

Course: CA1004

Master Program Degree Project, 120hp

Institution of classical Music

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# **MAKI ISHII**

DISCOVERING JAPANESE MUSIC THROUGH  
THE NATURE OF THREE PERCUSSION  
COMPOSITIONS



## **Preface**

The process of working has been very challenging, but in the end, this experience has been rewarding and priceless. I would not have succeeded without the help of many people. I would like to thank my present professors and supervisor, who have given me valuable advice and support on this journey; also past professors who have been a huge part of my education and musical personality, giving me the best advice I could have.

The figure of Kei Ishii, son of Maki Ishii, was essential for this research. I got a lot of help from him; he answered all my emails very quickly and he provided me useful information in many different ways.

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## **Summary**

In this project, I will talk about the Japanese music, specially in percussion instruments through one composer called Maki Ishii. He was a prolific composer who already passed away and nowadays we don't have so much information about him.

Deeper, I will analyse three of his percussion compositions to make easier understanding this kind of music: "Beatessence I" for taiko solo, "Hiten Seido II" a duo piece for two marimbas and the popular set up piece for one percussionist " Thirteen drums".

## **Keywords**

Percussion, Japanese music, Maki Ishii, Beatessence I, Hiten Seido II, Thirteen drums.



# 1. Introduction

When learning the repertoire of contemporary music, specially those considered as avant-garde or modern works, often performers encounter problems of interpretation due to the musical complexity of the works. If performers do not understand composers' intentions (or meaning) and the compositional concept of the work, it is likely that the performance will be doubtful, inauthentic, or misleading. For listeners, contemporary music is already difficult to comprehend. [...] Percussionists have more opportunities to be in this situation since most of the percussion music is contemporary and modern. Performers have to understand the concepts and composer methods in order to understand contemporary music. This is important and helpful to professional artists and students interpreting composers' works. The performances will be more persuading and closer to the composer's concept. At the same time, listeners will know the composer better and will have an authentic concept of the work; therefore, they will have a better appreciation of contemporary percussion music.

By presenting this research, taking part of some Japanese music as well as analysing some works of Maki Ishii deeply, I hope to give insightful information to performers and listeners alike in order to help them appreciate the value of these works and their contributions to the world. I also hope to encourage additional research on musical time in contemporary percussion music.

Why I have decided to focus my research in this Japanese composer? After knowing many Japanese composers, I found Maki Ishii as a very interesting one for several reasons:

Firstly, He has a huge percussion repertoire and some of them (like "Beatessence I" one of the pieces that I will analyse) has not been performed yet or there is no videos on the internet.

He composed one of the most important and popular set up pieces for the contemporary percussion "Thirteen drums", which has been played and recorded for the most relevant percussionists around the world, required for most of the International Percussion Compositions and in short, an indispensable piece for the formal education of every percussionist.

There is not so much info about him. As I will talk about later, I have only found only Bibliographic book. It is strange that one recognised composer like him, who has indeed a huge repertoire (not only in percussion but in many other instruments), doesn't have a proper bibliography and deeper information about his life; so I would like to provide all of you with new information of him.

Moreover, we can find strong traditional Japanese influences in his music, since his father was a choreographer of traditional Japanese dances. I will take deeply about him on the chapter 5.

## 2. Background

*“Traditionally the Japanese have disliked using terms such as 'form' and 'structure' when discussing art theory. They preferred to use terms such as 'figure' or 'image' and 'style' (the last is a compound of the characters for wind and figure)”.*<sup>1</sup>

What are the differences between Eastern and Western musicians?

The question above I have been wondering about since a long time ago. I have to admit that I have been attracted by the Japanese culture since I began in this musical world; religion, landscapes, way of life, food, language, music, etc. They have their own way to express themselves, they connect deeply with the music they want to communicate. I cannot describe why I notice the differences but they make more special music for me.

In 2012 I decided to come to Sweden after I found Mika Takehara, a Japanese percussion player resident in Stockholm and teacher at the Royal College of Music. I did an Erasmus year full of new information about this culture; I have played music of Michio Kitazume, Akira Miyoshi, Yasuo Sueyoshi, Maki Ishii, amongst others and since then, I knew that I should research this deeply.

A starting point was to see the differences between Japanese composers who have moved to European countries and they composed new pieces with notable western influences and others who have grown up in Japan and work more in the traditional Japanese music. I could feel that the first ones are more methodical, following more composition rules in a more stylistic way while those raised and educated in the East feel more attracted by the sentimental, diverse sensations without paying so much attention to the compositional rules established by the time.

In my first year of master, once I had decided the theme of my Research project, I was thinking what I should focus on (since the world of the Japanese music in percussion is so big). I began playing pieces of Minoru Miki: "Time for marimba" and "Marimba spiritual".

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<sup>1</sup> Maki Ishii. Text for lecture in San Francisco, February 18, 1989. Page 5.

Since I began the first piece, I have realised that this kind of music is not rational but very descriptive, subjective, based on feelings, landscapes and emotions. The score is not strict, the performer feels freer to do his/her own interpretation. For instance, if you look online (Youtube or Spotify) for a Japanese piece, you will find a lot of different interpretations, more than a classical piece of Mozart (even though the Mozart is much older). This is one reason why I think it is more interesting to go to a concert to see this kind of piece because you can never expect what is going to happen.

With "Marimba Spiritual" I experienced a completely different feeling. This piece shows some kind of energetic ritual and searches for different sounds to create separate atmospheres. There are more European influences in this piece which is composed in a more classical way.

Once I read about Minoru Miki's life, I realised he obviously was very influenced by western culture when he experienced it. This composer was not an isolated case.

After some months experimenting and increasing more new pieces / composers, I found Maki Ishii, who has a huge repertoire full of percussion solo, orchestra and chamber music works.

## **Western and Eastern music percussion tradition**

I would like to mention some thoughts that Maki Ishii proposed in one lecture in San Francisco. His music is based on one principle called "The third image". Let's see some words of his speech:

*"Eastern music contains a musicality and concept of sound different from Western music. I have sought to fuse these two diverse qualities in my works. My various experiments have aimed to create a new world of music as a third image, using these two differing systems of musical expression and approaches to time".<sup>2</sup>*

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<sup>2</sup> Maki Ishii. Text for lecture in San Francisco, February 18, 1989. Page 6.  
[http://ishii.de/maki/en/texts/book/\(February 2017\)](http://ishii.de/maki/en/texts/book/(February 2017))

Are Western and Eastern music different concepts? Do they complement each other? For me, Ishii found two different notions which he tries to combine and form what he calls “the third image”. This is a really interesting point. Music is part of the culture of a specific area, so that if there are obviously clear differences between the eastern and western countries, this is reflected to a greater or lesser extent in culture and therefore in music.

Here there is another comment of Ishii where he shows what he thinks about Eastern music, and how it is based on:

*"In the case of my compositions, their content naturally reflects directly and indirectly the way Japanese feel about sound based on our view of nature and the concept of time in Japanese music".<sup>3</sup>*

This reflects what I was writing before in previous chapters: Religion, music, social relations, education, etc. are different aspects which determine a specific culture. For instance, a Japanese musician will feel and listen in a different way that we do.

Talking about “the third image”; this term refers to the union of these two cultures, which Ishii reflects in some of his pieces. In my opinion, some of them are completely influenced by Eastern music, (specifically in Japanese music that is where he comes from) like the composition *Beatessence I*; while in others he tries to merge these two cultures into a third image such as the Symphonic Ballade *Towards Time Dragondeep*, providing the setting for artistic creation from the varying standpoints of two separate musical worlds, employing in a wholly natural manner heterogeneous musical elements from East and West.

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<sup>3</sup> Maki Ishii. Text for lecture in San Francisco, February 18, 1989. Page 6.  
[http://ishii.de/maki/en/texts/book/\(February 2017\)](http://ishii.de/maki/en/texts/book/(February 2017))

### 3. Aim

My aim with this Master project besides improving my knowledge of the Japanese music, would be to do an exhaustive analysis of three Japanese percussion compositions and after looking for a diversified program, with different kinds of pieces: solo, duo, chamber, etc., and also several kinds of instruments: keyboards, traditional Japanese instruments, set up instruments and so on, I have found one Japanese composer called Maki Ishii which I considered the most appropriate one (due to the reasons I exposed in the introduction) and besides that, I chose this repertoire for being very different from each other, in the way I could express this culture to the fullest. Here you have those three pieces :

- *Beating essence I* (Odaiko solo).

