

The Percussion Music of Toshi Ichiyanagi:
A Performance Guide of Select Works from 1984-2002

by

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ABSTRACT

This document examines select percussion works of Toshi Ichianagi (b. 1933), in order to create a resource that brings exposure and sparks interest in his percussion music. Ichianagi has long been one of Japan's leading composers. However, despite having a successful career since the 1960s, he is not well-known in the United States. Furthermore, his close associations with celebrated American avant-garde composers and performers like John Cage, David Tudor, and La Monte Young, make Ichianagi's virtual obscurity in the United States even more striking. Particularly, for a field birthed in the avant-garde, it is surprising that many of his percussion compositions avoid mainstream recognition.¹

For the study, the author prepared and performed a recital of the five works that are discussed: *Wind Trace* (1984), *Trio Interlink* (1990), *Rhythm Gradation* (1993), *Perspectives II* (1996), and *Ballade* (2002). The document is a performance guide that also provides background information on each piece. The guide discusses technical and interpretative issues uncovered through firsthand preparation and performance, and provides suggestions to solve them. At the conclusion, the author draws connections between these pieces, to highlight similarities that will be helpful to consider when preparing performances of any of his works involving percussion. Finally, an exhaustive catalog of known Ichianagi percussion works is provided as a resource for further performance and research.

¹ As of February 2017, the programs database on the Percussive Arts Society website returns only twenty-nine reports of Ichianagi percussion works being performed, whereas Toru Takemitsu, who was a contemporary of Ichianagi, has over 100.

Ichianagi has been writing for percussion since the 1970s. His catalog includes solos, chamber pieces, ensemble pieces, mixed-chamber pieces, and concerti. With recent compositions like *Marimba Scenery* (2011), *Concerto* for marimba and orchestra (2012), and the duo *Two Dimensions* (2012), Ichianagi continues to write for percussion.

Virtuosi such as Sumire Yoshihara, Atsushi Sugahara, Momoko Kamiya, and Mutsuko Taneya have commissioned and premiered works by the composer. These pieces are on par with the challenging repertoire that has dominated percussion literature since the mid-twentieth century. Nonetheless, the author has found no existing document that is fully devoted to Ichianagi's percussion work.

To my parents,
Gerasimos and Barbara Fragiskatos,
who while not always knowing exactly what I do,
trust me every step of the process,
and are unwavering in their support.

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I am also indebted to my early percussion teachers. At the University of Cincinnati College-Conservatory of Music, James Culley introduced me to Ichianagi's music, thus sparking an interest that culminated this research project. He also taught me to always be curious, in music and in life, a mantra by which I both live and teach. At The University of Akron, Dr. Larry Snider helped shape my sense of responsibility, professionalism, and desire to pursue a doctorate and collegiate teaching. His endless passion for percussion continues to inspire me today. Lastly, my first private teacher, the late Kristine Naragon, taught me early on that no matter the situation, to never settle for less than my best. Her mentorship in my adolescence guided me into a life of music.

I would also like to thank European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Co. Ltd., Tokyo, who granted permission for the use of score examples of Ichianagi's music. Finally, although I was not able to interview Ichianagi directly, I am particularly grateful to Schott Music Japan's Yuki Yokota, and percussionists Bob Becker, Ryan Scott, and William Winant, who provided important information from their personal experiences with Ichianagi.

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CHAPTER 1

INTRODUCTION

About the Composer

Toshi Ichianagi was born on February 4, 1933 in Kobe, Japan. Two years later his family moved to Tokyo. His father, a cellist, and mother, a pianist, both provided Ichianagi with a fertile musical upbringing. After the surrender of the Japanese army to allied forces in 1945, his mother helped him secure a job playing piano at an American military base. There he performed songs from popular American musicals and Johann Strauss waltzes. This was an important experience for Ichianagi because he was “stimulated by the jazz music that [he] heard then for the first time, and delighted to be able to sit down to the equivalent of a full-course meal at a time of terrible food shortages.”² Bored with schoolwork, he was given permission by his school to stay home and study music, only attending school once or twice each week. Spending five to six hours each day in front of the piano inspired Ichianagi’s interest in composition.³ His first composition teachers were Kishio Hirao and Tomojiro Ikenouchi, both of whom taught at the Tokyo National University of Fine Arts and Music. Like his teachers, much of Ichianagi’s formative compositions were inspired by French music.⁴ With this early style of composition, he placed first in the composition division of the prestigious Mainichi Music Competition (presently the Music Competition of Japan) in 1949 and

² Toshi Ichianagi, *Ancient Resonance in Contemporary Music*, trans. Gavin Few (N.p.: n.p., 2007), 121.

³ Ibid.

⁴ Luciana Galliano, *Yōgaku: Japanese Music in the Twentieth Century*, trans. Martin Mayes (Lanham, MD: Scarecrow Press, 2002), 221.

1951.⁵ After studying with his mother, he took piano lessons from Koji Taku, Kazuko Yasukawa, and Chieko Hara, the latter of which had a profound effect on Ichiyanagi:

She was a great musician... she was visited regularly by some of Japan's top musicians, and my lessons were often not one on one, but took the form of an ensemble with visiting guests. We also held many varied discussions and I absorbed a lot beyond just performing. This stimulating environment gave me the opportunity to grow tremendously.⁶

Ichiyanagi was eager to study in France, like his father, however, difficulties of the time made it a challenge. Instead, Ichiyanagi moved to the United States in 1952 where he lived in Minneapolis and studied with Earl George at the University of Minnesota. During the summers of 1953 and 1954 he studied with Aaron Copland at Tanglewood.⁷ In 1954 he was accepted to the Juilliard School of Music (now the Juilliard School), where he enrolled in the Special Studies (composition) program, studying with Vincent Persichetti. Ichiyanagi also was in Juilliard's Extension Division, studying piano as a secondary major with Beveridge Webster.⁸ Though Ichiyanagi was successful as a student, winning the Elizabeth Sprague Coolidge Award, the Serge Koussevitzky Award, and the Alexander Gretchaninov Award, he became increasingly displeased with his studies. Even before moving to the United States, Ichiyanagi knew of progressive and twelve-tone composers like Pierre Boulez and Karlheinz Stockhausen, but at Juilliard, composition lectures only

⁵ "Toshi Ichiyanagi," *Schott Music*, accessed February 13, 2017, <https://en.schott-music.com/shop/autoren/toshi-ichiyangi/>.

⁶ Ichiyanagi, *Ancient Resonance*, 122.

⁷ Molly Kiser, "Toshi Ichiyanagi: His Life and Works," (D.M.A. dissertation, Juilliard School, 2003), 4.

⁸ Jeni Dahmus, archivist for Juilliard School, e-mail message to author, June 27, 2013.

covered up to Igor Stravinsky.⁹ Furthermore, Ichiyanagi was becoming frustrated with the twelve-tone method which slowed down his compositional output.¹⁰

Ichiyanagi eventually found the “release” he desired after he was asked to perform on a composition for three pianos by student and avant-garde composer Stephan Wolpe. One of the other members of the trio was David Tudor, celebrated pianist and composer of experimental music, who introduced Ichiyanagi to John Cage. It was Cage who provided a new inspiration for Ichiyanagi:

...the thing that convinced me that I wanted to study under Cage was the fact that he incorporated his philosophy and art in every aspect of life. He was not interested in material things to the extent that his home had very little furniture and he lived in an extremely austere fashion, while music was not a [sic] just a job or employment for him, it was his whole life. He was not living by music, he was living music itself.¹¹

And so, in 1958 he enrolled in courses at the New School for Social Research given by Cage. By this time, Ichiyanagi had married his first wife, performance artist Yoko Ono, and they both joined the interdisciplinary group of avant-garde artists, Fluxus.¹² Through Cage’s guidance and friendship, Ichiyanagi was hired as a pianist for Merce Cunningham’s dance studio and interacted with artists from a variety of disciplines: composers like Tudor, La Monte Young, and David Behrman; artists Andy Warhol and Frank Stella; and architects Philip Johnson and Buckminster Fuller. The opportunity to

⁹ Ichiyanagi, *Ancient Resonance*, 123.

¹⁰ Kiser, “Toshi Ichiyanagi,” 5.

¹¹ Ichiyanagi, *Ancient Resonance*, 127.

¹² Galliano, *Yōgaku*, 222.

collaborate with artists from various fields made Ichiyanagi feel as if he “were enclosed within a vortex of creativity.”¹³

Thus, Ichiyanagi’s music took a drastic turn from his compositions at Juilliard. He began to produce graphic scores and music based on chance procedures, such as the series of pieces titled *Music for Piano* (1959-1961).¹⁴ *Music for Electric Metronome* (1960) is written for three to seven players who start anywhere on the graphic score and choose multiple paths. Different types of lines connecting metronome tempos indicate whether to perform a single action or remain silent.¹⁵ Later ensemble pieces like *Sapporo* (1962) and *Pratyāhārā Event* (1963, rev. 1963) are also notated graphically. One of Ichiyanagi’s last graphic compositions, *Arrangements* (1972) for percussion player(s) asks for instruments to be chosen from four groups: metal, wood, leather, and other. Different types of lines denote changes in speed and dynamics while contrasting circles and squares indicate durations and how many sounds are to be played.¹⁶

By 1961, Ichiyanagi and Ono had separated (div. 1962),¹⁷ and Ichiyanagi returned to Japan. There he helped to organize a concert at the Contemporary Music Festival in Osaka. The event had a theme for each of its three days: Arnold Schoenberg, Japanese

¹³ Ichiyanagi, *Ancient Resonance*, 127.

¹⁴ All are published by C.F. Peters Corp., aside from *Music for Piano No. 1*, which is unpublished.

¹⁵ Yayoi Uno Everett, “Toshi Ichiyanagi and the Art of Indeterminacy,” *MoMA.org*, February 15, 2013, accessed February 13, 2017. http://post.at.moma.org/content_items/90-toshi-ichiyanagi-and-the-art-of-indeterminacy.

¹⁶ Toshi Ichiyanagi, *Percussion in Colors*, performed by Sumire Yoshihara, RCA Records RDCE-9, 1978, 33 ½ rpm, recorded April 20 and 24, 1978, liner notes, trans. David Ball.

¹⁷ Luciana Galliano, “Toshi Ichiyanagi, Japanese Composer and ‘Fluxus,’” *Perspectives of New Music* 44, no. 2 (2006): 253.

music, and Cage and American music.¹⁸ This marked a pivotal moment in Japanese contemporary music, as for the first time, graphic and indeterminate music were introduced. As one critic wrote, “Ichiyanagi opened a huge wind tunnel into the Japanese music world where the traditional academicism and the avant-garde academicism intertwined.”¹⁹ The following year, both Cage and Tudor came to Japan to present concerts along with Ichiyanagi in Kyoto, Osaka, and Sapporo which, as Ichiyanagi notes, further caused “the Japanese art scene to experience ‘[John] Cage Shock’.”²⁰²¹ In November of 1961, Ichiyanagi gave the first “happening” of live electronic music, performing works by John Cage.²² Shortly thereafter, Ichiyanagi helped form many composer groups, such as New Direction, which organized “events” and “happenings” throughout Japan. He also helped to establish other music festivals such as Orchestral Space in 1966. It marked Iannis Xenakis’s first trip to Japan, when both his *Stratégie for two orchestras* and *Eonta* were performed.²³

In 1967, Ichiyanagi briefly returned to the United States after he was awarded a scholarship by the Rockefeller Foundation. It was here that he was introduced to the music of Steve Reich, which sowed the seeds for yet another change in his compositional

¹⁸ Ichiyanagi, *Ancient Resonance*, 128.

¹⁹ Kiser, “Toshi Ichiyanagi,” 12.

²⁰ Phrase coined by Japanese musician Hidekazu Yoshida. Kiser, “Toshi Ichiyanagi,” 12.

²¹ Ichiyanagi, *Ancient Resonance*, 128.

²² Toshi Ichiyanagi, “Japanese Experimental Music of the 1960s: Where Are We Going? And What Are We Doing?” Pre-concert lecture, prepared by Yumiko Haruki, *Art Tower Mito*, 1997, Accessed February 13, 2017, <http://www.soum.co.jp/mito/1960/music-e.html>.

²³ Kiser, “Toshi Ichiyanagi,” 16.

style. He returned to Japan and in the 1968 edition of *Orchestral Space*, performed Reich's *Piano Phase* (1967).²⁴ After a brief period experimenting with electronics in pieces like *Extended Voices* (1967) and *Tokyo 1969* (1969), Ichiyanagi composed the piano solo, *Piano Media*,²⁵ in 1972. While its repetitiveness is clearly inspired the minimalist music of Reich,²⁶ more importantly, as Ichiyanagi notes, "...it represented a turning point in my work during the seventies. It marked a return to staff notation after a period of experimentation with graphic notation."²⁷

Since the 1980s, Ichiyanagi has received numerous commissions to compose in a variety of genres, including large-scale compositions. His output includes ten symphonies, concertos for piano, violin, percussion, and marimba, and several operas. He has also incorporated traditional Japanese music into many of his compositions. Incidentally, Ichiyanagi considers the notation used for this type of music to be similar to graphic notation. In a sense, he returned to using it having abandoned it twenty years earlier.²⁸ Exploring the music of his heritage, Ichiyanagi writes for traditional Japanese instruments and ensembles separately, and combines them with Western instruments in works such as *Concerto for Koto and Chamber Orchestra "The Origin"* (1989). Molly Kiser points out in her dissertation about Ichiyanagi, that he had a "growing awareness of

²⁴ Galliano, *Yōgaku*, 227.

²⁵ Originally titled *Approaches*. Kiser, "Toshi Ichiyanagi," 23.

²⁶ For an in-depth analysis see: Michael D. Flower, "Toshi Ichiyanagi's *Piano Media*: Finding Parallelisms to Patterns in Japanese Culture," (D.M.A. dissertation, University of Cincinnati, 2005).

²⁷ Ichiyanagi, *Ancient Resonance*, 131.

²⁸ *Ibid.*

nature,” which is “always an integral part of the general Japanese consciousness.”²⁹

Many of Ichiyanagi’s works, like *Time in Tree*, *Time in Water* (1981), *Winter Portrait* (1987), and *Aki o Utsu Oto (The Sound of Fall)* (1991), have titles referencing some aspect of nature.

Much of Ichiyanagi’s late style of music is highly chromatic, and while it does not adhere to the rules of Schoenberg’s twelve-tone technique, it is reminiscent of the style Ichiyanagi used in the 1950s. This, along with his excursion into traditional Japanese music, suggests that Ichiyanagi is searching the past for artistic direction.³⁰ In fact, in a 1997 essay, he chastises contemporary music, writing that, “unlike the experimental art of the 1960s, which celebrated the free spirit of creativity, the decade of the 1990s is characterized by saturation, closure, stagnation, and conservatism.”³¹ It becomes clear that as Ichiyanagi reminisces about the past, what he searches for is inspiration. A lecture given by Ichiyanagi later in 1999 confirms this, when he suggests that in art, as with everyday life, we should consider the past, take the good things, and incorporate it with the future.³² Even today, as an active composer at the age of 84,³³ Ichiyanagi continues to seek this healthy balance of the past and present as fuel for his creative process.

²⁹ Kiser, “Toshi Ichiyanagi,” 30-31.

³⁰ Perhaps foreshadowed by his *Paganini Personal* (1982), originally written for marimba solo and piano accompaniment, which sets Niccolò Paganini’s Caprice No. 24 in a modern style.

³¹ Ichiyanagi, “Japanese Experimental Music of the 1960s: Where Are We Going? And What Are We Doing?”

³² Toshi Ichiyanagi, “Music and Space: Today’s Approach to Music,” Special lecture given at Keio University, June 22, 1999, accessed February 13, 2017, <http://www.geocities.co.jp/Technopolis/7045/keiolecture/ichiyanagi.html>.

³³ Ichiyanagi completed his ninth and tenth symphonies in 2014 and 2016, respectively.

Purpose of Study

The purpose of this study is to create a resource solely dedicated to select works representative of Toshi Ichianagi's percussion writing. In doing so, the author will provide strategies for informed performances, which can transcend these individual pieces, and be applied across his larger output. Lastly, the author wishes the document to be used as a platform to promote awareness, and generate further performance and scholarship on the percussion music of Ichianagi.

Method of Study

For the study, the author prepared and performed a recital³⁴ of the five works that are discussed: *Wind Trace* (1984), *Trio Interlink* (1990), *Rhythm Gradation* (1993), *Perspectives II* (1996), and *Ballade* (2002).³⁵ The document is a performance guide that also provides background information on each piece. The guide discusses technical and interpretative issues uncovered through firsthand preparation and performance, and provides suggestions to solve them. At the conclusion, the author draws connections between these pieces, to highlight similarities that will be helpful to consider when preparing performances of any of his works involving percussion. Finally, an exhaustive catalog of known Ichianagi percussion works is provided as a resource for further performance and research.

³⁴ The recital took place on January 22, 2017 in Katzin Concert Hall at Arizona State University's School of Music.

³⁵ In previous recitals, the author has also performed Ichianagi's marimba solos *Portrait of Forest* (1983) and *The Source* (1989).

Scope of Study

This study focuses on solo and chamber percussion works, utilizing traditionally Western-associated percussion instruments, from Toshi Ichiyanagi's late style. It features representative pieces from three decades – the 1980s, 1990s, and 2000s. While Ichiyanagi did compose one percussion solo before the 1980s, *Arrangements* (1972), its graphic nature is not representative of the bulk of his percussion writing. Aside from the marimba solo, *Green Rhythms* (2007),³⁶ post-2002 percussion solo and chamber works are not published.³⁷ The variety of pieces include solo marimba, solo multiple percussion, solo timpani, percussion chamber, and mixed chamber.

³⁶ This piece and *Ballade* are paired in their 2007 publication.

