A COMPARATIVE ANALYSIS OF MINORU MIKI’S *TIME FOR MARIMBA* AND

*CONCERTO FOR MARIMBA AND ORCHESTRA*

Brian Edward Zator, B.M.E., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2008

APPROVED:

Mark Ford, Major Professor
Darhyl Ramsey, Minor Professor
Graham Phipps, Committee Member and Director of Graduate Studies in the College of Music
Terri Sundberg, Chair of the Division of Instrumental Studies
James C. Scott, Dean of the College of Music
Sandra L. Terrell, Dean of the Robert B. Toulouse School of Graduate Studies

Minoru Miki’s first two marimba compositions, *Time for Marimba* (1968) and *Concerto for Marimba and Orchestra* (1969) were composed at a revolutionary time-period for the marimba. Due to unique and innovative compositional techniques, Miki helped establish the marimba as a true concert instrument capable of performing music of the highest quality. As a pioneer in composing for marimba literature, Miki was able to capture the true essence of the marimba; a timeless quality that has helped *Time for Marimba* remain a part of the standard solo repertoire for the past forty years.

The purpose of this study is to analyze and compare Minoru Miki’s compositions, *Time for Marimba* and *Concerto for Marimba and Orchestra*. Composed within a year of each other, these works possess similar compositional techniques, and rhythmic and thematic relationships. This thesis includes a formal analysis and detailed comparisons of compositional techniques used in both works. Performance considerations, a brief biographical sketch of Miki and historical significance of *Time for Marimba* and *Concerto for Marimba and Orchestra* are also included.
Copyright 2008

by

Brian Edward Zator
ACKNOWLEDGMENTS

I want to express my sincere appreciation and gratitude to my major professor, Mark Ford, for his direction and insight throughout this project and my entire doctorate program. Thank you also to my other D.M.A. committee members, Dr. Darhyl Ramsey and Dr. Graham Phipps, for their advice and assistance.

I want to thank my colleagues at Texas A&M University-Commerce for their support to finish this project and my friends for their constant motivation.

My thanks go to Minoru Miki for his candid thoughts about his music and the gift of one of his manuscript scores to his *Concerto for Marimba and Orchestra*. I want to thank Leif A. Dramstad at Norsk Musikforlag and Kuibong Han at Ongaku No Tomo Sha Corporation for permission to use excerpts from Miki’s *Concerto for Marimba and Orchestra* and *Time for Marimba*.

Most importantly, I want to thank my family for their endless love and support. Thank you to my parents for their continuous generosity and finally, I want to thank my wife, Trina, for her sacrifices and encouragement throughout my pursuit of the doctorate degree.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>SIGNIFICANCE OF MINORU MIKI’S TIME FOR MARIMBA AND CONCERTO FOR MARIMBA AND ORCHESTRA</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Keiko Abe’s Early Contribution</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minoru Miki’s Early Marimba Works</td>
<td></td>
</tr>
<tr>
<td></td>
<td>State of Research</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>BACKGROUND OF MINORU MIKI’S CAREER</td>
<td>6</td>
</tr>
<tr>
<td>3.</td>
<td>FORMAL ANALYSIS OF TIME FOR MARIMBA AND CONCERTO FOR MARIMBA AND ORCHESTRA</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Time for Marimba</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concerto for Marimba and Orchestra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concerto for Marimba and Orchestra, Movement I</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concerto for Marimba and Orchestra, Movement II</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>SIMILAR COMPOSITIONAL TECHNIQUES</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Rhythmic Relationships</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thematic Relationships</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Interval Expansion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Octave Displacement</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Multiple Octaves</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>PERFORMANCE CONSIDERATIONS</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Time for Marimba</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stickings</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rolls</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Glisses</td>
<td></td>
</tr>
</tbody>
</table>
Concerto for Marimba and Orchestra

Repetition

Stickings

6. CONCLUSION............................................................................................................... 68

Summary

Further Research

BIBLIOGRAPHY ................................................................................................................... 72
LIST OF FIGURES

All music examples are being used by permission from these copyright holders:

* © 1969 Ongaku No Tomo Sha Corporation, Tokyo, Japan
† © 1995/2006 Norsk Musikforlag A/S, Oslo, Norway
‡ © 1969 Minoru Miki, Komae-shi, Tokyo, Japan (manuscript of the full orchestra score)

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1*</td>
</tr>
<tr>
<td>2*</td>
</tr>
<tr>
<td>3*</td>
</tr>
<tr>
<td>4*</td>
</tr>
<tr>
<td>5*</td>
</tr>
<tr>
<td>6*</td>
</tr>
<tr>
<td>7*</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>9*</td>
</tr>
<tr>
<td>10*</td>
</tr>
<tr>
<td>11*</td>
</tr>
<tr>
<td>12*</td>
</tr>
<tr>
<td>13*</td>
</tr>
<tr>
<td>14</td>
</tr>
<tr>
<td>15†</td>
</tr>
<tr>
<td>16†</td>
</tr>
<tr>
<td>17†</td>
</tr>
<tr>
<td>18†</td>
</tr>
<tr>
<td>19†</td>
</tr>
<tr>
<td>No.</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>20†</td>
</tr>
<tr>
<td>21†</td>
</tr>
<tr>
<td>22†</td>
</tr>
<tr>
<td>23†</td>
</tr>
<tr>
<td>24</td>
</tr>
<tr>
<td>25†</td>
</tr>
<tr>
<td>26†</td>
</tr>
<tr>
<td>27†</td>
</tr>
<tr>
<td>28†</td>
</tr>
<tr>
<td>29†</td>
</tr>
<tr>
<td>30†</td>
</tr>
<tr>
<td>31†</td>
</tr>
<tr>
<td>32†</td>
</tr>
<tr>
<td>33†</td>
</tr>
<tr>
<td>34*</td>
</tr>
<tr>
<td>35†</td>
</tr>
<tr>
<td>36*</td>
</tr>
<tr>
<td>37†</td>
</tr>
<tr>
<td>38*</td>
</tr>
<tr>
<td>39†</td>
</tr>
<tr>
<td>40*</td>
</tr>
<tr>
<td>41*</td>
</tr>
<tr>
<td>42*</td>
</tr>
<tr>
<td>43*</td>
</tr>
</tbody>
</table>
Concerto for Marimba and Orchestra, Mvt. 2, mm. 84-87

Concerto for Marimba and Orchestra, Mvt. 2, mm. 88-89

Concerto for Marimba and Orchestra, Mvt. 2, mm. 90-91

Concerto for Marimba and Orchestra, Mvt. 2, mm. 134-136

Time for Marimba, m. 35

Time for Marimba, m. 4

Concerto for Marimba and Orchestra, Mvt. 2, mm. 143-149

Time for Marimba, m. 40-45

Concerto for Marimba and Orchestra, Mvt. 2, mm. 205-211

Time for Marimba, portion of m. 6

Time for Marimba, m. 29

Time for Marimba, m. 35

Time for Marimba, mm. 36-37

Time for Marimba, portion of m. 54

Time for Marimba, portion of m. 6

Time for Marimba, portion of mm. 24-25

Time for Marimba, portion of m. 22

Time for Marimba, m. 51

Concerto for Marimba and Orchestra, Mvt. 1, portion of m. 78

Concerto for Marimba and Orchestra, Mvt. 1, mm. 98-103

Concerto for Marimba and Orchestra, Mvt. 1, mm. 150-153

Concerto for Marimba and Orchestra, Mvt. 1, mm. 169-172

Concerto for Marimba and Orchestra, Mvt. 2, m. 5

Concerto for Marimba and Orchestra, Mvt. 2, m. 38-39
68†  *Concerto for Marimba and Orchestra*, Mvt. 2, m. 185-187 .............................................. 64

69†  *Concerto for Marimba and Orchestra*, Mvt. 2, m. 134-136 .............................................. 65

70†  *Concerto for Marimba and Orchestra*, Mvt. 2, m. 137-144 .............................................. 66
CHAPTER 1

SIGNIFICANCE OF MINORU MIKI’S TIME FOR MARIMBA AND CONCERTO FOR MARIMBA AND ORCHESTRA

Minoru Miki is known in the percussion world primarily for two pieces, Marimba Spiritual and Time for Marimba. While both works have been performed around the world and released on over a dozen albums, the latter piece was part of a revolutionary time period for the marimba. Time for Marimba was composed in 1968 for Keiko Abe’s first ground breaking marimba recital and helped to expand the technical and musical gamut of marimba performance. Miki’s solo was visionary in scope and was one of the first contemporary marimba solos of its kind. Miki wrote with a unique style incorporating revolutionary concepts that gave the marimba its own voice. Over the past forty years since Time for Marimba was composed, this work remains a part of the standard marimba solo literature and is played around the world.

Keiko Abe’s Early Contribution

In the 1960s, Japanese marimbist Keiko Abe championed a new wave of marimba music through her commissions and performances. From the 1930s to the 1960s, most solo and ensemble marimba concerts included transcriptions and arrangements of classical music as there was only a small selection of original pieces written for the marimba. Abe was a driving force for new marimba music and commissioned Japanese composers to write new works for her. She also organized solo and chamber performances that brought exposure to the marimba and these newly commissioned works. In 1968, she became the first person to perform a
marimba concert consisting of works written specifically for solo marimba or chamber works with marimba.