- *Thirteen drums* (set up of 12 calf skins instruments plus 1 bass drum).

- *Hiten seido II* (duo marimbas).

#### *Beatessence I.*

Piece for one taiko drum. The term "taiko" refers to a range of Japanese percussion instruments. In Japanese, the term refers to any kind of drum, but outside Japan, it is used to refer to any of the various Japanese drums called wadaiko and to the form of ensemble taiko drumming more specifically called kumi-daiko. The process of constructing taiko varies between manufacturers, and preparation of both the drum body and skin can take several years depending on methodology.

Taiko have a mythological origin in Japanese folklore, but historical records suggest that taiko were introduced to Japan through Korean and Chinese cultural influence as early as the 6th century CE. Some taiko are similar to instruments originating from India. Archaeological evidence also supports that taiko were present in Japan during the 6th century in the Kofun period. Their function has varied through history, ranging from communication, military action, theatrical accompaniment, and religious ceremony to both

festival and concert performances. In modern times, taiko have also played a central role in social movements for minorities both within and outside Japan.

Ishii also composed Beating essence II for Taiko ensemble of 5-12 players.

### *Thirteen drums*

For percussion solo, op. 66, 1985. I will talk about this later on.

### *Hiten seido II*

Composed in 1987. It draws its inspiration from the elegant and vivid images of Heaven depicted on the frescoes in the caves of Dunhuang (China) which stem from the Tang Dynasty (618-907), it is the floating images of Heaven depicted on frescoes dated from a much earlier period which provide the motives generating "Hiten-Seido III" for solo marimba. During this earlier period, these depictions were not yet amplified through the use of contours. These heavenly images thus retain a primordial strength, vitality and radiance, which this music tries to recreate.

I consider that this kind of pieces would work properly since I have combined solo and duo pieces with different styles inside of the character of Maki Ishii music.

## 4. Maki Ishii

*"I do not like to talk about my music. Music is essentially to be listened to with our ears and felt with our hearts".<sup>4</sup>*

### Biography

Here I have included a short biography of this composer so it will be easier for the reader to understand his influences and way of composing.

Maki Ishii was born on May 28th, 1936 in Tokyo as the third son of Baku Ishii, the celebrated dancer and choreographer who played a pioneering role in establishing the genre of modern dance in Japan.

After studying composition and conducting from 1952 to 1958 in Tokyo he moved to Berlin where he continued his studies at the Hochschule for Musik Berlin (west), as a student of e.g. Josef Rufer and Boris Blacher. In 1962 he returned to Japan. In 1969 he was invited to Berlin by the German Academic Exchange Service (DAAD) to take part in their "Berliner Künstlerprogramm". Since then he has been active there as well as in Japan as a composer and conductor.

His compositions have been performed all over the world. Concerts 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, to name but a few.

Ishii was Artistic Director of the Chinese-Japanese Contemporary Music festival in Beijing 1997. His first opera "Tojirareta Fune (the sealed

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<sup>4</sup>Ishii, Maki (1997). Sounds of West – Sounds of East: Maki Ishii's Music. Germany: Hermann Moeck. Chapter 1. Page 13.

boat)" (1999) premiered in Utrecht and Berlin in October 1999 has been given the Japanese premiere at Nissay Theatre in Tokyo in November 2000.

He has conducted many of the world's leading orchestras, including the Berlin Radio Symphony Orchestra, the Orchestre de La Suisse Romande, the New Japan Philharmonic Orchestra and Radio Symphony Orchestra Beijing, the Hong Kong Symphony Orchestra, in performance of his works and other. Particularly successful has been his two-act ballet "Kaguyahime" (choreographed by Jiri Kylian for the Nederland's Dans Theater), which he conducted on more than 80 occasions between 1988 and 1995 in The Hague, Amsterdam, Rotterdam, Essen, Paris, and throughout Japan.

Maki Ishii, influenced earlier by the serialism and West European Avantgarde techniques of the 1950s and 60's, turned his attention to Japanese traditional music in the late 1960s. Since then his creative endeavour has been rooted in the attempt to stride two musical worlds by employing both European compositional method and elements from the sound world of Japanese traditional music in his works.

Maki Ishii does not strive in his music merely to set the music and instruments of East and West in opposition one to the other nor even to fuse these two sound worlds, but remains constantly aware of the essential difference that underlies these two musical worlds in an attempt to pursue and grasp a third musical vision.

It is this main formative element that gives his music its distinctive features. In such works as "Kyō-Sō" for percussion groups and full orchestra (1968-69), Ishii incorporated elements from Japanese traditional music into a structure dominated by European compositional method. However, since the 1970s, in an extensive body of works including "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 succeeded in creating his own unique sound world in which Western and Japanese instruments are used in the same temporal and spatial setting. Since the middle of the 1990s, he searches for new musical world and began to get interested also in Chinese music, not only Japanese traditional music. He has composed several compositions, for instance, compositions for Erhu (a Chinese string instrument), or another based on poetry by Chinese poets such as Luo Guan Zhong, Cao Cao and others.

Ishii has been the recipient of many awards including the Otaka prize (1977, Tokyo, NHK Symphony orchestra), the 4th Nakajima Music prize: Grand Prix (1986, Tokyo), the German Critics Prize 1987 (Verband der deutschen Kritiker 1988, Category 'Music'), and the 5th Kyoto Music Award: Grand prix (1990). In 1999, Ishii was decorated with the Medal of Honor with Purple Ribbon by the Emperor of Japan.

On April 8th, 2003, Maki Ishii died in Tokyo, after a short but severe illness.

Sources.<sup>5</sup>

## **Ishii's music style**

*"A vital factor in my compositions is sound. My concept of sound differs somewhat from the sound and tonal qualities that immediately come to mind when we think of 'New Music.'"*

The main concept of Ishii's music is a "temporal space" existing between multi-temporal layers. Therefore, the concept of "time-space" becomes the core of his compositions. The sectional development of Ishii's music is the process of integrating different temporal layers into a unified space. This structural idea is also inspired by the principle of "(jo-ha-kyū preparation-breaking-rushing)" from the dance of Nō (as performed in Japanese traditional theater).

The idea of dynamic temporal layer or static temporal layer can be used extensively in a section as a horizontal development of musical form. If the characteristics of the dynamic temporal layers are perceived strongly, the form of the section is "dramatic form." In dramatic form, the music is "less stratified or becomes uniformed, the whole moving uni-directionally." In the static section, it is Japanese static time that no sense of meter or pulse is perceived and it may be thought as "a timeless, spatial concept." Ishii's formal structure is based on the alternation of sections in different temporalities. Moreover, at the end of the piece, a section of united temporalities with high intensity concludes Ishii's music. This stylistic structural closure is also inspired by his experience at a Buddhist temple

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<sup>5</sup> Wikipedia website. [https://en.m.wikipedia.org/wiki/Maki\\_Ishii](https://en.m.wikipedia.org/wiki/Maki_Ishii) (January 2017)  
Maki Ishii's official website. <http://ishii.de/maki/en> (February 2017)

where he heard different types of music taking place at the same time. The stylistic structural closure was also inspired by the increasing acoustic density caused by both shōmyō and gagaku.

Despite his nationality, he did not become aware of the traditional Japanese music until the age of thirty. Ever since, he had been fated to create across the gulf that separates two entirely heterogeneous musical worlds. He has been creating his own music as a product of two different musical works. During the brief period of two decades his approach was to find an encounter between both cultures. This creation across two musical worlds has been accompanied by a struggle with incongruity in the creative level, instinctive rejection in the part of performers, bewilderment on the part of audiences, incomprehension on the part of critics, and, for Maki Ishii's part, a sense of being tormented by the illusive nature of his prey. But the result was to create a solid form. Within the haze, which he called "The Third image".

Sources <sup>6</sup>

## **Ishii thoughts about percussion**

*"Transcendental technique is something one associates these days particularly with percussion instruments" <sup>7</sup>*

His interest in percussion stemmed essentially from their antiquity as a family of instruments which can be traced back to the origins of mankind, and their novelty in the history of western music.

