

UTILIZING CONCEPTS OF 間(MA) IN JAPANESE PERCUSSION REPERTOIRE

by

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Doctor of Musical Arts at George Mason University

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DEDICATION

This dissertation is dedicated to my loving husband, Shane and daughter, Miko.

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ABSTRACT

UTILIZING CONCEPTS OF 間(MA) IN JAPANESE PERCUSSION REPERTOIRE

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George Mason University, 2021

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This study aims to fill a gap in percussion literature by analyzing the history and usage of the Japanese concept 間(*ma*). *Ma* is a difficult concept to put into words, especially if one did not grow up in Japanese culture: no exact English translations exist. Essentially, it is a concept of silence and intervals in the traditional Japanese art forms and music, but the actual usage depends on context, given its rich and complex history. The purpose of my dissertation, however, will be *ma*'s application in music. For this setting, *ma* has spiritual and philosophical meanings as well as utility in performance practice. The type of music central to my study is Japanese percussion repertoire. Although this genre is popular within American percussion performance and pedagogy, one does not likely know what *ma* is nor how to incorporate it: scarce information is available for it. Coupled with the idea of *ma* as critical in the Japanese composers' intent, this creates a problem for Western educators and performers and requires a true understanding of the concept. This study seeks to clarify the overall meaning of *ma* and present examples in the work of contemporary Japanese composers, including Toru

Takemitsu (1930-1996) and Keiko Abe (b.1937)—the latter with whom I conducted an in-person interview. Ultimately, I hope to construct a better understanding of *ma* and its application within the context of Japanese percussion repertoire.

INTRODUCTION

My dissertation seeks to fill a gap in percussion pedagogy by conceptualizing and contextualizing the traditional Japanese aesthetic concept 間(*ma*), especially as it relates to music written by Japanese composers. Essentially, *ma* is a concept of space and time, of silence and the intervals between notes in music. In Japan, *ma* is a commonplace word which is applicable to various fields and situations of modern-day life. However, *ma* is difficult to explain even for those fluent in Japanese culture; in fact, no exact English translation exists. If one digs into this concept more deeply historically, culturally, artistically, and aesthetically, then one will see that *ma* has more complex meanings and spiritual characteristics. Through this study, percussionists, especially non-Japanese percussionists, are able to perceive a uniqueness of the Japanese sensibility of silence which is richly ambiguous and distinct from the meaning of silence in Western philosophy and music.

Although a body of twentieth-century literature focuses on percussion repertoire by Japanese composers, none have investigated Japanese concepts and usage of *ma* in any comprehensive sense. The purpose of this study is threefold. The first purpose is to investigate the origin and concept of *ma* and 無(*mu*, emptiness) from various perspectives

of art and philosophy.¹ The second purpose is to examine the origin and concept of *ma* from two leading Japanese musicians—Toru Takemitsu (1930-1996), a composer, and Keiko Abe (b.1937-), a composer and marimbist—and how they apply their own concepts of *ma* to their music. I will analyze Takemitsu's *Rain Tree* (1981) and five works composed by Abe or commissioned by her from other significant Japanese composers in order to illustrate their usage of *ma* in their music. Although Abe's own works and her commissioned pieces number more than one hundred, I selected five pieces which are most frequently performed in various situations such as college auditions and international marimba competitions. The last purpose is to provide a practical guide for young percussionists and educators to approach this invisible silence and to best emulate Takemitsu's and Abe's *ma*.

Literature Review

The existing body work on *ma* consists of books, articles, dissertations, and voice or video recordings focusing on its origin, history, and philosophical usage in Japanese culture and its art forms. However, no one has discussed the Japanese concept of *ma* in-depth as it pertains to the percussion community. Furthermore, no one has elaborated

¹ It is important to note that *mu*, which will be defined in Chapter One, has been interpreted and used as *ma* by some Japanese scholars, artists, and authors because *mu* interdependent and inseparable from the entity of *ma*. Investigating this will help us to gain the deeper understanding of how the two concepts relate to the difference between John Cage's silence and Japanese silence in music.

Abe's concept of *ma* before, so I held an in-person interview with Abe focusing specifically thereon.

The following literature on the use of *ma* in Japan focus on five topics: first, the history and origin of *ma*; second, *ma* in detail in architecture and psychiatry; third, *mu* in detail through John Cage's silence and *Noh* drama's negative space; fourth, Takemitsu's concept of *ma* and his usage of *ma* in *Rain Tree*; finally, Abe's concept of *ma* and her usage of *ma* in her own works and commissioned pieces.

The literature on *ma* details how it originated and changed throughout its history. Patricia Graham, an Asian Studies research associate, has investigated the history of *ma* and how its meaning evolved from the eighth century to the twentieth century. The first reference to *ma* in Japan occurred in the oldest extant Japanese poetry, 万葉集 (*Man'yōshū*), from the eighth century.² At that time, the word *ma* was used to express the misty spaces between mountains and as a marker of the passage of time.³ One of the most interesting things from Graham's research is that *ma* had never been used as an aesthetic word, meaning a concept that could be applied to art or performance until the post-war period.⁴ She also emphasizes Arata Isozaki's large contribution to the current popularity of *ma* as an aesthetic term beginning in the 1970s.

² Patricia Jane Graham, *Japanese Design: Art, Aesthetics & Culture*. (Tokyo, Japan: Tuttle Publishing, 2014), 40-43.

³ Ibid, 41.

⁴ Ibid, 40.

Günter Nitschke, a specialist of East Asian architecture and Urbanism in Kyoto, Japan, examines the etymological origin of *ma* in the specific logographic 漢字 (*Kanji*).⁵ Significantly, he is one of the first to conceptualize *ma* as a philosophical term. His research behind the *kanji* character of *ma* allows readers for a better understanding of the etymological definitions of *ma* in China and Japan.

The following literature demonstrates concepts of *ma* in architecture and psychiatry. The ideal sources pertaining to this category are Isozaki and Bin's depictions of *ma*. Although Isozaki demonstrates more than twenty distinct concepts of *ma* in detail throughout many aspects of Japanese life, I will narrow it down to the three most relevant.

Arata Isozaki (b.1931-), a leading contemporary Japanese architect, first introduced the aesthetic of *ma* with his exhibition, *Ma: Space-Time in Japan* for the Cooper-Hewitt Museum, in New York in 1976.⁶ A catalog of his exhibition was published in 1979.⁷ The book overviews several of Japan's outstanding artists' and designers' concepts of *ma* and included Isozaki's concepts of *ma* as space and time, in-betweenness, and 橋 (*Hashi*, bridge). Isozaki provides a context for how the Japanese

⁵ Günter Nitschke, *From Shinto to Ando: Studies in Architectural Anthropology in Japan* (London: Academy Editions, 1993), 49.

⁶ Ibid.

⁷ Arata Isozaki and Lisa Taylor, *Ma, Space-Time in Japan* (New York: Cooper-Hewitt Museum, 1979), 10-14.

perceive space and time culturally and what is happening in the space in-between.⁸ While Isozaki's concepts dealt with *ma* in a more physical sense, Bin Kimura (b.1931-), a Japanese phenomenological psychiatrist, a classical music lover, and a great friend of Takemitsu, delineates his concept of *ma* specifically as intersubjective *ma*.⁹ He describes that intersubjective *ma* is invisible 場所 (*basho*, a place) in which living relationship between performers can exist.¹⁰ His concept of *ma* is probably one of the most elusive because of its philosophical complexities. Importantly, no scholar, artist, or researcher has ever applied his concept to percussion literature and performance.

The following literature demonstrates concepts of *mu* in detail through both Western ideas of silence and negative space and in Japanese *Noh* drama. John Cage (1912-1992), one of the most influential American composers of the Twentieth century, extensively details what silence means for him and how he reached his definition and philosophy through his unique experiences.¹¹ He also explains the intention behind his piece, 4'33." Understanding Cage's silence helps readers to consider what silence can be

⁸ Plane -Site, "Arata Isozaki – Time Space Existence," November 21, 2017, YouTube video, 4:17, <https://www.youtube.com/watch?v=E54K8wACQRc>.

⁹ Bin Kimura, "*Aida*" あいだ, (Tokyo, Japan: Kobundo., 1988), 20-28, 29-41, and 78-91.

¹⁰ Bin Kimura, "Aida to Watashi wo tsunagu Nishida Kitarō no Basho" 「あいだ」と〈私〉をつなぐ西田幾多郎の「場所」, interview by Sawori Tanaka, *Enjoyable Philosophy Magazine*, trans. Kanako Chikami, August 29, 2014, <https://philosophy-zoo.com/archives/3931>.

¹¹ John Cage, *Silence: Lecture and Writings*, 1st ed. (Middletown, Conn: Wesleyan University Press, 1961), 7-12 and 128-136.

in modern Western music and will help elucidate the difference between Cage's silence and silence in the Japanese *Noh* drama.

Two sources examine why the Japanese emphasize *mu* as pregnant silence and give credence to the realization of such silence between notes in a piece of music through an understanding of *Noh* culture: the writings of Komparu Kunio (b.1926-), a contemporary Japanese *Noh* actor and scholar, and Mark Nearman, a research director at Theatre Arts Research, Inc. in Seattle.¹² Both sources examine why the Japanese emphasize *mu* as pregnant silence and give credence to the realization of such silence between notes in a piece of music through an understanding of *Noh* culture. Moreover, they both attempt to elucidate the ideas of Zeami Motokiyo (1363-1443), a Japanese *Noh* founder, master, teacher, and playwright: his strict acting approach and philosophy せぬ隙が面白き (*Senu Hima Ga Omoshiroki*, a place where the actor does nothing is interesting) and 花鏡 (*Kakyo*, a mirror to the flower). These ideas are the foundation of Zeami's most extensive and detailed analysis of the methods for transforming a student of acting into a creative *Noh* actor. Zeami's acting approach is also one of the best tools to provide readers a comprehensive understanding of pregnant silence and to contrast Japanese and Western perspectives on silence.

¹² Kunio Komparu. *The Noh Theater: Principles and Perspective*, 1st ed. (New York: Weatherhill/Tankosha, 1983), 70-74; Mark J. Nearman, "Kakyō: Zeami's Fundamental Principles of Acting." *Monumenta Nipponica* 37, no. 3 (1982): 333-342 and 343-374; and Nearman, "Kakyō: Zeami's Fundamental Principles of Acting." *Monumenta Nipponica* 37, no. 4 (1982): 461-496.

Although several researchers and scholars do discuss Toru Takemitsu's concept of *ma*, none consider or apply that concept in relation to his percussion trio, *Rain Tree*. This dissertation's analysis demonstrates the concept of *ma* in detail and how Takemitsu utilizes it as the structure of musical gestures throughout *Rain Tree*, one of the most significant percussion ensemble compositions in the repertoire. Noriko Ohtake, a pianist and a professor in Tokyo College of Music, discusses the composer's early historical background including his encounter with traditional Japanese music, which later influenced and led him to attain his own concept of *ma*.¹³ This study also discusses the inspiration of nature on various levels, including the significance of the word *nature*, for Takemitsu's compositional aesthetic.¹⁴ This discussion is one of the hardest ones to fully understand as it is dense and a bit esoteric. However, it provides a significant philosophical foundation for his concept of *ma* and for his music in general.

Toru Takemitsu is one of the few Japanese composers who published a body of literature regarding his philosophy and aesthetic, as well as his various thoughts while composing. His collection of essays entitled *Nature and Music* (1962), is a rich resource that conveys concepts of *ma*, *sawari* and stream of sound in detail.¹⁵ He also investigates the perception of time in traditional Japanese music and how the Japanese perceive time

¹³ Noriko Ohtake. *Creative Sources for the Music of Toru Takemitsu*. (Aldershot, Hants, England: Scolar Press, 1993), 1-16.

¹⁴ Ibid, 19-27.

¹⁵ Toru Takemitsu. *Confronting Silence: Selected Writing*, trans. and ed. Yoshiko Kakudo and Glenn Glasow. (Berkeley, CA: Fallen Leaf Press, 1995), 3-26, 51-52, 56-58, 64-65, 79, and 88.

differently from Westerners.¹⁶ Although several scholars and researchers have relied on Takemitsu's perception of time before, no one has connected this study to the similarities in Kimura's intersubjective *ma*. This study will inform percussionists in how to incorporate his *ma* technically and practically in *Rain Tree* or any other Japanese ensemble music.

The following literature demonstrates Keiko Abe's concepts of *ma* and its performance practice throughout the wide range of works that Abe composed and commissioned. Her historical background, the nature of her contributions to the marimba, her particular Japanese aesthetics, and the analysis of her works are all fairly well documented in the work of Rebecca Kite, a well-recognized marimba soloist and teacher, writing.¹⁷ This study is the only one piece of literature that exists briefly related to *ma* in Abe's own and commissioned works.

Despite the rich and varied nature of these resources, there is no single source that has ever focused on Abe's concept of *ma* with any specificity or given a practical understanding for how percussionist can apply *ma* into their performance of representative works.

Statement of the Problem

¹⁶ Toru Takemitsu, "My perception of time in traditional Japanese music." *Contemporary Music Review*, vol. 1 (1987): 9-13.

¹⁷ Rebecca Kite. *Keiko Abe: A Virtuositic Life*. (Leesburg, VA: GP Percussion, 2007).

The goal of this dissertation is to clarify the importance of Japanese concept of *ma* from various points of view culturally, aesthetically, philosophically, and artistically and make it accessible to percussionists, especially non-Japanese percussionists, for their performance practice. Since there are no English words, expressions, or phrases that are the exact equivalent of the concept of *ma*, it is certainly challenging for English-speaking percussionists to understand this complex, ambiguous, and mysterious concept. Even Japanese people find difficulty in explaining this concept in a few sentences, because it has a number of meanings subconsciously tied to different situations in daily life. This research will help to rectify this lack of knowledge by establishing the first document about musical *ma* in the English language through its history, meaning, usage, and application for performance.

The meaning and usage of *ma* is more complex, philosophical, and spiritual in a musical setting. *Rain Tree* by Toru Takemitsu and compositions and commissions of Keiko Abe are taught at all levels of learning and rely on some form of *ma* being effectively utilized. Although this percussion literature is a staple in many collegiate or other pedagogical programs as well as international competitions, it is increasingly clear that most American percussionists have little to no knowledge of *ma*. I would like to examine Takemitsu and Abe's concept of *ma* in detail and discover how their concepts are delivered throughout their music. In addition, I would like to create a practical guide for incorporating *ma* in Abe's compositions and commissions since there is no overt musical notation of it in her works. Specifically, it will provide educators with a supplemental resource that guides their students toward optimal performance potential.

Ultimately, this dissertation will act as a guide for percussionists to understand and apply to their performances.

Methodology

Chapter One introduces the Japanese concept *ma* through four criteria: historical background of *ma*, orthography, three concepts of *ma* from an architectural and psychiatric point of view, and four concepts of *mu* in detail through John Cage's silence and the pregnant emptiness of *Noh* drama. These four-criteria cast *ma* in different lights but ultimately offer a broad and deep view of the concept in Japan. Some of them explain how it is applied into Takemitsu's *Rain Tree* and Abe's personal and commissioned works.

Because *ma* describes multiple facets of art and life, it is necessary to survey relevant literature from several fields spanning more than a thousand years of Japanese culture. These include literature, isography, architecture, and drama. I picked resources with two objectives in mind. The first objective is to establish a general and holistic basis of the concept of *ma* for the reader. The second objective is to funnel that foundation into a more specific, relevant concept to be able to apply it to Japanese percussion compositions. Generally, the traits that those resources had were dealing with space and time, the spaces in between notes, and the space of intersubjectivity.

Chapter Two introduces Toru Takemitsu's concept of *ma* and how it underlies the structure of musical gestures throughout his remarkable percussion trio, *Rain Tree*. I will look at five criteria: Takemitsu's historical background, a brief explanation of *Rain Tree*,

Takemitsu's concept of *ma* and its application in *Rain Tree*, and resemblances between Takemitsu and Cage.

First, I explain Takemitsu's background along with his initial interest in *ma*. Second, I provide an overview of *Rain Tree* and reveal what is natural aspect for Takemitsu.¹⁸ One of the most significant aspects for this analysis is the vital role of nature for Takemitsu.¹⁹ Third, I discuss his three types of *ma*: *sawari*, stream of sound, and perception of time. Following this, I will investigate what kinds of musical elements and devices Takemitsu uses to emphasize *ma* in *Rain Tree*. Finally, I will present three similarities between Takemitsu's understanding of *ma* and John Cage's philosophy of silence since Takemitsu was largely influenced by Cage in terms of sound and silence. By examining and analyzing Takemitsu's concept of *ma*, I can reveal the connection to Kimura and Isozaki's, and how Takemitsu effects his own unique *ma* in *Rain Tree*. Since perception of time bears a resemblance to Kimura's intersubjective *ma* in terms of the unique relationship they require between performers in a musical ensemble, this study directly relates to performance practice of *ma* for percussionists.

Chapter Three examines Keiko Abe's understanding and concept of *ma* and how percussionists can apply his concept of *ma* into Abe's personal and commissioned works. I will look at three criteria: Abe's brief historical background, her concept of *ma*, and practical guide to attain Abe's *ma*. First, I will introduce Keiko Abe's brief historical

¹⁸ Takemitsu, *Confronting Silence*, 17.

¹⁹ Ohtake, *Creative Sources for the Music of Toru Takemitsu*, 19-27.

background including her contributions to the marimba. Second, I examine Abe's three types of *ma*: *Ma-A*, the energy before notes marked *ppp*; *Ma-B*, the energy before notes marked *f*, *ff* and *fff*; *Ma-C*, rests and fermatas.

Because no one has published Abe's concept of *ma* in-depth before, I traveled to Japan and conducted an in-person interview with Abe. According to Yoko Shinozaki, a Japanese marimbist and a former student of Abe, Abe never gives talks and rarely accepts in-person interviews in general. However, due to Abe's interest and the importance of this dissertation, she courteously accepted the request. The interview was conducted on June 19th, 2019 at the Toho Gakuen School of Music (where Abe currently teaches as a professor) and attended by another faculty member (Ms. Nakamura) and a number of students. Abe wanted them to have an opportunity to discuss the topic. Lasting seventy-five minutes, this interview covered her personal conception of *ma*, her spiritual experiences on stage in the attainment of *ma*, her meditation routine, how to approach to her concept of *ma* on stage through her personal and commissioned compositions, the difference between her own use of silence and John Cage's silence, and her conversations with Toru Takemitsu. A complete transcription and translation of the interview are included in the appendix.

Finally, I will introduce a performance guide to attain Abe's *ma* in order to incorporate her concept into one's performance. Since her concept of *ma* is invisible and not strictly notated in the musical score, this performance practice in this study is unusual. Percussionists are required to do work away from the instrument. I will introduce two practices, meditation and body discipline through extensive research into

Abe's personal and daily practice routine and the *Noh* masters' practical approach.²⁰ Since Japanese composers including Abe feel and expresses *ma* instinctually and/or spiritually, her concept of *ma* is extremely hard to understand and feel on stage without study in a similarly non-tactile, non-percussion-related method. Furthermore, her invaluable interview comments and experiences will be helpful for all percussionists, especially non-Japanese percussionists, in order to gain insight into Abe's concept of *ma*.

This study includes an appendix of a translation of an in-person interview with Keiko Abe. In order to pass her concept of *ma* accurately to English-speaking percussionists, educators, future generations, and Japanese speakers, I include a complete transcription and translation of the interview in English and Japanese. After the interview, I hired Dr. Yuka Naito Billen, a lecturer and Japanese Language Program Coordinator in Department of East Asian Languages and Cultures at the University of Kansas, to transcribe my in-person interview with Abe in both Japanese and English.

Limitations

I chose to look at *ma* in *Rain Tree* by Takemitsu and Abe's personal and commissioned pieces because they are standard percussion repertoire chosen and/or required in a variety of performance settings worldwide. Unlike Abe, Takemitsu wrote compositions for various instrumentations from solo instruments and chamber ensembles

²⁰ It is important to note that Ms. Nakamura again held a small in-person interview with Abe following up about her personal and daily practice routine for me in October, 2020.

to full orchestral works. Many of these exemplify an integrated use of *ma*. However, I wish to understand his perception and sense of *ma* from *Rain Tree* because it is one of the few percussion pieces in which *ma* and Japanese traditional aesthetics play an unavoidable role. Takemitsu is also probably one of few Japanese composers who discussed *ma* in his own writing.

Unlike Takemitsu, Keiko Abe's repertoire (both her own compositions and her commissioned pieces) are only for marimba solo, marimba ensembles, and marimba concertante. While there are more than one hundred marimba pieces including ensemble and collaborative works, for the sake of time I restricted myself to five works in this dissertation which best represent the concept and are among the most frequently performed. Abe herself defines three different types of *ma* (*Ma-A*, *Ma-B*, *Ma-C*), so I chose two works, *Marimba d'amore* and *Variations on Japanese Children's Songs* which show those most clearly. I also chose the commissioned works *Time for Marimba* by Minoru Miki, *Ripple* by Akira Miyoshi, and *Mirage pour Marimba* by Yasuo Sueyoshi, also epitomizing *ma*.

In this dissertation, I will talk about the meaning and philosophy of *mu*, and the philosophical concept 心身一如 (*Shinshin Ichinyo*, mind-body unity) which are derived from one of the traditional Japanese religions, Zen Buddhism. While there is a deep philosophical relationship between *mu* and Zen Buddhism which will help to clarify certain philosophical contents for readers, I will only discuss minimal resources for Zen Buddhism as are most relevant to the development of *ma*.

CHAPTER ONE: 間 (*ma*)

The term, 間 (*ma*) has a complex history in Japanese culture. It can be generally translated as the space between two or more events or the pauses in continuous actions. In Japan, an architect tends to mean *ma* as space such as the space between walls, and a musician tends to use *ma* to mean a temporal expression such as silence, or an interval between two sounds. In *Noh* drama, a related concept 無 (*mu*, emptiness or silence), is one of the most significant elements for the actors' way of acting. *Ma* is used in many other fields such as Japanese Shinto religion, martial and visual arts, calligraphy, fashion, and garden. I will investigate *ma* in detail from three points of view, including its use by *Noh* actors, Japanese architects, and psychiatrics. Through examining these three types of *ma* by three Japanese *ma* masters (Komparu, Isozaki, and Kimura) three significant factors are apparent. One is that *ma* is considered as space and time. The spatial and temporal qualities are never completely separated and cannot exist without one another. The second is that *ma* can be used as in-between two or more events or things and what happens in the betweenness is more important. The last thing is that Kimura's concept, intersubjective *ma* or intersubjective *aida*, is a less tangible sense of *ma* in that it is the relationship between performers as they interact with each other and the sounds they encounter in the musical ensemble. Again, this *ma* is invisible and not as easy to grasp as the previous two. However, it allows two or more musicians to have a connection and lead the music and the actor in an effective direction on stage.

I will also elaborate on *mu* in detail through the examples of John Cage's silence, *Noh* drama's negative space including Japanese aesthetic expression which is the idea of pregnant emptiness, Zeami's acting approach of せぬ隙が面白き (*Senu Hima Ga Omoshiroki*) and a related concept from Japanese aesthetics, 真(*shin*)-行(*gyō*)-草(*sō*) in this chapter. In the *mu* section, the emphasis of non-action instead of action through Zeami's strict acting approach shows that the Japanese perceive silence as pregnant emptiness. This non-action of action means the awareness of that which is not obviously exposed. There must not be an unguarded moment while the actor is playing non-action of action. Moreover, he has to manage the state of *mushin* to maintain his unwavering inner strength. If the actor maintains this deep sense within his mind, this non-action of action is extremely interesting for the audience. With this foundation, Komparu manifested Gestalt theory in connection to 真(*shin*)-行(*gyō*)-草(*sō*) and clarifies that the 'ground' can be a core of expression in *Noh* drama. In other words, silence can be a core of expression in music.

Before exploring various Japanese concepts of *ma* and *mu*, it is important to know that *ma* and *mu* have subtle differences in definitions that are difficult to articulate. This is because *ma* and *mu* are dependent on each other. For instance, *mu* has been used as *ma* by some Japanese authors, scholars, and artists. In this relationship between the words, I view *ma* as the micro and *mu* as the macro, so I often interpret the uses of *mu* as *ma*. By exposing how the Japanese value and sense *ma* and *mu*, it helps us to understand concepts of *ma* in general, and how the Japanese and the Westerners perceive silence differently.

Historical Background of *Ma*

Tracing the transformative history of *ma* helps to present the usage of *ma* in a general sense and clarify the initial point when *ma* became an aesthetic term in Japan. Here, I will explore the history and usage of *ma* from the eighth century (the earliest root source of the concept in Japan) through twentieth century. The first reference to *ma* occurred in the oldest Japanese extant poetry, 万葉集 (*Man'yōshū*).²¹ At that time, the word *ma* was relatively simple as it was used to express the misty spaces between mountains and as a marker of the passage of time.²² By the eleventh century, *ma* was similarly applied to the gaps between pillars in Japanese rooms and the in-between spaces of verandas that separated interiors of buildings from their contiguous gardens.²³

By the nineteenth century, the word *ma* began to be used in the arts to describe pauses in in action in 歌舞伎 (*Kabuki*) theatrical performances. *Kabuki* is a Japanese form of theatrical entertainment which combines song, dance, and stylized gesture in a prolonged spectacle set on a low stage.²⁴ After World Word II, *ma* emerged in the works

²¹ Graham, 40.

²² Ibid, 41.

²³ Ibid, 40.

²⁴ *The Oxford Dictionary of Literary Terms*, 4th ed, s.v. “Kabuki,” accessed April 6, 2019, <https://www.oxfordreference.com/view/10.1093/acref/9780198715443.001.0001/acref-9780198715443-e-627>.

of the first Japanese Jungian psychoanalyst, Kawai Hayao (1928-2007). It is not clear if Hayao used the word *ma* in his research and writings, but rather he focused on a concept called 無心(*mushin*, no-mind). *Mushin* is a Buddhist concept which Hayao used to label the collective Japanese psyche as a “hollow center.”²⁵ Isao Kumakura (b.1943-), a president of the Shizuoka University of Art and Culture and an authority on Japanese cultural history, would later equate Hayao’s concept to *ma*.

After the 1960s, many architects, philosophers, artists, filmmakers, and actors all over the world became interested in the sense of *ma*. In 1966, Günter Nitschke, a German director of the Institute for East Asian Architecture and Urbanism in Kyoto, was one of the people who began conceptualizing *ma* as a philosophical term. In his three-year research book published in London, Nitschke examines the etymological origin of *ma* in the specific logographic 漢字 (*Kanji*) which is key to understanding its aesthetic usage.²⁶ This research behind the *kanji* character of *ma* allows for a better understanding of its application to music and will be addressed in detail later on. His work was completed under the guidance of eleven Japanese historians and architects including another significant figure in the world of *ma*, Isozaki Arata (1931-).

²⁵ Graham, 40.

²⁶ Günter Nitschke, “‘MA’ - The Japanese Sense of Place in old and new architecture and planning,” *Architectural Design* 36 (London, March 1966):116, http://www.east-asia-architecture.org/downloads/research/MA_-_The_Japanese_Sense_of_Place_-_Forum.pdf.

Isozaki Arata, a contemporary Japanese architect, is a significant figure in that he first conveyed popularized of *ma* as an aesthetic term with his exhibition in the late 1970s.²⁷ His 1978 exhibition *Ma: Space-Time in Japan*, at The Louvre in Paris debuted and it was also installed at the Cooper-Hewitt Museum in New York in 1979.²⁸ The exhibition was a collaborative show with a number of Japan's outstanding artists and designers. Isozaki's main goal of this show was to clarify and illustrate a basic tenet of Japanese culture that is also a primary aspect of the Japanese sensibility: Isozaki's concept of *ma*, space and time, as a unified idea and experience.²⁹ It included around nine subthemes that showed *ma* in both a philosophical and utilitarian light with examples of architecture, sculpture, and landscape (See Table 1.1. below). Isozaki argued that *ma* was related to 神 (*Kami*, the unseen divinities of Japan's original Shinto religion) and the acting style of 能 (*Noh*) drama.³⁰ It is important to note that the concept of *ma* had never been used in either Shinto nor *Noh* drama in pre-modern times.³¹

²⁷ "Ma- The Japanese Sense of Place: Short History of Ma," The Institute of East Asian Architecture and Urbanism, last modified January 2012, http://www.east-asia-architecture.org/downloads/research/MA_-_The_Japanese_Sense_of_Place_-_Forum.pdf.

²⁸ Ada Louise Huxtable, "Architecture View on the Japanese Esthetic." *The New York Times*, March 25, 1979, <https://www.nytimes.com/1979/03/25/archives/architecture-view-on-the-japanese-esthetic.html>.

²⁹ Ibid.

³⁰ Arata Isozaki and Ken Tadashi Ōshima, *Arata Isozaki*, (London: Phaidon, 2009), 2.

³¹ Graham, 41.

Orthography: The *Kanji* for *Ma*

Ma is a richly ambiguous term which Richard Pilgrim, a scholar of Japanese religion and arts, describes as a conjunction of space and time.³² Perhaps the most suitable way to start is to explore its meaning in the *kanji*, or Chinese character, for *ma* (See Table 1.1. below). It is made up of two separate parts: 門 (*mon*, gate or door) and the inner character meaning either 日 (*hi*, sun) or 月 (*tsuki*, moon).³³

Table 1.1. The Specific Logographic *Kanji* or Chinese Character of *Ma*³⁴



A symbol for the leaves of a door or gate, the basis for any character relating to entrances. It came eventually to mean the great gate of a Buddhist temple precinct.

³² Richard B. Pilgrim, “Intervals (‘Ma’) in Space and Time: Foundations for a Religio-Aesthetic Paradigm in Japan.” *History of Religions* 25, no. 3 (February 1986): 261.

³³ Günter Nitschke, “MA – Place, Space, Void,” *Kyoto Journal*, May 16, 2018, <https://kyotojournal.org/culture-arts/ma-place-space-void/#Notes> 9.

³⁴ Nitschke, “‘MA’ - The Japanese Sense of Place in old and new architecture and planning.”



A symbol for the sun, as it is now written. Originally, this character consisted of the pictorial sign for 月 (*tsuki*, moon), not the present day 日 (*hi*, sun).



Together the parts suggest moonlight peeking through the chinks in a doorway.

