Akira Miyoshi's Didactic Works for Solo Piano.

Naomi Noro Brown

Louisiana State University and Agricultural & Mechanical College

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AKIRA MIYOSHI'S DIDACTIC WORKS FOR SOLO PIANO

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 Musical Arts

in

The School of Music

by
Naomi Noro Brown
B.A., Emory and Henry College, 1982
M.M., Illinois State University, 1984
December 1994

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I wish to express my deepest appreciation to Alumni Professor Jack Guerry for his assistance throughout my graduate study at LSU. His patient and expert direction of my monograph, as well as his inspiring guidance during my piano studies, have been an invaluable part of my musical development.

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during my doctoral studies.

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ABSTRACT

Akira Miyoshi (b. 1933) is a well-known composer and respected educator in Japan. His compositional output includes music for piano as well as numerous instrumental and vocal compositions. He has been commissioned to write music for important international events including the Tokyo Olympics, World's Fair, and International Music Competition. He performs and conducts his own music in one-composer recitals in addition to giving lectures, master classes, and serving as a judge in competitions.

Miyoshi has taught piano and composition for many years at two prestigious music schools in Japan--Tohogakuen University and Tokyo National University of Fine Arts and Music. Through his involvement with Tohogakuen (a leader in Japanese musical education since its early existence), Miyoshi has exerted an active influence on young pianists. Miyoshi's concern regarding the limited availability of pedagogical materials in Japan led him to compose and publish his pedagogical collections. Since their publication, they remain popular and in demand throughout Japan; however, at present, they are relatively unknown outside of Japan.
This study examines Miyoshi's didactic works for solo piano, focusing on the *Etudes en forme Sonate* (1967), *Suite In Such Time* (1967), *Forest Echos [sic]* (1978), and *A Diary of the Sea* (1982). Chapter 1 provides a brief discussion concerning the development of pedagogical works for piano in Japan, followed by a biographical sketch of the composer. An examination of Miyoshi's style characteristics and compositional techniques is included in Chapter 2, and technical and musical characteristics in his pedagogical works are discussed in Chapter 3. Chapter 4 is a summary of the information contained in the previous chapters, and an Appendix provides a brief description of Miyoshi's advanced-level solo piano works.
CHAPTER 1
INTRODUCTION AND BIOGRAPHICAL SKETCH OF
AKIRA MIYOSHI

Introduction

In recent years, a number of Japanese pianists, such as Minoru Nojima, Mitusko Uchida, and Hiroko Nakamura, have become well-known internationally for their fine performing and recording careers.¹ In addition to these famous artists, there are numerous Japanese pianists competing in world-wide competitions and studying, at one time or another, in virtually every conservatory and music school in the United States and in Europe. The majority of these pianists received their early piano study in Japan.²

The popularity and the enthusiasm for the piano and piano music began in the 1960s and 1970s during Japan's economic recovery after World War II. During that time, the average middle-class family considered learning to play an instrument an important part of childhood education. This


family support and commitment, combined with vigorous advertisement from prominent Japanese piano companies (such as Yamaha and Kawai) for "space-saving upright pianos," encouraged a flowering in piano study.³

The pedagogical repertoire used by most Japanese piano teachers consisted of the imported German Beyer method,⁴ followed by the pieces of Burgmüller, the Bach family, et cetera. Later, the sonatinas of different composers were introduced along with Czerny's exercises.⁵ (This kind of teaching continued for generations.) During the 1950s and 1960s in Japan, the preparatory school of the first Japanese conservatory, now known as Tohogakuen University School of Music (located in Tokyo), re-evaluated children's music education. The school, which is also known for its progressive leadership in music education, became interested in pedagogical material by Japanese composers.⁶

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³Tategami-Ozawa, 25.

⁴A two-volume method book compiled by Ferdinand Beyer (1803-1863) and used extensively in Japan. Published by Ongaku-No-Tomo-Sha (1967) and Zen-On Music Company (1955), the method provides instruction in note reading and the rudiments of piano technique. Repertoire for the beginning student is supplied by Beyer and other composers, and the method progresses to include intermediate-level works by well-known composers.

⁵Akira Miyoshi, Notes from A Diary of the Sea, piano performance by the author, CD EFCD3006, Fontec Records.

⁶Tategami-Ozawa, 25.
Part of Tohogakuen's philosophy was an expression of the need for the inclusion of Japanese contemporary piano music (in addition to standard classical and romantic repertoire) at the early learning stage. To this end, a number of well-known Japanese composers were invited to write pedagogical piano pieces, which led to the 1967 Shunjusha publication, *Album of Piano Pieces for Children by Japanese Contemporary Composers*. Since that time, the demand for Japanese contemporary piano pieces has increased, and didactic works by a number of Japanese composers have been published.

Akira Miyoshi (b. 1933) is one of the composers who contributed a piece, *Etudes en forme Sonate*, to the aforementioned album. Later, he published two pedagogical collections, *Forest Echos [sic]* (1978) and *A Diary of the Sea* (1982). These three works and the Suite *In Such Time* are the main focus of this paper.

Over the years, Miyoshi has composed a number of works, several of which were commissioned, and he has

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received numerous awards in Japan and elsewhere. His two pedagogical collections were composed during his many years of teaching, and were intended to provide Japanese piano students with "new" contemporary music. Since its publication, this music has been used extensively in Japan.

The purpose of this paper is to examine Miyoshi's didactic piano works—in particular, Etudes en forme Sonate, the Suite In Such Time, Forest Echos, and A Diary of the Sea. Their pedagogical usefulness, especially at the formative stage of piano study, will be evaluated, and elements of the composer's style will be highlighted. But before this study of his music is presented, the following biographical information is necessary, since Miyoshi is not well known in the United States.

Biographical Sketch of Akira Miyoshi

Akira Miyoshi was born on 10 January 1933 in Tokyo. His family was not particularly interested in music;

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12Most of the information in this section comes from Miyoshi's letter to the author (28 July 1991) unless indicated otherwise.
however, his mother admired, and was influenced by, Motoko Hani's educational philosophy of cultivating "free thinking." In 1936, she enrolled Akira in the Jiyugakuen pre-school division, where Hani's philosophy was in practice. Miyoshi's activities were divided into two sections: one was devoted to music, where Akira began his music education through group piano, instrumental ensemble, solfege, and composition; the other was a community living group, where he learned basic living (survival) skills such as cooking, cleaning, animal care, gardening, sewing, and carpentry. The purpose of this second section was to prepare children to take care of themselves.

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13 Motoko Hani, *Hani Motoko Chosakushu* [A Collection of Motoko Hani's Writing], vol. 18, *Kyoiku Sanju-nen* [Education: Thirty Years] (Tokyo: Fujin-No-Tomo-Sha, 1950). Motoko Hani (1873-1957), founder and reporter of a women's magazine called *Fujin-No-Tomo*, founded Jiyugakuen in 1921 as a middle and high school for girls (p.26). The school gradually expanded to include other divisions such as a boys school, university, and preparatory school. For years prior to founding Jiyugakuen, Hani had questioned the existing educational system of passive learning and the cramming of knowledge in the classrooms (p.1). To promote active student participation in the classroom, she tried to create a family-like, unintimidating atmosphere at school (pp.1-2). She believed that teaching students how to perform everyday tasks was just as important to their education as academics (p.13); students were divided into small groups of six or seven each to form a "family unit" (p.228) and each group was responsible for making crafts (p.216) as well as performing daily tasks, such as cooking meals, cleaning, et cetera. (p.214). Her purpose was to encourage each student to become a whole, balanced, and independent person (p.276), so that he could help his family at home, and eventually, as an adult, give something back to society (p.13 and p.27).
In 1937, at the age of four, Miyoshi began violin and composition lessons with Kozaburo Hirai (b. 1910). Miyoshi graduated from Jiyugakuen in 1939 and continued his education in public elementary, middle, and high schools. In the meantime, he continued his music lessons with Hirai, who was famous for his art songs in Japan. While Miyoshi was under Hirai's tutelage, many singers came to take lessons from Hirai. Young Miyoshi often served as an accompanist during these lessons, and, as a result, he soon gained a familiarity with French, Italian, German, and Japanese art songs.

During World War II Miyoshi was in the third through the seventh grade, a period of time when it was very difficult to continue his music education. Under a militaristic Japan, listening or learning to play western music on a western instrument was considered an "act in favor of the enemy," and he and his family suffered harsh criticism from their neighbors. At the end of the war, when Japan's defeat was inevitable, Miyoshi (with many other children) was evacuated from the city to the countryside to escape the bombing. Although Miyoshi's family (his parents, brother, and two sisters) was scattered during the evacuation, fortunately they survived the war.

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After the war Japan suffered from a food shortage and widespread confusion. Miyoshi's musical education therefore had to be interrupted for a while. Many music teachers did not return to the cities, preferring to remain in the country where they had moved. Also, because of the great destruction, there were not many instruments available for practice or performance. However, Miyoshi's strong interest in music continued.

Very soon after the war ended, American motion pictures began to be shown in Japan, and Miyoshi and his friends enthusiastically attended them, afterwards going back to school and playing on the piano the themes or tunes they had heard. Also, during this period Miyoshi obtained some recordings from the men in the occupation forces. One of these recordings was Hindemith's Mathis der Mahler (1934). This was the first time he heard this work, and it deeply impressed him. Later, while he was in the eighth grade, he heard a recording of Fauré's Violin Sonata (Op. 13), which also impressed him. In fact, he searched for a score of the Fauré all over Tokyo, finally borrowing it from someone and handcopying it himself. To this day, he still has this handcopied version of the music. According to Miyoshi, his own Violin Sonata (1954) shows a strong influence of Fauré.
In 1951, Miyoshi enrolled in Tokyo University, majoring in French literature. It is possible that he chose not to go to a music school or major in music, because he had started his music education very early, and may have felt the need to pursue other fields of interest. However, he did continue his music lessons, and began studying composition the following year with Tomojiro Ikenouchi (b. 1906) and Raymond Gallois-Montbrun (b. 1918).

Ikenouchi was a very important figure in Japanese musical circles, because he had been the first Japanese student to study at the Paris Conservatory (in 1927). After returning to Japan in 1936, he taught composition at Tokyo University beginning in 1947, and he was also on the faculty at Tokyo National University of Fine Arts and Music. With his education in the French musical tradition, Ikenouchi became one of the most influential teachers in Japan, promoting the French style among many young Japanese composers.