That western music for so long showed little interest in percussion instruments is surely connected with the fact that western music history developed in close connection with the Judaic and Christian religions. The capacity of percussion instruments to generate excitement and ecstasy was perhaps considered to run counter to the spiritual tendency of music, for which reason these instruments were regarded with aversion by the religious

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<sup>6</sup> O'Kelly, Eve E (1990). *The Recorder Today*. USA: Cambridge University Press. Pages 66-70.

<sup>7</sup> Maki Ishii. Text for lecture in San Francisco, February 18, 1989. Page 6.

authorities. It was only with the advent of the twentieth century that they at last gained their full rights as one of the fully acknowledged families of musical instruments. But, unconnected with their historical position in western music, he felt very interested in researching this family, founding that elemental power and the richly expressive potential of these instruments.

Despite all of this, In his opinion, the percussion remains a relatively undeveloped field. Technical possibilities on the violin, piano and other western instruments have been explored virtually to the limit, and the introduction of new techniques for them has also been well nigh exhausted. Contemporary composers felt ( and probably still feel), perplexed when confronted by these well-worn techniques. In this sense, there are still many blank canvases which remain to be painted in the case of percussion instruments which retain much potential for new creative development. The rich tonal resources of percussion instruments have been developed for the first time during Ishii's age. There was a general awareness that these instruments can do more than merely mark out a rhythm when hit with a stick. Percussionists themselves showed a strong interest in the development of new tone colours.

Novelty of sound quality is both desirable and exciting, but it poses problems from the standpoint of compositional technique. It is an enormously difficult task to select, control, and manipulate an almost infinite variety of tone colour. A composer who writes a piece not based on clearly defined concepts and a rigorous methodology falls into the trap of doing no more than creating the conditions for an improvisation, where the performer is involved not only in the production of tone colour; his performance is necessarily bound up with rhythm. Control over rhythm is thus just as important as control over tone colour. In terms of compositional technique, for Ishii there are limits to the originality one can expect to obtain from writing within a regular metrical framework, and such writing runs the risk of falling into the realm of the trite and banal. On the other hand, although the variety of the indeterminate rhythms available is obviously infinite, there are limits to what the performer can technically play and to what the listener is capable of perceiving. The way in which such rhythms are used gives a work its life and identity.

He had attempted to solve this kind of problem in works such as "Afro-Concerto," "Hiten Seido II," and "Concertante". Creation of these works would have been impossible without the assistance and inspiration he received from leading soloists including the marimba player Keiko Abe, the

percussionist and marimba player Sumire Yoshihara and the percussionist Yasunori Yamaguchi.

## **Percussion works**

Ishii thought that the potential of percussion instruments in Western music during his lifetime was not fully developed. To that effect, he explored the novelty of sound quality in percussion like his contemporaries and also focused on "control over rhythm." The construction of rhythmic structure became essential for percussionists in such a way that made it possible for a performer to play and for the listener to perceive.

Ishii used percussion instruments, including non-western instruments, in his works for chamber ensembles, orchestra, percussion ensemble and solo. He was a specialist in Japanese traditional drumming and had invented new techniques for it. Ishii wrote several works for famous Japanese Taiko-drum groups: Monochrome (1976), Mono-Prism (1976), Dyu-Ha (1981), Mono-Prism II (1985).

Ishii also contributed to repertoire for multiple-percussion. Representative works are: Search in Gray (1978), Afro-Concerto (1982), Thirteen Drums (1985), For Lily (1988), Percussion Concerto -- South - Fire – Summer (1992) and Fourteen Percussions (2000).

Sources<sup>8</sup>

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<sup>8</sup> <http://ishii.de/maki/en/works/> (December 2016).  
<http://www.allmusic.com/artist/maki-ishii-mn0001637615/compositions>  
(December 2016).

## 5. Beatessence I

### Data sheet

Title: Beatessence I

Year: 2002

Opus: 123

Instrumentation: O-Daiko

Category: Solo

Duration: 5 minutes

Publisher: not published.

### Short explanation

One of the pieces inspired by the traditional Japanese rituals which Maki Ishii got very inspired since as a child He loved to attend some rehearsals of Taiko choreographers .



## Instrumentation

### TAIKO / O-DAIKO

Taiko (太鼓) are a broad range of Japanese percussion instruments. In Japanese, the term refers to any kind of drum, but outside Japan, it is used to refer to any of the various Japanese drums called wadaiko and to the form of ensemble taiko drumming more specifically called kumi-daiko ("set of drums"). The process of constructing taiko varies between manufacturers, and preparation of both the drum body and skin can take several years depending on methodology.

Taiko have a mythological origin in Japanese folklore, but historical records suggest that taiko were introduced to Japan through Korean and Chinese cultural influence as early as the 6th century CE. Some taiko are similar to instruments originating from India. Archaeological evidence also supports that taiko were present in Japan during the 6th century in the Kofun period. Their function has varied through history, ranging from communication, military action, theatrical accompaniment, and religious ceremony to both festival and concert performances. In modern times, taiko have also played a central role in social movements for minorities both within and outside Japan.

Odaiko simply means "big, fat drum," and with very good reason: The world's largest odaiko is almost ten feet across the head. While the term odaiko refers to any drum larger than 84 cm in diameter, some odaiko are on an almost unbelievable scale. The word refers to a large drum of any style, but usually is reserved for drums of the nagado style.

Sources<sup>9</sup>

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<sup>9</sup> <https://en.wikipedia.org/wiki/Taiko> (March 2017).  
[http://www.taiko-center.co.jp/english/history\\_of\\_taiko.html](http://www.taiko-center.co.jp/english/history_of_taiko.html) (March 2017).

## BACHI



The sticks for playing taiko are called bachi, and are made in various sizes and from different kinds of wood such as white oak, bamboo and Japanese magnolia. Bachi are also held in a number of different styles. In kumi-daiko, it is common for a player to hold their sticks in a relaxed manner between the V-shape of the index finger and thumb, which points to the player. There are other grips that allow performers to play much more technically difficult rhythms, such as the shime grip, which is similar to a matched grip: the bachi are gripped at the back end, and the fulcrum rests between the performer's index finger and thumb, while the other fingers remain relaxed and slightly curled around the stick.

Sources<sup>10</sup>

### Formal analysis

#### Main sections of form.

- [A] Beginning - bar 29.

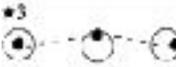
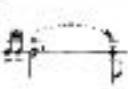
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<sup>10</sup> <http://remo.com/products/product/bachi-drum-sticks/> (March 2017).

Introduction of the piece.

Free character. Recitative. Slow colour Tempo and Rubato.

In this part as in the Coda, Ishii uses several colour effects beating different parts of the drum as well as the performer dramatising his movements. We found a table of symbols in the first page:

	Beat the frame or the body of the Taiko with <u>right</u> hand.
	Beat the frame or the body of the Taiko with <u>both</u> hands.
	#1 After striking the drum (  ) move both sticks along the outside rim of the drum drawing an arc without making a sound, until they meet at the top of the drum forming a <b>X</b> mark. Synchronize this movement with the fading drum sound.
	#2 Do a drum roll in the center of the head of the Big Taiko Drum (  )
	#3 Do a drum roll in the center of the drumhead (  ) Then, while continuing to roll, move to the top side of the head (  ) then to the right side of the head (  )
	#4 As fast as possible
	#5 After striking the drum (  ) move both sticks along the outside rim of the drum drawing an arc until they meet at the top of the drum. Synchronize the movement with the fading drum sound. Then strike the rim of the drum close to the top with both sticks.

Only in this part we can see long rolls.

- [B] Bar 29 - 104.

Development of the piece. Here the rhythmic engine begins.

The main purpose is to make a progressive crescendo and accelerando; beginning with quarter note= 40 and dynamic pp culminating with a climax in bar 103 very fast and sffff.

- [C] Bar 104 to the end.

A very short Coda. Same character as the introduction.

Slow tempo.

## Subsections

We can find five subsections on the development delimited by the tempo changes as well as by the compositional material.

b1. Bar 29 - 38. Very slow and pp. Introduces the main element.

