

2007

Blowing east : A set of performance practice instructions for a western flautist presenting Japanese and Indian inspired works

Asha Henfry
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BLOWING EAST:
A SET OF PERFORMANCE PRACTICE
INSTRUCTIONS FOR A WESTERN
FLAUTIST PRESENTING JAPANESE
AND INDIAN INSPIRED WORKS.

By

Asha Henfry

A thesis submitted in partial fulfilment of the requirements for the
degree of

Bachelor of Performing Arts (Classical Music) - Honours

Edith Cowan University

2007

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

ABSTRACT

BLOWING EAST: A SET OF PERFORMANCE PRACTICE INSTRUCTIONS FOR A WESTERN FLAUTIST PRESENTING JAPANESE AND INDIAN INSPIRED WORKS

In the form of a handbook, this dissertation is predominantly directed at Western flute players interested in world music, the *shakuhachi* or *bansuri*, or who may be looking for advice on playing Japanese or Indian inspired works. Performing music that is not in the normal Western classical idiom can sometimes be a daunting experience for a flautist. By looking first at the background musical and cultural aspects relative to each country and then delving deeper into the finer details of characteristic nuances and techniques, the flautist can then take the music to a higher level. In addition, an extensive list of the flute repertoire which has been written by Japanese or Indian composers or display characteristics from the music, is given. This list can guide the flute player into choosing a suitable work. A CD also accompanies this document, providing a beneficial source of Japanese and Indian music.

Beginning with a broad discussion on the basic cultural and musical aspects of Japan and India, the reader can start generating their background knowledge before moving on to the next section. To follow is a chapter on the fundamental aspects of each country's respective popular flute: the *bansuri* and *shakuhachi*. This section aims at giving the flute player a general understanding of each instrument, so as to better apply the techniques to the Western flute. To facilitate learning, a table of techniques, including their Western symbol and their source is provided. Finally, the document considers translating the techniques onto the Western flute and putting them into practise. Two case studies are used to demonstrate the application of techniques in a performance situation: *Honami* by Wil Offermans and *L'aube Enchantée* by Ravi Shankar. The accompanying CD is provided to develop awareness in the flute player who may not be familiar with the Japanese and Indian music discussed.

DECLARATION

I certify that this dissertation does not, to the best of my knowledge and belief:

- i. Incorporate without acknowledgement any material previously submitted for a degree or diploma in any situation of higher education;
- ii. Contain any material previously published or written by another person except where due reference is made in the text; or
- iii. Contain any defamatory material.

Signature.....

Date.....11/8/07.....

ACKNOWLEDGEMENTS

In researching for this dissertation I have been fortunate enough to have had the guidance of some truly amazing people. My deepest thanks to my dedicated and caring supervisor Tony Maydwell for giving up many hours of his time in relation to this document and in rehearsal time, thankyou for putting up with my impatience. To Johannes Luebbbers and Chris de Groot who agreed to compose Japanese and Indian works for my recital without battering an eyelid. Marcus Perozzi who helped me understand the nature of Japanese music and always put a smile in my day. To *shakuhachi* maker David Brown in Monstervat, Melbourne who entrusted me with an instrument without knowing me. To those on the other side of the world, Wil Offermans for answering my many questions and Alberto Almarza for sending inspirational and informative emails. My flute teacher Michael Waye for re-awakening my inspiration and accepting and supporting my crazy ideas. To all my friends, particularly Sarah and Kirsten who were always there even when I was not and Holly who had to put up with my 'force-field.' Lastly, to my family, in particular my three parents Mum, Russ and Dad who have financially assisted, encouraged, supported and loved me every step of the way.

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EXPLANATORY NOTES.

Before continuing, it should be made clear some of the decisions that have been made in regard to terminology and content.

Since the *bansuri* is predominantly a North Indian instrument, this document will focus exclusively on the *Hindustani* tradition of North India and not on the *Karnatak* tradition of the South.

Indian and Japanese words will be italicized for ease of recognition. Where more than one Indian or Japanese term exists for a single English meaning, the term found to be most recognized will be utilised. A list of these foreign words with a brief description will be given on the following page in the glossary.

There is a vast amount of information on the music of Japan and India. The aim is to focus on the fundamental technical aspects associated with each tradition and place them in the context of a flute player choosing to undertake a repertoire of Japanese and Indian inspired works. In this way, no contrasts and comparisons will be made between India and Japan and their instruments. Although this would indeed be a worthwhile task as there are many similarities between these two traditions, such a task would not be immediately relevant to this dissertation. Although India and Japan are considered part of the one continent, their music and cultures are particularly distinct. Therefore, there will be little attempt at comparison, considering them as separate entities which have had little affect upon one another. This is a necessary generalisation due the size constraints of this dissertation. Due to the complexity of musical structures in Japan and India, this document will focus primarily on melodic and harmonic forms. Rhythm will be discussed, but to a lesser degree.

Throughout this dissertation, the term 'Western flute' will be used in reference to the Western style concert flute.

GLOSSARY

As this dissertation uses a variety of Sanskrit, Hindi and Japanese words, the spellings found to be the most common will be utilised. Each term will be italicised for ease of recognition. The following is a list of words to be used throughout the document.

Alap – First section of a *rāga* in performance. A slow rubato like section with no clear pulse, displaying all features of the *rāga*.

Andolan – Microtonal oscillation in Indian music.

Āroha-Āvaroha – Ascending and descending pattern in *Hindustani rāga*.

Atari – Term for re-articulation in *shakuhachi* practice.

Bansuri – Keyless North Indian flute made of bamboo.

Biwa – Japanese lute.

Dai Shihan – Japanese term for Grand Master. The highest attainable rank in *shakuhachi* practice.

Deshi – Japanese term for student.

Gagaku – Traditional court music of Japan.

Gamak – Used as general term for ornament and also to describe a grace note in Indian music.

Gamelan – A set of traditional Javanese instruments played together as an orchestra. The instruments included in the orchestra vary according to the occasion.

Guru – Indian term for teacher.

Hachi – Japanese for the number eight.

Hankai – A term to denote a half closed finger hole in *shakuhachi* practice.

Hindustani – Musical tradition of Northern India.

Hōgaku – Traditional music of Japan.

Honkyoku – (Lit. original works.) Works for one or more *shakuhachi* without accompaniment.

Ikiyuri – Term for vibrato in *shakuhachi* practice.

Jhala – The concluding section of a *rāga*. Played in a fast tempo, displaying the soloist's virtuosity.

Jod – (Lit. joining.) Second section in a performance of a *rāga*. A faster section including the element of rhythm but without the accompaniment of the *tābla*.

Kari – One of two main *shakuhachi* playing positions.

Karnatak – Musical tradition of Southern India.

Kazashi – In *shakuhachi* playing, a term used to describe ‘finger floating above finger hole.’

Kinko-ryū – School of Japanese *shakuhachi* playing.

Komusō – ‘Priests of nothingness.’ The first to popularise the playing of the *shakuhachi*.

Koro – Double over-lapping finger trill in *shakuhachi* practice.

Koto – A Japanese long zither made of thirteen strings.

Madake – Bamboo used in *shakuhachi* construction.

Mawashiyuri – Vibrato achieved by moving the head around in circles in *shakuhachi* practice.

Meian-ryū – School of Japanese *shakuhachi* playing.

Meri – One of two main *shakuhachi* playing positions.

Mīnd – Indian term for a smooth glissando yet played more like a portamento whereby no distinct notes are heard.

Muraiki – Wind tone/ noise in *shakuhachi* playing.

Murki – In Indian music, grace notes consisting of more than two notes.

Nob – Japanese theatrical art incorporating traditional Japanese music.

Pakad – The most characteristic pattern of notes in a *Hindustani rāga*.

Rāga – Tonal framework for composition and improvisation, a dynamic musical entity with a unique form embodying a unique musical idea.

Rāsa – (Sanskrit: ‘juice,’ ‘essence,’ ‘flavour’). The key concept of Indian aesthetics.

Ru – A term meaning to ‘tap hole’ in *shakuhachi* practice.

Ryū – School of *shakuhachi* playing.

Samvādī – Second most important note of a *Hindustani rāga* (usually at an interval of a fourth or fifth from the *vādī*).

Sanskrit – Ancient Indian language.

Sargam – Indian notation system.

Sensei – Japanese term for teacher.

Shaku – A foot (Japanese measurement).

Shakuhachi – Japanese end blown flute.

Shamisen – Three stringed plucked Japanese lute.

Shishya – Indian term for student.

Shitauchi – Term for tonguing in *shakuhachi* practice.

Sitar – Indian stringed instrument for which Ravi Shankar is famous.

Sruti – Tonic in Indian music.

Suru – Portamento/Slide on the Japanese *shakuhachi*.

Sutra – Japanese and Indian sacred scriptures.

Tabane – Flutter tongue in *shakuhachi* playing.

Tābla – Indian drums used as a pair. Create distinct sounds by hitting rubber inserts placed on the drum face.

Taiko – Term given to the art of Japanese drumming.

Tāla – Indian rhythmic cycle.

Tamboura – An Indian lute-like instrument with a resonating body made of dried gourd (fretless, it is tuned to the particular *rāga* and used only to provide a drone).

Takeyuri – Vibrato achieved by shaking the *shakuhachi* up and down or side to side.

Tateyuri – Vibrato achieved by shaking the head up and down in *shakuhachi* practice.

Tengai – Cane hats worn by the *komuso*.

Thāt – Indian scale.

Tozan-ryū – School of Japanese *shakuhachi* playing.

Utaguchi – The mouthpiece of a *shakuhachi*.

Utsu – Finger articulation in *shakuhachi* playing.

Vādī – Most important note of a *rāga*.

Vaani – Collective *sanskrit* term for voice.

Veena – Collective *sanskrit* term for strings instruments.

Venu – *Sanskrit* term for Indian flute and modern term for South Indian flute.

Yokoyuri – Vibrato achieved by shaking the head from side to side in *shakuhachi* practice.

Yuri – Collective term for all different kinds of vibrato in *shakuhachi* practice.

Zempai – In *shakuhachi* practice, a term for completely closed finger hole.

Zenkai – In *shakuhachi* practice, term for completely open finger hole.

INTRODUCTION: WEST MEETS EAST

FROM DEBUSSY TO SHANKAR

Western classical music, over the years, has acquired many attributes from cultures around the world. For a long time Westerners have been intrigued by Eastern culture. From the moment they made contact with Eastern cultures and traditions, the West has been mystified by the exoticism of its myths and symbols. Particularly, nowadays, in 20th century and contemporary classical compositions, Western musicians are increasingly exploring the use of Eastern instrumentation, harmony and texture. But the interest, has not been one-sided, Non-Western composers have been just as enthusiastic about fusing the two realms. Just as the West has acquired aspects of Eastern life, so the East has been influenced by the West.

When Claude Debussy attended the 1889 Exposition Universelle in Paris, he was reportedly intrigued and captivated by the variety of singers, dancers and national orchestras from Africa, Arabia, the Orient, Scandinavia and Russia. Inspired by the primitive sounds of the Javanese *gamelan* (see glossary for definition), Debussy developed its elements in his string quartet of 1893.¹ It is through Debussy that we recognise the introduction of oriental elements into occidental art music and as a catalyst for further oriental influences.

During the 1960s and early '70s, the vibrancy of Eastern culture, the nature of its religion and the exoticism of the music made a significant impact on the ideals of many people.² The age of 'flower power' was well suited to the meditative and soothing sounds of Ravi Shankar's *sitar* and Indian music had finally been exposed to the West through the friendship of Ravi and George Harrison.³ Many musicians and composers travelled to India at this time and returned home having acquired new knowledge and insight. Indian music has also made its mark on the West, with its beautifully crafted *sitars* and distinctive improvisatory sounds.

Japanese music did not have the same impact on popular music culture during this period. However, the seeds of interaction were evident in a number of influential composers and artists interest in

¹ Edward Lockspeiser, *The Master Musician Series: Debussy*, (London: J.M Dent & Sons, 1966), 49.

² Gerry Farrell, *Indian Music and the West*, (Oxford: Clarendon Press, 1997), 2.

³ "Ravi Shankar: Story Of A Living Legend with Interview." Beatles Number 9 Fan Site - Beatles news, Beatles Information, Lyrics, Audio/Video clips, Merchandise, Beatles Booklet Download. <http://beatlesnumber9.com/ravi.html> (accessed November 1, 2007).

