

RICE UNIVERSITY

**Trio Webster:  
Toshi Ichiyanagi's Fusion of Western and Eastern Music**

by

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## ABSTRACT

*Trio Webster:*  
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by

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This document contains a synopsis of Toshi Ichianagi's compositional style, a discussion of his musical philosophy, and an analysis of *Trio Webster*. Ichianagi is a renowned Japanese composer who studied in New York under John Cage's mentorship. He is also the first composer to introduce Cage's concept of chance operation to Japanese society. *Trio Webster* realizes the true exchange of Eastern and Western cultures, and it is accomplished because of Ichianagi's unique experience and philosophy as an international composer. The concept of Japanese classical music and Japanese aesthetics are observed in *Trio Webster* which is the basis for the depth of the work. Eastern concepts, especially Japanese, can be ambiguous and may be difficult for Westerners to fully appreciate. This study shows the cosmos beyond the practical analysis of *Trio Webster* and is meant to serve as a guide for those who will perform the works of Ichianagi, especially *Trio Webster*, in the future. This study was facilitated through research and interviews with Ichianagi and members of the Webster Trio Japan. Ichianagi's interview is included as an appendix to this document.

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I wish to thank the C. F. Peters Corporation and Schott Music Co. Ltd. for their willingness to allow me to reproduce the excerpts and scores listed below:

*Music for Electric Metronomes.* By Toshi Ichiyanagi

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## Preface

On March 11, 2009, the Webster Trio presented the world premiere of *Trio Webster* by the esteemed Japanese composer Toshi Ichiyangi. Since then, many trio groups around the world have played it. I myself had a chance to perform this piece with members of the Webster Trio—Leone Buyse (flute) and Robert Moeling (piano)—at Rice University on April 4<sup>th</sup>, 2011, at a benefit concert for Japan disaster relief.

When I performed *Trio Webster*, I found familiar feelings such as Japanese calmness, impressionistic sonority, and the complexity of modern music. As I researched Ichiyangi's musical background and his philosophy of music, and then analyzed *Trio Webster*, I came to appreciate both its Eastern and Western elements. Ichiyangi artfully fused both elements in one composition and I was able to relate to the messages that his music was communicating. I grew up in the Japanese culture and value its aesthetics, which are quite different from the Western culture in which I currently reside. As Ichiyangi and I have both experienced Eastern and Western culture, I believe we share a common thread of understanding of both. As my knowledge of Ichiyangi and his experience grew, I came to appreciate his

personal musical perspectives that seem to be deeply ingrained in his spirit as a Japanese person and international artist.

I believe *Trio Webster* is important in music history for two reasons. One is that it is written from an Oriental point of view for primarily Western instruments and Western trained musicians. Western composers have had a long fascination with Eastern culture. Stories about the crusades inspired many operas and madrigals in the Italian and French Baroque. Turkish themes were all the rage in eighteenth-century Vienna, as we hear in the music of Mozart and Haydn. Recent trends in orientalism may be traced to the turn of the twentieth century in such works as Strauss's *Salome*, Mahler's *Das Lied von der Erde*; and in French art music by Debussy, Ravel, etc. Seldom, however, have we heard the fusion of Eastern and Western music from the Oriental point of view.

The other reason *Trio Webster* is important is that it realizes the true exchange of Eastern and Western cultures through a composition that aims to unify the best of both cultures. Today, Japanese cultural influences can be observed in various areas of American culture. Sushi is sold in major American grocery stores. Japanese anime has enjoyed ever increasing popularity. Japanese cars have become world-class products in many Western societies. Many Japanese musicians have earned positions in Western orchestras. Nevertheless, the Japanese mentality and aesthetics are not widely known among Westerners. I believe that true cultural exchange is not merely about importing and consuming products but also understanding, appreciating, and accepting each other's philosophy. As music is a

language that can universally affect and appeal directly to one's mind, I believe Ichiyanagi's works have reached well into that domain. It is accomplished because of Ichiyanagi's unique experience and philosophy as an international composer.

The main topic of this study is Toshi Ichiyanagi's fusion of Eastern and Western concepts in his work *Trio Webster*. Japanese influences are especially observed in the piece. There is a Japanese saying "Ichi wo kiite juu wo shiru (一を聞いて十を知る)" which means "one can understand something in its entirety by hearing a keyword." In *Trio Webster*, the symbols on the score are the tip of iceberg. There is more to the piece beyond the notes. The piece is pleasurable to play and to hear. It is also possible to play intuitively and achieve a harmonious performance. Nevertheless, adopting Japanese concepts provides extra meaning beyond the notes, which I believe is the true depth or virtue of the piece. In this study, I tried to convey the spiritual depth of the work by analyzing the piece.

Besides that, one of the goals of this study is to introduce a significant Japanese composer Toshi Ichiyanagi to the academic community. Since I became a doctoral candidate, people asked me what I was writing about for my dissertation. I told them that I was writing about Ichiyanagi. The most common response that I heard was "I've heard of him, but I don't know much about him. Who is he?" I replied to them "Ichiyanagi was a friend of Takemitsu and the ex-husband of Yoko Ono." "Really?!", they were surprised.

Although that is true, I believe Ichiyanagi should be known for his own contributions to the modern musical society rather than his association with

someone else. Ichiyanagi is not just an average composer. He is quite accomplished. His extensive works and a detailed biography are published as a catalogue by Schott music, a leading publisher of classical and contemporary music. Ichiyanagi has received numerous awards, including L'ordre des Arts et des Lettres of the French Republic (1985), the Medal with Purple Ribbon (1999) and the Order of the Rising Sun, Gold Rays with Rosette, by the Japanese Government (2005). He was selected as one of the Persons in Cultural Merit in 2008. His works have been performed by major orchestras around the world, such as the Orchestre National de France, BBC Symphony Orchestra, Tonhalle Orchester Zürich, and the Oslo-Filharmonien. He has received commissions from the European Pro Musica Nova Festival (1976), Metamusik Festival (1978), Cologne Festival of Contemporary Music (1978, 1981), Holland Festival (1979), and Berliner Festwochen (1981). Ichiyanagi's contribution to the history of music is not limited to Japan, but has reached many audiences around the world. I strongly feel that he should be known and accepted more in North American society, as is his countryman Toru Takemitsu. Therefore, my study and work is also about promoting Ichiyanagi to help make him better known.

Another goal of this study is to provide future performers with information that will hopefully enable them to perform *Trio Webster* on a higher level. *Trio Webster* is accessible to both Eastern and Western audiences as a result of the fine work that Ichiyanagi has produced. I believe that a performer can contribute greatly to give life to a composition by studying all aspects of a piece, and deepening knowledge to improve performance quality. As mentioned above, *Trio Webster* is influenced by Japanese aesthetics, which makes the piece multi-dimensional.

However, many Japanese concepts are of a spiritual nature and can be ambiguous. Western performers may find them a bit confusing. I hope that this study helps them to see the world beyond the notes as well as to help them appreciate the virtue of the piece.

When I was considering how I was going to approach this work, I realized that an analysis of *Trio Webster* would not be sufficient by itself, because the notes on the paper and detailed description of those notes do not provide a comprehensive understanding of the piece. In order to comprehend the world beyond the score in *Trio Webster*, one needs to learn about Ichianagi, his philosophy, and have a basic knowledge of Japanese aesthetics before studying an analysis of the piece. Therefore, this study is presented in three parts:

1. Basic knowledge of Ichianagi: Ichianagi's musical background and experience
2. Ichianagi's view of music and Japanese classical music
3. A detailed analysis of *Trio Webster*

I hope that this study will help a performer or a performing group gain a better understanding of the concept of Ichianagi's music, especially *Trio Webster*, and thereby achieve a more enlightened performance.

## Chapter 1

# Toshi Ichiyanagi: his life and compositional styles

Fusion of East and West became a familiar theme of Western art music in the twentieth century. For clarification, when I use the word “East” or “Eastern music,” I am referring to Japanese classical music which is a diverse art form that evolved over many centuries. By “West” or “Western music,” I mean Western art music and its aesthetics which is well known for its harmonic language and history of experimentation. Many Western composers used Japanese themes in their compositions. For example, Puccini adopted a Japanese story in his opera *Madame Butterfly*. He quoted some Japanese tunes and used pentatonic scales to inject exotic flavor into the opera. Debussy’s symphonic work *La mer* was inspired by Japanese artist Katsushika Hokusai’s painting *The Hollow of the Wave of Kanogawa*, and it was used on the cover of the score at the composer’s request. *Sept haikai* by Olivier Messiaen contains stylized imitations of traditional Japanese instruments.

*Trio Webster* shows fusion of Eastern and Western concepts, which is one of the characteristics of Ichiyanagi's works. Japanese influences can especially be observed in his works. One may think that should be expected because Ichiyanagi is a Japanese composer. In truth, however, Ichiyanagi was trained as a Western classical musician, studied in the U.S., and had a long journey before he found his own "voice" by studying various styles. Ichiyanagi's history makes him uniquely capable of fusing Eastern and Western music because of his vast knowledge and experience in both cultures. The fusion is achieved not simply because he is Japanese, but it is linked with his philosophy, which evolved through his experiences over the course of his musical career. Therefore, his musical background and his development as a composer are presented in chapter 1.

### **1.1. Childhood and Musical Education**

Toshi Ichiyanagi was born on February 4, 1933 in Kobe City, and moved to Tokyo in 1935. Having parents who are classically trained musicians, a cellist and a pianist, Ichiyanagi grew up in a musically rich environment in the pre-World War II years. His training as a pianist began under his mother's tutelage in his early years. As the war began, however, Japanese society was not friendly to Western culture and the Ichiyanagi family suffered because of their musical occupations. Learning classical music in this environment was very difficult and oppressive. Ichiyanagi described the situation:

My parents found themselves at the mercy of the times. Western music was strictly forbidden as being 'enemy music' and those who performed it were regarded with



suspicion. At that time, anything with strong bonds to Western culture was sealed away.<sup>1</sup>

At the end of the war, Ichiyanagi was twelve years old. In postwar Japan, distribution of rationed food was not done regularly and many people were suffering from terrible hunger. Ironically, it was his musical skills, the very things that made him suffer during the war that helped Ichiyanagi to survive the postwar hardship. As his mother studied piano in the U.S. and was able to speak English, she found her son a position at an American base to play the piano for their entertainment. Ichiyanagi played familiar Western pieces for his American audiences, such as Strauss's waltzes and tunes from popular American musicals. At the same time, he was stimulated by a new genre of music that he had never heard before—jazz. As he says, he became interested more and more in music:

All that I was interested in was music and I found my schoolwork irksome. Thinking that it would be worth a try, I asked the school if I might be allowed to study music at home and my request was granted. This sounds unbelievable today, but in the confusion of the postwar years, it was possible. It meant that I no longer had to attend school everyday, I would only go once or twice a week and the rest of the time I spent five or six hours a day in front of the piano. Playing the piano in this way, I gradually became interested in composing and took private lessons in the subject from HIRAO Kishio and IKENOUCHI Tomojiro, both of whom taught at the Tokyo National University of Fine Arts and Music.<sup>2</sup>

Ichiyanagi also continued learning the piano with Koji Taku, Kazuko Yasukawa, and Chieko Hara. Hara, who had studied in Paris, was one of the leading

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<sup>1</sup> Toshi Ichiyanagi, *An ancient resonance in contemporary music*, trans. Gavin Frew (s.l.: s.n., 2007), 121.

<sup>2</sup> *Ibid.*

pianists in Japan. Her friends, who were great musicians themselves, often visited her. Ichianagi learned not only from her private instruction but also from her guests playing in an ensemble. In 1949 and 1951, Ichianagi won the first prize in the category of chamber music composition in the Mainichi Music Competition—one of the most prestigious musical competitions in Japan. A music critic Kunihiro Akiyama said that Ichianagi's works around this time had sophisticated lyricism and brightness that reminded him of Les Six, and which he thought Ichianagi had inherited from his teachers, Hirao and Ikenouchi.<sup>3</sup> Another music critic at that time, Wataru Uenami, said of Ichianagi's compositional style:

You won some prizes in Japanese competitions when you were a high school student. At that time, performers were upset because your compositions were difficult to play. It seems you drove players to tears. I just remember that your piece sounded like the style of Ravel or Debussy.<sup>4</sup>

Thus, Ichianagi received social recognition as a composer and pianist in Japan at the age of eighteen. As a young person who was free from the oppression of war, he was eager to advance his musical knowledge and experience. At that time musicians dreamed of winning a national scholarship to France, but competition for the only scholarship that was awarded each year was formidable.

In 1954, at the age of twenty-one, Ichianagi moved to the United States to further his studies. After a one-year stay in Minneapolis, he moved on to the Juilliard

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<sup>3</sup> Kuniharu Akiyama, "Toshi Ichianagi," *Ongaku Geijutsu* 21, no. 1 (January 1963), 30. All translations from Japanese are my own unless otherwise indicated.

<sup>4</sup> Toshi Ichianagi, and Wataru Uenami, "Toshi Ichianagi, Talk about Creation/Ichianagi Toshi, Sousakku no Shuhen wo Katararu," *Ongaku Geijutsu* 42, no. 4 (April 1984), 50.

School in New York. As Ichiyanagi was proficient both in composition and piano performance, he had to ponder in which department he should be enrolled. He finally decided to major in composition, although he continued to study piano with Beveridge Webster, a piano professor of the Juilliard School at that time. *Trio Webster* was commissioned by a trio founded by Michael Webster, Beveridge Webster's son, and uses motifs inspired by Ichiyanagi's experience with Beveridge Webster. Ichiyanagi won recognition at the Juilliard School, receiving the Elizabeth Sprague Coolidge Award in 1954 for his Sonata for Violin and Piano, the Serge Koussevitzky Award in 1955 for Trio for Two Flutes and Harp, and the Alexandre Gretchaninov Award in 1957 for Quartet (string quartet).

The lectures on composition at the Juilliard School, however, were not progressive enough for Ichiyanagi. As he says,

They only went as far as Stravinsky and did not even cover the twelve-tone technique. In 1952, when I was still living in Japan, I had come into contact with the work of Pierre Boulez and Karlheinz Stockhausen and it had come as a shock to me. I had already begun to experiment in compositions of that kind and so I felt increasingly frustrated in my official studies.<sup>5</sup>

Also, Ichiyanagi began to question the future of music. In his view, post-Romantic and modern music had developed into atonal music, had arrived at twelve-tone and serial music, and had grown stagnant. He was frustrated that he could manage to compose only one or two pieces a year because of the logically processed and strict

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<sup>5</sup> Toshi Ichiyanagi, *An ancient resonance in contemporary music*, trans. Gavin Frew (s.l.: s.n, 2007), 123.

system of the twelve-tone technique. Discussions broke down into theoretical concepts, which led to an even narrower perspective and to no apparent direction forward. He began to have serious doubts about the direction in which music was moving, as people concentrated more and more on improvements in the existing music system.<sup>6</sup> Ichiyanagi was inspired to follow the latest trends in music and was unable to adopt a broader view.

## 1.2. Encounter with John Cage

Encountering the philosophy of John Cage's music led Ichiyanagi to a breakthrough. In 1958, he attended a concert of his friend David Tudor, a pianist who was known for performing works by contemporary avant-garde composers. The program for the night included Cage's *Winter Music* in which from one to twenty pianists were free to use as much or as little of the chance-composed score as they wished. Even though the music scores were written in many pages with ordinary staff notation, Ichiyanagi discovered to his delight that a performer had great freedom to rearrange, read, and play the music in whatever order he wished and in whatever tempo he desired. Having endured the suffocating oppression of logically processed music, Ichiyanagi was shocked by the openness and freedom that Cage's music offered. He thought he was experiencing a new ideology that exceeded the intellectual civilization of the twentieth century.<sup>7</sup>

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<sup>6</sup> *Ibid.*, 123-124.

<sup>7</sup> Toshi Ichiyanagi, Shigeaki Saegusa, and Morihide Katayama, "Testimony 1960 - Age of Avant-garde/Shogen 1960 - Zenei Ongaku no Jidai," *Ongaku no Tomo* 59, no. 12 (December 2001), 93.

John Cage (1912-1992) was one of the leading music figures of the post-war avant-garde scene and a pioneer of indeterminacy, electroacoustic music, and non-standard use of musical instruments, such as a prepared piano. His philosophy and work was to have a huge influence on the twentieth century art scene. Cage advocated that composers “let sounds be themselves,” believing that sound existed of itself and was not something that could be created by mankind. According to his ideas, the borderline between music and noise became blurred, and silence and space, which were not considered a part of compositional materials in traditional Western music, came to have much more weight. Douglas Kahn explains Cage’s idea as “stepping outside the confines of Western art music, as well as proposing a mode of being within the world based on listening, through hearing the sounds of the world as music.”<sup>8</sup> Cage’s works seemed shockingly eccentric to audiences who were accustomed to traditional Western music, or even who were in the main stream of the modern music at that time. However, his works were more than the result of seeking after novelty or randomly improvised music. They were based on a rigorous philosophy. Cage says, “The attitude that I take is that everyday life is more interesting than forms of celebration, when we become aware of it. That when is when our intentions go down to zero. Then suddenly you notice that the world is magical.”<sup>9</sup> Ichiyanagi remembers that Cage repeatedly stated in the fifties, “Art is not

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<sup>8</sup> Douglas Kahn, “John Cage: Silence and Silencing,” *The Musical Quarterly*, vol. 81, no. 4 (Winter, 1997), 556.

