

《Treatise》

# **A Study on Lecture Recital from US doctoral experiences — The Inclusion in the Curriculum of Graduate Schools of Music in Japan —**

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## **Abstract**

A Google search for “lecture recital” in English yielded approximately 9.4 million searches accessed on November 20, 2022. Also, if you add “music school” to the search, you will get about 2.4 million searches. Lecture recital is one of the subjects at music schools and is a required content for doctoral courses in graduate schools in USA.

On the other hand, when searching in Japanese, "lecture recital" is rarely searched, and the search results for "lecture concert" are displayed automatically. Many of them are concerts in which individuals or music groups perform performances and history of the song, background, episode of the composer, and are not held as subjects of music colleges.

In this paper, we would like to explore the possibility of lecture recitals as an educational method at Japanese music schools. Based on the experiences of the first author, Fujita, at music college in the United States, we introduce the purpose, content, and implementation of the lecture recital and discusses its educational effects.

## **1 What is Lecture Recital ?**

Although there is no clear definition of a lecture recital, it is defined as a live musical performance with a spoken word element aimed at introducing or explicating the music, often by offering historical context or focusing

on the structural elements intrinsic to the music itself (or both). One of the first musicians known to have given concerts accompanied by lectures was Johann Nikolaus Forkel (1749–1818), also known as the first biographer of J. S. Bach. In 1798, the English composer and organist William Crotch began giving 10 formal lectures at St. John's College in Oxford and eventually did so at the Royal Institution in London, as well. Starting in 1886, pianist Anton Rubinstein, founder of the Russian music conservatory system, gave a series of 53 lecture recitals in both Moscow and St. Petersburg. In the United States, the first pianist to give extensive lecture recital tours was the British composer Emma Maria MacFarren. She toured between 1862 and 1873 and her series was called *Mornings at the Piano*. By the beginning of the 20th Century, new media was being engaged for the purpose of music education. Some musicians, such as András Schiff and Mitsuko Uchida, to name just two, deliver both the lecture and the music in their recitals. Music conservatories and universities require students to give lecture recitals as part of their curriculum.<sup>[1]</sup>

Lecture recital plays an important role in the requirements for doctoral programs at music colleges. EASTMAN SCHOOL OF MUSIC explains the importance of lecture recital as follows:

The lecture recital is, in a very real sense, the capstone project of the Doctor of Musical Arts degree program, in that it requires the candidate to bring to bear his or her accumulated skills and knowledge on a presentation demonstrating an ideal synthesis of performance and scholarship.<sup>[2]</sup>

In the music college of Michigan State University, it states:

During each lecture recital the student should communicate meaningfully about the music to the audience by both speaking and playing. The student may speak from an outline, note cards, or PowerPoint but may not read the lecture. Each lecture recital shall be

approximately 60 minutes in length, with approximately 30 minutes of that time devoted to the lecture and 30 minutes to the music itself. Each lecture recital is presented twice—first to the guidance committee as part of a final oral examination and then to the public.<sup>[3]</sup>

What about Japan? A Google search for "lecture recital" in English yielded approximately 9.4 million searches accessed on November 20, 2022, of which 8 out of the top 10 are related to music schools. Also, if you add "music school" to the search, you will get about 2.4 million searches. There is a wealth of material on how to conduct a lecture recital in graduate school. On the other hand, if you search for Lecture Recital in Japanese, you will see content that does not match in Lecture Recital and is automatically converted to Lecture Concert. In this way, we can see that the lecture recital itself is not well recognized in Japan. In fact, master's and doctoral recitals are required as interim presentations in the master's and doctoral programs of the instrumental music major at Tokyo University of the Arts.<sup>[5]</sup> However, there is no mention of lecture recitals. As a result of the research, lecture recitals were not found as a requirement for graduate school completion at music colleges in Japan.

The first author experienced a lecture recital at the Michigan State University School of Music (MSU) as a doctoral student (performance major). By describing this experience in this paper, the purpose, content, implementation, and the educational effects of the lecture recitals in the Faculty of Music will be clarified.

## **2 Examples of Lecture Recitals**

In the MSU School of Music Doctoral Music Major, a lecture recital is part of the final oral examination. Lecture recitals are held with the permission of the Guidance Committee after completing the required courses and passing the Music History and Music Theory. Lecture recitals can be given twice in

one semester. <sup>[3]</sup>

The Guidance Committee's role is to determine courses the student is required to complete depending upon prior academic background and to give feedback regarding topics for a document/dissertation/lecture recital documents. They approve your proposal, assist with recital requirements, and serve as your defense committee.

