 shows the ABO families of scs 4-13 and 4-16 and their maximum implication levels.

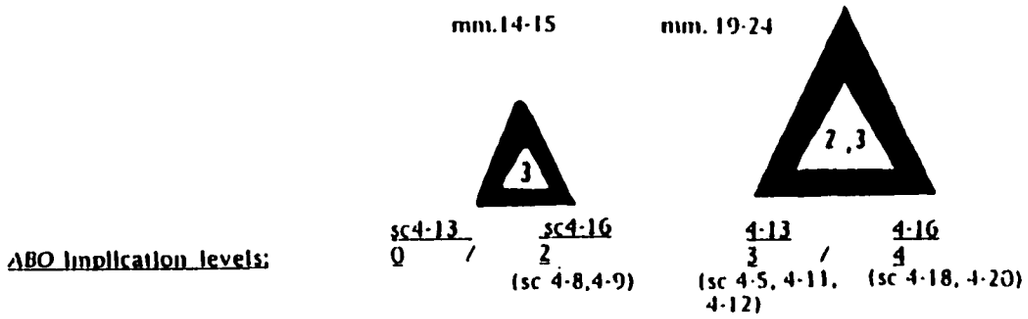
Example 3.18. ABO families and maximum implication levels for scs 4-13 and 4-16.

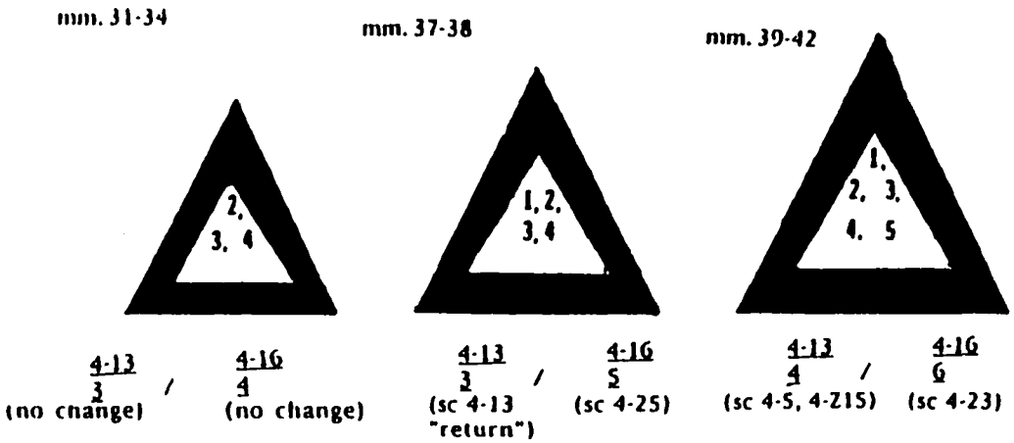
(ABO) 4-13= 4-5, 4-11, 4-12, 4-Z15, 4-22, 4-Z29 | Max. ABO implication level=6

(ABO) 4-16= 4-8, 4-9, 4-18, 4-20, 4-23, 4-25 | Max. ABO implication level=6

Example 3.19 uses the kyoku texture triangles of Example 3.16 (the kyoku texture characteristics of Example 3.14 are retained inside) and shows that the overall pattern of increase in the implication levels of scs 4-13 and 4-16, over the course of the five kyoku texture passages, parallels the accumulation of the kyoku texture characteristics discussed earlier.

Example 3.19. Parallel increases in kyoku texture characteristics and ABO implication levels of scs 4-13 and 4-16 in Jo no kyoku, mm.1-42.





The ABO implication levels for scs 4-13 and 4-16 (underlined) and the ABO family members introduced in each kyoku texture passage are given under the corresponding kyoku triangle. Remember, however, that the ABO implication level tally is a cumulative process, and thus, for example, the implication level of 4 for sc 4-16 in mm. 31-34, does not mean that four members of sc 4-16's ABO family are present in that particular kyoku passage, but rather that, in this case, since the opening chôshi passage in which the ABO process began, four members of sc 4-16's ABO family have been introduced in the music: scs 4-8 and 4-9, plus scs 4-18 and 4-20.

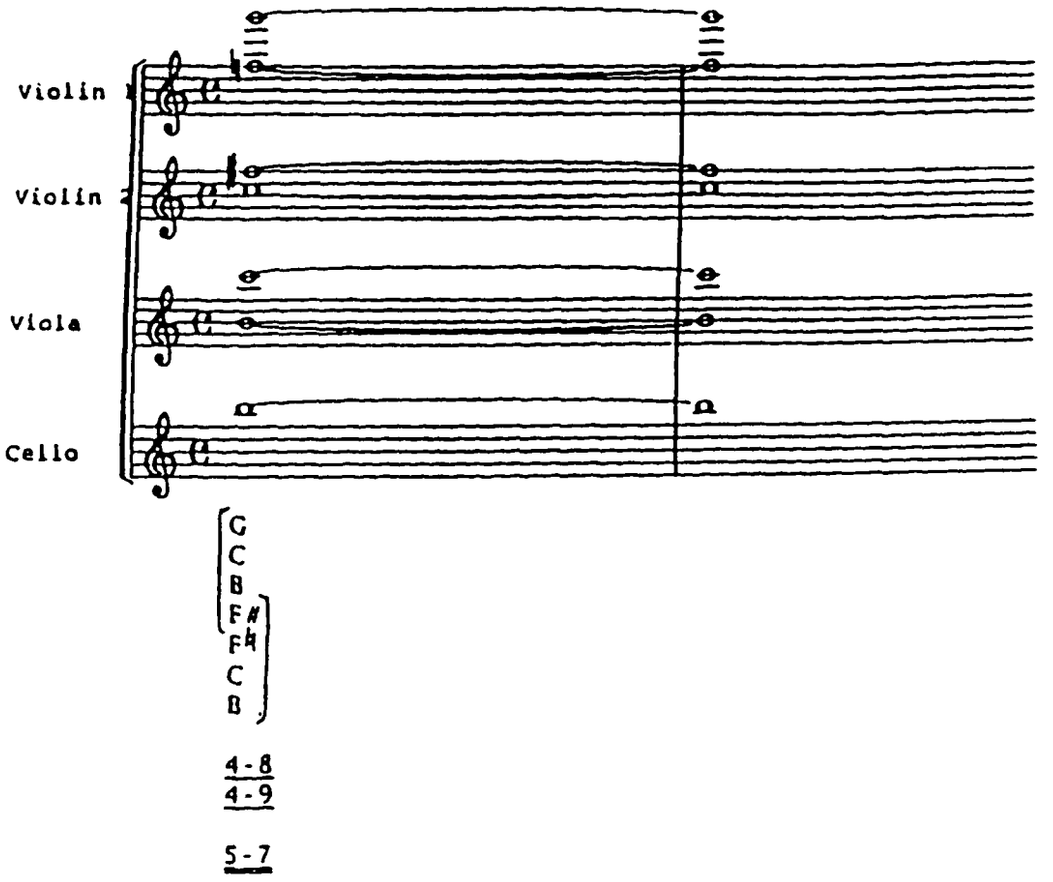
Examples 3.20-3.23 show the orchestral realization of the *ABO /end segmentation* process represented graphically in Examples 3.16 and 3.19. Individual verticalities are circled in each score reduction with their set class labels double-underlined and shown at the bottom of each example. The pitch class content for each verticality is shown in capital letters in registral order. The brackets on the upper left of each row of capital letters indicate the pitch classes that comprise each verticality's *alpha segment*. The brackets on the lower right isolate *beta segments*. The set classes represented by each verticality's *alpha/beta end segmentation* pair are shown in fraction style (separated by a single line) above its overall set class label. The single tetrachordal verticalities, of course, do not have separate tetrachordal *end segments*.

The solid and dotted arrows connecting successive and non-successive *end segments* in the subsequent five kyoku texture passages indicate the specific ABO family to which each belongs. Successive and

non-successive *end segments* connected by dotted arrows belong to the ABO family of sc 4-13. Successive and non-successive *end segments* connected by solid arrows belong to the ABO family of sc 4-16. Overall verticalities and *end segments* that do not belong to either of Miki's two parent set class *ABO* families have a slash through them.

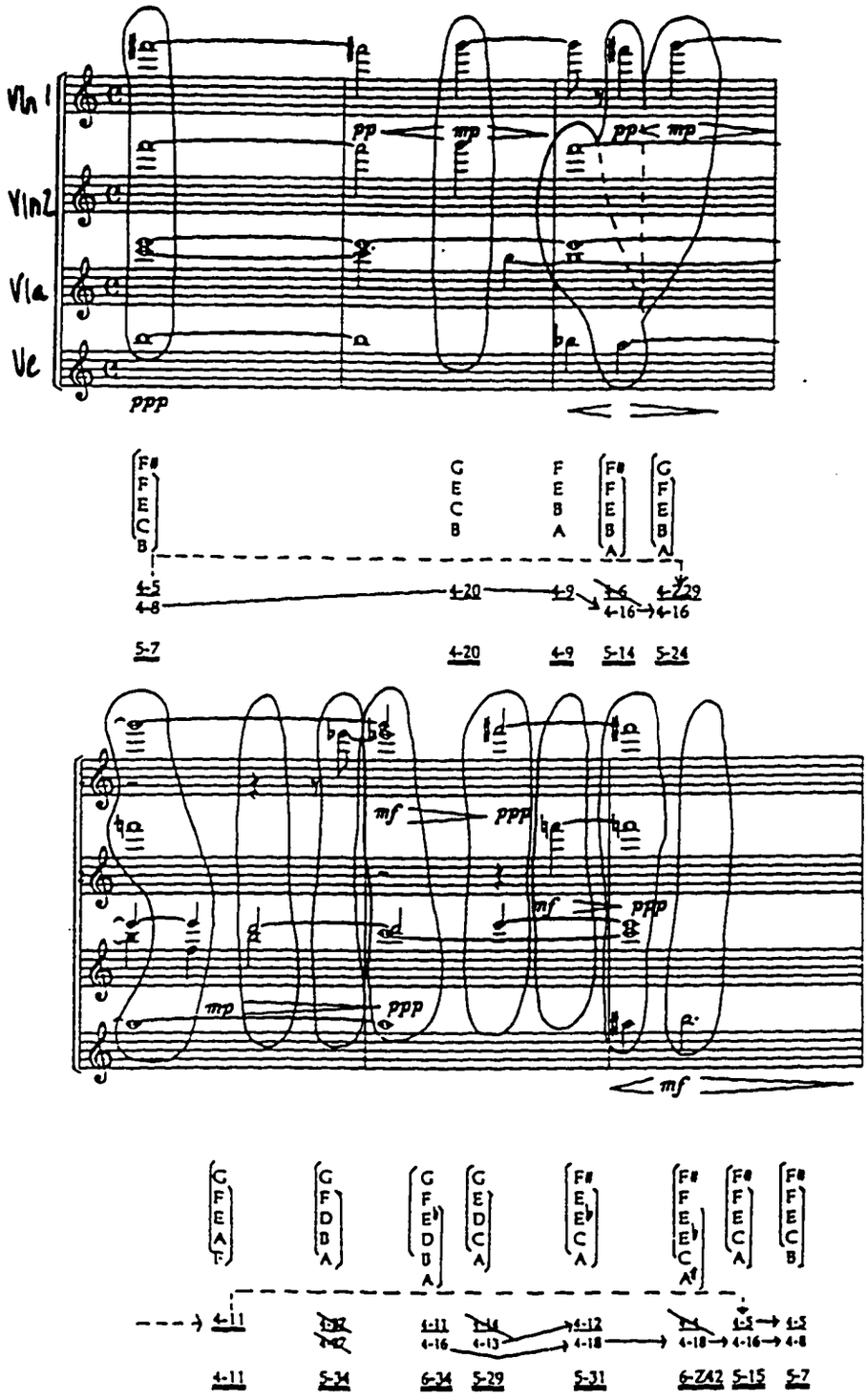
The first kyoku texture passage of *Jo no kyoku* is mm. 14-15. The music is shown in reduced score in Example 3.20. It features a long, sustained form of sc 5-7, the orchestration of which matches item 3 on the list of traditional kyoku texture characteristics of Example 3.14. In order to relate this particular form of sc 5-7 to the tetrachordal parent set classes, the pentachord is segmented into its constituent tetrachordal *end segments,* resulting in a sc 4-8/4-9 *end segment* pair. Both of these *end segments* are members of sc 4-16's ABO family thereby raising the ABO implication level of that set class to 2. (Recall Example 3.19.) No members of sc 4-13's ABO family are present in this passage and its implication level remains at 0.

Example 3.20. *End segmentation* of first kyoku texture passage, *Jo no kyoku* mm. 14-15.



The music from mm. 19-24, the second kyoku texture passage, is shown in Example 3.21. It contains an extensive development of the harmonic/*end segment* drama, and is a good example of how Miki composes out his metaphoric gagaku mode of ABO families . Again, Miki begins with a block-style presentation of a form of sc 5-7, this time *end-segmented* into a sc 4-5/4-8 pairing.

Example 3.21. *End segmentation* of second kyoku texture passage, *Jo no kyoku*, mm. 19-24.

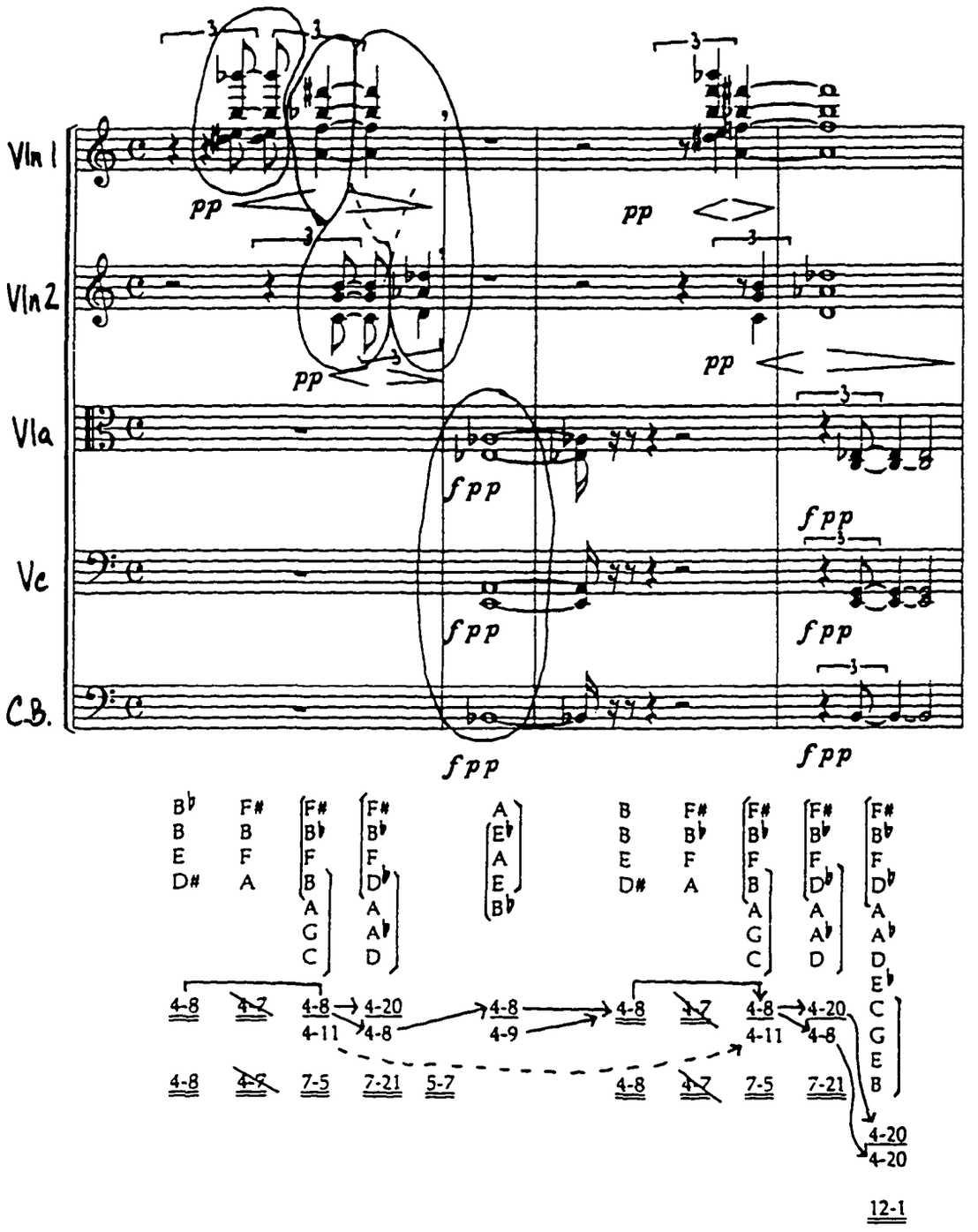


As indicated by the dotted arrows, ABO family members of sc 4-13 completely dominate the registrally prominent *alpha segment* row of the passage. Miki's use of sc's 4-5, 4-11, and 4-12, raises the implication level for sc 4-13 to 3. At the same time, two new members of sc 4-16's ABO family, sc's 4-18 and 4-20 are introduced in the *beta* row, raising the ABO implication level of sc 4-16 in the music to this point to 4. This dual rise in the ABO implication levels of the two parent sets parallels the introduction of a degree of metrical coordination (adding kyoku texture characteristic 2 to 3) among the individual instrumental lines.

Note that of the 23 total tetrachords and tetrachordal *end segments* in the passage, only four have no ABO relationship to either sc 4-13 or 4-16. Neither *end segment* of the form sc 5-34 (measure 22), has any ABO relationship with the parent set classes, and three verticalities, forms of sc's 5-14 (measure 21), 5-29 (measure 23) and 6-Z42 (measure 23) contain only ABO-related *beta segments* as indicated by the slashes through their *alpha segments*.

The third kyoku texture passage, mm. 31-34, is shown in Example 3.22.

Example 3.22. Third kyoku texture passage, *Jo no kyoku*, mm. 31-34.



Miki continues preparing the arrival of his version of the traditional kyoku texture by dividing the string orchestra into three timbrally (Violin, Violin and Viola, Celli and Basses) and two registrally (Violins and Violas, Celli and Basses) distinct sections, thereby adding kyoku texture characteristic #4 to the gagaku "mix." In addition, the "thickening" of the block-style chord texture, begun in mm. 19-24 with the introduction of two hexachordal verticalities, is taken a step further here with the use of the two septachordal verticalities, forms of sc's, 7-5 (bars 31 and 33) and 7-21 (bar 31). Despite this thickening of the overall texture and the overall changes in set-class content, however, the *end segment* vocabulary for the passage remains remarkably consistent, making almost exclusive use of the ABO families of sc's 4-13 and 4-16.

Miki, however, introduces no new ABO family members in the passage, and thus the ABO implication levels for sc's 4-13 and 4-16 remain unchanged from the previous "kyoku" texture passage. (Recall Example 3.21.) It is interesting to note, however, that in contrast to measures 19-24, which featured a majority of sc 4-13-related *end segments*, only one member of sc 4-13's ABO family, sc 4-11, is used here. This passage might thus be thought of as being particularly "4-16-ish", in contrast to the previous "4-13-ish" gesture, a large-scale relationship between the two passages that recalls their small-scale synchronic placement in the opening chôshi texture passage of the work, where a melodic form of sc 4-13 preceded the first appearance of a melodic sc 4-16. Despite the lack of an increase in its implication level, this end segment emphasis on sc 4-16's

ABO relatives lends the music an increase in sc 4-16 expectation if not outright ABO implication.

It was, of course, this passage that also served in the first part of this chapter to illustrate the strong gagaku image created by the close ties between the trichordal *end segments* of Miki's harmonies and their patterns of progression, and those within a succession of shô chords in a traditional work. In the context of the harmonic and textural dramas under current discussion, these relationships provide an added dimension to the overall gagaku image of the passage. Though the trichordal harmonic *end segment* relationships discussed earlier for this passage naturally occur within the overall, tetrachordally-based harmonic drama of scs 4-13 and 4-16, Miki's trichordal and tetrachordal *end segments* here perform different (yet non-contradictory) functions in the music thereby realizing Miki's gagaku image at multiple musical levels.

Miki's harmonic/*end segment* drama takes a major step forward in the fourth and fifth kyoku texture passages, mm. 37-42.[28] (See Example 3.23.)

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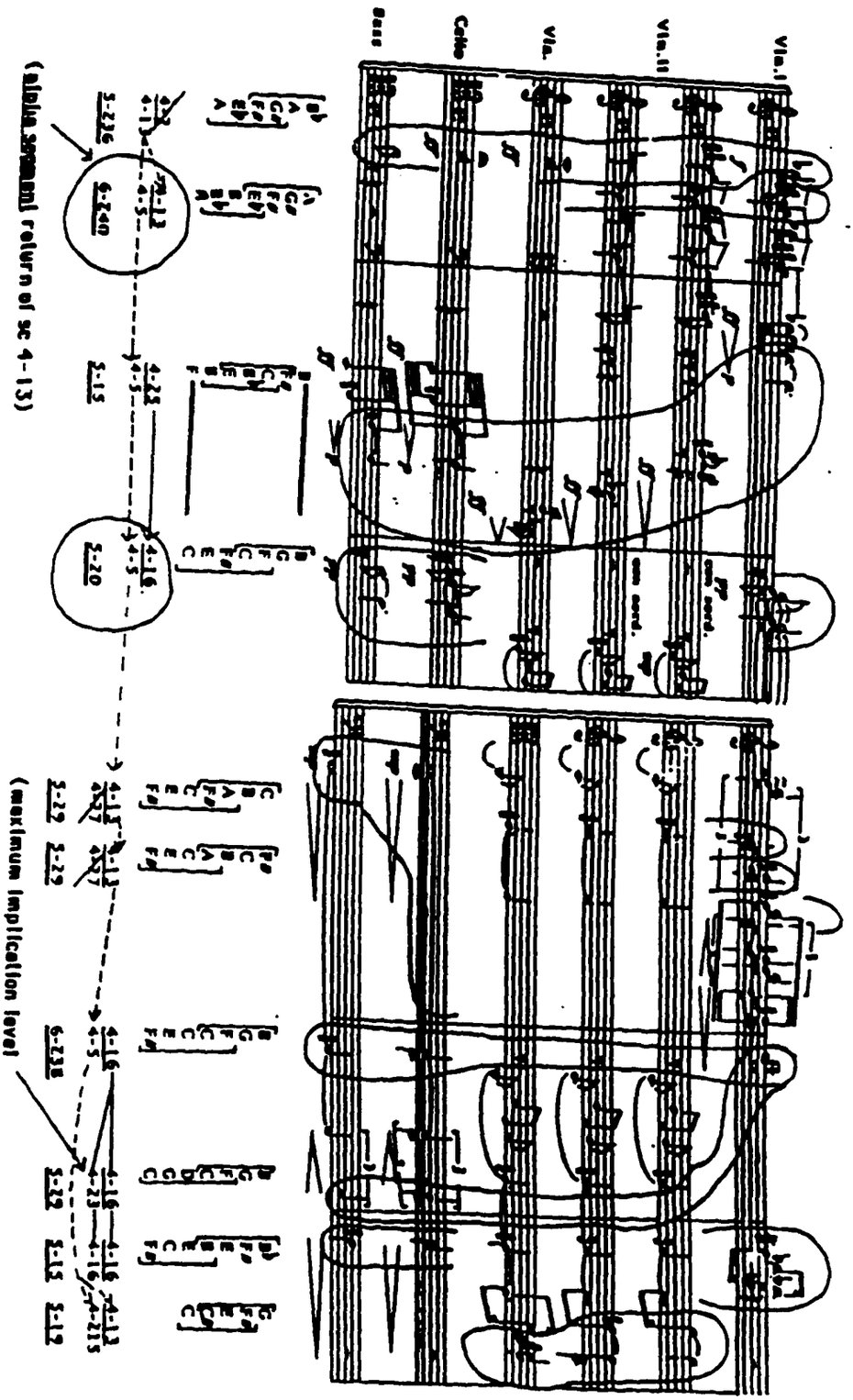
[28] Note that Miki's fourth and fifth kyoku texture passages are not separated from each other by an intervening chôshi passage. Instead, they are articulated from each other by changes in orchestration and registration which contribute to the resolution of the two "dramas" I have identified.



Example 3.23. Fourth and fifth kyoku texture passages, *Jo no kyoku* mm. 37-42.

As the orchestra moves closer toward the eventual establishment of the complete kyoku texture by maintaining the registral stratification of the orchestra described above and making use of the tutti ensemble, kyoku texture characteristic 1, sc 4-13 appears as an *alpha segment* in the second and fourth verticalities of measure 37. (Remember that until this point, no form of sc 4-13 or sc 4-16 has appeared in a registrally prominent harmonic *alpha segment.*) This *end segment* /registral prominence echoes that accorded this parent set class in the opening chôshi passage of *Jo no kyoku,* and despite having attained an ABO implication level of only 3 out of a maximum implication level of 6, resolves half of Miki's harmonic drama. (The *end segmentation* pair and overall set class label for this event are circled under measure 37 in Example 3.23.) This appearance of a form of sc 4-13 in measure 37 as a registrally prominent *alpha segment* naturally raises an expectation for a subsequent *alpha segment* appearance of the other major character in the harmonic/*end segment* drama, sc 4-16--a return that Miki prepares in the following measure.