Japanese aspects, e.g., John Cage and Richard Meale.⁴ Today, Western composers such as Phillip Glass and Peter Sculthorpe have been deeply influenced by Japanese and Indian culture, causing them to write music reflecting this.

Fusing the elements of Japanese and Indian music into Western music is a process which has been active for many years. Much of contemporary flute music overtly displays characteristic harmony and melody or subtly includes certain elements of Japanese or Indian music. It can be found that much of the 'extended techniques' heard in contemporary flute music of today have their origins in traditional music from around the world. Whistle tones originated from the Ceremonial Vessel Flute from Mexico, microtones from the Circular Pan Flute from Thailand and colour variation from the Persian *Ney*.⁵ The *bansuri* and *shakuhachi* are no exception. Composers and players of the flute have adopted the ideas of microtonality, finger glissandi and tonal variation from the *bansuri* and the use of breath, extended vibrati and pitch bending from the *shakuhachi*.

The Japanese *shakuhachi*, in particular, has made a powerful impact on the classical music of the West, with its soothing bamboo tones, and adaptability into Western idioms. Indian music and the *bansuri* on the other hand have not made as greater impact on Western classical music. Its effects, however, can be seen through improvisatory influences in jazz idioms and the influence can be heard in the work of significant improvisers.⁶ Additionally, through its relative geographical isolation from westernized countries, it can be seen why India has always remained fairly close to its roots and explains why the West has shied away from it. In the case of Japan this country is considered the most westernized in the Orient⁷ and therefore has a thriving Western classical music scene and is in close contact with the West.

As the opportunity for flautists to play repertoire of a more contemporary nature is in increasing, it is reaching the stage when it is considered that a flautist should be conversant with most extended techniques. The problem is not learning these techniques, but putting them into the context of real music and making some musical sense out of them. It is important to realise that most of these 'extended techniques' did originate from other traditional music sources. Much of this music is challenging for any musician, and made harder due to the scarcity of information written regarding the

⁴ Wen-Chung Chou, "Asian Concepts and Twentieth-Century Western Composers," *The Musical Quarterly*, 57 (Apr.,1971): 219-225.

⁵ Alberto Almarza, *Native Flutes and Extended Techniques*,
http://www.albertoalmarza.com/Nagahara%20Article_%20Extended%20Techniques.pdf

⁶ Gerry Farrell, *Indian Music and the West*, (Oxford: Clarendon Press, 1997), 9.

⁷ William P. Malm, *Japanese Music, and Musical Instruments*, (Japan: Charles E. Tuttle Co., 1959), 24.

works in question. As a result the player often goes through the music without considering the background fundamental aspects associated with its performance. It is believed that it is essential for the flute player of today to have an understanding of Eastern culture, fundamental musical knowledge and flute technique so as to be able to play a work to its full potential. Thus, this document is a handbook for flautists wishing to understand the deeper meaning behind the music.

CHAPTER ONE

CULTURAL AND MUSICAL BACKGROUND

PART 1 – JAPAN



Figure 1: Map of Japan and surrounding countries, Asia Society,
<http://www.asiasociety.org/>.

In 1868 Japan opened its doors to the outside world and began to delve enthusiastically into Western classical and popular music. By the 20th century, their music reflected a mixture of Japanese traditional music, Western traditional music and international modern trends.⁸ Due to the vast westernisation of

⁸ Kishibe, Shigeo, D. B. Waterhouse, Robert Garfias, W. P. Malm, Fumio Koizumi, W. Adriaansz, D. P. Berger, Jan Larue, Kazuyuki Tanimoto, Masakata Kanazawa, Eishi Kikkawa: 'Japan', *The New Grove Dictionary of Music and Musicians* ed. S. Sadie (London: Macmillan, 1980), 506.

Japan, traditional music has lost some importance and many efforts have been made to combine Western and Japanese idioms.⁹ Experiments have resulted in concertos for traditional Japanese instruments with a conventional Western orchestra, chamber music combining Western and traditional Japanese instruments and works for solo Western instruments playing in a Japanese style, utilising extended techniques. It is evident that Japan has, with its remarkable energy and talent, contributed to the creation of new styles in international modern music.¹⁰

The main difference between Japanese and Western music, is in the Japanese emphasis on monophonic or non-harmonised music.¹¹ Instruments of Japan include the *shamisen*, *biwa*, various percussion instruments, *koto* and of course the *shakuhachi*.¹² All of which are single note instruments, creating even in ensembles relatively sparse textures in comparison to the powerful sounds of the Western orchestra. Instead of focusing on texture, virtuosity and strict rhythm, Japanese music has developed special characteristics which involve the delicate use of microtones, various timbral qualities and the refinement of free rhythm.¹³ On listening to Japanese music, one can identify easily its sparse textures, use of silence and breath and an improvisatory nature.

Presently in Japan, there seem to be three central musical cultures taking place simultaneously. One culture is made up entirely of Western music, where symphony orchestras, opera productions and chamber music can be heard all year round. Another musical culture is one faithful to the Japanese tradition, the music of *bōgaku*. The third genre combines the music of *bōgaku* with elements of Western music, resulting in concertos for *koto* or *shakuhachi* and orchestra or string quartets composed on Japanese folk tunes.¹⁴ Elements of Western and traditional Japanese music are also being fused together to create new experimental genres. Within the *bōgaku* (traditional music culture of Japan), three distinct musical styles can be identified: *gagaku*, *noh* and music for *koto*, *shamisen* and *shakuhachi*.

⁹ Kishibe, Shigeo, D. B. Waterhouse, Robert Garfias, W. P. Malm, Fumio Koizumi, W. Adriaansz, D. P. Berger, Jan Larue, Kazuyuki Tanimoto, Masakata Kanazawa, Eishi Kikkawa: 'Japan', *The New Grove Dictionary of Music and Musicians* ed. S. Sadie (London: Macmillan, 1980), 504-505.

¹⁰ *Ibid.*, 506.

¹¹ *Ibid.*, 506.

¹² William P. Malm, *Japanese Music and Musical Instruments*, (Japan: Charles E. Tuttle Co., 1959), 43-228.

¹³ Kishibe, Shigeo, D. B. Waterhouse, Robert Garfias, W. P. Malm, Fumio Koizumi, W. Adriaansz, D. P. Berger, Jan Larue, Kazuyuki Tanimoto, Masakata Kanazawa, Eishi Kikkawa: 'Japan', *The New Grove Dictionary of Music and Musicians* ed. S. Sadie (London: Macmillan, 1980), 506.

¹⁴ William P. Malm, *Japanese Music and Musical Instruments*, (Japan: Charles E. Tuttle Co., 1959), 23-24.

The theoretical basis of Japanese music has its origins in China. Using the 12 semitone basis and incorporating over 25 modes¹⁵, each scale must have at least two notes and can have up to seven. Although most Japanese scales consist of seven notes, only five of them are considered vital,¹⁶ hence the pentatonic nature of most Japanese music. The Japanese use a method, similar to that of India, whereby the ascending and descending patterns of each scale are slightly different, omitting certain notes.

Japanese music uses a system equivalent to the Western ‘solfa’ system:

Japanese name:	<i>Kyū</i>	<i>shō</i>	<i>ei-shō</i>	<i>kaku chi</i>	<i>u</i>	<i>ei-u</i>	<i>kyū</i>
Western sol-fa:	Re	Mi	Fa	Sol	La	Ti	Doh Re ¹⁷

For the Japanese, notation does not hold the same value as it does in the West. The music of the West is often scrupulously notated, particularly in some forms of 20th century art music where every nuance is attempted to be described for the performer. It could be said that Western musicians have been obsessed with skilfully notated music, requiring it to present an accurate performance according to the composer’s wishes.

The lack of notation in Japan makes sense when we consider the tradition of music education in the country. For centuries, music has been passed down through an oral tradition, *sensei* (master) to *deshi* (pupil). Teachers take great pride in their knowledge and skills, passing on to their student everything they know so as to continue the tradition. Thus, the people of Japan have not had the same need to notate their music, except as a tool to aid memorization and preservation. ‘This does not imply an interest in improvisation, as such a style hardly exists in Japanese music (Kishibe, Waterhouse, Garfias, Malm Adriaansz, Koizumi, Berger and Larue 1980, 537)’ but it does at least allow for a more improvisatory nature in each performance. An example of Japanese notation can be seen in the section on the *shakuhachi* in this document (p. 15).

The culture surrounding Japan is built upon the belief of being one with nature, particularly the ocean.¹⁸ A country surrounded by ocean, water has been an important factor in the existence of the

¹⁵ Manuel Op De Coul, "List of musical modes." Scala Home Page.
<http://www.xs4all.nl/~huygensf/doc/modename.html> (accessed November 1, 2007).

¹⁶ William P. Malm, *Japanese Music and Musical Instruments*, (Tokyo: Charles E. Tuttle Company, 1959), 66.

¹⁷ Hisao Tanabe, *Japanese Music*, (Tokyo: Kokusai Bunka Shinkokai, 1959), 4.

¹⁸ Kitahara Ikuya, Matsumoto Misao and Matsuda Akira, *The Encyclopedia of Instruments: the Shakuhachi*, (Tokyo: Tokyo Ongskusha, 1990), 102.

Japanese people for centuries. Therefore, it is not surprising that a vast majority of the music written by Japanese and Westerners composing in a Japanese style have titles reminiscent of water and nature, i.e.; *Goldfish Through Summer Rain*, *Toward the Sea* and *Spring Glory*.

PART 2- NORTH INDIA.

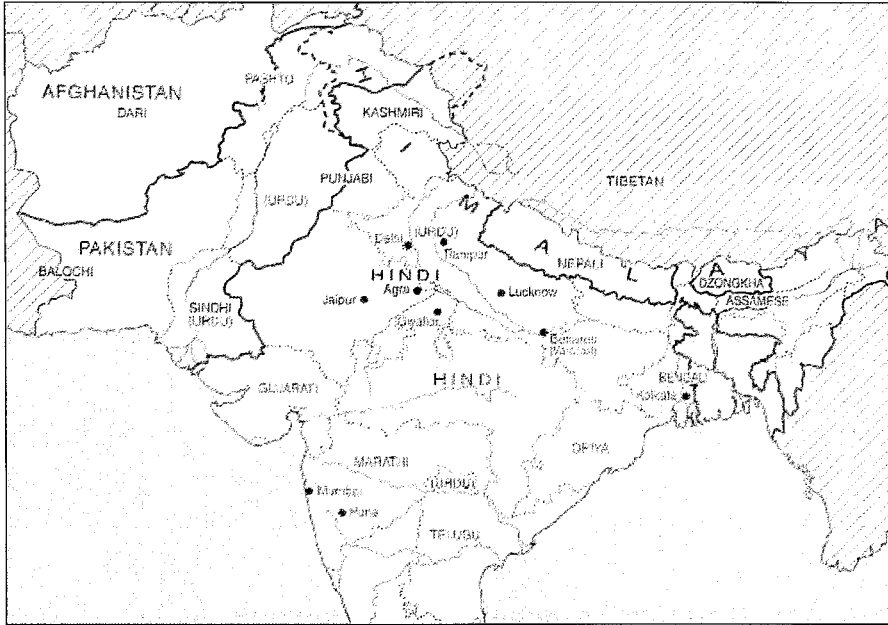


Figure 2: Map of India and surrounding countries – Regions having greatest musical impact shown with dots.

Ruckert. *Music in North India: Experiencing Music, Expressing Culture*, 3.

Indian culture is one embedded in religion and nature. It is a country of many religions: Hindu, Islam, Buddhism, Jainism, Sikh, Muslim, Parsi and Christianity¹⁹ and many gods: *Krishna*, *Ganesh*, *Vishnu*, and *Brahma* (in a pantheon of millions). For more than nine-tenths of Indians religion plays a key role in their lives.²⁰ India's culture is vibrant and to the average Westerner, exotic. There is a wealth of ethno-centric activity in India, most of which seems to be little understood in the West because of its exoticism.²¹ The devotional nature of India's culture can be seen in a performance of a *rāga*, where the performer becomes deeply submerged in the music.

The essential features of Hindustani music are *rāga* and *tāla*. Simply, these Indian terms refer to melody and rhythm, respectively, but have a broader, more complex meaning than their Western counterparts. Even in many academic documents on Indian music writers have struggled to define

¹⁹ George E. Ruckert, *Music in North India: Experiencing Music, Expressing Culture*, (Oxford: Oxford University Press, 2004), 18.