On October 4th, 1968, Abe performed the first of three ground breaking marimba recitals entitled, “An Evening of Marimba: In Search of Original Works for Marimba” in Iino Hall in Tokyo, Japan. The first recital won the 1968 Prize for Excellence award at the Japan Fine Arts Festival competition. Four out of the six works from this concert remain part of the standard marimba repertoire: *Time for Marimba* by Minoru Miki, *Torse III* by Akira Miyoshi, *Divertimento for Marimba and Alto Saxophone* by Akira Yuyama, and *Two Movements for Marimba* by Toshimitsu Tanaka. These works explored the vast sound capabilities of the marimba and avoided characteristics of previous marimba works that relied on xylophone techniques. The xylophone compositional techniques included fast two-mallet playing and closed chord voicings. In addition, all four of these above works utilize advanced four-mallet techniques, a variety of chord voicings and colors, and the full range of the marimba.

Keiko Abe says the three cornerstones of Japanese marimba music include *Time for Marimba* (1968), *Torse III* (1968) and *Mirage* (1971) by Yasuo Sueyoshi. Each of these three works is constructed differently yet is idiomatically comfortable on the marimba. They possess strong musical qualities that make great music in terms of originality, thematic development and structure.

---

2 Ibid., 58.
Minoru Miki’s Early Marimba Works

Commissioned by Abe for her first classical marimba recital, *Time*⁴ was one of the first Japanese marimba solos written in a contemporary style. Abe recorded *Time* in the late 1960s, along with several other pieces for Columbia Records. Eventually, *Time* became, and still is, one of the most popular solos performed on student and professional marimba recitals around the world.

Through the success of Keiko Abe’s performances, Miki’s marimba solo, *Time for Marimba*, and the close working relationship between the performer and composer, Abe and The Nihon Columbia Record Company (NHK) commissioned Miki to write a marimba concerto. At first reluctant, Miki finally agreed and composed *Concerto for Marimba and Orchestra* in 1969. The piece was premiered on August 4th, 1969, by Abe and The Japan Philharmonic Symphony Orchestra in Tokyo, Japan, conducted by Hiroshi Wakasugi. The concerto was later recorded and released with other marimba works performed by Abe. Abe’s triple album titled *Solo Marimba Selections*, won a Prize for Excellence award in the 1969 Japan Fine Arts Festival. Works on this collection included *Time for Marimba, Concerto for Marimba and Orchestra* and other pieces premiered on Abe’s classical recitals.⁵

In comparison with *Time*, Miki’s *Concerto for Marimba and Orchestra* is rarely played even though it shows many of the same compositional traits and technical demands for the marimbist. A goal of this paper is to bring exposure to the concerto through a performance and

---

⁴ Minoru Miki’s work, *Time for Marimba*, is often referred to as merely *Time*.

⁵ Kite, 58.
comparative analysis of both works. *Time* and the concerto have many compositional similarities that help bring validity and distinction to both pieces.

### State of Research

Two separate articles that include descriptions and an analysis of *Time for Marimba* have been published in *Percussive Notes* and *Percussionist*, periodicals published by the Percussive Arts Society (PAS). These articles, “Time for Marimba: An Analysis”⁶ by Greg Murray, and “Miki’s Time for Marimba”⁷ by Paul Campiglia, provide a twelve-tone analysis of *Time*. Miki, however, did not compose *Time* with a twelve-tone, serialist plan in mind. Miki states, “Even in this year (2008), I didn’t think of the piece in 12-tone series method. I am always singing when I compose precise instrumental and orchestra works. Specially (sic) for this piece, I was very free to find out next note, and never binded by the theory. Always improvisation.”⁸ Since neither the *Concerto for Marimba* nor *Time* was written with a serialist method, the author has included a formal analysis in this paper.


Minoru Miki’s *Concerto for Marimba and Orchestra* has received less attention than *Time*. M. Christine Conklin briefly discusses the concerto in her dissertation and Kite merely

---

⁸ Minoru Miki, interview by author, 23 April 2008, Commerce, TX, electronic mail.
references this work in context of the many other pieces written for Abe. The concerto was published in 1995 by Norsk Musikforlag, sixteen years after it was composed. However, the piano accompaniment was not conducive to performance. The piano accompaniment score was not a piano reduction of the orchestral music; rather, every note from the orchestra was included in the piano score. Therefore, much of the music had too many notes for the pianist to play and the decisions of which notes to play was up to the pianist. In 2006, a revised edition was released with a new piano reduction written by Hirohisa Akigishi and Natsuko Togawa.

Since there has been, to date, very little formal research on Miki’s first two landmark marimba pieces, the author hopes to bring new awareness to them. Through a formal analysis of each work, identification of similar thematic and compositional techniques, and helpful performance considerations, performers and educators will understand and interpret Minoru Miki’s marimba works better.
CHAPTER 2

BACKGROUND OF MINORU MIKI’S CAREER

Minrou Miki was born on March 16, 1930 in the Akui-cho district of Tokushima City, Japan. Although music was not played in his childhood home, Miki eventually took up choir in high school and attended the Tokyo National University of Fine Arts and Music. He studied with Tomojiro Ikenouchi and Akira Ifukube and graduated with a composition degree in 1955. While still a student, Miki won second prize in the NHK (Nippon Hosyo Kyokai or Japan Broadcasting Corporation) orchestra composition contest in 1953 with his first major work, Trinita Sinfonica. This piece was premiered by the NHK Symphony Orchestra in Tokyo, Japan and conducted by Kurt Wess the following year.9

After graduation, Miki composed music for TV, movies and choirs to make a living for his family. His desire to compose for larger works led him to write and record Kurudando (1963), a cantata for traditional Japanese instruments and mixed chorus. The instrumentalists from this performance served as the nucleus in 1964 to form a new ensemble, Pro Musica Nipponia, with Miki serving as chairman and primary composer. Kurudando and Pro Musica Nipponia established the foundation for Miki’s productive career. Miki has since composed 33 works for Pro Musica Nipponia and organized tours and concerts around the world including the United States, Europe, Japan and other parts of Asia. One of Miki’s proudest moments with this ensemble was in 1984 when the Japanese instrumentalists of Pro Musica Nipponia and the Gewandhaus Orchestra, under the direction of Kurt Masur, performed Kyu no Kyoki (Symphony

---

for Two Worlds) in Leipzig, Germany.\textsuperscript{10} The New York Philharmonic Orchestra, under Masur’s baton, and Pro Musica Nipponia gave Kyu no Kyoki’s U.S. premiere in 1994.\textsuperscript{11} In addition to Kyu no Kyoki and Pro Musica Nipponia, Miki has focused much of his career to combine Japanese culture with Asian and western influences through his works and various ensembles he has organized.

Miki founded and composed music for the Yui Ensemble in 1990, a chamber group playing Asian and western instruments. In 1993, Miki organized Orchestra Asia that used traditional instruments from Japan, China and Korea. In 2003, Miki founded a small chamber group, the Asia Ensemble, with instrumentalists from different parts of Asia.

Minoru Miki also combined Japanese culture and western art music with his eight full-length operas tracing 1,500 years of Japanese history. The first opera in this series, Shunkin-Sho (1975), won the Giraud Opera Prize. Produced four years later in 1979, An Actor’s Revenge premiered in the English Music Theatre in London. After the U.S. premiere in St. Louis, Missouri on June 11, 1981, Frank Peters from the St. Louis Post Dispatch reviewed An Actor’s Revenge saying,

\begin{quote}
A completely successful, engrossing lyric drama. Its impact was immediate, its intelligibility almost total. You don’t need to know anything about Japanese theater...to be caught up immediately in the wonderful sights and sounds of "Revenge," and to be moved deeply by it. Everything worked. Miki’s music was a kind of sheer but colorful fabric...artfully varied in rhythms and texture.\textsuperscript{12}
\end{quote}

\textsuperscript{10} Ibid., 22-23.
The Tale of Genji (2000) and Ai-en (2006) are the final two operas in the series and were premiered by the Opera Theatre of St. Louis and New National Theatre of Japan, respectively.\footnote{Ibid.}

Many of Miki’s works, including his orchestral pieces, focus on different musical cultures and lesser-known instruments. Several examples include Symphony from Life, commissioned in 1980 by the Kyoto Symphony Orchestra, AWA (our) Rhapsody, commissioned in 1987 by The Japan Philharmonic Symphony Orchestra, Beijing Requiem (1990), and MAI for Orchestra (1992). Miki’s efforts have also brought exposure to instruments and their virtuoso performers. In 1996, Miki wrote his Pipa Concerto for Yang Jing, a young pipa artist from China. (A pipa is a lute-like instrument with four strings and a pear-shaped soundbox.) Miki also had Jing play a prominent solo role in his seventh opera, The Tale of Genji (1999). Jing has since won several awards and praises for her performances of Miki’s works. The koto (a long zither-like instrument with 13, 20 or 21 strings) gained success and development through the efforts of Miki and Keiko Nosaka beginning in 1969. Originally a 13-stringed instrument, Miki and Nosaka designed a 20- and 21-stringed instrument to further enhance the warmth of the low sounds and clarity of the upper section. A third virtuoso performer Miki worked with was Keiko Abe. As previously stated, and pertinent to this paper, Abe and Miki worked together to build the repertoire and capabilities of marimba performance.