In measure 38, while the outer voices, Violin I, and Cellos and Basses, freeze on a b/f dyad, a middle, tremolo voice in Violin II and Violas emerges, arpeggiating a form of sc 5-15.[29] Again, in order to maintain the tetrachordal focus of my analysis, I segment this internal pentachord into its tetrachordal *end segments* producing a sc 4-25/4-5 *end segment* pairing. This sc 4-25 *end segment* is a member of sc 4-16's ABO family and is making its first appearance in the work, thus raising the

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[29] The framing dyad, b-f, is not considered part of this form of sc 5-15.

ABO implication level of sc 4-16 up another notch to 5, 1 short of its maximum implication value, further extending this part of Miki's harmonic drama.

This increase of sc 4-16's ABO implication level propels the music into the fifth and final *kyoku* texture passage, mm. 39-42, where this harmonic/*end segment* drama is finally resolved. At the precise moment that Miki moves to the anticipated *kyoku* texture with the clear, gagaku-like, registral stratification of his musical material and the directed melody of measure 39, a form of the parent set class sc 4-16 appears as a registrally prominent, harmonic *alpha segment*, effecting a simultaneous and convincing resolution of *Jo no kyoku's* harmonic and textural dramas, the core features of the work's "gagaku image."

Again, despite the variety of overall set class content in Miki's final kyoku texture passage, note the consistent, registrally pronounced, *alpha segment* use of the harmonic drama's principal *end segment* players, forms of sc 4-13 and 4-16, Also note that the *beta segment* of the fifth chord of the passage, the last beat of measure 41, completely exhausts the *ABO* family of sc 4-16 by introducing a form of sc 4-23, boosting 4-16's *ABO* implication level to its maximum value of 6, and adding additional emphasis to its registrally prominent return and overall importance in the music.[30] As a final reinforcement of the harmonic drama's resolution, note that the penultimate chord, a form of sc 5-15, is arranged in *alpha* and *beta* versions of the parent set class, sc 4-16.

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[30] Sc 4-23, it will also be recalled, is a literal shô chord set class. Miki's use of it to conclude this portion of the work's harmonic drama lends it an added gagaku flavor.

* * *

The analysis in this chapter used a knowledge of traditional gagaku theory and performance practices to demonstrate that the "persistent image of gagaku textures and harmonies" for which Miki claims such an important role in his *Jo no kyoku* is realized throughout the work by his transformation of specific textural, harmonic, and registral characteristics and processes of the traditional genre.

In my analysis of the phrase from *Butokuraku,* I combined *end segmentation* with a knowledge of the modally-determined functional hierarchy of the shô chords, and identified a direct correlation between certain types of functional roles, and certain types of *end segment* structures--Primary structural chords, for example, maintained similar patterns of *end segmentation,* while chords that differed in *end segment* content/structure, to the extent of that difference, served separate harmonic functions. A harmonic/*end segment* analysis of a passage from *Jo no kyoku* revealed a relation between function and *end segment* structure that reflected that seen in the shô chord progression from *Butokuraku.* Indeed, an application to *Jo no kyoku* of the same analytical approach that was used for my discussion of the traditional gagaku work also convincingly explained the harmonic logic of the phrase, and demonstrated the close ties Miki's "harmonic image" has with aspects of actual gagaku practice.

I also demonstrated how this phrase featuring Miki's "shô harmonies" is contained within a long-range textural tension or "drama"

in which Miki composed analogues for two traditional gagaku textures, chôshi and kyoku, and employed an elaborate textural delaying tactic that thwarted the traditional gagaku expectation of a direct succession from the chôshi to the kyoku texture over the course of the opening forty-two measures of *Jo no kyoku*. ABO and *end segmentation*, were again employed to show how this "persistent image of textures" was paralleled and reinforced by a process of chromatic harmonic variation in Miki's music: an additional harmonic "drama" in which his handling of two parent classes, scs 4-13 and 4-16, created an extended harmonic/*end segment* tension that resolved simultaneously with the work's textural drama, creating a compelling climax to the passage, and testifying to the elegant complexity of this music's "gagaku image."

Chapter 4: Recomposed Noh: Mayuzumi's *Essay* and the *Tsurukame* Model

Noh is the quintessential Japanese performing art form-- a symbiosis of poetry, dance, song, and instrumental music the origins of which date back to at least the fourteenth century.[1] Nohgaku, the music of the noh theater, is performed by a monophonic chorus, a four-member instrumental ensemble, and a cast of male actors. It is arguably the most uniquely Japanese of Japan's traditional music genres, and its austerity and restrained power have profoundly influenced many composers of twentieth-century Japan.[2]

Toshiro Mayuzumi (b.1929) is one of the most important Japanese composers of the post-war period. While his work has been heavily influenced by contemporary Western compositional techniques and styles, much of his music over the past thirty years has also drawn on his profound knowledge of Japan's traditional musical genres, particularly that of noh, for its inspiration.[3] I combine information gleaned from conversations with Mayuzumi with a knowledge of nohgaku theory, a

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[1] For excellent histories of noh, the reader is referred to Kikkawa Eishi, *Nihon ongaku no rekishi* (Osaka: Sogensha, 1965); Eta Harich-Schneider, *A History of Japanese music* (London: Oxford University Press, 1973); P. G. O'Neill, *Early Noh Drama: Its background, character and development 1300-1450* (Westport, Connecticut: Greenwood Press, Publishers, 1976).

[2] Jôji Yuasa's comments concerning noh and its influence on his musical language are especially interesting. See his, "Music of Reflection of a Composer's Cosmology," *Perspectives of New Music* 27/2 (1989): 198-214.

[3] See in particular, Mayuzumi's *A Hun* , which borrows from the noh play of the same name and uses traditional noh instruments.

mixture of contemporary Western music theory, and original analytical approaches, to demonstrate that in addition to its incorporation of general formal and musical properties of traditional nohgaku, his *Essay for string orchestra* is in fact a recomposition of the music for the famous noh play, *Tsurukame*.[4]

My examination of recompositional correspondences between the two works will focus on five aspects: 1) overall form and proportion, 2) melodic contour, 3) timbre, 4) text-measure correspondences, 5) rhythm. Though recompositional cases 2-5 deal only with the first third of both works, they vividly illustrate the creative depth of Mayuzumi's recompositional language and are representative of the remarkable level of musical correspondence that exists between the works in their entireties. I will conclude this chapter with some thoughts on the reasons behind Mayuzumi's choice of *Tsurukame* as his recompositional model for *Essay*.[5]

* * *

[4] These conversations took place during the author's term as a Fulbright scholar (1993-1994) at the Tokyo College of Music and the Kanze Noh Theater in Tokyo. For detailed discussion of the concept of recomposition see Joseph Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, Mass.: Harvard University Press, 1990).

[5] There are five separate schools (ryû) of noh performance (*Hosho, Kanze, Kita, Komparu, Kongo)* as well as a number of schools for each of the four instruments of the noh orchestra, and thus there is no one definitive version of the play. Of the five schools of noh performance, however, the Kanze school is the oldest, most influential, and the one with which Mayuzumi is most familiar. I will therefore base my discussion exclusively on the *Kanze* version of *Tsurukame*.

Overall form and proportion of the two works

Like all noh plays, *Tsurukame* is built from a succession of distinct sections called shôdan. Each shôdan has its own name which is clearly marked in the traditional vocal score (utaibon), and which identifies it as having particular musical, functional, and textual characteristics.[6] The names of a play's shôdan are clearly indicated in the vocal score where they serve as sectional dividers and indicators of musical personality, function, and mood, much like the titles of numbers in an opera, recitative, aria, scena for example. Noh plays may contain as many as twenty-five or thirty shôdan. *Tsurukame*, however, is one of the shorter plays in the noh repertory and is built from only six. The sequence of shôdan types used in *Tsurukame* along with general definitions of each are given in Example 4.1.[7]

Example 4.1. Names and definitions of Tsurukame shôdan.

Sashi- A type of "recitative". It is accompanied by, but not coordinated with, the rhythms of the orchestra.

Ageuta- A sizeable chant coordinated with the rhythm patterns of the orchestra. It has a dynamic melody and a dramatic tonal move.

Kotoba- sung/spoken with particular types of up/down contours which vary with the gender of the performer's role and/or the dramatic situation.

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95 For an excellent discussion in English of the basic formal structure of Noh plays see, Thomas Blenman Hare, *Zeami's Style: The Noh Plays of Zeami Motokiyo* (Stanford: Stanford University Press, 1986), 49-53.

7 The definitions offered here are my translations of definitions provided in the *Kanze ryû shoshin utaibon I* (Kyoto: Hinoki shoten, 1956), 2-4.

Issei- Literally, "one-voice." A chant not coordinated with the orchestral rhythmic patterns. It is usually organized in three lines of text.

Noru- A vigorous, concluding passage of chant coordinated with the rhythmic patterns of the orchestra.

Mayuzumi uses the shôdan succession of *Tsurukame* as his formal and musical model for *Essay,* and composes six distinct sections distinguished from each other by sharply contrasting musical material that parallels that used in each of the corresponding sections of *Tsurukame.* (The exact nature of these recompositional parallels will become clear in the course of my discussion.) The overall proportional organization of this musical material within *Essay's* six sections is strikingly similar to that exhibited by the lengths of the shôdan sequence of *Tsurukame.* These overall proportional and musical parallels between the individual sections of *Essay* and *Tsurukame* constitute large-scale recompositional correspondences in which Mayuzumi preserves not only the musical character of the traditional model, but also the internal proportions of its form. Example 4.2 shows the sectional divisions of each work and the close durational/proportional similarity of their corresponding internal sections.[8]

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[8] In order to compare the durations of each work's internal sections despite their highly contrasting notational style, I have represented their lengths as approximate percentages of their individual performance times. There are no absolute tempo indications in nohgaku, and thus the calculations used here represent the average times of a number of performances that I have either participated in or heard. *Essay* is performed throughout at ♩ =52.

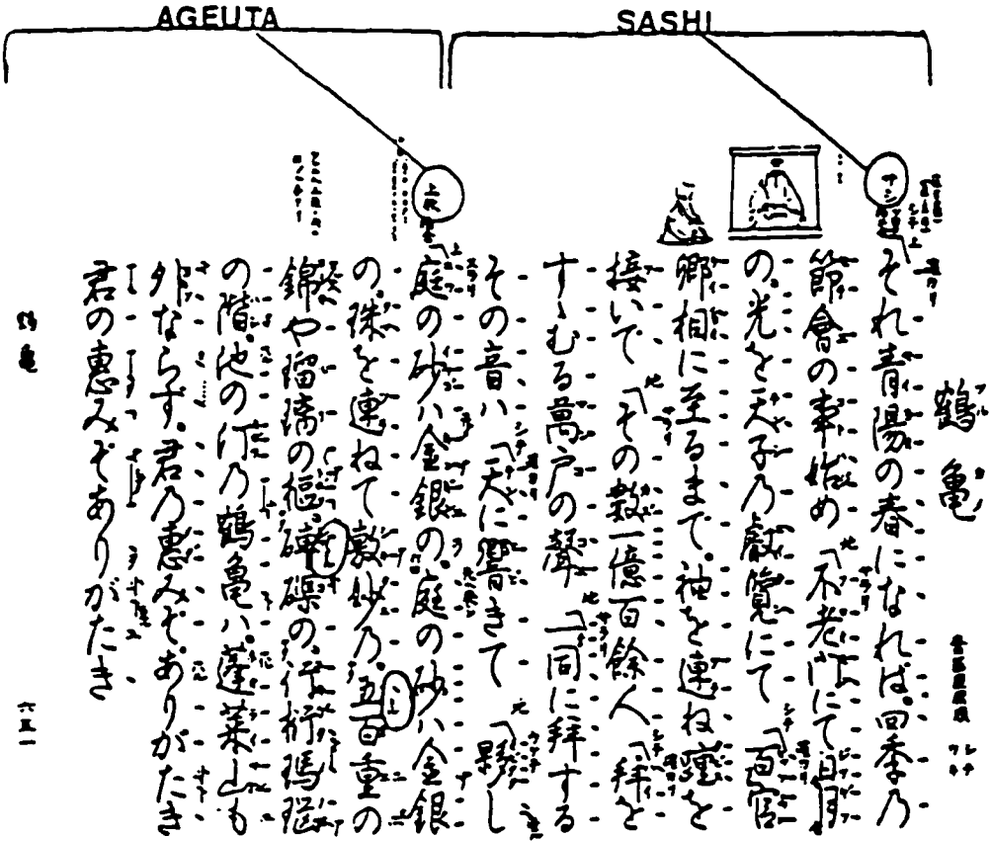
Example 4.2 - Sectional/proportional comparison of form.

Tsurukame Section		*Essay*	Section (mm.)
Sashi	20%	23%	1-22
Ageuta	20%	21%	22-42
Kotoba	10%	5%	42-47
Issei	5%	11%	47-58
Noru	22%	22%	59-78
Noru	23%	18%	79-94

The *Tsurukame* sashi and ageuta sections are shown in their original notation with an English translation in Example 4.3. Examples 4.4a and 4.4b show respectively the sashi and ageuta transcribed in Western notation along with a phonetic transcription of the text.[9] The full orchestral score of the first two sections of *Essay* is given as Example 4.5. Terminology and notations in these examples will be explained as I progress.

[9] The Japanese score is read in columns from right to left. Both the transcriptions and translation are mine. Nohgaku notation makes no use of absolute pitch or proportionally related rhythmic values, and thus the pitch level and rhythmic values chosen for the transcriptions are arbitrary.

Example 4.3. Traditional noh vocal score and English translation for *Tsurukame's* sashi and ageuta.



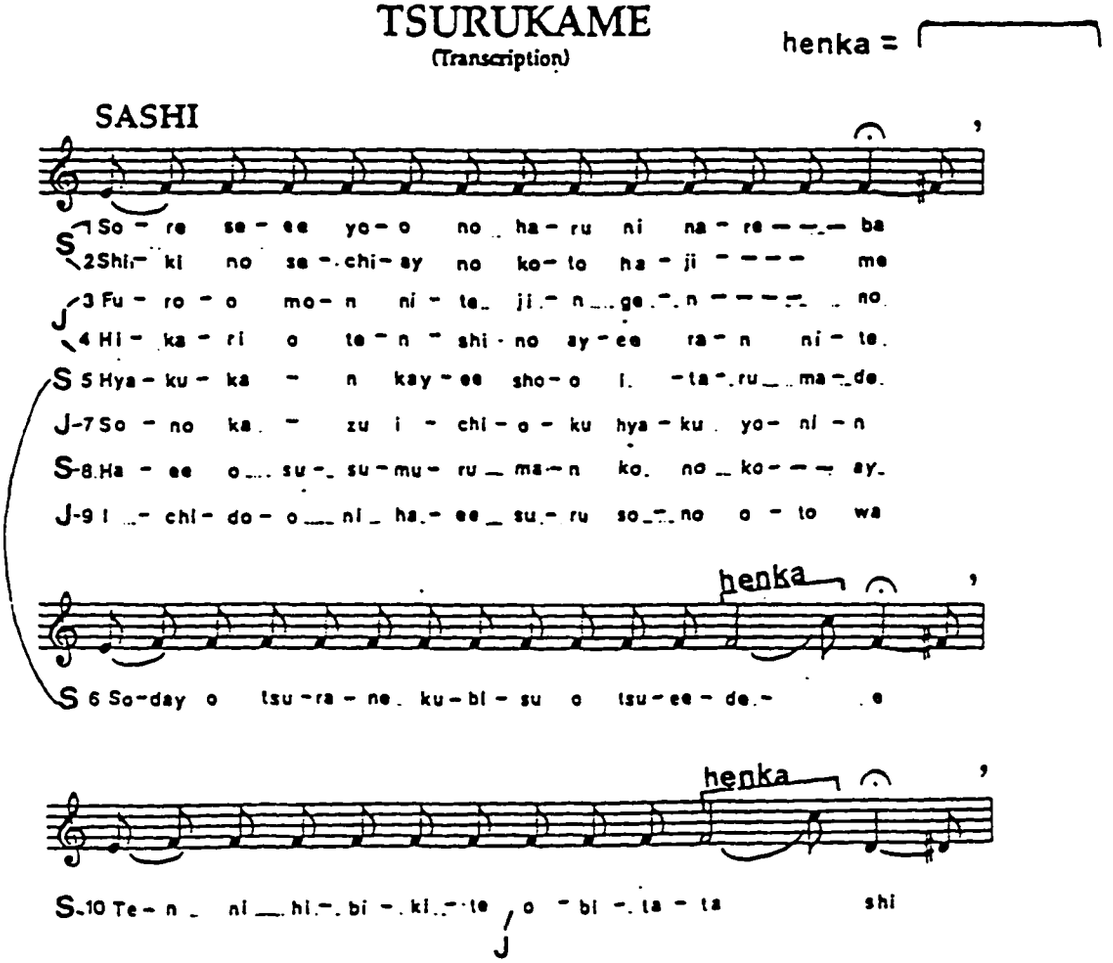
Sashi

Just as it is written in the old poems, the ceremonies marking New Year are taking place at the Furô gate in the capital. On this beautiful spring day, his serene majesty, who shines with the light of the sun and moon, accepts the tribute of all of the members of court and the officers of the government. The praise of the august presence swells toward the heavens.

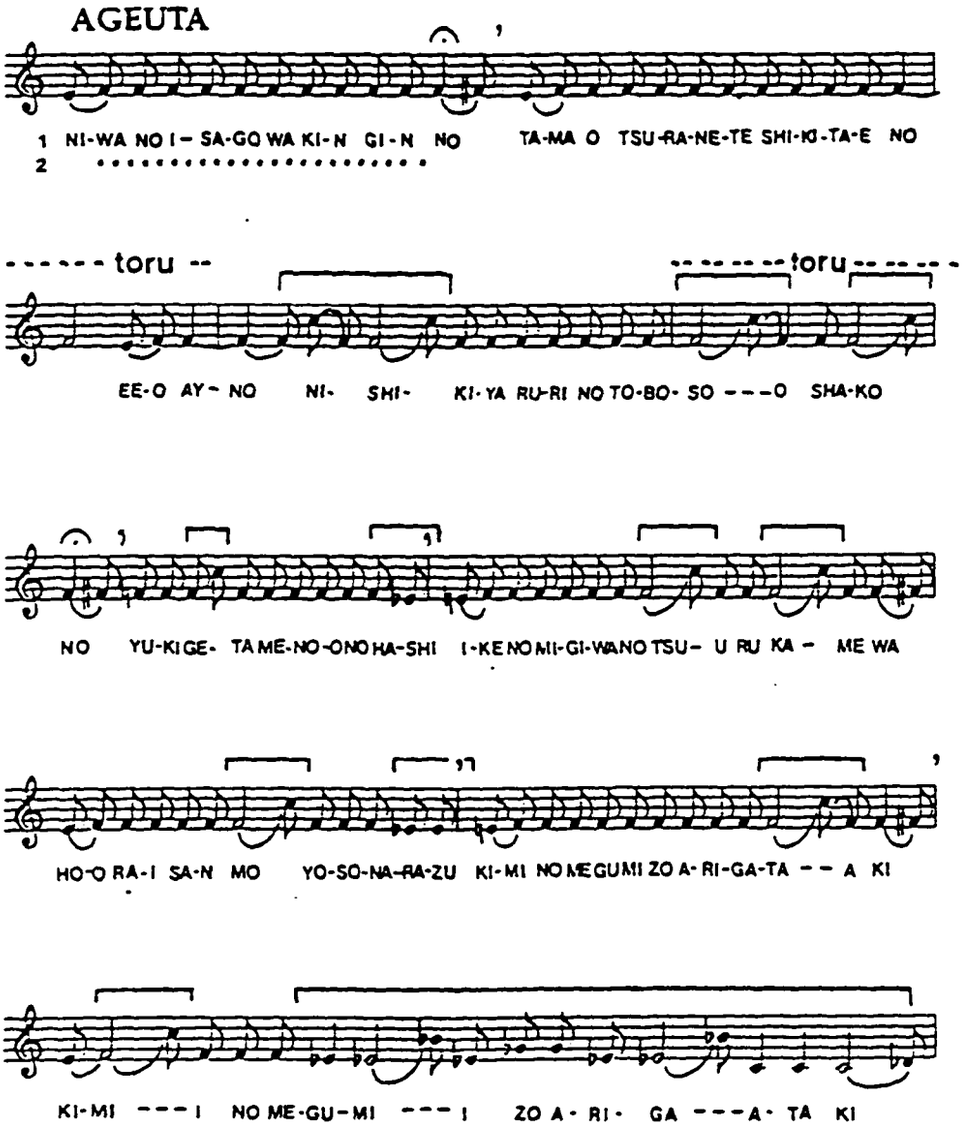
Ageuta

Sand fills the royal garden like an ocean of gold and silver beads. The floor of the palace is thickly blanketed with rich brocade. The stair cases are gleaming with onyx, and the ceiling glitters with beautiful inlaid shells. A crane and a turtle wait near the garden pond, standing out like the twin peaks of Hôrai mountain. All things sing the praises of his royal majesty.

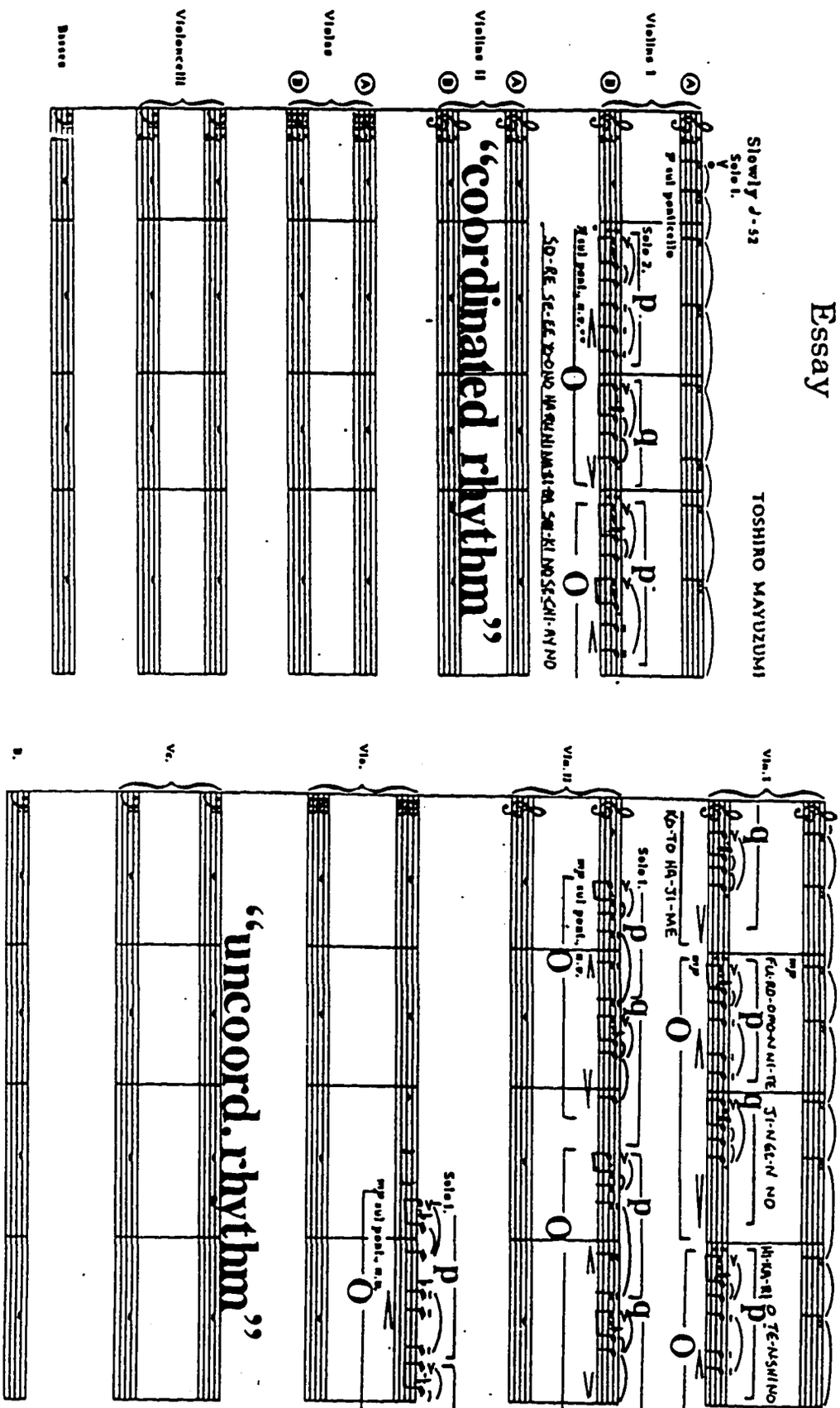
Example 4.4a. Western transcription of *Tsurukame's* sashi.