²⁰ "Among Wealthy Nations...U.S. Stands Alone in its Embrace of Religion," The Pew Research Center for the People & the Press, (December 19), 2.

²¹ Association of Music Companies – The Indian Music Industry (IMI), <http://Indianmi.org>

exactly what a *rāga* really is.²² Westerners have always liked to be able to define terms in the space of one or two sentences; Indian culture on the other hand has never felt such a need. In this way, Westerners have never been satisfied with the traditional Indian definition of a *rāga*, which is usually very broad and generalised. Matanga, the foremost authority on *rāga* in India at 800 AD, gave the definition:

In the opinion of the wise, that particularity of notes and melodic movements, or that distinction of melodic sound by which one is delighted, is rāga. (Bor 1999, 1).

This quote from one of the most influential treatises on music exemplifies the broad and almost constant spiritual way of thinking in India compared to the rational and often narrow views of the West. A westernised definition is that; a *rāga* can be regarded as a tonal framework for composition and improvisation, a dynamic musical entity with a unique form embodying a unique musical idea²³, but still this is very broad.

²² "And yet, in some manner, India music has continued to be unknown in the West, and is continually being 'discovered' over and over, as if for the first time." Gerry Farrell, *Indian Music and the West*, (Oxford: Clarendon Press, 1997), Introduction.

²³ Joep Bor, *The Raga Guide: A Survey of 74 Hindustani Ragas*, (Netherlands and UK: Nimbus Records with Rotterdam Conservatory of Music, 1999), 1.

In the *Hindustani* tradition the amount of *rāgas* in existence would exceed three hundred.²⁴ Each *rāga* is classified into groups according to their corresponding *thāt/thaat* (scale).²⁵ The ten *thāt's* are shown below. The letters underneath each note are abbreviated symbols corresponding to their scale degrees (ie; sa = S and re = R).²⁶

Chart Four The Ten Scales of Hindustani Music

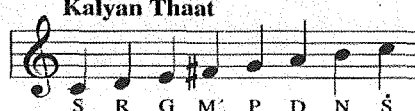


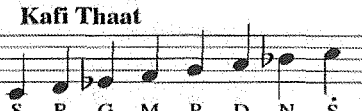
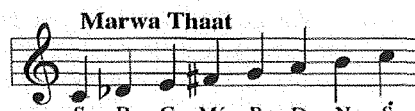
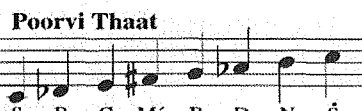
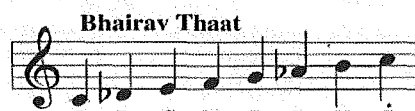


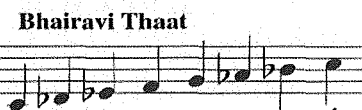
<p>Kalyan Thaāt</p>  <p>S R G Ṁ P D N Ś</p>	<p>Bilawal Thaāt</p>  <p>S R G M P D N Ś</p>
<p>Khamaj Thaāt</p>  <p>S R G M P D N Ś</p>	<p>Kafi Thaāt</p>  <p>S R G M P D N Ś</p>
<p>Marwa Thaāt</p>  <p>S R G Ṁ P D N Ś</p>	<p>Poorvi Thaāt</p>  <p>S R G Ṁ P D N Ś</p>
<p>Bhairav Thaāt</p>  <p>S R G M P D N Ś</p>	<p>Asavari Thaāt</p>  <p>S R G M P D N Ś</p>
<p>Thodi Thaāt</p>  <p>S R G Ṁ P D N Ś</p>	<p>Bhairavi Thaāt</p>  <p>S R G M P D N Ś</p>

Figure 3: Ten *thāts* of Hindustani music. Leifer, *How to Play the Bansuri*:

A Manual for Self-Instruction, p.51.

²⁴ Joep Bor, *The Raga Guide: A Survey of 74 Hindustani Ragas* (Netherlands and UK: Nimbus Records with Rotterdam Conservatory of Music, 1999, v. It should be noted that some calculations on the basis of the pitches available to the performer arrive at a figure of over 30,000 theoretical ragas, e.g., Sanka, R.K., *Classical 'rAgAs' of Carnatic music* <http://members.tripod.com/~RKSanka/music/vissa.html>.

²⁵ N. A. Jairazbhoy, *The Rāgs of North Indian Music: Their Structure and Evolution*, (London: Faber and Faber, 1971), 46.

²⁶ Refer to page 13 for a detailed table explaining Indian pitch names and their abbreviations.

Each *rāga* must have at least five notes and can have up to seven.²⁷ The application of specific musical and extra-musical conventions makes each *rāga* unique. The musical conventions include:

Vādī – (Lit. ‘speaker,’ ‘sonant’) Most important note of *rāga*. Frequently used and held for long durations.

Samvādī – (Lit. ‘consonant’) Usually at an interval of a fifth or fourth from the *vādī*. A strong but slightly less important note than the *vādī*.²⁸

Āroha-Āvaroha – Ascending and descending characteristic pattern of notes. The ascending and descending patterns differ within each *rāga*, usually omitting one, two or more notes for each direction.

Pakad – (‘catch phrase’) Pattern/s of notes characterizing a particular *rāga*.²⁹

Additionally, *gamak* (a general term for ornamentation and also denoting specific grace notes) furnish each *rāga* with characteristic qualities. *Gamak* include *mīnd* (smooth glissandi, yet more comparable to portamenti), vibrati, microtonal inflections, *murki* and *gamak* (grace notes). Each *rāga* presents a different set of these features, which in turn affect the *rāsa* (taste, prevailing sentiment³⁰). Extra-musical features include the times of performance associated with each *rāga*. The older generation of Indian musicians still believes that disaster could occur if an evening *rāga* is performed in the morning or vice-versa. If performed at its prescribed time, some *rāgas* are believed to have the ability to perform miracles.³¹ In the fast paced world of today, this extra-musical feature tends not to hold as much importance as it once did. Additionally, a concert nowadays will include four or five *rāgas* of relatively short duration, instead of one or two hour long *rāgas* comprising the entire concert.

Due to the oral nature of musical education in India, vocal and instrumental music is very rarely written down as score and as a consequence there is always an element of improvisation. Musicians use a *rāga* and *tāla* as a framework to improvise. The standard form for a performance of a Hindustani *rāga*, where the soloist is an instrumentalist, includes the: *Ālap* - slow, rubato like section without

²⁷ Walter Kauffmann, *The Ragas of North India*, (London: Indiana University Press, 1968), 10.

²⁸ Walter Kauffmann, *The Ragas of North India*, (London: Indiana University Press, 1968), 5.

²⁹ N.A. Jairazbhoy, *The Rāgs of North Indian Music: Their Structure and Evolution*, (London: Faber and Faber, 1971), 38. Joep Bor, *The Raga Guide: A Survey of 74 Hindustani Ragas*, (Netherlands and UK: Nimbus Records with Rotterdam Conservatory of Music, 1999), 2.

³⁰ Walter Kauffman, *The Ragas of North India*, (London: Indiana University Press, 1968), 10.

³¹ *Ibid.*, 13.

drums, establishing the prevailing *rāsa* and presenting all features of the *rāga*; *Jod* - the second section of a *rāga* whereby free improvisation takes place with the added element of rhythm but without the accompaniment of the *tābla*; *Jhala* - the conclusion of the *rāga*, a culmination of improvisation with an increase in speed and rise in intensity of emotion, displaying the soloist's virtuosity. In performance of *rāga* where the soloist is an instrumentalist, the instrumentation conventionally consists of a soloist (*bansuri*, *sitar*, *sarod*, *sarangi* or violin), *tābla* player and a *tamboura* player providing the drone.

The Indian musical tradition, up until recently, has not felt the need for notation. This has origins in an oral tradition resembling the traditional *shakubachi* education system where knowledge is passed from *guru* (teacher) to *shishya* (student). In India, knowledge is profoundly appreciated and the ability to pass it on is considered a gift. When a *guru* agrees to accept a student, the student becomes part of the family. For the period of tuition a *guru* is devoted to his *shishya* just as the *shishya* is expected to be devoted to his *guru*. Due to such an oral tradition, music has had no need to be written down, as it is expected to live through the minds and teachings of the ones who have been blessed with such information. With a lack of notation Indian music has adopted a music tradition primarily based upon improvisation. Because of the strong improvisation element, Indian music has been used extensively and successfully in Jazz but is yet to fully penetrate the classical music scene.

Where notation is available it is never used in performance and rarely used in tuition. A form of notation was developed by the Indian theorist Bhatkhande primarily to preserve *rāgas*, called *sargam* notation.³² This method uses the same system as Western sol-fa system whereby the *sa* (do) is moveable.

sa _____ , sa_ ni dha ni ri dha ni sa _____ , sanidhani sa
ni_ dha_ pa_ , pama' dhapama' ni dha ni_ sa_ , sa ni dha niga ri
ni ga ri_ ga ri ga_ , ga ri ga_ ga_ ri_ sa_ , ni ri ga ma
ga riga ma' ga ma' ga ma' ga_ , ri ga ma' pana' ga pama'
pa_ , ma' pa_ ma' pa ma' ga_ , dhapama' pa_ ma' nidha ni_
sa ni_ dha pa_ , ma' ni dha ni dha ni_ sa_ , sa ni dha r
ri_ sa_ , ni ri niga ri_ ga_ ri ga ma' pa ma' ga ri ga_ risani
ri dha ni sa ni_ dhapama' pa ma' ga ri ga_ , ga_ ri sani sa_ .

Figure 4: Example of *sargam* notation. Leifer, *How to Play the Bansuri: A Manual for Self-Instruction*, p. 33.

³² Lyon Leifer, *How to Play the Bansuri: A Manual for Self-Instruction based on the teaching of Devendra Murdeshwar*, (Illinois: Rasa Music Company, 2005), 14.

The illustration below shows, in the first column: the shorthand symbols used in notation similar to what the West would translate as D, r, R, M. The second column displays the abbreviated symbols as they sound when spoken, comparable to Do, Re, Mi. In the third column, Leifer has given the original *Sanskrit* name for each syllable, while the fourth column gives the *Sanskrit* symbol and the last giving pitch names for each syllable as if starting on C. In notation, it is either the single letter symbols or the abbreviated words as they would sound if spoken, i.e.; sa, re, ga, ma, pa, da, ni and sa, which are used. As revealed in the *sargam* notation above, special signs have also been adapted to illustrate register, rhythm, accidentals and ornamentation.

S	sa	sadja	स	C
r	re	komal rishab	रि	D ^b
R	re	shuddh rishab	रि	D
g	ga	komal gandhar	ग	E ^b
G	ga	shuddh gandhar	ग	E
m	ma	shuddh madhyam	म	F
M	ma	tivra madhyam	म	F [#]
P	pa	pancham	प	G
d	dha	komal dhaivat	ध	A ^b
D	dha	shuddh dhaivat	ध	A
n	ni	komal nishad	नि	B ^b
N	ni	shuddh nishad	नि	B

Figure 5: Indian pitch names. Ruckert, *Music in North India: Experiencing Music, Expressing Culture*, p. 7.

As has been mentioned previously, it is the devotional and spiritual nature of the Indian people which permeates their music. It is also a musical culture embedded in ancient history, giving it a certain mystical quality. Each *rāga* has its own history and an almost infinite possibility for variation. To the average Westerner, and even to the professional musician, understanding the soul of Indian music is a life-long task. What information can be learnt from books and articles is only the beginning; from there the only way is to experience the music by playing it and travelling to the country itself.

CHAPTER TWO

THE SHAKUHACHI AND BANSURI

FUNDAMENTAL KNOWLEDGE: HISTORY, NOTATION, ANATOMY & PERFORMANCE PRACTISE ISSUES.

When choosing Japanese and Indian inspired works, the flute player needs an understanding not only of the cultural aspects, but also of the instrument from which the music originated. It is evident that when performing artists learn the many aspects associated with a work of art, they develop a deeper understanding and sensitivity towards it, taking a performance to higher level.

The following section introduces the techniques and performance practices of the *shakuhachi* from Japan and the *bansuri* from North India: their tone colours, techniques as well as historical and spiritual aspects.

