

FENCE, FLAVOR, AND PHANTASM: BALANCING JAPANESE MUSICAL ELEMENTS AND
WESTERN INFLUENCE WITHIN AN HISTORICAL AND CULTURAL CONTEXT

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Given the diversity found in today's Japanese culture and the size of the country's population, it is easy to see why the understanding of Japanese wind band repertoire must be multi-faceted. Alongside Western elements, many Japanese composers have intentionally sought to maintain their cultural identity through the addition of Japanese musical elements or concepts. These added elements provide a historical and cultural context from which to frame a composition or, in some cases, a composer's compositional output. The employment of these elements serve as a means to categorize the Japanese wind band repertoire. In his studies on cultural identities found in Japanese music, Gordon Matthews suggests there are three genres found within Japanese culture. He explains these as "senses of 'Japaneseness' among Japanese musicians." They include Fence, Flavor, and Phantasm. Bringing a new perspective to the idea of Japanese influence, I trace the implementation of these facets of Japanese music through the wind band music of Japanese composers. I demonstrate that Japanese wind band genres are the result of a combination of Japanese musical elements and Western influence and argue that the varying levels of this combination, balanced with historical and cultural context, create three distinct genres within the Japanese wind band repertoire.

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CHAPTER 1

INTRODUCTION

Purpose of Study

Given the diversity found in today's Japanese culture and the size of the country's population, it is easy to see why the understanding of Japanese wind band music must be multifaceted.¹ Beginning with the introduction of Chinese culture in the 6-9th centuries, the Japanese have searched for ways to maintain an indigenous culture alongside an imported one.² At the start of the Meiji era (1868-1912), the government policy on the inclusion of foreign culture³ -- particularly Western -- drastically shifted.⁴ The Japanese adopted the popular phrase, "Wakan yosai" meaning "Japanese spirit, Western learning."⁵ This phrase quantifies the new spirit through which Western concepts, including music, were adopted into their culture. This Western influence has since permeated many aspects of their culture, especially through the output of Japanese musicians. In fact, European influence is still a dominant factor in Japanese wind band music today.⁶ During the American occupation following World War II, this influence expanded to include American culture as well.⁷

¹ Alison Mc Queen Tokita and David W. Hughes, editors. "Context and Change in Japanese Music." *The Ashgate Research Companion to Japanese Music*. Cornwall: MPG Books, 2008, 1-2.

² Tokita, 13.

³ From approximately 1600-1850, the Japanese government adopted an isolationist foreign policy. During this time, they discontinued all trade and cultural exchange from foreign countries except through the port of Dejima.

⁴ Tokita, 25. Further exploration of this shift can be found in Chapter 2.

⁵ Ibid, 25.

⁶ Ibid, 162.

⁷ Robin Julian Heifetz. "Post-World War II Japanese Composition." DMA diss., University of Illinois at Urbana-Champaign, 1978, 7.

Alongside Western⁸ elements, many Japanese composers have intentionally sought to maintain their cultural identity through the addition of Japanese musical elements or concepts.⁹ These added elements provide a historical and cultural context from which to frame a composition or, in some cases, a composer's compositional output.¹⁰ In addition, the employment of these elements serve as a means to categorize Japanese wind band repertoire.

In his studies on cultural identities found in Japanese music, Gordon Matthews suggests there are three genres found within Japanese culture. He explains these as "senses of 'Japaneseness' among Japanese musicians."¹¹ They include 1) Fence, 2) Flavor, and 3) Phantasm.¹² Matthews clarifies as follows: "Japaneseness as fence, walling off Japanese from the inroads of foreignness, Japaneseness as flavor to be enjoyed by anyone in the world who chooses, and Japaneseness as phantasm: an illusion obliterated by globalism, perhaps to be recreated anew."¹³

The purpose of this dissertation is to trace the implementation and influence of these three facets of Japanese music through the wind band music of Japanese composers. I will demonstrate that Japanese wind band genres are the result of a combination of Japanese musical elements and Western influence and argue that the varying levels of this combination,

⁸ This paper will define Western as European and American cultures and music.

⁹ While some composers choose to explore this through musical elements, others choose Western musical elements combined with Japanese folk tunes or Japanese mythology. (Herbert, 162.)

¹⁰ David G. Herbert. "Hoshina and Ito: Japanese Wind band Composers." *Journal of Band Research*, 37, no. 1 (2001): 61-77.

¹¹ Gordon Matthews. "Fence, Flavor, and Phantasm: Japanese musicians and the meaning of 'Japaneseness.'" *Japanese Studies*, 24, no. 3 (2004): 335.

¹² I further delineate these definitions for this paper in the method section of this proposal.

¹³ Matthews, 347.

balanced with historical and cultural context, create three distinct genres within the Japanese wind band repertoire.

Significance and State of Research

Japanese wind bands typically program a variety of music including various genres of American and European music, orchestral transcriptions, as well as its own original repertoire. In the West, however, we typically do not reciprocate programming Japanese wind band music with the same enthusiasm.¹⁴ Noted English conductor, Timothy Reynish, believes this is for two reasons. First, being heavily influenced by Hollywood, many original Japanese compositions follow “American formulaic patterns.”¹⁵ Second, he believes that many of the more original Japanese works are difficult to obtain or are very expensive.¹⁶ Despite this seemingly grim outlook on Japanese wind music, in 2009, Reynish sounded the call for further research into Japanese wind band music, stating that despite the pressures on Japanese composers to write for commercial markets, there is an “incredible wealth of music of all types...well worth researching...”¹⁷ Reynish lists high quality composers and works on his website and cites David G. Herbert’s recent book as a reference for further study.¹⁸

¹⁴ The CBDNA (College Band Directors National Association) Report show the programs submitted by college campuses across the country by semester. In a recent report (Fall of 2015), approximately 900 works were performed and only eight were by Japanese composers.

¹⁵ <http://www.timreynish.com/repertoire/repertoire-by-country/japan.php>

¹⁶ While this is becoming easier through the Bravo Publisher’s website (the American version of the Japanese Publisher Brain Music), many works are only available through a rental process.

¹⁷ <http://www.timreynish.com/repertoire/repertoire-by-country/japan.php>

¹⁸ Ibid.

The exploration of Japanese wind band music is relatively new with minimal resources to help guide those interested. One of the most foundational sources, however, is a book by David G. Herbert titled, *Wind Bands and Cultural Identity in Japanese Schools*.¹⁹ While the focus of this book is largely an ethnographic study of the function of cultural identity in Japanese schools through the wind band medium, he dedicates whole chapters to the history of Japanese wind music and its repertoire. Herbert walks the reader through the historical and cultural implications found in Japanese wind music, as well as several important composers and their work.²⁰ This book also includes music composed for the All-Japan Band Association²¹ and is largely an expansion of Herbert's doctoral thesis, *Music Competition, Cooperation, and Community: An Ethnography of a Japanese School Band*.²²

Additionally, several dissertations have been written on the Japanese band culture. *Japanese Band Culture: How it is Sustained* by Miho Takekawa explores the historical background, cultural structure, and possible influences which sustain Japanese band culture. The dissertation discusses the effects of involvement in Japanese bands on students as they transition into adulthood.²³ While it does include information about Yasuhide Ito and his work *Gloriosa*, Takekawa's dissertation speaks more to the research in Japanese music education. In addition, there are numerous articles, including Timothy Groulx's article, "American Influences

¹⁹ David G. Herbert. *Wind bands and Cultural Identity in Japanese Schools*. Dordrecht: Springer, 2012.

²⁰ Ibid, 12-60 and 155-168.

²¹ It should be noted new works are written each year for the AJBA Competition. There are two additional committees, discussed in Herbert's book, that commission new works, focusing specifically on wind band music of high artistic merit. They are Kyo-En and Band Restoration.

²² David G. Herbert. *Music Competition, Cooperation, and Community: An Ethnography of a Japanese School Band*. PhD diss., University of Washington, 2005.

²³ Miho Takekawa. "Japanese Band Culture: How it is Sustained." DMA diss., University of Washington, 2011.

on Japanese Bands,” where he examines the development of Japanese band programs from WWII to the 1970s in relation to American band influence.²⁴ David Herbert has also written several articles, including, “Alchemy of Brass: Spirituality and Wind Music in Japan,” where he argues that the wind band was readily adopted and embraced by the Japanese culture due to its high performing professional and collegiate ensembles.²⁵ Herbert also wrote “The Tokyo Kosei Wind Orchestra: A Case Study of Intercultural Music Transmission,” which follows this premiere wind ensemble to provide possible insight that might be applied in additional situations. He covers repertoire, educational activities, religious origins, and Fredrick Fennell’s role as an ambassador.²⁶

Aside from research in Japanese music education, there has also been diverse research in the historical and cultural implications of Japanese music in general. Regarding the Japanese wind band, Toshio Akiyama wrote a concise version in *The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*. This chapter focuses on the development of the Japanese wind band, as well as factors that led to its growth. It serves as a foundational English resource on the historical development of the Japanese wind band.²⁷

Ogawa’s article, “Japanese Traditional Music and School Music Education,” provides a brief history of Japanese music but focuses primarily on the development of Western music within

²⁴ Timothy J. Groulx. "American Influences on Japanese Bands." *Music Education Research International* 3 (2009): 1-12.

²⁵ David G. Herbert. "Alchemy of Brass: Spirituality and Wind Music in Japan." *Music of Japan Today*. Newcastle upon Tyne: Cambridge Scholars Publishing (2008): 236-244.

²⁶ David G. Herbert. "The Tokyo Kosei Wind Orchestra: A Case Study of Intercultural Music Transmission." *Journal of Band Research*, 49, no. 3 (2001): 212-226.

²⁷ Toshio Akiyama. "Historical Development of Wind Bands in Japan." *The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*, ed Frank J. Cipolla and Donald Hunsberger. Rochester: University of Rochester Press, 1994. 201-209

the Japanese music education curriculum.²⁸ Luciana Galliano's book, *Yogaku: Japanese Music in the Twentieth Century*, explores the historical and cultural implications of traditional Japanese music on 20th century music within the Japanese context.²⁹ Finally, *The Ashgate Research Companion to Japanese Music*, edited by Alison McQueen Tokita and David W. Hughes, discusses historical and cultural contexts specifically in relation to traditional Japanese music.³⁰

Method

Through this dissertation, I demonstrated that Japanese wind band genres are the result of a combination of Japanese musical elements and Western influence. I argued that the varying levels of this combination, balanced with historical and cultural context, create three distinct genres within the Japanese wind band repertoire. Beginning with Matthews' distinctions of Fence, Flavor, and Phantasm and Herbert's expansion, I further delineated these three definitions.

David G. Herbert, author of the only English book regarding Japanese wind band culture, suggested that Matthews' concept provided a useful framework for the contextualizing of Japanese wind music and further developed Matthews' definitions.³¹ He wrote that due to the pervasive nature of Western elements in Japanese wind music, including Western instruments,

²⁸ Masafumi Ogawa. "Japanese Traditional Music and School Music Education" *Philosophy of Music Education Review* 2 (no 1), Spring 1994: 25-36.

²⁹ Galliano, Luciana Galliano. *Yogaku: Japanese Music in the Twentieth Century*. Maryland: Scarecrow Press, Inc., 2002.

³⁰ Alison McQueen Tokita and David W. Hughes, editors. "Context and Culture in Japanese Music." *The Ashgate Research Companion to Japanese Music*. Cornwall: MPG Books, 2008.

³¹ David G. Herbert. *Wind Bands and Cultural Identity in Japanese Schools*. Spring: Dordrecht, 2012.

another way to explore these three genres might be: 1) Fence is the purposeful use of Japanese culture, 2) Flavor is Western forms augmented by Japanese elements, 3) Phantasm is the disregard for incorporating Japanese identity and questioning why it is even necessary in our contemporary world.³² For the purposes of this document, I developed these definitions one-step further. 1) Fence served as the purposeful addition of Japanese musical elements, focusing on the historical and cultural context where Japanese elements maintain higher priority.³³ 2) Flavor based itself on Western musical elements with the addition of Japanese components within a historical and cultural context, where Japanese and Western elements manifested themselves with general equality.³⁴ 3) Phantasm remained as Herbert described, and I explored the possible relationship to a historical and cultural context through the purposeful exclusion of Japanese elements.

It should be clarified that Western elements exist in nearly all facets of Japanese wind band music, as it is rooted in a Western tradition.³⁵ This paper discusses the origins of traditional Japanese music as a means to determine the historical and cultural context, or

³² Ibid,165.

³³ Historical and cultural context will be defined as factors surrounding either a particular work or events the composer wishes to explore through the work. In many Japanese wind band pieces, composers delve into either traditional Japanese music or events in Japanese history. It is the intention behind the composer's incorporation of Japanese and Western elements, as well as the balance in which they use both elements that will help separate works in these three genres.

³⁴ Herbert's definition only includes Western forms. I will include additional Western elements such as instrumentation, harmonic structures, and melodic development.

³⁵ David G. Herbert. *Wind bands and Cultural Identity in Japanese Schools* Wind bands and Cultural Identity in Japanese Schools. Spring: Dordrecht, 2012, 17

references, found in today's Japanese wind band compositions. The balance of these references with their Western counterparts defined each of the three genres.³⁶

In order to differentiate between Japanese musical elements and Western influence, I researched two aspects of Japanese wind music: 1) traditional Japanese music, specifically court and religious music,³⁷ and 2) the origins of wind music in Japan. In doing so, I discovered trends found within the development of traditional Japanese music and their affect on Japanese wind band repertoire. After establishing these trends, I traced the application of each in two Japanese wind band works within each genre. While I surveyed a great deal of Japanese wind band literature, I felt the following pieces were most representative of each genre. Each composer and piece is highly regarded in either Japanese or Western wind band repertoire and in some cases both. In the Fence genre, I explored the following works, both of which place a high priority on the incorporation of traditional Japanese elements and aesthetics:

- Tetsunosuke Kushida - *Asuka*
- Hiroshi Ohguri - *Fantasy on Osaka Folk Tune*

In the Flavor genre, I discussed a more equal balance between traditional Japanese elements and Western influence in the following works:

- Yasuhide Ito - *Gloriosa*
- Toshio Mashima - *Les Trois Notes du Japon*

³⁶ There is a group of Japanese composers and compositions that intentionally place Japanese elements in higher priority than Western elements in their work. These composers, or in some cases single compositions, harken back to the origins of traditional Japanese music and try to recreate these concepts or sounds in their own work. Other composers, or sometimes a single composition, intentionally incorporate Japanese and Western elements with equal priority. It should be noted that while some composers purposefully maintain a certain dynamic in all their compositional output, others choose their priorities based on the needs of a particular work.

³⁷ Today, *gagaku* is associated primarily with imperial institutions (court) and Shinto (religious). (Nelson/Tokita, 35)

In the genre of Phantasm, I investigated the following composers who ignore Japanese traditional music, opting for more Western compositional approaches.

- Yo Goto - *Songs*
- Chang Su Koh - *Lament*

CHAPTER 2

HISTORICAL AND CULTURAL CONTEXTS OF JAPANESE TRADITIONAL AND WIND BAND MUSIC

In defining the Japanese traditional and wind band mediums, it is imperative to understand the cultural and historical contexts surrounding the creation, implementation, and development of each. This chapter aims to provide a foundation for the establishment of three separate genres within the Japanese wind band repertoire. It is through the exploration of historical and cultural perspectives that the reader will gain a context to apply to works examined in future chapters.

History, by nature, is subject to the prejudice and interpretation of those who write and examine it. While the wind band history of Japan is somewhat controversial, it is my aim to present a balanced viewpoint.³⁸ It is interesting to note that while the Japanese followed a drastically different historical trajectory from Europe, one can still examine their musical history in a similar vein to David Whitwell's consideration of Western wind band in his book *A Concise History of the Wind Band*.³⁹ In this series, Whitwell uses four main avenues to describe Western wind band development throughout the course of history: Church, Court, Civic and Military. In Japanese music development, these can be traced in the following ways: Church – through the evolution of Shinto, Buddhism, and Christianity and the music associated with each; Court – *Gagaku* ensembles, imported during the 7-8th centuries from China, an ensemble which still performs today;⁴⁰ Civic – trumpet and drum signals, as well as music used in festivals;

³⁸ David G. Herbert. *Wind Bands and Cultural Identity in Japanese Schools*. Dordrecht: Springer, 2012, 13.