Miki has been successful in many different genres and has been honored with several awards throughout his career. In 1970, his album, The Music of Minoru Miki performed by Pro Musica Nipponia, won the Grand Prize in Japan’s National Arts Festival. In the 1979 festival, he won the Prize of Excellence for his four record album Minoru Miki-Keiko Nosaka: Music for 20-
string Koto. His folk-opera, *The Monkey Poet*, won the 1990 Japan Government Prize and has been performed on more than 260 stages. For his general work as a composer and artistic director, he was awarded the Cultural Prize of Tokushima Prefecture in 1991, an honorable Purple Ribbon Medal in 1994 (a high-profile award from the government in the field of arts, academics or sports), and the Order of the Rising Sun in 2000 (the second highest award given by the Japanese government for exceptional civil or military merit).\(^\text{14}\)

While Miki has composed in many genres, percussion has been a large part of his compositional output. In addition to *Time for Marimba*, *Concerto for Marimba and Orchestra*, *Marimba Spiritual*, and *Z Concerto* (a percussion duet concerto), Miki has several percussion ensembles and chamber works that utilize percussion and marimba. His most recent percussion ensemble work, *Z Conversion* (2005), was given its United States premiere at the Percussive Arts Society International Convention in Austin, Texas in 2006, and later recorded by the Texas A&M University-Commerce percussion ensemble. Three other works, *Dotoh* (1967), *Kincho Daiko* (1991), and *Yoshitsune Daiko* (1991) were also premiered and recorded during the same time period. Other chamber works with marimba include *Sohmon III* (1988) for marimba, soprano, and piano, *Marim Dan-Dan* (2000) for marimba and two percussionists, and *East Arc* (2001) for marimba, violin, cello and pipa.

Although this chapter does not list every work Miki has composed, it gives an overall portrayal of his immense and varied output. He has composed over 200 works in many different genres and instrument combinations and has worked diligently to bring Japanese culture to people all across the world through his music.

\(^{14}\) Ibid.
CHAPTER 3

FORMAL ANALYSIS OF TIME FOR MARIMBA AND CONCERTO FOR MARIMBA AND ORCHESTRA

Minoru Miki’s first two marimba compositions, Time in 1968 and Concerto for Marimba in 1969, are through-composed works that use thematic manipulation and seamless integration of multiple timbres and colors. This chapter will focus on the formal structure of both works regarding the use of themes, tonal areas and form.

Time for Marimba

Minoru Miki’s marimba solo, Time for Marimba, consists of two contrasting sections developed through transpositions, repetition and octave displacement. Time is organized as A-A’-B-coda. While the A-sections rely primarily on rhythmic and motivic manipulation, the melodic B-section is a theme and variations. Miki states, “The general atmosphere through the work should be very free, almost like an improvisation.” Miki creates this atmosphere through constant rhythm changes, ritardandos, accelerandos, and virtuoso techniques to capitalize on the vast sound capabilities of the marimba.

The A-sections are based entirely on the first six notes of the piece, (C, B, Eb, G, E, Ab). Having a six-note motive played in quintuplet rhythmic groupings obscures the primary pulse in the beginning of the work. (See Figure 1. Six-note motive denoted by vertical lines.)

The six-note motive is adjusted rhythmically through the use of quintuplets and sextuplets, as seen in Figure 1, to create a free and improvisatory atmosphere. Measure 3 has the original motive starting on F#3 which serves as a dominant-like arrival point, (see Figure 2).

Before the return of the opening statement in m. 4, Miki uses both six-note sets (starting on C and F#) simultaneously with the motive on C played by the left hand and the F# motive played by the right hand. (See Figure 3. C-motive labeled above the staff and the F#-motive labeled below the staff. Brackets denote combined 12-note motive.)
The combined twelve-note motive is played five times before the release in the third system, the same number of times the previous six-note motives were played.

In addition to the motive being transposed from C to F#, Miki uses octave displacement of the six-note motive in m. 4 to provide contrast and an improvisatory character with large leaps and a wider playing range. Octave displacement places the motive notes in different octaves while maintaining the same order (C, B, Eb, G, E, Ab). (See Figure 4. Six-note motive denoted by brackets.)

![Figure 4*](image)

*Figure 4*: *Time for Marimba*, octave-displaced portion of m. 4.

After Miki repeats the F# motive through additional octave displacements, the climax of the A-section arrives in the middle of measure six on a “fff” C3. Then the original motive in C is played softly with rolls followed by the motive in Db and F# that brings the A-section to a close (see Figure 5).
Measures 17-20 of the A’-section repeat the same notes from mm. 1-5 of the A-section using different dynamics. For example, the A’-section begins at “p” with a subito “mf” towards the end of the m. 17. The beginning of the A-section, however, begins at “ppp” with a subito “mp” dynamic towards the end of m. 1. A key difference between the A’- and A-section occurs at m. 21 compared to the parallel section at m. 6. The A’-section uses multiple transpositions of the six-note motive while the A-section uses the motive on F# and C. Additionally, a “pp” dynamic is used in m. 21 helping the accelerando and crescendo lead to the peak of the A’-section at m. 22. This apex occurs in the upper register of the marimba with loud rolls stating
the six-note motive starting on C#. This moment provides an interesting contrast to the A-section peak because of the different tessitura and use of the 6-note motive. (see Figure 6).

Figure 6*: Time for Marimba, m. 22.

Transitional material in mm. 23-28 introduces the first part of the B-section theme. The transition ends with an inconclusive tri-tone resolution on B and F. This gives the feeling of a dominant chord resolving into the downbeat of m. 29, the start of the B-section.

The B-section is based on new thematic material but maintains an improvisatory character. Even though this section utilizes steadier rhythms and a lyrical melody, the B-section uses compositional techniques similar to those in the A-section including transpositions and octave displacement passages. The melody, denoted by the “mf” notes in Figure 7, serves as the foundation to the B-section.

Figure 7*: Time for Marimba, m. 29.
As stated in Paul Campiglia’s article, the B-section is a theme and variations.\textsuperscript{16} Counting only full statements, the author contends the B-section has the original theme and eight variations rather than six variations discussed by Campiglia (see Figure 8).

<table>
<thead>
<tr>
<th>Material</th>
<th>Meas. #</th>
<th>Thematic Variation</th>
<th>Miscellaneous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>29</td>
<td>Theme presented. Starts with a minor second interval</td>
<td>Bass note: C</td>
</tr>
<tr>
<td>Variation 1</td>
<td>30</td>
<td>Theme expanded to start with a major second interval</td>
<td>Bass note: C#</td>
</tr>
<tr>
<td>Variation 2</td>
<td>31</td>
<td>Theme expanded to start with a minor third interval</td>
<td>Bass note: D</td>
</tr>
<tr>
<td>Variation 3</td>
<td>32</td>
<td>Theme expanded to start with a major third interval</td>
<td>Bass note: Eb</td>
</tr>
<tr>
<td>Variation 4</td>
<td>33</td>
<td>Theme in left hand</td>
<td>Harmony in right hand</td>
</tr>
<tr>
<td>Variation 5</td>
<td>34</td>
<td>Theme in upper note of right hand</td>
<td>Added perfect fourth interval below theme, harmony in left hand</td>
</tr>
<tr>
<td>Variation 6</td>
<td>35</td>
<td>Theme presented with octave displacement and different rhythms</td>
<td></td>
</tr>
<tr>
<td>Incomplete Variation</td>
<td>35</td>
<td>Theme transposed to Eb and augmented rhythm; more lyrical and connected</td>
<td>Only partial statement; Has underlying ostinato pattern.</td>
</tr>
<tr>
<td>Variation 7</td>
<td>37-38</td>
<td>Theme transposed to A and augmented rhythm; more lyrical and connected</td>
<td>Continues underlying ostinato pattern. Meas. 38 does not have ostinato</td>
</tr>
<tr>
<td>Transition</td>
<td>39</td>
<td>Material borrowed from m. 23</td>
<td></td>
</tr>
<tr>
<td>Variation 8</td>
<td>40-51</td>
<td>Theme presented in multiple octave rolls</td>
<td>Meas. 46-51 completes the melody line in top voice</td>
</tr>
</tbody>
</table>

Figure 8: *Time for Marimba*, mm. 29-51 (B-section) formal outline.

After the primary theme is stated in m. 29, variations one, two and three keep the same rhythms, but use interval expansion to create larger leaps and increase the energy. A short transition seamlessly leads into variation four in m. 33 seen in Figure 9. The melody is heard in the left hand while the right provides harmonic accompaniment.

\textsuperscript{16} Campiglia, p. 37.
Variation five has the same rhythms as variation four, but the melody and accompaniment are reversed; the melody is in the right hand and the harmonic accompaniment is in the left hand. Variation six presents the same notes of the primary theme but in a unique and virtuoso fashion. This one measure exemplifies Miki’s attempt to create an improvisational character. Even though the note names are repeated exactly, the notes are displaced in many different octaves with different rhythms (see Figure 10).

Not counting the last six notes of this measure, the theme is presented note by note (F, E, F#, F, G, F#, F, E, F#, F, G, Eb, etc.). Interestingly, the rhythms in m. 35 relate to the primary theme in
regards to phrasing and groupings.\textsuperscript{17} When the primary theme has a group of three notes, m. 35 has a triplet rhythm. A group of more than three notes in the theme have sixteenth notes in m. 35. Additionally, the accented notes in m. 33 are placed on strong beats or played as eighth notes through most of m. 35. The last six notes of m. 35 serve as a transition into the ostinato accompaniment of variation seven.

Variation seven combines an ostinato bass line with the theme emphasized above. Measure 36 has an incomplete statement starting on Eb while the complete melody is stated in mm. 37-39 (see Figure 11).

