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Two sides of the ancient vase: eastern and western principles in the works of Keiko Abe

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TWO SIDES OF THE ANCIENT VASE:
EASTERN AND WESTERN PRINCIPLES IN THE WORKS OF KEIKO ABE

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Music Arts

in

The School of Music

by

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Preface

In 2005 and 2006 I traveled to Japan to study marimba with Keiko Abe. I learned many of her compositions under her tutelage. During our lessons she often shared with me stories about the pieces and how they came to be. The stories ranged from explanations of Japanese folk songs to personal anecdotes from her past and Japanese concepts about the art of performance. Her explanations helped me to understand her music and fundamentally changed the way I perform. Access to the same information can provide all performers with a deeper understanding of Keiko Abe's music.

A story Abe told me about her piece *Ancient Vase* inspired the idea for this document and spurred my desire to bring what I had learned to a new audience. *Ancient Vase* is inspired by a vase Abe encountered while visiting a friend. Upon entering a room containing the vase, Abe was struck by the pattern on the face of the antique. After venturing further into the room, she was shocked to find the other side of the vase was completely different than the one she initially saw.

The vase was a single work of art comprised of two competing faces, and not complete without inclusion of both. I realized how similar this vase was to Abe and her music. Without the contrasting dialogue of Eastern and Western culture, her art would not be complete. My goal with this document is to begin a discussion about these two faces of Abe's music.

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Abstract

Keiko Abe is recognized as one of the leading marimba virtuosos of the Twentieth century. As a composer, she has been writing for solo marimba since the early 1960s and continues composing for the medium today. Her music became popular with Western percussionists after the publishing of *Works for Marimba* in 1987. This was her first compilation of works for the five-octave marimba. These pieces have become a constant source of repertoire for collegiate and professional performers. Despite Abe's popularity and influence, little research has examined her compositions.

This document features analyses and background of Abe and her music and is the beginning of this examination. This investigation acknowledges the influence that Eastern and Western musical culture has had in the shaping of Abe's compositional style. These Eastern and Western cultural influences, and their manifestations in her music, will be identified through analyses of *Variations on Japanese Children's Songs* (1982), *Dream of the Cherry Blossoms* (1984), and *Marimba d'amore* (1998). Readers will be presented with the inspiration for these compositions and the Eastern perspectives that invite an authentic performance. These Eastern perspectives include the Japanese concepts that she integrates into formal construction and the historical information behind the traditional Japanese music that is the basis for thematic material.

The use of these Eastern elements within a Western approach to form will complete the framework that comprises Abe's compositional style. *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms* will establish how Abe uses these

Eastern concepts to construct the form of her compositions. *Marimba d'amore* will show the progression of her style in the compositional decade following *Dream of the Cherry Blossoms*. The complete narrative will provide valuable elements of performance practice and establish the compositional formula for one of the first historic figures to compose for the medium of solo marimba.

Chapter 1

The Western Face

For me, a Japanese, the West was a single enormous mirror. The strong reflected light of that mirror overwhelmed the light of other cultures.

--Toru Takemitsu, *Confronting Silence*

The Western influence on Abe manifests itself through the formal construction of her compositions. *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms* establish the use of devices such as interpolation and ostinato to divide formal sections and extend thematic material. *Marimba d'amore* contains a growth in complexity that features these devices shared in large and small sections. The struggle with form, and more specifically the sharing of devices to create larger more complex works, is a uniquely Western characteristic. Its presence in Abe's compositions stems from her Western musical education and the popularity of Western culture in Japan.

The synthesis of Western musical tradition with the culture of Japan began in 1867 with the beginning of the Meiji era. This time in history is characterized as a time of modernization in Japan as they assimilated Western political, administrative, and educational policies.¹ Members of the government, in order to demonstrate progress and elevate the national status of Japan, considered Western music and education a high priority. In the eyes of the government, the initiative was a success. Japan has completely welcomed Western music and today only one percent of all music students

¹ Yosihiko Tokumaru and Tuneko Tukitani, "Musical Profile of Japan," in *The Garland Encyclopedia of World Music, Volume 7: East Asia: China, Japan, and Korea*, ed. Robert Provine and Yosihiko Tokumaru (New York and London: Routledge, 2002), 536.

in Japan specialize in traditional Japanese music.² In his book *Confronting Silence*, Toru Takemitsu mentions this phenomenon saying, "It was some time after World War II that the conservatories began to teach traditional Japanese music, with the result that you might find the bizarre situation in which a student studying *koto* could not graduate because of insufficient piano technique."³

Keiko Abe's education is a result of the World War II reconstruction and the post-war popularity of Western music in Japan. She was born shortly after Japan entered the Second World War in 1937 and started piano lessons at the age of five. She was immediately surrounded by music. Her father played the piano and her mother played the traditional Japanese *koto*. Her father enjoyed both popular and classical music that he learned on piano and heard on his record player.⁴

Abe was first exposed to the xylophone at the age of ten when she became a member of the Daizawa Children's Band. The typical audiences for the performances of the band were American military and civilians living in Japan. The music performed was often arrangements of Stephen Foster tunes and popular songs from Disney movies.⁵

² Tokumaru, "Musical Profile of Japan," *The Garland Encyclopedia of World Music*, 571.

³ Toru Takemitsu, *Confronting Silence: Selected Writings*, ed. Yoshiko Kakudo (Berkeley, Calif.: Scarecrow Press, 1995), 92.

⁴ Rebecca Kite, *Keiko Abe: A Virtuoso's Life, Her Musical Career and the Evolution of the Concert Marimba* (Leesburg: GP Percussion, 2007), 5-12.

⁵ Ibid.

As she became too old for the children's ensemble, her teacher Kikuo Hamadate introduced her to Eiichi Asabuki, the most prolific xylophonist in Tokyo. Asabuki was known for his daily radio show where his arrangements of classical and operatic music were very popular. Abe studied privately with Asabuki until the age of 17. During this same time, she also studied composition, piano, and music theory with Masako Sasaya. Abe eventually enrolled at Tokyo Gakugei University where she received undergraduate and graduate degrees in music education.⁶

In 1961, Abe graduated from the university and began to establish her career as a recording artist and soloist. She also formed the Xebec Marimba Trio with Noriko Hasegawa and Shizuko Ishikawa. During this period, Abe was involved in a number of recordings projects. While some of these projects contained music native to Japan, the majority of them included familiar Western titles such as *Flight of the Bumblebee*, *Danny Boy*, *William Tell Overture*, and *Love Story*. When Japanese music was used, it was often Westernized to suit the taste of the audience.⁷

David K. Via sees further evidence of the influence of Western styles on Abe in an interview. In Via's interview, Abe says of her time with the Xebec Marimba Trio, "During this period, I learned a great deal from studying the improvisation of Milt

⁶ Kite, *Keiko Abe: A Virtuoso Life*, 255-256.

⁷ Ibid.

Jackson, George Hamilton Green and Harry Breuer to name a few."⁸ *Frogs*, one of Abe's earliest pieces, is a clear example of this influence.

During her time with the trio, Abe had recognized her unique interest and devotion to the marimba. Her goals had expanded from establishing her career to changing the public perception of the marimba and establishing a body of work specifically composed for it. Abe goes on to say, "However, I began to question if the trio was the right vehicle to use in order to obtain my goals for the marimba."⁹ Along with the trio, Abe pursued a career as a soloist to prove the marimba was a viable art music instrument. This turning point in Abe's career would set the stage for the accomplishments that we associate with her today.

In 1962, along with the other members of the trio and three marimbists Takuo Tamura, Yoshihisa Mizuno, and Masao Yoshikawa, Abe formed the Tokyo Marimba Group. The purpose of the group was to commission new solo works for the marimba. The group would hold two important concerts in 1962 and 1965. These concerts established some of the first serious repertoire for the marimba. It is important to note that Japanese composers wrote the majority of the repertoire for the performances held in 1962 and 1965. Figure 1 is the list of compositions introduced by the group in 1962 and 1965.¹⁰

⁸ David K. Via, "PASIC '91 Preview: Interview with Keiko Abe," *Percussive Notes* 29, no. 6 (1991): 11-13.

⁹ Ibid.

¹⁰ Kite, *Keiko Abe: A Virtuosic Life*, 43.

1962 Concert

Concertino for Marimba by Paul Creston
Conception for Marimba by Masanubu Higure
Suite for Marimba: Conversation Suite by Akira Miyoshi
Structure for Marimba and Three Instruments by Tadashi Yamanouchi
Serenade Marimbana by Yuzo Yoyama
Sonatine for Marimba and Piano by Akira Yoyama

1965 Concert

Frogs by Keiko Abe
Contrast for Two Marimbas by Hikaru Hayashi
Three Short Pieces for Marimba by Haruna Miyake
Suite for Marimba: Conversation Suite by Akira Miyoshi
Torse III by Akira Miyoshi
Dansho for Marimba by Toshimitsu Tanaka
Autumn by Isao Tomita
Serenade Marimbana by Yuzo Toyama
Two Musser Etudes by Yuzo Toyama
At an Amusement Park by Tokuzo Yanagihara
Wave and Particle by Tokuzo Yanagihara

Figure 1. Program contents of 1962 and 1965 concerts held by the Tokyo Marimba Group

From 1968 to 1971, Abe would go on to hold three solo recitals of newly composed works for solo marimba. Historically, these concerts were remarkable because Abe and her husband handled all commissioning, production, and marketing. These concerts mainly featured new works by Japanese composers. They included standard repertoire such as *Two Movements for Marimba* by Toshimitsu Tanaka, and *Time for Marimba* by Minoru Miki.

Abe began writing her own music during this time, but it would be another twenty years before it gained popularity. By 1990, pieces such as *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms* became widely known in the West and

presented the performer and listener with a unique compositional style. This style was clearly comprised of Abe's Western musical training. However, there is a co-existing style to the compositions that is inherently Eastern.