³⁷ These include *Variations from the Opera "White Nights"* (2006), *Marimba Scenery* (2011), and *Two Dimensions* (2012), the former of which was included in Schott Music's 2011 index of Ichiyanagi's works, but not the updated 2016 brochure available at https://en.schott-music.com/shop/media/eWerk/0/0/93/9398/500_MAVE/EWV/toshi-ichiyanagi_EN.pdf? Often, Ichiyanagi's percussion compositions are not published until several years after they are written and premiered.

CHAPTER 2

BALLADE FOR MARIMBA

Introduction

Composed in 2002, *Ballade*, was commissioned by Japanese percussionist, Mutsuko Taneya. She premiered the four-mallet marimba solo on November 26, 2002 in Osaka, however, it was not published until 2007. The composer calls for a “cello-marimba,” which is a special type of instrument made by Saburo Mizuno. Ichiyanagi describes the unique marimba introduced to him by Taneya:

It was not a contrabass marimba... it was very different from other marimbas, the resonators were made of wood, so the sound is very soft – not the dynamics but the quality. [Mizuno] made maybe twenty or so, and it was amazing because if you had been to [Taneya’s] house, she had eight different types of marimbas in her living room.³⁸

Though the score suggests a “normal marimba”³⁹ suffices, there are two instances discussed later, in which Ichiyanagi asks for pitches above C7, which is the highest pitch on any standard marimba, regardless of the low range. This is not a mistake, as the cello-marimba which the piece was composed for has an extra half-octave.⁴⁰ *Ballade* also requires a low C2, necessitating the use of a standard five-octave marimba. The score indicates the piece is approximately eight minutes in length; the author can find no existing commercial recording.⁴¹

³⁸ Ryan C. Scott, “The Art of Marimba in Tokyo: Emergence in the Twentieth Century,” (D.M.A. dissertation, University of Toronto, 2015), 52.

³⁹ Standard marimbas are made with aluminum resonators.

⁴⁰ Yuki Yokota, President of Editorial and Promotion for Schott Music Japan, e-mail message to author, March 9, 2017.

⁴¹ The author’s own performance was eight minutes.

Performance Guide

Technical Issues

Errata

The author found one likely error in the music, which is seen in Example 1. The first figure in the bottom staff is a seven-note pattern that occurs many times throughout the piece, including as an ostinato beginning on the last line of page nine. The initial occurrence on page seven, however, ends with an E-flat, whereas every other time (the first repetition can be seen in the last figure in the bottom staff of Example 1) the pattern ends with an E-natural. This leads the author to believe the first occurrence is a mistake, and thus should end with an E-natural.⁴²

Example 1. *Ballade*, page 7, line 5⁴³



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One-handed tremolos

Several one-handed tremolos are required throughout *Ballade*, as there are many instances in which the right hand or left hand must play a separate line over the other.

⁴² The author was not able to verify with Ichianagi; however, it is an E-flat in the original score. Yuki Yokota, President of Editorial and Promotion for Schott Music Japan, e-mail message to author, March 9, 2017.

⁴³ Many of Ichianagi's works do not contain measure numbers, measures, or barlines. Therefore, excerpts will be referred to by the page number and line on which they occur in the score.

Some of these occur as a tremolo between two separate notes, requiring a rocking motion between the outside and inside mallets. For example, in Example 2, the left hand must tremolo on D and C-sharp while the right hand plays a sixteenth note figure. This is a required technique common to contemporary marimba playing. However, the tremolo between C and G-sharp shown in Example 3 poses a significant problem because of its

Example 2. *Ballade*, page 12, line 2



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Example 3. *Ballade*, page 11, line 2



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octave and an augmented fifth spacing. Particularly because this is at the low end of the marimba, where the bars are wider, thus farther apart, it is impossible for one hand to effectively tremolo. The author suggests a tremolo between both hands, using the left

outside mallet on the C and right inside mallet on the G-sharp. This will reduce the arm spread, and allow the right outside mallet to strike the D quarter notes in the top staff with little interruption of the tremolo.

A special type of one-handed tremolo is required for two passages shown in Examples 4 and 5. Because the tremolo is for one note only, a “mandolin roll” is needed.

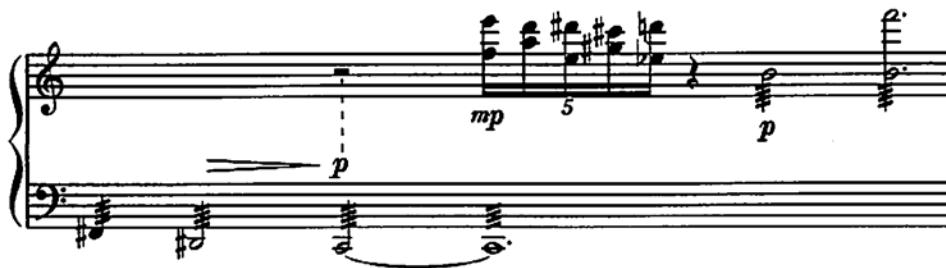
Example 4. *Ballade*, page 5, line 3



The image shows a musical score for Example 4. It consists of two staves: a treble staff and a bass staff. The bass staff features a tremolo passage starting with a triplet of eighth notes (G-sharp, C, G-sharp) marked with a '3' below them. This is followed by a series of chords. A dynamic marking of *pp* (pianissimo) is placed above the first chord, and *mp* (mezzo-piano) is placed above the second chord. The treble staff contains a melodic line with a final chord marked with a fermata.

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Example 5. *Ballade*, page 6, line 3



The image shows a musical score for Example 5. It consists of two staves: a treble staff and a bass staff. The bass staff features a tremolo passage starting with a single note (G-sharp) marked with a 'p' (piano) below it. This is followed by a series of chords. A dynamic marking of *mp* (mezzo-piano) is placed above the first chord, and *p* (piano) is placed above the second chord. A '5' is written below the first chord. The treble staff contains a melodic line with a final chord marked with a fermata.

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For this, the performer rotates the left hand outward so the thumb is up, and positions the top mallet above the edge of the marimba bar and the bottom mallet below. The tremolo is executed by a motion akin to turning a doorknob, causing the top and bottom mallet to

alternate striking the bar. Additionally, the passage in Example 4 requires a simultaneous one-handed tremolo in the right hand, while the multiple-octave spread in Example 5 adds its own unique difficulty. To help with this, the author suggests keeping the left arm as parallel as possible to the marimba, turning the left hand at a forty-five-degree angle toward the marimba, to execute the low C tremolo. This will allow the body to be closer to the marimba and for an increase in arm span.

The passage at the end of the piece, shown in Example 6, poses yet another challenge. The performer must sustain a tremolo on a low D-flat and F while playing a separate line, which at its peak, creates a span of nearly four octaves. Because of the

Example 6, *Ballade*, page 12, lines 3-4



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of this, the performer must angle their left elbow upward for the one-handed tremolo to be able to reach the high G and A-sharp with the right hand. However, doing so sacrifices leverage in the left wrist causing an uneven tremolo. The author's solution is to play the

passage from the other side of the marimba. Doing so shifts the tremolo to the right hand, which negates the need to angle the elbow upward, thus allowing for a more comfortable and smoother tremolo. As a result, the high notes in the top staff are easily reached with the outside mallet of the left hand. Nonetheless, one must find an unobtrusive moment to position them self on the other side of the marimba. This comes during the single note tremolos on the preceding line. Shown in Example 6, these tremolos occur in the lowest range of the marimba, providing an opportunity for the performer to move around to the other side, during the E-flat and/or D tremolos. This achieves a musically uninterrupted transition to the other side of the marimba. The performer is then free to finish the piece in this new position.

Range

There are two occasions in which *Ballade* calls for notes out of the high range of standard marimbas. Displayed in Examples 7 and 8, the D-sharp and E, respectively, pose a problem. Unless the performer has an extended range marimba,⁴⁴ a few alternatives must be considered. One possible solution is transposition. The performer may transpose

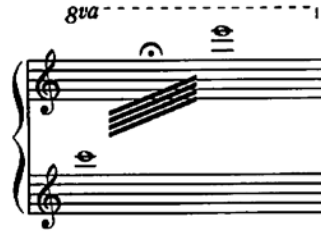
Example 7. *Ballade*, page 5, line 4



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⁴⁴ Though rare, some marimba manufactures, such as *marimba one*, do make extended range marimbas which go up to F7. "Extended Range at a Great Price," *marimba one*, accessed on February 17, 2017, <http://www.marimbaone.com/about/news/extended-range-great-price>.

Example 8. *Ballade*, page 6, line 1



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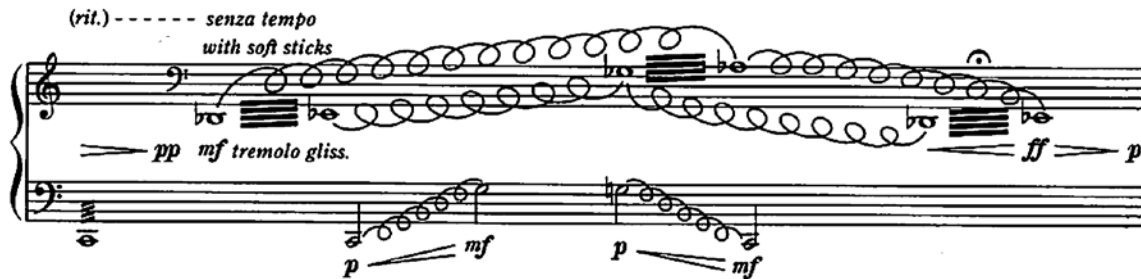
the D-sharp and E down an octave, however, this would alter the major third interval, inverting it to minor sixth. Alternatively, the performer may choose to transpose both notes in each tremolo down one octave, to maintain the major third interval. Regardless, both options inevitably require the performer to alter what Ichianagi has written. The author's preferred solution is to use a xylophone to execute the desired major third tremolos. Ideally, the xylophone bars would be made with the same material as the marimba bars, in order for it to sound like a natural extension. Placement of the xylophone is important as well. The required notes need to be easily accessible from the high range of the marimba. The author suggests placing the xylophone perpendicular to the high end of the marimba, with the upper manual (rather lower), nearest the marimba. The xylophone should be positioned so that the required D-sharp and E are directly in line with the lower manual of the marimba. Doing this will not only allow smoothest access, but will keep most of the xylophone from protruding outward past the front of the marimba, presumably towards where the audience will be.

Swirl notation

The passage shown in Example 9 combines one-handed tremolos with graphic

symbols that seem to indicate a “swirly” motion. Labeled as *tremolo gliss.*, the top staff asks the performer to execute something that is not possible. This is because a glissando is produced by a single-attack slide of the mallet across the marimba bars, whereas a tremolo is achieved through multiple attacks. Adding to the challenge is the

Example 9. *Ballade*, page 7, line 2



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fact that this must be executed on the upper manual, where gaps separate certain notes. For glissandos, mallets are destined to get caught in between these gaps and/or the shafts of the mallets inevitably hit the bars, producing a “tick” amidst the normal mallet sound. The author suggests a one-handed tremolo at the prescribed interval of a major second with whichever hand can produce the smoothest tremolo.⁴⁵ Rather than a true glissando, the performer slowly travels up, and then down, the upper manual while maintaining the tremolo. The swirly gesture will prove difficult to achieve without a contrived effort because of the bar gaps, nonetheless, this method will approximate the desired tremolo glissando.

⁴⁵ Because the upper manual consists of a pentatonic scale, the interval of a major second must be expanded to a minor third between E-flat and G-flat, and B-flat and D-flat.

The swirly gestures in the bottom staff of Example 9 are attainable, because the lower manual marimba bars are regularly spaced. Though not indicated, these swirls effectively are glissandos, because the mallets must slide back and forth along the bars to achieve any sound. After completion of the descending swirl in the bottom staff, the performer should bring both hands to tremolo on D-flat and E-flat, ending the passage on line 2. This results in a more controlled hairpin tremolo during the fermata. Nonetheless, the performer must make sure to match the speed of the one-handed tremolo the moment the other hand joins, so there is no irregularity.

Rapid glissandos

Ballade again calls for glissandos in the following passage seen in Example 10. Here, without tremolos, the performer must execute rapid glissandos, at prescribed intervals, staggered between each hand. Though not noted anywhere in the score, like the preceding example, it is assumed that the top and bottom staff should be restricted to the upper and lower manual of the marimba, respectively. The bottom staff glissandos can be achieved without much difficulty; however, the top staff glissandos must again combat the wide gaps between certain bars. Here, the author recommends maintaining an upward

Example 10, *Ballade*, page 7, line 3

The image shows a musical score for two staves. The top staff is marked 'Rapidly' and 'f gliss.', and the bottom staff is marked 'f gliss.'. Both staves show rapid glissandos, with the top staff having a more complex, jagged pattern and the bottom staff having a simpler, more regular pattern. The notation includes various accidentals and dynamic markings.

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angle of elbow, thus mallet head, so that the top of the mallet is in contact with the bars. This will reduce the chances of the mallet getting caught between the gaps and the shaft hitting the bars.

Five mallets

The quintuplets seen in Example 11 require the performer to hold five mallets. These same five-note chords occur again line 3 of page 10, however, as sixteenth notes. Nonetheless, these create an exceptional challenge for the performer as it requires them to either hold five mallets throughout the quick middle section, or find a suitable time to pick up/drop a fifth mallet. The former option proves too cumbersome because of the speed, activity, and independence of each hand required. The latter option does not prove

Example 11. *Ballade*, page 9, line 1

The image shows a musical score for a piano piece. It consists of two staves, treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The piece features several quintuplets, indicated by the number '5' above or below the notes. Dynamic markings include 'f cresc.' and 'ff'. The notation is dense and complex, with many beamed notes and slurs.

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any easier for the exact same reasons. Compounding the difficulty is the shape of the trichord needed for either the left or right hand. No matter which hand holds three mallets, the trichord consists of a tritone and a ninth. Particularly because the performer needs to play on both the lower and upper manuals, a traditional three-mallet technique will not suffice. No matter which four-mallet technique one uses, the third mallet must be

placed in between the regularly-held mallets, just perfectly, so the required shape is achieved. Figures 1 and 2 illustrate this for both the right and left hands using the first chord structure. While this shape is possible, it takes careful placement of the middle mallet. For the left hand, the middle mallet must be choked far up, while for the right hand it must be held as close to the end as possible so it can reach the E-flat. For the first option, this reduces mobility of the outside mallets, and adds an obstacle with the uncontrolled middle mallet, making all other passages difficult to accurately execute. As for the second option, the performer must be able to find time among the relentless stream of notes to immediately place the middle mallet in the exact position required. Since there is little to no margin for error, and just as much time, this does not seem like a viable option.

Figure 1. Left-hand three-mallet grip



Figure 2. Right-hand three-mallet grip



The author's solution is to leave one of the notes out. Though sacrificing exactly what Ichiyanagi has written, more would be sacrificed throughout the entire section by trying to accommodate these five-note chords. The question then becomes which note to leave out. The author has only two strong suggestions: to make the same choice for both occurrences, and to maintain the overall intervallic spread, that is, do not remove the lowest or highest note. This leaves the three middle notes, of which two must be chosen. Interestingly, each option produces its own unique collection of six intervals, without any repetition of any one interval. The performer may choose to experiment with each of the three options, choosing the one that they think sonically matches the character of the piece and/or their interpretation.

Interpretation

Mallet choice

While Ichiyanagi does not suggest any mallets at the start of *Ballade*, there are two later instances in which he does. The first can be seen in Example 9, the passage utilizing swirl graphic notation discussed earlier. Here Ichiyanagi marks “with soft sticks.” The composer is looking for a more subdued sound, however, too soft of sticks make the glissandos inaudible. Harder mallets are necessary to execute this passage with the indicated dynamic shaping. Furthermore, the rapid glissandos seen in Example 9 will not be heard at a proper *f* if soft mallets are used.

The final instance where Ichiyanagi suggests mallets is seen in Example 12, where the faster sections begins. Marked “with very hard sticks,” the composer intends for a harsher and more articulate sound than the previous passage. However, the performer must be sensitive to the dynamics, as the whole section is not marked loudly.

Example 12. *Ballade*, page 7, line 4

The image shows a musical score for a marimba. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Above the treble staff, there is a tempo marking 'rit.' with a dashed line, followed by '♩ = 92 Lively'. Above the bass staff, there is a dynamic marking 'dim.' and 'ppp p'. Above the treble staff, there is a performance instruction 'with very hard sticks' and 'meno (>)'. The music is written in a complex rhythmic style with many sixteenth notes and rests.

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In fact, it begins softly in the left hand with slight accents in the right. One might argue for graduate mallets, that is, softer mallets in the left hand for the low range, and harder in the right hand for the high range. However, as with much of Ichianagi's writing, the music does not fit neatly into the idea of left-hand accompaniment and right-hand melody. The hands often come together and are required to play in both low and high octaves. Thus, the author suggests a mallet with a hard-plastic core wrapped in yarn. One such mallet is the Malletech Concerto Series CN21, which also has latex in between the core and yarn. This multi-tone mallet is on the hard to very hard spectrum, but can still achieve a warm sound for soft tremolos.⁴⁶ In fact, due to quick register dynamic changes throughout *Ballade*, the author suggests using this type of versatile mallet throughout the entire piece. Though one could argue for changing mallets between sections, the performer risks disrupting the flow of the piece by inserting extra time.

⁴⁶ "CN21," *MostlyMarimba.com*, Accessed February 18, 2017, http://www.mostlymarimba.com/mallets/search-by-instrument/marimba.html?page=shop.product_details&flypage=flypage.pbv.v3.tpl&product_id=1566&category_id=252&keyword=cn21.

Staccato

Ichiyanagi's use of staccato notation occurs twice in *Ballade*. The first, seen in Example 13, is a brief, yet emphatic gesture that opens the piece. The half-note tremolo on G-sharp crescendos from *p* to an accented *f*, erupting into the triplet figure

Example 13, *Ballade*, page 5, line 1

The musical score for Example 13, *Ballade*, page 5, line 1, is presented in a grand staff. The right hand (treble clef) begins with a half-note tremolo on G-sharp, marked *p*. The tempo is indicated as $\text{♩} = 52$. The left hand (bass clef) plays a triplet figure. The tempo then changes to $\text{♩} = 66$. The right hand continues with a triplet figure, marked *f*. The dynamics then increase to *ff* and *ffp*.