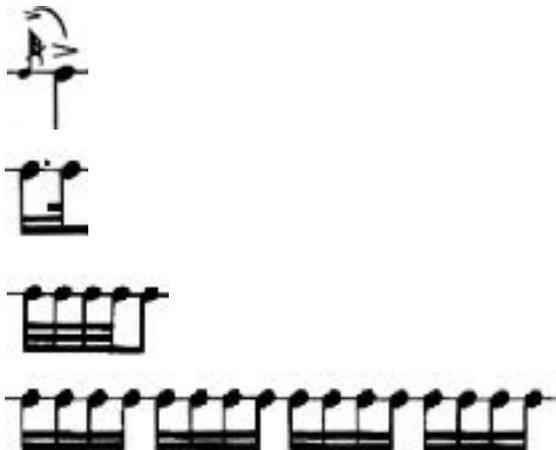
b2. Bar 38 - 47. Combines the main element with 16th notes.

b3. Bar 47 - 77. New material of 32nd notes . The theme is always in f . The 16th notes represent a link, always in crescendo and diminuendo.

b4. Bar 77 - 84. Faster.

b5. Bar 84 - 104. Very fast. Takes material from the introduction part.

## Motives



## 6. Thirteen drums

### Data sheet

Title: Thirteen drums

Year: 1985

Premiere: 1985 Atsushi Sugahara. Tokio.

Opus: 66

Instrumentation: 12 calfskin instruments and one bass drum.

Category: Solo

Duration: 12 minutes

Publisher: Moeck Verlag. Celle

### Short explanation

Thirteen drums is one of the main pillars in the world of the multi-percussion solo. Written in 1985 for Atsushi Sugahara, who told Ishii that he wanted only a simple piece which would be like music for the Japanese taiko drum, thus Thirteen Drums was born. However, this piece was beyond the “simple” that Sugahara had pictured with some impossible passages for performance. The work was revised several times resulting in the current version which is very different from the original.

The number “thirteen” in the title came from the chromatic scale in one octave. It was an avant-garde attempt to express musical elements such as melody, harmony and beat and all are expressed through the tuned-indefinite pitches of drums. Ishii explained his intention of using drums only in the program note of the premiere of Thirteen Drums:

*...In Thirteen Drums I have flown in the face of this awareness by using only thirteen membranophones. I make no use here of gongs, cymbals or any other instruments with long sound envelopes, nor of percussion instruments*

*conventionally used for providing tonal coloration. My aim in composing this work was to draw attention again to the dynamic fascination of drums of the membranophone category ... This confronts two main challenges, namely the return to the essence of what it means to strike drums and the search for new possibilities for the interaction of determinate and indeterminate rhythms.* <sup>11</sup>

It was written after a period of close collaboration between Maki Ishii and the percussion ensemble Ondakoza and Kodo.

The notation system of Western music, including note values, bar lines, and the staff, has been commonly adopted in works for percussion. It becomes a convenient tool for learning and reading music. Thirteen Drums uses a staff of thirteen lines, where the first one is the most high pitch and the last one (the lowest) should be the darkest sound.

It is difficult not to think about other Ishii pieces such as Mono-Prism in 1976 and Monochrome in 1985 in order to perform Thirteen drums. We can see the same concept and the same drum usage by comparing the scores. It has to be a very physical piece, I consider that the body of the performer has to become a part of the interpretation. The movements should be smooth and natural, I would not attempt to substitute a big drum for a smaller one just to make it more comfortable to play. This way, the energy and physical effort laid in the long movements becomes an active part of the piece both visually and acoustically. Taking the concept to the extreme of working with a choreographer would be an important goal for me.

## **Instrumentation**

The set up is rather free, the only instructions are: 12 calfskin instruments and a pedal bass drum without any specific position.

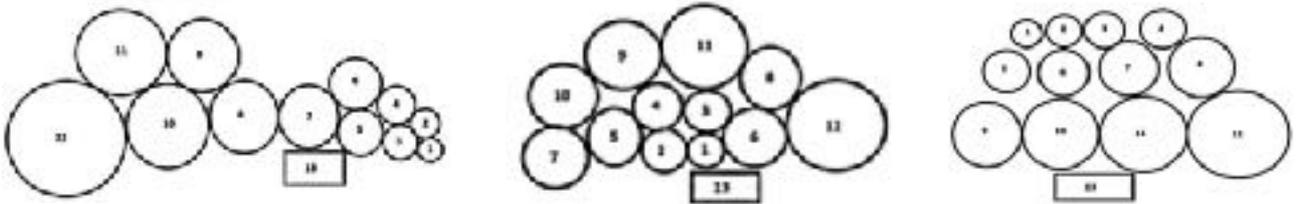
Since there is no set up suggestion in the music, I thought that the composer had not considered the position of the drums and just thought about how the

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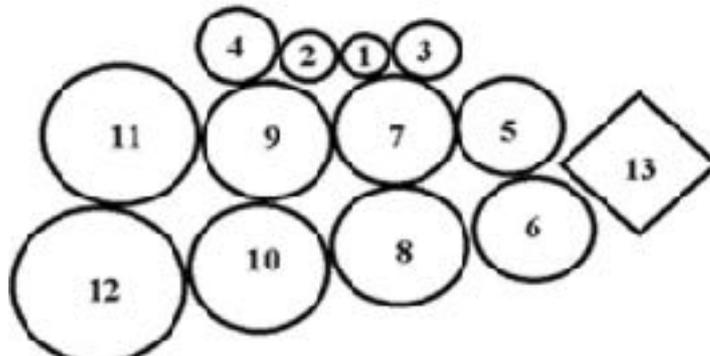
<sup>11</sup> Maki Ishii. Text for lecture in San Francisco, February 18, 1989.

music should be. I have found different kind of combinations and after had tried all of them, I have chosen the one which suit better for me according to my physical body (short, thin and small hands).

Here we have all of the suggestions I have found so far:



The set up I chose according to my taste, my physical body and instrument availability was the following:



Bongos: 1-4

Shimo-taiko: 5

Congas: 6-11

Tumba: 12

Calf skin bass drum with a pedal: 13

My choice was to built an intuitive set up, and solve any sticking inconveniences by means of physical movement, getting my body involved. It happened to be a very convenient set up, and the different gestures

seemed to be quite logical on it. The tunings were conditioned by the 5 drum (which hold the motored 16th notes most of the time).

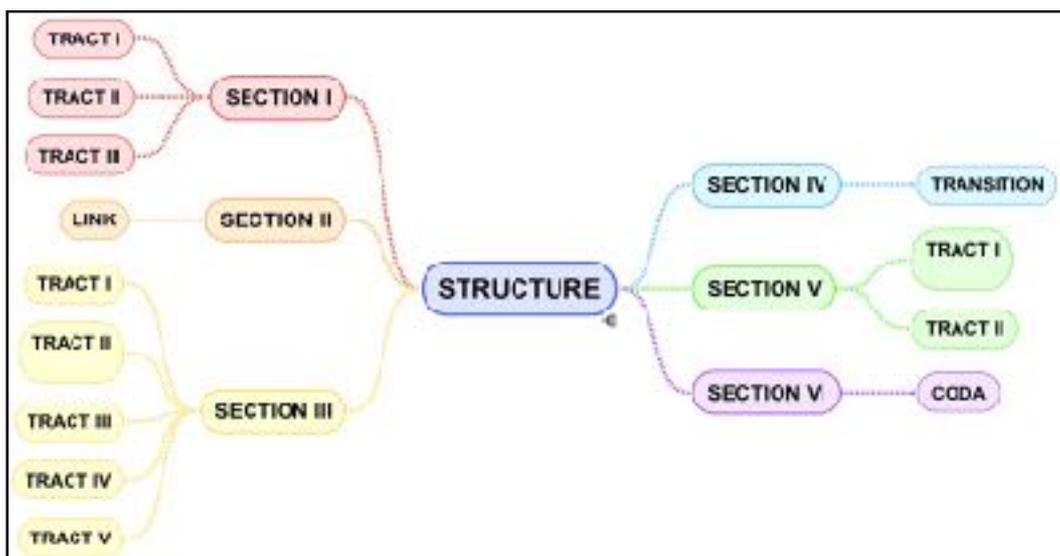
Very thick and long sticks were chosen in order to provide an actual weight in the strokes, demanding an effort from my side and producing more powerful sound specially on the big drums.

## Formal analysis

### Main structure

The piece is divided into 6 big sections, where the last one is a CODA. Each one has its own material and texture. I have split them into tracts to understand it more deeply and more easily. Between tracts the material does not change so much but it evolves and is mixed with others, adding more tension and increasing tempo.