<sup>9</sup> Richard Kostelanetz and John Cage, “The Aesthetics of John Cage: A Composite Interview,” *The Kenyon Review, New Series*, vol. 9, no. 4 (Autumn, 1987), 104.

an opportunity for artistic self-expression, rather it provides the artist with the chance of self-transformation.”<sup>10</sup>

Ichiyanagi was convinced to study under Cage because Cage incorporated his philosophy and art in every aspect of his life. Cage was not interested in material things and lived in an extremely austere fashion. Music was not just a job or enjoyment to Cage. It was his whole life; as Ichiyanagi describes, “He was not living by music, he was living music itself.”<sup>11</sup>

Thus, for Ichiyanagi, studying with John Cage was not merely about learning compositional techniques. In addition to attending Cage’s class in New York, Ichiyanagi began to visit a commune in Stoney Point, North Carolina, where Cage lived. It was also the home of Black Mountain College in which the study of art was seen to be central to a liberal arts education. Through a reference from Cage, Ichiyanagi got a job at Merce Cunningham’s dance studio, playing the piano for dancers. Through his involvement with Cage’s circle, he became acquainted and interacted with artists from a variety of artistic backgrounds such as Merce Cunningham (choreographer), Robert Rauschenberg (artist), Buckminster Fuller (architect and philosopher), avant-garde musicians such as David Tudor (pianist), David Behrman, and La Monte Young (minimalist composers), and painters such as Andy Warhol and Frank Stella. Cage’s philosophy and discipline encouraged those artists to continue with their own experiments. They approached the arts in their

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<sup>10</sup> Toshi Ichiyanagi, *An ancient resonance in contemporary music*, trans. Gavin Frew (s.l.: s.n, 2007), 126.

<sup>11</sup> *Ibid.*, 127.

own unique ways but were bound together by the common goal of “freeing elements.” For them, materials and ideas were not exclusive but inclusive. Ichiyanagi felt, “The excitement and energy created by these various artists made me feel as if I were enclosed within a vortex of creativity.”<sup>12</sup>

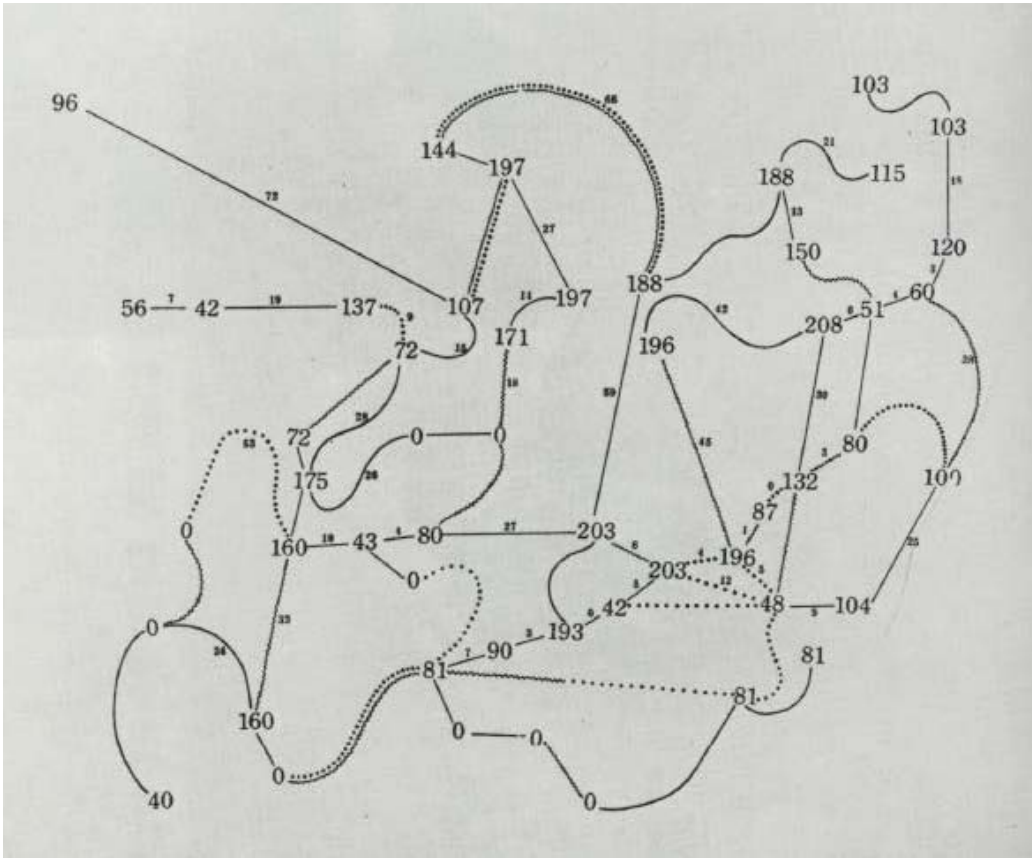
Through his interaction with those artists, Ichiyanagi became interested in aleatory music and its graphic notation. By 1960, with his then wife Yoko Ono and David Tudor, Ichiyanagi held concerts at the Living Theatre and his own studio on Chamber Street in New York. People started to recognize Ichiyanagi as an avant-garde composer.<sup>13</sup> Throughout the sixties he composed many aleatoric works. For example, *Music for Electric Metronomes* (1960) (Figure 1-1) is a theatrical piece that uses electric metronomes to perform a variety of actions, sounds, and speeds. To Ichiyanagi, it was not only a tool for showing tempo and helping practice for accuracy, but it was also a musical instrument. Ichiyanagi aspired to the notion that music should be part of everyday life, and this included using a tool that was conventionally subservient to music. Ichiyanagi composed in graphic notation in the 1960s. The most significant of these are *Music for Piano* No. 1-7 (1959-1961); *Duet* for string instrument and piano (1961); *Paratyāhārā Event* (1963-73); *Tinguely Mixture* No. 1 & 2 (1966); *Appearance* for three instrument players and four computer operators (1967); *Tokyo 1969* (1969).

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<sup>12</sup> *Ibid.*

<sup>13</sup> Kuniharu Akiyama, *Japanese Composers/Nihon no Sakkyokukatachi* (Tokyo: Ongaku no Tomo Sha, 1978), 258-259.

**Figure 1-1: Music for Electric Metronomes**



Thus, Cage liberated Ichiyanagi from thinking that he had to follow one cultural stream or another. Cage influenced Ichiyanagi by helping him understand that he does not have to be bound by his nationality, any cultural tradition, or any existing rules as long as it is legitimate to Ichiyanagi.

### **1.3. Cage Shock and New Direction**

When Ichiyanagi returned to Japan in 1961, he brought with him Cage's new concept of music. He was eager to introduce Cage's music to Japanese society and



organized a few concerts for him at the Contemporary Music Festival in Osaka and the Sogetsu Contemporary Series in Tokyo. The following year, Cage, Tudor and Ichiyanagi gave a concert tour in Japan. With help from Sofu Teshigahara, the founder of the Sogetsu school of *ikebana* (Japanese floral art), they visited Kyoto, Osaka, and Sapporo. This caused the Japanese art scene to experience “Cage Shock.” Cage's ideas and the simple techniques he used to produce an entirely different type of music came as a shock to Japanese musicians, who, after the war, were following the European avant-garde composers such as Schoenberg and Boulez. A Japanese composer Shigeaki Saegusa described the concert scene in an interview with Ichiyanagi:

[...] Cage gave a performance where he writes something with a pen that has a microphone inside. We listened to the rasping sound for an hour. There was Professor Akio Yashiro [one of the most respected composers in Japan at that time] in the audience and he kept screaming “Stop it! This is not music!!!” [...] Besides Professor Yashiro, there were many artists from a variety of artistic backgrounds in the audience. Like it or not, people felt that one would be left behind if you didn't know Cage.<sup>14</sup>

Although Ichiyanagi returned to New York in 1966 for one year as a resident artist on a grant from the Rockefeller Foundation, he chose to stay in Japan as a base of his musical career. He was welcomed by the Japanese community and had opportunities to show his works at various events and concerts such as the Osaka Expo in 1970, for which he composed several electronic compositions: *Mandalama* for Theme Pavilion; *Environmental Music 1, 2 & 3* for Festival Plaza; and *Theatre*

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<sup>14</sup> Toshi Ichiyanagi, Shigeaki Saegusa, and Morihide Katayama, "Testimony 1960 - Age of Avant-garde/Shogen 1960 - Zenei Ongaku no Jidai," *Ongaku no Tomo* 59, no. 12 (December 2001), 92.

*Music* for Takara Pavilion. Since he brought the cutting-edge concept of “Cage Shock” to Japan, he steadily established his career as a composer. However, he was facing a new problem around this time. Kuniharu Akiyama warned Ichiyanagi in his comment after the Osaka Expo that part of Ichiyanagi’s evaluation was based not purely on his talent and skills but also on the strange Japanese custom that people blindly gave credit to Ichiyanagi, because he had a reputation as a competition winner and had studied with Cage in the U.S., whom people considered to be authentic.<sup>15</sup> Ichiyanagi had to get himself out from under Cage's umbrella and prove himself to Japanese society and the world.

Ichiyanagi continued to experiment and sought his own direction. In 1968, he composed *Up to Date Applause*, which is a collage of an orchestra, rock band, and tape. Also, he combined a circus troupe, *Chindon-ya* (loudly dressed street musicians employed for advertising purposes), *Shomyo* (a style of Japanese Buddhist chant), and a Samurai movie in his work entitled *The Third Epidemic*, which was made for TV. These works show Ichiyanagi’s attempt to remove the border between classical and popular music.

Since the early seventies, Ichiyanagi turned to sound design and environmental music. His idea was that music should not be limited to the traditional venue of a concert hall. He put it in a public or urban space as a means of communicating with society. He said, “I would like to create an environment where

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<sup>15</sup> Kuniharu Akiyama, "Toshi Ichiyanagi," *Ongaku Geijutsu* 21, no. 1 (January 1963), 34-35.

the audience can voluntarily participate in musical creation and performance.”<sup>16</sup> In 1972, Ichiyanagi held an exhibition entitled “Sound Design—Living Space with Music” at Ginza Sony Building in Tokyo. There were many objects and toys: a big round table that makes sound when a person approaches; a plastic object that changes sound when a hand is put on it, etc. A wide range of people such as hippie-like young men or business people who may never have visited a concert hall enjoyed the various sounds in the space that Ichiyanagi provided. Involvement of an audience in a creative process is one example of his attempt to go beyond Cage. Cage released performers from subservience to a composer—the common model in reproduction art—and gave them an opportunity to participate in a creation. In some pieces such as *4’33”* and *Variations*, Cage attempted to involve audience to be participants in the musical process, but in general, Ichiyanagi claims that Cage did not fully engage the audience yet.<sup>17</sup>

This concept of Ichiyanagi is still alive to this day. For example, in 2009, he collaborated with an art director, Katsumi Asaha, in the 16<sup>th</sup> Kanagawa International Art Festival. In a museum, Ichiyanagi improvised on a red prepared piano along with calligraphy by Asaha on a blue Ping-Pong table. After the performance, they played Ping-Pong. The table had electronic sensors that make sounds as a ball hits the table. As seen in the photos in Figure 1-2, the audience consisted of people who happened to be there to look at the museum exhibit. They are curiously observing this artistic

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<sup>16</sup> Kuniharu Akiyama, *Japanese Composers/Nihon no Sakkyokukatachi* (Tokyo: Ongaku no Tomo Sha, 1978), 264.

<sup>17</sup> Toshi Ichiyanagi, “Indeterminacy/Fukakuteisei no Ongaku,” *Ongaku Geijutsu* 24, no. 11 (November 1966), 17.

performance that they happened upon by chance. Ichiyanagi commented about the event in the *Kanagawa Arts Press* article on March, 2009, where he said, “I would like to address specifically the relation among art, sports and daily life.”<sup>18</sup>

**Figure 1-2: Collaboration of Ichiyanagi and Asaha, in the 16th Kanagawa International Art Festival**



While continuing to compose experimental music, Ichiyanagi found another path for his musical direction. When he was in the U.S., he was frequently asked to talk about traditional Japanese music. So he studied the subject systematically and discovered that Japanese classical music was written using a system that was closely related to graphic notation. I will discuss this in greater detail in the following chapter. Through his study, Ichiyanagi conceived of a kind of music in which contemporary Western music, Japanese classical music, and contemporary Japanese music all share a common base.

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<sup>18</sup> Katsumi Asaha, and Toshi Ichiyanagi, "Creator's Voice 106: Katsumi Asaha X Toshi Ichiyanagi," *Kanagawa Arts Press*, March, 2009.

Around 1980, Ichiyanagi was involved in a project at the National Theatre in Tokyo where primarily traditional Japanese performing arts, including *Noh* and *Kabuki* (dance-drama), *Bunraku* (puppet theatre) and *Gagaku* (a traditional Japanese court music), are performed. The music director of the National Theatre, Toshiro Kido, commissioned new works from leading Japanese composers at that time, such as Toru Takemitsu, Maki Ishii, Yuji Takahasi, Toshio Hosokawa, and Ichiyanagi, that were based on Japanese classical music or used Japanese instruments.

As a part of the project, “the Shosoin instruments” were reconstructed. Shosoin is the treasure house of Todaiji, which is an imposing Buddhist temple, originally built in Nara, Japan, in the eighth century. A huge collection of paintings, calligraphy, craftworks, and other priceless objects have been preserved in the Shosoin that have remained virtually untouched for thirteen hundred years. At least thirty-three instruments including winds, strings, and percussion instruments, have been reconstructed; the project is still in progress. Some performing groups have been formed using the reconstructed instruments. One of the groups is the TIME (Tokyo International Music Ensemble – New Tradition), for which Ichiyanagi became the artistic director in 1989. They use not only Japanese instruments, but also Western classical instruments. Their aspiration was not to present Eastern music and instruments as a superficial display or to perform special music that only Japanese can understand. Rather, it was hoped that it would lead to the introduction of more universal thinking through the aggregate of Eastern and Western music.

The Tokyo Concerts, the management of the TIME, declares on its website that these musicians are particularly noteworthy because:

Firstly, for their dedicated efforts to restore and revitalize the classical traditions of music which originated on the Asian continent but have been gradually lost or abandoned through history. Secondly, for their creative efforts in the commissioning of new works for those classical instruments by modern composers. And finally, for their present-day perspective and insight into traditional music as works of art.<sup>19</sup>

The TIME went on world tours between 1990 and 1997 that included stops in the U.S., Europe, and Japan. The concerts were well received and Ichiyanagi felt, “I had largely succeeded in my objective to open up *Gagaku* from the inside, producing a new generation of world music that went beyond mere exoticisms.”<sup>20</sup>

Ichiyanagi believes that the most important thing for a contemporary composer who writes Japanese classical music is to add something new or to overcome the barriers of existing concepts. One has to consider the historical background, but it is necessary to stand back and reconstruct the music from the material level.<sup>21</sup>

In *Ougenraku* (1980) for *gagaku* ensemble with and without *shomyo* (Buddhist chanting), Ichiyanagi tried to avoid breaking down sounds into pitches,

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<sup>19</sup> “Tokyo International Music Ensemble~New Tradition” Tokyo Concerts, accessed March 9, 2012, <http://www.tokyo-concerts.co.jp/index.cfm?lang=eg&menu=artists&artistid=030>.

<sup>20</sup> Toshi Ichiyanagi, *An ancient resonance in contemporary music*, trans. Gavin Frew (s.l.: s.n, 2007), 133.

<sup>21</sup> Toshi Ichiyanagi, *Music and Contemporary Age/ Ongaku to iu Itonami* (Tokyo: NTT Publishing, 1998), 66.

length, or dynamics, as it is done in Western traditional music. Instead, the musical flow corresponds with temporal and spatial changes as a part of nature. For example, the instrumentalists are divided in two groups and placed on the left and right of the stage. The group on the left plays music that symbolizes the beginning of a day, from dawn to noon, which implies the *azimuth* orientation of the East. On the other hand, the group on the right symbolizes the temporal transition from noon to evening, which represents the West. In Buddhism, additionally, *azimuth* orientations are related to seasons: the East – spring; the South – summer; the West – fall; and the North – winter. Music flows from day to night, from East to West, and from spring to fall as it is passed from left to right between the two groups physically located on the stage. *Ougenraku* is composed based on the primordial ideality provoked by these temporal and spatial images that are universal. This concept is also reflected in *Trio Webster*.

