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This document will discuss three selected Japanese works for saxophone and marimba: Akira Yuyama's *Divertimento* (1968), Maki Ishii's *Alternation I* (1984), and Sho Oie's *Rhapsody* (2018).

Akira Yuyama's *Divertimento* was the first piece written for saxophone and marimba. Since it was commissioned by the legendary Japanese percussionist Keiko Abe, who is famous for her "six-mallet" playing, this piece was discussed among percussionists in their journals and books; however, there is a lack of discussion of this piece from a saxophonist's viewpoint.

Maki Ishii's *Alternation I* is also an early piece written for saxophone and marimba; this piece examines "controlled improvision." This piece also plays a part in the history of developing works for newly-established chamber group of saxophone and marimba. Nevertheless, this piece only has a limited number of recordings.

Sho Oie's Rhapsody is the latest piece written for saxophone and marimba by a Japanese composer. Oie incorporates many Japanese traditional music elements and extended saxophone techniques in his piece, making me believe that his *Rhapsody* will significantly contribute to developing repertoire for this chamber group. Only four recordings of this piece exist. My intention is to conduct interviews with Sho Oie and Shishuo Cui, who is the first saxophonist to record this piece, to have a deeper understand about their biography and his compositional approach and musical traits of this piece.

The discussion of these three Japanese pieces will provide references and suggestions for saxophone players who also want to prepare and perform these works with percussionists.

In this document, I will include an introduction that illustrates the need for the study, a story of the events leading up to the study, a review of the role of the saxophone in chamber music, and the methods used to conduct the study.

For each composition, there will be a chapter containing a biography of the composer, an analysis, and suggestions for performance preparation. The recording of each piece with my duet partner Amy Xin Yin will be provided as a video/audio reference for this paper. In the following discussion, I compare these three Japanese pieces from the perspective of (1) history, (2) saxophone technique, and (3) Japanese aesthetic.

A PERFORMANCE, REHEARSAL GUIDE, AND EXAMINATION OF SELECTED JAPANESE WORKS FOR SAXOPHONE AND MARIMBA FROM THE PERSPECTIVE OF A SAXOPHONIST

by

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Approved by

Dr. Steven Stusek
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DEDICATION

This dissertation is dedicated to my parents, Shu-Hsin Huang and Dr. Wang-Jine Yang, my grandmother Su-Mei Chang, my sister Wan-Yu Yang, for their love and support.

APPROVAL PAGE

This dissertation written by Jia-Yu Yang has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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I owe a gratitude to my duet partner, Amy Xin Yin, whose collaboration in the recording sessions and great partnership have been an invaluable part of my journey. Additionally, I want to thank Dr. El Rich for their assistance during the recordings of the three Japanese pieces and their continual encouragement.

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CHAPTER I: INTRODUCTION

Significance and Background

The combination of saxophone and marimba as a chamber group offers a unique and rich musical experience as the two instruments complement each other in various ways. The saxophone's expressive tone blends well with the warm sound of the marimba, creating a harmonious and dynamic musical partnership. However, this chamber setting is a relatively recent development in the history of classical music. While both instruments have been popular individually in classical music for so many years, it was not until the latter half of the 20th century that composers began to write works specifically for saxophone and marimba.

One of the earliest works for this group was Akira Yuyama's *Divertimento* for Marimba and Alto Saxophone, composed in 1968 and premiered by the famous Japanese marimbaist Keiko Abe and saxophonist Motoe Miyajima in Tokyo. Although it is not uncommon for composers to create works for instruments from other cultures, I feel encouraged to learn more about Japanese composers who have written saxophone and marimba duet pieces.

Akira Yuyama's *Divertimento* was the first piece written for saxophone and marimba. Since it was commissioned by the legendary Japanese marimbaist Keiko Abe, who is famous for her "six-mallet" playing, this piece was discussed among percussionists in their journals and books; however, there is a lack of discussion of this piece from saxophonist's viewpoint.

Maki Ishii's *Alternation I* is also an early piece written for saxophone and marimba containing extensive examples of "controlled improvision." While *Alternation I* is an important piece in the history of this combination of instruments, it has been recorded only a few times.

Sho Oie's *Rhapsody* is the latest piece written for saxophone and marimba by a Japanese composer. Only four recordings of this piece exist. Oie incorporates many Japanese traditional

music elements and extended saxophone techniques in his piece, making me think his Rhapsody would also play an essential part in developing repertoire for this chamber group.

My discussions of these three Japanese pieces will provide references and suggestions for saxophone players who want to prepare and perform the works with percussionists. I hope this document will also help fill the literature gap in this new duet combination.

Review of Literature

Since Yuyama's *Divertimento for Marimba and Alto Saxophone* is the first piece that requires the marimbist to use a six-mallet technique, the work was briefly used as an example in Kathleen Kastner's Thesis, *The Emergence and Revolution of a Generalized Marimba Technique* and Rebecca Kite's book *Keiko Abe, A Virtuosic Life, her musical career and the evolution of the concert marimba.* In chapter three of *The Cambridge Companion to Percussion,* Willian Moersch also mentioned this piece when he discussed the marimba revolution. *Divertimento* is the most frequently performed and recorded work for saxophone and marimba. It has been performed several times at the World Saxophone Congress and the North American Saxophone Alliance Biennial Conference. This piece was first performed on a program in the Western world at the sixth World Saxophone Congress in 1979 in Chicago.[1]

Maki Ishii's *Alternation I* for Alto saxophone and Marimba was also premiered by Keiko Abe with saxophonist and composer Ryo Noda in 1984 in Tokyo.[2] However, no literature or discussions relevant to this piece have been found.

No literature or discussions about Sho Oie's *Rhapsody* for Alto saxophone and Marimba

[1] Hanafusa, Chiaki, and University of North Texas. "The Influence of Japanese Composers on the Development of the Repertoire for the Saxophone and the Significance of the 'Fuzzy Bird Sonata' by Takashi Yoshimatsu," 2010.

[2] Abe, Keiko. "The Works World-Premiered by Keiko Abe." Keiko Abe Official Site. Accessed February 12, 2023. https://www.keiko-abe.jp/en/world-premiere-en/.

have been found as of the time of writing this paper.

Procedures and Method

The discussion of each piece will be contained in a chapter containing a biography of the composer, a light theoretical analysis, and suggestions for performance preparation. The recording of each piece, with my duet partner Amy Xin Yin, will be provided as a video/audio reference for this paper. After a discussion of all three pieces, I want to compare them from the perspective of history, saxophone technique, Japanese aesthetic, and share the audience acceptance of each piece based on my personal experience.

The primary procedures for data collection in this project include semi-structured interviewing through an online platform, email correspondence, and the examination of musical scores. Interviewing Sho Oie provided primary source information on his biography and for explaining his compositional approach and musical traits. The examination of scores provided my suggestions for the performers, identification, and interpretation of the composers' musical concepts through the examples.

Appendix A includes the questionnaire designed for interviewing Sho Oie and Shishuo Cui. These interviews were conducted through online meeting through Google Meets with an interpreter, Shishuo Cui (崔師碩), the first saxophonist to record Sho Oie's *Rhapsody for Alto Saxophone and Marimba*. Appendix C includes the letter of informed consent detailing the study's purpose and its methodology signed by Sho Oie and Shishuo Cui to recruit their participation.

CHAPTER II: THE ROLE OF SAXOPHONE IN CHAMBER MUSIC

History of Saxophone in chamber music

Chamber music, typically performed by a small ensemble of musicians, is a popular and beloved classical music genre. The intimate setting and close collaboration between performers often result in a richly nuanced performance. Oxford Learner's Dictionaries defines *chamber music* as "music written for a small group of instruments." The term *chamber music* was introduced in the 17th century by the theorist Marco Scacchi. The designation chamber music indicated only that a particular composition was intended to be performed in a private residence rather than a church or a theater.[3]

Currently, the term 'chamber music' is commonly applied to instrumental music for small ensembles of solo players. In the United States, the performance of chamber music incorporates a wide variety of musical forms and genres, including vocal and theatrical works involving smaller forces as well as the performance of early music, Electroacoustic music, Jazz, Bluegrass music, Rock, and many other types of Popular music and Folk music in the United States.[4]

The saxophone is a versatile instrument that is used in a variety of settings. The saxophone was invented in the 1840s by Adolphe Sax, a Belgian instrument maker. He wanted to create an instrument that could bridge the gap between the brass and woodwind families of

[3] Radice, Mark A. *Chamber Music: An Essential History*. Ann Arbor: University of Michigan Press, 2012. p.1.

[4] Burkat, Leonard, Gilbert Ross, and Frank J. Oteri. "Chamber music in the United States." *Grove Music Online.* 25 Jul. 2013; Accessed 7 Feb. 2023. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240370.

instruments. He combined the best qualities of the woodwind and brass instruments, and the saxophone was the result.[5] The first article to mention the saxophone was in a Paris magazine in 1842, *Journal des débats,* which was written by Adolphe Sax's close friend, Hector Berlioz.[6] He proclaimed the sound to be incomparable: 'It is full, mellow, vibrant, extremely powerful and yet capable of being soft.' The first use of the saxophone by a symphonic composer was by Georges Kastner in *Le Dernier Roi de Juda*, the opera which included the bass saxophone, received a single performance on December 1st, 1844. Although the saxophone found acceptance in Spanish and English bands during the 1850s, it was not until 1872 that the American audience became aware of its effectiveness.[7] The Twenty-Second Regiment Band of New York City, organized by Patrick Gilmore, featured saxophone soloist Edward Abraham Lefèbre in its inaugural concert on November 18, 1873. In the early 20th century, bandleader John Philip Sousa often featured the saxophone in his marches and other works. However, the saxophone's use in classical chamber music was less common in the United States during this time because of the lack of substantial repertoire and the disinterest of orchestral musicians.[8] The saxophone was initially used in large ensemble settings, such as the symphony and military bands[i], and it later gained popularity in jazz music. It was in the mid-20th century that the saxophone became more widely used in American chamber music. Its unique sound has been used to significant effect in small ensembles.

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[5] Cottrell, Stephen. *The Saxophone*. New Haven: Yale University Press, 2013. Accessed February 20, 2023. ProQuest Ebook Central.

[6] Horwood, Wally. *Adolphe Sax, 1814-1894: His Life and Legacy*. Rev. casebound ed., 3rd impressioned. Baldock, Herts: Egon, 1992. p. 38-39

[7] Hemke, Fred. "The Early History of the Saxophone," 1975. p. 373

[8] Ingham, Richard. *The Cambridge Companion to the Saxophone*. Edited by Richard Ingham. 1st ed. Cambridge Companions to Music. Cambridge, U.K.: Cambridge University Press, 1998. p.16-20.

When we think of saxophone in a chamber music setting, the first combination that comes to mind is usually the saxophone and piano duet. Combining these two instruments creates a unique and beautiful sound that is both powerful and emotive. One of the most famous saxophone and piano sonatas is Paul Creston's *Sonata, Op. 19*, written in 1939. The sonata's first movement is marked by its rhythmic energy and expressive saxophone melodies. The second movement is a slow and lyrical piece highlighting the saxophone's warm and rich tone. The third movement is a lively and upbeat piece that showcases the technical skills of both the saxophonist and the pianist.[9]

However, saxophone chamber music has had its most significant and successful developments in ensembles composed entirely of saxophones. This was the expectation of Adolphe Sax, who believed that the homogeneity brought by the instrument to the military band and other contexts could be exploited independently. Léon Escudier first suggested the possibility of a quartet of saxophones in 1844. Several of Sax's Parisian colleagues, including Georges Kastner, Jean-Baptiste Singelée, and Jérôme Savari, contributed works for saxophone groups as early as the mid-19th century.

The saxophone quartet became increasingly popular in the United States toward the end of the 19th century, with many performances of light classical transcriptions and popular pieces. These performances demonstrated the viability of saxophone ensembles and developed ensemble musical skills among saxophonists. They provided aural models for others to follow, making them an essential part of the classical saxophone quartet heritage.

Lefèbre was a famous saxophonist in the late 19th century United States. He became

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[9] Liley Thomas. "A Teacher's Guide to the Interpretation of Selected Music for Saxophone." Dissertation. Indiana University, 1988.

known as “The Saxophone King” because of his technical skills and the new music he created for the instrument. Lefèbre toured extensively in the USA and beyond, introducing the saxophone to a new audience. He formed the New York Saxophone Quartet Club and played in various quartets, helping to establish the saxophone as a chamber music instrument.[10]

The saxophone quartet was established as a serious chamber ensemble in the 20th century by a quartet from the Musique de la Garde Républicaine, which gave its first concert in France in 1928. The quartet was established by Marcel Mule on soprano, with his colleagues René Chaligné on alto, Hippolyte Poimboeuf on tenor, and Georges Chauvet on baritone. The group underwent several name and personnel changes over the next forty years, capitalizing on Mule’s growing reputation and becoming known as the Marcel Mule Quartet. Just as Mule established a classical French repertoire for the saxophone as a solo instrument, his quartet stimulated the creation of a classical repertoire for saxophone quartet, primarily by French composers such as Robert Clérisse, Eugène Bozza, Florent Schimitt, and Claude Pascal. This repertoire provided the bedrock of classical quartet playing in Europe and beyond for many years. The legacy of Mule’s quartet was not just the repertoire it generated but its demonstration of the saxophone quartet as a viable medium that could be taken seriously as a concert ensemble. The group also set new standards for saxophone ensemble performance, with timbral homogeneity, rhythmic precision, and collective virtuosity becoming the hallmarks of the ensemble.

The saxophone has been slow to gain acceptance in mixed chamber ensembles due to various factors. Such factors include its unique timbre, a tendency to mask other instruments if not scored sensitively, pejorative associations, and conservative momentum generated by

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[10] Cottrell, Stephen. *The Saxophone*. New Haven: Yale University Press, 2013. Accessed February 20, 2023. ProQuest eBook Central. p. 118.

ensembles with established disposition. Balancing the saxophone's greater volume against softer instruments has also been an issue in some cases.[ii] While skilled saxophonists develop techniques to overcome the mechanical and acoustic challenges, they are still contending with the natural loudness and resonance of their instrument. Additionally, the instrument's association with jazz and popular music meant that some composers either avoided using it to maintain the serious nature of their compositions or utilized it to reference popular music where it was commonly found. Examples include William Walton's *Façade* (1922), which assimilates the popular music style of the 1920s and features a small ensemble comprising flute, clarinet, trumpet, cello, percussion, and alto saxophone. Stefan Wolpe's 1950 *Quartet* uses a tenor saxophone to create a jazz-influenced surface infused with his serially based musical language.

In the early decades of the 20th century, many composers who had previously shown an interest in the saxophone were responsible for much of the chamber music that featured the instrument. Joseph Holbrooke, who wrote a concerto and a sonata for the saxophone, also composed the *Serenade Op. 61 b* (c. 1915), which includes five saxophones. Villa-Lobos was another who demonstrated his enthusiasm for the saxophone in many chamber works, including the *Sexteto mistico* (1917) for flute, oboe, guitar, celesta, harp, and saxophone, and the *Quartet* (1921) for flute, celesta, harp, alto saxophone, and female voices. The composer's idiosyncratic approach is exemplified in the unusual instrumentation and flowing, fantasy-like musical forms. However, the pieces are compelling because the instruments complement each other well. Villa-Lobos creates an idiomatic sound world that accommodates the saxophone's distinctive timbre, making it an equal voice in a mixed, while somewhat "exotic," instrumental group.

Saxophonists from the early 20th century seeking to expand performance opportunities for themselves also inevitably stimulated the development of the chamber repertoire. André Caplet's

Légende (1903) for two flutes, oboe, clarinet, alto saxophone, and double bass, and Henry Woollett's *Octour No. 1* (1909) for oboe, clarinet, alto saxophone, and string quintet can both be attributed to the patronage of Elise Hall. Henri Tomasi became interested in the saxophone through his friendship with saxophonist Marcel Mule. He wrote several solo pieces for Mule before composing *Printemps* (1963), a piece for wind quintet and alto saxophone dedicated to a wind sextet in Dijon, France. Other composers like Pierre-Max Dubois and Walter S. Hartley wrote similar pieces for this instrumentation. Sigurd Rascher, a famous saxophonist, commissioned many new pieces for the saxophone, including a trio for violin, saxophone, and piano by Edmund von Borck and a quartet for saxophone and string trio by Werner Wolf Glaser.

Saxophone is also used in the reed quintet. Compared to the well-established woodwind quintet or string quartet, the reed quintet is a relatively young chamber ensemble. The first reed quintet, Calefax, was founded in the Netherlands in 1985. Calefax experimented with various instrument combinations before settling on the unique instrumentation of oboe, clarinet, saxophone, bass clarinet, and bassoon, which has since become a model for chamber ensembles and musicians worldwide. As a result, both professional and student reed quintets have emerged in cities and universities, mirroring Calefax's distinctive instrumentation.[11]

Saxophone chamber music-making continues to thrive today, with new works being written for saxophone quartets, saxophone ensembles, and other ensembles that include saxophone. While the classical French repertoire remains an important part of the saxophone quartet heritage, saxophonists are increasingly exploring new musical horizons, pushing the boundaries of the saxophone as a chamber music instrument.

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[11] Furman, Leana. "Calefax Website," accessed in February 2023, http://calefax.nl/en.

Saxophone and Marimba

In Japan

The use of Western wind instruments in Japan began in the mid-19th century when the government opened its ports to foreigners. The first Western-style band training took place in Yokohama in 1869, but the saxophone was not included at that time. In 1871, a new band was formed for the army, which likely included a saxophone, as the French band had already standardized its use. The saxophone was played as a solo instrument in Japan starting around 1887, as Western music became more popular. By the early 20th century, a civic band called *Jinta* had formed, which included retired army musicians and sometimes featured a saxophone. American jazz significantly impacted Japanese culture after World War II, leading to increased use of the saxophone in both jazz and military bands. However, the saxophone in classical music was not widely known until Arata Sakaguchi appeared.

Arata Sakaguchi was a cellist inspired to learn the saxophone after hearing jazz saxophonists Adam Kobachi and Yellow Mariano perform in the 1930s. Despite the lack of saxophone teachers and resources in Japan at that time, Sakaguchi studied with French saxophonist Marcel Mule through letter exchanges. Using his background as a cellist, Sakaguchi learned saxophone music and became well-known in Japan for his performances. He later became a professor of saxophone at the Tokyo University of the Arts in 1951 and trained many young saxophonists who would later become famous. He also invited French and American saxophonists to Japan to provide advanced training, published method books and arranged music, and created composition competitions to encourage Japanese composers to write original music for the saxophone.

Sakaguchi's contributions were recognized when he was honored as one of the five crucial pioneers of the saxophone at the sixth World Saxophone Congress in Chicago in 1979. He was also an important guest speaker at the congress. The ninth World Saxophone Congress was held in Japan in 1988 because of his efforts.

Nobuya Sugawa learned the saxophone from Yuichi Omuro, who learned from Arata Sakaguchi. Sugawa helped make the classical saxophone more popular in Japan and worldwide. He has performed in many countries and is considered a very skilled musician. Japanese composers like writing music for him because of his extraordinary sound and musical ability. Sugawa has also recorded albums and formed a saxophone quartet to share classical saxophone with more people. His first album, *Once Upon a Time*, was successful and helped more people in Japan become familiar with the saxophone. Sugawa has also been featured in TV commercials and dramas, which have helped raise awareness of classical saxophone music. The saxophone has become a versatile and widely used instrument in Japan nowadays.[12]

When contemplating the history of the marimba in Japan, many people may immediately recall the renowned musician, Keiko Abe. However, it is important to review the history of this instrument in Japan prior to her time. There are two notable xylophone players who made significant contributions to the development of marimba in Japan before Abe's emergence: Eiichi Asabuki (1909-1993), a pioneer in marimba in Japan who taught Abe, and Yoichi Hiraoka (1907-1981), who also happened to be a student at Keio University.

Asabuki was the first famous xylophone player in Japan and is believed to have taught

[12] Hanafusa, Chiaki, and University of North Texas. "The Influence of Japanese Composers on the Development of the Repertoire for the Saxophone and the Significance of the 'Fuzzy Bird Sonata' by Takashi Yoshimatsu," 2010. p. 5-11.

almost all marimba players in Japan today at some point in his career. It is not easy to find anyone in Japan's marimba community without some involvement with Asabuki. On the other hand, Hiraoka was fascinated with the xylophone and played it in Japan for some time before eventually going to the United States. He continued to play xylophone throughout his life and never transitioned to marimba.

Asabuki and Hiraoka's interest in the xylophone began in the 1920s when xylophone players were almost non-existent in Japan. Asabuki became an active performer and composer, writing over 119 pieces for xylophone and marimba and over 1000 arrangements. He also played xylophone on the radio for five and a half years, inspiring many people to take up the instrument. Hiraoka served as an advisor to the Tokyo Xylophone Club, which later became the Japan Xylophone Association, with over 2000 members nationwide.

Marimba in Japan faced a turning point around 1950 with the visit of the Lacour Musical Evangelistic Crusade missionary team and Jack Conner. The Lacour team traveled across Japan during the summer for two months over six years, using a trailer that could be transformed into a performance stage for their shows. At Abe's high school chapel, she first heard their marimba performance, which deeply moved her. Conner's performance followed soon after. He played with four mallets, which was unconventional at the time when the mainstream approach was to use only two mallets. Jack Conner played a significant role in establishing the marimba and vibraphone as solo instruments in the classical music world. Darius Milhaud composed the *Concerto for Marimba and Vibraphone* specifically for Conner, performed by the Japan Philharmonic Orchestra in 1955.

The founding of the Tokyo Marimba Group marked the beginning of contemporary

music in Japanese classical music.[13] In 1962, the Tokyo Marimba Group was founded by young marimba players in their 20s, including Keiko Abe, Noriko Hasegawa, Shizuko Ishikawa, Takuo Tamura, Yoshihisa Mizuno, and Masao Yoshikawa. They encouraged young composers to write music for the marimba, which led to the creation of contemporary marimba pieces. Keiko Abe, also a composer, quickly became a leader in the international world of marimba, and the popularity of marimba grew globally. Her recitals in Tokyo in 1968, 1969, and 1971 introduced a large body of new Japanese solo, chamber, and concerto repertoire, including Akira Yuyama's *Divertimento for Marimba and Alto Saxophone* (1968), which was one of the first pieces calling for six mallets.[14]

In the Western World

Paul Creston was one of the first composers to produce serious concert works for the saxophone, and featured the marimba, accordion and trombone in solo pieces as well.[15] His *Concertino, op. 21*, written in 1940, was the first major work composed for the marimba.[16]

The marimba became increasingly popular after the gradual decline in the popularity of the xylophone. Clair Omar Musser played a significant role in promoting marimba in the 1930s and 1940s. He was a marimba teacher, player, conductor, composer, arranger, promoter, and manufacturer for about eight years. Musser organized a one-hundred-piece marimba orchestra

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[13] Takafuji, Maki (髙藤摩紀). *History of Marimba in Japan before Keiko Abe.* 名古屋音楽大学研究紀要, 34.

[14] Hartenberger, Russell, ed. "The Cambridge Companion to Percussion." Cambridge Companions to Music. Cambridge: Cambridge University Press, 2016. p. 46-47.

[15] Simmons, Walter G. "Creston, Paul." *Grove Music Online.* 2001; Accessed 7 Feb. 2023. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006817.

[16] Kastner, Kathleen. "The Emergence and Evolution of a Generalized Marimba Technique," 1989. p. 15.

for the 1933 World's Fair in Chicago.[17] The first marimba compositions were created as practice pieces for beginners and suited for concerts. Collaboration between marimbaists and composers helped to establish the first marimba pieces.

Vida Chenoweth (1928-2018) was an influential marimbaist who composed many works for the marimba. She premiered the *Concerto for Marimba and Orchestra, Op. 34* by Robert Kurka and the *Concertino Para Marimba y Orquesta* by Jorge Sermientos. Chenoweth organized a composition competition in which the Concertino *Para Marimba y Orquesta* won and was performed in Guatemala in 1960 and the United States in 1964.[18]

In 1969, Keiko Abe's first marimba recording was released in the United States, featuring works by Japanese composers, including Maki Ishii's *Marimba Piece with Two Percussionists*. The recording generated interest in Japanese marimba music among American performers and educators, who began incorporating it into their performances and curricula. By the end of the 1970s, Japanese marimba music had become an important part of music education in the United States, with the composers featured on Abe's recording being recognized as representatives of the Japanese marimba style.[19]

In the latter half of the 20th century, composers in the Western world began to combine the saxophone and marimba more often. Harvery Phillips, the Tuba Professor at Indiana University, approached Bernhard Heiden in 1991 to compose a piece for a workshop he was

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[17] Kite, Rebecca. "Keiko Abe: A Virtuosic Life: Her Musical Career and the Evolution of the Concert Marimba." Leesburg, Va.: GP Percussion. p. 168.