³⁹ David Whitwell. *A Concise History of the Wind Band*. ed Craig Dabelstein. Austin: Whitwell Publishing, 2010.

⁴⁰ Nelson, 36.

and Military – it is through this vein that we can trace the development of wind band and the transition into music education in Japan.

Since the Japanese follow different historical periods than we are accustomed, I am including a Japanese historical reference table (Table 1).⁴¹ This foundation will provide a historical and cultural framework in which to place the works discussed in future chapters. This chapter will trace the evolution of wind music through the Japanese mediums of both traditional and wind band music.

Table 1. Japanese Historical Periods

Era	Name	Date	Notes
Paleolithic/Jomon	Jomon/Yayoi		Clan based
	Kofun	250-538	Clan based
Classical/Ancient	Asuka	538-710	Clan based
	Nara	710-794	Government - imposed culture based on Chinese social and intellectual philosophies Gagaku - brought from china in 612
	Heian	794-1185	
Medieval	Kamakura	1185-1333	
	Muromachi	1336-1573	
Early Modern	Endo	1600-1867	Government isolationist policy
Modern	Meiji	1868-1912	Government re-opened country
	Taisho	1912-1926	
	Showa (Prewar)	1926-1945	
Contemporary	Showa (Postwar)	1945-1989	Government adopted solar calendar in 1873
	Heisei	1989-present	

⁴¹ Please note that there is some variation in naming and dates among scholars. This table will provide the historical names and dates that will be referenced in this document.

From archeological evidence to iconography, we can clearly trace the history of wind instruments throughout Japanese history. Before continuing chronologically, it is important to understand the nature of Japanese cultural and historical development. The Japanese culture derives from a process of importation, fermentation, and assimilation.⁴² During the *Nara* period, the newly formed Japanese government imported Chinese, Korean, and Tibetan culture. They felt particularly drawn to the Chinese culture and Confucian Philosophy, which would later be imposed on the people by the government.⁴³ Ogawa states that there are four cultures in Japanese history.⁴⁴ The Jomon (10,000 – 300 BCE), Yayoi (300 BCE – 600CE), Buddhist (600-1500CE), and Christian (since 1500). In these four cultures, the Japanese follow similar courses; importing, accumulating, assimilating, and transforming foreign music and culture. It is a repeated process in their cultural and musical development, one that can even be followed through the indigenous religion of Japan -- Shintoism. Shinto is defined as the “underlying will of the Japanese culture.”⁴⁵ Toshio asserts that Shinto has been a fundamental element in transforming these four cultures and religions into harmonious coexistence today.⁴⁶

Beginning in the early 8th century, we can trace the lineage of importation to transformation. The newly formed Japanese government established a national music institution, *Utamai no Tsukasa*, to teach music from China, Korea, and Tibet. Japanese

⁴² Galliano, 6.

⁴³ Kiku Day. “The Effect of Meiji Government Policy on Traditional Japanese Music During the Nineteenth Century: The Case of the Shakukachi.” *Nineteenth-Century Music Review*, 10 (2013), 268.

⁴⁴ Ogawa, 26.

⁴⁵ Toshio Kuroda, James C. Dobbins, and Suzanne Gay. “Shinto in the History of Japanese Religion.” *The Journal of Japanese Studies*, 7, no 1 (Winter 1981), 2.

⁴⁶ Toshio, 2.

indigenous music was taught as well, but played only a small role as the focus was primarily on Chinese and Korean music. After several hundred years of accumulating this music and allowing it to ferment within the Japanese culture, the Chinese music was transformed. Specifically, we can trace this reformation in the Japanese versions of *Noh* plays, *Shomyo*, and *Shamisen* music.⁴⁷ This fermentation of previously imported music would continue during the government's isolationist period. The entire process started anew when the country reopened in approximately 1860, however, this time the focus shifted to Western music and culture.⁴⁸

Church

The first archeological evidence of wind instruments discovered in Japan are excavated flutes dating back to the late *Jomon* period (14,000-300 BCE).⁴⁹ Additional unearthed flutes suggest that wind instruments have been part of the Japanese indigenous culture since approximately 2000-1000 BCE.⁵⁰ While specific functions of these wind instruments are unclear, we do know they held a place of importance in Japanese ancient religious traditions. As seen in the indigenous Shinto Rituals, both the *kagura-bue* flute and the *hichiriki* oboe were associated with contemplation. Most notably, these instruments can be found in Buddhist iconography. Beginning in the *Heian* period (794-1185 CE), celestial beings or Buddhist angels, called Tennin or Hiten, were often portrayed playing wind instruments. These images were,

⁴⁷ Ogawa, 27.

⁴⁸ It is my belief that Japan has been accumulating Western music and is now crossing into the fermentation and assimilation stages of this process with Japanese wind band music.

⁴⁹ Herbert, 45.

⁵⁰ Ibid, 45.

“mostly...dancers and musicians, and were widely used for the decoration of temples and sanctuaries.”⁵¹ The popularity of these images can still be seen in temples today. In fact, the Byodin of Kyoto depicts these early images on its walls. This particular temple is also pictured on Japan’s 10-yen coin. Additionally, similar images can be seen on the walls of the Todajii temple of Nara.⁵² These images extend to the temple’s famous octagonal lantern found in the entrance courtyard.⁵³

While traditional Japanese instrumental and musical genres continued to develop, Jesuit monks introduced Western culture, practices, and music to the Japanese culture. It is largely believed that the first European visitor to Japan was Fernao Mendes Pinto (1509-1583). Arriving in 1543, Pinto first introduced the *arquebus*, a gun which would later become popular with the Japanese military. Pinto later befriended Francis Xavier (1506-1552) and other active missionaries in India. In 1549, he helped set up missionary posts in southern Japan. The Jesuits, whose mission was to convert the Japanese, became the first long-term European residents of Japan. Their fellow Portuguese missionaries would continue to travel back and forth for trade.⁵⁴ By 1600, the Dutch also frequented Japan. Their interest was purely trade, and the Japanese found this a particularly useful means of obtaining new products from Europe.

⁵¹ Herbert, 15.

⁵² The Todajii temple is the world’s largest wooden temple.

⁵³ Herbert, 15.

⁵⁴ Herbert, 17-18.

Court

An example of the fermentation and assimilation process can be seen in the development of the ensemble: *gagaku*. Known today as traditional Japanese court music, *gagaku* was similar to the court music of French King Louis XIV. Considered elegant and graceful, this ensemble played only for those of high social status.⁵⁵ Its origins, however, are not Japanese. *Gagaku* was brought by the Chinese to Japan around 612.

As the ensemble developed, it assimilated three primary types of instruments from China: winds, strings, and percussion. In percussion, there were varied sizes of drums, gongs, cymbals, and smaller instruments. For strings, we see two table zithers, one seven-string and the other 13-string. This 13-string zither, or *gaku-so*, is the ancestor to the *koto*.⁵⁶ In addition, a four-stringed lute, or *gaku-biwa* is used in the ensemble. Among the winds, we find the *hichiriki*, a double reed type of instrument; the *sho*, a mouth organ; and three distinctive types of transverse flutes, the *kagura-bue*, the *koma-bue*, and the *ryuteki*.⁵⁷ Also included at the onset of the *gagaku* ensemble was the *shakuhachi*, an end-blown flute. However, the *shakuhachi* was removed around the 9th century and virtually ignored for nearly 200 years; today it has returned as a popular instrument in traditional Japanese music. Among the first foreign instruments to be assimilated into Japanese musical culture, the varied instruments have since evolved, adapted, and been transformed to suit Japanese musical tastes.⁵⁸ Often

⁵⁵ Karpati, 171.

⁵⁶ The *koto* was the most revered instrument used in Japanese court. Similar to Western culture and the piano, it was an instrument of young, educated girls. I believe this is the instrument Kushida imitates with the harp at the end of *Asuka*.

⁵⁷ The *ryuteki* is used in the second movement of Ito's *Gloriosa*.

⁵⁸ <http://www.mustrad.org.uk/articles/japan.htm>

described as the world's oldest orchestral music, the Todajii temple still houses 75 examples of 18 different types of instruments from this ensemble.⁵⁹

The assimilation of *gagaku* is only one of many examples of traditional Japanese music. Each separate traditional Japanese instrumental and ensemble genre has developed as a result of "religious feeling and emotion, prayers for good harvest, and village festivals," all of which used music to purify the spirit and soul in order to transform the secular world into something sacred.⁶⁰ Each genre has its own context, notation, and mechanism of transmission.⁶¹ In fact, the lineage of each genre was so highly valued that genealogical charts were developed, the first of which was for *gagaku*.⁶²

Performers of these separate genres have generally avoided fusion for many reasons. Some of which include: pressure from various rulers, limited availability of teachers, and disputes within a genre causing splits into separate schools of teaching.⁶³ Even today, each genre is such a highly developed discipline that once a performer studies one, they generally do not learn another for the rest of their career. The sheer number of genres within Japanese traditional music is part of the reason the Japanese music education system turned to Western music.⁶⁴

⁵⁹ Neslon, 39.

⁶⁰ Tadahiko Imada. "Traditional Japanese Views of Music." *Journal of the Indian Musicological Society*, 34 (2003), 70.

⁶¹ Tokita, 14-17.

⁶² Most traditional Japanese teachers place higher importance on aural transmission versus notation. (Takanori Fujita. "Continuity and Authenticity in Traditional Japanese Music." *Collected Work: The Garland Encyclopedia of World Music VII: East Asia*. New York: General Music Publishing Co., 2002, 767.)

⁶³ Fujita, 768.

⁶⁴ Ogawa, 27.

Another cause for lack of synthesis of styles was the varied notation systems within the traditional Japanese genres. In our Western culture it is difficult, but not impossible, to imagine separate notation systems for each genre. We use lead sheets, tablature, and standardized staff notation. Japanese traditional music, however, takes this concept to a whole new level. For example, within the *gagaku* ensemble no two instruments share the same notational system. Surprisingly, traditional Japanese temperament is similar to the Pythagorean scale.⁶⁵ While this music does not really incorporate the theoretical concepts of major and minor, it does share the underlying use of tetrachords. While based largely on ancient Chinese modes, once they lost contact with their Chinese source culture they were transformed. These modes were assimilated, reorganized, and given local Japanese names which explains the vast number and variety of Japanese scales.⁶⁶

Civic and Military

At the turn of the 17th century, as the Jesuits opened missionary posts, the Tokugawa military established power over the Imperial family. This military regime quickly realized the individualistic nature of Catholicism and recognized its potential as a subversive element.⁶⁷ In 1632, Christianity was outlawed throughout Japan and thousands were forced to reject their beliefs, or face torture and death.⁶⁸ Many were brutally slain during this time, but some managed to form underground communities. In secret, they continued their religious and

⁶⁵ Imada, 72.

⁶⁶ Tokita, 19.

⁶⁷ Galliano, 3. Herbert, 19.

⁶⁸ Herbert, 19.

musical practices. These “hidden Christians” formed a unique tradition, which will be discussed further in Chapter 5 in regards to Ito’s *Gloriosa*.⁶⁹

Around the time of the extermination of Christians in 1632, the Tokugawa regime restricted all foreign contact to a single port. Dejima, a small man-made island in the port of Nagasaki, became the single point of contact between Japan and the rest of the world for nearly 250 years. Just as Westerners were forbidden from entering Japan, the Japanese were banned from leaving the country. Limited foreign exchange took place solely through Dejima. Only government officials, Japanese traders, and prostitutes were permitted to conduct business on the shores of Dejima. All Western music and instruments funneled into this single port. In fact, since they were not allowed ashore, European boats docked in the bay would have their bands perform on the decks of the ship.⁷⁰

There is some evidence that the Japanese purchased instruments from the Dutch as early as 1841, however, the first documented European military band to come ashore was from the Dutch navy warship *Palembang*, in 1844. Japanese observers of Dutch military training would later initiate reform within the armed forces including the training of military bands modeled after the Dutch drum and fife bands. In the 1840s, there were two types of Japanese military playing: 1) fifes and drums, and 2) trumpet (*rappa*).⁷¹

The arrival of Commodore Matthew C. Perry (1784-1858) and his ships, in 1853, is typically considered the most significant incident leading to the Meiji period. This defining

⁶⁹ Herbert, 19.

⁷⁰ Herbert, 19.

⁷¹ Herbert, 20.

moment lead the Japanese to drastically shift gears and embrace Western culture. Perry, a distinguished Naval officer, was to deliver a treaty to reopen trade between Japan and the United States. His role, however, is somewhat controversial. Akiyama describes the event as Perry insisting to speak to government officials after being asked to leave the port. Once officials accepted Perry, he delivered the treaty and Japan opened for trade the following year.⁷² Yellin, through the writings of Perry's wife, explains that Perry used "well-formed plans of negotiation that included, along with displays of military and technological prowess, his chief cultural weapon: American music."⁷³ At one point, Perry wrote to his wife describing his military band's vast improvement and his belief that they were the single best band in the fleet.⁷⁴ In the first English dissertation regarding Japanese wind bands, Obata suggests that due to the threat of American ships and their armory, the Japanese had no choice but to open ports for trade in 1854. He further implies that this incident was the catalyst for much needed political and social change leading to the reinstatement of the Imperial family.⁷⁵ Offering another perspective, Yoshida wrote that the Revolutionary army, which supported the Emperor Meiji and the Imperial family, established a new government and reopened Japan for trade.⁷⁶ Although all points of view present various perspectives on this event, all concur that it was a turning point in the cultural and historical development of Japan.

⁷² Akiyama, 201.

⁷³ Victor Fell Yellin. "Mrs. Belmont, Matthew Perry, and the 'Japanese Minstrels'." *American Music: A Quarterly Journal Devoted to All Aspects of American Music and Music in America*, 14, no. 3 (1996): 260.

⁷⁴ Herbert, 20.

⁷⁵ Obata, Yoshihiro. "The Band in Japan from 1945 to 1970: A Study of its History and the Factors Influencing its Growth During this Period " PhD diss., Michigan State University, 1974.

⁷⁶ Yoshida, 16.

Regardless of the cause, Japan reopened its doors for foreign trade and leaders quickly came to realize the immediate need to catch up with European countries not only economically, but militarily as well. In the early stages of the Meiji period, the Japanese absorbed all they could of the Western world as a means of understanding a culture so different from their own.⁷⁷ Assimilation, at the time, did not mean abandoning indigenous music. There were two primary objectives in this new initiative: 1) strengthen the country's economy, and 2) strengthen the country's military. As concern over Japan's vulnerability increased, so did the government's desire to adopt Western culture at all levels of society. This would have drastic consequences for traditional Japanese musical genres. This abrupt shift in philosophy forced the traditional musical culture of Japan into the background yet again. During this time, traditional music and musicians lost their privileged status. Many members of *gagaku* ensembles were now out of work and forced to beg for money. Instrumental music was not the only area affected. A dramatic shift could be found in the traditional vocal music, particularly the text. As the Japanese adopted Western culture, they also embraced Western concepts of morality. At the time, most of the text in Japanese vocal music dealt with love affairs. This was an immoral concept to Westerners and the Japanese adopted this belief. In order to modify these songs, sometimes tunes were kept and words altered, other times the Japanese simply preferred Western songs.⁷⁸

Meanwhile, Japan went to extreme measures to import and adopt Western traditions

⁷⁷ Herd, Judith Ann. "Western-influenced 'Classical' Music in Japan." *The Ashgate Research*

Companion to Japanese Music. ed. Ailson McQueen Tokita and David W. Hughes. Cornwall: MPG Books, 2008, 363-364.

⁷⁸ Ogawa, 30.

and customs.⁷⁹ They brought in foreigners and deployed delegations of representatives to learn more about Western culture. In 1868, the government allowed the first non-Japanese military band to be stationed in Yokohama.⁸⁰ Not only did the government wish to incorporate Western culture, they also altered their entire educational system to emulate Western models. In 1873, the government established the first educational constitution. This was the first official Japanese curriculum based on a Western model. It established music as “singing” in elementary school and “playing an instrument” in junior high.⁸¹ In 1879, after not making much headway, the government established the *Ongaku Torishirabe Gakari* (Music Investigation Committee). The MIC was the first institution of music and music teacher education in Japan.⁸² It functioned as the decision-making headquarters for public school music education.⁸³

Shuji Isawa, the first principal of the MIC, submitted the first proposal to standardize music education in Japan. In 1879, he submitted three vision statements to the Ministry of Education so they might choose the direction of music education in Japan. These three statements serve as the root of Isawa’s proposal and are still applicable today. They are as follows:

Adopt only Western music in public music education. Western music has now reached its highest point in its thousand year history of study and use. Without question, Western music is far superior to Eastern music. Therefore, should we not implant Western music expeditiously rather than waste time waiting for Eastern music to grow into an equal with Western music?