THE SHAKUHACHI

Although the *shakuhachi* is not the only flute of Japan³³, it is by far the most popular and has had the most influence on the flute music of today. Since the westernisation of Japan, the *shakuhachi* has increased in popularity around the world. The widespread influence of *shakuhachi* music was particularly strong during the 1970s, when it would be seen in concert halls and the number of works for the flute and *shakuhachi* was increasing. A significant number of flute works influenced by Japanese music draw on the *shakuhachi* for inspiration. Most pieces have been inspired by the *honkyoku* (lit. 'Original music'), pieces for one or more *shakuhachi* without accompaniment.³⁴ Instrumentally, these pieces display the most subtle of nuances and great intensity of tone in both a meditative and musical way. They require great control and subtle expression from the performer.³⁵

³³ Kitahara Ikuya, Matsumoto Misao and Matsuda Akira, *The Encyclopedia of Musical Instruments: the Shakuhachi*, (Japan: Tokyo Ongskusha, 1990), 72. (The other flutes of Japan are *Hocchiku*, *Nobkan*, *Ryuteki* and *Shinobue*.)

³¹ *Ibid.*, 185.

³⁵ Shigeo Kishibe, D. B. Waterhouse, Robert Garfias, W. P. Malm, Fumio Koizumi, W. Adriaansz, D. P. Berger, Jan Larue, Kazuyuki Tanimoto, Masakata Kanazawa, Eishi Kikkawa: 'Japan', *The New Grove Dictionary of Music and Musicians* ed. S. Sadie (London: Macmillan, 1980), ix, 533.

Shakuhachi were used originally by *komusō* ('priests of nothingness') who wandered alone playing solo *shakuhachi* pieces, begging for food and money.³⁶ 'The monks did not play it as a musical activity, but were members of a Zen sect that used the playing of the *shakuhachi* as an equivalent to the chanting of the *sutras* (Ikuya, Misao and Akira 1990, p 69).' The *komusōs* main principle was to attain enlightenment by playing the *shakuhachi*. Their most characteristic physical feature is the *tengai*: deep cane hats that entirely covered their faces. The world beneath the hat was one different to the outside world allowing ease of meditation.³⁷ Changes in construction, method of playing and religious aspects have evolved over time, but essentially the *shakuhachi* playing tradition is one that is at least 1200 years old.

There are three fundamental *ryū* (schools) of *shakuhachi* playing; the *Meian*, *Kinko* and *Tozan-ryū*³⁸. Each differs in repertoire, method of playing, notation, terminology and the *utaguchi* (mouthpiece) of the instrument.³⁹ Traditionally, a player taught in one school won't play the *honkyoku* from another. In more recent times the *Meian-ryū* has lost importance and the *Kinko* and *Tozan-ryū* now dominate.⁴⁰ The *honkyoku* of the *Kinko-ryū* employ a freer rhythm, sounding as if it were improvised, while the *Tozan-ryū* is less improvised, using a careful notation system, repetitive rhythm and is said to have a 'flowery' quality to its music.

Shakuhachi music is notated in the traditional Japanese fashion, in vertical columns read from right to left using a different symbol for each note. Notation of *shakuhachi* music is rich in indications of relative pitch and nuance, but still requires realization through lessons with a teacher.⁴¹

³⁶ Shigeo Kishibe, D. B. Waterhouse, Robert Garfias, W. P. Malm, Fumio Koizumi, W. Adriaansz, D. P. Berger, Jan Larue, Kazuyuki Tanimoto, Masakata Kanazawa, Eishi Kikkawa: 'Japan', *The New Grove Dictionary of Music and Musicians* ed. S. Sadie (London: Macmillan, 1980), 68.

³⁷ *Ibid.*, 142.

³⁸ *Ibid.*, 72.

³⁹ *Ibid.*, 190.

⁴⁰ Donald P. Berger and David W. Hughes: 'Japan, *Shakuhachi* (emergence of the modern *shakuhachi*)', *Grove Music Online* ed. L. Macy (Accessed 15 September 2007), <<http://www.grovemusic.com>>.

⁴¹ Shigeo Kishibe, D. B. Waterhouse, Robert Garfias, W. P. Malm, Fumio Koizumi, W. Adriaansz, D. P. Berger, Jan Larue, Kazuyuki Tanimoto, Masakata Kanazawa, Eishi Kikkawa: 'Japan', *The New Grove Dictionary of Music and Musicians* ed. S. Sadie (London: Macmillan, 1980), ix.

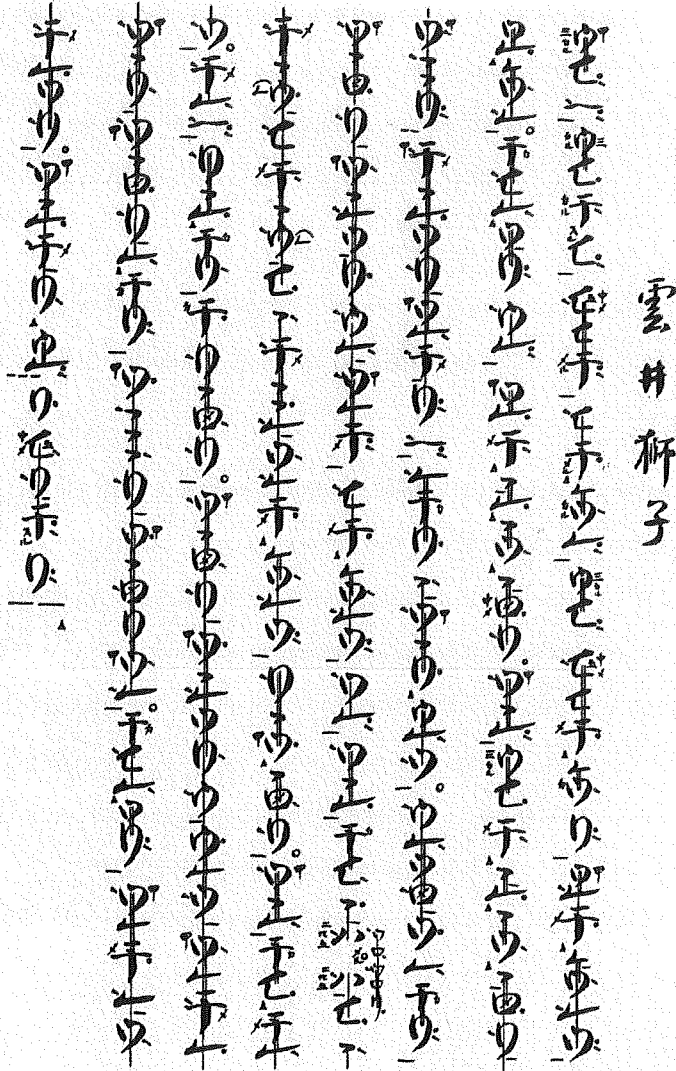


Figure 6: Example of shakuhachi notation.
Abbott, *Blowing Zen: One Breath, One Mind*, B27.

When a *sensei* teaches his *deshi* a new *honkyoku*, it is mostly taught through listening and playing repeatedly until the *sensei* deems it worthy. Once the *sensei* is satisfied, the student ‘owns’ the piece. Ownership implies knowing a piece completely, feeling that it is a part of oneself, partly improvised and embellished.

The usual *shakuhachi* teaching process is exemplified by the following recollection from Riley Lee. Riley Lee was the first non-Japanese to attain the rank of *Dai Shibun* (Grand Master):

My teacher would first play a phrase of, for example, Hachi Gaeshi. We would play it together. Then I would be asked to play it on my own. Usually, the teacher would tell me that I was not playing it right, and the process would be repeated. Eventually, we would proceed to the next phrase, and the next, until I had played all of the phrases in Hachi Gaeshi by myself.

Over the next few lessons, I would play the entire piece both in unison with my teacher and alone. At some point, my teacher would say, "All right. Now we will go on to another piece." With Yokoyama-sensei, I would have to play the piece by heart, without notation, before going on to a new piece.⁴²

The *shakuhachi* has a deceptively simple construction. The instrument appears to be nothing more than a piece of bamboo with holes drilled into it. The sound produced is raw and the music it plays is long-winded and simply structured. This all belies the technical complexity of the instrument. To play the *shakuhachi* at a high level requires true determination as producing a sound is a task in itself, even for an experienced flautist. To experiment in playing the *shakuhachi* is a worthy exercise for any flute player. However, unless the flautist is willing to spend many hours practising, it will not be possible to produce a controlled sound. It is suggested for the flautist at the least to attempt to play an instrument so as to establish a deeper connection with the instrument and its sound. Listening to recordings of accomplished *shakuhachi* players is also a valuable way to understand the depths of this fine instrument (refer to CD). *Shakuhachi* are traditionally made of bamboo, a specific type called *madake* but today are also found to be made of hardwood and plastic, both of which are considered aurally and visually inferior.⁴³ Previously, they were made of a single piece of bamboo, but this type has recently fallen in to disfavour to be replaced by a two-piece instrument, allowing ease of transportation. The Japanese people have always had a deep connection with nature and especially with bamboo. "In particular, the Japanese people have always been strongly impressed by and have tried to utilize in various ways things which are hollow or empty, for these shapes have strong associations with the transcendental cosmos of Zen, and as forms from nature they embody the emotion that seeks insight into the mystic (Ikuya, Misao and Akira, 1990, p 102)."

The name '*shakuhachi*' refers to its standard length 54.5cm 'one *shaku*, eight (*hachi*) *sun*.'⁴⁴ Traditionally the *shakuhachi* has 4 finger holes at the front and one for the thumb at the back. Although

⁴² Riley Lee, "Riley Lee, Teaching the Shakuhachi." Riley Lee, Sound of Bamboo. http://www.rileylee.net/shaku_teaching.html (accessed July 5, 2007).

⁴³ Donald P. Berger and David W. Hughes: 'Japan: *Shakuhachi* - Construction', *Grove Music Online* ed. L. Macy (Accessed 15 September 2007), <<http://www.grovemusic.com>>.

⁴⁴ Kitahara Ikuya, Matsumoto Misao and Matsuda Akira, op. cit., 68.

this is the typical structure for the instrument, there are eighteen different sized instruments, starting at 33.5cm and increasing up to 84.6cm, while, also, a seven and nine holed *shakuhachi* have been tried in the past. Any subsequent references to *shakuhachi* in this dissertation will be based on the standard five-holed, 54.5cm instrument. The fundamental pitches are d`, f, g`, a` and c`` with a two and a half octave range. In Japanese these pitches are named: Ro, Tsu, Re, Chi and Ri respectively.⁴⁵



Figure 7: Standard *shakuhachi*.

Ross, <http://www.cloudhandsmusic.com/about/index.htm>.



Figure 8: *Utaguchi*.

Ikuya, *The Encyclopedia of Musical Instruments: the Shakuhachi*, 40.

⁴⁵ Carl Abbott, *Blowing Zen: One Breath One Mind*, (California: Center for Taoist Thought and Fellowship, 1992), B2.

When playing the *shakuhachi* it is held at a general downward angle of 45°. This angle can change dramatically during play, where the performer will raise the head or protrude the jaw (*Kari*) in order to sharpen the pitch and lower the head or retract the jaw (*Meri*) in order to flatten the pitch.⁴⁶ Due to the symmetrical nature of the instrument, it can be played with hands either way, the left above the right or the right above the left. There are many more *shakuhachi* techniques which will be explored throughout this document.



Figure 9: *Shakuhachi* playing position.

Ikuya, *The Encyclopedia of Musical Instruments: the Shakuhachi*, 46.

A *shakuhachi* player must feel at one with the instrument. In view of the fact that the instrument started as a foundation for meditation, it can be seen that part of this tradition still plays a major role in performance. *Shakuhachi* players often look as if in a state of meditation, seated kneeling on the floor, eyes gentle and focused. The position of the instrument looks natural and comfortable as if an extension of the body. This is something a little alien to a Western flute player, with the flute held awkwardly to the side of the body, something only few instrumentalists have to deal with. If performing a Japanese inspired work, consider employing a traditional *shakuhachi* stance and demeanour so as to feel that deeper connection with the instrument.

⁴⁶ Donald P. Berger and David W. Hughes: 'Japan: *Shakuhachi* – Playing Technique and Performing Practise,' *Grove Music Online* ed. L. Macy (Accessed 15 September 2007), <<http://www.grovemusic.com>>.