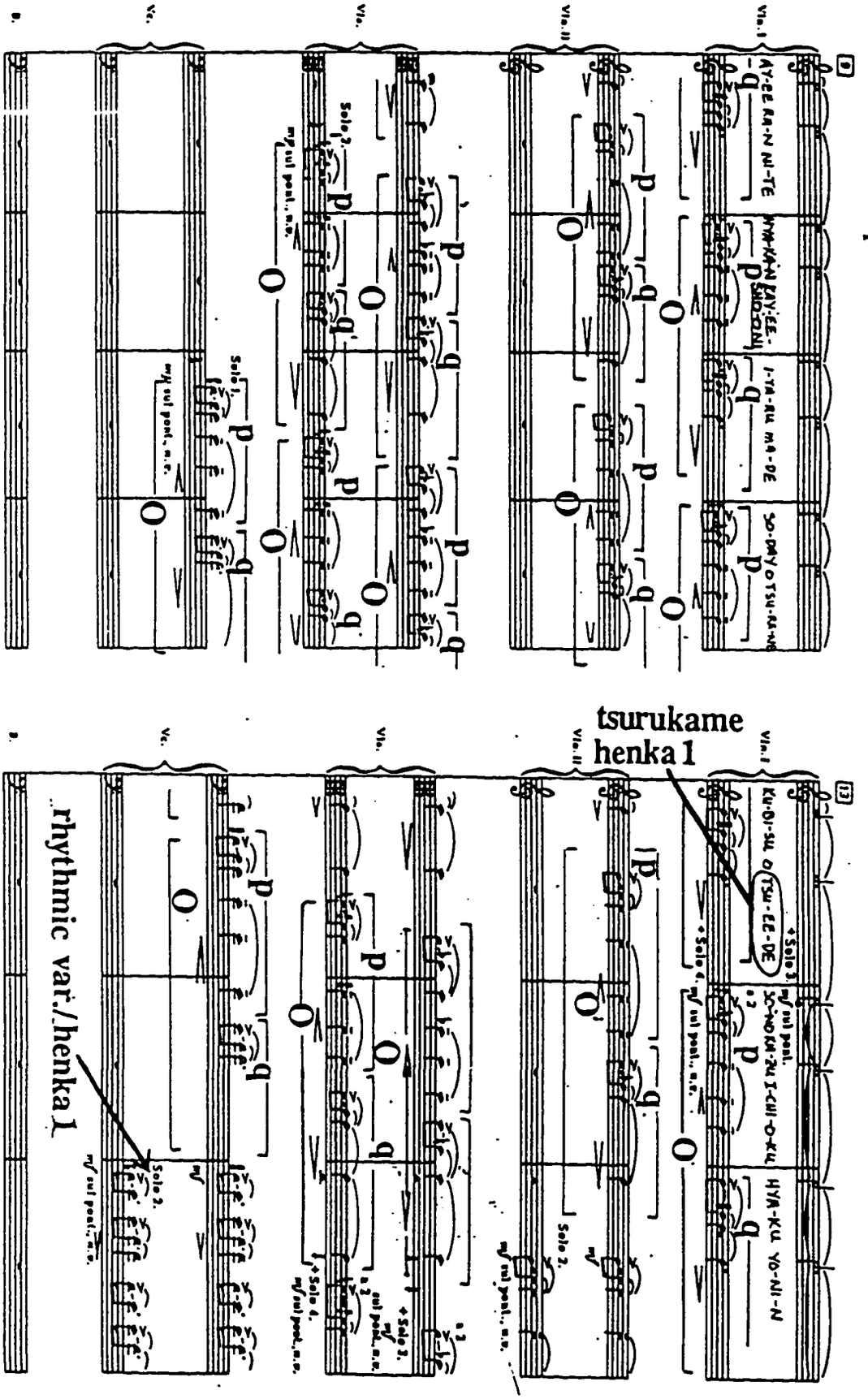
Example 4.4b. Western transcription of *Tsurukame's* ageuta.



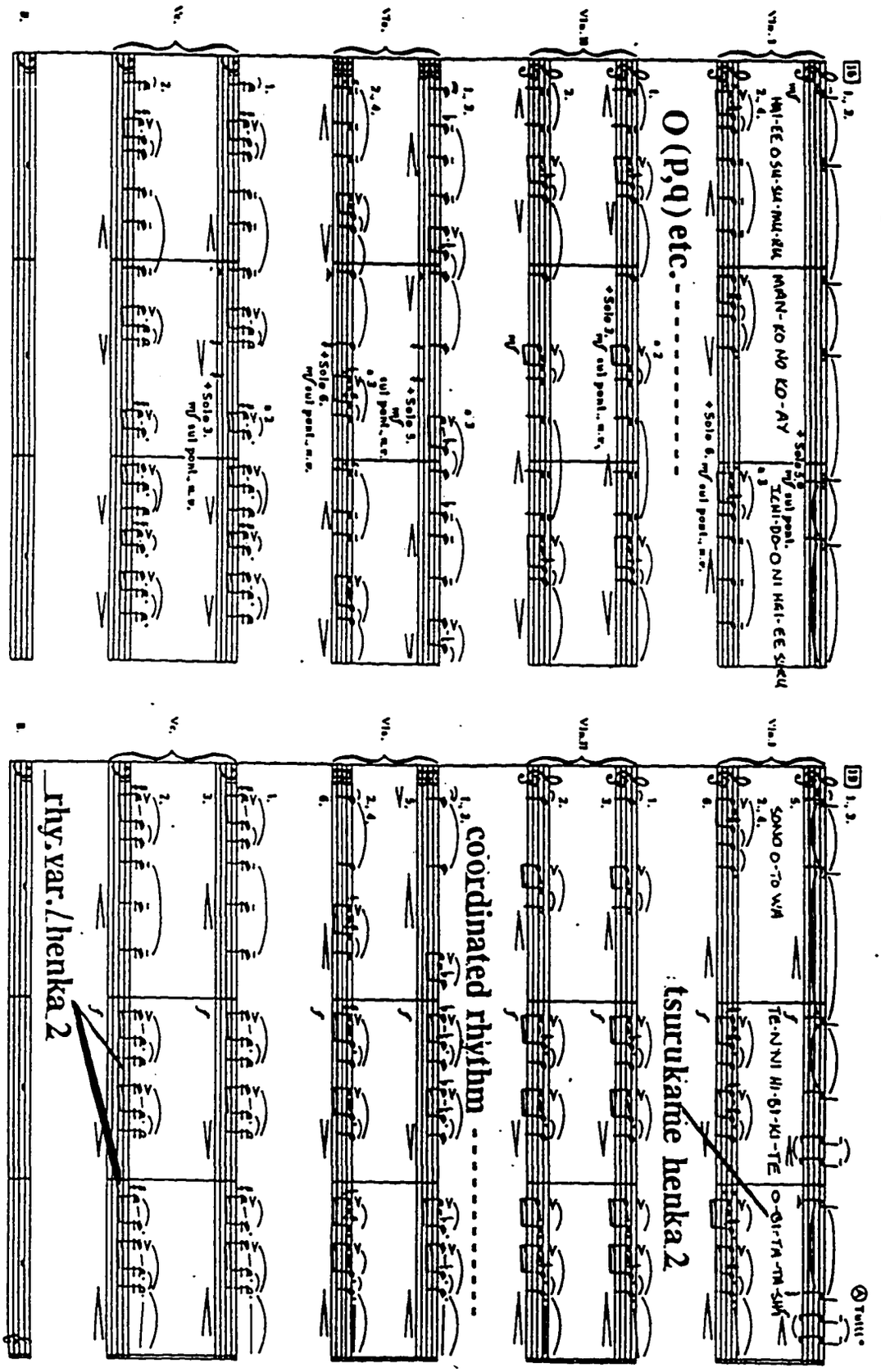
Example 4.5. Full orchestral score of *Essay*, mm. 1-35.



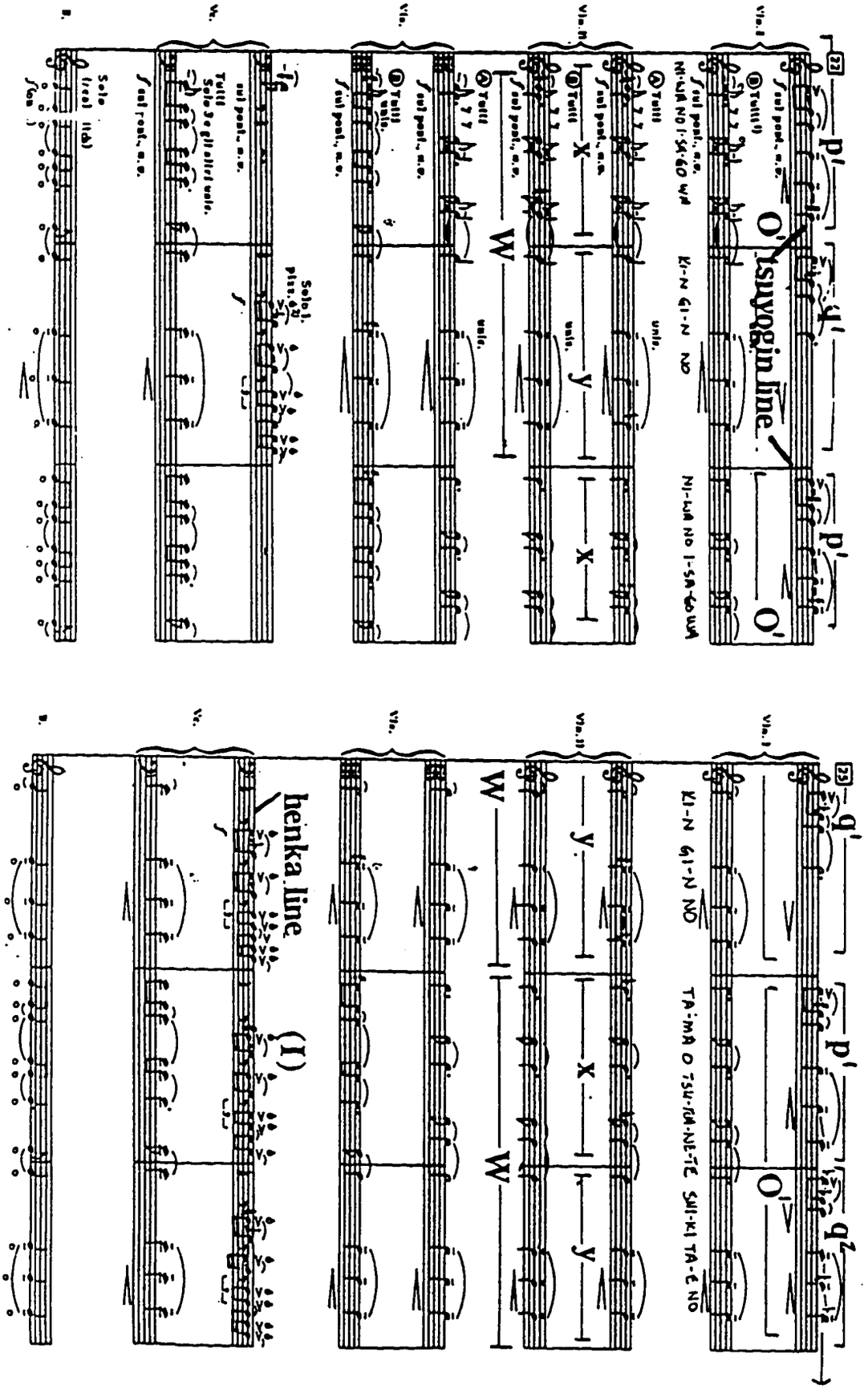
Example 4.5 cont'd

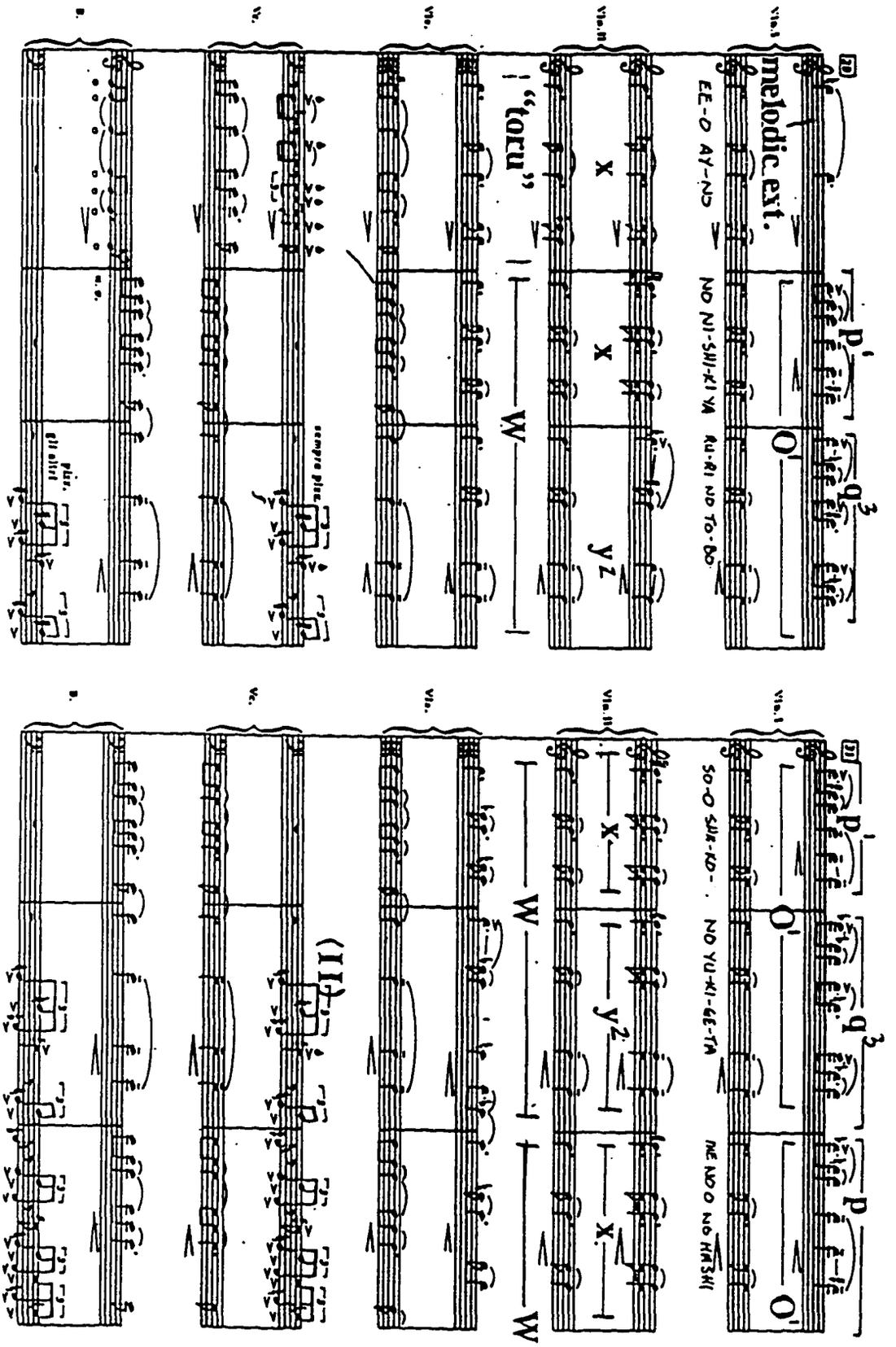


Example 4.5 cont'd

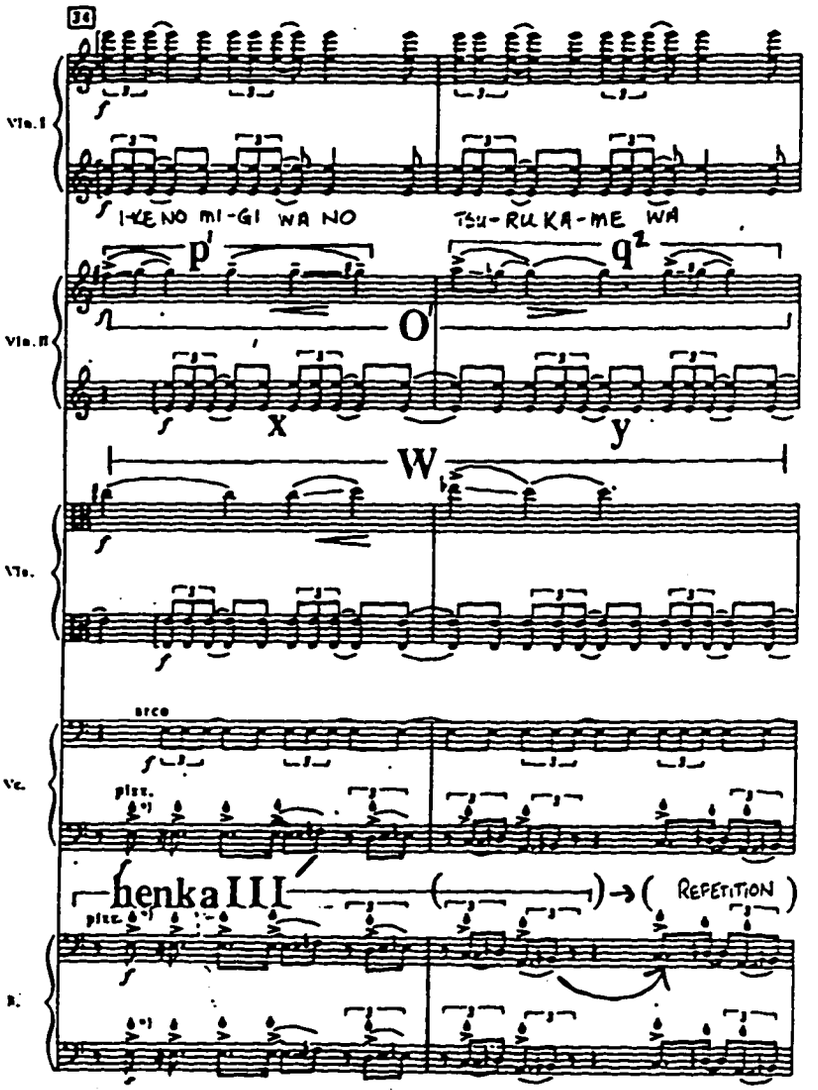


Example 4.5 cont'd





Example 4.5 cont'd



Melodic contour

The poetic text of all noh plays is built primarily from successions of twelve-syllable lines and line groupings, though poetic requirements of the text often result in deviations from this syllabic norm. In nohgaku performance, each standard line of text divides naturally into two parts by a slight pause or breath (hiraki) after the first seven syllables.[10] This syllabically-determined division is indicated in the transcriptions of Example 4.4a and b with a breath mark above the sashi and ageuta scores.

The noh play's text is sung in a combination of three different vocal styles, each with its own musical function: tsuyogin (strong voice), yowagin (weak voice), and kotoba (recitation). In addition to their differences of vocal production, tsuyogin and yowagin differ from each other in the tonal material on which they are based; tsuyogin is based on a simpler scale than that of yowagin and thus tsuyogin melodies are less ornate than those sung in yowagin. The kotoba style of singing is characterized by the presentation of various rising and falling chromatic contours and thus lacks the strong melodic character of tsuyogin and yowagin. (More will be said about the kotoba style of singing in Chapter 5.)[11] The sashi of *Tsurukame* is sung in the tsuyogin style and is thus the noh vocal style immediately relevant to this discussion.

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[10] For detailed and succinct discussions of noh text syllabification and its rhythmic realization see Miyake Koichi, *Fushi no seikai* (Tokyo: Hinoki shoten, 1955) and *Jibyoshi no seikai* (Tokyo: Hinoki shoten, 1954). Regardless of the overall syllabic content of a line, the breath or pause after the seventh syllable is standard practice.

[11] For concise descriptions of these noh vocal styles see Hare, *Zeami's Style*, Asami Shinko, *Noh no ongakusei to jissai* (Tokyo: Ongaku no tomo sha, 1993); Tamba Akira, *La structure musicale du no* (Paris: Editions Klincksieck, 1974); Komparu Kunio, *The Noh Theater: Principles and Perspectives* (New York: Weatherhill, 1983).

In a passage of tsuyogin, each line of text, almost without exception, is sung as a basic three-note rising chromatic framework, the melodic contour <012>.[12] The central pitch within this chromatic figure is repeated several times and acts as a type of recitation tone. Before rising to the last pitch of the figure, the final repetition of the central pitch is held as if marked with a fermata.[13] This tsuyogin profile can be confirmed by an examination of the first line of the sashi transcription (E,F,F#) in Example 4.4a, which begins on the syllable "so-" and concludes on "-ba".

Measures 1-21 of *Essay* are Mayuzumi's recomposition of *Tsurukame's* sashi. The section contains eight separate instrumental lines, one static (Vln.1), and seven melodically animated. The active lines are introduced gradually over the course of the section, and each repeats, at a different pitch level, a ten-beat, rhythmically identical melodic cell that serves as Mayuzumi's tsuyogin "chant line" analogue for the work. I have labeled it Q in the orchestral score of Example 4.3. Like the conventional bipartite division noh text lines, each Q unit divides naturally into two one-measure units that I have labeled p and q--the accents on the downbeat of each p and q measure are analogous to the

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[12] Though the actual notation in the noh score shows only a single repeated pitch, the general noh performance practice heard in performances of noh masters, as well as in private lessons, is as we have described and transcribed here. For a discussion of recent contour theory terminology, see Robert Morris, "New Directions in the Theory and Analysis of Musical Contour," *Music Theory Spectrum* 15/2 (1993): 205-228; Elizabeth Marvin, "The Perception of Rhythm in Non-Tonal Music: Rhythmic Contours in the Music of Edgard Varèse," *Music Theory Spectrum* 13/1 (1991): 61-78.

[13] This concluding rhythmic extension most often assumes a uniform length in actual noh practice, however.

dividing break after the seventh syllable of every noh text line mentioned earlier. Like the traditional tsuyogin <012> contour seen in *Tsurukame 's* sashi, Q also features a repeated central pitch preceded and followed by chromatic neighbor tones. While the overall texture of *Essay's* opening section differs considerably from the simple monophonic line of the noh play, the gradual accumulation of the melodically active Q units with their bipartite construction and <012> contour over the course of Mayuzumi's first section dramatically emphasizes his music's connection to the traditional model by saturating the musical space of *Essay's* second section with material analogous to the dominant musical features of *Tsurukame's* sashi.

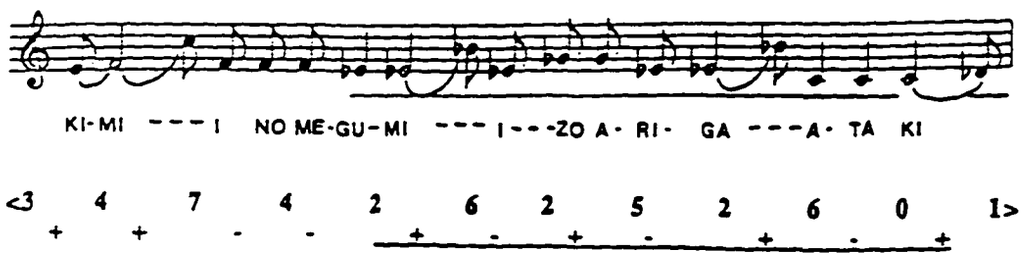
Mayuzumi takes a different compositional tack in recomposing the melodic material of the *Tsurukame* ageuta. Though the ageuta is also a section sung in tsuyogin style, noh convention dictates that an ageuta section will always have a much more florid line than a sashi. This melodic variety is provided in nohgaku by a repertory of melodic formulae called henka that interrupt the successive repetitions of the tsuyogin contour and its chains of repeated tones. There are many types of henka, ranging from almost inaudible vocal stresses, to highly dramatic wails and unusual intervallic leaps.[14] The bulk of the henka repertory, however, consists of various executions of upward leaps of a perfect fourth or fifth, and ascents/descents of a half- or whole-step. The *Tsurukame* transcriptions in Example 4.4a and b highlight each of the henka with a bracket over the notes that are part of the melodic formula. A comparison

[14] For a complete description of all henka types see Miyake Koichi, *Fushi seikai.*

of the *Tsurukame* sashi and ageuta transcriptions will confirm the ageuta's melodic "dynamism" in relation to the sashi.

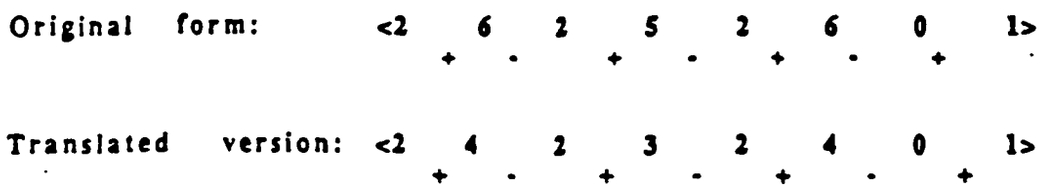
The melody for the concluding line of the *Tsurukame* ageuta, from the word *"kimi"* to *"arigataki,"* is the most dramatic example of the ageuta's increase in melodic activity relative to that of the sashi. As the ageuta transcription of Example 4.4b shows, the entire line is essentially one continuous chain of henka. Note that this melodic chain also introduces a substantial amount of new pitch material that gives the effect of a modulation, and which constitutes the major tonal move of the section. This concluding line is shown in Western notation with a contour seg representation in Example 4.6.