Miyoshi's other important teacher, the French composer and violinist, Gallois-Montbrun, was the winner of

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16Ibid.

the 1944 *Prix de Rome.* He came to Japan in 1952 and taught for two years. According to Miyoshi, it was very rare at that time for a foreigner to come to Japan and stay. In 1953, while studying with Gallois-Montbrun, Miyoshi won the first prize in the composition division of the Mainichi Competition with his *Sonata for Clarinet, Bassoon, and Piano.* After Gallois-Montbrun's departure to France, Miyoshi followed him to Paris in 1955 as an exchange student sponsored by the French government. He continued his studies in composition with Gallois-Montbrun while studying harmony with Gallois-Montbrun's former teacher, Henri Challan at the Paris Conservatory.

In 1957, after two and a half years of study in Paris, Miyoshi returned to Japan and resumed his study at Tokyo University, where he graduated from the university in 1960 with a degree in French literature; nevertheless, music remained his main interest. After being strongly influenced by French teachers and composers, Miyoshi began to seek his own style of musical composition.

Miyoshi's musical style embraces many different genres, including vocal and instrumental solo pieces, chamber music, orchestral pieces, choral works, Japanese instrumental ensembles, and music for the theater. The

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influence of Gallois-Montbrun remains strong. However, Miyoshi claims that he was even more strongly influenced by Henri Dutilleux (b. 1916), another French composer who wrote in a distinctively free, independent style. Characteristics of Dutilleux's style have been described as including: avoidance of "prefabricated formal scaffolding," favoring the variation principle; striving toward a certain sonority--"the joy of sound"; avoiding music with a message (program music); "economy of means."\(^{19}\) Miyoshi was acquainted with Dutilleux's works even before he went to Paris, and, according to him, his Piano Sonata (1958), written while he was in Paris, shows Dutilleux's influence.

In the 1960s and 1970s, Miyoshi was influenced by the post-twelve-tone, "avant-garde" compositional technique of writing, and he composed some pieces in this style, such as the String Quartet No.2 (1967), and the piano prelude Chaîne (1973). In Miyoshi's opinion, after the 1970s, his musical direction has been away from "technically extreme, or experimental writing," and partly toward a "neo-renaissance," or a "reflection of humanity." However, Miyoshi does not believe in limiting his composition to a certain style or a compositional technique. He uses graphic

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as well as traditional notation and composes for a variety of instruments, including traditional Japanese instruments.

Miyoshi's compositional activities and demands have steadily increased as a result of his growing national and international reputation. In 1964, the "Tokyo Arts Exhibition" was held in conjunction with the Tokyo Olympics. Miyoshi's *Concerto for Orchestra* (1964) was presented at the final concert of a four-concert series performed by the NHK Symphony (Japan Broadcasting Corporation Symphony). In 1970, he composed a piece for the opening ceremony of the World's Fair, and in the same year, a complete recording of his works was released by the Nippon Victor Recording Company.

Miyoshi believes that he finally established his own musical style in 1980 when he wrote *En Vers* for the piano, which was the required piece for the First Tokyo International Music Competition, piano division. Interestingly, he claims that the foreign pianists' interpretations of the piece were more convincing than those of the Japanese pianists; consequently, he felt that his music expressed the universal quality for which he had been searching. Not only his own country's musicians but also the musicians from all over the world could understand and perform his music.

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20 Cunningham, 37.
He has received numerous compositional awards and honors for his works. As mentioned above, his *Sonata for Clarinet, Bassoon, and Piano* (1953) won the first prize in the composition division of Mainichi Music Competition, and his *Piano Sonata* (1958) was awarded the Mainichi Music Award. Other awards include: *Violin Sonata* (1954), Mainichi Music Special Awards; *Symphonie Concertante for Piano and Orchestra* (1954), The Third Otaka Award; *Ondine* (electronic music with orchestra, 1959), Italia Prize.

Miyoshi's music is performed quite frequently in Japan. The popularity of his compositions is evident in the increased ticket sales whenever his compositions are performed on concerts sponsored by the Contemporary Music Association. In 1989, his *Requiem for Orchestra and Chorus*, composed in memory of deceased Emperor Showa, was given its first performance on a Fuji television station. Moreover, Miyoshi also is actively involved in introducing his own compositions. He premiered his *Piano Suite In Such Time* and recorded his *Violin Sonata* with the violinist Yuriko Kuronuma. Since 1961, when he gave his first concert consisting entirely of his works, he has given several concerts in which he often performs as the pianist in his

\[21\text{Sadao Bekku, "Miyoshi Akira tono Kaiwa" [Dialogue with Akira Miyoshi], Ongaku Geijutsu (May 1968): 18.}\]
vocal compositions and chamber pieces, or conducts choruses.

In addition to his compositional activities, Miyoshi teaches at two music schools in Japan. In 1966, he joined the faculty at Tohogakuen University School of Music as an assistant professor; in 1973, he was promoted to the rank of full professor; and in 1974 he became the dean of the Tohogakuen School of Music. Currently, in addition to his duties as dean, Miyoshi teaches theory, composition, piano, and chamber music classes. Also, he has taught part-time at Tokyo National University of Fine Arts and Music since 1963.

Besides teaching, composing, and performing, Miyoshi is a published author of four books and number of journal articles. In addition to all these activities, he gives lectures and master classes, and serves as a judge in competitions and as a committee member in numerous organizations (he was a chairman of the Japan Contemporary Music Association in 1988). Recently, Miyoshi has been recognized by the Japanese government not only for his compositional output but also for his service in educational, cultural, and organizational activities in music. He has been awarded such honors as the French

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Government Scholastic Culture Award (1984), the Japan Art Award (1990), and the Tokyo Culture Award (1991).

Still influenced by his Jiyugakuen experience, Miyoshi enjoys domestic chores such as cooking, cleaning, and sewing. He is also an animal lover (he once seriously considered working at a zoo), and enjoys taking care of pets in his household. He lives in Tokyo with his wife, Yukiko, and two sons.
CHAPTER 2

STYLE CHARACTERISTICS IN AKIRA MIYOSHI'S DIDACTIC PIANO WORKS

Akira Miyoshi's didactic pieces provide excellent repertoire for piano students, because the pieces represent a variety of styles and genres and include a wide range of technical and musical elements. Among the pedagogical works included in this study, Etudes en forme Sonate (1967) was the first of Miyoshi's compositions intended for teaching children.\(^{23}\) The Suite In Such Time (1967) includes five short pieces (one or two pages each) in contrasting styles.\(^{24}\) This work represents interactions between a parent and a child in different but everyday situations.\(^{25}\) Sixty-four compositions are included in the two pedagogical collections, Forest Echos (1978) and A Diary of the Sea (1982). These pieces are one to four pages long, with

\(^{23}\) As noted in Chapter 1, the Etude is included in Album of Piano Pieces for Children by Contemporary Composers, published by Shunjusha. It is one of the earlier collections of contemporary pedagogical literature by Japanese composers.

\(^{24}\) The Suite is included in the first collection of Sonatinas, published by Ongaku-No-Tomo-Sha in 1967.

titles that often refer to children's activities or to nature.\textsuperscript{26}

This chapter discusses Miyoshi's general style characteristics and compositional techniques in addition to addressing the pedagogical usefulness of the pieces. A more detailed examination of technical and musical elements that are included in the repertoire appears in the following chapter.

\textbf{Forms and Tonal Materials}

\textbf{Forms}

Miyoshi's didactic works are primarily composed in traditional forms. Most of the pieces included in the Suite and in the two collections are composed in ternary form (including \textit{da capo} structure). They usually show clear sectional divisions with contrasting figurations and tonal centers. One can also find four-part and through-composed forms.

Miyoshi's most extensive pedagogical work, \textit{Etudes en forme Sonate} is composed in sonata form with three contrasting movements: Allegro, Andante, and Vivace. The first movement is in sonata form with a typical exposition.

\textsuperscript{26}Masa Kitagawa Fukui, "Japanese Piano Music, 1940-1973: A Meeting of Eastern and Western Traditions" (DMA Thesis, University of Maryland, 1981), 17. In the thesis Fukui mentions the close affiliation of the Japanese with nature, a characteristic often evident in their art and culture.
containing two contrasting theme groups, a development, and a recapitulation. The expressive second movement is in ternary form, and the third movement is a toccata-like finale, suggesting rondo form with a recurring opening theme and contrasting material.

Tonal Materials

Miyoshi's didactic works include modal, tonal, and atonal sonorities, effectively combining elements of traditional and contemporary harmonic language.

Harmonic language

Miyoshi's pedagogical pieces usually have a tonal center, but modulations in interior sections feature both traditional and non-traditional key relationships. Several pieces in the Suite and the two collections include relative major-minor relationships. In other works, such as the Etude, the tonal center seems to be constantly shifting, or is somewhat undefined because of Miyoshi's use of expanded harmonies and chromaticism.

Some pieces in the Etude, the Suite, and Forest Echos are bitonal. Strong dissonant sonorities are often created by figurations in which one hand plays on the black keys and the other on the white keys--resulting in a kind of bitonality. "Black and White" from Forest Echos is composed...
in this manner; this is clearly indicated in the key signature (Example 1).  

![Miyoshi's harmonic language includes traditional tertian harmonies and superimposed chords. In addition, a variety of dissonant sonorities are created by triads based on dissonant intervals and double notes in intervals of fourths, fifths, sevenths, and seconds. Harmonic progressions are often non-traditional in the sense that...](image-url)


28Takashi Hunayama, Gendai-Ongaku 1 [Contemporary music 1] (Tokyo: Ozawa-Shoten, 1983), 62. In his essay Hunayama discusses Miyoshi's tendency toward exploiting dissonant sonorities beginning around 1967 (about the same time the Etude and the Suite were composed and published). Hunayama compares Miyoshi's two string quartets (published in 1962 and 1967 respectively) and concludes that the sonority of the first string quartet is based upon major/minor thirds. A strong shift toward dissonant sonority is particularly evident in the second string quartet, as it is based on augmented or diminished octaves.
all kinds of harmonies (including consonances, dissonances, seventh or ninth chords) frequently appear.