THE BANSURI

Since the *bansuri* first appeared in the *Vedas* – sacred Sanskrit texts written 4000 to 1000BCE, it has held a place of importance and popularity in North Indian music⁴⁷. The flute was one of the three original forms of Indian classical music according to these ancient scriptures; *vaani* (vocal), *veena* (string) and *venu* (flute).⁴⁸ During this *Vedic* period the *bansuri* was employed in the *samgana*, the earliest musico-religious recitations in India.⁴⁹ From the *Vedas*, came the image of *Krishna*, often depicted holding a transverse flute. It was the great Pandit Pannalal Ghosh (1911-1960)⁵⁰ who created new advances in *bansuri* technique leading to significant acceptance as a solo instrument. This led to more *bansuri* players and consequently more *bansuri* virtuosi, the most famous of these, Pandit Hariprasad Chaurasia whose sound, is for many, the quintessential sound of India.⁵¹



Figure 10: Depiction of *Krishna* in *rāga-mala* painting.

Pahari School, *Krishna* playing a flute, from the '*Vahula Rāga*', Basohli, c.1710, Victoria & Albert Museum, London.

⁴⁷ George E. Ruckert, *Music in North India: Experiencing Music, Expressing Culture*, (Oxford: Oxford University Press, 2004), 19.

⁴⁸ Hariprasad Chaurasia, "Pandit Hariprasad Chaurasia." Pandit Hariprasad Chaurasia. <http://www.hariprasadchaurasia.com/> (accessed November 1, 2007).

⁴⁹ Ashok Da. Ranade, *Keywords and Concepts: Hindustani Classical Music*, (New Delhi: Promilla, 1990), 99.

⁵⁰ "The Legacy of Pandit Pannalal Ghosh." CalArts School of Music. <http://music.calarts.edu/~bansuri/pannalal.html> (accessed August 12, 2007).

⁵¹ George E. Ruckert, *Music in India: Experiencing Music, Expressing Culture* (Oxford: Oxford University Press, 2004), 78.

The *bansuri* is the only instrument that has played an active role in all categories of Indian music - primitive, folk, art, popular and devotional.⁵² There are no schools of *bansuri* as in the *shakubachi* tradition but certain devotional and educational aspects have an effect on the way the instrument is played. Generally, styles of *bansuri* playing differ only slightly, depending on the way a *guru* prepares the student. Players are usually distinguished by their *gurus*, and this relationship creates lineages of *bansuri* playing. Indian musicians acknowledge a devotional and often mystic quality in their music which is transmitted through their playing. In the association of the *bansuri* with the god *Krishna*, it has enjoyed and maintained a mythic heritage that is treated with utmost devotion and respect. This reflects a pervasive religious zeal in the music of India.

In order to gain significance as a solo instrument, in a musical tradition whose attention has been based primarily upon vocalists and *sitar* players, the *bansuri* has adapted certain characteristics from these instrumental and vocal traditions. In solo repertoire the element of virtuosity has been an important factor. This is evident in the recordings of Pandit Hariprasad Chaurasia whose technical and musical mastery is profound. In soloistic *bansuri* performances, it is traditionally accompanied by a drone played by the *tamboura* – a four stringed plucked lute, and rhythmically accompanied by a pair of *tābla* whose characteristic sound is created by circular membranes located in the centre of each drum skin. It is unusual to see the *bansuri* accompanied by other solo instruments or vocalists. The immense popularity of the Bollywood film industry has resulted in an equally popular style of film music. The *bansuri* often features in this genre. More recently the *bansuri* is found in jazz fusion music where Indian rhythmic and melodic elements have been combined with the instrumentation and form of Jazz. Guitarist John McLaughlin and *tābla* player Zakir Hussain were at the forefront of this genre with the group ‘Shakti’ which featured many leading Indian and Jazz musicians including *bansuri* player Hariprasad Chaurasia.

The name ‘*bansuri*’ is derived from two Hindi words: *bans* (bamboo) and *swar* (musical note). Construction is simple, consisting of a single piece of bamboo with six to eight finger holes, an embouchure hole; a stop in the end and string tightly wrapped at either end to prevent cracking. The sourcing of quality bamboo is critical to its construction must be perfectly straight and flawless. The pitch of *bansuri* depend on length and diameter – the longer the flute the deeper the sound. Lengths can range from 20cm to 106cm and a professional player would have every size possible so that he could play in every key within the register desired. The longer *bansuri* require a great deal of effort to

⁵² Ashok Da. Ranade, op. cit., 99.

master as the spaces between each finger are quite wide in comparison with a western flute. The *Bansuri* has a range of two and a half octaves.

The *bansuri* is played horizontally either to the right, as does the western flute, or to the left. Positioning of the fingers is different to the western flute, mostly due to the fact that the *bansuri* is keyless. When playing an open-holed western flute, the fingers must be slightly bent with the tips of the fingers accurately covering the holes. Due to the less refined nature to the construction of *bansuri*, the fingers are stretched flat over the holes, using the fleshy middle part of the fingers to close them. The posture adapted while playing this instrument is much the same as any transverse flute, except that it is customarily played sitting cross-legged.



Figure 11: *Bansuri*.

Anubodh Bansuri - Indian Classical Professional Concert Bamboo
Flutes. http://www.anubodh.com/bansuri_catalog_order.htm.

It is a valuable exercise for any flautist to experiment playing a *bansuri*. Due to the similarity of the *bansuri* in its basic construction to the western flute, it is relatively uncomplicated to play and to draw a reasonable sound from. Nevertheless, the technical difficulties of the *bansuri* should not be underestimated. Experimentation with this instrument as well as listening to recordings by prominent *bansuri* players such as Hariprasad Chaurasia (refer to accompanying CD), Pannalal Ghosh, and Devendra Murdeshwar will lead to a deeper understanding of its potential.

CHAPTER 3

WESTERN ACQUISITION OF TRADITIONAL TECHNIQUES:

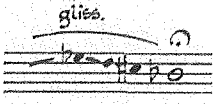
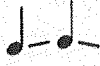







THESAURUS OF TECHNIQUES – JAPANESE AND INDIAN.




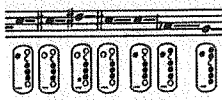
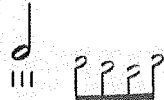


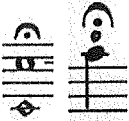
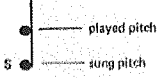
NWE – No western equivalent exists.





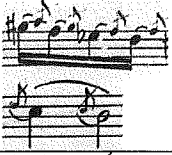
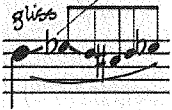

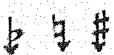
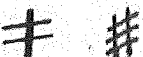


NA – Not applicable. No example available.









(J) – Techniques associated with the Japanese *shakuhachi*.

(I) – Techniques associated with the Indian *bansuri*.

ORIGINAL TECHNIQUE NAME	WESTERN EQUIVALENT/ OR BRIEF DESCRIPTION	WESTERN NOTATION	EXAMPLE
Glissandi			
<i>Mind</i> (I)	Smooth Glissando (Portamento)		<i>L'aube Enchantée</i> (LE) – Ravi Shankar
<i>Suru</i> (J)	Portamento/Slide		<i>Tsuru-no-</i> <i>Sugomori</i> (IS) – Wil Offermans
<i>Meri</i> (J)	Pitch Bending (Lower)		<i>Honami</i> (H) – Wil Offermans
	Flute turned in		(H)
<i>Dai Meri</i> (J)	Flute turned in as far as possible		<i>The Other Flute</i> (OF) – Robert Dick
<i>Kari</i> (J)	Pitch Bending (Higher)		(IS)
	Flute turned out		(H)
<i>Dai Kari</i> (J)	Flute turned out as far as possible		(OF)
	Normal Playing Angle		(OF)

Vibrati			
<i>Yuri</i> (J)			
<i>Ikiyuri</i> (J)	Vibrato – Using Breath		(TS)
<i>Tateyuri</i> (J)	Vibrato – Shaking head up and down	(No Western Symbol)	NA
<i>Yokoyuri</i> (J)	Vibrato – shaking head side to side	(No Western Symbol)	(TS)
<i>Mawashiyuri</i> (J)	(NWE) Vibrato – shaking head in circles	(No Western Symbol)	NA
<i>Takeyuri</i> (J)	Vibrato – shaking flute up and down or side to side		NA
No Foreign Term	Finger vibrato	<i>tr.</i> L2 	(TS)
No Foreign Term	Whistle/Whisper tones	W.T.	(H)
No Foreign Term	Bamboo tones		<i>For the Contemporary Flutist: Etude 4 (CF) - Wil Offermans</i>
<i>Muraiiki</i> (J)	Wind noise/tone		(H), <i>Voice (V)</i> – Toru Takemitsu
	Breath attack (no tonguing)		(TS)
No Foreign Term	Multiphonics		<i>Rain Spell (RS)</i> – Toru Takemitsu
No Foreign Term	Harmonics		<i>Requiem (R)</i> – Kazuo Fukushima
No Foreign Term	Singing and playing Simultaneously		(H), <i>Chu No Mai (CNM)</i> – Vincent Plush

Articulation/Fingering			
<i>Tabane</i> (J)	Flutter tongue		<i>Mei</i> (M) - Kazuo Fukushima
<i>Utsu</i> (J)	Finger Tonguing or Key Slap. (With and without pitch sound)		(V)
<i>Shitanchi</i> (J)	Tonguing	No Western Symbol	NA
<i>Ru</i> (J)	Tap Hole	No Western Symbol	NA
<i>Atari</i> (J)	Re-Articulation (Using Finger)		<i>Blowing Zen</i> (BZ) – Carl Abbott
<i>Andolan</i> (I)	(NWE) Microtonal Oscillation (example from Indian <i>sargam</i> notation)		<i>The Raga Guide</i> (<i>Asavri</i>) – Joep Bor, performance by Hariprasad Chaurasia
<i>Gamak</i> (I), No Japanese Term (J)	Grace Note		(R), (LE)
<i>Murki</i> (I)	Grace Note consisting of Two or More Notes		(LE)
Microtones (I) (J) No Foreign Terms	Microtonal Adjustments		
	Quarter tone flat		(V)
	Quarter tone lower		(H)
	Quarter tone sharp. Three quarter tones sharp		(V)
	Quarter tone higher		(H), (RS)
	Slightly sharp or Highest possible pitch		(OF), (CNM)

	Slightly flat or Lowest possible pitch		(OF), (CNM)
	Almost quarter tone sharp		(OF)
	Almost quarter tone flat		(OF)
	Slightly lower than note to left, slightly higher than note to right		(OF)
<i>Koro</i> (J)	Double Over- Lapping Trill	No Western Symbol	NA
<i>Zenkai</i> (J)	Completely Opened Finger Hole		(OF), (H)
<i>Hankai</i> (J)	Half Closed Finger Hole		(OF), (H)
<i>Kazashi</i> (J)	NWE. Finger Floating Above Hole	No Western Symbol	NA
<i>Zempei</i> (J)	Completely Closed Finger Hole		(OF), (H)
No Foreign Term	Alternate fingering to produce desired tone		<i>Honami</i> Wil Offermans

TRANSLATION AND APPLICATION OF TECHNIQUES

This section explains the *shakuhachi* and *bansuri* techniques most used in the Western idiom accompanied with suggested exercises to facilitate their progress.

SHAKUHACHI TECHNIQUES – APPLICATION TO THE WESTERN FLUTE.

Vibrato is a technique used frequently in *shakuhachi* playing and, as seen in the thesaurus, there are many variations. Contemporary flute works, whether in a *shakuhachi* playing style or not, have adapted some of these techniques. In addition to the normal Western style of vibrato (*ikiyuri*) there are four other techniques using the head, jaw or instrument. The following *shakuhachi* vibrati techniques may also be used as pitch bending methods when played slowly and may also be used in conjunction with *meri* and *kari*.

Tateyuri – Move the head up and down, as if nodding ‘yes.’ Doing so rapidly will cause the pitch to fluctuate.

Yokoyuri – Move the head from left to right rapidly, as if shaking ‘no,’ to create a sharper sounding vibrato.

Mawashiyuri – Can be thought of as a combination of *tateyuri* and *yokoyuri*. This results in a circular head movement resulting in a softer more delicate sounding vibrato.

Takeyuri – Move the flute up and down. Due to the horizontal playing style of the Western flute, this technique is not entirely effective, and a similar approach involving the flute being shifted from left to right has been adapted.⁵³

Pitch bending techniques are related closely to vibrato techniques, the two methods using a similar approach. Pitch bending has been documented in flute performance since the Renaissance.⁵⁴ The ornamental possibilities of pitch bending and microtonality in the West have, up until recently, been unimportant while in the East have been of the utmost importance. Since the middle of the 20th

⁵³ Wil Offermans, *Tsuru-no-Sugomori*, (Frankfurt: Zimmermann, 1999), 4-5.

