PORTFOLIO OF RECORDED PERFORMANCES AND EXEGESIS:

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

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TABLE OF CONTENTS

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

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

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

CD 1: Nature and Seasons

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

CD 2: Nature and Birds

Le Merle Noir for Flute and Piano (1951)  Olivier Messiaen
Air for Flute Solo (1995)  Tōru Takemitsu
First Sonata for Flute and Piano (1945)  Bohslav Martinu
Mei for Solo Flute (1962)  Kazuo Fukushima
Akatombo (Red Dragonflies) for Flute and Piano (1973)  Kōsaku Yamada (Teruyuki Noda, arr.)
DECLARATION

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

I give my consent to this copy of my thesis, when deposited in the University Library, being made available for photocopying and loan, subject to the provisions of the Copyright Act 1968 except for the two compact discs which may not be duplicated and must be listened to in the Elder Music Library only.

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Signed: ______________________________

Masako Kondo

Date: ______________________________
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