Chapter 2

The Eastern Face

Several aspects of Abe's marimba compositions dwell in Japanese musical tradition. For example, the spatial concept of *Ma*, her treatment of rhythm, and nature are all prominent themes and often tools to demarcate formal sections.

In *Confronting Silence*, Toru Takemitsu discusses *Ma* as an integral part of "the single sound." Takemitsu says, "A single strum of the strings or even one pluck is too complex, too complete in itself to admit any theory. Between this complex sound - so strong that it can stand alone - and that point of intense silence preceding it, called *Ma*, there is a metaphysical continuity that defies analysis."¹¹

In the Western perspective, *Ma* would be considered silence; however, it is much more complex to the Japanese. *Ma* is the force that stands up to the sound and counter balances it. It is the apparatus by which a single sound is permitted to stand-alone. By providing the single sound independence, *Ma* forces sound to relinquish its dominance. The result is an expression that is not complete without both parts of the whole.

The subject of rhythm in traditional Japanese music is rich and complex. Often each specific genre (*kabuki*, *noh*, etc.) is described by its own rhythms and terminology. The result of this complexity is that genres are analyzed individually rather than a unifying theory of rhythm being developed.¹² However, some general rhythmic

¹¹ Takemitsu, *Confronting Silence: Selected Writings*, 51.g

¹² Tokumaru, "Musical Profile of Japan," *The Garland Encyclopedia of World Music*, 571.

characteristics are shared between genres. In Abe's music, the shared characteristics are present and useful in examining her formal sections.

One element that ties all traditional Japanese musical genres together is the presence of free and metric rhythm. The alternation of free or metric rhythm provides contrast and formal division. Abe uses this principal with the *Jo Ha Kyū* organization to formally construct her music.

Jo Ha Kyū is a tripartite organization that transcends genre boundaries. *Jo* means “introduction,” *Ha* means “interruption or scattering,” and *Kyū* means “rushing to the end.”¹³ Kapuscinski describes the *Jo Ha Kyū* organization well by saying, “It frequently describes the musical development on all formal levels. It can govern the structure of a musical program, the form of a piece, the development of a section, musical phrase or even of an individual note.”¹⁴ This shows that the *Jo Ha Kyū* organization is flexible and contains any element that would aid in the formal division of a piece into three distinct sections. When examining many of Abe's pieces, a similar organization emerges not only in large formal organization, but also in the components of each section. The contrast of free and metric rhythm is the primary vehicle by which Abe achieves this organization. Figure 2 is an example of the rhythmic contrast used by Abe.

¹³ Tokumaru, “Musical Profile of Japan,” *The Garland Encyclopedia of World Music*, 571.

¹⁴ Jaroslaw Kapuscinski, “Japanese Traditional Orchestral Music: The Correlation between Time and Timbre,” <http://jaroslawkapuscinski.com/pdf/japanese-traditional-orchestral-music.pdf> (accessed April 13, 2012).

Introduction
(jo)

Adagio ♩ = 58 x = dampfen (dead stroke)

86

1

90 Tempo I

2

94

3

98

4

102

5

105

6

105

7

105

8

ff

Cadenza

ff

mp

mf

f

ppp

p

mp

f

pp

poco poco cresc.

mf

sf

ff

mp

ff

Contrasting
Middle
(ha)

Drive to End
(Kyū)

Figure 2. Contrasting Middle, *Dream of the Cherry Blossoms*, mm. 86-105
Copyright 1984 by Musikverlag Zimmermann, Frankfurt/Main (Germany)

Typically, Abe's music is organized as a three-part form. The first section begins rhythmically ambiguous but becomes more rhythmic in nature. The contrasting middle section is often rhythmically free and the final section is usually metered and increases in intensity. The final section can also feature a subsiding of energy as the piece concludes. This concluding material often features thematic material presented in the introduction.

Figure 2 is an example of Abe using this three-part form on a smaller level in the contrasting middle section of *Dream of the Cherry Blossoms*. System one introduces this section by restating *Sakura Sakura*. In comparison with systems two through eight, this section is rhythmically more stable and the setting is designed to create sustain through the use of rolls. Systems two through five provide contrast by the juxtaposition of rhythmically free material in the right hand with rhythmically stable material in the left. Systems five through eight invites the performer to drive to the recapitulation. This cadenza features stable and repetitive rhythmic material that typically begins broadly and increases in speed as it transitions to the recapitulation.

The final aspect that comprises the Eastern face of Abe's music is her use of nature as subject matter. Looking at the titles of many of Abe's works will reveal their emphasis on nature. *Memories of the Seashore*, *Wind Across Mountains*, *Conversation in the Forest*, and *Wind in the Bamboo Grove* are just a few examples. Among the aspects previously mentioned, nature is unique in the sense that Abe uses it as subject matter rather than a formal device.

In her book *Music in Japan*, Bonnie C. Wade says,

In Japanese tradition, an awareness of Nature has shaped a good deal of aesthetic expression, often in the form of thematic intertextuality. Recurring again and again in art, poetry, and music from ancient times to the present are motifs of nature, among them wind, water, birds, trees, blossoms. . .¹⁵

It is interesting to note that Wade uses Abe's *Dream of the Cherry Blossoms* and its invocation of spring as an example of Japan's relationship with nature.

Dream of the Cherry Blossoms is one Abe's early compositions written in 1984. The basis for much of its thematic material is the traditional Japanese melody *Sakura Sakura*. The piece was conceived during a *hanami* (a traditional practice of viewing cherry trees during blossom) with her family and depicts cherry trees in bloom.¹⁶ While the depiction of cherry blossoms may conjure an image, it does not tell the full story of its importance to Japan.

The fragility that is the essence of the cherry blossom is the reason why it is important to Japanese culture. The brief but beautiful bloom of the cherry blossom is a metaphor for life. It symbolizes the impermanence and potential for beauty in existence. Their belief is that people should strive for a clean and untainted existence and not selfishly cling to the fixtures of life.¹⁷ This is the ideal that admirers of the cherry blossom are reminded of every spring.

¹⁵ Bonnie C. Wade, *Music in Japan: Experiencing Music, Expressing Culture* (New York: Oxford University Press, USA, 2005), 163.

¹⁶ Keiko Abe, interview by author, Fukuoka, Japan, April 17, 2010.

¹⁷ Yoshisaburo Okakura, *The Life and Thought of Japan* (New York: E.P. Dutton and CO., 1913), 18-19.

Michi is another earlier piece by Abe. *Michi* is the Japanese word for road, street, way, or path. It was composed as a metaphor for the path Abe had taken over the course of her life. *Michi* and the subject of nature contain aspects that can be attributed to the Shinto religion.

The extent to which Shinto has affected or has been observed by Abe is not known. However, it is clear that it has had a hand in shaping the culture of Japan. Until the modernization of Japan, there were no separate words to describe nature. The word *Michi*, also defined as "the way," is often used in conjunction with the concept of *Kannagara no michi* or "the way as it is with the gods."¹⁸

In his book, *Essentials of Shinto: An Analytical Guide to Principals Teachings*, Stuart Pickens sums *Kannagara no michi* up well by saying, "It gave birth to a sense of the mysterious but unformulated set of influences, causes, and effects that surround and absorb everything and that bear life on its way. It is from this sense of *michi* that the values of Shinto are derived."¹⁹ It is interesting to think of Pickens's distillation of *Kannagara* as a concept of causation that is similar to the subject matter in Abe's *Michi*. While the impetus behind the piece *Michi* is clearly of a personal nature, it is evident that the origin of *Michi* can be traced back to Shinto.

Ma, rhythm, and nature comprise the Eastern face of Abe's music. She also uses traditional Japanese folk songs and concepts in order to create compositional material.

¹⁸ Shozo Kono, "Kannagara No Michi," *Monumenta Nipponica* 3, no. 2 (1940): 369-91.

¹⁹ Stuart D.B. Pickens, *Essentials of Shinto: an Analytical Guide to Principal Teachings* (Westport, Conn.: Greenwood, 1994), xxi.

These aspects combine with the Western influences presented in Chapter One in order to provide the analytical dialog in the following chapters. These analyses will show that Abe uses *Ma*, rhythm, and nature in a consistent manner that allows her to use these concepts as formal functions. Whether by extending thematic material or demarcating large formal sections, the use of these functions establish syntax in formal construction of her compositions. These analyses will provide a formulaic approach to formal construction that we associate with Western music.

Chapter 3

Variations on Japanese Children's Songs

Variations on Japanese Children's Songs is based on the children's songs *Tōryanse* and *Teru Teru Bōzu*. It is tripartite in form with familiar themes such as *Ma* and the undermining of rhythmic stability. With memories from her youth, Abe combines these into a portrayal of childhood.

Tōryanse is the depiction of a parent and child visiting a Shinto shrine on the child's seventh birthday. As seen in the text in Figure 3, the two go to the shrine to dedicate an amulet in thanks of the child reaching her seventh birthday. Amulets are often bought from shrines to ensure blessings in anything from physical health to success in academic pursuits. After a year, the amulet is known to lose its effectiveness. It is then returned to a shrine and a new one is purchased. *Tōryanse* is often accompanied by a game similar to "London Bridge is Falling Down;" two children form a gate with their arms as others file through. When the last word *Tōryanse* is sung, the children lower their arms and the last child is caught.²⁰

Teru Teru Bōzu is another popular children's song that is slightly more sinister than *Tōryanse*. A *teru teru bōzu* is a small doll that is made from a piece of cloth. It resembles a tissue ghost a child would make during Halloween in the United States. The doll acts as a good luck charm to provide favorable weather. As the child's song

²⁰ Donald Berger, *Folk Songs of Japanese Children* (Rutland: Charles E. Tuttle Company, Inc., 1969), 60-63.

concludes, it takes a dark turn as the child threatens the doll. Figure 4 is the music and text for *Teru Teru Bōzu*.