![Figure 11*](image)

Figure 11*: *Time for Marimba*, m. 37-39.

The ostinato line stops at the end of m. 37, but the theme is completed in m. 38 with unison notes and alternating octaves. A sudden dynamic change and loud climax in m. 39 lead into variation eight, labeled “Grave.”

\textsuperscript{17} The comparison becomes very clear when you compare m. 35 (Figure 9) with the left hand melody in m. 33 (Figure 8).
Reminiscent of the soft rolls in mm. 7-8 as shown in Figure 5, the primary theme is played with connected rolls in variation eight. This section, however, has the melody in four octaves compared to only two notes spread three octaves apart in mm. 7-8 (see Figure 12).

![Figure 12*: Time for Marimba, mm. 40-42.](image)

When the octaves are abandoned for a four-part chorale at m. 46, the top voice continues to play the remaining B-section theme. As a transition into the coda, Miki uses the A-section six-note motive in the bass line in mm. 46-51. Measure 51 has the last two notes of the opening six-note motive, E and Ab, which lead directly into the coda beginning at m. 52 (see Figure 13).

![Figure 13*: Time for Marimba, mm. 46-51.](image)

The coda is very short; Miki borrows material from m. 1 and m. 4. After two statements
of m. 1 in two different octaves and an exact repeat of m. 4, Miki has the original six-note motive played with loud rolls and a broad ritardando to give the piece a strong, definitive conclusion.

Concerto for Marimba and Orchestra

Miki describes the concerto as “representing the universal desire for the beauty of eternal and never ending life.”\(^{18}\) While Miki was writing this piece, his mother was struggling to cope with the death of her husband and living with Miki and his family. Through her turmoil, Miki’s mother attempted suicide; dealing with that tragic situation greatly affected Miki’s music.\(^{19}\) Miki’s emotional unrest is echoed in the concerto by the constant struggle between the orchestra and marimba solo represented by the musical ideas themselves and the dichotomous marimba and orchestra lines.

Concerto for Marimba and Orchestra, Movement I

Minoru Miki’s Concerto for Marimba and Orchestra is in two contrasting movements; these two movements cannot be labeled either as binary or ternary. The author considers movement one as containing three main sections and a marimba interlude (see Figure 14).

The opening A-section simultaneously states two contrasting ideas that are transformed and used in various ways throughout the movement. These two musical statements serve as the foundation of the work and seamlessly evolve into different key areas and variations. As


\(^{19}\) Minoru Miki, composer, interview by author, 6 April 1999. Tokyo, Japan.
seen in Figure 15, the top violas play long, legato lines; the author considers this line the Theme A. The bottom violas play short notes; the author refers to this as the Motive #1.

<table>
<thead>
<tr>
<th>Section</th>
<th>Meas. #</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-77</td>
<td>Orchestra states Theme A (starts with ascending third intervals) and Motive #1 simultaneously plus variations.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variations of the Theme including: same intervals as Theme A but descending, ascending step-wise intervals with the same rhythm as Theme A, descending step-wise intervals with the same rhythm as Theme A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variations of the Motive including: moving the same intervals and rhythm as Motive #1 but moving in the opposite direction</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theme A, Motive #1 and different variations are played simultaneously and in canon form</td>
</tr>
<tr>
<td>B</td>
<td>78-136</td>
<td>Solo marimba plays rhythmic variation of Theme A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orchestra joins in with Theme and Motive variations.</td>
</tr>
<tr>
<td>Interlude</td>
<td>137-149</td>
<td>Solo marimba plays Theme and Motive with variations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Strings foreshadow upcoming accompaniment pattern</td>
</tr>
<tr>
<td>C</td>
<td>150-193</td>
<td>Strings play pattern from marimba interlude with subdued Theme A statements</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solo marimba provides constant 16th note accompaniment leading into a statement similar to the B-section</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orchestra plays Motive #1 variations</td>
</tr>
</tbody>
</table>

Figure 14: *Concerto for Marimba and Orchestra*, Mvt. 1 formal outline.

There is only one “Theme A” and one “Motive #1” used throughout the entire movement. However, Miki creates interest and contrast by creating slight variations of these musical ideas. The variations incorporate the same rhythms as the primary Theme A and Motive #1 but the notes are different. For example, Theme A has ascending interval changes of a two major thirds and two minor seconds for the first five notes. One variation uses these
same intervals but move in a descending motion. Two other variations use only step-wise
intervals that move in either an ascending or descending motion.

Figure 15\textsuperscript{†}: Concerto for Marimba and Orchestra, Mvt. 1, mm. 1-19 (Theme and Motive).

One of the most often used motivic variations uses the same rhythmic pattern as the
original Motive #1 but the interval changes are in opposite directions. Instead of ascending a
minor second between the first and second notes like the original, the variation descends a
minor second. Other ways Miki manipulates Theme A, Motive #1 and their respective
variations include rhythmic diminution and augmentation.

In the opening section, the orchestra plays a soft and ethereal introduction with mixed
meters (3/2, 2.5/2, 2/2, and 1.5/2) that contribute to an obscure pulse and phrase structure.
After the primary Theme A and Motive #1 are stated in mm. 2-19, the incessant variations and
canonic entrances eventually obscure the original material that creates tension leading to the marimba entrance. The key center begins in G, moves through Ab, A, Bb and eventually settles on a quartal chord (C, F, Bb) in mm. 73-77 to transition into the next section.

The orchestral introduction differs from the uneven sounds of the marimba at m. 78, the beginning of the B-section. Contrasting the steady but obscure beat pattern in the instrumental opening, the marimba part has irregular rhythms with constant off-beat sixteenths and triplets (see Figure 16).

![Figure 16](image)

Figure 16: *Concerto for Marimba and Orchestra*, Mvt. 1, portion of m. 78.

Measure 78 is an extended bar for the marimba written without meter and containing 41 beats. Although this measure looks and sounds unrelated to the rest of the movement, it is merely a variation of the opening Theme A. Starting on C3, the bottom note of the marimba line spells out Theme A. This thematic statement even has the same number of beats as the original statement played by the orchestra seen in Figure 15.

The orchestra joins the marimba in mm. 79-97 with the double basses playing the descending thematic variation starting on F and the oboe playing the step-wise descending thematic variation on A. While the bass-line in the solo marimba plays the Theme starting on
Db, the triplet off-beat note plays the staccato Motive #1 starting on the pitch F. (See Figure 17. Motive denoted by “O”).

![Figure 17](image.png)

Figure 17†: Concerto for Marimba and Orchestra, Mvt. 1, m. 79-80.

Measures 97-115 are a continuation of the previous phrase with the oboe theme now played by the flutes. The winds play a chordal motivic variation during the flutes’ long notes while the solo marimba plays virtuoso ascending runs into these woodwind statements. The string sections play canonic statements using Theme A in the violas and cellos, the descending step-wise theme variation in the first violins, the ascending step-wise theme variation in the second violins and the descending theme variation in the double basses (see Figure 18). Applying contrast to dynamics through mm. 97-115, Miki starts the orchestra at pianissimo with a gradual build into m. 115 while the solo marimba plays a wide dynamic spectrum.

The solo marimba does not play in mm. 115-133. The orchestra creates a cacophony of sound through loud variations of the Theme A and Motive #1 lines, all centered around the pitch A. The woodwinds provide swirling motivic statements with groups of seven notes while the strings play several different thematic variations. The brass play scattered, diminution statements of Theme A and brief motivic statements. The four percussionists join in at m. 126 with sextuplets adding a poly-rhythmic layer to the on-going rhythmic groups of sevens and fours. The rhythmic energy climaxes in m. 133 and fades away in a four-measure transition to
the marimba interlude. Maintaining an A pitch-center, the strings play the first four notes of the original Motive in mm. 133-136: A, Bb, G#, and A.

![Descending Theme (D. Bs.)](image)

![Figure 18: Concerto for Marimba and Orchestra, Mvt. 1, mm. 97-108.](image)

The marimba interlude consists of rolled chords and varying dynamics. The upper-voice in mm. 137-144 plays Theme A starting on the pitch A and the moving line in mm. 144-147 is the descending theme variation starting on A. Miki constantly creates contradicting musical ideas both between the orchestra and marimba and in the solo marimba part itself. An example of this contrast occurs in the marimba interlude in mm. 147-148 where Theme A and
Motive #1 appear simultaneously. Above the pedal-tone, the upper-voice plays the descending step-wise thematic variation while the bass-voice plays Motive #1 with single hits (see Figure 19).

Figure 19†: *Concerto for Marimba and Orchestra*, Mvt. 1, mm. 147-148.

Miki uses a subtle, but ingenious compositional technique to bridge the first two sections to the last section using the marimba interlude. As previously stated, during mm. 137-144, the marimba plays four-voice chords with the top voice stating Theme A. However, each chord spells out a different seventh chord. These seventh chords are also played in eighth-notes by the string section (see Figure 20).