Example 4.6. Melody, text, cseg representation, and "parent contour" (underlined) of the last line of the *Tsurukame* ageuta.



In *Essay's* second section, Mayuzumi uses the melodic contour of this dramatic closing melodic flourish of the *Tsurukame* ageuta, underlined in Example 4.6, as a "parent contour" from which he recomposes his own "henka." Example 4.7 shows the cseg of this parent contour in both its original and translated form.

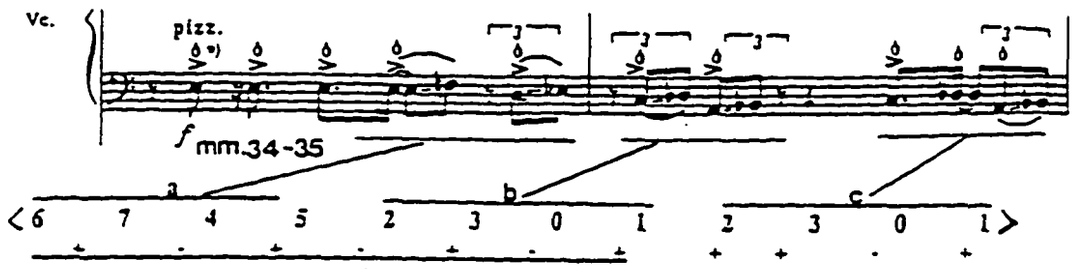
Example 4.7. Mayuzumi's "parent contour" csubseg in original and translated form.



While in traditional nohgaku the conjunct tsuyogin melodic contour and the disjunct henka are contrasting elements within a single melodic line, Mayuzumi recomposes the traditional chant line and henka arrangement of the *Tsurukame* ageuta by presenting them simultaneously in separate voices. As indicated in the full score of Example 4.5, Violin I maintains the conjunct tsuyogin "chant line" figure Q with a variation labeled "Q^1 tsuyogin line." Below this, Mayuzumi composes a timbrally contrasting pizzicato line in Cello I (from measure 23), and later Bass (measure 30), that fulfills the role of traditional henka, by contrasting sharply with the melodic contour of his ongoing "chant line." Mayuzumi's "henka" line is contained within mm. 22-35 and has three distinct sections that I have labeled with large roman numerals I, II, III, in the *Essay* score.

To illustrate the contour correspondences between Mayuzumi's "henka" line" and the parent contour of *Tsurukame's* ageuta, I will focus first on mm. 34-35 of *Essay,* labeled "henka III" in the score. This section of Mayuzumi's "henka line" is shown in Example 4.8 along with a melodic contour segment reading.

Example 4.8. Mayuzumi's Henka III and cseg representation.



"parent contour" underlined.
"contour head motive" overlined.

While a comparison of the cseg of *Essay's* henka III and that of the parent contour from *Tsurukame's* ageuta are not members of the same cseg-class, the example shows that Mayuzumi's henka III begins with a complete statement of the lengthy *Tsurukame* parent contour--a reversal of the position this cseg occupied in the concluding line of *Tsurukame's* ageuta --what was contour epilogue in the final *Tsurukame* text line becomes contour prologue in *Essay*'s henka III. A reexamination of Example 4.6 shows that the parent contour applies to the last eight pitches of the *Tsurukame* line, while the parent contour applies to the first eight pitches of Mayuzumi's henka III.

In Example 4.9, the three sections of *Essay's* henka line are again represented by Roman numerals. The different henka types of *Tsurukame* are represented by capital letters.

Example 4.9. Comparison of henka placement in the *Tsurukame* ageuta and mm. 22-43 of *Essay*.

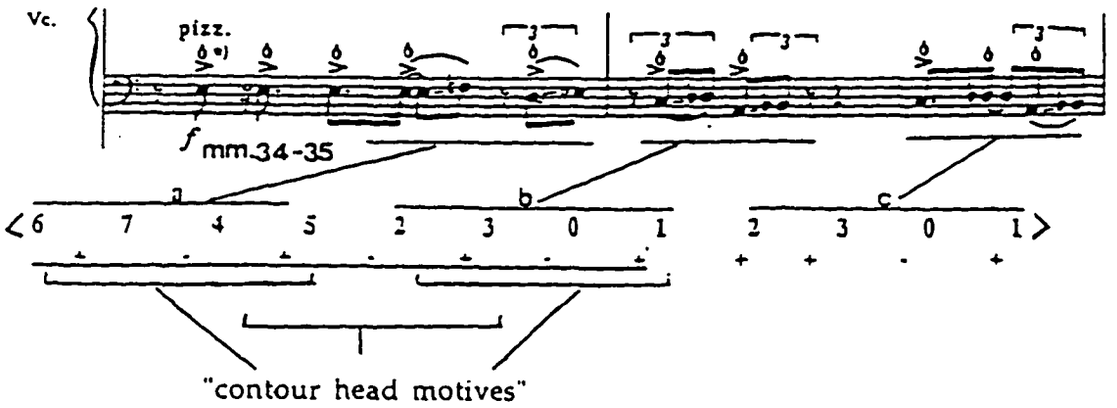
Essay mm.		22	23	24	25
Tsurukame text:		niwa no isago wa	kin gin no	niwa no isago wa	kin gin no
Essay henka:			I----------		I----------
Tsurukame henka:					
26	27		28	29	30
tama o tsuranete	shiki tae no		ee o ay no	nishiki ya	ruri no toboso
I----------I----------I ---------- II----------					
				A	B
31	32	33	34	35	
shako no	yuki geta	men no o no hashi	ike no migi wa no	tsuru kame wa	
	II----------II--------		III----------III		
B	C	D		B/C	
36	37	38	39	40	
ho rai san mo	yo so narazu	kimi no	megumi zo	arigataki	
IV----------IV					
C	D				
41	42	43			
kimi no	megumi zo	arigataki			
B	D/B	D/E			

Example 4.9 shows that the positions of the parent contour in the final line of *Tsurukame's* ageuta and in Mayuzumi's henka III, reflects the overall melodic organizational scheme of *Tsurukame's* entire ageuta and the position of Mayuzumi's henka line in the entire second section of *Essay*, mm. 22-43-- the parent contour occurring at the end of the final line of the *Tsurukame* ageuta translates into the placement of all the ageuta henka (the capital letters) in the second half of the section--the move of the parent contour to the beginning of *Essay's* henka III parallels

Mayuzumi's placement of his henka line (the Roman numerals) at the beginning of *Essay's* second section, showing that this contour works on a local, as well as a large structural level.

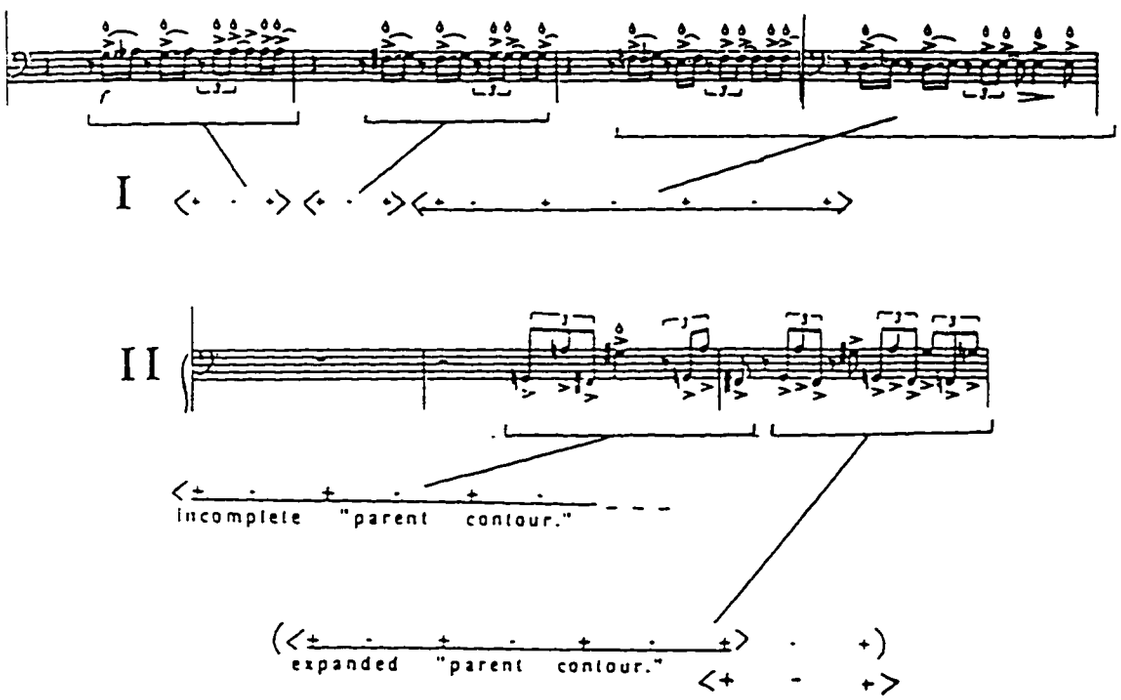
Again returning to Example 4.8, it can be seen that the parent contour within henka III is followed by an ordered repetition of its final four pitches in measure 35, as indicated by the overlined b and c groups. Mayuzumi uses pitch-specific motivic repetition extremely sparingly in *Essay* and thus the melodic contour associated with it, <+ - +>, is lent added prominence. This basic contour is in fact the building block, or what I term the "contour head motive," for the parent contour of *Tsurukame* 'sageuta, and indeed for all three sections of Mayuzumi's henka line in the second section of *Essay* . The overlined groups a, b, and c, show Mayuzumi's henka III to be built from three consecutive statements of the up-down-up "contour head motive," <6745>, <2301>, <2301>. As shown in Example 4.10, the important "parent contour" used in *Tsurukame* and at the beginning of *Essay's* henka III are both interlocking statements of this simple "contour head motive."

Example 4.10. *Tsurukame* "parent contour" within *Essay's* henka III as a succession of interlocking "contour head motives."



Example 4.11 shows that both Mayuzumi's henka I and henka II in *Essay's* second section are also built from repetitions or overlappings of the "contour head motive" and the "parent contour," further confirming the strong recompositional melodic contour connections between the two works.

Example 4.11. *Essay's* henka I (Cello I, mm. 25-28) and henka II (Cello I and Bass, mm. 32-33) and their relation to the "contour head motive" (brackets) and "parent contour" (underlined).



Timbre

Mayuzumi also reinforces these melodic contour connections timbrally. As the S's and J's of Example 4.4a indicate, the poetic text of *Tsurukame's* sashi is performed in an eight-part pattern of timbral alternations between shite (principal actor/solo voice) and jiutai (chorus). In mm. 1-22 of *Essay*, the overlapping melodic lines (statements of Ω),

undergo eight timbral changes effected by the cumulative introduction of each divisi section of the string orchestra. The left-hand column of Example 4.12 summarizes the *Tsurukame* timbral changes. The column on the right shows the pattern of instrumental entrances or overall timbral changes used for the presentation of the tsuyogin "chant line" figure Q in *Essay's* first section. Comparison of the two columns shows that Mayuzumi's eight-stage method of introducing each instrumental voice produces a succession of timbral changes that parallels the overall pattern of alternations between the shite and jiutai in the *Tsurukame* sashi.

Example 4.12. Patterns of timbral alternation in the sashi of *Tsurukame* and mm. 1-21 of *Essay*.

Vocal exchanges	**Instrumental entrances**
Tsurukame	*Essay*
shite=lines 1-2	Violin I/A=mm. 1-2
jiutai=lines 3-4	Violin I/B=mm. 2-5
shite=lines 5-6	Violin II=mm. 5-7
jiutaiLine 7	Viola A=mm. 7-9
shiteline 8	Viola B=mm. 9-11
jiutai= line 9	Cello A=mm. 11-13
shite= line 10/first half	Cello B=m. 14
jiutai= line 10 second half	Violin II/B=m. 14

Rhythmic and Text-measure Correspondence Part 1.

Mayuzumi establishes a compelling relationship between the text lines and melody of *Tsurukame* and the measures of *Essay's* first two

sections.[15] In recomposing *Tsurukame,* Mayuzumi essentially uses the play's two-part text/melodic lines as the basic building block for *Essay's* formal structure by assigning a measure of 5/4 to each of the half-lines of *Tsurukame* 'stext. In order to illustrate this correlation, I have added *Tsurukame's* sashi and ageuta text to the corresponding portions of the orchestral score of *Essay* in Example 4.5 in the manner described. Thus, for example, the sashi text completely occupies the twenty-one measures of *Essay's* first section, the close of which is significantly marked with a double bar, further confirming the logic of the text/measure "fit." Within these *Tsurukame* text/*Essay* section "exact fits," Mayuzumi further refines the recompositional connection between the two works by using the performance indications in the noh vocal score to establish a reflexive relationship in which, if a particular word or group of words is realized by musical (melodic/rhythmic) event X in *Tsurukame,* the *Essay* measure to which that word corresponds according to the text/measure correlation will contain his recomposition of X.[16] I have already shown that the music of the first sections of the two works is characterized by the establishment of a general tsuyogin melodic contour norm. The text-measure correlation between the two works shows that Mayuzumi recomposes the deviations from this melodic norm, the henka of *Tsurukame,* at proportionally analogous spots in *Essay.* Because the text/measure correspondences between the second sections of both works

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[15] The text/measure correspondence is an important feature of Mayuzumi's recompositional language throughout *Essay.* I continue, however, to confine myself to recompositional points of contact between the first two sections of both works.

[16] Such a text/measure correspondence is not without precedence. Much has often been made in music history and conducting classes of the correspondences (real, or perceived) between the 110 lines of Mallarme's *L'apres midi d'une faune* and Debussy's prelude of the same name. The Mallarme, of course, unlike the noh text, lacks any performance indications.

also involve rhythmic issues that I have not yet introduced, I will delay discussion of those portions of *Tsurukame* and *Essay* until the next recompositional case and limit my discussion at this point to the correspondences between the text/melody of the *Tsurukame* sashi and the music of the first twenty-one measures of *Essay* .

As I showed earlier, the tsuyogin "norm" of *Essay's* first section is established by the rhythmically identical repetitions of the tsuyogin contour figure, Ⓠ . (See score.) While each complete statement of the opening Ⓠ melodic contour <012> begins by occupying two full measures of *Essay*, Mayuzumi's "henka" interruptions take the form of two rhythmic compressions of the two-measure version in mm. 15 and 21-22 that squeeze two, and even three presentations of the tsuyogin Ⓠ contour into two *Essay* measures. These rhythmic variations/compressions of Ⓠ in mm. 15, and 20-21, are labeled "henka 1" and "henka 2" in the *Essay* score of Example 4.5.

As shown in the transcription of Example 4.4a, the two *Tsurukame* sashi henka occur on the words "tsu-ee-de" (line 6), and the final word of the section, "obitatashi"(line 10). The text-measure relationship between the two works shows that the first *Tsurukame* henka word "tsu-ee-de" (marked "*Tsurukame* henka 1" in the *Essay* score), corresponds to measure 13 of *Essay;* an inexact but close proportional correspondence with the location of the first *Essay* "henka" in mm. 15-16. The final *Tsurukame* text line containing the henka word "obitatashi" (marked "*Tsurukame* henka 2" in the *Essay* score), is an exact text/measure match with Mayuzumi's next "henka" in *Essay*, mm. 20-21.

These text-measure correspondences between Tsurukame's sashi melody and the musical events in the first section of *Essay* are representative of the compelling level of melodic and formal similarity that exists between the two works in their entireties. In the following discussion, I will show this text/measure correspondence reveals Mayuzumi's recomposition of the core rhythmic structure of *Tsurukame's* sashi and ageuta.

Rhythmic and Text-measure Correspondence Part 2

General Characteristics of Noh Rhythm: "Uncoordinated" and "Coordinated"

Each instrument of the noh orchestra (hayashi) utilizes an extensive repertory of pre-determined rhythmic patterns.[17] As explained in my discussion of melodic recomposition, however, the existence of various performance schools for each of the noh instruments prevents anyone from saying, with any certainty, exactly what rhythmic patterns would be played in any given performance of *Tsurukame*, or of any noh play. The rhythmic vocabulary used in a performance of a noh plays depends on the performance traditions of its actors and instrumentalists. Because of this state of affairs, there is no definitive orchestral version or Western-style score of *Tsurukame* to use in this study as a basis of

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[17]Along with a nohkan (flute),the full noh orchestra consists of three drums: taiko (a drum played with sticks), kotsuzumi (shoulder drum), and otsuzumi (hip drum). The hip drum and shoulder drum, however, perform the bulk of the instrumental music in all noh plays, and thus their parts will serve to represent the rhythmic characteristics of the entire noh orchestra.

recompositional comparison with the literal rhythms of *Essay*. Instead, my examination of Mayuzumi's rhythmic recomposition of *Tsurukame* will rely on the broader concept of noh "rhythmicities"-- particular modes of interaction between the music for the instruments of the noh orchestra with that of the vocal chant that are common to all schools of noh, and that transcend differences of performance style and rhythmic content.

There are two basic rhythmicities in nohgaku, "coordinated rhythm" (hyôshi au) and "uncoordinated rhythm" (hyôshi awanai). Both rhythmicities use as their basic building block a rhythmic unit of eight subdivided beats to which the standard twelve syllables of text and rhythmic patterns of the drums are matched in particular ways. Paralleling the bipartite chant line division mentioned earlier, nohgaku theory divides the rhythmic patterns of the drum music in these eight-beat "measures" into two roughly equal parts based on instrumentation. The first half of the eight-beat unit is the domain of the hip drum; the second, that of the shoulder drum. The chant line sounds throughout the eight-beat unit. This arrangement can be seen in Example 4.13, an excerpt from the noh play, *Yûya*.[18] Row 1 of the example shows the subdivisions of the eight-beat unit. Row 2 shows the rhythmic/syllabic presentation of the text. Row 3 contains the shoulder drum part and Row 4 the hip drum part. The X's in the example indicate drum strokes, the "ha" and "ya" syllables indicate the drummers' vocal cries.

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[18] This example is taken from Kô Yoshimitsu, ed., *Kô ryû kotsuzumi seifu* (Tokyo: Nôgaku shorin, 1955), 35.

Example 4.13. Representative arrangement of voice and drum parts in a standard eight-beat noh rhythmic unit. (Transcription of passage from *Yûya*.)

beats	.5	1	1.5	2	2.5	3	3.5	4	4.5	5	5.5	6	6.5	7	7.5	8
text	*a*	---	*ku*	*ma*	*o*	---	*ha*	*ro*	*o*	---	*ku*	*mo*	*mi*	*zu*	*no*	
shoulder drum					.			X	ya	X		X	ha	X	ha	X
hip drum	ya	X	ha		ha	X		X	ya	X	ha					

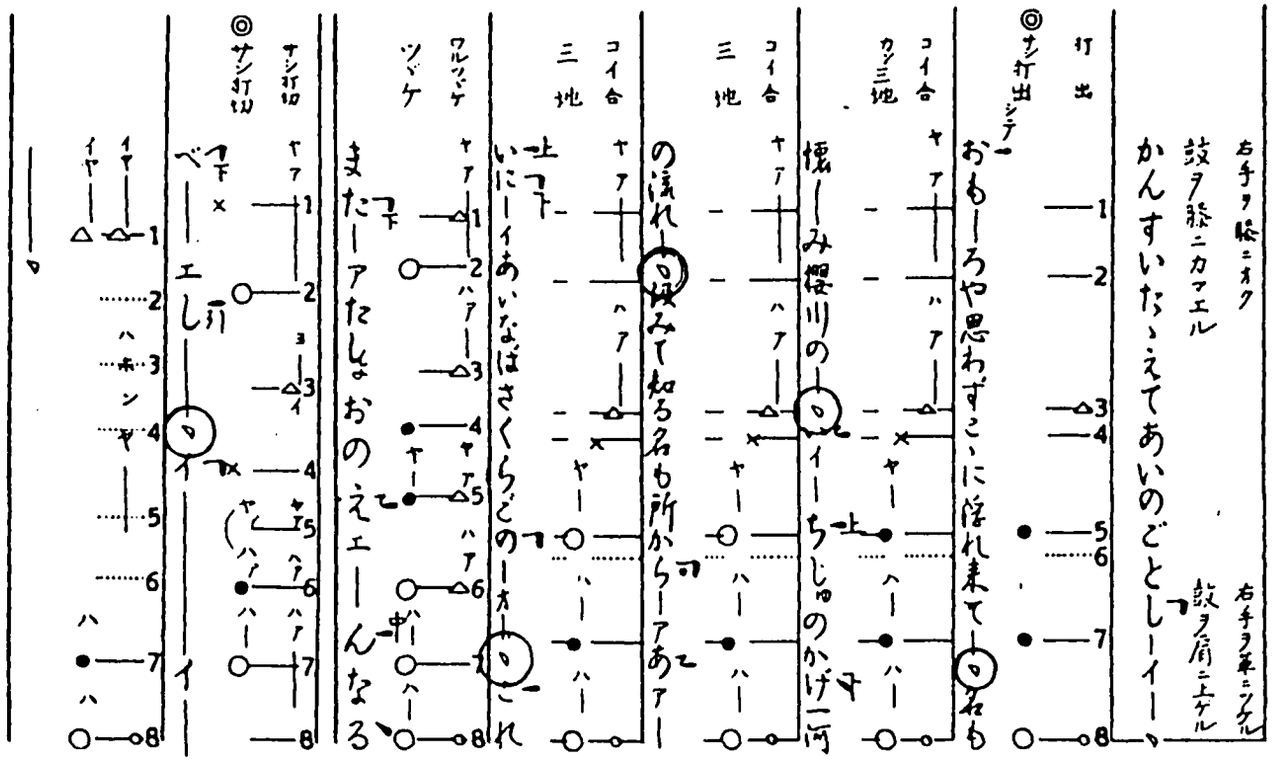
"Coordinated" and "uncoordinated rhythm" are distinguished from each other on the basis of different modes of interaction between the vocal and instrumental lines. I will examine the nature of both of the noh rhythmicities, and then demonstrate Mayuzumi's recomposition of the modes of interaction specific to each of them, as well as his recasting of the general characteristics outlined above for the repertory of rhythmic patterns that both rhythmicities employ.

In a passage of uncoordinated rhythm such as *Tsurukame's* sashi, there is no systematic coordination between the chanted text lines and the rhythmic patterns of the drums. Their simultaneous performance is a sort of "chance" or improvisatory operation. The overall effect is a loose type of ABA structure in which the outer A sections represent roughly coordinated beginnings and endings, with the much larger B section characterized by a free rhythmic interplay between the chant line and the drums. The general characteristics of this "uncoordinated" relationship can be confirmed by a cursory examination of the example of "uncoordinated" rhythm in the noh play *Sakuragawa*, used for illustrative

purposes in the first volume of the Kô ryû kotsuzumi instructional manual shown as Example 4.14.[19]

[19] Ibid., 153-154. The example is taken from the sashi of the noh play *Sakuragawa*. No such example for the *Tsurukame* sashi is available, however, the example given here embodies all the general principles relevant to my discussion.

Example 4.14. Representative passage of "uncoordinated" rhythm in the noh play *Sakuragawa* taken from a traditional nohgaku instructional manual.



As with the conventional noh score shown in Example 4.3, the percussion score is organized in columns that are read from right to left. The Arabic numbers in the first column and the horizontal lines in the subsequent three columns show the approximate placement of the eight beats of the basic rhythmic cells performed as they relate to the sung text, shown in Japanese/Chinese characters at the right of each column. Three particulars of this noh score example are especially relevant to my discussion "uncoordinated" rhythm:

1) Though the beginning of this section is "coordinated" in the sense that the vocalist and drummers begin together (the initial "A" section), note the irregular spacing of the Arabic numbers indicating an improvisatory-like pattern of stretched and contracted beats. For example, two syllables of text are placed between beats 1 and 2, while between beats 2 and 3, five syllables appear. (The second character in this group represents two syllables.)[20]

2) The spacing of the beats in the final (leftmost) three columns of the example is much more regular than that in columns 2-3 indicating a more uniform or "coordinated" pulse (the second "A section). This is paralleled by a decrease in total syllable content within the eight-beat framework compared to that of the first four columns, further facilitating a return to text/rhythmic coordination. (The final two columns contain only 4 syllables in comparison with 35 in the first two columns.)

3) The "uncoordinated" nature of the passage is also shown by the position of the semi-circular or "tear drop" shapes (periods) that are used to indicate the completion of each line of text. I have circled them in the columns of text. As these circles show, the "periods" constantly change position within the eight-beat framework of the first four columns, indicating a lack of strict coordination between the sung text lines and the ongoing rhythmic patterns. The final line of text is stretched out over the final three columns with its period occurring more or less "coordinated" with the first beat of the final eight-beat pattern.