Please pass on through, Please pass on through. Where does this land lead to wind-ing through the trees?
To rya n se, To rya n se. Ko ko wa do ko no ho so mi chi ja?

To the tem ple it goes, be yond the for est black. Move a lit tle so I may go on back, If you have busi ness there, I'll
Te n ji n sa ma no ho so mi chi ja. Chot to to shi te ku da sha n se, Go yo no na i mo no

let you en ter here. But if you just want to play, come back some o ther day. I am go ing there to cel e brate my sev en years.
to o sha se nu. Ko no ko no na na tsu no o i wa i ni, O fu da o o sa me ni ma i ri ma su

In go ing through the for est's gates I know I'll have no fears. But on my way back home it's dark and I'm a lone, Please go right on through!
I ki wa yoi i yoi i ka e ri wa ko wa i Ko wa i na ga ra mo to o rya n se, to o rya n se!

Text:

Toryanse, Toryanse
Kokowa dokono hosomichi ja?
Tenjinsama hosomichi ja.
Chotto toshite kudasanse.

Goyo no nai mono toshasenu.

Kono kono nanatsu no oiwai ni,
Ofudao osameni mairemasu

Ikiwa yoi yoi kaeri wa kowai kowainagara mo

Toryanse
Toryanse

Translation:

Please go on through, Please go on through.
What is this small lane?
This lane leads to the Tenjin shrine.
Please let me go through.
Move over a little so I may go through.
If you have no special business at the shrine,
I cannot let you pass.
I am going to celebrate the seventh birthday of this
child accompanying me, and to dedicate a good
luck piece to the shrine.
I am not afraid to go for the way is safe now.
But coming back it will be dark and dangerous.
Never mind. Even if it is dangerous,
Please go right on through.
Please go right on through!

Figure 3. *Tōryanse*



Text:

*Teru teru bōzu, teru bōzu
Ashita tenki ni shite okure
Itsuka no yume no sora no yo ni
Haretara kin no suzu ageyo*

*Teru teru bōzu, teru bōzu
Ashita tenki ni shite okure
Watashi no negai wo kiita nara
Amai osake wo tanto nomasho*

*Teru teru bōzu, teru bōzu
Ashita tenki ni shite okure
Sore demo kumotte naitetara
Sonata no kubiwo chon to kiru zo*

Translation:

*Teru teru bozu, teru bozu
Do make tomorrow a sunny day
Like the sky in a dream sometime
If it's sunny I'll give you a golden bell*

*Teru teru bozu, teru bozu
Do make tomorrow a sunny day
If you make my wish come true
We'll drink lots of sweet sake*

*Teru teru bozu, teru bozu
Do make tomorrow a sunny day but if it's cloudy
and I find you crying then I shall snip your head off*

Figure 4. Teru Teru Bōzu

Variations on Japanese Children's Songs begins with a rhythmic pattern in the left hand. Abe then incorporates the melody from *Tōryanse*. She undermines the rhythmic integrity of this introduction by a device William Malm refers to as the “sliding-doors effect.”

Malm points out that, in traditional Japanese music, rhythmic patterns between instruments often do not line up. Japanese percussionists often play stereotyped rhythmic patterns referred to as *tetsuke*. The phrases that are comprised of *tetsuke* and those of other instruments in the ensemble do not coincide. While the parts may begin together and play within a similar rhythmic construct, they are moving at different paces. Eventually, they end together at the conclusion of a phrase or section. The end result is similar to sliding doors that begin together and get off track. In the end, the doors close and all parts conclude together.²¹ Figure 5 is an example of this effect.

The musical score is divided into three main sections. The first section, 'Toryanse mm. 3-4', spans measures 18 to 22. It is marked 'mf' and features a complex rhythmic pattern in 5/8 time. The second section, 'Interpolation', spans measures 23 to 25. It is marked 'ff' and features a simpler rhythmic pattern in 4/8 time. The third section, 'Toryanse mm. 5-6', spans measures 26 to 28. It is marked 'p' and features a complex rhythmic pattern in 5/8 time. The score includes Japanese lyrics and English translations for the 'Toryanse' sections.

Figure 5. *Variations on Japanese Children's Songs*, mm. 18-28
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As seen in mm. 18 to 22 of Figure 5, Abe takes mm. 3 and 4 from *Tōryanse* and sets it against four measures of 5/8 and a measure of 6/8. The “sliding-doors effect” can

²¹ William P. Malm, *Six Hidden Views of Japanese Music* (Berkeley: University of California Press, 1986), 42-43.

be seen in these five measures. Two measures of *Tōryanse* are juxtaposed against a rhythmic pattern that is repeated for every measure. Figure 4 also illustrates the limited duration of the “sliding-doors effect.” Typically when employed by Abe, the “sliding-doors effect” is limited in duration and comes in the form of ostinato.

Measures 23 to 25 of Figure 5 also illustrate interpolation in the extension of thematic material. These three measures interrupt the presentation of mm. 3 to 6 of *Tōryanse*. This interpolational material allows Abe to extend thematic material and will be seen throughout *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms* in Chapter Four.

The concluding measures of Figure 5 are an anomaly in the setting of thematic material. The setting of mm. 5 and 6 from *Tōryanse* do not feature the “sliding-doors effect” as in mm. 18 to 22. All other presentations of material from *Tōryanse* in the introduction are similar to mm. 18 to 22. These further presentations feature the “sliding-doors effect” as well as similar accompanimental material. As will be seen in later analysis, the use of similar accompanimental patterns in conjunction with the “sliding-doors effect” is a common compositional tool used by Abe.

Ostinato patterns are common material in Abe's music. This material exhibits influences from both Western and Eastern music. Malm postulates that the use of the “sliding-doors effect” provides a forward motion in time.²² While measuring a forward motion of time is impossible, it is not unreasonable to assume that the juxtaposition of

²² Malm, *Six Hidden Views of Japanese Music*, 42-43.

two time signatures would destabilize the meter and provide an increased sense of motion.

The primary narrative in Figure 5 is the alternation of thematic and interpolational material. The pervasiveness of interpolation will be seen in both the introduction and recapitulation of *Variations on Japanese Children's Songs, Dream of the Cherry Blossoms*, and *Marimba d'amore*. The use of interpolation in *Variations on Japanese Children's Songs* is unique because it is also a source of narrative.

In an interview with Abe, she relates that this piece contains memories of her childhood and hope for future generations. Abe represents children playing and hope for the future through a repeated rhythmic motive. This representation often alternates with thematic material similar to that in Figure 5. Its first appearance is in m. 42 of the introduction. This motive is illustrated in mm. 107 and 108 of Figure 6 as interpolational material. I refer to this as the “playtime interpolation.”

Tōryanse m. 1 - 2

Please pass on through, Please pass on through

Melodic Material

Interpolation

Tōryanse m. 3 - 4

Where does this land lead to? wind-ing through the trees?

Figure 6. *Variations on Japanese Children's Songs, Playtime Interpolation*, mm. 105-110
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Abe uses this motive as further narrative in mm. 112 through 122. She says this section depicts the image of traveling salesmen in Japan. Traveling salesmen would often sell items such as fish and soap from their bicycles. They would play familiar recorded music as they traveled from home to home. She says of this section, “When I was a child, almost sixty-five years ago, I would hear traveling salesmen. In the distance I could hear ‘*Takezou! Takezou!*’ (bamboo for hanging laundry) and closer I might hear ‘*Kingyo! Kingyo!*’ (goldfish).”²³ Abe uses the “playtime interpolation” in the lower octave and alternates it with thematic material in the upper octave based on the same rhythmic motive. This alternation depicts the salesmen in different locations.

The “playtime interpolation” of mm. 107 and 108 in Figure 6 first appears in the introduction but is fully realized in the recapitulation of the composition. Measure 105 marks the return of *Tōryanse* in the recapitulation. With respect to the introduction, the “playtime interpolation” acts more as a section marker than an interruptive device. As seen in Figure 7, the “playtime interpolation” helps conclude two of the major sections within the introduction.

As seen in Figure 7, Abe stays close to the original melody in *Tōryanse*. She marks the end of the B and C sections of the introduction by using the “playtime interpolation” in conjunction with *Ma*. Figures 8 and 9 illustrate Abe's use of *Ma* to frame these two sections.

²³ Keiko Abe, interview by author, Fukuoka, Japan, April 17, 2010.