The C-section of the work uses the strings’ eighth-note Figure seen in Figure 20 as the background motion underneath the continual sixteenths in the marimba. The string section accompaniment Figures and the marimba passages both spell out the same seventh chords used at the beginning of the marimba interlude. Additionally, the accents marked every five eighth-notes in the strings spell out Theme A starting on the pitch A (see Figure 21).
Measures 150-169 use repetition and contrasting musical ideas to arrive at a climax in m. 169. While the strings and marimba play their repeating patterns discussed in Figure 21, the winds play an augmented version of the off-beat sixteenth, triplet rhythm first played by the marimba seen in Figure 16. All voices crescendo into m. 169 where the marimba takes the primary role.
The solo marimba part in mm. 169-191 is similar to its first entrance at m. 78. However, all the sixteenth and triplet notes are loudly filled in. (See Figure 22. Although the notes change through mm. 169-191, the rhythmic pattern constant.)
From measure 169-end, the first note of each measure in the marimba part spells out the descending step-wise theme starting on A. The upper notes spell out the staccato Motive #1 starting on A, Bb, G#. In addition to the accented off-beats in the solo marimba, the rhythmic contrasts in the orchestra permeate the entire fabric of this final section. The woodwinds and strings play scales similar to the marimba part in Figure 21, but the rhythmic groupings include 8, 6, 5, and 4 notes.

In addition to including Theme A and Motive #1 material, Miki adds another level of musical contrast through his articulations in the C-section. In mm. 169-182, the strings play Theme A using repeated staccato notes instead of the long, legato notes found in the introduction. Also, Motive #1 is played with slur markings so each note is connected, unlike before when everything was separated (see Figure 23).
In movement one of the concerto, Miki utilizes the Theme A and Motive #1 material in overt and subtle ways to create intrigue and connectivity throughout the entire movement. In addition, he is creating rhythmic and musical contrast with poly-rhythms and variations of Theme A and Motive #1.

Concerto for Marimba and Orchestra, Movement II

The second movement of Minoru Miki’s Concerto for Marimba and Orchestra uses completely new material. Divided into three large parts, two transitions, a cadenza and a coda, the three themes are all lyrical with the first bringing a sense of repose, the second a vigorous driving motion and the third a dignified finale. The author provides a formal outline in Figure 24.

The second movement opens with the slow and expressive Theme I set in F# played first by the oboe (see Figure 25). After another Theme I statement by the oboe, the violin soon takes over the melody starting on G while the woodwinds provide soft echoes in the rests. The last statement in the A-section comes from the trumpet and solo marimba set in C#.
<table>
<thead>
<tr>
<th>Section</th>
<th>Meas. #</th>
<th>Description</th>
</tr>
</thead>
</table>
| A       | 1-39    | Theme I played four times (oboe, violin, trumpet and marimba)  
|         |         | Theme I is lyrical with rubato  
|         |         | Mainly a slow tempo with several short, loud, allegro interjections between Theme I statements |
| Transition | 40-79  | Allegro tempo using many mixed meters  
|          |         | Leads into Theme II through the use of sixteenth rhythms |
| B       | 80-122  | Theme II played by strings, then upper woodwinds, then strings and marimba  
|          |         | Theme II starts with small interval motion but expands these intervals as the section progresses |
| Marimba Cadenza | 123-136 | Theme I with embellishments  
|             |         | Solo marimba plays Theme I four different ways |
| B’      | 137-154 | Short section using Theme II at an allegro tempo  
|          |         | Solo marimba plays Theme II variation with embellished notes  
|          |         | Woodwinds and strings play Theme II |
| C       | 155-204 | Theme III played by the strings with the rest of the orchestra adding multiple rhythmic and harmonic layers above Theme III  
|          |         | Tempo starts slow and methodical  
|          |         | Theme III contains long, connected notes  
|          |         | This section starts soft and gradually increases the dynamics and tempo the entire time |
| Coda    | 205-223 | Theme I returns stated by the marimba  
|          |         | The oboe plays a simplified variation of Theme I  
|          |         | This section returns to the Theme I tempo from the beginning and ends soft |

Figure 24: Miki, *Concerto for Marimba and Orchestra*, Mvt. 2 formal outline.

Figure 25*: *Concerto for Marimba and Orchestra*, Mvt. 2, mm. 1-4.
This final statement is interrupted several times with fast poly-rhythmic arpeggios in the orchestra, but these moments are used primarily for timbre purposes. The solo marimba plays the last part of the theme set in a virtuoso variation that leads into the transition between the A and B-sections (see Figure 26). Measures 40-77 serve as a transition into the B-section.

![Figure 26](image)

Figure 26: Concerto for Marimba and Orchestra, Mvt. 2, mm. 32-37.

These measures incorporate mixed meters, syncopated rhythms and a fast, allegro tempo. Although the sixteenth note rhythms foreshadow Theme II material, the large interval skips and sparse texture provide a timbre contrast to the small intervals and thickly scored Theme II. (Figure 27 shows a portion of the transition while Figure 28 shows Theme II.) Throughout this transition, the solo marimba serves as a member of the entire ensemble rather than the primary voice. This effect is later used within the B-section.

The B-section contains Theme II, a brisk sixteenth-note melodic line with underlying ostinato triplet Figures (see Figure 28). Starting with small half-step intervals and played only by the cellos in m. 84, Theme II has more strings adding in gradually with larger intervals to increase the energy and tension.
Figure 27*: Concerto for Marimba and Orchestra, Mvt. 2, mm. 44-51.

Figure 28*: Concerto for Marimba and Orchestra, Mvt. 2, mm. 84-88.
During a repeat of the Theme II phrase, the woodwinds, strings and brass trade off downbeat groupings for timbre contrasts. The push to the climax in mm. 115-122 involves the solo marimba and violins playing a duet variation of Theme II.

Theme I returns in the marimba cadenza at m. 123 labeled “Liberamente Lento.” The solo marimba plays Theme I four times in the cadenza and although the tempo is slow, the solo marimba has fast runs, embellishments and four-note chords that add variety and texture. The first cadenza statement provides an excellent example of Miki’s compositional variations. While the melody is clear, grace notes and rapid scalar passages infuse virtuosity with compositional unity (see Figure 29).

![Figure 29: Concerto for Marimba and Orchestra, Mvt. 2, mm. 123.](image-url)
The solo marimba cadenza ends in m. 136 with a flurry of rapid sixteenth-notes flying up and down the keyboard. This measure leads straight into the B’-section, a varied re-statement of Theme II played by the soloist, woodwinds and upper strings. Establishing a relentless drive, the solo marimba uses octave-displaced notes for the theme and drastic dynamic shifts for the non-thematic notes. (See Figure 30. Solo marimba part. Theme II notes marked with accents at the “ff” dynamics.)

![Figure 30](image)

Figure 30: *Concerto for Marimba and Orchestra*, Mvt. 2, mm. 137-144.

Using a three measure ritardando, Miki connects the B’-section to the C-section of the work. The tempo of the C-section starts slowly with the basses and cellos playing a stately Theme III (see Figure 31). This theme is played five times and leads the section through an accelerando and crescendo into the arrival at m. 194.
Miki creates additional energy in the C-section by adding more instruments and layers to the on-going Theme III repetitions. While Theme III floats above the texture, the underlying parts include triplet ostinato hemiolas in the percussion keyboards, triplet syncopations in the woodwinds, eighth-note hairpin dynamic shifts in the brass, and sixteenth-note trills in the upper strings. The multiple levels of compositional ideas generate a thick palette of sound. The long lines of Theme III and shorter sounds of the remaining textures create tension into the climax point of the entire movement at m. 194. This release point has a rhythmically augmented Theme III played fortissimo by the low woodwinds and string section. Several short, but loud orchestral interjections of previous C-section material help maintain a high energy level into the marimba entrance at m. 202.

While the strings decrescendo their final notes of the C-section, the solo marimba plays a strong, out of time, variation of Theme II. The variation is the first three notes, (B, C and Bb), of Theme II repeated with octave-displacement (see Figure 32).
The solo marimba fades into the coda that contains a return of Theme I at m. 205. The marimba plays Theme I without variation spanning four octaves (see Figure 33).

Movement II ends with the oboe playing a simplified version of Theme I that outlines the melodic contour and leaves out the extra embellishments. The solo marimba plays closed voiced chords with the upper note subtly spelling out Theme II. The piece concludes on a soft and somber tone.

Miki completed *Concerto for Marimba and Orchestra* in 1969. However, it did not receive its United States premiere until 1988 by the St. Louis Symphony Orchestra conducted by
Leonard Slatkin with John Kasica performing the solo part. Kasica and Slatkin requested a different ending that was louder and faster than the original and Miki obliged their request. So, at measure m. 201, right before the coda, Miki includes two ending choices in the published editions, “A” and “B.” The “A” ending is the original ending and the “B” ending repeats the B-section from mm 80-122. During this repeat, the solo marimba has many more notes to provide additional color and virtuosity. The “B” ending has two strong eighth-note statements that bring the work to an exciting conclusion.

---

CHAPTER 4
SIMILAR COMPOSITIONAL TECHNIQUES

Minoru Miki composed *Time for Marimba* in 1968 and *Concerto for Marimba and Orchestra* the following year. Due to the close composition dates and Miki’s lack of previous experience with the marimba, there are many similarities between the two works. This chapter discusses the rhythmic and thematic relationships as well as similar compositional tools of interval expansion, octave displacement, and multiple octave rolls in both works.

Compositionally, *Time* and *Concerto for Marimba* are closely related through their use of similar rhythm and thematic types. The A-section of *Time* directly correlates to the first movement of the concerto while the B-section of *Time* relates to the second movement of the concerto.

Rhythmic Relationships

The A-section of *Time* and the first movement of the concerto both use irregular rhythmic patterns that lack strong downbeats. Both the opening measures of *Time* and first solo marimba entrance of the concerto have unsettled and repeating rhythms (see Figures 34 and 35).

