THE KEYBOARD PERCUSSION TRIOS OF TORU TAKEMITSU AND TOSHI
ICHIYANAGI, A LECTURE RECITAL, TOGETHER WITH THREE
RECITALS OF SELECTED WORKS OF CAHN, MASLANKA,
MIKI, MIYOSHI, PTASZYNSKA, SCHULTZ,
WESLEY-SMITH, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Jimmy W. Finnie, B.M.Ed., M.M.

Denton, Texas

August, 1995
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The purpose of this study is to examine the various signatures of compositional style as manifested in the keyboard percussion trios *Rain Tree* by Toru Takemitsu and *Wind Trace* by Toshi Ichiyanagi. Significant personal interaction between the aforementioned Japanese composers and American composer John Cage justifies an investigation of his influence on their compositional styles.

Toru Takemitsu is currently one of the most prolific Japanese composers. In 1981, Takemitsu composed the percussion trio *Rain Tree*. Three years later (1984) the Japanese concert pianist Toshi Ichiyanagi composed *Wind Trace* using *Rain Tree*'s identical instrumentation of marimba, vibraphone, and crotales. *Rain Tree* and *Wind Trace* are very similar in compositional style. Formally, both works are single-movement compositions employing rhythmic tension, harmonic dissonance, and visual imagery created by the use of polyrhythms, aleatory, nonfunctional harmony, and extra-musical references.

This study investigates the Japanese philosophy of *ma* and its influence in *Rain Tree* and *Wind Trace*. *Ma* is the natural pause or interval between two or more phenomena occurring continuously. According to Takemitsu, *ma* is living space, more than actual space. Both compositions utilize space as an essential compositional technique to either connect compartmentalized activity or to complement melodic material.

With the utmost respect for nature, Toru Takemitsu and Toshi Ichiyanagi have synthesized elements of Oriental and Occidental music into compositional styles that are unique yet universal. Functioning within both composer's strong personal aesthetics, the
affective use of aleatoric and polyrhythmic structures reflect John Cage's influence. Takemitsu's decision to reevaluate the qualities of Japanese traditional music, and to consciously attempt to express the qualities of nature within his music, are attributable to his associations with John Cage.

Rain Tree and Wind Trace are virtuosic vehicles of musical expression for which an understanding of the subtle elements within the Eastern and Western art forms is essential.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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School of Music

presents

Graduate Recital

JIMMY FINNIE, Percussion

assisted by

David Breunger, Trombone
Nancy Gamso, Clarinet
Mike Kingan, Percussion
Charlotte Kunz, Flute
Mike Springer, Piano

Monday, October 23, 1989  8:00 p.m.  RECITAL HALL

Program

Conversation (1978)  Akira Miyoshi
Tender Talk
So Nice It Was....Repeatedly
Lingering Chagrin
Again The Hazy Answer!
A Lame Excuse

Three Facets for Flute, Vibraphone,  Michael Kosch
Marimba, and Piano (1981)

Raga No. I for Solo Timpani (1968)  William Cahn

INTERMISSION

Toccata for Clarinet, Trombone,  Karl Kroeger
and Percussion (1968)

Variations on Lost Love (1977)  David Maslanka

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
A Graduate Recital

JIMMY FINNIE, percussion
assisted by
Helen-Louise Baker, flute • William Scharnberg, horn

Monday, April 26, 1993  5:00 p.m.  Recital Hall

Time for Marimba (1968) ......................... Minoru MIKI
Space Model (1971) ............................. Marta Ptaszynska
Suite for Flute and Marimba (1978) ................. Alec Wilder
Dragons in the Sky (1989) ......................... Mark Schultz

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University of North Texas
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A Graduate Recital

JIMMY W. FINNIE, percussion
assisted by
Jimmy Clark, trombone • Jim Deaton, clarinet

Monday, September 27, 1993  5:00 pm  Recital Hall

For Marimba and Tape (1983) .......................... Martin Wesley-Smith

Inventions and Interludes for Clarinet and Percussion (1973) ..... Charles Hoag
   Prelude
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College of Music

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A Graduate Lecture Recital

JIMMY W. FINNIE, percussion

assisted by

Percussionists:
Frank Niemiec • David Sorgi
Brian West • Marc White

Monday, July 3, 1995  5:00 pm  Recital Hall

THE KEYBOARD PERCUSSION TRIOS OF
TORU TAKEMITSU
AND TOSHI ICHIYANAGI

followed by a performance

Rain Tree .......................................................... Toru Takemitsu

Wind Trace ........................................................ Toshi Ichiyanagi

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
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CHAPTER I

HISTORICAL BACKGROUND

Toru Takemitsu

Born October 8, 1930 in Tokyo, Toru Takemitsu is one of Japan's most prolific composers. To his credit are numerous orchestral symphonies, concerti, instrumental chamber works and film scores. Among his pieces featuring percussion are Gitimalya (1974) for marimba and orchestra, From Me Flows What You Call Time (1990) for five percussionists and orchestra, Cassiopeia (1971) for percussion solo and orchestra, and in the genre to be discussed in this volume, the keyboard percussion trio, Rain Tree (1981).

At the age of 14 Takemitsu was conscripted to work in a World War II Japanese military base. There he heard his first Western compositions. When recalling the experience he commented, "I was stunned, and for the first time I suddenly realized the splendid quality of Western music."\(^1\)

Following the war, young Takemitsu spent a large amount of time listening to American music on the United States Armed Forces Network. Postwar visits to the Civil Information and Education branch of the United States Occupation government acquainted him with the music of Roy Harris, Aaron Copland, Walter Piston, and Roger Sessions. Having lived through what he described as an "extremely bitter" experience, Takemitsu found Western music to be "full of hope."\(^2\) During these formative years of his life, Takemitsu

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\(^1\) Toru Takemitsu, "Contemporary Music in Japan," Perspectives of New Music 27 (1989), 199.
\(^2\) Takemitsu, op. cit., 200.
developed an interest in Western music that would effect his musical endeavors throughout his adult life.

Takemitsu admits that his childhood experiences with traditional Japanese music were uninspiring, "for some reason, it never really appealed to me, never moved me." It was only after experimentation with Western contemporary compositional techniques that he would recall his experiences with his traditional music. Even though Takemitsu attests to being a self-taught composer, it is possible to place him within stylistically similar schools of contemporary Japanese composition.

Outline of Twentieth-century Japanese Music Schools

The study of Western music in Japan began with the government-formed Music Study Committee. This body later became the Tokyo Music School. Luther Mason (1828-96) & Shuji Izawa (1851-1917) were the organizers of the school. Mason began work at the school in 1880 and was succeeded by the Austrian Rudolph Dietrich in 1883. Izawa originally envisioned a school that would "blend Japanese and Western music and compile songs suited to the Japanese." However, with emphasis placed on German styles by both Mason and Dietrich, this goal was never realized.

Kosaku Yamada (1866-1965) was one of the first graduates of the Tokyo School. Heavily influenced by its German style, he went on to study with Max Bruch in Berlin, and returned to Japan and developed a style of German Lieder. Yamada's style of Lieder is still
popular in Japan today. Ryutaro Hirota, Shinpei Nakahama, and Nagayo Motouri followed Yamada's tradition of Lieder composition.\(^6\)

Japan’s large form school was led by Saburo Moroi (1903-77). Considered to be the first Japanese master of large Western forms, Moroi and his students Yoshiro Irino (1921-1980), Minao Shibata (b. 1916), and Makoto Muroi (b. 1930) are credited with establishing Japan's German school of composition. Unlike Yamada, Moroi trained exclusively in Europe.

Composing music and training students in the French style of composition is Tomojiro Ikenouchi. He was born in 1906. Ikenouchi returned from study in France in 1936 and began composing piano and chamber works which show the influence of Debussy and Ravel. Ikenouchi’s French style of composition was continued by his students Toshiro Mayuzumi (b. 1929), Akio Yashiro (1920-1976), and Akira Miyoshi (b. 1933).

As a reaction to the German and French styles of composition developing in Japan, there began a nationalistic school which sought to, "create a new compositional idiom which maintained distinct Japanese qualities."\(^7\) Representing this school are Yasuji Kiyose (1900-81), Yoritsune Matsudaira (b. 1907) and Fumio Hayasaka (1914-55).

As previously stated, Takemitsu claims to have been a self-taught musician, but for two years, beginning in 1948, he studied with Kiyose. During this time he joined the Shin Sakkyokuha Kyokai group. This group was an organization of professional composers who came together with the central purpose of organizing performances of their works. The 1930’s and 40’s pieces of the nationalistic composers tend to superimpose Western harmonies onto Japanese melodies. In discussing how his predecessors attempted to adapt Japanese instruments to function within a Western compositional context, Takemitsu had these comments:

\(^6\) Koozin, *op. cit.*, 17-19.
\(^7\) *Ibid.*
it is not possible to communicate the condition of Japanese traditional music with a Western mode of delivery. It is impossible to place our traditional music upon the frame of Western music; there would be no purpose in doing so.  

Takemitsu, as Timothy Koozin states, uses "an international contemporary musical vocabulary to express an indigenous aesthetic goal." Apparently, Takemitsu was much more interested in the compositional possibilities availed by the Western musical systems. For him this new system provided greater structural possibilities while also allowing the incorporation of his aesthetic goals. Most significant of his compositions during this period is *Requiem for Strings* (1957). This composition initially propelled Takemitsu's music into the international music arena. While visiting Tokyo, Igor Stravinsky asked to hear examples of new Japanese music, including Takemitsu's requiem. Impressed with what he heard, Stravinsky returned to the United States highly supportive of Takemitsu's work. This support translated into a commission by the Koussevitsky Foundation, resulting in *Dorian Horizon* (1966).