Ichianagi has composed many other pieces for Japanese instrumental ensemble, such as *Enenraku* for *gagaku* ensemble (1982); *Galaxy* for solo *sho* (1983); *Still Time I* for solo *sho* (1986); *Reigaku Symphony “The Shadows Appearing through Darkness”* for *reigaku* (ancient instruments) and *gagaku* orchestra with *shomyo* (1987); *Ceremonial Space* for *ryuteki*, *hichiriki*, *sho*, *shakuhachi*, 2 *kotos* and percussion (2001); *Coexistence 2008* for reconstructed ancient musical instruments (2008); and *Ka-Cho-Fu-Getsu*, which means the beauties of nature, for traditional Japanese instruments (2009). Interestingly, many pieces are entitled with words that reflect concepts of time, space, and nature. Ichianagi also composed many works for mixed ensemble of Japanese and Western instruments such as *Luminous*

*Space for sho, ondes martenot* and orchestra (1991); *Cosmos Ceremony* for *ryuteki*, *sho* and orchestra (1993); *Music for Violin, Sho and Piano* (1995); and *Encounter* for violoncello, reconstructed ancient musical instruments, *gagaku* and *shomyo* (2002) to name a few. The idea for *Trio Webster* follows along similar lines but proceeded further. It uses Western instruments, yet Japanese musical concepts are incorporated.

As mentioned earlier, fusion of East and West became a familiar theme of Western art music in the twentieth century. Ichiyanagi attempts to create unique works that distinguish him from other composers. For example, *Spiritual Sight II* for *reigaku*, *gagaku*, *shomyo*, and cello (2001) appears to be a concerto, but Ichiyanagi overturned existing concepts of concerto in this work. The concerto is a work for one or more soloist(s) and an orchestra. As modern composers' interests in oriental music have increased, it has become common to adopt Japanese instruments as soloists, for example, Henry Cowell's *Koto Concerto* or Ross Edwards' *Shakuhachi Concerto* to name a few. Although a Japanese instrument is used in these pieces, its usage is the same as it would be for a Western instrument. Ichiyanagi also has a few pieces for these instrumentations, but he reversed the traditional Western model of concerto in *Spiritual Sight II*, replacing the Western orchestra with Japanese instruments and using cello as the soloist. Ichiyanagi claims that a Western traditional orchestra depends on absolute standards, such as defined pitch and rhythm. Each player is a part of the orchestra and a conductor unites the sound as a collective entity. On the other hand, each player is more independent in *gagaku*. There is no standard pitch and rhythm that every player follows, and not every



timbre blends with the others. In *gagaku*, sounds are not ruled over artificially but exist as they are as part of nature. Therefore, there is no need for a conductor. In light of this, *Spiritual Sight II* creates different textures unusual for a concerto, and brings out the multilayered realm of time and space. Ichiyanagi hopes this piece will redefine the relationship between Eastern and Western concepts. It illuminates the spirit and sensitivity with a new direction by revisiting music from the past.

The table below (Table 1) shows the compositions Ichiyanagi composed between 2008 and 2009 as listed in the Schott catalogue. The collaboration with Asaha, mentioned above, was also held in 2009. As it shows, Ichiyanagi's

**Table 1: Ichiyanagi's Works in 2008-2009**

| Category  | Title                             | Instrumentation  |
|---|-----------------------------------|--|
| Work for Orchestra                                | <i>Piano Concerto No.4 "Jazz"</i> | for piano and orchestra                                |
| Chamber Works                                     | <i>Circular Space</i>             | for flute, clarinet, violoncello, piano and percussion |
|   | <i>Hen'yo susu No-Kukan</i>       | for Noh-performers and two pianos                      |
|   | <i>Trio Webster</i>               | for flute, clarinet and piano                          |
| Instrumental Work                                 | <i>Sen no Image no tame ni</i>    | for two pianos   |
| Works for/with Traditional Japanese Instrument(s) | <i>Coexistence 2008</i>           | for reconstructed ancient musical instruments          |
|   | <i>Ka-Cho-Fu-Getsu</i>            | for traditional Japanese instruments                   |
| Works for Voice(s) /Choir                         | <i>Three Songs</i>                | for mixed chorus                                       |
|   | <i>Mirai e</i>                    | for mixed chorus and piano                             |
| Electronic Music                                  | <i>Transfiguration</i>            | for harp and electronics                               |

compositional styles vary, and different styles coexist. Kotoko Fukunaka says Ichiyanagi is flexible in his ability to traverse between various styles because of his

awareness of his well-defined philosophy.<sup>22</sup> Through his experience with Cage and his own musical quest after the “Cage shock,” Ichiyanagi made a choice that he would not be integrated into traditional Western music and turned his attention to Japanese-inspired music. Fukunaka concludes:

Even though Ichiyanagi separates himself from ‘the West’ (its concept) in his composition, it, of course, doesn’t mean he put ‘the West’ out of his perspective. Rather, it means to be aware of ‘the West’ [. . .]. The relationship to ‘the East’ is called in question because there is inseparable connection with ‘the West’ within Ichiyanagi.<sup>23</sup>

What are, then, Ichiyanagi’s consistent beliefs, which support his works regardless of its style? Ichiyanagi said in the interview (Appendix) “I have been composing for the last few decades with an idea that time and space interpenetrate each other.” Time and space are important factors in his works. It is crucial to understand his philosophy in order to appreciate the depth of *Trio Webster*. In the next chapter, his view of music in relation to time and space will be discussed.

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<sup>22</sup> Kotoko Fukunaka, *Music From Japan, Music, Journey into the Unknown: Music From Japan Festival - A Chronicle* (Kawasaki: Kozui Kikaku, 2011), 120-125.

<sup>23</sup> *Ibid*, 126-127.

## Chapter 2

# Ichiyanagi's view of music and Japanese traditional music

As Ichiyanagi interacted with Cage, he came to think of music on a more fundamental level: What are the pros and cons of traditional Western music? What is the difference between Eastern and Western music? How can he achieve his own music? Ichiyanagi said in our phone interview (Appendix) that the concepts of time and space became fundamentals of his compositions. He developed a unique perception of the concepts of time and space as well as other philosophies. They are established through Ichiyanagi's experience in both Eastern and Western cultures. These concepts and philosophies are well reflected in *Trio Webster* and basic knowledge of these concepts is necessary to understand the analysis of the piece.

## 2.1. Time

Although music has often been claimed to be an art of time, Ichiyanagi came to believe that it is not enough to think of music within the realm of time alone. Philip Alperson explains, "Music is an art of time in the sense that the composer exploits time as a formal element, i.e., he controls certain features of the temporal ordering of tones for musical perception."<sup>24</sup> Ichiyanagi thinks, however, the concept of time has been attenuated in modern music, and that music involves not only the concept of time but also various integrants that are beyond the concept of time such as space, cultures, religious thoughts, etc. Time plays an important role in Ichiyanagi's work and it helps a performer to understand the transition of Ichiyanagi's concept of time by examining his thoughts in a context of music history.

### 2.1.1. The Concept of time in Western art music

As Ichiyanagi claims, the concept of time has been changing in music history. In tonal music, there is a hierarchy of pitches and chord progressions. By following the hierarchy, music acquires direction. Composers create expectations and premonitions, which provoke our feelings in certain ways. Time in this system is closely related to progression and development of music and it supports the structure of a work. In sonata form, for example, it is often predictable when the development and recapitulation will start, and when a piece will end, at least

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<sup>24</sup> Philip Alperson, "'Musical Time' and Music as an 'Art of Time,'" *The Journal of Aesthetics and Art Criticism* Vol. 38, No. 4 (Summer, 1980), 407-417.

according to the rules that are based on the hierarchy of pitches and chord progressions.

Composers' use of chromaticism after the second half of the nineteenth century, however, destabilized this tonal structure. The concept that music is based on a single key center became an idea of the past as composers like Wagner, Richard Strauss, and Mahler began to stray from key to key in their works. As the hierarchy in the tonal system decayed, time also strayed and functioned less and less as a support of the musical structure.<sup>25</sup>

It was Schoenberg who expelled the existing concept of time based on the hierarchy of pitches in the tonal system. Schoenberg believed that music was evolving necessarily and inevitably toward pantonality. Between 1908 and 1922, known as his “atonal period,” he abandoned key centers. He describes the concept as “emancipation of dissonance”:

The term *emancipation of dissonance* refers to its comprehensibility, which is considered equivalent to the consonance's comprehensibility. A style based on this premise treats dissonances like consonances and renounces a tonal center. By avoiding the establishment of a key, modulation is excluded, since modulation means leaving an established tonality and establishing *another* tonality.<sup>26</sup>

Developing this concept, he invented the twelve-tone technique in 1921. In twelve-tone music, twelve semitones of the chromatic scale are treated with equal

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<sup>25</sup> Toshi Ichianagi, *Listening to the Sound - Notion of Music/Oto o Kiku Ongakku no Asu o Kangaeru* (Tokyo: Iwanami Shoten, 1984), 54-56.

<sup>26</sup> Arnold Schoenberg, “Composition with Twelve Tones,” *Style and Idea* ed. Leonard Stein, trans. Leo Black (Berkeley, 1984), 217.

importance as opposed to earlier traditional Western music where notes were treated according to their place within the hierarchy of pitches in a scale. Thus, Schoenberg disrupted the hierarchy of pitches which was previously the basis of the temporal concept. Ichiyanagi observed that the twelve tone system and later integral serialism used other elements such as rhythm, motifs, and forms, instead of pitches, to keep musical flow and the concept of time.<sup>27</sup>

Although Schoenberg expelled the hierarchy of pitches, he stuck with musical sound based on the concept of traditional Western music—sounds played by musical instruments. Meanwhile, a new idea of sound materials came into play around the 1910s. It suggests that a sound should be considered as sound itself; sound materials should not be limited to sounds played by musical instruments, but include noises that we hear in our daily life. Luigi Russolo (1885–1947), an Italian futurist painter and musician, expounded his musical theories in a manifesto entitled *L'arte dei rumori* (*The Art of Noises*) in which he presented his ideas about the use of noise in music:

Every manifestation of our life is accompanied by noise. The noise, therefore, is familiar to our ear, and has the power to conjure up life itself. Sound, alien to our life, always musical and a thing unto itself, an occasional but unnecessary element, has become to our ears what an overfamiliar face is to our eyes. Noise, however, reaching us in a confused and irregular way from the irregular confusion of our life, never entirely reveals itself to us, and keeps innumerable surprises in reserve.

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<sup>27</sup> Toshi Ichiyanagi, *Listening to the Sound - Notion of Music/Oto o Kiku Ongakku no Asu o Kangaeru* (Tokyo: Iwanami Shoten, 1984), 66-69.

We are therefore certain that by selecting, coordinating and dominating all noises we will enrich men with a new and unexpected sensual pleasure.<sup>28</sup>

Sound materials in modern music became not limited to sounds created by musical instruments, but expanded to so-called noises such as the sound of nature, machines, and other man-made sounds that we hear in our everyday life. Later, “let sounds be themselves” becomes Cage’s slogan, which Ichiyanagi adopted.

Thus, the pitch concepts and materials have been expanded in modern music. At the same time, the concept of time has been shifted to other components. Ichiyanagi concludes that pitches with equal importance in atonal, twelve-tone, and serial music do not function by themselves, as pulling music in directions as traditional Western music did. Also, noises do not have defined pitches as do the musical sounds in traditional Western music. Therefore, the concept of time can no longer be based on pitch materials alone. He says:

In the sound system without a hierarchy of pitches or a tonal center, it is almost impossible to perceive pitches in order. Because of this, [. . .] it is necessary to have a system that sets it off with auditory experience. As a result, the system, which is to say sustaining music, takes charge of elements other than pitch.<sup>29</sup>

Ichiyanagi claims that rhythm could be substituted for pitch to sustain the concept of time. The three major elements of music in the tonal system are melody,

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<sup>28</sup> Luigi Russolo, *The Art of Noise*, a Futurist manifesto, written in 1913 as an open letter to friend and Futurist composer Francesco Balilla Pratella. English translation can be accessed online, <http://www.thereminvox.com/article/articleview/117> (accessed February 6, 2012)

<sup>29</sup> Toshi Ichiyanagi, *Listening to the Sound - Notion of Music/Oto o Kiku Ongakku no Asu o Kangaeru* (Tokyo: Iwanami Shoten, 1984), 68-69.

harmony, and rhythm. When the hierarchy of pitch, which is the base of melody and harmony, cannot be used as the base of time any more, rhythm is the only element left that is independent of pitch. Ichiyanagi says that composers had to depend on rhythm to construct music. Many of the works composed from 1910 through the 1930s were composed by focusing primarily on rhythm.<sup>30</sup> For example, Cage composed the *First Construction (in Metal)* for six percussionists. Instruments included Japanese and Balinese gongs, Chinese and Turkish cymbals, automobile brake drums, anvils, a water gong, and a piano with the assistant applying a metal rod to the strings. James Pritchett says that Cage relied on time as the basis of musical structure because of his usage of unpitched materials.<sup>31</sup>

Along with Cage's *Constructions* and a series of works for prepared piano, Ichiyanagi gives two other examples where rhythm, time in other words, is used as the basis for musical structure. One is *Ionisation* (1929–1931) by Edgard Varèse, the first concert hall composition for percussion ensemble alone; and the other is *L'objet sonore* (*Sound Object*), the base concept of *Musique concrète* developed by Pierre Schaeffer. Ichiyanagi concludes, "in this music, the concept of time is shifted from the [operation of] pitch to systematization of rhythm."<sup>32</sup>

The concept of time becomes even more flexible in aleatory music. Aleatory music is music in which chance or indeterminate elements are used. Musical events

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<sup>30</sup> *Ibid.*

<sup>31</sup> James Pritchett, "Cage, John, 2. Dance, percussion, prepared piano," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed February 6, 2012).

<sup>32</sup> Toshi Ichiyanagi, *Listening to the Sound - Notion of Music/Oto o Kiku Ongakku no Asu o Kangaeru* (Tokyo: Iwanami Shoten, 1984), 61–64.



in a piece are often provided by a composer, but its realization is left to the performer, who arranges the structure of the music or improvises. Sounds in such music, as mentioned above, do not have hierarchy and time regulation. Also, by introducing chance, all elements of the music become fragmentary and it is impossible to predict rhythm. The concept of time, which sustained its life in tonal and rhythmically-based music, no longer exists in this type of music. According to Ichiyanagi, there is no force in the music that guides listeners in a certain direction and one cannot listen to anything unless one has an active attitude to find meaning in the music.<sup>33</sup>

Thus, the concept of time has been changing in Western art music history. One may agree with Ichiyanagi that it is not enough to think of music within the realm of time alone. Ichiyanagi further develops his concept of time with a new perspective – Eastern philosophy.

### **2.1.2. The Concept of time in Japanese music**

Time in Eastern music has different dimensions than we find in Western music. In general, time in Eastern music is considered within the context of actual life. For example, *Ragas* in Indian music are melodic modes that are associated with the times of day and night. Different moments of the day arouse and stimulate different moods and emotions. A *Raga* is based on the daily cycle of changes that occur in the body and mind. It is believed that performing or listening to a *raga* at

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<sup>33</sup> Toshi Ichiyanagi, *Listening to the Sound - Notion of Music/Oto o Kiku Ongakku no Asu o Kangaeru* (Tokyo: Iwanami Shoten, 1984), 69-70.

the proper time can positively affect the health of human beings. Ichiyanagi studied Indian classical music and says that the purpose of music in Indian tradition is neither to create something as an artwork nor a means of self-expression, as in Western art music; rather its purpose is to understand the pervading divinity. Music is contained in the living style, in the community, and in consonance with nature and other beings. It is a medium of apprehending the transcendental universe, not a means of self-expression, and it cannot be foreseen. Therefore, Indian music places great emphasis on improvisation, in which Ichiyanagi found the common spirits that are also present in aleatory music.

Japanese traditional music is partly influenced by Buddhism, which originated in India, and its origins are closely aligned with Japanese views concerning the cosmos and the laws of nature. Having part of its origin in Indian classical music, sound in Japanese classical music is not just a result of physical vibration, but it carries implicit aesthetics and philosophy. Hideo Kishimoto says: "both religion and art try to achieve tranquility of mind and to grasp objects as they are. On this point, religious value and aesthetic value become one."<sup>34</sup> Incorporating Japanese classical music into an art work means Japanese aesthetics are reflected in the work.

Jaroslav Kapuscinski and François Rose's study points out the difference of temporal concepts in the Western and Japanese cultures:

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<sup>34</sup> "Some Japanese Cultural Traits and Religions," in *The Japanese Mind*, ed. by C. A. Moore (Honolulu: East-West Center Press, 1967), 118.

Western way of thinking about time frequently emphasizes the past and the future to the detriment of the present. The notion of the present is vague and relative. It may consist of very specific events but each of them individually is of no great importance. [...] [To the] contrary, [...] the Japanese's way of conceptualizing time emphasizes the present to the detriment of the past and the future. Through a focus on 'now' the listeners experience eternity.<sup>35</sup>

By focusing on now, Kapuscinski continues, "Every musical event becomes equally important and it is transformed constantly and gradually. The end result is a steady continuum that gives the music an impression of staticity and slowness."<sup>36</sup> Yuasa also points out the staticity of Japanese classical music. The rhythms in Japanese classical music are based on so-called mental breathing, where the performer does not count rhythmic beats but feels a kind of expansion within the continuous physical and spiritual breath. Yuasa calls it "respiratory continuity," and concludes "This kind of continuity often expresses a breath-less intensity on the axis of beat-less time."<sup>37</sup>

The eternity, expressed by staticity, slowness or time-less concepts, is also used by Olivier Messiaen's works as he describes:

I aspire towards eternity, but I'm not suffering while living in time, all the less so since time has always been at the centre of my preoccupations. As a rhythmicist, I've endeavoured to divide this time up and to understand it better by dividing it.<sup>38</sup>

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<sup>35</sup> Jaroslaw Kapuscinski, and François Rose, "Japanese Traditional Orchestral Music: Correlation between Time and Timbre," In: *Proceedings from the Conference of Interdisciplinary Musicology, Paris, 2010*.