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over two octaves above. The second, seen in Example 14, is part of a tremolo passage in thirty-second note interrupt several of the top-staff quarter notes. Though Ichiyanagi does not describe a reference on how to execute these, the author suggests a “dead stroke.” This is where the mallet is kept on the marimba bar immediately after the initial strike. Doing so will effectively produce a staccato sound. Another technique to approximate a staccato sound is with a sharp and quick snap of the wrist, minimizing the amount of time the mallet spends on the marimba bar. Nonetheless, there is inevitable resonance, thus not nearly as effective as a dead stroke. The drawback to dead strokes is that they shorten the amount of time the hand executing it has to prepare for the next event. With the opening in Example 13, this is not terribly problematic, as the triplet figure is at a slow enough speed that the right hand can play it before needing the help of the left hand for the D-

Example 14, *Ballade*, page 6, lines 3-4

The musical score for Example 14, *Ballade*, page 6, lines 3-4, is presented in two systems. The first system shows the piano part with a tempo marking of *più mosso* and a metronome marking of 66. The music begins with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) section with a fingering of 5, and then a piano (*p*) section. The dynamics continue to *pp* and then *mf*. The second system continues the piano part with various chords and melodic lines.

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sharp tremolo. In Example 14, however, fast, deliberate, and accurate motions are needed to avoid any gaps between notes. The author suggests treating the staccato notes as the last note of the tremolo in which they fall. This results in a smooth connection between quarter notes. Furthermore, the performer should devote the outside left-hand mallet to staccato notes, which will reduce the amount of distance needed to travel. One final tip is to start and/or end tremolos that precede a staccato note with a right-hand double stroke. This will give the left hand more travel time, which is especially beneficial for the larger leaps.

Slight delay

There are a few moments in *Ballade* that the author feels would benefit from a very slight delay in the music. These can be seen in Examples 15 and 16 where, amidst running sixteenth-notes, there are sudden dynamic changes, *subito p* and accented *f* to *mf*,

Example 15. *Ballade*, page 9, line 5

The musical score for Example 15 consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a slur over the first two notes, followed by a series of eighth notes. Dynamic markings include *sub.p* (subito piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The left staff is in bass clef and features a consistent accompaniment of eighth notes.

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Example 16, *Ballade*, page 10, line 2

The musical score for Example 16 consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a slur over the first two notes, followed by a series of eighth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The left staff is in bass clef and features a consistent accompaniment of eighth notes.

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respectively. The argument stems from the combination of speed and dynamic change. Because there is little space between successive sixteenth notes, and the change in dynamic is from loud to soft, the sustain of the last louder sixteenths could cover up the attacks of the first softer sixteenths. If this happens, it might skew a listener's perception of the seven-note ostinato present in each excerpt. A slight delay will help alleviate this potential issue. Furthermore, the author suggests a sudden, but slight, decrease in tempo in conjunction with the dynamic change. The performer should then apply a slight *accelerando* across the succeeding material that returns to the original tempo. Coupled with the fact that each passage's melodic shape gradually rises, this will help to create

additional drama by building momentum dynamically, temporally, and with respect to tessitura.

Conclusion

Toshi Ichiyanagi's *Ballade* presents several technical challenges that the performer must overcome. These include a possible misprint, one-handed tremolos, swirl notation, rapid glissandos, out of range notes, and the use of five mallets. Though the latter two could be argued as errata, suggestions have been made to execute them. In addition, there are other interpretive choices about mallets, staccato notes, and slight delays in moments of sudden dynamic change, that can help to produce a clear and accurate portrayal of what the composer has written.

CHAPTER 3

PERSPECTIVES II FOR PERCUSSION

Introduction

Composed and published in 1996, *Perspectives II*, is a multiple percussion solo that was commissioned for the percussion division of the Thirteenth Japan Wind and Percussion Competition by the Japan Musical Education and Culture Promotion Society. It was first performed on November 11, 1996 in Vario Hall in Tokyo as an obligatory work for the second stage. Though the author can find no commercial recording, the score indicates the solo is approximately seven and a half minutes long.⁴⁷ Ichiyanagi seems to have an affinity for “perspectives,” as several of his other works are titled or subtitled with this idea.⁴⁸ *Perspectives II* calls for antique cymbals (or glockenspiel), mokusho (or woodblock), rototom (medium-high), tam-tam, two tom-toms (medium-low and high), four-octave marimba, and vibraphone.

Performance Guide

Technical Issues

Errata

The author has found one likely mistake in the score of *Perspectives II*. This can be seen in the fourth measure of the excerpt shown in Example 17. Aside from the downbeat, this measure is identical to the second measure of the line. The difference is in

⁴⁷ The author’s own performance was nine minutes.

⁴⁸ These include *Perspectives* (1978) for Noh-dance and mixed ensemble, *Perspectives* (1986) for solo violin, *Voice Perspectives* (1996/98) for voice and sho, and Symphony No. 5 “Time Perspective” (1997).

Example 17. *Perspectives II*, page 6, line 6



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the note in the lower staff, a G-sharp in the second measure, and a B in the fourth. The author argues that the fourth measure should have a G-sharp rather B, if not for the sake of everything else being the same between those measure, then for intervallic uniformity.⁴⁹ Throughout this section of music, all harmonic intervals between the lower and upper staves are either major sevenths or minor ninths. The minor seventh produced between B and A on the downbeat of the fourth measure is not consistent with intervallic vocabulary, therefore a G-sharp should probably be replaced by the B.

Antique cymbal range

In *Perspectives II*, Ichianagi calls for the five antique cymbals shown in Figure 3. Antique cymbals are normally a transposing instrument, available in two octaves, and the written pitches are C4 to C6 but sounding pitches are C6 to C8. The requested pitches

Figure 3. Requested antique cymbals for *Perspectives II*



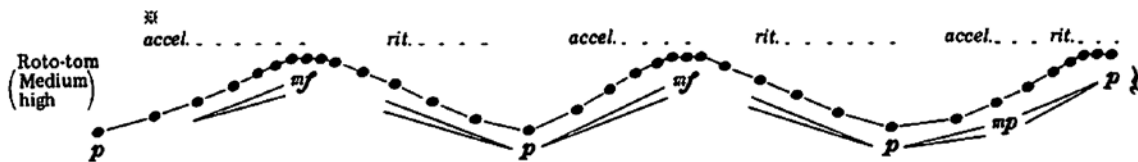
⁴⁹ The author was not able to verify with Ichianagi or Schott Music.

in Figure 3 do not indicate if these are written pitch or sounding pitch. If written, the only pitches that exist are C, F, F-sharp, and G, however, if sounding, the only pitches that exist are B-flat and C. The author suggests treating these pitches as if they are transposed only one octave, rather than the standard two. This means the performer will need the B-flat from a low-octave set, and the C, F, F-sharp, and G from a high octave set. This is the only way to get the exact intervallic relationships called for between these pitches.

Rototom glissandos

The rototom is an integral part of *Perspectives II* as it opens the piece and returns twice more in a similar fashion. Example 18 shows the introduction and how Ichiyanagi calls for a technique not common for rototoms: glissandos. Using proportional notation,

Example 18. *Perspectives II*, page 3, line 1



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the composer notes on the score that the “accel. and rit. of rototom should be neither too fast nor too slow, play melodically.” The performer must figure out how to perform glissandos while simultaneously playing. The pitch of a rototom can be manipulated higher and lower by rotating the drum clockwise and counterclockwise, respectively. However, doing this while playing the above passage will limit the potential range, because inevitably the performer’s hands will get in each other’s way by the time the drum is rotated 360 degrees. One possible solution is a foot-operated rototom, but

because they were only produced from 1979-1982 by Remo Inc.,⁵⁰ they are extremely rare. As an alternative, the author suggests the solution seen in Figures 4 and 5. Here a prybar has been wedged between the thread and rototom, transforming the prybar into a lever that can manipulate the drum's pitch. Applying pressure to the lever, tightens the drumhead, thus raising pitch. The performer may use a hand or knee to operate the lever.

Figure 4. Rototom lever



Figure 5. Rototom lever close-up



⁵⁰ Chris Wakelin, Remo Inc. product support specialist, e-mail message to the author, March 7, 2017.

However, since Ichiyanagi cautions against an *accel.* that is too fast, leaving only one hand to strike the rototom should not be considered a musical sacrifice.

Opening mallet dilemma

After the rototom introduction, the next passage, seen in Example 19, presents a problem in terms of mallets. Within quick succession, the performer must play tam-tam, marimba, and antique cymbals. Further compounding the issue is that double stops are required between the tam-tam and marimba as well as between antique cymbals.

Moreover, tremolos are needed on the marimba. With unique mallets needed for each

Example 19. *Perspectives II*, page 3, line 2

The image shows a musical score for three instruments: Marimba (Mar.), Tam-tam Large, and Antique Cymbals (Ant. cymb.). The Marimba part is written on a treble clef staff with a tempo marking of J. 60. It begins with a tremolo marked 'pp espressivo'. The Tam-tam part is written on a bass clef staff and has a double stop marked 'p'. The Antique Cymbals part is written on a bass clef staff and has a double stop marked 'pp'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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instrument, and no opportunity to change, a solution is required. The author suggests holding one marimba and antique cymbal mallet in each hand, as the inner and outer mallets, respectively. This will allow for smooth hand-to-hand tremolos on the marimba, and for execution of the double stops on antique cymbals.

Nonetheless, one must still account for the tam-tam, which must strike simultaneously with the marimba tremolos. For this, the author suggests the solution illustrated in Figure 6. Here the tam-tam mallet is suspended from the top of the stand, so

that the mallet head is just off-center, effectively creating a pendulum. Affixed to the mallet shaft is foam (any type of cushioning agent will work), so that as the mallet is

Figure 6. Tam-tam mallet pendulum



suspended in its resting position, it's head does not rest on the tam-tam. To play the tam-tam while holding four mallets, the performer can use their little finger to flick the mallet out and upward, allowing gravity to force the mallet back downward, thus striking the tam-tam. The foam will act as a resistant, stopping the mallet's momentum, so that after the initial strike, the mallet head does not again make contact. Not only does this alleviate the problem of having to hold a tam-tam mallet, but it allows the performer a brief moment to prepare for the marimba tremolo. With enough practice, the performer will be able to synchronize the start of the marimba tremolo with the strike of the tam-tam.

Marimba tremolo glissandos

There are two occasions in *Perspectives II* when Ichiyanagi asks for a downward half-step glissandos during a marimba tremolo, and one such instance can be seen in

Example 20. Though there is a method to create a slight downward bend in pitch on marimba bars by applying pressure with a hard rubber or plastic mallet, this will not

Example 20. *Perspectives II*, page 4, line 2



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achieve a complete half-step. Furthermore, it could result in residual noise because the harder mallet needs be in contact with the marimba bar during the tremolo. The author instead suggests creating an artificial glissando, by first performing a tremolo on the E with the inner mallets, and then briefly overlapping the tremolo on the D-sharp with the outer mallets. Using both the inner and outer mallet results in a smooth overlap from one note to the other. Later in the piece on the seventh line of page 5, a tremolo glissando between D-flat and C is asked. Here the performer should do the opposite, starting with the outer mallets on the D-flat, and finishing with the inner mallets on the C.

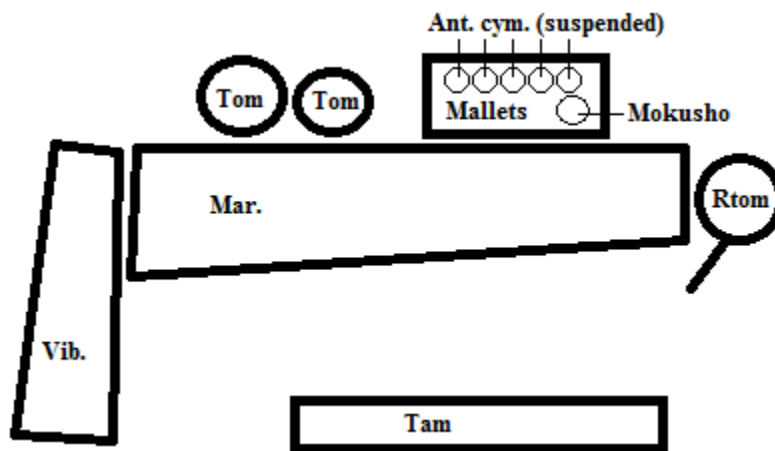
Suggested setup

For any multiple percussion piece, the setup is a crucial factor that a performer must take into consideration. Poor setups can hamper the performance of a piece through awkward reaches and disjunct motions, while well-thought-out setups can aid in connectivity and achieving the performer's desired aesthetic. Primarily, setups should be devised as a function of the piece itself, so that a performer is best able to play what the

composer has written, without sacrificing musical elements. Because of the variety of large and small instruments which the performer must quickly switch between, *Perspectives II* must have a carefully designed setup so as not to disrupt the music.

Figure 7 shows the author's suggested setup. Here the rototom, antique cymbals,⁵¹ and tam-tam are near the mid to high range of the marimba. Referring to Example 19, one can see how this would allow for smooth transitions between instruments. This setup is

Figure 7. *Perspectives II* setup



beneficial for later in the piece as well. For instance, the vibraphone often precedes and follows passages in the mid to low range of the marimba, is used in conjunction with tom-toms, and must be trilled while striking the tam-tam. The vibraphone's placement is within reach of all these instruments. The latter case can be seen in Example 21. Here a trill between C and D-flat can be executed with the right hand. Meanwhile, the left hand has two slow beats to pick up a tam-tam mallet (or use the one suspended) to strike the tam-tam. One will notice that the high tremolo on the marimba preceding this trill could pose a problem. However, two well-rehearsed steps are all that should be required,

⁵¹ The required antique cymbals should be removed and suspended individually above the trap tray on which the mallets and mokusho are.

Example 21. *Perspectives II*, page 8, line 4

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especially if only using a four-octave marimba. If the performer makes a strong and deliberate gesture towards the vibraphone, this transition will add to the drama. In the only other instance where the vibraphone must be played following a high marimba passage (see Example 23), a *rit.* and half-rest slows the pace, allowing for calm movement consistent with that moment of music.

The tom-toms' position in front of the low end of the marimba results in easy access for the middle of the piece. Shown in Example 22, the tom-toms are used as accompaniment to the marimba, before being replaced completely by the marimba beginning in the last measure of the example. The position of the tom-toms in the setup

Example 22. *Perspectives II*, page 6, line 4

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allows easy access by the left hand, followed by a smooth transition to the marimba. Lastly, the mokusho or woodblock's placement is ideal for its limited use. Both times it occurs in conjunction with the high range of the marimba. The first time it is followed by the rototom, whereas the second time the marimba follows it. However, in both cases, these instruments are easily accessible from the position of the mokusho.

Interpretation

Connectivity

Though this issue has been touched upon with respect to instrument setup, a few more words can be offered. In general, and as with many multiple percussion solos with large setups, choreography is of the utmost importance. There are many ways to move between passages of music that utilize different instruments. Of course, while having a well-planned setup can help, often there is not a perfect setup that will cater to all passages within the music. The biggest challenge the author has found with *Perspectives II* is connecting moments of silence, especially when the performer must travel across a larger distance. Motions can be either slow and steady or sudden and quick.