Nitschke displays the etymology of the logographic *kanji* of *ma* in both Japan and China (See Table 1.1. above). In China, the original definition of this character is the literal concept of space.³⁵ In Japan, however, an element of time is additionally included because space and time are measured as relative entities and neither are fixed; The Japanese believed that space cannot exist without time and vice-versa.³⁶ More interestingly, when the concepts of 空間 (*kūkan*, space) and 時間 (*jikan*, time) are written down in Japanese, the ideogram 間 (*ma*, interstice) is used as the second character for

³⁵ Ibid.

³⁶ Ibid.

both (See Table 1.2 below), where Isozaki demonstrates an easier and necessary translation of *kūkan* and *jikan* for non-Japanese speakers.

Table 1.2 Translation of *Kūkan* and *Jikan* into the *Kanji* or Chinese Character³⁷

空間 = 空 + 間	Space = void + <i>ma</i>
時間 = 時 + 間	Time (i.e., duration) = (Greek) <i>chronos</i> + <i>ma</i>

A contemporary Japanese *Noh* actor, Komparu Kunio, also describes the origin of *ma* in Japan:

It (*ma*) includes three meanings, time, space, and space-time, the word *ma* at first seems vague, but it is the multiplicity of meanings and at the same time the conciseness of the single word that make *ma* a unique conceptual term, one without parallel in other languages.³⁸

³⁷ Arata Isozaki. *Japan-ness in Architecture* (Cambridge, Massachusetts: MIT Press, 2006), 94.

³⁸ Komparu, 71.

As a native of Japan, I initially found it hard to understand the connection between *ma*, space, and time. However, when I translate these into the *Kanji* characters, it is obvious that space and time are interconnected and encompassed by the word *ma*

Three types of *Ma*

The popular and practical use of the concept of *ma* generally sorts into three categories: space and time, in-betweenness, and intersubjectivity. Exploring these three categories will help to understand the subtle differences in the use of *ma* and set a groundwork for how it will apply to Japanese composer's works in later chapters.

Space and Time

As mentioned above, *ma* is a complicated term that can have many different interpretations depending on the person and context. Because of this, I have focused this section on three types of *ma* that can be directly related to percussion compositions in the following chapters. These three types are space and time, in-betweenness, and intersubjective *ma*. The first one I will examine, and perhaps the simplest, is space and time.

In Japan, an architect tends to use *ma* as space with no relationship to time. This *ma* can mean space itself, the dimension of a space, a unit of space, or space between two things. In Japanese, we use these following words, 床の間 (*tokonoma*, alcove), and 間数 (*makazu*, the number of rooms.)³⁹ However, a musician tends to use it as time. This *ma*

³⁹ Komparu, 70.

can mean time itself or the interval between two events or sounds such as a rest in music. In Japanese, we integrate *ma* into words that describe this timing in music, such as: 間が良い (*ma ga yoi*, to be lucky, lit. *ma* timing is good), 間が合う (*ma ga au*, to be in rhythm, lit. the *ma* matches).⁴⁰ Moreover, there are certain words including *ma* which are utilized with different meanings in different contexts, such as 間を置く (*ma o oku*, to leave space or pause), 間合いを図る (*ma-ai o hakaru*, to gauge the distance or time between two objects or events), and 間延び (*ma-nobi*, stretched or drawn-out *ma*, hence slow or dull).⁴¹ Furthermore, we see that *ma* incorporates the meaning of space and time in some expressions mentioned above. *Ma* is often interpreted as homogenizing these two phenomena. Isozaki shows his agreement of Komparu's concept of *ma* in 1979 when he first produced the *ma* exhibition:

In Japan space and time were never fully separated but were conceived as correlative and omnipresent [...] Space could not be perceived independently of the element of time, and time was not abstracted as regulated, homogeneous flow, but rather was believed to exist only in relation to movements or space [...] Thus, space was perceived as identical with the events or phenomena occurring it: that is space was recognized only in its relation to time-flow.⁴²

Thus, space and time are experienced simultaneously, and space is a function of the time events that filled it. It is inseparable, and the relativity perceived as *ma* explains the quality of every formula of existing matters in Japanese culture.

⁴⁰ Ibid.

⁴¹ Ibid, 70-71.

⁴² Isozaki, *Ma, Space-Time in Japan*, 13.

In-betweenness

While the previous section focuses on *ma* being the acknowledgement of space and time, this type of *ma*, in-betweenness, digs a little deeper by focusing on what exactly comprises that space and time. Isozaki illustrates this well when he says, “Space is important. More importantly, what happens in between space, things, and sounds, is more important in Japan.”⁴³ This could occur spatially or temporally. However, this interval is not used as the characteristics of measurement but conveys more relative meanings as space, gap, distance, and time between. For instance, a room is called *ma* as it applies to the spatial interval between the walls. In music, a rest is also called *ma* as the natural pause or interval between two or more phenomena occurring continuously. As one of Isozaki’s notable concepts, Isozaki examines *ma* as 橋 (*Hashi*, bridge)⁴⁴ which is the space between two objects (See Figure 1.1. below).

⁴³ Plane-Site, “Arata Isozaki - Time Space Existence.”

⁴⁴ The word *Hashi* refers not only to a bridge but also to an edge. See Isozaki, *Ma, Space-Time in Japan*, 12.

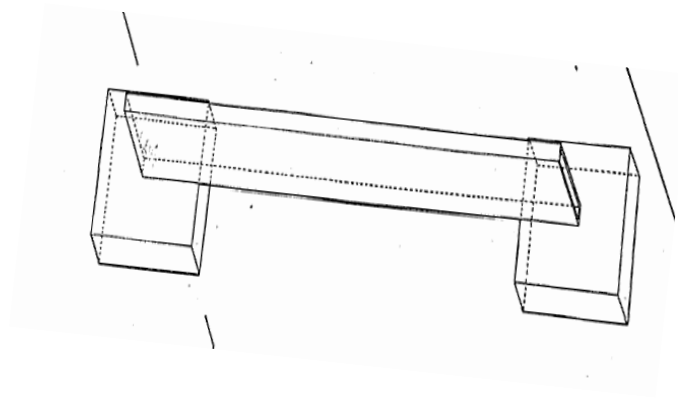


Figure 1.1 One of Isozaki's concepts of *ma*, 橋(*Hashi*, bridge)

To be more specific, *ma* is an aesthetic term which occurs at the edge where two separate worlds meet. Furthermore, Isozaki contemplates how Japanese and Westerners perceive these intervals or space and time. While in the West the concept of these intervals and space and time were considered as linear, and always something to be calculated, the Japanese sensibility enjoys viewing the nature of this interval in a different way.⁴⁵ The Japanese prefer expressions of changes in nature which Isozaki mentions:

The fading of things, the dropping of flowers, flickering movements of mind, shadows falling on water or earth are kinds of phenomena that most deeply impress the Japanese. The fondness for movement of this kind permeates the Japanese concept of indefinite architectural space in which a layer of flat board, so thin as to be practically transparent, determines permeation of light and lines of vision. Appearing in this space is a flickering of shadows, a momentary shift

⁴⁵ Isozaki, *Arata Isozaki*, 282.

between the worlds of reality and unreality. *Ma* is a void moment of waiting for this kind of change.⁴⁶

This last quote cuts to the heart of in-betweenness. Often times in Western music, space is just seen as a calculated moment in music where nothing happens; there is no focus on what happens during these moments. In Isozaki's quote, we see that the Japanese culture holds a much more meaningful outlook when it comes to space and time. The Japanese hesitate to use space as a calculated moment in music and rather prefer to an uncalculated moment like nature sounds as a part of music. Therefore, these sensibilities are still ingrained in the Japanese' consciousness and affect all creations such as art, music, architecture, Japanese garden landscaping, and even lifestyles and environments.

Intersubjective *Ma*

Finally, we examine a type of *ma* that has a more elusive and difficult concept to describe in words than previous two concepts of *ma*. Regarding this type of *ma*, it is impossible for one to point to it because this *ma* is an invisible phenomenon that occurs between the living organism and the environment. In other words, this *ma* is a relational experience or interaction which is shared between performer and performer in a musical ensemble. I refer to this type as “intersubjective *ma*” in the same sense as Bin Kimura (b.1931), a Japanese phenomenological psychiatrist. Kimura adds another term when

⁴⁶ Isozaki, *Ma, Space-Time in Japan*, 7.

writing about this interpretation of *ma* called, 間 (*aida*).⁴⁷ The term, of course, is related to distance between objects or the time that occurs between events, however, the term is useless if it is only applied as distance. The term gains significance from a relational point of view, to which Kimura ascribes it as an interface where living organisms and the environment interconnect. Kimura describes, “what we call ‘the self’ [...] is nothing but the principle of connection that is working ‘between (*aida*)’ us and the world.”⁴⁸ This is what he labeled as subjective *aida* or for our purposes, subjective *ma*.

Kimura took this concept (*aida*) and expanded it to include social relationships instead of environmental, which adapted the definition to mean “between person and person.”⁴⁹ This is what Kimura labeled “intersubjective *aida*” or “intersubjective *ma*.” In music, Kimura describes “intersubjective *ma* is the experience of a musical ensemble.”⁵⁰ More specifically, this essentially means that the coordination of multiple people’s actions leads to the whole system of interactions throughout the piece taking on a life of its own. Kimura succinctly describes this as, “the music echoing in the virtual space of ‘*aida*,’ which is at the same time the interior and the exterior of each participant, now has organic life of its own, accompanied with its autonomy beyond each player’s individual

⁴⁷ Kimura, “Aida to Watashi wo tsunagu Nishida Kitarō no Basho.”

⁴⁸ Kimura, “*Aida*” あいだ (Tokyo, Japan: Kobundo, 1988), 84.

⁴⁹ Kimura, “Aida to Watashi wo tsunagu Nishida Kitarō no Basho.”

⁵⁰ Ibid.

will.”⁵¹ Kimura then explains how he perceives this phenomenon in his own musical ensemble experiences of *ma*,

Whenever I play the piano for ensemble music or accompaniment, it seems like to me that others are manipulating what piano sounds I should play next instead of me intentionally making the piano sounds. Interestingly, it is the exact same experience as a symptom of schizophrenia, called passivity experience or delusional disorder. It is that one feels that others are manipulating or controlling one’s behavior and thoughts. I’ve been having the exact same experience while I am playing the piano in ensemble music. Thus, in piano trio, *ma* is not created by three people intentionally. First, 場所 (*Basho*, a place), or phenomenon called *ma* exists, and then finally intentional sounds in which three people emanate create intersubjectivity.⁵²

In a musical ensemble setting, instead of describing *ma* as a matter of tangible time and space, Kimura ascribes it to more of a living relationship between performers. Kimura says this place, 場所 (*Basho*, a place), is *ma* and more specifically, is where two or more things encounter each other.⁵³ It is the mindset the performers must be in in order to create what he calls “intersubjectivity.” He goes on to explain that intersubjectivity is the process and product of sharing experiences, knowledge, understandings, and expectations with others.⁵⁴ In the case of an ideal musical ensemble, Kimura believes that each performer must feel and share their intersubjective *ma* with each other in the group. To reach this level, each player, of course, is required to know their individual part proficiently in order to make sounds according to the parts of music that have already

⁵¹ Ibid, 35.

⁵² Kimura, “Aida to Watashi wo tsunagu Nishida Kitarō no Basho.”

⁵³ Ibid.

⁵⁴ Ibid.

been played (feedback) and the parts of music that is yet to come (feedforward). However, such an auditory perception should not only include the sounds of one's own part, but also the entire total of the sounds creating the music. This is because it would be impossible for the ensemble to play together if one did not know what the sum of parts should sound like as a whole. Furthermore, Kimura believes these auditory feedback and feedforward skills guide each player to synchronize their performance in a more efficient manner, especially when the ensemble falls apart and tries to recover. When the performance is coordinated properly to maintain autonomy, each player's performance matches what is expected in the ensemble. Shogo Tanaka, a Japanese phenomenological psychologist and a specialist of Kimura's intersubjective *ma*, provides an easier explanation about an ideal musical ensemble by considering intersubjective *ma*: ideally, an ensemble would not be guided by the musical score or led by one expert in the group; rather, each player would perform their own part equally and spontaneously, and the sum of the performance would form harmonious music as a whole.⁵⁵

Although various Japanese concepts of *ma* I have mentioned above and below in this chapter are usually applied into only Japanese percussion music by Japanese composers, Kimura's intersubjective of *ma* can be applied into any ensemble music by any composers. However, the ensemble group must not have a conductor in the group. In fact, I personally felt intersubjective *ma* when I played a keyboard percussion quartet piece, *Mallet Quartet* (2013), by Joseph Pereira at George Mason University in 2019.

⁵⁵ Shogo Tanaka, "Intercorporeality and aida: Developing an interaction theory of social cognition." *Theory & Psychology*, Vol. 27(3) (2017): 344.

This piece is one of the most difficult percussion ensemble pieces to play together as a whole in an ensemble group. One of the clearest reasons is that once one starts playing this piece, they cannot tell where the down beat is in the ensemble. This is because each part has a lot of syncopation and meter changes to the point that no one can feel the stable pulse at all. To overcome these problems, we had four exhaustive practice sessions. First, we learned our individual parts perfectly so that each performer can easily anticipate individual part based on auditory feedback and feedforward. Second, we picked up multiple small sections that were problematic in the ensemble and did repetitions until we could feel comfortable enough to understand how that parts worked together. Third, we picked sections where the composition was so disjunct, that it was necessary for one of the performers to make an audible noise to signify the downbeat. Finally, we played the piece many times in front of random people and in concerts to make sure we were able to coordinate our experiences, knowledge, understandings, and expectations we shared in rehearsals under the pressure. Because of these efforts, we were able to tap into the intersubjective *ma*, and the entire of the performance synchronized well as a whole.

This type of *ma* also can be observed in Japanese traditional music. Unlike Western music, the Japanese traditional musical ensemble has no absolute time. They play music without a conductor, so the music is altered by the interactions of the players. Because the pauses, silence, and attacks occur without any guidance from a conductor or a steady sense of time, the performers are required to tap into this state of mind the Kimura described in order to execute the music or dancing cleanly. When Japanese

audiences observe these moments, they say, 間がよい (*ma ga yoi*, to be lucky, lit. *ma* timing is good).

Isozaki describes it as,

Each player possesses an intuitive rhythm which produces a certain spontaneity of composition. Thus, Japanese music does not follow “absolute time” – represented by the metronome. The subtle, differentiated time-patterns offered by individual players create omnipresent currents of music.⁵⁶

Therefore, this type of *ma* is the more important of the three when applying it to the performance of any ensemble music in general. According to Kimura, there are three actions that are required in music: the action of producing music, the action of listening to oneself, and the action of giving direction to music in order to expect the sounds, rests, pauses one will play.⁵⁷ In order to create intersubjective *ma*, these three actions must be realized in the performance of a musical ensemble. (See Chapter Two)

無 (*mu*)

Mu is a concept found in Zen Buddhism and is often translated as “emptiness” and is the foundation on which the Zen practice is built. Sato elaborates that, “*Mu* means to transcend dualism, in other words to go beyond having or not having, to go beyond rationalism and logic to a state called ‘absolute nothingness’.”⁵⁸ As mentioned before, *ma*

⁵⁶ Isozaki, *Ma, Space-Time in Japan*, 14.

⁵⁷ Kimura, “Aida to Watashi wo tsunagu Nishida Kitarō no Bashō.”

⁵⁸ Shozo Sato. *Shodo: The Quiet Art of Japanese Zen Calligraphy, Learn the Wisdom of Zen Through Traditional Brush Painting* (North Clarendon: Tuttle Publishing, 2014), 38.

and *mu* can be difficult to conceptualize. It is of vital importance to note that they are sometimes used interchangeably by some Japanese authors, scholars, and artists below. For clarification of the preceding content, I view *ma* as the micro and *mu* as the macro, so I often interpret the application of *mu* as *ma*. Tadao Ando (b.1941-), a self-taught Japanese architect, helps describe the subtle differences of *ma* and *mu* in his interview,

I use the term *ma* in some of my writings, and it was sometimes into nothingness. I think in English, both *mu* and *ma* are justifiably translated into nothingness. For me, both are concerned with the invisible. While *mu* is that which one cannot feel, *ma* makes it palpable and tangible.⁵⁹

These concepts, *ma* and *mu* depend on each other and create a symbiotic relationship. To fully illustrate this concept, I will look at four examples from both the East and the West and talk about their relationship to *mu*. First, I will examine the American composer John Cage (1912-1992), whose exploration into silence made a clear distinction between the Western and Japanese perceptions and approaches. Secondly, I will examine pregnant emptiness which implies the silence in *Noh* drama (or any other Japanese art form) and discover significance of pregnant silence. Thirdly, I explore how the spectators enjoy *mu* through the Japanese *Noh* founder Zeami's strict acting approach of せぬ隙が面白き (*Senu Hima Ga Omoshiroki*, a place where the actor does nothing is interesting). Finally, I will introduce Japanese aesthetic expression 真(*shin*)-行(*gyō*)-草(*sō*). As a note for this section, understand that *ma* and *mu* are very close to each other in

⁵⁹ Tadao Ando. *Nothingness: Tadao Ando's Christian Sacred Space* (Routledge, 2009), 196.

their definitions. Because of that, some of the quotes used mention *ma*, but I felt them best to help describe *mu*.

John Cage's Silence

John Cage is arguably the most influential American composer in regard to examining what silence is and how it effects music. He also became one of the first Western composers to include not only timbres and rhythms, but the deep philosophy of Asian culture into his music. One of the significant aspects is that Cage did not believe in a duality of sound (something) and silence (nothing). This conceptualization of silence derived from two influences. One is defined when Cage visited to an anechoic chamber at Harvard University in 1951. An anechoic chamber is a room that has all surfaces covered with sound-absorbing material, often in the form of wedges pointing into the room. The aim is to simulate an environment that has no sound.⁶⁰ Although an anechoic chamber was supposed to be completely in silent, Cage describes that he heard two different sounds,

It was after I got to Boston that I went into the anechoic chamber at Harvard University. Anybody who knows me knows this story. I am constantly telling it. Anyway, in that silent room, I heard two sounds, one high and one low. Afterward I asked the engineer in charge why, if the room was so silent, I had heard two sounds. He said "Describe them." I did. He said, "The high one was your nervous system in operation. The low one was your blood in circulation."⁶¹

⁶⁰ *Dictionary of Mechanical Engineering*, s.v. "Anechoic chamber," accessed May 6 2019, <https://www.oxfordreference.com/view/10.1093/acref/9780198832102.001.0001/acref-9780198832102-e-214>.

⁶¹ Douglas Kahn, *John Cage: Silence and Silencing: Noise Water Meat: A History of Sound in the Arts* (Cambridge: MIT Press, 2001), 190.

Therefore, he realized that there is no absolute silence in the world and that sound exists everywhere. He describes his definition of silence in a lecture entitled “Experimental Music,”

There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot...until I die there will be sounds. And they will continue following my death. One need not fear about the future of music⁶²

no silence exists that is not pregnant with sound. Silence is (not) nothing; it is no longer the absence of sound. It consists of all the ambient sounds that make up a musical space, a space of which the borders cannot always be clearly defined. Silence is the space in which sounds occur⁶³

Here in Cage’s argument of the absence of true silence, we see the same rejection of a duality in nature that is understood in the term *mu*. There is no one versus the other. Instead Cage understood that there was only a singularity of sound if you only looked for it. It is important to note that Cage did not follow formal Zen training or practicing. He used concepts of Zen as a composer and reflected in his music in his own way. John Cage would eventually compose one of his most infamous pieces, *4’33”*, because of this experience. Written in 1952, this piece consists of three movements in which Cage marks for the performer to *Tacet*. The score instructs the performer not to play their instrument during the entire duration of the three-movement piece. Cage’s intention of this piece was

⁶² John Cage, *Silence: Lectures and Writings*, 8.

⁶³ *Ibid*, 135.

for the audience to be aware of all sounds in their environment, and he was trying to shift audience's attention from the performer's sound to ambient noise.⁶⁴

For a more visual realization of this idea, Christine Sun Kim (b.1980-), a female American sound artist, demonstrates her definition of silence with her pianissimo branching score (See figure 1.2).

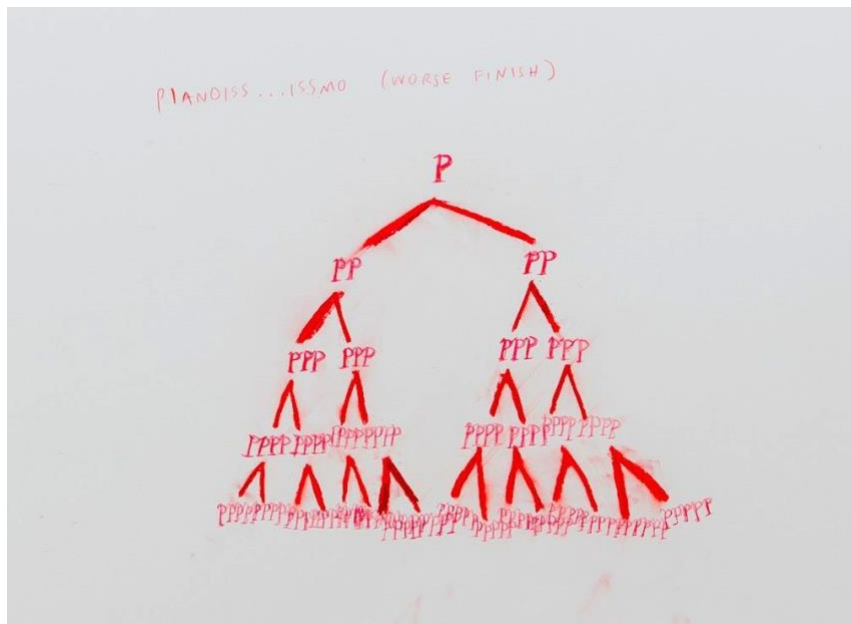


Figure 1.2 Christine Sun Kim's *Pianoiss...issimo* (Worse Finish) in 2012

She describes,

If you are reading sheet music and see a 'p' on the staff, that means to tone it down and play more quietly... As the number of 'ps' increase, it gets exponentially more quiet, but there is never a complete silence, ever. Here is the drawing entitled 'p-tree'. You can see a visual representation of all of the 'ps'

⁶⁴ Chung Eun Kim, "Silence in the Music of John Cage, Toru Takemitsu and Salvatore Sciarrino," (PhD diss., The State University of New Jersey, 2018), 20, <http://search.proquest.com/docview/2059835533/>.

continuously dividing and multiplying. This is the closest that I have ever come to defining the meaning of silence, but there is still noise in that definition.⁶⁵

In terms of the concept of silence, Sum Kim's silence definitely has similarity to Cage's silence in that complete silence is never possible. From their concepts, it is revealed that more often than most perceive, silence is pregnant with potentialities and possibilities. Sounds, silence, noise, and music are equally potent and there is no hierarchy between them. Cage's silence makes us reconsider what sounds, silence, noise and music are to us.

Pregnant Emptiness

At first thought, it may seem that Cage's view of silence is completely different than any other culture's view. However, by taking a closer look, a similarity can be seen. As mentioned above, in *Noh* drama, and more broadly in Japanese traditional music, the emphasis is on the non-action rather than the action. More specifically, the Japanese believe that there is a "pregnant emptiness" that exists in *Noh* drama.⁶⁶ This term implies that the silence in *Noh* drama is not meaningless or arbitrary but filled with possibilities, which is where the connection with Cage can be found. Although *Noh* culture never discusses whether silence truly exists, Cage and *Noh* culture believe that the space in

⁶⁵ "Runs in Voice," powerpoint presentation by Christina Sun Kim, New Museum Seminars: (Temporary) Collections of VOICES, video, 26:58, June 6, 2014. <https://youtu.be/4Jyg0MNMfLc>.

⁶⁶ There is some disagreement how to translate *ma* and *mu* in *Noh* drama. See Pilgrim, 259 and Ryoko Akama, "Exploring Emptiness: An Investigation of 'Ma' and 'Mu' in My Sonic Composition Practice". (PhD diss., University of Huddersfield, 2015), 16.

which there is no intentional action holds possibilities. Komparu describes the difference of positive space and negative space (*ma*) as the former creating the opportunity for the latter to exist, which in turn gives the opportunity for creative potential to exist:

Nowadays, space is often described as positive or negative. Negative space is enclosed and fixed, and positive space is the space taken up by people or things that define a negative space by their presence. Both kinds of space exist in *Noh*: negative space (*ma*) is the stillness and emptiness just before or after a unit of performance; positive space is produced by stage properties and by the dramatic activities of performers – it even includes the audience. The two kinds of space are connected by time [...] While there may be empty, or ‘negative’ time, there will never be unsubstantial, uncreative, or uncreated time.⁶⁷

The scholar Richard Pilgrim adds his description of “pregnant nothingness:”

[...] negative space/time is therefore anything but a mere nothing awaiting the positive space/time; it is a pregnant nothingness that is ‘never unsubstantial or uncreative [...]’ Others have called this (negative space) an imaginary space (*yohaku*, *kūhaku*) and related it particularly to painting, tea ceremony, gardens, and calligraphy. In this sense it is negative space/time ‘filled’ by the imagination more than by some thing.⁶⁸

Therefore, Komparu and Pilgrim agree with the importance of negative space and time, and they perceive it as never unsubstantial or uncreative. As a great instance of negative space and time, Komparu describes how negative space can be the most interesting, “Zeami is suggesting implicitly the existence of *ma*. He is saying that *Noh* acting is a matter of doing just enough to create the *ma* that is a blank space-time where nothing is done, and that *ma* is the core of expression, where the true interest lies.”⁶⁹

⁶⁷ Komparu, xx.

⁶⁸ Pilgrim, 259.

⁶⁹ Komparu, 73.

せぬ隙が面白き (*Senu Hima Ga Omoshiroki*)

せぬ隙が面白き (*Senu Hima Ga Omoshiroki*, the places where the actor did nothing is interesting) is one of the most significant elements for the *Noh* actor's approach, and serves to reinforce Komparu's idea that "*ma* is the core of expression, where the true interest lies."⁷⁰ The idea of the place where the actor did nothing means silence or the pauses in the *Noh* actor's movements. This acting approach is written in one of Zeami's writings from 1424, 花鏡 (*Kakyō* - a mirror to the flower), which contains Zeami's most large-scale and detailed analysis of the methods for transforming a student of acting into a creative artist.⁷¹ This acting approach is truly profound, and probably the key that is best used for us to understand *mu*.

In Zeami's theory, there must not be just an absence of action. In order to make the concept effective for the audience, the actor must use absolute concentration during this non-action. Nearman examines *Senu Hima*:

In the interval, where [the actor] stops making movements, in the place where he stops doing his movement, in the places where he stops doing his reciting, as well as in all the various and sundry pauses [between] words [of dialogue] and characterization, [there] is a mental concentration that does not abandon the mind [’s activities], but maintains a vigilance [on all that is happening].⁷²

⁷⁰ Ibid.

⁷¹ Mark J. Nearman, "Kakyō: Zeami's Fundamental Principles of Acting." *Monumenta Nipponica* 37, no. 3 (1982): 333.

⁷² Mark J. Nearman, "Kakyō: Zeami's Fundamental Principles of Acting (Part Two)." *Monumenta Nipponica* 37, no. 4 (1982): 488.

Therefore, the actors cannot let their guard down when the recitation or dance comes to an end or when there are intervals between the dialogue. If the actor successfully delivers this feeling of mental concentration on the outside, it is interesting to the audience. However, this concentration cannot be detected by the audience; as soon as it is realized, it becomes action instead of non-action.

Zeami also continues to define how this mind or consciousness should be working during *Senu Hima*. It is unpleasant for the actor to permit inner strength to become obvious to the audience. If it is obvious, it is an act and not acceptable as no-action. It is important for the actor to attain the state of 無心(*mushin*, no-mind)⁷³ which one hides even from his own intent. Here is what Nearman says about *mushin*,

On the level [where the actor performs with an awareness that goes beyond] the activities of the discriminating of mind, and with a feeling of assurance that masks his personal intentions even from himself, the actor must connect the sequence of inactive intervals with what goes before and comes after them. This is, then, the motive power, 感力(*kanriki*)⁷⁴ that connects the myriad act [done by the performer] by means of the single-mindedness [that transcends the pluralism of the everyday functioning of mind].⁷⁵

⁷³ 無心(*mushin*, no-mind) is a condition in which the actors' intentions are hidden even from themselves. *Mushin* is one of a number of terms from Buddhist and Taoist discourses that Zeami alludes to with increasing frequency later in life to frame his discussions about the phenomenon of performing. See Shelley Fenno Quinn, *Developing Zeami: The noh actor's attunement in practice* (Hawaii: University of Hawaii Press, 2005), 16.

⁷⁴ 感力(*kanriki*) carries a double meaning of 'motive power', which has its source in the actor's will, and 'emotive power', which derives from his feelings. See Nearman, 489.

⁷⁵ Ibid.

Newman also describes the relationship between *mushin* and the actor with a Japanese poem, *Birth and Death, Goings and Comings*:

A marionette in play
When one string snaps
It falls and collapses.⁷⁶

Although one actually sees the manipulation of an artificial figure on a puppet stage, it is not really an object that moves with its own free will. It is performed with manipulated strings. If one cuts these strings, it collapses. Likewise, in *Noh* drama, the various characterizations are artificial figures. The actor's mind is the core of this illusory object. Newman describes, "the actor should make his mind function like these strings, and without its being perceived by anyone, it should connect all things... it would be the life of his acting."⁷⁷ Hence, Zeami's action of no-action has deep power and rich meanings as much as actions.

⁷⁶ This poem appears in 月庵和尚法語 (*Gettan Oshō Hōgo*) ('[Rinzai Zen] Priest Gettan's Talks on Buddhist Principles'), a late 14th-century text. Zeami's subsequent interpretation of the poem as descriptive of the relation between the actor's mind and the 'illusion' of character that it creates differs from the Zen intent of the poem, which admonishes the reader to break free from the trap of the illusory world of 'birth-and-death'. Ibid.

⁷⁷ Newman, 490.

真(*shin*)-行(*gyō*)-草(*sō*)

Shin-gyō-sō is a Japanese aesthetic term and originally attributed to calligraphy of Chinese character in ancient China (BC1350-AC700).⁷⁸ This term is propagated in a number of Japanese traditional arts, including garden, tea ceremony, painting, flower arrangement, and *Noh* drama from 1400 to 1500.⁷⁹ It is extremely hard to translate in a word because this term has slightly different meanings in each Japanese art. However, it is loosely translated as *shin*: formal, *gyō*: semiformal, and *sō*: informal.⁸⁰ The relevance of this concept is to continue to reframe what artists and viewers in the West tend to think as the priority in a work of art. Specifically, I will examine how the concept applies to calligraphy as it accentuates blank space as critical to realizing an ideal expression of beauty. Additionally, this analysis will introduce clear cut definitions and variations of how the blank part and an expressive part coexist and interact with one another.

