

The Next Step

Section 3

The Next Step

Among the works composed during the period of research, there are three pieces that do not seem to fall under the category of the *wabi-sabi*-influenced compositions, and yet are not disconnected from its basic aesthetic principles. These compositions are neither too simple nor too complex, neither too intuitive nor solidly structured, neither too empty nor too dense and no more irregular than other western contemporary works. In brief, they resist clear categorisation under either Western or Eastern aesthetic principles.

And yet, one of the fundamental tenets of *wabi-sabi* is that nothing in nature exists in a pure, clinical state (e.g. pure oxygen or pure water, pure colour, pure musical tone etc.). Instead basic materials are combined together and amalgamate into more complex formations. In art similarly, originality often springs from the combination of various expressive forms and techniques amalgamated into aesthetic hybrids. Seen from this perspective, the inclusion of these three works in the current thesis does not seem out of place. On the contrary, their analysis in this final chapter will enrich the thesis' ability to capture and consolidate the true essence of *wabi-sabi* and its potential for contemporary composition.

I. LITTLE SONGS OF THE GEISHA

Little Songs⁽¹⁾ is a setting of four traditional *ko'uta* Japanese poems. Those poems (literally meaning "little songs") were originally sung with the accompaniment of *shamisen* and would not last more than three or four minutes. *Ko'uta* poetry embodies the concept of *iroke*. Such a term cannot be easily translated into its English equivalent, but is associated with sensuality, intimacy and subtlety. The current setting attains in a free manner the spirit of elegant simplicity reflected in the poems without being programmatic. The current instrumentation that includes flute, *erhu*/violin and cello, deviates from the traditional duet style of the *ko-uta* songs (voice and *shamisen*) as a means of creating richer textures. The extended instrumental sections serve as intermezzi allowing some stage action/ dance to be performed by the singer. The work originally included the *erhu*, but violin has been used instead for the current recording.

The work consists of four movements (one for each poem) and each of them focuses on different expressive aspects.

The first song (*Awaiting*) focuses on the fluidity created from the use of slides and the heterophonic interplay of parts. As in *Ithaka*, slides function as expressive intensifiers: melodic slides of varying speeds projected over other melodic layers, create shifting harmonic sweeps and rhythmically unstable textures (Figure 115).

The type of heterophony introduced in *Awaiting* is a type of melodic disjunction traditionally occurring between the *shamisen* and vocal part in a type of *shamisen*-accompanied song cycles known as *shamisen kumiuta*⁽²⁾. Figure 116 is an example of the rhythmic discrepancy between the two parts of *Hindagumi*. The voice (top part) is characterised by a tendency to lag somewhat behind the *shamisen* (bottom part). This discrepancy is never mechanical, but based on a refined rhythmic interplay between the closely related melodies of the voice and the instrument and is used to enrich the textures and enhance the forward drive. In *Awaiting* the same principle is used in a much freer manner, adapted for the different instrument medium (Figure 117).

¹ For purposes of economy hereafter we will refer to this work simply as '*Little Songs*'.

² Song cycles composed by professionals, often blind, musicians based on songs of folk origin. The first *kumiuta* made their appearance at the end of the sixteenth century. (Adriaansz, W., 1978)

The Next Step

Figure 115 is a musical score for a section of the piece 'Awaiting'. It features four staves: Voice, Flute (Fl.), Zichuan (Z.gnu), and Violoncello (Vc.). The score includes various performance markings such as 'legato', 'pp' (pianissimo), 'f' (forte), 'accel. e cresc.' (accelerando e crescendo), and 'change to fast vibr.'. A circled number '45' is at the top left of the first staff.

Figure 115: Example of melodic slides in *Awaiting*

Figure 116 is a musical score for 'Hindagumi' in Western approximate notation, transcribed by Yanagawa Ryū. It consists of three systems of staves. The first system has a tempo marking of ♩ = 56 and includes lyrics: 'ya ha - chi - ma - ni ne'. The second system has a tempo marking of ♩ = 54 and includes lyrics: 'wa se - ne'. The third system has a tempo marking of ♩ = 60 and includes lyrics: 'do ne - ta to'. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 116: *Hindagumi* in Western approximate notation (transcribed by Yanagawa Ryū) (Adriaansz, W, 1978, p.61).

Figure 117 is a musical score for a section of 'Awaiting' featuring a heterophonic process. It includes four staves: Voice, Flute (Fl.), Zichuan (Z.gnu), and Violoncello (Vc.). The score is marked with various dynamics: 'mp' (mezzo-piano), 'mf' (mezzo-forte), 'ff' (fortissimo), 'pp' (pianissimo), and 'p' (piano). Performance instructions include 'slow', 'sfz' (sforzando), and 'sist. part.'. The lyrics 'Ma do ro ni Ma' are written above the voice staff. A circled number '27' is at the top left of the first staff.

Figure 117: Example of a *shamisen kumiuta*-type of heterophonic process in *Awaiting*.

The Next Step

The instrumental textures of the second movement (*Sound of Insects*), which is harmonically the most dense of the set, derive from the sound of *sho*. Here, very much like in *Faded Shonorities II* which we will examine later, the effect of the four, five, and six-note clusters of the *sho* is created through the vivid tone repetition (measured tremolo) and the 'breathing' characteristics of phrasing through the use dynamic fades (Figure 118).

The image shows a musical score for three instruments: Alto, Erhu, and Viola (Vc.). The Alto part is in the top staff, Erhu in the middle, and Vc. in the bottom. The score is divided into five measures. Below the Vc. staff, five dashed boxes contain musical clusters of notes, with arrows pointing from the corresponding measures above. The first three clusters are in the Alto staff, and the last two are in the Vc. staff. Dynamic markings include *mf* and *ff*. The Alto part has a circled measure number '21' at the beginning.

Figure 118: The *sho*-like harmonic language of *The Sound of Insects*.

Although the vocal line has been conceived as an independent, continuous phrase of descending chromatic increments (Figure 119), at the same time it binds with the instrumental accompaniment through a heterophonic relationship.

The image shows a musical score for three vocal lines. The top line starts at measure 35 and has lyrics 'ku - - - ra shi - - - o'. The middle line starts at measure 40 and has lyrics 'ri - - - do' and 'hi'. The bottom line starts at measure 45 and has lyrics 'ri' and 'hi'. The score includes dynamic markings like *mf*, *ff*, and *f*, and features a descending chromatic pitch relationship across the lines. There are also some performance markings like 'A' and 'V'.

