

# **Japanese Western Classical Music from the Meiji to the Modern Era**

-Lecture Document-

**Michael J. Holderer**

D.M.A. Voice with Opera Emphasis

—

The University of Texas at Austin

Spring 2009

The adjective “Japanese” is a broad and encompassing term. It can be used to describe race, nationality, and culture. The adjective elicits a range of images from fierce warriors to cherry blossoms. What defines “Japanese” is largely dependent on one’s perspective of the whole of Japanese culture, language, history, and society. One area where the term has relative ambiguity is in the field of Japanese classical music.

The phrase “German classical music” describes a particular tradition, and evokes images of Mozart and Haydn. Strictly speaking “classical music” encompasses the period from the death of Handel in 1759 to the death of Haydn in 1809. However, “classical music” in the broader sense as labeled in music libraries, music stores and online references runs the gamut from the 17th century through the 21st century. The broader use of the term has many definitions and is not restricted to an era, a genre or style. Classical refers to music that is enduring, is taught as part of a basic education, in “classes” from which the term “classical” is derived. In the minds of some Westerners, the term “Japanese Classical Music” creates sounds of Koto music played by geishas, accompaniment to Noh plays, pentatonic music that one could play using only the black keys on the piano; in short anything and everything stereotypically associated with Japanese music. The fact is that while Japanese have kept alive the country’s musical traditions, they have simultaneously embraced Western musical forms and instrumentation.

The contemporary Westerner is not alone in this stereotyping. In the opening to his book *A Diplomat in Japan* (written between 1885 and 1921), celebrated Japanese expert Ernest Satow reveals the misconceptions about Japan he had before becoming a British Council to the Japanese Meiji government:

My thoughts were first drawn to Japan by a mere accident. In my eighteenth year an elder brother brought home from Mudie's Library the interesting account of Lord Elgin's Mission to China and Japan by Lawrence Oliphant, and the book having fallen to me in turn, inflamed my imagination with pictures verbal and coloured of a country where the sky was always blue, where the sun shone perpetually, and where the whole duty of man seemed to consist of lying on a matted floor with the windows open to the ground towards a miniature rockwork garden, in the company of rosy-lipped black-eyed and attentive damsels- in short, a realized fairyland.<sup>1</sup>

Even in the modern era, with all of its amazing technology and prodigious methods of rapid communication, some Westerners' knowledge of Japan ends with blue-haired cartoon characters and fusion cuisine. Interest in Japanese music is usually limited to fads in J-Pop (Japanese "pop" music) and soundtracks to Japanese cartoons. It would probably shock some Westerners to know that the Japanese produced music in the style of Debussy and Wolf during those composers' lifetime. Moreover, this music was not merely a copy of the Western composers' style, but was in fact musically and poetically original and thus worth studying in comparison to its Western counterparts.

Three Japanese composers whose compositions and style I believe have had a great effect on Japanese Western Classical Music and who could be considered prominent examples of particular generations of Japanese musical composition are, in chronological order: Kosaku Yamada, Yoshinao Nakada, and Toru Takemitsu. Because language and culture play such an important role in Japanese life and because the scope of Japanese Western Classical Music is vocal, the focus of this document will be on this musical aspect.

Japanese Western Classical Music has its origins in the Meiji Era (1868-1912). The Meiji Era was significant for the Japanese because it was the first time in the

---

<sup>1</sup> Ernest Satow, *A Diplomat in Japan: An inner history of the Japanese Reformation* (Tokyo, Japan: Charles E. Tuttle and Co.: Publishers, 1983), 17.

country's history that Japan would be fully open to the cultural influence of the West. Just prior to this era, the Japanese citizenry was under the rule of the late Tokugawa Shogunate which was a feudal society governed by a military head, known as the Shogun. The entry of Western ideas into Japan threw the country into immediate chaos as a wave of "Western-Chic" swept the countryside.

While popular art was thus being transformed by foreign influence, the classical schools of painting, of their nature unable to adjust themselves to new conditions, suffered from neglect and even contempt as the movement favored 'modern' ... This description of the condition of Japanese art in the early years of the Meiji will give some measure of the violence of foreign fever that then raged in Japan, for it attacked the very essence of Japanese culture, its deeply rooted aesthetic tradition.<sup>2</sup>

After the opening of Japan through a large, multinational military force, the daimyo (land owners subject to the dictates of the Shogun) and Shogunate were essentially forced to accept Western influence as inevitable. To further foment discord among the people, many daimyos had weak allegiances to each other and to the country as a whole. Some daimyos, having better tactical foresight than their peers or perhaps seeking revenge against them, allied themselves with the Western Powers.<sup>3</sup> The Western Powers in turn, allied themselves with the Emperor.<sup>4</sup> This alliance bolstered the power of the Emperor who brought about stable rule to Japan by means of nationalization of daimyo lands.

The biggest worry for the new Japanese government was general superstition surrounding many Western ideas and inventions. Among the less educated rural classes, new technologies, such as the telegraph, were considered to have almost supernatural powers.<sup>5</sup> For the most part, this could be corrected by education. A slightly larger problem was the more conservative elements of Japanese society that resisted the West

---

<sup>2</sup> G.B. Samson, *The Western World and Japan* (New York: Vintage Books a Division of Random House, 1949), 382-83.

<sup>3</sup> James L. McClain, *Japan: A Modern History* (New York: W.W. Norton & Company, 2002), 137

<sup>4</sup> The Japanese Emperor of this period is sometimes referred to as the Mikado.

<sup>5</sup> Samson, *Western World*, 392-394.

entirely. There were a few individuals who felt it was their nationalistic duty to stop, by any means necessary, those who acted in ways contrary to Japanese tradition.<sup>6</sup> These were, of course, more the exception than the rule.

Such close contacts with Westerners led many Japanese to the stark realization that their thousands of years of cultural isolation, which provided them with a unique identity, also had the effect of severely impeding their overall cultural development. A key ingredient to all human development is the cross-cultural synthesis of ideas. Until the 1860s most Japanese had never met a foreigner. By 1800, Edo<sup>7</sup> (later Tokyo) had one million residents, larger than London or Paris at the time.<sup>8</sup> Artistic influence and competition with other countries was absent due to lack of contact with cultures outside of their own. This became a source of embarrassment to the Japanese because they did not want to seem primitive to the West. The Japanese remedy to this problem was to set themselves on course for a rapid Westernization and modernization of their culture. The Westernization was not merely a choice, but a national duty, as prescribed by the fifth article of the Charter Oath, a document of national policy proclaimed by the Emperor to Japan and its officials:

*Knowledge shall be sought throughout the world, and thus shall be strengthened the foundation of Imperial polity.<sup>9</sup>*

---

<sup>6</sup> McClain, *Japan*, 140.

<sup>7</sup> Sometimes seen as “Yedo”.

<sup>8</sup> Milton J. Belasco, *Basic Review of World History* (Bronxville, NY: Cambridge Book Company, 1959), 318.