Each committee is made up of four individuals:

- 1) Your private instructor
- 2) Faculty member you select from your area
- 3) Faculty member you select from Theory
- 4) Faculty member you select from History

During each lecture recital the student should communicate meaningfully about the music to the audience by both speaking and playing. The student may speak from an outline, note cards, or Powerpoint. Each lecture recital shall be approximately 60 minutes in length, with approximately 30 minutes of that time devoted to the lecture and 30 minutes to the music itself. The lecture recital may be presented to the public until the final oral examination has been approved by the committee.

The two lecture recital titles chosen by the author are:

- 1) Makoto Shinohara's Obsession: A Mixture of East and West
- 2) Toru Takemitsu: HAUT-RIKI Fusion of Contemporary and Gagaku

The two themes were decided through discussion with the supervisor. Both are experience of Noh dancing when he was a child.

Two lecture recitals are described below.

## **2.1 Lecture Recital 1**

The first lecture recital was held on 30th September 2017 on the following theme. The lecture notes were sent to four committee members in advance, and a 30-minute lecture was given using PPT. The contents of the lecture notes are

as follows. After the lecture, a 30-minute concert was held. In the following notes, first person refers to the first author.

### **Makoto Shinohara's Obsession: A Mixture of East and West**

In present day Japan, the music is dominated by the western style. It is rare to hear performances of traditional Japanese style music. Looking back to the history of Japan shows how music changed from traditional to western. I would like to focus on how the music in Japan altered historically through time and how this impacted Makoto Shinohara's *Obsession* for Oboe and Piano. Shinohara is a Japanese contemporary composer who wrote music involving both the Japanese and Western style. Presenter would like to explore how both styles are included in *Obsession*.

Japan's history is rich and diverse. In order to study *Obsession* presenter would like to focus on the recent time periods. The Tokugawa period (1603-1868) was a period of isolation. Japan shut out the contact to the world. However, the pressures from the west increased, which caused isolation to be difficult. The year 1868 marked the end of the Tokugawa period.

During the Meiji period (1868-1912) Japan opened to the world. The country imported Western culture, which created a new standard education for students. In 1879, a center for musical education was built: Ongaku Torishirabe Gakari. There are three fundamental objectives: the creation of a new corpus of music using both Western and Eastern elements; the training of musicians in preparation for the new developments to come; and the introduction of music into the national school curriculum.<sup>1)</sup> Izawa Shuji, a music instructor at the center who studied in Massachusetts, believed "It will, therefore, be far better to adopt European music in our schools than to undertake

the awkward task of improving the imperfect oriental music.”<sup>2)</sup> However, there were supporters of the traditional music. Western music and traditional Japanese music were able to gain popularity side by side.

Japan’s involvement in World War II changed the status of Japan. The country was one of the Axis lead by Nazi Germany and Japan’s defeat led the country to reject their own culture. As a result, Japanese composers wanted to compose music only in the western style because they did not want to remember the tragic war.

A group called Jikken Kobo (Experimental Laboratory) was formed in 1951 consisting of Japanese composers with beliefs of avoiding their tradition. Important composers were beginning to emerge, but John Cage’s visit to Japan marked the turning point that led Japanese composers to include their traditional influences. Toshi Ichiyangi (b.1933), a contemporary Japanese composer who is greatly influenced by the western composer John Cage, became a student of Cage at the New School, New York. In 1962 by the invitation of Ichiyangi, Cage made a visit to Japan, which is known as “Cage Shock.” Cage held a concert involving his compositions and other contemporary composers. The audience was shocked by what they heard in Cage’s music. Cage held a conference and mentioned that the Zen Buddhism teachings are included in his compositions and that he was influenced by the teachings of Suzuki Daisetsu, a professor of Buddhist philosophy. His comment in the conference: “... if he (Cage) had not come across the teachings of Suzuki Daisetsu his own musical activities would probably had taken another path.”<sup>3)</sup> This led Japanese composers to look back into the past of traditional Japanese music and instruments and realize the importance of their own culture. Japanese composers began to include both the Western

and Japanese styles into their compositions.