⁵⁴ Wen-Chung Chou, “Asian Concepts and Twentieth-Century Western Composers,” *The Musical Quarterly*, 57 (Apr., 1971), 218.

century similar techniques are found in many flute works.⁵⁵ The *meri* and *kari* pitch bending techniques of the *shakuhachi* have been of equal importance.

Meri – With this pitch bending technique the jaw is moved inwards focussing the air further down so as to lower the pitch. On the *shakuhachi* it is possible to lower the pitch by as much as a minor third.⁵⁶ The embouchure plays an important role in this practice with the utmost flexibility being required.

Kari – Essentially is the same procedure as *meri* in reverse. By extending the jaw and using the embouchure to focus the air higher the pitch is sharpened.

The following are exercises for the flautist to practise vibrato derived from *shakuhachi* techniques. They can be practised in a similar manner to the practice of scales or difficult passages in standard classical repertoire.

Ex. 1 – Choose any scale. Play the scale through, ascending and descending while applying one of the following methods to each note. Aim at producing each note with as much ‘bend’ as possible. Repeat notes as necessary.

- a. Moving the head down, as to nod ‘yes,’ whilst keeping the flute in the same position. This technique maybe the most popular but it is not the most effective. (Comparable to *tateyuri*).

Rolling the flute whilst keeping the head in the same position (comparable to *takeyuri*) can be utilized in two ways:

- b. (i) Rolling the flute by moving the elbows only. Be careful not to use the shoulders.
- b. (ii) Rolling the flute by moving the wrists only. Be careful not to use the elbows and shoulders.
- c. Shaking the flute left to right, whilst keeping the head in the same position. (Similar to *takeyuri*.)
- d. Shaking the head left to right, as if to nod ‘no’, whilst keeping the flute still. (Comparable to *yokoyuri*.)

⁵⁵ Examples – Vincent Plush, *Chu No Mai*, (Australian Music Centre, 1974-1976), Toru Takemitsu, *Voice*, (Salabert, 1971)

⁵⁶ Wil Offermans, *Tsuru-no-Sugomori*, (Frankfurt: Zimmermann, 1999), 4.

- e. Moving the lower jaw and lips forwards and backwards whilst keeping the head in the same position. This requires the greatest embouchure flexibility.

(Comparable to pitch bending technique of *meri* and *kari*).⁵⁷

Pitch bending in the *meri* and *kari* styles can utilize all of the above methods, either separately or in combination. While method (e) is probably the most difficult it can be the most effective. Practising this technique will not only improve pitch bending, but will also develop a more flexible embouchure. Flute players need embouchure flexibility to easily execute a broad range of dynamics and tone colours. The following exercise will help develop this.

Ex. 2 – Play each note twice. First, approach the pitch bending by combining all the methods mentioned above. Second, using the same note, create a pitch bend by using only the method described in (e) of Ex.1 (comparable to *meri* and *kari*). Start the exercise on the middle *g'* (G4) and move up chromatically to *d''* (or even higher if you wish). Then start again on *g'* and continue chromatically to low C. Try to heighten, therefore lower, the pitch bends as much as possible.⁵⁸

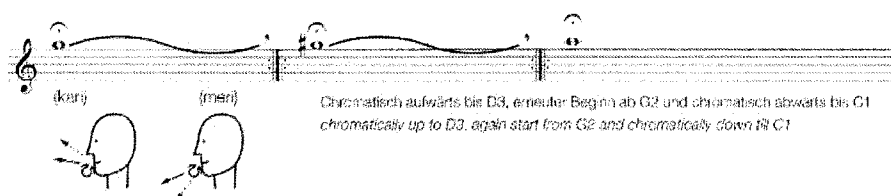


Figure 12: Pitch Bending Exercise.

Offermans, *Tsuru-no-Sugomori*, p.4.

If there are difficulties with certain pitches, try a different approach, e.g., by using harmonic fingering the flute's tubing is consequently lengthened creating a greater surface area in which to bend the note. It is important to experiment with as many different ways of pitch bending as possible so as to apply the method that is best suited to any situation.

⁵⁷ *Ibid.*, 4-5.

⁵⁸ Wil Offermans, *Tsuru-no-Sugomori*, (Frankfurt: Zimmermann, 1999), 5.

BANSURI TECHNIQUES – APPLICATION TO THE WESTERN FLUTE.

Although pitch bending methods can certainly be applied to Indian inspired works for the flute, in Indian music the technique is better understood as glissando or portamento, known in Indian musical terminology as *mīnd*. This is a very important feature of Indian music in both instrumental and vocal genres. It is used as an ornamental technique which features throughout the whole of a *rāga*. In the *alap* of a *rāga*, almost every note is played with a certain amount of *mīnd*.⁵⁹ According to Western musical terminology, ‘glissando’ is a term generally used as an instruction to execute a passage in a rapid sliding movement which results in all notes being clearly heard.⁶⁰ This does not quite fit the intention of the Indian *mīnd*, and is more analogous to ‘portamento,’ being classified as an expressive effect originally associated with string instruments – ‘the emotional connection of two notes’ (Flesch).⁶¹ Even today, portamento and glissando are terms still poorly understood and in most text books on Indian music, the term ‘glissando’ tends to be used. Given the universal use of glissando in Indian textbooks this term will be utilized to display the use of a technique in which two notes are connected by means of smooth sliding, without hearing discrete pitches in between. Different to pitch bending, *mīnd* can be created only on Western flutes with open-holed keys.⁶² ‘This technique consists primarily of carefully sliding the fingers off the holes of the open-hole keys, and then lifting the rims of the keys’ (Robert Dick, *The Other Flute*, 72).

Ex.3 – With an open-hole flute, experiment with glissando. Firstly, begin by using notes a semitone apart to slide between. The larger the interval, the more difficult it gets. Robert Dick’s manual, *The Other Flute* devotes an entire section to these fingerings. As you get more comfortable you can increase the interval.

The most important approach is to experiment! Every note is different, some being easier or more effective than others. In certain situations, using a pitch bending method in conjunction with a particular glissando fingering can maximise the sliding effect. Try to


⁵⁹ Lyon Leifer, *How to Play the Bansuri: A Manual for Self-Instruction, Based on the Teaching of Devendra Murdeshwar*, (Illinois: Rasa Music Company, 2005), 33.

⁶⁰ David D. Boyden and Robin Stowell, ‘Glissando’, *Grove Music Online* ed. L. Macy (Accessed 23 September 2007), <<http://www.grovemusic.com>>.

⁶¹ Ellen T. Harris, ‘Portamento (ii)’, *Grove Music Online* ed. L. Macy (Accessed 23 September 2007), <<http://www.grovemusic.com>>.

⁶² Robert Dick, *The Other Flute: A Performance Manual of Contemporary Techniques*, (New York: Oxford University Press, 1975), 72.

start:



The musical notation shows a treble clef with a dashed line connecting a quarter note on the first line (F4) to a quarter note on the second line (G4). The sequence of icons consists of four circles. The first three circles have vertical hatching and are labeled 1, 2, and 3 respectively. The fourth circle is a solid black circle.

finish: 

Another important feature of Indian *bansuri* music is the use of grace notes – *gamak* and *murki*. As mentioned previously in the ‘Thesaurus of Techniques,’ *gamak* is a single grace note while *murki* is more like a turn or mordent in Western music, consisting of two or more notes put together in any pattern. These ornamental features are most obvious in vocal music, where most Westerners would be able to imitate this distinguishing characteristic straight away. Can you hear the sound of an Indian vocalist in your head, performing this characteristic Indian trait? If not, it is suggested that at this point you source some Indian vocal music or refer to the accompanying CD. Having an understanding of India’s vocal music will be advantageous in learning how to correctly communicate these *bansuri* techniques.

31

Or after the note:



Figure 15: Grace notes after the note. Shankar, *L'anbe Enchantée*,
fig. 9, p.5.

In both situations, it is the note to which the grace note is connected (i.e. the fundamental note) that is the most important and could be thought of with a tenuto above it. The most important aspect to remember when performing these grace notes is to think of them not as ornaments in the classical sense, but more as a truly Indian feature which produces a specific sound. In most cases the grace notes themselves should be performed fast and with a small punch of air from the diaphragm, sounding rather like a hiccup.

When the grace note is after the fundamental note, use the main note as a leaning post while flicking the grace note away. When the grace note comes before the fundamental, the grace note can act as a quick leading note.

Exercise. 4 – It is much easier for the voice to produce this effect than the flute. Therefore, in this exercise, it is the voice which will be used to practise the Indian grace note technique. Go through the music, singing the parts which incorporate grace notes. If available, use a recording device. The main goal is to imitate as closely as you can the sound of your voice when you sing the grace notes. If you forget, return to your recording of Indian vocal music and imitate from there. In this way, the recording is acting as the teacher. After all, imitation is the foundation of music education in India.

CHAPTER FOUR

PUTTING IT INTO PRACTICE

After mastering the techniques previously discussed the next stage is to apply them to suitable repertoire. Two works will be discussed that require an understanding of Japanese flute technique in the first instance - Wil Offermans' *Honami* for solo flute - and an Indian one in the second – *Sitar* player Ravi Shankar's *L'aube Enchantée* for flute and harp. Relevant historical and religious information will be given so as to enhance the process of developing a connection with the works.

The works chosen for this discussion were included for the following reasons:

- 1. They provide two divergent interpretations of the music discussed; one by an Indian musician in a 'transcription' for Western instruments, while the other is written by a Dutch composer in a *shakuhachi* style.
- 2. They utilise many of the techniques discussed above.
- 3. The composers have kept close to traditional harmony, form and techniques.

CASE STUDY A: HONAMI FOR SOLO FLUTE, BY WIL OFFERMANS.

The literal translation of the title is: *Honami*, *Ho* meaning 'ear' (i.e. of a corn) and *nami* meaning 'wave.' 'Together they refer to the waving scenery one can see when the wind blows over a blooming rice field. Here, the wind is the cause, the rice field is the medium and the waving movement is the consequential result' (Offermans, *Honami*, preface). As previously discussed, the imagery of nature is an important factor in the realising of Japanese music and therefore, this work. Rather than the composer taking a well known *shakuhachi* piece from the *honkyoku* repertoire, Offermans has composed an original work using the techniques and methods of this style.

Honami is based upon a traditional Japanese mode:

Japanese nomenclature:

Kyū Shō Ei-shō Kaku Chi U Ei-u Kyū

Sol-fa:

Re Ma Fa So La Ta Do Re

Note names:

C Db E F G Ab B C

Due to the modal character of Japanese music this scale is often used in its pentatonic form. There are two forms to this mode, the first being used in ascent while the second often appears in descending phrases.

Descending 1st form:

Sol-fa: Re Ma So La Ta Re
Note names: C Db F G Ab C

This can be found in its full form at the seventh stave of page one:

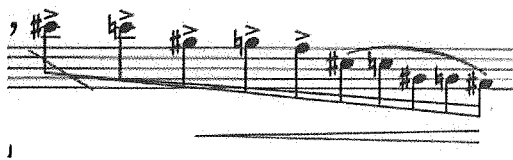


Figure 16: Descending scale.
Offermans, *Honami*, p.1, stave 7.

Ascending 2nd form:

Sol-fa: Re Ma So La Do Re
Note names: C Db F G B C

The very last stave is made up of this scale in its full form:



Figure 17: Ascending scale.
Offermans, *Honami*, p.4, stave 7.

In email correspondence with the composer on October 19th, 2007⁶³, Offermans describes the work to be made up of three sections. The first section, from the beginning of the piece to the end of the 2nd line of the 2nd page is an introduction. This section is described by Offermans as a ‘montage.’ In this way, it is made up of many different ideas arranged together as a series, each idea being connected to the next. In this way, *Honami* closely resembles the traditional *honkyoku*, whereby each note is

⁶³ Wil Offermans, e-mail message to composer, October 19, 2007.

thought of as individual and special in its own right, being held for an indeterminate length.⁶⁴ The following section is comprised almost solely of harmonic fingerings, creating the waving scenery of 'Ho-Nami.' Offermans has heightened the waving effect with the marking: *cantabile, with an irregular motion*, allowing the performer to portray their interpretation of the irregularity of wind. The third and last section begins at the fourth stave of page four and is a reprise of the first section/introduction. Nearly all the material in this section is a repeat of the first. Although, this time the montage is arranged slightly differently.