As a rule, musical content should dictate the type of motion: louder/faster material are best served by quick movement whereas softer/slower material necessitate slower movement. For instance, as mentioned with Example 21, the transition should be quick, because of the *mf* tremolo on a sustaining metallic instrument. This type of motion will match the sonic event which it produces. In contrast, Example 23, should be executed with slower, gentler motion movement. Though there is significant distance to travel, the soft and slow nature of this passage is best matched by a relaxed gesture from the marimba to vibraphone. Of course, music does not always occur in a loud/soft and

Example 23. *Perspectives II*, page 5, lines 5-6

The image shows a musical score for two instruments: Maracas (Mar.) and Vibraphone (Vib.). The Maracas part is written on a single staff with a treble clef and a 2/4 time signature. It features a continuous eighth-note pattern. A dashed box labeled 'rit.' (ritardando) covers the first six measures of this part. The Vibraphone part is written on a single staff with a treble clef and a 2/4 time signature. It begins with a dynamic marking of *mp* (mezzo-piano). The first measure contains a quarter note. The second measure contains a quarter note with an accent (>) and a dynamic marking of *f* (forte). The third measure contains a quarter note with a dynamic marking of *fp* (fortissimo). The fourth measure contains a quarter note with a dynamic marking of *f*. The fifth measure contains a quarter note with a dynamic marking of *mp*. The sixth measure contains a quarter note with a dynamic marking of *f*. The seventh measure contains a quarter note with a dynamic marking of *fp*. The eighth measure contains a quarter note with a dynamic marking of *f*. The ninth measure contains a quarter note with a dynamic marking of *fp*. The tenth measure contains a quarter note with a dynamic marking of *f*. The eleventh measure contains a quarter note with a dynamic marking of *fp*. The twelfth measure contains a quarter note with a dynamic marking of *f*. The thirteenth measure contains a quarter note with a dynamic marking of *fp*. The fourteenth measure contains a quarter note with a dynamic marking of *f*. The fifteenth measure contains a quarter note with a dynamic marking of *fp*. The sixteenth measure contains a quarter note with a dynamic marking of *f*. The seventeenth measure contains a quarter note with a dynamic marking of *fp*. The eighteenth measure contains a quarter note with a dynamic marking of *f*. The nineteenth measure contains a quarter note with a dynamic marking of *fp*. The twentieth measure contains a quarter note with a dynamic marking of *f*. The twenty-first measure contains a quarter note with a dynamic marking of *fp*. The twenty-second measure contains a quarter note with a dynamic marking of *f*. The twenty-third measure contains a quarter note with a dynamic marking of *fp*. The twenty-fourth measure contains a quarter note with a dynamic marking of *f*. The twenty-fifth measure contains a quarter note with a dynamic marking of *fp*. The twenty-sixth measure contains a quarter note with a dynamic marking of *f*. The twenty-seventh measure contains a quarter note with a dynamic marking of *fp*. The twenty-eighth measure contains a quarter note with a dynamic marking of *f*. The twenty-ninth measure contains a quarter note with a dynamic marking of *fp*. The thirtieth measure contains a quarter note with a dynamic marking of *f*. The thirty-first measure contains a quarter note with a dynamic marking of *fp*. The thirty-second measure contains a quarter note with a dynamic marking of *f*. The thirty-third measure contains a quarter note with a dynamic marking of *fp*. The thirty-fourth measure contains a quarter note with a dynamic marking of *f*. The thirty-fifth measure contains a quarter note with a dynamic marking of *fp*. The thirty-sixth measure contains a quarter note with a dynamic marking of *f*. The thirty-seventh measure contains a quarter note with a dynamic marking of *fp*. The thirty-eighth measure contains a quarter note with a dynamic marking of *f*. The thirty-ninth measure contains a quarter note with a dynamic marking of *fp*. The fortieth measure contains a quarter note with a dynamic marking of *f*. The forty-first measure contains a quarter note with a dynamic marking of *fp*. The forty-second measure contains a quarter note with a dynamic marking of *f*. The forty-third measure contains a quarter note with a dynamic marking of *fp*. The forty-fourth measure contains a quarter note with a dynamic marking of *f*. The forty-fifth measure contains a quarter note with a dynamic marking of *fp*. The forty-sixth measure contains a quarter note with a dynamic marking of *f*. The forty-seventh measure contains a quarter note with a dynamic marking of *fp*. The forty-eighth measure contains a quarter note with a dynamic marking of *f*. The forty-ninth measure contains a quarter note with a dynamic marking of *fp*. The fiftieth measure contains a quarter note with a dynamic marking of *f*. The fifty-first measure contains a quarter note with a dynamic marking of *fp*. The fifty-second measure contains a quarter note with a dynamic marking of *f*. The fifty-third measure contains a quarter note with a dynamic marking of *fp*. The fifty-fourth measure contains a quarter note with a dynamic marking of *f*. The fifty-fifth measure contains a quarter note with a dynamic marking of *fp*. The fifty-sixth measure contains a quarter note with a dynamic marking of *f*. The fifty-seventh measure contains a quarter note with a dynamic marking of *fp*. The fifty-eighth measure contains a quarter note with a dynamic marking of *f*. The fifty-ninth measure contains a quarter note with a dynamic marking of *fp*. The sixtieth measure contains a quarter note with a dynamic marking of *f*. The sixty-first measure contains a quarter note with a dynamic marking of *fp*. The sixty-second measure contains a quarter note with a dynamic marking of *f*. The sixty-third measure contains a quarter note with a dynamic marking of *fp*. The sixty-fourth measure contains a quarter note with a dynamic marking of *f*. The sixty-fifth measure contains a quarter note with a dynamic marking of *fp*. The sixty-sixth measure contains a quarter note with a dynamic marking of *f*. The sixty-seventh measure contains a quarter note with a dynamic marking of *fp*. The sixty-eighth measure contains a quarter note with a dynamic marking of *f*. The sixty-ninth measure contains a quarter note with a dynamic marking of *fp*. The seventieth measure contains a quarter note with a dynamic marking of *f*. The seventy-first measure contains a quarter note with a dynamic marking of *fp*. The seventy-second measure contains a quarter note with a dynamic marking of *f*. The seventy-third measure contains a quarter note with a dynamic marking of *fp*. The seventy-fourth measure contains a quarter note with a dynamic marking of *f*. The seventy-fifth measure contains a quarter note with a dynamic marking of *fp*. The seventy-sixth measure contains a quarter note with a dynamic marking of *f*. The seventy-seventh measure contains a quarter note with a dynamic marking of *fp*. The seventy-eighth measure contains a quarter note with a dynamic marking of *f*. The seventy-ninth measure contains a quarter note with a dynamic marking of *fp*. The eightieth measure contains a quarter note with a dynamic marking of *f*. The eighty-first measure contains a quarter note with a dynamic marking of *fp*. The eighty-second measure contains a quarter note with a dynamic marking of *f*. The eighty-third measure contains a quarter note with a dynamic marking of *fp*. The eighty-fourth measure contains a quarter note with a dynamic marking of *f*. The eighty-fifth measure contains a quarter note with a dynamic marking of *fp*. The eighty-sixth measure contains a quarter note with a dynamic marking of *f*. The eighty-seventh measure contains a quarter note with a dynamic marking of *fp*. The eighty-eighth measure contains a quarter note with a dynamic marking of *f*. The eighty-ninth measure contains a quarter note with a dynamic marking of *fp*. The ninetieth measure contains a quarter note with a dynamic marking of *f*. The ninety-first measure contains a quarter note with a dynamic marking of *fp*. The ninety-second measure contains a quarter note with a dynamic marking of *f*. The ninety-third measure contains a quarter note with a dynamic marking of *fp*. The ninety-fourth measure contains a quarter note with a dynamic marking of *f*. The ninety-fifth measure contains a quarter note with a dynamic marking of *fp*. The ninety-sixth measure contains a quarter note with a dynamic marking of *f*. The ninety-seventh measure contains a quarter note with a dynamic marking of *fp*. The ninety-eighth measure contains a quarter note with a dynamic marking of *f*. The ninety-ninth measure contains a quarter note with a dynamic marking of *fp*. The hundredth measure contains a quarter note with a dynamic marking of *f*.

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fast/slow dichotomy – there are varying combinations of tempos and dynamics.

Nonetheless, no matter the types of movements decided upon by the performer, to achieve connectivity, the one thing they all must have in common is deliberateness. This is done by avoiding any awkward and extraneous motions, including the number of steps needed to get from one instrument to the another. Practicing choreography is just as important as practicing the music itself, because if poorly executed, it can detract from an otherwise a flawless performance.

Added rubato

Though not explicitly marked, there are two passages with vibraphone that could benefit musically by adding slight rubato. The first, in Example 24, is marked *meno mosso* and *espressivo*, which suggests that expressive liberties should be taken to delineate this passage. The performer should avoid the potential for a mechanical effect with rhythmically precise eighth notes, and instead add a slight rubato. However, too much rubato can disrupt the rhythmic integrity altogether, so a balance needs to be

Example 24. *Perspectives II*, page 4, line 3



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achieved. The second passage, which can be seen in Example 23, is similar in rhythm and phrasing, however, not marked *espressivo*. But because this material is clearly derived from the passage in Example 24, there is justification to treat it in a similar manner.

Mallet choice

For two reasons, the author suggests using one type of mallet suitable for the rototom, tom-toms, marimba, and vibraphone. The first is out of necessity, because in passages like in Examples 21 and 22, there is simply no time to switch mallets. The second reason harkens back to the idea of connectivity. While there may be time (like between the first and second lines of Example 23), it would be cumbersome and detrimental to the music to coordinate a switch in mallets. Mallet changes in general should be coordinated so that they do not occur during written silences or manufactured pauses, but during music making and audible sustain. Devoting silence to the act of changing mallets can create an unintended break in the audible musical timeline, and temporarily remove not only the performer, but the audience, from the musical experience. Thus, the author suggests a medium-hard to hard yarn mallet to be shared by these instruments. It must be hard enough to achieve a comfortable *mf* on the vibraphone

and clear articulation on the drums, but not so hard that incapable of warm sounding tremolos on marimba. Though a cord mallet is more common to vibraphone, it would be too harsh for many of the passages on marimba.

A very hard rubber mallet is suggested for antique cymbals. Its only use occurs on the first two pages of the solo, as soft punctuations to marimba tremolos. The warm sound of wooden marimba bars should be matched by a warm, as opposed to harsh, metallic sound. Therefore, hard rubber is suggested over more common plastic or metal mallets. They will be articulate enough to produce a clear attack, but not so much that it opposes the warmth of the marimba. As for the mokusho, a mallet made of wood or antler is traditionally used. Though, and especially if a woodblock is used as substitute, the same hard rubber mallet could be used. Like with antique cymbals, it would produce a warmer sound that better matches the marimba. Lastly, the suspended tam-tam mallet should be hard enough that it manufactures a clear attack. The mallet must be heavy, otherwise it will not have the needed momentum when swung towards the tam-tam to overcome the foam resistance and produce an audible sound.

Duration extensions

In *Perspectives II*, there are several moments where the tam-tam can overpower the material that it precedes. One such example can be seen in Example 25. Here, only a half-note separates an accented *f* tam-tam strike and a *p* tom-tom tremolo. Moreover, the next line of music begins with *p* marimba tremolo. The author suggests extending the tom-tom tremolo enough, so that it seems to “grow” out of the decaying tam-tam. Once the tam-tam decays to a proper *p* dynamic, the switch to marimba should be made. If the performer adheres to strict rhythm in this section, both the tom-tom and marimba events

Example 25. *Perspectives II*, page 5, line 2

Mar. *ff* 3 *ffp* *ff* *f* *p* 2Tom-toms

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will likely be inaudible. This issue also arises, twice, on the last page of the piece. A similar approach should be taken so that the tam-tam does not smother entrances made by the vibraphone.

Vibraphone pedaling

Ichianagi does not mark vibraphone pedaling in *Perspectives II*. However, a look at any one of the previous examples that include vibraphone shows that he always uses phrase markings. These should be taken into consideration when pedaling. In the same manner that a wind player would connect notes, the performer can pedal all the notes under a phrase marking to replicate this type of seamless connectivity. However, care must be taken so that the attack of each note is not washed out by sustain. Depending on how resonant the vibraphone is, half-pedaling or flutter-pedaling, could be appropriate. This technique calls for a rapid, but slight, depression of the pedal. The resulting sound is legato, but without the uncontrolled sustain of previous pitches.⁵²

⁵² James Walker, "Vibraphone Pedaling (Mar. 2001)," *Malletjazz.com*, 2001, accessed February 21, 2017, http://www.malletjazz.com/lessons/vib_ped.html.

Conclusion

In Ichiyanagi's *Perspectives II*, unique solutions must be devised to combat several technical issues like rototom glissandos, the opening mallet dilemma, and tremolo glissandos on marimba. Additionally, instrument setup is of utmost importance, as it can either assist or hamper performance. The variety of instruments require a well-designed arrangement that serves the music. This has been taken into consideration with the author's suggested setup, maximizing the opportunity for smooth transitions between instruments. Furthermore, it allows the performer to achieve a better sense of musical connectivity. Other suggestions like rubato, mallet choice, extending certain durations, and vibraphone pedaling have been offered to help musical interpretation.

CHAPTER 4

RHYTHM GRADATION FOR TIMPANI

Introduction

Composed in 1993 and published in 1997, *Rhythm Gradation* is Ichiyanagi's only timpani solo. The piece was commissioned by Atsushi Sugahara, who also premiered it on April 22, 1993 at Asahi Seimei Hall in Tokyo. Additionally, Sugahara recorded *Rhythm Gradation*, and it was released on his 1996 album *Thirteen Drums – Music for Solo Percussion*.⁵³ Likely taken from Sugahara's recording of the piece, the score indicates a duration of eleven minutes. However, due to the unmetred proportional notation near the end, interpretations could result in varying lengths.⁵⁴ Ichiyanagi employs several extended techniques in *Rhythm Gradation*, including quarter tones, striking the rim, and no-attack glissandos, the latter being an integral compositional tool. In the liner notes of Sugahara's album, Ichiyanagi offers these words:

[*Rhythm Gradation*] is composed of various kinds of gradations based on rhythm, the attenuation and proliferation of rhythm, melting rhythm using reverberations and the shift from something clear to unclear, etc. These changes, which, though gradual, include contradicting elements, absurdity and dissimilation, sometimes stagnate and sometimes are forced to collapse, then they are regenerated before long and music proceeds. At the last portion, only the [pitch] direction is marked while it is impossible to get technically decided intervals and indefiniteness necessarily controls music.⁵⁵

⁵³ The same recording was also released by Camerata on the album *Camerata Contemporary Archives – Toshi Ichiyanagi* (CMCD-99046), in 2007.

⁵⁴ The author's own performance was nearly eleven and a half minutes.

⁵⁵ Toshi Ichiyanagi, *Thirteen Drums*, performed by Atsushi Sugahara, Camerata CMCD-15085, 1996, compact disc, recorded October 5 and 6, 1995, liner notes.

Performance Guide

Technical Issues

Timpani range

While the score indicates four timpani, depending on the set's range, five drums might be necessary. *Rhythm Gradation* boasts a large range of nearly two octaves (D2 to C4). As written, the fourth timpano needs to have a range of a minor seventh (D3-C4), an unlikely feat for most timpani. Since the high notes are not guaranteed on the smallest timpano in a set of four, the performer may need to add an even smaller, fifth drum (20-22 inches), to be able to reach pitches like B3-C4.

Notation

Timpani music is traditionally notated on one staff; however, this is not the case in *Rhythm Gradation*. In the piece, one staff is devoted to each drum: high, middle high, middle low, and low. This effectively creates an ensemble staff with four lines of music, adding a visual challenge for the performer. To see this, compare Examples 26 and 27, which contain the same excerpt. The former is how the music appears in the score, while

Example 26. *Rhythm Gradation*, page 10, line 2



The image shows a musical score for four timpani parts. The staves are labeled H., M. H., M. L., and L. from top to bottom. Each staff contains musical notation for a specific drum, with various note values and rests. The notation is complex, involving many sixteenth and thirty-second notes, and rests, indicating a highly rhythmic piece.

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Example 27. *Rhythm Gradation*, page 10, line 2 (condensed)



the latter is how it would appear in standard timpani notation. Ichiyanagi's unique notation adds vertical distance for the performer's eyes. Furthermore, rests do not appear on every staff which can make reading the music even more challenging.

An advantage of Ichiyanagi's notation, however, is that it allows for less cramped horizontal scoring. In Example 26, since each pitch has its own staff, the accidental preceding each E, B and A does not require as much space between it and the prior note. In Example 27, though void of multiple staves, the notes appear much closer together since there must be sufficient space between each note and the accidental that follows. Additionally, Ichiyanagi's method of notation provides a clearer way to notate independent lines occurring between each timpano. Nonetheless, for the particularly troublesome spots like in Example 26, the author suggests writing in whichever system of rhythmic countings the performer prefers.

Lastly, though much of the music is notated with barlines, there is no written meter. And while most of the measures fit neatly into 3/8, not all do. In fact, looking back at Example 26 will reveal one such instance. Here, if meter were to be recognized, the first measure is in 4/8 while the latter three are in 3/8. Subtler changes occur throughout the piece as seen in Example 28. Though not marked, here each measure changes meter: 5/16, 7/16, 6/16, 8/16, and 5/16. In passages like these, it would be beneficial to write in meter, as measures have the potential to all look the same length.

Example 28. *Rhythm Gradation*, page 13, line 4



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Pitch changes

Rhythm Gradation requires a considerable amount of pitch changes on each drum. Often, they come in the form of glissandos. While this is not an uncommon technique to timpani writing, Ichianagi uses it as a fundamental tool throughout the composition. One such passage can be seen in Example 29, which involves prescribed glissandos that call for a definite ending pitch. These pitch changes can be relied upon by ear, however, some of the changes, like marked in Example 30, occur immediately or without time to verify. Because of this, the author suggests using gauges. This will alleviate any guess work involved when changing pitches. Furthermore, it will minimize the visual and/or aural distraction of having to check pitches even when there may be time.

Example 29. *Rhythm Gradation*, page 5, line 4



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Example 30, *Rhythm Gradation*, page 8, line 1

The musical score consists of four staves. The top staff (H.) is mostly empty. The second staff (M. H.) contains a series of eighth notes with accents (>) above them. The third staff (M. L.) contains a series of eighth notes with accents (>) above them, and includes handwritten annotations: 'A7C#', 'C#-VA', and 'mf A7D^b'. The bottom staff (L.) is mostly empty, with a glissando marked 'f' and a final note marked 'mf'.

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The timpani

The author suggests using spring-tension over drop-clutch pedal timpani. The former is well suited for quick tuning changes, while the latter requires extra motion to release the clutch before being able to adjust the pitch. In either case, the performer must have a mastery of the specific set of timpani they will use. Each brand and model is unique and even sets of the same model can slightly differ. The performer must have a flawless command of the pedaling mechanism, as well as an understanding of how far apart pitches are (especially if not using gauges), for instantaneous and accurate tuning changes. Lastly, the timpani must be well kept, because unmaintained instruments can produce extraneous noises, especially when subjected to exposed glissandos.

Interpretation

Mallet choice

The suggestion here is to use one pair of mallets that is suitable for the whole work. This avoids any distraction that may come from changing mallets throughout the performance. Nonetheless, certain things must be considered when limiting the selection

to one pair of mallets in an eleven-minute work. *Rhythm Gradation* has a large dynamic range, *pppp* to accented *fff*, and therefore needs a mallet that can be both sensitive and aggressive. Also, it must be articulate enough that rhythms can cut through the wash of resonance created by dense textures, yet not so articulate that incapable of producing legato lines and smooth rolls.

The shaft of the mallet should be made of hardwood, like white ash, hickory, or oak, rather than lighter weight bamboo or carbon fiber. The weight of the mallet will allow gravity to help execute some of the softer, quicker rhythmic passages. A thin layer of felt or chamois should be wrapped around the wooden core of the mallet. While a mallet without any wrapping would produce the most articulate sound, it also would not be as sensitive to softer dynamics and legato phrasing. Adding a thin layer of material will “soften” the sound, but not so much that considerable articulation is lost. The resulting mallet will be powerful enough to produce clear rhythms amidst loud dynamics, but sensitive enough for softer, gentler passages, without losing articulation.