According to Noriko Ohtake, Takemitsu began writing aleatoric compositions in 1961. This event occurred before his 1964 meeting of John Cage. This initial interest in aleatoric music was actually fostered by Toshi Ichiyanagi. In 1961, after returning from studying with Cage in the United States, Ichiyanagi introduced the Japanese musical establishment to Cage's music. It was also

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9Koozin, op. cit., 22.
11In 1964 Cage and Takemitsu participated in a lecture series sponsored by the East-West Center of the University of Hawaii. Later that same year Cage, Takemitsu, and Ichiyanagi collaborated in Tokyo, Japan.
Ichyanagi who introduced Takemitsu to the music of Messiaen. It was during this period of composition that Takemitsu's aleatoric percussion solo *Munari by Munari* (1967) was composed. The composition is based on Bruno Munari's work, "Invisible Book."

Throughout the decade, Takemitsu continued to immerse himself in the contemporary techniques of the West, experimenting with serialism, and electronic music. Notable within the electronic music category is his *Blue Aurora for Toshi Ichyanagi*. The piece was staged with John Cage in Tokyo in 1964:

Consisting of three simply but artfully made collages and a fourth card containing directions, it is a suggestive, multi-layered play on water, the color blue, directions, directionlessness, and space. When John Cage did it in Tokyo, he wore blue socks, blue gloves, and a blue net mask. Having asked some people to shine flashlights equipped with blue filters around the auditorium during his performance, he proceeded to move slowly about in accord with the instructions, periodically whispering the word "space."

To promote the performance of this new music, Takemitsu in 1951 participated in the Jikken Kobo (Experimental Laboratory). In that the group was founded with the help of composers, painters, poets, and performers, it also supported collaborations of mixed media events.

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12 Messiaen's affect on Takemitsu's melodic and harmonic style is examined in Chapter VI of this document.
13 Ohtake, *op. cit.*, 119-120.
15 Reynolds, *op. cit.*, 91.
Around 1960, Takemitsu within himself, began to rediscover the potential for inspiration through traditional Japanese music. His experiences with John Cage helped to reinforce this resurgence:

I must express my deep and sincere gratitude [sic] to John Cage. The reason for this is that in my own life, in my own development, for a long period I struggled to avoid being "Japanese," to avoid "Japanese" qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition.16

Takemitsu’s initial reaction to Western music was based upon his childhood experiences with traditional Japanese music. Later in his life, after becoming more aware of Western music, he found himself enamored by:

The splendor of traditional Japanese music. I was very moved by it and I wondered why my attention had never been captured before . . . Had I never been under the sway of Western music I know my appreciation of Japanese music would have been very different. . . . From that time on I devoted a great deal of energy . . . to studying Japanese musical traditions . . . With great diligence I tried to bring forth the sensibilities of Japanese music that had always been within me.17

17Takemitsu, op. cit., 201.
Following his rededication to Japanese music Takemitsu in 1967 produced his first work which integrated Western and Japanese musical traditions. This composition, *November Steps*, for biwa, shakuhachi, and orchestra, was commissioned and premiered by Seiji Ozawa and the New York Philharmonic. Numerous orchestral commissions followed, but only *Autumn* (1973), also for biwa, shakuhachi, and orchestra, attempted to combined Japanese and Western instruments.

Takemitsu's recent works are best described by comments which the composer made to The Japan Society in 1988:

> All of us have been striving to stretch the possibilities of music, and our own abilities in creating music; striving to express ourselves through creating an authentic and universal musical language. All of us have been influenced by the traditions of Japanese classical music, but I think we've each transcended these traditions in finding new and personally unique forms of expression.”

*Rain Tree*, composed in 1981, stands as a product of Takemitsu's mature compositional style. It was premiered on May 31, 1981, at the Seibu Theatre by Sumire Yoshihara, Yasunori Yamaguchi, and Atsushi Sugawara in Tokyo, Japan.

Toshi Ichyanagi

Born in Kobe, Hyogo, Japan on February 4, 1933, Toshi Ichyanagi is a prominent Japanese composer. He has studied composition with

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18 Takemitsu had biwa and shakuhachi performers flown in from Japan for this performance. A biwa is a pear-shaped lute containing four or five strings, frets, and is played with a plectrum. A shakuhachi is a Japanese end blown flute.

19 Takemitsu, *op. cit.*, 203.
Kishio Hirao and John Cage, and piano with Beveridge Webster, Bernhard Weiser, and Chieko Hara. Between 1952-61 Ichiyanagi lived in the United States, studied at New York's Julliard School of Music and New School for Social Research. After studying in America, Ichiyanagi returned to Japan in 1961, and functioned as the initial force in exposing the Japanese to the music of John Cage. He is also credited with introducing Toru Takemitsu to Cage’s and Olivier Messiaen's music.20 To his credit are recent compositional prizes from Japan, France, and the United States. Ichiyanagi has been prolific within symphonic, instrumental-chamber, vocal, and electronic mediums. Among his compositions featuring percussion are Paganini Personal for marimba and orchestra21, In the Reflection of Lighting Image for percussion and orchestra, Time in Tree, Time in Water for percussion and piano, Portrait of Forest and The Source for marimba, Transstream for 18 percussionists, and Wind Trace for marimba, vibraphone, and antique cymbals.

Wind Trace was commissioned by the Canadian percussion ensemble, Nexus. It was premiered on June 1, 1984 at Music Today Festival in Tokyo, Japan. Like Rain Tree, it was first performed by Sumire Yoshihara, Yasunori Yamaguchi, and Atsushi Sugawara.

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20 Ohtake, op. cit., 15.
21 There are also versions of this composition for marimba and piano; and marimba, piano, and chorus.
CHAPTER II

EXTRA-MUSICAL REFERENCES

Extra-musical references within the music of Toru Takemitsu are often associated with various aspects of nature. According to Takemitsu, "All non-Western music is so deeply connected to nature that it could be called 'the music of Nature' [sic]."\(^1\) Titles of Takemitsu's compositions, such as *Seasons* (1968), *Winter* (1971), *Autumn* (1973), and *A String Around Autumn* (1989), display his affinity for natural occurrences. Takemitsu credits John Cage with heightening his appreciation for nature. "I have been influenced by him as a human, that is, the effort of mine to get as close to nature as I can."\(^2\)

When questioned as to whether the titles were added before or after his compositions were written, Takemitsu replied, "always before, every time."\(^3\) What Takemitsu expects most out of his titles is that they cause a 'vibration' in the listener.\(^4\) In Takemitsu's music, the programmatic influences serve as the initial stimuli, but do not preclude the composition from developing in a different direction. Roger Reynolds had these comments concerning Takemitsu's use of extra-musical influences:

\(^2\) Takemitsu's written responses to the author are included in the appendix.
\(^3\) Tania Cronin and Hilary Tann, "Toru Takemitsu with Tania Cronin and Hilary Tann," Interview at The Japan Society, New York City., July 8, 1988, *Perspectives of New Music* 27 (1989), 209.
He seems remarkably, consistently aware of what is going on around him, and is able to find, thereby, considerable fuel for this creative work in extra-musical stimuli.\(^5\)

When speaking concerning his *A Flock Descends Into The Pentagonal Garden*, Takemitsu commented:

For me, this flock should be a flock of birds. But last year this was played in Scotland, and the Scottish National Orchestra played it beautifully. I was so satisfied, but many people asked me about sheep... in Australia too... a flock of sheep!... When I composed it I made up a story with birds on an adventurous journey, but so many serious people in Scotland, in Glasgow, imagined sheep!\(^6\)


Takemitsu perceives Trees [sic] as symbolic in many ways. According to Le Clezio, Trees [sic] visualize time since the annual rings grow regularly but with subtle irregularities in the lines. Trees also actualize human idealism: they stand quietly, securely and contentedly, through their longevity.\(^7\)


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\(^5\)Roger Reynolds, "Contemporary Japanese Musical Thought (Part One)," *Perspectives of New Music* 30 (1992), 34.

\(^6\)Cronin and Tann, *op. cit.*, 208-209.

\(^7\)Ohtake, *op. cit.*, 43.

From 1976 to 1986 the subject of rain, as a manifestation of water, occupied a large amount of Takemitsu's compositional energies. In the preface to Rain Coming (1982), he states,

"Rain Coming" is one of a series of works by the composer inspired by the common theme of rain. The complete collection entitled "Waterscape" . . . It was the composer's intention to create a series of works, which like their subject, pass through various metamorphoses, culminating in a sea of tonality.  

Other pieces sharing the rain concept are Garden Rain (1974), Rain Tree (1981), Rain Tree Sketch (1982), Rain Spell (1982), and Rain Dreaming (1986).

Extra-Musical References in Rain Tree

Along with synthesizing various aspects of nature, Takemitsu often draws upon literary sources as means of initial inspiration. As with Kenzaburo Oe's short story, Atama no Ii Ame no Ki (The Ingenious Rain Tree), the sources chosen usually embrace some aspect of nature. In the preface of the score of Rain Tree, Takemitsu quotes Oe:

It is called the 'Rain Tree' because it seems to make it rain. Whenever it rains at night, throughout the following morning the tree makes drops fall from all its richly growing leaves.