What makes *Honami* different from other Japanese inspired pieces is that instead of it sounding westernised and contemporary in approach it is more analogous to traditional *shakuhachi* music. It gives the flute player interested in *shakuhachi* technique and tone the chance to emulate the sound of the *shakuhachi* without actually having to play the instrument. In performing this piece the flautist has the opportunity to emulate the sound of the *shakuhachi* as close as possible. From e-mail correspondence with Offermans, it is surprising to discover he did not intend this to be the case, but the chosen material, he says, arose from listening to and being exposed to Japanese shakuhachi music for a long time. Therefore, for the performer to arrive at this point, listening is very important part of the learning process. On the accompanying CD, is a recording of a solo *shakuhachi* works from the *honkyoku* repertoire played by Riley Lee. After listening to the recording, the flute player should have a better understanding of the sound world that needs to be imitated.

The use of breath is a key feature of *shakuhachi* music. In the practice of meditation and yoga, the adherent focuses on breathing deeply and evenly. Breathing from the diaphragm and into all corners of the body, is invigorating and relaxing.⁶⁵ In fact, playing the *shakuhachi* requires the player to focus more on the breath than on the notes. 'The *shakuhachi* player seems to concentrate on the breathing; accepting the sound itself as a natural consequence' (Wil Offermans, *Tsuru-no-Sugomori*, 4). The act of breathing goes hand in hand with rhythm and judging by the first three lines of music in *Honami* the rhythm is just as deep and even as the breathing.

⁶⁴ Riley Lee, "How to Learn a Piece," Riley Lee: Sound of Bamboo, http://www.rileylee.net/shaku_piece.html.

⁶⁵ Carl Abbott, *Blowing Zen: One Breath, One Mind*, (Santa Cruz, California: Center for Taoist Thought and Fellowship, 1980), 5.

The same principles apply in the lack of a steady pulse or rhythm.

Ordinary music evokes an emotional involvement. Melody set to rhythm creates interest. Rhythm, in turn, requires the illusion of time, i.e., finite reference points of past, present and future. Thus, you have a contrived symmetrical repetition of sound and silence. Buddhist music on the other hand is only very loosely set in time. It's like the rhythm of water trickling down hillside. You're the creator and observer of an infinite moment - a suspension of time where the mind rests in an eternal present⁶⁶

This is the approach Offermans takes in *Honami*. The first three lines of music characterize the way the composer achieves an atmosphere of peace and stillness.

Figure 18: Offermans, *Honami*, p.1, first 3 staves.

The performer should feel the silence before the first note and produce sound as if from nowhere. In this way the flautist should be still, waiting for the same stillness in the audience before starting, thence 'holding' the audience for the duration of the work. The player accustomed to playing French romantic works, with a pure tone, controlled vibrato and overt emotion, will need to approach this style of music in a slightly different manner.

⁶⁶ Carl Abbott, *Blowing Zen: One Breath, One Mind*, (Santa Cruz, California: Center for Taoist Thought and Fellowship, 1980), 5.

Most phrases begin and end with pause marks. The performer should allow these pauses the time they need to create an atmosphere of stillness. Throughout the piece it is useful to remember the importance of silence, breath and space. Rests marked with pauses can be thought of as time for inhalation, breathing slowly and deeply, coming in once again from nowhere.

CASE STUDY B: *L'AUBE ENCHANTÉE*, FOR FLUTE AND HARP (OR FLUTE AND GUITAR) BY RAVI SHANKAR.

When violinist Yehudi Menuhin travelled to India in 1951, he met the young sitarist Ravi Shankar. A lifelong friendship began and as a consequent they collaborated on three albums under the title of *West Meets East*.⁶⁷ Sharing insights about their own music and culture, they both soon developed a deep affinity with one another's music. This also prompted a meeting between Shankar and flautist Jean-Pierre Rampal which encouraged him to write two flute works for Rampal, these pieces were to complement other works by Menuhin and Shankar in their third album.⁶⁸ Shankar wrote *Morning Love*, scored for flute, *sitar*, *tabla* and *tamboura* and *L'aube Enchantée* (The Enchanted Dawn) for flute and harp. Different transcriptions for *L'aube Enchantée* have since been published: one for flute and guitar arranged by guitarist Roberto Aussel and flautist Pierre-Andre Valade⁶⁹ and a version for flute and marimba that was arranged and recorded by flautist Marc Grauwels and percussionist Marie-Josée Simard.⁷⁰

The music, as the title suggests, is based upon the *rāga Todi*. This *rāga* is one of the most popular *Hindustani* *rāgas* and is therefore not often called by its original longer name, *Mīyan ki Todi*.⁷¹ Shankar has kept faithfully to the notes of the *rāga*: D(*Sa*), Eb(*Re*), F(*Ga*), G#(*Ma*), A(*Pa*), Bb(*Dha*) and C#(*Ni*). In fact, Shankar rarely deviates from these pitches or from the characteristics surrounding this *rāga*. The only aspect which may not be followed in a performance of this piece is its intended performance time. *Todi rāga* is to be performed in the late morning, between 9 A.M and 12 P.M, and according to ancient scriptures if it should be performed at any other time of day disastrous consequences are to be

⁶⁷ Ravi Shankar and Yehudi Menuhin, *The Ravi Shankar Collection: West Meets East, The Historic Shankar/Menuhin Sessions*, (EMI, CDM 724356718029), CD.

⁶⁸ Lori Anne Kesner, *Krishna Meets Pan: Indian-Western Fusion in Two Works for Flute and Harp*, (Cincinnati: University of Cincinnati, 2000), 35.

⁶⁹ Ravi Shankar, *L'aube Enchantée: sur le raga "Todi": pour flute et guitare*, arr. Roberto Aussel and Pierre-Andre Valade (Paris: Editions Henry Lemoine, 1990).

⁷⁰ *Music for Flute and Percussion*, Marc Grauwels and Marie-Josée Simard, (Naxos 8.557782, 2005), CD.

⁷¹ Joep Bor, *The Raga Guide: A Survey of 74 Hindustani Ragas*, (Monmouth, UK: Nimbus Records, 1999), 120.

expected.⁷² The title, given by Shankar, *The Enchanted Dawn* relates to this performance time. This *rāga* represents ‘a mood of delighted adoration in a gentle, loving sentiment’ (Kaufmann, *The Ragas of North India*, 551). In the *rāga-rāgini* illustrations from the Provincial Mughal period c.1610, *todi* is represented in this same manner. Such illustrations exist for every *rāga* and hold the great importance in musical history.



Figure 19: Depiction of *Todi* in *rāga-māla* painting.
Bor, *The Raga Guide*, Plates, p.39.

The translation of the inscription reads:

*With a fair erect body like the white lotus, and delicate like the gleaming dew drop, Todi holds the vina and provides fun and frolic to the deer deep in the forest. Her body is anointed with saffron and camphor.*⁷³

In playing *L'aube Enchantée*, the performer should be aware of the particular technical characteristics found in *rāga todi*. The *āroha-āvaroha* (ascending and descending pattern) has been kept in tact: Sa, Re, Ga, Ma, Da, Ni, Sa or D, Eb, F, G#, Bb and C# is the pattern used in ascent, which is effectively the entire scale used for *rāga todi* except the note A or Pa (the fifth scale degree). The descending pattern is

⁷² Walter Kaufmann, *The Ragas of North India*, (London: Indiana University Press, 1968), 14.

⁷³ *Ibid.*, 551.

much the same, still avoiding, but not ruling out the use of Pa, as it is considered to have little importance in the rendering of this *rāga*. This ascending pattern can be found throughout the piece.

Figure 20: Ascending pattern, harp part.
Shankar, *L'aube Enchantée*, Bar 1.

The descending pattern, also, is used extensively.

Figure 21: Descending pattern, flute part.
Shankar, *L'aube Enchantée*, Fig 9, Bar 6 and Fig 10, Bar 1.

Shankar has also made use of the other characteristic features in this *rāga*. In the *todi rāga* the *vādi* (most important note) is *Dha komal* (Bb) and *samvādi* (next important note) is *Ga* (F), while *Sa* (D) being the *sruti* (tonic) is also heavily used. Most phrases begin and end on one of these three notes. The most important phrase, or *pakad*, in *todi* has also been kept intact and is played at various points within the work. The *pakad* consists of four notes, *Re* (Eb), *Ga* (F), *Re* (Eb), *Sa* (D) in which *Re* and sometimes *Ga* may be subtly oscillated.

Figure 22: *Pakad*. Shankar, *L'aube Enchantée*, fig 24 bar 5.

Figure 23: *Pakad*. Shankar, *L'aube Enchantée*, fig 8, bar 4.

The form of *L'anbe Enchantée* attempts to remain faithful to a traditional performance of a *rāga* and sounds more like a transcription than a re-interpretation. The first section, from the beginning to Figure 4 makes up the *alap* consisting of a slow expressive section without rhythm. Shankar's marking at the top of the score '*Slowly and freely, senza misura*,' establishes the tempo for this section. It is in the *alap* that the main figuration of the *rāga* is stated and developed by the soloist while accompanied by the drone instrument.⁷⁴ Performance of *alap* can sometimes last half an hour, but due to time constraints, Shankar has shortened the length considerably. In this case, the traditional drone instrument, the *tamboura*, has been replaced by a westernised version, the harp. The harp has been chosen for its ability to emulate the resonance of the *tamboura*.

Figure 4 marks the end of the *alap* and the beginning of the *jor* section with the harp entering at the steady pulse of $\phi = 60\text{mm}$. The steady rhythmic pulse in the harp emulates the *tābla* which would enter at the beginning of this section providing a steady rhythmic pulse. From this point it is clearly metrical right to the end of the work. The section begins at a relatively slow pace and gradually increases in speed from $\phi = 60\text{mm}$ to $\phi = 64\text{mm}$ and finally to $\phi = 104\text{mm}$ within the space of eleven bars. Six bars after the *jor* reaches its climax the next section, *gat*, begins. It is in the *gat* section that the *tāla* (rhythmic cycle) of *tin taal* (lit. 'three claps') begins. *Tin taal* is one of the most common *tālas* in *Hindustani* music and is a cycle of sixteen beats. The final section, *jhala* ('sparkling')⁷⁵ commences at Figure 14 with the harp playing crotchets at an even faster tempo, $\text{minum} = 132$. The 'sparkling' quality of the *jhala* lies in the flute part beginning fourteen bars later. The flute part requires brilliant double-tongued phrasing which continues unabated to the ending flourish. This section requires control and virtuosity from the flautist and from the harpist.

⁷⁴ Ashok Da. Ranade, *Keywords and Concepts: Hindustani Classical Music*, (New Delhi: Promilla & Co., Publishers), 1990, 52.

⁷⁵ *Ibid.*, 40.

One of the main aspects in the rendering of this work is listening to *Hindustani* music. The accompanying CD (see Appendix A) includes some examples of traditional *Hindustani* music. Along with a recording of *L'aube Enchantée*, a traditional vocal performance of *rāga todi* is given so as to develop a deeper understanding of this *rāga*. Below is the *sargam* and westernised notation of this performance.

Performance by Vidyadhar Vyas

S
R
G
M
D
N
S
,
S
N
D
P
M

M
G
R
S
,
N
,
D
D
N
S
R
B
S
,

D
N
S
R
R
R
R
G
,
S
R
G
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S
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R
R
G
R
G
M
M
D
,
G
M
D
N
N
D
D
P
P
M

M
M
D
M
G
,
G
M
R
R
G
R
S

Figure 24: Performance of *miyan ki todi* by Vidyadhar Vyas.
 Bor, *The Raga Guide*, p.121.

CONCLUSION

It can be seen from the previous literature, that there is a wealth of knowledge in regards to Indian and Japanese music and culture. Unfortunately, very little information is available for Western musicians in regard to the performance of traditional or inspired music from other cultures. Interpretation is usually left entirely up to the performer. In some cases composers add modest instructive notes on certain extended techniques or give ideas on title meaning. However, unless the performer has had prior connections to the culture either by blood, marriage, friendship or travel, or has previously researched related cultural and musical aspects, playing the music built on another culture can be confronting and challenging. Although music can bridge language barriers, it is not conceivable that everyone will understand and have compassion for the traditional music of other cultures. For a performer to understand the original and fundamental concepts associated with a work, although taking time, can be a very rewarding experience, both in the learning process and even more so in the preparation and performance of a work.