<sup>9</sup> McClain, *Japan*, 155.

Concurrent with this statement, the Japanese Emperor took the official name “Meiji,” meaning “Enlightened Rule.”

Western influence entered Japan through Christian missionaries and travel to and study in the West. An instrumental figure in the creation of Western-styled Japanese music was Shuji Isawa (1851-1917). Isawa was one of a number of Japanese sent abroad to learn about Western culture. Isawa studied voice and music education with the musicologist Luther Whiting Mason (1828-1896) in Massachusetts at both the Bridgewater Normal School (now Bridgewater State College) and Harvard University. Upon his return to Japan in 1879, Isawa would form the Ongaku-Torishirabe-Gakari (Music Investigation Agency), a national research center for Western music, with the intended goal of modernizing Japanese music composition, performance, and educational techniques. A year after Isawa’s return, his American friend and teacher, Luther Whiting Mason, accepted a two-year invitation to further develop the music curriculum of Japanese schools.<sup>10</sup>

Mason helped form the basis of what the Japanese call *shoka*. *Shoka* is best described as musical works that the Japanese national board of education determines are indispensable to a student’s understanding of musical culture. *Shoka* may include both Japanese and Western music. For instance, the first book or volume of *shoka* from 1881 includes a wealth of both Eastern and Western music. The Western repertoire contains many familiar works, such as the traditional English tune *Auld Lang Sine* and the traditional American song *Old Folks at Home* by Stephen Foster.<sup>11</sup>

---

<sup>10</sup> Tomoko Kanamaru, *The Pedagogical Implications of Yoshinao Nakada’s “Japanese Festival”* (DMA diss., University of Cincinnati, 2006), 15-16.

<sup>11</sup> “List of Shoka” trans. Tomoko Kashiwagi (accessed [16 March 2009])  
[http://www.d1.dion.ne.jp/~kazubo\\_1/02-05.htm](http://www.d1.dion.ne.jp/~kazubo_1/02-05.htm)

*Shoka* comprises both *yaguku*, the broad term for all Western music and *hogaku*, the broad term for all Japanese music. Furthermore, there was an emphasis placed on music for children, referred to as *doyo*. The characteristics of *doyo* music are that it contains elements that are deemed appropriate for children, such as a moral message, a focus on animals or insects, or makes reference to other topics that children may find pleasing.

Kosaku Yamada, Yoshinao Nakada, and Toru Takemitsu, composers of *kakyoku*,<sup>12</sup> are representative of distinct Japanese musical eras. They are artists whose music represents a departure from what came before it and influenced the music that came after it. Each of these men contributed in a large fashion to *shoka* and their works are very familiar to most Japanese. Familiarity with these composers as well as the historical and cultural milieu in which they wrote will contribute to the better understanding of Japanese Classical Music in the Western style. In essence, I hope to add these composers' repertoire to the "American *Shoka*".

One of the principal composers of *doyo* was Kosaku Yamada (1886-1965). Yamada was born to a father who was a low-ranking samurai and a mother who was a devout Protestant. Yamada's upbringing was in every way a complete product of the new Meiji era. With the fall of the Shogunate and dissolution of the samurai, Yamada's father was forced to find traditional employment. He eventually settled on opening a bookstore in Yokosuka, a seaport. It was there that the young Yamada would be introduced to *gunka* or Japanese military band music.

Military music was the first genre of Western music formally taught to the Japanese. In 1869, a British conductor of the Satsuma Army band by the name of Fenton

---

<sup>12</sup> Trans. "melody" or "song".

taught the first formalized Western lessons to thirty young band members in Yokohama.<sup>13</sup> Subsequently composed *gunka* had their rhythms appropriated from Western military marches, but the music often included harmonies in Japanese scales, which will be addressed later. Concurrently with his exposure to military music, Yamada was also influenced by music in the Protestant hymnals of his mother's church.

In 1900 Yamada was sent to live with his sister in Okayama. His sister had married an Englishman by the name of Edward Gauntlet who, having an interest in Japanese culture, had set himself up as an English teacher at the prestigious Sixth High School of Okayama. Gauntlet was also an amateur musician and organist for the Anglican Church. Being surrounded by so much music inspired Yamada to become a composer.<sup>14</sup>

In 1904 Yamada entered the Tokyo Music School, where he began studying cello and composition under the German expatriate Heinrich Werkmeister, a former student of the Berlin Hochschule. Under Werkmeister's tutelage, Yamada began composing in numerous genres, including choral pieces and chamber music. During his studies, he became acquainted with fellow student Koyata Iwasaki, who was one of the leaders of the Mitsubishi Foundation, a *Zaibatsu*.<sup>15</sup> Seeing such promise in Yamada, Iwasaki personally paid for Yamada to further his musical studies in Berlin beginning in April of 1910 and ending at the outbreak of World War I.<sup>16</sup>

---

<sup>13</sup> Kensho Takeshi : "Music Education in Japan" (accessed [16 March 2009]), <http://www.u-gakugei.ac.jp/~takeshi/mused1868j.html>.

<sup>14</sup> Morihide Katayama, "Yamada, Koscak Biography." Naxos Music Label, (accessed [2 March 2009]), [http://www.naxos.com/composerinfo/Koscak\\_Yamada/20962.htm](http://www.naxos.com/composerinfo/Koscak_Yamada/20962.htm).

<sup>15</sup> *Zaibatsu* refers to business conglomerates in Japan which wield extensive financial and political power. Originally, it only referred to Mitsubishi, Mitsui, Sumitomo and Yasuda Corporations. Today it refers to big Japanese businesses in general.

<sup>16</sup> Katayama, "Yamada, Koscak Biography."



In December 1917, Yamada embarked on his first tour of the United States. Yamada spent most of his time in New York City. He worked with both the avant-garde in Greenwich Village as well as the traditional, conducting Wagnerian selections at Carnegie Hall. He also signed a contract with G. Schirmer to publish his music. While in New York, he befriended tenor George Reimherr. Yamada would serve as Reimherr's accompanist during a number of recitals of Japanese folk songs. During this period in American history, *Japonaise* or Japan-Chic was a stylistic rage. Consequently, the country sought after the latest novelties from Japan and to some, Yamada was just such a novelty.

Although Yamada saw himself as part of the Western tradition, his allure for American audiences stemmed, conversely, from the vogue for [all things Japanese] that permeated the era. Japan was the 'land of cherry blossoms': woodblock prints, traditional Japanese poetry, and oriental calligraphy all figured prominently in popular culture. A publicity photograph in *Musical America* even showed Yamada conducting in front of an oriental screen. Few seemed aware that Japan possessed its own vibrant musical culture.<sup>17</sup>

Yamada continued to tour the world and throughout the 1920s and 30s would travel throughout continental Europe. He managed to make one more trip back to the United States as well, but it proved uneventful. Ultimately, the desire to preserve Japan-Chic and a lack of interest in anything but the stereotypical superceded the ability of Kosaku Yamada to convince his audiences that the Japanese could produce musical compositions comparable to that of their European and American counterparts. Yamada eventually moved back to Japan where he would work until the end of his life on various compositions, including his opera *Kurofune* or "The Black Ships," an opera based on the Japanese experience of Western colonization.