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9 Chapter VI examines motivic devices which attempt to structurally unite this series of compositions.
While the other trees quickly dry out after the rain, the Rain Tree, because its leaves not bigger than fingertips grow so closely together, can store up raindrops in its leaves [sic]. Truly an ingenious tree!\textsuperscript{10}

Takemitsu allows the impressions made by the universal concept of rain to be musically transferred into his composition. In the opening measures of *Rain Tree*, the crotales create a musical texture obviously associated with raindrops. The texture reappears throughout the composition, functioning as a structural device. The degree to which Takemitsu is willing to allow this natural impression to affect the direction of his composition is displayed by his performance instruction, "Improvise like scattered raindrops behind the vibraphone solo."\textsuperscript{11}

**Perception of Sound**

The degree to which an extra-musical subject is perceived is greatly dependent upon how the listener perceives and processes basic sounds. In supporting how sound is perceived differently by Japanese and Western listeners, Takemitsu refers to a study by Tadanobu Tsunoda. The study supports the premise that within Western and Japanese listeners, auditory perception is processed by different parts of the brain. Mathematics and lingual messages are perceived on the left side (logos) of the brain, with music appearing on the right in the Western listener. In Japanese listeners, Western instrumental music and mechanical sounds are processed by the right side (pathos), with all other sounds, including traditional Japanese instruments and language, being processed on the left.\textsuperscript{12}

\textsuperscript{11}Takemitsu, *op. cit.*, 10.
\textsuperscript{12}Ohtake, *op. cit.*, 86.
Also affecting this perception is the opinion that traditional Japanese musicians seek to imitate the natural sounds produced by the raw materials of which an instrument is constructed. This produces a timbre which is quite different from that expected by Western musicians and audiences. The assumption that Japanese listeners process Japanese traditional music, the sounds of nature, and language on the same side of the brain seems to support the idea that there is truly a different aesthetic being experienced by the Japanese listener. When listening to traditional Japanese music, or contemporary compositions in which Japanese aesthetics are employed, one should consider that what is considered discordant or uninteresting to Western ears, may be perceived quite differently by the Japanese.

**Universality**

Functioning as a driving force behind Takemitsu's fundamental desire to compose, is his desire to heighten man's appreciation and awareness of one another. In her translation of Takemitsu's *Sound, Measuring with Silence*, Ohtake presents Takemitsu's idea of how the word 'Kotoba' (word) should function in music composition:

'Kotoba' is life, says Takemitsu, and music being enunciated is the same. Words that merely function as symbols to name things and exist only in ideological minds are like sounds that are piled up to form a collection of physical wavelengths. Music, instead, should be the terminology of a composer's emotional condition.\(^{13}\)

In the article *A Mirror and an Egg*, while briefly discussing the advance of man in medicine and the value of analyzing music,

\(^{13}\)Ohtake, *op. cit.*, 67-68.
Takemitsu made these comments concerning the value of relationships:

We know nothing, however, of the enormous power that moves men's lives—that great unknown that draws us to music, and leads to life and intellect. There are many mysteries in music that we might never understand, and there is much more mystery in the complex relationship of one culture to another. . . . I do not compose to entertain or comfort, but rather to find my own existence, and through that, to feel my relationship to other human beings.14

On another occasion Takemitsu said, "there must be a hidden interface where people without common language can touch one another."15

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CHAPTER III

JAPANESE PHILOSOPHY OF MA

General Definition of Ma

One of the most pervasive concepts within the Japanese culture is ma. The definition as given in the Iwanai Dictionary of Ancient Terms is "the natural distance between two or more things existing in a continuity" or "the natural pause or interval between two or more phenomena occurring continuously."¹ In art it might exhibit itself in the sumie drawings; in architecture it may simply be the space delineated by spaced posts or screens; in public speaking or drama it may appear in the comic stories of the rakugo²; in literature it is the ability to infuse ambiguity; but in music, ma is the space between musical events.

The India-ink sumie drawings are characterized by minimal brush strokes, drawn on white paper or silk cloth. This basic structure allows for a large amount of white space which is usually misinterpreted by the Western viewer. It is within this space that the Japanese viewer is allowed to interpret or complete the images suggested by the painter. Unlike space within Western artwork, ma enlists a mental action or participation by the viewer.³

In ancient Japan four posts were stationed forming a sanctified area called yoshiro. Within this area the kami (divinities) were expected to descend. The act of waiting for the kami was given much

² Rakugo is a type of Japanese comic storytelling.
importance, and later influenced other aspects of time and space in Japanese philosophy and culture.

In modern interpretation, *ma* is "a place where life is lived."\(^4\) In this context it is associated with, and in many situations governs, the living environment of the person observing the aesthetic.

The ability to properly incorporate *ma* into the *rakugo* is, as we mentioned, paramount to the storyteller. "If *ma* is poorly done, the rakugo becomes slack and dull - "maga nukeru" ('*ma* is missing') or "manobi suru" ('*ma* is stretched').\(^5\) In such literary context, it is strongly supported that *ma* is not simply the pause between words and lines or timing; but is also the embodiment of "expression without expression."\(^6\)

In literature, *ma* is associated with the space which allows one to "read between the lines." The haiku master Basho Matsuo (1644-1694) is quoted saying, "If nothing is unsaid, no goodness is left."\(^7\) Takemitsu appears to be a master at this Japanese practice. His philosophies on music, mankind, and nature often touch upon levels of ambiguity which make interpretation and translation challenging. Unexpressed meaning is an inherent part of the Japanese language, and this aspect is often exaggerated in literary art forms.

In the previous examples, *ma* is occupied by spiritual, physical, or mental activity. It is with this background the Japanese listener experiences *ma*. Toru Takemitsu has these comments concerning this subject:

Ma cannot be dominated by a person, or by a composer. Of course, *ma* can never be determined. *Ma* is the mother of

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\(^4\) Isozaki, *op. cit.* 72.


\(^6\) *Ibid.*

\(^7\) "Ma: Space Full of Meaning in Japanese Culture," *op. cit.*, 56.
sound and should be very vivid. Ma is living space, more than actual space.8

Appreciation of Tone

Also functioning as a component of ma is the Japanese’s acute sensitivity to tone quality. In traditional Japanese music great emphasis is placed on the ability to alter the sound quality of a single note. Whereas Westerners find beauty and structure in large forms often controlled by particular pitch order, Easterners are intrigued by the complexities of a single sound. Chou Wen-Chung discusses this ancient concept:

A pervasive Chinese concept: that each single tone is a musical entity in itself, that musical meaning lies intrinsically in the tones themselves, and that one must investigate sound to know tones and investigate tones to know music. . . . It is manifest in the great emphasis placed on the production and control of tones, which often involves an elaborate vocabulary of articulations, modifications in timbre, inflections in pitch, fluctuations in intensity, vibratos and tremolos.9

This love of tone in Japanese music may be equated with the significance of Western techniques which yield various systems of homophony and polyphony.

This strict observance of tone color by the Japanese musicians is observed by Henry Burnett:

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8Tania Cronin and Hilary Tann, "Toru Takemitsu with Tania Cronin and Hilary Tann," Interview at The Japan Society, New York City., July 8, 1988, Perspectives of New Music 27 (1989), 213.

Subtlety of sound is what is most highly prized. Enormous force is concentrated within a relatively small dynamic range in which the listener is obliged to hear the minutest inflections in tone color and articulation. In many respects, these elements are even more significant than the composition itself, which is why, in the end a straightforward note-by-note analysis of this music is inconsequential.\(^\text{10}\)

Toshiro Mayuzumi also supports the Eastern acuteness to timbre:

In general, it can be said the Oriental has a deeper sensitivity to delicate timbres than has the Occidental. In the folk and traditional music of Japan there are innumerable exquisite combinations of timbre which make it possible to achieve delicate forms of musical expression without the help of other musical elements such as melody, rhythm, harmony and counterpoint.\(^\text{11}\)

The composition *Zangetsu*, by Minezaki Koto is an excellent example of traditional Japanese music. Henry Burnett provides an interesting description of a section of this composition:

The *maebiki* [instrumental introduction] capitalizes on the shamisen's quick decay through numerous ornamental devices which effectively disguise the fact that the entire prelude is one large ornamental phrase centered around pitch-class G. In between embellishing figures, resonant Gs return periodically, to reinforce the opening octave gestures. The Western listener might hear "just a lot of G," but to the educated Japanese ear, the G sound is but a scaffold upon which are hung many other timbral musical elements of greater importance.\(^\text{12}\)

\(^{10}\)Henry Burnett, "Minezaki Koto's *Zangestu*: An Analysis of a Traditional Japanese Chamber Music Composition," *Perspectives of New Music* 27 (1989), 80.

\(^{11}\)Toshiro Mayuzumi, "Traditional Elements As A Creative Source For Composition," *Journal of The International Folk Society* 16 (Jan. 1964), 38.

\(^{12}\)Burnett, op. cit., 98.
Takemitsu is successful in applying this ancient concept into his contemporary compositions. Timothy Koozin observes in Takemitsu's *Piano Distance* that:

Rhythmic events in the piece correspond to the instrument's natural rate of decay, making the resonating characteristics of the an integral part of the composition. Emphasis is not so much on the motion of tones, but rather on tone itself, or, recalling Takemitsu's own words concerning timbre, "the succession of movement within sound."\(^\text{13}\)

**Appreciation of a Single Moment in Time**

Coupled with appreciation for changes in timbre is the necessity of appreciating and exploring a single moment in time. The Japanese Noh drama stands as the epitome of this appreciation of a single moment in time. Within the context of the Noh, it is possible for the time and place of an action to change instantaneously without even a break in the dialogue. This philosophical and artist concept is best summed up by Rene Sieffert:

The Noh is the poetic crystallization of a privileged moment in the life of a hero, detached from its spatiotemporal context and projected into a dream universe.\(^\text{14}\)

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Concerning pace and the overall impression of traditional Japanese theater and Takemitsu's music specifically, Roger Reynolds has this to say:

Traditional Japanese art, theater in particular, employ a deliberateness of pace that is often remarked upon by weary Western observers. It is characteristic of much of Takemitsu's music that the discursive course of the work will proceed by rather brief, self-contained phrases that emerge from and fade back into periods of quiescent silence.\(^\text{15}\)

\textit{Ma} as Pertaining to Spatial Arrangement and Point of View

Different from, but truly a factor of \textit{ma}, is \textit{nagame}. As \textit{ma} is the interval between things, \textit{nagame} is the process of observing their interaction.\(^\text{16}\) In Toru Takemitsu's \textit{Dorian Horizon} he explores this aspect by requesting two groups of strings: designated harmonic pitches and echoes. What is of particular interest is that the groups are arranged, in relationship to the audience, from front to back, rather than left to right. This musical manifestation is based on Takemitsu's understanding of the \textit{sumie} picture drawing:

The visual grasp of the contents of a picture-scroll is based on the major premise that the viewpoint which the artist and onlooker take is not restricted to a single fixed point. On the other hand, the limitation of viewpoint brought about by the use of perspective, which originated in the West, leads to a

\(^{15}\)Roger Reynolds. "Contemporary Japanese Musical Thought (Part One)," \textit{Perspectives of New Music} 30 (1992), 35.