A: Introduction

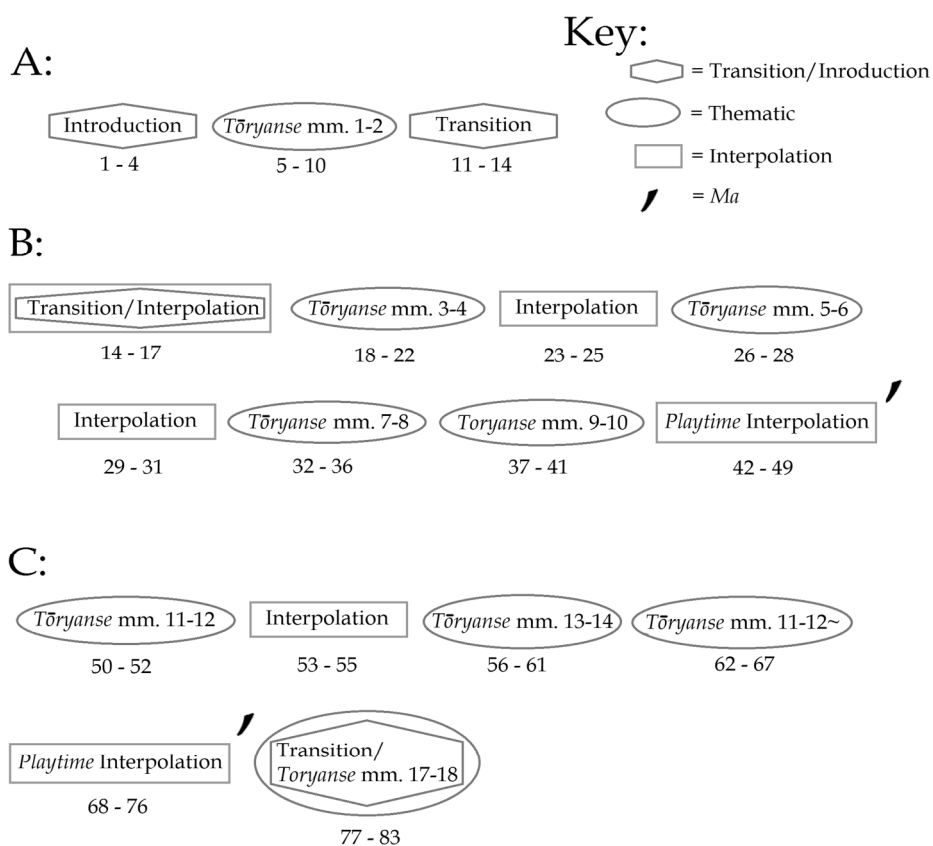


Figure 7. Form chart, Introduction of *Variations on Japanese Children's Songs*, mm. 1-84

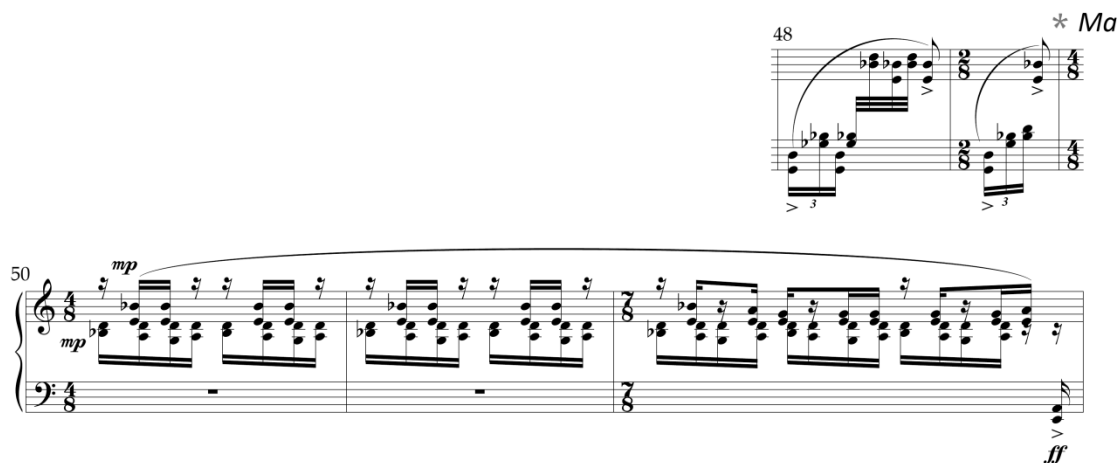


Figure 8. *Variations on Japanese Children's Songs*, ²⁴ mm. 48-52
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²⁴ Typical performance practice is to insert a breath before m. 50.

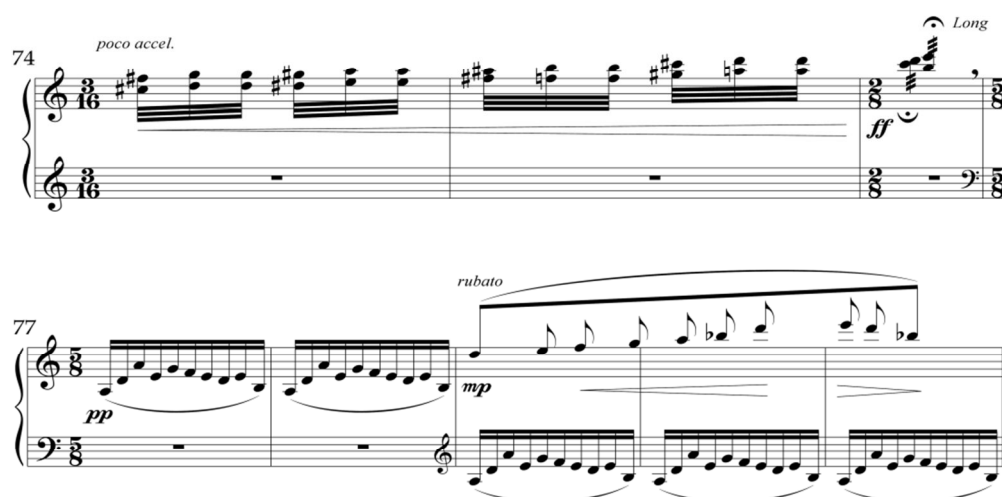


Figure 9. *Variations on Japanese Children's Songs*, mm. 74-81
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The use of *Ma* is clearer in Figure 8 than it is in Figure 9 due to the fermata and breath mark in m. 76 of Figure 9. The drastic change in dynamics followed by the use of melodic material allows a sense of *Ma* to take place. Due to the sense of motion in the introduction, these two locations are the only moments that allow *Ma*.

The use of the “sliding-doors effect” along with interpolation has a function that is essential to Abe's compositional style. As seen in the form chart of Figure 7, Abe takes fewer than twenty measures of melodic material and uses them to construct a section that is eighty-three measures in length. So, where the “sliding-doors effect” and interpolation used by Abe allow her to pace the forward motion of the piece, they are also invaluable tools that allow her to extend the length of formal structures.

While the contrasting middle section of *Variations on Japanese Children's Songs* is similar to the introduction, the setting of thematic material is more obfuscated and the

level of rhythmic de-emphasis is much greater. With feathered notation, no time signature, and a lack of bar lines, the sense of metric time is greatly undermined. Figure 10 is an example of all of these aspects.

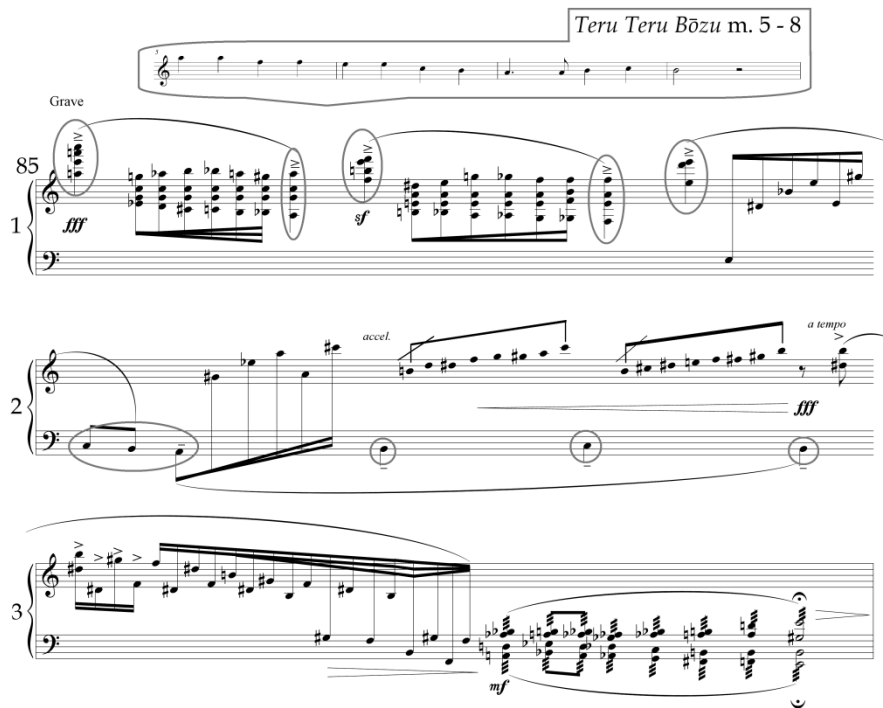


Figure 10. *Variations on Japanese Children's Songs*, m. 85
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Figure 10 displays a setting of *Teru Teru Bōzu*. The circles in Figure 10 highlight each note of these measures. Until the conclusion of this excerpt, the sense of time is completely undermined. In system one Abe uses feathered rhythmic notation. Rhythmic ad lib is featured in the latter half of system two. It should also be noted that Figure 10 is only one measure with no time signature. In fact, the entirety of measure 85 lasts nearly two pages.

The primary purpose of this middle section is to present *Teru Teru Bōzu* as the contrasting material to *Tōryanse* in the introduction. The most meaningful conclusion to draw is that Abe presents *Teru Teru Bōzu* in chronological order with the exception of the last two measures. She chooses to save these two measures for greater impact later in the recapitulation. Figure 11 is a representation of events in this section that allows some general conclusions to be made.