<sup>36</sup> *Ibid.*

<sup>37</sup> Joji Yuasa, "Music as a Reflection of a Composer's Cosmology," *Perspectives of New Music*, Vol. 27, No. 2 (Summer, 1989), 178.

<sup>38</sup> Claude Samuel, *Olivier Messiaen: Music and Colour. Conversations with Claude Samuel*, trans. E. Thomas Glasow (Portland, Amadeus Press, 1994), 34.

Messiaen achieved the expression of eternity by dividing rhythm which shows his physical approach toward time. The Japanese concept of eternity, however, is achieved in a more spiritual way. In the Japanese Buddhist tradition, awareness of the fundamental condition of existence is an important precept calling for vital activity in the present moment and gratitude for another moment's being granted to us. Time is an accumulation of 'now' and the reality is understood as constant change.

A Japanese composer, Joji Yuasa, describes Japanese temporal structure as "circular time." In Western traditional music, circular time also exists. In the Rondo form, for example, a theme comes back over and over in between episodes. Circular time in the Japanese concept, however, involves spiritual matters. It marks the genesis, destruction, and reincarnation of the dead in Buddhist traditions.

Regarding the Japanese concept of time, *Jo-ha-kyu* (ジョハキョウ) and *ma* (マ) are particularly important. *Jo-ha-kyu* is a primary and ubiquitous principle of form in traditional Japanese arts. Having originated in *gagaku*, it is a concept of modulation and movement applied in traditional Japanese arts, not only in music but also literature, dance, tea ceremony, etc., and used for making logical structure in a work.

In *gagaku*, *Jo-ha-kyu* not only gives a structure of the work but also defines the tempo. *Jo* means a short, slow "introduction" without a meter or regular pulse. In *Jo* section, an instrumental piece called *netori* is often played as an introduction of the work. *Ha* means "break" in the slow tempo. The music becomes more complex and a meter or regular pulse is introduced. *Kyu* means "rapid," rushing to the finish

or denouement. It can be applied both to entire compositions and to individual sections and phrases.

The tripartite ternary structures are also used in Western traditional music as A-B-A form; two contrasting sections followed by a recapitulation of the first. *Jo-ha-kyû* differs from the Western ternary form. The beauty of *Jo-ha-kyû* lies not in the use of contrasting materials but in the slow evolving texture and the changing timbre of the instruments. This is based on the essential Japanese aesthetic concept of *naru*. *Naru* is the infinitive of the verb ‘to become’ and represents a notion running through all aspects of Japanese life. Zeami, the great *Noh* creator and theorist, likened *jo-ha-kyu* to a small stream that becomes a river then ends as a waterfall crashing, finally, into a still pond. In Japanese art, music is not distinct from nature but part of it.

*Ma* essentially refers to an interval between spatial or temporal things and events. Literal translations of *Ma* are gap, space, pause or the space between two structural parts. In Japanese culture, *ma* is emphasized. The concept of *ma* exists in the Western culture as a way of looking that privileges the tangible as Alan Fletcher says:

Space is substance. Cézanne painted and modelled space. Giacometti sculpted by ‘taking the fat off space’. Mallarmé conceived poems with absences as well as words. [. . .] Isaac Stern described music as ‘that little bit between each note – silences which give the form’. [. . .] The Japanese have a word (*ma*) for this interval which gives shape to the whole. In the West we have neither word nor term. A serious omission.<sup>39</sup>

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<sup>39</sup> Alan Fletcher, *The Art of Looking Sideways* (London: Phaidon Press, 2001), 370.

In Japanese aesthetics, *ma* has importance on its own. Apostolos-Cappadona says, “Japanese consider that the spirit resides within each *ma*. This implies that each space between events is as important as every other event.”<sup>40</sup> According to Arata Isozaki, a Japanese architect, “*ma* is the basis for understanding all spheres of the environment, life and art to the extent that architecture, fine art, music, drama and gardens in Japan can be called ‘the art of *ma*’.”<sup>41</sup> *Ma* goes beyond just being a way of seeing but is a basis of art.

One example of *Ma* in art is seen in Japanese performance practice. A *Noh* (a type of classical Japanese musical drama) dancer is required to move his body at the perfectly timed with the sound of *tuzumi* (a Japanese drum). In the overly static *Noh* performance, some movements occur after a long *ma*. Nevertheless, a trained *Noh* performer and *tsuzumi* player, who are placed quite a distance apart, are able to move together in perfect timing without any cue as if they have ESP (extrasensory perception). It is accomplished through step-by-step practice. They begin the practice holding hands. One grasps the other’s hand which shows the timing of his movement. Once they get the timing by the hand signal, they sit separately and try to “listen to” each other’s *ma*. They listen to minute changes in the air caused by the energy from the partner. Once they get the *ma*, they repeat the practice with a divider between them or they locate themselves in separate rooms. This is also an example that listening to each other has great importance in Japanese traditional

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<sup>40</sup> Diane Apostolos-Cappadona, *Art, Creativity, and the Sacred: An Anthology in Religion and Art* (New York: Continuum International Publishing Group, 1995), 142.

<sup>41</sup> Arata Isozaki and Ken Tadashi Oshima, *Arata Isozaki* (London: Phaidon Press, 2009), 157.

arts. In music, it is reflected in the heterophonic performance practice, which will be explained later.

John Cage was committed to Eastern Philosophy. This concept of *ma* is expressed well in his work *4'33"*. The score looks like this:

I  
TACET  
II  
TACET  
III  
TACET

There is a note on the bottom of the score that indicates the piece was entitled *4'33"* according to the premiere by David Tudor, who indicated the beginning and ending of the piece by opening and closing the lid of the piano. Nevertheless, the work may be performed by any instrumentalist or combination of instrumentalists and last any length of time. This piece is based on listening to *ma*, in other words, silence. It is about creating a space for an experience that Western traditional music, which is flow driven, one thing leading to the next, does not usually do. There is a space between the movements in Western traditional music, but those are disregarded and considered a nuisance. It is not a part of the structure of the piece. It is not a spiritual moment in a certain sense. *Michael Zwerin* explains the piece as "Silence is all of the sound we don't intend. There is no such thing as absolute silence.

Therefore, silence may very well include sounds and more and more in the twentieth century, does. The sound of jet planes, of sirens, et cetera."<sup>42</sup>

Isozaki says, "to sense something invisible is an essence of Japanese art. It also pervades various aspects of life and culture in Japan. In painting, the focus has often been on the margin rather than on shape, in music on silence rather than the notes and in dance on stillness rather than movement. All of these can be expressed by a single term: *ma*"<sup>43</sup> Japanese concept of time including stillness and tranquility is based on the concept of *ma*. Kapuscinski says, "As a consequence, in the Japanese concept of time durations have also a dimension of depth."<sup>44</sup>

## 2.2. Space

In Ichiyanagi's opinion, the time concept is also closely related to space. As Ichiyanagi interacted with Cage and explored realms outside of Western music, he realized that the concept of time differs according to periods, regions, types of music, cultures, religious backgrounds, climates, environment, etc. Listening to various types of music such as Indian, *gagaku*, Western traditional music, and modern music, one may realize that they are based on their own concepts of time, and that the differences among them are caused not only by time, but also by many other intricately intertwined elements. Ichiyanagi says, "Thinking of music within a

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<sup>42</sup> Michael Zwerin, "A Lethal Measurement," in *John Cage*, ed. Richard Kostelanetz (New York: Praeger, 1970), 166.

<sup>43</sup> *Ibid*, 158.

<sup>44</sup> Jaroslaw Kapuscinski, and François Rose, "Japanese Traditional Orchestral Music: Correlation between Time and Timbre," In: *Proceedings from the Conference of Interdisciplinary Musicology, Paris, 2010*.



realm of time, by itself, is the result of influence by Western concept.”<sup>45</sup> He wonders if Eastern music may not have been based on time; time is just one of the elements to form music.

### 2.2.1. The Concept of Space in Western art music

Among those elements, Ichiyanagi became especially interested in space. His concept of space, however, is not based on physical space as Western composers use it. Historically in Western music, space is used in the sense of localizing sounds in physical space as a compositional element in music. It can be traced back to medieval times as a performance practice for antiphonal psalmody in which psalms are sung alternately by groups of performers, which creates the effect of sound waves coming from different directions. In the Renaissance, Western composers continued to experiment with space. It was consciously used by some Italian composers in the late sixteenth century. For example, Alessandro Striggio uses space in *Missa sopra Ecco sì beato giorno* by positioning five choirs contiguously from left to right, resulting in text painting effects where waves of sounds shift from left to right in physical space.

Some composers in the twentieth century continued spatial practice. Around the 1950s, Karlheinz Stockhausen came to use spatialization as an aspect of new musical technique, especially in the genre of electronic music, such as *Gesang der Jünglinge* (1955–56), *Telemusik* (1966), and *Kontakte* (1958–60). Henryk Górecki

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<sup>45</sup> Toshi Ichiyanagi, *Listening to the Sound - Notion of Music/Oto o Kiku Ongakku no Asu o Kangaeru* (Tokyo: Iwanami Shoten, 1984), 49.

used spatial effects in *Scontri*, op. 17 (1960), and so did Henry Brant, whose *Ice Field* was awarded a Pulitzer Prize in 2002. In these works, the sounds are localized in physical space as one of compositional elements in music.

The concept of space for Ichiyanagi, however, is different from the Western approach – pursuing staging effects by positioning sounds in a space. He believes that artificial space control causes decay of feelings, sensitivity, and imagination. To Ichiyanagi, space is an internal element of music and inseparable from time. It is neither superior nor subordinate to time and it is not something to be used to stage a finished composition. In his opinion, space nurtures the contents of music together with time.<sup>46</sup> Ichiyanagi explains his concept of space in *Seasons IV* (1980), for violin and piano:

At the beginning of the piece, some motives are presented by violin and piano duet. The motives show the features of each instrument but the two instruments share the world and are blended into one. One element begins to move and the other tries to stop the movement. The conflict continues quietly. As the piece proceeds, the world shared as one is gradually relativized and changes into a duet that has two different contents. During this duet, the relativity is brought forward further. Then the violin and the piano increasingly separate and the piece becomes two short solos. During the time-shift, space comes forward and separated and is suspended as two solo spaces. The two instruments narrow the distance again and the piece ends with a calm duet that confirms the involvement of each other.<sup>47</sup>

As described in the quote, Ichiyanagi's approach to space is rather psychological or analogical and contrary to the physical approach of Western composers. It is based on Japanese aesthetics.

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<sup>46</sup> *Ibid*, 53.

<sup>47</sup> *Ibid*, 96.

### 2.2.2. The Concept of Space in Japanese music

A Japanese architect, Arata Isozaki, claims that in Japan there is “not even a distinction between space and time like in modern Western thought.”<sup>48</sup> This may coincide with Ichianagi’s philosophy that we observed earlier in this chapter. His spatial concept is rather spiritual and deeply linked to the temporal structure of music, whereas the concept of space and time are considered physical rather than spiritual in Western musical tradition. Toshiro Kido, the former artistic director of the National Theater in Tokyo, describes the time and space in Japanese arts this way:

Time is almost suspended during the performance of *Mikagura* [a specific type of Shinto theatrical dance]. Physical time in reality goes by following the clock hands but spiritual time can exist irrespective of physical time. The concept of European traditional music is perceived as a course of time but the concept of Japanese and Eastern music includes spatial perception. A sound, once created, dies down physically in a short period of time, but it stays in space spiritually and accumulates one after another in the spiritual realm.<sup>49</sup>

In Japanese classical music, a great deal of importance is put on repetitions. One of the most notable textures in Japanese classical music is heterophony; the simultaneous performance of the same melodic line, with slight individual variations, by two or more performers. In Japanese heterophony, each line is rhythmically displaced from the others, although they are essentially the same melody. It involves the improvising aspect as a performer varies his line in response

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<sup>48</sup> Arata Isozaki and Ken Tadashi Oshima, *Arata Isozaki* (London: Phaidon Press, 2009), 161.

<sup>49</sup> Toshiro Kido, *Young Ancient: An Essay on the Rediscovery of Japanese Culture/Wakaki Kodai: Nihon Bunka Saihakken Shiron* (Tokyo: Shunjusha, 2006), 28-29.

to other lines. The heterophony occurs not only as melodic variations, but also as displacements in time. Ricardo Trimillos says that such a rendition would communicate little tension, especially in music without harmony, and brings an insight into the way another culture creates the dynamics of musical tension and release.<sup>50</sup> Thus, the same melody is repeated over and over in Japanese classical music. “Playing the same melody means playing a single piece. Therefore, playing the same melody a number of times means not repeating but overlapping,” says Kido.<sup>51</sup> Overlapping means accumulation and accumulation of sounds means increasing the density in spiritual space. If either the melody or tempo is deranged, music becomes incoherent and incomprehensible. It appears to be redundant and boring in the Western concept of time. In Japanese classical music, however, repetition is an accumulation of sounds that build a tension and density in time and space that gives spiritual depth to a work.

### 2.3. Notation and Music as an Auditory Experience

Another important philosophy of Ichiyangi is what he calls “palpability of music.” Being both a composer and a performer, Ichiyangi strongly believes that music ought to be an auditory experience, which requires positive participation from all people who are involved in the process of musical creation.

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<sup>50</sup> Ricardo D. Trimillos, “The Sound of a Bell: Aesthetics and World Music,” *Music Educators Journal*, Vol. 69, No. 9 (May, 1983), 44-46

<sup>51</sup> Toshiro Kido, *Young Ancient: An Essay on the Rediscovery of Japanese Culture/Wakaki Kodai: Nihon Bunka Saihakken Shiron* (Tokyo: Shunjusha, 2006), 28-29.

Since the Classical period, the roles of the composer, performer, and listener have become highly specialized in Western traditional music. Bradley Bambarger says that much has been gained by the division of labor; it enabled composers to write evermore complex scores that performers realized with increasing perfection. He continues:

Yet something was lost: the art of improvisation, of musicians freely creating, and risking, in the moment. With that loss has gone a sense of spontaneity that thrills artist and audience alike.<sup>52</sup>

The division of labor caused a breakdown in communication among the composer, performer and listener. Their roles are no longer interconnected within an integrated musical process; a composer writes symbols on staff paper and a performer reproduces the written music as audible sounds which are presented to the anonymous listener who is physically detached from the musical activity.

Ichianagi has a concern that the staff notation system of Western traditional music may have pushed this phenomenon further and music has become dependent more on visual aspects rather than auditory experience. As the individual roles of composer, performer and listener have become more specialized, composers increasingly desire to control the performance parameters within the composition itself. The staff notation system pampered the desire of composers as it allows them to notate music more precisely than any other notation system. No doubt, the

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<sup>52</sup> Bradley Bambarger, "Off the Page, Against the Grain - It's the rare performer who improvises in classical music," *Listen: Life with Classical* (fall 2010), accessed online, <http://www.listenmusicmag.com/feature/off-the-page-against-the-grain.php?page=1> (accessed on March 4, 2012)

development of traditional Western music owes greatly to measurable notation systems.

Because of this, however, the performance element was regarded as a reproduction, rather than a creative function. As a result, performers were no longer considered by composers as collaborative partners in the process of musical creation. The performer was expected to have a more disciplined and literal approach to the interpretation of the notated work and the sense of spontaneity in performance was no longer considered of the same importance. Simone de Haan argues, "Strict adherence to the written instructions in the score therefore took precedence over the creative contributions of the performer and a hierarchical situation developed in which the performer's main function was to serve the instructions of the composer."<sup>53</sup>

After World War II, trends in music did not change the situation very much. In Wright and Simms's *Music in Western Civilization*, post war music is described as a new style that had three principle characteristics: depersonalization, control, and innovation. They claim there was less tolerance in the world in the 1950s and 1960s, so the desire for control manifested in a demand for conformity in how to write and play music.<sup>54</sup> It may have caused the notation to become even more complex and precise. Performers were required to eliminate their emotional

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<sup>53</sup> Simone de Haan, "The relationship between the composer, performer and listener in twentieth century music-making." Ron Payne ed., *The Australian music teacher magazine*, vol. 6 no. 9 (1998), 238-246.

<sup>54</sup> Craig Wright, Bryan Simms, *Music in Western Civilization* (CA: Thomson Schirmer, 2006), 720.

expression or interpretation and play notes written on the page accurately with great control, almost like a machine. This leads performers to rely more and more on visual, rather than auditory abilities.