\(^{16}\)Reynolds, \textit{op. cit.}, 28.
creation of a single tableau. For this reason, perspective within a picture-scroll is impossible.17

Employing this concept, variants in viewpoint are expected as well as being calculated by the writer or composer. These scrolls by their design invite contemplation and interpretation by the viewer by their use of space or ma. This space allows the participant time to continue and participate in the compositional process.

Ma and Related Subjects in Rain Tree

As stated in the introduction of this chapter, when pertaining to music, ma is the space between musical events. Within Rain Tree are examples of how effectively this concept may be infused into a composition. An exceptional occurrence is in the final 14 measures, in which Takemitsu, with the use of pianississimo dynamics, allows the composition to return to the ma from which it began.

In other art forms, we observe ma functioning as a period of contemplation or observation. Similar attributes may be given to the actual spaces and extremely soft textural passages which occur in Rain Tree. For example, the measures appearing on page 918 are remarkable in their transformation of the opening melodic material, rhythmical climax, and calculated decline leading to the pause. This resting place, occurring at the top of page 10, is remarkable in itself, for not only does it tonally bind the sections together by the insistent repeating of the Ab, but it also provides unity by recalling the texture used in the introduction of Rain Tree. Even though there is

18In that measure numbers were not specified by the editor and that both Rain Tree and Wind Trace contain aleatoric sections, page numbers are used as points of reference throughout this document.
musical activity within this fermata, its simple texture and pianissimo dynamic allow it to be perceived as placid. On page 13, the same texture, though somewhat varied, is used with similar result. The texture is augmented by the addition of a sustained chord in the marimba, and broader range in the crotales. An atmospheric change is also created with the addition of lights A, B, and C being turned on and off alternately like falling raindrops.19

Ma & Related Subjects in Wind Trace

In Wind Trace, the aspect of space is dealt with in a manner different from that used in Rain Tree; but within the realm of ma discussed thus far, the concept of appreciation and interest in the possible variances of a single tone is paramount. In Ichiyanagi’s composition, it appears in the form of chromatic manipulation of a primary melodic motive. The opening gesture of Wind Trace becomes the embryonic motive upon which the entire composition is based. The work is saturated with variations on the chromatically based motive. When observed from a strictly Western viewpoint, the variations may appear monotonous; but in asserting these Japanese aesthetics, perception and appreciation for each of the chromatic variations is heightened.

Applying the spatial definition of ma, it is of interest that Ichiyanagi only uses two breath marks in the entire composition. Space between sections is kept to a minimum, and is usually rhythmically demarcated. Sections tend to meld directly into one another, as opposed to being marked off by areas of contemplative silence.

19Takemitsu’s written response to the author is included in the appendix. In his letter to the author, he wrote, “I only wish to express the drops of rain visually by using lights.”
CHAPTER IV

RHYTHM

Discussing time in traditional Japanese music, Toru Takemitsu has said that, "the great majority of Japan's traditional musics possess their own unique time structures in which two or more different 'times' overlap and penetrate each other."\(^1\) Exemplifying this statement, he presents the type of relationship which occurs between the tayu (narrator), *shamisen*\(^2\) player, and puppeteers in bunraka.\(^3\) Evidently, in a traditional relationship, the performers perform at metrically opposing meters, and in an "extraordinary wavering 'time' in which they are neither together or apart."\(^4\) In the form of polyrhythms, these types of relationships appear as a principle device for rhythmical structure in *Rain Tree* and *Wind Trace*.

In *Rain Tree* polyrhythms appear as either precisely notated occurrences, or as part of aleatoric passages. On pages 5 and 6, the first precisely notated polyrhythmic structure appears as the basis of the vibraphone solo. Throughout this solo are displayed numerous examples of rhythmic patterns produced by the addition or deletion of members of the 4:5 polyrhythm (see Figure 1).

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\(^{2}\)Transverse flute used in Noh drama.
\(^{3}\)Bunraka is Japan's main form of puppet Theatre.
\(^{4}\)Takemitsu, *loc. cit.*
On page 10 of *Rain Tree* is music in which polyrhythms appear within an aleatoric texture. The chance procedure is initiated by the instructions to the crotale performers to "improvise like scattered raindrops behind the vibraphone solo," and to the vibraphone soloist to perform in a "freely expressive" manner (see Figure 2).

Within *Rain Tree*, polyrhythmic structures also appear within monophonic contexts. This usage occurs in passages where the melodic line conflicts with the prevailing meter. Takemitsu effectively uses this technique in the introduction and conclusion of
the composition. Subtle rhythmic changes throughout the introduction on page 1 provide the listener with a texture which seems to accelerate & decelerate without clearly establishing a pulse. This is achieved by allowing the two-second intervals of time to be divided into divisions of 4, 5, 7, 9, and 10. The care taken in properly notating this passage of music assures the spatial shift sought by Takemitsu (see Figure 3).

Figure 3. Toru Takemitsu, Rain Tree, p. 4, third system.

The music beginning on page 13, at the 3/16 time signature and concluding at the poco più mosso on page 14, is produced in a similar manner. Figure 4 displays how the passage progresses to three measures of music in which four-note, duple groupings are superimposed onto a triple meter. The significance of the occurrence of this technique here is emphasized by its use in conjunction with Takemitsu's "sea motive". The 3:4 rhythm is further heightened by the superimposition of a 3-note melodic sequence onto the previously mentioned 4-note rhythmic grouping. After rhythmically resolving to the downbeat, which is the practice in traditional Japanese music, the melodic pattern again strongly emphasizing the 3/16 meter.

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5 Takemitsu’s sea motive is further discussed in Chapter VI (Melody and Harmony).
The section concludes with a polyrhythmically based accelerando beginning with 3 measures, which structurally consists of 4 notes within 3 measures; 3 measures of 2 within 3; 1 measure of 4 within 3; and 1 measure of 6 within 3 (see Figure 5).

Takemitsu's comments, referenced in the introduction of this chapter and previously exemplified, refer to what is, in essence, a solo and accompaniment texture. In a discussion of traditional Japanese chamber music, Henry Burnett has these observations:
The listener notices that the voice part is rhythmically offset—a characteristic of Japanese chamber music. This syncopation, which usually proceeds either at the quarter or eighth note, serves two purposes: first, the text is heard more clearly, and second, it establishes a rhythmic dissonance which intensifies the texture, and which seeks resolution at structurally significant cadential points.

The music which Takemitsu creates on pages 6 through 9 may be viewed as a wonderfully evolved version of that described by Burnett. Metrically designated 5/8, the opening marimba accompaniment is more precisely viewed as being composed of metrical groupings of 3/16, 2/16, and 5/16. Against these divisions of the 5/8 meter is set the vibraphone melody in metric groupings of 3/16, 4/16, and 3/16 (see Figure 6).

Figure 6. Toru Takemitsu, Rain Tree p. 6, third system (marimbas); and p. 7, third system (vibraphone).

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This metrical arrangement between the soloist and accompaniment provides for, as Burnett noted, both clarity of melodic line and rhythmical dissonance; but by continuing to explore the contrapuntal possibilities and variety of metrical groupings afforded by his initial statement, Takemitsu goes on to produce music which exhibits exceptional coherence and complexity. As with Burnett's model, resolution of the resultant rhythmic dissonance is sought and achieved on the bottom of page 9.

Within his music, Takemitsu considers rhythm to be of great importance. From his perspective, it functions as a slightly changing color, a color so important that he, as the score supports, took great efforts to, "design the patterns of rhythm."7

As in Rain Tree, there is substantial use of polyrhythms in Wind Trace. Throughout the composition may be found passages in which the polyrhythms of 3:2, 3:4, 5:4, and 5:6 are present.

Within the first 3 measures of the composition is foreshadowed the upcoming polyrhythmical conflict that is to occur in Wind Trace. In the opening measure is presented a triple division, monophonic statement within a duple meter. This process is reversed in the second measure to provide a duple division, homophonic response within a triple meter. The subsequent 7/8 measure functions as a continuation of the preceding triple meter, but with an eighth-note augmentation (see Figure 1). This implied polyrhythmic activity is realized in measure 7 with the first audible example of the 3:2 rhythm.

On page 9 may be examined rhythmical groupings of 4:3, and 3:5 (see Figure 7). The timbral difference provided by the use of wood and metallic instruments enhances this rhythmical juxtaposition.

7From Takemitsu's responses to author.
The first section of the Allegro is structured around tension created by a 3:2, or 6:4 rhythmical texture. The degree to which these polyrhythms interact is exemplified in Figure 8.

In the second section of the Allegro, which begins on page 13, is presented music in which all three marimbas perform in rhythmic
unison; but even in this passage, which is constructed of primarily 6-note groupings, Ichiyanagi intersperses groups of seven notes (see Figure 9).

Figure 9. Toshi Ichiyanagi, *Wind Trace*, p. 14, second system.