[18] Thompson, Darrell Irwin, and Raymond Ridley. "Illuminating Silent Voices: An African-American Contribution to the Percussion Literature in the Western Art Music Tradition." Dissertation, Arizona State University, 2012. p. 9-11.

[19] Kastner, Kathleen. "The Emergence and Evolution of a Generalized Marimba Technique." 1989. p. 34

hosting alongside saxophonist Donald Sinta and marimbaist Michael Udow at Austin Peay University in Clarksville, Tennessee. The outcome was *Four Fancies for Alto Saxophone, Marimba, and Tuba*. Phillips, Udow, and Sinta performed the premiere of the piece at Austin Peay University on November 15, 1991.[20]

David Maslanka's *Song Book* (1998) was commissioned by Steven Jordheim and Dane Richeson of the Lawrence University Conservatory of Music and was composed in the summer of 1998. This could be the most famous piece written by an American composer for the Alto saxophone and Marimba duet.[21]

The RoseWind Duo is one of the most famous saxophone-marimba duo nowadays. RoseWind Duo consists of Clifford Leaman on saxophone, and Scott Herring on marimba, and was formed in 2005. They have commissioned pieces, performed, toured, and recorded together ever since. They released their first album, *Release*, in 2008. There are seven pieces in this album, including Eckhard Kopetzki's *Shadows of Wood* (2000), Reginald Bain's *Luminescent* (2007), Braxton Blake's *Nine Etudes* (1997), Nathan Daughtrey's *Strange Dreams* (2002), John Fitz Rogers' *Release* (2006), and Tayloe Harding's *A Mile of Phrygian at 60* (2007). Their second album *Devils Garden/ Angels Landing*, was released in 2016, including Leonard Mark Lewis' *Book of Dances and Other Diversions*, Robert Maggio's *Devils Garden/ Angels Landing*, Reginald Bain's *Iteration*, Jesse Jones' *Four Scenes*, Fang Man's *Soundscapes of the Four Seasons*, Gary Ziek's *Earth Tones* (2011), and Adam Silverman's *Want it. Need it. Have it.*.[iii]

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[20] Walsh, Thomas P. "A Performer's Guide to the Saxophone Music of Bernhard Heiden." Dissertation, Indiana University, 1999. p. 194

[21] "Song Book for Alto Saxophone and Marimba," David Maslanka, accessed February 27, 2023. https://davidmaslanka.com/works/song-book/.

As the saxophone and marimba combination has become gradually prevalent, an increasing number of composers have begun to write pieces specifically for this distinctive duo, such as Mark Ford's *Wink* (2010)[iv], Marc Mellits' *Escape* (2016)[22], Gregory Wanamaker's *Turning Tides* for Soprano Saxophone and Marimba (2019)[23], Jenni Watson's *Meliai* for Soprano Saxophone and Marimba (2020)[24].

[22] Mellits, Marc. "Escape." Marcellus. Accessed February 27, 2023. https://www.marcmellits.com/escape.

[23] Wanamaker, Gregory. "Turning Tides." Gregory Wanamaker, March 7, 2021. https://gregorywanamaker.com/works/turning-tides/.

[24] Watson, Jenni. "Meliai." JENNIWATSON.COM. Accessed February 27, 2023. https://www.jenniwatson.com/shop/meliai?rq=Meliai%20

CHAPTER III: DIVERTIMENTO FOR MARIMBA AND ALTO SAXOPHONE (1968)

BY AKIRA YUYAMA 湯山 昭 (1932-)

Biography of the composer

Akira Yuyama (湯山 昭) was born on September 9th, 1932, in Hiratsuka, Kanagawa Prefecture, Japan, during a turbulent time as the country was at war. Although his family was not artistically inclined, Yuyama showed an interest in music from a young age. Inventing melodies and rhythms to accompany newspaper articles and listening to various genres of music came through a phonograph become one of his youthful pastimes. Additionally, growling up in Hiratsuka, Yuyama developed an intimate connection with nature. Yuyama owned a harmonica and a toy xylophone as a child and dreamed of owning other instruments, which he would gaze at longingly through music store windows. After his grandfather passed away when Yuyama was ten, he was left in the sole care of his mother. Although he desired taking singing lessons, Yuyama was encouraged to take piano lessons, which he enjoyed despite not owning a piano. He was able to practice using a fold-out paper keyboard, but he had to stop his lessons due to World War II and compulsory education. Yuyama joined the marching band as a trombonist in high school, and he survived a firebombing raid during the war with his mother. Life became difficult under post-war occupation by the United States.

Finding food was one of the biggest challenges for survival. Yuyama, in his memoirs, shares how his mother traded her kimonos for rice, and how people fought over half-eaten ration packets on the streets. Despite the challenges, Yuyama still pursued his passion for music. He pawned a set of Mahjong tiles procured by his late father in Shanghai and used the money to buy

a cheap violin and took lessons before high school, eventually becoming proficient enough to minor in violin performance during university.

However, Yuyama's passion for piano faced a challenge. He joined his high school choir club as an accompanist to gain access to the only piano on campus but was elected to lead the ensemble instead due to his talent in conducting. Yuyama also faced competition from "Y," (Yuyama only named this person "Y" in his memoir) who was already taking composition lessons and writing works for the choir, while Yuyama was clueless in all matters of music theory. Y's advantage was having a pump organ at home and living closer to school, so he always occupied the only piano on campus and would not let Yuyama use it to practice. Yuyama persevered, and attended a seminar held in Tokyo to improve his skills as a conductor.

As graduation approached, Yuyama faced a dilemma. While his advisor assumed he would apply to Tokyo University due to his proficiency in math and science, his passion for music made him unsure of how to proceed. His music teacher, Mr. Kaburagi, became his mentor and convinced Yuyama's mother to support his son's musical studies and career, even though they did not own a piano and could not afford it. Kaburagi used his son, Hajime Kaburagi (1926-2014), who was accepted to Tokyo National University of Fine Arts as a composition student despite losing his piano in a fire as an example, to show that all Yuyama needed was staff paper, pencils, and hard work. Eventually, Yuyama's mother agreed to support his application to the university.

When Yuyama was preparing for the entrance exam for the Tokyo National University of Fine Arts, he was referred to Tomojirou Ikenouchi for composition lesson by Hajime Kaburagi. Ikenouchi was a renowned composer in Japan and charged two-thousand yen per lesson, which was unaffordable for Yuyama. However, Ikenouchi accommodated Yuyama and Y by

suggesting they split the fee and take the lesson together. Yuyama struggled with the lessons due to his lack of knowledge in music theory and the difficulty of the textbook. He also received less attention than Y during the shared one-hour lessons. Yuyama became depressed as his mother's savings dwindled, and he barely received attention during his lessons. One day, he was considering committing suicide but instead wanted to visit a lake and thought maybe it would calm him down. Despite never actually visiting the lake, he was able to draw inspiration from his imagination of the lake and the nearby power plant. This led him to make a connection between the phenomenon of harmonic progression and the hydroelectric conversion process, this gave him a greater understanding of harmony. He eventually presented his completed assignment to Ikenouchi, stunning him with his newfound understanding.

As for Yuyama's piano playing, he prepared under the guidance of Shimizu but also received instruction from Shimizu's former professor at the Tokyo National University of Fine Arts. Without a music instrument at home, he practiced at wealthier families' homes, as well as the piano at the elementary school where his mother taught, and at the Hiratsuka School of the Blind. He successfully played Mozart's Piano Sonata in B-flat major, K. 333, at this entrance examination. Yuyama was the third applicant to be accepted into the University of Fine Arts, considered to be the best music school in Japan, during that year.

Since Yuyama still did not have his own piano when he just got into the Tokyo National University of Fine Arts, he had to search for practice rooms or borrow someone else's piano. This was difficult because many students were competing for open practice space. However, this situation helped Yuyama develop his audiation skills, which became very useful for him later. He had a heavy course load, studying composition and playing the piano and violin as his main instruments. He also had to fulfill his teaching certification requirements. However, during the

time when Yuyama was studying in the University, he was inspired by his colleagues, who became accomplished musicians, and he was exposed to new music styles, including Bartók, Prokofiev, and Khatchaturian. He was doing well at school, and he became Ikenouchi's favorite student. Yuyama eventually mortgaged his mother's house to buy a piano, and this allowed him to start composing more freely. He won a prestigious music competition and became well-known among his peers. In his senior year, he composed a *String Quartet* that Ikenouchi thought would win the first prize, but it came in second due to a mistake during the performance. Yuyama also completed his graduation piece, which was *Two Movements in Concerto Style for Six Solo Instruments*.

Yuyama's success in competition and performances did not guarantee immediately long-term success. After getting married in 1955, he taught piano to support himself and his wife, who was still a student. In 1958, Yuyama moved to Tokyo to increase his prospects and gained more work opportunities, including composing music for NHK[v]'s radio programs, which were heard throughout Japan in preschools and daycare centers. Although the work was not well-paid, it gave him valuable experience in composing songs and piano pieces for children. He continued to write prolifically in various genres and expanded the Japanese art song and instrumental literature.[25]

Akira Yuyama is well-known for creating various kinds of music. He has composed popular children's songs *like Ohanashi Yubi-san* and *Ame Furi Juma no Ko* (1962). His work also includes a piano suite called *Confections, A Piano Sweet*. This piano suite is so beloved that it has been republished 153 times (as in 2022) and is enjoyed by people of all ages. He has also

[25] Sato, Dan. "An Introduction to Akira Yuyama and His Confections with a Discussion of Its Pedagogical Effectiveness." Dissertation, University of Miami, 2016.

composed instrumental pieces including the famous *Divertimento for Marimba and Alto Saxophone* (1968), and choral songs including *Children's Songs of Shikoku* (1968) and *The Song of Grapes* (1966). Yuyama's achievements are widely recognized. He received a grand prize in 1970 for his song *Kotan no Uta* (1970), and he won the Japan Children's Song Award in both 1973 and 1976. He was honored with the 5th Hachiro Sato Award in 1993, and in 2003, he received the Order of the Rising Sun, Gold Rays with Rosette[vi]. He has been leading the Japan Children's Song Association as its president since 2001. His music is special because it combines modern techniques with traditional ones, creating a unique charm. His music is known for its beautiful melody lines, creative harmonies, and rhythms that make people happy. His instrumental music, like the *Serenade for 10 Players* which was included in the CD album "Postwar Composer Excavation Compilation-VINTAGE JCLASSICS" (released in 2015), has gained more recognition. This CD album features hidden gems from various from various Japanese composers that were once stored in the TBS[vii] warehouse.[26]

Akira Yuyama's music activities have extended to several countries across the globe such as Japan, Bulgaria, Wales, Taiwan, China, Singapore, Germany, Austria, and the Czech Republic. His interactions with people from these nations have impacted his creative outlook, musical vision and overall philosophy, resulting in the birth of fresh and innovative compositions.

Background of the Piece

Akira Yuyama's *Divertimento for Marimba and Alto Saxophone* was requested by well-known Japanese marimbist Keiko Abe for her recital in 1968. Abe and Yuyama met years before

[26] Akira Yuyama's concert "What the World Needs Akira Yuyama" event official website: https://www.yuyamaakira.work.

during a recording where Yuyama was impressed with Abe's technique. Yuyama initially was prejudiced against the marimba until hearing Abe's performance, which changed his mind. They continued to work together on various projects, and Abe asked Yuyama to compose a new piece for her recital.

Upon receiving this commission, Yuyama decided to combine the marimba with the saxophone and worked to create a piece that would preserve the unique sounds of each instrument. He believed these two instruments would produce unique and evocative sounds when paired. During a meeting in Abe's home studio, Yuyama was struck by the marimba's technical capabilities, including the possibility for bi-tonality with six-mallet playing. Abe received the first draft of Yuyama's piece in mid-August of 1968 and suggested additional interactions between the marimba and saxophone to reveal more about the marimba's potential. Together, they worked on a second draft, and Yuyama completed the final version of Divertimento for Marimba and Alto Saxophone on September 15, just over two weeks before the concert.[27]

Akira Yuyama mentioned that the piece requires special technique from both marimbist and the saxophonist. However, he believes that listeners can still enjoy it with ease of mind. In October 1968, the piece was publicly presented at the Iino Hall during Abe's recital[28], where she played with the talented young alto saxophonist Motoe Miyajima.[29] This piece received its

[27] Kite, Rebecca. "Keiko Abe: A Virtuosic Life: Her Musical Career and the Evolution of the Concert Marimba." Leesburg, Va.: GP Percussion, 2007. p. 51-52

[28] Ibid. p. 57

[29] Yuyama, Akira. "Divertimento for Marimba and Alto Saxophone." Music Score, Ongaku No Tomo Edition, 1976.

American premier by Philip Parker on marimba and Jean Lansing[30] on saxophone, who were both graduate students at Indiana University in the spring of 1977.[31]

Performance, rehearsal guide and examination

Akira Yuyama's *Divertimento for Marimba and Alto Saxophone* is a ten-minutes musical composition that showcases Keiko Abe's standard techniques and approaches to the marimba. The piece features a tightly-knit relationship between the marimba and saxophone, with the former providing the harmonic and rhythmic foundation while alternating with the latter in playing the melodic material. This piece includes slow sections that highlight either the saxophone or the marimba and driving rhythmic passages where both parts are closely linked. Yuyama and Abe worked together in a true collaboration, and Yuyama incorporated many of Abe's suggestions in his composition. Yuyama's work features Abe's virtuosic techniques, including the independence of mallets while playing a four-voice chorale, the one-hand roll, the independence of mallets and hands in creating a polyphonic line, and the use of six mallets. The Divertimento serves as a testament to the creative collaboration between two musical minds and the impressive capabilities of the marimba as an instrument.[32]

This piece is composed in rondo variation style.[viii] It embodies a double rondo form, in which two main themes are artfully juxtaposed. Additionally, significant sections of bridge and new material are also used into the piece, enhancing its complexity and enriching its musical texture.

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[30] Philip Parker, email message to Jia-Yu Yang, August 30, 2023.

[31] Kite, Rebecca. "Keiko Abe: A Virtuosic Life: Her Musical Career and the Evolution of the Concert Marimba." Leesburg, Va.: GP Percussion, 2007. p. 85

[32] Ibid. p.200-201

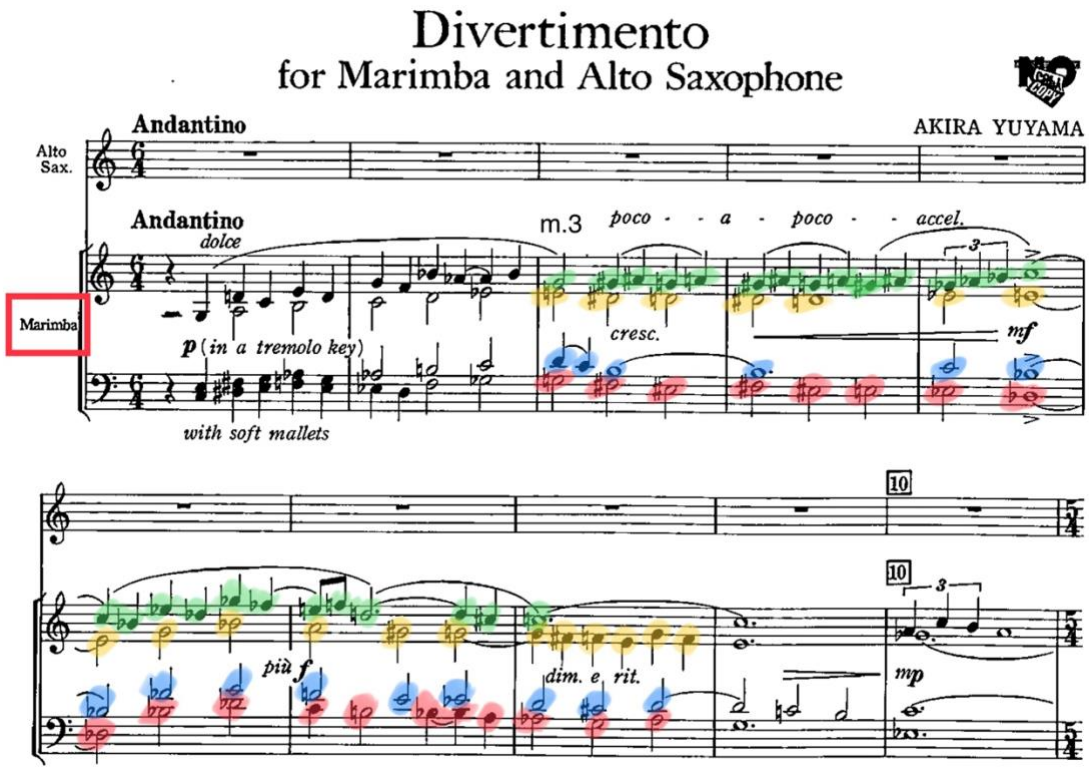
Table 1. Structure Overview of *Divertimento*

Measures	Section		Rehearsal Indication	Notes
1-10	A	Theme 1	Andantino at m.1	Marimba solo
11-25	B	Episode 1		Alto sax solo
26-38	A’	First variation of Theme 1		
39-45	A’’	Second variation of Theme 1		
46-51	C	Bridge	Allegro moderato at m. 46	
52-64	D	Theme 2		
65-70	C’	Return of Bridge		
71-89	E	New material		
90-102	D’	First variation of Theme 2		
103-109	C’’	Second return of Bridge		
110-116	A’’’	Third variation of Theme 1		Marimba six-mallet technique
117-142	G	Episode 3	Andantino at m. 117	
143-148	C’’’	Third return of Bridge		
149-162	D’’	Second variation of Theme 2	Allegro at m. 149	
163-168	C’’’’	Fourth return of Bridge		
169-182	E’	Variation of E		
183-207	A’’’’	Fourth variation of Theme 1	Adagietto at m. 183, Più mosso at m. 192, Vivo at m. 196, Moderato at m. 199	Marimba Cadenza
208-214	G’	Second variation of Episode 3	Andante at m. 208	Alto sax cadenza m. 213-214
215-228	D’’’	Third variation of Theme 2	Allegro at m. 215	
229-234	C’’’’’	Fifth return of Bridge		
235-244	D’’’’	Fourth variation of Theme 2	Allegro assai at m. 235, Agitato at m. 42	

The marimba introduces the primary theme in the key of C major from measure 1 through measure 10. In this opening choral-style section, the marimba employs four distinct voices, each operating autonomously from the others. The primary melody is in the top voice while the accompanying harmonies are provided by the inner voices. Beginning from measure 3,

each voice has different-length notes, requiring marimbaist's each mallet to be independent of the others.[33]

Example 1. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm.1-10



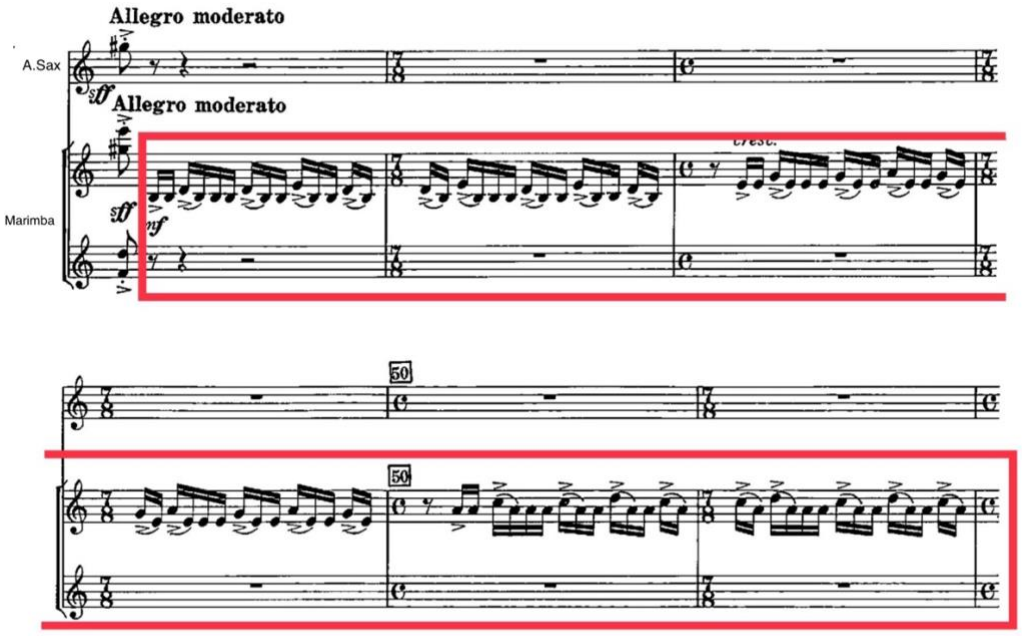
Subsequently, the alto saxophone presents a cadenza-like melody from measure 11 to measure 25, following the marimba's opening solo. The composer's indication of *poco accel.* at measure 11 and "*ad lib*" at measure 12, along with the fact that it is a solo section, suggest that the saxophonist should emphasize the melody and exercise greater freedom in its execution to convey the melody effectively. Upon the conclusion of the saxophone solo, the marimba resumes its role, restating the primary theme independently. The first instance of the marimba and

[33] Ibid. p.201

saxophone playing together and reestablishing the theme within the composition occurs at measure 39.

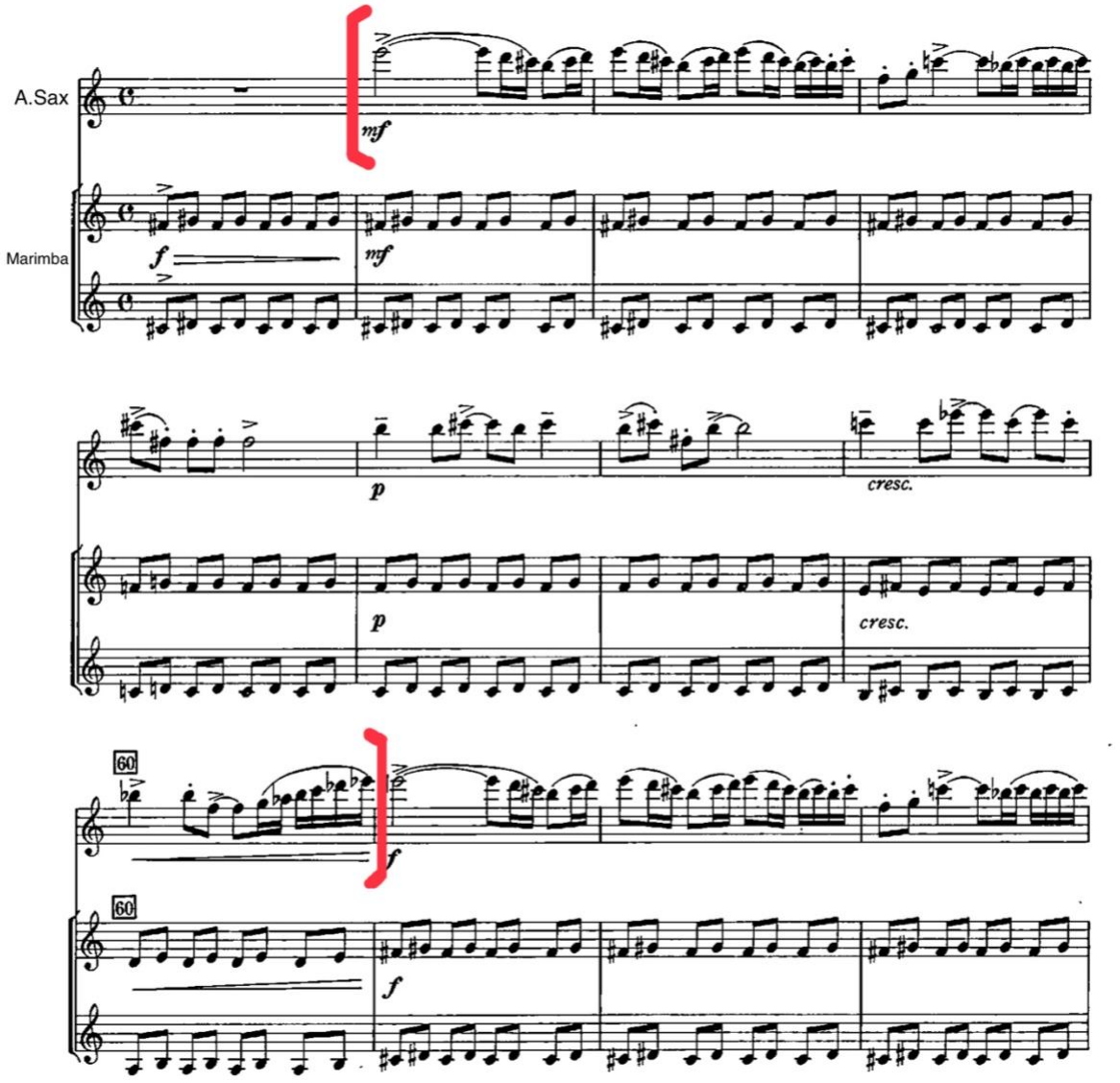
The marimba then proceeds to introduce the six-measure Bridge, characterized by an exhilarating rhythm in the alternative single time signature of 4/4 and compound time signature of 7/8, beginning at measure 46.