⁷⁹ It wasn’t until the early 1990s, that the Japanese began to accept music other than Western art music into society. (Ogawa, 25.)

⁸⁰ Akiyama, 201.

⁸¹ Ogawa, 28.

⁸² In 1890, the school name was changed to the Tokyo Music School and still operates in Tokyo today.

⁸³ Ogawa, 28.

Adopt only Japanese music in public schools. Each nation has its own music as well as its own language. Music is naturally cultivated according to the lives and characteristics of the people of each nation. There is no rationale for replacing native music with foreign music. To implant Western music into Japan is as nonsensical as replacing Japanese with English.

These two opinions carry their own logic. But to be practical, we should avoid extremes. Therefore, we should take a middle road. It would be best to mix Western and Eastern music and eventually create a new national music. However, in my opinion, this process will be extremely difficult. But we should pool our wisdom and tackle this project now. Otherwise, who in the future would dare take on such a project?⁸⁴

These three ideas are still debated among music educators in Japan and form the basis of the concept of bimusicality that is becoming the nature of Japanese music today.⁸⁵ In the end Isawa and the MIC chose the third option. The next question in their mind was, could music be changed at the national level? Isawa was sent to the United States, along with many others, to learn the American teaching model. Before pursuing the sciences at Harvard University, Isawa studied at Bridgewater Teacher's Academy. During his time in the US, Isawa had many conversations with Luther Whiting Mason, director of the Boston Music School.⁸⁶ Due to his contacts with Isawa, Luther Whiting Mason was brought to Japan to help establish and structure their newly developing system. Since their goal was hybridization, Mason was a perfect candidate.⁸⁷ In 1880, Mason became the first foreign director of the MIC and would stay in Tokyo for two years.⁸⁸

At Isawa's request, and in an effort to combine the two diverse musics, Mason listened

⁸⁴ Ogawa, 28.

⁸⁵ Ogawa, 35.

⁸⁶ Day, 269.

⁸⁷ Day, 269.

⁸⁸ Ogawa, 29.

to *gagaku* ensembles to determine commonalities. Mason's response was there "was no difference as to the tonality but only a slight difference in the mode of tonal combinations."⁸⁹ Mason supervised traditional Japanese musicians as they learned Western music and was surprised at how quickly they absorbed the concepts. Additionally, Isawa asked *gagaku* musicians to listen to Western music to determine possible similarities and differences. No substantial differences were detected.⁹⁰

What is essential to understand is how the Japanese viewed music in terms of nation building and modernization. They saw music's role as being three-fold: 1) Since the Chinese importation during the Nara period in the 8th century, the Confucian philosophy linked music with morality and as such had been a major cultural influence. 2) The government saw music's fundamental role in the military as both popular entertainment and a morale booster.⁹¹ 3) They saw the potential for music as a propaganda tool.⁹²

As the music education curriculum developed based on Western culture, so did the wind bands of Japan. The influence of both the English Marine band and French Army band stationed in Yokohama brought about the establishment of a more organized Japanese military band in 1869. This band, under the guidance of English bandmaster John William Fenton, became the Japanese Navy Band. Its unusual instrumentation reflected the British brass band tradition with the addition of piccolo and members of the clarinet family.⁹³

⁸⁹ Ogawa, 29.

⁹⁰ I discuss this more in the next chapter regarding traditional Japanese music aesthetics. (Ogawa, 29.)

⁹¹ Day, 268.

⁹² Nelson, 48.

⁹³ Akiyama, 201.

- Piccolo
- E-flat Clarinet
- B-flat clarinet (9)
- Bass Clarinet (2)
- Cornet (3)
- Flugelhorn (2)
- E-flat trumpet (2)
- E-flat alto horn (4)
- B-flat tenor horn (2)
- Tenor trombone (2)
- Bass trombone
- Euphonium (2)
- B-flat Bass (4)
- Percussion (2)

In 1872, the Japanese Army Band was established and led by a French bandmaster. He brought with him the French transposition system, with treble clef notation for all brass, which eventually caused several issues within the military bands. The Japanese Naval Band, under an English bandmaster, utilized both bass and treble clefs. With the two different systems in place, both bands had to maintain separate libraries. Once the national anthem was composed in 1880 by Hiromori Hayashi, the Emperor's court musician, and Franz Eckert, a German bandmaster who worked with both bands, two separate versions needed to be maintained so both ensembles could perform the anthem.⁹⁴

While the government encouraged European leadership in these ensembles as they were formed, they were eager to place one of their own in charge. As the Ministry of Education sent out delegates to learn about Western music education, the government sent Japanese bandmasters to Europe to study Western bands and music.⁹⁵ In 1882, the first army bandmaster was sent to France to study procedures and repertoire. Then in 1890, a Navy bandmaster was sent to Germany on a similar mission. In 1886, the first commercial band was

⁹⁴ Akiyama, 201.

⁹⁵ Similar efforts were made in composition beginning in the 1920s. Two separate schools developed under the following Japanese composers after their return to Japan. Tomojiro Ikenouchi studied at the Paris Conservatory from 1927-1936 and Saburo Moroi studied at the Berlin Hochschule fur Musik from 1932-1935. One can see the influence of these two schools of composition in today's wind band works. (Galliano, 73-76).

established in Tokyo using the Patrick Gilmore Band as a model.⁹⁶

In 1912, the first high school band started in Kyoto but wasn't really popularized in public school until Yoshio Hirooka (1929) and Terumi Jinno (1931) began junior high band programs. Unlike the US, the primary influence of growth in Japanese wind bands has been through junior high ensembles. Prior to WWII there were approximately 1300 bands in Japan. While many were small with poor instrumentation and instruments, the explosion of wind bands following WWII allowed this medium to be absorbed in the everyday culture in a influential way, following a similar trajectory of the Gilmore and Sousa Bands in America. Following WWII, the Ministry of Education adjusted the grade level system in junior high to three years instead of five. Additionally, the American military bands stationed in Japan during the American occupation provided much needed instruments and instruction allowing a boost in public school and community wind bands. The revival of community wind bands allowed a renewed exchange of music and the beginning of college and university music instruction (1949). In 1951, the University of Tokyo Fine Arts Department established a symphonic band as a club activity and would later add it to the curriculum. The first concert of the newly recognized program was on October 17, 1951.⁹⁷

<i>Light Cavalry Overture</i>	Franz von Suppe
<i>Gold and Silver Waltz</i>	Franz Lehar
<i>Star Dust</i>	Carmichael/Yoder
"Dance of the Hours" from <i>La Gioconda</i>	Amilcare Ponchielli

⁹⁶ Akiyama, 202.

⁹⁷ Akiyama, 202-203.

<i>The Nutcracker Suite</i>	Peter Tchaikovsky
“Unfinished” Symphony	Franz Schubert
<i>Athletic Festival March</i>	Sergei Prokofiev
<i>Hungarian Dances, Nos. 5 and 6</i>	Johannes Brahms
<i>The Glass Slipper</i>	Paul Yoder

In 1960, the Osaka City Concert Band (Osaka Municipal Band today) was reinstated and fully supported by the city of Osaka. As Osaka continued to grow it also restored area band contests. Regional and national contests soon followed and would later develop into the All-Japan Band Competition that still occurs annually.⁹⁸ Japanese wind bands evolved as exposure to touring foreign ensembles occurred in the 1950s and 60s.⁹⁹ Surprisingly, it was at this time that a separation in wind band repertoire can be seen. Similar to the United States, the divisions followed the debate on transcriptions versus original works.¹⁰⁰

Later, two specific events would establish the Japanese wind band on a world stage. First, in 1968, a group of Japanese band directors attended The Midwest International Band and Orchestra Clinic. This conference had such a profound affect on those who attended that it spawned what is now the Japan Band Clinic. Second, in 1984, conductor Fredrick Fennell was

⁹⁸ In 1956, the All Japan Band Association Board of Directors agreed to reactivate the national band contests. (Akiyama, 204-205).

⁹⁹ In 1956, the US Air Force Band was the first ensemble to tour Japan and demonstrate the entertainment aspect as well as a high level of playing. The Musique de la Garde Republicaine of Paris followed suit in 1961 demonstrating a legato style of playing unheard in Japan until then. In 1969, the American High School Band, under the direction of William Ravelli performed a mixed tour under the sponsorship of the Yamaha Music Camp. In 1970, the Osaka World Expo invited American university bands to perform and in 1978, the Eastman Wind Ensemble toured Japan for three weeks. (Akiyama, 202-207)

¹⁰⁰ Akiyama, 202-204.

appointed as regular conductor of the Tokyo Kosei Wind Orchestra. This constant contact with the Western wind band world through the eyes of a legend served the dual purpose of the infusing Western wind music into the Japanese wind culture, as well as calling Western attention to the Japanese wind band scene. Additionally, the formation of the Japanese Band Association and the establishment of a wind curriculum at the university level continued to allow the advancement of the wind band medium in Japan.¹⁰¹

¹⁰¹ Akiyama, 203-207.

CHAPTER 3

TRADITIONAL JAPANESE MUSIC AESTHETICS

Before exploring specific wind band pieces, it is necessary to establish the differences between the Western and Japanese musical aesthetics. Similar to Western music, traditional Japanese music did not develop in a unified manner. Strict social classes allowed their music to develop in a more cultural way. Each class had its own music, style, and syntax. As each genre developed and new music supplanted old, the past music would not disappear but continue alongside the updated version.¹⁰² In addition, as mentioned in the previous chapter, Japanese genres were and are context-dependent.¹⁰³ For example, the *shamisen* instrumental genre, a three-stringed instrument, has a large number of contexts, which can directly affect accompanying vocal style and varieties of the instrument itself. The *shamisen*, played by a geisha to a single client or for an intimate gathering in a small room would be drastically different than a blind itinerant in northern Japan. He would play door-to-door in search of assistance and need to use more force on the strings, oftentimes use a plectrum, as well as adjust vocal style, instrument, and even the vowel pronunciation. Variables in *shamisen* instrument construction affecting genre include “skin thickness and type, neck thickness, string gauge, plectrum size and shape, body size, (and) bridge height and weight.”¹⁰⁴

Another overall perspective to keep in mind is the long-standing link between music and Chinese culture, which was imported and assimilated into Japanese culture beginning in the 8th

¹⁰² Galliano, 6.

¹⁰³ Tokita, 10.

¹⁰⁴ Tokita, 10.

century. To the Chinese and Japanese, music was not an autonomous entity. It was, and is, an integral part of social events. In ritual events and festival entertainment, music would set the mood and pace, as well as define the social status of those involved and their place within society as a whole. Confucian philosophy also defined music in terms of cosmology and as an important tool to define awareness, which was highly valued in the hierarchy of knowledge.¹⁰⁵

As a result of an almost spiritual connection with sound, we see a very different listener in Japanese music. The Japanese have developed a high sensitivity to the quality and timbre of individual sounds, prizing the lushness and complexity of each instrument and their individual spectrums.¹⁰⁶ Aside from focusing on homophonic and heterophonic music, Japanese traditional music emphasizes “microtonal shading” and subtle differences found in sound and color within each instrument, particularly in unpitched sounds like percussion.¹⁰⁷

According to Tokita, there are three aspects of traditional Japanese aesthetics of form. The first is in relationship to Western ideas of formal structures of music. Japanese music generally follows a tripart form; however, music does not often transfer between sections. It is common for themes to: 1) not return in other sections, 2) sections to develop independently of the whole form, and 3) be structured more horizontally than vertically. In other words, there is little harmonic development as is typical in Western music. Japanese traditional music often tells a story or expresses ideas within a specific timeline making the melodic lines and horizontal rhythmic patterns more important than the vertical density of a given moment.¹⁰⁸

¹⁰⁵ Galliano, 6.

¹⁰⁶ Galliano, 7.

¹⁰⁷ Galliano, 7.

¹⁰⁸ Malm, 96-97.

Secondly, Tokita explores the structural concept called *jo-ha-kyu*. This temporal concept can be applied to single notes or an entire piece. It literally translates as *jo* (prelude/beginning), *ha* (“scattering or breaking apart,” develop in complexity) and *kyu* (fast). Interestingly, *kyu* suggests the push to a finale but not in the way Western listeners are accustomed to hearing. In Japanese traditional music, it indicates an *accelerando* into the finale before coming down to a final slow cadence.¹⁰⁹ It also suggests a beginning, middle, and end where the goal is to allow notes, words, or whole ideas to flow flawlessly into one another.¹¹⁰ Akira Tamba states that this principle guarantees the unbroken development in music through the control of “intensity,” “density,” and the “linking of successive phrases.”¹¹¹

The third aesthetic aspect of form in Japanese traditional music is the concept of *ma*. *Ma* is the idea of space between two points; some even describe it as sensory space. It is used in Japanese culture in a variety of ways. In painting, it is the space between objects. In landscape, it is the space between the branches of a tree or flowers. In a tearoom, it is a kimono left on a chair to remind viewers of beauty.¹¹² Other ways to think about this unusual aspect of performance include: the relationship between people or the exact moment between thoughts. *Ma* is “not a moment of division but a moment of union that lends character to what would otherwise remain nondescript and colorless.”¹¹³ It can also be the rhythm of a line or the

¹⁰⁹ Tokita, 26.

¹¹⁰ <http://www.mustrad.org.uk/articles/japan.htm>

¹¹¹ Akira Tamba. “Aesthetics in the Traditional Music of Japan.” *The World of Music*, 18, no.2 (1976), 8.

¹¹² <http://www.mustrad.org.uk/articles/japan.htm>

¹¹³ Galliano, 14

rhythmic space between sounds.¹¹⁴

The Japanese concept of time spreads beyond the concept of *ma*. An extension of Buddhist beliefs, time is a fluid entity in constant flux. The Japanese believe that time is circular, made of moments which exist simultaneously and that our current reality is transitory and imperfect. Time and *ma* merge in the Buddhist concept of time. They believe the only concrete time is that of the present moment and that one must live in that moment, not in the past or future.¹¹⁵

A final overall concept in the traditional Japanese musical aesthetic is the ritual aspect of performance. This unfolds in two ways. One is the “accelerating repetition of the same note.”¹¹⁶ The second is seen through the eye of performance. Value is placed in teaching aural methods versus notation in order that performers might recreate music precisely. Musicians are like actors or actresses in a play, recreating a role almost as if in a ceremony where all aspects are fixed. Each facet is controlled with such precision that to Western audiences it might appear rigid. Unlike Western musicians, where technique is highly valued, traditional Japanese musicians seek to reproduce their music as faithfully as possible so they might become attuned to the cosmic and social order around them. This goes as far as effacing their own personality to such a degree that the performance lies closer to a religious experience rather than simply musical reproduction.¹¹⁷

¹¹⁴ Tokita, 26.

¹¹⁵ Galliano, 13.

¹¹⁶ Tamba, 8.

¹¹⁷ Tamba, 6.

These concepts of traditional Japanese form and space translate to the wind band medium in a variety of ways largely depending on the composer and piece. The ways explored through this document are: the historical and cultural contexts as applied to the composer and composition, form of the work (Western forms versus the tripart form of traditional Japanese music), harmony (Japanese horizontal and pentatonic scales versus Western tonal/vertical harmony and scales), instrumentation (use of specific instruments to achieve Western or Japanese musical aesthetics), and specific Japanese expressions found in traditional music applied in the context of wind band music. Specific research questions in examining the pieces selected for this dissertation as it relates to traditional Japanese music include:

- Instrumentation: Is there a dominant use of flute and percussion in melodic and rhythmic development?
- Form: Is there a tri-part formal element and if so, are the sections unrelated?
- Harmony: Is harmonic development accomplished horizontally?
- Melodic and rhythmic development: Is the development primarily horizontal in nature?
- Implementation of specific Japanese expressions: Are the Japanese concepts of *jo-ha-kyu* and *ma* explored?