Makoto Shinohara (b.1931) is a contemporary Japanese composer born in 1931. Most of his compositions “explore new methods of combining Western and traditional Japanese music’s to minimize their differences and allow for harmonious existence.”<sup>4)</sup> During his studies at France, Shinohara composed *Obsession* for an oboe class competition at the Paris Conservatory. Similar to other Japanese composers, *Obsession* does not have a time signature. Shinohara incorporates the Noh elements for the Japanese style. Kabuki is well known to foreigners, but the composition would require a larger ensemble if the style was Kabuki.

Noh is a type of theatre music. The instrumentation is a chamber ensemble involving Noh flute and three drums. In addition to the instruments, the structure of Noh consists of the main, supporting actor and the chorus. The Noh flute is the only melodic instrument and there are several sections where the oboe acts as the Noh flute. In Noh drama there is a tensed space after one or other of the drums is struck.<sup>5)</sup> The drum players include shouts before and after striking the instrument. In *Obsession*, the piano has cluster chords, which imitates the drums and the shouts all in different pitches.

After analyzing the piece, the conclusion is that the characteristic of Shinohara's *Obsession* is the mixture of Western and Eastern music, and the composition of the music is the theme and variations. (Figure 1,2). There was another possibility of calling this piece a ternary form ABA. The second A section comes back, however the length of second A section is too short to be called a section. Naming this piece as the theme and variations is better.

## Theme and Variations

- Introduction
- 2 Theme 1
- 5 Theme 2
- 7 Theme 2 Variation I
- 9 Theme 2 Variation II
- 11 Theme 3
- 12 Theme 4
- 14 Theme 1
- Six after 14, Introduction (Coda)

Figure 1: The theme and variations (from PPT of the lecture)

The image shows a musical score for three systems. The first system is labeled 'Theme 1' and has a green box above it containing 'F & W'. A red box highlights a section of the score. The second system has a blue box above it containing 'F & W' and a green box below it containing 'F & W'. A red box highlights a section of the score. The third system has a red box at the end. The score includes treble and bass clefs, notes, rests, and bar lines.

Figure 2: The mixture of the Japanese and Western style (from PPT of the lecture)

After the 30-minute lecture recital, the lecture recital was judged to have passed as a result of examination in a separate room. This allowed the concert to be open to the public, which went ahead as scheduled a few days later.



## 2.2 Lecture Recital 2

The second lecture recital was held on 20th October 2017.

Just like the first time, the lecture notes were sent to the committee in advance, and the lecture was held for 30 minutes, followed by the concert for 30 minutes. The theme is about Toru Takemitsu's *Distance*. This is because the first author was very interested in hearing about Toru Takemitsu in music history class.

This piece *Distance* was dedicated to the Swiss oboist, Heinz Holliger. Takemitsu titled this piece *Distance* by the different culture of the instruments: oboe from the west, sho from the east. Another meaning of the title: according to the notes written in the piece, the oboe and sho should be placed as far as possible, and sho always be placed behind the oboe.

The following notes were distributed during the second lecture recital and first person refers to the first author.

### **Toru Takemitsu's *Distance*: Fusion of Contemporary and Gagaku**

Toru Takemitsu is one of the important composers of including both the traditional and Western styles in his compositions. *Distance* for oboe and sho is one example. I would like to explore how both styles are included in *Distance*.

Takemitsu opened the pathway for future Japanese composers. Takemitsu is largely self-taught in music where he started by listening to Western music during his military service. During the years of World War II, the Japanese government banned western music and began arresting western musicians. Takemitsu listened to Western music with his friends secretly "on a hand-cranked record player using a bamboo splinter for a needle."<sup>6)</sup> Takemitsu wanted to avoid the traditional Japanese music. Especially the sound of the koto performed by his aunt brought back tragic memories of the

war. “When I decided to become a composer, I wanted to compose Western music...because of the war, everything Japanese was to me hateful.”<sup>7)</sup>

In 1951, Takemitsu founded the Jikken Kobo or Experimental Laboratory. By ‘laboratory was meant the group’s goal of addressing challenges in the contemporary arts through actual practice or experience.’<sup>8)</sup> During his duties at the workshop, John Cage made a visit to Japan. Cage held a concert involving his compositions and other contemporary composers. Cage also held a conference stressing the importance of Zen Buddhism. Cage’s understanding of Zen was shaped as much by his compositional concerns as his composition was shaped by his interest in Zen.<sup>9)</sup> These events led Takemitsu and other Japanese composers to recognize the importance of traditional Japanese music. Takemitsu began to include traditional instruments in his compositions. Some involved combinations with western instruments.