**Modality**

Modality is an important part of Miyoshi's compositions. A variety of modes is often used in melodic and scale passages, and chords (or double notes) that move diatonically or chromatically are also found. In addition, a common form of the pentatonic scale is frequently employed in Miyoshi's pieces.

Sometimes an entire piece is based almost exclusively on pentatonic scales. "New Year's Visit to the Shrine" from *Forest Echos* is a good example of this style of composition.\(^{30}\) In the example below, the right-hand melody and left-hand accompaniment are derived from two different pentatonic scales (the right-hand melody is based on F-G-A-C-D, and the left-hand double notes are based on F#-G#-A#-C#-D#).

\[^{29}\text{A five-note series created by 1, 2, 3, 5, and 6 degrees of any diatonic major scale. The most common form is a black-key scale, such as F#-G#-A#-C#-D#. The scale may be reordered depending on its central pitch. Don Randel, ed. The New Harvard Dictionary of Music, 1986 ed., s.v. "Pentatonic."}\]

\[^{30}\text{In The Traditional Music of Japan (Tokyo: Ongaku-No-Tomo-Sha, 1984), Shigeo Kishibe writes that traditional Japanese music is often based on five-note scales with or without half steps (p. 19). Miyoshi's extensive use of the pentatonic scale in this particular piece might be closely related to the title. The piece is intended to depict the Japanese custom of visiting a shrine at the beginning of each year so as to bring good fortune throughout the year.}\]
Gb-Ab-Bb-Db-Eb). A very unusual meter, $1.5/2$, is indicated in measure 9, and it is the only one of its kind in Miyoshi's pedagogical works. See Example 2.

(Allegretto accentuare)

Ex. 2, "New Year's Visit to the Shrine," mm. 8-11.

Frequently, pentatonic scales are combined with other types of scales, creating unusual sonorities. In "For His Mamma" from the Suite, a pentatonic scale on G-flat in the left hand is accompanied by right-hand figurations in a harmonic minor scale on G (Example 3).

(Vivace, appassionamente)

Ex. 3, "For His Mamma," mm. 17-20.
In Example 4, an ascending chromatic scale is combined with an ascending pentatonic scale (on F-sharp). By placing the pedal mark at the beginning of the scale figuration, Miyoshi ensures that the sustained sonorities from the mixture of two scales will be heard.

(Vivace, appassionante)

Ex. 4, "For His Mamma," mm. 32-34.

Whole-tone scales are also included in the Etude and Suite. In the Etude, at the end of the second movement, a "harmonized" ascending whole-tone scale appears in the right hand (top notes) prior to a cadence using a ninth chord (Example 5).

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31Akira Miyoshi, Suite In Such Time from Sonatinas: Collection 1, (Tokyo: Ongaku-No-Tomo-Sha, 1967). All excerpts from the Suite are used by permission of the publisher, Sole Representative, U.S.A., Theodore Presser Company.

32All musical excerpts from Etudes en forme Sonate are used by permission of Shunjusha Publishing Company.
"Lions Live in Far and Far Lands" from the Suite combines a melody in sevenths in the right hand with an ascending whole-tone scale in the left hand (Example 6).

In addition to various scales, sections of Miyoshi's pedagogical pieces contain some blues elements. "Blue" notes (often the lowered third, fifth, or seventh degrees in a major scale) are combined with major or perfect intervals in "Lullaby" from Forest Echos. In Example 7, the left-hand passage includes the lowered seventh degree (Eb) while the right-hand melody is in F major. In addition, a
lowered third (Ab) and fifth (Cb) can be seen in the right-hand figuration (measure 40).

\[(d = 64)\]

Ex. 7, "Lullaby," mm. 36-40.

Compositional Techniques
Contrapuntal Textures and Styles

In his pedagogical compositions, Miyoshi adds contrapuntal and linear elements to the common homophonic texture, which normally consists of a right-hand melody and a simple left-hand accompaniment.\(^3\) In several of these pieces, the melody and accompaniment are almost equally distributed between the two hands, or among various voices. These pieces require careful listening for proper voicing and overall balance, as well as good technical facility in both hands.

In addition, Miyoshi often uses imitation in many of his compositions. Sometimes an entire piece is based on

imitation; at other times, only short sections appear in imitation.

A few pieces in *Forest Echos* resemble imitative style, containing traditional elements of imitative counterpoint. In "The Evening Breeze and the Goldfish" the main theme is stated in the right hand and imitated in the left hand in measure 3, the imitation being accompanied by ascending scale figuration (Example 8). This right-hand figuration functions like a countersubject, returning with the theme later in the piece.

Ex. 8, "The Evening Breeze and the Goldfish," mm. 1-4.

Imitation is a particularly important feature in "Game of Mimicry," from *Forest Echos*, where the middle section is in the form of a two-voice canon (Example 9). The right-hand figuration in dotted rhythm is strictly
imitated by the left hand an octave lower and one beat later.

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(j = 92) \]

Ex. 9, "Game of Mimicry," mm. 11-14.

Economical (Compact) Writing

Another important style characteristic of Miyoshi's didactic works is his compact writing, or economical use of materials.\(^\text{34}\) Important themes, phrases, or motives (both melodic and rhythmic) are often presented at the beginning of each piece and later used as building blocks in remaining sections of the piece. This compositional technique is applied not only to the pieces in the Suite and the two collections but also to the Etude, a larger and more complicated work.

Each movement of the Etude is based upon figurations presented at the beginning of the piece. Furthermore, all three movements are unified through the use of certain\(^\text{34}\)Fukui, 21. In addition to the influence of Henri Dutilleux mentioned in Chapter 1, Fukui writes that "simplicity and economy of means" are characteristics found throughout the history of Japanese music.
motives. For example, the two motives included in the opening theme of the first movement (see motives a and b in Example 10) also return in the third movement slightly altered and in augmentation (see Examples 11a and 11b).


Ex. 11a, *Etudes en forme Sonate*, third movement, mm. 71-73.

Ex. 11b, *Etudes en forme Sonate*, third movement, mm. 78-79.
Further, an essential rhythmic motive \( \begin{array}{c} \bullet \quad \bullet \\ \end{array} \) appearing extensively throughout the second movement is derived from motive b \( \begin{array}{c} \bullet \quad \bullet \\ \bullet \quad \bullet \\ \end{array} \) of the first movement (see Example 10, page 26).

Variation Techniques

Closely related to Miyoshi's compact writing is his frequent application of variation techniques to both large and small sections of his compositions. In larger sections, such as the recapitulation in a sonata form or the last section of a ternary form, the figurations from the opening sections seldom appear in exact restatement; similarly, in smaller sections, when a theme or a phrase is repeated immediately following the original statement, it is usually varied.

Miyoshi's variation techniques include varying the accompaniment to a melody, increasing the number of voices in a pre-existing texture, changing the articulation, and altering keyboard ranges. Moreover, short motivic figurations may be extended or inverted, and their intervals or rhythm may undergo alterations.

Sequences and Ostinato Figures

Miyoshi's compositions offer numerous examples of repetitive figures appearing in sequence. Strings of short figures move in both ascending and descending directions, often in stepwise motion; and they are usually limited to a
few measures in length. Sequences are often found in one hand; however, both hands are occasionally involved in the figuration. In "A Dance of the Ribbons," from Forest Echos both the left-hand and right-hand motives are sequentially treated (Example 12).

![Allegro Scherzando]

Ex. 12, "A Dance of the Ribbons," mm. 10-11.

Sequences in imitative passages occur in "A Staircase of Bubbles," from Forest Echos. In the brief passage in Example 13, the left hand imitates the sequences begun in the right hand.

![Allegro leggiero]

Ex. 13, "A Staircase of Bubbles," mm. 5-6.
Short repeated ostinato patterns, often used as accompaniments, can be seen in several pieces. The left hand plays a two-note ostinato at the beginning of "So Merry Is Dabbling!" from the Suite (Example 14).

Ex. 14, "So Merry Is Dabbling!" mm. 1-3.

A four-note ostinato (G#-C#-G#-A#) is heard in the left hand throughout an entire section of "Well Let's Play in the Garden" from the Suite (Example 15a). The ostinato is joined by a repeated pattern in the right hand (which includes a tritone leap). This continues for several measures, creating an interesting rhythmic effect: as can be seen in Example 15a, the notes of the ostinato occupy the same four beats in each measure, but the right-hand pattern occurs on only three of the beats, thereby beginning and ending at different points in each measure.

After the contrasting section in the middle, both patterns return with a slight variation in the left-hand ostinato, which has been transposed up an octave. The
initial note of each recurrent motive is now C#, rather than the G# found earlier (Example 15b).

Ex. 15a, "Well Let's Play in the Garden," mm. 1-8.

(Allegretto con brio)

Ex. 15b, "Well Let's Play in the Garden," mm. 21-26.
**Pieces in Additional Genres and Styles**

In addition to the Etude, the Suite, and pieces containing contrapuntal, pentatonic, and blues elements mentioned above, other compositions included in the two collections represent additional genres and styles that are important in piano literature.

**Dances**

Common traditional dance types such as the waltz and minuet are included in *Forest Echos*. Miyoshi adds interesting elements of his own to these. As in the beginning of "Waltz of the Common Chords" (Example 16) the natural emphasis on the first beat is often reinforced by two-note slurs appearing in the left hand.

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\begin{center}
\textbf{Tempo di Valse}
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Ex. 16, "Waltz of the Common Chords," mm. 1-4.
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"A Little Expedition" is in minuet style, in 3/4 meter, with regular, four-measure phrases and cadences on strong beats. This energetic piece contains numerous accent marks throughout to emphasize metric changes. In measures 1-3, accents are indicated on the first beat of each
measure, reinforcing the natural metrical emphasis. In measures 5-6, Miyoshi creates interest by placing an additional accent on the third beat of each measure (Example 17a).

Ex. 17a, "A Little Expedition," mm. 1-8.

Hemiola occurs in measures 25-26 where accent marks are placed on every other quarter beat in the right-hand melody, temporarily shifting the meter to 3/2 (Example 17b).

Ex. 17b, "A Little Expedition," mm. 25-28.

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Another dance type, a pavane, appears in Forest Echos. "Pavane in Fa," a duet composition for one piano, four hands, is a slow, stately dance in quadruple meter (Example 18a).