Example 2. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm. 46-51, the Six-measure Bridge



Once the marimba establishes the tempo, the saxophone presents the second theme at measure 53.

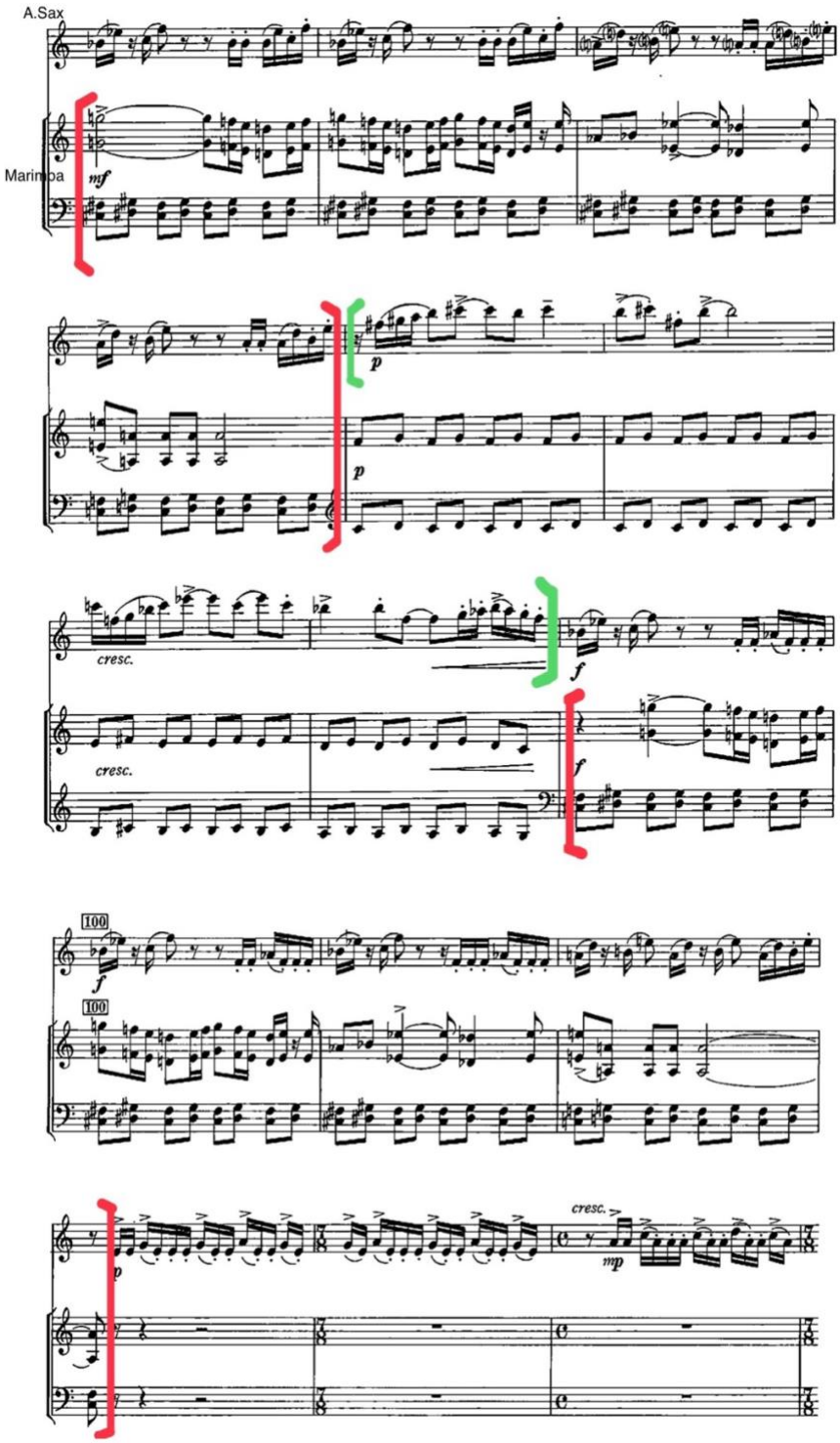
Example 3. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm.52-63, Theme 2



The saxophone subsequently returns to the Bridge itself, spanning from measure 65 to measure 70. The section from measure 71 to 89 introduces new material (marked as E on Figure.1), demanding meticulous coordination and teamwork between the marimba and saxophone players.

In measures 90 to 102, we encounter the first variation of theme 2. For the first four measures starting at measure 91, the melody is carried by the marimba. Subsequently, it is passed to the saxophone for the next four measures, before returning to the marimba for another set of four measures. Next, the saxophone takes over, performing the six-measure Bridge and adding an extra measure, providing time for the marimba player to prepare their six mallets for the upcoming section.

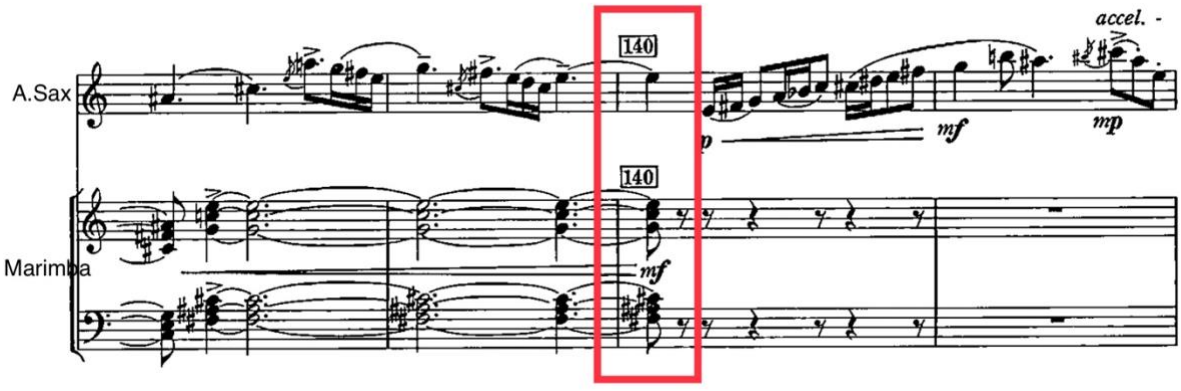
Example 4. Yuyama, Divertimento for Marimba and Alto Saxophone, mm.91-105, Trading melody every four measure between saxophone and marimba



Measures 110 to 116 highlight a notable six-mallet part, allowing the marimba player to showcase their advanced technique. From measure 117, the saxophone begins playing the melody, supported by the marimba's accompanying chords. The sheet music indicates "dolce" at measure 122 and 130. For this section (measure 117 to 142), I recommend that the saxophonist adopt a somewhat flexible approach and strive to lead, proving direction for the piece, especially considering the marimba's sustained chords.

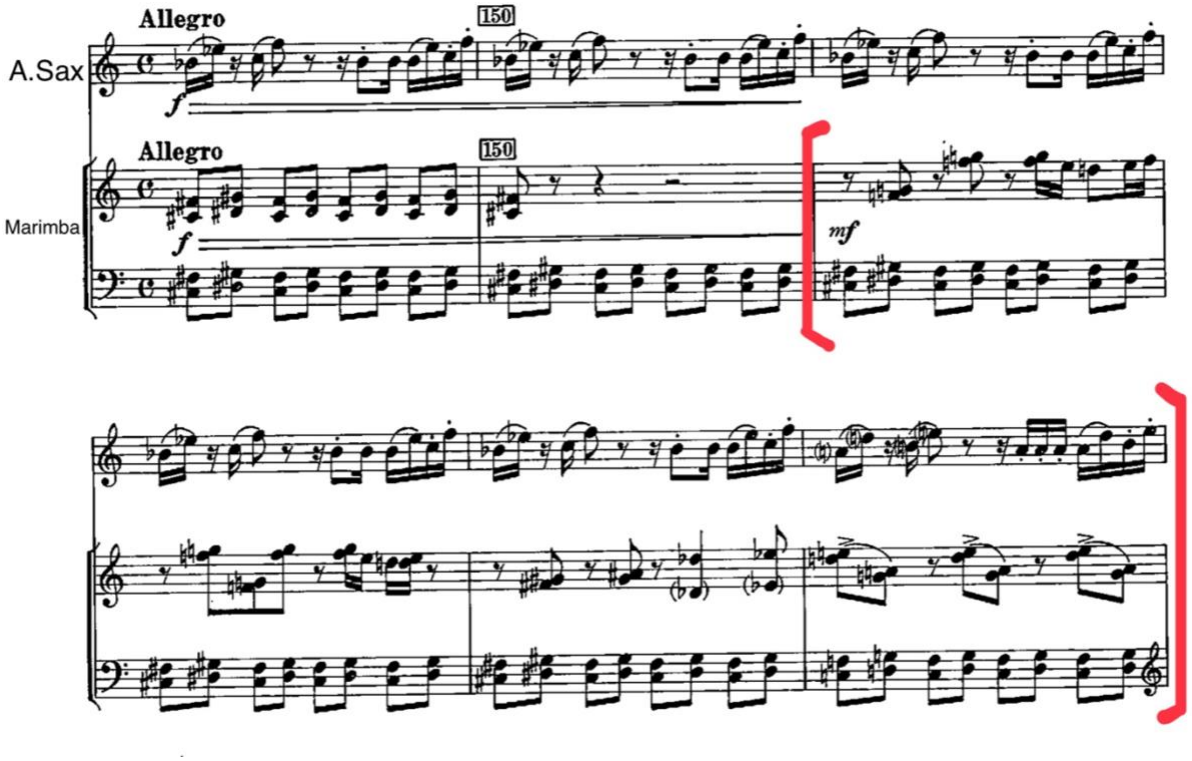
Upon reaching measure 140, my marimba partner and I decided to release the first note together. Even though the score indicates a quarter note for the saxophone and an eight note for the marimba –suggesting the marimba's sound should conclude before the saxophone– we felt that synchronizing our release would generate an emotional pause, subsequently creating tension before the saxophone's upcoming three-measure solo. As the saxophonist delivers the final three-measure solo of this section, the marimba player uses this time to transition from six mallets to four, opting for harder mallets. Following this, the marimba player takes over to perform the six-measure Bridge alone.

Example 5. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm.138-144, Release the first note together at measure 140.



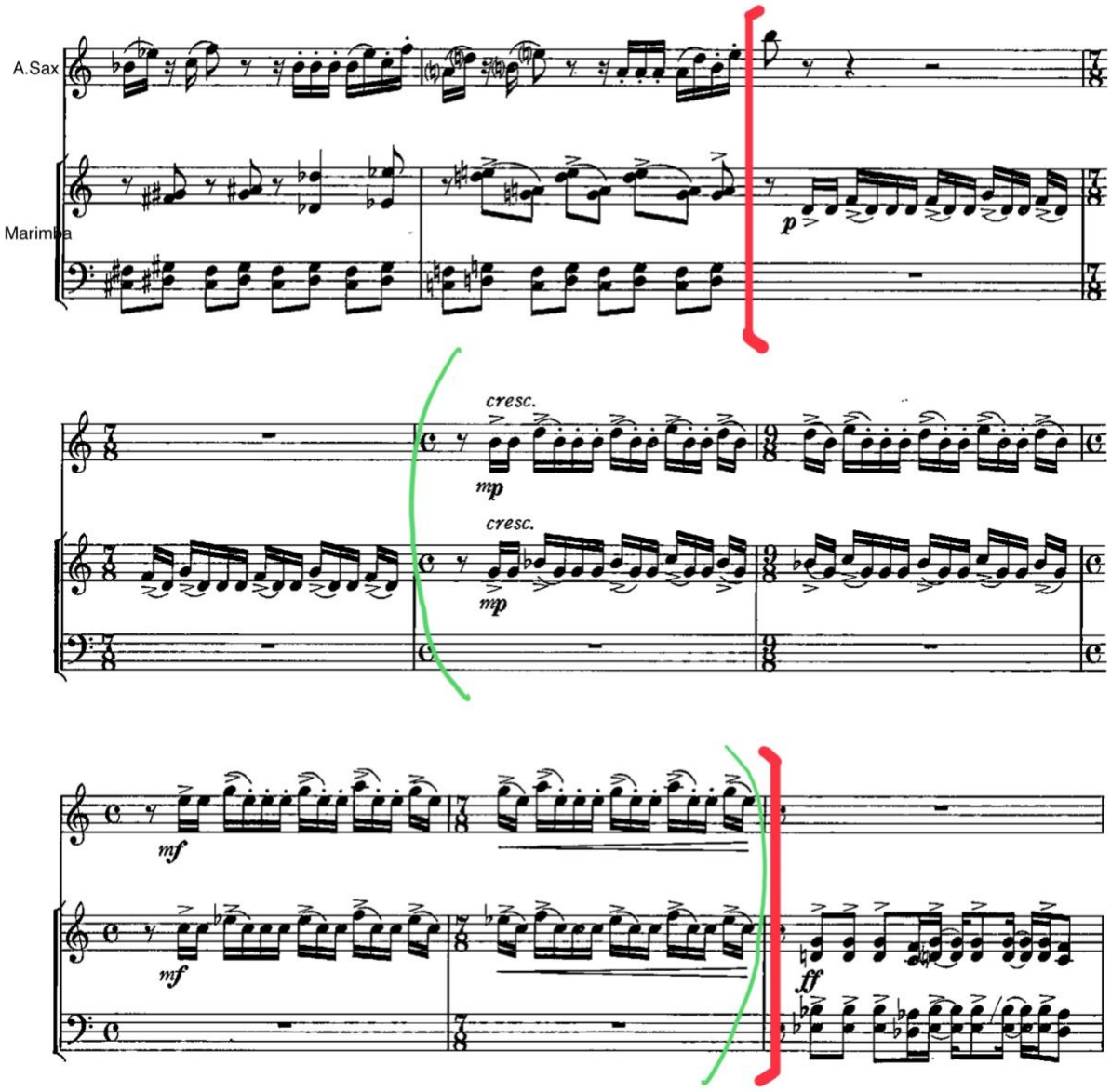
In measures 149-162, the second variation of theme 2 unfolds. The marimba initiates the melody at measure 151, carrying it for four measures, before passing it on to the saxophone for the next four measures. The melody then circles back to the marimba for the concluding four measures of this section.

Example 6. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm.149-154, second variation of Theme 2, melody on marimba



Subsequently, we reencounter the six-measure Bridge. However, this time, it is the marimba that leads the first two measures, uniting with the saxophone for the remaining four measures. This occasion marks the first time in the piece where both instruments collaboratively navigate this Bridge.

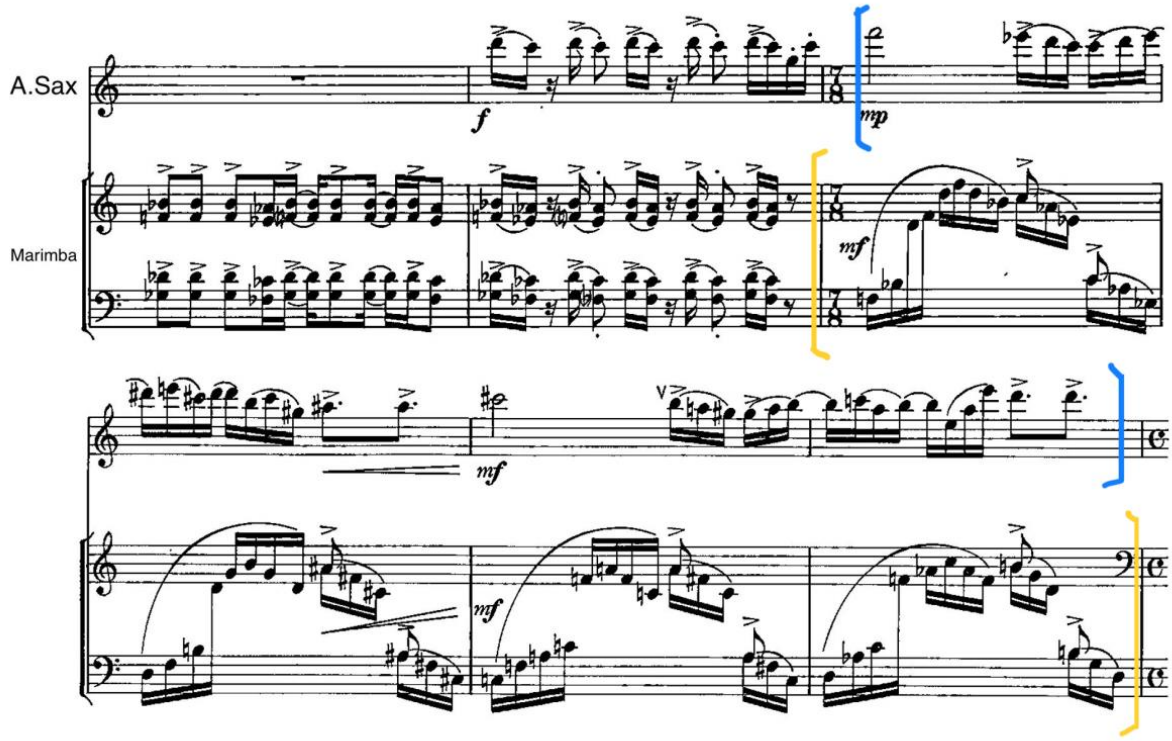
Example 7. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm.161-169, the six-measure Bridge



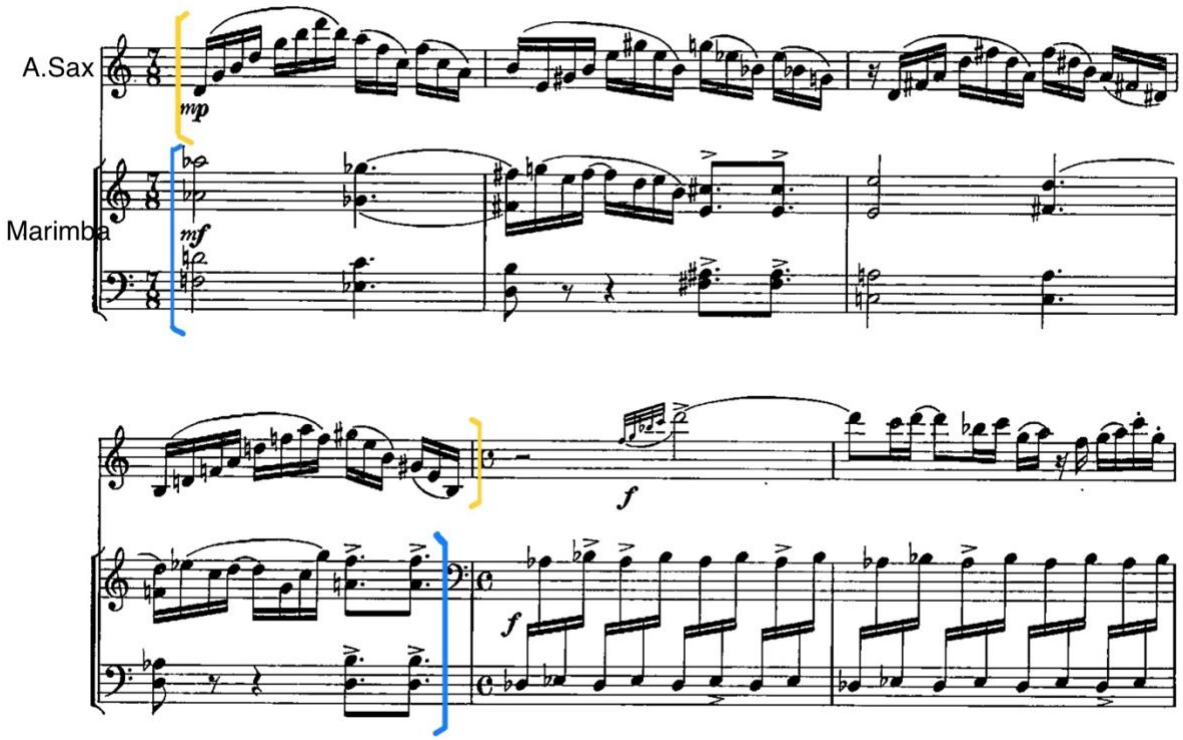
From measure 169 to 182, we encounter yet another variation of section E. Yuyama switches the roles that the saxophone and marimba performed in the original E section. In this part, the saxophone executes a continuous stream of sixteenth-note across four 7/8 measures from 173 to 176, while the marimba revisits the similar material that the saxophone originally played from measures 75 to 78 (marked as E on Table.1). Following the four 7/8 measures, the

ritardando commences at measure 181, paired with a diminuendo in the next measure. This shift in tempo and volume sets the stage for the marimba's solo performance, a cadenza spanning from measure 183 to 207.

Example 8. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm.73-78, the "Original E"



Example 9. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm.173-178, the variation of E

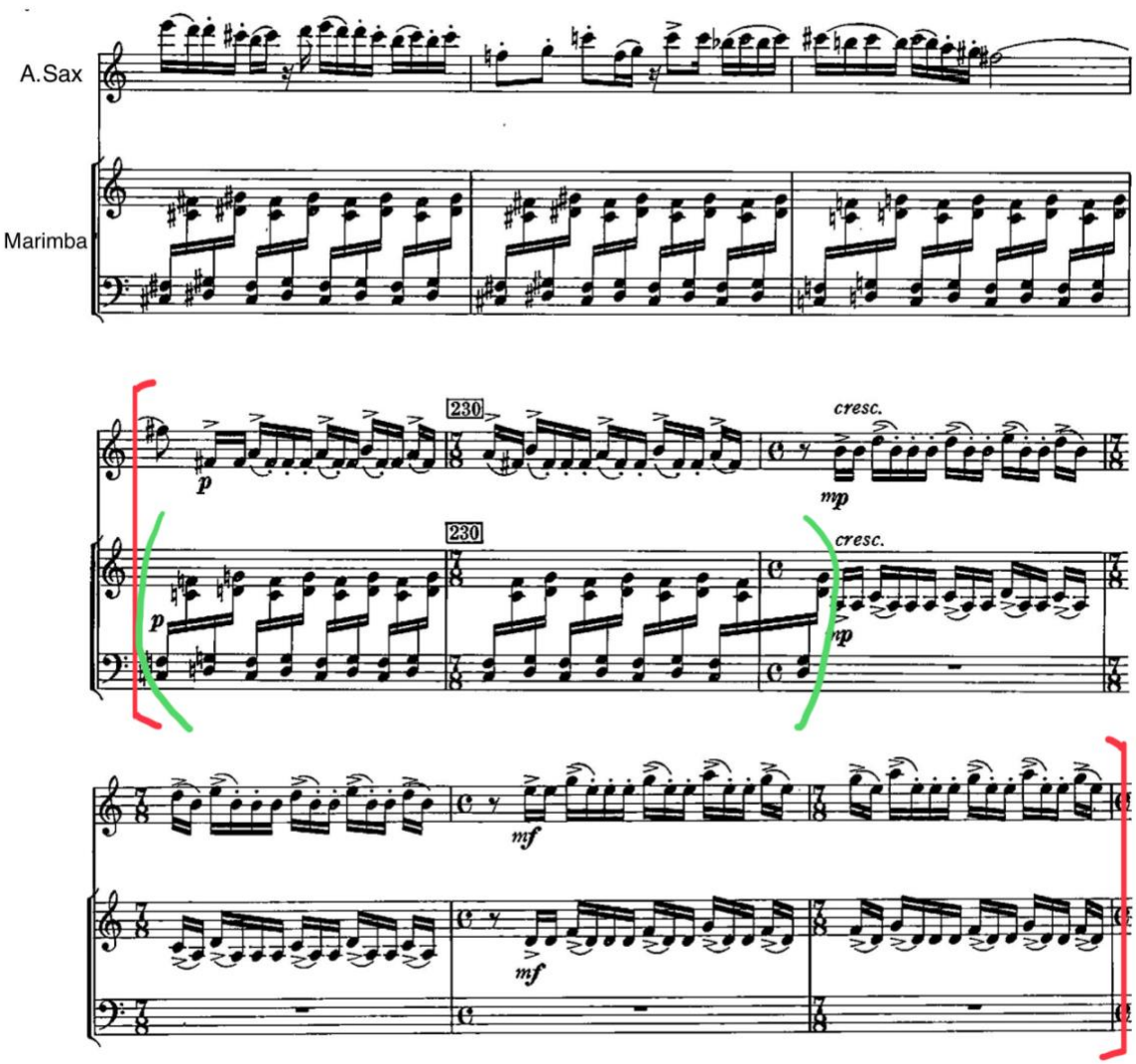


Following the marimba's cadenza, the saxophone takes the lead from measure 208, performing ga variation of the material first introduced at measure 117. This solo, accompanied by a single chord from the marimba, extends to measure 212. Subsequently, the saxophone embarks on a brief cadenza from measure 213 to 214. This passage includes the piece's only altissimo (A) note for the saxophone.