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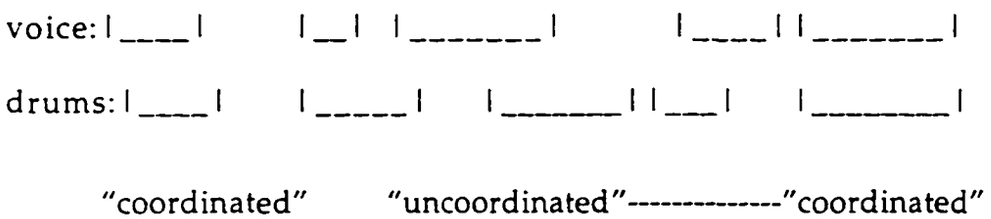
[20] Remember that "uncoordinated rhythm" noh notation is general in nature; the syllabification shown here represents only one possibility among countless others.

The overall uncoordinated relationship between noh text lines and eight-beat rhythmic patterns is summarized graphically in Example 4.15.

Example 4.15. Graphic representation of the general pattern of interaction between the eight-beat rhythmic units for the voice and drum parts in a passage of "uncoordinated" rhythm."



Mayuzumi's "Uncoordinated" Rhythm

Because the execution of "uncoordinated rhythm" is a quasi-improvisatory process, there is no indication in the noh vocal or hip or shoulder drum scores for precisely where the elements of the ABA "uncoordinated rhythm" scheme described above begin and end. The text/measure correspondence that served to pinpoint the location of particular melodic recompositional events in *Essay* cannot therefore be employed here. Nevertheless, an examination of the music for the first section of *Essay* shows that Mayuzumi creates a rhythmic climate that exhibits many of the same characteristics of traditional noh "uncoordinated rhythm," confirming it as Mayuzumi's recomposition of *Tsurukame's* opening rhythmicity and a significant recompositional correspondence between the two works. (For the following discussion refer also once again to examples 4.3, and 4.4a and b.)

In the opening melodic line of *Essay*, Violin I/B, Mayuzumi emphasizes his given meter signature by presenting the ten-beat melodic tsuyogin figure Q entirely within the confines of two five-beat measures, each of which begin with accented downbeats. With no other competition in the first four measures, the Violin I/B statements of Q establish an unambiguous metric constant--the first rhythmically coordinated "A" section in the three-part "uncoordinated rhythm" scheme outlined above.

Over Violin I/B's metrically stable repetitions of Q , Mayuzumi gradually introduces other statements of Q at different pitch levels. Rather than reinforcing the meter established by the Violin I/B part, however, he skews the metric placement of these subsequent Q figures within the flow of *Essay's* 5/4 measures creating an increasingly confused pattern of collective accents or "downbeats." The accent pattern for measures 5-12 is shown in Example 4.16.

Example 4.16. Accent ("downbeat") accumulation caused by overlapping entrances of tsuyogin figure Q.

m.	5	6	7	8	9	10	11	12
	1,3	1,3	1,3,5	1,3,5	1,3,4,5	1,3,4,5	1,2,3,4,5	1,2,3,4,5

Mayuzumi uses this jumble of "downbeats" to overpower the stable metrical framework of Violin I/B's repetitions of Q , creating rhythmic instability, or an "uncoordinated" effect, similar to that of the "traditional "uncoordinated rhythm" "B" section disjunction between the chant line and the drum parts just discussed.

Mayuzumi completes the traditional three-part "uncoordinated rhythm" scheme with a gradual rhythmic unification of his instrumental voices near the conclusion of *Essay's* first section. Mayuzumi's pattern of placing accents on every beat of every measure begun in measure 11 breaks when beat 2 is left unaccented in measures 18-19. These two measures are catalysts for the move to the concluding "A" portion of the traditional "uncoordinated rhythm" scheme that begins in measures 20-21, where the tangled web of skewed statements of Q disappears and the orchestra is scored as one unified rhythmic body. This rhythmic unification completes the traditional three-part "uncoordinated rhythm" sequence shown in Example 4.15, and shows that Mayuzumi's rhythmic language in *Essay's* first section closely parallels important nohgaku features of the overall "uncoordinated" rhythmicity of *Tsurukame's* sashi.

Mayuzumi's "Coordinated" Rhythm

In a nohgaku passage of coordinated rhythm, twelve-syllable text lines are the norm. The twelve syllables of each line of text are chanted in a way that most often avoids placing syllables on beats 1, 3, 5, and 8 within the standard framework of eight-beat rhythmic units. The hip and shoulder drums consistently fill in these vocally "open" beats in a "lock and key" relationship, a type of systematic interaction not seen in "uncoordinated rhythm." A re-examination of Example 4.13 will confirm this pattern of voice and drum interaction.

Increases or decreases from the twelve-syllable norm of individual text lines necessitate breaks in the flow of the standard accompanying

eight-beat nohgaku rhythmic patterns, and are accommodated for by the use of rhythmic units of less than eight-beats, the most common of which is a four-beat variant called tôru. The exact placement of these tôru is indicated in the noh vocal score. (I have circled them in the body of the ageuta text Example 4.4b.) This notational convention enables me to identify the exact succession of eight- and four-beat rhythmic units for the coordinated rhythm ageuta of *Tsurukame*. In other words, while I can't say exactly what rhythmic patterns are going to be played (for reasons given earlier), I do know that when there is no special indication in the noh score, some eight-beat rhythmic pattern is going to be played, and where the two tôru are marked in the text, some four-beat patterns will be played. Using these notational conventions as a guide, I have shown the pattern of four- and eight-beat rhythmic units along with the specific rhythmic presentation of text used for the ageuta of *Tsurukame* in Example 4.17.

The top row of the example shows the subdivisions of the four- and eight-beat units. The numbers in the leftmost column of the example indicate the specific line of text. The numbers in the far right column are the *Essay* measure numbers that, according to the text/measure correspondence, match the text line in their row. As the example shows, with the exception of lines 3, 4, and 5, all the text lines of *Tsurukame's* ageuta contain the standard twelve syllables and are contained within eight-beat rhythmic cells.[21]

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[21] Again, this pattern of syllabification represents that of the Kanze school of noh performance.

Example 4.17. Traditional pattern of text placement within the succession of four- and eight-beat rhythmic units in the ageuta of *Tsurukame*.

Tsurukame text lines mm.	Rhythmic text presentation																Essay
	.5	1	1.5	2	2.5	3	3.5	4	4.5	5	5.5	6	6.5	7	7.5	8	
1.	ni	---	wa	no	ee	---	sa	go	wa		ki	n	gi	n	no	---	22-23
2.	ni	---	wa	no	ee	---	sa	go	wa		ki	n	gi	n	no	---	24-25
3.	ta	---	ma	o	tsu	---	ra	ne	te		shi	ki	ta	ay	no	---	26-27
	---	---	---		ee	o	ay										28
4.	---	no	---		ni	---	shi	ki	ya		ru	ree	no	---	to	bo	29-30
	so	o	---		sh a	---	ko	o									31
5.	no	---	---		yu	---	ki	ge	ta	me	no	o	no	ha	shi		32-33
6.	ee	---	ke	no	mi	---	gi	wa	no		tsu	ru	ka	me	wa		34-35
7.	ho	---	o	ra	ay	---	sa	n	mo		yo	so	na	ra	zu		36-37
8.	ki	---	mi	no	me	---	gu	mi	zo	---	a	ri	ga	ta	ki		38-40

9.	ki	---	mi	no	me	---	gu	mi	zo	---	a	ri	ga	ta	ki		41-43

Lines 3 and 4 each contain 15 syllables and are each spread out over an initial eight-beat cell, and a following four-beat tôru that absorbs the "extra" syllables. Line 5 contains only 11 syllables. According to the text/measure correspondence established between the two works, Mayuzumi's recomposition of these *Tsurukame* melodic /rhythmic irregularities should appear in the first twelve measures of *Essay's* second section. How does Mayuzumi recompose this specific disruption of the noh play's established rhythmic and syllabic/melodic norm?

In measures 22-25 of *Essay*, this norm is established melodically by a variation of the two-measure tsuyogin chant figure Q discussed earlier, now labeled Q^1, and an accompanying two-measure rhythmic/textural unit of repeated pitches that I call W that is played by the remainder of the orchestra. Both Q1 and W are bipartite structures recalling the two-part divisions of the noh text lines and drum patterns. The melodic/ unit Q1 , functions as Mayuzumi's text or as the "syllables" of *Essay*. It is divided by contrasting contour and downbeat accents into two one-measure cells, p^1 and q^1. The rhythmic unit W, is Mayuzumi's analogue for the standard nohgaku eight-beat rhythmic measure and contains two one-measure rhythmic textural cells labeled X and Y, a two-part division that parallels that of the composite rhythmic patterns played by the hip and shoulder drum. X is a measure in which the music accompanying the Q1 melodic line is divided into two groups on the basis of their respective rhythms: in

m. 22, an X cell, Vln. IB, Vln. II and Viola I share the same rhythm which contrasts with a contrasting rhythm played by Viola II, Cello II, and Bass. Y is a cell in which the bulk of the orchestra plays in rhythmic unison, m. 23, for example. The rhythmic profiles of the X and Y cells are given in Example 4.18.

Example 4.18. Textural/rhythmic profiles for rhythmic unit W's X and Y cells:

X= a measure in which the orchestra is divided into two, roughly equal, rhythmically contrasting parts.

Y= a measure in which the bulk of the orchestra is in rhythmic unison.

In Example 4.19 I have shown in graphic form the succession of melodic p and q units and X and Y rhythmic cells used in mm. 22-33 of *Essay*.

Example 4.19. Mayuzumi's recomposition of the *Tsurukame* tôru using melodic p and q units, and X and Y rhythmic cells.

			Tsurukame tôru1				tôru 2
Tsurukame text line:	__1__	__2__	_____3.....		____4.....	__5_____	
	p^1 q^1	p^1 q^1	p^1 q^2---------		p^1 q^3	p^1 q^3	p
	X Y	X Y	X Y	X(!)	X Y^1	X Y	X (!)
Essay mm.	22-23	24-25	26-27	28	29-30	31-32	33
			Essay tôru 1				tôru 2

This passage opens with two statements of the X/Y-p1/ q1 grouping--Mayuzumi's recomposed coordinated rhythm norm. Mayuzumi's use of exact rhythmic and melodic repetition here parallels the identical text

repetition and syllabic content of the first two lines of *Tsurukame's* ageuta and the 2 eight-beat rhythmic units that contain them as shown in Example 4.8. In mm. 26-27, however, Mayuzumi introduces a new, elongated version of melodic cell q1, labeled q2; q2 as can be verified by examining the full score, extends into m. 28, and breaks the normative succession of melodic p^1 and q^1 pairs that have prevailed until this point, and is thus analogous to the syllabic deviation of the third line of *Tsurukame's* ageuta. This deviation fulfills half of the requirements for the recomposition of the first *Tsurukame* tôru--Is there an accompanying break in the established rhythmic norm to complete the picture?

A comparison of the full score and Example 4.19 shows that after three statements of the XY pair of rhythmic cells, the repeat of cell X in m. 28 creates an expectation for a following Y cell in m. 29. Instead, however, Mayuzumi uses another XY pairing in mm. 29-30 creating a rhythmic phrase grouping in which an "extra" X cell occurs between two complete statements of the XY rhythmic cell pair. In coordination with the melodic deviation extending from m.27 into m.28, this extra X cell, half of the analogue for the standard eight-beat rhythmic measure is the ingredient necessary to confirm m. 28 as Mayuzumi's recomposed version of the *Tsurukame* tôru-- an exact text/ measure correspondence between *Essay* and the *Tsurukame* tôru (both tôru occur on the words "ee-o-ay").

The same analytical logic identifies measure 33 of *Essay* as Mayuzumi's second "tôru." As the example shows, however, the text/measure correspondence does not confirm an exact proportional match with the *Tsurukame* tôru (measure 31); Mayuzumi's second

"extra" X and p unit occur after a varied repeat in mm. 29-32 of the opening normative succession of p/q and X/Y pairs. Despite the lack of an exact text/measure match with the second *Tsurukame* tôru, however, Mayuzumi recomposes the traditional ageuta's second tôru in a way identical to that used for the first, and its placement in *Essay's* second section proportionally corresponds to the syllabic deviation (11 syllables) of the fifth line of *Tsurukame's* ageuta text, maintaining the traditional association between a tôru and the disruption of an established melodic/rhythmic norm. In addition Mayuzumi's position "switch" of his second "tôru" in comparison with that of the second tôru of Tsurukame parallels the reversal I discussed earlier of the *Tsurukame* melodic "parent contour" within *Essay's* henka III of mm. 34 and 35. This reversal also effectively juxtaposes his nohgaku-based melodic (henka) and rhythmic (tôru) means of "coordinated" rhythm disruption further strengthening *Essay's* ties to the underlying rhythmic and melodic structure of *Tsurukame* and to nohgaku in general.

Just like the two *Tsurukame* tôru , Mayuzumi's recomposed "tôru" arise from a melodic and a rhythmic deviation from an established norm, reflecting both the general nature of "coordinated" rhythm as well as the specific rhythmic and melodic organization of *Tsurukame's* ageuta. The relationships I have described here are also further evidence of the musical and proportional specificity of certain elements of Mayuzumi's recompositional language: a specificity characteristic of *Essay's* entire second section, and indeed the work as a whole.

Mayuzumi's Recompositional Motive

Before concluding, I will address the matter of Mayuzumi's recompositional motives. Why does he recompose *Tsurukame*? Is *Essay* a parody of the noh play? A homage to Japanese music? In order to fully appreciate Mayuzumi's choice of *Tsurukame* and be in on the recompositional joke, so to speak, it is essential to understand something of Japan's political situation, and Mayuzumi's own political leanings during the 1960's and early 70's.

Like America, Japan during this period was experiencing a substantial amount of social unrest: an unrest that many influential Japanese were convinced was due to the moral poverty of the post-war constitution ostensibly forced on the Japanese by the victorious allies. One of the principal and most dramatic of these political discontents was the celebrated Japanese novelist and playwright, Yukio Mishima. During the last 15 years of his life, Mishima devoted more and more of his time to the promotion of his own radical, right-wing political beliefs and activities. Mishima, and a devoted circle of intellectual contemporaries and student disciples expressed a fervent desire for Japan's return to an emperor-centered society and government: a return that would, in their eyes, rekindle the lost, collective "Japanese spirit" that had been compromised by the post-war restructuring of Japan.

Mayuzumi was a member of this nationalistic circle and was an artistic collaborator and close friend of Mishima.[22] Indeed, Mayuzumi's opera *Kinkakuji*,is based on Mishima's novel of the same name and is one of the fruits of their association. Mayuzumi's own political views were closely attuned to Mishima's, and while never as flamboyant as Mishima in their articulation, Mayuzumi also sought ways in which he could contribute toward furthering their shared political agenda. The choice of *Tsurukame* as a recompositional model for *Essay* was one such contribution, albeit a subtle one.

If Mayuzumi's compositional goal had simply been the creation of a homage to the hallowed world of traditional Noh, any play from the repertory could have served as a model. *Tsurukame*, however, is unique. While plays of the standard repertory draw their subject matter from fairy tales and legends, and from the great historical novels and chronicles of medieval Japan, *Tsurukame* is essentially a plotless celebratory work, usually performed at New Year, the text of which is devoted, in large part, to lofty praise of the emperor. While the various structural, proportional, and textural similarities to *Tsurukame* that we have discussed illustrate the mechanics of *Essay's* recompositional plan, it is this emperor-centered text, indirectly expressed in *Essay* through the play's recomposed poetic and musical structure , that embodies the real recompositional message,

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[22] A basic description of the aims of the right-wing in Japan in the 1950's and 1960's as well as details of Mayuzumi's relationship with Mishima can be found in John Nathan, *Mishima: A Biography* (Tokyo: Tuttle, 1974) and Henry Scott Stokes, *The Life and Death of Yukio Mishima* (New York: Ballantine, 1985). For some insight into Mayuzumi's own views on the relationship between music and politics see his, "*Kimigayo* wa naze utawarenai," *Mayuzumi Toshiro no taidan* (Tokyo: Roman, 1966), 236-238. For general insight into the politics of the time see, Fumio Yamashita, *Atarashii seiji to bunka* (Tokyo: Shin Nihon Shuppan-Sha, 1975).

the "missing" text of Mayuzumi's "essay." Indeed, assuming Mayuzumi's desire to promote his own political views through music, no other play in the noh repertory could have served his recompositional purposes more elegantly.

* * *

A knowledge of nohgaku theory used in tandem with standard Western and individual analytical approaches as well as a unique text/measure correspondence between *Essay* and *Tsurukame*, enabled me to illustrate examples of Mayuzumi's recomposition of general musical similarities to traditional nohgaku and to pin-point specific musical and formal references to his recompositional model. My identification of various recompositional levels of correspondence between the two works showed both Mayuzumi's big recompositional "picture," as well as the logic of his individual "brush strokes." In addition, an awareness of the socio-political climate in which the work was composed also made it clear that *Essay* is a subtle political statement that expresses, in musical form, Mayuzumi's own nationalistic political sentiments.

Chapter 5: Functional Rhythm in Tokuhide Niimi's *Ohju*.

Tokuhide Niimi is one of the leading composers of contemporary Japan. Born in 1947, Niimi earned a degree in mechanical engineering from Tokyo University before beginning formal composition studies at the Tokyo University of Fine Arts in 1975 from which he received his graduate diploma in 1978. As early as 1974, however, Niimi began to make a mark on the Japanese contemporary music scene by winning the Grand Prize at the 1977 International Competition for Ballet Music in Geneva for his work for mixed chorus and orchestra *Enlaçage I.* Over the last twenty years, Niimi has continued to receive substantial international acclaim for his compositions written for a wide range of media. Along with Shinichiro Ikebe, Akira Nishimura, and Keiko Fujiie, Niimi is member of an unofficial group of composers that is regarded within Japan as the vanguard of the generation of Japanese composers born in the post-war period and that has come to be known within Japanese contemporary music "Les Quatre." In numerous conversations with Niimi and other members of "Les Quatre" over the course of the past three years, they each repeatedly stressed the importance of traditional Japanese music on their compositional thought, and the role it plays (for them) as a vehicle for creating a distinctly personal, and also a distinctly "Japanese," contemporary musical language.

Ohju is a work for cello composed in 1988 that I have discussed at considerable length with Niimi. It is a work that, according to Niimi, was inspired by aspects of nohgaku and in which he has reinterpreted various

aspects of nohgaku performance practice as well as deep-level patterns of musical organization and structure. Indeed, the world of noh is immediately suggested by the work's title, for ohju is a term coined by Zeami, the founder of the modern noh drama, who used it to describe the two basic types of noh singing, (utai.)[1] Niimi spoke of the work as a "play" of nohgaku influences in which the word "play" was to be interpreted in both the sense of "to work with," and literally, as an instrumental realization of the form and substance of a noh play.[2] This chapter will explore the various ways in which Niimi recasts elements of the traditional genre. I will proceed in three-stages: 1) brief discussions of three general noh features of *Ohju* that establish the immediately audible "noh-ness" of the work; 2) deep-level connections between the organization of the musical material in *Ohju* and the nohgaku concept of functional rhythm that show how Niimi transforms elements of traditional nohgaku functional rhythm into a macro-rhythmic approach in which he is able to organize large musical units in ways that reflect traditional noh rhythmic practices; 3) ways in which Niimi's large-scale rhythms act as characters within Niimi's play of noh influences, and how their dramatic interaction in *Ohju* reflects the formal scheme of a conventional noh play.

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[1] Recall the tsuyogin and yowagin types of noh singing discussed in the previous chapter. For a detailed definition and discussion of this term see Kikkawa, *Hyaka jiten*. s.v. "ohju," and Motokiyo Zeami, *On The Art of the Noh Drama: the Major Treatises of Zeami* trans. by J. Thomas Rimer and Masakazu Yamazaki (Princeton: Princeton University Press, 1984), 136. The two Chinese characters used for the title, "oh," meaning horizontal, and "ju," meaning vertical, refer respectively to a deep chest voice, and a more delicate, thin "head" voice.

[2] Unlike Mayuzumi, however, Niimi claims no recompositional motive, but speaks of the noh play in abstract terms.

General "Nohness" of *Ohju*

Shôdan organization

As I discussed in Chapter 4, noh plays are divided up into smaller sections or movements called shôdan. These shôdan have functions similar to the sequence of numbers in Western operas: recitative, aria, scena, for example, marking off changes in mood or character, and articulating sectional divisions. There is no standard number of shôdan used in a noh play, but the average play generally contains around fifteen. In noh theory, shôdan themselves are considered to be divided into three unequal parts based on the pervasive Japanese organizational concept of jo-ha-kyû.[3] Unlike the shôdan titles, however, these jo-ha-kyû internal divisions are not notated in the noh vocal scores or instrumental part books, but are an intuitive part of nohgaku performance and composition.

Niimi parallels this traditional shôdan approach to noh composition by dividing *Ohju* into twelve large, unequal sections indicated by large Arabic numbers in the score. These sectional divisions are not simple rehearsal numbers, but are used by Niimi to highlight changes in compositional thought and musical material. Six of the first seven sections are further subdivided into two or usually three sub-sections, also distinguished from each other by unique musical material, indicated by affixing an A, B, and where necessary, a C to the overall

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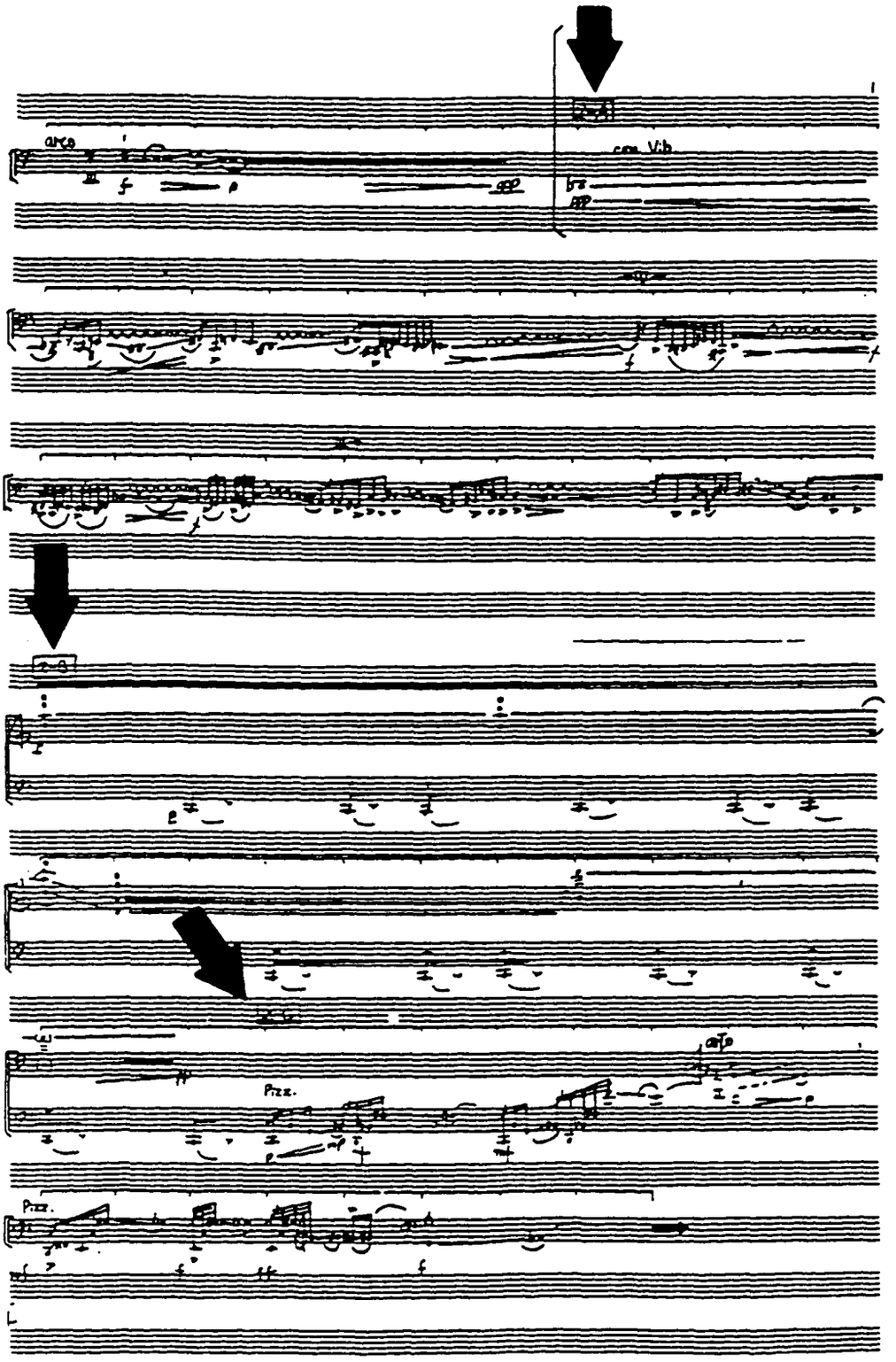
[3] See the earlier discussions of this term in chapters 2 and 3.

identifying Arabic number of the section. Example 5.1 shows both types of these notated divisions in the score for *Ohju's* Section 2.

Example 5.1. Large and small sectional divisions within *Ohju*.