Ex. 18a, "Pavane in Fa," mm. 1-6.
The dance is composed in three-part form (ABA'). In the final section of the piece the repeated F-sharps of the primo melody are transferred to the secondo, and the melody from the secondo appears in the primo (Example 18b).

Ex. 18b, "Pavane in Fa," mm. 17-22.

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"Little Sea Shells of Sicily" from A Diary of the Sea is written in the style of a siciliano with the typical gentle dotted rhythm in 6/8 meter (Example 19). Brief imitation is heard in the opening measures of the piece.\(^{35}\)

Ex. 19, "Little Sea Shells of Sicily," mm. 1-4.

There are several other pieces with "dance" in their titles, each having a different tempo, meter, and

\(^{35}\)All musical excerpts from A Diary of the Sea are used by permission of the publisher, Sole Representative U.S.A., Theodore Presser Company.

\(^{36}\)The unusual articulation mark ( <-> ) occasionally found in Miyoshi's music (see measure 1 of Example 19) is explained by the composer in the "Practice Suggestions" for "Little Sea Shells of Sicily" (A Diary of the Sea, 64). The mark is used to identify pitches that need a "round" tone quality, which requires taking more time so that each phrase has a singing quality.
character. "Bubbles Dancing" from *A Diary of the Sea* and "Dance of the Dice" from *Forest Echos* are fast, flowing pieces in 12/8 meter. They include figurations in even note values (\(\text{J J J}\)) or "long-short" (\(\text{J <gP}\)) rhythms. Another piece, "The Dance of the Breeze" from *Forest Echos*, is a gentle dance in 2/4 meter beginning on an upbeat (Example 20a). This upbeat figuration (five sixteenth notes) recurs throughout the piece. In the opening, the figuration precedes descending sequential passages in both hands, and in the contrasting section, it is found between sustained harmonic accompaniments in the left hand (Example 20b).

Ex. 20a, "The Dance of the Breeze," mm. 1-4.

Ex. 20b, "The Dance of the Breeze," mm. 13-18.
Etude

A few pieces in *A Diary of the Sea* are similar to etudes--certain technical elements are emphasized throughout. For example, in "Waves and the Evening Moon," the rising and falling figuration, primarily in the left hand, represents "waves," and is a dominant characteristic of the piece (Example 21).

Ex. 21, "Waves and Evening Moon," mm. 6-10.

Because of the slow tempo, the main technical problem is not speed but legato and evenness of the left-hand eighth notes. The left-hand passages must be performed legato while observing the crescendi and diminuendi. In addition, careful balance between the right-hand melody...
(presumably the "evening moon") and the left-hand figures must be maintained.

Numerous technical problems are included in "Bubbles Tagging." Rapid passages in sixteenth notes, often divided between the hands, occur throughout the entire piece (Example 22). Additional technical elements include close hand positions and passages in contrary motion. Further discussion of this work is provided in Chapter 3.

Ex. 22, "Bubbles Tagging," mm. 1-4.

Character Pieces

Other works in the collections resemble various types of character pieces. Energetic, playful, gentle, or quiet moods are depicted, using a variety of articulation and tempi.
Scherzo

Playful, scherzo-like compositions are included in *Forest Echos*. "The Little Fox Racing" combines legato and light staccato articulation with shifting hand positions (Example 23).

Ex. 23, "Little Fox Racing," mm. 1-3.

From its beginning, "Both Hands Playing Tag" contains fast-moving triplet passages that are shared by the two hands (Example 24a). The figurations suggest the game of "tagging," creating the impression of each hand pursuing the other in very close positions. Occasional accents placed on different beats create a humorous effect. Another amusing element of "chasing" occurs in the contrasting middle section where canonic imitation between the two hands occur. The right hand is pursuing the left-hand melody one beat apart (in measures 16-18 of Example 24b).
Several excited and agitated moods are depicted in *A Diary of the Sea*. "A Naughty Wreath Shell" is in rapid staccato double notes. The placement of accents creates
interesting metric changes within the 4/4 meter (Example 25).

Ex. 25, "A Naughty Wreath Shell," mm. 1-3.

In "Breakers' Caprice," rapid staccato sixteenth notes are divided between the hands (Example 26). The piece's capricious nature is characterized by frequent changes in dynamics as well as the persistent staccati.

Ex. 26, "Breakers' Caprice," mm. 1-2.

Lullaby

Several lullabies included in the two collections evoke gentle moods, using a continuous, "rocking" rhythm. One of the lullabies has been mentioned above (Example 7, page 23). Another example, "The Sea's Lullaby" from the Forest Echos features ascending and
descending figuration in a gentle, eighth-note rhythm, suggesting the "waves" of the sea (Example 27). A smooth left-hand legato and careful attention to the crescendi in both hands (-----) are needed to create the effect of gentle, rocking motion.

Ex. 27, "The Sea's Lullaby," mm. 1-4.

"Sleep, Little Baby, Sleep," also from *Forest Echos*, is a rather unconventional type of lullaby because of its unusual, shifting time signatures. Example 28 illustrates the first section with its slow tempo, close range of the melody (centered on F), and nudging tenuto articulation that creates the gentle mood of this piece.
Ex. 28, "Sleep, Little Baby, Sleep," mm. 1-5.

Songs without Words

Several works in A Diary of the Sea combine a lyrical melody with a simple accompaniment. These pieces, in varying levels of difficulty, emphasize melodic playing, requiring careful listening for balance.

"Siesta of A Big Shellfish" offers excellent examples of simple homophonic texture. At the beginning, the single-line melody in the right hand is accompanied by sustained double notes in the left hand (Example 29a).

— Akira Miyoshi, Preface from A Diary of the Sea (Tokyo: Ongaku-No-Tomo-Sha, 1982). Miyoshi calls this album "songs with colors" in which he tries to express images or colors suggested by the titles, rather than descriptive texts.
Ex. 29a "Siesta of A Big Shellfish," mm. 1-3.

In the middle section, the melody is transferred to the left hand with a double-note accompaniment in the right hand. In the final section, however, the texture changes to one of two independent voices (Example 29b).

Ex. 29b, "Siesta of A Big Shellfish," mm. 25-28.
"Sirens' Weaving Song" contains a more complicated mixed texture than "Siesta of A Big Shellfish." At the beginning, double notes are included in the melody, which is accompanied by syncopated broken fifths or sixths over a G-sharp pedal tone (see Example 30a).

Ex. 30a, "Sirens' Weaving Song," mm. 1-6.

This homophonic texture recurs throughout, except when several contrapuntal passages (mostly in eighth notes) appear. Brief imitation appears in some of the contrapuntal passages, such as the figuration found in the middle section (Example 30b).
Ex. 30b, "Sirens' Weaving Song" mm. 14-16.

"Tropical Fish Playing Hide-and-Seek" features a different kind of texture mentioned above. At the beginning, the melody is in the left hand, accompanied by a broken-chord figuration in the right hand (Example 31a).

Ex. 31a, "Tropical Fish Playing Hide-and-Seek," mm. 1-3.

After the contrasting middle section, the opening melody returns in both hands briefly as a duet (an octave apart) with the same kind of arpeggiated accompaniment in the middle voice (Example 31b).
Duets

The last category in this section is duets. Two pieces included in *Forest Echos* are composed for one piano, four hands, and they provide students with important introductory experience in ensemble playing. Accurate counting, as well as careful attention to phrasing and balance are required for the proper interaction of the two parts.

The first duet is "Jakq," a composition that is a duet with a variation. At the beginning, the student (primo) plays a single-line melody, using both hands, with

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38 In Miyoshi's letter to the author (November 11, 1991), he writes that the title "Jakq" is the name of a character appearing on a television program about fifteen years ago. The text in the primo part of the duet was written by Miyoshi's son soon after he learned his characters (Japanese alphabet). Miyoshi later composed a melody for the text. The translation of the Japanese text for the duet is: Let's play the game of Jakq. Do father, and the Cat (their pet) know how to play?
a partner (secondo). (See Example 32a.) Then the student plays a variation by himself (Example 32b).

![Ex. 32a, "Jakq," mm. 1-4.]

The melody (in the right-hand top voice) must be interpreted the same way, maintaining the phrasing and expression of the opening measures.³⁹

The other duet is the aforementioned "Pavane in Fa." The octave F-sharps in syncopated rhythm in the primo must be synchronized with the eighth-note

subdivision in the *seconde*. The phrasing of the repeated F-sharps in the *primo* must be identical to the phrasing in the *seconde*.40 (See Example 18a, page 33.) The student is required to learn both melodies because of the transference of melodies taking place in the final section of the piece.

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40Ibid.
CHAPTER 3
TECHNICAL AND MUSICAL CHARACTERISTICS OF
AKIRA MIYOSHI'S DIDACTIC WORKS

Miyoshi's pedagogical repertoire provides a broad range of technical and musical challenges. The pieces included at the beginning of Forest Echos and A Diary of the Sea can be assigned soon after a young student learns notes in both treble and bass clefs, and quarter, half, dotted half, and whole notes. Additional technical and musical elements are introduced in successive pieces that are arranged, more or less, in order of increasing difficulty. The pieces toward the end of the books, which include rather complex elements, are intermediate level.

The level of difficulty for the Suite In Such Time is similar to that of pieces at the end of Miyoshi's two collections. Furthermore, the Suite includes thicker chord structures, wider hand stretches, and overlapped hand positions in the figurations. This set serves also as good intermediate repertoire because the pieces are short, have interesting titles, and contain imaginative figurations.

The Etude en forme Sonate is the most difficult of Miyoshi's pedagogical literature. Although Miyoshi wrote the composition for children, the Etude actually is too
difficult for most young pianists. The focus of this Etude is on acquiring overall technical proficiency and musicianship rather than simply developing finger strength and finger independence. Figurations included in the Etude are both technically and musically challenging, demanding from the student aural sensitivity to tone colors created by different touches and articulation, proper voicing of chords, pedaling, and phrasing.

This chapter addresses the technical and musical elements in Miyoshi's didactic works, highlighting their pedagogical usefulness. The following elements are examined: passagework, articulation, pedaling, rhythm, phrasing, balance, and voicing.