Figure 119: Melodic periods in the vocal part are linked through a descending chromatic pitch relationship.

Due to the effect of this rhythmic disjunction, the instrumental layers arrive and depart at different times to/from dynamic peaks, creating a subtle web of projected tones whose combined effect functions as a heterophonic variant to the main melody (Figure 120). Despite the regular character of the rhythmic organisation of the *Sound of Insects*, the inner pulse does not coincide with the regular rhythmic subdivisions of the metronomic beat, but follows the

The Next Step

irregular cycles of phrases providing an instance of rhythmic fluidity within a fast and regular temporal context.

The image displays two systems of musical notation for a vocal and instrumental ensemble. The first system, starting at measure 37, features a voice line with lyrics 'ri ri ri' and dynamic markings of *f* and *fff*. The instrumental parts include Alto, Erhu, and Violoncello (Vc.), with dynamics ranging from *f* to *fff*. The second system, starting at measure 41, shows the voice line with lyrics 'mo' and 'KI', and dynamic markings of *mf* and *pp*. The instrumental parts continue with dynamics of *mp* and *pp*. Arrows indicate the heterophonic relationship between the voice and the instruments, showing how the instruments play variations of the vocal melody.

Figure 120: Example of heterophonic relationship between voice and instruments.

The third movement (*Snake Mountain*) features an example of heightened speech, frequently used in Japanese singing (e.g. in order to animate a dialogue, to present musically text of a humorous content or as cheering calls featured in folk songs and dances). Elements of both vocal and instrumental parts of the *Snake Mountain* have been directly drawn from *matsuri* (festival music). The accompaniment for example features a similar rhythmic identity and improvisatory irregularity as in *matsuri*. The cello plays a dotted rhythmic drone which consists of perfect fifths, fourths and occasionally sixths (as passing embellishments) providing the basic harmonic and rhythmic background (Figure 121).

The image shows two systems of musical notation for a cello part. The first system, starting at measure 41, shows a dotted rhythmic drone consisting of perfect fifths, fourths, and occasionally sixths. The second system, starting at measure 45, continues the drone. The dynamic marking *mf* is indicated at the end of the second system.

Figure 121: Dotted rhythmic drone in the cello part.

The Next Step

All the instrumental parts were composed only after the completion of the vocal part, which derives in its entirety from the rhythmic properties of the text. Therefore the structure of *Snake Mountain* is a music representation of the poem structure (Figure 122).

Figure 122: Example of Japanese-style heightened speech in *Snake Mountain*

Parts feature the same flexible vertical alignment as *For the Ice* and *Ithaka*⁽¹⁾ and the overlaying of the irregular rhythmic/melodic phrases of unequal lengths (both vocal and instrumental) creates the *sliding doors effect* which sustains the forward drive and ensures an uninterrupted continuity.

Figure 123: Example of flexible vertical alignment. The vocal melody unravels independently over the flute cello parts. Due to their different lengths, the endings or beginnings (or both) of the individual phrases do not coincide vertically.

¹ Although throughout the piece there sparse musical punctuations occasionally occur where parts vertically coincide.

The Next Step

Snake Mountain is an example of a vocal style of strong rhythmic identity based on the Japanese linguistic intonation, suggesting a stylistic alternative to Schoenberg's *sprechstimme*.

The fourth and final movement (*Impossible Dreams*) demonstrates two different ways of vocal production: a freely embellished vocal style, often met in Japanese folk singing, and classical vocal production. The first occurs in the low register of the voice as it naturally requires less projection whereas the later occurs in the higher register. The melody, characterised by a folk-like simplicity, progresses upwards in diatonic steps (G minor mode with flattened 7th). The spatial distance between the eight vocal melodic occurrences is gradually reduced as the melody rises creating a *stretto*-like effect, conforming with the acoustic process of the naturally narrowing partials of the harmonic series. The gradual built-up of tension not only sustains the forward drive and ensures a structural inevitability but also supports the smooth transition and integration of the two singing styles. The instrumental parts have a strong heterophonic quality and in essence are variants of the vocal melody. Their presence transforms the otherwise simplistic vocal part into an alternative type of aria that economically integrates the eastern and western aesthetics within a limited space.

The image shows a musical score for the fourth movement of 'Snake Mountain'. It features four staves: Voice, Flute (Fl.), Eritu, and Violin (Vc.). The Voice part has lyrics: 'ma no ma i ta hito ko to wa Ni bu ra'. The Flute part includes markings like 'quasi accel.' and 'with breath noise'. The Eritu part has 'arco' and 'poco' markings. The Violin part has 'arco' and dynamic markings 'pp', 'mf', and 'mp'. There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

Figure 124: An example of the complex, yet subtle web of heterophonic relationships between the vocal part and instrumental parts. In bar 11 the quartertone vibrato of the violin projects a somewhat “distorted” echo of the vocal melody.

Here more than any other piece of this set, *Impossible Dreams* captures the essence of *iroke* (sensuality) through the refined treatment of timbre and the suggested imagery—intimate humming of the female voice, a fading image of the spinning umbrella of a Geisha.

II ANTIPHON TO MARY

Antiphon⁽¹⁾ was composed at the request of the *Organ and Choir* as a short religious choral composition to feature in one of the magazine's issues. *Antiphon* is a four-minute setting of a short text by Hildegard Von Bingen for four-part choir and organ. Among other performance-related requirements, the work should not be of a great complexity in order to include in the Sunday service or other liturgical occasions.

Antiphon's main features are summarised in the article as follows: "I wanted to portray a flowering stem, so the music had to be smooth and elastic to convey an atmosphere. The organ accompaniment is influenced by the *gagaku* (court music) of Japan. The organ harmony is very basic and eventually goes over the melody in clusters. In Baroque music the melody lines would be pitched correctly, but I prefer to smudge them by using *glissandi*, which makes them freer. Here I am trying to marry two different worlds" (Ratcliffe, S., 2006, p.31).

Indeed in *Antiphon* there coexist, side by side, two different music cultures: Baroque polyphony and Japanese heterophony. However their coexistence seems unbalanced as *Antiphon* is inevitably closer to the Eastern tradition in order to emphasise its potential for the Western religious music. That explains why, with the exception of the brief reference to the Baroque polyphony in bars 15–25, the rest of the piece features a heterophonic melodic treatment within a *gagaku*-influenced harmonic framework.