Rolls

Timpani rolls are traditionally executed by alternating single strokes; however, the author argues that in *Rhythm Gradation*, there are passages that would best benefit from a multiple bounce, or “buzz” roll. Both volume and rhythm can help to determine when such technique would be appropriate. For instance, in Example 31, Ichiyanagi writes quicker rhythms interlaced with eighth-note rolls on the middle-low drum. Here, a single stroke roll can easily obscure the rhythmic integrity of the passage because it has the potential to sound like one of the other quick rhythms. A smoother buzz roll will help differentiate between the “sustained” eighth note and its surrounding rhythms. Another

Example 31. *Rhythm Gradation*, page 4, line 3

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type of passage that would benefit from buzz rolls, is one filled with soft and connected rolls, like in Example 32. Single stroke rolls are more difficult to execute at soft dynamics because they require the wrist and/or fingers to do most of the work. These smaller muscle groups are harder to control when moving rapidly within short distances. The forearm, however, initiates buzz-roll strokes, and is much easier to control at softer dynamics because a slower, more relaxed, motion is required. The result is a smoother and denser sustained sound.

Example 32. *Rhythm Gradation*, page 14, line 5

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However, due to their large and loose heads, buzz rolls are not effective on timpani at louder dynamics. Having more “slack,” thus less resistance, makes it difficult to achieve a smooth buzz roll when increasing mallet distance and velocity. Buzz rolls, therefore, should be reserved for softer passages while the more traditional single stroke roll should be kept for louder instances requiring more power.

No-attack glissando

Rhythm Gradation makes extensive use of what Ichiyanagi refers to as a “no attack glissando.” Figure 8 illustrates the notation for this technique. The pitch in parentheses is to be the highest or lowest point of an upward or downward arching glissando. While Example 29 already displayed Ichiyanagi’s use of glissandos, later in

Figure 8. No-attack glissando



the piece he combines several no-attack glissandos in a row. Additionally, he notates two types, but provides no explanation in their executional differences. The excerpt seen in Example 33 utilizes both. The first measure contains two no-attack glissandos, from G-sharp to A to B-flat. However, the second and third measures rhythmicize the glissandi, dotted eighth notes and quarter-note triplets, respectively. It seems that Ichiyanagi wants certain rhythms to be heard within this kind of no-attack glissando. To achieve it, the author suggests sharp glissandos, moving the pedal at the prescribed rhythm, rather than executing glissandos at a constant velocity. This quick action will result in a more articulated rhythm. The stemless no-attack glissandos, however, should be pedaled at a constant velocity within the duration of the initial attack. This will result in seamless

Example 33. *Rhythm Gradation*, page 12, line 3

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pitch transformations, distinguishing it from the more articulate rhythmicized no-attack glissandos.

A final and important consideration in these passages is balance. Often, as in Example 33, loud double stops precede no-attack glissandos. To avoid overpowering, the author suggests keeping the timpano not involved in the glissandos at a slightly quieter dynamic. Additionally, slight dampening of this timpano can be appropriate, because the sustain, if too loud, can cover up the glissandos. This will especially help with the rhythmic integrity of no-attack glissandos which are stemmed.

Grace notes

The speed of the grace notes featured in the section from which Example 33 derives, needs to be treated carefully. Each grace note is marked *sfz* with an accent, and should be nearly, if not, as powerful as the following note. The added challenge is that these grace notes must be played as double stops – both hands simultaneously play, prohibiting hand-to-hand execution. Inevitably, these grace notes must be slow enough so that both hands can generate enough power and clarity. However, this should also be

considered earlier in the section with single grace notes. Seen in Example 34, here the performer does have time for quicker and powerful grace notes, because hand-to-hand execution is possible. Nonetheless, the speed of the later occurring double-stop grace notes should dictate the speed of these single grace notes. If not played at the same speed, the performer will obscure what Ichianagi has written, and what the audience hears.

Example 34. *Rhythm Gradation*, page 11, line 5



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Tempo

While Ichianagi indicates tempo at the beginning, and when it changes later, there are two instances which can be unclear. One such can be seen in the bottom line of Example 35. The preceding section is marked *meno mosso*, with the eighth note at 104 BPM, and ends with the *rit.* seen in the top line of Example 35. Though one could argue maintaining the *meno mosso* tempo, the character of this sixteenth-note section is drastically different from the previous glissandi section. For this reason, the author suggests returning to either to the original eighth-note tempo of 112 BPM, or an even quicker one. This will help delineate these sections, as the faster tempo will be consistent with earlier, more rhythmically driven material.

Example 35. *Rhythm Gradation*, page 12, lines 4-5

The musical score for Example 35 consists of four staves: H. (High), M. H. (Middle High), M. L. (Middle Low), and L. (Low). The H. staff begins with a *sfz sfz* dynamic marking and a *rit.* (ritardando) marking above it. The M. H. staff contains several measures of music with a fermata over the final measure. The M. L. staff starts with *sfz sfz*, followed by *mf* and *dim.* (diminuendo), and ends with a *ppp* (pianissimo) dynamic marking. The L. staff begins with a *f* (forte) dynamic marking. Below the main score, there is a separate staff labeled H. with a dynamic marking of *mp* (mezzo-piano) and several accents (>) over the notes.

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The tempo is again questionable in the last measure of Example 36, towards the end of the piece. Here, much like Example 35, a *rit.* and fermata serve as a divide. The preceding tempo, with the eighth note marked at 88 BPM, could be justified. However, given the steady stream of eighth notes, one could argue a faster tempo to match the earlier, more regular rhythms. One final instance of confusion can be seen moments later

Example 36. *Rhythm Gradation*, page 14, line 5

The musical score for Example 36 consists of three staves: M. H. (Middle High), M. L. (Middle Low), and L. (Low). The M. H. staff begins with a *cresc.* (crescendo) dynamic marking and a *rit.* (ritardando) marking above it. The M. L. staff contains several measures of music with a fermata over the final measure. The L. staff begins with a *fff* (fortissimo) dynamic marking and ends with a *p* (piano) dynamic marking. The M. H. staff features a large slur over the final measure, which is also marked with a *p* dynamic.

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on the last page of the piece. Example 37 shows a brief interruption of proportional notation before reestablishing fixed rhythm, but without any tempo indication. For both passages in Examples 36 and 37, the answer should be determined by considering Ichiyanagi's notes about the piece. It is evident that transformation of rhythm is a

Example 37. *Rhythm Gradation*, page 15, lines 2-3

The image shows a musical score for Example 37, consisting of two systems of staves. The first system has four staves: H. (top), M. H., M. L., and L. (bottom). The H. staff has a few notes at the beginning. The M. H. staff contains a series of dots representing proportional notation, with dynamic markings *f*, *freely*, *dim.*, *p*, and *cresc.* below it. The M. L. staff also has dots, with dynamic markings *fff*, *f*, *dim.*, and *cresc.* below it. The second system has five staves: H., M. H., M. L., and L. The M. H. staff has a few notes with a *ff* marking. The M. L. staff has dots and a *ff* marking. The L. staff has notes with stems and a *ff* marking. Both systems end with notes and stems, some with a '3' under a brace, indicating a triplet.

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fundamental component to *Rhythm Gradation*. It slowly deteriorates, “shift[ing] from something clear to unclear,” dissimilating, and “forced to collapse.”⁵⁶ Because of this, the author’s suggestion is to keep a slower tempo throughout the last page, no faster than the preceding metronome marking. This is to help obfuscate any sense of pulse. Conversely, a faster tempo can imply a regularity uncharacteristic of the degenerative trajectory.

⁵⁶ Ichiyanagi, *Thirteen Drums*, liner notes.

Proportional pitch intervals

Though the last portion of the piece is composed graphically, special care must be taken to avoid uncharacteristic harmonic and melodic intervals between the timpani. The performer should prioritize dissonances or consonances, avoiding any major or minor triadic implications. Combinations of melodic and harmonic intervals such as perfect fourths, tritones, minor sevenths, major sevenths, and minor ninths are suitable choices, because they tend to evade any sense of tonality.

Conclusion

In *Rhythm Gradation*, considerable preparation must take place to help with musical execution. This includes gaining familiarity with the set of timpani that will be used because of the number and variety of tuning changes involved. The instruments must be well-maintained, able to achieve the large range required, and void of any extra noises that could distract the audience, especially during glissandos. Furthermore, the notation offers its own challenge which could necessitate writing in countings and/or implied meters. Finally, interpretive decisions regarding mallets, rolls, tempos, glissandos, grace notes, and intervallic relations must be dealt with to maintain consistency, and help convey Ichiyanagi's large scale rhythmic deconstruction.

CHAPTER 5

WIND TRACE FOR THREE KEYBOARD PERCUSSION

Introduction

Though the score indicates the Toronto-based percussion group, NEXUS, *Wind Trace* (1984) was actually commissioned by Mariko Okada, Mutsuko Taneya, and Atsushi Sugahara of Group 3 Marimba.⁵⁷ Regarding the discrepancy, founding member of NEXUS, Bob Becker, explains that they had never asked or paid for a piece by Ichiyanagi, and that the acknowledgement on the score was probably meant as a dedication. Ichiyanagi heard the group perform several times throughout the 1970s and '80s in Japan, and likely wrote it with them in mind.⁵⁸

One of the pieces Ichiyanagi saw NEXUS perform is Toru Takemitsu's 1981 trio, *Rain Tree*.⁵⁹ Given that Ichiyanagi and Takemitsu were friends, having collaborated and organized many concerts together, it should come as no shock that the latter's work largely influences *Wind Trace*. One striking resemblance is the identical instrumentation: two marimbas, vibraphone, and antique cymbals. There are many compositional similarities, as Jimmy Wayne Finnie notes, "both works are single-movement compositions employing rhythmic tension, harmonic dissonance, and visual imagery created by the use of polyrhythms, aleatory, nonfunctional harmony, and extra-musical references."⁶⁰

⁵⁷ Scott, "The Art of Marimba," 100.

⁵⁸ Bob Becker, e-mail message to author, January 12, 2017.

⁵⁹ Ibid.

⁶⁰ Jimmy Wayne Finnie, "The Keyboard Percussion Trios of Toru Takemitsu and Toshi Ichiyanagi, a Lecture Recital, Together with Three Recitals of Selected Works of Cahn, Maslanka, Miki,

The premiere of *Wind Trace* took place in Tokyo on June 1, 1984 at the Music Today Festival organized by Takemitsu. However, the trio that performed the piece was not Group 3 Marimba, but Sumire Yoshihara, Yasunori Yamaguchi, and Atsushi Sugahara.⁶¹ Incidentally, these are the same percussionists who premiered *Rain Tree*.⁶² Nonetheless, Group 3 Marimba made the premiere recording of *Wind Trace* on February 28, 1991.⁶³ It was released by Fontec on the album *Works by Toshi Ichianagi II*. Though the score indicates a duration of thirteen minutes, the Group 3 Marimba recording is eleven minutes.⁶⁴

Not published until 1986, *Wind Trace* is composed in three distinct parts – two slow sections with nearly identical material surrounding a fast and chaotic middle. Its ternary structure reflects the cyclical nature of the seasons, which, as Ichianagi explains, is the basis for the piece:

In Japan, we have many names for subtle differences in the type of wind, or rain – even now we don't think in terms of Spring, Summer, Fall and Winter. We consider there to be twenty-four seasons. In fact, to expand on that idea, some people think in terms of seventy-two seasons in a year. This is very interesting because there are many subtle differences. And in that sense, this piece traces the wind over those many seasons. Each of the twenty-four seasons have names, and some are connected to the snow, and some are connected to insects.⁶⁵

Miyoshi, Ptaszynska, Schultz, Wesley-Smith, and Others,” abstract, (D.M.A. dissertation, University of North Texas, 1995).

⁶¹ Scott, “The Art of Marimba,” 100.

⁶² James Siddons, *Toru Takemitsu: A Bio-Bibliography* (Westport, CT: Greenwood Press, 2001), 81.

⁶³ Toshi Ichianagi, *Works by Toshi Ichianagi II*, Performed by Momoko Kamiya, Kaori Kimura, Kenji Kobayashi, Mariko Okada, Atsushi Sugahara, and Mutsuko Taneya, Fontec FOCD3138, 1991, compact disc, recorded February 28, 1991.

⁶⁴ The author's own performance was also eleven minutes.

⁶⁵ Scott, “The Art of Marimba,” 100.

Performance Guide

Technical issues

Errata

Wind Trace has two obvious errors within the score. Both, seen in Example 38, involve unmarked meter changes. The last measure of the top line is missing a 4/8 marking. Though the meter preceding is 5/8, all three keyboard parts only have enough material to fill up a half-note duration. Since meter throughout the entire piece is based on either the eighth or sixteenth note, 4/8, rather than 2/4, is suggested. Likewise, the last

Example 38. *Wind Trace*, page 6, lines 1-2

The image displays two systems of musical notation for the piece 'Wind Trace'. The first system consists of three staves: Ant. Cymb., Mar., and Mar. The second system consists of three staves: Ant. Cymb., Mar., and Mar. The notation includes various performance markings such as dynamics (p, mf, mp, f, sempre), articulation (rit., A tempo), and phrasing (trills, slurs). The first system shows a transition from 5/8 to 4/8 time, and the second system shows a transition from 4/8 to 2/4 time. The markings 'rit.' and 'A tempo' are used to indicate changes in tempo. The dynamics 'p', 'mf', 'mp', 'f', and 'sempre' are used to indicate changes in volume. The phrasing markings include slurs, trills, and accents.

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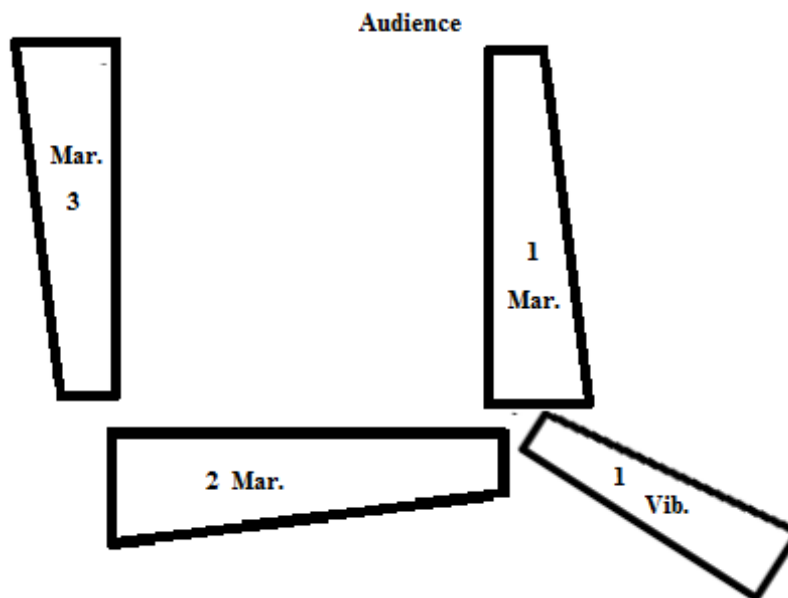
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measure of the second line in Example 38 is missing a change in meter. Not only does it conflict with the previous two measures, but there is a discrepancy between the outer and middle parts. The top and bottom parts suggest 7/8, while the middle part has an additional eighth note, implying 8/8. For this, the author argues the majority 7/8, because there is clear meter change to 8/8 in the next measure.

Setup

A challenge with any percussion chamber piece is the issue of setup. Performers must take into consideration the audience's viewpoint, as well as their own need to see each other for ensemble purposes. Particularly with pieces involving multiple percussion keyboard instruments, their large and bulky nature require a well-designed plan. The author proposes the U-shaped setup seen in Figure 9. Here, the audience has profile views of players one and three, and a head-on view of player two. Most importantly, the performers are all facing inward, allowing for easy communication throughout the piece.

Figure 9. *Wind Trace* setup



Angling the vibraphone allows player one to have peripheral contact with the other performers, and most of the audience to keep a profile view. If preferred, the player one's vibraphone and marimba positioning may be switched. However, angling either the marimba or vibraphone towards the audience will prohibit any line of sight player one has with the others. And while it would not be detrimental to switch player two and three's positioning, the author strongly advises against placing player one in the middle, as it will either make the U much wider than necessary, or force player one to turn away from one of the other performers when playing vibraphone. Lastly, since *Wind Trace* only requires four-octave marimbas, larger ones will add unneeded distance between performers, and should be avoided.

Antique cymbal placements are just as important. The suggestion for player one is to have them within reach of their vibraphone playing position, because that is the instrument which immediately precedes and follows their antique cymbal passages. As for player three, the suggestion is to have them parallel in front of their marimba. This will allow them to continue facing the same direction and maintain eye contact with the other players. This is important because many of their notes must align with player one throughout the beginning. If player two chooses to place the antique cymbals perpendicular to their marimba at either end, they will either be visually obstructed from seeing the other performers, or completely turned away from the audience.

Antique cymbal range

Again, like in *Perspective II*, there are issues with the range of antique cymbals. Example 39 adequately illustrates the dilemma. If written at pitch, some pitches, like the F and E in this passage, do not exist. However, if written at the standard two-octave

Example 39. *Wind Trace*, page 21, line 2

Meno mosso ♩ = 56

Vib.
Mar.
Ant.
Cymb.

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transposition, all the other pitches in this passage do not exist. The author's solution is again to treat the instrument as if it were transposed downward only one octave. This will ensure all the pitches are obtained with proper intervallic relationships.