Referring to Figure 34, *Time* utilizes a six-note motive within quintuplet sixteenth-notes that suggests a downbeat on every C3. However, Miki states in the score, “without accent except be specified” to insist on all notes being played evenly.\(^{21}\) The fluctuation between quintuplets and sextuplets further erases any strong downbeats. Only when the accents arrive

in the third system do the downbeats come out clear.

Similarly, m. 78 in the concerto seen in Figure 35, has the off-beat sixteenth note as the highest pitch in each Figure which causes the listener to feel this as the downbeat. The embellishments occur on this note as well, compounding the unevenness of the entire passage.

The B-section theme of *Time* and Theme I from the second movement in the concerto also have similar rhythmic structures. For example, both themes have four individual statements. In *Time*, each statement can be grouped according to the starting note immediately after the soft sixteenth notes. The first grouping includes all patterns starting on F,
the second grouping includes patterns starting on Eb, while the third pattern starts on F and the fourth pattern starts on G (see Figure 36). These four groupings correlate to the four measures of Theme I in the concerto (see Figure 37).

![Figure 36*: Time for Marimba, m. 29.](image)

![Figure 37‡: Concerto for Marimba and Orchestra, Mvt. 2, mm. 1-4.](image)

**Thematic Relationships**

While *Time* and *Concerto for Marimba* have rhythmic relationships, these works also have thematic relationships. As seen in Figures 36 and 37, the opening marimba statements have similar interval ranges between the bottom and top notes. The range of *Time*’s six-motive is a major-seventh (C3-Bb3) while the concerto’s range is a minor-seventh (C3-B3).

In contrast to the first parts of each piece, the B-section of *Time* and the second movement of the concerto both have lyrical melody lines serving as the basis. The themes are more graceful with more contour than the previous material in *Time*’s A-section and the concerto’s first movement. Although *Time* uses only one melody and the concerto uses three,
all of these themes have a lyrical quality to them. Miki marks the oboe solo at the beginning of the second movement “espressivo” to insure a lyrical approach to the melody (see Figure 37).

Both the B-section in *Time* and the concerto’s second movement have an initial monophonic statement of the melody which is followed by variations and layering to thicken the texture for both works. One example occurs in mm. 33-34, variations four and five, in *Time* with the melody in the left hand in m. 33 and then right hand with additional notes added to fill out the chords in m. 34 (see Figure 38).

![Figure 38*: Time for Marimba, m. 33-34.](image_url)
The concerto, in mm. 15-22, also has additional harmonies and colors added to the primary theme. The solo marimba adds color and motion to the downbeat of each motivic statement while the winds provide underlying polyphony (see Figure 39).

Figure 39: *Concerto for Marimba and Orchestra*, Mvt. 2, mm. 15-21.

As in the A-section and first movement comparison, the B-section and second movement themes have very similar interval relationships. *Time’s* theme revolves around F with many half-step intervals up and down from this note. There is also a skip of a major third in the third grouping from a G down to an Eb. The same interval concept applies to the first theme from the concerto’s second movement. Based on F#, the first three notes of Theme I are half-steps away from each other and at the end of m. 1 there is a skip of a major third (F-
C#). Similarly, the first four bars of Theme II in the second movement of the concerto is based around Db with the remaining notes set a half-step above and below this anchor note. The themes in the B-section of Time and the second movement of the concerto both use these half-step relationships regularly.

In addition to the rhythmic and thematic similarities, Miki uses similar compositional techniques of interval expansion, octave displacement and multiple octaves in both Time and Concerto for Marimba and Orchestra.

Interval Expansion

Interval expansion is a process where the intervals used in repeated statements get wider but the rhythms and contour of each repetition stay the same. An example of this process appears in mm. 29-33 of Time with the B-theme and variations one, two and three. Although these measures use the same exact rhythms, the interval relationships between the first three notes of each measure get progressively larger. This result of this expansion is a wider range and larger leaps in each of the three variations.

As previously mentioned, m. 29 contains the opening B-theme. This measure is based around the anchor note, F3, with the second and third notes (E3 and F#3) set a minor second down and up from F3 respectively. The entire melody is based on these small intervallic relationships. Not counting the ostinato C3 in the bass, the range of this statement is a minor sixth (D3-Bb3) (see Figure 40).

The first variation and expansion occurs in m. 30 and has a B3 anchor note. The next two notes, A3 and C#4 have the expanded interval of major seconds. The following notes are
adjusted accordingly to this expansion creating an expanded range of a ninth (G3-A4) (see Figure 41).

![Figure 40*: Time for Marimba, mm. 29.](image)

![Figure 41*: Time for Marimba, mm. 30.](image)

The second variation (m. 31) has an anchor note of F4 and uses a minor third interval between the first three notes and a wider two-octave range (Ab3-Ab5) (see Figure 42).

![Figure 42*: Time for Marimba, mm. 31.](image)
The final measure (m. 32) uses a major third interval expansion around the B4 anchor note that results in a two and a half octave range (B3-F6) (see Figure 43).

Figure 43*: Time for Marimba, mm. 32.

Similar interval expansion techniques occur twice in the concerto. The orchestra plays the first example in mm. 84-99 in the second movement. A triplet ostinato rumbles underneath the texture in the double bass and percussion while the cellos and higher strings play a sixteenth-note theme on top. The short sixteenth Figures in mm. 84-87 are based around Db4 with the second and third notes of each Figure, D4 and C4, set a minor second up and down from Db (see Figure 44).

Figure 44†: Concerto for Marimba and Orchestra, Mvt. 2, mm. 84-87.
These minor second intervals and three-note groupings directly relate to the first three notes of the B-section in Time seen earlier in Figure 40. The expansions seen in Time are very similar to what occurs in these concerto measures. Measures 88-89 incorporate the first expansion of these groupings to major second (Eb4) and minor third (E4) intervals based off the Db (see Figure 45).

![Figure 45](image.png): *Concerto for Marimba and Orchestra, Mvt. 2, mm. 88-89.*

The next expansion happens in mm. 90-91 and uses a major third (F4) and minor third (E4) interval above Db4 (see Figure 46).

![Figure 46](image.png): *Concerto for Marimba and Orchestra, Mvt. 2, mm. 90-91.*

The next eight bars, mm. 92-99, have two interval expansion points but also utilize a different starting pitch. Measure 92-95 start on F4 with a major third interval up (A4) then a minor third down from there (F#4). The groupings in mm. 96-99 start on Ab4 and go up a tritone (D5) then down a major third (Bb4). Even though the intervals get wider through mm.
84-99, the form and rhythms remain the same from statement to statement. Within these sixteen bars, there are four four-bar statements with each statement having the exact same rhythms. Similar to mm. 29-33 from *Time*, the only change between statements is the interval expansion.

The solo marimba part of the concerto has interval expansion in mm. 134-136. The three statements have the same number of beats, general shaping and based around Db. The first statement, m. 134, uses primarily major second intervals between a Db and Eb. In m. 135, the second statement, the intervals expand to alternating tritones (Db-G and Eb-A) in the correlating sections to m. 134. The third statement has the largest expansion using alternating ninths and leaps of over three octaves (see Figure 47).

![Figure 47](image)

**Figure 47**: *Concerto for Marimba and Orchestra*, Mvt. 2, mm. 134-136.

---

22 As seen in Figure 47, square 37 is m. 134 and should have a barline at the end of each system. The original marimba part published in 1995, which is correct, has barlines, but the new edition from 2006 does not have these barlines. Brackets have been added to this Figure for clarity.
Octave Displacement

Another compositional technique Miki uses is octave displacement within melodic patterns. Octave displacement moves melodic notes to different octaves while retaining the same pitch name. The resulting effect is an improvisational character and virtuoso movement around the marimba. One example of this technique occurs in m. 35 of *Time*. Although the notes are octaves apart from each other, the pitches spell out the B-theme melody exactly\(^{23}\) (see Figure 48).

![Figure 48: Time for Marimba, m. 35.](image)

Another example of octave displacement from *Time* uses the primary A-theme. At m. 4, the first six beats repeat the six-note motive an octave higher than the original statement in m. 1. The remaining beats use the motive in octave displacement. (See Figure 49. The six-note motive is marked by the “[..]”. Measure 4 is the first virtuoso moment of the solo and amplifies the capabilities of solo marimbists to move quickly up and down the instrument.

This type of octave displacement is also used in the concerto in mm. 137-155. These measures provide a variation of theme II presented in m. 84 seen in Figure 44. The octave-displaced Figures in the solo marimba provide interest and timbre set against the orchestra that is playing the melody without octave displacement (see Figure 50).

\(^{23}\) The B-theme melody without octave displacement can be seen in Figure 40.
Figure 49*: *Time for Marimba, m. 4.

(Marimba: octave displaced accompaniment notes)

[Piano/Orchestra: Theme II]

Figure 50*: *Concerto for Marimba and Orchestra, Mvt. 2, mm. 143-149.
The orchestra plays minor second interval Figures (B, C, A#) while the solo marimba plays octave displaced Figures (B, Eb, D) in mm. 143-144 and Eb, G, E-natural in mm. 145-149. While the notes in the solo marimba part spell out the harmonic accompaniment, the large interval leaps achieved through octave displacement create a sense of freedom and improvisation Miki was looking to achieve.