B. Contrasting Middle

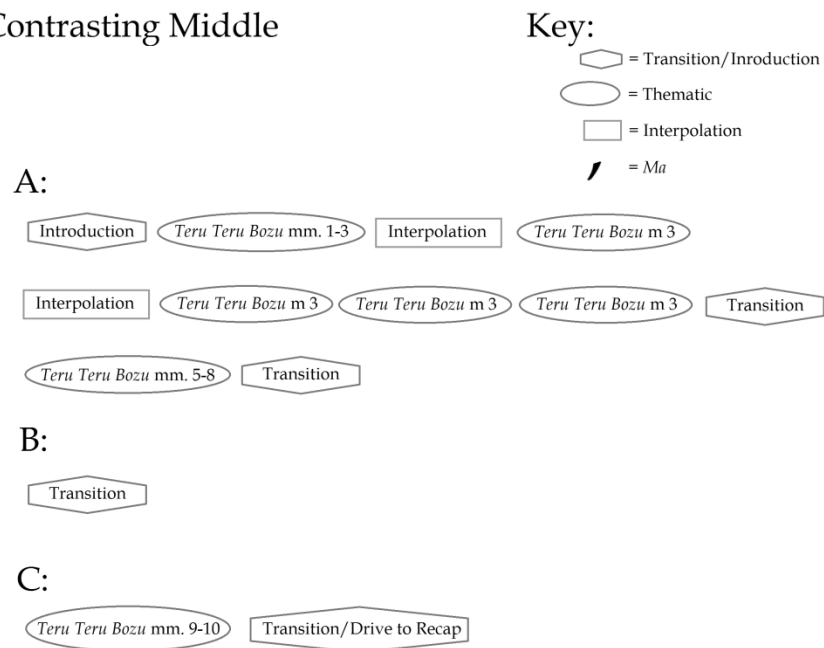


Figure 11. Form Chart, *Variations on Japanese Children's Songs*, mm. 84-97

Figure 11 shows the tripartite construction of mm. 84 - 97. Abe uses less interpolation between presentations of thematic material. The distribution of thematic material and construction of formal sections are not as balanced in length. The conclusion of this section drives to the recapitulation and is characteristic of a typical *Kyū* section examined in Chapter Two.

C: Recapitulation

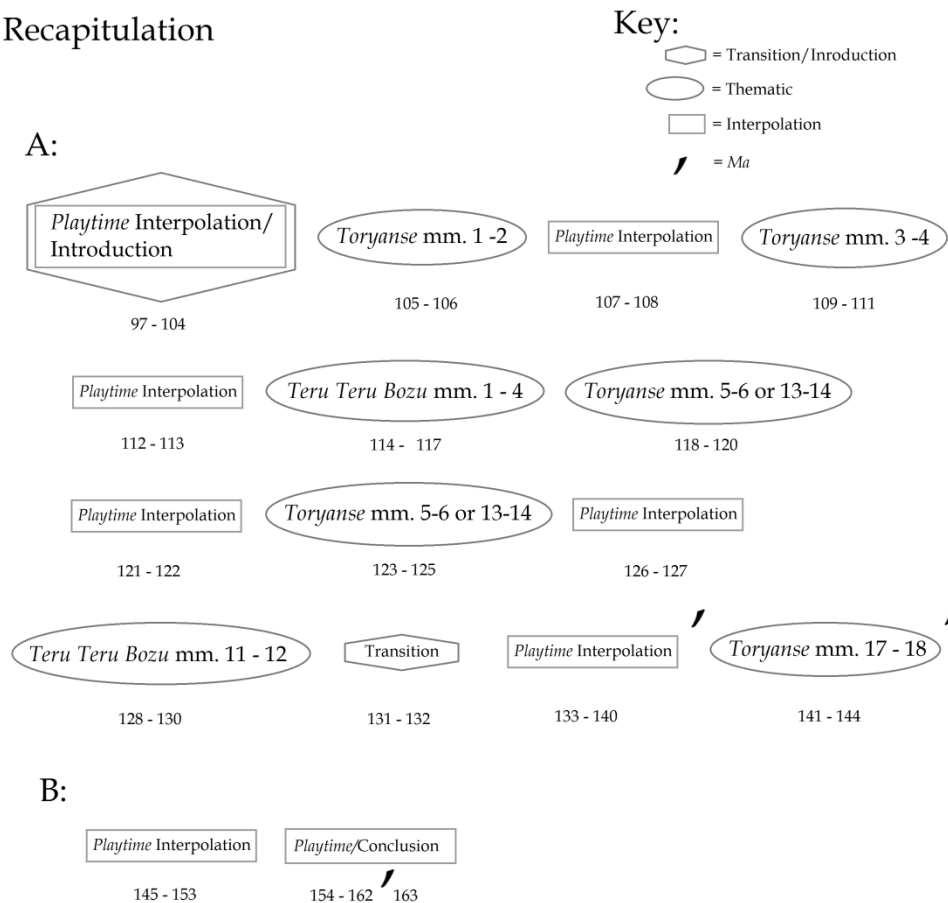


Figure 12. Form Chart, *Variations on Japanese Children's Songs*, mm. 97-163

As seen in Figure 12, the “playtime interpolation” is used to introduce and close the recapitulation. Additionally, *Tōryanse* and *Teru Teru Bōzu* are now brought together through the use of the “playtime interpolation.” With the exception of mm. 131 and 132, the recapitulation is made up entirely of these three thematic units. The largest departure in the recapitulation is its binary construction. Due to the size of the B section, it is possible to see it as a coda rather than an independent section. However, Abe sets off this B section in several ways.

The seventeen measures leading to the B section of the recapitulation feature a host of concluding material that signal the end. As pointed out in the contrasting middle, Abe refrained from stating the final two measures of *Teru Teru Bōzu*. Those two measures are finally presented as the beginning of this concluding material. The “playtime interpolation” is then concluded with *Ma* that also serves to frame the final statement of *Tōryanse*.

Figure 13 is framed by the “playtime interpolation.” The 43 measures preceding Figure 13 are all based on rhythms taken from the “playtime interpolation.” The remainder of the piece following Figure 13, with the exception of the final eight measures, also features rhythms derived from the “playtime interpolation.” This, in conjunction with the distinct setting and liberal use of *Ma*, highlights mm. 139 to 144 as the final thematic statement of the piece.

The musical score for Figure 13 is in 3/8 time. It begins at measure 139 with a piano part. The first measure is marked *allargando* and *molto rit.* with a forte (*fff*) dynamic. The second measure is marked *Long*. The third measure is marked *a tempo*. The fourth measure is marked *poco rit.* The score ends at measure 144. An inset box at the top right shows the lyrics for measures 17-18 of *Tōryanse*:

Tōryanse mm. 17 - 18

17 But on my way back home it's dark and I'm a lone,
Ko wa i na ga ra mo to o rya n se,

Figure 13. *Variations on Japanese Children's Songs*, mm. 139-144
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The importance of these four measures is derived from the text in mm. 17 and 18 of *Tōryanse*. The English text of these two measures is "but on my way back home its

dark and I'm alone." The Japanese text is "*Kowai nagara mo toryanse.*" While the English translation is accurate, Japanese sentence structure is different from English. This creates a slight discrepancy in the text setting of these two measures. A translation that more accurately depicts the Japanese setting of this text is, "frightening however pass on through." It is important to note that the emphasis is on an action. In *Variations on Japanese Children's Songs*, this action is highlighted by half note durations. Abe says that this section is a vital part of the piece. She expresses that this section needs to be depicted as dramatic and frightening.²⁵

Variations on Japanese Children's Songs is rich in subject matter, drama, and a sense of reminiscence. It uses the Japanese folk songs *Tōryanse* and *Teru Teru Bōzu*. The composition also employs the use of *Ma* and is comprised of a tripartite form. While some of Abe's compositional style in *Variations on Japanese Children's Songs* can be viewed as Western, her use of the rhythmic de-emphasis (the "sliding-doors effect") and Japanese folk songs give the piece its Eastern face.

²⁵ Keiko Abe, interview by author, Fukuoka, Japan, April 17, 2010.

Chapter 4

Dream of the Cherry Blossoms

The compositional form of *Dream of the Cherry Blossoms* is very similar to *Variations on Japanese Children's Songs*. A three-part form is present throughout the composition as well as its various sections. Thematic material is extended through the use of interpolation, and the “sliding-doors effect” provides forward motion throughout the piece. *Dream of the Cheery Blossoms* is based on the two Japanese folk songs *Sakura Sakura* and *Mukō Yokochō*.

The inspiration for the composition came to Abe during a *hanami* with her family. As petals dropped from the cherry trees, a gust of wind brought a shower of them around Abe. She was briefly transported into a different time in her imagination. She was presented with visions of the past and a memory of the melody *Sakura Sakura*. Abe reflects on this experience in the form of the piece. She presents her vision in the introduction of the piece and then moves to the contrasting middle to represent the modern world. The recapitulation is a return to her imagination.²⁶

Mukō Yokochō has a very different meaning than *Sakura Sakura*. *Mukō Yokochō* is a story of a man who visits a shrine. After he prays at the shrine, he has some tea at a local café. When he sits down to enjoy his tea, he notices a rice treat out of the corner of his eye. He wonders if it is really made of rice or if it is made of dirt. Although he does not possess the treat, he wonders if he should give it to a dog or a cat. While he ponders this, a bird carries the treat away.

²⁶ Keiko Abe, interview by author, Fukuoka, Japan, April 17, 2010.

As seen in Chapter 2, *Sakura Sakura* has a different meaning than *Mukō Yokochō*.

This folk song is about the viewing of cherry blossoms in bloom and is symbolic of the beauty in life. Figures 14 and 15 are the music and text for *Mukō Yokochō* and *Sakura Sakura*, respectively.

mu ko o yo ko cho no o i na ri an n e is se n a ge te zat to o ga n de

o se n no cha ya e ko shi o ka ke ta ra shi bu cha o da shi te shi bu cha yo ko yo ko

yo ko me de mi ta ra ba ko me no da n go ka tsu chi no da n go ka o da n go da n go

ko no da n go o i nu ni ya ro o ka ne ko ni ya ro o ka to o to o ton bi ni sa ra wa re ta

Text:

Muko yokocho no oinarisan e issen agete
Zatto ogan de
Osen no chaya e koshi o kake tara shibucha o
dashite
Shibucha yoko yoko yoko me de mitaraba
Kome no dango ka
Tsuchi dango ka odango odango
Kono dango o inu ni yarō ka
Neko ni yarō ka
Tō tō tonbi ni sara wareta

Translation:

Giving a cent to the nearby oinarisan kami.
Quickly pray
Sitting down at the Osen cafe poring tea
Seeing out of the corner of the eye
Is it a rice treat?
Is it a dirt treat?
Give this treat to a dog?
Give this treat to a cat?
A bird swoops down and takes it away.