Polyrhythms

Wind Trace is filled with many polyrhythms, ranging from the common 2:3, to the more challenging, 4:6, 5:6 and 6:7 ratios. These can prove difficult passages to not only perform, but rehearse. Nonetheless, a few words about them can assist in a more comfortable and accurate execution. Communication is a key component in uncondacted chamber music, and *Wind Trace* is no different. Not only can eye contact make a difference in synchronization, but body movement. There are several spots where a slight “pulsing” with the upper torso can help alignment in difficult passages. One such passage can be seen in Example 40, in which dense chromatic figures alternate between sextuplets and septuplets. This passage proves exceptionally difficult because of the speed (dotted quarter note at 86 BPM) and melodic figures which all occur in the same range – it does

Figure 40. *Wind Trace*, page 15, line 2

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not leave much for the performers to latch onto in terms of a steady pulse. However, if all three performers are coordinated physically, it will remove any guesswork regarding synchronization. Torso pulsing, rather than head-bobbing, is an unobtrusive method in which performers can both feel and convey pulse. Performers must be careful that this physical movement does not translate into accented beats. In this passage, there are a few accents, some of which can be seen in the bottom part; if performers are adequately familiar with how each part is related, moments like these can be used as structural reference points.

Long streams of 4:6 polyrhythms occur between the second and third player, and these sections can benefit from body movement. Additionally, as seen in Example 41, one of the players always has a double stop on the beat. The low note of the double stop is always in a lower range, isolated from the rest of the material, creating a kind of emphasis that the other performer can use for structural reference. So long as the other two players are making a concerted effort to align with these double stops on every beat, the ability to synchronize increases.

Example 41. *Wind Trace*, page 12, line 3



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Body movement becomes extremely important for a passage near the end of the piece featuring 5:6 polyrhythms between players one and two. Seen in Example 42, it proves distinctly challenging because of the disorienting and offsetting accents. With no structural references, it is imperative that the pulse is physically manifested to allow for a visual cue, which could otherwise turn into unintended aural accents on each beat.

Example 42. *Wind Trace*, page 17, line 2



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Large leaps

A moment in the music, seen in Example 43, features considerably large and rapid changes in register for all three performers. Each spanning over two octaves, these shifts call for a calculated plan for accuracy and uninterrupted time. The author suggests a methodical sticking to help facilitate these leaps. In Example 43, the middle part has been annotated with specific sticking doublings to ensure that before each downward (or leftward) leap, the right hand has played the sixteenth note immediately preceding. The opposite holds true for each upward (or rightward) leap. This allows freedom for the hand of the same direction in which the body is traveling, increasing the chance for pitch accuracy and rhythmic stability.

Example 43, *Wind Trace*, page 14, line 1

The image shows a musical score for three marimbas, labeled 'Mar.' on the left. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one flat (Bb). The music features large leaps between registers. Annotations above the staves include 'gva' (glissando) and specific sticking patterns: 'L L' and 'R R' for the middle staff, and 'R R R R' for the bottom staff. The score is divided into measures by vertical bar lines.

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Interpretation

Mallet choice

As principal marimbists, players two and three should have similar, if not identical, mallets. Because there is no time to change mallets in the middle section of the

piece, choose a medium-hard yarn that is capable of soft passages and projecting louder melodic material. The motoric rhythms require something that can articulate at quiet dynamics. Some of the opening marimba material, like in Example 44, could call for softer mallets, however, as seen in the second line, there are sudden dynamic changes which must be considered. Furthermore, range cannot be forgotten, as too soft of mallets on the high register of marimba can produce more of a “thud” sound. Higher frequencies require harder, more articulate, mallets to avoid this.

Example 44. *Wind Trace*, page 4, lines 2-3

The musical score consists of three systems of staves. The first system includes Vibraphone (Vib.), Marimba (Mar.), and Ant. Cymb. parts. The Vibraphone part has dynamics *p* and *mp*. The Marimba part has dynamics *pp* and *mf*. The Ant. Cymb. part has dynamics *p* and *pp* to *mf*. The second system includes Vibraphone (Vib.), Marimba (Mar.), and Mar. parts. The Vibraphone part has dynamics *mp* and *p*. The Marimba part has dynamics *p* and *f*. The Mar. part has dynamics *pp* and *p*. Performance instructions include *accel.*, *rit.*, and *A tempo*. The Mar. part also includes a *f* dynamic and a *6* measure rest.

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Player one marimba passages are soloistic, and for that reason, a harder mallet should be chosen. In fact, it would be wise to choose a type of chord mallet that works both on vibraphone and marimba. This would facilitate quick changes between the two throughout much of the piece. There are specific moments, like the more soloistic passages seen in the Example 41 excerpt, which necessitate the use of a harder rubber mallet. This helps the solo line cut through the texture without having to overplay. Lastly, player one does have brief moments of pause throughout the chaotic middle section. When passages requiring more balance, like those from which Examples 40, 43, and 45 are taken, a quick switch to yarn mallets matching the other players is advised.

Figure 45. *Wind Trace*, page 13, line 2

The image shows a musical score for three marimba parts, labeled 'Mar.' on the left. Each part is written on a single staff with a treble clef and a key signature of one flat. The music consists of continuous eighth-note patterns. Dynamic markings are placed below the staves: the top staff starts with *mp*, then has *mp* and *mf* markings; the middle staff starts with *mp* and has *mp* and *mp* markings; the bottom staff starts with *mf* and has *mf* and *mf* markings. The notation includes various rhythmic values and accidentals.

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Breath marks

There are three very important breath marks that occur in *Wind Trace*. The first (end of page eight) and the last (seen in Example 46) serve the same function. They exist as moments of repose after fermatas, to regather, and restart the music at a tempo

Example 46. *Wind Trace*, page 20, line 4

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different than the preceding material. These should be relaxed and not rushed. The other breath mark seen in Example 47, however, is during the middle section of fast and relentless polyrhythms. To match the disorienting sensation created by these rhythms and interlocking melodic lines, the breath mark should be a short and jarring silent interruption. If longer, the pause will have the opposite effect – a moment of stability and

Example 47, *Wind Trace*, page 15, line 3

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relief. The goal should not be to create a sense of arrival, or reset, like the other breath marks. Ideally, the pause should be no longer than a beat. In fact, if perfectly synchronized, the performers can execute this breath mark as a one-beat grand pause. This short silence will temporally compound the unsettling feeling created by the interweaving and chromatically-saturated melodic lines.

Fermatas

There are two fermatas at the end of *Wind Trace* that need to have an agreed upon plan between the performers. The first passage (Example 46) is shared between the second and third players. Both parts are subjected to a *dim.* and *poco a poco rit.* from previous lines. Depending upon interpretation, there are two different approaches. The first could involve the third player extending their B-flat tremolo past the second player's last B-flat, and fading accordingly. The second, however, calls for the third player to fade their B-flat tremolo in conjunction with player two's sixteenths, so that the former ends at the same *pp* dynamic on the latter's final sixteenth note. Because the notation is not completely clear, both are valid options – the performers must be in agreeance on the matter.

The fermata at the end of the piece (Example 39) also requires special attention, and it could be interpreted in two ways. The first involves players one and two fading to nothing, before the antique cymbal dissipates. The second way has them fading their tremolos at the same rate as the antique cymbal decay. This allows for a synchronized evaporation of sound. Though the author's preference is for the latter interpretation, the argument could be made for the former, if the desired final sound is a solitary antique

cymbal decay. Most important is that the marimba and vibraphone fade together, because they function as one harmonic unit in the last five measures of the piece.

Vibraphone pedaling

As with *Perspectives II*, Ichiyanagi avoids marking specific vibraphone pedaling suggestions in *Wind Trace*. However, as seen in previous examples, he often includes phrase and “let ring” markings. In general, the performer should adhere to these, interpreting each phrase marking as an occasion to pedal. However, the faster sections (like in Example 48) should be dryer. Here (dotted quarter at 86 BPM), if the quintuplets

Example 48. *Wind Trace*, page 17, lines 3-4

The image displays two systems of musical notation for Example 48. Each system consists of three staves: Vibraphone (Vib.), Marimba (Mar.), and another Marimba part. The first system shows the Vibraphone staff with a melodic line featuring a trill (tr) and a quintuplet. The Marimba staff below it has a rhythmic accompaniment. The second system continues the Vibraphone part with a quintuplet marked 'mf' and 'simile'. The Marimba staff continues with its accompaniment. The bottom Marimba staff shows a more complex rhythmic pattern with some grace notes.

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have any sustain, the wash of notes can easily blur the rhythmic interaction between the vibraphone and marimba. Furthermore, a dryer, no-pedaled metallic sound will serve as textural contrast for mm. 2-6 of this excerpt, which can emphasize the more soloistic writing of the vibraphone. Rhythmic integrity should be of the utmost concern throughout *Wind Trace*. If used correctly, vibraphone pedaling can add colorful sustain, but if overused, it can disrupt rhythmic clarity.

Conclusion

In *Wind Trace*, performers are not only faced with performance issues like layers of irregular polyrhythms and large melodic leaps, but spatial issues, as mallet keyboard instruments can be rather cumbersome. A well-planned setup is required to achieve visual interest for the audience, and visual necessity for the performers. As chamber musicians, this is crucial, as communication through eye contact and body movement are helpful in the execution of difficult rhythmic passages throughout the piece. It will also assist in interpretive issues like breath marks and fermata lengths, and cut-offs. Lastly, the suggested mallet choices and vibraphone pedalings will allow soloistic passages to be heard, provide timbral contrast, and promote rhythmic and melodic coherence.

CHAPTER 6

TRIO INTERLINK FOR VIOLIN, PIANO, AND PERCUSSION

Introduction

The only trio of its kind in Ichiyanagi's output, *Trio Interlink* was commissioned by the 7th Interlink Festival in Tokyo, which the composer directed. It was given its premiere by the Abel-Steinberg-Winant Trio at the festival on November 26, 1990. The critically-acclaimed group comprises violinist David Abel, pianist Julie Steinberg, and percussionist William Winant. Though Winant had been a longtime admirer of Ichiyanagi's music, they had never formally met. It was mutual friend and composer, Somei Satoh, who suggested that Ichiyanagi should write them a piece, and facilitated their introduction.⁶⁶

Though it was written in 1990, *Trio Interlink* was not published until 1992. Its premiere recording was made by violinist Kenji Kobayashi, pianist Kaori Kimura, and percussionist Momoko Kamiya in 1991. Fontec released this on the album *Works by Toshi Ichiyanagi II*.⁶⁷ More recently, the piece was recorded in 2011 by the composer, alongside violinist Chizuru Yamamoto and percussionist Mitsuyo Wada. This version was released on the album, *Symphony No. 8: Revelation 2011 for Chamber Orchestra*, put out by Camerata the following year. In the liner notes of the album, Ichiyanagi describes the piece as "a virtuoso trio of post-Cage quality."⁶⁸

⁶⁶ William Winant, phone conversation, January 12, 2017.

⁶⁷ Ichiyanagi, *Works by Toshi Ichiyanagi II*, compact disc.

⁶⁸ Toshi Ichiyanagi, *Symphony No. 8: Revelation 2011 for Chamber Orchestra*, performed by Toshi Ichiyanagi, Mitsuyo Wada, and Chizuru Yamamoto, Camerata CMCD-28257, 2012, compact disc, recorded December 3, 2011, liner notes.

Ichiyanagi calls for an array of percussion instruments: vibraphone, low tom-tom, (four-octave) marimba with hard mallets, suspended cymbal, large tam-tam with superball, and a medium mokusho. Though the piano part does not require any extended techniques, the violinist must execute a variety. These include upper and lower quarter tones, a double trill, and instructions for *sul ponticello* (bow near the bridge) and *con sordino* (with mute). Though the score indicates that *Trio Interlink* is twelve minutes in duration, both published recordings extend into the thirteen-minute mark.⁶⁹

Performance Guide

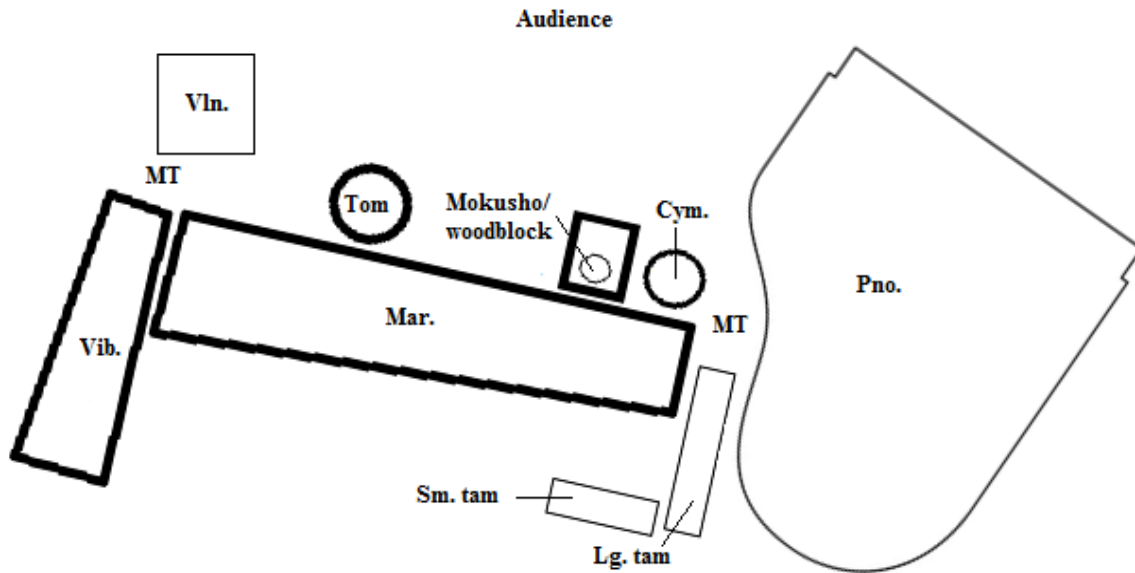
Technical issues

Setup

With such a variety of percussion instruments being used alongside a piano and violinist, placement of these instruments must be scrutinized. Like with *Wind Trace*, *Trio Interlink* requires a setup well-suited for the performers' communication and audience's perception. Assuming a grand piano is used with the lid up, there are only two placements that work: center of the trio, parallel with the stage, so the lid opens downstage, or stage right of the trio, angled upstage left enough, so that the lid still opens towards the audience. The latter can be seen in the author's suggested setup in Figure 10. If the piano was stage left of the trio, the lid would have to open away from the audience, either upstage or stage left. Furthermore, the author argues against center of the trio,

⁶⁹ The author's own performance is twelve minutes. Tempo liberties account for the longer published recordings. In the 1991 recording, the opening section is taken at approximately 50 BPM, rather the written 60 BPM. In the 2011 recording, the faster middle section is approximately 58 BPM to the dotted half note, instead of the written 66 BPM.

Figure 10. *Trio Interlink* setup



because of the amount of percussion needed. If the percussionist was left or right of the trio, the size and number of instruments would require the piano to be placed very far upstage, or for some percussion instruments to wrap around the piano. For this reason, the author proposes the setup in Figure 10, with the violinist stage left of the trio.

The percussion setup⁷⁰ is slightly angled toward the pianist, to facilitate better communication, especially when playing the vibraphone. Nonetheless, there are only a few occasions, at the beginning of the piece, which the vibraphone player and pianist must rely on each other. One such passage can be seen in in Example 49, where the vibraphone trill and piano dotted quarter attack together. Throughout this slow section, however, it poses little challenge for the percussionist to make peripheral eye contact. Furthermore, since the pianist is faced towards the percussionists, it will be easy for the former to take cues, so long as these few spots are rehearsed well. The violinist is in an

⁷⁰ In Figure 10, suggested positioning of mallet trays is represented by “MT.”

Example 49. *Trio Interlink*, page 5, line 1

The musical score consists of three staves. The top staff is for Violin (Vl.), the middle for Percussion (Perc.), and the bottom for Piano (Pno.). The Violin part begins with a tremolo, then a melodic line with dynamics *p* and *pp*. The Percussion part features a vibraphone (Vib.) part with dynamics *p* and *mp*. The Piano part has a complex rhythmic accompaniment with dynamics *p* and *pp*.

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ideal position to communicate with both the percussionist and pianist. Therefore, they can be relied upon as a sort of conductor throughout the opening. In fact, much of the opening section, like the passage in Example 50, features steady quarter notes from the violin. The pianist and percussionist must align their parts with these quarter notes. However, it is crucial that the pianist can hear the vibraphone, as the former must often place notes within subdivisions of the beat played by the latter.

Since most of the melodic playing is done on the marimba, the percussionist should place it in the center of the setup, to facilitate optimal eye contact with the other musicians. Place the vibraphone perpendicular to the low end of the marimba; this allows for smooth transitions to the marimba both times it occurs. As shown in Example 51, this placement allows the percussionists to keep their foot on the sustain pedal while

Example 50. *Trio Interlink*, page 6, line 2

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Figure 51. *Trio Interlink*, page 9, line 3

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positioning the right side of their body towards the marimba. The tom-tom is placed where it is because of this passage – making it reachable by both the vibraphone and marimba. This will allow the performer to elide the sustaining vibraphone with the attack of the tom-tom, avoiding an awkward silence while the percussionist shifts his or her body. This kind of shift from vibraphone to marimba also occurs later in the piece, though starting range of the marimba part is lower, making the switch even easier.

The remaining percussion instruments must be placed towards the high end of the marimba. Shown in Example 52, the mokusho, or woodblock, is played within a quick (quarter note at 102 BPM) sixteenth-note marimba passage. Therefore, it must be placed in front of the corresponding marimba range to facilitate rapid switching between these instruments. The passage that immediately follows Example 52 can be seen in Example 53. With no time for major adjustments of body position, the percussionist must be able to reach the mokusho, tom-tom, and large tam-tam. The placement of these instruments

Example 52. *Trio Interlink*, percussion, page 23, lines 2-3

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Example 53. *Trio Interlink*, percussion, page 24, lines 1-2

Mokushō
mp

TAM-TAM
Large
cresc.
mp

x4 Mokushō

Tom-tom
poco
mf

x4 Mokushō
a

Tom-tom
poco

Mokushō
mf

x8

Make gradual cresc. while repeating 8 times then stop playing,
leaving TAM-TAM sound free until it dies away.