Moreover, the birth of electronic music questioned the meaning and benefit of performers. Being a pianist as well as a composer, Ichiyanagi believes that music has to be a creation directly connected with a live performance. The electronic music performance could easily become merely an operation of switches and keyboards in which a performer becomes a part of the machine and the music ends up predictable with no contingency. Regardless of how much our environment and lifestyle change, music without physicality lacks reality.<sup>55</sup>

Thus, the staff notation system and its high regard for visual dependence made the acute division of labor that prevents music from being an auditory experience. To Ichiyanagi, music ought to be live and spontaneous. Traditional Western music seemed to be going away from this point of view.

Graphic notation, one of the principal notations in aleatory music that was primarily used in Cage's circle, posed a new constitution of music. Graphic notation uses visual symbols outside the realm of conventional music notation. With shapes and patterns, composers attempt to communicate their intentions to a performer. The notation shows basic instructions to give a clue about how to realize the sound, but it does not show the finished product, which is the point of the chance operation.

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<sup>55</sup> Toshi Ichiyanagi, *Music and Contemporary Age/ Ongaku to iu Itonami* (Tokyo: NTT Publishing, 1998), 54.

Therefore, performers are required to participate in the creation of the music by improvising. Here, a performer is no longer a machine tracing the notes on the paper or a servant of a composer. A performer's creativity has to be brought forward and one has to consider what the music means to oneself through the composer's guidelines. In a performance, it is a performer who actually makes the music and the performer cannot rely only on the notes on the sheet music. Instead, a performer has to make sounds based on what is heard. Thus, music as an auditory experience, which is lost in a long tradition of Western art music, is regained in aleatory music.

Aleatory music in Europe, on the other hand, is somewhat different from what Cage set out. European composers were more hesitant in taking up aleatory techniques. Pierre Boulez, for example, allowed the player no more than limited freedom in the ordering of composed sections in his *Piano Sonata no.3* (1956–7). In *Zeitmasse* (1955–6), Stockhausen limited indeterminacy to tempos depending on the physical capacities, the duration of a single breath, or the fastest speed possible. Michael Nyman says “the identity of a composition is of paramount importance to Boulez and Stockhausen, as to all composers of the post-Renaissance tradition.”<sup>56</sup> European composers incorporate indeterminate elements in their works but they never allow others to take over their own image. Their identity must somehow be stamped on their work.

This is opposite to Cage's idea. As Christine Recker says:

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<sup>56</sup> Michael Nyman, *Experimental Music: Cage and Beyond*, 2nd ed (Cambridge & New York: Cambridge University Press, 1999), 9.



Cage[’s] main concept behind the use of chance operation in his works is that he searches for an approach by which any artist and recipient would be able to free himself of his own will in order to accept a somewhat natural development of sounds and words. He aims at a “purposeless play” of the material, which implies that the will of the artist has to become secondary to the material being employed, so that recipients can fully focus on sounds and words.<sup>57</sup>

“As a Japanese person,” Ichiyanagi says, “I think the concept of Cage could come into being if one could establish one’s own musical vision.”<sup>58</sup> David Y. F. Ho’s study shows that Japanese individual identity tends to be interwoven with collective identity.<sup>59</sup> Ichiyanagi may have felt more comfortable with Cage’s anarchic idea than European individualism, which must have been a sensation to him. Ichiyanagi learned music in the traditional Western way until he met Cage. As did many classically trained musicians at that time, Ichiyanagi believed Western music was superior. Ichiyanagi’s view of music was turned around completely by living through the trends of music with Cage and his contemporary artists. He realized that Western music is not the only music in the world.

The [traditional Western] music, considered and pursued as the absolute for a long time, is not absolute in truth but merely one of the whole. Recognizing that fact is a major shift in perception and valuation. We are now at a new start line with the view of music as a whole.<sup>60</sup>

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<sup>57</sup> Christine Recker, “John Cage: Writer by Chance,” in *Poets, Artists, and Performers of Black Mountain College: Proceedings of the Summer Semester 2004 for Heinrich-Heine-Universität, Düsseldorf* (San Francisco: GRIN Verlag, 2011), 4.

<sup>58</sup> Toshi Ichiyanagi, *Listening to the Sound - Notion of Music/Oto o Kiku Ongakku no Asu o Kangaeru* (Tokyo: Iwanami Shoten, 1984), 132-133.

<sup>59</sup> David Y. F. Ho, “Selfhood and identity in Confucianism, Taoism, Buddhism, and Hinduism: Contrasts With the West,” *Journal for the Theory of Social Behaviour*, 25 (2) (June 1995), 115-139.

<sup>60</sup> Toshi Ichiyanagi, *Music and Contemporary Age/ Ongaku to iu Itonami* (Tokyo: NTT Publishing, 1998), 16.

The notation of Japanese classical music is somewhat similar to graphic notation. Example 2-1 is the *hichiriki* part of *Etenraku* – a Japanese *gagaku* melody and dance, usually played with a *hichiriki* or *ryuteki* and accompanied by other traditional instruments such as the *sho*, *koto* and *kakko*.

Figure 2-1: *Etenraku* – *hichiriki* part

|   |             |        |        |        |    |  |
|---|-------------|--------|--------|--------|----|--|
| 頭 | 重           | エ      | ト      | 六      | 子  | 越<br>天<br>楽<br><br>   箏<br>築(ひちりき)<br> |
| 四 | ア           | ヲ      |        | 四      | ラ  |  |
|   | ハ           | ホ      |        | エ      | ロ  |  |
|   | ア           | 五<br>舌 | ロ      | 五<br>エ | ル  |  |
| 一 | タ           | エ      | ト      | 四      | タ  |  |
|   | ア           | 五<br>エ | ル      | 六      | アル |  |
| 下 | リ           | 四      | タ      | 四      | ラ  |  |
|   | イ           | 五      | ロ      |        | ア  |  |
| エ | ト           | エ      | テ      | 六      | 子  |  |
| 九 | ロ           | 下      | リ      | 四      | ラ  |  |
| エ | ト           | エ      | ト      | 四      | ハ  |  |
| 五 | 五<br>六<br>下 | 五<br>舌 | 四<br>六 | エ<br>下 | テ  |  |
|   | リ           | 四      | タ      | 四      | リ  |  |
|   | イ           | 六      | アル     | 四      | タ  |  |
|   | 引           | 四      | ラ      | 六      | アル |  |
|   | 引           | 四      | ラ      | 四      | ラ  |  |
| 返 | ニ           | 返      | ア      | 返      | ア  |  |
|   |             |        | ニ      |        | ニ  |  |

The music is written from top to bottom and right to left. The large letters in the center of each line are mnemonic aids. The small letters on the left of each line indicate approximate or relative pitches. The black dots show the relative length of notes and the white dots show the end of a phrase. As you can see, there is no specific indication of pitch, rhythm, articulation, dynamics, and expression mark that are commonly notated in staff notation. All it shows is a basic structure of the piece. Actual performance depends on the performer's spontaneous creation or interpretation, which is very similar to the concept of aleatory music. In fact, one might be convinced that this music could be played as a graphically notated music if it is shown to an aleatory music composer or performer. Thus, Ichianagi found that Japanese classical music kept its integrity, "music as an auditory experience," as well as aleatory music did.

## **2.4. Japanese Traditional Music and Japanese Aesthetics**

As mentioned earlier, incorporating Japanese classical music into an art work means Japanese aesthetics are reflected in the work. As *Trio Webster* is one of the pieces where Ichianagi applied Japanese musical and aesthetical concepts, as well as Western ones, it is essential to study the piece in the context of those aesthetics. However, it is beyond the scope of this study to present comprehensive Japanese aesthetics. Therefore, the discussion below will focus on some aspects of Japanese classical music and Japanese aesthetics that are essential to understanding Ichianagi's philosophy and applicability to *Trio Webster*.

### 2.4.1. Gesture in sound

It can be said, in general, that there is no harmonic system to support structures in Japanese classical music. Because of this, Japanese culture places great emphasis on sensitivity to gestural aspects of sound. Yuasa claims that subtle shifts in pitch as well as portamenti and glissandi become extremely important in conveying musical information.<sup>61</sup> For example, *portamenti* and *glissandi* are prominent characteristics of *Koto*. In *koto* playing, it is called glissando as a performer plucks each string one after another, like a glissando of a harp, but the resulting gesture appears as an arpeggio Willem Adriaansz says that “this graceful, downward glissando is one of the characteristic *koto* sounds that first impresses Westerners on hearing this instrument.”<sup>62</sup> Another example of gestural technique on the *koto* is *uchikaki*. A player strokes three or four strings rapidly on the diagonal, like a glissando, with the *koto-zume* (箏爪, a pick, worn on three fingers of the right hand).

Also, “small notes,” comparable to “grace notes” in the Western model, have significance in Japanese classical music. They are heard simply as ornamental in Western tradition, but the lack of support of a harmonic system increases the value of the transmission of musical information. The main notes are approached from a wide range of gestural pitches such as portamenti, glissandi, and grace notes.

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<sup>61</sup> Joji Yuasa, “Music as a Reflection of a Composer’s Cosmology,” *Perspectives of New Music*, Vol. 27, No. 2 (Summer, 1989), 186-191.

<sup>62</sup> Willem Adriaansz, *The kumiuta and danmono traditions of Japanese koto music* (Berkeley: University of California Press, 1973), 51.

### 2.4.2. Timbre

Another important aspect of Japanese music is timbre. Similar to the Indian concept, Japanese music reflects the outlook on nature and daily life and uses concrete elements that serve to represent natural sounds and the sounds of life. Therefore, there is no distinction between musical sound and noise in Japanese classical music. Timbre, impetus of sound, and acoustic quality of sound are valued and they are used to express the sounds of nature and life. In traditional Western music, breathy sound by blowing hard into an instrument or a slapping sound by hitting the finger holes, for example, are considered as noise and eliminated as much as possible. In contrast, they are vital as a part of sound itself or a part of expression in Japanese classical music. For example, there is a technique for *shakuhachi* (尺八, an end-blown flute) called *muraiki* or *kazaiki*. By blowing hard, the *shakuhachi* makes sounds like static or white noise. It is the opposite of a clean, pure tone and used to obtain special effects. In *Kazaiki*, the breathy noise is emphasized to an even greater extent than in *muraiki*. Another example is a technique on wind instruments that is comparable to tonguing on Western wind instruments. Traditional Japanese instrument players do not use tonguing to articulate notes. Instead, they separate notes by hitting tone holes with their fingers and blowing hard with their breath. As a result, some unwritten notes are heard before the written note is heard.

Yuasa links this attitude with the Zen statement, “Issoku ta, tasoku itsu” (一即多, 多即一), which means, “one diverges to many and many converge to one.” A single sound has a complex component, and a compound sonority may often be

heard as just one sound. He believes that timbre speaks directly to the senses because timbral information sometimes dominates over structural information.<sup>63</sup> This is another example that directly relates to Ichiyanagi's ideology of music as an auditory experience.

One of the unique qualities of timbre in Japanese instrumental ensemble is non-blending. Like Western orchestration, Japanese music is composed of superposed layers of sound. Nevertheless, the layers are independent from each other, and consciously assembled not to blend by placing each part in different registers. It is intrinsic to the instruments themselves. Instruments are made of various materials and each instrument uses a different attack to pronounce the sound. Therefore, acoustical properties are remote from each other and, as a result, an intricate and refined interaction between instruments is clearly perceptible at every moment. The listener can at all times easily differentiate the sound of instruments that provide a complex and dynamic experience, even if on a larger scale other elements appear slow or static.<sup>64</sup> In addition to the non-harmonic system in Japanese classical music, the independence of timbre favors a linear melodic line rather than a vertical one. The ability to hear separate parts is increased when they are not synchronized rhythmically. This opposes the prevailing aesthetic in Western music. In the Western tradition, sounds of instruments are supposed to blend with each other to create unity of harmony. Even in a

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<sup>63</sup> Joji Yuasa, "Music as a Reflection of a Composer's Cosmology," *Perspectives of New Music*, Vol. 27, No. 2 (Summer, 1989), 192.

<sup>64</sup> Jaroslaw Kapuscinski, and François Rose, "Japanese Traditional Orchestral Music: Correlation between Time and Timbre," In: *Proceedings from the Conference of Interdisciplinary Musicology, Paris, 2010*.

contrapuntal texture, which consists of layers of linear melodies, the harmonic progression is heard by vertical alignment of each layer, and the timbre of each instrument is not distinct at the moment.

Thus, Ichiyanagi's musical quest led him to aleatory music and Japanese classical music. This was achieved because of his unique experience in Western culture and his identity as a Japanese person who intuitively understands the Eastern philosophy and Japanese music. Through his musical quest, Ichiyanagi found his own goal in music. As he says:

Eventually, I found that I wished to use Western and Japanese instruments together equally and without segregation. I wanted to try and create music in which neither is dominant nor subordinate to the other, but the good parts of both are utilized. I decided to conceive a kind of music in which contemporary Western music, classical Japanese music and contemporary Japanese music all shared a common base.<sup>65</sup>

With this knowledge of Japanese aesthetics and musical concepts, we shall proceed to the analysis of *Trio Webster* to demonstrate the fusion of Eastern and Western traditions in a more analytical manner.

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<sup>65</sup> Toshi Ichiyanagi, *An ancient resonance in contemporary music*, trans. Gavin Frew (s.l.: s.n, 2007), 131.

## Chapter 3

### **Analysis of *Trio Webster***

This analysis is intended to help other performers understand how to approach *Trio Webster*. As discussed in the previous chapters, Ichiyanagi studied both Eastern and Western music and tried to fuse both elements in his pieces. Although Ichiyanagi did not himself explicitly recognize these connections (Appendix), my analysis shows clearly that it does.

On the surface, the piece appears to be Western art music. It is written for the Western instruments of flute, clarinet and piano, and written on the staff using the traditional Western notation. Also, Chizuko Sawa said in our interview that the piece gives an impression of French impressionists' compositions. The piece sounds beautiful as it is without studying it in detail, but, one might be able to better appreciate its spiritual depth when embedded Japanese concepts are unfolded. This analysis shows in detail how Ichiyanagi adopted the concept of Japanese classical music in *Trio Webster*.



### 3.1. Background of the piece

*Trio Webster* (2008) was commissioned by the Webster Trio, which consists of Leone Buyse (flute), Michael Webster (clarinet), and Chizuko Sawa (piano). The trio was founded in 1988 by Webster and Buyse in order to expand and promote the repertoire for flute, clarinet, and piano through commissions, transcriptions, and research. Although Webster and Buyse reside in the U.S., they tour and give recitals throughout Japan and play with Sawa as Webster Trio Japan.

A Webster Trio recital in Tokyo was scheduled in 2007 and Buyse had chosen Ichiyanagi's *Still Time IV: in memory of Toru Takemitsu* (1996) as one of the pieces for the recital. Prior to the recital, Sawa sent a post card to Ichiyanagi inviting him to their performance. Although Ichiyanagi did not have any personal relationship with the Webster Trio prior to this contact, he accepted the invitation and attended their recital on September 14, 2007. Members of the Webster Trio Japan were impressed by Ichiyanagi's sincerity and became interested in him as a person and a composer. In 2007, the Webster trio decided to commission Ichiyanagi for their 2009 Japan tour. On November 23, 2007, Sawa attended Ichiyanagi's recital at Santory Hall in Tokyo and visited his green room after the concert to ask him to write a piece for the Webster Trio Japan.

The piece was completed on November 21, 2008 (as marked in the score) and was premiered by the Webster Trio Japan in their recital at Tokyo Bunka Kaikan Recital Hall on March 11, 2009. The clarinetist of Webster Trio Japan, Michael Webster, happens to be a son of Beveridge Webster with whom Ichiyanagi studied

the piano at the Juilliard School, although they did not know each other until this commission. Also, 2008 happened to be the one-hundredth anniversary year of Beveridge Webster's birth. A message from Ichiyanagi was written on the program of the recital:

It was the first time for me to compose a piece for this combination, flute, clarinet and piano. However, if you think about it, it is not surprising to pair the piano with the flute and the clarinet, which are full-blown wind instruments with rich repertoire. In that sense, it was an inspiring experience for me to compose this piece - though it was the first time.

The piece is based on free ideas with some short motifs in both slow and fast tempos, which appear and intersect like a fantasia. The main motif was inspired by my esteemed teacher in my early years, Beveridge Webster, who was knowledgeable and flexible toward vast types of music.

I appreciate the son [of Beveridge Webster] and his wife's consideration and courtesy to give me an opportunity to compose this piece on the 100th anniversary of my teacher's birth. I am looking forward from my heart to the premiere by the two, flute and clarinet, with a Japanese pianist Chizuko Sawa.<sup>66</sup>

Ichiyanagi considered his learning experience with Beveridge Webster to be a bit unorthodox (Appendix). This piece was inspired by Beveridge Webster's broad view and innovative mentality.