---

<sup>17</sup> David Pacun, " 'Thus We Cultivate Our Own World and Thus We Share It with Others': Kósçak Yamada's Visit to the United States in 1918-1919." *American Music* Vol. 14 No. 1 (Spring 2006), 71.

Yamada's compositions sound like a combination of his Western contemporaries, especially those of the German Romantic School of composition and ironically, Debussy. The German romantic sound is easily explained; Yamada studied in Germany briefly, so it comes as no surprise that his music bears a semblance to romantic lieder. Somewhat more interesting is the hint of Debussy that we see in these works.

Debussy had three principal musical influences in his life: Wagner (or greater German Romanticism), Eastern Music heard at the 1889 Exposition Universelle in Paris, and the Symbolists. Both Yamada and Debussy have very similar backgrounds in musical influence. Yamada studied in Germany but composed against a background of Asian tonalities. Debussy studied the German School of Music and composed against the background of Asian tonalities that he heard at the Exposition. Both composers were influenced by the Symbolist movements of their respective countries.<sup>18</sup>

The father of the Japanese Symbolist movement was Ueda Bin (1874-1916). Bin was the third generation in his family to receive a formal English education. His father and grandfather had both traveled to and studied in Europe. Bin was extensively educated in multiple Western languages including English and French. Much of Bin's time was spent translating Western poetic works by Byron and Shelley. He eventually came across the works of the French Symbolists, which greatly influenced him as well as other Japanese poets, including Kitahara Hakushu (1885-1942) and Miki Rofu (1889-1964), preeminent Japanese poets whose poems composer Kosaku Yamada would use as basis for his *doyo*.

---

<sup>18</sup> Alec Harman and Wilfrid Mellers, *Man and His Music: The Story of the Musical Experience in the West*, (London: Barrie and Rockliff, 1962), 936-37.

Symbolism was largely a reaction against Naturalism and Realism. Symbolism is the representation of the abstract or intangible by means of imagery (symbols). In the Romantic era, the referent is usually a thing or place that is an embodiment of some greater truth; the meaning of the symbol is usually unambiguous.<sup>19</sup>

Bin described it the following way:

...the use of symbols in poetry is by no means a modern invention; no doubt it is as old as the hills. However, the conscious use of symbols as the central feature of poetic composition probably first began some twenty years ago in the new French poetry... The function of symbols is to help create in the reader a mental state similar to that in the poet's mind. Symbols do not necessarily communicate the same meanings to everyone. The reader who quietly savors symbolist poetry is enabled by it to enjoy an indescribable pleasure, in accordance with his own sensibilities, which the poet has not specifically indicated. As a result, the interpretation of a given poem will vary according to the period. The essential thing is that a similar mental state is evoked.<sup>20</sup>

Yamada's music was based on the Japanese scale systems, which are essentially pentatonic scales with variable notes.<sup>21</sup> Yamada is not completely bound to these scales, however, as his music incorporates diatonic chords, thus varying from traditional Japanese forms.

A prime example of Yamada's work is the piece *Akatonbo* or *Red Dragonfly*. Probably one of the best known *doyo* in Japanese culture, *Akatonbo* is a strophic melody composed in 1927 with text from a poem by famed Japanese Symbolist Miki Rofu. The piece is in a Ritsu scale (scored as F-major)<sup>22</sup> for voice with piano accompaniment and contains four verses.

---

<sup>19</sup> Marshall C. Olds, "Literary Symbolism," in *A Companion to Modernist Literature and Culture*, ed. David Bradshaw and Kevin J.H. Dettmar (Malden, MA: Blackwell Publishing, 2006), 155-56.

<sup>20</sup> Donald Keene, *Dawn to the West: Japanese Literature of the Modern Era*, (New York: Holt, Rinehart and Winston, 1984), 228.

<sup>21</sup> For a list of Japanese scales, please see appendix.

<sup>22</sup> Though originally scored in F-major, the piece is often transposed to E-flat major.

1. ゆうや けこやけーの あかとんぼ  
 2. やーまのはたけーの くわのみを  
 3. 十一五でねえやーはよめにゆき  
 4. ゆうや けこやけーの あかとんぼ

First four measures of the principal melody of *Akatonbo*.

The text of the piece exhibits elements of the Symbolist movement.

Red dragonflies at sunset, red in the afterglow  
 Could it be the last time I saw their flight I was a child  
 On my Nanny's back?

Dark purple mulberries in the hillside fields  
 I gathered them into my little basket  
 Was that a dream or real?

Just fifteen, dear Nanny traveled far away, became a bride  
 Since then not one word comes  
 From my sister dear

Red dragonfly at sunset, red in the afterglow  
 There on the bamboo fishing pole it rests  
 As I remember<sup>23</sup>

The poetry is textually vague. The text opens with a question in the first verse and the second verse is vague to the point of asking, “was that a dream or was it real?” The overall theme of the piece is remembrance and specific things from one’s past that are recalled. This is a central theme in many *hogaku* and *doyo*. This thematic element is the dual result of Symbolism and the Japanese tradition of leaving literary works open-ended, causing the reader to think about the meaning behind a piece. This same literary device is

<sup>23</sup> Yamagishi Katsuei, tr. “Red Dragonflies”, <http://jiten.cside3.jp/Akatombo.html>, (accessed 10 March 2009).

also present in Japanese cinema and explains the non-traditional endings that many Westerners attribute to Japanese movies.

At first glance, *Akatonbo* appears to be composed in a standard manner for the mid-late 19<sup>th</sup> Century. The work follows the expected tonic-subdominant-dominant-tonic pattern of much Western music and remains entirely in the key of F major. Like most Romantic era music however, it makes use of tonal mixture, borrowed chords, and non-chordal dissonance. In this case, the mixture is the result of contrasting a “Japanese” melody against a “Western” accompaniment.

The melody is based on a modified Ritsu scale, which leaves out the fourth and leading tone scale steps. The piano accompaniment, however, diffuses the Japanese sound by use of the subdominant chord and leading tones. This has the effect of adding

The musical score consists of two systems. The first system shows a vocal line in F major with a melody that follows a modified Ritsu scale. The lyrics are: おわれ てみたの - は - / こかご に つんだ - は - / おきと の たより - も - / とま - っ て い - る - よ - . The piano accompaniment is in F major and uses Western diatonic harmonies, including the subdominant chord (Bb) and leading tones. The score includes dynamic markings (p, mf) and a key signature of one flat (F major).

*Mixture of Eastern and Western harmonies. The melody is based on a Japanese scale, the harmonies are Western diatonic.*

the fourth and seventh scales degrees lacking in the melody.

A second work by Yamada which is characteristic of his compositional style is *Machibouke* or *Waiting in Vain*, written in 1923.

