MAKIKO KINOSHITA AND HER 9 PRELUDES FOR PIANO: THE AMALGAM OF AMERICAN JAZZ AND EUROPEAN TRADITION

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MAKIKO KINOSHITA AND HER 9 PRELUDES FOR PIANO:
THE AMALGAM OF AMERICAN JAZZ AND EUROPEAN TRADITION

by

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Makiko Kinoshita is one of the leading contemporary composers in Japan. Kinoshita’s 9 Preludes (2001) is remarkable twenty-first century piano literature that provides abundant use of various musical styles. The most important style that Kinoshita combined with traditional Western writing is jazz; especially the rhythmic and harmonic language of Jazz music. This document provides a detailed analysis of Kinoshita’s unique treatments of form, tonality, harmony, rhythm, and motivic materials. The central section of this study employs musical examples in order to examine how Kinoshita fuses diverse elements of musical styles with modern musical language to create her own idiom. Along with an analysis of the work, Kinoshita’s biography, and musical aesthetics will be discussed. In addition, a brief history of Western music in Japan is included.
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Introduction

Introduction

Makiko Kinoshita is a well-known, contemporary Japanese composer writing for a variety of genres including piano, voice, opera, chamber music, choir, and orchestral works. One of her piano pieces, 9 Preludes (2001), exhibits resourceful musical elements and stands out as an important part of the twenty-first century piano literature. This work provides the pianist with a valuable opportunity to study the evolution of contemporary preludes, especially after studying preludes composed in the Baroque and Romantic eras. The work not only contains a great deal of unique writing but is also technically demanding and appropriate for recital programming. Each prelude involves a number of different musical elements that help to keep the audience interested throughout the performance. The work sounds both modern and traditional at the same time, and this quality is what first attracted me to the work.

One of the most outstanding characteristics of 9 Preludes is its jazz harmony and rhythm. Traditional Western writing styles are fused with a contemporary jazz style to create unique and beautiful twenty-first century music. This document will explore how
Kinoshita skillfully mixes jazz elements with traditional Western style. Kinoshita creates her own musical language, combining these two different styles in addition to modern techniques including modality, specifically heavy use of the octatonic and whole-tone pitch collections.

The purpose of this paper, besides the theoretical analysis of 9 Preludes mentioned in the previous paragraph, is to introduce Kinoshita and Kinoshita’s 9 Preludes to a non-Japanese audience and performers. This paper will help to contextualize and present Kinoshita’s 9 Preludes as a recital piece and provide teaching material to study the work as one of the more uniquely written set of preludes in the twenty-first century.

Another purpose of this study is to provide an academic resource on Kinoshita and her 9 Preludes since there are few academic resources on both Kinoshita and her music, especially in English. The biggest reason why Kinoshita and this work are not yet widely known is because they are quite new. The limited resources about Kinoshita and her 9 Preludes, which were essential to the writing of my document, include the composer’s official website, her blog, a music theory book written by the composer, the preface of 9 Preludes, and two articles including interviews with Kinoshita provided by the Piano Teachers National Association in Japan. One of the interviews was conducted in collaboration with pianist Takashi Obara who has performed and recorded many works by Kinoshita. Both interviews provide material to understand Kinoshita’s music such as her life, musical activities, aesthetics, compositional ideas, and compositional style.
One of the most valuable resources on Kinoshita’s piano music is Yuka Nakayama’s dissertation, *A Performance and Pedagogical Guide to the Piano Music By Makiko Kinoshita* (2011). Nakayama is the first person to study Kinoshita’s music academically and also the first person to record Kinoshita’s 9 Preludes. In Nakayama’s dissertation, she discusses the composer’s general style in her piano works, performance suggestions, and the level of difficulty of each piece. This dissertation is also very helpful because the author personally interviewed Kinoshita in an effort to better understand the composer’s music.