CHAPTER 4

FENCE: JAPANESE DOMINANT HISTORICAL AND CULTURAL ELEMENTS

Each of the three genres, as defined in the following chapters, is a result of the varying combinations of Japanese elements and Western influence juxtaposed with their historical and cultural context. This chapter will discuss the most Japanese dominant genre: Fence. The concept of this genre is taken from Gordon Matthews' article, "Fence, Flavor, and Phantasm: Japanese Musicians and the Meaning of 'Japaneseness.'"¹¹⁸ In this article, Matthews interviews traditional and pop musicians about the idea of Japanese cultural identity and how it is displayed through various genres. Matthews believes that any cultural change is first seen in the evolution of its music. Through music, Matthews seeks to explore the idea of "Japaneseness" and what it means to different musicians in relationship to the background and choices of those he interviewed. Additionally, he explores the role of the consumer and how they drive the concept of acceptable "Japaneseness."

Matthews describes his theory of Fence as a genre by stating it is "walling off the Japanese from change and foreignness."¹¹⁹ In other words, the wall separates the Japanese from others in the world both at home and outside of Japan. The concept goes back to the isolationist policy of the 1600s. Some believe "Japaneseness" is a birthright, a bloodline that must be upheld. One *koto* teacher states that *koto* music is created within Japanese culture and daily life and as such, cannot be separated from it. She argues that outsiders are incapable

¹¹⁸ Gordon Matthews. "Fence "Fence, Flavor, and Phantasm: Japanese Musicians and the Meanings of 'Japaneseness'." *Japanese Studies*, 24, no 3 (Dec 2004).

¹¹⁹ Matthews, 335.

of putting context to Japanese music.¹²⁰ Others believe that language is a music in its own right and that Japanese music follows Japanese speech patterns which Westerners cannot understand. Yet another opinion is that even traditional Japanese musicians can only play with contemporary sensibilities. Another *koto* teacher suggests that contemporary traditional musicians see “Japaneseness” as an idealized version of the past, always striving to reach a destination which they can only perceive through the eyes of today’s culture.

In their comments regarding this genre, both contemporary and traditional musicians felt that “each culture had its own musical tradition that only its members can fully understand...they cannot climb the fence that separates them from these foreign forms, but can only peer over the fence from within their ineradicable Japaneseness.”¹²¹ Contemporary musicians felt that they could not escape the walls of their Japaneseness while traditional musicians feared that these walls may not be strong enough to resist the impeding change and may fall down.

In *Wind Bands and Cultural Identity in Japanese Schools*, David G. Herbert applies this concept to the wind band medium.¹²² He suggests that due to the pervasive nature of Western influence in the wind band medium itself, including Western instruments, that the Fence genre is the “purposeful use of Japanese culture.”¹²³ I further specified this idea as follows: Fence is the purposeful addition of Japanese elements, focusing on historical and cultural context where Japanese elements are dominant. Through the examination of two pieces, I explored how the

¹²⁰ Matthew, 339.

¹²¹ Matthews, 340.

¹²² David G. Herbert. *Wind Bands and Cultural Identity in Japanese Schools*. Dordrecht: Springer, 2012.

¹²³ Herbert, 165.

purposeful addition of Japanese elements can be dominant over Western influence within the wind band medium.

Asuka (1969/1994)

Tetsunosuke Kushida (b. 1935)

Historical and Cultural Context of Composer

Born in 1935 in Kyoto, Japan, Tetsunosuke Kushida grew up in a musical family. For many generations, his family participated in various genres of traditional Japanese music. As a result, Kushida became well-versed in this world.¹²⁴ After finishing his primary education, Kushida studied mathematics at the Kyoto University of Education while at the same time receiving composition lessons from Tadashi Fukumoto. Upon graduation, he continued his composition studies with Nagomi Nakaseko and film composer, Nakaba Takahashi. Kushida participated in the group “Tsu-ku-ru, Composer’s Group in Kyoto” while immersing himself in the world of composition.¹²⁵ After receiving the Ongaku-no-Tomo-sha Corporation Prize for Composition for his work *Stone Garden* in 1969, Kushida studied composition and arranging for wind music with Paul Yoder¹²⁶ and Ichitaro Tsujii.¹²⁷

¹²⁴ Herbert, 164.

¹²⁵ Kushida, Tetsunosuke. *Asuka*. Tokyo: Bravo Music, 1994. Score.

¹²⁶ Yoder (1908-1990) was a composer and arranger who co-founded the Japanese Band Directors Association, served as a president of the American Bandmasters Association, and was on the Board of Directors of the Midwest International Band and Orchestra Clinic.

¹²⁷ Aside from his compositional activities, Tsujii was a member and later conductor of the Osaka Municipal Symphonic Wind Orchestra.

Kushida is well-known for expressing Japanese cultural identity through his music. He accomplishes this by basing his wind works on musical themes of traditional Japanese festivals and *gagaku* court music.¹²⁸ Kushida's compositional goal is to convey "Japanese musical sensibility through western instrumentation."¹²⁹ Kushida explains his aims as follows:

I think there is something special about the Japanese conceptualization of how traditional Japanese music and western forms may be combined. Consider, for example, the sound of the wind, the cries of the birds, and the calls of insects, all of which have been viewed as similar to music since ancient times in Japan. This is within all the arts, and comes out in the literature, in the ukiyoe art works, and particularly in the monogatari (tales). Beautiful sounds are considered to be music, therefore the perception of what is defined as music may be different in Japan. I think that this unusual sense has also had implications for wind band music. It is great to express this sensibility through Japanese instruments such as koto and shakuhacki, but I thought that composing in this way for wind ensemble would also be worthwhile, as this is a more global medium. Still, I wondered if people from other nations would understand such a Japanese approach. Recently even in Japan there are those who do not grasp this traditional Japanese aesthetic sensibility, but I thought that through this way even young people and those outside Japan could understand it. For me it is important to express the true heart of Japan, which is my objective in composition.¹³⁰

Historical and Cultural Context of Composition

Asuka is the central part of the Nara district in Japan. This work aims to express a musical connection with that region and its history. Asuka was first used to define a period in Japanese history and architecture (refer to Table 1, pg 10) which saw the importation of Chinese culture. Additionally, the area served as the capital in the 6th century. In 1956, the village of Asuka was established through the joining of three smaller villages. In 1966, it was

¹²⁸ Herbert, 164.

¹²⁹ Herbert, 164.

¹³⁰ Herbert, 164.

declared a historic town. Kushida wishes to pay tribute to the history of Asuka through this work. Hoping to bring the listener back in time to its glory days, the piece begins mysteriously. It moves through the imagery of the ancient palace, ceremonies, and bustling marketplaces before bringing the audience back to present time and the remembrance of what happened in Asuka.¹³¹ Today there is a large historical government national park. It is the history of this area and its rolling hills, as well as folk inspired music, that Kushida wishes to express musically.¹³²

Form/Harmony

The form of this work follows more Japanese conventions than Western. There are four main sections which are unrelated in theme. While most traditional Japanese music follows a tripart form, this work is in four sections. Some segments do share rhythm patterns (particularly in percussion), which is more consistent with traditional Japanese music than Western. However, the closing fourth section is almost a return of the contemplative feel of the opening (Table 2).

Table 2. *Asuka* Form

Sections	A		B		C				D/Coda	
Sub-Sections	2 sections		2 sections		4 sections				2 sections	
Measures	1	13	46	61	76	102	114	127	138	152

¹³¹ The score translates as follows for major sections: m1 - mysteriously, almost the creation of an illusion or beginning of a dream; m13 – magnificent ceremony at the ancient palace; m46 – remembering a dream from the Asuka period in time; m76 – re-immersion in a dream with the hustle and bustle of the marketplace; m 138 – reflection on the flow of history. (Translation by Takashi Takao.)

¹³² *Asuka* won the Japan Bandmasters Association composition competition in 1969.

Harmonically, this work is based on Japanese modified pentatonic scales. Most of the work is a variation of C-Db-F-G-A. Kushida varies this material within each section. For example, in the A section he uses C-D-F-G-Ab and in the B section he varies it to C-Db-F-G-A-Bb. Additionally, this work employs sustained and stacked fifths in two ways. The first, sustained, replicates the drone in some traditional music and the second, stacked, duplicates the adopted Chinese practice of tuning instruments slightly different.¹³³

Instrumentation

This work is scored as follows:

- Piccolo
- F Horn 3, 4
- Flute 1, 2
- Trombone 1, 2
- Oboe 1, 2
- Trombone 3
- Bassoon 1, 2
- Euphonium
- Eb Clarinet
- Tuba
- Bb Clarinet 1, 2, 3
- String Bass
- Eb Alto Clarinet
- Timpani
- Bb Bass Clarinet
- Percussion 1:
Glockenspiel, Cymbal,
Tam-Tam, Hyoushi-Gi,
Vibes, Xylo
- Eb Alto Saxophone 1, 2
- Bb Tenor Saxophone
- Percussion 2:
Xylophone,
Glockenspiel, Vibes,
Cym, Tam-Tam
- Eb Bari Saxophone
- Bb Trumpet 1
- Percussion 3: Snare
Drum, Bass Drum,
Suspended Cymbal
- Bb Trumpet 2, 3
- F Horn 1, 2
- Harp

Kushida writes in the score that the hyoushi-gi should be one used for Kabuki theater. This type of dance and dramatic theater uses a relatively high-pitched version of the original as a means of getting the audience attention at critical moments. For western performances,

¹³³ Galliano, 12.

percussionists should use high pitch claves. Kushida also recreates the *koto* sounds (beginning in measure 48) through the combination of Eb clarinet, glockenspiel, vibraphone, and harp.

Specific Japanese Expressions

The use of the *hyoushi-gi* is very specific in this work. It is used only once (measure 45) followed by three beats of silence from the rest of the ensemble (Ex. 1).

Musical Example 1. *Asuka*, m. 45, *Hyoushi-Gi* solo followed by silence



As mentioned previously, there are several rhythmic patterns that are repeated throughout this work. The first can be compared to the accelerating pattern in traditional *gagaku* music. It is an element found in many works to represent a Japanese sound (Ex. 2).

Musical Example 2. Accelerating Rhythm Pattern, from Nelson, 59 (table 3.2)¹³⁴



This type of pattern is one seen in the A and D/Coda sections of this work. In the A section, this pattern is found in snare drum and xylophone in measures 16, 21, 28, 34, 43 (Ex. 3 and 4).

Musical Example 3. *Asuka*, m. 21 (snare drum)



¹³⁴ Nelson, 59.

Musical Example 4. *Asuka*, m. 28, 34, 43 (xylophone)



This pattern returns in the final D/Coda section in the piccolo, flute, trumpet, xylophone, and snare drum. However, this time the accelerating rhythm pattern is not written out as in the A section. This time, they are written as constant eighth notes with an *accelerando* and written goal tempos (beginning at eighth=72 and reaching eighth=320).

There is one more pattern that returns frequently. In terms of Japanese and Western traditions, this pattern unifies the work.¹³⁵ It is found first in a trombone solo in measure 22 (Ex. 5).

Musical Example 5. *Asuka*, m. 22 (trombone solo)



The solo is a variation of the original triplet of the flute solo (measure 2, Ex. 9). This pattern is also found in measures 72-73, 74-75, and 156. Also, we tend to find this pattern at the end of large sections to indicate closure. Often it is varied (measures 100 and 137) or extended (72-75) (Ex. 6, 7, and 8).

¹³⁵ Western forms typically have a unifying motive or pattern within a work. Japanese forms do not always have scalar motives but you frequently see rhythmic patterns work in this fashion.

Musical Example 6. *Asuka*, m. 72-75 (orchestration change – 72-73, oboe, alto and bass clarinet, tenor and bari sax and euphonium and 74-75 glockenspiel only)

Musical score for Musical Example 6, measures 72-75. The score is for four instruments: Alto Clarinet in Eb, Bass Clarinet in Bb, Tenor Saxophone, and Baritone Saxophone. All instruments play a melodic line in common time (C) with a dynamic marking of *mp*. The melody consists of eighth notes, with triplets indicated by a '3' over the notes. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note.

Musical Example 7. *Asuka*, m. 100, varied rhythms - low brass pictured (low woodwind and brass)

Musical score for Musical Example 7, measure 100. The score is for two instruments: Euphonium and Tuba. Both instruments play a melodic line in common time (C) with a dynamic marking of *f*. The melody consists of eighth notes, with a fermata over the final note. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note.

Musical Example 8. *Asuka*, m. 137, low brass pictured (low woodwind and brass)

Musical score for Musical Example 8, measure 137. The score is for one instrument: Tuba. The Tuba plays a melodic line in common time (C) with a dynamic marking of *mf*. The melody consists of eighth notes, with a fermata over the final note. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note.

As far as the actual melodies, all are original tunes meant to resemble folk tunes from the area. Each is pentatonic based. The opening flute solo is reminiscent of Shinto rituals with its long, contemplative notes and small amounts of ornamentation (Ex. 9). The second part of the A section, following Japanese tradition, explores colors, shadings, and rhythms. We see sustained fifths along with the first entrances of the accelerating rhythm patterns, and muted trumpets.

This exploration is continued at 27 through the sustained seconds in new voices, trombone glisses, and expanded percussion.

Musical Example 9. *Asuka*, m. 1-12 (flute)

While the B section begins with stacked fifths, we also see ornamented thirty-second note patterns before a sustain occurs in the flute (measures 47 and 52) and clarinet 1 (measure 59 and 63), and glockenspiel (measures 60, 65, and 72). Another Japanese element within this section is a tremolo-like part, resembling *koto*, beginning in measure 48 (clarinet 1, glockenspiel, vibraphone, and harp). This is a reference to the *Kagura*, or Shintoist music from solemn rituals, and *Goeika*, or Buddhist prayers.¹³⁶ The *Kangura* would frequently use a specific rhythmic feel that would repeat off and on during the ritual (Ex. 10).

Musical Example 10. *Asuka*, m. 49-52 (clarinet)

The “folk tune” of this section starts in measure 49 and later returns in canon at measure 60 (Ex. 11).

¹³⁶ Katayama, 4.

Musical Example 11. *Asuka*, m. 49-56 (trumpet 1)

Trumpet 1

In the C section, the original folk tune begins in the saxophone, horn, and euphonium

(Ex. 12).

Musical Example 12. *Asuka*, m. 80-84 (alto saxophone, French Horn, and euphonium)

Euphonium

The second tune begins at 104 in the piccolo (Ex. 13).

Musical Example 13. *Asuka*, m. 104-107 (piccolo)

Piccolo

Both return simultaneously at measure 127.

The final section, D/Coda, returns to the opening meditative feel with sustains, light percussion, and flute attacks. The closing section pattern, first seen in trombone, is followed by four measures of the opening flute solo before closing the work in the accelerating rhythm pattern. An *allargando* is also indicated four measures from the end indicating the Japanese slow final cadence so common in traditional Japanese music.

A final, but important, Japanese element to consider in *Asuka* is the use of *jo-ha-kyu*. Translated literally as *jo* (prelude/beginning), *ha* (“scattering or breaking apart,” develop in

complexity) and *kyu* (fast). We see the A and B section in terms of *jo*, the C section with its simultaneous recapitulation and faster tempo as *ha* and the beginning of *kyu*. The final D/Coda continues to express the concept of *kyu* through its return to a slower pace, *accelerando*, and slower final cadence.

Summary

Based on the intentions of Tetsunosuke Kushida, *Asuka* explores traditional Japanese instrumentation and aesthetics through the wind band medium. Flute and percussion play vital roles in melodic and rhythmic development calling to mind traditional Japanese music. Formally and harmonically speaking, *Asuka* falls in a more Japanese tri-part form and establishes primarily horizontal harmonic, melodic, and rhythmic development. There are two specific Japanese expressions found in this work that can only be understood in context with traditional Japanese music (*jo-ha-kyu* and *ma*) and without prior knowledge can create distance between the listener and the aesthetics of the work. Since the Fence genre is the deliberate implementation of traditional Japanese elements and aesthetics, *Asuka* asserts itself within the Fence genre.