Viewing *Ohju*, as Niimi suggests, as a form of noh play, Niimi's twelve large divisions serve much the same function as the shôdan in a noh play--that is, Niimi's organization of his musical material suggests the alternating participation of a group of dramatic characters. In addition, the smaller A, B, and C divisions that Niimi uses within the majority of his twelve sections concretizes the more abstract three-part jo-ha-kyû divisions characteristic of noh shôdan (A= jo, B= ha, C= kyû). The lack of notated A, B, C divisions after section 7 in no way indicates a change in musical thought (indeed the internal structure of the final five sections strongly suggests their presence), but rather assumes that by that point in the composition, according to the composer, the performer/listener has gotten the traditional jo-ha-kyû inference.[4]

Ohju's "voice and drums"

While the complete performing forces for a noh play consist of vocal soloists, chorus, three drums, and flute, the vast majority of nohgaku is performed by a trio consisting of the shoulder drum (kotsuzumi), hip drum (otsuzumi) and a singing actor--a two-part, timbrally determined texture. (See Example 5.2.)

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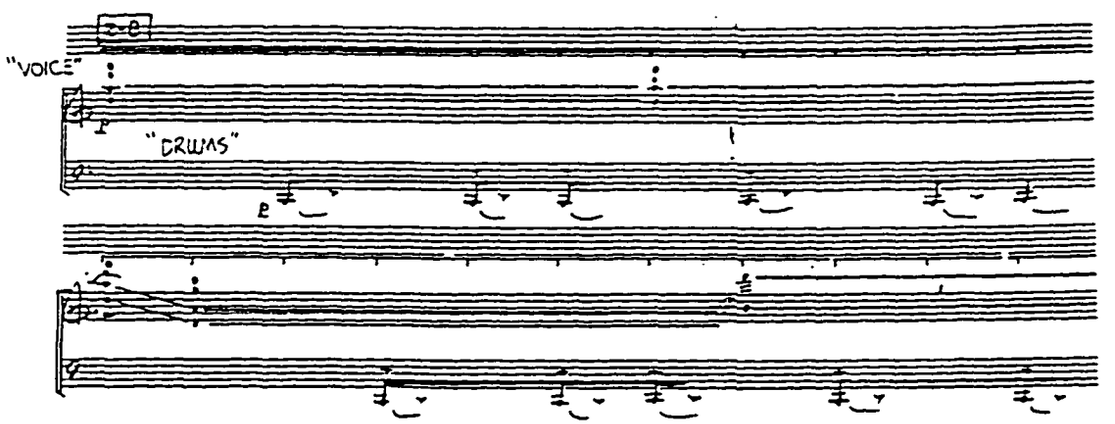
[4] Private conversation with the composer (Tokyo, June, 1995). The interpretation of unnotated internal divisions will be an important part of my discussion in the second half of this chapter.

Example 5.2. Representative arrangement of voice and drum parts in a standard eight-beat nohgaku rhythmic unit. (Excerpt from the noh play *Yûya.*)

beats	5	1	1.5	2	2.5	3	3.5	4	4.5	5	5.5	6	6.5	7	7.5	8
text	*a*	---	*ku*	*ma*	*o*	---	*ha*	*ro*	*o*	---	*ku*	*mo*	*mi*	*zu*	*no*	
shoulder drum					·			X	ya	X		X	ha	X	ha	X
hip drum	ya	X	ha		ha	X		X	ya	X	ha					

While *Ohju* contains highly diversified musical material and demands almost every conceivable performance technique from the solo cello, one of the most telling features of the work is the varied repetition of music that clearly suggests musical features of this core noh ensemble. (See Example 5.3.)

Example 5.3. *Ohju's* "voice and drum" analogue. (Section 2B.)



Niimi's articulation mark (+) indicates a pitch-specific (most often low C) striking of the fingerboard with the middle finger of the left hand.[5] The percussive effect of this technique is a compelling reference to the drums of the noh orchestra, and the sustained upper harmonics add a "vocal" element, completing Niimi's cello rendition of the basic trio of noh performers. The irregular spacing that occurs between the four groups of cello "drum beats" also conveys the ametric feel characteristic of the drum parts alone and in conjunction with the vocal line.

Ohju's "coordinated and uncoordinated rhythm"

As I discussed in Chapter 4, nohgaku is characterized by two basic rhythmicities: coordinated rhythm (hyôshi au) and uncoordinated rhythm (hyôshi awanai). In passages of coordinated rhythm, the pattern of interaction between syllables of the chant line and the orchestra parts is strictly regulated, while in passages of uncoordinated rhythm, the interaction between these two compositional elements is to a great extent, improvisatory. All noh plays make frequent use of both of these rhythmicities and indeed, noh conventions dictate that certain shôdan be written in one or the other.

In place of measures and meter signatures, Niimi recreates this mixture of strict and improvisatory rhythm in *Ohju* with alternating

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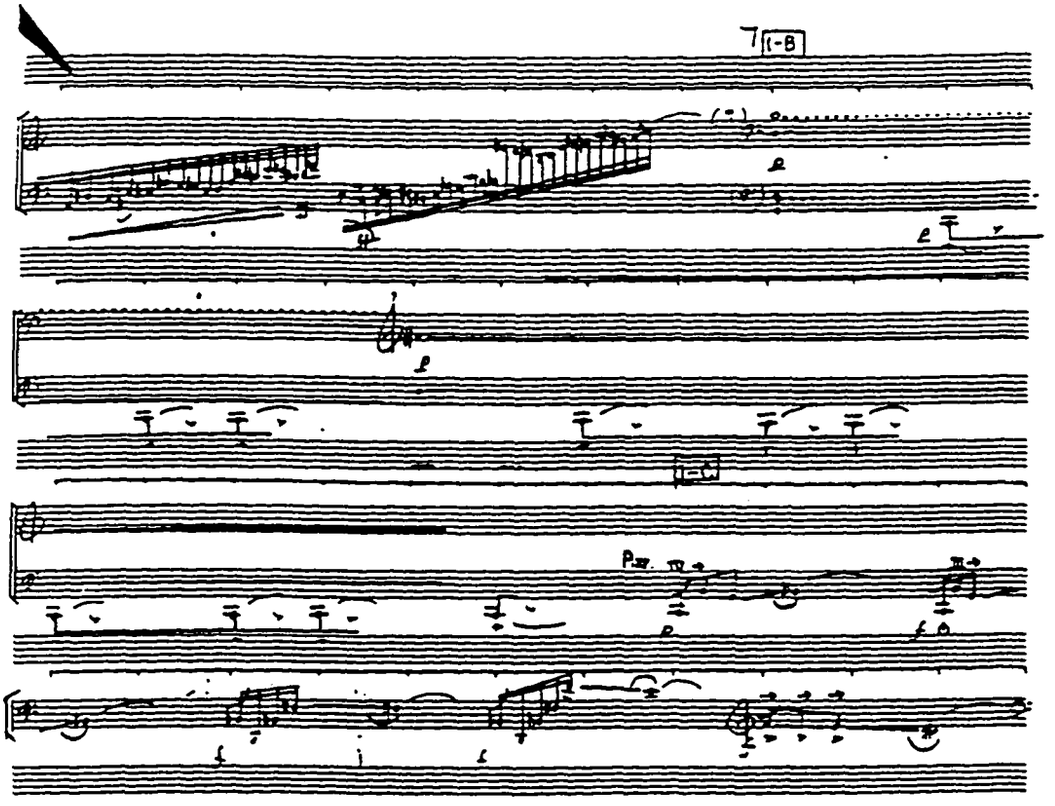
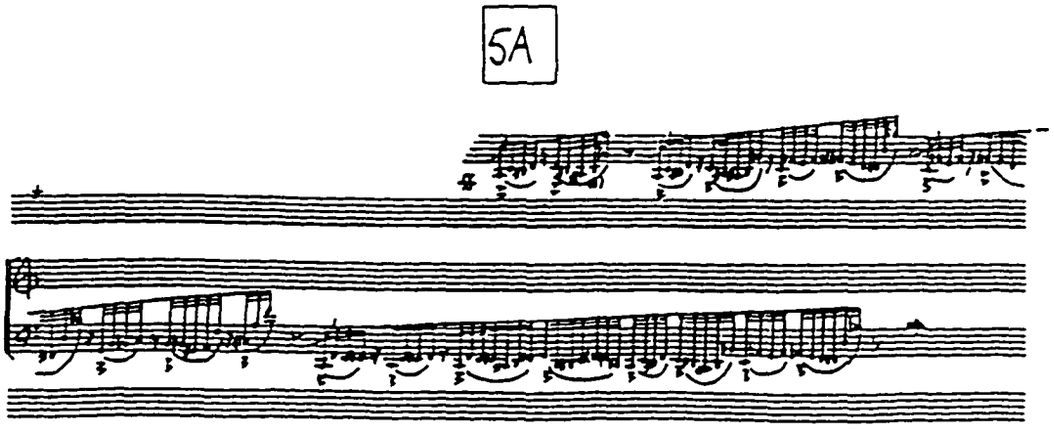
[5]As explained in the performance instructions provided by Niimi on the title page of the score.

passages of measured and non-measured music. Measured music in *Ohju* is indicated by the use of brackets over the staff which block out regular time units of ♩ =60. Unmeasured music has no time brackets and is to be played in a free, cadenza-like style. Unlike traditional noh rhythmic practice, however, which never mixes these two rhythmicities in one shôdan, Niimi, especially in the later sections of *Ohju*, freely mixes them within a number of the twelve large sections, as well as within their constituent A, B, and/or C sections. Despite this divergence from noh rhythmic convention, the analogy to the traditional rhythmicities is clear. Examples of Niimi's use of measured and non-measured music in *Ohju* are given as examples 5.4 a-c.

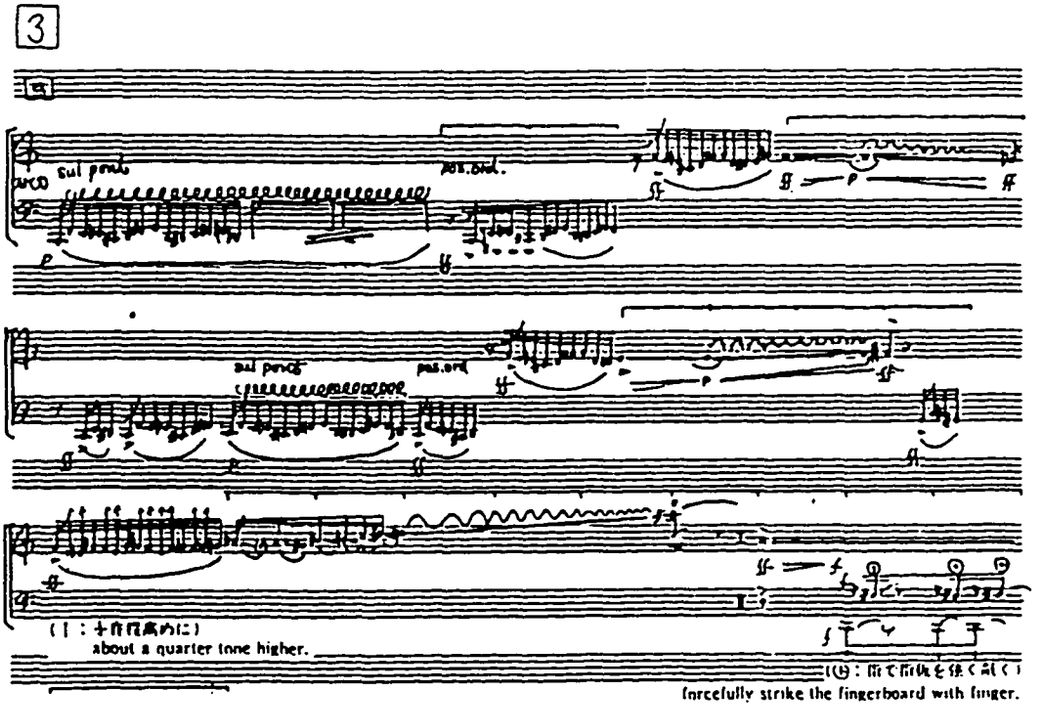
Example 5.4a. Completely measured music.



Example 5.4b. Completely unmeasured music



Example 5.4c. Mixture of unmeasured and measured music.



Functional Rhythm in Noh and Niimi

Overview of Relevant Nohgaku Rhythmic Theory and Practice

The elementary references to aspects of nohgaku theory and performance discussed above are part of a much deeper connection *Ohju* maintains with noh. As mentioned earlier, the term ohju as originally used by Zeami refers to qualities of noh singing. Niimi's performance instructions published in the score, however, offer an expanded interpretation of the term and a substantial clue as to the nature of *Ohju's* deep-level nohgaku connection. Niimi writes,

> The application of the term for this work, however, refers not to the utai of Noh, but rather to the vocal cries of the drummers; sounds which range from high to low and strike deep into the hearts of the listeners--arousing the pathos, suffering, and warmth of our world, yet at the same time transcending all of this.[6]

The drummer's vocal cries (kakegoe), however, as I discussed earlier, are inseparable from the rhythmic cells in which they occur. Thus, although Niimi's title for the work would seem to suggest that a melodically-based analytical approach might be the most appropriate analytical mode to adopt for this study, Niimi's association of the normally melodic ohju concept with the music of the percussion ensemble, intimates the existence of a special rhythmic relationship to

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[6] Performance notes for *Ohju* (Tokyo: Ongaku no tomo sha, 1989). Translation by the author.

traditional nohgaku, and it will be the function of this portion of my discussion to explore the details of that relationship.

Nohgaku is strictly monophonic; unlike gagaku, or other forms of Japanese traditional music, it has no harmonic or heterophonic element to support its melodic line or to heighten its musical sense of tension and release. In nohgaku, these two basic functions are performed rhythmically, by a set repertory of drum patterns (te). Just as the harmonies and harmonic formulae of Western tonal music are regarded as having particular (though contextual) functions, cadential, prolongational, modulatory, etc., each of the nohgaku drum patterns has a particular range of musical functions well-known to the experienced noh performer/listener. While these rhythmic patterns work in tandem with and complement the tonal effects of the chant line, they are also capable of generating an independent, complex musico-rhythmic drama of their own. In any noh performance, the progressions of the rhythmic patterns, and the alternations between the fulfillment and denial of traditional rhythmic expectations for their use over the course of a performance is the source of much of nohgaku's power and musical sense of forward motion.

Though the exact number of patterns for the two principal drums of the noh orchestra, otsuzumi and kotsuzumi, varies from ryû to ryû, all of the drum ryû maintain repertories of over 200.[7] The use of these

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[7] As in my analysis of Mayuzumi's *Essay*, I again, limit the bulk of my discussion to the kotsuzumi. The claims made here can be verified by making a survey of the instructional manuals provided by each of the ryû that contains their rhythmic repertory. Each drum ryû records its repertory of rhythmic patterns in a set two or three lesson books that are used for both professional and amateur instruction. Each pattern is assigned its own name and a numerical label. For ease of reference, I use these numerical labels for much of this discussion, thereby sparing the reader an overflow of Japanese terms.

rhythmic patterns is governed by strict rules and conventions within two nohgaku levels of functional rhythm: a macro-level of large functional rhythmic categories that helps to articulate the music's overall formal organization, and a micro-level that determines the specific order of pattern to pattern progressions. I will concern myself exclusively with the macro-level of functionality at this point in my discussion and will address micro-level issues as they arise later in the chapter. Again, the number of recognized large functional rhythmic categories varies depending on what school of noh one belongs to, however, a basic core of four is generally acknowledged by all of the drum ryû. These are shown in Example 5.5. The English names for each of the categories are my translation of the Japanese terms given in parentheses.[8]

Example 5.5. Profiles of the four basic functional rhythmic categories of traditional nohgaku.

Fundamental (Kiso) = These rhythmic patterns are used more than those of any other category. They are essentially the rhythmic norm of nohgaku.

Combination (Te) = special rhythms that require a particular pattern or pattern combination before and/or after them. They are frequently used to emphasize dramatic high points of the text.

Punctuating (Kashira) = used to vary the dominant flow of Fundamental rhythms.

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[8] The existence of this basic core of four categories conversations has been verified in conversations with numerous noh performers and drummers. Genjiro Ogura, head of the Ogura ryû of kotsuzumi drumming has been most helpful in describing the various functions of the functional rhythmic categories to me in drum lessons and in informal discussions. Also see William Malm, "An introduction to taiko music in the Japanese noh drama," *Ethnomusicology* 4/2 (1960): 67-91; also Akira Tamba, *The Musical Structure of Noh*, trans. Patricia Matore (Tokai: Tokyo University Press, 1974), 172-207.

Cadential (Shûshi) = cadential rhythms or rhythmic patterns that close a work or section of a work.

At this macro-level of rhythmic functionality, the nohgaku functional rhythmic categories are identified with particular structural points within the individual sections (shôdan) of a work. Rhythmic patterns belonging to the Cadential category, for example, will obviously not occur at the beginnings of phrases or shôdan but in terminal positions. Patterns from the Fundamental category most often open shôdan, and phrases within shôdan, and because of their role as the rhythmic norm, comprise the main body of any nohgaku passage. The Combination and Punctuation categories operate strictly within the phrases articulated by the functional "poles" of the Fundamental and Cadential categories patterns. The Kô ryû kotsuzumi has a repertory of 204 rhythmic patterns, all listed in the first volume of the Kô ryû instructional manual. The four basic functional rhythmic categories contain its first 109 patterns: Fundamental = patterns 1- 35, Combination = patterns 36-56, Punctuation = patterns 57-84, and Cadential = 85-109.[9] As a representative example of how these functional rhythmic categories are used to articulate the form of a typical passage of nohgaku, I will briefly examine the succession of rhythmic patterns performed by a Kô ryû shoulder drum (kotsuzumi) in the shin no dan shôdan of the noh play *Hachinoki*.[10] The Arabic number

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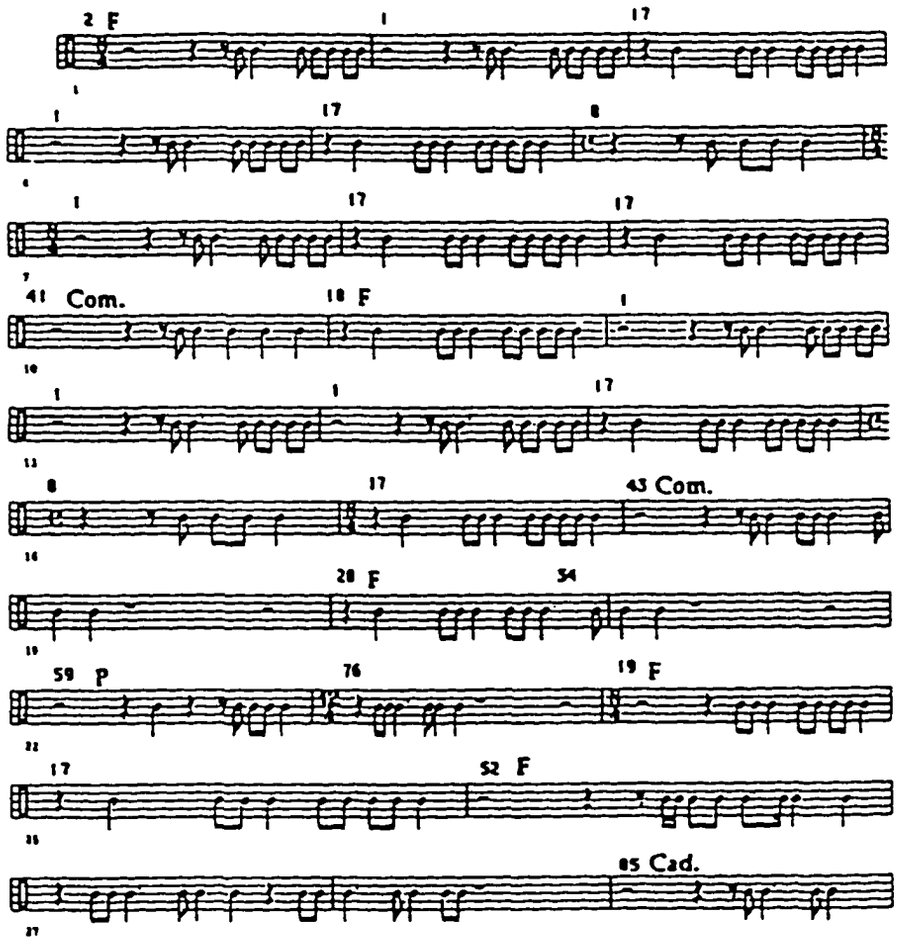
[9] The remaining rhythmic patterns represent those reserved for various special circumstances, dance numbers, sections with non-standard patterns of text declamation, and particular dramatic events. See Kô, *Kô ryû kotsuzumi shofu*, 3-27.

[10] Ibid., 66-72. The example is an extremely common type of te succession--rather like a few simple diatonic chorale phrases in a standard western harmony book. Though the individual functional rhythmic patterns performed in noh plays are composites of the otsuzumi and kotsuzumi parts, the problems of determining specific otsuzumi and kotsuzumi rhythmic patterns for any given play (already discussed in chapter 3) makes a definitive version of the rhythmic material for any play an impossibility. I therefore base my study

assigned each pattern in the Kô ryû instructional manual is given above each eight-, four-, or twelve-beat measure.[11] The letters F, Com, P, and Cad. are used to indicate the membership in one of the four functional categories: Fundamental, Combination, Punctuation, or Cadential.

Example 5.6. Functional rhythmic category content of the Kô ryû kotsuzumi part from the shin no dan of the noh play *Hachinoki.*



rhythmic patterns for any given play (already discussed in chapter 3) makes a definitive version of the rhythmic material for any play an impossibility. I therefore base my study of functional rhythm solely on the rhythmic repertoryof the Kô ryû kotsuzumi. A focus on the kotsuzumi patterns in isolation avoids the above-mentioned associational-ambiguity with the otsuzumi te, and yet allows me to examine specific features of nohgaku functional rhythm in a restricted, but effective way.

11 Remember that though eight-beat pattern predominate, patterns of greater and lesser durational value are also employed.

As the example shows the Fundamental category is used more than any of the other functional categories. Of the 26 rhythmic patterns used in this passage, 20 of them are taken from the Fundamental category; Fundamental patterns begin the passage and essentially "flesh out" it's main body.[12]

The Combination and Punctuation categories, operate strictly within the musical phrase articulated by the Fundamental and Cadential patterns. The functional role of Punctuation category patterns is not generally as clear as those of the Combination category, however, for they are frequently involved with highlighting formal complexities of the poetic text-- complexities which are beyond the scope of this chapter to explore. I will therefore not discuss it as a separate category here.[13] The role of the Combination category patterns in highlighting certain dramatically pertinent words or phrases of text, however, is particularly evident and striking. *Hachinoki* is a play in which the principal object of dramatic concern is a small tree. All three of the Combination category patterns in the shin no dan accompany text that directly concerns the fate of this tree. Pattern #41 is paired with the word "takigi" (firewood), and the text that accompanies both Combination patterns 43 and 52 contain forms of the verb "kiru" (to cut), words of great interest and weight to any

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[12]The dominance of the Fundamental category is not unique to this *Hachinoki* shodan but reflects its prominent role in every shodan in the nohgaku repertory.

[13]Though all four of the basic functional rhythmic categories are present in the *Hachinoki* shin no dan this is not the case in every passage of nohgaku. For example, the kiri section of *Fujitaiko* and the hô no dan of *Ama* lack any rhythms from the Combination category even though both are sizable passages. In contrast, the kuse of the play *Tôhoku* lacks any rhythmic patterns from the Punctuation category. Only the Fundamental and the Cadential categories are always present in a passage of nohgaku.

tree! It is also of interest to note that the Chinese character used for the Japanese name of te #43 (kizamu) means "to chop or hack:" a touch of added imagery certainly not lost on Noh professionals.[14]

The above discussion of the *Hachinoki* shin no dan shows that the world of nohgaku rhythmic patterns is not a democratic one, and that the noh functional rhythmic categories make clear distinctions concerning what a rhythmic pattern from a particular category can do in the music, under what conditions it can fulfill that role, and where it can occur in the music. However, while nohgaku rhythmic theory and practice make it evident, for example, that patterns X and Y are functionally different, there is no mention in the primary or secondary literature of exactly why they are considered to be different. Questions such as why a particular pattern belongs in the Fundamental category and no other, or why one pattern must follow another, are simply not addressed. Nor do professional performers consulted for this study seem to have any ready answers for what, to a Western music theorist, seems a perfectly basic question.[15]

Rhythmic contour theory as discussed in the recent work of Robert Morris, Elizabeth Marvin, Paul Laprade, and others, would seem to be an ideal tool to address these questions, but certain characteristics of nohgaku

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[14] See Kô, *Kô ryü kotsuzumi shofu*, 70.

[15] I have discussed this puzzling aspect of nohgaku rhythm at considerable length with Kazutada Tsuta of the Kanze school, and Genjiro Ogura, head of the Ogura kotsuzumi school. They could shed no light on the mysteries of why one rhythm functions in a particular way: nor does any primary or secondary literature address this topic.

rhythmic patterns limit their usefulness.[16] Foremost among these difficulties is the role that timbre often seems to play in determining rhythmic function. Example 5.7 compares two Kô ryû kotsuzumi rhythmic patterns from different functional categories, tome from the Cadential category, and hikae from the Fundamental category.