Multiple Octaves

Towards the end of both works, Miki orchestrates the respective themes played by the marimba in multiple octaves. Since these works broke new ground for solo marimba literature, Miki was looking to capitalize on the vast sound capacities of the marimba. Through multiple octaves, he combines the bright upper register with the warmth of the lower register to create a mesmerizing sound.

In mm. 40-45 of *Time*, the B-theme is played in four-octaves with and without rolls (see Figure 51). Miki puts parentheses around the first and last note in the bass voice. He is giving the performer the option of omitting the bottom voice and playing just the upper three octaves because of possible technical demands. However, most performers choose to play this section with all four notes.
The multiple octave orchestration also occurs in the marimba part at the end of the concerto in mm. 205-211. Similar to Time, the marimba part has a four-octave range but this part utilizes only three notes (see Figure 52). The octave above the bass note is left out to allow the lowest octave to resonate clearly below the bright upper register giving a hollow timbre.
CHAPTER 5

PERFORMANCE CONSIDERATIONS

Minoru Miki’s *Time for Marimba* and *Concerto for Marimba and Orchestra* are technically challenging works. *Time* and each movement of the concerto last approximately ten minutes each. This requires technical stamina to perform at a high level for this extended period of time. This chapter will focus on technical and musical suggestions to help performers interpret and perform these two individual works better.

However, an aspect that applies to both pieces is mallet selection. Miki writes at the top of the *Time* score, “soft sticks (hard at ff)”; the top of the concerto score states, “soft (in piano) – hard (in forte) sticks.” Miki is requesting a two-tone mallet to be used throughout both works. This mallet has a soft and warm sound when played soft but a very bright sound when played loud. The two types of two-tone mallets available are the Keiko Abe series mallets made by Yamaha and the Sato brand mallets. The Yamaha mallets are easily available in the U.S. and abroad but the Sato mallets are primarily available in Japan. Performers will want to use one of these two brands of mallets or a comparable two-tone mallet to get the appropriate sound.

*Time for Marimba*

Minoru Miki’s marimba solo works well idiomatically on the instrument. However, there are several sections that require additional practice time to find what works best for each individual performer. Three main aspects to improve the performance include stickings, rolls
and glissandos. While the stickings are opinions based on performance experience, the rolls and glissandos were explained to the author directly from Minoru Miki and Keiko Abe.

**Stickings**

Stickings are a key element for marimbists and are analogous to fingerings on the piano. There are times when there is only one option, but there are also times when multiple options are available and the performer experiments to find the best option. Stickings are ultimately left to the performer, but the following suggestions from the author are provided to create note-consistency and musical integrity.

The end of m. 6 has “ff” accents on pitches C and Db followed by “pp” rolls (see Figure 53).

![Figure 53*](image)

**Figure 53*:** *Time for Marimba*, portion of m. 6.

To get a full and even sound between the C and Db, play the “ff” notes with the right hand with mallet three on the C and mallet four on the Db. Then play the C on the second note of the quintuplet with mallet two. This will show the audience that the right hand has the important notes and provide an aural balance between the accented C and Db. The rolls can be played with mallet number four on the Db and two on the C.

---

24 When holding four mallets in the hands, the mallets are numbered 1-4 from left to right. Mallet three is the inside mallet of the right hand while mallet four is the outside mallet of the right hand.
The beginning of the B-section, mm. 29-32, includes the theme and variations one, two and three. Since each of these four measures uses the same rhythms and general contour, a consistent sticking should be used for each measure within this phrase. (See Figure 54. Only m. 29 is marked because mm. 30-32 will have this identical sticking).

The same sticking will create similar phrasings and accents for each phrase. Musically, the accents are the most important notes of the phrase and should be heard clearly at all times. One of the challenges in this measure is playing the soft sixteenth “p” notes. To counteract the lack of articulation on these two notes, these notes should have a slight crescendo into the accented release. This will keep the second note strong and the entire phrase moving forward. Also, by adhering to the above sticking, this will allow mallet number one to be prepared to play the sixteenth notes.

Measure 35 is one of the most challenging measures in this work because of the large leaps and wide interval span between the hands. Patient practice and a specific sticking are keys to preparing this measure. (See Figure 55. The parentheses denote similar sticking patterns that coordinate with the similar note patterns.)
Practice suggestions include playing one beat at a time then adding two beats together, then three beats together, and so on. Additionally, instead of playing the rhythms on the page, practice playing every note as a quarter-note, eighth-notes, triplets, sixteenth notes, and finally as written will assist in accuracy.

In mm. 36 and 37, variation seven in the B-section has the theme and an underlying ostinato pattern. Overall, the ostinato should stay soft and underneath the melody line. This will allow the B-section melody to be heard clearly by the audience. To achieve this, play the ostinato with the mallets 1, 2 and 3 and the melody line with mallet 4 (see Figure 56).
When the ostinato and melody line play the D2 at the same time in m. 36, play that note with mallet four to help the melody line retain its steady flow.

**Rolls**

Miki uses different types of rolls to bring out tonal qualities of the marimba including controlled resonance and immediate sustain. The controlled resonance rolls occur after the primary note at a softer dynamic. Figure 53 shows the “pp” rolls on the C and Db tied to the preceding “ff” quintuplets. The roll should not start on the loud note; it should wait to start on the exact count notated in the score. Miki notates the roll starting on the downbeat after the loud quintuplet note so performers will know to softly sustain the preceding pitches and make the entrance of the roll inaudible. This concept also applies to mm. 23, 26, 39, and the end of 54.

At the end of *Time*, rolls are used to sustain the theme at a loud dynamic. The last six notes are marked with dotted lines so the performer knows to connect these pitches (see Figure 57).

Miki’s intent was for the performer to immediately switch notes without any break in the roll.
The resulting effect is a highly energized, octave-displaced statement of the six-note motive to end the work.

**Glissandos**

Miki uses two types of glissandos in *Time for Marimba*. The first is a traditional glissando when one mallet drags across the bars and has an ending and/or starting pitch. The first example in *Time* occurs in the end of m. 6 with a glissando specifying the starting and ending pitches (C4 down to C3) (see Figure 58).

![Figure 58*](image)

**Figure 58**: *Time for Marimba*, portion of m. 6.

Due to the limited range and other notes being played simultaneously with the glissando, this glissando should be played for the entire eighth-note value written. This will help lead the Figure into the C and Db hit at the end of the glissando.

Another example of the use of glissandos occurs in m. 35 seen above in Figure 55. The first glissando starts on Eb3 and leads to Eb6 while the second glissando starts on Ab3 and leads to F6. Although both glissandos start on a pitch located on the upper manual, the notes during the glissando should be played on the lower manual. Since the tempo is very fast (quarter-note equals 138) and the interval skips are quite large, these glissandos should last as long as possible but will most likely not reach the upper note. The most important aspect of this
measure, however, is to keep a solid tempo and to play the rhythms precisely. Do not let the glissandos affect the rhythmic drive negatively, as they are merely embellishments to the primary melody.

In mm. 24-25, Miki marks glissandos using only an arrival pitch (see Figure 59).

![Figure 59*](image)

Figure 59*: *Time for Marimba*, portion of mm. 24-25.

He compares these glissandos to short slides played by a trombone. These glissandos should give the impression that the soloist is scooping their sound up to each release note. The glissandos and accelerando allow these measures to move forward into the arrival in m. 25.

The second type of glissando Mike uses is incidental contact during a roll while changing pitches. Measure 22 has this type of glissando marked between the first and second notes of the C# six-note motive (see Figure 60).

![Figure 60*](image)

Figure 60*: *Time for Marimba*, portion of m. 22.

The starting and ending pitches are clearly marked but the glissando notes are left to the

---

discretion of the performer. Instead of moving directly from the C#6 up to the C7, Miki wants to hear several of the notes on the lower manual in-between the C# and C, as if hitting them by accident, creating an improvisatory effect.

The same type of incidental contact glissando occurs in m. 51, the last notes of the B-section, with a glissando marked between the E3 and Ab3 (see Figure 61).

Keiko Abe suggests only playing the F and G between these two notes because adding the F# would bring too much attention to the glissando and take away from the importance of the written pitches.26

Figure 61*: Time for Marimba, m. 51.

Concerto for Marimba and Orchestra

The marimba part in Miki’s *Concerto for Marimba and Orchestra* echoes the rest of the orchestra through its many repetitions and variations on thematic elements. Both movements utilize the primary themes and motives to construct the marimba solo. Performers will find learning the solo part easier to accomplish after analyzing and labeling the themes and motives within each movement. Knowing how Miki varies the primary musical lines helps performers

---

practice and develop the entire piece. In turn, the technical aspects are learned accurately because there is a higher level of cognitive awareness of the musical structure.

Repetition

As stated in the analysis chapter, the first movement is based on Theme A and Motive #1. The solo marimba part is no exception. Before playing the notes on the marimba, the performer should label the repeats and how each section relates to the Theme A, Motive #1 and the variations. Every section in this movement repeats rhythms and notes or a combination of the two. The first section where the marimba enters in mm. 78-96 has the same two-beat rhythm repeated the entire time (see Figure 62).

Since the rhythms stay the same, performers should label the number of times each grouping is repeated on the same pitches. The number of repetitions is the same number of beats used for the opening Theme A played by the violas in mm. 1-19. This comparison and analysis will make this section easier to memorize.

Each marimba entrance in mm. 96-115 starts in the low end of the marimba and ends in the upper register. Following the same contour, all of these statements can be split in half with
the second half repeating the same notes as the first half, just an octave higher. (See Figure 63.