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in Figure 10 allows the percussionist to devote the left hand to mokusho and tom-tom and right hand to tam-tam. The suspended cymbal, which occurs in two earlier passages, is played with the tam-tam, and then in the middle of a high-range marimba solo. Its placement in Figure 10 allows for easy access from both instruments.

Overpowering tam-tam

One of the challenges with a large tam-tam in chamber music, is its tendency to create a wash of sound that covers up other instruments. This is especially true with loud dynamics and repetitive strikes. On two occasions this becomes a problem in *Trio Interlink*. The first, seen above in Example 53, asks for sixteen increasingly louder hits of the tam-tam, every three beats. To combat its potential to overpower, as illustrated in Figure 10, consider using a smaller tam-tam, reserving the larger one for the final strike. The smaller tam-tam's sustain will be significantly less and easier to control, making the articulation of it and all the other instruments much clearer. Furthermore, musically the large tam-tam can break up the monotony of repetitive strikes on the smaller tam-tam,

and serve as an emphatic punctuation to this passage. The tam-tam poses another problem in Example 54. Not only could the tam-tam cover up the other instruments, but it could also overpower the sound of the superball which must be used soon after. If the percussionist used the smaller tam-tam for the *f* strike, then the large tam-tam could be used for the superball. Since the large tam-tam would not be sustaining from the previous strike, the superball effect will not get lost in the tam-tam's own sustain. Nonetheless, the percussionist might need to taper the small tam-tam to reduce its chance of covering up material that follows.

Example 54. *Trio Interlink*, page 14, line 2

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Polyrhythms

Trio Interlink is replete with complex polyrhythms ranging from two to four layers of regular and irregular subdivisions of the beat. One of the more subtly challenging moments can be seen in Example 51 between the vibraphone and violin. Here, the performers must execute 5:6 and 4:6 rhythms at a very slow tempo (quarter note at 44 BPM), during a *ritard*. A clear breath and body preparation needs to be shown by one of the performers, followed by an equally clear upper-torso gesture, showing the attack of beat two where both players line up. The violinist must make sure their final note does not come before the percussionist's. If enough consistent rehearsal time is devoted to this, both performers should be able to rely on muscle memory for their respective note speeds.

In the latter half of *Trio Interlink*, polyrhythms are layered into a dense texture, culminating in the piece's climax. Shown in Example 55, the pianist is required to play 5:6, before switching to 4:5, at which time the violinist and percussionist are playing quarter and eighth notes, respectively. Here, the 3:4:5:6 rhythms are subjected to an earlier *cresc. poco a poco*, erupting to *fff* during a three-measure *rit.*, marking the height of Ichiyanagi's composition.

The key to executing difficult passages like these, is reliance on the dotted half note, which is the least common multiple of all the different rhythms being performed. Since the dotted quarter note in this faster middle section is marked at 66 BPM, it would be helpful to feel all of it in a slow one, rather than a fast three at 198 BPM. Thinking in larger metric groupings will be more beneficial for irregular subdivisions of the beat, as the performer will only have to reconcile them with one beat instead of three. The feeling

Example 55. *Trio Interlink*, page 17 line 4 – page 18, line 1

VI.
Perc.
Pno.

rit.
fff
fff
fff

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of one must also be portrayed physically by at least one of the performers, ideally the percussionist, who is in the middle. During the *rit.*, this is crucial, because these contrasting subdivisions of the beat can easily unravel if there is no frame of reference.

This physical manifestation of the dotted half note will also be beneficial throughout much of the material preceding the climax.

Pattern section

Near the end of the piece, shown in Example 56, Ichiyanagi employs a pattern-based technique in which performers must only maintain synchronized sixteenth notes. Though vertical relations are otherwise free, there are predetermined entrances of each part indicated by dotted lines. The marimba begins and eventually is joined by the piano, which has the option to start on the marimba's F-sharp or C. The violin then begins its pattern on either one of the two possible G sixteenth notes. Thus, what is being performed will not match what is seen on the score. For example, when the percussionist begins their second pattern, it will not necessarily be coordinated with the vertically corresponding violin or piano G.

In total, the marimba and violin have three patterns, and the piano four. The cue to end the section is taken from the last repeated measure played by the percussionist, seen in the second line of Example 53. On the final tam-tam strike, the pianist is instructed to immediately stop playing and the violinist to sustain the last played note, until the next event. A clear cue by the percussionist is required, but if using the large tam-tam only as final punctuation, this moment will be even more obvious. However, both the violinist and pianist will inevitably finish their last patterns before the percussionist reaches this moment. Ichiyanagi has accounted for this and instructs the performers to meanwhile repeat any of the previous patterns.

Interpretation

Mallet choice

For the vibraphone, a medium cord mallet is suggested to match the somber characteristic of the beginning and end. Though it needs to have a warm quality, the mallet must be articulate enough that it does not get lost in its own sustain during the figures that repeat the same note (see Example 50). The marimba mallet, however, should match the aggression evoked in the faster middle section. Furthermore, the author suggests a mallet that can work on both marimba and mokusho/woodblock – hard cord or rubber mallet. This will provide the needed articulation to play the passage seen in Example 52. One might argue an even harder mallet for the mokusho, as it is traditionally played with wood. While the performer could hold a harder mallet in the outside left, devoting the inner mallet to the recurring G, and the double stops to the right hand, this would make the preceding passage, seen in Example 57, much more difficult to execute. Though there are no double stops, the wide range of these hand-to-hand sixteenth-note figures would greatly benefit from the use of four mallets. Here, the strategy is to initiate each contracting gesture with the outer mallets, finishing with the inner. This significantly reduces the amount of arm span required, and increases accuracy, because the outer mallets are free to reach the nearly three-octave distance starting each gesture. If the percussionist decides to use a wood mallet for the mokusho, they must hold it for this section as well, because it immediately precedes the mokusho passage, and there is no time to switch mallets.

As for the remaining instruments – suspended cymbal and tam-tam(s) – a medium yarn mallet will suffice for the former. The latter, however, can benefit from two

Example 57, *Trio Interlink*, percussion, page 21

The musical score for Example 57, *Trio Interlink*, percussion, page 21, is presented in two systems. The first system features a Marimba (Mar.) part in the upper staff and a Percussion (Perc.) part in the lower staff. The Percussion part begins with a complex rhythmic pattern, marked with a forte (*f*) dynamic. The Marimba part follows with a melodic line. The second system continues the Marimba part with a melodic line and the Percussion part with a more rhythmic pattern, marked with a mezzo-forte (*mf*) dynamic. A 'Pattern II' label is placed above the second system.

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options: large and small beaters. A smaller, slightly harder beater is useful for the repeating strokes at the end of the piece. This will help reduce the amount of low harmonic sustain and increase articulation. The solitary tam-tam hits, and the last one of the piece, will benefit from a larger, more impactful mallet, which will activate the full harmonic and resonant capability of the instrument.

Added octaves

Though *Trio Interlink* only calls for a four-octave marimba (low C3), the author argues that there is one passage which necessitating the use of a four and a third-octave marimba (low A2). Reduced in Figure 11, and shown contextually in Example 58, Ichianagi establishes a sequence of alternating enharmonic ascending minor thirds and descending major thirds on the downbeats of each measure (with octave displacement

Figure 11, *Trio Interlink*, marimba, page 11, mm. 4-19 downbeat reduction



Example 58. *Trio Interlink*, marimba, page 11



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between the eighth and ninth downbeats). Furthermore, aside from the fifth and seventh downbeats (notated in parentheses in Figure 11), all are doubled the octave below. Given this strict and obvious pattern, it is difficult to imagine that Ichianagi's desire is to purposely disrupt the double-stop pattern only for these two measures. A more logical explanation for the absence of these double stops, is that Ichianagi might have only had

access to a four-octave marimba, because larger ones were not yet common.⁷¹ The missing B and A-sharp are not available on a four-octave marimba, which is likely the reason Ichiyanagi did not include them. Today, the five-octave marimba has become standard, thus, having access to marimbas larger than four octaves is common. Therefore, the author argues that these notes should be added to avoid disruption of the double stop sequence. Though this requires the use of a larger, four and a third-octave marimba, its added length is not significant enough to drastically alter the compactness of the suggested setup.

Vibraphone pedaling

Like in *Perspectives II* and *Wind Trace*, no vibraphone pedaling is explicitly indicated in *Trio Interlink*. However, phrase markings are present and should be taken as pedaling instructions. Especially throughout the opening, the performer should err on the drier side, because there are many rhythms repeating on the same note, which can easily be lost. Referring to Example 50 again, there must be enough clarity so the pianist can discern the vibraphone rhythm, and accurately place their notes in passages like this. The end of the piece, seen in Example 59, should be completely sustained for two reasons: the tremolo in the bottom staff, and the let ring markings after each note in the upper staff. Furthermore, both the piano and violin have long, sustaining notes, which suggest a “wet” or ringing effect. Both the violinist and percussion should taper their final notes with the decay of the piano to create a seamless transition into silence.

⁷¹ At the time of *Trio Interlink*'s composition, Ichiyanagi had not written for a marimba larger than four octaves.

Example 59. *Trio Interlink*, page 25, line 3

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Tempo

For much of *Trio Interlink*, tempo is clear and feasible, however, the section beginning on the last measure of Example 55 poses potential problems. Ichianagi clearly indicates that the new section's quarter-note tempo should be the same as the previous sections dotted quarter note. But because the end of the preceding passage is marked with a *rit.*, it is not clear if Ichianagi intends for this transition to be based off the previous 66 BPM marking, or the tempo at which the performers finish the *ritard.* If the metric modulation is to be done with respect to the 66 BPM marking, the new quarter note would be 132 BPM, based on the speed of the previous dotted quarter note.⁷² However,

⁷² A dotted quarter note is twice as fast as a dotted half note, therefore 66 BPM x 2 = 132 BPM.

if the metric modulation is to be done with respect to the tempo the performers slow down to, then the new tempo is at their discretion.

Consulting the published recordings, including Ichiyanagi's own, it seems performance practice is consistent with the latter interpretation. Despite the instructions, "keep same tempo, no slowing down," written between the piano and violin solos at the bottom of page eighteen, this section of *Trio Interlink* is played in a rhythmically freer, quasi-rubato manner. Another argument for a slower tempo is made when considering the violin solo, much of which can be seen in Example 60. The double stops used in the triplet, sixteenth note, and quintuplet rhythms, are virtually impossible to steadily execute at a quick speed such as 132 BPM. This, along with recording evidence, allow for an informed decision that justifies a slower tempo.

Example 60. *Trio Interlink*, violin, page 19, lines 1-2

The image displays two staves of musical notation for a violin part. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of sixteenth notes, a quintuplet of sixteenth notes, and a sixteenth note. Dynamics include *f*, *cresc.*, and *ff*. The second staff continues the piece, featuring a quintuplet of sixteenth notes, a sixteenth note, and a triplet of sixteenth notes. Dynamics include *dim.*, *mf*, *mp*, and *pp*. There are also trills marked with *tr* and a fermata. The notation includes various accidentals and articulation marks.

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Conclusion

Trio Interlink presents many challenges within individual parts and as an ensemble. To help combat these, a setup enabling clear communication is required. With any uncondacted chamber music, performers must be able to hear and see each other to dictate tempo and pulse, whether visually with body gestures or aurally with breaths. This is especially necessary for the passages in *Trio Interlink* which feature over-the-bar phrases and complex layers of polyrhythms. For the percussionist, being able to control the sustaining power of the tam-tam by using a smaller option in collaboration with a larger tam-tam, will help with clarity. Carefully selected mallets will do the same, as well as make the incorporation of marimba and mokusho a seamless process. Lastly, vibraphone pedalings, justification for added octaves, and a decision on tempo during the middle solo section have been offered to help create a consistent and intelligible interpretation.

CHAPTER 7

CONCLUSION

This document has presented five works that are representative of Ichiyanagi's percussion writing. Since the bulk of these compositions were written after the 1970s, virtually all Ichiyanagi's percussion writing fall in his late style. The pieces discussed span three decades – 1980s, 1990s, and 2000s – and are drawn from many genres: solo marimba, solo multiple percussion, solo timpani, percussion chamber, and mixed chamber. More recent works from the 2010s are not included, as they are not published. For each piece present, the author has provided introductory background material, a performance guide that discusses technical and interpretative issues, and a conclusion to summarize findings. These suggestions should be used to help make consistent and logical musical decisions for informed performances. Despite the uniqueness of each work, comparisons can be drawn from these representative compositions, to help make musical choices that can apply to his entire output. Lastly, suggestions for future research are made to promote awareness, performance, and scholarship of the percussion music of Toshi Ichiyanagi.

Technical Commonalities

As with any unrevised published work, there are always chances for errors in the score. While no official published list of errata exists for these pieces,⁷³ contextual clues in *Ballade*, *Perspectives II*, and *Wind Trace*, provide rationale for concluding that errors

⁷³ Yuki Yokota, President of Editorial and Promotion for Schott Music Japan, e-mail message to author, February 24, 2017.

do exist in the score. For both *Ballade* and *Perspectives II*, proceeding and preceding material, respectively, suggest that certain notes are not consistent with the composer's language. In *Wind Trace*, the errors are more obvious because they are rhythm duration/meter discrepancies.

Setup can pose significant problems for *Perspectives II*, *Wind Trace*, and *Trio Interlink* if not given proper consideration. Even with the marimba solo, *Ballade*, if one opts to use a xylophone to reach the high D-sharp and E, there is an untraditional, but optimal placement. As a solo, *Perspectives II*, the percussionist is the focal point, and the setup must serve the music to reduce awkward shifts and silences. The percussion setups in the chamber pieces must also subscribe to this idea of connectivity. However, communication is essential to performing this rhythmically challenging music, and the placement of instruments must not reduce the ability for eye contact. A logical setup will also help to facilitate difficult passages as Ichiyanagi's chamber music is replete with irregular meter changes and layers of complex polyrhythms. Aside from individual metronome practice, the performers must utilize ensemble cues to achieve synchronization. Clear breaths, preparations, and gestures are crucial for this kind of uncondacted chamber music, and will only be aided in execution by a well-designed setup.

Range is a significant issue for the marimba solo and both works involving antique cymbals. In the former, the cello-marimba was composed for has an extended range.⁷⁴ Nonetheless, a decision must be made to transpose the affected note, whole

⁷⁴ The cello-marimba is five and a half octaves. Yuki Yokota, President of Editorial and Promotion for Schott Music Japan, e-mail message to author, March 9, 2017.

structure, or to enlist the help of a xylophone. For *Perspectives II* and *Wind Trace*, the range of the antique cymbals pose problems, no matter if read at pitch or at the standard two-octave transposition. The solution here is to treat the instrument as a one-octave transposing instrument to maintain the intervallic integrity.

Lastly, ingenuity is required in each of Ichianagi's works. In *Ballade*, the performer must reconcile the combination of glissandos and tremolos, maneuver one-handed tremolos of various intervals, and devise a solution for the five-note chord. *Perspectives II*'s opening creates a dilemma because of the number of instruments that need to be played within a short time span, thus a suspended "pendulum" tam-tam mallet is necessary. Also, a solution to rototom glissandos is provided, in case performers do not have access to a pedal rototom. In *Rhythm Gradation*, the large range could call for incorporation of a fifth timpano. Furthermore, the nontraditional notation requires time to acquire familiarity, but proves to be the most efficient way to notate Ichianagi's timpani solo. *Wind Trace*'s large and fast melodic leaps necessitate well-crafted stickings to aid accuracy and mobility. Lastly, in *Trio Interlink*, the percussionist must counterbalance the tam-tam's potential to overpower a small chamber group. To do this, the author suggests using an additional, smaller, tam-tam for repeated strikes and to help with projection of the superball.

Interpretive Commonalities

When performing Ichianagi's music, particularly his percussion solos, several things need to be considered with mallet selection. First, the character of the music – gentle, somber, dark, aggressive, light, articulate, etc. – is paramount. Secondly, the

performer must decide if switches are necessary. In the author's opinion, it is important to avoid any mallet and instrument switches that would detract from the music, that is, switches that will force unwritten breaks in the music; also, any mallet changes that will serve as a visual distraction during silences, when sound would otherwise connect passages. Therefore, in pieces such as *Ballade*, *Perspectives II*, and *Trio Interlink*, mallets that are suitable for multiple instruments and contrasting sections of music are preferred. In *Rhythm Gradation*, the versatile mallet suggested allows for clear articulation during loud sections and soft sections which contain fast rhythms interlaced with rolls. Additionally, these mallets allow for a smooth buzz roll, to help differentiate between the rolls and quick rhythms at soft dynamics. Versatile mallets for player one in *Wind Trace* are also ideal for rapid switches between soloistic marimba parts and vibraphone passages.

There are certain passages in pieces like *Rhythm Gradation* and *Trio Interlink* where tempo is not clear. In the former, the decisions must be based on the direction of the music. For instance, on the bottom of page fourteen, the performer should consider Ichiyanagi's words, which indicate the "dissimilation" and "collapse" of rhythm. Therefore, a slower tempo, helping to eliminate a discernable pulse will be consistent with this deconstruction interpretation. Regarding *Trio Interlink*, recording evidence and technical demands of the violin part point to a slower tempo after the *rit.* on page eighteen. Also, because solos are traded between the performers, this passage suggests a rhythmically freer execution. In *Ballade*, tempo liberties can be taken to better project quick melodic passages. There are two occasions where sudden soft dynamic changes can

benefit from a slight temporal delay, otherwise, sustain from the note(s) before the change could obscure the start of the softer passage.

Many of the pieces – *Ballade*, *Perspectives II*, *Wind Trace*, and *Trio Interlink* – contain long-held decaying notes. For the chamber pieces, performers must have an agreed upon plan for either a clear cutoff, or smooth fade into silence. *Wind Trace* ends with an antique cymbal strike overtop marimba and vibraphone tremolos. The tremolos could fade out together, before the sound of the antique cymbal dissipates, or the performers could choose to fade with the antique cymbal decay. In *Trio Interlink*, the suggestion is for the percussionist and violinist to taper their sustained notes alongside the decaying piano.