Ichiyanagi has a prolific history of composing in various musical styles, as discussed in chapter 1. It is worth noting here some of the reasons that he chose to compose *Trio Webster* as he did. From my interview with Ichiyanagi, we are able to glean some insights into why he chose to use Western staff notation and the musical style elements of *Trio Webster*. First, he stated essentially that he has some

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<sup>66</sup> Toshi Ichiyanagi, Program notes, *Messages-Trio Webster*. March 11, 2009. Tokyo: Webster Trio.

experience with Western musicians expressing their displeasure with music notation that does not use bar lines. Since music notation is a language, and any deviation from the proper application of a language tends to create impediments to reading and understanding whatever is conveyed by the language, we can reasonably assume Ichianagi chose to use the commissioner's native musical notation in order to minimize any written obstacles to the immediate understanding and playing of the score. Without such an obstacle, the members of Webster Trio Japan would be able to more efficiently learn the intricate and nuanced elements of the piece. Second, Ichianagi was aware of the knowledge & skills of the performers in Webster Trio Japan. Since the pianist, Sawa, had never played anything beyond Debussy, the members of Webster Trio Japan believe that Ichianagi may have written the piece in a way accessible to Sawa. One can see clearly that there are many pianistic figurations within *Trio Webster* that are similar to Debussy. Sawa also shared in the interview with the author of this study, "Mr. Ichianagi sent to me a letter in which he said that I will be able to play *Trio Webster* as I play Western classical music. This comment made me feel at ease. The music was actually composed in a style that is accessible to me." Thus, Ichianagi made the piece accessible to classically trained Western musicians. Nevertheless, it gave a challenge to Ichianagi. As discussed in the previous chapter, Ichianagi feels constricted by the staff notation. The details of how he compensated for the limitation of the Western staff notation will be discussed in the analysis.

## 3.2. Analysis of the piece

### 3.2.1. Overall structure

At a glance, *Trio Webster* is written in a through-composed fantasia style as Ichiyanagi mentioned in the program of the premiere. It does not have a particular form that can be defined by traditional Western music theory alone. The motifs and their derivations seem to appear rather freely from the Western perspectives that Ichiyanagi described in the above message. When one observes closely, with Japanese influence in mind, the Japanese form *Jo-ha-kyu* emerges as the frame of the entire piece. The piece can be divided in three sections:

- Section A (*jo*): mm. 1 to mm. 14 – slow, frequent meter changes
- Section B (*ha*): mm.15 to mm. 131 – slow, in fixed meter ( $\frac{3}{4}$ ,  $\frac{5}{8}$  etc.)
- Section C (*kyu*): mm. 132 to mm. 181 – fast, rhythmic

The tempo setting and characteristic in each section confirm the style of *Jo-ha-kyu* form explained in the previous chapter. As mentioned before, *Jo-ha-kyu* is based on the essential Japanese aesthetic concept of *naru*, which means ‘to become’ and represents a notion running through all aspects of Japanese life. *Jo-ha-kyu* holds the piece together, rather than putting it as a free form fantasia, and gives a sense of continuity and development to the piece.

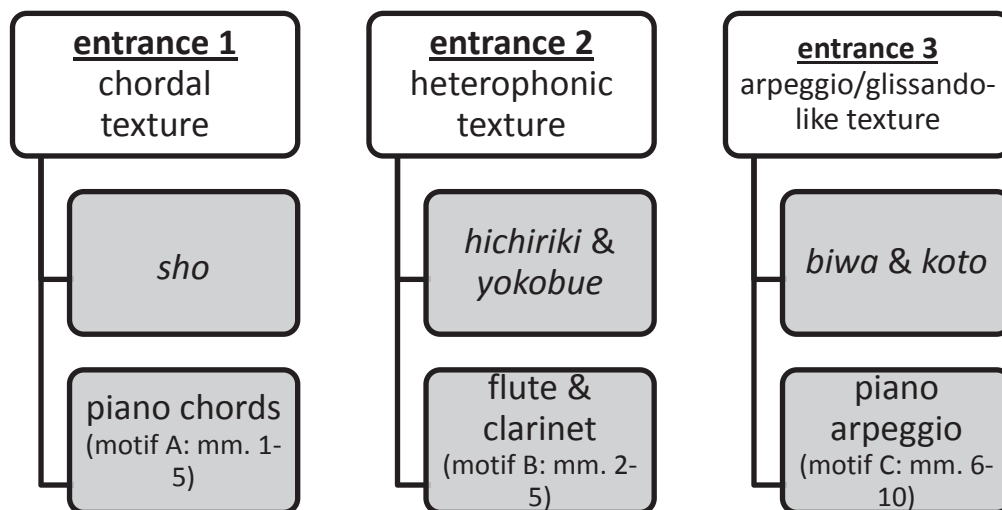
While *Jo-ha-kyu* form keeps the overall structure of the piece, the familiar form in traditional Western music, the ternary form, is incorporated in section B as an internal structure. Each section will be described in detail below.

### 3.2.2. Section A: mm. 1-14

Section A of *Trio Webster* is comparable to *Jo* in *Jo-ha-kyu* form. *Jo* is in slow tempo without a meter or regular pulse. Here, the tempo is marked as ♩ = 50 and the meter changes frequently which obscures the steady pulse that confirms the style of *Jo*. Section A of *Trio Webster* reflects the style and texture of *netori*, which Ichiyanagi adopted from Japanese classical music.

*Netori* (音取切) is a short introductory piece played in the *Jo* section or movement in Japanese classical orchestral works. It sets the tone of the mode in which the piece is written. Typical instrumentation for *netori* is *sho* (笙, an organ-like wind instrument), *hichiriki* (尺八, a short, double-reed instrument), *yokobue* (横笛, a transverse flute), *biwa* (琵琶, a short-necked fretted lute), and *koto* (琴, a long Japanese board zither with strings and movable bridges). Usually, the piece starts with *sho*, followed by *hichiriki* and *yokobue* playing in turn in heterophonic texture; *biwa* and *koto* play short melodies (Figure 3-1).

Figure 3-1: Comparison Chart -- Order of Entrance in *Netori* and *Trio Webster* and the introduction of *Trio Webster* mm. 1-7



1  $\text{♩} = 50$

*espressivo*

*espressivo*

6

*pp*

*mp*

*p*

*mp*

*p*

In *Trio Webster*, the entrance of motifs A, B, and C emulates the instruments, texture, and the appearance order of *netori* as shown in Figure 3-1. The sustained cluster of notes on the piano implies the *sho* (motif A, discussed later). It is followed by two wind instruments in mm. 2-5, the flute and the clarinet imitating the *hichiriki* and *yokobue*, playing a chromatic linear melody in heterophonic texture, which is typical of Japanese performance practice. (motif B). The arpeggios (motif C) in the piano part in mm. 6-7 and mm. 11-14 resemble the *koto* glissando, which was mentioned in the previous chapter. Thus, in section A, Ichiyanagi appears to be simulating *netori* using Western instruments.

Ichiyanagi uses *netori* in the piece as a way to incorporate his Eastern philosophical values within the limitations of the staff notation system. As discussed in the previous chapter, Ichiyanagi feels constricted by the limitations of staff notation. The spontaneity, or “music as an auditory experience” as he calls, is lost in staff notation system. Nevertheless, in this *netori* style introduction, the heterophonic texture and the absence of pulse caused by frequent meter changes gives listeners a sense of improvisatory interaction among performers, even though it is precisely notated. In this way, Ichiyanagi’s important concept is still conveyed at least as an auditory experience. Thus the spirit that Ichiyanagi values in aleatory music and Japanese classical music is incorporated in *Trio Webster*.

Section A serves as an introduction to the piece and exposition of the motifs. There are four basic motifs, which are developed, transformed, and incorporated throughout the piece. Motif A (Figure 3-2). is presented by the piano in mm. 1-5. As

mentioned above, it is imitating the *sho*. A *sho* consists of seventeen bamboo pipes that can produce six pitches at the same time when played. Those six pitches are imitated by the six piano notes in mm.1-2 and m.5, respectively. The pitches of the chords are based on superimposed fourths. The chordal texture is the characteristic of motif A.

**Figure 3-2: Motif A**



The beginning melody (motif B: Figure 3-3) on the flute consists of two sets of fourths. In mm. 2-3, the melody starts with D and descends to A. Also, in mm. 4-5, if E-flat is considered as the appoggiatura to D, D to G forms an ascending fourth.

**Figure 3-3: Motif B**

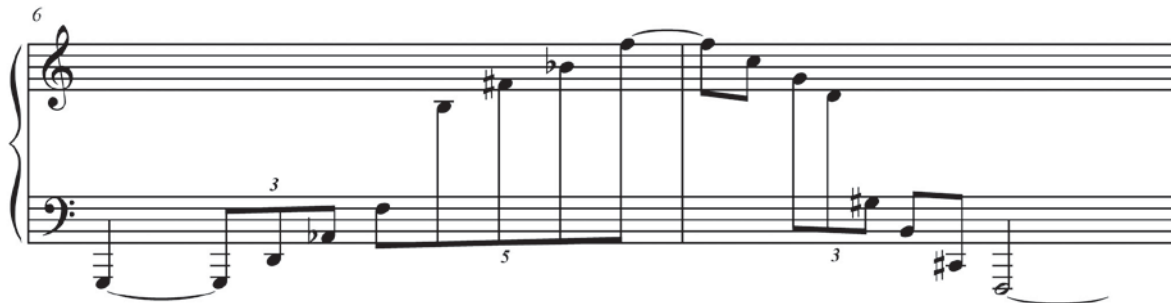
The distinctive feature of this motif is linear chromatic progression with relatively long note values. The clarinet starts playing this motif two beats after the flute, as if



the clarinet listens to the flute and imitates the melody with slight variation in pitch and rhythm, which is the heterophonic texture typically seen in Japanese classical music (mm. 2-6).

Motif C (Figure 3-4) is represented by arpeggios on the piano, simulating the *koto* playing in mm. 6-7. These arpeggios are also constructed with superimposed fourths and its inversion, fifths. This motif reminds us of the gestural importance of Japanese classical music, which was discussed in the previous chapter.

**Figure 3-4: Motif C**



One may have noticed that all of the above motifs are constructed based on fourths. This is a fusion of Eastern and Western music theory. A Japanese music scholar Fumio Koizumi suggests that Japanese traditional melody has stable and unstable pitches as ancient Greek music has the “final” tone in each mode. The stable pitches are called *kaku-on(s)* (核音, nuclear tone) and function as core notes in a melody. Two *kaku-ons* are commonly placed a fourth apart and have one or two middle tones between them, which are unstable and do not have a fixed position. He calls the *kaku-on* and middle tones structure “a tetrachord” and concludes the

tetrachord is a basic unit of Japanese melody. Although the pitches of the middle tones are flexible, the frame of the fourth (the interval of two *kaku-ons*) is always unchanged. Therefore, Japanese scales are based on units of fourths.<sup>67</sup> This is very similar to Greek tetrachord theory. The building block of Greek music was the tetrachord. The outer notes of each tetrachord were fixed and the position of the inner pitches determined the genus of the tetrachord; diatonic genus, chromatic genus, and enharmonic genus. These Japanese-Greek fourths and the tetrachords are the base of pitch structure in *Trio Webster*.

At the same time, fourths are commonly used in Western music as quartal harmony. For example, fourth chords are used in the late works of Liszt and Chopin such as *Nuages gris* and *Nocturne op. 55 no. 2*. The usage of quartal harmony is accelerated in the twentieth century. Debussy used the sound of the perfect-fourth interval as a unifying device in *Etude Pour les Quartes*. Hindemith did theoretical researches in a system of harmony based on chords built from fourths, rather than from the usual thirds. The Tristan chord is built with F—B—D-sharp, and Scriabin's Mystic chord is also superimposed fourths. Ronald Pen explains that the equidistant fourths of quartal harmony produce a more static sense of harmonic motion and says, "As with extended chords, the characteristic sound of quartal harmony is heard primarily in music of the impressionist period of the twentieth century, and in modern jazz styles."<sup>68</sup> The heavy use of fourths may have resulted in a piece that sounded impressionistic to a classically trained musician, as Sawa said. Ichiyanagi

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<sup>67</sup> Fumio Koizumi, *Study of Japanese Traditional Music/Nihon Dento Ongaku no Kenku*, composite vol. (Tokyo: Ongaku no Tomo-sha, 2009), 90-153.

<sup>68</sup> Ronald Pen, *Introduction to Music* (Blacklick: Mcgraw-Hill, 1991), 89.

has fused Eastern and Western music not only in mere written form, but also in a unique way that produces a delightful auditory experience that is accessible to both Eastern and Western listeners.

Also, from a view of Eastern philosophy, the history of the fourths gives a sense of time in a spiritual way. It spans from ancient Greek and Japanese to the twentieth century. It implies the long stream of time and its continuity and eternity. One could give more than a passing thought to human life of generation after generation.

Thus, frequent use of fourths in *Trio Webster* not only creates certain affects in sonority, which Western composers might have pursued, but also gives spiritual or philosophical depth to the piece.

Ichiyanagi specifically stated in the message for the premiere, "The main motif was inspired by my esteemed teacher [Beveridge Webster]." <sup>69</sup> All of the motifs above show the dominance of fourths, which is the fusion of Eastern and Western concepts. To Ichiyanagi, it may also be reminiscent of Webster's broad view toward music.

These motifs are presented twice overlapping each other in section A. As discussed in the previous chapter, overlapping sounds means accumulation of sounds in spiritual space in the Japanese music concept. Also, this section marks the tranquil and peaceful qualities, and well-ordered harmony that reminds one of

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<sup>69</sup> Toshi Ichiyanagi, Program notes, *Messages-Trio Webster*. March 11, 2009. Tokyo: Webster Trio.

Kapuscinski's observations of Japanese music, "a steady continuum that gives the music an impression of staticity and slowness"<sup>70</sup> with which a listener experiences eternity.

### 3.2.3. Section B: mm. 15-131

This section is comparable to *ha*, break, in Japanese *jo-ha-kyu* form. In section B, the motifs from the previous section are developed and incorporated with a new motif. Section B can be divided into three internal sections:

- Section B1: mm. 15-28
- Section B2: mm. 29-97
- Section B3: mm. 98-131

In section B1, a new motif is introduced and then developed in section B2 and B3. Details of each section are examined and discussed below.

#### 3.2.3.1. Section B1: mm. 15-28

In the *ha* of traditional Japanese form, the tempo is still slow, but the music becomes more complex and a meter or regular pulse is introduced. One may notice immediately that section B1 of *Trio Webster* starts with a fixed  $\frac{3}{4}$  meter. The tempo is still relatively slow ( $\text{♩} = 72$ ) but the repetitive fast quintuplets (motif D) on the piano divide the beat in half, as if the tempo is doubled, which gives a sense of moving

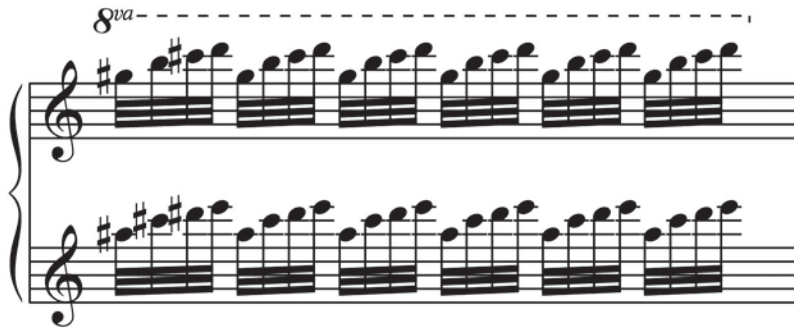
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<sup>70</sup> Jaroslaw Kapuscinski, and François Rose, "Japanese Traditional Orchestral Music: Correlation between Time and Timbre," In: *Proceedings from the Conference of Interdisciplinary Musicology, Paris, 2010*.

forward. It also clearly separates the new section from the previous section as an auditory experience. The Japanese concept of the accumulation of sound in spiritual space is reflected in this motif.

The new motif D (Figure 3-5) sounds similar to the *uchikaki* technique on the *koto*-that is the gestural motion and repetition of basic pattern characterized in motif D.

**Figure 3-5: Motif D**



The pitches of this new motif are a combination of Eastern and Western scale concepts. It uses fragments of octatonic scales and Japanese tetrachords. One of the common octatonic scales used among Western composers is an eight-note scale in which the notes alternate intervals of a whole step and a half step, creating a symmetrical scale. It is used frequently in the works of Western composers such as Stravinsky, Debussy, Scriabin, and Bartók.

This motif develops into two different scales as if one world is divided into two. In m. 15, the motif in both right and left hands has the same interval structure,

which contains both octatonic and tetrachordal elements as shown in the first measure of the example below (Figure 3-6); the brackets show the interval between two notes (fourth) and the rounded brackets show the numbers of semitones between two pitches. “2-1-2-1” on the rounded brackets means alternation of whole step and half step, which is a fragment of an octatonic scale. Both hands share the same structure as a departure. Then, the right hand motif develops into the superimposed tetrachords, whereas the left hand develops into the octatonic scale (mm. 15-18).