Fantasy on Osaka Folk Tunes (1955/1970/1974/1989)

Hiroshi Ohguri (1918-1982)

Historical and Cultural Context of Composer

Born in 1918 in the Senba district of Osaka, Ohguri grew up surrounded by traditional Japanese music and Osakan folk music, which would later become the basis for his body of

work.¹³⁷ While his family were merchants, his father was also an amateur *gidayu* player.¹³⁸

Ohguri was not introduced to European classical music until high school when he joined the wind ensemble and learned to play the French horn. Frustrated at only being allowed to play one instrument, Ohguri turned to composition. A self-taught composer, he made great strides and his works were performed by the wind ensemble his final year. Upon completion of high school, Ohguri followed the family tradition and worked in his family's store but it wasn't long before his desire to play and compose drove him to Tokyo. In 1941, he joined the Tokyo Symphony Orchestra as a hornist. Five years later, he became principal horn of the Japan Symphony Orchestra. During his tenure he played a wide variety of music, but was particularly influenced by those with nationalistic themes.¹³⁹

He resigned from the orchestra in 1949 and returned to Osaka. The following year, he joined the Kansai Symphony Orchestra, later known as the Osaka Philharmonic Orchestra, conducted by Takashi Asahina, where he remained until 1966. Asahina was a great supporter of Ohguri and his music which allowed him to become a composer-in-residence of sorts.

Asahina premiered many of his works including *Fantasy on Osaka Folk Tunes*. Most of Ohguri's works reflect:

(Osakan) folk tunes or nursery rhythms, Buddhist and Shintoist music, and the traditional sounds of *Noh*, *Kyogen*, *Kabuki*, and *Bunraku* as well as suggesting the nationalist music of Bartok, Kodaly, Khachaturian, and Japanese composers of the same generation. The strong relationship between his music and provincialism has given rise to a legend that only players and ensembles from Osaka can interpret his music correctly.¹⁴⁰

¹³⁷ This district was the center of commerce in Osaka.

¹³⁸ *Gidayu* is a traditional performing art that combines narrative and *shamisen* performances.

¹³⁹ Morihide Katayama, liner notes to *Hiroshi Ohguri*, Osaka Philharmonic Orchestra, Naxos, 8.555321, CD, 2003.

¹⁴⁰ *Ibid*, 3.

Ohguri also taught music in both the Kyoto Women's University and the Osaka College of Music.

Historical and Cultural Context of Composition

Osaka is approximately 250 miles west of Tokyo, adjacent to the east is the ancient capital of Japan, Kyoto, and to the left is the harbor city, Kobe. Osaka, also on the coast of Japan, was the center of commerce. During the second half of the 16th century, Hideyoshi Toyotomi, the prevailing samurai of the time, built a large castle in Osaka. After Hideyoshi's death, his son Hideyori took power. Hideyori was later defeated by Ieyasu Tokugawa and the center of the commerce shifted to Edo, today's Tokyo, where the Tokugawa family was based.¹⁴¹

From this time forward, Osaka developed its own culture. Sharply contrasted with Tokyo, it even has its own dialect called Osaka-ben. Free from the formality of Tokyo's shoguns, samurai, and politicians, this dialect has different intonations, stresses, and even vocabulary. Even their overall way of communicating is vastly different. Those from Tokyo hide their feelings while Osakans are more verbose, energetic, and full of nuances. The Osakan culture, defined by its loquaciousness, even developed its own unique genres of performance. Despite being the same latitude as Tokyo, the summers are much hotter and more humid. The result of which is that Osaka developed wilder summer festivals to lighten the oppressive heat and humidity.¹⁴²

¹⁴¹ It was under the Tokugawa's political views that Japan was closed for nearly a quarter of a century.

¹⁴² Ibid.

Fantasy on Osaka Folk Tunes was written in 1955 and premiered in May of 1956 under Asahina and the Kanasai Symphony. Asahina would take the work to various global orchestras including the Vienna Tonkünstler Orchestra. The piece was revised by Ohguri in 1970 and then transcribed for wind ensemble in 1974, again under Ohguri. It made its American premiere in 1987 at the ABA-JBA joint convention. Kiyoyuki Tsujii shortened the work for the All Japan Band Association competition in 1989.¹⁴³

Form/Harmony

The form of this work is both Japanese and Western. Overall, it is a modified arch form (Table 3):

Table 3. *Fantasy on Osaka Folk Tunes* Form

Sections	Intro	A			B		A			Coda
Sub-Sections		abc			d	trans.	abc			Return of A
Measures	1-26	27	110	169	210	223	241/249	263	284	308

It is expected that Japanese wind band tradition would include Western forms so to find a modified arch is not unusual. The Japanese element of a tripart form within each A section is noteworthy. The use of the accelerating rhythm pattern in transitions is also worth mentioning.

The first is seen from the Intro into the A section (Ex. 14):

¹⁴³ The competition version is four minutes shorter than the original and is now the most popular version in Japan. (Katayama, 4) The original is a rental. Since they do not rent the score alone, I will be using the competition version for this document.

Musical Example 14. *Fantasy on Osaka Folk Tunes*, m. 26 (alto cl, alto/tenor sax, horn, baritone)

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The second can be found in the transition from the B section to the return of the A section (Ex. 15):

Musical Example 15. *Fantasy on Osaka Folk Tunes*, m. 239-240 (picc, flute, oboe, clar, sax, cornet, xylo)

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While Ex. 14 is more typical of traditional Japanese music (Ex. 2 from *Asuka*), Ex. 15 still gives the impression of moving forward and into new or returning material in a more Western fashion. Harmonically, this work's modified pentatonic scales are reminiscent of Japanese, rather than Western harmony.

Instrumentation

While this work was originally written for full orchestra, Ohguri transcribed it for wind band.

Instrumentation in the score is as follows:

- Picc
- Flute 1, 2
- Oboe 1
- F Horn 1, 2
- F Horn 3, 4
- Trombone 1, 2, 3

- Oboe 2/English horn
- Baritone TC
- Eb Clarinet
- Baritone BC
- Bb Clarinet 1, 2, 3
- Tuba
- Eb Alto Clarinet
- String Bass
- Bb Bass Clarinet
- Percussion 1: Snare Drum, Gong, Sleigh Bells, Tom-Toms
- Bassoon
- Eb Alto Saxophone
- Percussion 2: Bass Drum, Anvil, Suspended Cymbal, Wood Block, Xylophone
- Bb Tenor Saxophone
- Eb Bari Saxophone
- Bb Trumpet 1, 2, 3
- Timpani
- Bb Cornet 1, 2, 3

It is important to note Ohguri’s exploration of color through muted brass and variations in percussion. Ohguri has already “Westernized” the percussion. In other words, he has scored the work for Western, rather than Japanese percussion instruments. Table 4, however, shows the Japanese percussion equivalents:

Table 4. Percussion Chart

Western Percussion	Japanese Percussion
Anvil	Surigane/Shougo/Atarigane
Gong	Chanchiki
Sleigh Bells	Kagura-suzu
Snare Drum, snares off	Shime-daiko

Two sounds can be made on the surigane, a low-pitched muted edge sound and a high-pitch open center sound.¹⁴⁴

Specific Japanese Expressions

This section is used to explore the dominant Japanese elements within this work. As

¹⁴⁴ Translation of Japanese percussion and explanations of each were provided by Takashi Takao.

noted previously, *Fantasy on Osaka Folk Tunes*, uses predominately Japanese scales rather than Western major and minor variations. These modified pentatonic scales vary within each section of the work. For example, the scale used at measure 110 for the b subsection within the larger A section is based on a *miyakobushi* scale.¹⁴⁵ Additionally, this work displays large-interval appoggiaturas, slow rhythmic tremolos, and the bending and glissing of various wind instruments and harp. As the Japanese seek to find microtones and various shading of each instrument, it is common to find bending and gliss notation for flute, oboe, clarinet, trumpet, horn, and trombone.

As the title suggests, the work is based on Osakan folk tunes. The Introduction, similar to segments in *Asuka*, is based on materials from *Kagura*, Shintoist music from solemn rituals, and *Goeka*, Buddhist prayers.¹⁴⁶ The *Kangura* would frequently use a specific rhythmic feel that would be repeated (off and on) during the ritual, in this case the slow almost tremolo in measures 3-4, 7-8, 11-12, 17-22 as seen in Ex. 16:

Musical Example 16. *Fantasy on Osaka Folk Tunes*, m. 3-4 (Bb cl, alto cl, alto/tenor sax)

The musical score for Musical Example 16 consists of two staves. The top staff is for Clarinet in Bb and the bottom staff is for Alto Clarinet in Eb. Both staves show measures 3 and 4. The music is characterized by a slow, almost tremolo-like rhythmic pattern. Each measure contains two groups of triplets of eighth notes, followed by a quarter note. The dynamics are marked as *pp* (pianissimo).

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Juxtaposed with the *Kagura* rhythms, Ohguri writes for special sleigh bells, *kagura-suzu*,

¹⁴⁵ This scale is C, Db, F, G, Ab. “*Miyaka*” translates to capital city while “*bushi*” means local. Osaka is located close to Kyoto, which is the ancient capital city. It is common for different cities/regions to have their own specific scale and even particular rhythmic patterns.

¹⁴⁶ Katayama, 4.

The second theme of the A section is introduced by the oboe and cornet at measure 110. While this tune is original, it has been compared to typical geisha songs (Ex. 19).¹⁴⁸

Musical Example 19. *Fantasy on Osaka Folk Tunes*, m. 110-117 (oboe and cornet)

Cornet

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The third theme of the A section quotes the melody which accompanies the lion dance (*Shishi-Mai*) for the summer festival of the Ikukunitama Shrine in the southern region of Osaka. This melody, played by piccolo, was first introduced in ancient times from China. Lions are thought to have the ability to exorcise evil spirits (Ex. 20).¹⁴⁹

Musical Example 20. *Fantasy on Osaka Folk Tunes*, m. 169-180 (piccolo solo)

Piccolo

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The B section new material (d sub-section) returns the listener to the opening contemplative feel with an oboe solo and light xylophone accompaniment. Towards the end of the oboe solo, the music accelerates into the transition section at 223. This section emphasizes yet another modified pentatonic scale in the accompaniment voices as seen in the piccolo,

¹⁴⁸ Katayama, 4.

¹⁴⁹ Katayama, 4.

flute, Eb clarinet, cornet, and xylophone sixteenth runs (F-D-C-Bb-G going down) (Bb-C-Eb-F going up).

A false return of the A section begins at 241 with a short introduction and exploration of color and rhythm. The horns are all muted and play the rhythm on a single pitch while the trumpet, cornet, and trombones play the same rhythm slurred on different pitches. The true return of A section and each subsection within are found as follows: subsection a material m249, subsection b material at m263, and subsection c material at m284. In the return of the larger A section we can see the concept of *jo-ha-kyu* employed in wind band, particularly the *kyu* portion. (*Kyu* suggests a push to the finale where there is an increase in intensity, density, and linking of successive phrases. Additionally, it indicates an *accelerando* into the finale before coming down to a final slow cadence.) Beginning at the *Presto*, in measure 284, we see exactly this unfold leading to the Coda. The *stringendo* at 308 continues until the last two measures where *largamente* marks a final cadence in timpani and two eighth notes in all but piccolo and flute.

Summary

In conclusion, based on the intentions of Ohguri, *Fantasy on Osaka Folk Tunes* investigates traditional Japanese instrumentation and aesthetics through the Japanese wind band. Both flute and percussion are dominant factors in melodic and rhythmic development bringing the listener to traditional Japanese music. While the arch form suggests Western influence, the horizontal harmonic, melodic, and rhythmic development lead the listener to place this work in the FENCE genre. Additionally, Ohguri's use of pentatonic scale variations,

Osakan folk tunes, and the specific traditional Japanese expressions of *jo-ha-kyu* make it clear that the work is dominated by Japanese elements placing the work squarely in the Fence genre.

CHAPTER 5

FLAVOR: THE BALANCE OF JAPANESE AND WESTERN HISTORICAL AND CULTURAL ELEMENTS

This chapter discusses the balance of Japanese musical elements and Western influence within a historical and cultural context through the genre of Flavor. As stated previously, the model for this genre is derived from Gordon Matthews' article, "Fence, Flavor, and Phantasm: Japanese Musicians and the Meaning of 'Japaneseness.'"¹⁵⁰ Matthews describes Flavor by asserting it as a genre which cannot be contained by a fence, but is meant to be a flavor enjoyed by anyone who chooses regardless of cultural or ethnic background. It is one flavor among many. Unlike Fence, Flavor is not seen as restricted to those who are culturally or racially Japanese. One *shakuhachi* teacher stated:

The way of thinking up until now – 'only Japanese can play *shakuhachi*' - is no longer true . . . A Japanese person who has never heard *shakuhachi*, as compared to a [foreigner] . . . who studies Japanese history and customs, and understands Japanese music on that basis – It's the latter person who's more Japanese.¹⁵¹

Some of the people interviewed by Matthews stated that if they wanted to assert Japaneseness within their contemporary music they might add a "flavor that is distinctly recognizable as Japanese," like Japanese scales, which audiences immediately associate with Japaneseness.¹⁵² Others have incorporated traditional instruments into more contemporary genres like pop or jazz. The paradox Matthews discovered is one where Western culture and music has dominated the musical lives of the Japanese for so long that Japaneseness can only

¹⁵⁰ Gordon Matthews. "Fence "Fence, Flavor, and Phantasm: Japanese Musicians and the Meanings of 'Japaneseness'." *Japanese Studies*, 24, no 3 (Dec 2004).

¹⁵¹ Matthews, 341.

¹⁵² Matthews, 342.

manifest itself in a “self-exotic” way. In other words, the concept of Japaneseness becomes stereotypical because of the predominately Western influence and how obviously musicians must portray Japanese elements.

David G. Herbert applies this concept to the wind band medium in his book, *Wind Bands and Cultural Identity in Japanese Schools*.¹⁵³ He suggests that the Flavor genre is “Western forms augmented by Japanese elements.”¹⁵⁴ I further specified this definition as: Flavor is based on Western musical elements with the addition of Japanese components within a historical and cultural context, where Japanese and Western elements are employed with relative equality. Through the exploration of two pieces, I examined the balance of Western and Japanese elements and how this unfolds in the Japanese wind band medium.

Gloriosa (1990)

Yasuhide Ito (b. 1960)

Historical and Cultural Context of Composer

Born in December of 1960 in Hamamatsu, Shizuoka Prefecture, Japan, Yasuhide Ito’s musical career began early with piano lessons. He did not enjoy playing from the notation and would often create his own versions of simple folk melodies. While he joined the wind band in junior high as a percussionist, Ito felt he was always counting rests and the music was too simple to enjoy.¹⁵⁵ It was at this time that he turned to composition.¹⁵⁶ He would later receive

¹⁵³ David G. Herbert. *Wind Bands and Cultural Identity in Japanese Schools*. Dordrecht: Springer, 2012.

¹⁵⁴ Herbert, 165.

¹⁵⁵ Takekawa, 2.

¹⁵⁶ Herbert, David G. “Hoshina and Ito: Japanese Wind band Composers.” *Journal of Band*

musical training, specifically in composition, from Tokyo University of Fine Arts in Music. Ito is an accomplished pianist and has played, as well as guest conducted, throughout the world.¹⁵⁷ He has composed numerous works for diverse genres, but is particularly well known for his wind band compositions. His musical ability has been acknowledged through awards from the Shizuoka Music Competition (piano, first prize, 1980), Japan Music Competition (composition, third prize, 1982), the Competition for Saxophone Music (1987), and the Bandmasters Academic Society of Japan (Academy Prize, 1994; Research Branch Prize, 2012).¹⁵⁸ Ito is currently a Professor at Senzoku Gakuen College of Music and has written over 1000 works, and over 90 for the wind band medium.¹⁵⁹

Historical and Cultural Context of Composition

Gloriosa (Symphonic Poem for Band) is one of Ito's most frequently performed works, both in Japan and abroad. It has also appeared in the standard Japanese high school music textbook.¹⁶⁰ In an interview, Ito describes *Gloriosa*:

First, I tried to achieve a balance between the music I would like to create and the level of band education, secondly a balance between music that is simply enjoyable to perform and that with a depth of artistic statement, and thirdly, a balance between Japanese traditions and Western styles. There are many great aspects to this piece and

Research, 37, no. 1 (2001), 72.

¹⁵⁷ Herbert, David G. "Hoshina and Ito: Japanese Wind band Composers." *Journal of Band Research*, 37, no. 1 (2001), 62.