After the saxophone completes its brief cadenza, the third variation of theme 2 starts from measure 215 through 228. This time, Yuyama assigns the entire melody to the saxophone, without any alternation with the marimba, mirroring the initial introduction of Theme 2 at measure 53. The marimba supplements the melody with a consistent stream of eighth-notes from measure 215, which transition into sixteenth-notes at measure 225.

At measure 229, the saxophone initiates the six-measure bridge, while the marimba continues its similar sixteenth-note pattern from the previous section for the first two measures. Following this, the marimba syncs up with the saxophone for the remaining four measures. This unique combination seamlessly unifies the two sections in a fascinating manner.

Example 10. Yuyama, *Divertimento for Marimba and Alto Saxophone*, mm. 226-234



The concluding section presents the fourth variation of theme 2. The marimba maintains an engaging sixteenth-note pattern for almost the entirety of this section. The saxophone delivers a short melody and then steps back, allowing the marimba to execute an exhilarating ascendant figure from measure 240 to 242. For the final three measures, the two instruments unite, culminating the piece with Major C, serving as a final echo of the piece's beginning.

CHAPTER IV: ALTERNATION I FOR ALTO SAXOPHONE AND MARIMBA OP. 58

(1984) BY MAKI ISHII 石井真木 (1936-2003)

Biography of the composer

Maki Ishii, a renowned Japanese composer and conductor, was born on May 28th, 1936, in Tokyo. He was the third son of Baku Ishii, a renowned dancer and choreographer who played a pioneering role in establishing the genre of modern dance in Japan, and Yae, who was an actress. Maki Ishii's father was born in 1886, only about two decades after the Meiji Restoration (1868)[ix]; he was instrumental in Japan's modernization process. During the 1910s, he developed an innovative experimental genre called the "dance-poem" (buyōshi), which led to the emergence of modern Japanese dance, including Butoh, and secured its place in early modern Japanese arts history. Although Baku sometimes used modern Japanese music by composers like Kōsaku Yamada and Akira Ifukube, Western music from composers like Chopin, Debussy, and Stravinsky was more common. Maki Ishii had grown up in an extremely creative atmosphere, where both traditional Japanese and Western classical music were present. This was the musical environment that shaped him. From an early age, Ishii played the piano and took violin lessons, studying standard Western pedagogical pieces from Bayer, Hohmann, Kayser, and sonatina anthologies. In 1950, Ishii performed Chopin's Ballade No. 4 and conducted Mozart's Eine Kleine Nachtmusik at a public concert in Tokyo. For a Japanese youth, music naturally meant Western music.[34]

[34] Ishii, Maki. "Maki Ishii's Music: Sounds of West, Sounds of East: Striding Two Musical Worlds." Celle: Moeck, 1997.

After studying composition and conducting privately from 1952 to 1958 under Ifukube, Ikenouchi, and Watanabe, he moved to Berlin where he continued his studies at the Hochschule für Musik in Berlin studying under Josef Rufer, Boris Blacher, E. Pepping, and H. F. Harting from 1958 to 1961. Ishii was heavily influenced by twelve-tone compositional techniques while under Josef Rufer (he is a student of Schoenberg)'s teaching. Unlike other Japanese composers, Ishii has consistently numbered his musical pieces, and his first recognized work is *Präludium und Variationen fü neun Spieler* (1959). This piece, purely based on the twelve-tone system, was performed in Darmstadt in 1961 under Bruno Madera's leadership. Another of his twelve-tone compositions, *Vier Bagatellen* (1961) for violin and piano, was presented in the same concert. This latter work marked a more mature and unique sound. Ishii, after several years, recognized that the melody of Vier Bagatellen resembled the sound of gagaku music he was familiar with from his childhood.[35]

In 1962, Ishii returned to Japan, where he became active as a composer, organizer of new music concerts, and a frequent collaborator with the NHK electronic music studios from 1965.[36]

Most Japanese composers of Maki Ishii's generation and earlier were educated in Western music, attending concerts by foreign performers and listening to Western music on records and the radio through the Far East Network. As Lothar Mattner observed, composer like Maki Ishii, trained in Western music, often viewed traditional Japanese music as mere accompaniments for wedding ceremonies at Shinto shrines and funerals at Buddhist temples.

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[35] Galliano, Luciana, and Martin Mayes. "Yōgaku: Japanese Music in the Twentieth Century." Lanham: Scarecrow Press, 2002. p. 247

[36] Ibid. p. 247

However, in the late 1960s, Ishii discovered Shōmyō (ritualized Japanese Buddhist chant)[x], which turned his attention to Japanese traditional music and incorporated elements of it into his works, creating his unique sound world in which Western and Japanese instruments are used in harmony. Upon his return to Japan, Ishii wrote the composition *Aphorismen* (1963) for violin, viola, cello, percussion, and piano. This piece, divided into seven brief movements, allowed Ishii to delve further into the exploration of Avant-grade[xi] European styles. Each tone in the series was matched with a unique rhythmic pattern, and the work incorporated many elements of chance. His *Hamon* (Ripples, 1965), was written for violin, an instrumental ensemble, and tape (produced at NHK studios), signaled the advent of a more individualistic and passionate style in Ishii's work. His awareness and sensitivity towards the distinctiveness of the sounds he employed became more pronounced. *Expressionen* (1967), composed for a string orchestra, was his pioneering work for a large orchestral group. The piece showcased an advanced utilization of Avant-grade techniques, creating a rich and compelling auditory texture. Within this composition, Ishii developed his sound gesture aesthetic, which endowed his orchestral writing with a robust tactile and physical quality. This feature became the defining element of his large-scale orchestral works in the 1970s. Ishii noted the influence of classical Japanese music on *Expressionen*. This influence could potentially clarify his heterophonic style of composition- a style that refrains from merging distinct sonic layers. This attribute ultimately became a hallmark of his music[37]

In 1969, he was invited to participate in the Berliner Künstlerprogramm with a grant from the German Academic Exchange Service (DAAD), and since then, he has been active as a composer and conductor in Japan, Europe, the United States, and China.

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[37] Ibid. p. 247-248

Ishii's compositions have been performed all over the world, and concerts such as "Composer's Portrait of Maki Ishii" have been held in Paris at the Festival d'Automne (1978), at the Berliner Festwochen (1981), in Geneva at the Été Japonais (1983), in Tokyo at the Music Today (1987), at the Suntory Music Foundation Orchestral Concert (1989), at the Tokyo Metropolitan Symphony Orchestra (1990), in the Hague at the Residentie Orchestra (1992), and many more.

His works show an awareness of contemporary Western techniques and skillful coordination of sound and silence. Ishii has composed numerous pieces for combined ensembles of Japanese and Western instruments. He masterfully uses the unique sound of each instrument. It is compelling to hear how he blends these distinct sounds, sometimes contrasting them and other time bringing them together harmoniously.[38] In several cases, Ishii synthesized traditional Japanese and Western elements, but in *Sō-Gū II* (1971), the interaction is achieved in a more straightforward manner by the simultaneous playing of *Dipol* (1971) for Western orchestra and *Shi-Kyō* (1970) for Gagaku. Maki Ishii's music is not merely a fusion of the music and instruments of East and West, but rather a constant awareness of the essential difference that underlies these two musical worlds, to pursue and grasp a third musical vision. For instance, in his works such as *Kyō-Sō* for percussion groups and full orchestra (1968-1969), *Sō-Gu I* for shakuhachi and piano (1970), *Sō-Gu II* for gagaku and orchestra (1972), and *Mono-Prism* for Japanese drums and orchestra (1976), he has employed both European compositional methods and elements from the sound world of Japanese traditional music to create his own unique sound world.

[38] Ibid. p. 252

Ishii's prizes and accolades include the German Critic's Prize (1988), the Kyoto Music Grand Prix (1990), and an Emmy award (1995). He also served as the Artistic Director of the Chinese-Japanese Contemporary Music festival in Beijing in 1997.

Ishii has conducted many leading orchestras worldwide, including the Berlin Radio Symphony Orchestra, the Orchestra de La Suisse Romande, the New Japan Philharmonic Orchestra and Radio Symphony Orchestra Beijing, and the Hong Kong Symphony Orchestra. His two-act ballet *Kaguyahime*, choreographed by Jiri Kylian for the Nederland's Dans Theater, which he conducted more than 80 times between 1988 and 1995 in The Hauge, Amsterdam, Rotterdam, Essen, Paris, and throughout Japan, has been particularly successful.

Maki Ishii's music is characterized by his attempt to pursue and grasp a third musical vision that straddles the two worlds of East and West by employing both European compositional methods and elements from the sound world of Japanese traditional music in his works.[39] [40] [41] He has been seen as a renowned Avant-grade Japanese composer who has successfully blended Western and Eastern influences in his music, creating a unique compositional idiom. [42] Maki Ishii passed away in Tokyo on April 8th, 2003, following a brief yet severe thyroid cancer.[43]

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[39] Kanazawa, Masakata, and Tatsuhiko Itoh. "Ishii, Maki." *Grove Music Online.* 2001; Accessed 9 Mar. 2023.

[40] Liu, Yi-Jan. "Temporality and Rhythmic Structure in "Thirteen Drums" by Maki Ishii and "Rebond" a by Iannis Xenakis." Order No. 3727181, University of North Texas, 2014.

[41] Maki Ishii's official website: http://ishii.de/maki/en/.

[42] Ralph, B. (2021). Black Intentions: Ishii Maki, Hirose Ryōhei, Shinohara Makoto and the Japanese Avant-Garde. In: Hibino, K., Ralph, B., Johnson, H. (eds) Music in the Making of Modern Japan. Pop Music, Culture and Identity. Palgrave Macmillan, Cham.

[43] "Maki Ishii, 66, Composer Who Blended Styles." *New York Times*, April 11, 2003, A23. *Gale In Context: Biography* (accessed March 8, 2023). https://link-gale-com.libproxy.uncg.edu/apps/doc/A100073210/BIC?u=gree35277&sid=oclc&xid=555fb8d0.

Background of the piece

According to Maki Ishii's trilingual book: *Maki Ishii's Music: Sounds of West, Sounds of East: Striding Two Musical Worlds*, he mentioned that he was trying to not "fall into the trap" while composing for percussion instruments. The novelty of sound quality is both appealing and stimulating, but it presents challenges from a compositional technique perspective. Choosing, controlling, and manipulating a near-infinite variety of tone colors is an incredibly complex task. When composing for percussion instruments, a composer who does not adhere to well-defined concepts and stringent methodology may inadvertently create conditions that lean more towards improvisation.

In improvisation, a performer's involvement goes beyond tone color production; it is inherently tied to rhythm. Thus, maintaining control over rhythm is just as crucial as managing tone color. Compositionally, there are limitations to the originality that can be achieved within a regular metrical framework, and such writing risks becoming trite and commonplace. Conversely, while there is an extensive array of indeterminate rhythms, there are boundaries to what a performer can technically execute and what a listener can perceive. The utilization of such rhythms ultimately shapes a work's vitality and identity.[44]

Improvisation is the process of creating or shaping a musical work during its performance. It can involve composing the work on-the-spot, adjusting or expanding an existing piece, or anything in between. While every performance has some level of improvisation, the

[44] Ishii, Maki. "Maki Ishii's Music: Sounds of West, Sounds of East: Striding Two Musical Worlds." Celle: Moeck, 1997.

degree varies based on factors like time, location, and cultural context.[45] "Controlled" generally means managed, directed, or governed. It refers to a situation, process, or object that is under the guidance or supervision of someone or something, ensuring that it follows a specific set of rules or parameters. In different contexts, the term "controlled" can have slightly different meanings, but the central idea is that something is being regulated, maintained, or overseen. According to the definitions of "improvisation" and "controlled", "Controlled improvisation" could refer to a form of improvisation in which the spontaneous creation or modification of a musical work during performance is guided or regulated by a specific set of rules, constraint, or parameters. While the process still allows for creative freedom and on-the-spot decision-making, the improvisation is kept within certain boundaries to maintain a desired structure, style, or coherence. This approach combines the elements of free-flowing creativity found in improvisation with a controlled framework that shapes the outcome.

Let's begin our discussion of *Alternation I for Alto Saxophone and Marimba Op. 58 by* exploring "Controlled Improvisation," diving into the special improvisational qualities of this piece. Ishii specifically focuses on the concept of controlled improvisation, which is the fundamental element of this piece. The title "Alternation" emphasizes the ongoing interplay between alto saxophone and marimba, as both instruments deal with the challenges presented by this specific approach to improvisation.

In the piece, the saxophonist and marimbist takes turns in performing pre-written sections composed by the composer, while the other musician responds with improvised elements. The

[45] Nettl, Bruno, Rob C. Wegman, Imogene Horsley, Michael Collins, Stewart A. Carter, Greer Garden, Robert E. Seletsky, Robert D. Levin, Will Crutchfield, John Rink, Paul Griffiths, and Barry Kernfeld. "Improvisation." *Grove Music Online.* 2001; Accessed 4 Apr. 2023

primary challenge for both performers is to shape their improvisation in a way that closely resembles the written notes on the score. This method of controlled improvisation, achieved through imitative musical patterns, inspires active and creative engagement from the musicians to maintain a unified stylistic flow throughout. The exploration of this underlying theme is another key aspect of the work.[46]

This pieces was premiered by Keiko Abe on marimba and Ryo Noda on saxophone in 1984.[47]

[46] Ishii, Maki. "Alternation I for Alto Saxophone and Marimba Op. 58." MMV 5320, Music Score, Mannheimer Musikverlag, 1984.

[47] Abe, Keiko. "The Works World-Premiered by Keiko Abe" from Keiko Abe's official website. Accessed September 14th. https://www.keiko-abe.jp/en/world-premiere-en/

Performance, rehearsal guide and examination

Table 2. Structure Overview of *Alternation I*

	Section Number	Rehearsal Indications	Tempo	Notes
First Half (Saxophone Lead)	1	right before Rehearsal #2: Sehr schnell=very fast	♪= ca. 60	
	2	Schnell= fast		
	3	Sehr schnell=very fast		
	4		Second half: Sax ♩=ca.60 Marimba ♪= ca. 60	
	5	Like wind blowing		
	6			
Second Half (Marimba Lead)	7		♪=50	Marimbaist use fingers instead of mallets, and switch back to mallets at the third line of section 7
	8	Sehr schnell=very fast		
	9			
	10	Sehr schnell=very fast		
	11			Marimbaist improvisation for 5'' before section 12
	12			Saxophonist improvisation for 5''

Table 3. Patterns from *Alternation I*

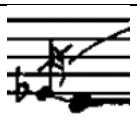
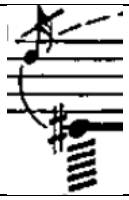
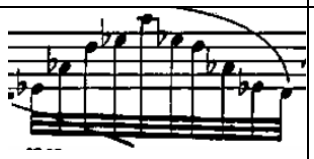
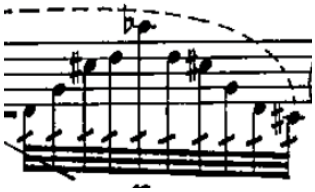
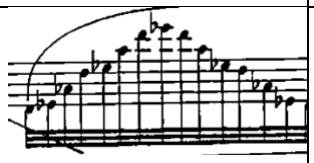
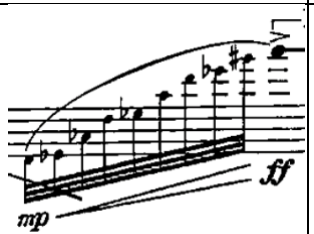
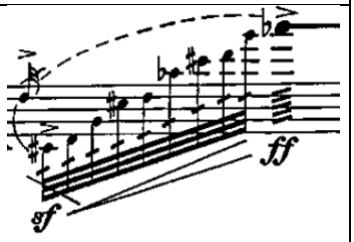
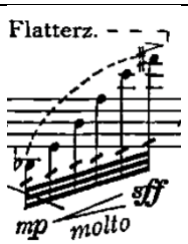
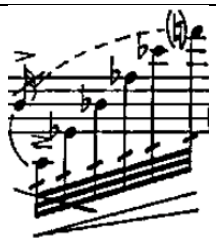
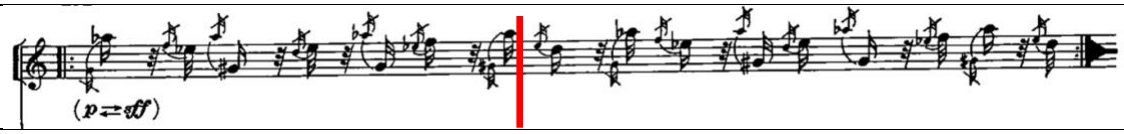
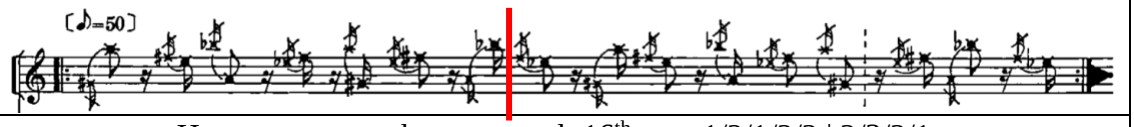
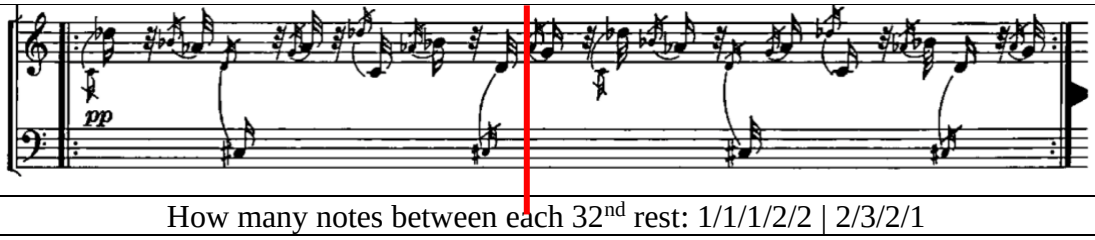
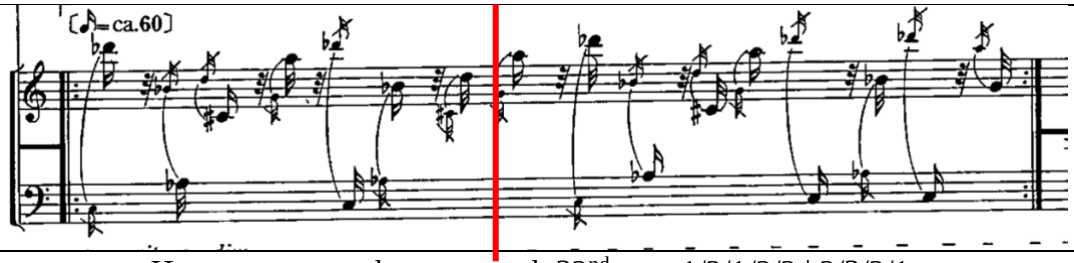
Saxophone			Marimba		
$^{+}$D	grace note Eb to sustained low D		**$^{-}$C$^{\#}$**	grace note D to sustained C$^{\#}$	
S1	palindromic structure upwards: [E^{b}, A^{b}, D, E^{b}, A downwards: E^{b}, D, A^{b}, E^{b}, D]		**M1**	palindromic structure upwards: [C$^{\#}$, D, G, C$^{\#}$, D, A^{b} downwards: D, C$^{\#}$, G, D, C$^{\#}$]	
S2	palindromic structure upwards: [E^{b}, A^{b}, D, E^{b}, A, <u>D, E^{b}</u> downwards: <u>D</u>, A, E^{b}, D, A^{b}, E^{b}, D]		**M2**	palindromic structure upwards: [C$^{\#}$, D, G, C$^{\#}$, D, A^{b}, <u>C$^{\#}$, D</u> downwards: C$^{\#}$, G, D, C$^{\#}$, G, D, C$^{\#}$]	
S3	ascending [D, E^{b}, A^{b}, D, E^{b}, A, D, E^{b}, <u>G$^{\#}$, A</u>]		**M3**	ascending [C$^{\#}$, D, G, C$^{\#}$, D, A^{b}, C$^{\#}$, D, <u>G, A^{b}</u>]	
S4	ascending [B^{b}, E, B, F, C, F$^{\#}$] (with flatter tongue)		**M4**	ascending [A, Eb, Bb, F^{b}, C^{b}, F]	

Table 4. Recurrent Patterns for Saxophone and Marimba from *Alternation I*

Saxophone
SRP1

How many notes between each 32nd rest: 1/2/1/2/2 | 2/3/2/1
SRP2

How many notes between each 16th rest: 1/2/1/2/2 | 2/3/2/1
Marimba
MRP1

How many notes between each 32nd rest: 1/1/1/2/2 | 2/3/2/1
MRP2

How many notes between each 32nd rest: 1/2/1/2/2 | 2/3/2/1

The composition initiates with the marimba tenderly executing a recurrent pattern (MRP1) in the backdrop. The saxophone subtly enters the scene with an Eb grace note, transitioning into a prolonged low D (I labelled this set as $^{+}$D), swiftly followed by a rapid sequence characterized by a palindromic structure: [D, Eb, Ab, D, Eb, A, Eb, D, Ab, Eb, D], which I labelled as pattern S1. Moving forward, Ishii introduces  to denote pauses between every brief segments.

The next segment revisits $^{+}$D coupled with pattern S1, mirroring the prior occurrence. This is followed by $^{+}$D with a double pattern1, and then a repeat of pattern S1 and $^{+}$D along with a double pattern S1. Page 4 opens with $^{+}$D and pattern S1, succeeded by an extension of pattern S1 to high E^{b}, termed as pattern S2. We then encounter a double execution of pattern S2, followed by an ascending segment of pattern S1, reaching up to $G^{\#}$ and A. The subsequent segment features a growling on low B^{b} complemented by a flutter tonguing sequence on [E, B, F, C, $F^{\#}$] in an ascending order. Then we return to pattern S1, double pattern S1, $^{+}$D accompanied by pattern S1, and a double instance of pattern S1. Subsequently, there is an ascending sequence starting from low B^{b} to high $F^{\#}$ employing flutter tonguing, I labeled it as pattern S4. This followed by $^{+}$D coupled with pattern 1 and pattern 2. On page 5, the composition proceeds with pattern S4, a double presentation of pattern S2, pattern S2, pattern S4, $^{+}$D accompanied by pattern S2, pattern S1, a double round of pattern S2, and two instances of pattern S4. Furthermore, an ascending pattern S3 extending to high E^{b} via $G^{\#}$, A, and D is introduced. The saxophone concludes this section by playing a low $C^{\#}$ note with a growl before transitioning into Section 2. Throughout Section 1, the marimba adheres to a repetitive pattern, albeit with an improvisational touch. As Section 2 approaches, the saxophone's low $C^{\#}$ note gradually fades out, creating a diminuendo, while the marimba amplifies both its tempo and volume. This provides a stark contrast to the saxophone, simultaneously asserting the marimba's significant role in the forthcoming section.

Table 5. Pattern list of Saxophone in Section 1, *Alternation I*

Section 1 Saxophone	5" $^{+}$D+S1, 5" $^{+}$D+S1, 3" $^{+}$D+2(S1), S1, 3:5^{+}D+2(S1), 2" $^{+}$D+S1+S2, 2(S2), S3, S4 (growling on sustained Bb), S1, 2(S1), 3.5" $^{+}$D+S1, 2(S1), S4, 3" $^{+}$D+S1+S2, S4, 2(S2), S2, S4, 2" $^{+}$D+S2, S1, 2(S2), S4+S4, S3+ [ascending $G^{\#}$, A, D, E^{b}], 5" growling on low $C^{\#}$

At the beginning of Section 2, the saxophone and marimba trade places from their roles in Section1. The saxophone now adopts the recurring pattern (SRP1) given on the score, whereas the marimba carries forward its improvisational repetitive pattern from Section 1, while incorporating additional patterns specified in the score. As the second line of page 6 concludes, the saxophone begins to integrate pre-composed patterns (all hailing from the patterns introduced in Section 1) into its ongoing improvisational repetitive sequence.

In Section 3, Ishii offers s set of 10 brief patterns for the saxophone to select from and create an improvisation spanning approximately 70 seconds, based on these patterns. Concurrently, the marimba is provided with 11 short patterns to select from and build an improvisation around lasting for around 72 seconds. According to the score, the marimba initiates these segments slightly before the saxophone, ideally at least 2 seconds in advance. However, this timing is not a stringent requirement.