In this document, 9 Preludes’ uniqueness, especially the mixture of jazz influence and traditional writing, will be shown primarily through analysis. The analysis will focus on form, tonality, harmony, rhythm, and motivic materials. In addition, how Kinoshita unified all 9 Preludes into one cycle will be discussed. Along with this central analysis, the composer’s biography, the history of Western music in Japan including jazz history, the composer’s general musical style and aesthetic, and influential composers are supplied to deepen this study. Chapter one includes an introduction and the composer’s biography. In chapter two, the history of Western music in Japan is discussed. Investigating the historical context and circumstances of Western music in Japan will offer a better understanding of the composer and the piece. Since Kinoshita’s 9 Preludes are highly influenced by jazz, the history of jazz in Japan will be briefly discussed. Chapter three describes the composer’s general style, musical characteristics, and musical aesthetics. This chapter provides readers details about Kinoshita’s philosophy as a
composer. Chapter four is the heart of this document as it provides a detailed analysis of *9 Preludes* with a number of musical examples. The beginning of chapter four discusses the origin of *9 Preludes*. The conclusion is stated in the final chapter.

**Biography of Makiko Kinoshita**

Makiko Kinoshita was born in Tokyo, Japan in 1956, the oldest daughter of a public servant. Kinoshita was brought up in a relatively wealthy family who could afford to have her study various musical instruments from a young age. She started learning the organ at the age of five and the piano at the age of six. As an elementary and junior high school student, she was engaged as a choir accompanist. Kinoshita often participated in choir contests and music festivals as an accompanist. She began taking violin lessons when she was in upper grades in elementary school. Kinoshita made progress in learning violin for two or three years, however, she stopped taking violin lessons because her teacher was too strict for her. In middle school, she temporarily studied flute when she belonged to the brass band club.¹

To realize her dream of becoming a pianist, Kinoshita went to Tokyo Metropolitan High School of Music and Fine Arts and specialized in piano performance. Kinoshita was good at sight-reading and the skill allowed her to quickly learn any music.

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from Baroque to Contemporary. However, Kinoshita changed her major after graduating high school. Kinoshita mentions on her website that there were a lot of opportunities that finally caused her to switch to composition while she was in high school. For example, writing musicals for high school festivals awakened her enjoyment of composing her own works. Composing cadenzas of Mozart’s concertos is another example. Her instructor was impressed by her work and it helped her to have the confidence and motivation to change her major.

Kinoshita spent one year preparing to enter the university as a composition major after graduating high school. In 1976, She started to study as a composition student at the Tokyo National University of Fine Arts where she studied with Mareo Ishiketa (1916-1996), Toshiro Mayuzumi (1929-1997), Kenjiro Urata (b. 1941), and Shozo Maruta (b. 1928). In her freshman and sophomore years she was interested in classical saxophone, and it resulted in the composition of saxophone sonatas and saxophone quartets. From her junior year on, she began to eagerly write orchestral works because she was fascinated by the larger sound of orchestras. The composer felt that piano composition leads easily to orchestral composition because she considers the piano

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3 Makiko Kinoshita, “Music Composer, Kinoshita, Makiko: Official Web Site.”
5 Ibid., 11.
to be a “little orchestra.”

From 1980 to 1982, she continued her study of composition at the same university as a graduate student. Orchestral works were her main genre during this time. Her works began to be performed throughout the world during her studies at the university and it pushed her into the professional composing world. When she graduated from the university, her orchestral piece *Koten* (1979) was chosen as one of the most outstanding graduation pieces. When she was in graduate school, Kinoshita composed the wind orchestra piece, *Introduction and Allegro* (1981), as a competition piece which was premiered by the All Japanese Band Association. The following orchestral works were also awarded prizes which made Kinoshita’s name known to the world: *Kangengaku no tameno isshou* (1978), *Fantasy* (1977), and *Aura for Orchestra* (1986). Kinoshita not only composes orchestra works but also writes in a wide variety of other genres. The opera, *Alice’s Adventures in Wonderland* (2003), written for the 20th anniversary commemoration of the Mozart Theatre, is one of her best known compositions.

Furthermore, *Sinfonietta* (for strings), *Percussion Concerto, The Trembling Moon* (for percussion ensemble), *Twisting Landscapes* (for clarinet, violin and piano), *A Circuit of Dreams* (for piano), *Jashumon-Hikyoku* (for mixed voices and orchestra), *Blue* (for female voices and percussion), and *Nirvana* (for voice and piano) are representative of her output.\(^7\)

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\(^6\) Sudo, “Interview 11: Professor Makiko Kinoshita.”