¹⁵⁸ <https://www.itomusic.com/english/biography/>

¹⁵⁹ *Ibid.*

¹⁶⁰ <https://www.itomusic.com/english/biography/>

I would like to compose more pieces like it. It is one of my favorites among my creations and I believe it has genuine lasting value.¹⁶¹

Gloriosa was commissioned by the Sasbo Band of the Maritime Self-Defense Force and premiered in 1990. The Sasbo Band was stationed on the island of Kyushu in the city of Sasbo.¹⁶² This work was inspired by the music of the Kakure Kirishitan, or “hidden Christians” of Kyushu. In the mid 16th century, Jesuit priests brought Christianity to Japan. After converting approximately 300,000, the new Tokugawa regime began to see the individuality it taught as a threat. By 1632, the government sought to banish Christianity and Christians began to face widespread persecution.¹⁶³ Despite the laws against practicing their faith, approximately 150,000 believers continued surreptitiously in the Nagasaki and Shimabara areas of Kyushu for the next two hundred years, while the country as a whole went into isolation.¹⁶⁴

Ito explains:

Nagasaki continued to accept foreign culture even during the seclusionist period as Japan’s only window on the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually ‘Japanized’ during the two hundred years of hidden practice. That music forms the basis of *Gloriosa*.¹⁶⁵

The title is from the Gregorian chant “Gloriosa.” Ito was particularly interested in how these

¹⁶¹ Herbert, David G. “Hoshina and Ito: Japanese Wind band Composers.” *Journal of Band Research*, 37, no. 1 (2001), 71.

¹⁶² Herbert, David G. “Hoshina and Ito: Japanese Wind band Composers.” *Journal of Band Research*, 37, no. 1 (2001), 69.

¹⁶³ David G. Herbert. *Wind Bands and Cultural Identity in Japanese Schools*. Dordrecht: Springer, 2012, 19.

¹⁶⁴ C. Kevin Bowen. “Gloriosa.” *Teaching Music Through Performance in Band, vol 4*. Chicago: GIA Publications, 2002, 657.

¹⁶⁵ David G. Herbert. “Hoshina and Ito: Japanese Wind band Composers.” *Journal of Band Research*, 37, no. 1 (2001), 69.

words and concepts became Japanized. For example, “Oratorio” became “Orasho” and the word “Gloriosa” was transformed to “Gururiyoza.” Ito was intrigued by the history and music of these hidden Christians. So much so, that he almost did not finish the commission in time!

He stated:

I finally finished the piece two weeks before the world premiere concert; my research led to so much interesting information about the hidden Christians in Nagasaki that I could not even think about composing! I felt that this research was just like solving a mystery....¹⁶⁶

Form/Harmony

Ito commented on the structure as a whole and specifically the first movement:

Even though ‘Symphonic Poem’ is the subtitle of the piece, this is more clearly a symphony in three movements rather than a symphonic poem. The first movement is based on thirteen variations of a hymn that was probably brought to Japan at that time by the missionaries. Because of the strict prohibition against Christianity, the melodies and lyrics were deliberately disguised, probably several times, through the years that followed. Therefore I decided to employ a Chaconne-based variation form. I was asked to compose with the elements of folk songs in Sasebo and Nagasaki; Nagasaki is the place where much continental culture landed, Christianity came, and European music became popular before the Meiji period. Because I gradually had growing interest [in the subject matter], the compositional style is very mixed between European and Japanese music.¹⁶⁷

Ito makes it clear that he intentionally combines Japanese and Western elements in this piece.

He uses Western influences in both form and harmonic structure. The first movement,

“Oratorio,” is a Chaconne with 13 variations (Table 5).

¹⁶⁶ Takekawa, 9.

¹⁶⁷ Takekawa, 9.

Table 5. "Oratorio"

Sections	Intro	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	Var. 7	Var. 8
Measures	1	11	20	32	47	61	75	89	103

Sections	Var. 9	Var. 10	Var. 11	Var. 12	Var. 13	Coda
Measures	118	132	145	159	167	184

The second movement, "Cantus," is in ABA form where the first A section is twice as long as subsequent sections (Table 6).

Table 6. "Cantus"

Section	A		B	A
Subsections	a	a'		
Measures	1	16	35	67

The final movement, "Dies Festus," is a modified rondo (Table 7).

Table 7. "Dies Festus"

Section	Intro	A		B		A		C	Coda
Subsection		a	Bell Tones	Uses theme of 1 st mvmt		a	Bell Tones	Fugue	Chorale
Measures	1	3	42	46 WW	63 Brass	101	128	132	166

Harmonically, Ito explores both major and modal tonalities. Each melody, whether the hymn of the first movement or the folk tunes of the second and third, are in dorian mode. Ito shifts these modes throughout the tune's development through relative major keys and dorian

modes. Ito also frequently scores brass in fourths and fifths to achieve a Japanese sound.¹⁶⁸

Instrumentation

This work is scored as follows:

- Flute 1
- F Horn 1, 2
- Flute 2, Ryuteki (Piccolo)
- F Horn 3, 4
- Oboe
- Bb Trumpet 1, 2, 3
- Bassoon
- Trombone 1, 2, 3
- Eb Clarinet
- Euphonium
- Bb Clarinet 1, 2, 3
- Tuba
- Bb Bass Clarinet
- String Bass
- Eb Alto Saxophone 1, 2
- Timpani
- Bb Tenor Saxophone
- Percussion 1: Sleigh Bells, Gyoban, Snare, 3 Toms, Glockenspiel, Cymb
- Eb Bari Saxophone
- F Horn 1, 2
- Percussion 2: Cymb, Bass Drum, Triangle, Tambourine, Tam, Vibes
- F Horn 3, 4
- Bb Tenor Saxophone
- Percussion 3: Sus Cymb, Ratchet, Xylophone, Chimes
- Eb Bari Saxophone

In the score Ito leaves specific comments regarding the instrumentation and use of Japanese instruments:

This is written in the form of wind ensemble, so basically each part has to be played by one person except the parts of 3 Bb clarinets, 2 euphoniums, and 2 tubas. Percussion needs to have 4 players including the timpanist (see the example of setting the percussion [in score]). So this piece can be performed by 38 players at a minimum. Actually, however, it happens that plural players perform one part. If so, please be careful about balancing.

The *Ryuteki* is a kind of flute used in *Gagaku*. It is 40 centimeters (16~17 inches) long and has seven finger holes. Its range is similar to the piccolo's, so the piccolo can be used instead. This part has some of the microtones. . .these do not have to be accurate, however.

¹⁶⁸ Bowen, 659.

. . . The *Gyoban* used also in the 2nd mov., at the ending, is a kind of wooden board which has a shape of a long fish. It is beaten by a wooden hammer and can actually be substituted by a relatively hard, wooden and rectangular board.¹⁶⁹

Specific Japanese Expressions

Ito describes his compositional style with regards to combining these two cultures:

It has been 100 years since Western music came to Japan. I grew up with Western music and I like [its compositional characteristics] so I compose in a Western way. Personally, I think that the Western compositional approach is ‘to compose particular time within a logical framework, which is called music.’ . . . My compositional style is to interweave the Japanese sense of music into Western music from my particular perspective as a Japanese composer. It is not only the use of Japanese traditional instruments or Japanese traditional scales; I also would like to treasure [in my music] the differences between Japan and other countries. For example, the Japanese feeling of rhythm is different, . . . it is best explained as the understanding that a Japanese person would have of the concept of ‘ma’ or space. In America, a blues singer or a great jazz ensemble playing American jazz swing rhythms has a sense of ‘ma’ born into their culture; in Japan, it is the same. Although it is very difficult to explain, I have attempted to include that feeling in my music.¹⁷⁰

In the first movement, Ito opens with chimes, glockenspiel, and vibraphone to imitate the church bell sounds setting up the initial Gregorian chant theme. (Ex. 21).

Musical Example 21. *Gloriosa* “Oratorio,” m. 10-19 (sung in Latin by ensemble, preferably male voices only)¹⁷¹



¹⁶⁹ Ito, Yasuhide. *Gloriosa*. Tokyo: Bravo Music, 1989. Score.

¹⁷⁰ Takekawa, 5.

¹⁷¹ Takekawa, 11.

The words of the chant translate as follows:

O gloriosa Domina,	O Heaven's glorious mistress,
excels super sidera.	enthron'd above the starry sky.
Qui te creavit provide	Thou feedest with thy sacred breast
lactase sacro ubere	thy own Creator, Lord most high. ¹⁷²

The conclusion of the first movement leads to a powerful shriek in the high woodwinds/percussion, imitating the cries of desperate victims. Ito explains his purpose in following this moment with a single percussion sound:

When I wrote the one tam-tam hit, it is just one hit; however, there is more to that moment. It is my preference that the percussionists be concerned about all details. For example, what kind of bass drum and tam-tam would be the perfect choice; the tuning of the instruments; the mallet selection; where the instrument should be struck, . . . it is fun to think about one particular note. The bass drum hit, the xylophone's E, and the tam-tam hit take the responsibility for the sense of space ('ma') that is needed at that moment. This is the perfect job for percussion. I also think that this is one of the Japanese ways to treat the sound. Thus, the tam-tam changes the thought for that moment, creating a true sense of 'ma.' [Ex. 22] I was also able to bring a Japanese instrument, the ryuteki, to further the Japanese-like space at the beginning of the second movement [Ex. 23].¹⁷³

Musical Example 22. *Gloriosa* "Oratorio," m. 182-184¹⁷⁴

The musical score for Musical Example 22 is written in 3/4 time. The top staff is for woodwinds, marked 'tutti' and 'Con tutta la forza'. It begins with a dynamic marking of *fz* and features a melodic line with accents. The bottom staff is for percussion, divided into four sections: 'Timp' (Timpani) with a dynamic marking of *ffz*; 'B D solo' (Bass Drum solo) with a dynamic marking of *sfz*; 'Xylo.' (Xylophone) with a dynamic marking of *sfz*; and 'Tam-Tam solo' with a dynamic marking of *ffz*. The percussion part includes a single, powerful hit on the tam-tam.

¹⁷² Takekawa, 11.

¹⁷³ Takekawa, 14-15.

¹⁷⁴ Takekawa, 15.

Musical Example 23. *Gloriosa* “Oratorio,” m. 1-4 (ryuteki or piccolo)¹⁷⁵

Ryuteki (Picc.)

$\text{♩} = 30$

mp *a piacere*

3

This concept of time and space and the exploration of shading and coloring is very important in Japanese culture and, while not an obvious Japanese element to Westerners, is highly prized by the Japanese.

The second movement, “Cantus,” is based on “*San Juan-sama no Uta*” (*The Song of San Juan*), a 17th century tune which commemorated the martyrdom of many Kyushu Christians, two of which had the baptismal name Juan (one killed in 1622, the other 1623) (Ex. 24).¹⁷⁶ Many were martyred at Nakaena shima, which was a rocky island by Nagasaki. The hidden Christians who would watch their brethren die on the island from across the water also referred to this island as the “San Juan Island.” The small amounts of water streaming from the slits in the rocks of the island were almost treated as holy water. This tune was sung with a devout reverence for those martyred there. Originally, missionaries in Spain and Portugal sang this song in thanksgiving to the Blessed Virgin Mary during the mid-sixteenth century. As with the Gregorian chant of the first movement, this too experienced a metamorphosis as the words were altered to reflect the Nagasaki regional dialect.¹⁷⁷

¹⁷⁵ Takekawa, 16.

¹⁷⁶ David G. Herbert. “Hoshina and Ito: Japanese Wind band Composers.” *Journal of Band Research*, 37, no. 1 (2001), 70.

¹⁷⁷ Takekawa, 16.

Musical Example 24. *Gloriosa* “Cantus,” “San Juan no Uta”¹⁷⁸



The third movement, “Dies Festus,” employs the Nagasaki folk tune “Nagasaki Bura Bura Broshi” (the Wandering Song of Nagasaki). This folk tune is from the early Edo period and was revived through a famous Victor recording in 1930 by Aihachi, a Nagasaki geisha (Ex. 25).

Musical Example 25. *Gloriosa* “Dies Festus,” “Nagasaki Bura Bura Broshi”¹⁷⁹



Additionally, Ito explores this material through a fugue beginning in measure 132. While the material is Japanese, the fugal development is clearly Western.

The final Japanese element in this movement and work is the taiko-influenced percussion, which drives this movement forward. First heard after the opening (Ex. 26), it returns abruptly in measure 101.¹⁸⁰

¹⁷⁸ Takekawa, 17.

¹⁷⁹ Takekawa, 18.

¹⁸⁰ In both cases, the rhythmic patterns begin in a single voice and are expanded in complexity before unifying.

Musical Example 26. *Gloriosa* “Dies Festus,” m. 9-11 (timpani, snare drum and bass drum)¹⁸¹

The image shows a musical score for three percussion instruments: Timpani, Tom-toms, and Bass Drum. The tempo is marked as ♩ = 120. The Timpani part is in a bass clef with a common time signature (C) and features a series of eighth notes followed by a half note with an accent (^) and a fermata. The Tom-toms part is in a treble clef with a common time signature (C) and features a series of eighth notes followed by a half note with an accent (^) and a fermata. The Bass Drum part is in a common time signature (C) and features a series of eighth notes followed by a half note with an accent (^) and a fermata. All three parts are marked with a fortissimo (ff) dynamic.

Summary

In summary, *Gloriosa* is a unique fusion of Gregorian chant and Japanese folk tunes. While grounded in Western influence, Ito masterfully creates opportunities to employ and refer to Japanese history, culture, and musical traditions crafting a well-balanced work in both Western and Japanese traditions. Both flute and percussion serve important roles in melodic and rhythmic development; however, they are not the sole instrumentation choices for this function. Additionally, this work follows both Western formal and harmonic traditions. This can be seen through the importance of vertical melodic and harmonic material. Furthermore, Ito borrows both Western and Japanese melodic material within the three movements. Finally, Ito incorporates *ma* in a Western way but makes no attempt to include the feeling of *jo-ha-kyu*. While this work includes traditional Japanese elements, Ito presents them within a Western framework. Listening to the work, one would make connections to Japan, but it would not be

¹⁸¹ Takekawa, 19.

necessary to explain the Japanese expressions. For these reasons, *Gloriosa* establishes itself within the Flavor genre.

Les trois notes du Japon (2001)

Toshio Mashima (1949-2016)

Historical and Cultural Context of Composer

Toshio Mashima was born in 1949 in Tsuruoka-shi, Yamagata, Japan. Although Mashima began his studies in engineering at Kanagawa University, he eventually changed majors to music technology and enrolled in the Yamaha Band Director Program. He studied with two main teachers: Bin Kaneda for composition/harmony and Makato Uchibori for jazz theory. Upon graduation, Mashima free-lanced on both trombone and piano throughout Japan. He later took a position as Naohiro Iwai's assistant, which allowed him to further develop skills for wind bands.¹⁸²

Mashima wrote many works for wind band and is well known for his jazz and pop arrangements for both concert bands and big bands. Aside from being chosen numerous times by AJBA for the competition test piece for the year, he has been published in Japan, America, and Holland, as well as scored music for television.¹⁸³ In 1997, he received an Academy Award for composition from the Academic Society of Japan for Wind, Percussion, and Band.¹⁸⁴ He has had works commissioned by the Tokyo Kosei Wind Orchestra and Paris' Garde Republicaine

¹⁸² Paul W. Popiel. "La Danse du Phenix: Toshio Mashima." *Teaching Music Through Performance in Band, vol 8*, ed. Richard Miles. Chicago: GIA Publications, 2004, 1072.

¹⁸³ Popiel, 1072-1077.

¹⁸⁴ Popiel, 1072.

Wind Orchestra to name a few.¹⁸⁵ Additionally, in 2006 he was presented with the prestigious “Grand Prix des Conseils Generaux du Nord et de Pas-de-Calais” for his work *Les Danse du Phenix: Impression de Kyoto*. This is the only award of its kind in the field of wind band composition. Mashima was also an instructor at both the SHOBI College of Music and Yamaha Music School until his passing in 2016.¹⁸⁶

Historical and Cultural Context of Composition

Les trois notes du Japon was written for and premiered by the Tokyo Kosei Wind Orchestra in April of 2001 conducted by Douglas Bostock. Mashima wrote the following program notes:

This suite, written for the Tokyo Kosei Wind Orchestra, consists of three pieces of music that express my Japanism. It is composed in [the] Western scale and harmony for Western musical instruments, and the title means “three pieces of Japanism.”