*Distance* was composed for oboe and sho in 1972 dedicated to the Swiss oboist, Heinz Holliger.<sup>10)</sup> There are several works dedicated to Holliger which Berio’s *Sequenza VII* for oboe is one of the works. Takemitsu titled this piece *Distance* by the different culture of the instruments: oboe from the west, sho from the east. Another meaning of the title: according to the notes written in the piece, the oboe and sho should be placed as far as possible, and sho always be placed behind the oboe.

Similar to other Japanese composers, *Distance* does not have a time signature. Instead each bar is counted by 2.5 to 3 seconds. There are several bars where both instruments have rests, which Takemitsu defines the rests as “ma” or space. “The unique idea of *ma* – the unsounded part of this experience – has at the same time a deep,

powerful, and rich resonance that can stand up to the sound.”<sup>11)</sup>

The sho is a mouth organ instrument with reed pipes most often used in gagaku. The instrument consists of seventeen bamboo pipes each with a finger hole. The role of the sho is to play chords of five or six notes, when the finger holes are closed there is resonance and the pipe sounds.<sup>12)</sup> Gagaku is a genre of Japanese court music used in ancient rituals and festivals in the Imperial Palace.<sup>13)</sup> The instruments used is similar to the western orchestra except by using traditional instruments: winds, strings and percussion. The actual gagaku performance consist mostly of sustained notes with drum beats which has a similar construction with *Distance*.

The oboe acts as the western melody instrument playing in full range. Contemporary techniques are included such as alternate fingering, flutter tonging and multiphonics.<sup>14)</sup> The sustained notes and bending of pitches represent the traditional instrument, hichiriki which is a short double-reed instrument used in gagaku. The pitch is controlled with your embouchure similar to the oboe. Because of the strong tone the hichiriki is the center of gagaku orchestra found in all types of gagaku music.<sup>15)</sup>

In the lecture recital, the presenter will begin with a brief introduction of Takemitsu. Then the presenter will talk briefly on gagaku. Next the presenter will demonstrate on the oboe the necessary contemporary techniques and several imitations from the gagaku. The presenter will end the lecture recital with the performance of *Distance*.

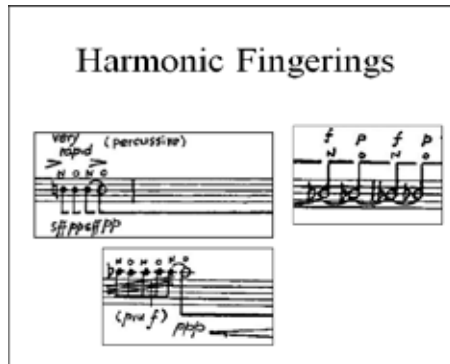


Figure 3: Harmonic Fingerings (from PPT of thelecture)

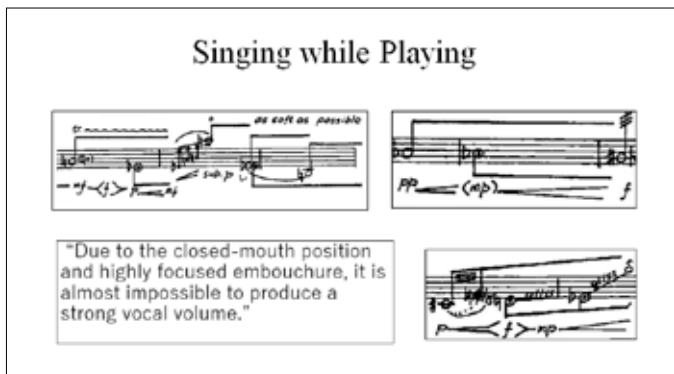


Figure 4: Singing while playing (from PPT of the lecture)

In the second lecture recital, the first author briefly introduced the composers Toru Takemitsu and Gagaku, and then explained the oboe techniques necessary to perform this piece which are imitating the sound of hichiriki, multiphonics, harmonic fingerings (Figure 3), a combination of glissando and flutter tonging, singing a note simultaneously while playing (Figure 4). After that, I played this piece and ended the lecture recital.