One of the expressive objectives of *Antiphon* is the accomplishment of melodic fluidity. Here, one of the primary devices that supports fluidity is rhythmic disjunction, the application of which creates a Japanese-style heterophony. We have seen in *gagaku* for example, that all the melodic parts derive heterophonically from a mother tune as result of a characteristic type of rhythmic disjunction known by the terms *tsure* and *zure* (together and not together). It is this rhythmic discrepancy that lends *gagaku* its unequalled fluidity. In a similar manner in *Antiphon*, a single melody distributed between parts (initially grouped in pairs), creates a pseudo-polyphonic impression (Figure 127).

¹ For purposes of economy hereafter we will refer to this work simply as '*Antiphon*'.

The Next Step

Figure 127 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a key with three sharps (F#, C#, G#) and a common time signature. It begins with a circled number 17. The Soprano part starts with a *molto espress.* marking and a *ppp* dynamic, followed by a *mf* dynamic. The lyrics for Soprano are: "O fron - dens vir - ga in tua no -". The Alto part also starts with *molto espress.* and *ppp*, then *mf*, and includes a *slide* marking. The lyrics for Alto are: "O vir - - ga in tua no - bi -". The Tenor part has a *p* dynamic and a *sf* marking. The lyrics for Tenor are: "vir - ga". The Bass part has a *p* dynamic and a *mf* marking. The lyrics for Bass are: "vir - - ga".

Figure 127: Use of heterophony in the opening of Antiphon. Here a single melody is being distributed among the parts. The subtle presence of rhythmic disjunction animates the otherwise plain texture.

A second and no less important device is the use of glissandi. Their function here is dual: they either enhance the heterophonic flow (Figure 127) or, by eliminating the attack on the pitch they are leading towards, lend the melodic line a non-angular, fluid quality (e.g. the fugato in bars 15–23, Figure 128).

Figure 128 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). It begins with a circled number 18. The Soprano part has a *f* dynamic. The lyrics for Soprano are: "at - que ma - num tu - am". The Alto part has a *mf* dynamic and a *slide* marking. The lyrics for Alto are: "a ma - la con - su - e - tu - di - ne li - be - ra - re at - que po - - ri -". The Tenor part has a *mf* dynamic. The lyrics for Tenor are: "nos de - bi - les dig - na - re li - - - be - ra - re po - ri - - -". The Bass part has a *mf* dynamic. The lyrics for Bass are: "a ma - la li - - - - - be - ra - re po - - - ri - ge".

Figure 128

The coexistence of the two musical traditions is also prevalent in the organ part. The opening for example, is an instance of a western-style accompaniment (right hand), projected over the static, quasi-harmonic background of the left hand (Figure 129).

Figure 129 is a musical score for an Organ part. It is titled "Floating" with a tempo marking of $\text{♩} = 60-69$. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand (RH) features a melodic line with triplets and slurs. The left hand (LH) provides a static, quasi-harmonic background with sustained chords and triplets. The dynamics are marked as *mp molto tenuto*.

Figure 129

The Next Step

The main body of the piece features cluster-like hovering harmonies either as standalone entities or in combination with the opening accompanying triplets, alluding to the structure and function of the *aitake* (standardised chords) of the *sho* (Figure 130).



Figure 130

The harmonic organisation of *Antiphon* has also a strong fluid character, with an absence of clear-cut harmonic changes and irregularity in the harmonic pacing

The *sliding doors* device mentioned earlier plays a crucial linking role in here. By juxtaposing heterogeneous melodic/harmonic cycles it is made possible not only to switch effortlessly between harmonic styles but to combine aesthetically contrasting layers into a single entity within a very limited space (Figure 131).

Musical score for Figure 131, showing vocal parts (Soprano, Alto, Tenor, Bass) and Organ accompaniment. The score includes lyrics and dynamic markings like *mf*, *mp*, and *solo*. A circled measure number 33 is visible at the beginning of the vocal parts. The lyrics are: "fron - dens vir - ga vir - ga", "ga si - cut au - ro - ra", "ra au - ro - ra", "dens vir - ga si - cut au - ro - ra". The Organ part features complex, overlapping melodic lines and triplets, with dynamic markings of *norm.* and *mf*.

Figure 131: A cross-fade between sections. Here the asymmetric melodic cycles ensure a seamless transition from one section to the other.

The Next Step

Britten was one of the first composers who integrated the harmonic language of *sho* and eastern heterophony into the western ecclesiastic music tradition. In the first of his three church parables (*Curlew River*), the organ part is largely influenced from the *sho* clusters and its overall harmonic language derives from the aharmonic music of the Noh play *Sumidagawa* (Figure 132). Although Britten's music manifests a stronger aesthetic affinity towards the Western tradition than the Japanese, his work undoubtedly opened new expressive possibilities for the future of religious music.

The image displays a musical score for a section of Britten's *Curlew River*. It features three main parts: Abbot, Chorus, and Organ. The Abbot part is in the bass clef, with lyrics: "pass her days / Le-ben lang / Com-plain-ing of their bit-ter taste? / Nur kla-gen ih-ren bit-t'ren Schmerz?". The Chorus part includes lyrics: "(Dew on the grass / (Tau auf dem Gras))" and "It's here, / Ist hier, / ...it's gone! / ...ist fort!". The Organ part is in the right hand of a grand staff, featuring complex clusters and slides. Performance markings include *pp*, *mf*, *dim.*, and *Solo*. Measure numbers 63 and 64 are indicated.

Figure 132: Sho-like clusters and use of slides in Britten's *Curlew River* (Britten, B., 1983, p.31).

Antiphon to Mary was premiered in Canada at Christ Church Cathedral in Montreal in August 2006 and since then has received numerous performances. It has been published by Oxford University Press and commercially recorded by Regent Records as part of a Choral collection titled *Christmas from Wells*, sung by the Wells Cathedral Choir and Directed by Matthew Owens. It will be also part of a new recording sung by the Choir of Selwyn College, Cambridge sponsored by John Armitage Memorial (JAM) as part of a collection of recently composed choral and organ music. The disc will be cover-mounted on the January/February 2009 issue of *Choir and Organ*.

III. FADED SHONORITIES II

Faded Shonorities II for alto saxophone and marimba was composed for Sarah Field and Mike Hamnet. The idea of the piece sprung from a music excerpt for bass saxophone solo by the saxophonist and composer Daniel Kientzy, found in a small booklet accompanying Kientzy's CD titled *L'Art Du Saxophone* (Kientzy, D., 1993). The original, listed under the name *Harmonico Tuilage* is a music example that demonstrates the saxophone's ability to make smooth transitions between overtones of the harmonic series and the fundamental pitch (Figure 133). Surprisingly the timbral quality of the excerpt bared a striking similarity with the ethereal sonorities of the Japanese *sho*. As a result, the original music was set for saxophone and marimba, and further extended into what was later to be named as *Faded Shonorities II*.