The first tune, “La danse des grues,” portrays the courtship of Tancho cranes. These cranes show a beautiful contrast of white feather-covered bodies, red heads and accents of black feathers. A male bird calls “coo,” then the female answers “coo-coo.” Descriptive flaps and calls are heard in the middle of the tune.

The second tune, “La riviere enneigee,” describes a scene of snow and a river ravine in winter.

The third tune, “La fete du feu,” is a collage of summer festivals from regions of Japan. The middle part presents scenery of high summer in Japan followed by drums sounding from far away the rhythms of the Nebuta Festival in Aomori, [the] hometown of my mother.¹⁸⁷

¹⁸⁵ Popiel, 1072.

¹⁸⁶ Popiel, 1072.

¹⁸⁷ Jason Worzbyt. “Les Trois Notes du Japon.” *Teaching Music through Performance in Band, vol 5*, ed. Richard Miles. Chicago: GIA Publications, 2004, 632.

Form/Harmony

The formal structure of the first movement, “La danse des grues” or “Dance of the cranes” is a combination of quasi-Western forms utilized through the ultimate goal of programmatic music. It synthesizes, perhaps somewhat awkwardly to Western ears, a rondo and arch form. The middle of the work is clearly the D material (measure 131) where Mashima explores the “descriptive flaps and calls.”¹⁸⁸ Aside from this center idea, the work falls into a basic rondo format (Table 8).

Table 8. “La danse des grues”

Section	A		B	A		C	D	A			Coda
Subsections	Intro	a		a	a1		center	a1'	Intro	a	
Measures	1	10	38	70	96	109	131	146	156	161	190

The second movement, “La riviere enneigee” or “The snowy river,” is an ABA variation (Table 9).

Table 9. “La riviere enneigee”

Section	A					B	A			Coda
Subsections	a	a1	a2	a3	a2		a	a1	a2	
Measures	1	9	13	17	21	25	34	38	42	46

The third, and final, movement, “La fete du feu” or “Festival of Fire,” is ABA with a Coda, where the B section represents the “high summer in Japan.”¹⁸⁹ Within the A sections, summer

¹⁸⁸ Worzbyt, 632.

¹⁸⁹ Worzbyt, 632.

festival tunes from various regions in Japan are represented (Table 10).

Table 10. “La fete du feu”

Sections	A				B		A		Coda
Subsections	a	b	c	d	e	f	a	B	
Measures	1	18	30	54	106	127	150	169	181

Harmonically, Mashima writes in the keys of Bb, C, Eb, and Ab major. It is quite interesting how Mashima takes the Japanese traditional pentatonic scales and modifies them further to fit in Western harmonies. Additionally, he frequently places melodic lines in fifths to create a Japanese sound.

Instrumentation

This work is scored as follows:

- Piccolo
- Bb Trumpet 1, 2, 3
- Flute 1, 2
- F Horn 1, 2
- Oboe 1
- F Horn 3, 4
- Oboe 2/English horn
- Trombone 1, 2, Bass
- Bassoon 1, 2 (optional)
- Euphonium
- Eb Clarinet
- Tuba
- Bb Clarinet 1, 2, 3
- String Bass
- Eb Alto Clarinet
- Harp (optional)
- Bb Bass Clarinet
- Timpani (Sus Cym with stick)
- Bb Contrabass Clarinet
- Perc 1: Claves, Snare Drum, Bamboo Wind Chimes, Toms, Bass Drum
- Eb Alto Saxophone 1/Bb Sop Sax
- Eb Alto Saxophone 2
- Perc 2: Small Sleigh Bells, Bongos, Bass Drum, Crotales, Iron Block, Triangle, China Cym
- Bb Tenor Saxophone
- Eb Bari Saxophone
- Perc 3: Tam-Tam, Sus Cymbal, Vibes, Crash Cym, Tam Tam, Bass Tom
- Perc 4: Xylophone, Glockenspiel, Marimba, Vibraphone

Mashima lists both Western and Japanese names for all percussion and suggests the bass drum in one section be played with long bamboo sticks to produce a more hollow sound similar to taiko drumming. The chart below shows the Japanese and Western names for each percussion instrument (Table 11).

Table 11. Percussion Chart

Western Percussion	Japanese Percussion
Iron Block	Atarigane
Hyoushi-Gi	Claves
Sleigh Bells	Kagura-suzu
Snare Drum, snares off	Shime-daiko
Bongo	Ko-Tsuzumi
Bamboo Wind Chimes	Take-Naruko
Bass Drum with long stick (Bamboo)	Oke-Daiko
China Cymbal	Tebira-Gane

Specific Japanese Expressions

Due to the variety of Japanese and Western influences in this work, I will examine three specific Japanese expressions within the three movements. They are the accelerating rhythms seen in the Fence genre (Ex. 2, *Asuka*), the use of pentatonic and Western scales, and the use of effects, particularly in percussion.

As previously seen, the accelerating rhythm pattern is typical within traditional Japanese music, particularly *gagaku*. It is interesting that this rhythmic idea is used to open and close the entire work, as well as close the first movement. Mashima uses this rhythmic motive in two

ways. First, he employs this in a typically Japanese way. We see this pattern in a variety of instruments, but always in a similar fashion (Ex. 27 and 28).

Musical Example 27. *Les trois notes du Japon* “La danse des grues,” m. 2-3 (trumpet and xylophone)

Musical Example 28. *Les trois notes du Japon* “La danse des grues,” m. 8-9 (*shime-daiko*/snare drum)

This concept is repeated as follows (Table 12):

Table 12. Accelerating Rhythm Pattern, “La danse des grues”

Measures	Instrument
131-133	Percussion (Claves/Bongos/Xylophone)
136-138	French horn
138-140	Percussion (Claves/Bongos/Xylophone)
142-144	French horn

Mashima then continues this same idea, however, this time as a static rhythmic pattern that does not get faster (measures 46-47 and 54-58) but in measures 107-125 does crescendo and decrescendo. By leaving the rhythm static and/or only changing dynamics Mashima is “Westernizing” a traditional Japanese element. This occurs throughout the work. Mashima gives the Japanese impression of a rhythm, tune, or percussion effect and then frequently

“Westernizes” them. We see the same effect at the end of the third movement, in measures 185-186 where the low reeds and brass play quarter note triplets in unison. This brings the concept of a static rhythm pattern back to the ear of the listener before the work returns to the accelerating rhythm pattern in measures 187-189 to close the work.

Aside from putting a Western spin on traditional Japanese rhythms, Mashima also accomplishes the same goal with the primary melodic material of the first movement. In the beginning of the first movement, Mashima uses the horn tune of measure 12 as a melodic motive (Ex. 29) to unify the movement.

Musical Example 29. *Les trois notes du Japon* “La danse des grues,” m. 12 (French horn)

Musical Example 29 shows the horn parts for measures 12-14 of "La danse des grues". It consists of two staves: Horn 1-2 in F and Horn 3-4 in F. Both staves are in 3/4 time and marked *mf*. The melody is a quarter-note triplet in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. The notes are G4, A4, B4, C5, B4, A4, G4. The final note, G4, is marked with a sharp sign (#) in the original image, indicating a chromatic alteration.

While this melody originally appears within a pentatonic framework, two measures later (measure 15) Mashima adds chromaticism. To emphasize this point, he also flips the final rhythm of the measure (Ex. 30).

Musical Example 30. *Les trois notes du Japon* “La danse des grues,” m. 15 (French horn)

Musical Example 30 shows the horn parts for measure 15 of "La danse des grues". It consists of two staves: Horn 1-2 in F and Horn 3-4 in F. Both staves are in 3/4 time. The melody is a quarter-note triplet in the first measure, followed by a quarter note in the second measure, and a half note in the third measure. The notes are G4, A4, B4, C5, B4, A4, G4. The final note, G4, is marked with a sharp sign (#) in the original image, indicating a chromatic alteration.

The second melody of the movement is firmly grounded in a pentatonic scale. In this melody, while Mashima incorporates both the F and Gb, he never places the chromatic alteration side-by-side as in the first (Ex. 31).

Musical Example 31. *Les trois notes du Japon* “La danse des grues,” m. 108-112 (flute and oboe)



The second movement, while almost impressionistic, evolves within a modified pentatonic framework. Each theme is based on a pentatonic scale. The first theme in English horn (Ex. 32) is later varied in flute, oboe and Eb clarinet at measure 13 and soprano saxophone at measure 17.

Musical Example 32. *Les trois notes du Japon* “La riviere enneigee” m. 9-12 (English horn)



The B section of the work explores, through instrument color, a small variation of the English horn theme but with Western chromaticism (Ex. 33) which returns at the Coda in measure 46.

Musical Example 33. *Les trois notes du Japon* “La riviere enneigee” m. 25-28 (sop/alto/tenor saxophone and French horn)

The third and final movement is vastly different than the previous two movements in terms of thematic development. Here Mashima employs more melodic material, however, he still alternates between Japanese pentatonicism and Western chromaticism. The first example

occurs within the first three measures. The work opens with a wind line which is heavily chromatic, but is rhythmically the same.¹⁹⁰ The horns/alto saxophones and upper woodwinds return us to the pentatonic realm with their contrasting material, which becomes the primary material, in measures 3-4 (Ex. 34 and 35).

Musical Example 34. *Les trois notes du Japon* “La fete du feu,” m. 3-4 (French Horn/alto saxophone – primary material)

Musical Example 35. *Les trois notes du Japon* “La fete du feu,” m. 3-4 (piccolo, flute, oboe, Eb clar, clarinet ½)

This pattern continues throughout the movement, sometimes between themes and occasionally within a section.

Finally, I explore Mashima’s use of effects and percussion. Effects are found throughout this work within many instruments. The largest section is located in the first movement during the mating call section (measure 131-145). Here we see the accelerating rhythm pattern on a variety of percussion, as well as flutter tonguing and falls within the instruments portraying the crane mating calls. Cup mute is also called for in the trumpet. This segment also calls for rapid

¹⁹⁰ Percussion plays an important role here as well and I will discuss that in the next segment.

fingering to simulate the flutter of wings. Finally, it is common to see glisses and portamento to explore the microshading of each instrument and the visual image Mashima wishes to portray through the music.

Percussion plays a significant role within this work and in traditional Japanese music.

Right from the start of the first movement, we can see the importance of percussion in the role of color and intensity, particularly as far as the accelerating rhythm pattern is concerned (Ex. 2 to 28). Additionally, in the second movement, Mashima scores for bamboo wind chimes (measure 3). The third movement opens featuring percussion while the winds play the role of coloring the percussion. Since this movement is supposed to represent summer festivals, it is not surprising that it also features percussion which plays a central role in the summer festivals of Japan (Ex. 36).

Musical Example 36. *Les trois notes du Japon* “La fete du feu,” m. 1-4 (timpani, toms, iron block, crash cym., xylo)

The image shows a musical score for five percussion instruments: Timpani, Tom-toms, Iron Block, Crash Cymbal, and Xylophone. The score is in 4/4 time and covers measures 1 through 4. Each instrument part begins with a dynamic marking of *ff* (fortissimo). The Timpani part features a series of eighth notes with accents, followed by a pattern of eighth notes and quarter notes. The Tom-toms part has a similar rhythmic pattern with accents. The Iron Block part consists of a series of eighth notes with accents. The Crash Cymbal part has a series of eighth notes with accents. The Xylophone part has a series of eighth notes with accents. The score is written on five staves, each with its instrument name on the left.

The close of the B section represents the “drums sounding from far away the rhythms of the Nebuta Festival in Aomori, [the] hometown of my mother.”¹⁹¹ In measure 129, we see the beginning of this rhythm in the bass drum and timpani, which simulates taiko drumming again with a relentless rhythmic pattern which the whole ensemble joins by measures 145. Similar to the close of the first movement of *Gloriosa*, Mashima crescendos through this pattern and finishes with a single *fff* tam hit which rings through the next bar (Ex. 37).

Musical Example 37. *Les trois notes du Japon* “La fete du feu,” m. 145-149 (timpani, bass drum, sus cym, China cym, tam)

The following two measures of timpani solo (measures 150-151) return us to the A material.

The final climax of the movement and work occur in the last seven measures where we see all of these elements combined. The drumming continues; however, a separate rhythmic line is also given to the low wind and most brass. This rhythmically static line turns into the accelerating rhythm pattern accompanied by *sfp* flutters, a large crescendo, woodwind rockets, and a final *ff* to a unison C.

¹⁹¹ Worzbyt, 632.

Summary

In conclusion, *Les trios notes du Japon* is a merging of Western and Japanese elements. While Mashima employs flute and percussion in dominant roles, he also explores additional colors in woodwind, as well as brass families. Formally speaking, Mashima relies on Western structures and there is no relationship to the tri-part form (which is unrelated in material) seen in traditional Japanese music. He does explore individual instrument colors and shadings in a Japanese way through bending of pitches, mutes, and special effects on certain instruments. The development of melodic and harmonic material is handled in a varied fashion, placing equal emphasis on horizontal and vertical lines and harmonies. *Les trois notes du Japon* also makes no effort to incorporate *jo-ha-kyu*. While grounded in a Western framework, Mashima balances both Japanese elements and Western influence which establish it within in the Flavor genre.

CHAPTER 6

PHANTASM: WESTERN DOMINANT HISTORICAL AND CULTURAL ELEMENTS

This chapter discusses the most Western dominant genre: Phantasm. As in preceding chapters, the concept of this genre is taken from Gordon Matthews' article, "Fence, Flavor, and Phantasm: Japanese Musicians and the Meaning of 'Japaneseness.'"¹⁹² Matthews describes musicians of Phantasm as ones who wish to create music without the confines of Japaneseness. They "seek to produce their music in a global forum, irrespective of nationality."¹⁹³ In the article, Matthews quotes a Japanese punk-rock musician:

I've never thought about putting Japaneseness in our music. If someone were to say, 'you should play Japanese music,' I'd tell them that music has no boundaries: you should just do what you want, *shakuhacki* or rock or whatever. . . ¹⁹⁴

Musicians interviewed refused to be drawn into discussions about politics and global disparities of power saying, "I like what I like, hate what I hate; whether it is Japanese or foreign, I don't care."¹⁹⁵ Matthews compared this to sports and sumo wrestling, suggesting that regardless of a group's cultural background there is one set of rules that all must follow. Music works in much the same way. Conversely, some musicians felt that Japaneseness is a myth, something irrelevant in the creation of a person's output. As the world continues to shrink, these musicians recognized that variations on each form of music, which might indicate cultural differences, are bound to occur within the framework of the form. Additionally,

¹⁹² Gordon Matthews. "Fence "Fence, Flavor, and Phantasm: Japanese Musicians and the Meanings of 'Japaneseness'." *Japanese Studies*, 24, no 3 (Dec 2004).

¹⁹³ Matthews, 347.

¹⁹⁴ Matthews, 344.

¹⁹⁵ Matthews, 344.

Matthews expresses how difficult it is to separate oneself from their own historical and cultural background, particularly in music.¹⁹⁶

As with the previous genres, David G. Herbert applied this concept to the wind band medium in his book, *Wind Bands and Cultural Identity in Japanese Schools*.¹⁹⁷ He suggests that the Phantasm genre is the disregard of incorporating Japanese identity and questions why this is even necessary in our contemporary world.¹⁹⁸ In seeing this genre as Western dominant, I explored the possible relationship to a historical and cultural context by the purposeful exclusion Japanese elements. Through the exploration of two pieces, I examined the prevailing Western elements and how this is incorporated in the Japanese wind band medium.

Lament (2002)

Chang Su Koh (b. 1970)

Historical and Cultural Context of Composer

Chang Su Koh (b. 1970) was born and raised in Osaka, Japan. He received his degree in composition from Osaka College of Music but also studied at the Basel College of Art and Design in Basel, Switzerland. He has studied both composition (with Kunihiko Tanaka and Rudolf Kelterborn) and conducting (with Jost Meyer). While he was born and educated in Japan, his family emigrated from South Korea. Koh is known more for his musical South Korean influences than Japanese influences. He, however, identifies with the Asian culture as a whole

¹⁹⁶ Matthews, 345.