Figure 1. 10 patterns for sax to improvise, *Alternation I*, Section 3

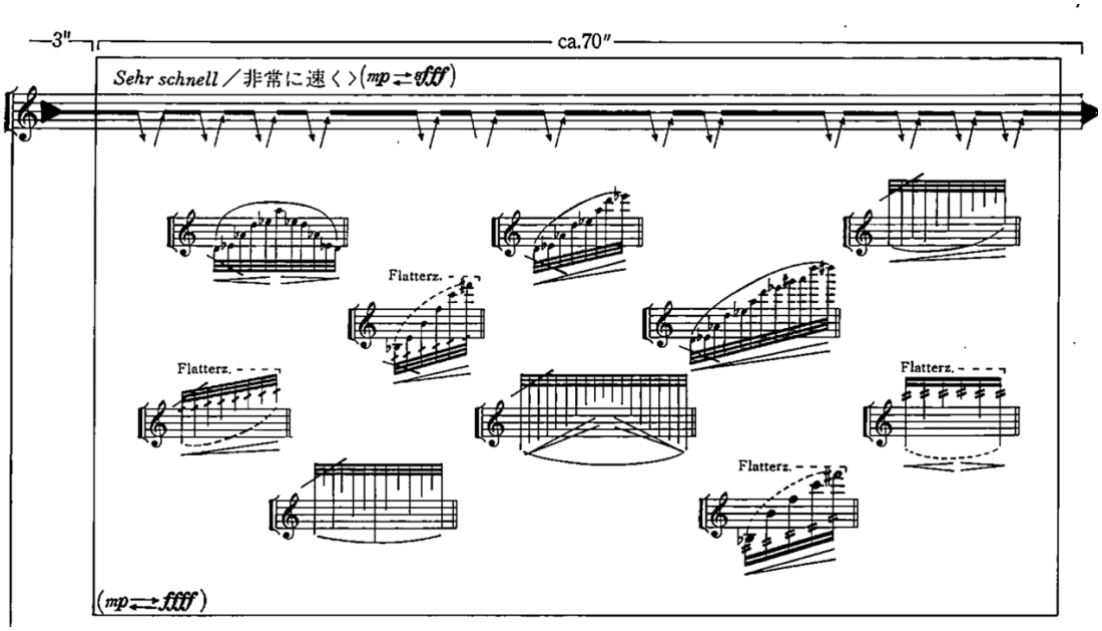
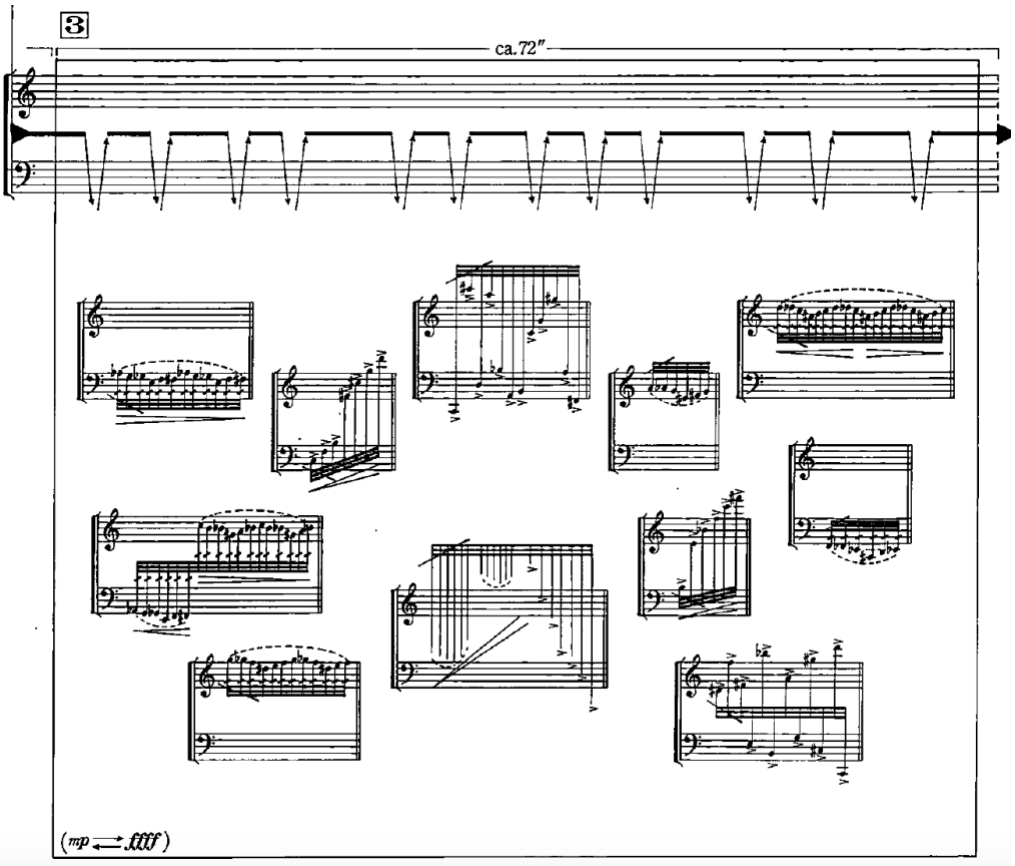


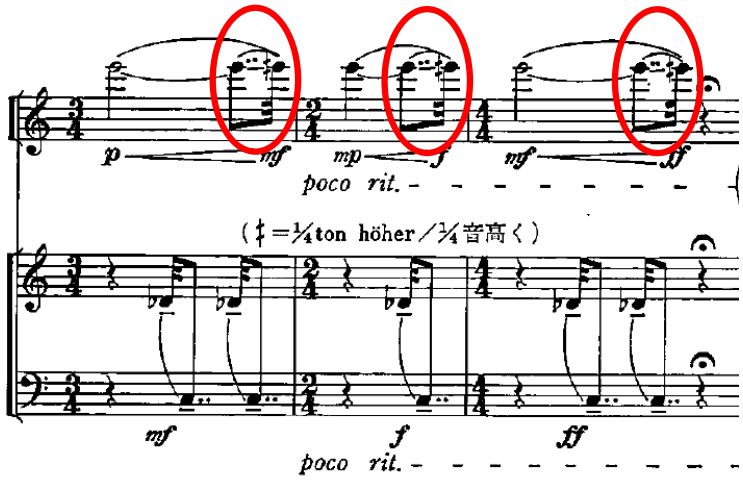
Figure 2. 11 patterns for marimba to improvise, *Alternation I*, Section 3



Transitioning into Section 4, both the saxophone and marimba initiate a ritardando and diminuendo, gradually slowing down and softening their play from the previous section, lasting roughly 20 seconds. The marimba then reverts to a recurring pattern reminiscent of the one introduced at the piece's beginning, concluding this section with an improvisation built on prior material from Section 3, diminishing to near silence in tandem with the saxophone. Concurrently, the saxophone continues to decelerate and soften, using the same previous improvisation until it reaches a near-silent state along with the marimba, extending over approximately another 40 seconds.

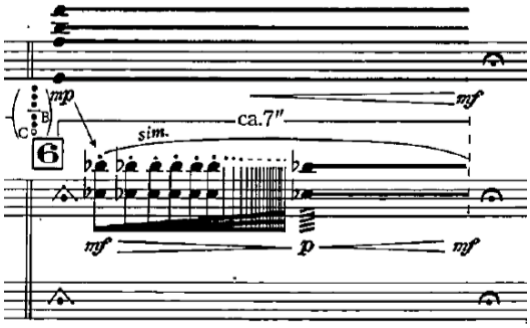
The utilization of a time signature in this composition is first introduced in Section 5, making it the sole section that employs a time signature throughout the entire piece. Ishii directs an effect "Like wind blowing" from the fist to the sixth measure of Section 5. The saxophonist is advised to blow air into the instrument without producing a true note, in an effort to simulate the sound of wind, thereby crafting an ambient air-flow sound. In the final three measures of Section 5, Ishii instructs the saxophone to perform micro-tones three times, ascending from high E to E ¼ tone higher. Each occurrence should be louder than the last, and slight ritardando commences from the second instance until the conclusion of Section 5.

Example 11. microtone utilized on saxophone, *Alternation I*, m.10-12 of Section 5



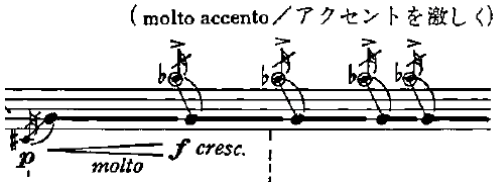
Section 6 starts with two multiphonic[xii] segments from the saxophone, followed by a growl on the middle C. Concurrently, as the saxophone executes the multiphonic, the marimba performs notes derived from the saxophone's multiphonic sequence. This paired with an "accelerated rhythmic progression", denoted by a steady increase from a slow to a quick tempo with the repetition of a note or chord, a technique often found at the start of Japanese Kabuki. We will delve further into this aspect in the next chapter. There are arrows connecting the saxophone's multiphonics to the marimba's progression pattern on the score. This signifies that notes from the marimba should seem as though they are emerging from the saxophone's multiphonic, crafting an intriguing texture when the distinct timbres of these two instruments converge.

Example 12. Multiphonic on saxophone, accelerated rhythmic progression on marimba, *Alternation I*, beginning of Section 6



Following the previously mentioned three segments, the saxophone introduces a low $C^{\#}$ as a grace note leading to sustained G long note. This is intermittently punctuated with short A^{b} notes that are accented and growled, while the marimba provides a rolling accompaniment. This arrangement mirrors the texture of Matsuri Bayashi[xiii], traditional Japanese ensemble music performed during festivals, where the dynamic interplay between drums and flute is a key characteristic. In Matsuri Bayashi, the flutist crafts varying patterns ornamented with extensive repetitions, while the percussionists play synchronized patterns, always mindful of the flutist's coordinating cues at critical moments. The section concludes with the marimba gradually diminishes its roll to almost a whisper, seamlessly transitioning into the beginning of Section 7.

Example 13. Sax plays sustained G with A^{b} accented and growled, *Alternation I*, Section 6



Section 7, which could be considered the second half of the composition, sees a role reversal between the saxophone and marimba, echoing their interaction in Section 1. The section

opens with the saxophone playing another recurring pattern (SRP2), written in the score and similar to that in Section 1, with key clicks serving as a backdrop throughout this part. And the key clicks gradually switch to the normal notes with pitch from page 10. Following the marimba's roll from the conclusion of Section 6, Ishii instructs the performer to employ fingers instead of mallets to stroke the marimba keys.

Marimbists use fingers as requested to play a grace note D that leads into a sustained long C# note, which I have labeled as $^{-}C^{\#}$. This is followed by a pattern similar to the palindromic structure previously played by the saxophone in Section 1, ascending through [D, G, $C^{\#}$, D, Ab] and descending [D, $C^{\#}$, G, D, $C^{\#}$], and I have named this pattern M1. Contrary to Section 1, Ishii does not use  as a break between each segment, indicating that all segments should flow seamlessly without any breaks, perhaps due to the fact that marimbaists do not need to pause for breaths physically. The sequences that follow includes $^{-}C^{\#}$ with M1, $^{-}C^{\#}$ with a double instance of M1, and a grace note D to M1. Ishii instructs the marimbist to return to using mallet after the segments mentioned above. The subsequent segments are $^{-}C^{\#}$ with double M1, $^{-}C^{\#}$ with M1 and an ascending pattern of [D, G, $C^{\#}$, D, Ab, $C^{\#}$, D] followed by a descending pattern of [$C^{\#}$, A^{b}, D, $C^{\#}$, G, D, $C^{\#}$]. This pattern appears as an extension of M1 (upward pattern added $C^{\#}$ and D; upward pattern starts from $C^{\#}$) I have named this extended pattern M1 as pattern M2. The next segment presents a grace note D partnered with a double M2. Then, a grace note D leads into an ascending pattern of [$C^{\#}$, D, G, $C^{\#}$, D, A^{b}, $C^{\#}$, D, G, A]. This can be interpreted as the ascending part of M2 added G and Ab; I have labeled this M3. The next segment is a grace note Bb leading into a sustained A note, with an ascending pattern of [E^{b}, B^{b}, F^{b}, C^{b}, F]; I refer to this ascending pattern as M4. The following segments feature a grace note D to M1, a grace note D to a double M1, $^{-}C^{\#}$ with M1, a grace note D with a double M1, and a grace Bb leading into M4.

Table 6. Patterns list for Marimba, *Alternation I*, Section 7

Section 7 Marimba	with fingers	5" -C#+M1, 5" -C#+M1, 3" -C#+2(M1), grace note D+M1
	with mallets	3.5" -C#+2(M1), 2" -C#+M1+M2, grace note D+2(M2), grace note D+M3, 8" [grace note Bb+M4], grace note D+M1, grace note D+2(M1), 3.5"-C#+ M1, grace note D+2(M1), grace note Bb+M4

Section 8 is similar to Section 2, but it showcases a role reversal for the saxophone and marimba as compared to Section 2. The saxophone maintains the repetition of pattern (SRP2) from the previous section, blending in supplementary patterns outlined in the score. Meanwhile, the marimba continues to evolve the compound segment formations (M1, M2, M3, M4) from the previous section. At the second line of page 11, the saxophone starts incorporating pre-composed patterns into its ongoing improvisational repetitive sequence. At the end of page 11, the marimba introduces three ascending patterns, each outstretching and reaching higher than the previous one, thereby paving the way for the coming climactic section. The saxophone should catch this momentum and energy from the marimba and connect its ascending pattern at the beginning of Section 9 with the marimba's last ascending pattern, culminating in a powerful, rocket-like surge.

Table 7. Patterns list for Marimba, *Alternation I*, Section 8

Section 8 Marimba	3" -C#+M1+M2, grace note B+M4, grace note D+2(M2), grace note D+M2, grace note Bb+ M4, 2" -C#+M2, grace note D+M1, grace note D+2(M2), grace note Bb+M4, grace note Bb+M4, grace note D+M3+ [ascending C, D], 2"-C#

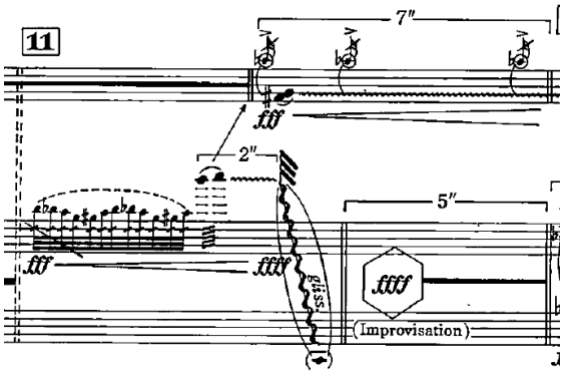
Section 9 introduces a shift where the marimba revisits the 11 short patterns introduced in Section 3, selecting from these for about 30 seconds of improvisation. In the meantime, the saxophone unfolds an ascending sequence of [low Bb, Eb, A, E, B], followed by a series of

symmetrical patterns woven into its ongoing improvisations of SRP2. This section also features the saxophone reaching its highest altissimo $C^{\#}$ in the entire composition.

During Section 10, the marimba sustains its improvisation for an additional 20 seconds, paralleled by the saxophone's improvisation selected from the 10 short patterns initially introduced in Section 3, also for a duration of 20 seconds.

In Section 11, as the saxophone maintains its improvisational play, the marimba introduces a swift, loud mirror structure pattern, which crescendos into a roll and concludes with a striking and dramatic descending glissando. Concurrently, the saxophone embarks on an accented, growled grace note A^{b} to a sustained F#-G trill. This sustained trill is intermittently punctuated by short, accented, and growled A^{b} notes the same as the beginning of this segment. The saxophone persists this segment for 7 seconds. In the concluding 5 seconds of Section 11, Ishii marked "Improvisation" on the marimba part, directs the marimba to engage in vigorous improvisation.

Example 14. ***Alternation I,*** **Section 11**



In Section 12, the final section of the piece, Ishii distinctly alternates between the saxophone and marimba. The section begins with saxophone improvisation, while the marimba creates a sustained A^{b}-B trill intermittently punctuated by short, accented C^{b} notes. Following

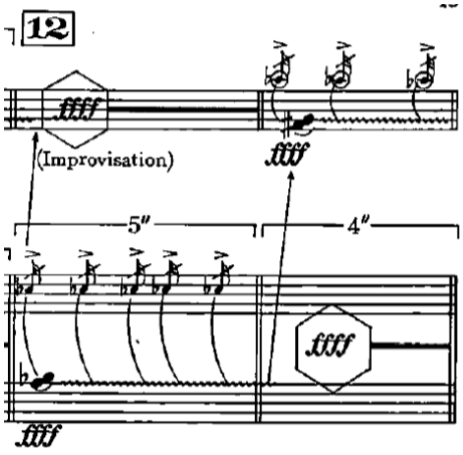
this, the saxophone emits an accented, growled grace note from A^b leading to a sustained F#-G trill, intermittently punctuated by short, accented, and growled A^b notes. This pattern mirrors what the saxophone executes in the latter part of Section 6. This specific pattern– a sustained rolling notes intermittently punctuated with higher notes – is frequently found in traditional Japanese music. It could be compared to the roll or rumble produced by drumsticks on a taiko drum, punctuated occasionally by striking the drum's side to generate a contrasting, higher-pitched sound. Another illustration can be seen in the playing of the shamisen[xiv]. The fast, rhythmic strumming or "rolling" across the shamisen strings is occasionally accentuated by striking the strings with more force or fast moving the hand up the neck to create notes of a higher pitch.

Simultaneously, the marimba goes back to play the improvisation. My personal interpretation suggests that all the patterns introduced earlier in the piece could serve as reference for this "improvisation". Whenever the saxophone executes a trill, the marimba engages in improvisation, and vice versa– I refer to this interchange as an "event". This event sequence originates in the latter part of Section 11. This "call-and-respond improvisation" event can be seen commonly in Shōmyō (ritualized Japanese Buddhist chant).

Ishii specifies the duration for each event, commencing from Section 12 with intervals of 5", 4", 5", 3", 3", 2", 2", 3", 4", 3", 5", 6", 7", 8", 9", 10", 6", 7", and 8". The durations first shorten and then gradually lengthen, while the dynamics decrease from a fortissimo (*ffff*) gradually to a pianissimo (*pp*). The accented notes draw closer together as the duration shortens, thereby producing a sense of urgency, exhilaration, and fervor that signifies the final climax before the piece concludes. The last measure concludes with the saxophone performing the $F^{\#}$-G

trill one final time as the marimba plays three trills, with both instruments softly and gradually diminishing to silence.

Example 15. First two events of Section 12, *Alternation I*



CHAPTER V: RHAPSODY FOR ALTO SAXOPHONE AND MARIMBA (2018)

BY SHO OIE 追榮 祥 (1991-)

Biography of the composer

Sho Oie (追榮 祥) was born on August 31st, 1991 in Chiba (千葉縣), Japan. Sho's musical journey began as a 13-year-old when he first laid his hands on a guitar and an electronic bass. He and his friends, eager to play and create, formed a band. This was what set his destiny in motion. When Sho entered high school, he joined the school's music club. However, the percussion band in the club struggled to find a suitable introductory piece for a concert they had planned. Sho, seeing the predicament, decided to step up and create a solution. He composed a piece himself, thus starting his journey in music composition. He also started to learn double bass around the age of 15. He took his passion further by majoring in double bass at Ueno Gakuen University at the age of 19 in 2011. His dedication paid off when he graduated from their 2-year performance program, earning a bachelor's degree in 2013. Upon completing his degree, Sho pursued composition courses at the graduate level at the same university, studying under the renowned composition professor, Aoi Takabatake (高畠亜生).

Sho Oie's composition style was not confined within the boundaries of a single genre. His compositions are a confluence of multiple influences– for example, his *Rhapsody for Alto Saxophone and Marimba* merges elements from different music styles. He found inspiration in the works of impressionist composers like Claude Debussy and Maurice Ravel, American film composer Bernard Herrmann, the English singer-songwriter Jacob Collier, and the iconic 20th century Japanese contemporary music composer Takemitsu Toru (武滿徹).

Sho Oie's compositions span an array of musical instruments, showcasing his versatility as a composer. He has demonstrated a particular flair for arranging music, especially in the realms of wind ensemble and chamber music. His talent also extends to reimaging traditional melodies, as seen when he artfully arranged a selection of Chinese folk songs for saxophone and the chamber groups include saxophone. This unique project was commissioned by his dear friend and accomplished saxophonist, Shishuo Chi.

His exceptional talent and unique style did not go unnoticed. Over the years, Sho has received several awards. These include the grand honor of winning the 19th TIAA All Japan Composer Composition chamber division, the first prize at the Asia Pacific Saxophone Academy Composition Competition in Thailand, and the third prize at the Academia Musica Vienna International Music Competition composition/solo division in Austria. Additionally, he took home the Grand Prize of the Zurasian Brass Composition Contest 2021, and the second prize at the European Composer Competition in Austria- a year when the first prize was not awarded.

Sho Oie finds joy and fulfillment as an active composer in Japan.

Background of the piece

Rhapsody for Alto Saxophone and Marimba was commissioned by Sho Oie's close friend and saxophonist, Shishuo Cui, for a chamber recital on November 14th, 2018 with marimbist Wataru Kamio (神尾弥). Sho noticed that the saxophone has a strong sound and great tone. But it can sometimes blend in with other instruments too much, such as with the clarinet. He places emphasis on highlighting the distinct characteristics of both the saxophone and marimba. He was especially interested in the lower sounds the saxophone can make, as well as special tricks like "glissando" and "growling". These are techniques he really likes and uses a lot in this piece.

Rhapsody for Alto Saxophone and Marimba bears influences from traditional Japanese music, specifically from Gagaku and Japanese traditional dance. These influences naturally seeped into the composition process, imbuing the piece with chords and rhythms reminiscent of these traditional music styles. However, this piece is not about any one specific topic. Instead, it is like an open door for listeners, asking them to let their imaginations run wild as they listen. The piece becomes a path for a listener's own feelings and ideas, with each person experiencing it in their own unique way. This is how Sho Oie sees this music- as a powerful way to stir emotions. He is dedicated to making music that resonates with each listener's experiences and emotions.

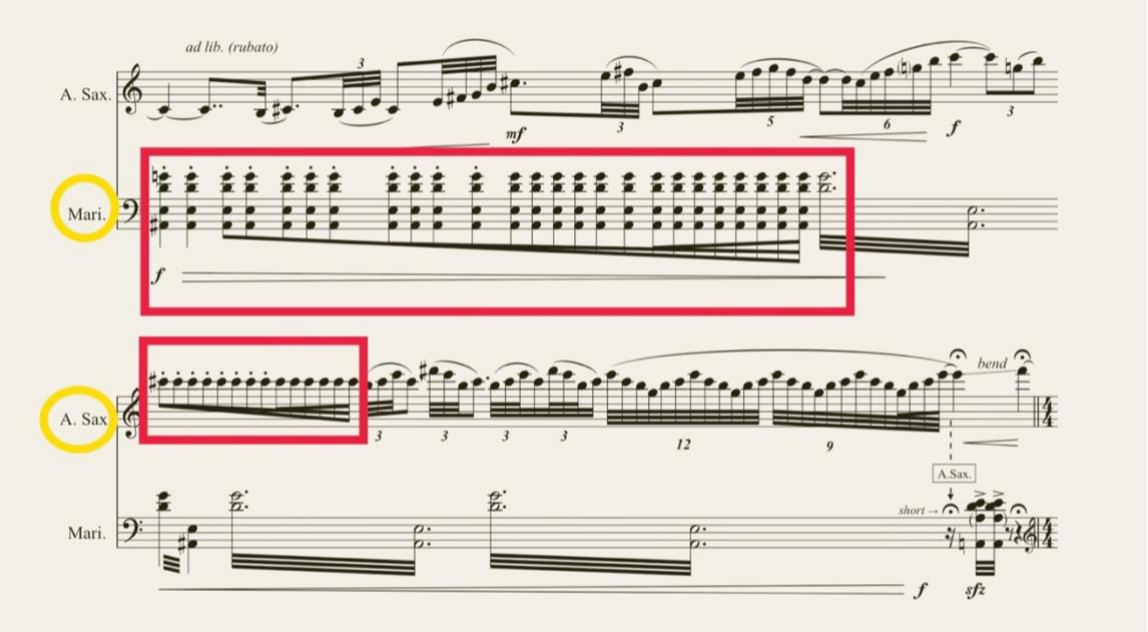
Performance, rehearsal guide and examination

Table 8. Structure Overview of *Rhapsody*

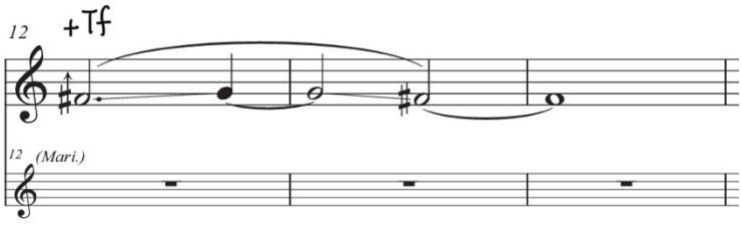
Rehearsal Letter	Measures	Rehearsal Indications	Tempo	Notes
	1		♩=60-64	Introduction
A	2-16		♩=68	
B	17-48		♩.=83	
C	49-67			
D	68-81			
E	82-97		(♪=♪)	
F	98-119	tempestoso	(♪=♪)	
G	120-131	m. 129 Largo	m.129, ♩=56	
H	132-138	m. 136 poco più mosso	m.136, ♩=60	Slow section
I	139-146		♩=54-60	
J	147-160	Cantabile m. 155 poco meno mosso		
K	161-165	Largo, poco rubato	♩=54	
L	166-206		♩.=88 m. 192, ♩.=96	Recapitulation

Rhapsody begins with an introduction grounded in pentatonic scales and semitones, which are frequently used in contemporary Japanese music and traditional folk songs. A rhythmic progression, characterized by a gradual acceleration from a slow to a rapid tempo with the repetitive note or chord, is commonly employed in the beginning of Japanese Kabuki[xv] (歌舞伎). At the beginning of a Kabuki show, the Shakubyōshi[xvi] is utilized to execute this particular rhythm. In *Rhapsody*, the introduction incorporates this rhythmic element, providing an indication that the performance is about to begin.