### 3 Conclusion

In this paper, the author discussed lecture recitals that are widely held in the graduate schools of the music departments of American universities. After explaining what a lecture recital is, we described the details of the two lecture recitals based on the lecture notes and presentation PPT. The first author had an invaluable experience in two lecture recitals, such as how to give presentations, how to create materials, how to find references, and how to write lecture notes etc. However, the hardest part was coordinating the schedules of the four members of the Guidance Committee for the two lecture recitals. It is no exaggeration to say that the Lecture Recital is the capstone project of the Doctor of Musical Arts degree program for such a valuable experience.<sup>[2]</sup>

There are 4,634 music institutions in higher education in the United States in 2015. Of these, 1,795 institutions have degree-granting music programs.<sup>[6]</sup> On the other hand, in Japan, "Music College/High School" School Guide states that there are about 80 national, public and private universities nationwide, and about 15 junior colleges introduced as universities where you can study music.<sup>[7]</sup>

The population of the United States (about 331 million) is about 2.6 times that of Japan (about 126 million) in 2020, while the ratio of music schools is 18.9 times (=1795/95). There are major differences between the music education environment in Japan and the United States, such as differences in curriculum, number of music colleges, and differences in history. However, the authors can confidently draw the following conclusions.

Musical works do not contain all the information in the score. In order to enhance the artistry of a performance, it is greatly enhanced by considering the historical circumstances and environment in which the work was composed. From this point of view, the lecture recital is an appropriate teaching method, which deepens the understanding of the work.

As mentioned above, including lecture recitals as requirement for

completion of the music program will help graduate schools of music in Japan to provide a learning environment that will allow to deeper understanding of music more than ever.

### Footnote

- 1) Luciana Galliano, *Yōgaku: Japanese Music in the Twentieth Century* (Lanham, Md: Scarecrow Press, 2002), 30.
- 2) Bonnie C. Wade, *Music in Japan: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2005), 13.
- 3) Luciana Galliano, *Yōgaku: Japanese Music in the Twentieth Century* (Lanham, Md: Scarecrow Press, 2002), 222.
- 4) Judith Herd, "Shinohara, Makoto." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed October 18, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25644>
- 5) Yayoi Uno Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, Conn: Wesleyan University Press, 2004), 202.
- 6) James Siddons, *Toru Takemitsu: A Bio-Bibliography.* (Westport, Connecticut: Greenwood Press, 2001), 2.
- 7) Luciana Galliano, *Yōgaku: Japanese Music in the Twentieth Century.* (Lanham, Md: Scarecrow Press, 2002), 150.
- 8) Siddons, James. *Toru Takemitsu: A Bio-Bibliography.* (Westport, Connecticut: Greenwood Press, 2001), 6.
- 9) James Pritchett. *The music of John Cage.* (Cambridge: Cambridge University Press, 1993), 74.
- 10) Peter Burt, *The Music of Tōru Takemitsu.* (New York: Cambridge University Press, 2001), 139.
- 11) Tōru Takemitsu, Yoshiko Kakudo, and Glenn Glasow. *Confronting Silence: Selected Writings.* (Berkeley, California: Fallen Leaf Press, 1995), 51.
- 12) Shigeo Kishibe. *The Traditional Music of Japan.* (Tokyo: Kokusai Bunka Shinkokai, 1969,) 19.
- 13) Tōgi, Masatarō, Don Kenny, and William P. Malm. *Gagaku: court music and dance.* (New York: Walker/Weatherhill, 1971), 34.
- 14) Burgess, Geoffrey, and Bruce Haynes. *The Oboe.* (New Haven, Connecticut;

London : Yale University Press, 2004), 268.

- 15) William P. Malm. *Traditional Japanese Music and Musical Instruments*. (Tokyo; New York: Kodansha International, 2000), 109.

## Bibliography

- [1] The Art of Listening A Conversational Approach to Lecture Recital, JAVOR BRAČIĆ, dissertation of City University of New York, 2021
- [2] Lecture Recital Guidelines.pdf, EASTMAN SCHOOL OF MUSIC, University of Rochester
- [3] Lecture Recital Option Guidelines2.pdf, School of Music, Michigan State University
- [4] DMA Guidance Committee Information and Instructions, Michigan State University
- [5] Tokyo University of the Arts Website Instrumental Music Major, [https://www.geidai.ac.jp/department/music/instrumental\\_music#windpercussions](https://www.geidai.ac.jp/department/music/instrumental_music#windpercussions)
- [6] Facts and Figures Concerning Music and Higher Education In the United States, the College Music Society, 2015
- [7] "Music College/High School" School Guide ,Ongakunotomoshu, <https://www.ongakunotomo.co.jp/useful/daigaku/>