Figure 14. *Mukō Yokochō*



Text:

Sakura Sakura
 Noyamo mo sato mo
 mi-watasu kagiri
 kasumi ka kumo ka
 asahi ni niou
 sakura sakura
 hanazakari

sakura sakura
 yayoi no sorawa
 mi-watasu kagiri
 kasumi ka kumo ka
 nioi zo izuru
 izaya izaya
 mini yukan

Translation:

Cherry blossoms, cherry blossoms,
 On meadow-hills and mountains
 As far as you can see
 Is it a mist or clouds?
 Fragrant in the morning sun.
 Cherry blossoms, cherry blossoms,
 Flowers in full bloom.

Cherry blossoms, cherry blossoms,
 Across the Spring sky.
 As far as you can see
 Is it a mist, or clouds?
 Fragrant in the air.
 Come now, come now,
 Let's look, at last!

Figure 15. *Sakura Sakura*

Figure 16 shows the thematic extension and use of *Ma* in *Dream of Cherry Blossoms*. Abe concludes the introduction with *Ma* and extends thematic material through the use of interpolation. In an examination of thematic extension and the “sliding-doors effect,” similarities to *Variations on Japanese Children's Songs* emerge.

Introduction

Key:

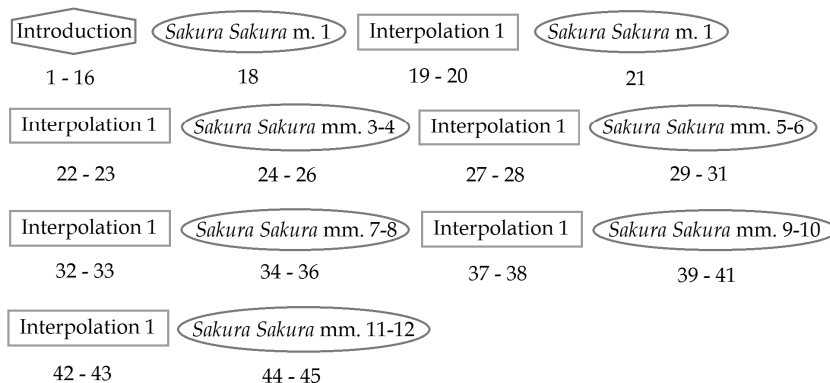
◡ = Transition/Introduction

○ = Thematic

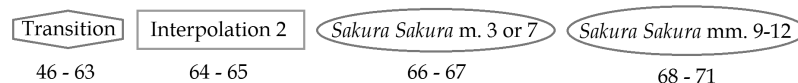
□ = Interpolation

↗ = *Ma*

A:



B:



C:

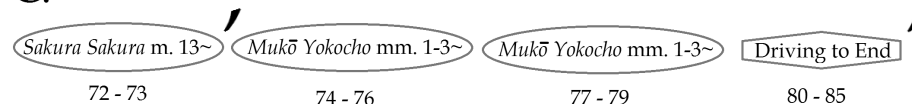


Figure 16. Form chart, Introduction of *Dream of the Cherry Blossoms*, mm. 1-85

As can be seen in Figure 17, this excerpt from the introduction of *Dream of the Cherry Blossoms* is similar to the introduction of *Variations of Japanese Children's Songs*. Abe presents the thematic material of *Sakura Sakura* and uses interpolation to extend the material. This same process was seen with *Variations on Japanese Children's Songs*. As seen in mm. 24 to 26 of Figure 17, Abe also utilizes the “sliding-doors effect.” In this example, she sets two measures of *Sakura Sakura* over three measures of 2/4.

The contrasting middle section fulfills our expectations by featuring three simplified sections, feathered notation, and durations of no meter or bar lines. Finally, it features a drive to the recapitulation. Figure 19 shows how Abe transitions to the recapitulation. Abe drives to the recapitulation in m. 106 through the use of material in the upper register of the instrument increasing in velocity and volume as it is brought down to thematic material. The function of this transition is to signal a transparent restatement of thematic material.

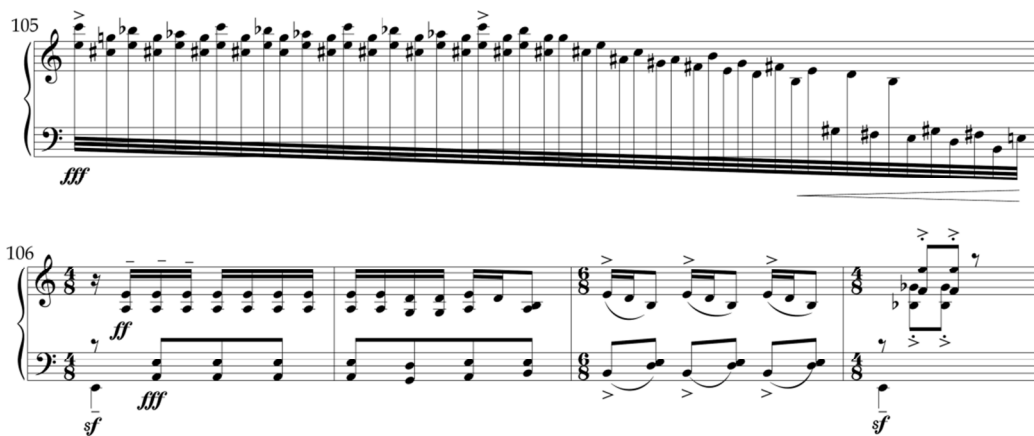






Figure 19. *Dream of the Cherry Blossoms*, mm. 105-109
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The recapitulation of *Dream of the Cherry Blossoms* also provides further parallels to *Variations on Japanese Children's Songs* through its use of interpolation. Similarly to *Variations on Japanese Children's Songs*, *Dream of the Cherry Blossoms* replaces interpolational material. Figure 20 shows that "interpolation one" from the introduction has been replaced with "interpolation two." Figure 12 showed this same dynamic in the recapitulation of *Variations on Japanese Children's Songs*. In opposition to the

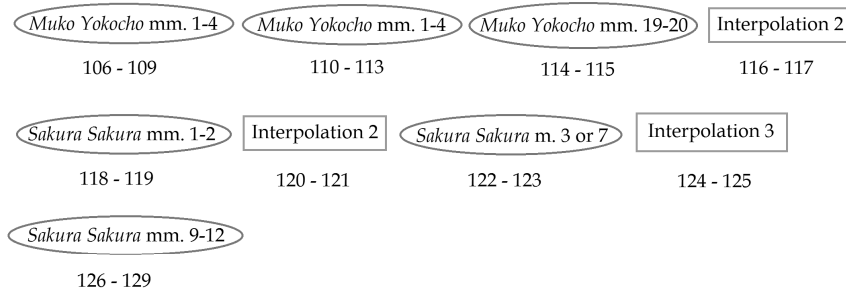
recapitulation of *Variations on Japanese Children's Songs*, Figure 20 shows that Abe presents *Mukō Yokochō* first before bringing back *Sakura Sakura* to close the piece. In *Variations on Japanese Children's Songs* Abe chose to alternate thematic material taken from *Tōryanse* and *Teru Teru Bōzu*.

C: Recapitulation

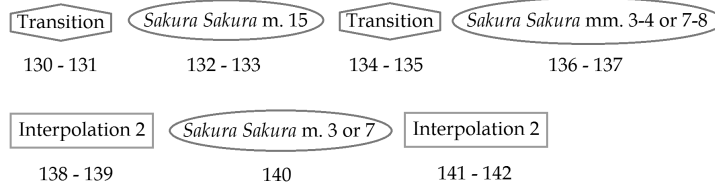
Key:

-  = Transition/Introduction
-  = Thematic
-  = Interpolation
-  = *Ma*

A:



B:



C:

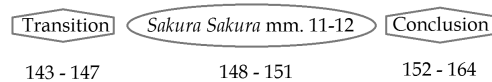


Figure 20. Form chart, Recapitulation of *Dream of the Cherry Blossoms*, mm. 106-164

This statement of *Mukō Yokochō* that begins the recapitulation is different from the statement in the introduction because it presents an additional effect. *Mukō Yokochō*

presented the story of a man who visits a shrine before venturing to a café. The new effect presented by Abe simulates the clapping the man makes when he visits the shrine. He gives a small monetary offering to the shrine then claps twice before praying. In Figure 21, measures 106 to 109 are the setting of the first four measures of *Mukō Yokochō*. The clapping takes place in measure four of *Mukō Yokochō* and corresponds with the two eighth notes in measure 109 of Figure 21. It is important for the performer to recognize the innate rhythmic character of these measures to properly represent clapping. It would be out of character if the performer takes too much liberty with time in mm. 106 to 109.

Mukō Yokochō mm. 1 - 4

mu ko o yo ko cho no o i na ri an n e is se n a ge te

106

sf *fff* *sf*

Figure 21. *Dream of the Cherry Blossoms*, mm. 106-109
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Dream of the Cherry Blossoms and *Variations on Japanese Children's Songs* are representative of Abe's early compositional style. Her use of *Ma*, interpolation, and treatment of rhythm allow her to organize small and large formal sections. An examination of *Marimba d'amore* will show that in the ten years following the publication of these pieces, she expanded on this compositional idea.