A change of texture, directional energy, and spatial awareness is produced by the use of polyrhythms in the third portion of this Allegro. Beginning on page 16 and concluding on page 18, Ichiyanagi makes use of the subsequent composite rhythms by accenting particular notes within each instrument. The following example illustrates a 5:6 rhythmical texture (see Figure 10).

Figure 10. Toshi Ichiyanagi, *Wind Trace*, p. 17, second system.
CHAPTER V

TEXTURE AS A DELINEATOR OF FORM

In *The Role of Texture in Selected Works of Toru Takemitsu*, Dana Wilson supports the idea that textural aspects function as delineators of form in many of Toru Takemitsu's compositions. Wilson concludes that in Takemitsu's post-1975 orchestral compositions . . . "are motivically tighter and rely on doubling and other textural diversity for variety and projections of ideas." Specifically concerning chamber works, he concludes that "form is primarily derived from the clear textural distinctions among large sections." Along with textural differentiation, Wilson also considered the use of space helpful in clarifying form. Often of a varying texture and an obvious addition to the form is what has come to be called Takemitsu's, "epilogue."^2

Wilson's ideas concerning texture are based on definitions given by Wallace Berry and Richard Delone. The definition of texture used by Wilson, taken from *Structural Functions of Music* by Wallace Berry, is:

That element of musical structure shaped (determined, conditioned) by the voice or number of voices and their components projecting the musical materials in the sounding medium, and (when there are two or more components) by the interrelations and interactions among them.^3

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2 Wilson, *op. cit.*, 237. The procedure of having a tonal section as a conclusion to his compositions occurs with such frequency, that Roger Reynolds has come to refer to it as Takemitsu's epilogue.

3 Wallace Berry, *Structural Functions in Music*. (Englewood Cliffs, N.J.:
Wilson also utilized the definition posed by Richard Delone in *Aspects of Twentieth Century Music*. Delone states:

> In this book timbre is regarded as an important facet of texture along with the parameters of pitch, duration, and loudness, each of which interacts with timbre. It should be apparent that musical textures represent the coordinated activity and interaction of all four parameters of music.4

Textural events which contribute to outlining form will now be investigated, examining those created by physical positioning, cyclic occurrences, climax through textural accumulation, and sudden dynamic contrast.

**Antiphonal Seating Arrangement**

Much of Takemitsu's music explores textural variety through the use of instrument placement on the stage. His orchestral work, *Coral Island* (1962) displays antiphonal placement of two percussion groups within the orchestra. Similar treatment of percussion is present within *Arc* (1966). A most interesting, and somewhat unique use of the possibilities of seating is represented in *Dorian Horizon* (1966). The composition, written for seventeen strings, places one group designated as "harmonic pitches" closest to the audience, and a second group designated "echoes" to the rear of the stage. This spatial arrangement explores textural possibilities from the perspective of near to far, rather than left to right or visa versa.

In *Rain Tree*, Takemitsu specifies that player A be to the left of the audience and player B to the right. Within *Rain Tree* may be

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found a variety of examples in which this antiphonal arrangement is used to musical advantage. The spatial juxtaposition produced by this instrumental arrangement is immediately explored using the crotales in the opening measures of *Rain Tree*. Figure 11 illustrates antiphonal treatment as applied to the marimbas in the beginning of the 5/8 section on page 6.

Figure 11. Toru Takemitsu, *Rain Tree*, p. 6, second and third system.

As this section progresses, the antiphonal effect is thoroughly exploited with growing rhythmical and tonal complexity.

Takemitsu creates a shift in the audience's perception by antiphonally reversing roles within a texture. On page eleven of Takemitsu's score are two measures which appear identical except for the reversal of the marimba parts in the scoring.

Unlike Takemitsu, Ichiyanagi chooses not to suggest a specific seating arrangement, but by contrasting metallic and wooden melodic instruments, produces similar antiphonal affects. Though
written in an imitative texture, the A tempo section presented in Figure 12 presents material that may be perceived as antiphonally constructed.

Figure 12. Toshi Ichiyanagi, Wind Trace, p. 6, second system.

Ichiyanagi's use of antiphonal staging appears not to be an integral component in the compositions overall structure. Takemitsu's work, on the contrary, appears to be greatly dependent upon the spatial partitioning of the instruments.

Cyclic Connection

Under the category of cyclic connection, what may be referred to as the "rain texture" in Rain Tree is of particular note. In its initial form, the texture appears on page 1 as a pointillistic passage created by the crotales (see Figure 13). It returns following the 5/8 allegro on the top of page 10 with the marimba replacing the crotale timbre, and with a reduced melodic range. After being held for ten seconds,
the texture then functions as the accompaniment to the upcoming vibraphone solo. The texture again appears on page 13, this time with a combination of both metallic and wooden sounds, and with an additional nuance created by the addition of a pianissimo roll in the marimbas.

Figure 13. Toru Takemitsu, *Rain Tree*, p. 1.
As shown in Figure 14, cyclic reoccurrence of textural material may be observed in the large scale repetitions of entire sections of music within Wind Trace. Ichiyanagi's usage here is similar to the Medieval practice of troping, in that new melodic material is based upon, and composed over the previous material.

Figure 14. Toshi Ichiyanagi, Wind Trace, p. 10, first and second systems; and p. 11, third measure of first system through first measure of third system.
Similar sectional repetition occurs throughout this middle *allegro* section of *Wind Trace*. On page 13 is seen material that appeared as new melodic material previously, but is now, with the use of melodic coupling at the major-third, functioning as the foundation of the phrase.

**Climax Through Textural Accumulation**

Climax through textural accumulation is evident in *Rain Tree*. Within each section of the composition, may be found musical examples which gradually build to, and subside from a textural climax. Of particular interest is the passage that culminates on page 9. The music, beginning at the 5/8 meter change on page 6, uses imitative and syncopative counterpoint, along with disjunct melodic lines, to intensify to a point where a composite rhythmical pattern of continuous sixteenth notes is heard. Aided by gradually fading lights, this rhythmical and textural climax quickly disintegrates to a simple echoing Ab.

With *Wind Trace* being more dependent upon motivic development, textures within it tend to remain the same throughout a given section. Ichiyanagi's textures typically provide an unchanging accompanimental tapestry for upon which a solo is presented. The texture in the *allegro* section, beginning on page 9, functions in such a manner. A development of this texture takes place on pages 13 through 16, with a new texture appearing on page 16 in which the roles of accompanist and soloist are shared between the vibraphone and marimba. The remainder of the composition is composed of and delineated by textures previously discussed.
Sudden Dynamic Contrast as Delineator of Form

Also functioning as a delineator of form is the sudden dynamic contrast of musical statements. A particular example in *Rain Tree* is the vibraphone passage occurring in the first two measures of page 12. This passage calls great attention to itself, in that it is stated in a *subito forte* context. Texturally, the use of counterpoint here within a single instrumental timbre is also unique within this composition. The only other such occurrence occurs at the top of page 14. Here the passage appears transposed down a major second and in a different metrical setting. Again, it is emphasized by a *subito forte* context (see Figure 15).

Figure 15. Toru Takemitsu, *Rain Tree*, p. 12, measures 1 and 2; and p. 14, measures 3, 4, and 5.

Methods of Connecting Textures

Having explored various types of textures within selected compositions, Wilson also notices consistencies in the way in which they are connected. In *Rain Tree* and *Wind Trace* are found
techniques which Wilson describes as pitch repetition, fading technique, and silence.  

Pitch repetition refers to the ability for two movements, phrases, or textures to be connected by a common tone. *Rain Tree* is saturated with this type of melodic and sectional connection. Of the techniques which Wilson discusses, it is the most prominent method utilized in *Rain Tree*. Pitch repetition is exemplified on page 6 of Takemitsu's score. In this passage F♯ ends the opening section and begins the 5/8 section (see Figure 11). In the conclusion of the contrapuntal 5/8 section previously cited, a similar connection is made to the improvised section by the use of an A♭. Utilizing 4-mallet technique within the vibraphone part, Takemitsu creates homophonic, as well as monophonic, passages within this metallic timbre. On page 10 he connects two such sections by sustaining a Bb in the uppermost voice (see Figure 16).

Figure 16. Toru Takemitsu, *Rain Tree*, p. 10, second and third systems.

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In a final example of this technique, Takemitsu briefly recalls upon material that was used earlier in the composition. The fermata on page 11 resolves to the notes F-sharp, A-flat, and A-natural. This ties directly into the brief utterance of the previously performed 5/8 accompaniment theme.

When discussing Takemitsu’s *Coral Island*, Wilson presents this description of fading technique:

Their exact entrance is played imperceptibly, and the listener is aware only that they “are playing”—not that they began to play at any given instant. After the sonority is established... the pitches are transformed into "real tones."  

Though examples in which sounds occur out of silence are present throughout *Rain Tree*, one of the most effective is at the end, or epilogue, of the composition. On the bottom of page 14, the rhythmically active section concludes on an E-natural marked *pianississimo*. This section proceeds into a *poco più mosso* section marked *pianississimo dolcissimo*. Throughout the final section, this transparent texture is sustained.

Like Takemitsu, Ichiyanagi makes significant use of *piano* and *subito piano* dynamics, but does not allow dynamic levels to decrease to a level of imperceptibility.

Significant in outlining the intersections of various textures, as well as being used to demarcate formal structures, is space. Figure 17 displays the form of *Rain Tree*, as well as highlights areas in which space precedes the beginning of a new section of music. Each section of *Rain Tree* is partitioned by a varying amount of space, or instrumental texture in which repose is greatly suggested.

In that space is used to a minimal degree in *Wind Trace*, textural examination is invaluable in outlining Ichiyanagi’s structural plan. Even though the majority of the composition is contrapuntally

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6Ibid.
based, he is successful in providing sufficient variations of texture. 
*Wind Trace* is partitioned into 2 large sections of fast and slow tempi. 
Each large section is clearly composed of smaller sections displaying 
clear textural contrast. Figure 18 displays the form of *Wind Trace* 
with an emphasis on textural differentiation.