Example 16. Oie, Rhapsody, "accelerate rhythmic progression", mm. 1.



Example 17. Oie, Rhapsody, "the bend from F# to G and back to F#", mm.12-14



The first theme starts at rehearsal letter A with the marimba providing a consistent quintuplet accompaniment until measure 14. The saxophone then introduces a melody based on pentatonic scales and semitones. The composer recommends that the saxophone emulate the tone of a Shakuhachi (尺八)[xvii] while performing the melody in this section. In measures 12 and 13, the saxophone is instructed to perform a bend from F# to G and then back to F#. I recommend using the side F# (Tf) key for playing the F# note in this instance. To execute the bend from F# to G, release the right-hand index finger (4), and then progressively apply pressure with the index finger to return from G to F#. Upon the saxophone's completion of the melody, the marimba performs a brief cadenza-like solo at the end of this section.

Beginning at rehearsal letter B, the time signature transitions to 6/8. For four measures, the saxophone initiates a soft syncopated rhythm, which also establishes a new tempo for this section. Following the roll, the marimba commences the same syncopated rhythm in measure 21. This Call-and-Response style is influenced by a type of Japanese Folksong known as Oiwakebushi (追分節).[xviii] The saxophone then delivers an exhilarating rendition of the second theme melody. At rehearsal letter C, measure 49, the marimba picks up the roll-like sixteenth-note from the saxophone at measure 48. As the marimba's upper voice maintains the sixteenth-note, its lower voice initiates the melody in measure 53. The saxophone assumes the role of accompaniment with the same roll-like sixteenth-note from the second beat of measure 60, after

the marimba ceases playing the sixteenth-note. The marimba continues to perform the melody exclusively on its upper voice until the conclusion of this section at measure 68. During this section, the saxophonist is required to play three multiphonics.

Sho Oie aims to emulate the sonic qualities of the Japanese Shō (笙)[xix], making the precise pitch of the multiphonics less critical. As the same multiphonics fingerings may not be universally effective across different saxophone brands, I have personally opted for an alternative set of fingerings in this instance. For the third multiphonics, I add 1 (left hand index finger) to do a thrill when this multiphonics is required to play.

Figure 3. Alto Saxophone Multiphonics Fingerings provided by Sho Oie on the score

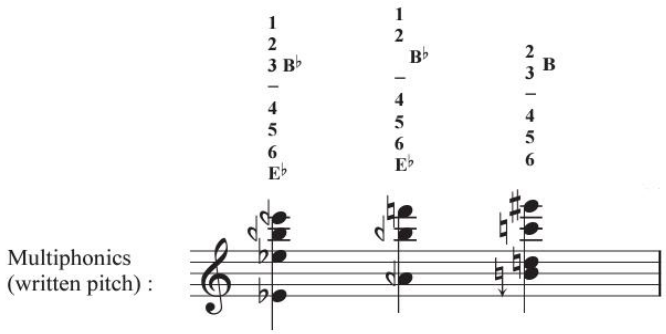
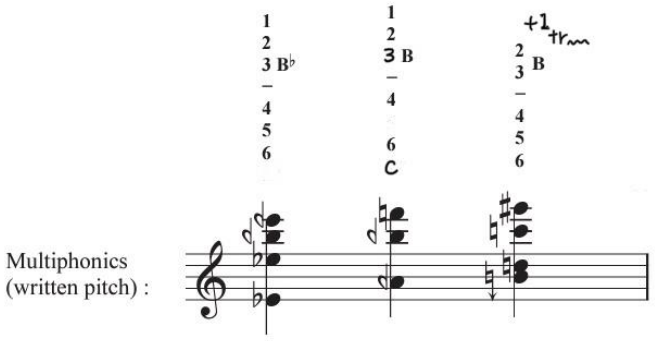


Figure 4. Alternative Multiphonics Fingerings by researcher



At rehearsal letter D, the marimba initiates the melody, while the saxophone follows by playing a similar melody with a staggered entry, delayed by two eight-note rests. This continues until the second beat of measure 79 when the saxophone and marimba finally synchronize rhythmically and build intensity through a crescendo, incorporating trill-like sixteenth notes that lead into the subsequent exhilarating section.

The marimba carries the melody throughout the entire rehearsal E section, while the saxophone performs a repetitive dance-like pattern consisting of a dotted sixteenth-note followed by a thirty-second note tied to a sixteenth-note. Given the irregular number of beats in each measure and the fast tempo, it is easily to get lost starting at rehearsal letter E, and this is one of the challenging parts for saxophonists in this piece. The saxophone player might find it beneficial to focus intensely, aiming to not only count but truly feel the rhythm. Additionally, familiarizing oneself with the nuances of traditional Japanese dance music could offer a richer understanding and feeling during the performance. In both rehearsal E and F sections, Sho Oie integrates elements from Bon Odori (盆踊り)[xx] music[xxi], including a consistent and repetitive rhythm. The dance music's beat is often driven by the taiko drum, which helps maintain the tempo and energy of the music. The marimba, particularly at rehearsal letter F, with its rhythmic pattern and the application of "dead strokes[xxii]," effectively mirrors the role of a "taiko drum." Sho Oie successfully creates a vibrant ambiance of traditional festival tunes.

At rehearsal letter G, the marimba embarks on a sustained rhythmic pattern of a "dotted-sixteenth note followed by a thirty-second note" for the first three measures. This rhythm echoes the saxophone's melody from rehearsal letter E. Subsequently, the saxophone syncs with the marimba to match this rhythmic pattern, undergoing a dynamic shift from an abrupt piano

crescendo to a powerful double forte, culminating at the climax. Thereafter, the marimba gets the spotlight with a short solo that serves as a bridge to the forthcoming tranquil slow section.

During the first two measures of rehearsal letter G, the saxophone employs slap tonguing, simulating the role and sound of Shakubyōshi (a wooden clapper) used in Kabuki. At measure 129, Sho Oie marks the tempo as Largo (quarter note =56), resulting in a significantly slower pace compared to the previous thrilling section. The final three measures of rehearsal G serve as an introduction to the following slow theme.

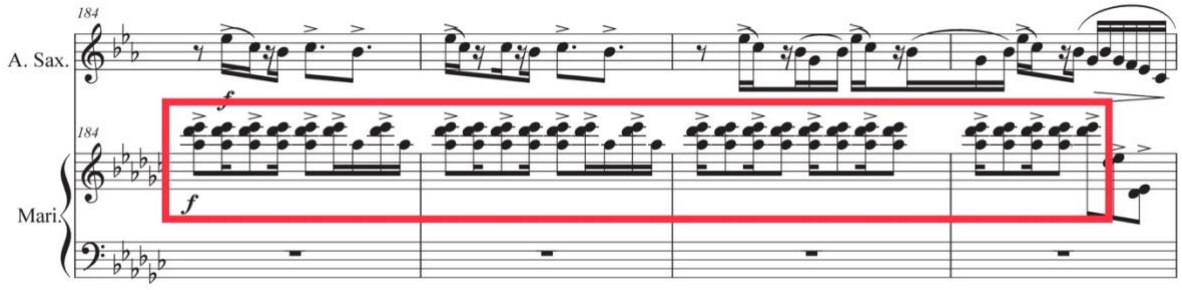
The entirety of rehearsal letter H is dedicated to a beautiful solo by marimba. Beginning at rehearsal letter I and continuing through rehearsal J to measure 158, the saxophone unveils a beautiful melody. This section, reminiscent of a Japanese animé aesthetic, represents one of the most compelling parts of the piece.

Rehearsal letter K marks another solo for saxophone. Here, Sho Oie sets the tempo as Largo (quarter note=54) for the first three measures, yet he also marks *rubato* in this section. He mentioned that the *ritardando* marked on the sixteenth-rest at the beginning of measure 163, and the comma at the end of the same measure is not merely a breath mark but an indication to leave more space between the two phrases. This mimics the concept of negative or empty space often seen in the renowned Japanese Ukiyo-e art[xxiii]. Both Sho Oie and Shishuo Cui encourage the player to take liberties at this section, suggesting that players stretch the time and notes as they wish to establish an ethereal atmosphere. This section necessitates excellent communication between the saxophone and marimba players.

Rehearsal letter L is the biggening of the recapitulation and variation of the second theme, which was first introduced at rehearsal letter B. However, the tempo at this point is marked as a dotted quarter note equaling 88, which is quicker than the earlier tempo of 83. As

the final section of the piece, this accelerated tempo injects and element of excitement. Unlike the format at rehearsal letter B, where the saxophone has a pre-introduction lasting four measures, the marimba assumes the leading role here, initiating the introduction for four measures without the preliminary introduction from the saxophone. Following this, at measure 170, the saxophone enters, carrying forward the melody and maintaining the variation. The marimba then maintains a rhythm of repeated notes, producing a "drum-like" effect that contributes to the increasing excitement and energy.

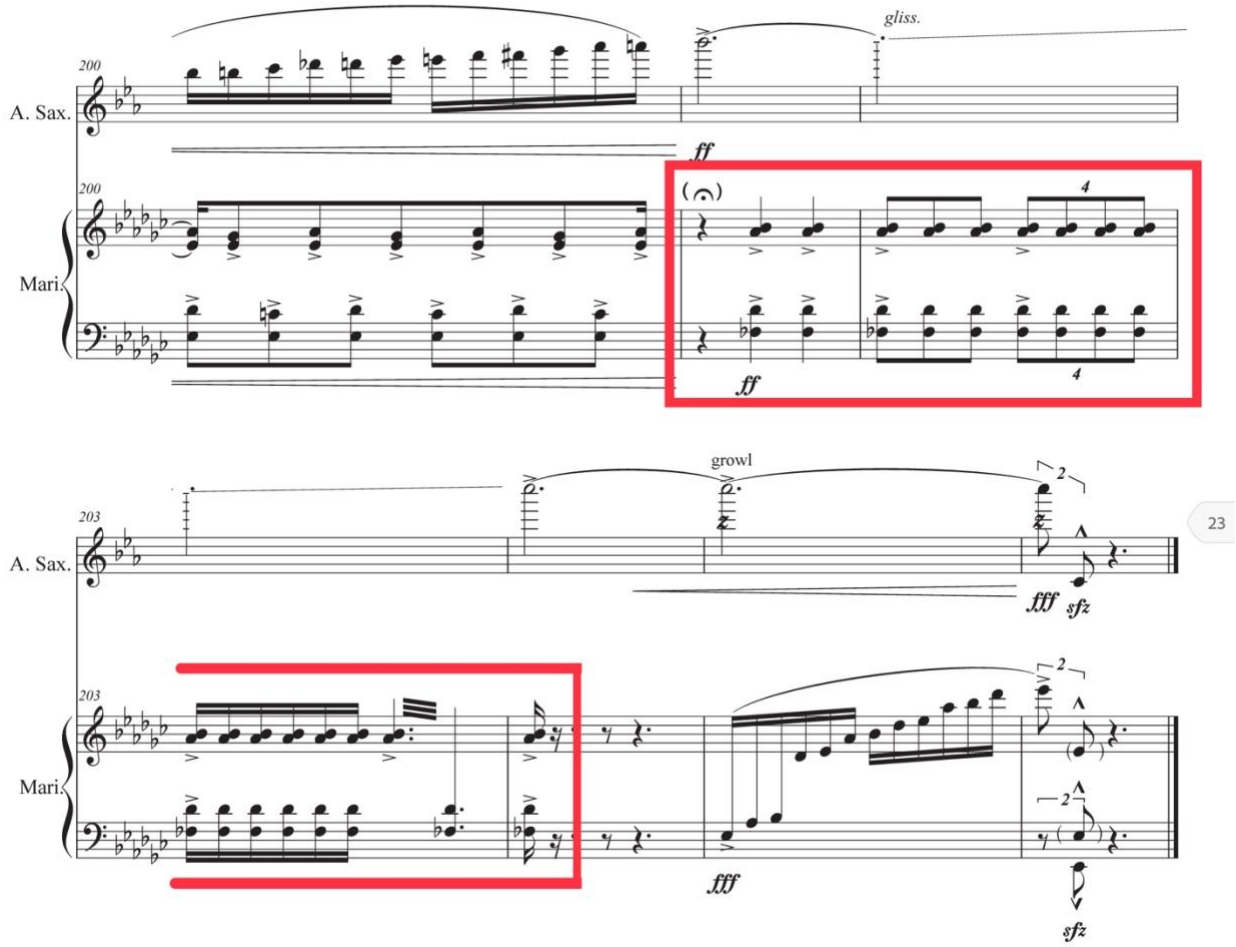
Example 18. Oie, Rhapsody, "Rhythm of repeated notes on marimba," mm. 184-187.



A sudden shift to piano and accelerando from measure 188 provides a dramatic flourish and begins building energy through a crescendo on both instruments. By measure 192, the tempo further quickens to a dotted quarter note equals 96, and the dynamic should increase to forte. At measure 197, a second abrupt shift occurs to mezzo piano, followed by another crescendo. This is when the saxophone starts an ascending chromatic scale, culminating in an altissimo Bb, then glissando to an altissimo C, while adding a growl during the last two measures on altissimo C. While the saxophone performs the glissando, the marimba revives the "accelerated rhythmic progression" referenced at the beginning of the piece, echoing the introduction. This is then complemented by an arpeggio-like motif played by the marimba at measure 205.

In my personal interpretation, I incorporate a brief pause or cut-off at the end of measure 200. This pause serves a dual purpose: not only does it afford an opportunity to take a deep breath, readying for the sustained altissimo note with glissando that follows, but it also introduces a dramatic effect that imparts a unique character to the music.

Example 19. Oie, Rhapsody, "accelerate rhythmic progression," mm. 200-206.



The piece concludes with both instruments playing the same final notes, resulting in a grand finish characterized by intense energy.

CHAPTER VI: COMPARISION

History

Akira Yuyama's (born in 1932) works are characterized by strong influences from Western classical music, a style that gained popularity in Japan during the Meiji era (1868-1912) when Japan opened its borders to the West. This period of rapid Westernization led to the incorporation of Western music into Japanese culture, a trend that strongly influenced Yuyama's compositions. Yuyama's work, therefore, reflects a time in Japanese history when Western art forms were being embraced and integrated into the cultural fabric.

Maki Ishii, born in 1936, represents a different approach in Japanese composition history. While also exposed to Western influences, he sought to incorporate traditional Japanese elements into his works. His music can be seen as reaction to the post -World War II era, a time of increased nationalism and a search for identity in Japan. Ishii's blend of Western and Japanese elements reflects the broader cultural milieu of Japan's post-war years, embodying a struggle between Western influences and a desire to preserve and celebrate traditional Japanese identity.

Sho Oie, being the youngest of the three and born in 1991, belongs to a generation of composers who have lived through an era of globalization, where cultural boundaries have become increasingly blurred. His work, *Rhapsody for Alto Saxophone and Marimba*, incorporates a diverse range of influences, from Western impressionist composers to traditional Japanese music. This reflects the cultural diversity of modern Japan, an era marked by both an openness to global influences and a renewed interest in its traditional arts.

Each of the composers' works embodies different historical moments and cultural tendencies in Japan. Yuyama reflects the Meiji era's Westernization, Ishii represents the post-WWII balance between Western and Japanese influences, and Oie exemplifies the cultural

diversity and global openness of contemporary Japan, combined with a respect for traditional Japanese culture.

Saxophone Extended techniques

Akira Yuyama's *Divertimento*, composed in 1968, is an example of traditional saxophone writing. Given that this piece was specifically commissioned by a proficient marimbaist, it is quite understandable and even expected that Yuyama's compositional focus would be considerably drawn towards the marimba. This emphasis on the marimba showcases the composer's acute sensitivity to the performer's expertise, providing an opportunity to exhibit the instrument's expressive potential. There are no extended techniques employed in the piece, focusing instead on the basic and inherently lyrical nature of the instrument. The highest altissimo note used on saxophone is an A. The absence of extended techniques does not compromise the work's dynamism and expressivity; instead, it highlights Yuyama's mastery in conveying complex musical ideas using traditional techniques. However, the absence of extended techniques on saxophone does not compromise the work's dynamism and expressivity; instead, it highlights Yuyama's mastery in conveying his musical ideas using traditional techniques.

Fast-forward sixteen years, and we find a significant shift in saxophone composition with Maki Ishii's *Alternation I.* Since *Alternation I* was Ishii's "experimental work" for "controlled improvisation", this piece sees a distinct departure from Yuyama's conventional approach, incorporating various extended techniques such as flutter tongue, growling (while singing with voice), microtones, circular breathing, key clicks, multiphonics, and non-tonal air blowing. Ishii also makes use of glissando to broaden the saxophone's expressive capacity. These techniques collectively enrich the texture of the piece, producing a piece that sounds exciting and different

from what we usually expect from a saxophone. The use of the extended range up to altissimo C#, with the inclusion of G, A, D, and Eb, also exhibits a more adventurous approach to the saxophone's potential, pushing boundaries of the instrument's capabilities.

Moving ahead to 2018, Sho Oie's *Rhapsody* further carries on this trend of creating innovative music for the saxophone. Like Ishii, Oie employs a collection of extended techniques, including slap tongue, glissando/bend, growling (also on altissimo notes), multiphonics, microtones, and flutter tongue. Oie also extends the instrument's range up to C, with G, G#, A, Bb, and B used as altissimo notes. The way Oie uses saxophone techniques makes the music sound richer. It also gives the opportunities to mimic elements from traditional Japanese music and express emotions more powerfully. Techniques like slap tongue, bending, and growling on high notes open up fresh ideas for composers; they show how Western instruments can be played in new ways to create sounds reminiscent of Eastern styles.

A comparison of these pieces illustrates the evolution and expansion of saxophone techniques in Japanese saxophone and marimba chamber music. Yuyama's *Divertimento* represents the traditional approach, utilizing the saxophone's natural lyrical qualities without the use of extended techniques. Ishii's *Alternation I* represents an experimental period, examining saxophone extended techniques to explore new sonic possibilities and pushing the instrument's range. Lastly, Oie's *Rhapsody* continues this path of experimentation, using a unique mix of techniques and applying them on creating a fusion with the elements from Japanese traditional music. Overall, these compositions reflect the diverse ways in which the saxophone can be utilized. They collectively demonstrate the expansive of sounds the instrument is capable of, far beyond its conventional limits. The evolution of these techniques, as seen in Japanese saxophone

compositions, also reflects the instrument's capacity to adapt and evolve with contemporary musical aesthetics and demands.

Aesthetic

The Concept of Time in Japanese Music

Japanese music, unlike Western music, does not base its rhythm on regular activities like walking or the heartbeat. Instead, it follows the rhythm of breathing, which is irregular and cannot be precisely measured. This leads to a unique musical style where parameters are always changing. For instance, in Japanese music, the pitch or tone does not adhere to a fixed musical scale. It is common to play multiple instruments at the same time, even if they are tuned slightly differently. The rhythm or beat of the music is also quite flexible. It is not consistent, and this flexibility often results in various rhythmic layers existing together within a single musical performance.[48]

The way Japanese people think about time, deeply influenced by Buddhism, is like a circle made up of many moments that exist at the same time. These moments are seen as temporary and changing, like the Buddhist view of life. In the view of Buddhism, the idea of time does not hold any real significance. This is similar to the concept of self, with both being products of the mind, just as the past and the future are. The past is gone and no longer exists while the future is still to come. The only tangible "reality" is the "present moment". This perspective does not see time as something that can be measured or objective, just like how each person's view of themselves is subjective and not an absolute truth. This idea of time, seen as an almost unbroken series of equally significant moments that have no start or finish, is a theme that

[48] Galliano, Luciana, and Martin Mayes. "Yōgaku: Japanese Music in the Twentieth Century." Lanham: Scarecrow Press, 2002. p. 12

not only runs through Japanese music but is also deeply ingrained in all Japanese art forms, such as the kind of exposition of material that is so typical of Japanese music or the continuous repetitions that hardly vary. It is all utterly different from European ideas about structure.[49] Akira Yuyama applied this concept in his *Divertimento for Marimba and Alto Saxophone* by using a rondo variation style. This involves the consistent return of similar themes and motives throughout the piece. Maki Ishii even maintains the use of identical notes and motives as a recurring element throughout the entirety of *Alternation I*.

In Japanese philosophy, time and space are connected, and it is impossible to separate thought from the body or music from space. This idea comes from Daoism[xxiv] and sees space and time as constantly in tension with each other. This is shown in both traditional and contemporary Japanese music, where silence, or "ma (間)[xxv]," plays an important role. "Ma" can be translated as "the in-between," treating "between" as a thing, not a relation. It is the gap in time between events, the distance between objects, the bond between people, or the brief pause in someone's mind between thoughts. It is the untouched white space in a pen-and-ink drawing, the silence between musical notes, or the still moment in a traditional No dance when all motion halts. Ma describes neither space nor time, but the tension in the silence and in the space surrounding sounds and objects. In Japanese art forms, the focus is not on evolution or motion. Instead, the spotlight is on creating a sort of frozen tranquility, capturing a moment that is complete and perfect in itself. The artist's creativity lifts this brief moment, making it more than just a fleeting snapshot. The artist does not try to push their personal interpretation onto the work. Instead, they

[49] Ibid. p. 13

aim to distill everything down to its simplest, most essential form.[50] Sho Oie's application of this concept is evident in his *Rhapsody for Alto Saxophone and Marimba*, where he creates more space between two phrases using *ritardando* and comma notations.

Japanese music's cyclical structure, momentary nature, instantaneous moments, and irregular rhythm, embodies a sort of unreasonableness, are different from the logic often found in Western music. Instead of a grand, unfolding musical narrative, it presents a collection of separate moments, giving it a non-linear progression. This unique approach reflects the unpredictable nature of life. Maki Ishii, greatly influenced by Buddhism's music, created his piece *Alternation I* as a fusion of structured and improvised music. This approach provides musicians with the flexibility to bring their own interpretation to the performance, thereby introducing an unpredictable aspect. This special blend makes every performance unique and filled with surprises. This is how Ishii's inspiration from Buddhism becomes clearly visible in his music.

After World War II, many Japanese composers became interested in understanding and evolving this concept of the unpredictability of time in music. These composers do not focus on creating intricate musical structures. Instead, they strive for transparency and simplicity, inviting various interpretations. Their goal is to create music that surprises the listener and makes time feel magical, bridging the gap between art and everyday life. The way time is experienced in art is not completely disconnected from how it is experienced in daily life. This understanding of time and its integration into art forms an essential aspect of Japanese aesthetics.[51]

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[50] Ibid. p. 14

[51] Ibid. p. 15

The Usage of Japanese Traditional Music Element

The influence of traditional Japanese music on contemporary composition is a fascinating subject, offering an insight into the ways in which different composers have chosen to integrate, reinterpret these elements.

In *Divertimento for Marimba and Alto Saxophone*, Yuyama employs a sense of playful interaction between the two instruments, a characteristic nod towards the "divertimento" form. Despite the absence of overt traditional Japanese music elements, the piece carries an underlying Japanese influence within the melody. His nuanced use of melody that subtly echoes Japanese influences emphasizes that the Japanese identity in music is not strictly tied to the use of traditional elements but can be present in more implicit ways. The compositional structure of the piece, which is built on a variation of rondo style is reminiscent of traditional Japanese aesthetics, where recurring themes and patterns are often used to reflect the natural world.