Passagework

Scale Passages

Regardless of tempo, the scale passages require the student to play the figurations smoothly and evenly, and they also help to develop finger strength and independence. In addition, suitable scale fingerings can be learned by

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41 Sadao Bekku, ed., "Postscript" from Album of Piano Pieces for Children by Japanese Contemporary Composers I, 144. When Bekku asked different composers to write pedagogical pieces for children, he did not specify the level of difficulty. He only requested that each composer write in his own compositional style.

42 Miyoshi, Album of Piano Pieces for Children by Japanese Contemporary Composers I, 147.
practicing these passages.\footnote{In the "Practice Suggestions" from \textit{Forest Echos}, Miyoshi encourages the student to practice certain diatonic scales before learning several of the pieces.} Five-finger patterns and an octave scale are included in "Ritchan's Airplane" from the \textit{Forest Echos} (Example 33).

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\end{music}
\end{center}

\begin{music}
\begin{musicx}{9cm}
\fontsize{8}{8}\selectfont
\abletab{\musiclist{\text{DC. D.C.}}}
\end{musicx}
\end{music}

\textbf{Ex. 33, "Ritchan's Airplane," mm. 1-8.}

Rapid scale figurations occur in "Bubbles Tagging," mentioned in the previous chapter (see Example 22, page 38). In this piece, the student is required not only to play smoothly the scale passage divided between two hands but also to play musically by following the required dynamic markings (\begin{music}\begin{musicx}{9cm}
\fontsize{8}{8}\selectfont
\abletab{\musiclist{\upright\upright}}\end{musicx}\end{music}).

Another section from "Bubbles Tagging" contains five-finger figurations. In Example 34, both hands first play the pattern of sixteenth notes in contrary motion, and
then they alternately play ascending five-finger passages in shifting positions (Example 34, measures 20-23).

\[ \text{\( \dot{J} = 160 \)} \]

Ex. 34, "Bubbles Tagging," mm. 19-23.

In the Suite, rapid sixteenth notes in scale passages occur in both "So Merry Is Dabbling!" (varied ascending scales) and "For His Mamma" (the ascending and descending forms of the G harmonic minor scale). This can be seen in Example 3, page 20. The passage from "For His Mamma" is challenging because broken octaves have been inserted.
between the scale figurations, requiring rapid expansion and contraction of the hands. In addition, these figurations involve shifts from one register to another.

Double Notes

Numerous double-note passages in Miyoshi's pieces can create problems for the young pianist. Playing the double notes legato requires proper fingerings, and the shifting positions must be carefully worked out. For example, the right-hand double notes included in "The Festival of Trees" from Forest Echos involve difficult hand shifts; good legato fingerings and proper voicing are also needed (Example 35).

(Poco pesante \( \dot{=} \ 72 \))

Ex. 35, "The Festival of Trees," mm. 5-6.

The left hand must play consecutive chromatic thirds in the middle section of "Little Sea Shells of Sicily" (Example 36). These must be played legato with a gentle melodic touch.
Difficult double-note passages for both hands are included in the first and the third movements of the Etude. The first movement contains a few double-note passages in fourths (or other intervals); good fingerings and the ability to shift hand positions quickly and accurately are necessary (Example 37).

Ex. 36, "Little Sea Shells of Sicily," mm. 9-11.

Ex. 37, Etudes en forme Sonate, first movement, mm. 49-50.

A section from the third movement of the Etude offers challenging figurations containing numerous double notes in
fourths (Example 38). Unrestricted arm movement and proper use of arm weight are needed in the non-legato passages with accents that move in parallel and contrary motion and utilize a wide range of the keyboard.

(Vivace $\frac{\text{d}}{\text{q}} = 120 \text{ } \frac{\text{d}}{\text{q}} = 180 \text{ } \frac{\text{d}}{\text{q}} = 360$)

Ex. 38, Etudes en forme Sonate, third movement, mm. 111-122.

Passages in which one hand plays more than one voice (requiring finger coordination, strength, and independence) occur often in the second movement of the Etude. In Example 39, one voice in the right-hand passage (top or inside voice) must be sustained while the other voice moves.
Chord Playing

For young students, playing triads can be even more difficult than double notes, and perhaps for this reason, not very many pieces in the collections employ triads. However, the few pieces that contain triads provide opportunities for the student to learn about chord structures, and help to prepare him for demanding passages in more advanced pieces such as the Suite and the Etude.

"A Little Expedition" (Forest Echos, previously mentioned in Chapter 2), includes left-hand triads in slow shifting positions (see Example 17a, page 32). "A Dance of the Chords," also from Forest Echos, features extensive use of root position triads in both hands throughout the piece. A particularly challenging passage is found in measures 15-18; there both hands are required to play triads in contrary motion. The right-hand triads include octave
leaps, while the left-hand triads descend in steps. Accurate shifting at a soft dynamic level (mezzo piano) and a leggiero touch are difficult to accomplish without proper use of the wrists and arms (Example 40).

\begin{center}
\textit{(Con spirito} $J = 76$)\end{center}

![Musical notation]

Ex. 40, "A Dance of the Chords," mm. 15-18.

Inverted triads and triads in root position are mixed in "Go! Mini-Cars, Go!" from \textit{Forest Echos} (Example 41). This passage requires playing root position and inverted triads in various keyboard positions (including black keys), and teaches the importance of relaxed wrist and arm movements in shifting positions.

\begin{center}
\textit{(Con spirito} $J = 84$)\end{center}

![Musical notation]

Ex. 41, "Go! Mini-Cars, Go!" mm. 33-36.
In the Suite, some widely-spaced triads or four-note chords can be problematic for a student with small hands. Four-note chords and triads built on wide intervals are included in "A Witch Will Give You Some Sweets." Example 42a illustrates the right-hand accompaniments based upon triads containing dissonant intervals of a seventh; the hand must stretch in a somewhat awkward position.

\[(\text{Lento, poco misterioso})\]

Ex. 42a, "A Witch Will Give You Some Sweets," mm. 11-12.

Four-note chords are found in the left-hand accompaniment of the same piece (Example 42b). This passage requires an octave span and, in addition, stretching between the third and fifth fingers.

\[(\text{Lento, poco misterioso})\]

Rapid figurations combining double notes and triads appear in "For His Mamma," from the Suite (Example 43). In order to play leaps greater than an octave, quick and accurate shifts in hand position are necessary. The right-hand chords span an octave plus a note in between, which can be challenging for a student with small hands.

(Vivace, appassionamente)

Ex. 43, "For His Mamma," mm. 24-26.

Overlapped and Crossed Hands

Figurations involving overlapped and crossed hands involve good hand-eye coordination as well as the ability to move the hands quickly and accurately from one keyboard position to the next. Measures 9-10 from "Bubbles Tagging" (A Diary of the Sea) include overlapping hand positions (Example 44).
The left hand must reach over the right-hand sixteenth-note figurations in order to play the staccato broken octaves seen in Example 44. In addition, the different articulation in each hand and the changing dynamics ( — ) make this passage musically challenging as well.

Crossed-hand figurations in which the left-hand accompaniment moves above and below a right-hand melody in the middle register of the keyboard occur in "A Dream of Sherbet" from Forest Echos (see measures 9-10, Example 45). The left hand must leap back and forth in steady rhythm.

(Andantino)
Legato playing is necessary in both hands while a crossed-hand position is retained in "Bubbles Dancing" from A Diary of the Sea (Example 46). The left hand must first play bass notes at the beginning of each two-measure phrase, and then it plays a soprano line above the right-hand melody for the remainder of the phrase period. Both phrases must be expressively shaped at different dynamic levels.

Ex. 46, "Bubbles Dancing," mm. 13-16.

In measures 21-24 of "Well Let's Play in the Garden" from the Suite (see Example 15b, page 30), both hands remain in an overlapped position. In this instance, the left hand must be positioned over the right-hand melody in order to play the ostinato figures on the black keys.
The problem of playing both overlapped and crossed hand figuration is encountered in "So Merry Is Dabbling!" from the Suite. In measures 7-9 both hands play briefly in an overlapped position, after which the right hand moves down to a crossed-hand position, then immediately back to its initial overlapped position (Example 47).

(Allegro, leggiero)

Ex. 47, "So Merry Is Dabbling!" mm. 7-9.

Alternating Hands

In addition to figurations that are shared by the two hands, a passage requiring fast-moving alternating hands occurs in A Diary of the Sea. This technique is found in the middle section and at the climax of "Arabesque of Waves," where the dynamics gradually change from triple forte to pianissimo (Example 48).
Strength, good hand coordination, a well-controlled diminuendo, and sensitivity to changing tone colors are necessary to perform the passage effectively.

Leaps and Widely-Spaced Figures

Except for wide leaps occurring in some of the crossed-hands figurations mentioned above, most of the melodic leaps or broken-chord passages are limited to intervals of less than an octave in *Forest Echos*. The composer has wisely considered the fact that many young students have small hands.\(^44\)

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\(^{44}\) The front cover of *Forest Echos* indicates that these pieces are composed "For Small Hands - No Octaves." In *American Music Teacher*, 27, Watanabe also states that many Japanese students have small hands, a problem that must be considered by Japanese composers in their pedagogical collections.
Melodic leaps of a sixth and seventh are included in "Murmuring" from Forest Echos (Example 49). To play these leaping right-hand figures smoothly and expressively, and with correct phrasing, gentle rotation of the arm and wrist is necessary. "Sol, Sol, Sol...So Little Squids" from A Diary of the Sea contains a widely-spaced left-hand accompaniment (Example 50). In order to achieve the legato articulation in this passage, proper fingerings and flexible wrist and arm movements are necessary. In addition, the damper pedal may be used even in measures 7-8, where no pedal indications appear.

Ex. 49, "Murmuring," mm. 37-43.
A few octave leaps are found in "So Merry Is Dabbling!" and "A Witch Will Give You Some Sweets" from the Suite. In measure 14 of "So Merry Is Dabbling!" quick rotation of the right-hand wrist is required (Example 51).

Numerous melodic and harmonic leaps in the third movement of the Etude are particularly challenging, because they have to be performed at a fast tempo. In Example 52,
both hands must leap (often in different directions) over a wide range of the keyboard.

(Vivace $\dot{\,}= 120 \, \frac{\text{q} \, \text{m}}{\text{q.s.}} = 180 \, \frac{\text{d} \, \text{m}}{\text{d.s.}} = 360 \, \frac{\text{d} \, \text{m}}{\text{d.s.}}$)

Ex. 52, *Etudes en forme Sonate*, third movement, mm. 99-103.