Calligraphy is a great example of the application of *shin-gyō-sō*, as it places the most importance in order to examine *mu*. In the calligraphy world, *shin* means a printed style, *gyō* a style in between the printed and elegant, *sō* an elegant cursive style (see figure 1.3 below).⁸¹ Among these three, the *sō* style clearly displays the relationship

⁷⁸ Masashi Oze, “Nihon no Dentōongaku ni okeru keiron-shin, gyō, sō-.” 日本の伝統芸能における型論-真・行・草-. (master’s thesis, Osaka City University, 2004), 1, <http://www.urban.eng.osaka-cu.ac.jp/graduate/masterthesis/2003/master/010.pdf>.

⁷⁹ Ibid, 3.

⁸⁰ Ibid, 1.

⁸¹ Mari Shimosako. “Japan: Philosophy and Aesthetics.” In *Garland Encyclopedia of World Music Volume 7 - East Asia: China, Japan, and Korea*, edited by

between *mu* (blank space) and *yū* (expressive space or brush strokes). *Sō* style has the highest artistic and abstract elements. *Sō* is also the informal style for writing ideograms in Japanese. As you can see in the *Kanji* character of 無 below (See figure 1.3 below), the *sō* style is quite different from the *shin* and *gyō* style, and has originality, completely modified from the *shin* style. *Sō* artists are provided chances to accomplish full artistic expressions.⁸² For instance, they are allowed to create many subtle nuances among the curving lines in an ideogram and to include a significant balance within the flow of line and active empty space.⁸³ The Japanese define the blank space as, 余白, (*yohaku*, the empty space in an ideogram), and it is essential for calligraphers to fully express their artistic beauty in *sō* style.⁸⁴ *Sō* artists focus on how to create *yohaku* to highlight the presence of ideograms and to provide dynamic images to unique shape in diagrams. Thus, the Japanese do not only pay attention to *yū* (brush strokes) but also pay extra attention to *mu* (blank space). Furthermore, *Sō* artists enjoy *mu* and define this as a Japanese aesthetic 余白の美 (*yohaku no bi*, the beauty of empty space) in *sō* style.⁸⁵

Provine, Robert C., Yosihiko Tokumaru, and Lawrence J. Witzleben. Routledge, 2001.
https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cbibliographic_details%7C326927.

⁸² Sato, 21.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ “Yohaku no bi: The Beauty of Empty Space,” Seattle Japanese Garden, last modified March 15, 2016,
<https://www.seattlejapanesegarden.org/blog/2016/03/15/yohaku-no-bi-the-beauty-of-empty-space>.



Figure 1.3 Kanji Character of 無, *mu*, with 真(*shin*)-行(*gyō*)-草(*sō*) style in calligraphy

In order to clarify significant quality of *mu* in *shin-gyō-sō*, Komparu shows how he perceives objects differently in *Noh* by using gestalt theory. Gestalt is a study about perception. Komparu uses one of the famous images of Gestalt theory, Rubin's *figure and vase illusion* (See figure 1.4 below), and examines the relationship between the use of the expressive part (figure) and the blank part (ground) in connection with *shin-gyō-sō*.⁸⁶ Rubin's *figure and vase illusion* was discovered by the Danish psychologist, Edgar Rubin in 1915.⁸⁷ The *figure* normally presents the viewer with a mental choice of two interpretations. Komparu calls the first recognized image 'figure,' and the rest 'ground.'⁸⁸ The viewer usually sees only one of the two valid interpretations, and only realizes the

⁸⁶ Komparu, 71.

⁸⁷ "Looking back: Figure and ground at 100." *The British Psychological Society*, updated January 2012, <https://thepsychologist.bps.org.uk/volume-25/edition-1/looking-back-figure-and-ground-100>.

⁸⁸ Komparu, 72.

second after. When one attempts to see both interpretations at the same time, one finds that it is impossible to perceive both interpretations simultaneously, as one blocks the other.

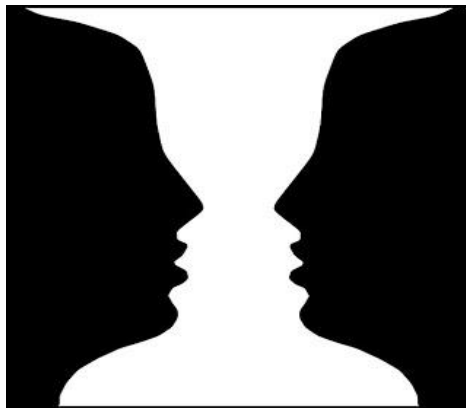


Figure 1.4 Rubin's *figure and vase illusion*

Akama presents this human consciousness as 'multi-stable perception' that describes three primary perceptions of how our brain finds an instant experience of the image in Gestalt theory (See Table 1.3. below).⁸⁹

Table 1.3. Three Primary Perceptions

1	(If one recognizes two black faces in the foreground with a white background first), the two black faces are the 'figure' and the vase is the 'ground.'
2	(the distinction is unclear)

⁸⁹ Ryoko Akama, "Exploring Emptiness: An Investigation of 'Ma' and 'Mu' in My Sonic Composition Practice". (PhD diss., University of Huddersfield, 2015), 60.

3	(If one recognizes a white vase in the foreground with a black background), a white vase is the ‘figure’ and the two black faces are the ‘ground.’
---	--

Therefore, Gestalt theory clarifies that our consciousness prioritizes one image over another. Gestalt shows the ‘figure’ as the principal image over ‘ground’, and ground is considered as shapeless and unrecognized. However, Komparu interprets the perception figure and ground differently with *shin-gyō-sō* (See Figure 1.5 below).

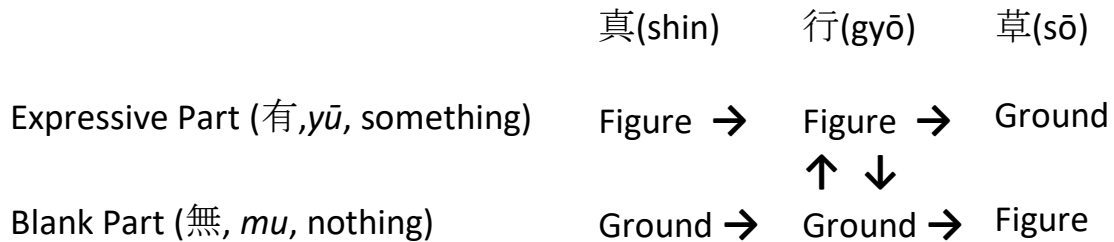


Figure 1.5 Komparu’s Diagram of 真(*shin*)-行(*gyō*)-草(*sō*) in relation to figure and ground

In *Noh* drama, Komparu categorizes ‘ground’ naturally as the ‘figure’ in *sō* level.⁹⁰

In other words, *yū* (the expressive part) serves to support *mu* (the blank part.) Komparu describes, “in *sō* we seem to return to *shin*: figure and ground are made explicit. The difference, of course, is that in a *sō* level composition the significant thing is not in the figure but in the ground.”⁹¹

⁹⁰ Komparu, 72.

⁹¹ Ibid.

Komparu describes, “*yū* is merely the thing to support *mu* (or *ma*).”⁹² Thus, by understanding how the Japanese perceive *mu* through Gestalt theory in connection with *shin-gyō-sō*, *mu* (the blank part) can be placed above *yū* (the expressive part) in importance. In other words, non-action, rather than action, can be the focus of the spectators’ in *Noh* drama.

Conclusion

By investigating the term *ma* from various points of view, we are able to get a broad and deep view of what the concept has to offer. *Ma* does not simply mean just a space or silence in Japan. It is actually an active or a living space and silence. Furthermore, it has deep, mysterious, and philosophical meanings. As seen in the psychiatrist Kimura’s thoughts, *ma* can even be a state of mind that connects musicians while they navigate a piece of ensemble music.

Examining three types of *ma* by three Japanese *ma* masters (Komparu, Isozaki, and Kimura) manifested three main significant things. One is that *ma* is considered as space and time. The spatial and temporal qualities are never completely separated and cannot exist without one another. The second thing is that *ma* can be used as in-between two or more events or things and what happens in the betweenness is more important. The last thing is that Kimura’s intersubjective *ma*, invisible *basho* or network, is a less

⁹² Ibid, 80.

tangible sense of *ma* in that it is a relational experience or phenomenon or interaction which is shared between performer and performer in a musical ensemble. Again, this *ma* is invisible and not as easy to grasp and point to it as the previous two. This is because this *ma* occurs in social perceptions and interactions of feedback and feedforward for the performers in an ensemble. However, it allows performers in a musical ensemble to lead the music in an effective direction on stage and bring the entire of the performance synchronized well as a whole. In the *mu* section, the emphasis of non-action instead of action through Zeami's strict acting approach shows that the Japanese perceive silence as pregnant silence. This non-action of action means the awareness of that which is not obviously exposed. There must not be an unguarded moment while the actor is playing non-action of action. Moreover, he has to manage the state of *mushin* to maintain his unwavering inner strength. If the actor maintains this deep sense within his mind, this non-action of action is extremely interesting for the audience. With this foundation, Komparu manifested Gestalt theory in connection to *shin-gyō-sō* and clarifies that the 'ground' can be a core of expression in *Noh* drama. In other words, silence can be a core of expression in music.

By examining various concepts of *ma* and *mu* with attention and in detail, *ma* and *mu* are certainly unique terms and perceptions for the Japanese. They are definitely historically, religiously, and aesthetically influenced. Therefore, they have deep and mysterious meanings that cannot be explained with a few sentences. It is notable that *ma* in architecture is more focused which means that one can point to it. For instance, one can point to it the space between walls. On the other hand, Kimura's *ma* and *mu* have less

tangible concepts. One cannot point to it and one cannot see it because they occur in social perception and inside the musicians and *Noh* actors' mind and heart. As a great example, Kimura's *ma, basho*, is an invisible interface in connection to intersubjectivity, and Zeami's strict acting approach in which silence or the pauses in the *Noh* actor's movements are also invisible and not measurable. However, this space and silence are pregnant with possibilities and potential. The Japanese effortlessly enjoy this mysterious space and silence because it is at the core of our culture and is imbued in virtually anything that is created in our country.

CHAPTER TWO

The aim of Chapter Two is to present Toru Takemitsu's concept of *ma* and how it underlies the structure of musical gestures throughout his remarkable percussion trio, *Rain Tree* (1981). Takemitsu was one of Japan's most eminent composers, and as such, most of his music reflects Japanese taste, color, and essence. *Rain Tree* epitomizes Takemitsu's skills for blending traditional Japanese musical aesthetic with his own philosophy of *ma*. As mentioned in chapter one, *ma* does not simply mean just a space or silence; Takemitsu's concept of *ma* also holds metaphysical and complex meanings, which cannot be defined within few sentences.

Before I directly address Takemitsu's concept of *ma*, I will introduce Takemitsu's unique musical background, including his encounter of Western classical music and his relation to traditional Japanese music. I will also briefly introduce the musical background of *Rain Tree*. After that, I will investigate Takemitsu's concept of *ma* in detail from three points of view: *sawari*, an aesthetic of Japanese traditional music; "stream of sound," Takemitsu's own concept of *ma*; and Cage's concept of silence. While examining these three elements of *ma*, I will also illustrate how Takemitsu uses them effectively to craft the musical gestures of *Rain Tree*.

First, *sawari* originates from an aesthetic of Japanese traditional music, and describes the single buzzy timbre of traditional Japanese instruments, 三味線 (*shamisen*, a

group of three-stringed, plucked instruments), 琵琶 (*Biwa*, a pear-shaped Japanese lute, with four or five strings), and 尺八(*shakuhachi*, an end-blow Japanese bamboo notched flute with four finger holes and one thumb hole). These instruments produce a powerful, deep and rich resonance. Takemitsu sees the Japanese sensitivity to *ma* as a consequence of hearing the *sawari* effect, which exists in infinite inaudible sounds after a single stroke. In *Rain Tree*, he shows this element of *ma* through limited pitch selection with long and sustained sound, and *fermatas*. Second, he explains about his own philosophy of “stream of sound,” which is the perception that all sounds in the environment are part of the same voice. As a composer Takemitsu desires to be a part of nature, so it is significant for him to express music with the sounds around him. To express his “stream of sound,” Takemitsu believed that sounds should not be forced into forms that composers often use. Instead of focusing on musical formula, Takemitsu thought that music should be created by him to reflect nature. In *Rain Tree*, he uses elements of free form such as non-meter, unusual tempo markings, improvisation, and irregular rhythms meant to express raindrops falling from leaves. The final element of Takemitsu’s *ma* is the product of the interaction between musicians in performance. I will examine how Japanese traditional musicians perceive time in performance from Takemitsu’s point of view. Takemitsu considers that Japanese traditional music has a unique temporal sense. Japanese traditional musicians usually have their own unique time structures in which two or more different times overlap and penetrate each other. Percussionists should apply this knowledge of how to communicate and interact with each other within the principles of *ma* to performances of *Rain Tree* and other Japanese music.

Finally, I will examine the similarities between Cage's philosophy of silence and Takemitsu's philosophy of *ma* since Takemitsu himself admits that he was influenced by Cage, especially his compositions, the idea of chance music, and his approach to listening carefully to environmental sounds. I will also examine a significant difference between Cage's and Takemitsu's philosophies of silence, since many performers tend to receive them as the exact same thing.

Understanding and demonstrating *ma* in *Rain Tree* as Takemitsu conceived is not required for a performer's virtuosity in the conventional sense. However, it is vital in order to elicit a different kind of musical and artistic virtuosity with which Takemitsu engaged. By exposing and understanding Takemitsu's concept of *ma* and his use of *ma*, the performer can achieve a deeper and richer performance of *Rain Tree*.

Toru Takemitsu's Historical Background

Toru Takemitsu was born in Tokyo in 1930.⁹³ His interest in Western music began in 1944 after hearing Josephine Baker's recording of the French chanson *Parlez-moi d'amour* through radio broadcasts by the American occupation forces.⁹⁴ Takemitsu was so deeply moved by the song, that in 1946, he decided to become a composer despite having no formal education in music. By and large, he made his entire career as a self-taught composer.

⁹³ Ohtake, 1.

⁹⁴ Ibid, 3.

World War II vastly affected the young Takemitsu, causing him to associate Japanese traditional music with the terrible memories from the war. Instead, his musical predilection tended towards Western classical music. Takemitsu describes his emotional turmoil after having been forced into participating in the war, “When I decided to become a composer, I wanted to compose Western music. At that period, quite definitely because of the war, everything Japanese was to me hateful.”⁹⁵ In fact, his compositions from the 1950s overtly reflect a Western style. He was especially influenced by French composers, Claude Debussy and Olivier Messiaen.⁹⁶

The 1960s was a period of great introspection and change for Japanese composers, including Takemitsu. Many of the young composers were especially interested in solidifying a Japanese style that was influenced by the West, but still held a uniqueness apart from it.⁹⁷ For Takemitsu specifically, this influence came from John Cage, who would reignite his interest in traditional Japanese music. Two significant elements gradually appeared in Takemitsu’s music as a result of his contact with Cage’s ideas: his inspiration from traditional Japanese instruments and his inspiration from John Cage himself. Takemitsu’s first inspiration in this regard occurred in the early 1960s when he encountered a performance of 文楽 (*Bunraku*, traditional Japanese puppet

⁹⁵ Toru Takemitsu, private conversation with Luciana Galliano, qtd. In Luciana Galliano, *Yogaku: Japanese Music in the Twentieth Century: Japanese Music in the Twentieth Century*. (Landham: Scarecrow Press, 2002), 150.

⁹⁶ Ohtake, 3.

⁹⁷ Luciana Galliano. *Yogaku: Japanese Music in the Twentieth Century: Japanese Music in the Twentieth Century*. (Landham: Scarecrow Press, 2002), 238.

theater).⁹⁸ In *Bunraku* performance, 太棹三味線 (*Futozao shamisen*, the largest size of the three-string, plucked instrument) is invariably used. It was the tone quality and timbre of the *Shamisen* that first impressed the importance of Japanese traditional music on Takemitsu.⁹⁹ To examine essential elements of this unique quality of individual sound, Takemitsu began to study traditional Japanese musical terms including, さわり (*sawari*, the active inclusion of noise in the sound). The concept of *sawari* would later play a part in his concept of *ma*. The encounter of *Bunraku* made him to reconsider his cultural identity and he consciously started to study traditional Japanese music in order to fully understand the sensibilities of Japanese traditional music that had always been within him.¹⁰⁰ As a matter of fact, Takemitsu's musical project would be to combine elements of Japanese traditional music with western modernism. He began to incorporate non-Western instruments such as *shamisen* and *shakuhachi*, in his works during the 1960s. In 1967, Takemitsu completed one of his masterpieces, *November Steps* for *biwa*, *shakuhachi*, and orchestra. It was commissioned by the New York Philharmonic under the direction of Seiji Ozawa and premiered in November in 1967.¹⁰¹

This return to Japanese traditional sounds and instruments is what instigated his interest in *ma*. Specifically, Takemitsu took a keen interest in how Japanese traditional

⁹⁸ Ohtake, 3.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Takemitsu, *Confronting Silence*, 88.

music stresses individual sound qualities with a preference for rich and complex sounds. Takemitsu describes the concept of sound in Japanese music to be quite different from Western music's "essential elements" of "rhythms, melodies, and harmony:"

Japanese music considers the quality of sound rather than melody. The inclusion in music of a natural noise, such as the sound of the cicada, symbolizes the development of the Japanese appreciation of complex sounds.¹⁰²

Much Japanese music has historically shown—and required from its performers—a sensitivity toward sound quality, and specifically an expression that resembles natural sounds. This cultural fascination with a single, complex sound was the door that led Takemitsu down the rabbit hole of *ma*. Before I directly examine his concept of *ma* in *Rain Tree*, I will broadly introduce the musical background of the piece.

***Rain Tree* (1981)**

Rain Tree is written for percussion trio of one vibraphone, two marimbas, and two sets of crotales. This piece has found a significant place among percussion repertoire and is one of Takemitsu's most performed percussion chamber works among universities and professional chamber groups in the world. *Rain Tree* is one of three related works as part of a series known as "*Waterscape*," begun in 1974.¹⁰³ The two subsequent works, *Rain Tree Sketch* and *Rain Tree Sketch II* (1992, in memoriam Olivier Messiaen), are solo

¹⁰² Ibid, 65.

¹⁰³ Peter Burt. *The Music of Toru Takemitsu*. (New York: Cambridge University Press, 2001), 177.

piano works.¹⁰⁴ In fact, water references pervade titles of his music in the 1980s: *Toward of the sea* (1981), *Rain Spell and Rain Tree Sketch* (1982), and *The Sea is Still* (1986). In any case, it is evident that both Takemitsu and Ōe were interested in meaning and nature behind the rain tree, likely independently. In terms of natural aspect of *Rain Tree*, it is important to note that “natural” in the context of this discussion refers to more than sounds imitating nature. The Japanese appreciate the innate natural qualities of sound. Takemitsu describes, “the Japanese found more meaning in listening to the innate quality of sound rather than in using sound as a means of expression.”¹⁰⁵ Therefore, one should not confuse the meaning of term “natural” in this context to purely mean sounds that imitate nature. Rather, it is the Japanese fascination with enjoying the innate nature of a sound that it is important. Additionally, the term natural applies to the way in which composers like Takemitsu organize their works in that they shy away from formal structure and prefer the piece to progress in a more natural way. It may help to understand what Takemitsu felt was “unnatural” in music to understand why he avoided

¹⁰⁴ A number of scholars explain that the *Rain Tree* series are greatly influenced by a passage from a short story, 頭のいい雨の樹 (“Atama no ii Ame no Ki”, [Clever Rain Tree]), by a contemporary Japanese writer, Kenzaburō Ōe (b.1935-) because Takemitsu himself notated a passage from the novel by Ōe in the score. However, Takemitsu himself testified in 1994, two years before his death, that he never read Ōe’s short story before and there is no relationship between Ōe’s passage and Takemitsu’s *Rain Tree*. It is interesting to note that the only influence Takemitsu can think of is the symbolic power of the word “Rain Tree” which became the title of Ōe’s short story edited by Yoshiko Yokochi. In Jimmy 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, Miyoshi, Ptaszynska, Schultz, Wesley-Smith, and Others” (DMA diss., University of North Texas, 1995), 67.

¹⁰⁵ Takemitsu, *Confronting Silence*, 56-57.

formal structures. In short, he felt that composers in music built traditional structures in order to avoid silence. Takemitsu viewed death as analogous as the most important form of silence, so essentially Western composers in his age feared silence just as they feared death.¹⁰⁶ This fear of silence led to excessive sound which Takemitsu felt was unnatural.

Takemitsu's Concept of *Ma*

Sawari

While rediscovering his Japanese musical heritage, Takemitsu first latched on to the sounds of the *shamisen*, *biwa*, and *shakuhachi*. Japanese traditional instruments are constructed in such a manner as to produce complex individual sounds that can easily be described as noise. On the *biwa*, the *sawari* is part of the neck of the instrument where the strings are attached to a pegbox that sits vertically over a grooved ivory plate.¹⁰⁷ When the strings are plucked, they vibrate within the grooves and make a buzzing sound in addition to the pitched tone created by the vibration of the string.¹⁰⁸ (See Figure 2.1 below).

¹⁰⁶ Ohtake, 21-22.

¹⁰⁷ Grove Music Online, s.v. "Biwa," by Hugh de Ferranti, accessed October 30, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.43335>.

¹⁰⁸ Minoru Miki and. Regan Marty. *Composing for Japanese Instruments*. (Suffolk: Boydell & Brewer, 2008), 72.

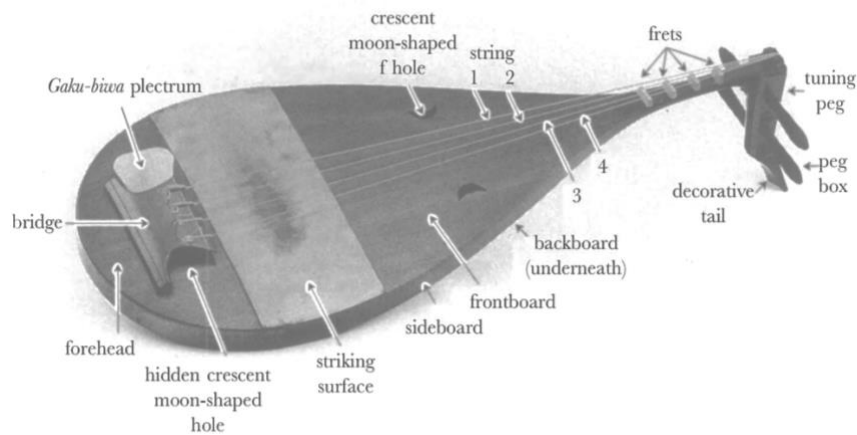


Figure 2.1 The body of *biwa*

This resonant and buzzy sound that the instruments produce is called *sawari* after the part, and it is the key to beginning to understand Takemitsu's relationship with *ma*. The term *sawari* can be translated into "touch" or "obstacle" in Japanese, which in this context, gives the term the meaning of "apparatus of obstacle." Takemitsu describes, "In a sense it is an intentional inconvenience that creates a part of the expressiveness of the sound. Compared to the Western attitude toward musical instruments, this deliberate obstruction represents a very different approach to sound."¹⁰⁹ The aim of *sawari* in these Japanese traditional instruments is to produce natural sounds from our everyday lives. In fact, a *shamisen* player is instructed to imitate the sound of the cicada and a *shakuhachi* player is advised to imitate wind blowing through a bamboo stub.¹¹⁰ The purpose of

¹⁰⁹ Takemitsu, *Confronting Silence*, 64.

¹¹⁰ Ohtake, 53.

these instructions is to create a “beautiful noise” that is an essential part of the sound (timbre) and, as a consequence, melody tends to be less of a priority for the Japanese and Takemitsu.¹¹¹ Additionally, *sawari* led Takemitsu to a shift of focus toward the tone quality of individual sounds, and ultimately to his concept of *ma* by shaping his understanding of the intense quality of Japanese traditional music altogether:

just one such sound (a single stroke of *biwa* plectrum) can be completed in itself, for its complexity lies in the formulation of *ma*, an unquantifiable metaphysical space (duration) of dynamically tensed absence of sound... the *ma* of silence or no-sounds has in fact been perceived as a space made up of infinite inaudible but vibrant sounds, as equal of individual complex audible sounds.¹¹²

Thus, Takemitsu perceives that *ma* exists in infinite inaudible sounds (after a single stroke). Here we see Takemitsu beginning to posit that silence is more than just blank space. Takemitsu believes that, when the right conditions are set, the absence of the sound has a tangible quality and that quality is *ma*. In our normal concept of silence, the one where percussionists bide their time and count rests until their next time to play, there is no relationship with the rest of the music.

In terms of tone quality of a single sound, Takemitsu clearly reflects his aesthetic of *ma* by using limited pitches, instrumentation, and fermatas. First, Takemitsu’s use of *ma* can be seen in *Rain Tree* between player A and B in the beginning of the first page. Player A only uses B \flat and C and the Player B also only use A \flat and B. (See Example 2.1 below).

¹¹¹ Takemitsu, *Confronting Silence*, 64.

¹¹² Toru Takemitsu, “One Sound.” *Contemporary Music Review*, vol. 8 (1994): 3-4.

雨の樹

for 3 percussion players

Toru Takemitsu
武満 徹

[illegible]

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Example 2.1 *Rain Tree* for three percussion players in page 4¹¹³

For instance, the first four single notes are a great example of *sawari* as a tone quality. When playing these four notes, performers and listeners should focus intently on all aspects of the sound of the crotales, to include the infinite inaudible sounds or vibrant sounds after performers strike each individual note.

The second salient aspect of *ma* is Takemitsu's unique choice of instrumentation for a percussion piece. (See Examples 2.1 above and 2.2 below). Takemitsu uses only crotales for players A and B on page four and added a vibraphone for Player C on page five. I find it likely that Takemitsu chose these instruments because they can produce much longer resonances and contain more variety of tone colors than other percussion instruments. Crotales are made of bronze or brass and vibraphone is made of aluminum, both of which have a long decay time. For the vibraphone, percussionists use a sustain pedal to allow the bars to ring, and occasionally an electric motor which produces a small fluctuation in pitch similar to *vibrato*. Because of the synchronized sounds (major and minor seconds and augmented unisons) on the crotales from mm.5 to 8, a more pronounced, distinct timbre is produced. This is even closer to *sawari* as 'beautiful noise'

¹¹³ While there are lighting cues indicated, most performers generally choose to leave out any lighting changes from their performance. Takemitsu himself agreed with this performance practice, noting that the changes often get in the way of the performers and the audience's experience of the music. "I only wish to express the drops of rain visually by using lights.


It does not matter to me whether or not you would use any lights when you perform. Also, the use of lights does not correspond to any idea of the story of Kenzaburo Ōe." Toru Takemitsu, letter conversation with Jimmy Finnie, qtd. In Jimmy Finnie, "The Keyboard Percussion Trios of Toru Takemitsu and Toshi Ichihyanagi, a Lecture Recital, Together with Three Recitals of Selected Works of Cahn, Maslanka, Miki, Miyoshi, Ptaszynska, Schultz, Wesley-Smith, and Others" (DMA diss., University of North Texas, 1995), 67.

than the first four notes. Thus, Takemitsu's exhaustive study of percussion instruments including instrumental choices, pedaling and motor effects on vibraphone, definitely illustrates acute sensitivity to timbre as *ma*.

5

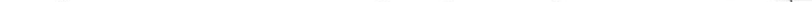
Improvise with _____

A Improvise with crotales softly and irregularly like raindrops falling from the leaves.

B  *Improvise with crotales softly and irregularly like raindrops falling from the leaves.*

Lights on soloistic, freely vibraphone

The first system of the musical score for 'The Little Boat' is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a quarter note G4, followed by a half note F#4, and then a quarter note E4. A slur covers the next two measures, which contain a quarter note D4 and a quarter note C4, with a '5' written below the slur. The word 'poco' is written below the staff at the start of the third measure. The melody continues with a quarter note B3, a half note A3, and a quarter note G3. A slur covers the next two measures, which contain a quarter note F#3 and a quarter note E3, with a 'p' (piano) written below the slur. The melody continues with a quarter note D3, a half note C3, and a quarter note B2. A slur covers the next two measures, which contain a quarter note A2 and a quarter note G2, with a '5' written below the slur. The system ends with a quarter note F#2 and a quarter note E2.

(crotals) 

18

[illegible]

The first system of the musical score for 'The Little Boat' consists of a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. A fermata is placed over the B4 note. Below the staff, there are three measures of accompaniment, each containing a half note G2, A2, and B2 respectively, all marked with a '5' indicating a fifth finger position.

$\frac{1}{2}$

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo/mood is marked 'mfz' (moderato feroce). The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests, with some notes beamed together. There are also dynamic markings like 'mfz' and 'f'. The score is written for a single melodic line, likely for a voice or a single instrument.

(P. 250.)

63

Finally, *sawari* characteristics of Takemitsu's *ma* are evident in his notation of the fermata at the end of the piece. (See Example 2.3 below).



Example 2.3 *Rain Tree* for three percussion players, ending

Although he uses fermatas several times elsewhere in *Rain Tree*, this last fermata indicates the most applicable example of *ma* in relation to Takemitsu's idea of *sawari*. As the reason for this, Takemitsu deliberately notates “very long” next to the fermata although all musicians should know the definition of fermata, the note should be prolonged beyond the normal duration. Takemitsu wants performers to play until both performers and listeners cannot recognize exactly when the sound fades out. The decrescendo with the open circle at the end denotes a “*decrescendo al niente*” meaning to

nothing. (This obviously applies to the concept of *mu*, nothingness, discussed in Chapter One). At such a moment, again both performers and listeners intensely need to concentrate listening and ideally to be united in one beyond the dualism. Ono describes that this infinite inaudible sound “gradually unites with the sound of the natural environment surrounding us.”¹¹⁴ This use of fermata necessitates an intense degree of listening on behalf of the performer and listener.

Stream of Sound

Eventually, Takemitsu would develop this concept of *sawari* into something uniquely his own. Instead of putting all the focus on one sound, he began to hear all sounds as one voice. This is what he would label as “stream of sound.”