Example 5.7. Comparison of the kotsuzumi rhythmic patterns hikae and tome.

In terms of overall rhythm these two patterns are identical; the same beats are occupied within the standard eight-beat framework. In the case of these two patterns, only the timbrally different quality of their drum strokes on beat 5 (indicated by the + and * symbols) distinguishes one from the other and thus timbre must, therefore, be considered to be the essential determinant of their overall contrasting musical function. Thus it is evident that the determination of a nohgaku rhythmic pattern's function does not rely solely on its rhythmic profile; one must look beyond a comparison of the overall rhythms in determining the nature of their functional identities. It is evident from even this cursory examination of the nature of rhythmic functionality that rhythm works in tandem with timbre in defining a rhythmic pattern's functionality.

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[16] Robert Morris, "New Directions," and Elizabeth Marvin, "The Perception of Rhythm in Non-tonal Music."

Functional rhythm in *Ohju*

Modifications of conventional rhythmic contour theory may well prove useful in eventually identifying the precise nature of the differences among the various functional categories discussed here, but such a study needs to be taken up in a separate work. In any case, the purpose of this chapter is not to show that Niimi uses noh rhythms in *Ohju*, but rather to demonstrate how he uses his rhythms in a distinctly "noh" way.[17] I will therefore focus on Niimi's application of the general principles of macro-level nohgaku functional rhythm outlined above, as well as on micro-level rhythmic concepts that will be explained as my discussion progresses.

Like nohgaku rhythm, the rhythms of *Ohju* also contain many obstacles to applications of conventional rhythmic contour theory. The difficulties in establishing conventional duration to duration dseg readings for the non-measured sections of *Ohju* are clear enough, but even in the measured, bracketed sections the music is highly improvisatory in nature with many instances of long florid figures notated entirely in notes of equal duration-- a situation that yields long, unwieldy successions of repeated dseg entries. Also like traditional nohgaku, durations within the measured sections are often not performed at uniform tempi. In much of the measured material, Niimi uses a

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[17] In general, nohgaku rhythmic patterns, though notated, are much more "liquid" than conventional western rhythmic notation--there is an almost constant stretching and contracting of beats . Using any single pattern of precise durations as a represenative of a particular rhythmic pattern would therefore represent no more than one possibility among countless others.

notation with a slash through the lower left side of the stem group indicating a free acceleration through the bracket(s) creating another obstacle to standard dseg readings which rely on a background of equal metric divisions. (See Example 5.8.)

Example 5.8. Niimi's "slash" notation.

For my analysis of *Ohju*, I therefore develop an alternative to the standard approach of duration segmentation which I call *event segmentation*. *Event segmentation* expands standard duration to duration readings and examines each one of Niimi's discreet musical sections in terms of their *events*.[18] I define individual *events* as follows:

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[18] "Event segmentation" is similiar in approach to Jonathan Kramer's "moment form," though Kramer makes no functional claims for rhythms, rhythmic processes, or specific proportions in the music he analyzes. See Jonathan Kramer, "Discontinuity and proportion in the music of Stravinsky," in *Confronting Stravinsky*, ed. Jan Pasler (Berkeley and Los Angeles: University of California Press, 1986), 174-194.

Events: self-contained melodic/rhythmic units distinguished from what precedes and follows them by a particular musical characteristic or collection of characteristics. Events are primarily articulated by changes in musical material, timbral presentation and tempo. Because *Ohju* is written for a solo instrument, changes in timbre are affected by any combination of the following characteristics:

1. substantial changes in register.[19]
2. Articulation
3. Dynamics.

An *event segment* is essentially a macro dseg that indicates the time a particular musical event occupies relative to other events. The total lengths of each of the individual events in a section's *event segmentation* are treated like individual durations in a duration succession; they are compared with each other and are given a numerical value indicating their relative length within the section, with 0 indicating the shortest event and the largest event in the section given a value of n-1, where n equals the total number of events in the section. The smallest unit used to calculate *Ohju's* event segments will be one of Niimi's time-brackets. In order to first show the event segmentation approach in as uncomplicated a situation as possible, I will momentarily delay discussion of event lengths for sections that employ passages of unmeasured-time, or that are written entirely in free tempo. Example 5.9 shows the event segmentation of section 2B, a passage written entirely in measured time.

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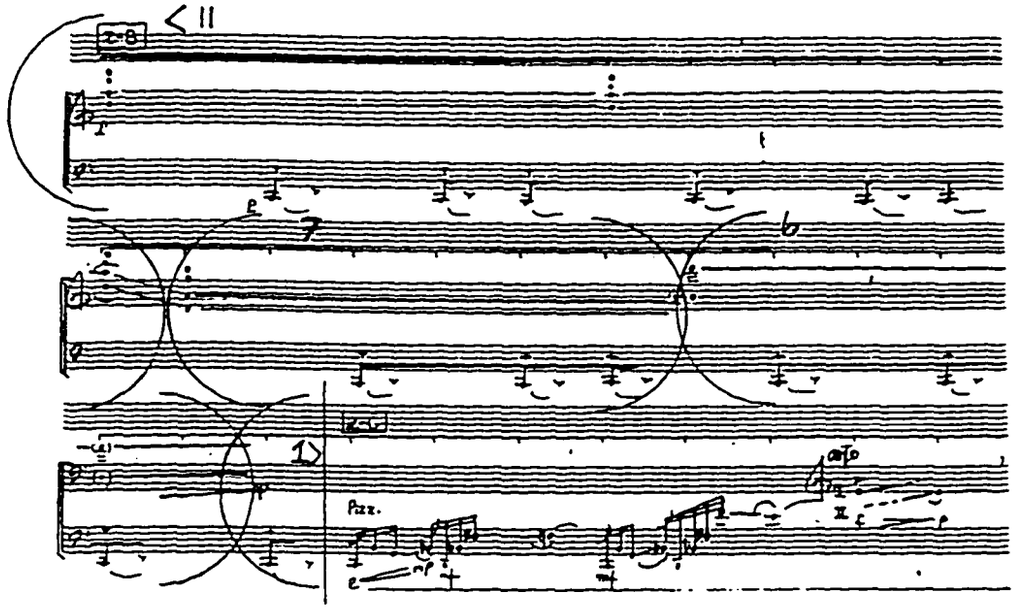
[19] The substantiality of any interval is, of course, determined by context. A leap of a minor third may be considered "substantial" in a passage dominated by major and minor seconds, for example. More often, however, the registral changes are extremely obvious.

Example 5.9. *Event segmentation* of *Ohju*, section 2B.

<11, 7, 6, 1> = <3, 2, 1, 0>



The section segments into four distinct *events*.[20] The first three segments are articulated by changes of pitch material in the upper, bowed voices. The fourth *event* is articulated by the disappearance of the upper voices (harmonics). The value (in brackets) for each of the ordered *events* is, <11, 7, 6, 1.> When translated into standard dseg/*event seg* format, the *event segment* can be shown as <3, 2, 1, 0>, a form of eseg class, 4-1.[21]

As shown in Example 5.10, when this technique of *event segmentation* is applied to the remainder of the work's internal sections the following pattern of *event segments* and *event segment* classes

[20]The recurrence and continuous development of three basic musical ideas in *Ohju* often makes the recognition of *events* a fairly easy process. Close examination of the segments made in this analysis will show a consistent segmental treatment of Niimi's musical material.

[21] For a complete table of eseg classes see the dseg table in Elizabeth Marvin's, "The Perception of Rhythm in Non-tonal Music."

results.[22] Individual *event segment* values in quotation marks indicate a best guess of the duration of a passage entirely, or principally consisting of non-measured music. At this point in my discussion, no functional distinction will be made between different TTO forms of representatives of the eseg classes Niimi employs. Such distinctions will, however, be an important part of Stage 3 of this chapter. The meaning of some of the other information in this example will not be immediately clear to the reader, but will be explained in the course of this discussion. (In the interests of brevity, I do not include the criteria used for every event segmentation in each of *Ohju* 's internal sections in the main text of this chapter.

[22]Sectional divisions not specifically indicated in the score by Niimi are marked with an asterisk.

Example 5.10. Complete event segmentation of *Ohju*.

Ohju section/subsection		*event segment*/ translated form	*event seg* class
I.	1A	<25,30,20,9>/<2310>	4-2
	1B	<7,12,2>/<120>	"X"
	1C	<3,9,4,6>/<0312>	4-5
	2A	<4,24,12,"20">/<0312>	4-5
	2B	<11,7,6,1>/<3210>	4-1
II.	2C	<6,2,5,3>/<3021>	4-5
	3A*	<210>/<210>	"X"
	3B*	<9,11,8,13,6,6> /<1203>|<2130>	4-5|4-5
	4A	<16,25,11,6>/<3201>	4-2
	4B	<98578>/<1023>	4-2
	4C	<7614>/<3201>	4-2
	5A	<0123>/<0123>	4-1
III.	5B	<11,"2",9>/<201>	"X"
	6A*	<265>/<021>	"X"
	6B*	<1,2, 2.5,3>/<0123>	4-1
IV.	6C*	<8,3,12,13>/<1023>	4-2
	7A	<10,10,7,12,3> /<2130>	4-5
	7B	<9,11,8,4,4>/<2310>	4-2
	8	<15,10,21,7>/<2130>	4-5
	9	<11,13,4>/<120>	"X"
	10	<"7", 7,8,5,21> /<1203>	4-5
	11	<4, 10, 15, 14> /<0132>	4-2
	12	<27,16,13,11>/<3210>	4-1

As discussed earlier in my analysis of the shin no dan from *Hachinoki*, the flow of nohgaku functional rhythm is one in which rhythmic patterns of the Cadential category articulate phrases and larger sections (shôdan) in which rhythmic patterns of the Fundamental category predominate. Within this two-part interplay of the Fundamental and Cadential categories, rhythmic patterns of the Combination and

Punctuation category provide variety and highlight certain aspects of the poetic text, thus defining three overall basic rhythmic functions.[23] In *Ohju*, each individual section's eseg serves as Niimi's analogue for a nohgaku functional rhythmic pattern/category. I will now show how Niimi's own eseg "play" reflects the traditional nohgaku functional rhythmic model.

Because the particular function of a rhythmic pattern dictates where it appears in the overall work and/or the particular section of the work, *Ohju's* concluding eseg 4-1 naturally serves a cadential function, and I therefore regard it as the representative eseg class of Niimi's own Cadential functional rhythmic category. Forms of this cadential eseg 4-1 occur at three other points over the course of the work, 2B, 5A, and 6B, thereby articulating *Ohju* into the four larger sections shown in Example 5.11 and as indicated by the large roman numerals in the left-most column of Example 5.10.

Example 5.11. Rhythmically-determined sectional divisions in *Ohju*.

I: 1A-2B

II: 2C-5A

III: 5B-6B

IV: 6C-12.

[23] Recall that I do not consider the Punctuation category separately, but rather as a sub-category of the Combination category. As in the *Hachinoki* example, the merits of this approach will be borne out in the course of my analysis.

Close examination of the score shows that this four-part, rhythmically- determined form is musically logical for *Ohju* apart from any nohgaku considerations. Each of the cadential 4-1 eseg class event segments that effect these rhythmically-determined sectional divisions either contain, or occur immediately after, a particularly notable, musically important point in the work, reinforcing my overall functional claim for eseg class 4-1: 2A of section I introduces non-measured music for the first time in the piece and constitutes section I's rhythmic high point. This rhythmic climax is then immediately resolved by the cadential event seg class 4-1 of 2B. Section 5B is the first tempo change that Niimi marks in the work. The event seg class 4-1 pacing of 5A provides a rhythmic articulation that both emphasizes the new tempo, and allows 5B to serve as the first element in the third rhythmic phrase of the work. The increased tempo of this third phrase is paralleled by a decrease in length for the large-scale rhythmic phrasing of the work, for the next cadential 4-1 eseg class occurs in 6B, thereby articulating a rhythmic phrase of only three esegs--the shortest of the work. Niimi also indicates that the music for the cadential 6B section is to be performed "ad lib," the only passage so notated in the work, further highlighting this passage of the score. The return to measured music paced in the form of the eseg class 4-2 in "6C" provides the rhythmic resolution of this substantial rhythmic deviation and opens the final, major rhythmically-determined sectional division of the work.

These four large-scale rhythmic divisions complement, but are independent of the development of the melodic material. While each of Niimi's smaller subsections are identified with particular musical ideas,

the 4-1 eseg classes that effect the overall four-part structure of *Ohju* are not tied to any one melodic idea; Niimi's musical analogue for the otsuzumi/kotsuzumi drum pair discussed earlier is used in the event segment that articulates section I from section II, and as the principal melodic material of the event segment that closes the entire work, but the music of the two internal cadential event segments is essentially free material. In effect, any melodic material could have been used for any of these event segments, for it is the rhythm of the melodic material's pacing within the event segments that concerns me here: a rhythm that like the drum rhythms of traditional nohgaku, is capable of its own drama--its own generation of musical tension and release and hence the creation of its own large- and small-scale form.

Within these four large sections, forms of two eseg classes predominate, 4-2 and 4-5. Indeed, forms of these two eseg classes account for 14 of the 23 total *Ohju* esegs, each occurring seven times. This predominance confirms them as the eseg representatives of Niimi's Fundamental category. Niimi's use of two eseg classes to represent his Fundamental category, however, also has a traditional nohgaku significance that is worth mentioning here.

One aspect of the micro-level of functional rhythm alluded to earlier is concerned with the hierarchy of rhythmic patterns within each of the functional rhythmic categories; that is, certain patterns within these categories tend to be used more than others, and thus assume an added importance. The hierarchy of rhythmic patterns within the Fundamental category of all nohgaku drum ryû, however, is not one in which a clear-

cut "ranking" is established among all of its te, but rather one in which two are singled out as the predominant members, mitsuji (#1) and tsuzuke (#17). The privileged role of these two rhythmic patterns can be verified by a survey of the twenty-five Fundamental category patterns in the *Hachinoki* shin no dan. The mitsuji and tsuzuke patterns dominate the rhythmic flow of the passage; mitsuji occurs six times and tsuzuke occurs nine times. It must be emphasized that the dominance of these two patterns is not unique to this *Hachinoki* shôdan, but reflects their prominent role in every shôdan in the nohgaku repertory, and Niimi's eseg saturation of *Ohju* with equal numbers of esegs 4-2 and 4-5 is a clear reference to the traditional nohgaku dominance of the mitsuji and tsuzuke patterns. [24]

Even rhythms on as large an extended scale as those of Niimi's event segments, however, would become tedious without variation. Within the four large sections I have identified for *Ohju*, Niimi's representative for the Combination category, eseg "X," fulfills the traditional role of providing intermittent breaks from the dominance of *Ohju's* Fundamental category rhythmic patterns, esegs 4-2 and 4-5. "X"

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[24] Many of the other rhythms of the Fundamental category are in fact regarded by Noh musicians as being variations or derivations of either one of these two prominent patterns.This relationship is indicated by the addition of the mitsuji and tsuzuke suffix to the names of other patterns. The influence also extends to other categories--tsuzuke oroshi, for example, of the Combination category. For the Kô ryû kotszumi, patterns 1-2 comprise the mitsuji family, and patterns 17-28 make up the tsuzuke group. The organic relationship between these two important tegumi and nine other Fundamental rhythmic patterns creates a liquid, or contextual hierarchy in which noh musicians to regard a passage of nohgaku as being primarily mitsuji or tsuzuke in nature, depending on which of them is the generating pattern for the majority of the passage's Fundamental rhythms. This is done with a simple comparative tally of the the number of appearances of the two basic patterns and their derivations. In the shin no dan from *Hachinoki*, for example, the use of the tsuzuke-derived patterns 18, 19, and 20 raises the tally of the tsuzuke group to 13 compared to a tally of 7 for the mitsuji group, patterns 1 and 2 in the example.

stands alone in the eseg world of *Ohju* as the only three-member event segment, further accentuating its uniqueness and sense of variety.

With the traditional functional rhythmic guidelines and Niimi's eseg reinterpretation made clear, section I (1A-2B), can be seen as a straightforward eseg analogy to traditional nohgaku functional rhythmic practice. It begins with one of Niimi's Fundamental category esegs, and concludes with the Cadential category eseg 4-1. Within these boundaries, the Fundamental category esegs dominate the eseg vocabulary with a break provided by the Combination category "X" eseg. Sections II, III,and IV, however, require some extra explanation which I will offer now. I will begin with Section IV.

While Niimi's three five-element event segments in the middle column of Section IV (7A, 7B, and 10) appear to deviate substantially from the predominating flow of 4-2 and 4-5 esegs, a return to principles of micro-level functional rhythm will show that even these larger event segments retain strong ties to his traditional Fundamental category analogues, eseg classes 4-2 and 4-5, in ways that are consistent with, indeed characteristic of, nohgaku practice.

Micro-level rhythmic functionality in nohgaku is similar in ways to the rigid control of note to note movement in species counterpoint. The final chapter in all three of the Kô ryû instructional manuals discusses the musical contexts in which individual patterns are used as well as various pattern combinations in which a given pattern often, or in many cases,

must belong. For example, concerning kizami otoshi, pattern #41 from the Combination category,

> ...it is normal and expected for katatsuzuke (Fundamental #19) to follow kizami otoshi.[25]

A more complicated set of directions concerns the Fundamental pattern, tôri (#8),

> ...in the event of a tôri [here,] the pattern succession should proceed to tsuzuke hikae[#20], odori hikae [#34], a standard succession of Punctuation category patterns, and katatsuzuke [Fundamental #19].[26]

These standard pattern pairings and pattern chains (kusari) appear over and over throughout the nohgaku repertory, and often also appear embellished and expanded. Expansions of these chains are accomplished by inserting other patterns or combinations of patterns into the chain's basic form. A basic Kô ryû kotsuzumi pattern chain and an expansion in the *Hachinoki* shin no dan are given in Example 5.12.[27]

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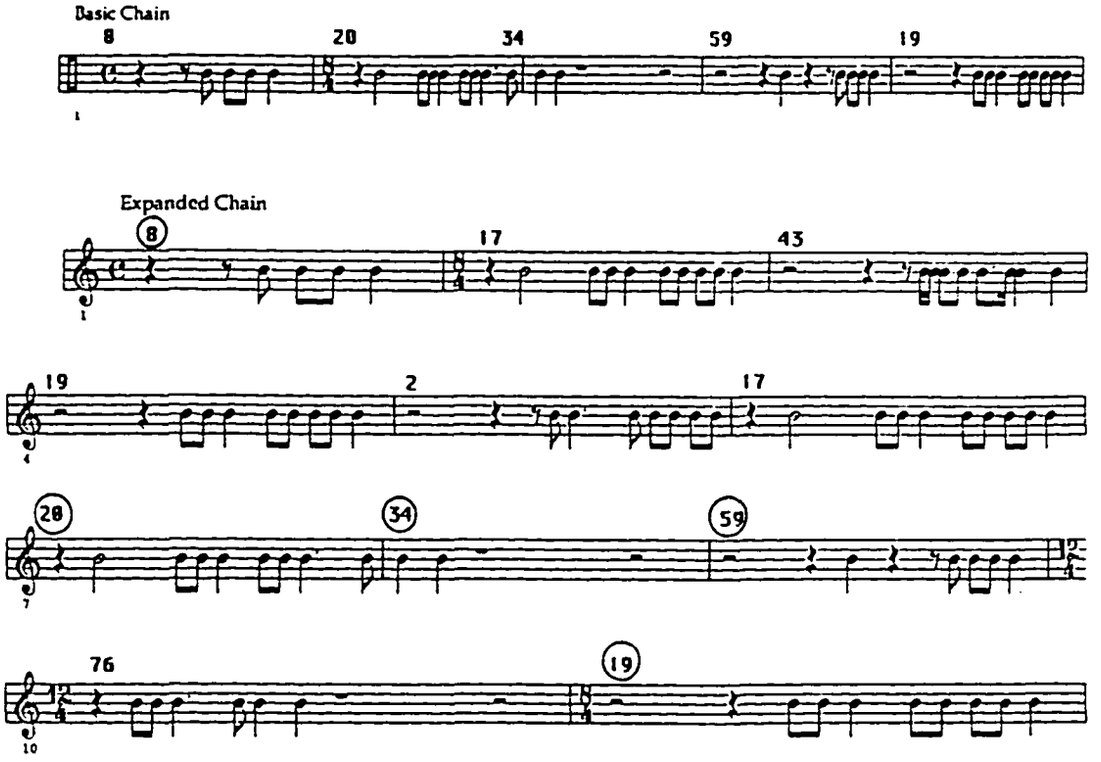
[25]As mentioned earlier, the rhythmic pattern vocabulary for all plays and all drum ryû is predetermined, the identification of these chains of patterns is for the most part, given as a memory aid rather than as an improvisational guide. See Kô, *Kô ryû kotsuzumi shofu*, 160.

[26]See Kô, *Kô ryû kotsuzumi shofu*, 160.

[27] Ibid., 78. See also Ibid.,156-162 for additional information on these and other common chains.

Example 5.12. Basic and expanded rhythmic pattern chain and its expansion (brackets) in the shin no dan of *Hachinoki*.



The basic chain is comprised of four Fundamental category patterns, 8, 20,34 and 19 (tôri, tsuzuke hikae, odori oroshi, and katatsuzuke.) It is expanded in *Hachinoki* by the addition of other Fundamental category rhythms, 2 (kanmitsuji), 17 (toru), 19 (katatsuzuke), 20 (Tsuzuke oroshi), and the Punctuation category patterns, 59 (itsusu gashira) and 76 (uchi oroshi). Combination category's pattern #43 (kizami otoshi). The Arabic numbers of the basic chain are circled in the expanded version. Even though the "extra" patterns used in the above expansion significantly disrupt the original basic chain, noh musicians always made it clear to me that they regarded it as a varied form of the basic pattern and not as a set formula in and of itself.

This practice of traditional rhythmic pattern chain expansion enables me to show that these five-element event segments are actually expansions of Niimi's Functional category four-element event segments. In Example 5.13 I regard the initial repeated value as an inserted element or expansion, and its four last elements, a form of Niimi's Fundamental category event seg class 4-5, as the basic chain or unit within the expansion.[28]

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[28] I depart considerably here from the position of Laprade and Marvin who would view a four-element *event segment* that contains a repeated value as the composite of two related five-element eseg classes. My segmentation of these *event segments* recalls the concept of *end segmentation* used in chapters 1 and 2. The merits of this approach will become clear in the course of the analysis.

Example 5.13. Reduction of expanded *event segment* 10. (Unit of expansion is underlined.)

Expanded chain:	<"7", 7, 8, 5, 21>
Initial "expansion" omitted from basic chain:	<7, 8, 5, 21>
Basic chain translated:	<1203>
Event segment class:	4-5

Example 5.14 uses the same approach to show that event segments 7A and 7B also "reduce" to forms of one of Niimi's Fundamental eseg classes. Again, in both cases, a repeated value is regarded as the unit of expansion for a basic core unit.

Example 5.14. Reduction of expanded chains, 7A and 7B. (Units of expansion are underlined.)

	7A	7B
Event segment:	<10,10,7,12,3>	<9,11,8,4,4>
Reduction (unit of expansion omitted):	<10,7,12,3>	
<9,11,8,4>		
Basic chain translated:	<2130>	<2310>
Event segment class:	4-5	4-2

Event segment 4B requires a slight modification of this reduction approach in that its repeated values are non-consecutive. Nevertheless, consistency is maintained with the technique used in previous examples

by dropping the unit of expansion that occurs at one of the event segment's position extremes (first thing or last thing), in this case, the last unit. The reduction of 4B is shown in Example 5.15.

Example 5.15. Reduction of expanded *Ohju event segment* 4B.

Event segment:	<98578>
Reduction (unit of expansion omitted):	<9857>
Basic chain translated:	<3201>
Event segment class:	4-2

Event segment 3B, <9,11,8,13,6,6>, also represents a deviation from a straightforward use of pattern expansion. After dropping the final repeated unit (6), of this six-element chain, a five-element *event segment* remains that contains no other repeated values. As shown in Example 5.16, however, by extending the technique of *end segmentation* from my earlier harmonic analysis of music by Miki and Takemitsu to the rhythmic dimension, Niimi's remaining five-element *event segment* (a form of eseg class 5-18) is shown to be the union of two interlocking *end segment* forms of his Fundamental category eseg class 4-5 .

Example 5.16. Reduction and *end segmentation* of expanded Fundamental category *Ohju event segment* 3B.

Event segment:	<9, 11, 8, 13, 6, 6>		
Reduction:	<9,11,8,13,6>		
After end segmentation:	<9, 11, 8, 13>	|	<11, 8, 13, 6>
Translated forms:	<1203>	|	<2130>
Event segment classes:	4-5		4-5

The concept of expansion derived from the micro-level of nohgaku functional rhythms has thus proven highly effective in demonstrating how Niimi creates large-scale rhythmic (event segment) variation both in ways that reflect traditional nohgaku rhythmic practice, and that reinterpret analytical techniques used in earlier chapters. I will now turn my attention to *Ohju's* Section III, a section that appears to contradict the flow of functional categories that characterizes the other three sections of the work.