Chapter 5

Marimba d'amore

While the majority of Abe's works are based on original material or traditional Japanese folk melodies, there are several compositions that use material borrowed from Western sources. Written in 1997, *Marimba d'amore* falls into the latter category. Based on a previous arrangement she made of the 1784 Jean Paul Martini art song *Plaisir d'amour*, *Marimba d'amore* relates the universal topic of love. A young woman at the time of the initial transcription of *Plaisir d'amour*, Abe thought she would understand love more when she was older. Forty years later, she returned to the arrangement and published *Marimba d'amore*.²⁷ In addition to using borrowed material that is not Japanese, *Marimba d'amore* was composed over a decade after *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms*. The following analysis will show that, during this decade, her understanding of form expanded. Her use of interpolation is expanded and there are formal functions shared between the introduction, contrasting middle, and recapitulation.

The sheer length of the introduction might cause an analyst to divide the piece into something other than a tripartite form. However, Abe stays loyal to the original melodic material of *Plaisir d'amour* which provides a framework for her composition. Figure 22 is the exposition and contrasting middle from *Plaisir d'amour*. The original material is a small three-part form with a truncated return of the exposition. Due to the

²⁷ Keiko Abe, interview by author, Fukuoka, Japan, April 17, 2010.

short duration of the recapitulation in *Plaisir d'amour*, Abe chooses to repeat the exposition.

The image displays a musical score for the piece *Plaisir d'amour*. It is divided into two main sections: the Introduction and the Contrasting Middle. The Introduction section is further divided into two parts, 'a' and 'b'. Part 'a' consists of two staves of music, with the first staff starting at measure 1 and the second staff starting at measure 6. Part 'b' also consists of two staves, with the first staff starting at measure 11 and the second staff starting at measure 16. The Contrasting Middle section consists of three staves of music, starting at measure 21 and ending at measure 40. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and bar lines.





Figure 22. Melodic Material for *Plaisir d'amour*, Introduction and Contrasting Middle

While Figure 22 is the melodic material of *Plaisir d'amour*, it has been modified to relate the primary tonal relationships used in the recapitulation and contrasting middle sections of *Marimba d'amore*. While *Marimba d'amore* concludes in F major and the contrasting middle is in A-flat major, the introduction is more adventurous. The

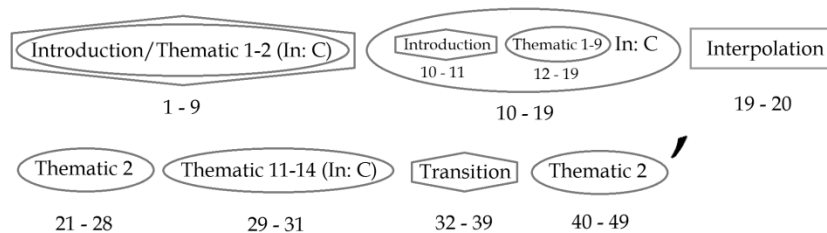
expectation would be for the introduction of *Marimba d'amore* to state the primary harmony and then venture to other key areas. However, Abe begins the introduction of *Marimba d'amore* in C major then implies several other key areas. Later analysis of form charts from the contrasting middle section and recapitulation will show that Abe does not venture away from what is outlined in Figure 22. Figure 23 is a form chart of the introduction illustrating sections and tonal areas of *Marimba d'amore*.

A: Introduction

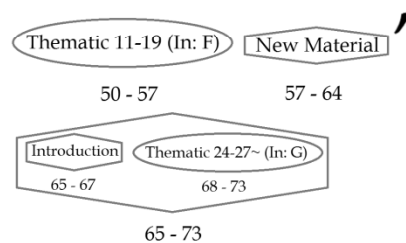
Key:

-  = Transition/Introduction
-  = Thematic
-  = Interpolation
-  = *Ma*

A:



B:



C:

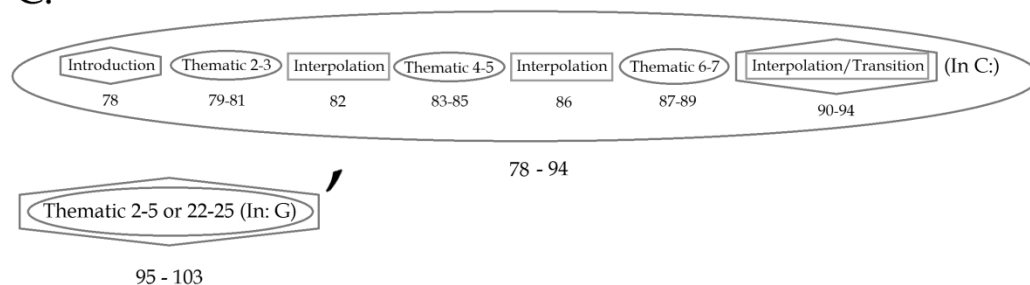


Figure 23. Form chart, Introduction of *Marimba d'amore*, mm. 1-103

The “sliding-doors effect,” which was a useful tool in *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms*, is only present in mm. 10 through 15 of *Marimba d'amore*. Here, Abe uses a new tool to extend the thematic material. The thematic portions in mm. 21 to 28 and mm. 40 to 49 of Figure 23 are new material composed by Abe. Taken in context with the thematic portion from mm. 29 to 31, they combine to form a larger unit. It is apparent that Abe uses these new sections to extend thematic content and form. Taken further, her typical use of interpolation in mm. 19 to 20 divides this section from mm. 10 to 19 to form a binary construction. Her transition to the B section provides a clear break and corresponds exactly to the thematic material in the B section of the introduction of *Plaisir d'amour*.

Figure 24 shows the musical score for *Marimba d'amore*, mm. 49-54. The score is in 6/16 time. It features a piano introduction (mm. 49-54) and a marimba section (mm. 12-15). The piano introduction is marked "molto rit." and "X". The marimba section is marked "Dolce" and "espressivo". The tempo is "ca. 88". The dynamics range from "ppp" to "pp".

Figure 24. *Marimba d'amore*, mm. 49-54

Keiko Abe MARIMBA D'AMORE

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Figure 24 shows the clear break between the transition and the initial statement of the B section in the introduction of *Marimba d'amore*. Prior to m. 48, the

accompaniment and motion of the piece is constant. A *poca a poco ritardando* begins in m. 45 and culminates in m. 49 creating a clear break before measure fifty. This section includes rhythmic destabilization through the use of *accelerando*, *ritardando*, and sections of *rubato*. The closing of this section features a drive to the C section of the introduction. Figure 25 is the transition from the B section to the C section in the introduction.



Figure 25. *Marimba d'amour*, mm. 76-78

Keiko Abe MARIMBA D'AMORE

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Figure 25 shows the familiar transitional device of *accelerando* paired with a descending pattern resulting in a presentation of thematic material. A parallel can be seen in Figure 19 of *Dream of the Cherry Blossoms*. While these examples are transitioning to large formal sections, Figure 25 is evidence that there is a tripartite form nested within the introduction.

The closing of the C section provides a large space of *Ma* before moving to the contrasting middle. Figure 26 is an excerpt from mm. 95 to 103 that has a fragmented statement of mm. 2 to 5 of *Plaisir d'amour* and features shouting. This shouting happens twice in *Marimba d'amore* and should be articulated succinctly. According to Abe, this shouting is an escape of energy and should be short and originate from the lower torso.²⁸ The shouting in this case proceeds a large moment of *Ma* located in the final four and half beats of Figure 26. This is the most significant use of *Ma* in the work and provides a break before the contrasting middle.

Figure 26 shows a musical score for *Marimba d'amore*, measures 100-103. The score is in 2/4 time. It features a marimba part and a piano part. The marimba part starts at measure 100 with a triplet of eighth notes, marked *ppp*. It continues with a triplet of eighth notes, marked *f*. The piano part starts at measure 102 with a triplet of eighth notes, marked *ff*. It continues with a triplet of eighth notes, marked *ff*. The score includes callouts for "Plaisir d'amour m. 4" and "Plaisir d'amour m. 5". A "Ha!" marking is present above the piano part at measure 102.

Figure 26. *Marimba d'amore*, mm. 100-103

Keiko Abe MARIMBA D'AMORE

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²⁸ Keiko Abe, interview by author, Fukuoka, Japan, April 17, 2010.

The contrasting middle begins with a short introduction. This leads to a clear and nearly complete statement of the contrasting middle section of *Plaisir d'amour*. The accompanimental material of the contrasting middle in *Marimba d'amore* is similar to settings found in Figure 24 of the introduction. The amount of rhythmic destabilization is not as extensive as the contrasting middle sections of *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms*. In addition to being short, the contrasting middle only features feathered notation. Abe closes the contrasting middle of *Marimba d'amore* with one final statement of mm. 30 to 33 of *Plaisir d'amour*. Similarly to the introduction, the contrasting middle moves to the recapitulation by material in the upper register of the instrument driving to thematic material. Figure 27 is a form chart of the contrasting middle.


B: Contrasting Middle

Key:

 = Transition/Introduction

 = Thematic

 = Interpolation

 = *Ma*

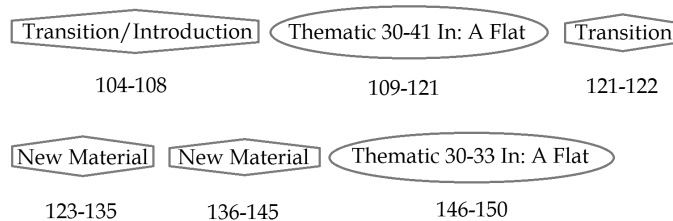


Figure 27. Form chart, Contrasting Middle of *Marimba d'amore*, mm. 104-150

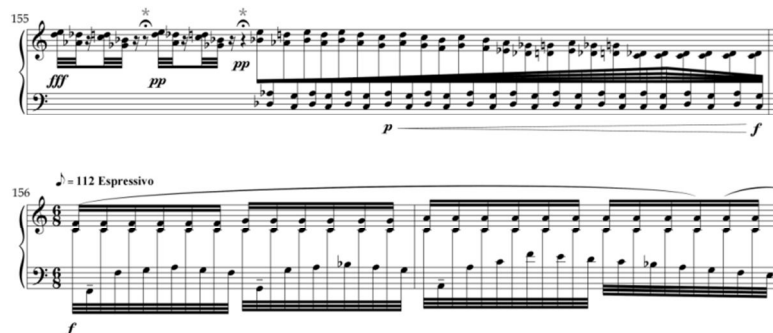


Figure 28. *Marimba d'amour*, mm. 155-156

Keiko Abe MARIMBA D'AMORE

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As shown in Figure 28, Abe transitions from the contrasting middle to the recapitulation similarly as in Figure 25. Measure 155 is ambiguous as to whether it belongs to the recapitulation or the contrasting middle. While m. 155 clearly illustrates what would be expected from a transition to the final section, the prior four measures are a clear statement of mm. 1 to 4 of *Plaisir d'amour*.