As mentioned above, nature is one of the essential elements for Takemitsu’s music. In fact, his preoccupation with nature’s involvement in music led him to write a collection of thirteen essays entitled *Nature and Music* in 1962. Most notably, he complained in his first essay that modern music was too disjunct from nature due to composers’ tendency to use contrived forms when writing music that he called ‘impotent’ formulas.¹¹⁵ He believed that in order for music to be a relevant language of humanity, it must be developed with nature in mind. That is to say that he believed composing should

¹¹⁴ Mitsuko Ono, *Tōru Takemitsu and the Japanese Sound of Sawari*, ed. Michael Richards and Kazuko Tanosaki (Newcastle: Cambridge Scholar, 2008), 73.

¹¹⁵ Takemitsu, *Confronting Silence*, 3-25.

mirror nature and unfold naturally without these formulas. Thus, Takemitsu's natural creative process is intensely associated with reality.

Takemitsu himself reported that this fascination solidified into a composing concept he called "stream of sound" as he was riding an underground train in Tokyo, aware of the sounds that surround us from day to day. He called this experience "stream of sound."¹¹⁶ Takemitsu describes stream of sound as a phenomenon that penetrates the world we live in and to which it is the composer's job to give meaning.¹¹⁷ Since Takemitsu's desire is to be part of nature, it is significant for him to produce music designed by the sounds around him:

When one listens to a bird song in a natural circumstance, he hears other natural noise as having the same importance. In a natural environment, the noise should not hinder the act of listening. Rather, innumerable sounds help one to really listen.

Establishing many auditive focal points, is one (objective) side of composing and trying to listen to one voice in many sounds, is another side...first, devote yourself to a simple act of listening. Only then you will understand the purpose of music.¹¹⁸

For Takemitsu, the multitude of sounds that can be found in nature and should be listened to as one in the same as opposed to thinking of them as individual sounds. Thus, reflecting on Takemitsu's aesthetic idea of stream of sound, some of his works including *Rain Tree* do not take a conventional form. Takemitsu describes, "Nature has more

¹¹⁶ Ibid, 79.

¹¹⁷ Ibid.

¹¹⁸ Ohtake, 20-21.

variety in its form than anyone thinks, and nobody can control it [...] I gather sounds around me and mobilize them with the least force possible. The worst is to move them around like driving an automobile.”¹¹⁹ *Rain Tree* is one of Takemitsu’s noteworthy works that visually and audibly reflect free form with a natural musical flow inspired by natural phenomena.

There are some significant examples of stream of sound in *Rain Tree*. First, Takemitsu does not use any meter in the first two and a half pages in the score. Instead, Takemitsu uses unusual tempo markings as “whole bar = M.M.30 = 2 sec” in the beginning and “whole bar = M.M.40 = 1.5 sec” on page five of the score. (See Example 2.1 and 2.2 above). M.M. means the tempo marking for an entire measure, so for a metronome set up 30, each click is two seconds apart. This is obviously an extremely slow tempo for anyone to internalize without the use of a metronome. Takemitsu also uses dotted bar lines to give performers and audiences approximate time or enough time within a measure to concentrate on *ma*. Thus, Takemitsu encourages performers to resist the usual feeling of regular pulse by using these kinds of spatial notation.

Second, Takemitsu gives more free form with fluid expression on pages five and ten of the score. The section on page five looks like the beginning of the piece in its meter and tempo markings. (See Example 2.2 above). In addition, Takemitsu notates an improvisatory role for players A and B on crotales: “improvise with crotales softly like raindrops falling from the leaves.” He also added the solo vibraphone part with extensive

¹¹⁹ Ibid, 27.

polyrhythms. This vibraphone part is played soloistically and freely and expressed by the addition or deletion of subdivisions of the 4:5 polyrhythm. Thus, a combination of the irregular rhythms of crotales and the free vibraphone solo takes this section for performers and listeners even further from the sense of regular pulse. This creates a stream of sound similar to that which one would hear in a forest, that of random rainfall or the sound of a babbling brook.

Takemitsu also presents the same kind of free form on page ten of the score. (See Example 2.3 below). Again, he uses crotales as aleatoric passage, but he uses slightly a different notation, “improvise like scattered rain drops behind the vibraphone solo” on page ten of the score. Here, the role of the crotales’ is more subtle, requiring the players to focus intently on the vibraphone part. The solo vibraphone part has more expressive phrases with fermatas that provides spaces to facilitate *ma*. Takemitsu interestingly uses additive motives in the first three measures in the vibraphone solo. The motive initially occurs with two chords with a series of crescendos (there are three small crescendos from *p* to *sfz*) and is subsequently repeated twice later by other additive motives. This gesture brings a climax pushing to higher tension. This culminates in a high note D5 on the vibraphone, and then proceeds to G4 and C#5 with a soft dynamic *p* on the crotales. The climax phrase with fermatas has a powerful effect, which is reinforced by previous fermatas. By using additive motives with a number of fermatas, Takemitsu creates a natural progression as opposed to moving the piece forward with a contrived form. Additionally, the fermatas between each motive offer a place to experience *ma* amongst

resonance that can stand up to the sound.”¹²⁰

10

Lights off
Play in the dark
Improvise like scattered raindrops behind the vibraphone solo.

8"~10"

A

(*pp*~*mp*)
Lights off
Play in the dark
Improvise like scattered raindrops behind the vibraphone solo.

8"~10"

B

(*pp*~*mp*)

C

l.v.

8"~10"

Solo(freely expressive)
♩ = 60 ~ 72
p

A

B

C

mf (*crotale*)
p

mf *poco* *f* *mp*

Example 2.4 *Rain Tree* for three percussion players in page 10

In a final example of stream of sound, Takemitsu resorts to a complete free form with cyclic expressions of rain texture on page thirteen of the score. (See Example 2.5 below). His idea of stream of sound is seen in the fermatas before ‘Senza tempo’ for each player. Here, the texture is complex and thick with a marimba’s tremolo for players A

¹²⁰ Takemitsu. *Confronting Silence*, 51.

and B and a vibraphone chord with grace notes with a motor on. The motor with a pedal works effectively here to produce a long, sustained sound with the vibrato effect, and new bright and pointillistic sounds begin in the crotales at “Senza tempo very long (20~30”) serenely.” Each player is required to demonstrate improvisatory skill to evoke rain texture with completely free rhythms.

The musical score is for three percussion players, A, B, and C, in 6/16 time. It includes the following elements:

- Player A:**
 - Tempo: *Meno mosso* ♩ = 48~52
 - Dynamic: *mfpp* (first measure), *pp* (second measure)
 - Instrument: Crotales
 - Performance: *ad lib. (very little)* with a *pp~mf* dynamic range.
- Player B:**
 - Tempo: *Meno mosso* ♩ = 48~52
 - Dynamic: *mfpp* (first measure), *pp* (second measure)
 - Instrument: Crotales
 - Performance: *ad lib. (very little)* with a *pp~mf* dynamic range.
- Player C:**
 - Tempo: *Meno mosso* ♩ = 48~52
 - Dynamic: *ff espr.* (first measure), *mf* (second measure)
 - Instrument: Vibraphone
 - Performance: *motor on* (first measure), *ad lib. in ppp~mp* (second measure).
- General Instructions:**
 - Lights for A, B and C should turn on and off alternately like falling raindrops.
 - Senza tempo* very long (20~30") serenely continue
 - in any order

Example 2.5 *Rain Tree* for three percussion players in page 13

The essence of the composition here is that Takemitsu, rather than dictating exact notes and rhythms that approximate his interpretation of natural sounds, sets up

parameters in which the performers are free to approximate what nature means to them. In this, he achieves his goal creating one sound out of a multitude of natural sounds. He shows his ability to penetrate music and nature as one, especially in all the musical examples above. Although *Rain Tree* is for percussion trio, each part surprisingly blends well with the other parts. Thus, Takemitsu reflects his idea of stream of sound by using unusual tempo markings, dotted bars, irregular rhythms like raindrops falling sounds, fermatas, and a free vibraphone solo. His final goal as a composer is to include the laws of nature into his music. The inclusion of natural sounds around him into his music without regulation or control is the essence of his music.

Perception of Time

So far, I have examined how Takemitsu's concept of *ma* has a metaphysical character that is implied as "a space made up infinite inaudible sounds,"¹²¹ which, in traditional Japanese music, is intentionally integrated between the notes played. In Chapter One, we saw that Isozaki and Kimura argued that Japanese traditional music has a unique sense of time that is different from Western classical music, and Takemitsu would have agreed. He describes that "the great majority of Japan's traditional music possess their own unique time structures in which two or more different 'times' overlap and penetrate each other."¹²² This is often seen in the Japanese traditional art of *Bunraku*

¹²¹ Takemitsu, "One Sound," 3-4.

¹²² Takemitsu, "My perception of time in traditional Japanese music," 12.

where one musician is often playing in a completely different tempo than the other. I will examine how a notion of *ma* as a product of interaction between musicians occurs from Takemitsu's point of view.

As I mentioned in Kimura's intersubjective *ma* in Chapter One, Japanese traditional musical ensemble has no absolute time or conductors. In fact, the players in Japanese traditional music proceed in different time structures simultaneously. Takemitsu also had differing views of time compared to Westerners and felt it was important when considering his compositions. He describes the differences in the perception of time such that "Westerners, especially today, consider time as linear and continuity as a steady and unchanging state. But I think of time as circular and continuity as a constantly changing state."¹²³ In a clear example of this perception of time in Japanese traditional music, Takemitsu introduces a noteworthy process of communication between performers in *Bunraku*. *Bunraku* usually consists of the *tayū* (narrator), *shamisen* player, and puppeteers. According to Takemitsu, there are two different times that exist between the *tayū* and *shamisen* player, "[...] the two different "times" of the *tayū* and *shamisen* player respectively have, while fighting against each other, come together to produce an extraordinary wavering "time" in which they are neither together nor apart."¹²⁴ Takemitsu goes on to describe the role of *shamisen* player.

The *shamisen* player adjusts his playing to the movements of the puppets, and naturally the *tayū* follows suit, and in this way a relationship of irregular time, as expressed by words such as *iki* (literally, breath) and *ma*, is produced. This is, I

¹²³ Takemitsu, *Confronting Silence*, 119.

¹²⁴ Takemitsu, "My perception of time in traditional Japanese music," 12.

feel, closely related to the sound sense of the Japanese, most particularly to their keen receptivity for timbre.¹²⁵

Thus, Takemitsu argues that there is a unique time structure and conversation that occurs between musicians in *bunraku*. In terms of the two different “times” of the *tayū* and *shamisen* player,’ Isozaki’s philosophy of *ma* as 橋 (*Hashi*, bridge), which is the aesthetic quality that occurs at the edge where two separate worlds meet, can also be applied. The separation experienced in this case is the fact that these two performers are not connected by any sense of beats per minute or rhythmic meter; yet the expressive force of *ma* acts as *hashi* to bind them. For Takemitsu, the two “extraordinary wavering times”¹²⁶ come into alignment through the connective properties of *ma*, proving Isozaki’s philosophy of *ma* as *hashi*. In addition, Takemitsu proves timbre is as an active temporal element in this context which “arises during the time in which one is listening to the shifting sound.”¹²⁷ He concludes by relating this perception of time back to his views of *ma* as a single sound, “The philosophy of satisfaction with a single note to be found in the traditional music of Japan is likely to have originated in this perception of time.”¹²⁸

Thus defined, Takemitsu’s understanding of perception of time, Kimura’s intersubjective *ma*, and Isozaki’s in-betweenness are relevant in the unique relationship they require between performers. In fact, Kimura and Takemitsu were good friends and

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ Ibid, 10.

¹²⁸ Ibid, 12-13.

may have shared many conversations on the subject. Kimura himself acknowledged in an interview in 2014 that he agreed with Takemitsu's concept of *ma* even though they have different specialty fields.¹²⁹ Again, Kimura indicates that his concept of *ma* is about sharing a relational experience or phenomenon or interaction between performer and performer in a musical ensemble. This relational interaction occurs only when each performer in the ensemble group can provide the precise direction to the music and share their expectations, understandings, intentions, knowledge, and feelings with each other. The most significant and common point between Kimura and Takemitsu is that their concepts of *ma* is not simply about the blank space such as a space between notes in music. Their concepts of *ma* are more about each performer's audible perception of music. For instance, how music itself, a single sound itself, or the moment of timbre itself functions and points to a direction between performers in a musical ensemble. To create their ideal *ma* in musical ensemble, each performer should implicitly know that they are required to intuit what the other performers are intending, thinking, and feeling.

This technique toward *ma* would apply to all the musical examples as I described above. However, how can performers play in unison with no meter and tempo marking on the stage? As a great example, Takemitsu notates that performers 'should be synchronized' at the beginning of the score in *Rain Tree*. (See Example 2.1 above). Here, the closest and easiest solution requires the use of "*iki* (literally, breath) and *ma*"¹³⁰ to

¹²⁹ Kimura, "Aida to Watashi wo tsunagu Nishida Kitarō no Basho."

¹³⁰ Takemitsu, "My perception of time in traditional Japanese music," 12.

execute the synchronized sounds as mentioned above. Intense listening skills are also required for examples such as these. Takemitsu himself describes that “the role of the performer is not to produce sound but to listen to it, to strive constantly to discover sound in silence. Listening is as real as making sound; the two are inseparable.”¹³¹ When intense listening and expectation between performers successfully fit in music, *ma* becomes something deeply appreciable to Japanese audiences. This is an interesting aspect that shows a cultural difference between the musical mannerisms of the Japanese and Westerners and ultimately what is the essence of music for them.

Resemblances between Takemitsu and Cage

In the previous material, I focused on Takemitsu’s concepts of *ma* as a Japanese aesthetic that derives from *sawari*, stream of sound, and the perception of time. Of these, I found that there are three similarities between Takemitsu’s understanding of *ma* and John Cage’s aesthetics of silence. In fact, Takemitsu and Cage had been friends since Cage visited Japan in 1962, and Takemitsu describes how much the latter influenced him:

From Cage I learned life – or I should say, how to live and the fact that music is not removed from life. This simple, clear fact has been forgotten. Art and life have become separated, and specialists are concerned with the skeletons of methodology. Aesthetics led us to music without any relationship to live sound, mere symbols on paper. John Cage shook the foundations of Western music and, with almost naive clarity, he evoked silence as the mother of sound. Through John Cage, sound gained its freedom. His revolution consisted of overthrowing the hierarchy in art.¹³²

¹³¹ Takemitsu. *Confronting Silence*, 84-85.

¹³² *Ibid*, 27.

John Cage speaks of the “insides of sounds.” This may seem like mysterious talk, but he is only suggesting that we include all kinds of vibrations in what we accept as a musical sound. We tend to grasp music within the confines of the smothering superficial conventions of composed music. In the midst of all this the naive and basic act of the human being, listening, has been forgotten. Music is something to be listened to, not explained.¹³³

First, they both believe that silence is not just an empty space or a mere void. Rather, silence is teeming with infinite inaudible sounds and possibilities. A common philosophy between them is that they realized there is no hierarchy or dualism between sound and silence. Second, they both believe that the most important thing for musicians is listening rather than creating. Again, Cage’s intention of *4’33”* is for audiences to be aware of all sounds in their environment. All the sounds in the environment can be musical materials for him. Cage was trying to shift audience’s attention from the performer’s sound to ambient noise. Like Cage, Takemitsu also discovered his own philosophy, stream of sound, that implies that music should be made of all the sounds which run through our everyday lives. Finally, they both believed that the composer’s task is to give sounds life and “revive the basic power of the sounds.”¹³⁴ Sounds should be free and should not be regulated within the framework of music. Thus, Takemitsu’s understanding of *ma* was obviously influenced by John Cage’s concept that silence is space that consists of infinite inaudible sounds and possibilities rather than a mere blank space.

¹³³ Ibid.

¹³⁴ Ibid, 7.

Conclusion

As we have seen, Takemitsu's philosophy of *ma* was composed of three aspects. It initially derived from the Japanese traditional aesthetic value, *sawari*, a buzzy timbre from Japanese traditional instruments such as *shamisen*, *biwa*, and *shakuhachi*. This *sawari* effect reflects the Japanese sensitivity to *ma* as an appreciation of listening to a complex individual sound in traditional Japanese music. He eventually developed this concept of *sawari* into his stream of sound, which is reflected a sensitivity to timbral relationships, natural sounds, and free sounds without regulation. Finally, Takemitsu pointed out that Japanese traditional music has a unique sense of time in that occasionally, there will be two completely different senses of time occurring at the same time. He considers the timbre created in this unique situation to be an active temporal element which "arises during the time in which one is listening to the shifting sound."¹³⁵ With Takemitsu's three concepts of *ma*, he demonstrated that *ma* is rich in expressive meaning through musical gestures including free form with no meter, unusual tempo markings, and improvisation. His instrumental choice of crotales and a vibraphone in *Rain Tree* splendidly reflected his concept of *ma* through unique and natural timbre much like reverberant raindrops. As for the performance practice of *ma*, performers are required to utilize sharp listening skills and expectations which is also reflected Kimura's intersubjective *ma*. These skills allow performers to tap into the *ma* within the piece and make it accessible for the audience. Sound and silence are no longer binary opposites, but

¹³⁵ Takemitsu, "My perception of time in traditional Japanese music," 10.

instead work in symbiosis, and silence is no longer the empty space between notes. This so-called silence is filled with the innumerable timbres or noises of space for Takemitsu. Takemitsu himself describes: “to make the void of silence live is to make live the infinity of sounds. Sound and silence are equal.”¹³⁶

Although Takemitsu as a composer did not specify how percussionists should use his concepts of *ma*, he gives us some hints how to approach them for the performance practice:

To the sensitive Japanese listener who appreciates the refined sound, the unique idea of *ma* – the unsounded part of this experience – has at the same time a deep, powerful, and rich resonance that can stand up to the sound. In short, this *ma*, this powerful silence, is that which gives life to the sound and removes it from its position of primacy. So it is that sound, confronting the silence of *ma*, yields supremacy in the final expression... In performance, sound transcends the realm of the personal. Now we can see how the master *shakuhachi* player, striving in performance to re-create the sound of wind in a decaying bamboo groove, reveals the Japanese sound ideal: sound, in its ultimate expressiveness, being constantly refined, approaches the nothingness of the wind in the bamboo grove.¹³⁷

In terms of silence, Takemitsu's concept of *ma* is deeply connected with pregnant emptiness in *Noh* drama (See Chapter One). They both believe silence is not meaningless. Rather, it is powerful. The use of silence as a musical device can be the core of expression between both in *Noh* drama and Takemitsu's music. Therefore, percussionists should follow the Zeami's acting approach, non-action of action, in order for *ma* to shine through in a performance (See *Senu Hima ga Omoshiroki* in Chapter

¹³⁶ Toru Takemitsu. Liner notes in *Toru Takemitsu: Miniature II*. Performers. Label info, date, compact disc.

¹³⁷ Takemitsu, *Confronting Silence*, 51.

One). For instance, percussionists are required to concentrate fully during *ma* in *Rain Tree*. Each performer's concentration, including intense listening, and expectation allows for the perception of even a small *iki* to execute the synchronized sounds before or after a unit of performance. Ultimately, percussionists are required to have daily rehearsals like *Noh* actors to achieve the ideal performance of *Rain Tree*. In Japanese traditional music, the continuous effort day by day is one of the most effective routes to achieve their vital expression. One different aspect between Zeami and Takemitsu is that the latter allows for more freedom to express music itself, as well as trusts the performers to convey inner strength to the audience. On the other hand, it is unacceptable for *Noh* actors to express their inner strength to the audience when following Zeami's approach. It is significant for the actor to achieve *mushin*. In *Rain Tree*, Takemitsu himself suggests to performers to follow their 'sense of impression which you can obtain directly from the music.' These two points of view as mentioned above offer a great blueprint for percussionists to approach the musical examples above to ensure that *ma* shines through to the audience.

In addition, Takemitsu describes his honest impression of Japanese traditional music, "'Nothingness' is the final goal that sounds in traditional Japanese music strive to reach."¹³⁸ Two years later in 1994, he developed this 'nothingness' into his philosophy of *ma*. He mentions "we must recognize that musical sounds, like those of nature, eventually return to a condition of equality with nothingness."¹³⁹ Thus, Takemitsu reached

¹³⁸ Toru Takemitsu, "Mirrors," trans. Sumi Adachi and Roger Reynolds, *Perspectives of New Music* 30, no.1 (Winter, 1992): 46.

¹³⁹ Toru Takemitsu, *One Sound*, 4.

nothingness, or *mu*, as mentioned in Chapter One. Again, *mu* is “to transcend dualism, in other words to go beyond having or not having, to go beyond rationalism and logic to a state called ‘absolute nothingness’,”¹⁴⁰

In terms of nothingness, it is significant to note that there is a certain crucial difference between Takemitsu and Cage. Although Takemitsu professed that musical sounds eventually reach nothingness, we could still catch a glimpse of his ego in his composition thought process. For instance, Cage wholly believed that sounds should be as they are, and that composers should not incorporate ego into their compositions. This is a philosophy that is largely inspired by Zen Buddhism. Although Takemitsu was hugely inspired by Cage’s philosophy surrounding composition, Takemitsu believed that music should be a way to express the composer’s emotions. He describes, “a true artist is a person who, descending to the bottom of his inner mineshaft, reveals his own self like a piece of unrefined ore.”¹⁴¹ Thus, Takemitsu’s musical thought is different from Cage’s Zen-inspired musical philosophy simply because Cage believed sounds should be as they are and not have any entanglement with human emotions on the part of the composer. In 1994, two years before his death, Takemitsu himself talked about the relationship with Cage, “I think I have been influenced by him or his music as for the idea of chance music... Rather I have been influenced by him as a human, that is, the effort of mine to

¹⁴⁰ Sato, 38.

¹⁴¹ Toru Takemitsu, “Watashi no Hōhō – Myūjikkū Konkūrēto ni tsuite” [My Method – Concerning *musique concrète*], *Bijyutsu Hihyō* 1, (1956), 70.

get close to nature as much as I can.”¹⁴² Therefore, though there are obviously some similarities between their methods such as the use of unconventional system, form, and structure, Takemitsu is more focused on beauty of sounds and noise as natural sounds. Hence, Takemitsu’s *ma* is his own and produces impressively personal expression with unique timbre and color in *Rain Tree*.

¹⁴² Finnie, *The Keyboard Percussion Trios of Toru Takemitsu and Toshi Ichiyanagi*.

CHAPTER THREE

The last chapter aims to present Keiko Abe's concept of *ma* and demonstrate to how percussionists can apply her concept of *ma* into their performance practice throughout the wide repertoire that Abe composed and commissioned. Abe is renowned well-known as a living marimba legend and composer, and most of her music and commissions reflect Japanese sounds, texture, and essence. As mentioned in Chapter Two, Takemitsu developed his concept of *ma* throughout research, experiences, and academic studies. By contrast, Abe's *ma* is a more elusive concept because Abe herself and other Japanese composers who collaborated with her feel and express *ma* instinctually, spiritually, and culturally. However, Abe hints that her concept of *ma* is the exact same as the Zeami's acting approach, *Senu Hima ga Omoshiroki* in *Noh* drama (See Chapter One).

After briefly detailing Abe's contributions to the marimba in general, I will examine Abe's concept of *ma* in detail from an in-person interview with her in 2019. Abe's spiritual experience and comments from this in-person interview are invaluable for allowing percussionists, especially non-Japanese percussionists, a unique insight into her performance approaches informed by her concept of *ma*. Abe's concept of *ma* is generally energy that occurs within silence. More specifically, I classify her concept of *ma* into three varieties: *Ma-A*, the energy before notes marked *ppp*; *Ma-B*, the energy

before notes marked *f*, *ff* and *fff*; *Ma*-C, rests and fermatas. A common aspect between these types of *ma* is that they rely on a deep focus, much like the energized tension of the pregnant emptiness in *Noh*. Abe repeatedly mentions that these sorts of silences are predicated on performers having a spiritual connection to nature or the universe, so I show how her profound influence of nature is related to her concept of *ma*. Finally, I explain how to apply the concepts gathered from this interview into performance practice through mind and body training. Understanding and performing Abe's *ma* is as difficult as performing the written notes. In order to reach the highest level of performance, it is vital to understand the deep meaning of Abe's concept of *ma* and a long-life performance practice. By cultivating two discipline routines and overcoming the mind-body duality, any percussionist can experience spiritual awareness that is similar to Abe's so that they can eventually achieve *ma*—the peak moments of great emotional intensity—on stage.

Keiko Abe's Brief Historical Background

Keiko Abe's name and general accomplishments are no secret to most of the percussion community. However, because her contributions to the development of the marimba and its repertoire are so critical, I outline her main accomplishments here. Abe was born in Tokyo, Japan in 1937.¹⁴³ She began playing xylophone when she was ten years old in an afterschool program provided by the Daiwa Elementary school.¹⁴⁴ Abe

¹⁴³ Kite, 3.

¹⁴⁴ Ibid, 13-14.

has been a significant proponent and influencer in the development of the modern marimba tradition, contributing in at least three important ways. Firstly, Abe started to commission composers to develop serious marimba literature. Secondly, Abe herself composed a number of marimba pieces including concertos, duets, and solos. Lastly, Abe was the first person to develop a five-octave concert marimba in order to broaden the possibilities for Abe and Japanese composers to create a variety of sounds and textures.

First, like Takemitsu, Abe experienced a period of great accomplishment in the 1960s and 1970s. One of her contributions was to promote a repertoire of serious works for the marimba. In 1962, Abe, her marimba partners, and colleagues formed the Tokyo Marimba Group.¹⁴⁵ The purpose of this group was to ask Japanese composers to write serious commissioned pieces exclusively for the marimba and to perform those pieces.¹⁴⁶ They carefully picked the composers who had a musical voice that would be appropriate for the marimba. Their passion toward the commissioned pieces successfully reached a number of prominent Japanese composers. The commissioned pieces included *Suite for Marimba: Conversation* (1962) and *Torse III* (1965) by Akira Miyoshi, *Two Movements for Marimba* by Toshimitsu Tanaka (1965), *Time for Marimba* (1968) by Minoru Miki, and *Mirage pour Marimba* (1971) by Yasuo Sueyoshi.¹⁴⁷ All pieces above were world premiered by Abe from 1962 to 1971 in several Japanese concert halls. Through these

¹⁴⁵ Kite, 42.

¹⁴⁶ Ibid.

¹⁴⁷ Ibid, 237-238.

activities, two parts of her dream came true. Abe's first dream was to prove that marimba could be equal to orchestral instruments such as the violin and the piano.¹⁴⁸ Abe was shocked that she was denied participation in the Japan Art Festival in 1968 because, according to the organizer, the marimba was a public amusement instrument.¹⁴⁹ Abe's second dream was to develop her musical career as a marimba player in a different direction. Until this time, she was famous as a popular marimba player who was playing everything from Latin music, folk music, rag time, and jazz. However, she wanted to gain serious repertoire that explored the full of her musical abilities, from her keen technical skills to her sensitive musical expression. These pieces above remain significant cornerstones of the repertoire for marimba players all over the world and are performed in a variety of circumstances, such as world marimba competitions and university/college auditions. Her concept of *ma* plays a vital role while performing the commissioned pieces.

Second, Abe is also well-known for her own marimba compositions. She wrote her first composition, *Frog*, in 1958. She started composing her own marimba works in earnest from 1984. By 2019, she had written one hundred eight works including collaborative works.¹⁵⁰ A number of her pieces such as *Variations on Japanese*

¹⁴⁸ Ibid, 49

¹⁴⁹ David. K Via, "PASIC '91 Preview: Interview with Keiko Abe," *Percussive Notes* 29, no. 6 (1991): 11-13.

¹⁵⁰ Xebec Music Publishing Co, "Compositions by Keiko Abe and its Publishers" accessed June 2020, <https://www.keiko-abe.jp/en/composition-list-en/>.

Children's Songs (1982), *Dream of the Cherry Blossoms* (1984), and *Marimba d'Amore* (1998) became widely known and revolutionary to the percussion and marimba communities in the world. Abe's composition style is distinctive. Her compositions are usually divided into three types; emotional or lyrical works (inspiration from daily lives), nature works (inspiration from nature), and Japanese works (the use of a motive from Japanese folksongs and children's songs).¹⁵¹ The majority of her works employ four-mallet techniques (sometimes six-mallet techniques) with extended techniques and combine a melodic line with an ostinato bass line pattern, improvisation, and use of free or alternating metric, rhythmic and melodic patterns. Like her commissioned works, her concept of *ma* is seen in her own marimba works as a device of musical expression.

Lastly, it is significant to note that Abe is the first person who established the concert five-octave marimba for the classical concert hall. In 1963, she started developing a new marimba with the Yamaha corporation, with a goal of achieving a warmer and richer sound.¹⁵² After she had many meetings with them, they finished YM6000 the five-octave marimba in 1984.¹⁵³ The five-octave marimba became Abe's ideal marimba as it was more capable of a wide dynamic range, impeccable intonation, and a clean brilliant

¹⁵¹ Yukiko Ishihara, "Abe Keiko no solo marimba sakuhin- Sousaku styl, sōhō, oyobi onngakugohoutekitokuchou no koisatsu" 安倍圭子のソロマリンバ作品一創作スタイル、奏法および音楽語法的特徴の考察, (DMA diss., Elisabeth University of Music, 2018), 37, http://www.eum.ac.jp/graduate_school/doctoral_course/phd_thesis/.

¹⁵² Kite, 52.

¹⁵³ Ibid, 209.

sound in the high range and a rich mellow sound in the bass. This marimba inspired Abe as both a composer and a performer. She composed nine new pieces and toured more than fifty countries with a repertoire of her own compositions, commissioned works, and marimba concertos. She was praised for her concentrated and expressive performances around the world and has gained a strong position as an artist in music history. In 1993, she was the world's first woman to be inducted into the Percussive Arts Society Hall of Fame at the Percussion Arts International Convention (PASIC).¹⁵⁴ She is now eighty-three years old and still an active professional performer, often holding two to three-hour concerts. In addition, she gives seminars, lectures, and master classes around the world. She also teaches at Toho Gakuen School of Music as a professor in Tokyo, Japan.