Figure 17. Diagram of *Rain Tree*’s form.

Figure 18. Diagram of *Wind Trace*’s form.
The Influence of Japanese Chamber Music on Form

Not related to Wilson's observations, but apparently of influence on the forms used by our two composers, is the influence of traditional Japanese chamber music. It is possible to observe structural relationships between traditional Japanese chamber pieces and the pieces presently discussed.

During the last decade of Japan's eighteenth century there developed a musical genre called *jiuta*. The form used in this shamisen\(^7\) song was called *tegotomono*. This tripartite vocal form was composed of the *Maeuta* ("Opening Song"), the *Tegoto* ("Instrumental Interlude"), and the *Atouta* ("Closing Song"). The Japanese aesthetic of *jo-ha-kyu* governed the composition's formal process:

*Jo* is the introduction, appearing out of silence (*ma*)—slow and composed in feeling; *ha* is the exposition, where the primary thematic material of the piece is presented and developed; and *kyu* is the climax or denouement, after which the piece returns to its initial composure, the sounds gradually disappearing back into silence.\(^8\)

The introduction and conclusion of *Rain Tree* have much in common with this description. According to Burnett, the traditional Japanese instrumental interlude, by the nineteenth century, developed into a through composed form.\(^9\) *Rain Tree*, given its sectionalized yet through-composed form, appears to be similar to this ancient Japanese prototype. Also apparent in the *jo-ha-kyu* curve is an acceleration and deceleration of tempo within main sections. Though the type of tempo fluctuation suggested here is not apparent in our

\(^7\)A shamisen is a Japanese, three-stringed, plucked chordophone.

\(^8\)Henry Burnett, "Minezaki Koto's Zangestu: An Analysis of a Traditional Japanese Chamber Music Composition," *Perspectives of New Music* 27 (1989), 82.

\(^9\)Burnett, *op. cit.*, 92.
two compositions, there is a consistent increase and decrease in textural and dynamic activity.
CHAPTER VI

MELODY AND HARMONY

Melody and Harmony in *Rain Tree*

In an interview following his lecture to the Japan Society on July 6, 1988, Takemitsu discussed the use of five different harmonic fields in *A Flock Descends into the Pentagonal Garden*. He went on to discuss the formal structure of the composition. Takemitsu said that *A Flock Descends into the Pentagonal Garden* was written utilizing a very strict row. He went on to say that the music, "is programmed, controlled." Even though he utilized serial technique in this composition, Takemitsu admitted to using it primarily as a means of initial inspiration, "but after I have started to write the piece, my plans may change. Sometimes I change my previous plan with my intuition. I don't really want to compose . . . perfection."

When questioned as to whether *Rain Tree* was composed utilizing any particular serial or contemporary compositional process, Takemitsu replied, "I myself do not see any particular system within this piece. This piece was made quite sensuously, that's all." In that Takemitsu was not compelled to discuss specific structural elements concerning *Rain Tree* with the author, an examination of the composition's melodic and harmonic structures revealed consistencies in Takemitsu's procedure. His use of the "sea motive",

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1 Tania Cronin and Hilary Tann, "Toru Takemitsu with Tania Cronin and Hilary Tann," Interview at The Japan Society, New York City., July 8, 1988, *Perspectives of New Music* 27 (1989), 208.
2 Cronin and Tann, op. cit., 209.
3 Takemitsu's written response to the author is included in the appendix.
4 Noriko Ohtake suggests that the letters "S," "E," and "A" are replaced with the pitches E♭, E, and A to produce the motive, which as discussed in Chapter II, binds a series of compositions structurally. Noriko Ohtake, *Creative Sources*
whole tone and octatonic structures, andMessiaen's sixth mode of limited transposition appear critical to the composition's structure.

The first measure of page 12 and the third measure of page 14 function as structurally significant moments within Rain Tree. At these points the vibraphone melody proceeds in a transposed version of Takemitsu's sea motive. Not only does the motive function in linking Rain Tree to the other composition of his Waterscape; but here it functions as a modulatory device to the tonal areas centered around the pitches B and A, while also structurally delineating what is the largest section of the composition. In Figure 19 the motive appears in the form of A, B\textsubscript{b}, and E\textsubscript{b}; and G, A\textsubscript{b}, and D\textsubscript{b}.

Figure 19. Toru Takemitsu, Rain Tree p. 12, measures 1 and 2; and p. 14, measures, 3,4, and 5 (vibraphone only).

Even though whole tone usage is often considered to be an obvious trait of Oriental music, Takemitsu's use of this sonority is

uniquely contemporary. Allowing a whole tone texture to function as a point of resolution for a harmonically or rhythmically dissonant texture appears to be a consistent use of this sonority by Takemitsu. The music on page 9 functions as a melodic and rhythmical transformation of the materials first presented on pages 6 and 7. The climax produced by this transformation finds resolution in the whole tone structure presented at the bottom of page 9 (see Figure 20).

Figure 20. Toru Takemitsu, *Rain Tree*, p. 9, fourth system.

![Figure 20](image)

Here the music cadences at a point of tonal and rhythmical stasis on the tones A♭, B♭, C. Similar usage may be observed on the bottom of page 10 (see Figure 21).

Figure 21. Toru Takemitsu, *Rain Tree*, p. 10, fourth system.

![Figure 21](image)
As in the previous example Takemitsu again uses a whole tone structure to facilitate pause in the composition, but in contrast this example progresses to a portion of music which simultaneously utilizes whole tone and octatonic structures (see Figure 22).

Figure 22. (a) Toru Takemitsu, *Rain Tree*, p. 11, first measure; (b) resultant scales.

Timothy Koozin suggests that octatonic structures may be traced throughout Takemitsu's piano pieces. He stresses that even though these materials rarely appear in a manner that exhibits extended "surface level octatonicism," they are present and in the later pieces become a "global force for pitch organization." In *Rain Tree* are present several instances in which octatonic collections of pitches may be observed.

On page 7 a vibraphone solo is developed via the octatonic scale of F#, A♭, A, B, C, D, E♭, and F. As the solo progresses, chromatic

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extensions of the octatonic structure become prevalent (see Figure 23).

Figure 23. Toru Takemitsu, *Rain Tree*, p. 7, third system (vibraphone only).

![Score Image]

Within the same section of music is also exemplified how Takemitsu projects the fundamental intervallic structure of the octatonic scale into the accompaniment. With the octatonic scale consisting of alternating whole-steps and half-steps, Takemitsu utilizes this intervallic structure to produce the accompaniment motive for this passage. The whole-step, half-step intervals of the octatonic scale are melodically transformed into F# (scale degree 1), A♭ (scale degree 2, displaced one octave), and A (scale degree 3) (see Figure 24).

Figure 24. Toru Takemitsu, *Rain Tree*, p. 6, third system.

![Score Image]
Takemitsu's creative use of the octatonic scale may also be viewed in the vibraphone solo section beginning on page 10. Here the octatonic structure appears as A♭, B♭, B, C♯, D, E, F, with the final whole step being split into two semitones of F♯ and G. Music in the ensuing measures is structured around this scale configuration. As in other instances, the material often appears with chromatic alterations. As pointed out in previous examples, this octatonic structure progresses to a whole tone structure (see Figure 25).

Figure 25. Toru Takemitsu, Rain Tree, p. 10, first system.

The transitional section occurring on page 11 provides another example of the octatonic scale with the final whole step being divided into two half steps. The scale appears in the form of F♯, G♯ and A♭, A, B, C, D, E♭, E and F (see Figure 26).

Figure 26. (a) Toru Takemitsu, Rain Tree, p. 11, third system; (b) resultant scale.
Another interesting use of the octatonic structure occurs in the opening measures of page 11. At this point the octatonic scale begins with half-step motion, as opposed to whole step motion previously observed. The scale appears as $A^b$, A, B, C, D, E (raised sixth scale degree), F, and G. This passage is also unique in that Takemitsu harmonizes melodic material based on the octatonic scale with chordal material based on the whole-tone scale. The octatonic scale noted here immediately progresses to another octatonic structure a major third away beginning on C, but only uses the first four notes of the structure before becoming chromatic for the remainder of the scale. The scale continues its octatonic association by progressing to a complete octatonic structure also beginning on C, but beginning with the whole step motion (see Figure 22). This passage is exceptional in its combination of the two structures, as well as the method in which Takemitsu chromatically varies them. In the second part of this example Takemitsu alters the whole tone scale to accommodate the octatonic structure below.

Timothy Koozin suggest that some of Takemitsu's material exhibits characteristics of Messiaen's sixth mode of limited transposition.\(^6\) Consisting of a whole tone scale plus two non-whole tone, tritone related pitch-classes, mode 6 possesses some qualities of both the whole tone and octatonic collections. In the first two measures of page 12 is presented an exceptional example of Messiaen's sixth mode of limited transposition in conjunction with whole-tone and octatonic structures. Figure 27 displays the mode 6 appears in the upper voice, the octatonic scale in the middle voice, and the whole-tone scale in the lower voice.

\(^6\)Koozin, op. cit., 246.
One of the few tonal progressions which is present in the composition is presented in the epilogue, or final page of *Rain Tree*. In this closing section, the progression A7 to G7 to D-flat 7 to C-sharp half-diminished 7 (flat 9) to D-flat is presented. This section of the composition functions as the "sea of tonality" to which Takemitsu has referred.7

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7This again refers to the preface of *Rain Coming*. 
Melody & Harmony in *Wind Trace*

Structural, melodic, and harmonic coherence is created in *Wind Trace* via a primary melodic motive. Within it are melodic fragments which are developed throughout the composition. Along with examining the use of this motive as a structural device, investigation into the degree to which melodic coupling, synthetic scales, vertical sonorities, indeterminacy, and polytonality are employed by Ichiyanagi is also included.