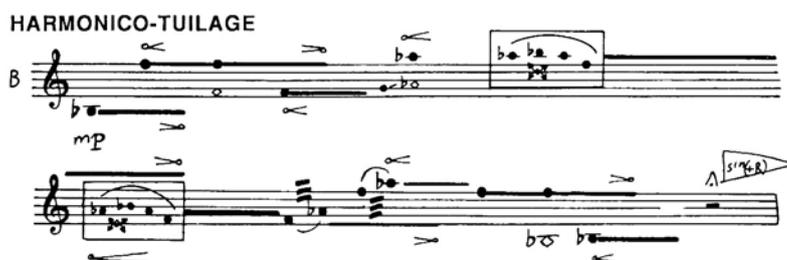


Figure 133: The original excerpt by Kientzy, used as a starting point for the composition of *Faded Shonorities II* (Kientzy, D., 1993, p.68).

All the pieces examined in this thesis, share a number of common characteristics such as simplicity, irregularity, use of space, lack of strong thematic presence, emphasis on timbre etc. Timbre specifically, is often associated with slow tempo and ample space as faster tempi normally yield rhythmic or temporal regularity: the more the concentration of musical events within a given space the less the human ability to process them simultaneously. For that reason subtle timbral nuances demand the performer's full attention and almost always require time to prepare, establish and resolve. That raises the question: what are the ways to integrate subtle timbral nuances into a fast temporal context without sacrificing the rhythmic fluidity?

Faded Shonorities II was composed as an answer to this question. The starting idea was Takemitsu's reference to the natural pulsations caused by the clash of the neighbouring partials of the *sho*: "... continuous and without attack, does not generate beats, but awakens internal latent rhythms. Delicately swaying clusters of sound reject the concept of everyday time". (Takemitsu, T., 1995, p.7).

Unlike most of the previously analysed works, where those clusters were presented in a vertical formation, *Faded Shonorities II* focuses on their linear representation as well as the effect of their

The Next Step

clashing overtones, presented through vividly repeated melodic patterns. Those patterns occur as two-, three-, four-, five- and six-pitch collections repeated freely in any order within the given register, clearly recalling the structure and sound quality of the standardised chords of the *sho*. The irregularity and vividness of repetition within a soft to medium dynamic context enhanced by the very soft attack and decay, create the illusion of residual vibrations which would normally be produced by vertically superimposed pitch collections. The expressive possibilities contained within such concept are profound.

One of its most obvious applications is the smooth transition from the singular to multiple. Based on the fact that every single sound, colour, or object is made of a multitude of smaller simpler elements that blend together into a unified whole, in *Faded Shonorities II* the vibrations within an initially simple tone gradually increase leading towards the “waving” effect of the vividly repeated neighbouring tones and vice versa (a looped melodic sequence smoothly melts into a simple tone); a visual representation of this is the zooming of a lens in an out the detail of the observed object. Within such a process, kinesis and stasis are interconnected rendering the necessity for differentiation between ‘fast’ and ‘slow’ music obsolete as both motion and non-motion are natural properties of sound (Figure 134).

Figure 134: Sequence of sonic transformations (saxophone part in Eb).

In this way, the focus shifts towards the understanding of the primary musical ingredients, and the possible forms they can assume when observed from different viewpoints. Such processes are evident in *Faded Shonorities II*. From the outset the work is built as a succession/overlapping of over-tones of a harmonic series and the fundamental. These overtones in their turn, by becoming fundamentals, define a new harmonic series and new subsequent pitch associations. The marimba often sustains those tones to maximise the effect of continuity or with the addition of vividly repeating neighbouring tones create an impression of floating harmonic clusters very similar in quality to the static clusters produced by the Japanese *sho*. Those tones

The Next Step

in their turn create new tonal associations. Thus the definition of the pitch material incorporates “objective” procedures based on the natural laws of acoustics (Figure 135).

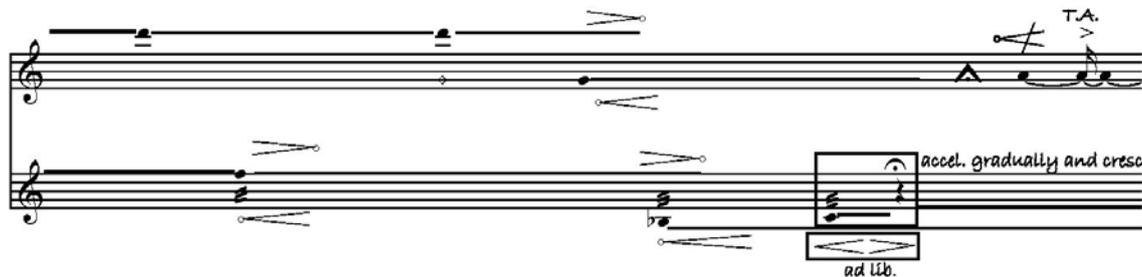


Figure 135: Pitch continuity in saxophone (top) and marimba (bottom).

In order to capture more effectively the fluid quality of sound transformations, the use of an alternative non-fixed notation was necessary. With the exception of limited sections or fragments within a single part where conventional notation has been used, all the pedal tones and repeated melodic patterns have been proportionally notated (Figure 136).

A musical score for saxophone, marimba, and bass. The saxophone part is on a single staff with a treble clef, featuring a melodic line with various articulations and dynamic markings like 'f (no cresc)', 'sub. pp', and 'T.A.'. The marimba part is on two staves (treble and bass clefs), showing a rhythmic accompaniment with chords and single notes. The bass part is on a single staff with a bass clef, showing a rhythmic accompaniment. There are dynamic markings like 'cresc.', 'sub. mp', and 'T.T.'. A tempo marking '(♩ = 92)' is present. A note in the saxophone part is marked with a star and the instruction '(assai: do not re-attack, sustain)'. A note in the saxophone part is marked with a star and the instruction 'change gradually to short attack'.

Figure 136: Combination of proportional and metric notation.