## Bibliography on Lecture Recital 1

- [8] Cage, John, and Laura Diane Kuhn. *The selected letters of John Cage*, 2016.  
This book is all about the letters of John Cage. The letters date from 1930 to 1992 divided into chapters of 10-year segments. The year 1962 was when Cage visited Japan which included several letters during his stay in Japan.
- [9] Everett, Yayoi Uno, and Frederick Lau. *Locating East Asia in Western Art Music*. Middletown, Conn: Wesleyan University Press, 2004.  
This book focuses in the music of China and Japan. The chapters by Toru Takemitsu and John Cage both talking about the characteristics of Japanese music leads to a good source for the topic of this lecture recital.
- [10] Galliano, Luciana. *Yōgaku: Japanese Music in the Twentieth Century*. Lanham, Md: Scarecrow Press, 2002.

The title “Yogaku,” means Western music. By the title this book is all about the Western music in Japan. Galliano concentrates on how western music dominated Japan. There are several composers I mentioned in the proposal which are included in this book. A brief section on John Cage benefits on how Cage influenced Japanese composers.

- [11] Kishibe, Shigeo. *The Traditional Music of Japan*. Tokyo: Kokusai Bunka Shinkokai, 1969.
- This book talks about the history and different genres of Japanese music. Music examples are notated in the western style which will help modern musicians.
- [12] Komiya, Toyotaka. *Japanese Music and Drama in the Meiji Era*. Tokyo: Ōbunsha, 1956.
- This book concentrates on the history of Japanese music and drama. Each chapter is divided into the genres: instrumental, theatre and drama. The final chapter talks about the Meiji era on how western music influenced this period.
- [13] Konparu, Kunio. *The noh theater: principles and perspectives*. New York: Weatherhill/Tankosha, 1983.
- This book is a detailed description of the Noh. The characters, instruments, stage, costumes, and the plot is explained throughout this book. The chapter on “Time and Space” is also apparent in *Obsession*.
- [14] Lombard, Frank Alanson. *An outline history of the Japanese drama*. Richmond, Surrey, England: Curzon Press, 1993.
- Similar to the book by Yoshinobu, Lombard gives a brief description of the Noh. This book may be useful for readers who are not familiar with the Noh. Several lines of the plays and songs are translated in English.
- [15] Malm, William P. *Music Cultures of the Pacific, the Near East, and Asia*. Upper Saddle River, N.J.: Prentice Hall, 1996.
- This book talks about the music of the Pacific and Asia. In the chapter on Japan, Malm focuses in the interwar years and western influence. Another useful chapter is a lecture given by John Cage on Japanese music.
- [16] Malm, William P. *Six Hidden Views of Japanese Music*. Berkeley: University of California Press, 1986.
- This book focuses on the genres of Japanese music. By the title there are six chapters but does not cover all of the traditional types and instruments. However, the chapter on Noh and Kabuki is detailed along with music examples of the vocal line and instruments. The chapter on general principles will benefit



to distinguish Japanese music

- [17] Malm, William P. *Traditional Japanese Music and Musical Instruments*. 2000.  
This book talks about the history of Japanese music, which is divided into chapters including the traditional types and instruments. The topic is on finding elements of the Japanese style in the *Obsession*. This book will be useful on finding the elements and analyzing the piece on where the included elements are.
- [18] Matsue, Jennifer Milioto. *Focus: Music in Contemporary Japan*. New York, NY; Abingdon, Oxon : Routledge, 2016.  
This book is on Japanese music in the contemporary world. Jennifer Matsue has a detailed description on characteristics of Japanese music. There are music examples of Japanese drums both notated in Japanese and western score, which helps western musicians for performance.
- [19] McAllester, David P. *Readings in ethnomusicology*. New York: Johnson Reprint Corp, 1971.  
This book is divided into different cultures of music. The chapter on Japanese music is written by Malm which talks about the unique characteristics of Japanese music.
- [20] Nihon Gakujutsu Shinkōkai. *Japanese Noh drama; ten plays selected and translated from the Japanese*. Tokyo: Nippon Gakujutsu Shinkōkai, 1955.  
The book written by a Japanese society talks about the different plays of the Noh. Along with a brief introduction, the book has instructions on the different actions when performing the plays.
- [21] Nihon Sakkyokuka Kyōgikai. *20-seiki no Ajia no sakkyokukatachi*. (Asian Composers in the 20th Century) Tōkyō: Nihon Sakkyokuka Kyōgikai, 2002.  
This book is written in both Japanese and English, which includes a list of composers throughout Asia. Each chapter is divided by country starting with the historical background along with important composers.
- [22] Nihon Yunesuko Kokunai Iinkai. *Theatre in Japan*. [Tokyo]: Print. Bureau, Ministry of Finance, 1963.  
This book talks about all the different theatre music in Japan. There are similarities between Noh and Kabuki but reading each chapter will have a better understanding and differences between the two types.
- [23] Pritchett, James. *The music of John Cage*. Cambridge [England]: Cambridge University Press, 1993.