Though the text of the poem is by Kitahara Hakushu, it is based on an old Chinese fable.

*Machibouke* is a moral story that is told in the guise of a comedy. In the story, a farmer tending to his sugar cane field sees a rabbit run headfirst into a tree stump, break its neck, and die. The farmer, thinking that the stump is enchanted gives up farming and takes up “hunting,” waiting for more rabbits to run headfirst into the stump. Ultimately, no more

rabbits come and the farmer is left with a sugar cane field that is overgrown with weeds.<sup>24</sup>

The story is told from the perspective of the farmer:

Waiting in vain, waiting in vain,  
One day in the cane, a rabbit jumped out,  
Turned and fell into a tree stump.

(Waiting in vain, waiting in vain),  
Yes! From here, I'll sleep and wait,  
If I wait the prey is going to come to me!  
Rabbit, run into the tree stump!

(Waiting in vain, waiting in vain),  
Yesterday, I was working in the field with the hoe,  
Today, napping, sitting in the sunshine,  
What a great tree stump!

(Waiting in vain, waiting in vain),  
Today, Today, I'm waiting again,  
Tomorrow, Tomorrow, again outside the forest.  
Waiting, Waiting, for the rabbit.

(Waiting in vain, waiting in vain),  
The field used to be cool sugar cane  
Now, it is like a broom and overgrown  
You cold, cold, tree stump!<sup>25</sup>

The piece is written in modified D-major Ro Scale. As with *Akatonbo*, the fourth and seventh scale degrees are generally left out.

The exceptions to this are in Mm. 6 and 8 where diatonicism is used. *Machibouke* makes use of unison octaves, parallel harmonies, and arpeggiating bass accompaniment. There is also musical word painting after the phrase



The opening two measures of *Machibouke*.

“Machibouke”. The opening of the piece occurs in unison octaves and is only two measures long, ending with a perfect authentic cadence. The opening represents the little

<sup>24</sup> Tomoko Kashiwagi, interview by Michael J. Holderer, 22 March 2009, University of Texas at Austin, Austin, TX.

<sup>25</sup> Kosaku Yamada, *Ongaku-no-Tomo Edition* (Tokyo: Ongaku no Tomo Sha Corp, 2002), 25.

rabbit hopping and then crashing its head into the tree stump. There is an arpeggiating bass pattern that follows, which symbolizes the bobbing around of the frustrated farmer as he looks for another rabbit to run itself into the stump. His frustrations are highlighted by high A-naturals which are accented by G-sharp grace notes and follow the phrase “machibouke”- “waiting in vain.” These accents recur three bars later in harmony, proving that the character in the story is still frustrated- to the point that he cannot wait a standard four bars. The piece closes with the same opening motif, this time ending on a perfect authentic

cadence, highlighted by grace notes, accenting an upper-octave high-D unison.

The image shows a musical score for a piece titled "Machibouke". It consists of two staves: a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains Japanese lyrics. The piano accompaniment is in bass clef and features a prominent arpeggiating bass line. Dynamics markings include *mf*, *p*, *mf*, *ff*, *m.d.*, *f*, *mf*, *p*, and *cresc. molto*. The score ends with a perfect authentic cadence.

Larger detail of **Machibouke**, showing bass arpeggiating and grace-note accented “frustrations”.

Yamada’s

life experiences were not greatly different from those of his European contemporaries. He grew up in a musical family, practiced fervently, and became a musician. Yamada was also one of the first Japanese to begin composition of his own accord. His motivations were his own, not those of the government. Yamada worked in concert with other Japanese artists to develop his music. Yamada cultivated his own musical world so that he could share it with others<sup>26</sup> and became one of the first Japanese composers to do so.

A second prominent composer of Japanese Western Classical Music is Yoshinao Nakada (1923-2000). Nakada is known as a composer of vocal music (both choral and

<sup>26</sup> Pacun, “ ‘Thus We Cultivate...’ ”, 86.

solo) and of piano works. In addition to *doyo*, Nakada is well known in Japan for his piano work *Collection of Piano Pieces for Children* (1956).

Yoshinao Nakada was born into a musical family. His father was an organist and *doyo* composer of some renown. Nakada began his music education at the age of eight by studying the Beyer method, a German piano teaching technique brought over from Germany by Luther Whiting Mason (the friend and music teacher of Kosaku Yamada's musical forefather Shuji Isawa). As a result of his strong musical surroundings and diligent work habits, Nakada was able to advance through his studies rather quickly. By age eleven, he became enamored with Chopin but was often frustrated while playing the composer's works, because Chopin's pieces required large hands, which the young Nakada did not possess. Nakada continually tried to perfect his playing, and in 1940 he was accepted into the Tokyo National University as a piano major. A couple of years later, Nakada was drafted into the army to aid with the Japanese war effort.<sup>27</sup>

After the war, Nakada began focusing on composing music for children. The music, though composed *for* children, was not necessarily to be performed *by* children. Some pieces though, such as his *Piano Pieces for Little Hands* (1976) were written with little ones in mind. *Little Hands* restricted the use of intervals to under an octave so it was easily played by children.<sup>28</sup>

Nakada's musical style was heavily influenced by the twentieth century "Romantic" composers such as Richard Strauss and Prokofiev. Nakada's music pushed the boundaries of tonality, while never being explicitly atonal. One area where Nakada chose not to tread was the realm of serialism and experimental music. Though the large

---

<sup>27</sup> Kanamaru, *Pedagogical Implications*, 2-9.

<sup>28</sup> This could perhaps, be seen as a Japanese version of *Kinderszenen*- the famous Opus 13, by Schumann, which reminisces about aspects of childhood through piano works.



majority of Nakada's music was composed from the 1950s - 1970s, in an era when avant-garde music was at its peak, Nakada eschewed it and even wrote publicly against it in *Ongaku Geijutsu* (Music Art), a scholarly journal.

The journal article was titled, "The Degeneration of Contemporary Music – Art and the Professional Living with the Rules." A general summation of Nakada's argument is that experimentation in music is acceptable, assuming that the composer or artist plays by the "rules" of music. According to Nakada, the musical composition process, like professional sports, has rules that must be followed. Deviating from these violates the rules of play. For instance, a piano can be played in any style, provided it is actually played on the keys as opposed to using just the wood of the piano as a percussive instrument or some other non-traditional method of playing. Not surprisingly, Nakada was heavily criticized by the contemporary music world, which felt that, not only did he not understand music, but he also had trouble grasping the essence of sports as well.<sup>29</sup>

One piece that exemplifies Nakada's style is *Ureshii Zosan* or *The Happy Elephant* (1958). This *doyo* comes from the song cycle *8 Songs for Children* composed between 1957 and 1962 and features text by Tamiko Shimzu. The piece opens with plodding chromatic notes in the bass of the piano. The dynamic marking is expressed as "with weight and heavy humor." The opening text is not even spoken words, it is Japanese onomatopoeic form for the sound of an elephant's laughter; "u-fu-fu-fu-fu". The remaining text is relatively simple; keeping in mind that the song is written for children:

---

<sup>29</sup> Joji Yuasa, "The Degeneration of Music- What Does it Mean?" *Perspectives of New Music* Vol. 13 No. 2 (Summer 1993): 210-13.