Keiko Abe's Concept of *Ma*

Keiko Abe's concept of *ma* is fundamental to her compositional and performative approach, and yet she has never published any writings on the subject. Her concept is rooted and solidified in her own experience of more than seventy years of performing around the world. This is in stark contrast to Takemitsu who developed and solidified his concept through extensive research and published writings. My hope is that this explanation of Abe's idea of *ma* helps the percussion community understand her concept to a degree that they can approach silence in both her and commissioned works in a way

¹⁵⁴ Ibid, 106.

that will result in a more effective musical experience for the performer and audience. The incorporation and purpose of silence in these compositions is undeniable. Therefore, it stands to reason that it is critical that anyone performing or listening to these pieces understands the background in this concept of silence. Not only will this enrich the performer and listener's experience of these compositions, but ideally it will bleed out into all repertoire and create a fundamentally different understanding of what a rest means in music.

Informed by an extensive interview with Abe as well as my own experience performing and analyzing Abe's music, I have classified her concept of *ma* into three types: *Ma-A*, the energy before notes marked *ppp*; *Ma-B*, the energy before notes marked *f*, *ff* and *fff*; *Ma-C*, rests and fermatas. These types are distinguished mostly by their dynamic context, which results in slightly different approaches necessary to execute them. Furthermore, Abe believes that Japanese composers (including herself) acquire the sense of *ma* naturally, feeling and expressing it instinctually on stage. In this sense, her philosophy has remained largely unwritten up until now.

Energy in Silence

Abe's concept of *ma* is generally considered as energy in silence, which is related to Zeami's acting approach, *Senu Hima ga Omoshiroki* (See Chapter One).¹⁵⁵ Abe pointed out in an interview with me in 2019 that the energy in silence infuses music with

¹⁵⁵ Keiko Abe, interview by author, Tokyo, Japan, June 19th, 2019.

an unshakable tense feeling.¹⁵⁶ This idea is exactly the same as Zeami's acting *Senu Hima*.¹⁵⁷ Her concept of *ma* is roughly divided into two types (See Figure 3.1 below). One exists in the silence before the first note is played. The other one exists in silence between the notes.

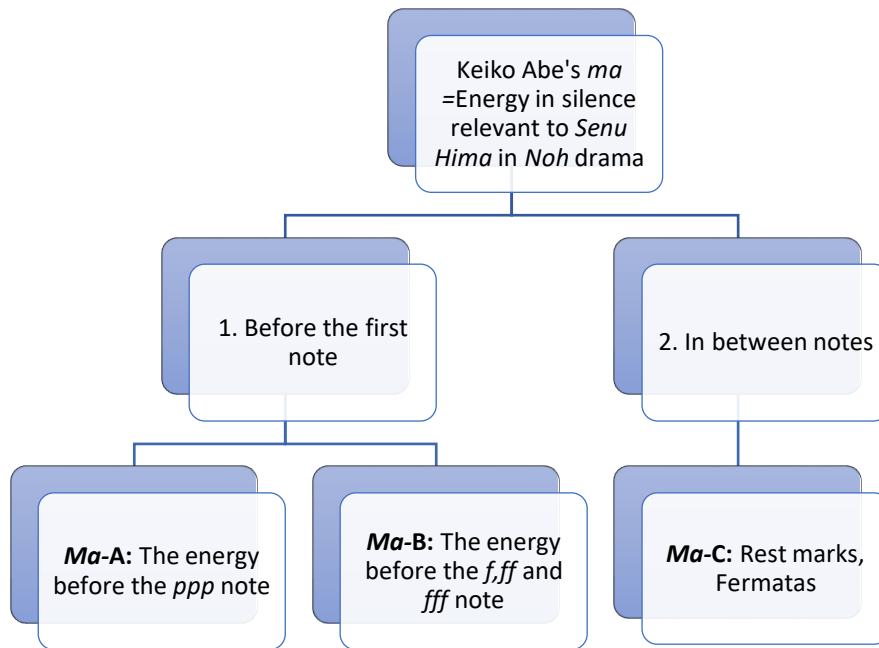


Figure 3. 1. Keiko Abe's *ma* = Energy in Silence, related to *Senu Hima* in *Noh*.

Interestingly, the first type of *ma* occasionally exists before the performer plays the first note. More specifically, this type of *ma* is further split into two types for different

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

purposes on stage. According to Abe, *Ma-A* involves capturing the sound/noise that one can feel floating in the air and making it into a note.¹⁵⁸ In other words, this *ma* (energy)—part of the universal energy of life—already exists in the air and the performer must connect to the *ma* to play the precious first note. This type of *ma* is seen before the first note, marked *ppp* in *Time for Marimba* by Minoru Muiki (See Example 3.1 below) and in *Marimba d'Amore* by Keiko Abe (See Example 3.2 below).

Abe captures the feeling of *Ma-A* when describing a spiritual experience of performing *Time for Marimba*:

Once I performed in a hall in Illinois or somewhere in the U.S., there was a huge chandelier and pipe organ—it was a gorgeous hall. When I tried to play, it seemed like I could hear Bach's music from the pipe organ [...] When I was going to start playing on the stage I talked to myself, "God of Orient, please come!" and I don't know how long I waited. I just waited still in front of marimba until the energy from the nature filled me in. What was great is that the listeners waited silently for minutes. It was amazing. It might be the case that in that moment I had the energy that a kabuki actor produces. Whatever it was, the listeners were truly quiet and waited silently. I also waited so the energy from mother nature would fill me. Before, it seemed like music, sounds and space of Bach would come from the pipe organ. No, I cannot do it! So I just waited. When I felt clear, true energy in the silence, the energy of mother nature filled me, an empty vessel, up, I started to play in *ppp*. So perhaps, I was releasing energy when I was waiting as I stood in front of the instrument.¹⁵⁹

Thus, the energy of music already exists in the air. Abe was able convey energy from nature and elide it with the first note. The most important part of this experience is that she was able to use her concentration to acquire to a state of mind where all of the extra

¹⁵⁸ Ibid.

¹⁵⁹ Ibid.

thoughts and feelings disappeared. From this state of mind, she was then able to connect with the right energy to perform. Abe repeatedly emphasized the strong connection between performers and nature required to produce *Ma-A*. Abe describes her approach to the first motive of *Time for Marimba*:

This solo motive, “da-da-da-da-da...” [C, B, Eb, G, E, Ab] is produced by putting yourself onto the sounds floating in the air; by absorbing energy from mother nature into yourself; so the phenomenon is not like you are there first to produce those sounds. The energy in the air comes into you as it is; that is a type of *ma*.

Thus, Abe’s invaluable comments help us to understand how significant her acute awareness of nature is in order to produce *Ma-A* and her spiritual connection with nature also inspires both her and audiences in live performance.

Time for Marimba

© Keiko Abe

Minoru MIKI

Ma-A

(♩ = 53)
soft sticks (hard at ff)

ppp 指定以外のアクセントなしに
without accent except be specified

mp

Example 3.1 The beginning of *Time for Marimba*.

Marimba d'amore

マリンバ・ダモーレ

for marimba solo

Keiko Abe
安倍圭子

Misterioso ♩ = ca. 76~80

Ma-A ppp Ma-C Ma-C ff Ma-C pp Ma-C

Ma-C ff Ma-C mf

Example 3.2 The beginning of *Marimba d'amore*.

The other type of *ma* (*Ma-B*) is the energy in which one has been accumulating before the very beginning for release all at once. In order to express *Ma-B*, Abe hinted that performers have to have clear intention and cut a way into the energy of the universe.¹⁶⁰

Abe also stated what kind of atmosphere she feels when she performs *Ma-B*: “this atmosphere is intensely quiet, and intensely serene [...] with enormous energy.”¹⁶¹ *Ma-B* can be observed before the first note with *f*, *ff*, and *fff* in *Ripple* by Akira Miyoshi (See

¹⁶⁰ Ibid.

¹⁶¹ Keiko Abe, interview by Rebecca Kite, January 30, 2001. See Kite, 78.

Example 3.3 below), *Mirage* by Yasuo Sueyoshi (See Example 3.4 below), and *Variations on Japanese Children's Song* by Keiko Abe (See Example 3.5 below).

RIPPLE
for Solo Marimba

Akira MIYOSHI

Example 3.3 The beginning of *Ripple*.¹⁶²

¹⁶² As you can see in mm.1 and mm.3 in *Ripple*, Miyoshi uses tremolos with *p* to lengthen the D4 in the bass clef while he uses fermatas in the treble clef. Although it's not exactly a silence as that one might expect, it is still the space in between the important, discernable notes. The tremolo doesn't necessarily add to or change the intense energy in that space, but rather almost makes it something that we can feel. This works for both one- or two-handed rolls.

MIRAGE pour Marimba

マリンバのためのミラージュ

ã Keiko Abe

Ⓐ - 1

Liberamente

rapido

Lento (♩ = 42~48)

Yasuo SUEYOSHI

Ma-B

Ma-C

Ma-C

a - 2

più mosso (♩ = 63~)

Ma-C

Example 3.4 The beginning of *Mirage*.

Grave ♩ = 126

*1 →

Ma-B

Example 3.5 The beginning of *Variations on Japanese Children's Song*.

As a good example of *Ma-B*, Abe described her understanding of *Ripple* and how she approaches this type of *ma*:

When you say “ripple,” in Japanese, it gives a gentle feeling like wavelets. What about in English? [...] I commissioned Akira Miyoshi and went to his house and talked. Ripple could mean rocks in the universe collapse, dead leaves scraping one another, or a wavelet ripple. What these all have in common is that there is energy of the universe moving them. So regardless of the material: rocks, dead leaves, etc., it is *ma* -very condensed *ma*, that moves them. One example may be sumo; the sumo wrestlers stare at each other as the referee says, “Hakkeoyoi”¹⁶³ and they jump at each other at the very moment. If one of them does not have the energy, the fight will not start. Those kinds of things are normal in our lives.

Thus, this type of *ma* is required a condensed and enormous energy encapsulated by the universal energy that moves water, rocks, and leaves. Like *Ma-A*, Abe is able to convey the energy from mother nature into her first note.

Therefore, Abe’s attitude toward approaching *Ma-A* and B—a spiritual connection to nature—is unique and shows a similarity with Takemitsu’s influence of nature. Since his ultimate goal as a composer was to be a part of nature, he expressed it in his sounds, unregulated structures, and choice of instrumentation that belongs to nature in *Rain Tree*. Although her approaches toward *ma* differ from Takemitsu in the manner of how they were created and solidified, they both place a strong emphasis on nature at the heart of their concepts. Abe shows that she is able to connect the ambient energies of nature to the musical energy of the first note.

¹⁶³ *Hakkeyoi* is the phrase shouted by 行司(Gyōji, a sumo referee) to the Sumo wrestlers before a bout. It means “raise (one’s) spirit and have a match with (one’s) full force.” See “Enjoy Sumo: Q & A about Sumo wrestling,” West Japan Businesspeople SUMO Federation, accessed October 12, 2020, <http://wbpf-sumou.jp/sumo/qanda.html>.

The last type of Abe's *ma* (*Ma-C*) is an energy occurs in between notes, especially in rest marks and fermatas. This can be observed in *Marimba d'amore* (See Example 3.2 above), *Ripple* (See Example 3.3 above), and *Mirage* (See Example 3.4 above and 3.6 below). Although Abe herself did not dig into deeply about this kind of *ma*, she revealed that this type of *ma* is exactly the same as the definition of pregnant nothingness and *Senu Hima* in *Noh* drama. For her it is the unshakable tense feeling. Additionally, she describes that this negative space is not void, meaningless, or arbitrary, but rather as space filled with possibilities performers can make after *ma*:

As Zeami said or as I mentioned earlier, it's not that there is nothing in the silence, but *ma* is the state of the stop before the next notes appear. I believe that *ma* is the mass of energy that will create the next thing; it is a creative silence; silence with energy.¹⁶⁴

One of the most interesting aspects of this type of *ma* is that Japanese composers like Miyoshi and Sueyoshi tend to use various unspecified-length fermatas or elongation, especially Miyoshi. He actually notates eight different unspecified-length elongations in the score (Figure 3.2).

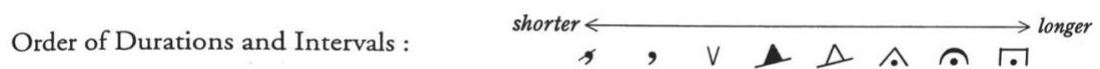


Figure 3.2 Miyoshi's Order of Durations and Intervals (Unspecified-Length Elongation)

¹⁶⁴ Keiko Abe, interview by author.

Interestingly, Miyoshi already uses five different versions of them in the first four measures of Ripple (See Example 3.3 above). From this notation, the breath mark with a slash is the shortest one, and the half square is the longest rest or lengthening mark. Abe explains why these Japanese composers use different unspecified-length elongation and why this notation is relevant to her last type of *ma*:

These are the depictions of the composers. When you try to communicate your intention, you have to write it on the musical score. Musical score writing is developed for that purpose. So the musical scores show the rules. Of course, *ma* or fermata does not mean “just lengthen the note.” How the energy builds up to that point and forms the fermata there is crucial. That’s why these marks are used, I think. [...] Fermata is *ma* with energy for those composers. In order to condense it for a while, they think this length will be enough and use a certain type of mark. [...] In order to keep that much extended energy of *ma*, the performer needs to have the energy beforehand. Otherwise, the meaning of the fermata is lost. So that’s why the composers used this kind of musical symbol in order to write a song accordingly.

Thus, Abe implies that these specific notations of fermatas are one of Japanese composers’ essential tools to express their purpose or intention in the score. Moreover, she frequently states that this silence in fermatas is not a symbol of resting or relaxing for performers. Rather, fermatas are a significant musical space for performers to store enough energy.¹⁶⁵ Like the pregnant emptiness in *Noh* drama (See Chapter One), it will never be unsubstantiated or uncreative time.

¹⁶⁵Ibid

The image displays two systems of musical notation. The first system begins with a treble clef and a key signature of one sharp (F#). It starts with a tempo marking 'e - 5 rapidissimo' and a dynamic marking 'ff'. This is followed by a section marked 'a tempo (♩ × 6) circa' with a dynamic marking 'ff'. The tempo then changes to 'poco meno mosso (♩ = 152 ca.)' with a dynamic marking '(pp)'. The system concludes with a 'poco rit.' marking and a triplet of eighth notes. The second system begins with a box labeled 'Ma-C' and a tempo marking 'ancora meno mosso'. It features a dynamic marking 'ppp' and a triplet of eighth notes. This is followed by a section marked 'smorzando' with a dynamic marking 'ppp'. The tempo then changes to 'molto lunga' with a dynamic marking 'G.P.'. The system concludes with a section marked 'f - 1 accel. liberamente lentissimo (♩ = ca 42)' with a dynamic marking 'ff' and a triplet of eighth notes.

Example 3.6 Example of the third type of *ma* in fermatas in *Mirage*.

One might wonder if all the rest marks are *ma* in Abe's own compositions and her commissioned pieces. How can we tell which rest mark is *ma* and not? This is not something that is touched on by Abe and there is no absolute rule of when a rest or a pause can be interpreted as *ma*. However, as a general rule, I recommend that *ma* does not apply to rests that occur in sections of music that have a stable pulse and or a quick tempo. This is because the silence between notes is so brief that is hard for the performer and the listener to have any significant experience from it. For instance, Sueyoshi shows multiple rest marks from *più mosso* in *Mirage*. From this section, I certainly feel a stable pulse and ends with a fast tempo of 168 bpm so that there is no way for the performer to feel an unshakable tense feeling (See Example 3.7 below). Therefore, I do not consider these rest marks as *ma*.



Example 3.7 Example of *Mirage* shows rest marks not categorized as *ma*.

Practical guide to attain Abe's *Ma*

Discussing and implementing performance practice regarding Abe's *ma* is different than typical performance practice because it has nothing to do with the written notes and the sounds they symbolize. Instead, one must contemplate how to approach the space before and in between the notes on the page. Communicating the principles in this performance practice is more challenging than the typical conversation of how to play the notes on the

page for three reasons. First, like defining *ma* itself, the teaching and application of its philosophical potential requires a necessarily ambiguous and fluid approach. Second, Abe's *ma* does not have a long historical account of performance, since Abe's pieces and her commissioned works just started developing from the 1960s. Finally, Abe herself did not describe specific methods or practical instructions for her concept of *ma* in interviews or other resources. This last reason is likely due to the fact that Abe herself has been receiving and performing her *ma* instinctively, not logically.¹⁶⁶

While there are no practical sources examining the performance practice of Abe's *ma*, I have found that Abe's deep silence and concentration toward *ma* on stage bears a striking resemblance to *Noh* actor's practicing approach. One of the most essential aspects among *Noh* actors is to be in a state of *mushin* on stage. In order to attain this, they undertake the process of 心身一如 (*Shinshin Ichinyo*, mind-body unity).¹⁶⁷ Yasuo Yuasa, a Japanese philosopher of religion, provides the term, *Shinshin Ichinyo*, is a philosophical concept derived from Zen Buddhism in Japan, and means that mind and body become as one, inseparable.¹⁶⁸ Since Abe designated that being in a state of *mu*—

¹⁶⁶ Ibid

¹⁶⁷ This term 心身一如 (*Shinshin Ichinyo*, mind-body unity) is described in the Zen Buddhism text book, 正法眼藏(*Shobogenzo*) written by Dogen in the Kamakura period, 1185-1333. This term often is found in any other Japanese arts. See Taro Yokoyama, "Form [Kata/型] and Mindlessness [Mushin/無心] in Nose Asaji's Commentary on Zeami's Treatises: on the Influence of Nishida Kitaro." *Kunibungaku Kaishaku to Kyōzai no Kenkyū* 50, no. 7 (July 2005): 4.

¹⁶⁸ Yasuo Yuasa, *The Body, Self-Cultivation, and Ki-Energy*, trans. Shigenori Nagatomo and Monte S. Full (Albany: State University of New York, 1993), 22.

absolute nothingness— is also an essential aspect of her *ma* performance practice, *Shinshin Ichinyo* is the most essential aspect to attain Abe's *ma*. However, for our purposes, a relatively superficial understanding will suffice to achieve concrete methods for *ma* performance practice. Kathryn Wylie-Marques, an associate professor and Chair of the department of speech, theatre, and media studies at John Jay College of criminal justice in New York City, offers a useful definition of mind-body unity that provides an initial plan for performance practice:

in the East, Buddhist spirituality holds that the mind and body are already a unity whose original ontological wholeness can only be experienced in and through spiritual cultivation (*shugyo*) involving an intensive body discipline which aims at extinguishing the ordinary, everyday mind constituting the ego.¹⁶⁹

The common point between Abe and *Noh* master is to reach mind-body unity in order to express their *ma*. In order to incorporate this concept into one's performance, it is necessary to do work away from the instrument in the form of meditation and body discipline. These two practices are ones that percussionists can turn to regularly as a preparation for *ma* performance practice.

¹⁶⁹ Kathryn Wylie-Marques, "Opening the Actor's Spiritual Heart: The Zen Influence on Nô Training and Performance: With Notes on Stanislavski and the Actor's Spirituality." *Journal of dramatic theory and criticism* 18, no. 1 (2003): 132.

Meditation

One of the disciplines is meditation. In order to reach Abe's level of concentration on stage, she started practicing meditation when she was in college because she thought that her worries about the uncertainty of events outside of the present moment might distract her focus on stage.¹⁷⁰ It was necessary for her to train herself to switch her mind to focus on only performing music when she stands in front of the marimba.¹⁷¹ Abe did not formally learn any Zen training or practicing. She was self-taught. The way she meditates is quite simple and does not have any strict rules for practice. She briefly introduces her own meditation routine:

I kept staring at one point. At first, various distracting thoughts came up. It took about 10 years until my own filter was formed when I could focus onto one spot [...] Morning or evening or whenever, especially before my concert. But when you are young, you have other energies, which means that you have worldly thoughts. So, it was extremely difficult to unite those. Right before a real performance. But ten years or so after I started practicing that at a young age, my mind is clear - standing in front of a marimba. It does not matter whether I am here, in New York, or at a small kindergarten in Japan. Things or locations do not matter. I've got to this state. You just have to train yourself - nobody will teach you how. There is no teaching method for that.¹⁷²

In order to produce Abe's concept of *ma* on stage, she took ten years to reach her state of concentration. Although her concept of *ma* is uniquely her own and has particularly an instinctual aspect, her level of concentration through meditation is intimately linked the

¹⁷⁰ Keiko Abe, interview by author.

¹⁷¹ Ibid

¹⁷² Ibid

state of *mushin* (no-mind) in *Noh* (See Chapter One). Again, the state of *mushin* is a condition in which *Noh* actor's intention is concealed even from himself. It is not about losing control of his performance. Abe herself commented that she could be able to focus in front of marimba on stage after ten-years of practicing meditation and reach the level of *mu* (absolutely nothingness) in which the state of mind is not occupied by various emotions or thoughts.¹⁷³ However, one does not need ten years of meditation practice to see benefits in their performances. The ultimate goal of meditation in this context is to safeguard awareness from distraction. For performers, these distractions often come in the form of some kind of performance anxiety, and this results in less mental bandwidth available to connect with the energy that Abe calls *ma*. Even a small daily meditation practice can become one of the valuable performance practices for percussionists to improve their state of concentration on stage and allow them the capacity to tap into Abe's concept of *ma* more readily.

Although Abe is unconcerned with formal meditation styles, it is helpful for percussionists to know basic meditation techniques as a performance practice of Abe's *ma*. Sharon Salzberg, a specialist and author of a prominent meditation study, shows how to start introductory meditation techniques. She explains that all one needs to do in order to improve concentration is to breathe while focusing on something.¹⁷⁴ More specifically,

¹⁷³ Ibid

¹⁷⁴ Sharon Salzberg, *Real Happiness: The Power of Meditation* (New York: Workman Publishing, 2011), 11.

the key is to focus on the in and out direction of the breath. There are six steps for the core meditation of breathing (See Table 3.1. below)

Table 3. 1. Sharon Salzberg’s classic meditation practice of breathing¹⁷⁵

First step	Sit on a cushion or a chair comfortably in a simple meditation posture with legs crossed easily. Keep your back straight forward without overreaching
Second Step	No self-conscious needed. You don’t have to feel like you are about to do something weird. Just relax and close your eyes. If you are not comfortable, you can gaze gently a few feet in front of you.
Third Step	Take three or four deep breaths intentionally. Feel the air enters from your nostrils, fills in your chest and abdomen, and flows out again. You let the breathing adjust its natural tempo without controlling it. Just feel the breath as it happens. All you have to do is feel it. You don’t need to improve or change anything.
Fourth Step	Notice where you feel your breath most clearly. Probably you feel at the nostrils, the chest, the abdomen. Then rest your attention lightly on just that area.
Fifth Step	Become conscious of sensations there. For instance, if you are focusing on breath at the nostrils, you might experience that breath is cooler when it comes in and warmer when it goes out. As another example, if you are focusing on breath at abdomens, you might feel stretching, movement, and release. The point is that you simply feel it. Do not try to name these sensations.
The Last Step	Let your attention rest on the feeling of the natural breath, one breath at a time. You don’t need to try anything about breath such as making breath longer, deeper from that way it is. Just be aware of it.

¹⁷⁵ Ibid, 46-47.

Salzberg's classic meditation practice is straightforward. What she says is to essentially bring your awareness to one thing, which is the breath. As far as frequency, she suggests practicing everyday for fifteen to twenty minutes at the same time, ideally in the same place. However, she also suggests one can start meditating two to three times a week and add more days of meditation gradually.¹⁷⁶ Even five minutes of practice can yield benefits if time does not allow for longer sessions.

At first glance, the meditation practice seems easy. However, most people find that keeping their awareness on the breath without any discursive thoughts and emotions is more challenging than it seems. Salzberg persistently repeats that the most important thing is to let go of any distractions and start over to focusing on your breathing, and she calls this repetitional habit "this act of beginning again is the essential art of the meditation practice."¹⁷⁷ In addition, she point outs that if one has to let go of distractions and start over a thousand times, it is fine because that is the practice and just begin again with one breath at a time.¹⁷⁸ Thus, through the regular practice of meditation, percussionists can cultivate their ability to concentrate without any distractions on stage, which is critical to attain Abe's *ma*.

¹⁷⁶ Ibid, 40.

¹⁷⁷ Ibid, 49.

¹⁷⁸ Ibid, 50.

Body Discipline

Body discipline is one of the Noh actors' principles for optimizing performance through mind-body training. This training method and philosophy was created by Zeami and is deeply inspired by Zen cultivation practices. Additionally, since Zeami's body discipline and Abe's body discipline share similarities, I will examine how their training methodology applies to the performance practice of *ma* on stage.

Zeami shows strong parallels between 二曲 (*Nikyoku*, chanting and dance in *Noh*) and Zen cultivation. Zeami implies both the training of *Nikyoku* and the Zen cultivation contain intensive body discipline in order to attain mastery. In fact, Zeami shows both a Chinese Zen master's hymn by Hui-neng (638-713) and Zeami's interpretation of Hui-neng passage for training in *Nikyoku*:

The mind-ground contains the various seeds,
With the all-pervading rain each and every one sprouts.
Once one has suddenly awakened to the sentience of the flower,
The fruit of enlightenment matures of itself.

For before he [the actor] can know Flower, he must know the seed.
The Flower blooms from the imagination;
the seed represent merely the various skills of our art.¹⁷⁹

Briefly, the Buddhist interprets Hui-neng's hymn in that everyone carries the seeds of enlightenment within. However, this "flower of enlightenment" is not able to bloom unless we cultivate our mind. Zeami applied this passage into *Noh* training especially 型

¹⁷⁹ Motokiyo, 30.

(*Kata*, the basic movement patterns of *Noh*).¹⁸⁰ Kathryn Wylie-Marques provides a more accessible interpretation than Zeami, “the actor plants the seeds of his artistry through life long physical training in which the dance and chant become “second nature” - beyond the control of the rational mind.”¹⁸¹

As a training methodology, Zeami emphasized that *Noh* actors should overcome the mind in the mastered body through 稽古 (*Keiko*, practice or training to put one’s body in *kata* with teachers).¹⁸² *Keiko* is required every day for the actors to acquire various performing skills and certain forms to build the big repertoires they need to have. One of the most significant aspect for the actors in *keiko* is 体得 (*Taitoku*, a body acquisition).¹⁸³ The actors usually hold frequent *keiko* meetings with their teachers (*Noh* masters) and

¹⁸⁰ Whilst one or two of the *Kata* are designed for specific plays, the majority are used in all plays. The same basic movements allow a contextual novelty of expression without altering the structure of the movement. This hints of the versatility of the *Noh* form. It is extraordinary how a familiar pattern of movement can take on completely a separate identity depending upon the skills of the performer and the nature of the play. See David Griffiths, *The Training of Noh Actors and The Dove* (Amsterdam: Harwood Academic Publishers, 1998), 38.

¹⁸¹ Throughout Zeami’s treatises, he speaks of the development of the actor’s artistry in terms of stages of the flower (*hana*): The actor “can be said to hold within him the seeds of flowers that bloom in all seasons ... As he possesses all the Flowers, he can perform in response to any expectation on any occasion.” A real flower, Zeami writes, is always “novel” to the spectator, as is each flower blooming at its allotted time each Spring. The highest flowering of the actor’s art is 妙花風 (*myôkafu*, a peak acting moment). In English, “The art of the flower of peerless charm” may be interpreted as the blossoming of the actor’s spiritual heart 心 (*kokoro*) in performance. See Zeami, 53 and 120, and Kathryn Wylie-Marques, “Opening the Actor’s Spiritual Heart: The Zen Influence on Nô Training and Performance: With Notes on Stanislavski and the Actor’s Spirituality.” *Journal of dramatic theory and criticism* 18, no. 1 (2003): 136.

¹⁸² Wylie-Marques, 136.

¹⁸³ *Ibid.*

learn *Kata* by imitating artistic skills and forms until the skills and forms become like roots in the actors' body-memory. This repetitive body practice in *Noh* mime-dance functions to quiet the mind to allow for a clearer access to these forms. Yuasa provides a better explanation of this relationship of mind and body, "As the cultivator moves his body, whether through continuous walking or repeating prescribed movements over and over, the mind gradually ceases to respond to outside sensory *stimuli*."¹⁸⁴ Additionally, Wylie-Marques describes this situation from the point of view of Buddhism, "the mind does not cling to any particular object, but dwells at the core of all activity with the 'calm immovability' characterizing 'no mind' (*mushin*)."¹⁸⁵ Thus, Yuasa manifests that the mind and body become capable of a unity, and only actors that undergo intensive body discipline are able to attain *mushin*. In fact, a *Noh* specialist and scholar, Taro Yokoyama, reveals that only the *Noh* actors who hold 心身一如 (*Shinshin Ichinyo*, mind-body unity) can attain the stage of *mushin*.¹⁸⁶ Yokoyama provides an example of how *Noh* actors acquire *mushin* through *Shinshin Ichinyo*:

For instance, *Noh* actors practice *Kata* of dance everyday with their teachers/masters. Teachers/masters correct the actors' incomplete *kata* or techniques. The actors eventually learn and memorize all the sophisticated *kata*. After the actors master *kata* of dance perfectly, they should be able to dance

¹⁸⁴ Yuasa, *The Body, Self-Cultivation, and Ki-energy*, 13.

¹⁸⁵ Wylie-Marques, 136.

¹⁸⁶ This term 心身一如 (*Shinshin Ichinyo*, mind-body unity) is described in the Buddhist text, 正法眼藏(*Shobogenzo*) written by Dogen in the Kamakura period, 1185-1333. This term often is found in any other Japanese arts. See Taro Yokoyama, "Form [Kata/型] and Mindlessness [Mushin/無心] in Nose Asaji's Commentary on Zeami's Treatises: on the Influence of Nishida Kitaro." *Kunibungaku Kaishaku to Kyōzai no Kenkyū* 50, no. 7 (July 2005): 4.

unconsciously and naturally without thinking about techniques when they listen to musical accompaniment. If actors experience a state of being ‘without thinking about *kata* or techniques’ for the first time, that is the evidence of *Shinshin Ichinyo* means mind-body as one. Only the actors through the process of *Shinshin Ichinyo* can reach the state of *mushin* and perform unconsciously with a pure mind, the state of being absorbed, and forgetting the audiences.¹⁸⁷

In order for *Noh* artists to achieve a level where their performance blooms, it is necessary to reach a state of *mushin* through mind-body unity training such as training like *Kata*. However, this concept is not an exclusive one. These ideas have and can be adapted for other art forms, including percussion.

Although Abe did not mention the similarities between her body discipline and *Noh* actor’s body discipline, her daily practice routine for marimba is profoundly comparable to Zeami’s body training, especially *Kata*. There are three basic training routines that Abe does every day: one is practicing scales and arpeggios; the second routine is practicing one of her own compositions, *Prism*; and the last routine is developing refined muscle memory for difficult passages.¹⁸⁸ Among them, practicing all the major and minor scales without missing notes is one of the most significant routines for Abe. As a good example her training routine, Abe usually stops and tells her students to start over from beginning of the scale if they miss a note or stop during the lesson. In fact, Tomoko Nakamura, one of Abe’s marimba duo partners and a faculty member at

¹⁸⁷ Yokoyama, 4.