Pritchett talks about the compositions by John Cage. The chapters are divided in chronological order. In the chapter of 1960s, a detailed description of Cage's visit to Japan is written. There are several compositions which are influenced by Japanese music.

- [24] Rothenberg, David, and Marta Ulvaeus. *The Book of Music and Nature: An Anthology of Sounds, Words, Thoughts*. Middletown, Conn: Wesleyan University Press, 2001.

This book focuses on how nature relates to music. Toru Takemitsu, a Japanese contemporary composer explains how Japanese music ties to nature. Such as stressing the instrument's sound to imitate nature.

- [25] Salz, Jonah. *A history of Japanese theatre*. Cambridge: Cambridge University Press, 2016.

Salz talks about the theatre music in Japan including the Noh. Each type of theatre music is written by a different author which most are Japanese. Foreign readers not familiar with Japanese theatre music may be beneficial.

- [26] Sonobe, Saburō. *Ongaku gojūnen*. Tōkyō: Jiji Tsūshin Sha, 1950.

The title *Ongaku gojūnen* meaning fifty years of music, which specifically talks from 1900-1950. The author Sonobe talks about the changes of music before and after the war.

- [27] Tokita, Alison, and David W. Hughes. *The Ashgate Research Companion to Japanese Music*. Aldershot, Hampshire, England: Ashgate, 2008.

This book focuses on the different genres of Japanese music. Tokita and Hughes goes more in depth in the genres of dividing into specific regions which some were new to me. The music examples are written in both Japanese and western.

- [28] Wade, Bonnie C. *Music in Japan: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2005.

Wade starts with an introduction of Japan opening to the world. Such as how did Japan turned to the West and made compositions by the Western influence. There is one chapter which Wade makes a comparison of the Noh and Kabuki. The final chapters conclude with modern day music in Japan.

- [29] Yoshinobu, Inoura. *A history of Japanese theater*. Tokyo: Kokusai Bunka Shinkokai, 1971.

This book is the translated version originally written in Japanese. The book focuses on the early periods of Japanese theatre. Most of the content is on Noh starting from its origin and how it developed to the present-day Noh. Since the

author Yoshinobu is Japanese he may have a detailed description of the Japanese Noh compared to foreign authors.

- [30] Judith Herd. "Shinohara, Makoto." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed October 18, 2017.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25644>  
 This article talks about the Japanese composer, Makoto Shinohara. Herd talks about Shinohara's background, influence, and a list of his compositions.
- [31] Masakata Kanazawa and Susumu Shono. "Ichiyanagi, Toshi." *Grove Music Online. Oxford Music Online. Oxford University Press*, accessed October 18, 2017.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/13697>  
 This article is on the Japanese contemporary composer, Toshi Ichiyanagi. His compositions are listed by orchestra, chamber, vocal, electronics and with Japanese instruments.
- [32] Peter A. Campbell. "Teaching Japanese Noh Drama through Visualizing Space." *Theatre Topics*21, no. 1 (2011): 1-10. <https://muse.jhu.edu/>.  
 This article focuses on the use of space in Noh. The three drums used in Noh have a fixed space after the drums are struck.

## **Bibliography on Lecture Recital2**

- [33] Bate, Philip. *The Oboe; An Outline of Its History, Development, and Construction.* New York: Philosophical Library, 1956.
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## Appendix

This paper was discussed by the authors, and Fujita took responsibility for summarizing it. Itoh edited and completed the manuscript.