Articulation

Miyoshi employs a variety of articulation in his pedagogical pieces, providing students with numerous opportunities to learn about different articulation markings and their expressive effect on the music.

Two-Note Slurs

Two-note slurs are introduced in the opening pieces of the two collections. The left-hand figures from "Waltz of the Common Chords" (Forest Echos, see Example 16, page 31) utilize this articulation in descending steps, requiring the student to learn the proper technique of "down-up" wrist motions and correct phrasing (→ ).

After the student masters this technique in the slower pieces, it can then be applied to passages in the
faster pieces. The development section from the first movement of the Etude includes two-note slurs in the left hand for several measures (see Example 37, page 55). Both hands move in contrary motion while playing the technically challenging double-note passages in the right hand and the two-note slurs in the left hand. The second note of each slur must be shortened in order to maintain the correct rhythm.

Staccato

Several pieces employing staccato articulation have been cited in Chapter 2. Among them, "A Naughty Wreath Shell" (Example 25, page 41) and "Breaker's Caprice" (Example 26, page 41) are particularly challenging because of the persistent staccato figurations in fast tempi. The student can also learn arm, wrist, and finger staccato techniques by studying these pieces. The use of these different techniques depends upon the required dynamics and tempo.

Finger staccato, combined with occasional wrist or arm technique, should be used in fast passages at varying dynamic levels, such as measures 1-2 of "Breaker's Caprice" (see Example 26, page 41). On the other hand, the climactic fortissimo statement of "A Naughty Wreath Shell" (A Diary of the Sea) requires a combination of arm and wrist staccato techniques (Example 53).
In addition to the traditional tenuto indication for holding a note to its proper value, Miyoshi frequently uses tenuto marks to indicate important pitches, motives, or melodic lines in his scores. Measures 13-18 from "Sol, Sol, Sol....So Little Squids" included in A Diary of the Sea illustrate this practice (Example 54). The three repeated G's are marked tenuto, helping to identify this motive, which appears in nearly every measure of the piece. In Example 54, the motive occurs in the inner voices of each hand (measures 13-14) among left-hand chord tones (measures 15-16), and finally in inner voices between the hands (measure 18). The student must hold each note of the repeated motive for its full value and listen carefully for proper balance of the parts.
"Lions Live in Far and Far Lands" provides a good opportunity to learn delicate semi-legato touches. In Example 55, the right-hand notes should be played with gentle arm movements.
Combined Articulation

Slurs (achieved by staccato, legato, and tenuto touches combined with eighth rests) are included in "The Dance of the Dice" from Forest Echos (Example 56).

Ex. 56, "The Dance of the Dice," mm. 1-6.

The tenuto and staccato markings in the left hand help to reinforce the two-note phrasing. In measure 4, the student must play the right-hand melody legato while executing the two-note slurs in the left hand. Careful observance of the eighth rests is essential in this passage.

"Well Let's Play in the Garden" from the Suite includes figuration that combines staccati and accents (Example 57). In measures 16-18, both hands play shifting, ascending figuration that increases in volume and is
followed by passages combining accents and staccati. These require heavier touches using arm weight.

(Allegretto con brio)

Ex. 57, "Well Let's Play in the Garden," mm. 16-20.

The third movement of the Etude contains rapidly changing articulation (including staccato, tenuto, slurs, and accents) in a fast tempo. A passage in measures 40-42 includes difficult harmonic leaps in shifting positions (Example 58).

(Vivace \[d = 120 \quad \bullet = 180 \quad \frac{1}{4} = 360\])

Ex. 58, Etudes en forme Sonate, third movement, mm. 40-42.
Pedaling

Miyoshi does not include extensive pedal marks in his teaching repertoire. In this section, after a brief examination of Miyoshi's pedal indications appearing in the scores, additional pedaling will be suggested in selected passages.

Damper Pedal

Numerous short pedals are indicated where sustained sonorities are required. Examples of such pedaling in the collections and the Suite include: short pedals in half-note rhythm while the left hand crosses over the right hand in "A Dream of Sherbet" (Forest Echos, Example 45, page 61); with the pedal tones under the two-note ostinato figures in "So Merry Is Dabbling!" from the Suite (Example 47, page 63); sustaining arpeggiated harmonies in the left hand passage in measures 9-10 in "Sol, Sol, Sol...So Little Squids" (A Diary of the Sea, Example 50, page 66). These short pedal marks for sustaining sonorities offer good opportunities for teaching basic pedal technique.

In the Etude, the damper pedal indications in measures 97-105 of the first movement are the only ones in the entire piece (Example 59).

45In the "Practice Suggestions" from Forest Echos, 55, Miyoshi states that his pedal marks are only suggestions. His pedaling is intended to sustain sonorities; however, he does not approve of muddled sounds.
(Allegro \[\mathcal{J} = 138-144\])

Un poco meno mosso

The numerous sustained notes in each hand and the widely-spaced left-hand figuration in this passage require the use of the damper pedal.

Such pieces as "Goodnight, Sunset" (A Diary of the Sea), which involve slow harmonic changes, offer excellent opportunities for mastering "syncopated" pedaling. Here, the pedal should be changed every measure with the left-hand harmonies (Example 60).
In the opening measures of "A Little Leaf Boat" (Forest Echos), a faster "syncopated" pedal may be applied to help connect melodic lines and to sustain the arpeggiated harmonies (Example 61). The pedal may be changed on each quarter note of the melody.
Additional use of the damper pedal is particularly helpful in attaining the kind of expressive legato needed for both melodic and harmonic passages in the second movement of the Etude. In the opening measures, for example, not only the right-hand melody but also the left-hand chordal figuration would benefit considerably from careful use of the damper pedal (Example 62).
Skillful use of the damper pedal is helpful in sustaining notes when one hand must play multiple voices simultaneously (see the passage from the second movement of the Etude, Example 39, page 57). Because of the complex texture of this passage, careful pedaling and attention to the proper balance of each part are important.

The damper pedal may also be used to create expressive sonorities, as well as to sustain sound or to enhance legato articulations. In the Suite, "syncopated" pedaling may be applied according to the left-hand harmonic changes in the opening passage from "A Witch Will Give You Some Sweets" in order to enhance the legato melody and to help attain the "mysterious" sonorities required in this piece (Example 63).

Lento, poco misterioso


The damper pedal is also beneficial in reinforcing sonorities. For example, in measures 19-24 of "A Naughty Wreath Shell" (see Example 53, page 69) short pedals may be applied to the accented fortissimo and triple forte
staccati to reinforce dynamic levels called for in these passages.

Use of the damper pedal may be recommended to enhance the forte and fortissimo sonorities in the previously cited climactic passage from the third movement of the Etude, where fuller sonorities are possible to achieve with the damper pedal (Example 38, page 56).

**Una Corda Pedal**

Miyoshi does not specify the use of the *una corda* pedal in his pedagogical literature. However, the *una corda* pedal may be used to gain better control of passages requiring softer dynamic levels or subtle changes in tone color. In "Sleep, Little Baby Sleep," the coda begins pianissimo (*Forest Echos*, Example 64); by using the *una corda*, the pianist is better able to shape individual phrases and to attain the triple piano required in measure 21.

\[ \text{\( \frac{\text{Più lento}}{\text{PPPP}} \)} \]

Ex. 64, "Sleep, Little Baby, Sleep," mm. 17-23.
By using the una corda pedal in addition to the indicated damper pedal at the end of the first movement of the Etude (see Example 59, page 74), tonal control within soft dynamics (diminuendo from pianissimo to an even softer dynamic level) is more easily achieved.

The damper and una corda pedals may also be used for the second theme in the first movement. The damper pedal enhances the legato melody and helps to sustain harmonies, while the una corda increases the effectiveness of changes in tone quality from pianissimo to piano levels (Example 65).

(Allegro \[d = 138-144\])

Ex. 65, *Etudes en forme Sonate*, first movement, mm. 15-22.
Rhythm

A variety of rhythms and different time signatures occur in Miyoshi's didactic pieces. In general, his rhythm is not complicated, but it can be challenging to the student because of the various subdivisions of the beat. While the majority of his pieces are composed in traditional rhythmic and metric structures, others include contemporary rhythmic elements such as shifting meters.

The rhythms in the two collections begin with combinations of the quarter, half, and dotted half notes. Gradually, different duple and triple subdivisions of the quarter note are introduced, and eventually various subdivisions are combined in numerous passages.

Some pieces feature the eighth-note pulse throughout. For example, figurations in "The Sea's Lullaby" (Forest Echos, see Example 27, page 42) combine eighth notes and longer note values, but the basic eighth-note pulse continues throughout the entire piece.

Both hands playing "long-short" triplet rhythm is a dominant feature in "The Two Waves Together" from A Diary of the Sea (Example 66). This rhythm must be performed while observing dynamic shadings (— —) included in the score.

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Figurations that alternate both "long-short" and even triplets appear in "Go! Mini-cars, Go! (Forest Echos, Example 67). Both hands are almost equally responsible for playing the triplet figurations throughout the piece. It is important to play triplets evenly in steady rhythm, especially when both hands share the figuration.

A dotted rhythmic figure (\(\ddash \text{\(\underline{.}\)}\)) is often included in the collections. Accurate execution of the rhythm in a four-sixteenth-note subdivision (not triplets) can be a problem for the student. In addition to melodic figurations
cited in previous examples, such as "New Year's Visit to the Shrine" (Example 2, page 20) or "Game of Mimicry" (Example 9, page 25), this rhythm is also employed in a particularly challenging passage found in "A Little Expedition" (Forest Echos, Example 68).

\[\text{Tempo di Minuetto}\]

\[\text{Cresc.}\]

Ex. 68, "A Little Expedition," mm. 17-20.

The difficulty is increased because both hands are involved in playing the melody. Voicing of the melodic pitches included in the top notes of the left-hand triads and maintaining consistent tone quality of the melodic line between the two hands create an additional challenge for the pianist.

The same dotted rhythm, combined with tied notes or dotted-eighth rests, is featured in "Crab's Promenade" from A Diary of the Sea. As seen in Example 69, the figuration in continuous dotted rhythm must be carried by both hands.
Several pieces in the collections are based upon figurations that combine various subdivisions of a quarter note. "A Tropical Fish Playing Hide-and-Seek" (Example 31a, page 46) employs different rhythmic subdivisions played by each hand, while the sixteenth-note pulse is maintained throughout the piece.