Such notational flexibility that clearly recalls the *honkyoku* pieces for *shakuhachi* (add cross reference), allows a subjective fluidity and most importantly, infuses the interpretation of fast passages with an elastic, non-metronomic quality. In a flexible musical context that supports interpretational freedom, speed and pulse can fluctuate at will in order to create variable textures. Here vividness of execution is no longer associated with rhythmic fixity. Speed also is disassociated from its traditionally established associations with musical drama, where the gradually accumulated intensity is released through anticipated climactic gestures. Instead, the drama here focuses on the attainment and appreciation of the quality of sound parameters such as attack and decay, graduations of pitch, timbre and noise implemented in a flexible spatial

The Next Step

context. The concept of thematic transformation is replaced by processes of reciprocal sound transformations between pure and complex forms (Figure 137).

The image displays a musical score with two systems of staves. The top system features a treble clef staff with a 'T.T.' marking above it. Below the staff, dynamic markings include *sf*, *pp*, and *ff*. The bottom system consists of two staves. The upper staff has a treble clef and includes annotations: 'change to key clicks (sounding pitch lower than written)' and 'pitch vibrato'. Dynamic markings for this system include *mfz*, *f possible*, and *ppp*. The lower staff has a bass clef and includes dynamic markings *sf*, *p*, *mp*, and *f*. The score uses various musical notations such as slurs, accents, and dynamic hairpins to indicate changes in sound and intensity.

Figure 137: Transformations of sound replace thematic transformations creating a continuity where silence is organically included.

Both marimba and saxophone have a complementary function aiming to sustain a sonic continuity. With the exception of the contrasting closing section that features an array of fragmented sound events, the rest of the work demonstrates a smooth, uninterrupted spectral quality. The various timbral and accent effects on the saxophone have a periodic, elastic character that together with the sustaining sound of marimba, create a vibrant composite effect (Figure 137).

Faded Shonorities II, compared with most of the works analysed here, demonstrates a higher level of virtuosity in the instrumental writing, as both instruments are required to play continuously vividly repeating passages. Yet, the evident virtuosity is counterbalanced by the simplicity of the melodic material as well as the prevailing rhythmic flexibility (Figure 138). The proportional notation employed, provides the general tonal, dynamic, expressive and structural framework that supports the indeterminacy of idiosyncratic interpretational choices.

The image shows a musical score with two systems of staves. The top system has a treble clef staff with a 'bend' annotation above it. The bottom system has a bass clef staff with annotations 'slow' and 'fast' above it, and 'cresc.' and 'dim.' below it. Dynamic markings include *pp*, *f*, and *dim.*. The score uses various musical notations such as slurs, accents, and dynamic hairpins to indicate changes in sound and intensity.

Figure 138: Virtuosity within simplicity.

The Next Step

Faded Shonorities II was first presented during a workshop led by Sir Peter Maxwell Davies, performed by Sarah Field and Mike Hamnet, and received its premier in Canterbury on 19 April 2008 at St Gregory's Music Centre as part of the *Sounds New Festival*.

Scores

Section 4

Bibliography

Bibliography

1. Adriaansz, W. (1987) *Introduction to Shamisen Kumiuta*, The Netherlands: Uitgeverij Frits Knuf Buren.
2. Artaud, P. (1995) *Present Day Flutes*, Paris: Gerard Billaudot Editeur.
3. Barth, C. (1974) 'Does Kabuki Have Meaning For You? Yes? or Noh?', *Contemporary Review*, 225:1303, August, p. 101.
4. Blasdel, C. (1984) 'The Shakuhachi: Aesthetics of a Single Tone', *Japan Quarterly*, 31:2, April/June, p. 214–217.
5. Boulez P. (1967) 'Traditional Music – A Lost Paradise? ', *The Word of Music*, 9:2, p. 3–11.
6. Bring, M. and Wayembergh, J. (1981) *Japanese Gardens, Design and Meaning*, New York: McGraw-Hill Book, Inc.
7. Brock J. N. (1986) 'The Idea of a Garden', *Japan Quarterly*, 33:1, January/April, p. 81–84.
8. Burnett, H. (1989) 'Minezaki Koto's "Zangetsu" ', *Perspectives of New Music*, 27:2, Summer, p. 78.
9. Cowell, H. (1996) *New Musical Resources*, Cambridge: Cambridge University Press.
10. Cronin, T. (1994) 'On Writing for Shakuhachi: A Western Perspective', *Contemporary Music Review*, 8:2, p. 77–81.
11. Dalby, L. (2000) *Little Songs of the Geisha, Traditional Japanese Ko-Uta*, Boston: Tuttle Publishing.
12. David, N. (2002) *The Cambridge Companion to John Cage*, Cambridge: Cambridge University Press.
13. Dick, R. (1989) *The Other Flute*, Oxford: Oxford University Press.
14. Engel, D. (1994) *A Thousand Mountains A Million Hills*, Tokyo: Shufunotomo
15. Everett Y. U. (2007) 'Calligraphy and Musical Gestures in the Late Works of Chou Wen-Chung', *Contemporary Music Review*, 26:5/6, October/December, p. 569–584.
16. Galliano, L. (2002) *Yōgaku Japanese Music in the Twentieth Century*, USA: Scarecrow Press, Inc.
17. Gardner, R., Gora, T. and Cage, J. (1981) *For the Birds John Cage in conversation with Daniel Charles*, Canada: Marion Boyars Inc.
18. Garfias, R. (1959) *Gagaku, the Music and Dances of the Japanese Imperial Household*, New York: Theatre Arts Book.
19. Gerstle, A. (2001) *Chikamatsu 5 Late Plays*, New York: Columbia University Press.