¹⁸⁸ Abe composed *Prism* for two mallets in 1986. According to Tomoko Nakamura, Abe wrote this piece for all percussionists to use as methodical and technical practice. Abe herself still practices this daily as her warmup routine. [Tomoko Nakamura, email message to Kanako Chikami, October 21, 2020.]

Toho Gakuen School of Music, mentioned that Abe's scale practice aims at checking her physical condition and also improving her mental toughness through the achievement of note-perfect scales.¹⁸⁹ As mentioned above, Zeami's practicing approach, *Keiko* through *Taitoku*, is certainly essential for the *Noh* actors. Although Abe's practicing approach is not directly derived from Zeami's practicing approach, Abe definitely shows that the repetitive reinforcement of body-memory (or muscle memory) leads not only to developing the percussionist's perfectionistic skills, but also to developing their mind and mental toughness on stage. This practice approach will apply to Abe's pieces and her commissioned pieces as well. Abe still trains in this manner to this day.

Conclusion

By examining Abe's concept of *ma* in details, one learns that her three classifications of *ma* exist in silence. A common aspect between the three classifications of *ma* is that each requires a persistent and palpable energy which is filled with possibilities like the pregnant emptiness in *Noh*. Abe's *ma* is also not only space or void. It is essentially creative and living silence before the performer plays the first note or fermatas or rest marks. Like Takemitsu, Abe's *Ma-A* and *B* are also profoundly connected to nature. However, Abe's connection with nature is that she is able to transfer the energy from mother nature into the first note. The difference between Takemitsu's *ma*

¹⁸⁹ Tomoko Nakamura, email message to author, October 21, 2020.

and Abe's *ma* is that Abe's *ma* is easier to point to, especially through the live performance even though one cannot see the energy itself Abe is releasing. This is because it is obvious and clear that she shows a state of *mushin* when she performs *ma* on stage. This is hard to portray in an academic paper, but in my own first-hand experience, there is a tangible quality that is experienced at her performances because of this. Abe is unquestionably a *sō* level artist that was referenced earlier in the Komparu section. Just as Komparu talked about making the *ground* more important than the *figure*, she can effectively make the blank portions of a composition more important than the portions containing music.

Regarding the performance practice of Abe's *ma*, one of the most significant factors is that performers are required to be in a state of *mu*. To transcend dualism, in other words, to go beyond rationalism and logic to a state called absolute nothingness, performers need mind and body disciplines. Moreover, both mind and body disciplines have to work in unity.

In mental discipline, meditation helped Abe to overcome distractions on stage. Since Abe does not have any strict meditation method, an approach like Salzberg's simple introductive meditation practice is helpful and workable for percussionists. The daily meditation practice, even if only for five minutes, helps percussionists to overcome various distracting thoughts. The simple breathing practice and letting go any distractions brings the ability of intentional awareness and ultimately aids in connecting with the energy the Abe associates as *ma*.

In body discipline, Zeami's training method and philosophy of *Noh* and Abe's training routine have some common features. Like *Noh* actors, percussionists are required to master *kata* through *taitoku* in order to reach Abe's state of *mu*. The daily physical repetitive training through practicing scales and difficult passages of each work helps percussionists to perform without thinking about any distractions such as techniques, memory slips, and missing notes. At this point, memorizing a piece is a must. If percussionists go through a process of kinesthetic-based practice including muscle or body memory practice, it will efficiently work beyond the control of the rational mind. This discipline provides percussionist's perfectionistic skills and leads to more robust mental acuity and toughness on stage.

Therefore, in order to attain Abe's *ma*, percussionists should pursue lifelong mental and physical discipline. While being in a state of *mu*, they can perform unconsciously with a pure mind. As only the *Noh* masters who hold *Shinshin Ichinyo* can attain the state of *mushin* and realize their artistry, only percussionists who hold *Shinshin Ichinyo* can attain Abe's state of *ma*.

Conclusion

By examining many different concepts of *ma* from various points of views, we viewed that Japanese concepts of *ma* were deeply influenced historically, artistically, religiously, and aesthetically through all three of the chapters. *Ma* is also a part of Japanese culture and has a rich variety of definitions and meanings. Each architect, *Noh* actor, psychiatrist, and musician has all crafted unique approaches to space or silence in their own field although they have different backgrounds, philosophies, and aesthetics. Even though *ma* is extremely hard to define or explain in words, the Japanese share an appreciation and enjoyment of this mysterious space or silence.

In Chapter One, I attempted to carefully describe three concepts of *ma* by Japanese *ma* masters (Komparu, Isozaki, and Kimura) and carefully selected four concepts of *mu* by Cage and *Noh* culture. In the *ma* section, I wanted to provide the fundamental aesthetic components of *ma* and provide the readers a hint of how the Japanese consider, feel, and perceive *ma* through extensive research and aspects of Japanese culture. Among the three concepts of *ma*, Kimura's intersubjective *ma* is a more elusive and complex concept because his *ma* is about a relational phenomenon or interaction between performer and performer. Because of this, it is not as easy to directly point to and label as *ma*. However, understanding his concept will be tremendously helpful for percussionists and any musicians to interact and communicate with each other in a musical ensemble.

In *mu* section, I attempted to distinguish between Cage's concept of silence and pregnant silence in *Noh* culture. It also helps non-Japanese speakers to understand how the Japanese uniquely approach and perceive silence or blank space as "a core of expression."¹⁹⁰ One of the most interesting aspects of *mu* is that the notion *mu* has broader concepts especially in term of *Noh* actor's use of silence. The more one explores *mu*, the more one will find broader concepts of this term in depth since *mu* is philosophically influenced by Zen Buddhism. Although I did not deeply dig into the concept of *mu*, it is noteworthy that this Buddhist notion of *mu* greatly influenced Cage and *Noh* culture. In order to attain *mu*, absolute nothingness, a state of *mushin* must be present on stage. This is one of the essential tools and techniques for performance practice in *Noh* drama.

In Chapter Two, I attempted to describe three of Takemitsu's concepts of *ma* and how percussionists can apply his unique and elusive concepts into in his percussion trio, *Rain Tree*. One of the most significant aspects of Takemitsu's concept of *ma* is that he believed *ma* exists in infinite inaudible sounds (after a single stroke). He believed that these infinite inaudible sounds provide the precise direction to the subsequent notes or music. Unlike other Japanese composers including Abe, Takemitsu usually attempted to notate his silence as a single note in the score and his silences are usually derived from the sounds of instruments. As another significant element, there is a deep similarity and agreement in terms of perception of *ma* that occurs in a musical ensemble between

¹⁹⁰ Komparu, 73.

Takemitsu and Kimura. They both believed that music itself, a sound itself, and the moment of timbre itself provides a direction between performer and performer in a musical ensemble. I strongly believe that understanding their concepts of *ma* (especially how their concepts of *ma* function in a musical ensemble) will effectively help future percussionists and any musicians to interact perfectly with each other and lead their ideal performance on stage.

In Chapter Three, I attempted to examine Abe's *ma* and a performance guide to attain her *ma* on stage. One of the most significant elements of Abe's *ma* is that her *ma* is deeply related to an expression of *mushin* in *Noh* drama. One must abandon distractions, such as all the discursive thoughts and judgments, in one's mind when performing silence on stage. The term *mushin* is extremely unfamiliar and hard to understand for non-Japanese speakers since it is deeply related to Zen practice. However, understanding *mushin* will be significantly useful for future percussionists or any musicians for *ma* performance practice. Unlike Takemitsu, Abe's *ma* is not written in the score, and it has nothing to do with sounds, so percussionists are required an unusual performance practice in order to attain her *ma*. Again, two intensive mental and body disciplines, meditation and the repetitive reinforcement of body-memory or (muscle memory), are the most essential elements to overcome distractions. Only ones that have undergone both long-term disciplines can be truly free to perform without any hesitations and distractions in their mind, and can rely on their trained natural intuition and feeling. Ultimately, one should be present with their instrument with no expectation or intention in order to fully express *ma* in one's performance.

APPENDIX

K.C = Kanako Chikami

K.A = Keiko Abe

<p>千頭：私の研究のテーマなんですけど、「間」とマリimba作品と作曲家についてです。「間」という言葉なんですけれども、私たちの生活の中で無意識に使っていると思います。例えば、私は関西出身なんですけれども、会話の中で「間がいいね」とか「間が悪いね」とか言います。あとは、距離でも「間」を使いますし、畳の大きさを一間、二間とかいう畳の大きさでも使います。他にも建築、絵画、習字、あと武道でも使われています。このように、間という意味とか概念は日本では広範囲で使われています。で、「間」って何ですかと聞かれた時、皆さんになになって、一つの言葉で答えることができますか。多分、結構難しいと思うんですけど、私もアメリカ人の学生に「間って何ですか」と聞かれた時に、明確にこれですって答えることが今でもちょっと難しいんです。なので、私はこの「間」ということに深く関心を持って、研究テーマにしたいと思いました。</p>	<p>K.C: My research topic is <i>ma</i> in regard to marimba works and their composers. We use the word <i>ma</i> in our daily lives without thinking. For example, I am from the Osaka area where we say “Your talk has good <i>ma</i>” or “Your <i>ma</i> is bad.” Also, we use <i>ma</i> for distance, as well as the size of 畳(<i>tatami</i>, a type of Japanese style mat), like “one <i>ma</i>” and “two <i>ma</i>”.¹⁹¹ In addition, it is used in the field of architecture, paintings, calligraphy, and martial arts. In short, the concept of <i>ma</i> is used in a variety of fields. However, if you are asked what <i>ma</i> is, can you give a definition in a single word? To attempt that would be very difficult. When American students ask me what <i>ma</i> is, I still have difficulty answering clearly. This is what first deeply interested me in <i>ma</i>, and I made it into my research topic.</p>
<p>千頭：「間」ってなんだろうと考えた時に、皆さん、プリント持っていますか？私は色々文献、書籍を何ヶ月も調べてるんですけど、Robert Provine いう方なんですけども、『世界音楽の百科事典』（Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea）という著書で、間っていうのは、日本伝統音楽、芸術についての間の定義なんですけども、単音からなる単位を表し、いつまでも長引く単音の後には、</p>	<p>K.C: Do you have a handout? I have been looking into books for months on <i>ma</i>. Robert Provine defined <i>ma</i> in “<i>Garland Encyclopedia of World Music</i>” as a definition in terms of Japanese traditional music and fine arts - that it is a unit consisting of a single tone; after a prolonged tone that leads into the next tone; <i>ma</i> needs to produce a sense of tension in order to make the following</p>

¹⁹¹ *Tatami* is a type of mat used as a flooring material in traditional Japanese style room. *Ma* combined with a number of *tatami* mats denotes area. For a Japanese, however, a reference to a room of a certain number of floor mats would also instantly call to mind a particular usage, interior makeup, decoration and height. See Kojiro Junichiro, “Kokono-ma ron” (The Nine-mat Room), in *SD: Space Design*, Tokyo, June 1969.

次の音への導入だと考えられており、その次の音を生き生きとしたものにするためにも、間は緊張感を生み出さなければいけない・・・というのが定義なんです。だけど、これを読んだところで、私はあまりしっくりこなくて、わかりやすい例で言いますと、日本伝統文化芸術である「お能」、能とか・・・ってわかりますか？能って、歌と舞と音楽から成っている芸術なんですけども、この能の創設者である世阿弥という方が書いた「能楽論書」の中に「せぬひまがおもしろき」という名言があります。世阿弥っていう方なんですけれども「初心を忘るべからず」という名言をご存知ですか？その名言を書かれた人が、「せぬひまがおもしろき」という名言もお能の中で言っています。お能の稽古では、歌は声を出している時だけではなくて、息継ぎの方が大事だとか、舞、踊りでは止まっている時間が大事とか言われています。能の世界では、舞っているところではなく、能の仕手、仕手というのは主役なんですけれども、能の仕手が止まっている姿からにじみでる存在感とか気迫に観客の人達はとても感銘を受けると言われている。「せぬ暇」というのは何もしないで息を抜いて休んでいることではなくて、その正反対なんです。動いている時以上に内心で一切の油断もなく、エネルギーを内心で止めて、内心の中の雑念を一切取り払って、その内心の中の雑念は一切なしで、その内心は少しも表に現れてはいけないということなんです。無心の境地に入ることなんです。すごい難しいと思うんですけれども、この名言の本当の意味を知った時に、私は安倍圭子先生の作曲作品や委嘱作品に使われている間と共通するものがあるのではないかと思います。それで、早速なんですけれども、最初の質問に移らせていただきます。

千頭：間は、間っていうものは、先ほど言いましたように、日本の伝統芸能、能や歌舞伎の中でよく使われています。安倍先生は、日本の伝統音楽のご経験はございますでしょうか？

tone colorful/vivid/lively. However, this definition was not very convincing. Do you know what the Japanese traditional cultural art *Noh* is? Zeami, a founder of *Noh* left the following words of wisdom in “*Nohgaku ronsho*,” which says, “Time when you are not doing anything is interesting.” Zeami, who left further famous words of wisdom, “Do not forget about the beginner’s humility” also defined it as, “Time when you are not doing anything that is interesting”. In *Noh* practices, it is said that when you are singing, how you take a breath is as crucial as singing with your voice, or when you are dancing, the time you are posing without moving is critical. It is said that in the world of *Noh*, the audience is often moved by the main character(s)’ spiritfull presence of their standstill postures, more than their dances. “When you are not doing anything” does not mean that you are taking a break instead of doing something; rather, it is the opposite. You are holding your energy within yourself, having no room for negligence, putting all worldly thoughts out of your mind, and not revealing your inside self at all. In short, you need to achieve a state of mental detachment. I believe that it is an extremely difficult thing to do, and when I first got to know the meaning of these words of wisdom, I thought this has something to do with Ms. Keiko Abe’s compositions and other works commissioned by her. So let me move to my first question

K.C: As I mentioned before, *ma* is used in traditional Japanese arts such as *Noh* and *Kabuki*. Have you ever experienced or learned any traditional Japanese music before?

<p>安倍：私のね、母がお琴をやっていましたけれども、実際に何をすることはありません。ただ日本人としてごく当たり前に、間とか、それからエネルギー、それから静寂の中にエネルギーがあるんですよね。それは、アメリカとかヨーロッパでは何もしないものになってしまうんだけど、その静寂の中の間ってのは、ものすごくゆるがしのないほど緊張感のある時の音楽である。あの、息遣いでありエネルギーであると思っています。で、委嘱作品で、日本人の作品を委嘱して、日本人の作曲家はみんなそれをごく当たり前に感じて、当たり前にかいています。理屈じゃない、その感覚を私は理屈ではなく受け止めて演奏してきました。だから、やっは、伝統音楽を、特になになにを習ったということはありません。</p> <p>千頭：わかりました。では、安倍先生のその、間についての見解について質問させていただきたいんですけども。</p> <p>安倍：ひとつは、いまも世阿弥が行っているごとく、本当に、さっきも申し上げたように、静寂のなかにそれは何もないのではなくて、そこにもう止まっている状態の中に、次の音から次にあるその中が間である。間っていうのは、エネルギーの塊であり、次のものを創造する、ひとつのクリエイティブな静寂というか、エネルギーをもった静寂であると思っています。</p> <p>千頭：では、先生の間の定義と世阿弥の「せぬ暇がおもしろき」というのはやっぱり同じですか。</p> <p>安倍：はい、同じ。 千頭：わかりました。</p>	<p>K.A: My mother played 琴 (<i>koto</i>, a Japanese plucked half-tube zither), but I myself did not learn anything. As a Japanese person, I naturally acquired <i>ma</i>, and energy... there is energy in silence. It will be referred to as ‘nothing’ in America or Europe, but <i>ma</i> in silence is music with an unshakable tense feeling. It is breathing and energy. As for the commissioned works, the Japanese composers feel it naturally, and write it. It is not logic. I felt it and played it - not the logic. So I have never officially learned Japanese traditional instruments.</p> <p>K.C: I see. Now I would like to ask you about your understanding of <i>ma</i>.</p> <p>K.A: I feel like, as Zeami said or as I mentioned earlier, it’s not that there is nothing in the silence, but <i>ma</i> is the state of the <i>stop</i> before the next notes appear. I believe that <i>ma</i> is the mass of energy that will create the next thing; it is a creative silence; silence with energy.</p> <p>K.C: So what do you think, Ms. Abe? Is your definition of <i>ma</i> the same as Zeami’s “time when you are not doing anything is interesting”?</p> <p>K.A: Yes. It is exactly the same. K.C: I see.</p>
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千頭：そもそも、間という言葉とか概念自体が、西洋人にとっては全く新しいもので、アメリカには「間」に匹敵する言葉とか言い回しというのが一切ありません。それで、アメリカで、たくさんのマリimbaについての書籍を調べたのですけれども、安倍先生の作曲作品や委嘱作品において、間について語られている文献はほとんどありませんでした。だけど、レベッカ・カイト氏の書かれてある、この、みなさんもお存知だと思えるのですけれども、この著書では、先生が間について見解を述べられているのを発見しましたので、私の「間」の研究のゴールなのですけれども、近い将来、アメリカで、若い学生達に、安倍先生の間に対する定義とか、哲学とか、概念とかを広めていきたいというのが私のゴールです。

千頭：で、レベッカカイト氏のこの著書の中にある「間」の定義っていいものは、日本伝統芸術における *silence*、沈黙ですね、や、スペース、空間を満たすエネルギーと書かれていて、安倍先生の「間」の定義は、強烈で静かで落ち着いたエネルギーを演奏前に感じるものと書かれてありました。これを読ませていただいた時、私はやはり日本人なので、なるほどなっていう風を感じたのですけれども、これについてもう少しだけ詳しく説明していただけないでしょうか。

安倍：音を出す前の間っていうことね。あのおう、2つあると思います。一つはね、なんかの空気の中に音が流れていて、それを受け止めて音にする。一つはここから始まるというエネルギーをためてためてためてパッと出す。たとえばこの例だと、三善晃先生のリップルの出だしなんか。リップルっていうと、日本語でさざなみとかやさしい感じをみなさん受けるのですけど、英語だとどうですか？

K.C: Western people do not have the word or concept of *ma*; it is entirely foreign to them. In the US, we do not have a word or phrase that is equivalent to *ma*. I looked into literature on marimba in the US, and there were few that talk about the *ma* of Ms. Abe's works or her commissioned work. However, I found one that Rebecca Kite wrote - probably you all might already know - about Ms. Abe talking about *ma*. My goal of this research on *ma* is to promote the definition, philosophy, and concept of *ma* of Ms. Abe among the young students in the U.S.

K.C: The definition of *ma* in this book of Rebeca Kite's is "silence in Japanese traditional arts" and "energy that fills up the space", and it also mentions Ms. Abe's definition of *ma* as "vivid, quiet, and calm energy that you feel before a performance". When I read this, it made sense to me since I am Japanese. Would you talk a little more about it?

K.A: You are talking about the *ma* before you play a note. There are two things. One is capturing the sound/noise that you feel floating in the air and making it into a note. The other is saving more and more and more energy of the very beginning and releasing it at once. For example, this beginning of "Ripple" composed by Mr. Akira Miyoshi? When you say "リップル (Ripple)" in Japanese, it gives a gentle feeling like wavelets. What about in English?

千頭：リプル・・・私ちょっと、辞書が頭の中にはないです。

安倍：三善晃先生に委嘱して、おうちに伺って話した時に、宇宙の岩が崩れるのもリプル、で、枯葉がカサカサカサカサするのもリプル、漣もリプル、だけれども、そこにあるのは、やっぱりものすごく動かすものの宇宙のエネルギーなんです。だから、材質にかかわらず、岩であろうと枯葉であろうと、それを動かすのが「間」であり、凝縮された「間」なんですね。で、ま、一番わかりやすいのは、例えば相撲を「はっけよい」と言ってお互いににらみあって、ここっという時に戦いになりますよね。どっちかがエネルギーがない時には戦いにならない、ですね。で、それが私たちのごく通常のことですね。それと、間っていうのは色々な意味で漢字で使って、あいだって、色々な意味のない言葉っていうこともあります。間があわない。とか、新幹線の間がこっちとこっちと違ったとか。そういう間の使い方がありますけれど、芸術に対する「間」というのは、さっき言った、宇宙を動かす一つのエネルギーです。

千頭：もう一つ、演奏前に感じる間についてなんですけど、先生は1992年のパーカッシブ・ノーツという雑誌の中で、デイビッド・ヴィア（David K. Via）さんという方からインタビューを受けられています。でその時の記事に、パフォーマンスやアンプをする時に役立つ自分なりの瞑想方法を生み出したとおっしゃられていました。その過程で、自分自身の世界で自分自身を見出す感覚に到達されるのに10年以上かかったとおっしゃられていました。また、レベッカ・カイト（Rebecca Kite）氏の著書で、三木稔先生作曲の『マリンバの時』の始まりで、先生は弾く前に心と精神を整えて、最初のテーマ「ダ-ダ-ダ-ダ-ダ...（C,

K.C: Ripple...? I don't have that word in my lexicon.

K.A: I commissioned Akira Miyoshi and went to his house and talked. Ripple could mean rocks in the universe collapse, dead leaves scraping one another, or a wavelet ripple. What these all have in common is that there is energy of the universe moving them. So regardless of the material: rocks, dead leaves, etc., it is *ma* --very condensed *ma* that moves them. One example may be sumo; the sumo wrestlers stare at each other as the referee says, "*Hakkeoyoi*" and they jump at each other at the very moment. If one of them does not have the energy, the fight will not start. That kind of things are in our very normal life. *ma* is used in a variety of ways in *Kanji*, such as: 間が悪い (*ma-ga awanai*, timing/rhythm of people do not match), or *ma* (space) of 新幹線 (*shinkansen*, bullet train) is different between here and there. However, *ma* in the fine arts is a kind of energy that moves the universe.

K.C: I have another question about the *ma* that you feel before the performance. You were interviewed by David K. Via in a journal called *Percussive Notes* in 1992. In that article, you said that you have invented your own way of meditation that helps you to perform or to memorize music. You said that it took more than 10 years to get to the feeling or find yourself in your own world. Also, in Rebecca Kite's book, you said that before playing the piece, "*Time for Marimba*," you would not play the first note until you prepare your heart and mind and feel the

B, Eb, G, E, Ab) 」が空気内に感じられるようになってから、初めて最初の音を鳴らすとおっしゃっていました。ここで質問があります。心を整えること、瞑想と演奏前に感じる間のエネルギーとは何か関係しているのでしょうか。

安倍：三木さんの『マリンバの時』っていうのは、三木さんは最初委嘱した時に断られたんです。コンチェルトでかいて、マリンバに対して全て吐き出しちゃってるからソロはちょっと間に合わない。ところが、突然電話がかかってきて、インドネシアのガムランのイメージを持った時にかけるから、引き受けるよとお電話をいただいた。で、ソロができました。ソロの「タタタタ」というのは、空気にただよっている音に自分をのせて音を出す、それが大自然の中からくるエネルギーを自然に自分に吸収して、だから、ここから自己があって、パパパパパと入る現象ではないんです。もう空気中にあるエネルギーをそのまま、その中に自分が入る、それが一つの間です。もう一つは、自分の意思があって、その宇宙のエネルギーに自分から切り込んでいく。その間。それは例えばリプルの出だしとか、（末吉）保雄先生のミラージュにしてもそうですね。タララララ～。あれも、頭っというのは、そういうエネルギーに切り込んでいく間です。自分が演奏する時に、それがどちらの「間」なのか、曲によって考えます。で、それに陶酔するんです。そしてそれを想うんです。そのうちにそういう気になるんです。えっと、マリンバの時をアメリカのイリノイか何かで弾いた時、大きな、シャンデリアがあって、パイプオルガンがあって、それはすごいホールでした。で、そこで弾こうと思ったら、そのパイプオルガンからバッハの音が聞こえてくるようなんです。

千頭：先生がそういう風に？

first theme in the air. Is your meditation related to the energy that you feel before the performance?

K.A: As for Mr. Miki's *Time for Marimba*, he first rejected me when I tried to commission him. He wrote a concerto, but he could not make a marimba solo in time. However, he suddenly called me to tell that he would do it after he got an inspiration from the Indonesian instrument, gamelan. Then the solo was made. This solo motive, "[singing] da-da-da-da-da... [C, B, Eb, G, E, Ab]" is to produce notes by putting yourself onto the sounds floating in the air; by absorbing energy from mother nature into yourself; so the phenomenon is not like you are there first to produce those sounds. The energy in the air comes into you as it is; that is a type of *ma*. Another type of *ma* is that you have your clear intention and cut your way into the energy of the universe. This type can be observed at the beginning of *Ripple* and *Mirage* by Mr. Yasuo Sueyoshi. That beginning has a *ma* in which you cut your way into the energy. When you perform, think of which type of *ma* it is. Then, get intoxicated with the feel of it. In a while, you'll start to feel like that. Once I performed in a hall in Illinois or somewhere in the US, there was a huge chandelier and pipe organ - it was a gorgeous hall. When I tried to play, it seemed like I could hear Bach's music from the pipe organ.

K.C: Did you feel like that?

安倍：ええ、私がステージの上で弾き出そうと思ったら・・・それで自分自身で、「東洋の神様来てください」って言って、自分の中に、何分待ったかわかりません。マリンバの前でじいじいじいっと、自然界からくるエネルギーが自分にくるように待ったんです。でも、偉いのは、聴衆は静かに静かに待ってくれた。何分も。すごいと思います。もしかしたら、その時に、仕手が発散するエネルギーが、私があつたのかもしれない。でも、聴衆は本当に静かでした。じっと待ちました。私も大自然のエネルギーが自分に来るのを待ちました。その前は、本当にパイプオルガンからバッハの曲、音が、空間が来るようなの。それで、これはダメだ！で、自分自身待ったんです。透明な、自分自身なにもない、本当の静寂の中のエネルギー、大自然の中のエネルギーが自分自身のなかに来た時に、*ppp*でタリラリラーとはじめました。だから、その楽器の前に立って、じっと待っていた時に、私はもしかしたらエネルギーを発散していたのかもしれない。お客様は本当に静か。

千頭：それは先生は、舞台に立つ前からバッハのあれは、

安倍：いえ、舞台に立ってからです。マリ
ンバの前に立って、弾こうと思った時にわっ
とそのホールから感じるのが、あこれはダメ
だ、自分自身で。それで「東洋の神様来て
ください。音の神さま、女神がきてくださ
い」

千頭：その、観客の方と静寂を共有した時の時間はどのぐらいに感じられたんですか。

安倍：何分でしょうね。自分自身にしたら、本当に5分とか6分とか10分とかわかりませんが、でも、その聴衆が偉いでしょう。

K.A: Yes. When I was going to start playing on the stage I talked to myself, “God of Orient, please come!” and I don’t know how long I waited. I just waited still in front of marimba until the energy from the nature filled me in. What was great is that the listeners waited silently for minutes. It was amazing. It might be the case that in that moment I had the energy that a *Kabuki* actor produces. Whatever it was, the listeners were truly quiet and waited silently. I also waited so the energy from mother nature would fill me. Before, it seemed like music, sounds and space of Bach would come from the pipe organ. No, I cannot do it! So I just waited. When I felt clear, true energy in the silence, the energy of mother nature filled me, an empty vessel, up, I started to play in *ppp*. So perhaps, I was releasing energy when I was waiting as I stood in front of the instrument.

K.C: Were you feeling Bach before you got onto the stage?

K.A: No, it was after I got there. I stood in front of the marimba, and I was about to start playing. Right at that moment, I felt that from the hall, and I thought that I would not be able to play. So I said in my mind, “Please come, Oriental Gods; God of sounds, Goddesses!!”

K.C: How long do you think the silence was that you shared with the audience?

K.A.: Not sure how long it was. For me, it felt like 5 minutes, 6 minutes, or even 10 minutes... I don't know. But don't you

<p>ざわめきもせず、私もそれには関係なく、聴衆には関係なく、自分の神経をそこにザーンと集中したの。最初の音を出すために。きっとそれがまざったのかもしれませんが。でも、自分では意識していないからね。自然に出すエネルギーだから、わかりませんが、そうだったのかもしれませんが。</p>	<p>think the audience was great? They didn't make any noise. I myself just focused all my nerves there, regardless of the audience, in order to produce the first note. Maybe those energies were mixed together - though I don't know since they are naturally produced energies that I am not conscious about.</p>
<p>千頭：もう一つ、先生は今でも瞑想はされていますか。</p>	<p>K.C: Another question; Do you still meditate?</p>
<p>安倍：はい、します。若い頃、学生時代ですね、最初はそのものすごく日常的なくだらないことなんですけれども、学生時代、これからずっと人生をやっていくにおいて、色々なことがあるだろうと。結婚するかもしれない。家庭を持つかもしれない。子供を持つかもしれない。色々なことがあるだろうと。その時に自分が音楽をパッとしようと思ったときに、切り替えができなかったら、日常生活に煩わされるだろうと思ったんです。学生時代です。二十歳とか21の時代にそう思ったの。それで、自分でパッと切り替えられる訓練を自分自身でしなければと思った。やがて忙しくなるかどうなるかわかりませんよ。でもこれから人生を生きる間、色々なことがあるだろう、その場において、ものすごい悪い条件でステージに立たされることもあるだろう、でもそのマリimbaの前に立った時に、すべて音楽の中に集中できるには、自分がまるでテレビのチャンネルを替えるみたいに、パッと自分自身を変えられなければダメだと思ったのが一つ。</p>	<p>K.A: Yes, I do. When I was young - when I was a college student, the beginning was very ordinary lame things, but I thought there will be many events as I live my long life. I might get married, have a family, and have kids. I thought I would be bothered by my daily life if I cannot switch my mind quickly when I try to do music. It was when I was a college student - probably 20 or 21 years old. So I thought I need to train myself to switch my mind. It was unclear if I would be busy, but I thought I would experience a variety of things as I live my life into the future. I might have to stand on the stage under an extremely bad circumstance. However, when I stand in front of the marimba, in order to totally focus on the music, I have to be able to switch my mind as if I am changing the channel on the TV. That is one reason.</p>
<p>千頭：すごい早い時期に・・・。</p>	<p>K.C: Such an early age...</p>
<p>安倍：うん、そう思ったんです。それで、自分で誰もそんなのを教えてくれる人なんていませんから</p>	<p>K.A: Yes, I thought so then. Nobody taught me how to do it...</p>
<p>千頭：瞑想方法ですか？</p>	<p>K.C: How to meditate?</p>

安倍：そうです。でも、一点を見つめてね。最初は色々な雑念がやっぱり入ってきちゃうんですよ。で、一点を見つめて自分のフィルターができるようになるまで10年はかかった。

千頭：それは、朝にされるんですか。

安倍：朝とか夕とか。関係なしに、気づいた時に。特に演奏会の前とかね。でもやっぱり若い頃は別のエネルギーがあるでしょ、そうすると雑念があるでしょ。だから、それを統一するっていうのは非常に難しかったです。本番まえに。でも若い頃それをやりだしてから10年ぐらいたって、ようやくマリimbaの前に立ったらとにかく何もないです。ここがここなのか、ニューヨークなのか、日本の小さな幼稚園なのか。何も、どこも関係ない。そういう風に今はなっています。だから、自分でしか訓練できないから。そんなの誰も教えてくれないですよ。教授法がないですよ。だから、日本の伝統音楽、能とか、そういうものにはあって、師匠からお師匠さんから口伝えとか、それで、私のレッスンはすべて口伝えですよ。伝統芸術の教え方です。これはアメリカに行ってもヨーロッパに行ってもそうです。でも、なぜかみんなそれを喜んでくれます。それで、オファーがいくらでも、この年になってもオファーがあるっていうことは、みんなそういうものをわかってくれるんじゃないかなと思っています。

安倍：だから、今度お願いしますって、頼んで仕事をしたことってないね。向こうのオファーがあって、マスタークラスでやるのは今日の授業と同じです。日本伝統の口伝え。だから、一緒に弾きます。一緒に弾くことによって、今日レッスンした、誰だっけ、～さん？、やっぱり一緒に弾くと感じるでしょ？

K.A: Yes. I kept staring at one point. At first, various distracting thoughts came up. It took about 10 years until my own filter was formed when I could focus onto one spot.