Section III is the shortest of the sections partitioned by my functional rhythmic event segment categories and requires special consideration. Unlike sections I, II, and IV, which featured a functional rhythmic interplay of four function-specific eseg classes, section III, though articulated from Section IV by the Cadential category eseg class 4-1, completely lacks any Fundamental eseg class, instead, using only two versions of "X." Far from weakening my functional rhythmic claims and formal scheme, however, this total lack of Fundamental category esegs is

an essential ingredient in identifying the specific "nohness" of *Ohju's* four-part, rhythmically-determined form, an issue I will explore in detail now.

The Rhythmic Characters of Niimi's Noh "Play"

Nohgaku Formal Conventions

The majority of noh plays are articulated by four major dramatic events:

1) the entrance of the waki[29]

2) the entrance and exit of the shite[30]

3) a kyôgen interlude[31]

4) the reappearance of the transformed shite-- the play's denouement.[32]

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[29] The waki is the principal supporting role in a noh play. He serves to describe the time and place of the drama, and acts as a sort of psychological bridge between the shite and the audience.

[30] The shite is the principal actor in a noh play.

[31] The kyôgen actor provides a dramatic and musical break from sections 1 and 2. The kyôgen interlude also serves the very practical purpose of providing the shite with enough time to change costume for the fourth and final section of the play.

[32] I restrict this discussion to the most common, two-part noh play form. My discussion of noh form differs slightly from that given by Zeami which the kyôgen interlude is not considered to be one of the play's structural sections, but rather an added element. For an excellent discussion the details of noh formal structure in English, see Hare, *The Noh Plays of Zeami*, 25-40. My discussion is based on the simple four-part noh formal template with which Niimi is familiar.

The third section, the kyôgen interlude, differs markedly from the other three sections in both dramatic tone and style of musical presentation. With no involvement by the instruments, it usually features only a single actor in a simple costume who fleshes out the often skeletal plot poetically described in the first half of the play by the main characters and chorus.[33] His part is almost never sung in the manner of the main characters (yowagin/tsuyogin), but is recited in the narrative, kotoba style.

While the performance specifics of the kotoba style vary slightly depending on the particular dramatic situation and the tradition in which the kyôgen actor has been trained, the kotoba style of recitation basically divides individual lines of text into a chromatic ascent and descent. The total lack of instrumental accompaniment also permits a relatively free approach to phrasing and tempo, lending a quasi-improvisatory feel to the performance. Example 5.17 shows the characteristic chromatic arc of the kotoba style of singing as it is performed in a passage from the noh play, *Adachi ga hara*.[34]

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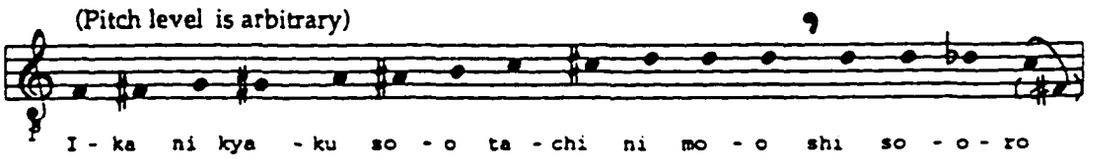
[33] Indeed the drummers of the hayashi untie their drums, fold their small stools and kneel and face each other in silent meditation for the duration of the kyôgen interlude.

[34] The example is taken from the Kanze ryû version of the play. The text of kyôgen interludes often differs from performance to performance, but the melodic contour I mention here is common to all noh/kyôgen schools and performances.

Example 5.17. Chromatic kotoba contour in *Adachi ga hara.*



As the example shows, each successive syllable of text in the first half of the line rises approximately a semitone. This process is reversed for the second half of the line after a short pause or breath (hiraki.)

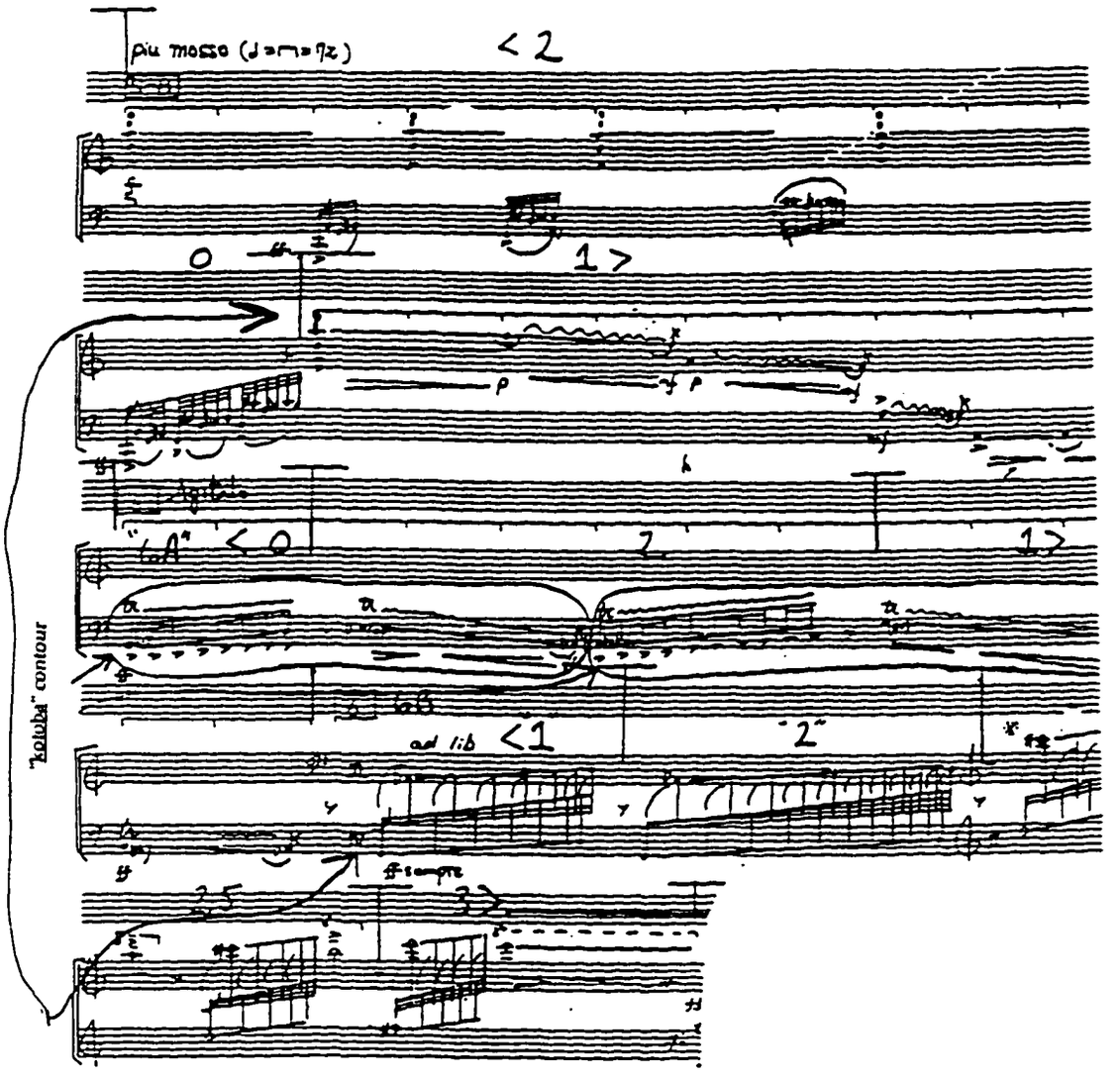
After the kyôgen interlude, the orchestra, main characters, and chorus reclaim the stage, returning to music that uses the vocal styles and percussion techniques heard in the first two sections of the work. The shite, as mentioned, however, is transformed offstage during the kyôgen interlude. Through some divine or demonic influences (depending on the play), the shite is stripped of the disguise it adopted in the first half, and reappears in the second half of the play as its true self, a devil, a ghost, an historic character, for example. The singing style of the shite thus also changes in accordance with the requirements of its metamorphosis, often switching from a subdued yowagin style to an excited or expansive finale in tsuyogin. If the general nature of this basic traditional formal outline is compared with the musical specifics of the four-part, rhythmically-determined form of *Ohju*, some striking similarities between the two emerge, and the meaning of Niimi's large-scale form and an essential part of the work's "nohness" become clear.

Ohju and the Noh Formal Template

As I have pointed out, like the kyôgen interlude in the traditional formal scheme, section III of *Ohju* differs substantially from that of the other three sections, and it does so in ways that suggest that it is in fact Niimi's solution to the problem of creating his own kyôgen-like interlude within an overall four-part noh form. As will be recalled, the uniqueness of *Ohju's* section III is due to its brevity and its total lack of Niimi's analogue Fundamental category 4-2 and 4-5 eseg classes. The absence of these predominant eseg classes is a subtle parallel to the complete absence of the orchestra in the traditional noh formal scheme. Indeed, the narrative function of a kyôgen text as described above makes Niimi's exclusive use of his analogue Combination category (eseg class "X") all the more logical given that category's traditional nohgaku function of highlighting subtleties of the play's poetic text.

Two specifics of Niimi's Section III "kyôgen interlude" work together to further strengthen its similarity to its traditional nohgaku counterpart. First, as Example 5.18 shows, though the bulk of section III is in measured time, Niimi's *Agitato* and *ad lib* indications in section III, which appear here for the first time in the work, infuse the music with a sense of the free, essentially arhythmic performance style of the traditional kotoba style of recitation.

Example 5.18. Score of *Ohju*, section III, the "kyôgen" interlude.



Second, as shown circled in Example 5.18, section III features musical material that duplicates the chromatic melodic contour characteristic of the conventional kyôgen kotoba recitation. Use of this contour begins with the long succession of chromatic descents in the latter half of subsection 5B which are subsequently balanced by the chromatic ascents in the *ad lib* material, subsection "6B." In subsection 6, between this non-consecutive, reversed presentation of the traditional contour, however, Niimi frames his strongest kotoba contour reference. Here, Niimi presents two successive versions of the kotoba contour in which the ascending and descending halves of the contour's characteristic chromatic arc are separated by a rest, giving the effect of the traditional central pause or hiraki mentioned earlier for lines of text, and further strengthening the passage's traditional referential power.[35]

Though specific intervallic relationships are generally not considered in discussing contour relationships, two intervallic features of Niimi's 6A and 6B kotoba contour are important for reinforcing its overall noh-ness and formal significance within the work. First, the intervals spanned by the lowest note of the ascent and the note immediately following the intervening rest in the two central kotoba contours are a minor sixth and minor seventh respectively. While the interval spanned by the pitch extremes of the kotoba contour in traditional noh and kyôgen singing is not fixed, and performance practice varies from school to school and even actor to actor, each performance of the contour is most often sung within the range of a perfect fifth to a minor seventh

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[35] Viewed in a larger sense, event segment 6 could also be regarded as a composed-out hiraki for the two outer sections.

above the first pitch of the figure.[36] Thus in terms of pitch range extremes, both of Niimi's central kotoba contours in section III fall within traditional intervallic boundaries.

Second, like the tsuyogin figure discussed in the Mayuzumi analysis which was based on a rising chromatic motion, the first and last pitches of the kotoba contour most often form a rising semitone. (See Example 5.17.) As can be seen in Example 5.18, Niimi's first central kotoba contour in section 6A rises from G to A flat, while the second descends from A to A flat. This small-scale reversal of direction within kotoba contours also mirrors the larger non-consecutive reversal of direction mentioned earlier between section III's opening chromatic descent and 6B's chromatic ascent, a subtle but important feature of the overall logic of the event segmentation for the passage.

Now that I have established section III's credentials as *Ohju's* kyôgen interlude, I will now examine another aspect of the event segment content of sections I, II, and IV and show how it conveys the traditional personality of the overall noh dramatic structure.

The application of the concepts of *event segmentation* and aspects of nohgaku functional rhythm demonstrated how two eseg classes, 4-2 and 4-5, dominate the eseg to eseg world of Niimi's *Ohju*. To borrow a theatrical term, I view them as being the protagonists of the work's formal and rhythmic drama. Given the lack of an explicit program for *Ohju*, I propose a personification of eseg classes 4-2 and 4-5 in which they

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[36] In every performance and lesson I have attended, the contour was always sung within the intervallic parameters I have given here.

represent, in rhythmic/*event segment* form, the two principal noh roles, shite and waki, in an *event segment* drama that reinforces the articulation of *Ohju's* four-part noh dramatic formal structure. [37] An examination of Niimi's pattern of usage for these two eseg classes within sections I, II, and III shows that it duplicates the waki and shite sectional profiles of the traditional four-part noh form in which the first section is the domain of the waki, and the second and fourth sections are dominated by the shite. (For the following discussion please refer to Example 5.10.)

Using frequency of appearance as the criteria for sectional dominance, I posit eseg class 4-5 as the dominant eseg class of section I, and assign it the role of waki in *Ohju's* rhythmic/formal drama. While eseg classes 4-2 and 4-5 both appear three times in section II, the two 4-5 esegs of subsection 3B result from the *end segmentation* of a five-element *event segment*. For the purposes of this study, I prefer unsegmented versions of the protagonists over segmented versions, thus breaking the eseg class tie in favor of eseg class 4-2, establishing it as the predominant eseg class of section II: the rhythmic shite of the work.

Section IV also has an equal number of 4-2 and 4-5 eseg classes. Here we will consider eseg class 4-2's position as the initial and terminal Fundamental category eseg class to give it a comparatively higher degree of predominance over eseg class 4-5, thus confirming section IV as a second "shite" section. As shown in Example 5.19, when this rhythmic personification is combined with the "kyôgen" role of Section III, Niimi's ordering of *Ohju's* locally dominant, personified eseg classes corresponds

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[37]This type of personification is an extension of the "rhythmic characters" discussed by Messiaen in his *Treatise de mon langage musicale* (Paris: Leduc, 1946).

to the ordered pattern of dramatic "personalities" of the four-part traditional noh form.

Example 5.19. Correspondence of *event segment* "personalities" with the ordered appearance of waki/shite and kyôgen roles in traditional noh.

Formal sections:	I	II	III	IV
Dominant character:	waki	shite	kyôgen	shite
Niimi/*Ohju* event segment analogue:	4-5	4-2	"X"	4-2

Further examination of Niimi's two eseg class protagonists in conjunction with the notion of personification, shows that Niimi's use of specific combinations of their TTO types also reflects the traditional character profiles of the waki and shite. The waki is a simple man whose character is completely "fleshed out" before the kyôgen interlude, and maintained as such until the end of the play. In contrast, the shite is not all he/she/it initially appears, for the signal event of every noh play is the transformation (epiphany, unmasking, metamorphosis, etc.,) of the shite after the kyôgen interlude: a transformation that introduces a crucial facet of character suppressed or withheld in the second section of the play. By regarding the four possible TTO's of eseg class 4-2 and 4-5 as facets of the waki and shite's dramatic character, Niimi's rhythmic expression of the waki's simplicity, and the transformation of the complex shite is clear.

The middle and bottom rows of Example 5.20 combine Niimi's two Fundamental category eseg classes with the names of their corresponding dramatic protagonists, 4-5= waki, and 4-2= shite. The row of roman numerals represents the four large rhythmically-determined sections of *Ohju*. under which are given the TTO's for both of the protagonists' eseg classes present in each section: prime form (P), retrograde (R), inversion (I), or retrograde inversion (RI).

Example 5.20 - TTO's of *Ohju event segment* "characters."

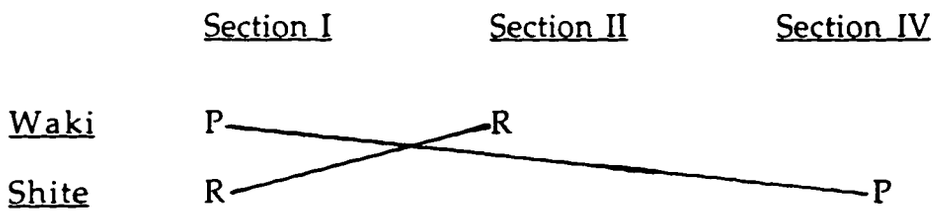
Ohju Section	I	II	III	IV
TTO's of eseg 4-5/Waki	P	I, RI, R	----------	R, RI
TTO's of eseg 4-2/Shite	R	R, I	----------	RI!, R, P!

Note that all four of the possible TTO versions of the waki eseg class 4-5 are present in the first two sections of the traditional four part form; after two presentations of the prime form of eseg class 4-5, Section II introduces the I, RI, and R versions in succession. In dramatic terms, the exhaustion of the TTO possibilities of the waki (eseg class 4-5), completely reveals his character and personality in the first half of *Ohju*, squaring well with the traditional dramatic profile of the waki given above.

An examination of the TTO's of the shite eseg class 4-2, however, shows that only two of its four possibilities are used prior to the kyôgen interlude (Section III): R and I. Continuing my character analogy, Niimi withholds TTO information about the shite in the first half of *Ohju* creating a dramatic tension that, within the context of Niimi's noh form and nohgaku references, needs to be resolved. In classic noh fashion, Niimi opens the fourth and final section of *Ohju's* noh form by supplying one of the shite's "missing" TTO's, the RI form of 6C, thus immediately beginning the "transformation" of the shite required in the fourth section of the traditional noh form. No longer is the shite just "R" and "I," but he/she/it is now also "RI." The transformation and complete revelation of the shite's true self is completed by the use of the P version of the shite's eseg class, 4-2 in event segment 11.

If we regard the P form of both of these personified eseg classes as representing their respective character's true dramatic self, the order in which these TTO's are introduced also has a noh-related compositional significance. (See Example 5.21.)

Example 5.21 - TTO transformation of the shite and waki *event segment* classes in *Ohju*.



The waki 4-5 eseg class naturally opens with its P form(dramatically speaking, an honest declaration of who he is) and exhausts its TTO possibilities with a final R form before Section III. The shite eseg class 4-2 begins with its R form, in effect and true to traditional noh dramatic practice, the direct opposite of his true "P" self. The exhaustion of its TTO possibilities and the subsequent completion of its transformation accomplished by the concluding 4-2 eseg class P form is the direct opposite of that of the waki, further reinforcing the dramatic specifics of *Ohju's* overall noh form, and testifying to the elegance and depth of Niimi's noh-based musical language.

* * *

Aspects of nohgaku performance practice and rhythmic theory are present at many different levels in Tokuhide Niimi's *Ohju*. Immediately recognizable are the rigidly sectional compositional approach similar to the standard organization of shôdan in noh plays discussed in my earlier analysis of Mayuzumi's *Essay*. I was also able to demonstrate how Niimi

constructs subtle but effective rhythmic, textural, and timbral analogues to the noh orchestra and the traditional nohgaku coordinated and uncoordinated rhythmicities.

My application of various principles of nohgaku functional rhythm in conjunction with a modification of conventional contour theory as formulated by Marvin, Morris, Laprade, and others, laid the foundation for the development of analytical procedure I termed *event segmentation. Event segmentation* expanded the micro, duration to duration reading of individual noh rhythmic patterns (te) into a macro analytical approach capable of examining larger units of musical organization such as complete musical sections and discreet musical ideas, that illustrated several deep-level connections to noh as both music and drama.

Using Niimi's own sectional divisions as a guide, I showed, through the *event segmentation* of successive musical *events*, that their pacing and relative proportion within each of *Ohju's* labeled sections exhibited a functionality in which particular *event segment* classes were assigned three specific roles in the music: introductory, transitional, and cadential. This functionality was a direct parallel to that seen among the three most basic categories of nohgaku functional rhythms and provided the tool for exploring *Ohju's* deeper-level connections to traditional nohgaku.

While discussions of musical form tend to focus on melodic and harmonic concerns, the rhythmically-determined large-scale phrasing of *Ohju* indicated by Niimi's transformed application of nohgaku functional

rhythm revealed a four-part rhythmically-determined form that directly paralleled the formal structure of a conventional noh play: a form that worked in conjunction with, but not parallel to the form suggested by Niimi's melodic material. In addition, my identification of two, event segment class "protagonists" within this four-part noh form demonstrated Niimi's rhythmic rendering of important, character-specific formal and dramatic conventions crucial to the performance of all traditional noh plays.

Chapter 6: Conclusions

While early post-war Japanese art music offered little of lasting artistic promise, that of the last forty years has found a prominent place on the world stage. The composers at the forefront of the Japanese contemporary music scene have found their own individual voices by completing a conscious remaking of their own musical past-- a remaking in which the materials and formal concepts of traditional Japanese music, have been intertwined with those of the Western art music tradition, creating a new music that is a complex fusion of east and west.

The recent scholarly literature that has dealt with Japanese twentieth-century music, while often providing useful insights into various aspects of important post-war Japanese compositional trends and philosophies, has made little effort to make specific connections between the worlds of traditional and contemporary Japanese music, or to take a full account of the complex mix of concrete eastern and Western musical materials and concepts that permeate this music at every level. Koozin, for example, relies heavily on octatonic constructs and Buddhist philosophical metaphors in his analyses of a number of Takemitsu's works and does not pursue the issue of what is musically Japanese about Takemitsu's music. Likewise, other scholarly analysis and criticism of Takemitsu's music, as well as that of the other composers included for study in this dissertation, have never investigated thoroughly the importance that these composers have attached to the incorporation and

transformation of specific Japanese musical materials and processes in their compositions.

By combining post-tonal analytical approaches with models developed from aspects of gagaku and nohgaku theory and practice, my analyses have shown that works for a wide variety of media by a representative group of "new" Japanese composers exhibit striking parallels to specific elements of these two important traditional genres: an affinity for harmonic registration and intervallic content that resembles that of the shô chords; a fondness for melodies and harmonic structures that stress the two important pitch classes of the gagaku tonal system, C and F#; a preference for orchestral textures that reflect those of gagaku and nohgaku; and large-scale, non-metric, rhythmically-determined formal procedures inspired by noh formal and rhythmic practices.

The analyses offered here also have important ramifications, both for intracultural musical scholarship as well as for post-tonal theory in general. The ABO function, which I derived from the hichiriki performance practice embai, is capable of describing specific types of chromaticism and chromatic harmonic generation in all types of works, and is a useful tool for associating non-contiguous pitch and pitch class events. Gagaku also provided an excellent laboratory for developing textural models and patterns of development that build on some of the work of Dunsby and others interested in texturally-based analytical models for discussing twentieth-century music.[1] The types of textural models

[1]See for example Jonathan Dunsby, "Considerations of Texture," *Music and Letters* 1/7 (1989): 46-57; James McKay, "On the Perception of Density and Stratifications in Granular Sonic Texture: An Exploratory Study," *Interface* 4/13 (1984): 171-186; B.S. Rosner and L.B.

used in this dissertation can be transferred to studies of other music, both non-Western and Western, and may well prove useful in analyses of works by Ligeti, Stockhausen, and others in which texture often takes precedence over other musical parameters.

My nohgaku-inspired discussion of functional rhythm also outlines an approach to the study of long-range rhythmic content and organization in non-tonal music that goes beyond proportional/durational analysis, and provides a basis for the dynamic interpretation of certain small- and large-scale rhythms over the course of a given work, and provides a viable method of identifying rhythmically-determined formal divisions that may complement or provide a contrast with the motivic/thematic organization of a work.

While convincing analyses of all the music in this dissertation could be made with no reference to Japanese traditional music, the use of the analytical models and techniques I have employed explains a great deal about aspects of the formal logic and content of these works that might otherwise go unnoticed, and offers analytical explanations for why each of these compositions are what and as they are.[2] I must emphasize, however, that I am not claiming that all important post-war Japanese art music exhibits these characteristics of Japanese traditional music, or is

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Meyer, "The Perceptual Roles of Melodic Process, Contour, and Form," *Music Perception* 1/4 (1986): 1-39.

[2]Even in the cases where Japanese composers do not claim the presence of a particular traditional musical influence or borrowing, however, the importance of even the passive absorption of the sounds and qualities of gagaku, nohgaku, shakuhachi music, etc., that permeate the world of every day Japanese via the Japanese media, should not be ignored in the study of the music of contemporary Japanese composers.

significantly influenced by them. Nor do I claim that this music could have only been written by a Japanese composer, or that all Japanese composers think musically in a certain way. The music included for study in this dissertation is by composers who have directly expressed an interest in the contemporary compositional potential of traditional Japanese music and who have a deep knowledge of its forms and materials. It is "Japanese" in the sense that it relies heavily on the traditional music of Japan for much of its structure and content. It could, however, have been written by anyone from anywhere with the same degree of interest in and knowledge of Japanese traditional music: an important point to remember as more and more Western musicians become trained in non-Western musical traditions.

Given the recent death of Takemitsu, the ostensible vanguard of Japanese twentieth-century music for over thirty years, my discussion of a number of his works as well as of three of his most famous musical survivors and successors make this dissertation especially timely. I believe this dissertation has provided a view of some of the most important art music of post-war Japan that celebrates its universality and yet underscores its unique cultural origins.

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