Bibliography

20. Gillespie, J. K. (1983/1984) 'Claudel's Encounter with the Noh', *Symposium*, 37:4, Winter, p. 272–286.
21. Green, E. (2007) 'The impact of Buddhist Thought on the Music of Zhou Long: A consideration of Dhyana', *Contemporary Music Review*, 26:5/6, October/December, p. 47–567.
22. Harich-Schneider, E. (1953), 'The Present Condition of Japanese Court Music', *Musical Quarterly*, 39:1, January, p. 49–74.
23. Harich-Schneider, E. (1954) *The Rhythmical Patterns in Gagaku and Bugaku*, Leiden:E. J. Brill.
24. Hassan, I. (1995) 'In the Mirror of the Sun: Reflections on Japanese and American Literature, Basho to Cage', *World Literature Today*, 69:2, Spring, p. 304–311.
25. Heine, S. (1991) 'From Rice Cultivation To Mind Contemplation: The Meaning Of Impermanence In Japanese Religion', *History of Religions*, 30:4, May, p. 373–403.
26. Hellerstein, N. S. (1991) 'Calligraphy, Identity: Scriptural Exploration as Cultural Adventure', *Symposium*, 45:1, Spring, p. 329–342.
27. Herd, J. (1989) 'The Neonationalist Movement: Origins of Contemporary Japanese Music', *Perspectives of New Music*, 27:2, Summer, p. 118
28. Herd, J. A. (1989) 'The Neonationalist Movement: Origins of Contemporary Japanese Music', *Perspectives of New Music*, 27:2, Summer, p. 118–163.
29. Herrigel, E. (1989) *Zen in the Art of Archery*, New York: Vintage Books.
30. Herrigel, G. (1999) *Zen in the Art of Flower Arrangement*, London: Souvenir Press.
31. Hisashi, I. (1987) 'Basho's Funeral Boat', *Literary Review*, 30:2, Winter, p. 196–223.
32. Hoff, F. and Flindt, W. (1973) *The Life Structure of Noh – an English version of Yokomichi Mario's analysis of the structure of Noh*, Wisconsin: Concerned Theatre of Japan.
33. Johnson, N. B. (2003) 'Mountain, Temple, and the Design of Movement: Thirteenth-Century Japanese Zen Buddhist Landscapes' in Conan, M. (ed.) *Landscape Design and the Experience of Motion*, Washington: Dumbarton Oaks Research Library and Collection, Washington, D.C., p. 157–185.
34. Jones, S. (1985) *Sugawara and the Secrets of Calligraphy*, Columbia University Press, New York.
35. Juniper, A. (2003) *Wabi Sabi, The Japanese Art of Impermanence*, Vermont: Turtle Publishing.

Bibliography

36. Kaufmann, W. (1976) *Musical References in the Chinese Classics*, USA: Information Coordinators.
37. Kawakita, M. (1961) 'The World of Shibui', *Japan Quarterly*, 8, p. 33–42.
38. Keene, D. (1969) 'Japanese aesthetics', *Philosophy East and West*, 19:3, July, p. 293–307.
39. Kikkawa, E. (1987) 'The Musical Sense of the Japanese', *Contemporary Music Review*, 1:2, p. 85–94.
40. Kishibe, S. (1984) *The Traditional Music of Japan*, Tokyo: Ongaku No Tomo Sha Edition.
41. Kondō, J. (1998) 'Gagaku and Serialism, A portrait of Matsudaira Yurotsune', *Contemporary Music Review*, 17:4.
42. Kondō, J. and Bernitez, J. (1994) 'Flute and Shakuhachi', *Contemporary Music Review*, 8:2.
43. Koozin, T. (1993) 'Spiritual-temporal imagery in music of Olivier Messiaen and Toru Takemitsu', *Contemporary Music Review*, 7:2, p. 185–202.
44. Koren, L. (1994) *Wabi-Sabi for Artists, Designers, Poets & Philosophers*, Berkley: Stone Bridge Press.
45. Kostelanetz, R. (2003) *Conversing with Cage*, Great Britain: Routledge.
46. Lammers, W. (2005) *Japanese the Manga Way*, Berkley: Stone Bridge Press.
47. Leach, B. (1961) 'Japan's Contribution to the World of Pottery', *Japan Quarterly*, 8, p. 336–341.
48. Lependorf, J. (1989) 'Contemporary Notation for Shakuhachi', *Perspectives of New Music*, 27:2, Summer, pp. 232–251.
49. Levis Hazedel, J. (1936) *Foundations of Chinese Musical Art*, China: Henri Vetch, Peiping.
50. Londeix, J. (1989) *Hello! Mr. SAX or Parameters of the Saxophone*, Paris: Editions Musicales Alphonse Leduc.
51. Ludwig, T. M. (1974) 'The Way of Tea: A Religio-aesthetic Mode of Life', *History of Religions*, 14:1, August, p. 28–50.
52. Malm, W. (1986) *Six Hidden Views of Japanese Music*, Berkley: University of California Press.
53. Malm, W. (1996) *Music Cultures of the Pacific, the Near East, and Asia*, London: Prentice-Hall International.
54. Mamiya M. (1987) 'Sensing Time', *Contemporary Music Review*, 1:2, p. 45–52.
55. Masutani, F. (1958) 'Religion As We See It', *Japan Quarterly*, 5:1, January/March, p. 30–36.

Bibliography

56. McAlpine, W. R. (1960) 'Haiku', *Japan Quarterly*, 7:1, January/March, p. 47–56.
57. McCarthy, H. E. (1953) 'Aesthetics East And West', *Philosophy East and West*, 3:1, April, p. 47–68.
58. Messiaen, O. (1944) *The Technique of my Musical Language*, Paris: Alphonse Leduc, Editions Musicales.
59. Minagawa, T. (1957) 'Japanese Noh Music', *American Musicological Society, Journal*, 10, pp. 181–200.
60. Miner, E. (1980) *Japanese Linked Poetry*, Princeton: Princeton University Press.
61. Minoru, M. (1996) *Nihon Gaaki Hou*, Tokyo: Ongaku No Tomosha.
62. Miyamori, A. (2002) *Classic Haiku—An Anthology of Poems by Bashō and his Followers*, New York: Dover Publications.
63. Morris, I. (1967) *The Pillow Book of Sei Shōnagon*, London: Penguin Books Ltd.
64. Moule, A. (1989) *A list Of The Musical And Other Sound-Producing Instruments Of The Chinese*, Buren: Frits Knuf Publishers.
65. Murail, T. (2005) 'Villeneuve-lès-Avignon Conferences, Centre Acanthes, 9–11 and 13 July 1992', *Contemporary Music Review*, 24:2, p. 187–267.
66. Nakamata, N. (1994) 'Ways of the Shakuhachi: Exploitation or Creation?', *Contemporary Music Review*, 8:2, p. 95–101.
67. Nakamura, S. (1986) 'An Azalea on Every Balcony, a Bonsai in Every Home', *Japan Quarterly*, 33:4, October/December, p. 421–424.
68. Nicholls, P. (1995) 'An Experiment with Time: Ezra Pound and the Example of Japanese Noh', *Modern Language Review*, 90:1, January, p. 1–13.
69. Nuss, S. (2002) 'Hearing "Japanese", Hearing Takemitsu', *Contemporary Music Review*, 21:4, p. 35–71.
70. O'Brien, J. (1977) *Non-Western Music and the Western Listener*, Iowa: Kendall/Hunt Publishing Company.
71. Odin, S. (2006) 'The Penumbra Shadow: A Whiteheadian Perspective on the Yugen Style of Art and Literature in Japanese Aesthetics', *Japanese Journal of Religious Studies*, 12:1, p. 63–90.
72. Ohtake, N. (1993) *Creative Sources for the Music of Toru Takemitsu*, Great Britain: Scholar Press.