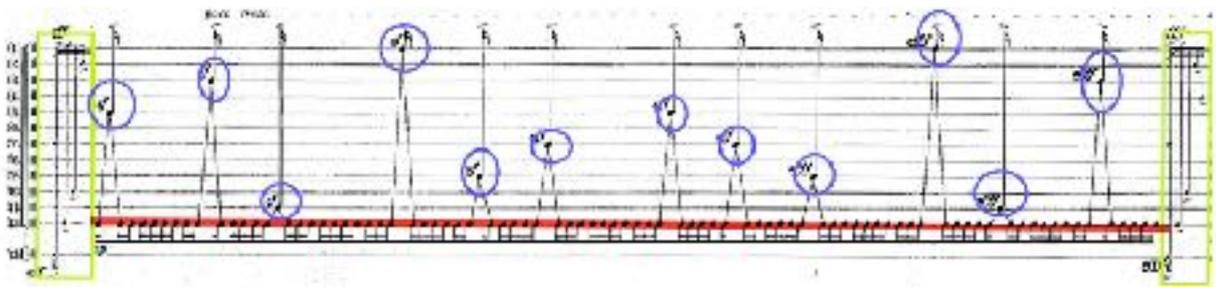
Here is a little mind map showing the main structure and how I divided the piece. In this case there are six big sections (with equal importance) each of which has number of sub- sections called tracts.



SECTION I covers the beginning until the second system of the 5th page.

TRACT I. Involves the motives A, B, and C. These will be the main motives of the whole piece which will appear constantly.

It begins with A (x 12 times) in the 5th drum with a diminuendo from ff to al niente. B breaks the motor of the 16th notes appearing all the time ff and sforzato.

A musical score for a drum set, specifically a 'ROLL PHASE'. The score is written on a single staff with a red line at the bottom. The notes are represented by vertical stems with circular heads, some of which are circled in blue. The notes are scattered across the staff, with some appearing in pairs or groups. The dynamics are marked with 'ff' and 'sfz'. The score is framed by a yellow border on the left and right sides.

After the 3rd repetition of this idea, we can discover the melody of the motive C. Ishii hides this melody in the way that we see just isolated notes but he develops a reverse dodecaphonic series.

After TRACT II, we see the whole dodecaphonic series which is the main theme of this piece. It will appear seven times, each of them with a variation consisting in adding three grace notes on the melody notes.

TRACT III is characterised by isolated repetition of B. In this case, the subject is inverted downwards. In the other part, some new material comes up, called D which is based on a roll.

SECTION II is slower and calm. The composer is looking for a light sound rich in different timbres, using timpani sticks and fingertips as well as the regular wood sticks. This is the free part acting as a link between section I and III.

It begins calmly but it becomes busier, when the rolls are interrupted more and more by B and C until the high point of the piece: a 10" ffff roll which

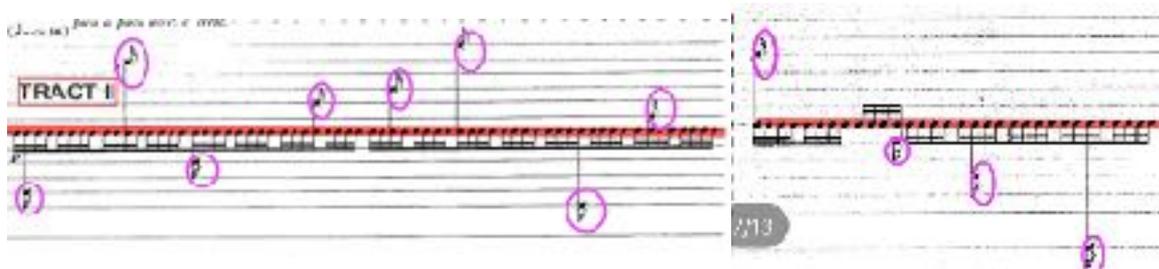
connects the music to the next section through a slow diminuendo and rallentando.



SECTION III is the re-exposition of the piece where the second dodecaphonic series is presented but this time in pp and the melody as dead-stokes.

Here we observe five tracts sharing the thematic material.

New dodecaphonic series:



TRACT I. Introduces the theme and is repeated twice.

TRACT I-IV. They follow the same pattern:



The main motive is accelerated, increasing the tension until it culminates to the variations of the first dodecaphonic series which will be interrupted by rolls, each time shorter and shorter.

TRACT V. Formed by two repetitions of the 6th variation of the main theme. On the second repetition, it is interrupted 6 times by silences.

At the same time that tempo and dynamic are increased, we will combine dead-strokes with full-strokes, increasing the last mentioned.

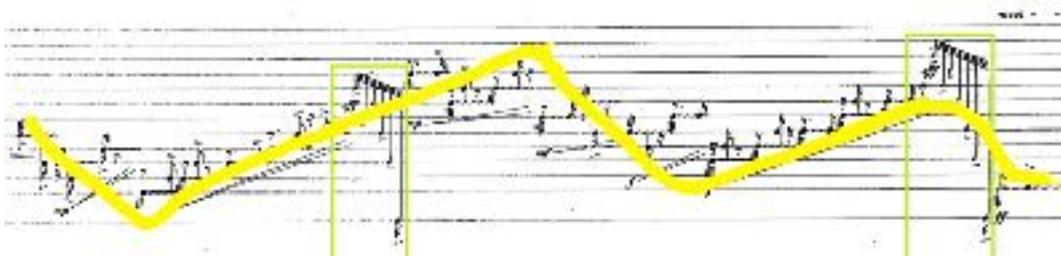
The connections between the tracts are rolls which are multiplying but with shorter duration each time.

SECTION IV. Short part where all the tension is released. The composer reintroduces the dodecaphonic series of the previous section, being repeated twice plus some more notes added at the end this time breaking up the silences, with a ritardando and diminuendo that hides the melody.

In the end of this part, there is a new material, a consequence of the combination of C and D. E will be very important in the rest of the piece.

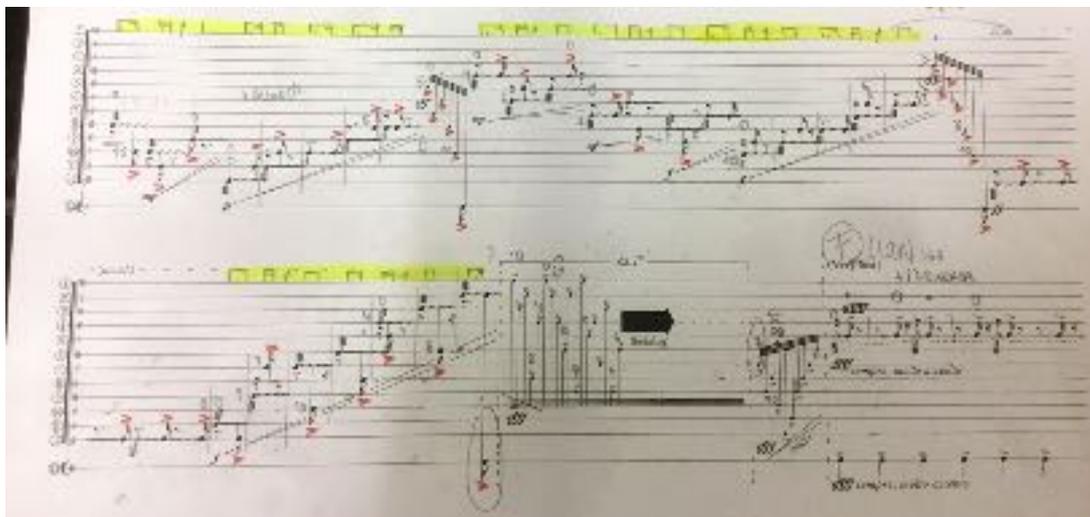
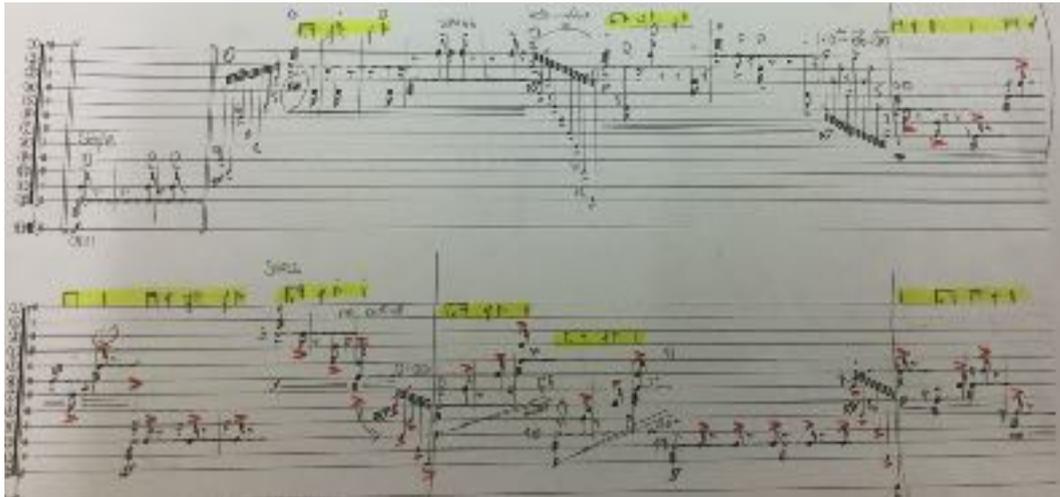
SECTION V. This section is divided in two tracts, where the main element is E. in TRACT I, E is repeated three times before is interrupted for a variation of the element B. This succession comes nine times, increasing the tension. TRACT II is a variation of the first one where the E interventions are broader as well as the dynamic range.