This primary melodic motive is initially stated in the vibraphone. Within the first seven measures of the composition is displayed the motive, as well as several variations of it (see Figure 28). The first 28 measures of the composition display numerous other examples of Ichiyanagi's chromatic variations.

Functioning in a transitional context, the motive is used to create a bridge between the first large section of the composition and the upcoming *allegro* (see Figure 29).

Figure 29. Toshi Ichiyanagi, *Wind Trace*, p. 9, second and third systems.
Wind Trace

to three keyboard percussion

Toshi Ichiyanagi

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Formal unity in *Wind Trace* is heightened by the use of the primary motive as the basis for the *allegro* theme. The theme for the *allegro* section is melodically identical to the opening motive, but appears in rhythmical diminution.

The intervallic essence of the primary melodic motive is also effectively used in producing vertical sonorities within *Wind Trace*. An examination of the *allegro* section reveals the intervallic pattern of three consecutive half steps as the basis for its vertical treatment. By removing the octave displacement between the upper and lower marimbas, it is possible to consistently find patterns of consecutive half-steps occurring at points of rhythmic intersection within this section of the composition (see Figure 30).

Figure 30. Toshi Ichiyanagi, *Wind Trace*, p. 9, third and fourth systems.
Structural coherence is also strengthened in *Wind Trace* by the large scale repetition of previously used passages as the foundation for forthcoming material. This type of usage is particularly prevalent in the *allegro* section.

**Melodic Coupling**

The prevailing texture in *Wind Trace* is of a contrapuntal nature. Much of the counterpoint is dependent upon melodic coupling, or parallel harmonization at a given interval. Ichiyanagi finds particular use for the intervals of the minor-third, perfect-fourth, perfect-fifth, minor-seventh, major-seventh, and minor-ninth. This technique is put to specific use in the *allegro* section beginning on page 13. Throughout this section may be found melodic lines doubled at the major-third, perfect-fourth, tritone, and perfect-fifth (see Figure 31).

Figure 31. Toshi Ichiyanagi, *Wind Trace*, p. 13, second and third systems.
Synthetic Scales

Synthetic scales appear as a means of exploration by Ichiyanagi. Of particular interest is the structure which appears on pages 16 and 17. Ichiyanagi's scale is composed of four sets of the intervallic sequence: minor-third, minor-second, minor-second (see Figure 32).

Figure 32. (a) Toshi Ichiyanagi, *Wind Trace*, p. 17, first system; (b) resultant scale.

Indeterminacy

A student of John Cage's, Ichiyanagi's compositions often display elements of indeterminacy. *Wind Trace* is no exception to this stylistic trait. When writing concerning his *Appearance* (1963) for brass instrument, organ, a string instrument, two oscillators, and two ring modulators, Ichiyanagi outlined his aesthetic ideal which produced the aleatoric composition:
My conception of the piece is quite dependent on the traditional Japanese concepts of time and space. So, that piece [sic] creates something, but not a whole thing . . . It leaves things open . . . At the same time, outside elements appear . . . It's like old Japanese garden design: those outside elements like the moon, the clouds, the trees change all year round . . . You look at the movements of the stars . . . Those things are included in the garden; however, they are not controlled by the creator.8

On pages 6, 7, and 8 of Wind Trace are presented a series of aleatoric musical events. The events are connected by lines, which determine their order and duration. Ichiyanagi eventually establishes a rhythmically non-specific, harmonically static, chordal background onto which is superimposed a non-metric, but rhythmically specific solo (see Figure 33). Within this section of the composition, Ichiyanagi also incorporates the primary melodic motive as the underlying structural device. Here, the A, Bb, B motive is used to initiate this aleatoric passage. He augments the harmonic texture by simply adding the interval of a major-third above each of the motivic notes (see Figure 34). Notice also how the notes of the motive enter in their original thematic order. Melodically and harmonically the aleatoric sections of this composition are specific; but rhythmically, much is left to the discretion of the performers.

Polytonality

Occasionally within Wind Trace are presented vertical structures which may be described as polytonal. One such occurrence is in the aleatoric section previously discussed. On the bottom of page 7, the upper vibraphone part exhibits the structure of a minor triad plus a major-seventh (C, Eb, missing G, B).

Simultaneously, the bottom accompaniment marimba and the bottom vibraphone also exhibit a minor triad plus a major-seventh (D, F, A, C#).

Figure 33. Toshi Ichiyanagi, *Wind Trace*, p. 8, first system.

Figure 34. Toshi Ichiyanagi, *Wind Trace*, p. 6, fourth system; and p. 7, first system.
CHAPTER VII

CONCLUSION

The prominent Japanese composers Toru Takemitsu and Toshi Ichiyanagi have collaborated on numerous musical endeavors. The formal similarities between Rain Tree and Wind Trace are evidence of this interaction. Rain Tree and Wind Trace are both single-movement compositions containing two large sections followed by a closing section. Textural differences created by Takemitsu and Ichiyanagi clearly define the form within Rain Tree and Wind Trace. Musically, both compositions are initialized by a responsorial texture which proceeds to various types of solo and accompaniment textures. Like Takemitsu's epilogue, Ichiyanagi concludes his composition with a somewhat tonal coda. Unlike Takemitsu, Ichiyanagi includes an abridged Da capo section before concluding his work.

Both Takemitsu and Ichiyanagi have creatively employed the inherent tension provided by the use of polyrhythmic textures. Along with this rhythmical device, Takemitsu's composition is energized by the use of a variety of mixed and odd meters that function along with texture in outlining the form in Rain Tree. Along with the polyrhythmic and aleatoric passages, Ichiyanagi's composition is also characterized by extensive use of mixed meters. Unlike Takemitsu, Ichiyanagi's intent is not to exploit the inherent agogic accents produced by the progression of changing meters or hemiola, but to provide sufficient space for the dissipation of melody within the metallic timbres.

Though not appearing in forms that avail obvious detection, octatonic and whole tone scales, and Messiaen's sixth mode of limited transposition, appear to be structurally significant within Rain Tree. Skillfully employing idiomatic scoring characterized by wide leaps and octave displacement, Takemitsu presents music which displays
relationships within pitch groups, yet remains independent of the restrictions provided by a particular scale design. In *Wind Trace*, melody and harmony are created primarily through the parallel harmonization of variations on Ichiyanagi's primary motive. Though octave displacement is common within the works of both composers, Ichiyanagi's use is much more reserved than Takemitsu's. By reinterpreting his motive, Ichiyanagi is successful in providing melodic lines that generally encompass a small melodic range while Takemitsu's are composed in a fashion quite the opposite.

In creating an effective performance of *Rain Tree*, the performers awareness and articulation of periods of *ma* within the composition is crucial. Takemitsu said, "*Ma* is living space, more than actual space."¹ *Rain Tree* is characterized by sections of compartmentalized activity which are typically connected by areas of space. The areas are kept "alive" by either the slightest amount of instrumental activity by the performers, or by observing the dissipating and changing timbral quality within the performance hall. In *Rain Tree*, the duration of space should coincide with the natural decay of the sustaining instruments.

In applying the spatial definition of *ma*, it is of interest that Ichiyanagi uses only two breath marks in his entire composition. Space between sections is kept to a minimum and is usually rhythmically demarcated. Within *Wind Trace* space is utilized to outline melodic phrases rather than demarcating large sections of music as in *Rain Tree*. Ichiyanagi fuses his slow introduction with a very calculated use of space, obviously based on a thorough understanding of the sustaining possibilities of the crotales and vibraphone. The extremely slow tempo and *pianissimo* dynamic markings suggested by the composer allow the succession of sound within the metallic timbres to naturally dissipate and be perceived

¹Tania Cronin and Hilary Tann, "Toru Takemitsu with Tania Cronin and Hilary Tann," Interview at The Japan Society, New York City., July 8, 1988, *Perspectives of New Music* 27 (1989), 213.
by the listener.

With the utmost respect for nature, Toru Takemitsu and Toshi Ichianagi have synthesized the elements of Western and Eastern music into compositional styles that are unique yet universal. Functioning within both Takemitsu's and Ichianagi's strong personal aesthetics and particular compositional styles, the affective use of aleatoric and polyrhythmic structures to order musical events are direct influences of John Cage. Takemitsu's decision to reevaluate the qualities of Japanese traditional music, and to consciously attempt to express the qualities of nature within his music, are attributable to his associations with John Cage.

Given the personal affiliations between Takemitsu and Ichianagi, it is not surprising that they created two structurally similar compositions of a relatively unexplored genre. *Rain Tree* and *Wind Trace*, with their influential extra-musical references, nonfunctional melodic and harmonic structures, creative use of space, and well-defined formal unity, provide an instrumental model for other composers to examine and emulate. For percussionists, *Rain Tree* and *Wind Trace* are virtuosic vehicles of musical expression for which an understanding of the subtle elements within the Eastern and Western art forms is essential.
APPENDIX A

Letter To Toru Takemitsu
November 27, 1994

Toru Takemitsu
c/o Schott Japan Co., Ltd.
Kasuga Bldg. 2F
Iidabashi 2-9-3
Chiyoda, Tokyo 102
JAPAN

Dear Mr. Takemitsu:

My name is Jimmy Finnie and I am currently a graduate student studying percussion at the University of North Texas in Denton, Texas USA. I am in the process of preparing a lecture recital in which I will discuss and perform your composition Rain Tree. I would greatly appreciate your assistance in fully understanding the composition as well as your compositional process. I am being assisted with this project by Kuniomi Kitamoto, a Japanese violist studying here in the United States. Please feel free to communicate with me in either Japanese or English. Be assured that any publication of your responses will be limited to that necessary to file the dissertation document with University Microfilms, Inc. If written correspondence is not possible, your tape recorded thoughts would be appreciated. Copies of this letter in both Japanese and English are enclosed in this mailing.