Bibliography

73. Okakura, K. (1989) *The Book of Tea*, Tokyo: Kodansha International Ltd.
74. Parks, G. (2005) *Japanese Aesthetics*. Available at <http://plato.stanford.edu/entries/japanese-aesthetics> (Accessed: 21 July 2008).
75. Paul, M. (2000) *Living Zen*, London: Frances Lincoln.
76. Pian Chao, R. (1967) *Song Dynasty Musical Sources and Their Interpretation*, USA: Harvard University Press.
77. Pilgrim, R. (1972) 'Zeami and the Way of No', *History of Religions*, 12:2, November, p. 136–148.
78. Pilgrim, R. B. (1986) 'Intervals ("Ma") In Space And Time: Foundations For A Religio-Aesthetic Paradigm In Japan', *History of Religions*, 25:3, February, p. 255–277.
79. Pilgrim, R. B., (1977) 'The Artistic Way And The Religio-Aesthetic Tradition In Japan', *Philosophy East and West*, 27:3, July, p. 285–305.
80. Powell, R. (2005) *Wabi Sabi Simple*, Massachusetts: Adams Media, Avon.
81. Prichett, J. (1988) *From Choice to Chance: John Cage's Concerto for Prepared Piano*, *Perspectives of New Music*, 26:1, Winter, p. 50.
82. Qinru, Z, and Stock, J. (1999) *Journal of Music in China*, 1.
83. Qinru, Z, and Stock, J. (1999) *Journal of Music in China*, 2:1.
84. Qinru, Z, and Stock, J. (1999) *Journal of Music in China*, 2:2.
85. Qinru, Z, and Stock, J. (1999) *Journal of Music in China*, 3:2.
86. Ratcliffe, S., (2006) 'Basil Athanasiadis – Antiphon to Mary', *Choir & Organ*, 14:2, March//April, p. 30–31.
87. Rawson, P. (1967) 'The Methods of Zen Painting', *British Journal of Aesthetics*, 7:4, October, p. 315–338.
88. Reynolds, R. (1992) 'A Jostled Silence: Contemporary Japanese Musical Thought (Part One)', *Perspectives of New Music*, 30:1, Winter, p. 22–35.
89. Reynolds, R. (1992) 'A Jostled Silence: Contemporary Japanese Musical Thought (Part Two)', *Perspectives of New Music*, 30:2, Summer, p. 60–63.
90. Reynolds, R. (1993) 'A Jostled Silence: Contemporary Japanese Musical Thought (Part Three)', *Perspectives of New Music*, 31:2, Summer, p. 172–176.
91. Richards, S. (1996) *John Cage As ...*, Great Britain: Amber Lane Press Ltd.

Bibliography

92. Ryker, H. (1991) *New Music in the Orient Essays on Composition in Asia since World War II*, Buren: Frits Knuf Publishers.
93. Sadler, A. L. (1929) 'Chanoyu, or The Tea Philosophy of Japan: A western evaluation', *Pacific Affairs*, 10, October, p. 635–644.
94. Saito, T. (1962) 'The Japanese Element in Modern Architecture', *Japan Quarterly*, 9:4, October/December, p. 419–428.
95. Saito, Y. (1985) 'The Japanese Appreciation of Nature', *British Journal of Aesthetics*, 25:3, Summer, p. 239–251.
96. Sen, S. (1983) 'Chado: The Way of Tea', *Japan Quarterly*, 30:4, October/December, p. 388–394.
97. Shigeo, K. (1984) *The Traditional Music of Japan*, Tokyo: Ongaku No Tomo Sha Edition.
98. Shōno S. (1987) 'The Role of Listening in Gagaku', *Contemporary Music Review*, 1:2, p. 19–43.
99. Slawson, D. (1987) *Secret Teachings in the Art of Japanese Gardens*, Tokyo: Kodansha International.
100. Smaldone, E. (1989) 'Japanese and Western Confluences in Large-Scale Pitch Organisation of Toru Takemitsu's "November Steps" and "Autumn" ', *Perspectives of New Music*, 27:2, Summer, p. 216–231.
101. Smethurst, M. (1989) *The Artistry of Aeschylus and Zeami—A Comparative Study of Greek Tragedy and Noh*, Princeton: Princeton University Press.
102. Snarrenberg, R. (1992) 'Zen and the Way of Soundscroll', *Perspectives of New Music*, 30:1, Winter, p. 222–237
103. Stock, J. (1996) *Musical Creativity in Twentieth-Century China—Abing, His Music, and Its Changing Meanings*, Rochester: University of Rochester Press.
104. Sukehiro, S. (1964) *Gagaku Song Collection in Western Transcription*, Tokyo: Kunitachi Music University Publications.
105. Sukehiro, S. (1969) *Gagaku Western Transcriptions vol.2*, Tokyo: Kawai Gaku Hu.
106. Sukehiro, S. (1971) *Gagaku Western Transcriptions vol.3*, Tokyo: Kawai Gaku Hu.
107. Sukehiro, S. (1972) *Gagaku Western Transcriptions vol.4*, Tokyo: Kawai Gaku Hu.
108. Suzuki, D. (1959) *An Introduction to Zen Buddhism*, London: Arrow Books Ltd.
109. Suzuki, D. (1959) *Zen and Japanese Culture*, New York: MJF Books.