Maki Ishii's *Alternation I* reflects a distinct approach called "controlled improvisation". This technique involves performers alternating between playing pre-composed sections and improvising responses. The challenge lies in crafting the improvisation to closely resemble the score's written notes, creating a fluid dialog between the instruments. This concept is reminiscent of the "call and response" structure common in traditional Japanese music, reflecting Ishii's connection to his cultural heritage. At the same time, it also draws from Western improvisational practices, illustrating the unique fusion of Western and Japanese influences that characterizes Ishii's music. Moreover, Ishii blends the elements from Kabuki and Matsuri Bayashi into this composition in a implicate way.

Sho Oie's *Rhapsody for Alto Saxophone and Marimba* is perhaps the most direct and profound in its utilization of traditional Japanese elements, even though Sho Oie was not planning to do so.[52] He integrates a variety of traditional Japanese influences such as Oiwakebushi (a form of traditional song), Kabuki theatre music, the Bon Odori (festival dance music), and elements inspired by Ukiyo-e art and Anime. The result is a composition rich in Japanese traditional culture, filtered through the prism of a modern, international musical language.

Audience Acceptance

When we talk about music being "audience friendly", we often refer to music that is easily accessible or enjoyable to a broad spectrum of listeners. This might mean that the music has familiar structures, clear melodies, catchy rhythms, or other qualities that make it immediately pleasing or understandable to the ear. Assessing the audience's acceptance of a music piece can be a somewhat subjective endeavor. It often relies heavily on the unique tastes, cultural background, musical understanding, and expectations of the audience. Therefore, the insights shared here are primarily drawn from personal experiences as a researcher and performer.

Duo-Y, a saxophone and marimba duo established by myself and percussionist Amy Xin Yin, has had the privilege of performing all three pieces discussed in the document. From our performance experiences, we have found that Sho Oie's *Rhapsody for Alto Saxophone and Marimba* resonates most readily with audiences. This piece exhibits a clear structure, and its harmony and melody are compelling yet easy for most listeners to comprehend. Though our

[52] Interview with Sho Oie and Shishuo Cui, April 18, 2023.

performances occur predominantly in Western settings, the audience does not necessarily need to understand the traditional Japanese musical elements incorporated in this piece. Its exotic character is perceptible even to those unfamiliar with the specifics of Japanese music, likely due to their exposure to Japanese anime. Hence, we have found this piece to be the most audience-friendly of the three we have explored.

Conversely, Maki Ishii's *Alternation I* appears to pose more challenges to general comprehension for most audiences. Amy and I find this piece enjoyable to perform because it offers us great flexibility and encourages us to step out of our comfort zone to explore call-and - respond improvisation. However, from the audience's perspective, the structure of the piece might not be readily apparent due to its atonal nature. This lack of clear melody and phrasing could potentially cause difficulty for listeners trying to follow the music.

During Amy Xin Yin's degree recital, we performed this piece, and she suggested incorporating a video to accompany our playing. We utilized an app called "Fluid & Sounds Simulation," which produces sound-reactive fluid art simulations. As a result, it generated imagery in sync with our performance. We connected out laptops to projectors, displaying these dynamic visuals on large screens on stage. This visual component allowed the audience to "see" the music, enhancing their engagement and connection with our performance.

Akira Yuyam's *Divertimento for Marimba and Alto Saxophone* is more approachable in terms of audience comprehension when compared to Ishii's *Alternation I*. The marimba and saxophone solos at the opening can easily captivate an audience, and the marimba's six-mallet technique is particularly engaging. This piece's rhythmic repetition in the exciting 7/8 compound meters is memorable. However, the composition is in rondo variation form, leading to a significant amount of repetition. While this can aid comprehension, it may slightly diminish the

novelty for the audience. Therefore, I would argue that audience reception of this piece would likely be more favorable than Ishii's *Alternation I*, but still not quite as universally accessible as Oie's *Rhapsody*.

While creating music that a wide audience can appreciate is certainly a valid approach, it is not the only purpose music can serve. Music is a form of artistic expression, and just like visual art, literature, or any other artistic medium, it can serve to challenge, provoke thought, or push boundaries. This could mean introducing unusual structures or harmonies, exploring complex or dark themes, or experimenting with new sounds and techniques. Just as abstract or conceptual art can be challenging yet meaningful, so can music that does not conform to traditional ideas of what is pleasing or accessible. Music should be authentic to the artist's vision. If a musician is passionate about creating complex, challenging music, and they do so with skill and intention, then that music is just as valid and valuable as music that aims to be widely accessible. It might not be as immediately "audience friendly", but it can still be deeply meaningful and impactful. Moreover, different audiences can have very different tastes and expectations. What is challenging to one audience might be familiar and pleasing to another. The most important thing is that music communicates what the artist wants to express.

Table 9. Comparison Summary of three Japanese pieces for alto saxophone and marimba

	Divertimento	**Alternation I**	**Rhapsody**
Written Year	1968	1984	2018
Composer	Akira Yuyama	Maki Ishii	Sho Oie
The year the composer was born	1932	1936	1991
In the Timeline of Japanese History	Showa Period (1926-1989)	Showa Period (1926-1989)	Heisei Period (1989-)
Commissioned by	Keiko Abe (Marimbaist)	N/A	Shishuo Cui (Saxophonist)
World Premiered by	Marimba: Keiko Abe Saxophone: Motoe Miyajima	Marimba: Keiko Abe Saxophone: Ryo Noda	Marimba: Wataru Kamio Saxophone: Shishuo Cui
Significance	The first piece written for alto saxophone and marimba.	Experimental music of the hybrids of European avant-garde techniques and Japanese traditional elements.	Latest Japanese work for alto saxophone and marimba, merging traditional Japanese music elements and popular music.
Use of the saxophone extended techniques	None	- Flutter tongue - Growling (playing while singing with voice) - Microtone - Circular Breathing (optional) - Key click - Multiphonics - Blowing air into the saxophone without making actual pitch sound - Glissando	- Slap tongue - Glissando/bend - Growling (growling on altissimo notes) - Multiphonics - Microtone - Flutter tongue
Use of the Altissimo notes	Highest: A	Highest: C# G, A, D, Eb	Highest: C G, G#, A, Bb, B
Japanese Elements		Shōmyō (Japanese Buddhist chant) Kabuki (歌舞伎) Matsuri Bayashi (祭り囃子)	Oiwakebushi (追分節) Kabuki (歌舞伎) Bon Odori (盆踊り) Ukiyo-e art (浮世繪) Animé

Audience Acceptance (Based on the researcher's personal experiences)	Medium	Difficult	Easy

CHAPTER VII: CONCLUSION

As we discussed throughout the study, the history of saxophone and marimba as a chamber music group and three Japanese works for saxophone and marimba have been presented with a brief analysis and performance guide for saxophonists who would like to familiarize themselves with the music before attempting to perform it. Each work discussed in this document includes the biography of the composer, the background of the piece, some performance difficulties, and the comparison between the three Japanese pieces.

The genre of the saxophone and marimba as a chamber group is still new with a small but quickly growing repertoire. I would like to outline some key elements to focus on when collaborating with a marimba player:

(1) Intonation: The marimba, being a fixed-pitch instrument, necessitates the saxophonist to adjust their intonation to match it. While saxophonists often play with pianos, which are also fixed-pitch instruments, they may find notable differences when pairing with a marimba. Marimba, along with other mallet percussion instruments, is typically tuned to the standard of A=442 Hz, while the piano is generally tuned to A=440 Hz. It is vital for the saxophonist to be aware of the tuning standard utilized by the marimba to adjust their intonation accordingly and appropriately. When a note is played on a piano, it causes the string to vibrate at several different frequencies simultaneously. The lowest and loudest frequency is the fundamental pitch of the note, and the higher frequencies are the overtones or harmonics. The piano is specifically designed to accentuate these overtones, giving it a full-bodied, intricate resonance. This creates a strong harmonic content throughout the piano's entire range. Conversely, the marimba, crafted with wooden bars, has a different overtone production. These bars are diligently designed to focus on the fundamental pitch and minimize the volume of the overtones, giving the marimba

its signature warm, mellow tone. On a high-quality marimba, also has the first few overtone (specifically the octave and the octave plus fifth) finely tuned to produce a resonant, full sound. While the piano's overtones tend to be more pronounced and significantly contribute to its overall sound, the marimba's overtones are comparatively subdued. This can affect the way saxophonists adjust their intonation. The richer harmonic information from a piano typically makes intonation adjustment more straightforward as it provides a more comprehensive aural image of the chord structure.

(2) Breathing: Often, percussionists employ the act of "breathing" as a physical gesture or cue to commence a musical phrase, despite the fact that, unlike saxophonists, they do not require inhalation of air to produce sound. This disparity can result in variations in phrasing between two players. Thus, it becomes the responsibility of the saxophonist to effectively communicate with the percussionist about the precise points where breath intake is necessary.

(3) Articulation: How notes are attacked and connected or disconnected can greatly impact tonal quality. Saxophonists can smoothly connect notes (legato), make them short and detached (staccato), or use a variety of other articulations. Marimbists can also achieve a range of articulations, but they are naturally more percussive, and smooth legato phrases are more challenging. The attack, sustain, decay, and release are all different between both instruments. Saxophones can sustain a note as long as the player has breath and control, and the release is typically gradual as the player stops blowing. In contrast, marimba notes have a sharper attack and a more rapid decay and release, as the sound is created by striking the wooden bars and dies away naturally. In my personal experience, I frequently find that my mental conception of legato often feels "longer" than what my duet partner, the marimbaist, envisions. Thus, it becomes crucial to communicate our desired articulations clearly to each other to ensure we are in sync.

(4) Dynamic Balance: Both saxophone and marimba are able to produce significant volume. Marimbas, especially when played with harder mallets, can produce a very strong, percussive sound, while saxophones can range from very soft to very loud if controlled properly. It is important to reach the dynamic balance by always listening carefully to each other while playing. Discuss and agree upon dynamics during rehearsals and adjust the dynamics as necessary based on the performance space.

(5) Timbre and color: The marimba player's choice of mallets significantly affects the instrument's sound and articulation, and is one of the primary ways that a marimbist can control their instrument's timbre. The hardness of the mallet head, its size, the material it's made of, and the type of yarn or cord used for wrapping all contribute to the mallet's impact on the sound. Saxophonist can discuss with marimbist about experimenting with a variety of mallet types to create diverse tonal colors and sounds as required by the music.

This document serves as a comprehensive guide aimed at saxophonists interested in collaborating with percussionists, with a specific focus on three Japanese compositions suitable for performance. Its primary objective is to foster an understanding of Japanese music specifically written for saxophone and marimba. By offering an analysis, rehearsal instruction, and performance recommendations, the guide seeks to equip saxophonists with the requisite knowledge and strategies to effectively prepare for and execute such works alongside percussionists.

Furthermore, this document seeks to shed light on the dynamic interplay within this chamber group to inspire composers. By providing insightful information about ensemble's potential, it aims to stimulate an increase in the composition of music tailored to this unique and promising chamber group.

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APPENDIX A: INTERVIEW QUESTIONS

For Sho Oie (追榮 祥):

Life and Education

- What is your given name?
- When is your birthday?
- Where were you born?
- What were your earliest musical studies and influences?
- When and how did you begin playing contrabass and composing?
- When did you begin studying at Gakuen University? When did you graduate?
- What degree did you earn at Gakuen University?
- Who were your primary professors?
- Is there anything else significant or meaningful about your early life and education that you would like to share?

Career and Awards

- Would you please briefly discuss your career as a composer?
- What awards and honors have you received?
- Is there anything else significant or meaningful about your career and awards that you would like to share?

Music for Saxophone

- How many works for saxophone in total have you completed?
- Would you please briefly discuss the types of saxophone compositions that you have written?
- What do you find interesting about using the saxophone in your compositions?
- Do you find that as an instrument it has particular strengths and weakness?
- Is there anything unique or special to you about the sound, resonance or color of the saxophone?
- Do you have any favorite sounds or techniques that you use in your works for saxophone specifically?
- Is there anything else significant or meaningful about your works for saxophone that you would like to share?

Influences and Compositional Style

- Would you please discuss your musical and artistic influences?
- Are there any composers who have been particularly influential to you? If so, who are these composers and how would you describe their influence in your music?
- Many of your compositions for saxophone are recorded by Shishuo Cui, would you discuss how this musical relationship has influenced your writing for the saxophone? How has this musical relationship influenced the composition process of the *Rhapsody for Alto saxophone and Marimba*?

Musical Examination of *Rhapsody for Alto saxophone and Marimba*

- What is your concept of writing music for the duo paradigm? Hierarchical? Non-hierarchical? Why?
- Please discuss the history of this work. How did it come about? Was it commissioned or written for a specific artist?
- What are some of the most significant or notable musical elements that you used in composing *Rhapsody for Alto saxophone and Marimba*?
- According to your program notes, you mentioned that it was not your intention to emphasize the aspect of traditional Japanese music at the beginning of the composition process,
- Would you please discuss your concept of integrating the sounds of saxophone and marimba? How do you use this concept in the *Rhapsody for Alto saxophone and Marimba*?
- Would you please discuss your concept of resonance? How would you describe the resonance of saxophone and marimba? How do you use this concept in the *Rhapsody for Alto saxophone and Marimba*?
- Would you please discuss your concept of color? How would you describe the color of saxophone and marimba? How do you use this concept in the *Rhapsody for Alto saxophone and Marimba*?
- In what ways do you use these concepts to imagine new soundscapes for the combination of saxophone and marimba? What specific techniques do you use?
- Is there anything else significant or meaningful about your use of sound, resonance, and color that you would like to share?

Performance Suggestions

- Do you have any suggestions for saxophone and marimba duos that want to perform your music?
- Are there specific ways to study and prepare your music?
- Do you think that there is a particular type of analysis that is useful to scholars and performers?
- How would you like saxophone and marimba duos to implement the concepts of sound, resonance and color in the *Rhapsody for Alto saxophone and Marimba*?

For Shishuo Cui (崔師碩):

Life and Education

- What is your given name?
- When is your birthday?
- Where were you born?
- When did you move to Japan?
- What were your earliest musical studies and influences?
- When and how did you begin playing saxophone?
- When did you begin studying at Ueno Gakuen University Junior College? When did you graduate?
- What degree did you earn at Ueno Gakuen University Junior College?
- When did you begin studying at Tokyo University of the Arts? When did you graduate?
- What degree did you earn at Tokyo University of the Arts?
- Who were your primary professors?
- Is there anything else significant or meaningful about your early life and education that you would like to share?

Performance Suggestions for *Rhapsody for Alto saxophone and Marimba*

- This piece has a lot of Japanese elements, do you feel it is easy for you to interpret those elements in this piece because of your background and personal experience?
- How did you prepare performing and recording this piece?
- Were there any interesting issues you and your marimbaist had to compromise with each other during the rehearsal?
- As a saxophonist, usually we work and play with pianist very often. According to your personal experience, what are the difference between working with pianist and marimbaist?
- What is the most challenging session you found in this piece?
- Do you have any suggestions for saxophone and marimba duos that want to perform this piece?

APPENDIX B: IRB DETERMINATION

To: Jia-Yu Yang
Graduate Student, School of Music

From: UNC-Greensboro IRB
Date: March 29, 2023

RE: Determination that Research or Research-Like Activity does not require IRB Approval
Study #: IRB-FY23-385
Study Title: A PERFORMANCE, REHEARSAL GUIDE AND EXAMINATION OF SELECTED JAPANESE WORKS FOR SAXOPHONE AND MARIMBA FROM THE PERSPECTIVE OF A SAXOPHONIST

This submission was reviewed by the above-referenced IRB. The IRB has determined that this submission does not constitute human subjects research as defined under federal regulations [45 CFR 46.102 (e or l)] and does not require IRB approval.

If your study protocol changes in such a way that this determination will no longer apply, you should contact the above IRB before making the changes.

APPENDIX C: CONSENT AND RIGHTS CLEARANCE FORMS

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

CONSENT TO ACT AS A HUMAN PARTICIPANT

Project Title: A Performance, Rehearsal Guide and Examination of Selected Japanese Works for Saxophone and Marimba from the Perspective of a Saxophonist

Principal Investigator and Faculty Advisor (if applicable): Jia-Yu Yang (PI), Dr. Steven Stusek (FA)

Participant's Name: Sho Oie

What are some general things you should know about research studies?
You are being asked to take part in a research study. Your participation in the study is voluntary. You may choose not to join, or you may withdraw your consent to be in the study, for any reason, without penalty.

Research studies are designed to obtain new knowledge. This new information may help people in the future. There may not be any direct benefit to you for being in the research study. There also may be risks to being in research studies. If you choose not to be in the study or leave the study before it is done, it will not affect your relationship with the researcher or the University of North Carolina at Greensboro. Details about this study are discussed in this consent form. It is important that you understand this information so that you can make an informed choice about being in this research study.

You will be given a copy of this consent form. If you have any questions about this study at any time, you should ask the researchers named in this consent form. Their contact information is below.

What is the study about?
This is a research project. Your participation is voluntary. The purpose of this study is to provide a performance guide for saxophone players who are interested in working with percussionists and considering these three Japanese works – Akira Yuyama's *Divertimento* (1968), Maki Ishii's *Alternation I* (1984), and Sho Oie's *Rhapsody* (2018) – for a performance. The goal of this performance, rehearsal guide, and examination is to introduce Japanese saxophone and marimba music, and to provide saxophone players with insight and recommendations to properly prepare and perform works with percussionist.

Why are you asking me?
Your participation is requested as the composer of one of the works. ShiShuo Cui is requested to participate as the first saxophonist to record your work and also as my interpreter.

What will you ask me to do if I agree to be in the study?
If you agree to be in this study, you will be asked to participate in a series of interviews that will investigate the following: 1) biographical information pertaining to your history, education and career; 2) information that illuminates your compositional processes and musical aesthetics; and 3) descriptions of how these processes and aesthetics relate to and are realized in the composition proposed for this study.

It is expected that the interviews can be broken into two (2) parts – one to collect biographical information and one for your compositions. Each interview should take approximately an hour. It is anticipated that any follow-up questions can be discussed via email.

Is there any audio/video recording?
Audio/video recorded interviews will be used in order to accurately capture your responses. The recorded interviews will be transcribed and used for documentation, interpretation, and generating follow up questions for future interviews or written correspondences.

Because your voice will be potentially identifiable by anyone who hears the recording, your confidentiality for things you say on the recording cannot be guaranteed although the researcher will try to limit access to the recording as described below.

All audio/video recordings, transcripts, and written correspondences will be stored by the researcher in a locked apartment (the Primary Investigator's current living place). The researcher's Faculty Advisor. Dr. Steven Stusek, will also have access to these materials upon request. You will have the opportunity to check this data and request tthat any porton of the interviews be excluded from final research document.

What are the risks to me?
The Institutional Review Board at the University of North Carolina at Greensboro has determined that participation in this study poses minimal risk to participants. If you have questions, want more information or have suggestions, please contact either Jia-Yu Yang (PI) at +1 936-244-0201 or j_yang22@uncg.edu or Dr. Steven Stusek (FA) at +1 336-303-1513 or sctusek@uncg.edu

If you have any concerns about your rights, how you are being treated, concerns or complaints about this project or benefits or risks associated with being in this study please contact the Office of Research Integrity at UNCG toll-free at (855)-251-2351.

Are there any benefits to society as a result of me taking part in this research?
The potential benefits to society may include enhancing the understanding and appreciation of both Sho Oie's compositional style and his music for saxophone and marimba.

Are there any benefits to *me* for taking part in this research study?
Although there are no direct benefits to you for participating in this study, the research may offer you an opportunity to express your musical concepts and intentions, specifically within the genre of saxophone and marimba music.

Will I get paid for being in the study? Will it cost me anything?
There are no costs to you or payments made for participating in this study.

How will you keep my information confidential?
This study is not anonymous and the information that you provide will not be kept confidential. However, during the research process all written data will be stored in a locked file cabinet and all electronic data will be stored on a password-protected computer.

Absolute confidentiality of data provided through the Internet cannot be guaranteed due to the limited protections of Internet access. Please be sure to close your browser when finished so no one will be able to see what you have been doing.

Only the researcher and her Faculty Advisor, Dr. Steven Stusek, will have access to the data. You will have the opportunity to member check this data and request that any portion of the interviews be excluded from the final research docment.

What if I want to leave the study?
You have the right to refuse to participate or to withdraw at any time, without penalty. If you do withdraw, it will not affect you in any way. If you choose to withdraw, you may request that any of your data which has been collected be destroyed unless it is in a de-identifiable state. The investigators also have the right to stop your participation at any time. This could be because you have had an unexpected reaction, or have failed to follow instructions, or because the entire study has been stopped.

What about new information/changes in the study?
If significant new information relating to the study becomes available which may relate to your willingness to continue to participate, this information will be provided to you.

Voluntary Consent by Participant:
By signing this consent form/completing this survey/activity (used for an IRB-approved waiver of signature) you are agreeing that you read, or it has been read to you, and you fully understand the contents of this document and are openly willing consent to take part in this study. All of your questions concerning this study have been answered. By signing this form, you are agreeing that you are 18 years of age or older and are agreeing to participate, in this study described to you by Jia-Yu Yang.

Signature: SHO OAE Date: 4.3.2023

北カロライナ大学グリーンズボロ校 (UNCG)
人間参加者としての同意書

プロジェクトタイトル: サクソフォンとマリンバのための選ばれた日本の作品の演奏、リハーサルガイド、およびサクソフォニストの視点からの試験

主任研究員および教員アドバイザー（該当する場合）: Jia-Yu Yang（主任研究員）、Dr. Steven Stusek（教員アドバイザー）

参加者の名前: 迫榮 祥

研究調査に関する一般的な事項について、何を知るべきでしょうか？
あなたは研究調査に参加するよう求められています。あなたの参加は自発的なものです。あなたは参加しないことを選ぶこともできますし、いかなる理由でもペナルティを受けることなく、研究調査への同意を取り消すこともできます。

研究調査は、新しい知識を得るために設計されています。この新しい情報は、将来的に人々の役に立つかもしれません。研究調査に参加することで、あなた自身に直接的な利益があるわけではないかもしれません。また、研究調査に参加することにはリスクがあるかもしれません。もしあなたが研究調査に参加しないことを選択するか、研究調査が終了する前に離脱する場合でも、研究者や北カロライナ大学グリーンズボロ校との関係に影響はありません。

この同意書には、この研究調査に関する詳細が記載されています。あなたがこの研究調査に参加するかどうかをよく考えたうえで、情報を理解することが重要です。

この同意書のコピーが渡されます。もし何か疑問点があれば、この同意書に記載されている研究者に問い合わせるようにしてください。彼らの連絡先は以下の通りです。

この研究調査については何ですか？
本プロジェクトは研究調査です。あなたの参加は自発的なものです。この研究調査の目的は、パーカッショニストと協力して演奏することを希望するサクソフォン奏者向けの演奏ガイドを提供することです。この研究調査では、湯山 昭の「ディヴェルティメント(1968)」、石井眞木の「Alternation I (1984)」、及迫榮 祥の「狂想曲 (2018)」といった 3 曲を考慮対象とします。この演奏、リハーサルガイド、試験を通じて、日本のサ

クソフォンとマリンバの音楽を紹介し、サクソフォン奏者がパーカッショニストと一緒に楽曲を適切に準備して演奏するための知識と推奨を提供することを目的としています。

なぜ私に聞いているのですか？
あなたが作曲した作品の作曲家として、参加していただくことをお願いしています。また、あなたの作品を初めて録音するサクソフォン奏者として、そして私の通訳として、崔師碩にも参加していただくようお願いいたします。

もしこの研究調査に参加することに同意された場合、どのようなことをお願いするのですか？
この研究調査に参加することに同意された場合、以下の調査を行う一連のインタビューに参加していただくようお願いいたします：
1)あなたの経歴、教育、およびキャリアに関する略歴情報。2)あなたの作曲プロセスと音楽美学を明らかにする情報。3)本研究のために提案された作曲におけるこれらのプロセスと美学がどのように関連して実現されるかの説明。

インタビューは、略歴情報を収集するための１つと、作曲に関する情報を収集するためのもう１つの２つの部分に分けることが期待されています。各インタビューは約１時間かかると予想されています。追加の質問がある場合は、電子メールでのやり取りが可能です。

オーディオ/ビデオ録音はありますか？
正確にあなたの回答を記録するために、オーディオ/ビデオ録音されたインタビューが使用されます。録音されたインタビューは転写され、文書化、解釈、将来のインタビューや文書の追跡質問の生成に使用されます。
あなたの声が録音を聞く誰にでも識別可能になる可能性があるため、録音されたものについての機密性は保証できませんが、以下に説明されているように、研究者はアクセスを制限するよう努めます。

すべてのオーディオ/ビデオ録音、転写、および文書は、研究者によってロックされたアパートメント（主要研究者の現在の居住地）に保管されます。研究者の教員アドバイザーである Steven Stusek 博士もリクエストに応じてこれらの資料にアクセスできます。あなたはこのデータをチェックし、インタビューの任意の部分を最終的な研究文書から除外することを要求することができます。