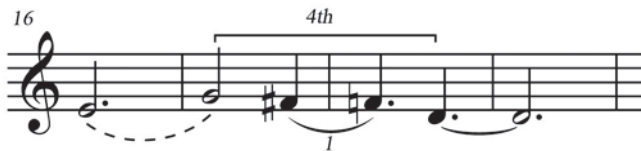
**Figure 3-6: mm. 15-25 Motif D Analysis**

Motif D keeps repeating until m. 25 with a one-measure interruption of clarinet cadenza in m. 20, which will be discussed later. The development of the motif is slightly varied after the cadenza - as shown in the above example (mm. 21-25). It seems as if two players are responding to each other in an impromptu

manner. Firstly, the left hand in mm. 21-22 inherits the octatonic pitches from mm. 16-18, but they are spelled differently: B-flat—C—C-sharp—D-sharp—E rather than A-sharp—B-sharp—C-sharp—D-sharp—E. It seems to be corresponding with the right hand pitches, B, C-sharp, and D. Secondly, the quadruplets on the left hand are delayed by two measures (m.23) as if it listens to the right hand and responds to it. Lastly, there is a mode change. The order of the whole step and half step is reversed in the left hand in m. 23, and the right hand responds to the left hand on m.24. All of these replicate the improvisatory and auditory nature of Japanese performance practice that Ichiyonagi values.

Motif D on the piano is paired with motif B. The melody on the flute in mm. 16-19 is taken from the second half of motif B. The G and D, a fourth, in the mm. 17-18, forms an outer frame of the tetrachord. The middle tones between the fourth are a semi-tone apart (Figure 3-7). This corresponds to Japanese music theory and also the chromatic genus of the Greek tetrachord. This pattern of tetrachord is amplified later in this section.

**Figure 3-7: mm.16-19, Flute, Japanese-Greek Tetrachord**



In m. 20, the clarinet plays a cadenza that is based on motif C, the *koto*-like arpeggio. Like motif C, this cadenza is dominated by fourths as shown below (Figure

3-8). Also, fragments of the octatonic scale are present in the grace notes as the *uchikaki*-like form, which is influenced by motif D. It seems as if the clarinet is responding to the piano. Similarly, the flute is stimulated by the clarinet and the upward triplet figure is added to the ascending line of motif B in mm. 22-25.

**Figure 3-8: Clarinet Cadenza and Flute mm.22-25 Comparison**

*clarinet cadenza*

The image shows two musical staves. The top staff is labeled 'clarinet cadenza' and starts at measure 20. It features a sequence of notes with a '5' above a group of notes and '4th' labels below other groups. The bottom staff is labeled 'flute' and starts at measure 22. It features triplet figures indicated by '3' below the notes. Both staves show a melodic line with various intervals and fingerings.

*flute*

Motif D builds up the tension by repetition and is taken up by the rapid arpeggios on the piano in m. 26. The short note value and arpeggio figure shows that it is the combination of motif C and D. After the arpeggio, the phrase falls down from the high register to the low register with the alternation of right and left hands (Figure 3-9). This gesture sounds similar to the *koto* glissando technique.

**Figure 3-9: m. 26, Piano, *Koto*-like Glissando**

The image shows a musical score for piano, starting at measure 26. It features a series of arpeggios in both the right and left hands, with a glissando effect indicated by a dashed line and '8va' above the notes. The notes are arranged in a descending sequence, creating a koto-like glissando effect.



When the glissando reaches the bottom, it jumps back up to the high register as four strong chords together with the altissimo register of the clarinet. This creates the climax of the section. Two motifs are incorporated with these chords. The multiple notes, sounding simultaneously, are an amplified version of motif A—the *sho* motif (Figure 3-10). Along with its loud dynamics and accents, these chords

**Figure 3-10: m. 26, Piano, Japanese-Greek Tetrachord**

give a strong impression as it is the first time in the piece that the rhythm is vertically aligned. Also, these four chords are structured as a Japanese-Greek tetrachord (chromatic genus), with the fourth outer frame and the half step middle tones. This structure was presented earlier as motif B on the flute in mm. 16-19.

To close the section, Ichyanagi brings the texture of section A back at the end of section B1 (Figure 3-11). Once the section reaches its climax, it calms down immediately both in dynamics and tempo, as if it were absorbed back into section A. The piano continues the same tetrachord pattern as motif B, a linear line with long note values, as described above. The flute reminiscently plays motif B with the exact pitches as appeared in section A (mm. 8-10). This closing pattern of section B1,

coming back to the quiet and linear texture of section A, is repeated in the later section. It will become a basis of the structure of the piece with the Eastern point of view, which will be discussed later.

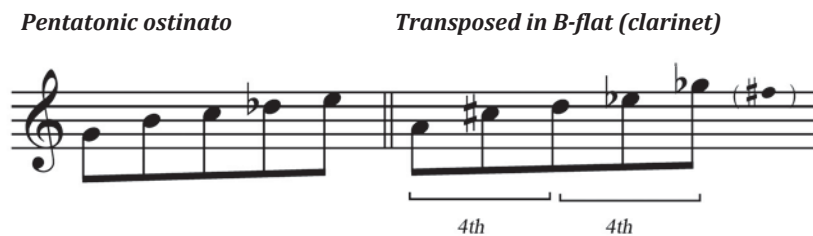
**Figure 3-11: Transformation of Motif B on the Flute and Piano**

### 3.2.3.2. Section B2: mm. 29-97

The overall structure of section B2 is similar to the previous section, B1. Motif D, the rapidly repetitive quintuplets, is transformed into a slower pentatonic ostinato that accompanies the linear melody that is derived from motif B. The continuous ostinato builds up the tension and it finally arrives at the four strong chords, motif A, at mm. 84-85. After the climax, the loud dynamics are maintained this time, contrary to the ending of section B1, but the texture of section A comes back and closes section B2, in the same style as section B1.

In this section, the rapid quintuplet, motif D from the previous section, is transformed into a pentatonic ostinato with slower note values (Figure 3-12). Five notes are repeated over and over until it reaches a climax at m.84 and passes among the three instruments without interruption. The ostinato in traditional Western music brings listeners back to the starting point each time it repeats because it resets the harmonic progression, which also resets the sense of direction. The repetition here is used more in an Eastern way. As explained in the previous chapter, repetition in the Japanese concept does not mean redundancy but accumulation of sounds in a spiritual space. Because the ostinato is not supported by a harmonic progression, the repetition obscures the sense of direction. The repetition of five notes creates spiral continuity and a timeless quality, which achieves the Japanese aesthetic of static tranquility and a sense of eternity.

**Figure 3-12: Pentatonic Ostinato and Transposition in B-flat**



The ostinato appears first in the clarinet part as A—C-sharp—D—E-flat—G-flat, forming the superimposed tetrachords. Then the flute takes it over and passes it to the piano later. All three instruments play the same notes, but, interestingly, the five notes are spelled differently. If the notes on the clarinet part are transposed to concert pitch, it should be spelled as G—B—C—D-flat—F-flat. Yet, it appears as G—

B—C—D-flat—E in the flute and piano parts. This is not a misspelling. The reason Ichiyanagi spelled them differently is explained below.

The flute in mm. 40-53 reveals that the five notes of the pentatonic ostinato are, in fact, a part of the heptatonic scale. Two notes are added as grace notes in mm. 44-53 and the pentatone becomes heptatonic. According to Koizumi, this procedure is common in Japanese traditional music. As discussed before, the fourth, a tetrachord, is the base of Japanese melody. Koizumi talks about how Japanese scales are formed from the tetrachord. According to him, two superimposed tetrachords make a scale. There are two ways to link the tetrachords: conjunction and disjunction. Conjunction means two tetrachords are linked by a common note, as shown in the Figure 3-13 (a). Disjunction means two tetrachords are linked a second apart (b). Furthermore, two disjunctive tetrachords, with one middle tone, make a pentatonic scale (b) and two middle tones make a heptatonic scale (c). Koizumi concludes that pentatonic and heptatonic scales are the most basic and

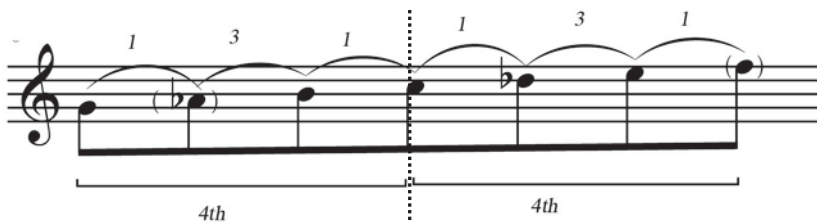
**Figure 3-13: Conjunction and Disjunction of Superimposed Tetrachords**

*a. Conjunct tetrachords*                      *b. Disjunct tetrachords*                      *c. Disjunct tetrachords*

The figure displays three musical examples on a single staff with a treble clef. Each example consists of two tetrachords, represented by brackets under the notes. Example (a) shows two tetrachords sharing a common note. Example (b) shows two tetrachords separated by one note. Example (c) shows two tetrachords separated by two notes.

important scales in Japanese music.<sup>71</sup> János Kárpáti also explains that pentatonic scales provide only a basis of Japanese music theory. The traditional groundwork is full heptatonic scales. He continues, “[the heptatonic scale] becomes realized by increasingly frequent inclusion of the *pien* [*hen* in Japanese] notes.”<sup>72</sup> In other words, heptatonic scales are built with a pentatone and two additional notes called *hen* (☒, a symbol for lowering a pitch one semitone). In the case of Ichiyanagi’s heptatonic scale on the flute, two additional notes (*hen*) appear as grace notes, which show the transformation of the scale from pentatonic to heptatonic, as shown in the example below (Figure 3-14).

**Figure 3-14: Heptatonic Scale**



Now that the whole heptatonic scale is revealed, one may see why Ichiyanagi spelled the pentatone differently between the clarinet and the flute/piano parts. As a transposition from A—C-sharp—D—E-flat—G-flat, the pentatone should be spelled as G—B—C—D-flat—F-flat, but it is done as G—B—C—D-flat—E. Using the Japanese music theory concept described above, the heptatone has to be developed

<sup>71</sup> Fumio Koizumi, *Study of Japanese Traditional Music/Nihon Dento Ongaku no Kenku*, composite vol. (Tokyo: Ongaku no Tomo-sha, 2009), 154-178.

<sup>72</sup> János Kárpáti, “Tonality in Japanese Court Music,” *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 25, Fasc. 1/4 (1983), 171-182.

from the pentatone and it has to form the superimposed tetrachords. Therefore, the last note of the pentatone has to be spelled E rather than F-flat, though they are the same note when heard. Also, it may be worthy to note that the intervals of the heptatonic scale are placed as a mirror. Although the heptatonic scale is used in Japanese classical music theory, Ichianagi's heptatone scale does not correspond with any of existing Japanese scales. Elizabeth Kazmierczak claims "the Japanese prefer art works with asymmetric arrangements, while the Westerner is attracted by symmetrical compositions."<sup>73</sup> The Japanese may have avoided the common use of this symmetric scale. If so, Ichianagi is bringing in Western preference into the scale, which is based on the Japanese concept and creates a scale that is unique to him.

Accompanied by ostinato, the motif B is passed among three instruments and transformed each time. The Figure 3-15 shows the transformations. The original theme is the second half of motif B (a). The note values are prolonged as in the melody on the flute in mm. 31-37 (b). The outer frame of this melody is the fourth. Then, it is passed to the piano in mm. 40-43. This time, it is articulated with sixteenth notes (c). This type of articulation may be influenced by Japanese performance practice. Traditional Japanese instrument players do not use tonguing to articulate notes. Instead, they separate notes by hitting tone holes with their fingers and blowing hard with their breath. As a result, some unwritten notes are heard before the written note is heard. The outer frame of the fourth maintains the

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<sup>73</sup> Elizabeth Kazmierczak, "Philosophy and Aesthetic Preferences: Symmetry Versus Asymmetry," *Semiotics* (1994), 371.

relationship to the original theme. Furthermore, the theme develops to a free form, like a cadenza, in the clarinet in mm. 56-63 (d). It is a hybrid of motif B and C. Here, the first clarinet cadenza, which is based on motif C in m. 20, is further developed with faster arpeggios. The linear melody with the sixteenth note accents is also embedded in this cadenza.

**Figure 3-15: Transformation of Motif B**

a. *Flute: mm. 4-5 (original theme)*

b. *Flute: mm. 31-37*

c. *Piano: mm. 40-43*

d. *Clarinet: mm. 56-61*

This free form theme on the clarinet is accompanied by the ostinato on the piano, which is in a precisely measured rhythm. This juxtaposition can be considered as another example of Eastern and Western fusion. The measured

rhythm on the piano represents traditional Western music. The free form on the clarinet shows an improvisatory Japanese concept, which, to Ichiyanagi, is connected to the free spirit of aleatory music that he inherited from Cage. Ichiyanagi put a note on the score, “No strict coordination between clarinet and piano is required within parenthesis.” If the clarinet represents East and the piano West, then his note expresses the essence of the piece. Following Ichiyanagi’s analogical explanation, it could be interpreted as “Under the world as a collective entity, a difference of cultures (clarinet and piano) can exist. Neither is superior nor subordinate compared to the other. No cultural restriction or binding (no strict coordination) is necessary if each one understands, appreciates, and accepts the other’s philosophy.”

The right hand of the piano joins the pentatonic ostinato of the left hand in the same rhythm at m. 54. This figure is a fragment of the arpeggio with fourths in motif C (Figure 3-16). It starts with two three-note arpeggios in fourths (arp. I and arp. II in example a). Arpeggio I is developed fully and then it moves on to a developing arpeggio II, which takes over in the end. In order to see the development of this theme clearly, the accidentals are disregarded in the example below. In example (b), note C from arpeggio II is added to arpeggio I, as shown with the arrow. Then, the D is added to form a fourth with the A to keep the tetrachord structure (c). Then, the F from arpeggio II is added (d) which completes the development of arpeggio I. Now, the D from arpeggio I is added to arpeggio II (d) which makes the same tetrachord, C—D—F, as in arpeggio I (d). Lastly, the B from arpeggio I is added to arpeggio II (e), which is the final state of this figure.



**Figure 3-16: Transformation of Arpeggio in mm.54-83 on the Piano**



In m. 63, motifs B, C, and D are finally played together. The left hand of the piano continues the pentatonic ostinato (motif D); the right hand plays the arpeggio (motif C) and the clarinet starts the linear chromatic descent (motif B) in the eighth-note figure, which is joined by the flute at m 71. This is the first time in section B that the three instruments play simultaneously. It is in  $\frac{5}{8}$  meter and all of the instruments move together in eighth-note values, but the phrases do not correspond to each other, which obscures the steady meter. The disjointed pulse creates a vortex of sounds and this builds up the tension (Figure 3-17).

**Figure 3-17: Eighth-note Progression in Tutti with Disjointed Pulse**

75

Fl.

Cl.

Pf.

Similar to the previous section, suddenly motif A comes in with the four strong chords in mm. 84-85. Responding to it, the texture of section A comes back after m. 87. The piano plays a sustained chord (motif A), although it is much thinner than the beginning of the piece, and the flute and the clarinet play the melody based

**Figure 3-18: Reappearance of Section A Texture**

Fl.

Cl.

Pf.

*f*

*f*

*gra*

*sub*

on motif B with the heterophonic texture (Figure 3-18). This time, it has an accent with the triplets, which is a similar technique used on the Japanese wind instruments, mentioned earlier.

At the end of both sections B1 and B2, the texture of section A comes back. It comes back again at the very end of the piece. One might see it as a correlation with the Western Rondo structure. If one looks through the lens of the Eastern concept, however, it reveals another dimension of the piece. It may be an Eastern indication of the concept of time – reincarnation, the Buddhist concept of rebirth. Section A represents the origin of a soul where the world is serene and harmonious. The soul goes through episodes in life in a mundane sphere and has different experiences each time it reincarnates. After the episodes, the soul gets a call from a higher power to return to the origin (the four strong chords). Then the soul is given a new birth into the next episode (the new section) until it is called again.

### **3.2.3.3. Section B3: mm. 98-131**

This section encompasses a ternary form, a three-part form commonly structured as A-B-A'. It is used frequently in Western classical music such as the eighteenth-century *da capo* aria and the first movement of classical symphonies. Traditionally, the first two sections of A-B-A' form consist of contrasting ideas. Ichiyangi follows this model in section B3. The static tranquility that he presented in section B2 is used as the first section of the A-B-A' form. Then, Ichiyangi puts the rapid and agitated music from section B1 as the middle section of the A-B-A' form as a contrasting idea. It is remarkable that Ichiyangi incorporated two different forms

from East and West, *Jo-ha-kyu* and A-B-A' form, within one piece without compromising the integrity of either form.

In the A section of the ternary form, the  $\frac{5}{8}$  meter comes back in m. 98 and the familiar five eighth-note figure is started by the flute (a derivation from motif D: Figure 3-19). This time, it is combined with motif C, the arpeggio, and the pitches consisting of a sequence of fourths.

**Figure 3-19: Incorporation of Motif C and D**



After one measure of interruption, with the *sho*-like chord (motif A) at m. 101, the clarinet follows the flute with the same melody transposed down by a fourth, starting with concert pitch F. Also, the power relationships among the three instruments are reversed. At the beginning of the piece, the two wind instruments played the same melody, motif B. The two instruments are treated as a unified entity, which creates the heterophonic texture. As the piece proceeds, however, the two instruments become separated from each other. It has always been the clarinet that initiates the separation from motif B, as seen in the cadenza on m. 20 and in the beginning of section B2 (m. 69). The flute conservatively adheres to motif B, before section B3. Nevertheless, it occurs in reverse here. The flute initiates the change and

the clarinet follows. Moreover, the piano that was distant from motif B, joins the winds in mm. 106-107 with the accented motif B.