(u-fu-fu-fu-fu)  
 In the joyful morning the Elephant by himself is smiling  
 (u-fu-fu-fu-fu)  
 In a very good mood the Elephant is smiling.  
 (u-fu-fu-fu-fu)  
 Why are you so happy Elephant who is smiling?  
 (u-fu-fu-fu-fu)<sup>30</sup>

Throughout, the piece remains chromatic, yet tonally centered around D. Therefore, the piece retains a sense of tonality despite of the preponderance of dissonances. Chromatic and cluster chords give the piece a sense of bumbling around like a large animal. The pounding rhythm reinforces the overall feeling of an elephant walking.

*Ureshii* also contains hints of an elephant “winking” in the right hand of the piano.

The wink executed by means of grace-note appoggiatura descending from E above bass-clef to the D immediately below it. The tessitura of the piece is rather low as well.

The image shows a musical score for the piece 'Ureshii'. It consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has two phrases of 'U-fu-fu-fu-fu' with a grace note (a small eighth note) above the first 'U'. The piano accompaniment features a low tessitura with a prominent grace note (a small eighth note) above the first 'U' in each phrase. Dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The time signature is common time (C).

The elephant laughing, followed by a “wink” in the piano in *Ureshii*.

Another piece which exemplifies Nakada’s style is *Kiri to Hanashita* or *I*

*Talked with the Fog*. Based on a poem by Tadayoshi Kamata, *Kiri to Hanashita* was set to music in 1960. The song bears no marks of the chromaticism present in *The Happy Elephant*. In fact, most of the piece takes place in F minor with a brief modulation to the relative major (A-flat).

<sup>30</sup> Yoshinao Nakada, *Yoshinao Nakada Song Album* (Tokyo: Ongaku No Tomo Sha Corp, 2008), 10-11.

*Kiri* starts with a piano introduction that sounds like raindrops falling. This is achieved by means of alternating eighth-note dyads in the right hand. The introduction ends with a half cadence. After a slight pause, the piece begins its melancholy melody.

My cheek gets wet easily.  
My cheek gets cold.  
That day you wrote- that character- what was it?  
I don't know.  
There, still, now, it hurts.

There still it hurts.  
The mist has wet my little cheek.  
There a little cold.  
A couple always in the mist,  
In the mist together, in love.

In the mist together, in love.  
I can't see you to behold you,  
But when I try to hold you,  
You are not really there,  
After all, I cry.<sup>31</sup>

The melody is the same for verses one and two and remains in minor. The overall feeling of the song is

extreme sadness. A glimmer of hope is realized in the third verse, and the piece



The opening to *Kiri to Hanashita*. The piano's right hand representing the singer's tears.

moves into the relative

major. Sadly, the singer realizes his love is not there as he cries out for her, his voice climaxing on a high A-flat—the lovers he saw walking in the mist were an illusion. The opening verse then reprises, slightly slower than before, and eventually the piece concludes in A-flat minor, the singer still longing for his beloved. The work is poetically

<sup>31</sup> Nakada, *Song Album*, 60-63.

open-ended and leaves much to the imagination, such as the question of whether the opening notes were raindrops or the poet's tears.

Yoshinao Nakada's music was a great leap forward from that of his predecessors. Whereas Yamada and his disciples would primarily stick to the harmonies of the late Romantic period, Nakada experimented with chromaticism. Although his music is sometimes atonal, he never verges on experimentalism or serialism. Nakada sets clear boundaries on what he believes is acceptable within musical composition.

Toru Takemitsu (1930-1996) was a Japanese composer of international stature who based his life work on the notion that chauvinistic nationalism such as that of Imperial Japan only impedes cultural literacy and understanding. Takemitsu devoted his life to breaking down the barriers between Western and Eastern music through cultural exchange. Takemitsu felt that by sharing culture through means of media—in his case, radio and movie musical as well as stand-alone compositions—society could hatch a cultural egg<sup>32</sup>. From this egg would be born a cross-cultural synthesis of music that was neither wholly Eastern nor Western, but a representation of human tendencies as a whole. As Takemitsu states in writing:

I believe that cultures do converge and gradually form themselves into a cluster. Furthermore, that very often what occurs in the fusion of cultures goes beyond what can be predicted from cultural influences flowing back and forth. What we see today is a Japan deeply influenced by the West, by Europe and the United States, and we see increasing numbers of Westerners who are deeply impressed by Eastern cultures. More and more, East and West are being evaluated on equal terms. But we're not there yet: fundamental differences still remain.<sup>33</sup>

Takemitsu goes on further to use the example of John Cage and how Cage was influenced by the Zen master Daisetsu Suzuki. Takemitsu found this interesting as he

---

<sup>32</sup> Toru Takemitsu, "Contemporary Music in Japan: in Tradition and Renewal in the Music of Japan," *Perspectives of New Music*, Vol. 27, No. 2. (Summer, 1989), pp. 198-204.

<sup>33</sup> Takemitsu, "Contemporary Music in Japan."

(Takemitsu) was influenced by Western art. Takemitsu has himself stated that he was influenced by the works of Debussy and Messiaen, though in hearing his famous *Waltz from Face of Another*, one could argue that the man has a bit of the influence of Johann Strauss in him as well.

During his youth in occupied Japan, Takemitsu also fell under the spell of popular Western music on the U.S. Armed Forces Network. Being confined to a hospital bed for a year due to sickness (presumably from forced labor in a Japanese labor camp), the young composer had extensive time to absorb the trappings of this new foreign sound on the hospital radio. Embittered by his treatment during the war at the hands of his fellow countrymen, Takemitsu vowed to forsake the music of his native country and to shed all vestiges of Japan in his own music. This was indeed a mighty task for a young man, who as he matured as a composer, maintained a life largely absent of any formal musical training.<sup>34</sup>

Takemitsu's composition style eventually came to include many genres. As mentioned previously, he was heavily influenced by John Cage. He would soon befriend German composer Karlheinz Stockhausen as well. Consequently, many of Takemitsu's works (and his most often remembered) bear the mark of atonality and experimental music. When asking an average musician to name a work by Takemitsu, one will usually get, *Flock Descending into a Pentagonal Garden* or *Rain Tree*; in the case of contemporary guitarists, they will usually cite one of Takemitsu's transcriptions of a Beatles' tune, such as *Yesterday*.

---

<sup>34</sup> Kanazawa, Masakata and Narazaki, Yoko: 'Toru Takemitsu, *Grove Music Online* ed. L. Macy (Accessed [09 October 2007]), <http://www.grovemusic.com.ezproxy.lib.utexas.edu>

Takemitsu's film music is also prominent among his accomplishments especially in reference to work on Akira Kurosawa's famous film *Ran* (1985), an adaptation of *King Lear*, which won international acclaim. More often than not, knowledge of Takemitsu's film music is usually linked to the fact that a particular film (generally *Ran*) scored well at the first Tokyo International Film Festival in 1985.