K.C: Do you practice that in the morning?

K.A: Morning or evening or whenever, especially before my concert. But when you are young, you have other energies, which means that you have worldly thoughts. So it was extremely difficult to unite those. Right before a real performance. But 10 years or so after I started practicing that at a young age, my mind is clear - standing in front of a marimba. It does not matter whether I am here, in New York, or at a small kindergarten in Japan. Things or locations do not matter. I've got to this state. You just have to train yourself - nobody will teach you how. There is no teaching method for that. So in Japanese traditional music, *Noh* and others use oral instruction from a teacher to students. My lessons are all oral instruction. This is the teaching method of traditional Japanese arts. I do the same in America or Europe, but everyone appreciates it. The fact that I get offers (to teach overseas) even at this (old) age, proves that everyone will understand this kind of thing.

K.A: I have never asked for a job, asking, "Please let me do it next time." It is always the case that I get an offer from somebody first, and then have a Master class - just like today's class. Oral instruction of the Japanese tradition, so we play together. By playing together, you

その感じてくれるエネルギーがすなわち教育、それがレッスンなんです。理屈とか、そういうもの、構成とか和音とかここはこうだとか、テクニックはここをもっとこう上げるとか、そういうものは、自分で築くものでしょ、勉強するものでしょ？私がやりたいのは、もっと本質的な、その音楽の本質的なエネルギーとか、フレーズの取り方とか、私はフレーズの取り方とか、マルセル モイーズ (Marcel Moyse) もいい、フルートの。きいてらっしゃるかしら？私はその方の LP, SP を中学の時から何度も聞いて、彼と一緒に呼吸して、彼と一緒にフレーズを真似しました。お師匠様です。マルセラもいいなと自分では思っています。私のお師匠さん。それと同じ方法を長年レッスンの時にやっています。でもその価値がわかってくれる人がいるかいにかかわらない。そういう方法です。でも、アメリカでもヨーロッパでもアジアでも、みなそれを喜んでくれるので、そういうやり方でやっています。

千頭：あの、この後、私それこそ、日本と海外の音楽の学び方と教え方についてお話したかったんですけど、みなさんご存知ですか。日本伝統音楽と西洋音楽では学び方と教え方に異なった特徴があります。日本の伝統音楽とか伝統芸能では、美意識とか概念を理解することが何よりも大切なこととされています。でも、西洋音楽、私の今住んでいるアメリカ、特にドイツでは音楽理論とか形式とか構成がもっとも大事であると教育されます。で、これを読んでいる時になるほどと納得することがありました。特に能とか歌舞伎などの伝統芸能の世界では師弟関係がとても大事で、お稽古の際にはお師匠さんの型をそっくりそのまま真似をするところから始まります、で、真似をするのにこれといった理論は全くなくて、毎日毎日お師匠さんとお稽古することで、真似をすることで芸を学び何十年もかけて修行します。だから、40歳とか5

feel that, right? The energy that you feel is education, which is a lesson. You have to build or study on your own things like logical explanations, structures, harmonies, that this should be this way here, or techniques like you should raise here more this way. What I want to teach are the more essential things, such as essential musical energy, and ways to phrase. Speaking of phrasing, the flutist, Marcel Moyse, is wonderful. Have you listened to the recordings? I've been listening to his LPs and SPs since when I was in middle school. I breathed at the same time as him and imitated his phrasings. He is my master/teacher. I am fond of Marcel- my teacher. I've used the same methods for my lessons for many years. I am not sure if there are people who would understand the value of that. It's that kind of method. However, everyone appreciates it in America, Europe, and Asia, so I have been using that method.

K.C: Now I would like to talk about the difference in music teaching/learning methods between Japan and overseas. What do you think about them? There are different characteristics between Japanese traditional music and Western music. In Japanese traditional music and theatrical arts, it is said that the most important thing is to understand the aesthetic sense and concept. On the other hand, in America, where I live, and especially in Germany, they teach that music theory, form, and structure are the most important. When I read that, there was an instance that was convincing. Especially, in the world of traditional arts, such as *Noh* and *Kabuki*, the relationship between teacher and student is very

0歳の方はまだひよこと言われていました。その修行の中でもっとも重要視されている美德や、その伝統芸能の精神をお師匠さんから学び、次の世代に伝承することが最も大切と言われています。

千頭：で、私はこの伝統芸能の本を読んだ時に、先生の間の概念もこの伝統芸能と何か関係があるのではないかと思いました。先生は、生徒さん方にレッスン外に「間」について伝える時に、特に配慮されていることはありますか。

安倍：あのう、聞いてて、まず私の学生に初めから終わりまで弾いてもらう。そうするとその人の音楽性、その人の言いたいことっていうのが見えてきてわかってくる。それと、その時にどうして訴える力がないんだろうと考える。そうすると、ここをそれじゃもっとエネルギーで強調したらどうなの？という時に「間」、がつまっている、理解されていないことに気がつきます、だから感動がない。ただパラパラパラパラ弾いている。それで、ちょっと待って。そこちょっとパッと止めてみよう。止めて止めて、エネルギーがあるから次の音が出るんでしょ。って言います。

千頭：これまで、先生はマリンバの可能性や発展のために数々の委嘱作品を演奏されてきましたが、委嘱作品の中での話し合いの中

important, and the students begin with imitating exactly what their teacher does in their lessons. There is no theory on how to imitate, and by practicing with their teacher every day, by imitating, they polish their skills - training for many decades. So 40- or 50- year-olds are considered to be still green. During training, it is considered most important to learn the spirit and virtue of the traditional arts that are regarded most highly by their teacher and to pass that down to the next generation.

K.C: When I read this book about the Japanese traditional theatrical arts, I thought Ms. Abe's concept of *ma* has something to do with the traditional arts. Do you have anything particular to take into consideration when you teach students about *ma* outside your lessons?

K.A: Well, I will first listen to my student play a piece from beginning to end. That will show me the person's musicality, and what he/she wants to say. Also, I would wonder why this lacks appealing power. Then, what about emphasizing this part by adding more energy? Times like that, *ma* is congested. It is not understood. Therefore, there is no excitement. So, I would say, "Let's wait. Let's stop here. Hold and hold. With the energy, you can generate the next note."

K.C: You have played many of your commissioned pieces to expand the possibilities and for the development of the marimba. Have you had any

で、作曲家の方と間のことを議論されたことはおありでしょうか。

安倍：一回もないです、委嘱する時、私は作曲家に例えばマリンバはこうオクターブでこうすると 100 ロールでこうするとかいうことができるよとか、このくらい速くすつとできるよとかそういう説明をしたがりますけど、一切そういう説明をしたことがない。作曲家がいらして、例えば三善晃先生なんかは、いらっしゃった時に、「あべちゃん、なんでもいいから弾いてみてよ」ラテンから、ポピュラーから、クラシックから、自分が編曲したものからいろんなものを弾きます。しばらく、三善先生は2時間ぐらいきて、ありがと、でおかえりになります。で、また次の月に、また書いて持っていらっしゃいます、曲をね。それを私が弾いてみて、「先生ここ、もっとガーッとしたいのを演奏したいんだろう、表現したいんじゃないんですか。」ときくと「そうなんだ」「それだったら、私だったらこう弾くけれど」って言って即興で弾きます。すると、「あ、そうなんだ。」そういうディスカッションをしたことはありますけど、二木稔先生も・・・もそうですね。だけれど、「間」について、ここは間を取ってくださいとか、間がありますとかそういう話は一切したことはない。作曲家にあなたの音楽をマリンバということを考えずにぶつけてください。マリンバだから特別に作るとかいうのではなくて、ぶつけてくださいって言って委嘱してきました。で、それがマリンバ的かどうかは16小節、64小節、一週間にいっぺんうちにいらした時に私が弾いてみて、ここはもしかして、作曲家としてもっと静寂がほしいんじゃないか、エネルギーがほしいんじゃないですか、「そうだ」、それだったらこうしましょう、って私が即興で弾いてみて、それでまたおかえりになる。で、出来上がった作品です。

discussions on *ma* with the composers in the talks of the commissioned works?

K.A: None. Many people like to explain to the composers, for example, marimba can do this by playing octaves or doing one-handed rolls or can play this fast. However, I have never given this kind of explanation when I'm commissioned for works. When a composer comes, for example, Mr. Akira Miyoshi is like, "Ms. Abe, please play anything you like." I would play a variety of songs from Latin, pop, classical, and what I have arranged. Mr. Miyoshi would listen to those for about two hours, then say "thanks" and go home. The next month, he would come again with some music that he has just written. I would play that and ask, "Do you want to make this section more energetic - don't you want to express that? And he would say, "That's right." So I would say, "Then, I would play like this," and improvise. Then, he would be like, "Oh I see..." We have had this kind of discussion - with Mr. Minoru Miki as well. However, I have never talked about *ma*, like, "Please take *ma* here," or, "There is *ma* here." I have always asked the composers to apply their musicality to it without considering that it is played with marimba. Not like making special music for the sake of marimba, but I have always asked them to apply their musicality to the piece. Whether or not it is suitable for marimba is... I play it when the composer comes to my house after completing 16 measures, 64 measures, or once a week and I comment, "As a composer, I wonder if you would like more silence here, or more energy there." Then, if he says, "yes," I would improvise

<p>千頭：もう少しだけ委嘱作品についてうかがわせていただきたいんですけども、末吉先生のマリンバのためのミラージュでは歌舞伎の要素がたくさん使われていると、このレバット・カイト氏がおっしゃっていました。先生と末吉先生との間では、歌舞伎の要素を使おうという話は・・・</p> <p>安倍：一切してなかったです。ただ、曲をもらった時に、AとかBとかCとかDとかEとか1とか2とか書いてありますよね。それを見たときに、私なりに、A、これはもしかして「序」からGの音にいくにいくんでしたっけ、フレーズが。もしかして先生、これ序奏から基本的な音程としてDにいく音程なのかしらってきて、それでBはコーラル、歌、を随分おだしになりたいんですね。そうなんだ。その後書かれている意味を私なりに感じて申し上げました。</p> <p>安倍：たとえば、Aは序奏から終わりに向かう基本的な音程、Gに向かう基本的な音程を表している。それで、Bっていうのが歌なんです。それで、Cっていうのは行列とか、あの、Dが無窮動的な運動、速さそういう、・・・あ、ごめんなさい、Dが多分コーラルがもう一回戻ってきて、Eが無窮動的な意味なんです。例えばこのCのところって私が、これなんか行列みただけ、って、「そうなんだよね。これ僕そのスペインのマリアの像ってフェスティバルの一つのイメージをして書いたんだよね」っておっしゃったのね。私もスペインに行った時、演奏した時に、たまたまそのフェスティバルの行列に出会ったんですね。マリアの像をこうやって掲げて、その両端にたいこ、Snareや、胴長の、民衆がズラッと、その真ん中の人マリアの像を掲げてずっと歩いていく。。。どこに行くか知らないけど、その道に出会ったんで</p>	<p>saying, “Then, let’s do this way.” The composers would then go home and complete these works.</p> <p>K.C: I have another question on your commissioned work. Rebecca Kite wrote that Mr. Sueyoshi’s <i>Mirage for Marimba</i> has many components of <i>Kabuki</i>. Did you have any discussions about using <i>Kabuki</i> components?</p> <p>K.A: Not at all. But when I received the music, I commented on that. It says “[rehearsal letters] A, B, C, D, E,” and 1, 2, etc. right? So I asked him, “In A - where the phrase moves from “Intro” to G - perhaps, are you thinking of making basic intervals that go to [rehearsal letter] G.” B is a chorale. “You seem to like to highlight the song.” He said, “Yeah, that is right...” After that, I shared my feeling of the interpretations of the music.</p> <p>K.A: For example, A shows a basic interval that starts at the “intro” and goes to the end, a basic interval moving toward G. B is a song. C is like a procession, and D is perpetual motion... wait, sorry, D is a return of the chorale, and E is the perpetual motion. I said to him, “This C gives a procession-like image.” Then, he said, “Yes, I imagined one of the festivals of the statue of Mary in Spain. In fact, I have encountered the procession of the festival by accident when I went there for my concert. People lifted up the statue of Mary, and other people walked beside it in lines playing drums and snares. The people at the center are holding up the statue of Mary and walking for a long time. I had no idea where they were</p>
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す。その時、その Snare で、もう真剣な、怖い顔、もう冗談じゃないって、そんな冗談なんて入らない真剣な、バーゼルのとも似てますよね。その行列、って言ったら「安倍ちゃんそうなんだよ。スペインのマリアのフェスティバルを思い出したんだ。」って。

安倍：それからここですね、よく、この C は無窮動的な速さを表していますよね。だから例えばこの C ではテンポがきっちりしていないといけない、いい加減じゃないんです。ラン、ティタタタン。きっちり感が。ここは速さですから。インテンポの中の速さですから。そして、その、最後に F ですけど、これはフィナーレですね。この時に、これ私は日本の伝統音楽みたいに感じるんだけどもって三善先生に言ったら、そうなんだよ、歌舞伎が、役者が花道をあがっていく、ヨー！っていうのを想像したっていうことをおっしゃっていました。だから、なくてはならないというのではなくて、作曲家の思いですね。その思いをやっぱ作曲家だから構造的にきっちりかく。これは詳細が全部入っていますね。そこが説明されています。

千頭：すごいアメリカ人の方にもミラージュというのはすごく人気で、みんなが大好きな曲です。

安倍：いつも弾いて下さってるの？そうですか。その ABCDEF までの意味があるから、それをきっちり理解して弾いてくださるとうれしいです。

千頭：もう一つ、マリンバスピリチュアルなんですけれども、速くなるテンポの前にカデンツァがあるんですが、ここなんですけれども、ここも私的には拍子木を思い起こす要素があると思ったんですけれども、拍子木というのは、歌舞伎の幕開けと幕を閉じた時の、

going, but I saw that procession. Those snares - people had such serious or scary faces - there was no hint of humor in it - which may be similar to the one in Basel. I described the procession, and he said, “Yes, you are exactly right. I was thinking about the procession of Mary in Spain.”

K.A: And here, this C shows perpetual motion. So this C has to have a stable tempo. No carelessness is allowed. Preciseness is essential, since the speed is important here. It is the speed within the “in tempo”. Finally F is the finale. I told Mr. Miyoshi that this made me think of *Kabuki*, and he agreed. He imagined the *Kabuki* actor going up the stage passage, saying, “yoh...!” So this is not something that is necessary, but is rather the composer’s intention. The composer writes the feeling in a structurally precise manner. This has all the details. They are explained.

K.C: *Mirage* is also very popular among American people. They all love the piece.

K.A: Do you always play that song? Is that so? I would be very happy if you know the meaning of each A-B-C-D-E-F when you play it.

K.C: Let me ask about another song, *Marimba Spiritual*. I thought the cadence right before the tempo gets fast - right here, it has a component that reminds me of the rhythm of wooden clappers, which

<p>私はここがすごく拍子木の要素を持っているんじゃないかなと思ったんですけども。</p> <p>安倍：三木先生とこれに対してそういう意識で拍子木だという話をしたことはないけれども、そうですね。自由にテンが入っていくのは、<i>accelerando</i> で。確かに。。。Rhythm....</p> <p>千頭：で、そのあとに、タッタタタタタという、歌舞伎の幕開けの時のように思い、感じました。</p> <p>安倍：そうですね。三木先生はアジアの楽器のオーケストラとかそういうのとかにすごく興味がおありになったからね、それから日本の伝統もちろん、日本の楽器についても本をおかきになったし。それはそうだと思います。</p> <p>千頭：よかったです！それと、ミラージュとマリンバスピリチュアルに共通した不特定の延長記号の使い方っていうのがあるんですけども、例えば例4ですね。例えばこの延長記号の3種類、長さの、三角なのが最も短くて、半円になっているのが最も長い休符、延長記号とされていますけれども、これも「間」と関係があるんでしょうか。</p> <p>安倍：これは作曲家の記譜法の現れですよ。あ、自分の思いを伝えようとする時、記譜しないとわからないから。そのために発達したわけでしょ、楽譜って。で、その約束事であって、これはもちろん、間っていうのは、フェルマータっていうのは、単なる</p>	<p>are used in <i>Kabuki</i> at the beginning and the end.</p> <p>K.A: I never talked with Mr. Miki about wooden clappers concerning this, but yeah, freely speeding up in tempo here, with <i>accelerando</i>. I see, right.</p> <p>K.C: Then right after that, it goes [singing] dah, dah, da, da, da, da... This made me think of the beginning of <i>Kabuki</i>.</p> <p>K.A: Yeah, you are right. Mr. Miki had a great interest in orchestras that consist of Asian instruments. He wrote books about Japanese traditions and Japanese instruments, so I think you are right.</p> <p>K.C: Good to know! Also, there is something in common in <i>Mirage</i> and <i>Marimba Spiritual</i>; that is, the use of a mark showing unspecified-length elongation, as shown in Ex. 4. There are three different types: it says that the triangle one is the shortest, and the half circle is the longest rest or lengthening mark. Do they have something to do with <i>ma</i>?</p> <p>K.A: These are the depictions of the composers. When you try to communicate your intention, you have to write it on the musical score. Musical score writing is developed for that purpose. So the musical scores show the rules. Of course, <i>ma</i> or</p>
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<p>音を伸ばすってものではないんですね。前のエネルギーがどういう形でフェルマータを作るか。だから、それによってこういう記譜法になったんだと思うんですけど。</p>	<p>fermata does not mean “just lengthen the note”. How the energy builds up to that point and forms the fermata there is crucial. That’s why these marks are used, I think.</p>
<p>千頭：わかりました。ミラージュとマリンバスピリチュアルだけにこの、</p>	<p>K.C: I see. Those marks are used in <i>Mirage</i> and <i>Marimba Spiritual</i>...</p>
<p>安倍：使っているの？気がつかなかった。。。そうですね、作曲家の中で、フェルマータは間ですからね、エネルギーのある。それを長く凝縮させるために、この程度のフェルマータが十分だと思ってこういう記譜を書くわけです。</p>	<p>K.A: Is that so? I never knew that. Fermata is <i>ma</i> with energy for those composers. In order to condense it for a while, they think this length will be enough and use a certain type of mark.</p>
<p>千頭：やはりフェルマータの中にも間のエネルギーはもちろん保ってある。</p>	<p>K.C: The energy of <i>ma</i> is surely there in the fermata...</p>
<p>安倍：もちろんです。それだけの長いエネルギーを保つためには、前に演奏者がそれだけのエネルギーがないと、フェルマータって意味がない、ですね。だからそれに沿って作曲家が自分で曲をかくために、こういう記譜法を使ったんだと思います。</p>	<p>K.A: Certainly. In order to keep that much extended energy of <i>ma</i>, the performer needs to have the energy beforehand. Otherwise, the meaning of the fermata is lost. So that’s why the composers used this kind of musical symbol in order to write a song according to that.</p>
<p>千頭：では次に、間とサイレンスの違いについてお話しさせていただきたいと思います。私はアメリカに住んで9年になるんですけども、今までたくさんのアメリカ人学生が安倍先生の作曲作品や委嘱作品に惹かれて演奏をしている姿を見てきました。アメリカ人の学生さん達も、技術的に優れていて、楽譜通りに弾いている学生さんもおられます。いつもなぜか、何かが欠けているんじゃないかとしっくり来ない時があります。それは何かと考えた時に、それは間の取り方なのではないかと思うようになりました。先ほど言いましたように、西洋文化では間に匹敵する英語とか言い回しはありません。なので、</p>	<p>K.C: Now I would like to talk about the difference between <i>ma</i> and silence. I have been living in America for 9 years, and I have seen many American students attracted to and performing Ms. Abe’s compositions and her commissioned works. American students have great skills and many of them perform them as the scores indicate. However, I often feel like something is missing or something is not quite right. I’ve been wondering what it is, and I’ve come to realize that it may be how they take <i>ma</i>. As I mentioned</p>

西洋人にとって日本の間の意味や定義を理解するのはとても難しいようなのです。私自身も間の定義を聞かれた時に、指導者としての的確にわかりやすく説明するのがまだ難しいままです。この研究を始めるようになり、たくさんの学生達と間について議論する機会が増えました。そして、一つ面白い傾向に気がつきました。アメリカの音楽家や生徒さん達は日本の間をジョン・ケージの哲学でもあり、作曲技法のサイレンス、沈黙ですね、と区別がしにくい人があるようです。ジョン・ケージのことはみなさんご存知ですか？サイレンスの定義とかはご存知ですか。ジョン・ケージのサイレンスというのは、東洋思想にすごく影響を受けています。ジョン・ケージはコロンビア大学で、鈴木大拙という仏教学者がいるんですけども、その人の講義を受けてすごく東洋思想に感銘を受けました。1940年代からその東洋思想に興味を持ち、1950年代初期に偶然性の音楽とか、不確定性の音楽に深く関心を持ちます。すべての偶然をあるがままに受け入れるという禅の思想からケージは自分で音を選ばず、お互いを立てるという手法を導き出しました。ジョン・ケージのサイレンスの代表作として4分33秒っていう有名な曲あります。この曲は3楽章構成になっていて、各楽章にはタセット、休憩とかかれてあるのみです。演奏時に演奏者は、一切の演奏行為は行わず、最初から最後まで無音、音は一切なしで演奏されます。この曲でケージが挑戦していることは、4分33秒の中、無音を聞くのではなくて、4分33秒の間の静寂な環境の中で演奏会場で聞こえる人の呼吸とか、咳の音とか誰かが何か、プログラムを落とした音とか、今だったら空調機の音とかもあると思うんですけども、全く意識しない音に心を向けさせることを意図しています。で、音を音自身として開放するだとか、結果をあるがままに受け入れるという禅の思想を音楽に取り入れたのがサイレンス、偶然音楽に影響を与えています。多分すべての音楽音を音として受け止めたらかわりやすいかと思います。ケージの本当のサイレンスの定義を知ること、多分みなさんもわかったと思うんですけども、日本伝統音楽の間と、ジョン・ケージの間、サイレンスは全然違うものであるということがわかったでし

earlier, there is no English word or phrase that is equivalent to *ma*, so it seems very difficult for Westerners to understand the meaning or definition of Japanese *ma*. It is also hard for me as an instructor to explain it appropriately or in a simple way, when asked what *ma* is. When I started this research into *ma*, the chances to discuss *ma* with many students have increased, and I found one interesting tendency. Quite a few American musicians or music students have difficult time differentiating Japanese *ma* and John Cage's silence - his philosophy and his composition technique. Do you know about John Cage? Do you know the definition of silence? John Cage's silence got a lot of influence from Eastern philosophy. He heard a lecture by a researcher of Buddhism, named Daisetsu Suzuki at Columbia University, and he was very impressed. In the 1940's, he got interested in Eastern philosophy, and at the beginning of 1950's, he developed a deep interest in aleatoric music and music of indeterminacy. He created a method of not choosing notes by yourself, but rather notes that complimented each other, derived from a Buddhist philosophy of accepting every incident as it is. His famous composition is *4 minutes 33 seconds*. This music consists of 3 movements, and each movement only says "Tacet," meaning to rest. At the time of performance, the performer will perform no musical performance. It is performed with no sound from the beginning to the end. What Cage is trying to aim for here is not to listen to no sound for 4 minutes and 33 seconds, but to pay attention to the sounds of the concert hall that we are not conscious of at all: such as the audience's breathing, coughs, the noise of someone dropping their program,

ようか。このアメリカ人にとって「間」という概念はとても理解しがたいのですけれども、もし先生の中で間に関する同意義、同意語とか類義語などありましたら、おうかがいできますでしょうか。日本語でも構わないです。

安倍：サイレンスっていうやっぱりジョン・ケージのサイレンスと間に置けるサイレンス、もし「サイレンス」という言葉を使うならば、それは違いますね。間で使うサイレンスっていうのは、凝縮した音楽であり、さっき最初に申し上げた、大宇宙の凝縮したエネルギー、それがサイレンスだ。そのエネルギーが・・・だから、静かっていうのとは違うんですよ。じゃなくて、音がないんだけど、休んでいるんだけど、その中に音楽の魂が詰まっているというのが間であると思います。

千頭：はい、わかりました。じゃあ、間と同じような言葉というのは・・・

安倍：英語では誤解されるし、わからないですね。感覚的に、あなたはわかるから、どうしてわかるのって聞かれたら、答えようがないでしょ？だから、これは異文化。だから面白い。だから交流する必要があるんだって思う。やっぱり日本にいてバッハをみなさん、必要だし、勉強するんだけど、やっぱりヨーロッパに行って聞くバッハっていうのは、こんなちっちゃい子でも、ものすごく音楽的に、ごく自然に弾くんですよ。でも、我々はやっぱり理屈で引かないと、やっぱりそういう感覚がないから、音楽で解釈して、消化させて演奏するしかない。そういう風に文化が違う。それで、みんなそれぞれ国が違う文

or AC noise. Silence is music that incorporated Zen philosophy of liberating sound as the sound itself, or accepting the result as it is, and it influenced aleatoric music. It may be easy to understand if you consider all the musical notes as sound. As you may already understand, *ma* in Japanese traditional music is totally different from John Cage's silence. For American people, the concept of *ma* is very hard to grasp. Ms. Abe, if you have any synonyms for /ma/, can you explain?

K.A: John Cage's silence and silence in *ma* - if you use the word 'silence,' those silences are different. Silence in *ma* is a condensed music, as I mentioned before, the condensed energy of the universe. So it is different from being quiet. It is true that *ma* is no sound, and it is rest, but it is filled with music mass.

K.C: I see. Then, is there a synonym of *ma*?

K.A: It causes misunderstanding in English, so I am not sure. You will intuitively understand, but why? Can you answer? It is a cultural difference, and that's why it is interesting. That's why we need to communicate with each other. We study Bach in Japan because it is necessary, but Bach you hear in Europe is not the same. Even a very little child will play it very musically and naturally. We, on the other hand, have to play with its theory because we do not have natural instinct. We have to interpret it in music,

化を持っていて、その交流があるから面白いんであって、その交流があったら戦争なんかおこらない、そういう生活ができればね。

千頭：あと2問あります、すみません。時間大丈夫？

安倍（生徒たちに対して）：みんな面白い？

千頭：次の質問に移らせていただきます。今まで、安倍先生のご自身の作曲作品を演奏させていただいたり、たびたび耳にする機会がある中で、たくさんの中にあるいはサイレンスが使用されているように思います。お手元にある例5を見てください。竹林とわらべ歌に見られる拍子木のような音作りがあるんですけども、これについて、これはちょっとマリンバスピリチュアルの拍子木のような要素とはちょっと違うと私は思うんですけども・・・。

安倍：違いますね。ちょうど竹ってしなるでしょ、しなり動くでしょ。それがごく自然にティタティタティタ～ってこうなっていく。それは竹の持つ・・・私は竹っていうのが大好きで、空に向かってまっすぐ伸びる、手が切れるようなすると、それでいて地面に根を張ったエネルギーがすごいでしょ、そしてベンドするというか曲がるでしょ、あの柔軟性、そしてその跳ね返す力っていうのがものすごいですよね。それは人工的に機械ではなかった、そういうものではない、バネみたいなすごい力が自然の力を持って、この竹林はテーテーテーテテテテ・・・。そういう意味のこれは書き方ですね、拍子木とはちょっと違う。竹の持つ目張り、機械的ではない一つの植物と宇宙と大自然のエネルギーとで書いています。

digest, and play. In this way, our cultures are different. We all have our own culture and interacting with each other will make it exciting. If we could have those interactions, there would be no more war. I wish we could live like that.

K.C: I have two more questions. Do we have time?

K.A (to audience): Are you all enjoying it?

K.C: Let me move to the next question. I have played and listened to Ms. Abe's compositions, and found that you use quite a few moments of *ma* or silence. Please look at Ex. 5 on the handout. In *Wind in the Bamboo Grove* and *Variations on Japanese Children's Songs*, there are musical phrases like wooden clappers. I thought they were a little different from the wooden clapper-like component in *Marimba Spiritual*.