Lastly, vibraphone pedalings for *Perspectives II*, *Wind Trace*, and *Trio Interlink*, are not explicitly given. Nonetheless, these parts are often accompanied by phrase markings which are helpful in determining when to use pedal. In general, since rhythmic interaction is a salient feature of Ichiyanagi's works, articulation must be given highest priority. The performer should strive for a drier sound, achieved by half, or no pedaling, during passages of heightened rhythm activity.

Future Research

Much of the published material about the composer that the author has found is biographical and/or related to his experimental music from late 1950s-1960s or ancient Japanese music. These include books and articles by scholars like Luciana Galliano,^{75 76}

⁷⁵ Galliano, "Toshi Ichiyanagi."

⁷⁶ Galliano, *Yōgaku*.

Peter Eckersall,⁷⁷ and dissertations by Judith Herd⁷⁸ and Robin Heifetz.⁷⁹ Maiko Sasaki's dissertation discusses the fusion of Eastern and Western music in Ichiyanagi's compositions and provides an analysis of his trio for flute, clarinet, and piano, *Trio Webster*.⁸⁰ Molly Kiser's dissertation is an excellent resource featuring transcripts of interviews with the composer, and a summary of his stylistic changes and similarities in compositions through the 1990s.⁸¹ Percussion-related documents by Patrick Rheingruber⁸² and Jimmy Finnie⁸³ devote a portion to specific pieces. The former is more of a narrative analysis of *Perspectives II*, and the latter relates *Wind Trace*, along with Takemitsu's *Rain Tree*, to the Japanese philosophy of *ma*, or "the natural pause or interval between two or more phenomena occurring continuously."⁸⁴ Ryan Scott's dissertation discusses Ichiyanagi, among others, and his relationship with the rise of marimba in Tokyo.⁸⁵

⁷⁷ Peter Eckersall, *Performativity and Event in 1960s Japan: City, Body, Memory*, (Basingtoke: Palgrave Macmillan, 2013).

⁷⁸ Judith Ann Herd, "Change and Continuity in Contemporary Japanese Music: A Search for a National Identity," (D.M.A. dissertation, Brown University, 1987).

⁷⁹ Robin Julian Heifetz, "Post-World War II Japanese Composition," (D.M.A. dissertation, University of Illinois at Urbana-Champaign, 1978).

⁸⁰ Maiko Sasaki, "Trio Webster: Toshi Ichiyanagi's Fusion of Western and Eastern Music," (D.M.A. dissertation, Rice University, 2012).

⁸¹ Kiser, "Toshi Ichiyanagi."

⁸² Patrick J. Rheingruber, "An Exploration of Japanese Percussion Composers through Performance and Analysis," (Master's thesis, Eastern Illinois University, 2011).

⁸³ Finnie, "The Keyboard Percussion Trios."

⁸⁴ Ibid, abstract.

⁸⁵ Scott, "The Art of Marimba."

Thus, there is great potential for further scholarship in the percussion music of Ichiyanagi. A comparative analysis of his marimba solos, which span from 1982 to 2011, could explore not only compositionally, but through performance, how his marimba writing has evolved over time. Ichiyanagi's several marimba and percussion concerti could also be addressed in a similar manner. Ichiyanagi writes for percussion in many mixed chamber pieces, and a detailed look at how he uses it in this context would be worthwhile. A recording project that features his unpublished and/or unrecorded works would serve as a valuable resource for his largely unheard and unperformed percussion compositions. Finally, in studying the five pieces for this document, the author has noticed many compositional trends related to elements like form, meter, rhythm, and melodic and harmonic content. Ichiyanagi's style of the last forty years has remained rather consistent, and his percussion works can be used as a platform to define these compositional devices and characteristics.

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APPENDIX A

SCHOTT MUSIC LETTER OF PERMISSION

February 16, 2017

Alex Fragiskatos
Graduate TA - Director of the Pan Devils Steel Band
DMA Student - Percussion
School of Music, WB22
Arizona State University

RE: Toshi Ichianagi BALLADE
Toshi Ichianagi PERSPECTIVES II
Toshi Ichianagi RHYTHM GRADATION
Toshi Ichianagi WIND TRACE
Toshi Ichianagi TRIO INTERLINK

Dear Mr. Fragiskatos:

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(continued)

Mr. Alex Fragiskatos

February 16, 2017

Page 2

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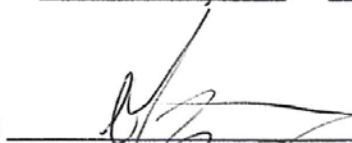
Agent for Schott Music Co. Ltd., Tokyo

By:


Caroline Kane, Vice President

Accepted and agreed to this 16
day of February, 2017.

By:


Alex Fragiskatos

APPENDIX B
FRAGISKATOS RECITAL PROGRAM

**ALEXANDROS D. FRAGISKATOS,
PERCUSSION**

WITH

CLARICE COLLINS, VIOLIN
JULIANA WITT, PIANO
CY MIESSLER, PERCUSSION
ZACH PARIS, PERCUSSION

DOCTORAL RECITAL SERIES
KATZIN CONCERT HALL
SUNDAY, JANUARY 22, 2017 • 12:00 P.M.

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Program

Perspectives II (1996)
for percussion

Toshi Ichihyanagi
(b. 1933)

Ballade (2007)
for marimba

Ichihyanagi

Trio Interlink (1990)
for violin, piano, and percussion

Ichihyanagi

with
Clarice Collins, violin
Juliana Witt, piano

—*Intermission*—

Rhythm Gradation (1997)
for timpani

Ichihyanagi

Wind Trace (1984)
for three keyboard percussion

Ichihyanagi

with
Cy Miessler, percussion
Zach Paris, percussion

Out of respect for the performers and those audience members around you, please
switch all beepers, cell phones, and watches to their silent mode. Thank you.

APPENDIX C
FRAGISKATOS RECORDING LINKS

Below are YouTube links to videos of the author's performances of the Toshi Ichiyanagi compositions discussed in this document.

Ballade: <https://www.youtube.com/watch?v=5-TI5D4c7Ws>

Perspectives II: <https://www.youtube.com/watch?v=GrMDCclaMVY>

Rhythm Gradation: <https://www.youtube.com/watch?v=MVUbmhpozJw>

Wind Trace: <https://www.youtube.com/watch?v=2IXStUVDPSM>

Trio Interlink: <https://www.youtube.com/watch?v=h51h-d3zZV8>

APPENDIX D

CATALOG OF TOSHI ICHIYANAGI PERCUSSION COMPOSITIONS

The following is a catalog of known percussion works by Toshi Ichianagi. They are divided into five subgenres: solo marimba, solo percussion, percussion chamber, concertos, and mixed chamber. Aside from two pieces with chorus, the last category is for works of nine or less players. Larger works like symphonies and operas are not included. This catalog of compositions was compiled through research and consultation of Schott Music's 2011 and 2016 catalogs. When possible, the author has provided instrumentation, the commissioner, premiere information, and approximate duration.

Solo Marimba

Paganini Personal (1982) [Schott]

for marimba and piano accompaniment

Commissioned by Hiroyuki Iwaki

Premiered by Hiroyuki Iwaki (marimba) and Kaori Kimura (piano)

Premiered on August 21, 1982 at Karuizawa Music Festival in Nagano

9 minutes

Portrait of Forest (1983) [Schott]

for marimba

Commissioned and premiered by Atsushi Sugahara

Premiered on September 28, 1983 in Tokyo

9 minutes

The Source (1989) [Schott]

for marimba

Commissioned and premiered by Momoko Kamiya

Premiered on June 21, 1990 in Tokyo

10 minutes

Aki o Utsu Oto (Sound Hitting the Fall) (1991) [Schott 2011⁸⁶ – unpublished]

for marimba

Commissioned and premiered by Momoko Kamiya

Premiered on October 29, 1991 in Tokyo

13 minutes

Cosmos Coexistence (1992) [Schott 2011 – unpublished]

for marimba and piano accompaniment

Commissioned by Mutsuko Taneya

Premiered by Mutsuko Taneya (marimba) and Toshi Ichianagi (piano)

Premiered on January 18, 1992 in Osaka

12 minutes

⁸⁶ This denotes works that were listed in the 2011 Schott catalog but were removed from the 2016 catalog. If not for the 2011 catalog, the author would not have known that these works existed.

“Innervoice” on the Theme of Gagaku (2001) [Schott 2011 – unpublished]
for marimba and antique cymbals
Commission and premiered by Momoko Kamiya
Premiered on October 28, 2001 in Yokohama
10 minutes

Ballade (2002) [Schott]
for cello-marimba
Commissioned and premiered by Mutsuko Taneya
Premiered on November 26, 2002 in Osaka
8 minutes

Green Rhythms (2007) – for the centenary of Rachel Carson’s birth [Schott]
for cello-marimba
Commissioned and premiered by Mutsuko Taneya
Premiered on December 21, 2007 in Osaka
8.5 minutes

Marimba Scenery (2011) [unpublished]
for marimba
Commissioned and premiered by Emiko Kitazawa
Premiered on December 12, 2011 at Tokyo Opera City Concert Hall

Solo Percussion

Arrangements (1972) [Zen-On Music Company Ltd.]
for percussion
Commissioned and premiered by Sumire Yoshihara

Perspectives II (1996) [Schott]
for percussion
Antique cymbals, marimba, vibraphone, mokusho, rototom, 2 tom-toms, and tam-tam
Commissioned by the Japan Musical Education and Culture Promotion Society
Premiered at the second stage of the percussion division of the 13th Japan Wind and Percussion Competition on November 21, 1996 in Tokyo
7.5 minutes

Rhythm Gradation (1993) [Schott]
for timpani
Commissioned and premiered by Atsushi Sugahara
Premiered on April 22, 1993 in Tokyo
11 minutes

Percussion Chamber

Wind Trace (1984) [Schott]

for three keyboard percussion

Percussion I: marimba, vibraphone, and antique cymbal

Percussion II: marimba

Percussion III: marimba and antique cymbal

Commissioned by Group 3 Marimba

Premiered by Atsushi Sugahara, Yasunori Yamaguchi, and Sumire Yoshihara

Premiered on June 1, 1984 in Tokyo

13 minutes

Variations from the Opera “White Nights” (2006) [Schott 2011 – unpublished]

for six percussionists

3 marimbas, vibraphone, cymbal, tam-tam, timpani, glockenspiel, and bass drum

Commissioned by Percussion Museum for its 10th anniversary

Premiered by Ai Horio, Momoko Kamiya, Kyoko Kato, Reiko Komatsu, Shinya

Matsushita, and Atsushi Sugahara

Two Dimensions (2012) [unpublished – composer plans to submit revised work]

for two percussionists

Commissioned and premiered by Sumire Yoshihara & Yasunori Yamaguchi

Premiered on November 22, 2012 at Tokyo Bunka Kaikan

Concertos

In the Reflection of Lighting Image (1980) [Schott 2011 – unpublished]

for percussion and orchestra

Percussion: vibraphone, glockenspiel, marimba, 2 gongs, temple bells, tam-tam, 4 woodblocks, antique cymbals, 2 maracas, suspended cymbal, snare drum, 4 tom-toms, bass drum, and three bongos

Orchestra: 2(II also pic) 2 2(II also Ebcl) 2 – 4 2 1 btrn 0 – hp cel pno – str(12 10 8 8 6)

Premiered by Sumire Yoshihara and the Osaka Philharmonic Orchestra conducted by Kotaro Sato

Premiered on July 25, 1980 in Osaka

23 minutes

Time Surrounding (1984) [Schott 2011 – unpublished]

for percussion and orchestra

Percussion (8 players): timpani, xylophone, 2 marimbas, glockenspiel, suspended cymbal, 3 triangles, snare drum, 3 woodblocks, anvil, metal board, 3 cowbells, conga, 2 bongos, 2 gongs, 2 sets of 4 tom-toms, tam-tam, bass drum, temple bells, 2 claves, and temple blocks

Orchestra: pic 2 3 3 2 cbn – 4 3 3 1 – pf – str(12 10 8 8 6)

Commissioned by NHK (Japan Broadcasting Corporation)

Premiered by the NHK Symphony Orchestra conducted by Seiichi Mitsuishi

Premiered in March 1984 in Tokyo

12 minutes

Paganini Personal (1983-86) [Schott]

for marimba and orchestra

Orchestra: pic 2 2 2 2 – 4 2 2 btnb 0 – 4 perc(3 timpani/snare drum/tam-tam/bass drum/2 suspended cymbals/antique cymbals/4 cowbells) – pf – str(12 12 10 10 8)

Premiered by Hiroyuki Iwaki (marimba and conductor) and the Sapporo Symphony Orchestra

Premiered on July 2, 1984 in Sapporo

13 minutes

Concerto (2012) [Schott]

for marimba and orchestra

Orchestra: 2(2pic) 2 2 2 – 3 3 3 1 – 3 perc(timpani, glockenspiel, vibraphone, cymbal, tam-tam, snare drum, bass drum) – pf – str(14 12 10 8 6)

Commissioned by Mutsuko Taneya

Premiered by Mutsuko Taneya and the Kansai Philharmonic Orchestra conducted by Sachio Fujioka

Premiered on January 19, 2013 at Izumi Hall in Osaka

18 minutes

Mixed Chamber

Distance (1978) [Schott]

for Noh performer and instrumental ensemble

Ensemble: fl(also pic), cl, 2 perc(vibraphone/hyoshiigi/tam-tam/3 gongs/antique cymbals/glockenspiel), pf(also hyoshiigi), and vcl

Commissioned by Westdeutscher Rundfunk

Premiered by Hideo Kanze (Noh dance and Noh flute), Michiko Takahashi (flute), Helmut Gießler (clarinet), Sumire Yoshihara (percussion), Masanori Fujita (percussion), Toshi Ichiyonagi (piano), and Tadao Iwamoto (cello)

Premiered in October 1978 in Cologne

20 minutes

Perspectives (1978) [Schott 2011 – unpublished]
For Noh dance, flute, violin, viola, cello, percussion, and electronics
Commissioned by Metamusik Festival
Premiered by Hideo Kanze, Koji Toyoda, Beate Schmidt, Sumire Yoshihara, and others
Premiered in October 1978 at the Metamusik Festival in Berlin
45 minutes

Recurrence (1979) [Schott]
for flute, clarinet, percussion, harp, piano, violin, and cello
Commissioned by the Holland Festival
Premiered by the Holland Festival Ensemble conducted by Maki Ishii
Premiered in July 1979 in Middelburg
14 minutes

Time in Tree, Time in Water (1981) [Schott 2011 – published but no longer available]
for percussion and piano (also suspended cymbal)
Percussion: vibraphone, triangle, glockenspiel, suspended cymbal, antique cymbals, Rei
with bow, 3 bongos, 2 tom-toms, kin, tam-tam with superball, marimba
Commissioned by Westdeutscher Rundfunk
Premiered by Sumire Yoshihara (percussion) and Toshi Ichianagi (piano)
Premiered on September 19, 1981 in Cologne
22 minutes

Nadare no Toki (1985) [Schott 2011 – unpublished]
for mixed chorus, marimba, and piano
Text by Rin Ishigaki (Japanese): Nadare no Toki Genshidowa
Commissioned by the Tokyo Philharmonic Chorus
Premiered by Hiroyuki Iwaki (marimba and conductor), Kaori Kimura (piano), and the
Tokyo Philharmonic Chorus
Premiered on March 22, 1985 in Tokyo
15 minutes

Paganini Personal (1986) [Schott 2011 – unpublished]
for marimba and piano with mixed chorus
(a version of *Paganini Personal* for marimba and piano arr. Hiroyuki Iwaki)
Text by Hiroyuki Iwaki (Japanese)
Premiered by Hiroyuki Iwaki (marimba and conductor), Toshi Ichianagi (piano), and the
Tokyo Philharmonic Orchestra
Premiered on March 8, 1986
23 minutes

Trio Interlink (1990) [Schott]

for violin, piano, and percussion

Percussion: vibraphone, tom-tom, marimba, suspended cymbal, tam-tam, mokusho

Commissioned by the 7th Interlink Festival

Premiered by the Abel/Steinberg/Winant Trio

Premiered on November 26, 1990 in Tokyo

13 minutes

Troposphere (1990) [Schott 2011 – unpublished]

for ondes martenot and marimba

Premiered by Takashi Harada (ondes martenot) and Mutsuko Taneya (marimba)

Premiered on September 14, 1990 in Yokohama

13 minutes

Aquascape (1992) [Schott 2011 – unpublished]

for marimba, flute, piano and 2 percussion

Commissioned by Michiko Takahashi

Premiered by Michiko Takahashi and the New York Ensemble

Premiered on January 12, 1993 in Tokyo

13 minutes

Reflection (1992) [Schott 2011 – unpublished]

for nine players

Ensemble: fl ob – perc(cidelo ihos/mokusho/tam-tam/antique cymbals/temple block/
vibraphone/chromatic gong/cidelo arpa/rei with bow/bass drum/suspended cymbal) – hp
– str(1.1.1.1.1)

Commissioned by Yamatoshiko

Premiered by Takemasa Iwama, Yoshiaki Obata,

Yasunori Yamaguchi, Yusuke Yamasaki, Eiji Arai, Kyoko Saburi, Hisashi Ono, Ryoichi
Fujimori, and Hiroshi Ikematsu

Premiered on October 28, 1992 in Osaka

16 minutes

My Song (1994) [Schott 2011 – unpublished]

for soprano and marimba

Commissioned by New Songs Creation Society

Premiered by Yuri Ohashi, Ara Kaori, and Michiko Katanami

Premiered on September 14, 1994 in Tokyo

7 minutes

Circular Space (2008) [Schott]

For flute, clarinet, cello, percussion, and piano

Commissioned by Radio France

Premiered by members of the Tokyo Sinfonietta conducted by Yasuaki Itakura

Premiered on May 10, 2008 at Festival Présences 2008 in Paris

10 minutes