The rapid repetition of quintuplets of section B1 comes back transformed into nonuplets and decaplets in the B section of the ternary form. The pitches this time are the hybrid of the Japanese tetrachords and Western octatonic scale that were used previously in section B1. Conjunct and disjunct tetrachords are alternated, as are the modes of the octatonic scales as shown in Figure 3-20. As before, these nonuplets and decaplets accompany motif B, which is played by the piano this time rather than the flute.

**Figure 3-20: Analysis - Transformation of Motif D in mm. 108-118 (reoccurrence)**

The recapitulation (A') of the ternary form occurs at m. 123, transposed up by a second. Finally, motif A, B and D are fused as the theme on the piano in mm. 125-126 (Figure 3-21). It is built with a linear chromatic line in eighth notes and *sho*-like chords. Although the closing of section B3 is not the same pattern as section B1 and B2, which is the strong chords followed by the section A texture, the chordal

texture and linear descending line is the reminiscent of section A. Again, this is an indication of the reincarnation – an Eastern concept of time. The only motif left out here is motif C, and Ichiyanagi emphasizes it in the next section.

**Figure 3-21: Fusion of Motif A, B and D**

The musical score for Figure 3-21 is in 6/8 time and begins at measure 125. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a series of chords that descend in pitch over four measures, indicated by a bracket labeled '4th'. The bass staff mirrors this descending motion with its own set of chords. The piece ends with a final chord in both staves. The notation includes various accidentals (flats and sharps) and a fermata over the final chord.

Following the *jo-ha-kyu* concept, Ichiyanagi successfully expressed the slowness and static tranquility of the Japanese time concept thus far. During the defense of this study, Michael Webster stated that he feels that there are significant *ma* moments within *Trio Webster*. In playing the piece and feeling its effects, I also feel there are *ma* moments within various places in the piece. However, upon examining the score, there are no clear rests in the piece to explain our sense of *ma*. After further consideration and study, it appears that the *ma* feelings are established by Ichiyanagi through the use of slowness or staticity. These slower sequences create the *ma* space effects, even though there is sound during those spaces. Although this seems like a contradiction to the concept of *ma*, which is typically empty or silent space between notes, it really shows the *ma* concept is more about space and time than it is about silence in this piece.

### 3.2.4. Section C: mm. 132-181

Section C serves as the climax of the entire piece, comparable to *kyu* in Japanese *Jo-ha-kyu* form. *Kyu* means “rapid,” rushing to the finish or denouement. As following the style of *kyu*, the tempo of this section is much faster, marked as  $\downarrow = 132$ . The meter changes frequently, with the eighth note as a common denominator, all the way through to m.175. Also, the dynamic is *f* with *marcato*.

Previously, I mentioned that motif C was left out from the incorporation of the motifs at the end of section B. Motif C becomes featured in this section. At last, three instruments are united and play together cheerfully (Figure 3-22). The syncopated rhythm enhances the buoyancy of this climax. Derived from motif C, the pitches are superimposed fourths, similar to the aforementioned right hand of the piano at m. 71.

**Figure 3-22: Theme in Unison - Section C**



Other motifs appear along with motif C. The motif A, *sho*-like chords, is now transformed into short values and percussive interjections (Figure 3-23).

**Figure 3-23: Transformed Motif A in Short Values**



The ostinato of motif D comes back as a fusion with motif B and C in mm. 148-63. It appears to be superimposed fourths (motif C, shown as example a in Figure 3-24). If this theme is reorganized in the same octave, the chromatic linear line with the two-voice counterpoint, motif B can be observed (b). Also, the meter becomes steady in <sup>10</sup>8. Rhythmically, it makes the ternary (A-B-A) form: frequently changing meters in mm. 132-147 (A); steady meter in mm. 148-163 (B); frequently changing meters in mm. 164-180 (A). The same as before, in mm. 29-53, this ostinato accompanies motif B, played on the clarinet and flute in mm. 152-163.

**Figure 3-24: Analysis – Sequence of Fourths and Chromatic Descent**



After the ostinato, the theme in motif C is restated in mm. 164-180 with an insertion of the decaplet figure in mm. 176-178. As seen above, the three



instruments are united with a focus on motif C and intertwined with condensed forms of other motifs.

In m. 181, Ichiyanagi wrote an instruction for the flute as “jet whistle.” It is very similar to a technique on a *shakuhachi* (篠 簫, an end-blown flute) called *muraiki* or *kazaiki*. By blowing hard, the flute makes sounds like static or white noise. It is the opposite of a clean, pure note and used to obtain special effects. *Kazaiki* emphasizes even more the breathy noise than does *muraiki*. The jet whistle of the flute in m. 181 is simulating the *kazaiki* technique and giving the effect of changing the scene, as if the indulgence is suddenly over, like waking up from a dream that leads into the coda.

There is a short coda (mm. 182-195) as a denouement to the piece. It is in a slower tempo and the texture reminds us of section A. As mentioned above, it is as if the soul is coming back to its origin. Each time the soul reincarnates, it accomplishes its goal living through life in the mundane sphere and it is then reborn as a new state of itself. By coming back to the origin at the end of the piece, although the piece ends here, it provokes a divination of another rebirth of the soul and its eternity.

In the coda, the roles of each instrument are reversed. The clarinet and the flute play multiphonics as motif A. The piano plays the theme in which three motifs A, B, and D are incorporated as they appeared in the end of section B. The coda starts with the dynamic *p* and increases in volume and register toward the end and the piece, ending with a burst of sound in unison.

One last thing that should be observed is the last measure (m. 195). Ichiyanagi put an extra empty measure at the end. He included the extra measure because he did not feel that the music has ended in the penultimate measure (Appendix). By placing an extra measure, Ichiyanagi may have wanted the audience to feel the afterglow of the piece, which gives a sense of eternal time and prosperity into perpetuity.

## Conclusion

With the knowledge of Ichiyanagi and his philosophy, Japanese classical music and aesthetics, and the analysis of the piece in this study, one can clearly observe the fusion of Eastern and Western music in *Trio Webster*. Also, this study shows that the Eastern philosophy embedded in the piece creates multiple dimensions that add to the depth of the piece. In our interview (Appendix), Ichiyanagi said “I have been composing for the last few decades with the idea that time and space interpenetrate each other.” In *Trio Webster*, Ichiyanagi successfully captured the concepts that are important to him, despite the constriction and limitation of the Western staff notation system.

One of the goals of this study is to provide future performers with information that will enable them to perform *Trio Webster* on a higher level. Ichiyanagi mentioned that he would like a performer to play this piece with the impression that one felt from the score and it is not necessary to understand Eastern or Japanese philosophy in order to play the piece. It is possible to achieve a harmonious performance by playing intuitively, because Ichiyanagi wrote the piece in a way that it reaches one’s feeling directly as an auditory experience. Nevertheless, the impression from the score is enhanced, if one understands the

philosophy that supports the piece. Especially, the spiritual concepts that make *Trio Webster* multi-dimensional are the basis for the depth of the work. Eastern concepts, especially Japanese, can be ambiguous and may be difficult for Westerners to fully appreciate. I hope that this study shows the cosmos beyond the practical analysis of *Trio Webster* and help Western performers to appreciate the true virtue of the piece.

A Japanese composer Joji Yuasa said, “Throughout my career I have remained convinced that a composer's music reflects his individual cosmology, and that this cosmology encompasses both his cultural identity and the collective consciousness of the society which shares his language.”<sup>74</sup> The same can be said of Ichiyanagi’s works – not only what Ichiyanagi does in his compositions, but also his apparent goal to promote global unity. In his works, the West and the East are united and harmonized; neither is dominant or subordinate, and the difference is embraced “as it is.” Ichiyanagi’s works depict the picture of the ideal world. As music is a medium of communication beyond languages and cultures and able to reach deep inside of one’s mind, it is performer’s duty to convey the ideology that Ichiyanagi nurtured in his works. It is hoped that this study will help a performer or a performing group to gain a better understanding of the concept of Ichiyanagi’s music and achieve a more enlightened performance. As Ichiyanagi warns, a performer can be easily buried in the process of music making. When one understands the depth of his work and positively realizes the sound, which is multi-dimensional in spirit, a performer can

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<sup>74</sup> Joji Yuasa, “Music as a Reflection of a Composer's Cosmology,” *Perspectives of New Music*, Vol. 27, No. 2 (Summer, 1989), 197.

achieve a state of freedom, and listeners can participate in the creation of a united world through music.

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## Appendix

### Phone interview with Toshi Ichibanagi

*MS: First, I would like to ask you about Trio Webster. I think that fusion of Eastern and Western elements can be observed in this piece. What is the concept of this piece?*

*TI: I was not trying to put special emphasis on the Eastern and Western fusion but I have been composing for the last few decades with an idea that the time and space interpenetrate each other. Music is an art of time in Western culture whereas not only time but also space is an important element of music in Eastern, especially Japanese music. So I am using it in my works as a concept which not many people use in their compositions. It is considerably reflected in *Trio Webster* and made you feel that way, I think.*

*MS: There are some Japanese elements in this piece, for example Jo-ha-kyu form, Netori or heterophonic texture. Should the piece be played as the normal Western way? For example, should the rhythm at the beginning of the piece be subdivided with*

*accuracy like many Western pieces? Or does it require flexibility like the improvisational Japanese performance practice?*

TI: In fact, I didn't have to write that exactly. Especially, the introduction can be a little more flexible as Japanese classical musicians play in an impromptu manner. I specify pitches but it can be played flexibly in rhythm.

*MS: Do you mean performers should listen and respond to each other? As you said in your books, you would like to put emphasis on the palpability or auditory quality of performance?*

TI: Yes. I put bar lines for the sake of convenience...well, Western players complain if there is no bar line... I feel, actually, bar lines are not necessary in such sections.

*MS: Is it more like emphasizing the linear line rather than vertical tempo?*

TI: Right. I think we already have passed the period of reproduction that performers merely play what composers write as they did in a few centuries ago. In fact, various types of performers are coming forward now. They do improvising, playing popular music in classical music, creating variations, and so forth. Especially, musicians in dance or film genres mix old music and very contemporary music and reassemble them as their works. It is like staging an opera. This type of music is increasing recently. So I am hoping for performers to be more free and flexible.

*MS: Right. Stepping out of a box or more open minded... so to speak.*

TI: I think the Webster Trio Japan has reached the domain.

MS: *In the program of the premiere, you wrote “the main motive of this work is influenced by my esteemed teacher Beveridge Webster and his broad and flexible attitude toward music.” What exactly does it mean?*

TI: Beveridge Webster had great interests in new music. Normally, we study fundamental pieces first and advance to master works at some point. For example, before our time, playing Bach is the basic premise and some pieces are added. That was the orthodox learning process in our time. Webster, it may be because he had only limited time left, made me study Bartók from the beginning.

He put Bartók in the place of Bach, which was standard in the previous practice. I played all *Microcosmos* and piano suites. I think Webster thought it is better for someone like me who composes. While we studied Schubert, Beethoven, Debussy, Schumann etc., we always did Bartók. I think he had a pioneering spirit.

MS: *Surely. He must have been in the vanguard at that time. So do you mean you wrote the piece inspired by his broad view and innovative mentality?*

TI: That’s right. Inspired is the best word for it.

MS: *Is there any other Japanese element used in the Trio Webster?*

TI: Well, rather than Japanese elements... these days, each composer writes in one’s own form. So, to me, this piece is more like a fantasy. In fact, I was not particularly conscious about the fourths like you said.

*MS: Is that so?!*

TI: I mean, fourths have been used by many people already, right? Rather, I am interested in continuous movements which obliterate scales, yet different from the way that Schoenberg and Webern or Boulez and Stockhausen did. In the West, individual allegations and expressions, or hammering out something different from others are important. But in Japan, people traditionally have a frame of mind to accept things as it is although it is waning as Japan has been westernized. For example, we live to coexist with nature. In Western culture, on the other hand, the civilization was established getting over the nature. So it is very different. Since Japan is not a country that doesn't have earthquakes like the East coast of America or Europe, it becomes too artificial if we live, think, and create art and music in the way people in those countries do. We need the attitude to accept things as they are as we did traditionally.

*MS: Does that mean we cannot understand this piece unless we understand Japanese or Eastern philosophy?*

TI: Not necessarily so. I would like a performer to play with the impression that he felt from the score. I think a future performer needs to express what he feels, as it is, without being pushed around much by the notes.

*MS: Playing or accepting what one feels as it is, by itself, sounds like an Eastern philosophy...*

TI: I think you are right. Western people also have been changing since fifty or a hundred years ago. They have broader perspective now and many Westerners have more interest in Eastern or Japanese thoughts. As they change, if we [Easterners] take too many Western approaches, we miss each other. It happens all the time. For example, my colleagues in New York are very happy when I say “You are Japanese more than real Japanese.” Of course, I am half joking but this kind of phenomenon is increasing as international exchanges became common.

*MS: United world, rather than Eastern or Western?...*

TI: Well, the problem is “how” we become united. As I said earlier, the way of thinking in the East and West are different. The reason why I came back to Japan is that I don’t find my roots in America. Even if I live in the U.S. for ten or fifteen years, I wouldn’t be able to root myself in U.S. soil. Besides, it is better for me to have my base in Japan as the world has become global and westerners have interests in Eastern things. For example, I can trace back to the generation of Beveridge Webster but I have no idea about people running back the previous generation; how was his character, how he thought, where he was from, etc. In this respect, the Japanese can understand each other on a fundamental level. We have common feelings deeply ingrained in our spirits; admiring the cherry blossoms in the spring, loving the beauty of Mt. *Fuji* in the winter, knowing that earthquakes occur frequently or a tsunami inevitably happens once in 500-1000 years. These kinds of things are important in the arts as well as life.

*MS: Feelings which are unexpressed in words or shapes ?...*

TI: Yes. In other words, sensitivity. Music is deeply tied to sensitivity, sensation, emotion, and so forth.

*MS: Why did you go back to staff notation from graphic notation?*

TI: I haven't stop using graphic or chance operation. I am still using both graphic and staff notation.

*MS: Is there any difference when you use the graphic notation and staff notation?*

TI: I am often asked to write pieces for Japanese classical musicians. It feels odd to use staff notation for those pieces. Well, I always feel a gap or dilemma when I compose Western type of music as well. It is always in my mind, things like  $A = 430$  in *Gagaku* which is about semitone difference from Western cycle,  $A = 442$ . Those differences are interesting but cannot be put into staff notation. So I have not stopped writing in graphic notation. There are some people in the arts field who are interested in graphic scores as an art and we had an exhibition. However, it is true that I have less opportunity to write in graphic notation for European instruments. It becomes totally a mess if I use graphic notation for a large ensemble like an orchestra.

*MS: So does it depend on the performer?*

TI: Yes. I can use it for a chamber ensemble. There is no problem when I write for a group of people who know what I do.

*MS: You were not familiar with the Webster Trio Japan before the commission of this piece. Was there anything that you felt you couldn't do because you don't know them well?*

TI: Knowing how they play doesn't really matter for me. Rather, it is more important to know how they think and what their attitude toward music is. It shows in their talk, behavior, and activities. In the case of the Webster Trio Japan, I found they are humble and interested in new music and they program a concert based on such thoughts. It is not important for me if they play classical or not. I sensed their serious attitude toward music by talking with them and was able to write comfortably for them.

*MS: How was the premiere?*

TI: They understood the piece well. I didn't have to say this and that. From the first rehearsal, I didn't find any problem in their playing.

*MS: Why did you finish the piece with the whole measure rest? You could have finished at a bar before.*

TI: It is simple. I didn't feel that music ends at the penultimate measure. The extra measure was necessary to complete the music in my mind.

*MS: Do you mean you wanted to feel the afterglow of the music?*

TI: Yes. There are some pieces in which I did the same thing.



MS: *I found a book of yours entitled *An Ancient Resonance in Contemporary Music*. It is a valuable source for Western readers as it describes your experience and philosophy in English. But I couldn't find any information on the book, no publisher, no dates... What is this book?*

TI: Oh... that is... I had a lecture presentation at Columbia University in 2008. I talked about reproduction of old Eastern instruments and modern music. Before the lecture, I got a sponsor who underwrote the printing cost. So I took some of my writings in my Japanese book and put it together in English. The book was given to people who came to the lecture.

MS: *What do you think in which direction music will be headed?*

TI: It is difficult to talk about music as a whole. I came to think after the earthquake [the Great East Japan Earthquake in 2011] about a saying *Wakon-Yousai* from the Meiji period [Japanese era which extended from September 1868 through July 1912]. It means remaking Japan into a new nation with the Japanese spirit and Western technology. We did adopt the Western technology but we left *Wakon*, Japanese spirit, behind. In the future, we have to unite *Wakon* and *Yousai*. Otherwise, Japan will become screwy. The same thing is said in music. We have to hold firmly to Japanese mentality and concepts, in other words philosophy, and incorporate Western concepts. It may not apply for everyone but this is my own hope that music will move toward in the future.