Note repetitions marked by “[.]”

Figure 63: *Concerto for Marimba and Orchestra*, Mvt. 1, mm. 98-103.

For interpretation purposes, even though these repeats exist, it is not necessary to add any agogic accents to mark the repeat.

Measure 150 is the beginning of the C-section and has cascading 16\textsuperscript{th}-notes. Although seemingly random, every five eighth-notes contain the scale associated with the seventh-chord played in the strings. (See Figure 64. Vertical lines denote chord changes.) Performers should label the chords in the music to understand this perpetual motion section better. This scale pattern is played a total of five times and should be treated as accompaniment. Providing a
strong contrast to the staccato rhythms in the strings and syncopations in the winds, this section should flow smoothly with the sixteenth notes staying perfectly even.

Figure 64‡: Concerto for Marimba and Orchestra, Mvt. 1, mm. 150-153.

Measures 169-end are a variation of the first marimba entrance in m. 78 seen in Figure 62. The same concepts apply to this recurring rhythmic pattern: mark the part where the notes
change and note how many times each pitch set is repeated (see Figure 65).

![Figure 65: Concerto for Marimba and Orchestra, Mvt. 1, mm. 169-172.](image)

Miki continues the idea of repetition into the second movement. As the marimba enters in m. five, the music repeats the first half of the run an octave lower (see Figure 66).

![Figure 66: Concerto for Marimba and Orchestra, Mvt. 2, m. 5.](image)

Also, the last run of the A-section in m. 38 contains the same pitches repeated four times in ascending octaves. (See Figure 67).

![Figure 67: Concerto for Marimba and Orchestra, Mvt. 2, m. 38-39.](image)
A more subtle use of repeats occurs at the end of the C-section in mm. 185-194. Miki uses two different variations based on Theme II in these measures for the solo marimba part with each variation played simultaneously. Throughout mm. 185-194, the variations are moved to different hands but the same basic patterns remain the same. (See Figure 68).²⁷

![Figure 68: Concerto for Marimba and Orchestra, Mvt. 2, m. 185-187.](image)

**Stickings**

Both movements are technically challenging in their own ways. As stated above in the “sticking” section for *Time*, there are different sticking options that work well for different players. Choosing the right sticking comes from experimentation and finding what works best. Keeping consistent sticking patterns for repeated phrases will ease memorization. Since there are many repeats in both movements of the concerto, sticking repeated passages the same will insure consistent sounds, controlled phrasing and improved note-accuracy.

²⁷ Measure 186: the Ab⁵ on the second note in beat four should be an Ab⁶.
The first solo marimba entrance at m. 78 (Figure 62) in the first movement can be played using primarily mallets one, two, and three. Playing the bottom note with mallet number one, the upper note with mallet number three and the middle note with mallet number two will allow the left hand to move up into the higher register to play the embellishments. This sticking can be applied to most of the section between mm. 78-96.

The end of the marimba cadenza in movement two, mm. 134-136, is an example of interval expansion using repeating rhythmic phrases. A similar interval expansion passage occurs in Time and is discussed in Figure 54. Even though the same sticking pattern will work for every measure in the Time passage, the same general sticking pattern will work for mm. 134-135 of the second movement but not m. 136. The intervals get too wide to play m. 136 comfortably with the same sticking as the previous two measures; therefore, slight adjustments should be made (see Figure 69).

Figure 69†: *Concerto for Marimba and Orchestra*, Mvt. 2, m. 134-136.
The B-section finds the solo marimba playing a variation of Theme II. Playing continuously from mm. 137-152, the solo marimba part has accented, fortissimo notes stating an octave-displaced Theme II variation. The other notes are embellishments to keep the energy moving forward. (See Figure 70. An excerpt of this section is shown in this Figure, not the entire solo marimba phrase.)

![Figure 70: Concerto for Marimba and Orchestra, Mvt. 2, m. 137-144.](image)

To insure that the Theme II notes are heard equally and clearly above the other notes, every attempt should be made to alternate hands on the accented notes, especially between two sixteenth notes. Alternating the hands will allow performers to get a good mallet rotation and fuller sound for each note. Playing two sixteenth notes in a row using one-hand (i.e. mallet 3 then mallet 4 or two consecutive hits with mallet number 3) will not have the power and intensity that alternating hands will produce.

Overall, both *Time* and *Concerto for Marimba and Orchestra* present technical and musical challenges to any performer. A process to achieve and overcome these challenges
includes slow and methodical practicing. Learning the notes slowly and accurately is the key to success. Having a strong foundation of the notes, rhythms and stickings will allow the musicality and tempo to naturally fall into place through consistent practice.
CHAPTER 6

CONCLUSION

Summary

Minoru Miki’s first two marimba works, *Time for Marimba* and *Concerto for Marimba and Orchestra* share many similarities. Not only do these pieces use similar rhythmic and thematic elements, the two halves of *Time* directly correlate to the two movements of the concerto. Miki’s distinct compositional techniques of interval expansion, octave displacement and multiple octave rolls permeate both works as well.

*Time* is one of the cornerstones of marimba literature because of Minoru Miki’s visionary compositional style. As a pioneer in composing for marimba literature, Miki was able to capture the true essence of the marimba; a timeless quality that has helped *Time* remain a part of the standard solo repertoire for the past forty years. Both of Miki’s early marimba works were written at a revolutionary time-period for marimba compositions.

As mentioned in chapter one, previous research on *Time for Marimba* used a twelve-tone, serialist compositional method. It is interesting that Miki’s compositional vocabulary can be viewed as a serialist process; however, his actual compositional techniques were based on improvisatory methods. The author’s interviews with the composer and Keiko Abe confirm this approach.

Minoru Miki has composed over 200 works covering many different genres. As mentioned in chapter two of this paper, Miki’s operas have received international acclaim, his recordings have won prestigious awards and his ingenuity created new opportunities for professional musicians. Since the marimba lacked formidable literature in the mid-20th century,
it was ground breaking to have a major composer like Miki compose *Time for Marimba* and *Concerto for Marimba and Orchestra*. Helping the marimba to gain more recognition, Miki has composed additional works featuring the marimba including *Marimba Spiritual*, *Marim Dan-Dan* and in chamber settings with *Sohmon III* and *East Arc*.

Prior to the late-1960s, when Miki composed *Time* and the concerto, the marimba literature was under-developed. Due to the efforts of Miki, other Japanese composers and Japanese marimba soloists like Keiko Abe, there was a burgeoning amount of marimba literature coming from Japan. After Abe’s solo and chamber recitals in Japan, artists in the United States, such as Andrew Thomas, Eric Ewazen, Joseph Schwantner, and Daniel Druckman, began writing original marimba works. The marimba will have lasting appeal if marimba performers play not only the current and new literature, but also celebrate and perform the works from the past. Continued performances of original marimba music from all eras, including Miki’s contributions, will help solidify the marimba as a solo concert instrument and lead the way to additional ground breaking works in the future.

Further Research

Over the past three years, the author has worked closely with Minoru Miki to publish many of Miki’s marimba and percussion works. This project has proven quite successful with the publication of six of Miki’s unpublished percussion works. Through these publications and presentation of Miki’s percussion music at the Percussive Arts Society International Convention in 2006, his music has received the recognition and attention it deserves. Without these efforts, this music would have remained hidden and never performed outside of Japan. The
author is honored to have had the opportunity to work closely with Miki on his music. This has been an important project to codify the percussion works of such an influential composer.

One avenue of research is to analyze the other Japanese composers that wrote works for Abe’s ground breaking recitals. Although the author has published an article on Yasuo Sueyoshi’s *Mirage*, further detail and analysis of the works of Miyoshi, Tanaka, Yuyama, and others would be useful to performers and educators.

The author sees additional opportunities to talk with other prominent and major composers to find their unpublished marimba and percussion music. Although the percussion field is inundated with new music, publishing companies and self-promoted composers, there is also a great deal of music that has been performed once and never heard again. Further research needs to find these hidden gems by major composers to make these works available.

Performing marimba and percussion works by composers known outside of the percussion world helps bring notoriety and attention to these somewhat unfamiliar instruments for the general public. Only through communication and interaction with such composers as John Mackey, Jonathan Newman, Jennifer Higdon and Steven Stucky will this occur. For example, when the author asked Eric Ewazen questions about *Mosaics*, (a marimba, flute and bassoon trio) Ewazen sent the author an unpublished recording of *Mosaics* and an unpublished manuscript copy of a trumpet and marimba duet, *Introit*, that he composed while he was a student at Julliard.

Regarding further research of Miki’s percussion works, the chamber pieces using marimba (*Sohmon III* and *East Arc*) are extremely creative and explore programmatic ideas. Knowing Miki’s penchant for opera and story-telling, it would be intriguing to see if he uses
compositional techniques discussed in this paper and how might his programmatic compositional style differ from the non-programmatic works of *Time for Marimba* and *Concerto for Marimba and Orchestra*. 
BIBLIOGRAPHY


_____, marimbist. Interviews by author, Fall 1998-Spring 1999, Tokyo, Japan. Mini-disc recording.


Clark, Jocelyn. “CrossSound.”


Miki, Minoru, composer. Interview by author, 6 April 1999. Tokyo, Japan.

_____, composer. Interview by author, 23 April 2008, Commerce, TX. Electronic mail.


_____. “Concerto for Marimba and Orchestra.” Score. 1969. Manuscript score sent to author by composer.