The drawing that melody makes is an outcome of a sine wave:



I found this part specially hard for the performer. As you can see there are short rolls all the time in different drums, some of them with accents as well. How do we achieve playing this part with meaning and make it easily understandable?

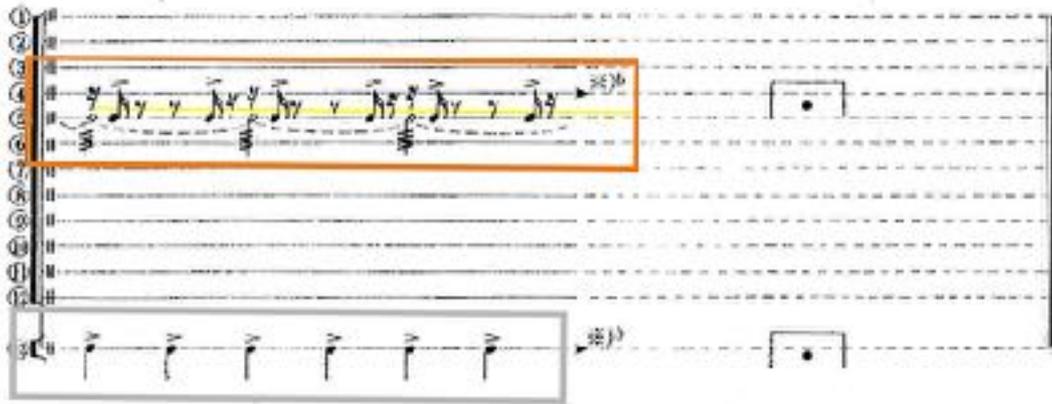
What I did, was to write in the hidden rhythm, like this:



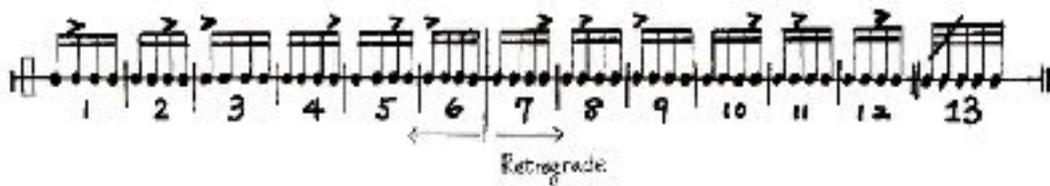
After that, I tried to focus only on that rhythm and the melody produced by the different pitches of the drums. I tried to memorize the whole part, and after that, added the rolls as a supporters of the melody (one dynamic below). The aim is to make the rhythm understandable.

This part drives us directly to the Coda. This section is drastically different from all others. Ishii uses the bass drum as a rhythmic impulse, connecting us to the final climax Ostinato of E.

This is an Ostinato of E to which is added the bass drum playing quarter notes. This pattern in *ffff* is suddenly stopped, finishing the piece.



Dodecaphonic retrograde series (12+1)



Second Dodecaphonic series



The development of the music is based on a rhythmic series: twelve

Rhythmic figures of four consecutive sixteenth notes with different accent patterns (referred to as “accent patterns of the rhythmic scheme”) followed by a grace-note group.

When represented in real context, the accented notes and non accented notes are distinct because of the dynamic contrast. This rhythmic scheme is modified into various textures by different techniques to create a diverse experience of musical time. It can be broken into segments consisting of two or three accent patterns without changing the order. Segments are flexibly used to expand the periodicity of phrases that becomes the structural feature of form.

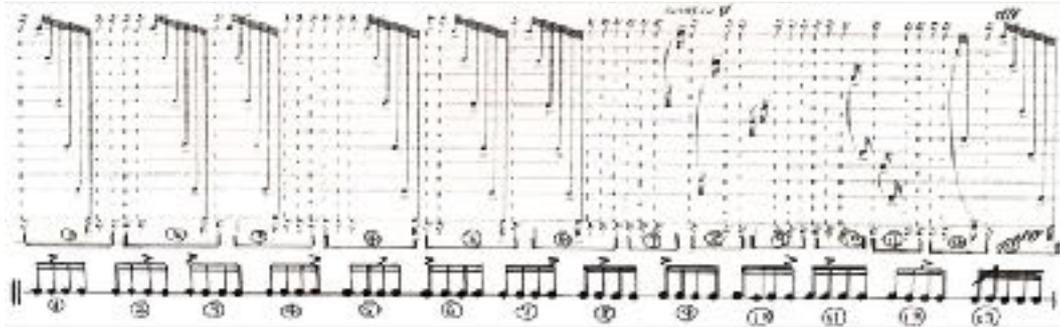
### Timing

Ishii composed the rhythmic scheme for two different effects of musical time: the determinate rhythms and orders made of the rhythmic scheme’s accent patterns, and the indeterminate “interruption” of the thirteenth figure. Later, he added grace notes gradually to the existing accented sixteenth notes. At the same time, he increased the tempo, making it impossible for the performer to keep the timing of sixteenth notes due to the large setup of thirteen drums. Therefore, the time of an actual performance is distorted which is the effect that Ishii desired.

In *Thirteen Drums*, there are no divisions of measure. He wrote only dashed lines (single or double) used for phrases and pauses or solid doubled lines for the indication of large sections (only two places). The repeated sixteenth notes may give a sense of pulse that normally is felt as the length of two or four-sixteenth notes (a value of eighth note or quarter note). Groups of grace notes interrupt this sense of pulse. Although these groups cause the distortion of time, some of them also serve as closures at the ending of a phrase.

### Use of Rests.

Ishii wrote many rests in Thirteen Drums, and the impact of the silence created by the Restsrests is significant. Thirteen drums is constructed of a rhythmic scheme and the development of the piece is primarily variations of the rhythmic scheme. Rests become a useful tool for Ishii in some of the variations. See the example below



If each grace-note group at the beginning represents a sixteenth note and is combined with sixteenth rests, each grace note group is in the accented sixteenth note's timing of each rhythmic figure of four consecutive sixteenth notes. The same approach can be applied to the figure of a single sixteenth note with an ornament and the variations with rolls in which the rests are substituted by rolls.

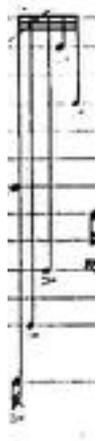
Moreover, the duration of silence is indicated by successive sixteenth rests instead of rests with other values. The intention is clear; Ishii wanted the performer to keep precise timing of the sixteenth rest. But for the aural experience, listeners can hardly keep track of the timing of these rests. The grace-note groups are heard as random events. For these reasons discussed, this excerpt is difficult to recognise as a variation from its original form and the temporal experience of duration is distorted.

## Main motives

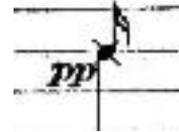
### Motive A



Motive B



Motive C and variations



Motive D



Motive E



Motive F



Errata in the score. Published in 1986.