What is often overlooked are Takemitsu's vocal music contributions to Japanese film, television, and radio dramas. For instance, while some are familiar with the waltz from the film *Face of Another*, many are unaware of the fact that it is a musical foreshadowing of a pivotal meeting between two of the movie's main characters. The main theme from the waltz is actually part of a broader chanson "Wo bist du", sung Edith Piaf-style by Beverly Maeda.<sup>35</sup> For Takemitsu, influence is not as important as musical comprehension.

Similarly, many choirs perform duos or trios of Takemitsu choral arrangements—presumably to "diversify" their repertoire—without reference to the original context of the piece. Many choirs have performed *Song of ◯'s and △'s* (○と△のうた)<sup>36</sup> without knowing that it is sung by a little boy in the 1961 movie *Furyo Shonen*. Another work commonly arranged for choir, *Chiisana Sora*, is often performed for its beauty and obvious similarity to the black spiritual. While certainly the song is beautiful on its own merit, it should be noted that it comes from an NHK Radio drama—a western in fact—called *Gun King*.

---

<sup>35</sup> A popular Japanese lounge singer from the 1960s.

<sup>36</sup> The symbols for circles and triangles (◯'s and △'s ) are used in both the English and Japanese translations of the song. The song's title is pronounced "Song of Circles and Triangles".

During the Second World War, the heyday of Japanese Nationalist music,<sup>37</sup> Takemitsu worked as a conscript at a mountain base. At that time, all Western music was prohibited from being played in Japan. Consequently, when Takemitsu was secretly played a copy of a French chanson, “Parlez-moi de l’amour,” he became entranced with its Western exoticism and began to reject “Japanese” music.<sup>38</sup>

After the war, Takemitsu associated with modernist composer Hiroyoshi Suzuki. The two were good friends and spent much of their time poring over music scores at the home of an amateur choir director, Tokuaki Hamada. When not in the home of Hamada, they would make use of a US Army mess-hall piano to practice their technique. Some time later, at a chance encounter with a publishing-house representative, Takemitsu and Suzuki were offered the opportunity to work with Japanese nationalist composer Yasuji Kiyose. The two were so eager to work with the composer that they immediately rushed to his house. Despite the fact that they looked like vagrants, Kiyose let them in and even let them play on his piano. Kiyose was so impressed that he took both Suzuki and Takemitsu on as pupils. Having gathered the compositional courage, Takemitsu auditioned to be admitted to the *Shinsakkyokuha* or “New Composition Group.” Unfortunately, Takemitsu was received so poorly that he almost gave up composition entirely.<sup>39</sup>

It is at this point in his life that Takemitsu’s career and personality basically split into two directions. The first is the Takemitsu, highly admired by twentieth century

---

<sup>37</sup> The proper Japanese term for this “nationalism” is *Minzokushugi*, which is related to the words for “folk” or “race”. For this reason, the Japanese national music was seen much like the Aryan music of Nazi Germany. It represented a call towards an ideal or an awakening of that which was truly “Japanese.”

<sup>38</sup> Takemitsu, “Contemporary Music in Japan,” 199

<sup>39</sup> Peter Burt, *The Music of Toru Takemitsu*, (Cambridge: Cambridge University Press, 2001), 26

theorists, the composer who wrote serial pieces. The second is the Japanese composer who wrote ear-catching “pop” tunes that have a decidedly classical ring to them.

Takemitsu’s career as a popular composer began in the late 1950s with his works for radio dramas such as *Sayonara*, *Chiisana Heya de*, and *Utau Dake*. These works helped bring Takemitsu’s music into the Japanese mainstream. It was an opening song to a 1962 cowboy radio serial *Gun King*, however, that made Takemitsu a household name. The song in question is *Chiisana Sora* or *Small Sky*. The “small sky” is a concept in Chinese and Japanese culture that refers to the imagination. The imagination can rise above personal consciousness and transcend the physical world.

The text of *Chiisana Sora* illustrates this concept perfectly. The song describes in the first person a man who looks up at the sky in its varying phases (morning, noon, and night) and each time is reminded of his childhood when he was scolded and cried. The blue sky and white clouds in the morning look like cotton and bring sorrow; the afternoon clouds look like stained glass<sup>40</sup> and burn a deep crimson; and the night sky seems to cry with stars, with one shooting star representing the protagonist’s tear and his bygone childhood.

---

<sup>40</sup> Printed in Anglicized Japanese as “*Sutenndo Gurasuga*.”



あ お そ ら み た ら わ た の  
 う ろ そ ら み た ら きよ う か  
 A o zo ra Mi ta ra Wa ta no  
 -(u) zo ra Mi ta ra Kyō ka  
 I looked up at the blue sky, the clouds like  
 then a - gainst the even - ing sky, the stained - - -

Opening to *Chiisana Sora*.

*Chiisana Sora* is written in simple ternary form (ABA<sup>1</sup>). The first section is in Eb-Major and the second in the dominant. The work is transcribed in a couple of forms. The most prominent and available are a four-part SATB choir version and the solo-vocal version with piano accompaniment. Overall, both versions exhibit the melodic and harmonic feel of a black spiritual, but the choral version focuses more on the stereotypical spiritual “wailing.”

Reminiscing about lost youth is a universal concept. The act of looking up to the sky incites the memory. The sunset is generally observed for its beauty, not as the study of a scientific phenomenon. Beautiful views offer an escape from the mundane.

Hollywood movies use the sky as allegory. Often a movie will use a camera panning to a blue, morning sky as a beginning point in a movie that is told from the point of reminiscence. Similarly, a night sky is used to close a narrative. The “big sky” simultaneously takes us to and triggers our “small sky.”

Around the same time as *Chiisana Sora*, Takemitsu was working on the title song to a prominent Japanese film *Furyo Shonen* (Bad Boy), *Song of ◦’s and △’s* (1963),

pronounced, “Song of Circles and Triangles” but always spelled with pictograms. The film was a pseudo-documentary of juvenile delinquents and featured actual gang members as actors. One of these actors sang the song *Song of  $\circ$ 's and  $\triangle$ 's* in the movie.

The song is in binary form.

The melody of the A section sounds remarkably like *I Saw Mommy Kissing Santa Claus*, which was recorded in 1952. The text of the piece concerns itself with the delinquent in question singing about simple facts: “The earth is round, apples are red, pyramids are triangles, and so are balalaikas.” Though life goes through phases and circumstances change, the truth remains.

Now that Takemitsu was a household name in Japan, he was regularly called upon to write film and radio scores. In 1966 he was approached by Japanese director Hiroshi Teshigahara and his private studio to write the score to his now world-renowned film, *The Face of Another*. The score consists of a waltz as the main theme and sporadic instrumental experimentalist music throughout the film.