K.A: Yes, they are different. Bamboos bend, and they bounce back and forth. They naturally make the rhythm of "tatitatita..." I love bamboo. It grows straight up to the sky, it can be sharp enough to cut your hand, and the energy it has in the roots under the ground is huge. It bends, and its flexibility and the power of bouncing back is massive. It is not something artificial or something we measure with machine. "Wind in the Bamboo Grove" has great spring-like power of nature and moves like, "teh, teh, teh, te, te, te, te, te..." These pictures are depicted in this song writing. So it is different from wooden clappers. The

	perseverance of the bamboo and one non-mechanical plant and the energy of the universe and mother nature wrote this music.
千頭：このわらべうたの方にも同じような、これは一番最後の直前というか・・・	K.C: There is a similar phrase in <i>Variations on Japanese Children's Songs</i> right before the very end...
安倍：あれ、これは竹林？これは雪が積もって、耐えて耐えて耐えて戻す	K.A: What? Isn't this <i>Wind in the Bamboo Grove</i> ? This part shows accumulation of snow. Endure and endure and endure, and then bounce back.
千頭：ここです。	K.C: It's here.
安倍：あ、これは singing、これは拍子木のと違いますね。これメロディなのね。 SINGING。その中にパッパッパッパッという音が、その宇宙に点在するように、そのメロディがポッポッポッポッって、そういう感じの自然に音出して、だんだん速くなって、そういう意味の。	K.A: Ah, this is singing. It's different from wooden clappers. This is actually a melody- singing. Within it, popping sounds, as they scattered in the universe, make sounds of "pop, pop, pop, pop..." naturally as they increase speed. This means these.
千頭：間違えてプリントしてしまいました。すみません。	K.C: I'm sorry; I printed out the wrong one.
千頭：次に例6で、マリンバ・ダ・モーレと「山を渡る」で、特定の休符記号があります。こういった特定の休符記号なんですけれども、これも間の一つと捉えてよろしいでしょうか。	K.C: Next, as you can see in the Ex. 6, you use a specific rest mark in <i>Marimba d'Amore</i> and <i>Wind Across the Mountains</i> . Are they considered one type of <i>ma</i> ?
安倍：そうですね。このマリンバ・ダ・モーレはもう出だしをどうするかを30年、50年ぐらい考えて決めた。40年か？18の時にこのテーマを聞いて、いつかこのテーマを使って曲を書きたいと思った。それで、60すぎ	K.A: Yes. As for <i>Marimba d'Amore</i> , I contemplated how the beginning should be for 30 years, 50 years, or 40 years. I heard this theme when I was 18, and I wanted to write a song using this theme. I

<p>たら色々な人生を知るから、いろんな、それからマリмбаに対する書き方もわかるから使えると思って、63の時に作ったんですよ、マリмба・ダ・モーレ。で、その出だしをその間、優しく出るのか、強烈に出るのか随分迷いました。でも結局これ、たどり着いたのは、愛情が受け入れられるか、拒否されるんか、anxious っていうんですか？そういう感じなんですよ。そこにたどり着いた。そのためにはこれだけの間が必要だから。だからこう書いたんです。</p>	<p>thought that if I got to 60, I would probably have a variety of life experiences, and understand a variety of writing ways of marimba songs, and I actually wrote <i>Marimba d'amore</i> when I was 63. I contemplated a lot whether the start should be gentle or intense during that time. In the end, I got to this: is my love going to be accepted or rejected? Feeling anxious. I got there. For that, we need this much <i>ma</i>. That's why I wrote it this way.</p>
<p>千頭：西洋人の方に多いのが、やっぱりこの拍子記号、テンポマークがかかれてあると、もうそれ通りにやってしまう、それ通りに弾いてしまう人が多くて。私たちは、こう基本的にはこの拍子で行くけれども、やっぱり間のセンスで、勘で行きたいのですけど、こうアメリカ人の方とかはすごくそれが間を感じるのが難しい。</p>	<p>K.C: It is often the case among the Westerners that when there is a tempo mark written on it, they play as it is. We basically follow the tempo, but occasionally use the sense of <i>ma</i>, and play intuitively. It seems difficult for American people to feel that.</p>
<p>安倍：難しいかな？</p>	<p>K.A (to her students): Is it difficult?</p>
<p>千頭：私もちょっとわからないんです、なぜか。多分みなさんは大丈夫だと思います。</p>	<p>K.C: I don't know why. Probably, you will all be fine.</p>
<p>安倍：みんな難しい？全然そんな思ったことがない。</p>	<p>K.A: Is it difficult, for everyone? I never thought so.</p>
<p>中村（先生2）：先生は4拍ほしかったんですか。というか、3拍？たまたま3拍で。休みほしかった。間じゃなくて、3拍でちょうど良かった？</p>	<p>Teacher 2 (Ms. Nakamura): Did you want four beats here? What about 3 beats? It just happened to be 3 beats of rest. Not like <i>ma</i>, but it was just three beats right?</p>
<p>安倍：じゃないね。あとで自分で心の中で音が鳴って、あとで数えてみたら4／4だったと。</p>	<p>K.A: No, it is not the case. After that a sound started in my heart, and it was 4/4 when I counted it.</p>

<p>中村：鼓動的なものでカウントするとかじゃなくて。</p> <p>安倍：うん。カウントが先にあるのではない。たまたま。4拍がちょうどよかった。</p> <p>千頭：じゃあ、もし私がアメリカ人の生徒に教える時は、その4拍、別に頭で考えるんじゃないくて、自分の・・・。</p> <p>安倍：でも、これ速くやられちゃうと困るんですね。個性的だからとか言って・・・やっぱりきっちりした間ですね。定型な？テンポカットね。それが自然に必要なだったからこの間を取った。</p> <p>中村：この休みがこれ以下になると困るってことですよね。1個目の音をやって、次の音に行くのに、例えば、1個目の音をやってフェルマータとか、なんかよく特定しないような曖昧な書き方をすると、この程度でいいかなと思って次にすぐ行かれてしまうと困るので、わかりやすくかいた結果、このテンポのあと3拍は休んでくださいということだと思っんです。</p> <p>安倍：そうですね。</p> <p>千頭：とてもわかりやすく、ありがとうございます。</p> <p>中村：それぐらい休んで。。。非常にわかりやすく書いてくれた結果。</p> <p>千頭：「山を渡る」のこの特定の休符の使い方もそういう感じで？</p>	<p>Ms. Nakamura: So it is not like you count it with beats.</p> <p>K.A: Yes, counting did not precede. There were no beats. It just happened to be. Four beats were just right.</p> <p>K.C: Then, when I teach American students, should I tell them not to count four beats in your brain but your own...</p> <p>K.A: Well, but if they start sooner, it will be a problem, saying it's their originality. This needs to be a proper <i>ma</i>. A fixed tempo cut is naturally needed here, so I made this <i>ma</i> here.</p> <p>Ms. Nakamura: You mean that it's problematic if the length of the rest is less than this, right? When a performer plays the first note, and before moving onto the next note, if not a very specific way of writing is used like a fermata, they may move onto the next note fairly and quickly. That will be a problem, so it is indicated, "please rest at least 3 beats" for the performer to interpret it clearly.</p> <p>K.A: Yes, that is right.</p> <p>K.C: Thanks for the thorough explanation.</p> <p>K.A: Rest at least that much... It's the result of writing it clearly for the performer to interpret it more easily.</p> <p>K.C: Is it the same for <i>Wind Across the Mountains</i>?</p>
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<p>安倍：やっぱり、ここは3拍3拍でしょ。自分が必要としたのよね。私はだいたい即興から始まっているから、理屈があつて、三善先生のミラージュみたい、序からGに行く、音列を表しているのがAだとか、そういう理屈ではないんです。ただ、感覚的にそれだけの間が必要だった、それを音符にした。</p>	<p>K.A: Yeah... it's three beats and three beats. I needed that much. I started with improvisation, so I do not have the logic like in Mr. Miyoshi's <i>Mirage</i> - Intro to G, A is showing the scale, and such. I just needed that much <i>ma</i> intuitively and wrote it with a note/mark/symbols.</p>
<p>千頭：最後に、レベッカ・カイト氏の著書が出版されたのは2007年なんですけど、その2007年から今まで、そして、その後の先生のキャリアや経験を含めて、先生にとって間の概念に変化はありましたでしょうか。</p>	<p>K.C: Final question. The book by Rebecca Kite was published in 2007. From 2007 to now, throughout your career and experiences, is there any change in the concept of <i>ma</i> for you?</p>
<p>安倍：ないです。</p>	<p>K.A: No.</p>
<p>千頭：はい。</p>	<p>K.C: OK.</p>
<p>安倍：まったくないです。全然ぶれてない。</p>	<p>K.A: Not at all. Nothing has changed.</p>
<p>千頭：大好きです。終了です！</p>	<p>K.C: I love it. That is all!</p>
<p>安倍：素晴らしい時間だと思うんです。アメリカの学生はそうやってディスカッションしてね。素晴らしいなと思うんです。私らってそういうディスカッションってしないじゃない。なんとなくわかつちゃうとか、言わないとか。そういう生活じゃない？でも、彼女はアメリカで現在学生として、またアメリカの学生もそういうことを真剣に考えてディスカッションするという、素晴らしいこと。なにか質問があつたらきいてください。</p>	<p>K.A: I think this is such great time. American students always have discussions like this. We rarely talk about this. We intuitively understand or just do not verbalize it. However, she is doing it in America as a student, and also earnestly thinking about this matter and discussing it with American students. That is so wonderful. Please ask her questions if you have any.</p>
<p>Q. 見本を見せたりして教えるんですか。向こう、アメリカの生徒に。</p>	<p>Q. (from Abe's students) Do you show models when you teach American students?</p>
<p>A. アメリカでは、みんな先生たちはやっぱり形式とか。</p>	<p>A. In America, teachers usually talk about the styles.</p>
<p>Q. 間のことを教える時は、先生達はどうやって</p>	<p>Q. What about when the teachers teach about <i>ma</i>?</p>

<p>A. 間を教える先生はいないですね。だから私が間の研究をして・・・。</p> <p>Q. 先生は教えられないんですか？</p> <p>A. あ、私は伝えようとしたんですけども、気持ちが伝わらなくて、この研究をしたいなと思うようになりました。勉強中です。すごい、やっぱり向こうの人には「間」っていう概念がわかりにくいみたいで。やっぱり文化の違いみたいです。</p> <p>安倍： だから、あのミラージュみたいに細かくね、作曲家的に概念を描かれているから、受け入れやすいんじゃないかなと。</p> <p>千頭： そうだと思います。なんかすごい、詳細がかかっているのに、アメリカ人、私の主人も打楽器奏者なんですけれども、すごく細かいことに興味がある、何センチ上げて、2センチ、1センチとか、そういう世界なので、詳細が大好き。っていう印象があります。なんだか、小太鼓のレッスンとかでも、絶対に手首を動かす、ロールは絶対に腕だけ・・・とか分かりやすい言い方が好きみたいです。スピリチュアルな言い方だと、頭の上にいっぱい？？？が出てきてしまって、混乱してしまうようです。あともし、文献とか、私の研究している情報が欲しかったら、いつでも言って下さい。たくさんあります、間についての文献が。</p> <p>安倍： すばらしいですね。うれしいですね、日本人でとくに向こうで、これからよろしくお願いします。本当に。私達はごく当たり前になっちゃってるから、色々なことが。だから、疑問を感じなかったり、行ってしまうん</p>	<p>A. There are no teachers who would teach about <i>ma</i>. That's why I am conducting research on this.</p> <p>Q. Don't you teach about <i>ma</i>?</p> <p>A. Well, I try to teach it, but it is very difficult to communicate the feeling of it, and that is why I started this research. I am still learning. It seems very difficult to get the concept of <i>ma</i> for them. That may be due to cultural differences...</p> <p>K.A: So maybe <i>Mirage</i> is more easily understood because the composer depicted his concept of <i>ma</i> systematically.</p> <p>K.C: I believe so. It is depicted very thoroughly in detail in the music, and American people - for example, my husband is also a percussionist - have great interest in the most meticulous things, such as how many centimeters above - 2cm or 1cm - you should hold the mallet. In that way, I get an impression that they love to learn details. Even for snare drum lessons, they like to get the concrete directions like, "move your wrists," or "definitely use your arms for the rolls." If I use some kind of spiritual expressions, they seem very confused having lots of question marks in their brain. Also, please let me know if you would like to get more information about what I am researching. I have lots of literature on <i>ma</i>.</p> <p>K.A: It's so wonderful, and I am so grateful. As a Japanese person, you are working on this overseas. Thank you! A lot of things are so ordinary for us. So we</p>
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<p>ですよね、毎日が。だけれども、こうやって一つ一つ疑問を持って、素晴らしいことだと思います。これから伝えて下さったらうれしいな。</p> <p>千頭：ぜひ、これからの若いアメリカ人の学生たちに、先生の思いを伝えていけると、いけたらいいなと本当に思っています。このようなインタビューは人生で初めてで、すごい緊張しました。</p> <p>安倍：いい時間を本当にありがとうございました。そうじゃなかったら考えることもあまりないし、私から言うこともないし。</p> <p>千頭：みなさん、日本にいらっしゃるので、能とか歌舞伎とかぜひ観に行ってください。安倍先生に、先生とお勉強できているということは本当に素晴らしいことなので、1秒1秒、先生とのレッスンを楽しんでというか、いっぱい勉強、学んで下さい。世界では、本当に先生はレジェンド、神様、みんな言っています。本当にここで勉強できていることは本当に素晴らしいことだと思うので、みなさん頑張って下さい。</p> <p>安倍：自分では言えないし、だけど、みんなは今、外国の作品に興味があるのよね、どちらかと言うと。</p> <p>千頭：みなさんがですか？先生の作曲作品以外にもみなさん。</p> <p>安倍：レッスンどうでもやっていますけど、もっともっと私と音楽的な話をすることが必要かもしれないね。</p>	<p>do not have any questions, and each day goes by quickly. You have many questions about each thing, which is so wonderful. I would appreciate it if you can tell them about these things.</p> <p>K.C: I truly hope that I can share your intentions with young American students. I was very nervous since this is my first time to give this kind of interview.</p> <p>K.A: Thank you for this great time. Otherwise, we would not think about these things and I would not tell that from my side.</p> <p>K.C: Please go see <i>Noh</i> and <i>Kabuki</i> since you are in Japan. It is such an honor for you to be able to study with Ms. Abe, so please enjoy each second of the lesson and learn a lot. In the world, Ms. Abe is a legend. Everyone says that. It is truly wonderful for you to study here, so keep up the good work!</p> <p>K.A: I cannot say that myself. But you (students) are rather interested in Western music, aren't you?</p> <p>K.C: All of you? You play other music than Ms. Abe's?</p> <p>K.A: You (students) might need to have more music talks with me.</p>
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<p>千頭：みなさんは、ほか、どんな作品が好きなんですか。</p> <p>学生：特定のものはないんですけど、今はパイオス（Pius Cheung）・・・</p> <p>千頭：先生にうかがいたいんですけど、今も先生の生徒さん達は委嘱作品を学んでらっしゃいますか？ミラージュとか。</p> <p>安倍：ミラージュはずっとやってますね。たくさんありますけど、</p> <p>中村：やる人はやってますけど・・・。やっています。</p> <p>なんかすごい、さっきから、外国人にどうやって説明したらいいのだろうとか、考えるいきっかけになっていて、ずっとそれを考えているんですけど、その間を。その先生がおっしゃったように、エネルギーを伴った、一時停止というか、なんかその、何を例えたらいいのかなと思って、たとえばこう、くしゃみとかも、ヒッて言ってからクシュンと聞こえるまで、みんな、例えば同じ電車の車両の中で、誰かがキッて言ったら、クシュンと聞こえるまでそこまで待ちちゃうところがありませんかね。なんか、加藤茶がキッて言ったら、クシュンてくるまで待つじゃないですか。それでドッと笑うとか。そのみんなが息を合わせざる得ないところとか。逆に、息をぐっと我慢させられて、パーっと吐くまでの間をコントロールさせられてしまうというか、裏切られたりとか、とにかくその緊張が伴う、緊張とかエネルギーの伴う、でもそこでストップって言っちゃうと、ストップした途端にふっと外国人はなっちゃうのかな。フツ、・・・アツて次の一步を出すための・・・間。それをなんて言うかですよね。だから、すごい難しいなと思って。</p>	<p>K.C (to the students): What kind of other musical works do you like?</p> <p>Student: I don't have anything particular, but now I like/play Pius...</p> <p>K.C: I have a question, Ms. Abe. Do your students play your commissioned works, such as <i>Mirage</i>?</p> <p>K.A: We have played "Mirage" forever... There are many pieces...</p> <p>Ms. Nakamura: Those who play them would play those. Yes. Your talk has triggered me to think how I can explain those concepts to foreigners, and I have been contemplating about <i>ma</i>. As Ms. Abe says, it is a pause full of energy, or I am wondering how I could illustrate it. For example, when somebody sneezes, from the moment that he/she breathes in fast till we hear "achoo!," like in the train, when somebody makes the noise of breathing in to sneeze, don't we all wait to hear "achoo"? Cha Kato, a Japanese comedian sneezes in an episode, we all anticipate to hear "achoo" as soon as he takes the quick breath, and when he sneezes we all laugh out loud. That kind of way that we have to breathe together, or somehow controlled to wait to breathe until we breathe out together... sometimes the expectation is deceived... anyhow, that kind of "stop" that is accompanied by tension or energy?! I wonder if we say, "stop," foreigners might release the tension then?! Explaining <i>ma</i> in order to make the next move is extremely challenging.</p>
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<p>千頭：特に活字にするのが難しくて。</p> <p>中村：そうですね。だから、外国人の言葉も、サラサラサラってしゃべる言語と日本人みたいに、言葉のそのスピード感の違いとか、そういう生活の中で感じるスピード感だったり、体に馴染んでいるスピード感の違いであるのかなと。</p> <p>千頭：それこそ、宮崎駿さんの作品の中で、トトロ、みなさんご存知だと思うんですけど、トトロとさつきとメイがバス停で待っているところってあるじゃないですか。あれ、ほとんど音がないんです。あれも、宮崎駿さんがわざとその間を作って、それで緊張感をそのシーンに与えるっていう、だから、本当に間って色々なところで使われていて、あともう一つ、1976年に建築家の磯崎新さんという方がいるんですけど、この間、建築界のノーベル賞、プリツカー賞というのを受賞されたんですけども、多分80、もう90近くになる方なんですけど、この方が初めて日本の「間」の概念を世界に紹介したんです。それがニューヨークのクーパーヒューイッド美術館というところで、その1970年にこの「間」という概念が初めてニューヨークで紹介されました。その磯崎さんは、「間」っていう題名で展覧会を開かれました。</p> <p>安倍：建築家で？ どういう形で出したんですか。</p> <p>千頭：私もそれを調べているところで。でも、この「間」っていう題名で展覧会をされて、日本人がどうやって間っていう言葉を使っているのかというのを、何十個も何百個もかかれてあって、</p> <p>安倍：言葉で書かれているんですか。</p>	<p>K.C: Yes... it is especially difficult to make it in writing.</p> <p>Ms. Nakamura: Yeah right. I wonder if language differences may have some effect too. Smooth sounding foreign languages and Japanese have quite a different feeling in speed. Differences in speed that we feel in our daily lives or that we are familiar with may be a cause.</p> <p>K.C: The Hayao Miyazaki film “Totoro,” as you all know, has a scene where Satsuki and Mei wait for a bus at the bus stop. In that scene, barely any sound is used. Miyazaki intentionally used that <i>ma</i> to provide tension there. As you can see, <i>ma</i> is used in a variety of instances. Another example is Arata Isozaki, an architect, who was awarded the Pritzker Architecture Prize, which is like a Noble Prize in the field of architecture, in 1976. He is maybe 80 or 90 now, but he is the one who introduced the concept of <i>ma</i> to the world for the first time. He had an exhibition titled, <i>ma</i>, in 1970 at the Cooper Hewitt Museum in New York, and introduced the concept of <i>ma</i> in New York.</p> <p>K.A: An architect? How did he present <i>ma</i>?</p> <p>K.C: That is what I am looking into now. He had an exhibition titled, <i>ma</i>, and tens or hundreds of examples of how Japanese people used <i>ma</i> were presented.</p> <p>K.A: Was it explained with words?</p>
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<p>千頭：言葉で書いている本もあって、でもその展覧会では、美術品などを紹介していたみたいです。</p> <p>安倍：自分で作った？</p> <p>千頭：はい。でもコラボレーションで何人もの、二十人ぐらいのアーティストの方とコラボレーションされて、「間」っていう展覧会を開かれたみたいなんです。</p> <p>安倍：それで「間」っていうのが初めて。</p> <p>千頭：はい、初めて。ニューヨークで紹介されて、その後フランスで。</p> <p>安倍：そうですか。津波っていうのは、日本語のあれがあって、英語でも津波って言うじゃない？あれは、津波っていうのが日本にあって、それで津波なの？それとも昔から津波っていう英語があったのかしら。</p> <p>千頭：わかりません。</p> <p>安倍：私ね、チアパス？に行った時にね、東北大震災の一週間後だったんですね。それでテレビでみなさん、200年の交際があるチアパスですから、寄付をお願いします、助けて下さいって、テレビで言ったのね。それで、となりに数字のスペイン語で数字の振込番号を出す人がいて、私が「どうぞよろしくお願いします」。その翌日、日本に帰って、空港で、つながりつながって私のこと言うの。だから、つながって、あの震災とか日本のそういうのがあって、英語になったのか、昔から英語にあったのか、ご主人は知らないかな。</p>	<p>K.C: There are books explained with words, but in that exhibition, it appears that he presented art pieces.</p> <p>K.A: Did he make them himself?</p> <p>K.C: Yes, but he collaborated with many - about 20 - artists to hold the /ma/ exhibition.</p> <p>K.A: So that was the first time <i>ma</i> was introduced to the world?</p> <p>K.C: Yes, that was the first time, followed by one in France.</p> <p>K.A: I see. Tsunami is called ‘tsunami’ in English too, but is it originally Japanese or English?</p> <p>K.C: I have no idea.</p> <p>K.A: I went to Chiapas, Mexico one week after the Tohoku Earthquake. Since we have a 200-year relationship with Chiapas, I asked for a donation and support on TV. There was a person standing next to me translating into Spanish, and showing the account number. The next day, on the way back to Japan, at the airport, people called me, “tsunami, tsunami!”. So I wonder if tsunami became English after that earthquake or it was an English word for a long time. Doesn’t your husband know that?</p>
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<p>千頭 : Do you know the origin of tsunami- the word of 'tsunami'. So you don't know why?</p> <p>千頭夫 : No.</p> <p>安倍 : 自然に使われている。だから、その空港でテレビでそう言ったら、なんかつなみって私のこといいですから、津波って、そういうことがあって世界的に定着するのか、昔からあったのか私にはわからない。</p> <p>千頭 : また調べてみます。</p> <p>安倍 : だから、「間」っていうのは磯崎さん？の方によって、初めて間っていうのが定着した形で、存在するようになったから、だからそういう何か具体的なものがあって、何かなり、物事っていうのは世界にずっと定着していくんだと。そうなんだ。うーん。なるほどね。</p> <p>安倍 : あのトトロは、あれは、演出家、高畑さんがやっていたから、演出家の力っていうのもあるんでしょう。すごくて。で、途中から悪くなっちゃってね。</p> <p>千頭 : そうなんですか。</p> <p>安倍 : ですけれども、その時代で、だってうちにこの委嘱した時には、明け方の4時か5時まで作曲家5-6人みんな集まって、末吉さんにしても二木さんにしても、三善先生はあまりいらっしゃらなかったけど、松村敬三さんね、田中利光さんね、みんな明け方までお酒飲んでみんなで話した。マリンバの将来はどうなるか。そういうことがやっぱり歴史的</p>	<p>K.C: Do you know the origin of tsunami- the word, 'tsunami'? So you don't know why?</p> <p>Kanako's husband: No.</p> <p>K.A: It's probably used in ordinary life. When I mentioned tsunami on TV, people called me "tsunami" at the airport. So I am not sure if the word "tsunami" became known to the world after that incident, or if it had been there for a long time.</p> <p>K.C: I'll look into it.</p> <p>K.A: So /ma/ is first introduced by Mr. Isozaki to the world, and the concept has come to an existence in an established form. So something concrete is there, matures, and it eventually become established in the world. I see...</p> <p>K.A: Totoro may be influenced by directors, as Mr. Takahata was a part of it. It got worse somewhere in the middle...</p> <p>K.C: Is that so?</p> <p>Abe: Around then, I commissioned some works, and 5 to 6 composers came to my house and conversed till 4 or 5 in the morning. Mr. Miyoshi did not attend much, but Mr. Masuyoshi, Mr. Miki, Mr. Keizo Matsumura, and Mr. Toshimitsu Tanaka among others talked over saké till dawn about the future of marimba. This</p>
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にあって、一つのものが残っていく。っていうのは。だから、パリだって社交場があって、あの時代、印象派、色々できて、あって社交場があって芸術家が定着していくわけでしょう。だから私たちが生きているその場にいるのはとても大事なんですよね。だから、今日のこの時間はやっぱり忘れがたき、本当に。ありがたいと思います。みんな改めて間を考えた。普段はごく当たり前にしてるけどね。アリスなんか、アジアだからわかる？

アリス（台湾から留学生）：We have some sort of concept like that, but I think there is no... style's different, but we have similar concept.

千頭（和訳）：似たようなコンセプト、概念はあるんですけど、やっぱり日本の間とはちょっと違うと思います。

安倍：でも、例えば中国の太極拳とか、ああいうのはどうなのでしょう。日本のその例えば刀の斬り合いにしても、その剣をずっとこうやって、やっている・・・フェンシングとは違うでしょ？やっぱり私には違うように見えるんですけど。フェンシングのあれとは。なんかやっぱり刀で、一個間違ったら生きるか死ぬかのにらみ合い。ここだ！っていう。あと、空手。空手は中国から来たんでしょ？

中村：空手は日本じゃないですか？

kind of thing happens in history and sustains. Think about Paris. They had salons for social interactions there, and impressionism and others were born. Artists have been established in those salons, so it is very important to be here where we have lives. So I am truly thankful for this unforgettable time together. We all think about *ma* anew. We normally take it for granted. Do you understand this, as a person from an Asian country, Alice?

Alice (a student from Taiwan in English): We have some sort of concept like that, but I think there is no... style's different but we have similar concept...

K.C: Alice says that they have similar concept in her country, but a little different from Japanese *ma*.

K.A: What about Tai Chi or something like that? In Japan, we used swords. When they fought, they held swords and glared at each other for a long time. It is different from fencing, right? For me, Japanese sword fighting is completely different from fencing. With the swords, if you make one wrong move, you would die. You will glare at each other waiting for the very moment to attack. Also, *karate*... *karate* came from China, right?

Ms. Nakamura: Isn't *karate* from Japan?

<p>安倍：じゃ、そういう剣道の武道とか、やっぱりああいうのは日本ですよね。日本の間ですよね。相撲とか。</p> <p>千頭：お相撲も拍子木。先生は、武満徹さんとはお会いしたことがありますか。</p> <p>安倍：はい、あります。レコーディングも一緒にしました。で、武満さんのはただ、音楽が景色のああいうその描写の伴奏みたいな、描写的なああいう扱いをする音の世界っていうのがそれまでユニークだったから世界で認められて、武満さんの世界の中心の「雨の樹」っていうのがありますよね、あれがもとですね、あれがオーケストラになり、室内楽になって、あれが、全部あそこに帰着しますね。</p> <p>千頭：皆さん、もし武満徹さんの「雨の樹」っていうのをご存知なかったら、ぜひ聞いて下さい。</p> <p>安倍：武満徹さんの本質ですね。</p> <p>千頭：武満徹さんも「間」について、いっぱい著書を書かれています。</p> <p>安倍：やっぱりエネルギーのことを言ってる？</p> <p>千頭：武満さんは、すごくジョン・ケージに影響を与えられていまして、あとすごく日本の伝統音楽にもすごい興味はおありで、あまりエネルギーのことはそんなに書かれていない。</p>	<p>K.A: So <i>budo</i> like <i>kendo</i> is from Japan. Japanese <i>ma</i> is there. <i>Sumo</i> too...</p> <p>K.C: Speaking of <i>sumo</i>, it reminds me of wooden clappers. Have you met Toru Takemitsu?</p> <p>K.A: Yes, I have. We have done some recordings together. In the world of Takemitsu, music is simply an accompaniment of the depiction of scenery. Because that kind of musical world was very unique, he received full recognition in the world. The song called <i>Rain Tree</i> is the center of the Takemitsu world. It is the origin, and it became an orchestra song, and chamber music, but everything goes back to that.</p> <p>K.C: If you have never listened to <i>Rain Tree</i>, please listen to it.</p> <p>K.A: It is the essence of Toru Takemitsu.</p> <p>K.C: Toru Takemitsu also wrote a lot about <i>ma</i>.</p> <p>K.A: Did he also talk about the energy in <i>ma</i>?</p> <p>K.C: Takemitsu was strongly influence by John Cage, and he is interested in Japanese traditional music. However, he does not talk about the energy much.</p>
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<p>安倍：だから、委嘱、武満さんにはしたんですよ。でも武満さんの世界の中にマリimbaのヴィルトゥオーソ的なものは起きられないんですよ。だったら、マリimbaとハーブとフルートと一緒にしてみたいな、エネルギーがあってああいうヴィルトゥオーソ的なものは好きじゃないとおっしゃる。それでないので、世界の武満で、本当にね、ユニークなオリジナリティで認められたんだと思うのね。だから、「間」は武満さんの「間」っていうのは別かもしれない。</p> <p>千頭：別です。全く。</p> <p>安倍：違うでしょ？三善さんはこっちに近いですよ。私がしゃべっているような同じような間ですよ。</p> <p>千頭：なんか、武満さんはどちらかと言うと、自然の森とか雨とかの音に間を感じると書かれていました。</p> <p>安倍：そうだと思う。</p> <p>千頭：みなさん、シーンとなってしまいました。すみません、長い間。今日はお忙しい中時間を割いていただいてありがとうございます。</p>	<p>K.A: I tried to commission Takemitsu once. But he mentioned that he generally did not like to use some virtuosic essences in music. He received recognition in the world due to his unique originality. So I feel like his <i>ma</i> is quite different.</p> <p>K.C: Yes, completely different.</p> <p>K.A: Right? Mr. Miyoshi is closer to us. It is similar to what I talk about.</p> <p>K.C: Takemitsu wrote that he felt <i>ma</i> in the sounds of the forest and rain falling in nature.</p> <p>K.A: I think so.</p> <p>K.C: Now everyone got totally quiet. Sorry for taking so much time. Thank you for participating in this during your busy schedule!</p>
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Kanako Chikami, a native of Japan, is a current doctoral candidate in the DMA program for Percussion Performance at George Mason University, and studied percussion under the tutelage of Prof. John Kilkenny and Prof. Jonathan Rance. She completed her Bachelor of Music Degree in Music from Osaka College of Music under the direction of Ms. Keiko Miyamoto in 2008. She also received her Master's degree in Percussion Performance in University of Kansas in 2014.

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