	Location	Description of Errata
1	Dedication above the title	The last name should be spelt as Sugahara, not Sugawara.
2	[1/4, L6, P2]	Drum #1 should be located on the 4 <sup>th</sup> sixteenth note of the sixteenth-note pattern.
3	[2/4, L6, P2]	After the first group of grace-notes, drum #5 should be located on the 4 <sup>th</sup> sixteenth note of the sixteenth-note pattern.
4	[1/4, L8, P3]	Drum #4 should be located on the 3 <sup>rd</sup> sixteenth note of the sixteenth-note pattern.
5	[4/4, L9, P3]	The grace-note before drum #2 should be placed on drum #11 instead of #12.
6	[1/4, L10, P4] and when it is represented later	The grace-note before drum #6 should be placed on drum #12 instead of #13.
7	[4/4, L10, P4] and when it is represented later	The primary stroke after two-grace notes on drums #6 and #9 should be placed on drum #12, instead of #11.
8	[3/4, L11, P4] and when it is represented later	The primary stroke after two-grace notes on drums #7 and #6 should be placed on drum #3, instead of #4.
9	[4/4, L12, P4]	The second-grace note between the grace-note on drum #2 and the primary stroke on drum #13 should be placed on drum #8, instead of #7.
10	[3/4, L13, P5]	The grace-note before the primary stroke on drum #6 should be placed on drum #12, instead of #15.
11	[2/4, L19, P7]	The note on drum #2 should be played on drum #3.
12	[4/4, L23, P8]	Drum #4 should be located on the 1 <sup>st</sup> sixteenth note of the sixteenth-note pattern.
13	[4/4, L23, P8]	Drum #6 should be located on the 4 <sup>th</sup> sixteenth note of the sixteenth-note pattern.
14	[3/4, L26, P9]	Three quarter-rests should come before two quarter-rests.
15	[4/4, L30, P10]	In the grace-note group at the very end, drum #4 should be used instead of drum #5.
16	[4/4, L32, P11]	Drum #6 should be located on the 3 <sup>rd</sup> sixteenth note of the sixteen-note pattern.
17	[1/4, L34, P12]	The accented note on drum #10 should be located on the 1 <sup>st</sup> sixteenth note of the sixteenth-note pattern.

## 7. Hiten Seido II

### Data sheet

Title: Hiten Seido II

Year: 1983

Premiere: 1983. Matsuko Fujii and Tomoko Kusakari. Tokio.

Opus: 55

Instrumentation: Two marimbas

Category: Chamber

Duration: 14 minutes

Publisher: Moeck

### Short explanation

The title Hiten Seido is a composite of two independent concepts: first the word hiten (the hovering of celestial forms), epitomised by the portrayals found in the fresco paintings in the famous Tun-Huang caves in China. The second word seido (ki-in-seido), is one of the six principles of the art of painting which Hsieh Ho established in his treatise on classical Chinese painting, perhaps most accurately rendered as elegance of vividness.

The portrayal of these heavenly forms, particularly in its dark, richly contrasting manner of execution, does full justice to this principle. Concentrated observation of these frescoes will give rise to the impression that the figures are moving and that the entire space is filled with life.

The marimba is an instrument specially suited to reflecting this atmosphere, since on the one hand, it can express the lively elegance of the hovering, heavenly forms, and on the other it possesses tonal qualities which most nearly correspond to the dark powerful colours in which the fresco painting of the Tun Huang caves are painted.

## Instrumentation

It is written for two marimbas.

Player 1. Uses a special extended marimba. Register: A2 - F8.

Player 2. Also needs a special extended marimba. Register: F2 - D8.

Here, we can see the extension part on the top of the keyboard.



Korogi marimba is the only one that produces this kind of register for this piece since nowadays the standard marimba has 5 octaves (C2 - C7). A short explanation about the history of the development of the marimba follows.

The marimba was primarily an ensemble instrument, whether in the marimba bands of Guatemala, with one or two instruments shared by several players, or in the marimba orchestras of Clair Omar Musse of the 1930s, with many instruments in a variety of ranges. Thus, the famous Deagan World's Fair marimbas, of three and a half or four and a half octaves, and King George marimbas of four octaves, were accompanied by separate bass marimbas of one and a half to two octaves. When the marimba finally began to develop as a solo instrument in the 1940s and 1950s, the state of the art instrument was the four and a third octaves.

By the 1960s, instruments manufactured by Deagan and Musser in the United States, Premier in England, and Bergerault in France dominated the

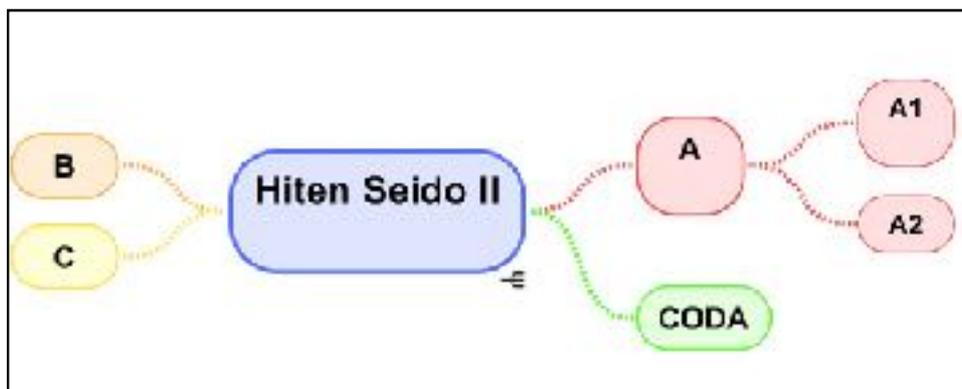
market, with standardised ranges of four or four and a third octave marimbas. However, in the 1970s, ranges increased. In Japan Keiko Abe worked with Yamaha to extend the bass first to four and a half octaves (F2 - C7) in 1973 and later to five octaves (C2 - C7) during 1981-1984. Michiko Takahashi requested a custom-made marimba from Saburo Mizuno that resulted in two new instruments. In 1979, an instrument of seven octaves and a five and a half octaves Korogi Marimba (C2 - G7). The Korogi Marimba is requested in this piece Hiten Seido II, with a half octave extension on the top and an octave bass extension on the bottom. In Europe, five octave marimbas were introduced by Studio 49 in Germany and Bergerault in France during the late 1970s. Japanese marimbas Korogi were marketed in the Netherlands as "Concorde" and in The United States as "Kori".

The marimba gradually increased in range during the 1980s and 1990s until the five octave marimba became the worldwide standard, available now from an assortment of manufacturers.

Sources<sup>12</sup>

## Formal analysis

We can divide this piece in four big sections:



<sup>12</sup> <http://www.loyno.edu/~liep/marimba/aboutmarimba.html> (January 2017)  
[http://engagedscholarship.csuohio.edu/cgi/viewcontent.cgi?article=1005&context=clmusic\\_facpub](http://engagedscholarship.csuohio.edu/cgi/viewcontent.cgi?article=1005&context=clmusic_facpub) (January 2017)

## Main structure

We can find 5 different sections in this piece. Not all of them have a specific new material but I consider it a separate section when the atmosphere changes or there is a new development of the material.

### A. Number 1-3.

The first player has the starring role in this part sustained by the second player. Here is presented almost all the material.

The beginning is restless and anxious. The composer requires very fast and pp tremolos. After the creation of this atmosphere, the first player begins his solo harmonic sustained by the second. The motives are getting longer leading in two crossing ascending scales done by both players.

### A1. Number 8.

The second player leads this part sustained by the first player. The three motives are presented here with an important climax before Number 9.

### A2. Number 9.

Again, the first player is more soloist here, having the main theme with a new accompaniment by the second player based of a polyrhythm by motive coloured in orange on the score.

### B. Number 3-6.

Development of the whole material. Begins with a nice, joyful pp atmosphere. It is very interesting how Ishii wanted this section very colourful. Player 2 begins first followed by player 1, although this is not clearly written. From looking at the score, it appears that player 2 begins and finishes before player 1.

The music passes between both players imitating the same kind of motives. You have to know what the other player is playing all the time since there is no concrete tempo or figures. Everything is quite free so you have to be constantly aware of your position to the other.