Bibliography

110. Tadanobu, T. (1987) 'The difference in the cerebral processing mechanism for musical sounds between Japanese and non-Japanese and its relation to mother tongue', *Contemporary Music Review*, 1:2, p. 95–117.
111. Takahashi, Y. (1992) 'Back as a Failure', *Perspectives of New Music*, 30:2, Summer, p. 72–75.
112. Takahashi, Y. (1992) 'Play as a Model for Music', *Perspectives of New Music*, 30:2, Summer, p.76–85.
113. Takemitsu, T. (1989) 'Contemporary Music in Japan', *Perspectives of New Music*, 27:2, Summer, p. 198–205.
114. Takemitsu, T. (1995), *Confronting Silence*, Berkley: Scarecrow Press, Inc. Berkley.
115. Takemitsu, T. (with Tania Cronin and Hilary Tann) (1989) 'Afterword', *Perspectives of New Music*, 27/2, Summer, p. 206–214.
116. Tamba, A. (1981) *The Musical Structure of Nô*, Tokyo: Tokai University Press.
117. Tamura, K. (1980) 'The Essence Of Japanese Culture On Display', *Japan Quarterly*, 27:2, April/June, p. 232–248.
118. Tanaka, S. (1971) 'Aesthetic Background to the Tea Ceremony', *Japan Quarterly*, 18:4, October/December, p. 414–426.
119. Tann, H. (1989) 'Coming to Terms (Futaiken) Reibo', *Perspective of New Music*, 27:2, Summer, p. 52–76.
120. Togi, M. (1971) *Gagaku – Court Music and Dance*, New York: Walker/Weatherhill.
121. Tokumaru, Y. (1987) 'Syamisen and Sawari', *Contemporary Music Review*, 1987, 1:2, p. 15–17.
122. Tyler, R. (1987) 'Buddhism in Noh', *Japanese Journal of Religious Studies*, 14:1, March, p. 19–52.
123. Ueda, A. (1990) *The Inner Harmony of the Japanese House*, Tokyo: Kodansha International.
124. Uno, Y. and Lay, F. (2004) *Locating East Asia in Western Art Music*, Middletown: Wesleyan University Press.
125. Wade B. (2005) *Music in Japan*, Oxford: Oxford University Press.
126. Wade, B. (1976) *Tegotomono, Music for the Japanese Koto*, London: Greenwood Press.
127. Wai-Lim, Y. (1997) *Chinese Poetry*, London: Duke University Press.
128. Whincup, G. (1987) *The Heart of Chinese Poetry*, New York: Anchor Books, Doubleday.
129. Wilhelm, R., (2003) *I Ching or Book of Changes*, London: Penguin Books

Bibliography

130. Witzleben, L. (1995) *"Silk and Bamboo" Music in Shanghai, The Jiangnan Sizhu Instrumental Ensemble Tradition*, Kent: The Kent State University Press.
131. Xiangting, L. (1989) 'Outline of the Qin Extemporizing Performance Art Research', *Bei Shi Chinese Music*, 11&12.
132. Yaeko, N. (1987) 'Windows and an Out-of-Tune Instrument', *Literary Review*, 30:2, Winter, p. 224–231.
133. Young-Bae, L. (2000) 'The bell of Sangwonsa Temple', *Koreana*, 14:4, Winter, p. 86–87.
134. Yuasa, J. (1989) 'Music as a Reflection of a Composer's Cosmology', *Perspectives of New Music*, 31:2, Summer, p.176–197.
135. Yuasa, J. (1993) 'Mind in Art', *Perspectives of New Music*, 31:2, Summer, p. 178–185.
136. Yuasa, J. (1993) 'Temporality and I: From the Composer's Workshop', *Perspectives of New Music*, 31:2, Summer, p. 216–228.
137. Yuasa, J. (1993) 'The World of Nō as I Perceive It, Concerning Some Problems in Music', *Perspectives of New Music*, 31:2, Summer, p. 186–191.
138. Yung, B. (1989) *Cantonese Opera*, Cambridge: Cambridge University Press.

Music Scores

(In the interests of brevity, only music scores directly cited in the text have been listed)

139. Britten, B. (1983) *Curley River*, London: Faber Music Limited.
140. Feldman, M. (1981), *Piano*, London: Universal Edition.
141. Harvey, J. (1996), *Flight-Elegy*, London: Faber Music Limited.
142. Kientzy, D. (1993) *L'art du Saxophone*, Paris: Nova-Musica
143. Ligeti, G. (1968) *Zehn Stücke für Bläserquintett*, Mainz: Schott.
144. Takemitsu, T. (1967) *November Steps*, New York: C. F. Peters
145. Watkins, R. (2007) *Kane No Koe*, (unpublished)
146. Yuasa, J. (1966) *Interpenetration for 2 Flutes*, Tokyo: Ongaku-no-Tomo Sha.

CD and DVD Track List

CD1

The attached CD contains recordings of six of the submitted works.

Track	Title (description)	Duration
1	<i>Fantasmata</i> for female voice, flute, violin, cello and piano. A live concert performance by Shonorities at Sapporo Kitara Concert Hall in Japan on 28 November 2008, supported by the Great Britain Sasakawa Foundation, Daiwa Foundation and Canterbury Christ Church University. Shie Shoji (voice), Gareth Hanson (flute), Stelios Chatjiosifidis (violin), Caroline Szram (cello) and Aleksander Szram (piano).	14:36
2	<i>Faded Shonorities</i> for wind quintet. A live concert performance by the New London Chamber Ensemble at Deal Festival, St Clement's Church, Sandwich on 14 July 2005. Lisa Nelsen (Flute), Neyire Ashworth (clarinet), Melanie Ragge (oboe), Stephen Stirling (French horn).	11:15
3	<i>Ithaka</i> for <i>sho</i> , <i>shakuhachi</i> , <i>koto</i> , <i>shamisen</i> , harp, oboe d'amore, clarinet and viola. A live concert performance by Okeanos at Royal Northern College of Music at Manchester on 13 June 2006, supported by spnm, the Great Britain Sasakawa Foundation, and the Japan Foundation Robin Thompson (<i>sho</i>), Clive Bell (<i>shakuhachi</i>), Melissa Holding (<i>koto</i>), Etsuko Takezawa (<i>shamisen</i>), Sally Pryce (harp), Jinny Shaw (oboe d'amore), Pete Furniss (clarinet), Bridget Carey (viola)	10:34
4	<i>Little Songs of the Geisha</i> for female voice, flute, violin and cello. i) Awaiting ii) Sound of Insects iii) Snake Mountain iv) Impossible Love Recorded at St. Gregory's Centre at Canterbury on 8 January 2006. Shie Shoji (voice), Klio Blonz (flute), Stelios Chatjiosifidis (violin) and Rebecca Hewes (cello)	5:25 2:53 3:29 3:59
5	<i>Antiphon to Mary</i> for 4-part mixed choir and organ. Performed by the Wells Cathedral Choir, directed by Matthew Owens and recorded as part of the choral collection 'Christmas From Wells' released by Regent Records on February 2007.	3:58
6	<i>Faded Shonorities II</i> for alto saxophone and marimba. Recorded at St. Gregory's Centre at Canterbury, 18 July 2008. Sarah Field (saxophone), Mike Hamnett (marimba).	10:19