*The Face of Another* is about a chemist who burns off his face in a freak accident. He seeks out the best plastic surgeon in Japan, who gives him a new face, based on a good-looking man they both meet in a coffee shop. With the handsome “face of another” the chemist develops into a playboy. The plastic surgeon is so happy with the results that he says that he will not charge the chemist for the surgery, provided that the chemist tells the plastic surgeon about all of his sexual conquests. This culminates in a meeting between the two in a German beer-garden, where the plastic surgeon bets the chemist that he cannot seduce his (the chemist's) estranged wife.

It is in  
this beer garden  
that Takemitsu's  
famous waltz,  
which occurs  
initially in the  
opening of the  
film (as an

Excerpt from the *Waltz* from *The Face of Another*.

overture) returns as a vocal piece, sung by Japanese songstress Beverly Maeda. Accompanied by a cabaret band, she intones *Wo Bist Du?*—the vocal version of the *Waltz from The Face of Another*. The entire song is sung in German, with accents often placed on the wrong syllable. Because of the free nature of the music though, the syllabic placement could be modified to proper German if desired. Aside from these accents, it would be very easy to mistake this modern piece for a 19<sup>th</sup>-century German one.

The text of the piece reflects the overall theme of the film: What makes us who we are? Is it our inner character or are we all really destined to be products of superficiality?

The prelude:

Ich schaue dir, ins Gesicht, das vor mir steht.  
Doch erkenn ich dich nicht mehr.  
Wo bist du, du gestern du?<sup>41</sup>

[I see you in (your face), there standing in front of me  
But I do not recognize you any longer.  
Where are you, you “yesterday” you?]

<sup>41</sup> Toru Takemitsu, *Songs*, (New York: Schott Japan Co. LTD., 2000), 66-69

An example of the first verse:

Einst im Nebel, sah ich dich so,  
 Wie hinter milch'gen Glass, gestellt  
 Du warst mir nah. Und doch weit entfernt.  
 Einst im Mondschein, sahst du grad aus,  
 Wie in gläserne Haut gesteckt,  
 du warst mir gut, doch entfremdet.<sup>42</sup>

[Once in spring time, I saw you so,  
 How with the hint of a milky glass  
 Placed, you were to me near, yet far removed  
 Once in moonlight, I saw you to a grade  
 You had glazed skin you were to me good , yet foreign.]

“Wo bist du” begins with an adagio introduction or prelude in G-minor. The main body of the work is a tempo di waltz (quarter note = 176, but obviously played in one) in the key of G minor, with a modulation to the dominant minor in the B section. The A section returns again in G minor, concluding with a reprise of the introduction. The closure of a piece with its beginning theme is considered one of Takemitsu’s most common musical devices.

In 1978, American playwright Arthur Kopit completed the work on his play, *Wings*. The play *Wings* is the story of an elderly woman named Emily Stilson who suffers a stroke. The play focuses on the immediate impacts of the stroke and Emily’s early recovery. The name “*Wings*” is attributed to the fact that Emily used to be a wing-walker in the 1920s. Throughout the entire play, Emily is unaware that she had suffered a stroke and continually goes back and forth between the confusion of reality and her own private thoughts.

In 1982, Kopit’s play had its Japanese premiere at the Seibu Theater in Tokyo. Takemitsu was commissioned to compose music for the production. The music was to be performed within the play itself. Kopit gives instructions in *Wings* as to where music is

---

<sup>42</sup> Takemitsu, *Songs*, 66-69

supposed to occur<sup>43</sup>. The play frequently calls for background noise and tape-recorder play-back<sup>44</sup> which serves as background music played in the hospital where Emily is staying (music played over the hospital's P.A. system). The text of the song *Wings*, much like Emily's experiences within the play, is disjointed and random:

Oh wind, oh clouds, oh sunlight! You're the wings that carry my dreams, You write across a distant sky, words of inspiration. So did people once travel in dreams, floating out across the sky.<sup>45</sup>

At the same time, the text reflects hopes and dreams which, in spite of tragedy, never really seem to die.

The overall sound of the song *Wings* is very much in the style of Josephine Baker<sup>46</sup>. Written in F major, the piece is to be performed using semi-tone vocal slurs and a type of through-composed rubato. Ultimately the work serves not only as a beautiful piece on its own, but also is functional in the context of the play. The tempo marking, "slow and nostalgic" helps put the playgoer into the mindset of Emily after she has suffered the stroke.

Takemitsu's compositions belong to a new era of Japanese composers. Prior to Takemitsu, few Japanese composers experimented with serialism. While other Japanese composers composed for cinema, none was as eclectic in their choice in styles as Takemitsu. Takemitsu's style ranged from popular to the avant-garde. Like other prominent composers of Japanese Western Classical Music he represented a change from what came before him and has since deeply influenced modern Japanese compositional style.

---

<sup>43</sup> Takemitsu, *Songs*, 131

<sup>44</sup> Arthur L. Kopit, *Wings: A Play*, New York : Hill and Wang, 1978.

<sup>45</sup> Takemitsu, *Songs*, 84-85

<sup>46</sup> Franco-American Jazz Singer.

Japanese Western Classical Music is a cross-cultural experience. It is both exotic, due to its Japanese roots, and familiar due to its Western compositional style. The musical and poetic styles reflect concepts that are universal in their application: humor, symbolism, and moral tales. Reminiscence, imagination, and the search for beauty and truth express the universality of the human experience. In the Japanese arts, suggestion is often used instead of a direct statement. Hints and allusions, rather than definite conclusions, are employed. This is evident in the cited musical compositions. Balance and symmetry, contrasted with exuberance and boldness, are also elements in Japanese Western Classical Music. The composers of this genre combined discipline and refinement with creativity and individuality.

It is only through continued exposure to Japanese Western Classical Music and its eventual acceptance by the West that it will appear in the annals of music alongside its Western counterparts.

There is no greater indication of the familiarity of a concept than that the word expressing it enters a foreign language with no need of translation. Japan has furnished the English language with several of these words such as geisha, ninja, kamikaze, samurai, kimono which need no translation.<sup>47</sup>

Perhaps one day, *shoka* will need no translation and names such as Yamada, Nakada and Takemitsu will sound as familiar as Debussy and Wagner.

---

<sup>47</sup> Stephen Turnbull, *Ninja: The Story of Japan's Secret Warrior Cult* (Dorset, England: Firebird Books LTD, 1992), 7.