Although the musical cultures of Japan and India are essentially two remotely different traditions, as can be seen from this document, do share related technical and performance practise issues. Approaching the music from each culture requires a comparable process. This process includes acquiring knowledge of the general cultural and musical fundamentals, general instrument fundamentals, associated instrument techniques and translation of techniques to a Western idiom. Once these steps are fulfilled, the musician can begin to put the recently acquired knowledge into practise by means of transmission into a musical work.

The steps discussed in this document can be transmitted into any genre of music no matter what the origin. It is believed, that following such steps can heighten a flautist's connection with a piece of music and therefore present a more convincing performance. After all, if a musician does not believe or understand what they are playing, how can they transmit the idea of conviction to others?

APPENDIX A:

ACCOMPANYING CD – TRACK LISTING

- Track 1. *Chôshi* (Searching), Traditional *bonkyoku*,
Riley Lee – *shakuhachi* 5:50
Lee, Riley. *Searching*, Tall Poppies, TP168, 1996. CD.
- Track 2. *Honami*, Wil Offermans,
Wil Offermans – flute 9:12
Offermans, Wil. *The Magic Flute*, E Records, 971, 1997. CD.
- Track 3. Voice, Toru Takemitsu,
Robert Aitken – flute 5:06
Aitken, Robert. *Takemitsu: Chamber Music*, Naxos, 8.555859, 2001. CD.
- Track 4. Toward the Sea: I The Night, Toru Takemitsu,
Robert Aitken – flute, Norbert Kraft – guitar 3:32
Aitken, Robert. *Takemitsu—Chamber Music*, Naxos, 8.555859, 2001. CD.
- Track 5. Raag Dhani: Gat in Matt Taal,
Hariprasad Chaurasia – *bansuri*, Rakesh Chaurasia – *bansuri*, Zakir Hussain – *tābla*,
Krishna Kumari – *tamboura* 19:30
Chaurasia, Hariprasad, Rakesh Chaurasia and Zakir Hussain. *Flute Duet*, Chhanda Dhara,
70501, 2001. CD.
- Track 6. Morning Love (based on *rāga nata bhairav*), Ravi Shankar
Jean-Pierre Rampal – flute, Ravi Shankar – *sitar*, Kamala Chakravati – *tamboura*
Alla Rakha – *tābla* 12:06
Shankar, Ravi. *Shankar: Sitar Concertos and Other Works*, EMI Classics, 86555, 1966–1982. Rereleased
1998, CD.
- Track 7. Enchanted Dawn (*L'aube Enchantée*), Ravi Shankar, Geoffrey Collins – flute,
Alice Giles – harp 12:50
Collins, Geoffrey and Alice Giles. *Enchanted Dreams...Exotic Dances*, Tall Poppies, TP031, 1993. CD.

Track 8. Miyan ki toti, Vidyadhar Vyas – Voice.

4:22

Bor, Joep. *The Raga Guide: A Survey of 74 Hindustani Raga*. Monmouth: Wyastone Estate Limited, 1999.

APPENDIX B:

LIST OF REPERTOIRE

(by composer, in alphabetical order)

JAPANESE INSPIRED

Asakawa, Haruo.

Arvika Trio: for flute clarinet and piano. Tokyo, Japan: Japan Federation of Composers, 1984.

Boyd, Anne.

Goldfish Through Summer Rain: for flute and harp (or flute and piano or *shakuhachi* and harp). London: Faber Music, 1980.

Bozza, Eugène.

Cinq Chansons sur des Thèmes Japonais: for flute and piano. Paris: Leduc, 1978, 25438.

Chaynes, Charles.

Variations sur un Tanka: for flute and piano. Leduc, AL 23225.

Farr, Gareth.

Kembang Suling (Movement 2): for flute and marimba. New Zealand: Promethean Editions, 1995, PE001.

Fukushima, Kazuo.

Ekagra: for alto flute and piano. Milan: Suvini Zerboni, 1957, 5976.

Hikyo: for flute, piano, percussion and strings. Milan: Suvini Zerboni, 1964.

Kadha Karuna: for flute and piano. Milan: Suvini Zerboni, 1959, 5975.

Mei Meditation: for solo flute. Milan: Suvini Zerboni, 1962, 5974.

Requiem: for solo flute. Milan: Suvini Zerboni, 1956, 5325.

Shun-San (The Spring Glory): for solo flute. Japan: Muramatsu, 1969.

Three Pieces from Chu-u: for flute and piano. C.F Peters, 1958.

Goodman, Craig.

Cinq Haiku: for solo flute. Jobert, M 2308.12825.

Hamanaka, Moritoshi.

Ban-shu: for flute and piano. Tokyo: Japan Federation of Composers, 1996.

Hill, Jackson.

Hiyoku, for solo flute.

Serenade, for shakuhachi, violin, violoncello and *koto*.

Songs of Wind, Rain and Liquid Fire, for solo voice, flute, violoncello and piano.

Tholos, for flute, oboe, clarinet, violin, violoncello, piano and percussion.

Three Transparencies for Shakuhachi, for solo shakuhachi.

Hosokawa, Toshio.

Bird Fragments I: for voice (mezzo soprano) flute and harp. Japan: Schott, 1990.

Bird Fragments III: for *sho* and flute. Japan: Schott, 1990.

Flute Concerto "Per Sonare": for flute and orchestra. Japan: Schott, 1988.

Fragmente II: for flute and string quartet. Japan: Schott, 1989.

Sen I: for solo flute. Japan: Schott, 1984.

Ichiba, Kohsuke.

Three Pieces for Solo Flute: for solo flute. Japan: Japan Federation of Composers, 1994.

Ichianagi, Toshi.

In a Living Memory: solo flute. Japan: Schott, 2000.

Still Time IV – in Memory of Takemitsu: for solo flute. Japan: Schott, 1998.

Ikibe, Shin-Ichiro.

Flash!: for flute ensemble (4picc, 4fl, 4alto fl). Japan: Zen-On, 1975, 590151.

Flute Nux: for flute ensemble (3picc, 3fl, 2alto fl, 1bass fl, 1contrabass fl). Japan: Zen-On, 1986, 590155.

Inagaki, Seiichi

Doppel-Phone: for flute and violoncello. Tokyo, Japan: Japan Federation of Composers, c1984.

Kaneko, Hitomi.

Centrifuge: for solo flute. Japan: Zen-On, 509169

Concerto for flute and orchestra: for flute and orchestra. Japan: Zen-On, 1995, 899518.

Miyabi: for two flutes. Japan: Zen-On, 1991, 509162.

Kawashima, Motoharu

Manic Psychosis: for solo flute. Japan: Japan Composers Society.

Kitazume, Michio.

Pair Work for Flute and Piano: for flute and piano. Japan: Zen-On, 1996, 509167.

Kondo, Kei.

Un Vieil Homme Japonais (Okina) Danse Sur la Terre: for flute and piano. Billaudot, GB6234.

Matuz, Istvan.

Six Studies per Flauto Solo (Study 3 – ‘Sakura Sakura’ in *shakuhachi* style): for solo flute. Akkord Music Publications.

Niimi, Tokuhide.

The Soul Bird: for flute and piano. Japan: Zen-On, 1996, 509166.

Nishimura, Akira.

Concerto for flute, wind instrument and percussion: for flute + wind orchestra and percussion (2ob, 2cl, 2bassoon, 2cor, 2perc). Japan: Zen-On, 1997, 893630.

Khyâl for flute and piano: for flute and piano. Japan: Zen-On, 1985, 509076.

Nodaïra, Ichiro.

La Nuit Sera Blanche et Noire: for flute and piano. Lemoine, 1987, 24987.

Offermans, Wil.

Honami: for solo flute. Frankfurt: Zimmermann, 1994, 30730.

Itsuki-no-Komoriuta-Lullaby: for flute choir. Frankfurt: Zimmermann.

Kotekan: for flute choir (8 flutes). Frankfurt: Zimmermann, 1997.

Tsuru-no-Sugomari: for solo flute. Frankfurt: Zimmermann, 1999

Voices of Nagasaki: for random voices, solo flute and glockenspiel (random voices; solo flute; 1. flute; alto flute; bass flute; contrabass flute; cello (ad lib.); Glockenspiel/Conga (ad lib.)). Frankfurt: Zimmermann, 2003.

Otaka, Hisatada.

Concerto Op.30b: for flute and orchestra. Muramatsu, 12149.

Plush, Vincent.

Chu No Mai: for solo flute. Australian Music Centre, 1974/1976.

Rochberg, George.

Ukiyo-e (Slow Fires of Autum): for flute and harp. T Presser, 1980.

Shinohara, Makoto.

Consonance: for flute, horn, vibraphone, marimbaphone, harp and cello. Moeck Verlag, Nr. 5104.

Suzuki, Norio.

Fue Fuki Me (La Joueuse de Flûte): for solo flute. Leduc, AL27430.

Taira, Yoshihisa.

Cadenza I (from Concerto Erosion I): for solo flute. Transatlantiques, 1980, TRFC1711.

Maya: for solo bass or alto flute. Durand, R1004RC, 1972.

Filigrane I: for flute and piano. Transatlantiques, 1994, TRFC1885.

Flutissimo: for flute ensemble (32fl, picc., contrabass). EMT.

Fu-Mon: for flute ensemble (4fl, picc., alto, bass). Rideau Rouge, 1978, R1553RC.

Hiérophonie IV: for solo flute, picc., alto or bass. Rideau Rouge, 1986, R867RG.

Synchronie: for two flutes. Transatlantiques, 1986, TRFC1825.

Takahashi, Toshio.

Virtuoso Concert Pieces: for flute and piano. Japan: Zen-On, 548530.

Takemitsu, Toru.

Air: for solo flute. Japan: Schott, 1996, SJ 1096.

And Then I Knew 'Twas Wind: for flute, viola and harp. Japan: Schott.

Bryce: for flute, 2 harps, marimba and percussion. Salabert.

Eucalips II: for flute, oboe, harp and chamber orchestra. Salabert, 1970:

I Hear The Water Dreaming: for flute (and alto flute) with orchestra. Japan: Schott, 1987, SJ 1052.

Itinérant – in Memory of Isamu Noguchi: for solo flute. Japan: Schott, 1989, SJ 1055.

Les Fils des Etoiles: for flute and harp. Japan: Schott, 1975.

Masques for Two Flutes: for two flutes. Salabert, 1959, EAS 17122.

Masque (Incidental II): for two flutes. Salabert, EAS 17121.

Rain Spell: for flute, clarinet, harp, piano, and vibraphone. Japan: Schott, 1983, SJ 1011.

Ring: for flute, terz guitar and lute. Salabert, 1961.

Toward the Sea: for alto flute and guitar or flute and harp. Japan: Schott, 1981.

Voice for Solo Flute: for solo flute. Salabert, MC 551, 1971.

Yuasa, Joji

Domain: for solo flute. Japan: Schott Japan,

Mai-Bataraki II: for solo flute. 1987.

Terms of Temporal Detailing (Hommage to David Hockney): for solo bass flute. Japan: Schott Japan.

Yun, Isang.

Etudes for Solo Flute(s): for solo flute(s). Bote and Bock.

Garak: for solo flute or flute and piano. Bote and Bock, 1963, 21910 908

Images: for flute, oboe, violin and violoncello.

Quartett: for flute, violin, violoncello and piano.

Salomo: for solo flute or alto flute. Bote and Bock, 1978, 22788-1344.

Sori: for solo flute. Bote and Bock, 1988, 23218.1605.

INDIAN INSPIRED

Farr, Gareth.

Kembang Suling (Movement 3): for flute and marimba. New Zealand: Promethean Editions, 1995, PE001.

Roussel, Albert.

Joueurs de Flûte, Quatre Pieces – Krishna: for flute and piano. Durand, 1924.

Shankar, Ravi.

Fire Night: for flute, guitar, dholak, bass and drums. (Unpublished)

L'aube Enchantée: for flute and guitar (or harp). Paris: Henry Lemoine, 1990, 25232.

Scelsi, Giacinto.

Krishna E Radha: for flute and piano. Barenreiter, 1986, BA 7444.

Shirish, Korde.

Double Quartet: for flute, violin, violoncello, piano and tape.

Goldbach's Conjecture: for solo flute or flute and tape.

Nesting Cranes: for flute and string quartet or flute and orchestra.

Tenderness of Cranes: for solo flute, Neuma Publications.

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http://www.albertoalmarza.com/Nagahara%20Article_%20Extended%20Techniques.pdf
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