¹⁹⁷ David G. Herbert. *Wind Bands and Cultural Identity in Japanese Schools*. Dordrecht: Springer, 2012.

¹⁹⁸ Herbert, 165.

and seeks to portray its various forms in his music. Throughout his career Koh has ingratiated himself to the Japanese Wind Band culture, as well as the international wind band scene. Since 1955, the All Japan Band Clinic¹⁹⁹ has chosen four test pieces per year for national competition. To date, Koh is the most performed Japanese composer in this competition.²⁰⁰ He has received second prize in the Fifth Suita Music Contest in composition and honorable mentions in the 13th Nagoya City Cultural Promotion Contest as well as the First Zoltan Kodaly Memorial International Composers Competition.²⁰¹ Additionally, Koh has been awarded the 12th Asahi Composition prize for his work *Lament*, which was also the 2002 All Japan Band Clinic test piece.²⁰² In 2006, he received the “Master Yves Leleu” prize from the Comines-Warneton International Composition Contest for his work *Mindscape for Wind Orchestra*, which was also awarded the Japan Band Directors Association’s Shitaya Prize in 2008.²⁰³ Currently, Koh teaches at the Osaka College of Music, ESA Conservatory of Music, and Wind Repair Academy.

Historical and Cultural Context of Composition

Lament was commissioned by the All-Japan Band Association in 2002 as one of five required test pieces on the All-Japan Band Contest list. The work won the 12th Annual Asahi Composition Award. In the score, Koh includes the following, “Lament is a musical term meaning grief or song of mourning” and “ it is my hope that the title does not become a mere

¹⁹⁹ The All Japan Band Clinic is modeled after The Midwest Clinic in the US.

²⁰⁰ <http://www.japanbandclinic.com/>

²⁰¹ John C. Carmichael. “Mindscape: Chang Su Koh.” *Teaching Music Through Performance in Band, vol 9*, ed. Richard Miles. Chicago: GIA Publications, 2013, 944.

²⁰² Carmichael, 944.

²⁰³ Ibid.

decoration for the performance.”²⁰⁴ Additionally, in the program notes written in the score, while Koh states that he purposefully did not mark dynamics and the performers should use the shape of the lines for expression and the conductor should feel free to use rubato. Finally, Koh writes about his use of harmony and dissonance. He purposefully writes moments of clarity and density to suggest the grief process.²⁰⁵

Form/Harmony

The form of this work is a modified rondo. It employs Western formal (Table 13) and harmonic structures.

Table 13. *Lament* form

Sections	Intro		A	B	A	C	A	Trans	Coda
Measures	1	5	18	29	39	44	60	78	82

Koh employs several 20th and 21st century Western techniques in this work. As one would expect in a Western dominant composition, we see strong lyrical lines, both diatonic and chromatic, and a strong tonal center (C minor). Koh also uses a tone row as the second main motive (Ex. 38).²⁰⁶

Musical Example 38. *Lament*, tone row²⁰⁷



²⁰⁴ Brandon Jones. “Lament.” *Teaching Music Through Performance in Band, vol 8*, ed by Richard Miles. Chicago: GIA Publications, 2004, 693-694.

²⁰⁵ Koh, Chang Su. *Lament*. Tokyo: Bravo Music, 2002. Score. (Translation by Takashi Takao.)

²⁰⁶ It is seen in its entirety in measures 11-13 in trumpet and trombone.

²⁰⁷ Jones, 695.

Much of the overall harmonic structure is diatonic. Some chromaticism results in triads outside of C minor²⁰⁸ and major seventh chords.²⁰⁹ Koh also occasionally writes tritones as the harmonic base.²¹⁰

Instrumentation

The work is scored as follows:

- Piccolo
- Bb Trumpet 1, 2, 3
- Flute 1, 2
- F Horn 1, 2, 3, 4
- Oboe
- Trombone 1, 2, Bass
- Bassoon
- Euphonium
- Eb Clarinet
- Tuba
- Bb Clarinet 1, 2, 3
- String Bass
- Eb Alto Clarinet
- Timpani
- Bb Bass Clarinet
- Percussion 1:
Suspended Cymbal,
Triangle
- Eb Alto Saxophone 1, 2
- Bb Tenor Saxophone
- Percussion 2: Snare
Drum, Crash Cymbals
- Eb Bari Saxophone
- Percussion 3: Bass
Drum, Glockenspiel

Dominating this work are clarinet and brass, a far cry from the influence of flute and percussion in works discussed in previous chapters.

Specific Japanese Expressions

The three main motives used in this work clearly indicate Western influence. Not only are they not derived from pentatonic scales, but they also employ Western compositional

²⁰⁸ Measures 44-51.

²⁰⁹ Measures 52-55.

²¹⁰ Measures 30-33.

use flute and percussion as a primary mode of melodic development nor does it employ Japanese scales or horizontal harmonies. Through the use of a tone row, one can see the relationship to Western harmonic structures. Formally, this work does not reflect traditional Japanese tri-part formal considerations. Moreover, *Lament* does not incorporate the Japanese aesthetic of *jo-ha-kyu*. I do not believe that Koh distances himself from Japanese elements as a means to downplay the importance of traditional music. He has written many works which incorporate Korean and Japanese components. Rather, in this work, I believe he simply chose another direction to express his musical thoughts. For these reasons, this work is placed in the Phantasm genre.

Songs for Wind Ensemble (2010)

Yo Goto (b. 1958)

Historical and Cultural Context of Composer

Born in Akita, Japan in 1958, Yo Goto studied music education at Yamagata University. He continued his studies at the Tokyo College of Music where he studied composition with Shin-ichiro Ikebe and Joju Kaneda. Goto quickly established himself as an influential composer, clinician, and arranger. In 2001, Goto moved to the United States to attend the University of North Texas where he received graduate degrees in both composition and music education. His primary American composition teacher was Cindy McTee.²¹³

²¹³ Carl Collins. "Songs." *Teaching Music through Performance in Band, vol 9*, ed. Richard Miles. GIA Publications: Chicago, 2013, 652-659.

Yo Goto's compositions have been performed at many international conventions, including the College Band Directors National Association (CBDNA), World Association for Symphonic Bands and Ensembles (WASBE), and The Midwest Clinic. He has served as executive director to the Japan Academic Society of Wind Music, the executive advisor of the committee of the Japan Band Clinic, and is currently the executive chairman of the 2019 WASBE Convention. Goto received the Academy Award from the Japan Academic Society of Wind Music in 2000 and 2012. Additionally, Goto's work *Songs for Wind Ensemble* won the 2011 Sousa/Ostwald Award given by the American Bandmasters Association. Goto is the only Japanese composer to receive this distinguished award.²¹⁴

Historical and Cultural Context of Composition

Goto notes in the score:

Songs (2009) was commissioned by the Hamamatsu Cultural Foundation that commissions new works for wind ensemble from Japanese composers who especially work in the field of orchestra, choirs, jazz, television, and film. The work was completed in December 2009 and premiered in March 2010 in Hamamatsu, Japan. Goto has written some works that explore musical simultaneity in order to liberate an audience from experiences of linear-oriented time, and *Songs* is included in such a series of works. This piece requires twenty-four parts; each part is played by just one player. Therefore, the players are regarded as soloists. Soloists are expected to play simple "songs" and song fragments in their own way and sometimes in their own tempo. Consequently, *Songs* sounds like an accumulation of freely performed melodies. Although some "songs" have different characters, all of them are derived from a melody played by the clarinet at the beginning of the piece.²¹⁵

Goto does not set a specific song in this work, rather he explores the nature of song

²¹⁴ Goto, Yo. *Songs for Wind Ensemble*. Tokyo: Bravo Music, 2009. Score.

²¹⁵ Goto, Yo. *Songs for Wind Ensemble*. Tokyo: Bravo Music, 2009. Score.

through its *cantabile* style, motivic and rhythmic development, and the distinctiveness found in each performer’s song.

Form/Harmony

This work uses a variety of 20th and 21st century compositional techniques, including aleatoric boxed notation. In these sections players are told to “play independently and freely – do not synchronize with others.”²¹⁶ While the work is through-composed, it can be divided into clear sections to form a modified arch (Table 14).

Table 14. *Songs for Wind Ensemble* form (T = transition and D = development)

Sections	Intro	A			B									A	Coda
Sub-sections		a	a1	T	b	b 1	T	D	b 2	T	b’	D	b2’	a1’	
Measures	1	2	10	23	31	4 1	5 2	5 9	7 2	81	88	98	108	124	130

Harmonically, this work is a far cry from any modified pentatonic-based scales. Goto instead opts for quartal harmonies and stacked fifths with the roots a step apart.²¹⁷ These open fifths and quartal harmonies are frequently seen over the top of pedal tones, which serve as a means to disguise the tonic.²¹⁸

²¹⁶ Goto, Yo. *Songs for Wind Ensemble*. Tokyo: Bravo Music, 2009. Score.

²¹⁷ This idea of stacked fifths was used in *Asuka* as a means to portray *shamisen* drones. While Goto may be referencing the same idea, it is more likely due to the melodic content that he is referring to the polychords of Schuman and other 20th century Western wind band composers.

²¹⁸ Collins, Carl. “Songs: Yo Goto.” *Teaching Music Through Performance in Band, vol 9*, ed by Richard Miles. Chicago: GIA Publications, 2013, 652-658.

Instrumentation

It is worth noting again that Yo Goto wrote this work for 24 soloists. There should only be one player assigned to each part.

- Flute 1
- F Horn 1, 2
- Flute 2/Piccolo
- Trombone 1, 2
- Oboe (optional)
- Euphonium
- Bassoon (optional)
- Tuba
- Bb Clarinet 1, 2, 3, 4
- Double Bass (optional)
- Bb Bass Clarinet
- Percussion 1: Sus Cym, Snare Drum, Splash Cym
- Eb Alto Saxophone
- Bb Tenor Saxophone
- Percussion 2: Glockenspiel, Hi-Hat
- Eb Bari Saxophone
- Trumpet 1, 2
- Percussion 3: Vibes, Xylophone

Specific Japanese Expressions

It is possible that Goto explores Japanese concepts through this work; however, if he does, it is in a way unperceivable to the audience. Upon listening to this work, one would not immediately recognize it as Japanese. He does, however, develop specific rhythmic patterns which are characteristics of both traditional Japanese and Western music. Throughout the work, he uses three main melodic motives and one rhythmic motive. On occasion, Goto even takes the melodic material and alters the rhythm to fit the rhythmic motive (Ex. 41, 42, 43, and 44).

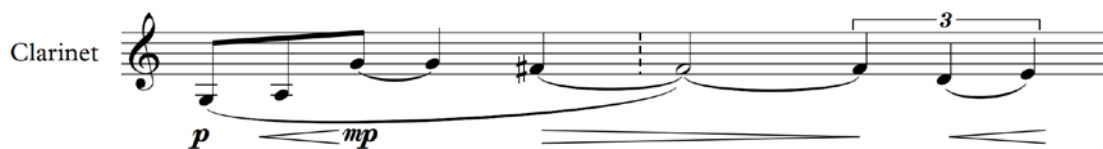
Musical Example 41. *Songs for Wind Ensemble*, First Motive, m. 1 (clarinet solo)²¹⁹

Clarinet

p *p* *mp*

²¹⁹ Collins, 654.

Musical Example 42. *Songs for Wind Ensemble*, Second Motive, m. 3-4 (clarinet solo)²²⁰



Musical Example 43. *Songs for Wind Ensemble*, Third Motive, m. 4-5 (clarinet solo)²²¹



Musical Example 44. *Songs for Wind Ensemble*, Rhythmic Motive, m. 31 (tenor saxophone)²²²



As you can see from the melodic content, this does not reference traditional Japanese music.

Summary

In summary, this is a piece of music with no intention of calling the listener's attention to Japan. It uses no traditional Japanese references to *jo-ha-kyu*, instead focusing on creating a work based on a singular idea of expressing a song. The primary melodic instrument is the clarinet, and the opening motive is developed throughout the work rather than within separate sections, as in traditional Japanese music. I do not believe that Goto created this work with the intention of distancing himself from Japanese music. Rather he wrote *Songs* as a means to

²²⁰ Collins, 654.

²²¹ Collins, 654.

²²² Collins, 655.

explore non-linear time and the idea of song. It is for the above reasons that *Songs for Wind Ensemble* by Yo Goto asserts itself in the Phantasm genre.

CHAPTER 7

CONCLUSIONS

Given the diversity found in Japanese culture, its history of Western influence, and its repeated process of importation, fermentation, and assimilation, it is clear that Japanese wind band music has divided itself into three distinct genres. It is my belief that Japan has been accumulating Western music and is now crossing into the fermentation and assimilation stages of this process with Japanese wind band music. As can be seen through the quotes of included composers, genre delineations may be classified by the intention of the composer who initially chooses the source material and its development. I believe that this intention leads to a new Japanese identity in wind band music. One in which the fence becomes easier to climb over and the flavor becomes normal as our world continues to shrink and music is linked less to a national culture. Due to the passionate beliefs of those composing, particularly in the Fence category, I believe that these three genres will continue to coexist.

Through the examination of these six wind band works, I established a firm criterion with which to begin the genre classification process within the Japanese wind band repertoire. I discovered that based on the intentions of the composer, there are three very distinct genres within the Japanese wind band repertoire. The classification of which can be examined through a lens of traditional Japanese music. These elements are as follows:

- Instrumentation: Is there a dominant use of flute and percussion in melodic and rhythmic development?
- Form: Is there a tri-part formal element and if so, are the sections unrelated?
- Harmony: Is harmonic development accomplished horizontally?

- Melodic and rhythmic development: Is the development primarily horizontal in nature?
- Implementation of specific Japanese expressions: Are the Japanese concepts of *jo-ha-kyu* and *ma* explored?

Through the exploration of the above criterion, I established Fence as the deliberate implementation of traditional Japanese elements and aesthetics, Flavor as the use of Japanese elements within a Western framework (typically form, harmony, and development), and Phantasm as the incorporation of no Japanese elements or aesthetics as it relied solely on Western tradition.

My hope in exploring this subject is that our Western ears might seek understanding in Japanese aesthetics and traditional music. The intentional inclusion of Japanese elements in wind band music is important in maintaining and continuing Japanese traditions that fall into the Fence genre. This research allows conductors and educators contemplating Japanese music to have a starting place in researching particular Japanese elements found within a Japanese piece. Additionally, it presents relationships found within Japanese aesthetics and allows one to correlate those aesthetics to Japanese wind band repertoire. The model in this study could be replicated in other non-Western countries' wind repertoire to unfold potential relationships as seen here.

Before researching traditional Japanese music, I had little context to draw on for the understanding of Japanese wind music that would be included in the Fence genre. The first time I listened to *Asuka* I was drawn into the foreignness of it and could make instant connections to Asian culture through its use of pentatonic scales. However, I was unaware of the specific nationality that it referenced. There were also strong Japanese elements that,

without prior knowledge, I could not relate to nor make sense of within my Western musical knowledge. Specifically these include the traditional Japanese ideas of form (and lack of connective material), *jo-ha-kyu*, *ma*, and the implementation of ritual aspects within the previous ideas. Initially, I generally found the work easy to connect with but this changed markedly in the final section of the piece. I could not understand why the coda seemed so disconnected. I understood the repeated rhythm pattern and had some idea of its importance, but I could not put the abrupt tempo change and feel into context with the piece. It was only through my research on traditional Japanese music that I finally comprehended this final section as a playing a crucial role in the *jo-ha-kyu* concept and its role in ancient Japanese rituals.

While this dissertation serves as a start to connecting Japanese traditional aesthetics to their wind band repertoire, there are many areas of future study. As is common in Western music, the Japanese borrow material from various sources. Why and how, as well as which type of composer invests in this technique is worth examining closer. Additionally, further exploration of percussion sounds and comparisons and/or use of Western percussion instruments as they relate to the Fence and Flavor genres is needed. Finally, while this document mentions the use of French Impressionism and exploitation of German formal concepts, further research on tracing the French and German lineage and the expansion of each within Japanese wind music should be investigated.

All of these views suggest that while music speaks to each culture in a universal way, perhaps it is not a universal language in the way some advocate. It seems that the aesthetics of music are as diverse as the ears and cultures that listen to it and in many ways, it becomes

more about maintaining the traditions of a particular culture, allowing ourselves the opportunity to hear music through the ears of another.

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