## Bibliography

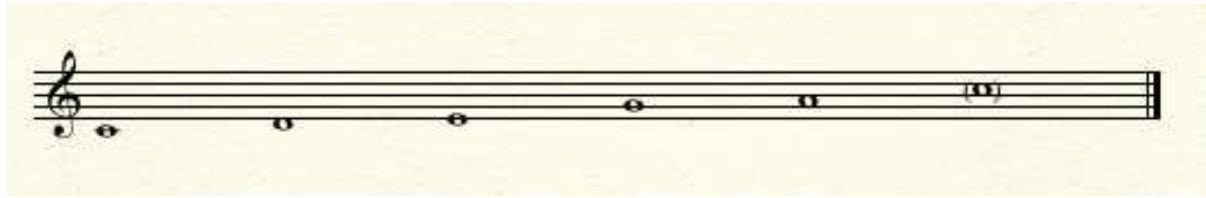
- Belasco, Milton J. *Basic Review of World History*. Bronxville, NY: Cambridge Book Company, 1959.
- Burt, Peter. *The Music of Toru Takemitsu*. Cambridge: Cambridge University Press. 2001.
- Harman, Alec and Mellers, Wilfrid. *Man and His Music: The Story of the Musical Experience in the West*. London: Barrie and Rockliff, 1962.
- Kanamaru, Tomoko. *The Pedagogical Implications of Yoshinao Nakada's "Japanese Festival."* DMA diss., University of Cincinnati, 2006.
- Kanazawa, Masakata and Narazaki, Yoko: "Toru Takemitsu." *Grove Music Online*, ed. L. Macy (Accessed [09 October 2007]),  
<http://www.grovemusic.com.ezproxy.lib.utexas.edu>
- Kashiwagi, Tomoko. Interview by Michael J. Holderer, 22 March 2009, University of Texas at Austin, Austin, TX.
- Katayama, Morihide. "Yamada, Koscak Biography." Naxos Music Label, (accessed [2 March 2009]), [http://www.naxos.com/composerinfo/Koscak\\_Yamada/20962.htm](http://www.naxos.com/composerinfo/Koscak_Yamada/20962.htm).
- Katsuei, Yamagishi tr. "Red Dragonflies", <http://jiten.cside3.jp/Akatombo.html> , (accessed 10 March 2009).
- Keene, Donald. *Dawn to the West: Japanese Literature of the Modern Era*. New York: Holt, Rinehart and Winston, 1984.
- Kopit, Arthur L. *Wings: A Play*. New York: Hill and Wang, 1978.
- "List of Shoka" trans. Tomoko Kashiwagi (accessed [16 March 2009])  
[http://www.d1.dion.ne.jp/~kazubo\\_1/02-05.htm](http://www.d1.dion.ne.jp/~kazubo_1/02-05.htm)
- McClain, James L. *Japan: A Modern History*. New York: W.W. Norton & Company, 2002.
- Nakada, Yoshinao. *Yoshinao Nakada Song Album*. Tokyo: Ongaku no Tomo Sha Corp., 2008.
- Olds, Marshall C. "Literary Symbolism," In *A Companion to Modernist Literature and Culture*, ed. David Bradshaw and Kevin J.H. Dettmar. Malden, MA: Blackwell Publishing, 2006.



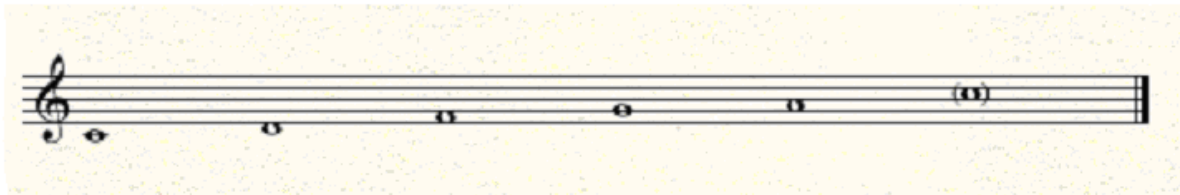
- Pacun, David. “ ‘Thus We Cultivate Our Own World and Thus We Share It with Others’: Kósçak Yamada’s Visit to the United States in 1918-1919.” *American Music* Vol. 14 No. 1 (Spring 2006).
- Samson, G.B. *The Western World and Japan*. New York: Vintage Books, 1949.
- Satow, Ernest. *A Diplomat in Japan: An Inner History of the Japanese Reformation*. Tokyo, Japan: Charles E. Tuttle and Co.: Publishers, 1983.
- Takemitsu, Toru. “Contemporary Music in Japan: in Tradition and Renewal in the Music of Japan,” *Perspectives of New Music*, Vol. 27, No. 2. (Summer, 1989).
- Takemitsu, Toru. *Songs*. New York: Schott Japan Co. LTD., 2000.
- Takeshi, Kensho : “Music Education in Japan” (accessed [16 March 2009]), <http://www.u-gakugei.ac.jp/~takeshi/mused1868j.html>.
- Turnbull, Stephen. *Ninja: The Story of Japan’s Secret Warrior Cult*. Dorset, England: Firebird Books LTD, 1992.
- Yamada, Kosaku. “*Machibouke*” from *Ongaku-no-Tomo Edition*. trans. Tomoko Kashiwagi. Tokyo: ONGAKU NO TOMO SHA CORP, 2002.
- Yuasa, Joji. “The Degeneration of Music- What Does it Mean?” *Perspectives of New Music* Vol. 13 No. 2 (Summer 1993).

Appendix:

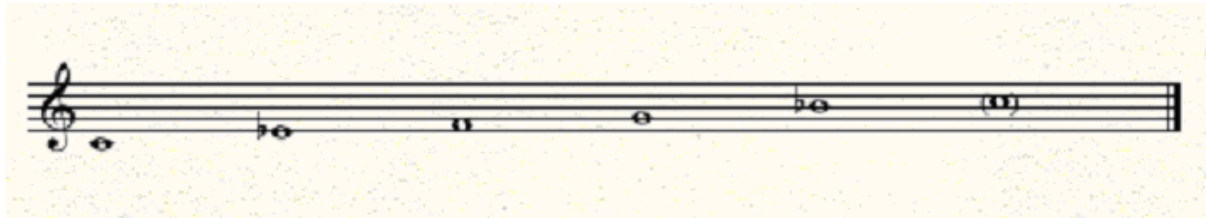
Japanese Scales:



Ro scale



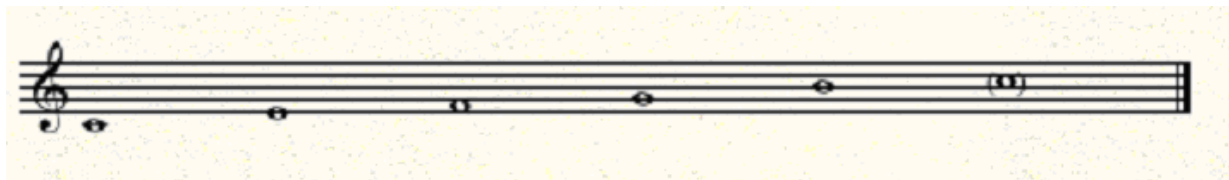
Ritsu scale



Minyou Scale



Miyako-bushi Scale



Ryukyu Scale

From: Elizabeth May, "Japanese Children's Music Before and After Contact with the West," (Ph. D. diss., University of California, Los Angeles, 1958), 34; quoted in Kanamaru, Tomoko. The Pedagogical Implications of Yoshinao Nakada's "Japanese Festival". DMA diss., University of Cincinnati, 2006.