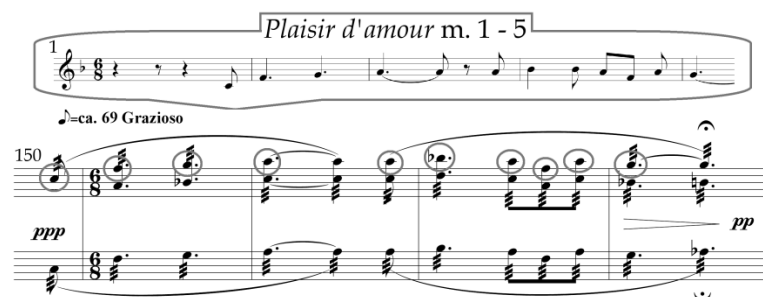


Figure 29. *Marimba d'amour*, mm. 150-154

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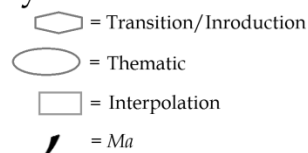
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Figure 29 is similar to Figure 24 in that the setting is similar. However, different thematic material from *Plaisir d'amour* is used. Figure 29 is best seen as an incomplete relaunch of the theme. Coupled with Figure 28, these examples function as a transition into the recapitulation. Measure 150 is approached by *Ma* and m. 154 ends with *Ma*. As indicated by the asterisks in Figure 28, there are two instances of *Ma* before driving into the recapitulation.

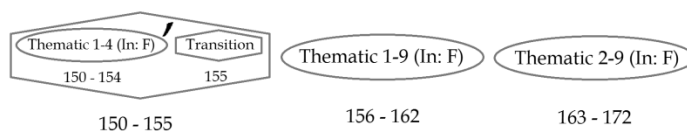
The recapitulation in m. 150 begins with a clear statement of mm. 1 to 9 of *Plaisir d'amour*. As opposed to many thematic statements in the work, the accompaniment is not ambiguous and supports the right hand by doubling. This final section brings together thematic material in the contrasting middle and shouting in the introduction to tie the piece together. Figure 30 is a form chart of the recapitulation.

C: Recapitulation

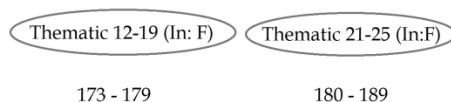
Key:



A:



B:



C:

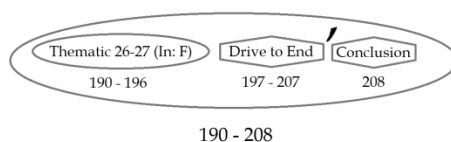


Figure 30. Form chart, Recapitulation of *Marimba d'amore*, mm. 150-208

As shown in Figure 31, Abe concludes the recapitulation of *Marimba d'amore* the same way that she concluded *Variations on Japanese Children's Songs*.



Figure 31. *Marimba d'amour*, mm. 205-208

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Abe uses *Ma*, but the primary conclusion to draw from Figure 31 is its similarities with the end of the C section in the introduction. These two sections are the only two that incorporate the use of shouting. Not only does shouting provide finality to the piece, but it solidifies shouting as a formal device by relating back to the conclusion of the introduction.

While *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms* are notable compositions, they do not approach the level of complexity found in *Marimba d'amore*. There are similarities of formal functions in the introduction, contrasting middle and recapitulation, but Abe clearly expands on compositional formal structure in *Marimba d'amore*. She does this by writing an expansive introduction, more extensive use of interpolation, and lengthening the overall duration of the composition. It is clear that throughout this piece, Abe is displaying her progress as a composer.

Chapter 6 Conclusion

Abe's childhood, education, and early career were influenced by the West. Her experience in the Daizawa Children's band, repertoire as a member of the Xebec Marimba Trio, and study of improvisation by George Hamilton Green and Harry Breuer are just a few examples of these Western influences. Her compositions introduce the Japanese concept of *Ma*, a tripartite formal construction through the use of rhythmic contrast, and the symbolic use of nature in her music. Abe uses these concepts in a functional way that illustrates a Western approach to formal construction.

Analyses of *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms* apply this synthesis. Abe uses *Ma* as a device to signal the end of sections and the "sliding-doors effect" to undermine rhythmic integrity. These Eastern concepts, within the context of Western formal construction, provide a framework for her early compositional style. She uses a tripartite form comprised of sections in free and metered time to organize her compositions. *Ma*, rhythm, and nature are used in a consistent manner that allows them to be used as formal functions. In short, Abe approaches form from a Western perspective, but constructs that form using Eastern concepts.

Marimba d'amore shows that in the compositional decade following *Variations on Japanese Children's Songs* and *Dream of the Dream of the Cherry Blossoms*, her compositional style progressed. Elements such as shouting and drives to the recapitulation are shared between large and small formal sections. She constructs larger

formal sections by mixing borrowed and newly composed material, expands her use of interpolation, and increases the duration of the piece. This progress was embodied by the introduction of *Marimba d'amore*. This section features a setting of thematic material in the B section of the introduction that corresponds with the same approach in the contrasting middle section of *Marimba d'amore*. Additionally, shouting is used to close the C section of this introduction and reappears in the recapitulation to close the piece. These relationships highlight the introduction as the roadmap for the formal construction of the piece as a whole. While *Variations on Japanese Children's Songs* and *Dream of the Cherry Blossoms* have elements that relate small sections to large formal sections, *Marimba d'amore* is much more specific. This specificity is important because it verifies Abe's desire to create a more complex formal construction. This struggle with complexity and relationship of form is a Western theme and places Abe's among other innovators of this tradition.

Despite saying that the West was a light that overwhelmed the light of all other cultures, Takemitsu went on to say "But since I became aware of Japanese traditions, quite naturally I became interested in the reflections of other mirrors. Japanese culture reflects the influence of those other mirrors."²⁹ Keiko Abe's mirror, the Eastern and Western faces of the vase, is a synthesis of Eastern and Western elements. She uses cultural concepts that are familiar to her within the framework of Western formal etiquette. Without an understanding of both, a complete picture of her music will elude us.

²⁹ Takemitsu, *Confronting Silence*, 92.

Keiko Abe is one of the first composers to write almost solely for the marimba. While Abe and her works are a microcosm of a larger international community, her influence within that community cannot be ignored. This document, while providing historical and performance practice elements, establishes her compositional process. This provides performers with a resource for authentic performance and researchers with a basis of where composition for the marimba began. It invites both to speculate on how composition for the instrument will progress. That speculation begins with further research.

The analyses presented in this document scratches the surface of what makes up the influences on Abe and her compositional style. It is possible that her use of interpolation has a separate stylistic function related to Japanese traditional music. Another area of research is Abe's use of harmony and melodic construction. For example, modal scales are used throughout various styles and genres of traditional Japanese music. These modal scales are also prevalent in Abe's music and one may be able to trace this occurrence back to traditional Japanese music. Both of these areas would require further research to extend the discussion of Abe's compositional style. Other areas of interest also include the impact improvisation has had on formal and harmonic elements in her music and whether this improvisation is rooted in a Western or Eastern sense. To be sure, Abe's compositional style, as illustrated by *Variations on Japanese Children's Songs*, *Dream of the Cherry Blossoms*, and *Marimba d'amore*, reflect a union between the East and the West.

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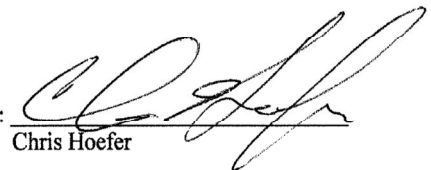
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Vita

Christopher Hoefer is an artist in percussion with a dedication to education and new music. Chris is currently an adjunct faculty member at Dillard University in New Orleans, Louisiana, and a section percussionist with the Gulf Coast Symphony Orchestra. Dedicated to the community, Hoefer serves as director of the Louisiana Youth Percussion .

As an active performer, Chris performs throughout the Gulf Coast, with recent international performances have taken him as far as Japan and Austria. He has appeared with groups such as the Opera Louisiane, Baton Rouge Symphony Orchestra, Acadiana Symphony Orchestra, and Louisiana Philharmonic Orchestra. In 2010, Christopher traveled to Fukuoka, Japan where he performed with world renown composer and performer, Keiko Abe. February of 2012 marked Chris's first visit to the Weill Recital Hall at Carnegie hall where he participated in a Distinguished Concert Artist Series featuring the music of Dinos Constantinides.

Christopher earned the Bachelor of Music in Percussion from Indiana University/Purdue University of Fort Wayne in 2002, and the Master of Music in Percussion from Belmont University in 2005. From 2005 to 2006, he attended the Toho Gakuen School of Music in Tokyo, Japan. Christopher is currently finishing the Doctor of Musical Arts in percussion degree at Louisiana State University. His principal teachers include Braham Dembar, Christopher Norton, Keiko Abe, and Brett William Dietz.