A rhythmic figure, including an eighth note followed by two sixteenth notes \( \left( \frac{\text{eighth}}{\text{sixteenth}} \right) \), is often seen in "So Merry Is Dabbling!," "For His Mamma" from the Suite, and in the first and the second movement of the Etude. In "So Merry Is Dabbling!" this rhythmic figure is combined with sixteenth-note passages. The same rhythm, which is introduced in the opening theme of the first movement and is a unifying source for the entire Etude, provides rhythmic interest in the second movement (see Example 62, page 76).

Traditional rhythmic devices, such as hemiola and syncopation are also included in Miyoshi's didactic works.
Hemiola has been already mentioned in the previous chapter (Example 17b, page 32). A good example of syncopated rhythm appears in "The Keyboard Sunken" from A Diary of the Sea. The right-hand melody contains a syncopated rhythmic figure \( \left( \frac{3}{4} \right) \) that is extensively employed throughout the piece. The left-hand harmonies are often placed on weak (syncopated) beats, helping to maintain the sixteenth-note pulse and to ensure more accurate rhythm (measures 1 and 3 of Example 70).

Ex. 70, "The Keyboard Sunken," mm. 1-3

Although the majority of Miyoshi's pieces are composed in traditional meters, several pieces are composed in interesting metric structures. For example, certain passages in the second movement of the Etude gently fluctuate between two different time signatures, 3/4 and
2/4. In other pieces the meter changes frequently, such as in "Jakq" (Example 32a, page 48), "Sleep, Little Baby, Sleep" (Example 28, page 43), and the third movement of the Etude. These works require accurate counting, and they help to teach the importance of maintaining the basic metric pulse.

**Phrasing**

Miyoshi includes both regular and irregular phrase structures in his compositions, providing excellent opportunities for learning about how varying phrase constructions enhance musical expression in a piece. Not every phrase is marked in the score, and some complex phrasing included in the Suite and the Etude requires thoughtful decisions on the part of the pianist. By closely examining all elements of the music, plus the suggestions by the composer, the student can gain further understanding of the musical phrasing.

Several pieces at the beginning of *Forest Echos* and *A Diary of the Sea* contain numerous short slurs, providing excellent opportunities for the student to articulate carefully the short slurs and to learn about phrasing.

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Fukui, 38. In this thesis Fukui discusses the principle of "elastic rhythm" often found in Japanese art forms of *Gagaku* and *Noh* drama. The influence of these classical art forms is evident in the music of Japanese composers--notably, in metric changes or the obscuring of barlines by the use of tied notes.
Two-note slurs and longer phrases are often combined in Miyoshi's figurations. For example, in "Waltz of the Common Chords" (Forest Echos, Example 16, page 31), the pianist is required to play two-note slurs in the left hand and, at the same time, to shape a longer phrase in the right hand.

Occasionally, phrases marked in both hands overlap each other. In the aforementioned "Murmuring" (Forest Echos), the right-hand leaping figures are phrased differently from the left-hand descending scale patterns (see Example 49, page 65).

More than once, Miyoshi's performance suggestions include phrases of two measures or more in length, even when short slurs are marked in the score. For instance, he instructs the pianist to perform the opening section of "Good Night, Sunset" (A Diary of the Sea) in four-measure units, while maintaining a delicate expression in each measure containing the slurs (see Example 60, page 75).\(^47\) The rhythmic changes in the melody and the accompaniment in every fourth measure help to define the four-measure phrase structure. Crescendo and decrescendo are also indicated in measures 5-7; therefore, the student must shape each phrase.

\(^{47}\)Miyoshi, "Practice Suggestions" from A Diary of the Sea, 64.
Longer phrases are marked in "Left Hand - The Sea, Right Hand - The Ripples" from Forest Echos (Example 71). The melodic phrases in the left hand must be played legato with the proper dynamic shading. Maintaining musical interest and energy throughout the long phrases is also challenging for the young student.

When no phrase marks appear in the score, the pianist must consider all elements of the music. In the opening passages from "The Keyboard Sunken" (A Diary of the Sea), for example, the dynamic shadings and/or tempo indications suggest four-measure phrases (Example 72).

Ex. 72, "The Keyboard Sunken," mm. 1-10.

The first and the second movements of the Etude are marked with numerous slurs in different lengths. Miyoshi encourages the student to think about various phrase structures in this piece, and to make his own decisions based on an examination of other musical elements in the
In addition to the use of slurs, Miyoshi sometimes divides the figurations into shorter segments by including caesuras (\(^\uparrow\)). These are found in the middle section of "Well Let's Play in the Garden" from the Suite and in the third movement of the Etude (see Example 52, page 67).

**Balance and Voicing**

Numerous balance and voicing problems occur in a variety of textures and figurations in Miyoshi's pedagogical works. Studying these will encourage the young pianist to acquire proper touch and control of arm weight and to develop sensitivity to tone quality.

The basic principle of musical balance (bringing out the melodic line) can be taught from the beginning of both *Forest Echos* and *A Diary of the Sea*. Often each hand is required to play a particular melody, even in two-voice texture; this requires melodic playing from both hands and balance of the two parts.

The texture of a single-line melody and multi-voice accompaniment often presents a difficult balance problem for the student. Several of Miyoshi's compositions have double notes or multi-note accompaniments including "Good

48 Miyoshi, *Album of Piano Pieces for Children by Japanese Contemporary Composers*, 147. Miyoshi expresses his concern about the lack of expression in performances by many young pianists, and he states that by including various phrasings in his pedagogical compositions, he hopes to encourage more expressive playing.
Night, Sunset" (Example 60, page 75). In this piece and compositions using a similar texture, both the single-line melody and its accompaniment must be played expressively. An example of the single-line melody and more complex accompanying figuration is found in the opening passage from "Mourner's Line in the Sea" from A Diary of the Sea (Example 73). This passage requires the left-hand figuration (depicting the sea wave)\(^49\) to be played expressively, with careful attention given to the slurs and dynamic marks.

Ex. 73, "Mourner's Line in the Sea," mm. 1-7.

Another balance problem occurs with passages in contrapuntal texture. When canonic imitation is included

\(^49\)Miyoshi, "Practice Suggestions" from A Diary of the Sea, 64.
(see "Game of Mimicry," Example 9, page 25), the student must develop a contrasting tone quality for each voice. In addition, the passage must be carefully phrased so that the beginning and the end of the imitation are clearly heard.

When one hand plays multiple voices, complex balance problems result. Examples of melody and accompaniment, both occurring in one hand, appear in "Tropical Fish Playing Hide-and-Seek" (A Diary of the Sea, Example 31b, page 47) and "A Little Leaf Boat" (Forest Echos, Example 61, page 76). These require a different tone color for each part.

Useful voicing requirements are included in numerous passages in Miyoshi's pedagogical compositions, particularly where two hands share a figuration. The previously cited passage from "A Little Expedition" (Forest Echos, Example 68, page 82) illustrates challenging voicing requirements.

In "Lions Live in Far and Far Lands" from the Suite, both hands share a figure and a melodic line, requiring a smooth voicing and balance between the hands. The melodic line (pitches with tenuto marks) and its accompanying figuration are transferred from one hand to the other (Example 74). The transference in each hand must be smooth, and the tone quality must be consistent in each line. The ideal is for each line to sound as if it is being played by one hand, rather than divided between the hands.
Miyoshi's compositions, like much good pedagogical literature, effectively combine many technical and musical elements. Passages in scales and double notes are included in a number of the pieces, as well as a variety of rhythmic devices, including hemiola, syncopation, and shifting meters. The composer provides considerable direction in the areas of dynamics and articulation, both in his scores and in the practice suggestions to each of his collections. However, relatively few pedal markings are provided. Additional pedaling, in the opinion of this writer, is beneficial not only in enhancing legato but also in achieving the considerably wide range of dynamics and expressive tone quality required in the compositions. This approach seems to be consistent with the composer's desire to encourage the student to arrive at an inspired performance through imagination and careful consideration of important musical elements.
CHAPTER 4

SUMMARY

In Chapters 2 and 3, the general style characteristics of Miyoshi's pedagogical literature for piano, including technical and musical elements were discussed, showing that the composer's musical style exhibits an assimilation of western tradition and contemporary musical languages, including the influence of Japanese musical characteristics and aesthetics.\(^{50}\)

Traditional aspects of Miyoshi's pedagogical compositions\(^{51}\) appear in his choice of forms, genres, and

\(^{50}\)Some writers seem to have difficulty in assessing Miyoshi's musical style. In Gendai Ongaku 1 [Contemporary Music 1], 36, Hunayama mentions that many have observed different aspects in his music (neoclassical, traditional, French influence of sonorities, and polished compositional techniques, et cetera). In Toyama Ikko Chosakushu I [Collective Writings of Ikko Toyama I] (Tokyo: Shinchosha, 1986), 234, Toyama comments on Miyoshi's style as it has evolved in the composer's major works, and concludes that an overall assessment of his style at this time is impossible. Another author, Mariko Okayama, in her book Semegiaumono Koeyukumono [For Those Who Struggle and Go Beyond] (Tokyo: Shinyasoshosha, 1990), 67, discusses the individual quality of Miyoshi's music, which displays no influence by other Japanese composers.

\(^{51}\)When discussing Miyoshi's music, the importance of his study in France must not be understated; it gave him valuable experience in European musical tradition. Hunayama, 38.
in some of his keyboard textures. Contemporary melodic and harmonic resources are effectively combined in his sonorities. These include the use of various scales and their mixtures, in addition to tertian harmonies, double-note intervals of fourths and fifths, and some jazz elements.

Aspects of Japanese music and aesthetic influences in Miyoshi's pieces have been mentioned throughout this study. His frequent use of pentatonic scales and his "affinity with nature" (for example, the numerous references to the sea) seem to indicate the composer's strong connection to the Japanese tradition. Other possible influences include "simplicity and economy of means" and "elastic rhythm."

Miyoshi's pedagogical works promote almost equal technical development of the two hands. This is evident in his use of various textures in which a melody and an accompaniment or numerous figurations are shared by two

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52 Bekku, Akira Miyoshi tono Kaiwa [Dialogue with Akira Miyoshi], 20, discusses his overall impression of the beautiful sonorities in Miyoshi's music, which include changing tone colors and the intricate movement of voices.