With the aid of a translator and The Life Works of Oe, Kenzaburo by Yoshiko Yokochi, I have begun to understand the literary style of Kenzaburo Oe, as well as gain further insight into his Intelligent Rain Tree. Unlike the passage quoted in your publication of Rain Tree, the images created in Oe's Rain Tree are very pungent and somewhat grotesque in nature. Given the intense nature of Oe's story, would you comment concerning how his literary work was reborn in your musical composition? Does the various sections of the story correspond to any particular sections of your compositions?

Concerning your use of lights in Rain Tree, I am curious as to whether there are philosophical or psychological basis for their use. Do they correspond to any particular idea in Oe's story? Given the
fact that they tend to accentuate the most active voice in the music, do you see them as compositional devices?

By reading your articles, I have become acquainted with your philosophies regarding humanity and music. With this insight, it is difficult to simply allow a set-theory or serial analysis to represent a section of your music. In a 1988 interview with Tania Cronin and Hilary Tann you mentioned that *A Flock Descends Into The Pentagonal Garden* came from 5 harmonic fields, and contained a very strict row. Would you point out similar areas with *Rain Tree* and discuss how the harmonic fields or rows were manipulated to produce the resultant music?

Concerning rhythm, I find it particularly interesting that you use polyrhythmical structures at slow tempos (example page 4 of score). Also of interest is the dance-like section beginning on page 6. The overlapping rhythmical strata of this section is very interesting. The number 5 and its subdivisions seem to play an important role in this section. Would you discuss your use of rhythm in the section previously cited, as well as, your concept of rhythm overall? Do you feel that gamelan, shadow plays, Noh drama, or John Cage have affected your current use of rhythm?

You have written extensively concerning the term "ma". From my understanding of the concept, "ma" appears well prepared in *Rain Tree*. It appears that the music preceding the moments of pause at measure 61, 113-114, and 133, as well as the ending measures are excellent examples in the preparation of "ma". If this is true, would you comment as to how you perceive the music as preparing for the upcoming space? I am especially fond of the section occurring on page 10. During this section, I continue to envision the picture scrolls mentioned in your article, "My perception of Time in Traditional Japanese Music". The unlit, lightly improvised section seems to function in this section of music as the white areas function in the drawings.

There appears to be much manipulation of motivic subjects, as well as the use of them as unifying and structural devices. Would you comment on your philosophy of how melody should function in
contemporary music as well as how you perceive its goal in *Rain Tree*?

Concerning the performance of the composition, during sections where two or more notes are played by one performer, is one note too receive more emphasis in the playing of the chord? Also, which mallets should players A and B use on the crotatles at the beginning of the composition? On the bottom of page 11 (measures 138-141), should the upper two voices be played as 32nd notes as in the lower voice?

During this lecture recital, I would like to also discuss your relationship with John Cage. My research has shown that there was extended contact between yourself and Mr. Cage. In the article "Contemporary Music in Japan," you mentioned that Cage helped you to recognize your Japanese tradition. Since John Cage is well known as a composer of percussion music, I am curious as to whether you feel he might have affected your compositional style as it pertains to percussion instruments or to music in general.

Along with your response to my questions concerning your compositions, I would be also interested in obtaining a list of all of your compositions featuring percussion instruments. A list of recordings available would also be helpful.

Thank you so much for your help with this project. I had the pleasure of hearing a live performance of *From Me Flows What You Call Time* performed by Nexus and The Columbus, Ohio Symphony, and was rejuvenated in my commitment to complete this project. I look forward to someday meeting you and will continue to enjoy listening to and studying your compositions.

Sincerely,

Jimmy W. Finnie
APPENDIX B

Response From Toru Takemitsu
First of all, I apologize that I wrote everything in Japanese and used such coarse paper. I will answer each question that you asked.

1. Regarding the influence of the "Intelligent Rain Tree" of Kenzaburo Oe edited by Yoshioko Yokochi.
   It is hard to say because I have not read it; however, no relationship has to be established with the entire story of "Intelligent Rain Tree" to my Rain Tree. The only influence I can think from it, is the symbolic power of the word "rain tree" itself, which became the title of the novel by Yokochi. Therefore, the citation with my music is the only means or interpretation which explains my Rain Tree.

2. About the use of lights.
   I only wish to express the drops of rain visually by using lights. It does not matter to me whether or not you would use any lights when you perform. Also, the use of lights does not correspond to any idea of the story of Kenzaburo Oe.

3. As for the use of voice.
   I do not understand what you are talking about. [The translator misunderstood the original question. The confusion was based on part of the author's letter which read, "accentuate the most active voice in the music.]

4. With regard to allowing any set-theory or serial analysis.
   I myself do not see any particular system within this piece. This piece was made quite sensuously, that's all.

5. As for the influence of "Gamelan", "shadow play", and "No drama."
   I figure there must be some influence from Indonesian "Gamelan". In my belief (or opinion), rhythm also should be considered as color. What is most significant in my music is the color
and its slight change (or reformation). For this reason, I made a huge effort to design the patterns of rhythm.

6. Regarding the concept of "Ma" and his thought.
   This is another sensuous device as well as the sound of this music. I insist and suggest you as follows: It should not be called "Ma" when (or if) the idea was (were) consciously in your mind. This is because it would become a quite measurable or controlled object.

7. As for the motivic devices.
   It is so sad for me to see many of the contemporary composers (or compositions) ignore or pay no attention to melody. I believe it is the task of each composer to attempt to produce new kinds of melody as much as he/she can.

8. About the way of performing "Rain Tree".
   I am thinking that you may use either tremolo or thirty-second notes.

9. About the composer himself and his relationship to other composers.
   Regarding my composition, I believe I do not have any specific relationship with John Cage nor his composition. Yes, I think I have been influenced by him or his music as for the idea of chance music and the use of prepared piano, but that is all I can think of. Rather, I have been influenced by him as a human, that is, the effort of mine to get close to nature as much as I can.

   That is all the answers I can make. The most important attitude of yours, in your performance, is that you rely totally and only upon the sense of impression which you can obtain directly from the music itself. Of course, I suppose it also could be meaningful for you to depend upon theory, methodology, and philosophy behind the music. Rather, it should be the most prominent for you to get direct senses and impression from the music. Music for you, then, should be nothing else.

   Well, I have been very much occupied with my other business, so I would like for you to consider more questions are not really welcome. Good luck!
APPENDIX C

Letter To Toshi Ichiyanagi
November 22, 1994

Toshi Ichiyanagi
6-11-1017 Udagawa-cho
Shibuya, Tokyo 150
JAPAN

Dear Mr. Ichiyanagi:

My name is Jimmy Finnie, and I am currently a graduate student studying percussion at the University of North Texas in Denton, Texas, USA. I am in the process of preparing a lecture recital in which I will discuss and perform your composition *Wind Trace*. I would greatly appreciate your assistance in fully understanding the composition as well as the compositional process. Kuniomi Kitamoto, a Japanese violinist studying here in the United States, is assisting me. Please feel free to communicate with me in either Japanese or English. Be assured that any publication of your responses will be limited to that necessary to officially file the dissertation document with University Microfilms, Inc. If written correspondence is not convenient, your tape recorded thoughts would be appreciated. Copies of this letter in both Japanese and English are included in this mailing.

Regarding the title, is *Wind Trace* (a title with such a suggestive nature) making reference to a particular extra musical subject, and if so, to what degree did that subject affect your compositional process?

Also of interest is how you came to compose within the genre of the keyboard percussion trio (2 marimbas, vibraphone, and crotates).

There are currently several systems of analysis available to study music as chromatic as yours. All of them possess the ability to distill music into sets of notes often unrelated to the true spirit or inspiration which created them. In my opinion, communicating with the composer is the only way of validating the analytical process. In *Wind Trace*, there appears to be consistent use of chromatic sets of notes. A measure by measure analysis of the composition reveals chromatic scales varying anywhere from 4-12 notes in length. Would discuss the theoretical system utilized to obtain these sets? If serial in nature, would you supply the basic tone-row and possibly how you manipulated it?
Within some measures or sections of the piece are enharmonic spellings of certain notes. Was this done for a particular reason?

With chordal sections such as measure 39, in which all 12 notes of the chromatic scale are found, it would be interesting to fully understand how the vertical structures were formed.

The opening motive appears to play an important role in unifying the composition as well as providing a basis for motive development in the later sections. Would you comment on your philosophy of how melody should function in contemporary music as well as how you perceive its goal in Wind Trace?

There appears to be a particularly interesting use of register and rhythm. Would you discuss your philosophy concerning the use of these two musical components?

Concerning the performance of the composition, during sections where two or more notes are played by one performer is one note to receive more emphasis in the playing of the chord? Also, would you care to make specifications as to mallet choices throughout the composition?

During my lecture recital, I would like to discuss your relationship with John Cage and Toru Takemitsu. I find it particularly exciting that the three of you spent extended periods of time together and all became prolific composers of percussion music. It would be very helpful if you would comment concerning the degree these two men affected your compositional style.

Along with your response to my questions, I would be interested in obtaining a list of all of your compositions for percussion as well as a list of articles written or interviews given by you. I would also be very interested in obtaining a recording of Wind Trace.

Thank you so much for your help with this project. This study has availed me the opportunity to become more familiar with much of your music. I look forward to performing Wind Trace as well as your other compositions for percussion.

Sincerely,

Jimmy W. Finnie
APPENDIX D

Response From Toshi Ichiyanagi
Toshi Ichiyanagi's response was not received by the filing deadline for this document. The questions posed by the author however, did function as the basis for the initial research.
BIBLIOGRAPHY

Books


Articles


Editions of Music