This nice atmosphere becomes more and more anxious and dramatic, having each time longer and longer repetitions of the orange motive. The dynamics are also increasing leading to a *ffff* climax of the whole piece in the number 5. That is an important point: player 2 has to arrive a little bit earlier to the climax ( about 1-2 seconds) so some bars before you have to realise where you and your partner are and really match together the final scales before the climax.

**CLIMAX:** It should be crazy, *ffff* dynamic in both players doing random notes (such as glissandos, short groups of ascending and descending notes).

After number 9 a dialogue begins between both players containing a series of 4 ascending / descending notes alternately which goes down in dynamic progressively leading to a unison roll in *pp*.

#### C. Number 6

Short link which separates two different atmospheres.

#### D. Number 7.

New atmosphere. No melodic/harmonic material. It is characterised by the constant dialogues through rolls in crescendo and diminuendo.

This is clearly a colourful section. Ishii specified one type of mallets for each roll, this makes a nice choreography between both players.

This part could seem easy in the beginning but it is actually quite hard for the percussionists. Obtaining as many as overtones, without breaking the sound, and also produce the same sound as each other, as if played by one player only, is virtuosic for both.

CODA. Number 10.

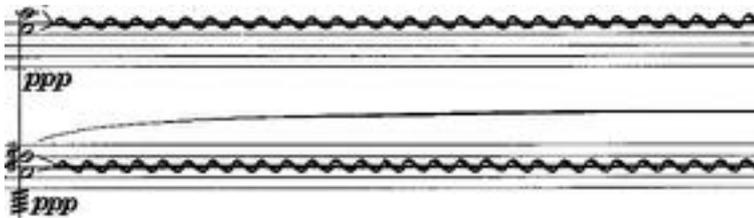
Dialogue of crossed scales in quiet dynamic culmination in a roll with a dissonant tone.

Main motives. All of them can appear with different variations.

- Ascending scales. Characterised by having a 4 interval in the beginning.



- Sustained rolls. Harmonic roll.



- Repetition x-times of the same note.



- Melody characterized by descending chromaticism.



## 8. A short discussion about the three analysis

Once I had collected and researched some information regarding Japanese music, Maki Ishii and the differences of Eastern and Western music; I began to first analyze and then practice those three pieces I exposed above, trying to put what I learned into practice.

*Beating essence I*, is clearly a piece based on an Eastern culture, since the composer was highly influenced by some Japanese rituals. My approach with this piece was to be able to learn how to play the traditional Taiko drums. Since, because of their physical form and the type of the skin, they should be played in a different way and technique than the rest of the drums we are used to. I watched a lot of different Japanese rituals trying to get the groove and character of this complete Eastern music. Visual videos were very helpful.

*Hiten Seido II*. This duo piece reflects another side of the Eastern music. As I talked previously on the analyzes, this piece was for me the one far removed from the Western culture and, consequently, the hardest in matters of interpretation. I had to focus more on the different tones, sonorities, to create a specific atmosphere together with the other player in order to achieve what the composer is looking for and I have never experimented this before.

*Thirteen Drums* is the piece where I could see Maki Ishii implementing his idea of the Third image. He successfully enhances both cultures:

Western: notation, the use of 13 instruments as the 13 chromatic sounds of an scale, rationalization of the tempos.

Eastern: use of the traditional Japanese drums. The beginning reflects the typical structure of a Taiko ensemble.

After getting all this knowledge, I felt my interpretation and way of understanding Eastern music has changed. Above all, I pay more attention to the sonorities, trying to get different colors depending of the atmospheres I want to create. Tempos and dynamics are not as strict as Western music, since most of the time they are just a guideline. All in all, I intend to remain out of the score more than I used to.

## 9. Some impressions and critical afterthoughts

Once I had the chance to listen to an American player performing a Spanish piece and suddenly realised how different our interpretations could be. There was an enormous gap between understandings we had of the same piece because of all the unwritten information in the music. At that time I was (and still am) performing much Japanese classical music, my guess was that a Japanese musician would think exactly the same thing of my interpretation.

Knowing that the subjective word *interpretation* could be a big theme for a discussion (or for another separate thesis) since it has many different meanings; this thesis was intended to be an answer to the growing globalization in music. Music travels worldwide, but only as a simple piece of paper or a concluded artwork. A written piece of music cannot be fully interpreted if we cannot read between lines, much of the musical information lies in the background and in cultural agreements.

It has been a long way since I have performed my first Japanese piece and of course I have noticed a lot of changes between the first one and, for instance, my last concert. Besides I could say I am a more mature musician, the knowledge of the Japanese culture, has been a big part of this thesis.

Thanks to this research, I have found new Japanese musicians that I would not have known except for the accomplishment of this work as well as the interpretation of these three pieces. Analysing them has been very helpful; in both the part of this thesis as my musical development. Nowadays I can carry out an exhaustive analyse of any piece very easily, bearing in mind a solid structure.

Shortly, I have experienced a huge change in my way of performing those pieces due to the knowledge I gained after having researched all this information about Japanese culture and Maki Ishii. Even so and as critical afterthoughts, I would say that first it would be very interesting to have the possibility to travel to Japan once and really live within Japanese culture. I would really like to attend some of these Buddhist ceremonies which Ishii was inspired by when he was a child; also Gagaku meetings, etc. With more

time, I would have played these pieces for more Japanese people in order to get more opinions and suggestions as well as perform more pieces of Maki Ishii; he has a great catalogue of percussion pieces.

In order to draw conclusions, I feel that I have to get as close as I can to become a Japanese musician; it is an attempt to understand what Japanese composers mean in order to interpret it by myself from my own background, taste and prejudices. It is an attempt to think and understand another point of view, other than the one I acquired from my own background.

## 10. Bibliography and sources

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My main reference was the book *Sounds of West – Sounds of East: Maki Ishii's Music*, the only biography of this composer existing today. This is a fragment of the introduction:

«This book contains—next to an article by myself—reflections and essays written by seven experts about my music. Though for me the experience of reading texts about my own music was somewhat awkward, I have to admit that I felt a kind of intellectual excitement when I stumbled upon passages where certain "sounds," which I shaped merely through a process of thoughts, inspiration and intuition, were reproduced exactly with "words". Also once in a while I also found analyses which appeared erroneous, but

these might as well point to situational entities in deeper layers of my music which are outside my schemes of thought.

«The authors analyse in their texts many of my compositions, from the earliest to the newer ones, from different perspectives. Taken together they reveal a combined image of the "music of Maki Ishii". For me personally though this remains a "world of sounds" which in form of a process has already passed on.»

Unfortunately, I could not find the book. I have contacted the web site but it is out of print and there are only some second hand books available through Amazon but these are too expensive. I have contacted the head of the classical department, Anna Maria who suggested me to go to the schools library and ask them if they can help me, but they could not find it either.

Fortunately, on the Maki Ishii official web site there is an email address of his son. He was extremely helpful and provided me with a lot of information:

## Webs

<http://ishii.de/maki/en/texts/book/>

[https://en.m.wikipedia.org/wiki/Maki\\_Ishii](https://en.m.wikipedia.org/wiki/Maki_Ishii)

<http://web-japan.org/kidsweb/virtual/koto/koto01.html>

<https://www.reddit.com/r/japanesemusic/>

[http://www.taiko.com/taiko\\_resource/odaiko.html](http://www.taiko.com/taiko_resource/odaiko.html)

<http://www.utariduo.com/>

[http://www.se.emb-japan.go.jp/itprtop\\_sv/index.html](http://www.se.emb-japan.go.jp/itprtop_sv/index.html)

<http://japanhistorymusic.weebly.com/western-influence.html>

<http://www.nytimes.com/2000/02/06/arts/music-japan-s-new-generation-of-composers.html>

<https://www.quora.com/Are-there-any-Western-Classical-works-that-have-been-heavily-influenced-by-the-musics-of-other-cultures>

Links of some recordings very useful for me.

Thirteen drums:

<https://youtu.be/jAvWby8ZerI>

<https://youtu.be/C5wbhbUsyOU>

<https://youtu.be/KCflur0Zpy0>

Hiten Seido:

<https://youtu.be/aHogbv9ArBE>

<https://youtu.be/aUIvRPo27Gk>

Beatessence I. I didn't find any recording of this piece but I found one of the version for several percussionist called Beatessence II:

[https://youtu.be/qQL15oK\\_h2Y](https://youtu.be/qQL15oK_h2Y)