53 Miyoshi does not intend to compose "Japanese music." "Japanese characteristics" in his music are of secondary importance. Hunayama, 41.

54 In the Preface to A Diary of the Sea Miyoshi reveals his particular fondness of the sea.

55 See footnote 46, p. 85.
hands. His passagework, utilizing a wide range of the keyboard, provides opportunities for learning good hand-eye coordination and the proper use of the wrists and arms, as well as exercise in finger independence.

Miyoshi employs a variety of articulation markings in his music, requiring the student to master different keyboard touches. His compositions teach common rhythmic patterns and include useful balance and voicing requirements, which help to instill careful listening habits in the student.

The pedaling and phrasing are not always marked in the scores. Therefore, careful listening and close examination of the scores by the pianist is required. It is necessary for the younger student to have guidance from the instructor in these areas.

Other pedagogical benefits of Miyoshi's repertoire include the presentation of a variety of moods in repertoire of increasing difficulty. In each piece, a limited number of technical and musical elements are introduced, helping the student to master these skills while acquiring an increased sensitivity to musical expression. Furthermore, Miyoshi's pedagogical collections and the Suite provide a useful introduction to some of the more dissonant sonorities found in contemporary literature.\footnote{Watanabe, 27.}

\footnote{Watanabe, 27.}
Miyoshi's Etude and his two collections of piano pieces were intended to provide additional repertoire for young Japanese pianists. The popularity of his repertoire in Japan is evident in its widespread use. These works remain relatively unknown in the United States, because, in general, the music of Japanese composers is not readily available outside of Japan. Once these scores become more accessible to piano students throughout the world, Miyoshi's compositions will likely develop a wide appeal because of their fresh sonorities, imaginative figurations, and pedagogical usefulness. It is this author's opinion that, in time, Miyoshi's works will provide a valuable addition to the existing body of contemporary pedagogical repertoire.

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57 As mentioned in Chapter 1, until recently the choice of pedagogical repertoire in Japan was limited, more or less, to repertoire from the classical and romantic eras. Twentieth-century music was rarely introduced during the early years of the piano study. Pollei-Yano, 88.


59 Pollei-Yano, 29. All scores except the Etude included in Album of Piano Pieces for Children by Japanese Contemporary Composers are available through American publishers. Theodore Presser Company (Presser Place, Bryn Mawr, PA 19010) and Kawai America Corporation (2055E University Drive, Campton, CA 90224) are agents for Ongaku-No-Tomo-Sha and Edition Kawai, respectively. The Etude may be obtained from Shunjusha Publishing Company (2-18-6 Sotokanda, Chiyoda-ku, Tokyo, Japan, 101).
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Music


Miyoshi, Akira. *A Diary of the Sea*. Tokyo: Ongaku-No-Tomo-Sha, 1982. This score may be obtained from Theodore Presser Co., 1 Presser Place, Bryn Mawr, Pennsylvania 19010-3490.

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______. *Chaînes: Préludes pour Piano*. Tokyo: Zen-On Music Company Ltd., 1976. This score may be obtained from European American Music, P.O. Box 850, Valley Forge, Pennsylvania 19482.

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Ongaku-No-Tomo-Sha. *Sonatinas: Collection 1*. Tokyo: Ongaku-No-Tomo-Sha, 1967. This score may be obtained from Theodore Presser Co., 1 Presser Place, Bryn Mawr, Pennsylvania 19010-3490.
Books


**Articles**


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Recordings


__________. Forest Echos. Performed by Yuko Yamaoka, No. TS-50048. Toshiba EMI.

Unpublished Works


Unpublished Materials


Miyoshi, Akira, Tokyo, to Naomi Noro Brown, Birmingham. 2 October 1994 (1 page letter).
APPENDIX

AKIRA MIYOSHI'S MAJOR SOLO PIANO WORKS

Aside from the pedagogical works discussed in this study, the remainder of Miyoshi's repertoire for solo piano, at present, is rather small. However, these works are better known internationally than his pedagogical pieces, because they have been occasionally programmed and are mentioned in a number of articles and books that concentrate on important contemporary piano repertoire. The following is a brief description of Miyoshi's solo piano compositions that can be classified as technically and musically "advanced."

Sonate pour Piano (1958)

Composed while he was in Paris, the Sonata represents Miyoshi's youthful work. The piece is a non-tonal work in traditional three-movement form: sonata-allegro (Allegro),

60In his letter to the author, 28 July 1991, Miyoshi expresses his fondness for the piano and mentions that even though he has composed few solo piano works, the piano is given an important role in his chamber music and song accompaniments.


62Miyoshi, Empo-yori Mu-e, 111.

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ternary or song form (Andante), and rondo (Presto). A half-step relationship between the movements exists: the opening note of the second and the third movements begins a half step above the final note of the previous movement. As seen in the Etude, characteristics of "simplicity and economy of means" are found throughout the sonata. The simple opening motive, E-Gb-F, from the first theme of the first movement, provides the unifying source for the entire sonata. For instance, the motive appears at the beginning of the second movement in the lower voice (Examples 75a and 75b).

Ex. 75a, *Sonate pour Piano*, first movement, mm. 1-4.

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63 Fukui, 19.
64 Ibid.
66 Musical excerpts from *Sonate pour Piano* are used by permission of the publisher, Sole Representative, U.S.A., Theodore Presser Company.
Ex. 75b, *Sonate pour Piano*, second movement, mm. 1-4.

Technical problems for the pianist include rapid arpeggiated figures and various scale passages, big chords, wide skips, numerous octaves, and passages requiring alternating hands. Strong "rhythmic drive" is maintained in frequently changing meters and tone colors.

The piece is famous in Japan for its virtuosic demands, and is regarded as a "test piece" for showcasing a pianist's technical facility.®®

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Chaînes: Preludes pour Piano (1973)  

Chaînes was commissioned by the NHK (Japan Broadcasting Corporation) Symphony Orchestra and composed for the pianist Reiko Honsho, who premiered Miyoshi's Piano Concerto (1962).

The work contains twenty-four preludes of various lengths that are performed continuously (attaca). The entire set of preludes is divided into three large groups that include several preludes each. Each "chain" begins slowly in subdued tones, then builds up to an exciting climax. In between the three big "chains" are four small "chains" (chaînettes), which can be performed separately.

Miyoshi's notation in Chaînes is somewhat ambiguous and seems to provide numerous opportunities for individual interpretation. Both traditional and graphic notations (including notes in "balloons," unusual grace notes, and notes without stems) are employed. In addition to

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70 Miyoshi, Empo-yori Mu-e, 149.

71 Ibid.

72 Burge, 240.


74 Burge, 240.
metronome markings and time spans (indicated in number of seconds), references to the performer's breathing appear in the score, such as "respiration longue" (long breath), "respiration pressée" (short breath),\textsuperscript{75} and "respiration excitée" (excited breath). These indications seem to suggest tempi as well as the expressive movement of the figurations.\textsuperscript{76}

A variety of sonorities (calm and beautiful, or dramatic tones) are created by the figurations, including recurring bell-like sustained tones, repeated chords, and the Dies irae motive. One particular passage is based on the notes from the title, C-H(B)-A-in-Es(Eb), where the notes C, B, and A (top notes in "balloons"\textsuperscript{77}) appear, while E-flat octaves are sustained in the top staff (Example 76, page 107).\textsuperscript{78}

Miyoshi's figurations utilize a wide range of the keyboard and require virtuosity, especially during rapid passages in climactic sections.\textsuperscript{79}

\textsuperscript{75}Ibid.

\textsuperscript{76}Miyoshi, Preface to Chaînes, 2.

\textsuperscript{77}Burge, 241.

\textsuperscript{78}Miyoshi, Empo-Yori Mu-e, 149. This musical excerpt from Chaînes: Préludes pour Piano is used by permission of Zen-On Music Company.

\textsuperscript{79}Burge, 241.
En Vers (1980)\textsuperscript{80}

En Vers was a commissioned work for the First Tokyo International Music Competition (piano division) as the required piece for all contestants in the second preliminary round. It was premiered by Jean-Yves Thiboudet as a part of the competition winner's concert in Tokyo.\textsuperscript{81} It uses traditional notation on two to four staves. Sparse and dense textures are mixed, and flexible meters, frequent tempo changes, and a wide range of dynamics are indicated. The piece begins with a subtle variation of quiet tones, including many "starts and stops,"\textsuperscript{82} and builds to a powerful climax, featuring figurations at triple and


\textsuperscript{81}Miyoshi, Preface to En Vers, 3.

\textsuperscript{82}Hinson, 505.
quadruple forte dynamic levels and cadenza-like passages
(Example 77).\textsuperscript{83}

Ex. 77, \textit{En Vers}, mm. 87-88.

Other technical features in \textit{En Vers} include legato
eoctaves, widely-spaced arpeggios, rapid passage work,
alternating hands in contrary motion, large skips, and
tremolos.

\textsuperscript{83}This musical excerpt from \textit{En Vers} is used by permission of Zen-On Music Company.
VITA

Naomi Noro Brown was born in Tokyo, Japan. She began piano lessons at the age of four, studying for many years with Saburo Aoyama, a faculty member at Ferris Women's Junior College. In 1980, she moved to the United States and continued her piano studies at Emory & Henry College with Diedre Davis, graduating magna cum laude in 1982 with a Bachelor of Arts degree.

In 1982, Ms. Brown received a graduate scholarship and an assistantship award from Illinois State University, where she studied piano with Gellert Modos. While at ISU, she taught private and group piano lessons, and in 1984 she was a winner in the ISU Concerto Competition.

After receiving the Master of Music degree from ISU, Ms. Brown continued her piano study at Louisiana State University with Alumni Professor Jack Guerry. At LSU she held an assistantship in accompanying, collaborating in undergraduate and graduate recitals, and she was a winner in the 1988 Concerto Competition.

Currently she resides in Birmingham, Alabama, where she performs, teaches piano privately at two Fine Arts schools, and works as a free-lance accompanist.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Naomi Noro Brown

Major Field: Music

Title of Dissertation: Akira Miyoshi's Didactic Works for Solo Piano

Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination: October 31, 1994