あなたにとってのリスクは何ですか？
ノースカロライナ大学グリーンズボロ校の倫理審査委員会は、この研究に参加することが被験者に対して最小限のリスクをもたらすことを決定しました。質問やより詳しい情報、提案がある場合は、Jia-Yu Yang に+1 936-244-0201 または j_yang22@uncg.edu、または Dr. Steven Stusek に+1 336-303-1513 または sctusek@uncg.edu までご連絡ください。
あなたの権利、扱い方、このプロジェクトに関する懸念や苦情、およびこの研究に参加することに伴う利益やリスクに関する懸念がある場合は、UNCG の研究倫理事務局まで、無料の電話番号 +1(855)-251-2351 で連絡してください。

この研究に参加することで社会にどのような利益があるのでしょうか？
社会に対する潜在的な利益には、追榮 祥氏の作曲スタイルやサクソフォンとマリンバのための音楽に対する理解と評価が向上することが含まれます。

この研究に参加することで、私にとっての利益はありますか？
この研究に参加することで、直接的なメリットはありませんが、サックスとマリンバ音楽のジャンル内で、あなたの音楽的なコンセプトや意図を表現する機会が提供されるかもしれません。

この研究に参加した場合、報酬を受け取ることはできますか？何か費用がかかりますか？
あなたには参加費用は発生せず、また、この研究に参加するために支払われる報酬もありません。

あなたの情報をどのように機密保持するのですか？
この研究は匿名ではなく、提供された情報は機密保持されません。ただし、調査プロセス中、すべての書面データは施錠されたファイルキャビネットに保存され、すべての電子データはパスワードで保護されたコンピュータに保存されます。

インターネットを介して提供されたデータの完全な機密保持は、インターネットアクセスの限られた保護機能のため保証できません。操作が完了したらブラウザを閉じるようにして、他の誰もあなたの操作内容を見ることができないようにしてください。

提供されたデータにアクセスできるのは、研究者と彼女の指導教員である Steven Stusek 博士だけです。 提供されたデータを確認し、インタビューの一部を最終研究文書から除外するよう要求する機会が与えられます。

もし研究から離れたい場合はどうすればいいですか？
あなたには、いつでも罰則なしで参加を拒否する権利があります。また、いつでも撤回することができます。もし撤回する場合、あなたには何の影響も与えません。もし撤回を選択した場合、収集されたあなたのデータが非特定化された状態でない限り、削除するようにリクエストすることができます。調査者にも、あなたの参加をいつでも停止する権利があります。これは、予期しない反応を起こした場合、指示に従わなかった場合、あるいは全体的な研究が中止された場合などです。

新しい情報や研究の変更についてはどうなりますか？
もし継続的な参加に影響を与えるような、重要な新しい情報が研究に関連して得られた場合は、その情報を提供します。

参加者による自発的同意書：
この同意書に署名/このアンケート/活動を完了することにより（署名免除が IRB で承認された場合に使用）、あなたはこの文書の内容を読んで理解し、または読み上げられたことを確認し、この研究に参加するために積極的に同意することになります。この研究に関するあなたのすべての質問に回答しました。この書類に署名することにより、あなたが 18 歳以上であること、Jia-Yu Yang によってあなたに説明されたこの研究に参加することに同意することになります。

署名: SHO ONE 日付: 2023/4/3

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

CONSENT TO ACT AS A HUMAN PARTICIPANT

Project Title: A Performance, Rehearsal Guide and Examination of Selected Japanese Works for Saxophone and Marimba from the Perspective of a Saxophonist

Principal Investigator and Faculty Advisor (if applicable): Jia-Yu Yang (PI), Dr. Steven Stusek (FA)

Participant's Name: ShiShuo Cui

What are some general things you should know about research studies?
You are being asked to take part in a research study. Your participation in the study is voluntary. You may choose not to join, or you may withdraw your consent to be in the study, for any reason, without penalty.

Research studies are designed to obtain new knowledge. This new information may help people in the future. There may not be any direct benefit to you for being in the research study. There also may be risks to being in research studies. If you choose not to be in the study or leave the study before it is done, it will not affect your relationship with the researcher or the University of North Carolina at Greensboro. Details about this study are discussed in this consent form. It is important that you understand this information so that you can make an informed choice about being in this research study.

You will be given a copy of this consent form. If you have any questions about this study at any time, you should ask the researchers named in this consent form. Their contact information is below.

What is the study about?
This is a research project. Your participation is voluntary. The purpose of this study is to provide a performance guide for saxophone players who are interested in working with percussionists and considering these three Japanese works – Akira Yuyama's *Divertimento* (1968), Maki Ishii's *Alternation I* (1984), and Sho Oie's *Rhapsody* (2018) – for a performance. The goal of this performance, rehearsal guide, and examination is to introduce Japanese saxophone and marimba music, and to provide saxophone players with insight and recommendations to properly prepare and perform works with percussionist.

Why are you asking me?
Your participation is requested as the first saxophonist to record one of the works, and as the interpreter between the Primary Investigator and Sho Oie. Sho Oie is also requested to participate as the composer of one of the work.

What will you ask me to do if I agree to be in the study?
If you agree to be in this study, you will be asked to participate in a series of interviews that will investigate the following: 1) biographical information pertaining to your history, education and career; 2) information that illuminates your musical aesthetics; and 3) descriptions of the processes of recording this work and provide the suggestions for the future saxophonists who want to play this piece.

It is expected that the interviews can be broken into two (2) parts – one to collect biographical information and one for your preparation of recording the piece. Each interview should take approximately an hour. It is anticipated that any follow-up questions can be discussed via email.

Is there any audio/video recording?
Audio/video recorded interviews will be used in order to accurately capture your responses. The recorded interviews will be transcribed and used for documentation, interpretation, and generating follow up questions for future interviews or written correspondences.

Because your voice will be potentially identifiable by anyone who hears the recording, your confidentiality for things you say on the recording cannot be guaranteed although the researcher will try to limit access to the recording as described below.

All audio/video recordings, transcripts, and written correspondences will be stored by the researcher in a locked apartment (the Primary Investigator's current living place). The researcher's Faculty Advisor. Dr. Steven Stusek, will also have access to these materials upon request. You will have the opportunity to check this data and request tthat any porton of the interviews be excluded from final research document.

What are the risks to me?
The Institutional Review Board at the University of North Carolina at Greensboro has determined that participation in this study poses minimal risk to participants. If you have questions, want more information or have suggestions, please contact either Jia-Yu Yang (PI) at +1 936-244-0201 or j_yang22@uncg.edu or Dr. Steven Stusek (FA) at +1 336-303-1513 or sctusek@uncg.edu

If you have any concerns about your rights, how you are being treated, concerns or complaints about this project or benefits or risks associated with being in this study please contact the Office of Research Integrity at UNCG toll-free at (855)-251-2351.

Are there any benefits to society as a result of me taking part in this research?
The potential benefits to society may include enhancing the understanding and appreciation of Sho Oie's compositional style, his music for saxophone and marimba, and your interpretation of his work.

Are there any benefits to *me* for taking part in this research study?
Although there are no direct benefits to you for participating in this study, the research may offer you an opportunity to express your musical concepts and intentions, specifically within the genre of saxophone and marimba music.

Will I get paid for being in the study? Will it cost me anything?
There are no costs to you or payments made for participating in this study.

How will you keep my information confidential?
This study is not anonymous and the information that you provide will not be kept confidential. However, during the research process all written data will be stored in a locked file cabinet and all electronic data will be stored on a password-protected computer.

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What about new information/changes in the study?
If significant new information relating to the study becomes available which may relate to your willingness to continue to participate, this information will be provided to you.

Voluntary Consent by Participant:
By signing this consent form/completing this survey/activity (used for an IRB-approved waiver of signature) you are agreeing that you read, or it has been read to you, and you fully understand the contents of this document and are openly willing consent to take part in this study. All of your questions concerning this study have been answered. By signing this form, you are agreeing that you are 18 years of age or older and are agreeing to participate, in this study described to you by Jia-Yu Yang.

Signature: Shishuo Cui Shishuo Cui (Apr 4, 2023 21:40 GMT+9) Date: Apr 4, 2023

北カロライナ大学グリーンズボロ校 (UNCG)
人間参加者としての同意書

プロジェクトタイトル: サクソフォンとマリンバのための選ばれた日本の作品の演奏、リハーサルガイド、およびサクソフォニストの視点からの試験

主任研究員および教員アドバイザー（該当する場合）: Jia-Yu Yang（主任研究員）、Dr. Steven Stusek（教員アドバイザー）

参加者の名前: 崔師碩

研究調査に関する一般的な事項について、何を知るべきでしょうか？
あなたは研究調査に参加するよう求められています。あなたの参加は自発的なものです。あなたは参加しないことを選ぶこともできますし、いかなる理由でもペナルティを受けることなく、研究調査への同意を取り消すこともできます。

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この同意書には、この研究調査に関する詳細が記載されています。あなたがこの研究調査に参加するかどうかをよく考えたうえで、情報を理解することが重要です。

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本プロジェクトは研究調査です。あなたの参加は自発的なものです。この研究調査の目的は、パーカッショニストと協力して演奏することを希望するサクソフォン奏者向けの演奏ガイドを提供することです。この研究調査では、湯山 昭の「ディヴェルティメント(1968)」、石井眞木の「Alternation I (1984)」、及追榮 祥の「狂想曲 (2018)」といった 3 曲を考慮対象とします。この演奏、リハーサルガイド、試験を通じて、日本のサ

クソフォンとマリンバの音楽を紹介し、サクソフォン奏者がパーカッショニストと一緒に楽曲を適切に準備して演奏するための知識と推奨を提供することを目的としています。

なぜ私に聞いているのですか？
あなたには、一つの作品を録音するための最初のサックス奏者として、そして主要研究者と追榮 祥の間の通訳者として参加していただきたいと思います。追榮 祥にも、彼が作曲した一つの作品のために参加していただきたいと思います。

もしこの研究調査に参加することに同意された場合、どのようなことをお願いするのですか？
この研究への参加に同意された場合、以下を調査する一連のインタビューに参加していただくことになります：1）あなたの経歴、教育、キャリアに関する略歴情報、2）あなたの音楽美学を明らかにする情報、および 3）この作品のレコーディングプロセスの説明、今後この曲を演奏するサックス奏者に提供するための提案。

インタビューは、略歴情報を収集するための 1 つと、作曲に関する情報を収集するためのもう 1 つの 2 つの部分に分けることが期待されています。各インタビューは約 1 時間かかると予想されています。追加の質問がある場合は、電子メールでのやり取りが可能です。

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あなたの権利、扱い方、このプロジェクトに関する懸念や苦情、およびこの研究に参加することに伴う利益やリスクに関する懸念がある場合は、UNCG の研究倫理事務局まで、無料の電話番号（855）-251-2351 で連絡してください。

この研究に参加することで社会にどのような利益があるのでしょうか？
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署名: Shishuo Cui **日付:** Apr 4, 2023

APPENDIX D: LIST OF DUETS FOR SAXOPHONE AND MARIMBA

The following table is arranged alphabetically by composer.

For Soprano Sax

Last Name	First Name	Composition	Publisher	Year	Duration
Leroux	Philippe	AIRS pour soprano et percussion (marimba et vibraphone)		2003	10’19
Jones	Jesse	Four Scenes			10’57
Stout	Gordon	Duo (Dance-Song)	Keyboard Percussion Publications by Marimba Productions, Inc.	2001	
Wanamaker	Gregory	Turning Tides		2019	
Watson	Jenni	Meliai		2018	

For Alto Sax

Last Name	First Name	Composition	Publisher	Year	Duration
Bain	Reginald	Luminescent		2007	7’37
Bain	Reginald	Iteration			5’38
Blake	Braxton	Nine Etudes		1997	15’06
Daughtrey	Nathan	Burn		2016	5’15
Daughtrey	Nathan	Strange Dreams		2002	10’22
Fang	Man	Soundscape of the Four Seasons		2012	8’
Ford	Mark	Wink		2010	

Harding	Tayloe	A Mile of Phrygian at 60		2007	1’09
Ishii	Maki	Alternation I		1984	
Kopetzki	Eckhard	Shadows of Wood		2000	9’30
Lewis	Leonard Mark	Book of Dances and Other Diversions			10’50
Lin	Ching-Mei	Fantasy			
Maggio	Robert	Devils Garden/ Angels Landing			10’05
Man	Fang	Soundscapes of the Four Seasons			7’21
Maslanka	David	Song Book			
McCarthy	Daniel	Razdraz			
Mellits	Marc	Escape		2016	
Oie	Sho	Rhapsody		2018	
Rogers	John Fitz	Release		2006	8’04
Silverman	Adam	Want it. Need it. Have it			9’22
Siskind	Paul	Memoriale		2003	6’58
Yuyama	Akira	Divertimento		1968	

For Soprano/Alto Sax

Last Name	**First Name**	**Composition**	**Publisher**	**Year**	**Duration**
Ziek	Gary	Earth Tones		2011	14’26

[i] Adolphe Sax accepted French king Louis-Philippe's invitation and moved to Paris in 1842 to revitalized French military bands.

[ii] The saxophone is a conical bore instrument, meaning its body shape tapers from the narrow mouthpiece to a wider bell. This conical design, compared to the cylindrical design of clarinets, naturally produces a louder and richer sound. Some notes on the saxophone, especially the lower notes, require more air and effort to produce a clear tone. When trying to play these notes softly, there is a risk of the note not speaking clearly or being unstable in pitch. Maintaining a full and rich tone at low volumes is challenging because at softer dynamics, the reed may not vibrate as fully, which can lead to a thinner sound.

[iii] The information of RoseWind Duo's two albums can be found and the recording can be listened to on their YouTube Channel: https://www.youtube.com/channel/UCn6XWU_1p5oOtyNpq0p-7nA/featured. (Accessed Ferbruary 27, 2023)

[iv] According to RoseWind Duo's program in 2012 Crane Saxophone Chamber Music Festival on Saturday, May 5th in Sara M. Snell Music Theater at 7 pm, they performed Bain's *Luminescent* (2007), Ziek's *Earth Tones* (2011), Rogers' *Release* (2006), Siskind's *Memoriale* (2003), and Ford's *Wink* (2010). Program can be download from this link: https://www2.potsdam.edu/craneperformance/FES%20181.pdf. (Accessed February 27, 2023.)

[v] Nippon Hōsō Kyōkai or NHK, is the Japanese government-sponsored broadcasting company which broadcasts both radio and television programs.

[vi] "Order of the Rising Sun, Gold Rays with Rosette (旭日小綬章受章)": The order of the Rising Sun is awarded to those who have made distinguished achievements in international relations, promotion of Japanese culture, advancements in their field, development in welfare or preservation of the environment. The "Gold Rays with Rosette" denotes the fifth class of the award.

[vii] Tokyo Broadcasting System or TBS is a Japanese broadcasting company established in 1951.

[viii] Rondo Variation style is a fusion of two distinct musical forms: the rondo form and the variation form. In this hybrid form, a primary theme (A) alternates with contrasting episodes, similar to a rondo, but each return of the main theme (A) is presented in a varied or ornamented version, as found in the variation form. This combination of forms allows composers to create a sense of unity through the recurring main theme while maintaining interest and variety through the variations and contrasting episodes.

[ix] Meiji Restoration (Meiji-period Modernization): Took place in 1868, Meiji Restoration was a significant turning point in Japanese history. It marked the end of the Tokugawa shogunate and the beginning of Japan's modernization and westernization under Emperor Meiji. The restoration aimed to transform Japan into a modern, industrialized nation, capable of competing with Western powers on equal footing.

[x] Shōmyō: Shōmyō is a form of Japanese Buddhist chant used primarily in the Tendai and Shingon sects, although it can be found in other sects as well. It is derived from ancient India Buddhist chanting practices and has been adapted to the Japanese language and culture over time. Shōmyō often consists of melodic, rhythmic chanting of sutras, mantras, or other religious texts and serves both as a form of meditation and a means of expressing religious devotion. The chants are typically performed by monks in a group or individually and are characterized by their unique use of pitch, rhythm, and vocal techniques that create a rich, harmonious sound.

[xi] Avant-Grade: This is a French Term that, when applied to the arts, refers to works, ideas, or artists that are innovative, experimental, or unorthodox. The Avant-grade often challenges or pushes the boundaries of what is considered conventional, mainstream, or traditional in a given field. This term is commonly used in various artistic

disciplines, including music, visual arts, literature, and theater, to describe artists and movements that break away from established norms and aim to create new forms, styles, or techniques.

[xii] Saxophone Multiphonic: Multiphonic refers to the simultaneous production of two or more pitches on an instrument that typically produces a single pitch at a time. For the saxophone, a multiphonic is achieved when a saxophonist plays a chord-like sound, producing multiple distinct pitches at once. This technique offers a unique texture and is employed in various modern saxophone music to achieve specific sonic effects.

[xiii] Matsuri Bayashi (祭り囃子): Matsuri Bayashi is a type of vibrant, energetic music traditionally played at Japanese festivals during divine processions. It prominently features flutes and drums that provide a lively accompaniment.

[xiv] Shamisen (三味線): Three-stringed plucked chordophone or plucked long necked lute. The long neck of the shamisen is made of three pieces of wood which can be disjointed for convenience in carrying. The thickness of this neck varies in accordance with the style of music performed, as does the gauge of the three twisted silk strings used. The strings are attached to a rope tailpiece at the lower end and to three large pegs above, which are typically made from ivory or wood. Among all traditional Japanese instruments, the shamisen undoubtedly has the most versatile uses. It forms the crux of kabuki music, serves as an essential feature at social gatherings, is a valued cultural asset in many households, and acts as the medium for a range of folk music.

[xv] Kabuki Theater (歌舞伎): Kabuki is a traditional Japanese theater form that dates back to the early 17th century. It is known for its highly stylized performances, elaborate makeup, and extravagant costumes. Kabuki combines elements of drama, dance, and music, creating a unique theatrical experience. Kabuki plays often feature historical events, moral conflicts, and love stories, often with themes of honor, loyalty, and the tension between social obligations and personal desires. The performances are characterized by exaggerated gestures, distinctive vocal styles, and elaborate stagecraft, including revolving stages, trapdoors and flying rigs for dramatic entrances and exits.

[xvi] Shakubyōshi (笏拍子/wooden clappers): Shakubyōshi is a traditional Japanese percussion instrument used primarily in gagaku, which is the ancient court music of Japan. It consists of two flat wooden boards or clappers, typically made of hard wood, that are held in one hand and struck together to produce a sharp, distinctive sound. The Shakubyōshi is used to keep time, regulate tempo, and provide rhythmic accents in various Japanese musical genres, including traditional theater forms such as Noh, Kabuki, and Bunraku.

[xvii] Shakuhachi (尺八): Shakuhachi is a traditional Japanese end-blown bamboo flute. It has a unique and distinctive sound that has been an essential part of Japanese music for centuries. It came from China sometime between the seventh and ninth centuries. It flourished particularly in the thirteenth century. The shakuhachi has five finger holes (four in the front and one in the back) and is typically made from the root end of a thick bamboo stalk. The shakuhachi is known for its wide range of tones and expressive capabilities, making it a versatile instrument in various genres of Japanese music, including traditional, folk, and contemporary styles. It also closely associated with Zen Buddhism, as it was historically used by the komusō monks as a tool for meditation and achieving spiritual enlightenment. It is perhaps because of the shakuhachi's spiritual and intellectual associations that it has become one of the instruments most favored by contemporary composers.

[xviii] Oiwakebushi (追分節): Oiwakebushi is a traditional Japanese folk song genre that originated in the Edo period (1603-1868). It was typically performed by a group of singers called "gomai" who would sing in a call-and-response style with one singer leading and the other responding. Oiwakebushi often tell stories of love and heartbreak, as well as historical events and local legends. The songs are characterized by a distinctive melody and rhythm, and often incorporate instruments such as shamisen (a three-stringed instrument), taiko, and koto (a stringed instrument). The melody is generally sung in a relaxed and mournful tone. Oiwakebushi is commonly performed during Japanese traditional festivals, local celebrations, or cultural events.

[xix] Shō (笙): The Japanese Shō is a traditional wind instrument similar to a mouth organ, used primarily in gagaku, the ancient court music of Japan. It is made up of 17 thin bamboo pipes of varying lengths, each fitted with a metal reed. The pipes are bound together and arranged in bundle, forming a shape that resembles a phoenix, a symbol of auspiciousness in Japanese culture. The Shō produces a unique and ethereal sound, it is known for its ability to produce chords and harmonies, which is unusual for traditional Japanese instruments. The Shō is played by blowing into a mouthpiece located at the base of the instrument and pressing the various pipes to create different notes and chords.

[xx] Bon Odori (盆踊り): Bon Odori is a traditional Japanese dance performed during the Obon festival, which is an annual Buddhist event held in Japan to honor the spirits of one's ancestors. Bon Odori is usually done in a circle with the musicians in the center. The festival typically takes place in mid-August, although the exact dates may vary depending on the region. During the Bon Odori, people gather in public spaces, such as parks or temples, to dance together to traditional Japanese music, often wearing yukatas (summer kimonos). The dance is characterized by its simple, repetitive movements, which make it accessible for people of all ages to participate.

[xxi] Bon Odori (盆踊り) music: The traditional music that accompanies the Bon Odori dance during the Obon festival in Japan. Bon Odori music typically features traditional Japanese instruments such as the taiko (a type of drum), shinobue (a bamboo flute), shamisen (a three-stringed lute), and kane (a small gong). The music has a steady and repetitive rhythm that makes it easy for people to follow along and dance to. The beat is often driven by the taiko drum, which helps maintain the tempo and energy of the music. Many Bon Odori songs are based on traditional Japanese folk songs, which often have a long history and are passed down through generations. The lyrics of these songs may tell stories, convey moral lessons, or describe local events and customs. Bon Odori music often features a call and response pattern, with a lead singer or group singing a line, and the rest of the participants repeating or responding in chorus. This structure encourages participation and helps create a sense of unity among the dancers. The melodies of Bon Odori music are often simple and easy to remember, allowing people of all ages and musical abilities to join in the singing and dancing.

[xxii] Dead Strokes: A technique where the drumstick or mallet is allowed to remain on the drumhead after striking it, rather than being immediately lifted off. This technique results in a dampened or muted sound because it prevents the drumhead from resonating freely.

[xxiii] Ukiyo-e art (浮世繪): Ukiyo-e, which translates to "pictures of the floating world," is a genre of Japanese art that flourished from the 17th through the 19th centuries. The term "floating world" refers to the hedonistic lifestyle enjoyed in the Edo period (1603-1868), a time of relative peace and prosperity in Japan. Ukiyo-e art is characterized by its woodblock prints and paintings that depict a wide range of subjects including scenes from history and folk tales, landscapes, flora and fauna, and the pleasure quarters of Edo (modern Tokyo). One unique feature of Ukiyo-e is the use of negative or empty space, which can serve to highlight the main subjects of the artwork or to create a sense of depth and atmosphere.

[xxiv] Daoism/ Taoism/ 道家: An ancient philosophical and religious tradition originating in China that emphasizes living in harmony with the Dao (or Tao), which can be toughly translated as "the Way". The Dao is seen as the fundamental principle that underlies the universe, a natural order that guided everything in it. The core concepts of Daoism include: (1) Wu-Wei/無為: This refers to the idea of "non-doing" or "non-action". It does not mean doing nothing at all, but rather, it suggests taking actions that are in harmony with the flow of the Dao, acting natural order of things. (2): Yin/陰 and Yang/陽: This represents the balance of opposites in the universe. Yin and Yang are complementary, interconnected forces that exist in everything; where Yin is passive, dark, and feminine, Yang is active, light, and masculine. (3) Simplicity/寡欲 and Spontaneity/順應: Daoism encourages living a life of simplicity and authenticity, letting go of artificial constraints or desires, and being spontaneous, letting things take their natural course.

[xxv] Ma/間: “Ma” or “間”, in the specific context of Japanese aesthetics and philosophy, is an essential element that signifies the “emptiness” or “gap” that is experienced between two points of events. It could be understood in several ways: (1) Temporal Ma: In terms of time, it is the pause or silence that happens between sounds or actions. This could be the brief silence between musical notes or the momentary break in a conversation. (2) Spatial Ma: In terms of space, it refers to the empty area or the interval that exists between objects or structures. This could be the space between two trees or the gap between two buildings. (3) Psychological Ma: In terms of psychology or consciousness, it is the break between thoughts or emotions. This could be the quiet moment or reflection between ideas or feelings. In all these interpretations, “Ma” is not perceived as a mere absence or void, but rather as a meaningful emptiness, a dynamic space filled with potential. It is seen as an integral part of the whole, balancing and giving rhythm to the composition, whether it be in art, music, architecture, or everyday life.