\(^7\) Makiko Kinoshita, “Music Composer, Kinoshita, Makiko: Official Web Site.”
CHAPTER II

History of Western Music in Japan

Initial Reception of Western Classical Music

Understanding the place of Western music in Japanese history will help readers to better appreciate Kinoshita and her music. The piano was created in the West and was the main vehicle used to compose in Western countries. However, this was not the case in Japan. In comparison to Western traditions, it has not been long since the piano was imported to Japan. The earliest description of the clavichord in Europe is from 1404, and that of the harpsichord from 1397. It is known that the piano was invented by Bartolomeo Cristofori (1651-1731) by the year of 1700. On the other hand, the first piano was officially imported to Japan in 1869, more than 150 years after its invention.

Portuguese sailors were the first Western European people to visit Japan and their visit was completely unintentional. In 1543, their boat washed up on the island of Tanega which is located in the southern part of Japan. This inspired missionaries from Spain and Portugal to starting visiting Japan to propagate Christianity. In 1549, when the Spanish missionaries brought Christianity with them, Roman Catholic music including

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9 Ibid., 5.
10 Ibid., 8.
sacred polyphony and plainchant and their instruments such as lute and viol were brought to Japan. By the time of the late sixteenth century, instruments including harps, violins and flutes, were brought to Japan by Portuguese missionaries. These missions founded music schools or seminars to teach music in Japan. General Nobunaga Oda (1534-1582), the ruler at the time in Japan, allowed them to build the first Christian church in 1553. However, General Oda did not support Christianity, therefore, the musical elements of this religion did not filter into Japanese culture successfully. When Hideyoshi Toyotomi (1536-1598) became general, the missionaries experienced an even more desperate situation. General Toyotomi prohibited Christianity and all foreigners were ordered to leave Japan in 1588. The next general, who was even more strict, Ieyasu Tokugawa (1542-1616), began to rule in 1600 and his descendents ruled Japan until 1868. In 1639, Japan became a closed country by the command of General Tokugawa, and the period of isolation lasted for about 250 years. In 1868, Western cultures began to be accepted in Japan when the Tokugawa government eventually collapsed due to the Meiji Restoration. The Meiji Restoration was a major political revolution in 1868 which led to the reinstatement of the Emperor as ruler in stead of General Tokugawa. This power shift resulted in the modernization of Japan in many respects including a Westernization of the culture. This is when the first piano was officially brought to Japan.

12 Ibid., 1.
14 Ibid., 46.
15 Garret, 2.
The Beginning of Influence of Western Culture

Due to the Meiji Restoration, the new Meiji Period (1868-1912) began and the Japanese people sought to develop in many areas like politics, economics, and social problems. Therefore, Japan opened the door to foreign nations to develop the country and as a result, the attempt brought rapid modernization and Westernization to Japan. Music is one of the examples of Western cultural influence. The strong foreign influences on Japanese music include the performance of foreign military bands, adaptation of Western music in public school, and the establishment of an actual music education system including the first music school—the Tokyo Academy of Music. The Tokyo Academy of Music later became Tokyo National University of Fine Arts where Kinoshita attended for both undergraduate and graduate school. Military bands were organized under strong influence from Western culture. Foreign teachers were invited to supervise the bands.16

Around 1882, songs comprised of Japanese melodies with traditional Western harmonies, began to be written. Typical Japanese melodies consist of YoNa nuki Onkai (the pentatonic scale without the 4th and 7th scale degrees). Many composers started to write songs for primary schools with the same method of using Japanese melodies with Western harmonies in Japan17; this is the first important Western musical influence that

16 Tanabe, 48.
17 Garrett, 7.
emerged in the educational system. The study of composition, performance, and theoretical analysis of music developed slowly. “The only way to learn composition was to copy European styles instead of inventing a distinct Japanese music.” Many composers had a difficult time composing for Western instruments since they had to know how to play them first.

Rentaro Taki (1879-1903), one of the first students to graduate from the Tokyo Academy of Music, was the first composer to write a piano solo piece in Japan in 1900. Taki was sent to the Leipzing Conservatory to study composition, but he had to go back to Japan early in the year due to tuberculosis of the lungs. His first composition, Menuetto, contains both Western and Japanese elements; in the trio section, he used traditional Japanese melody (YoNa nuki Onkai) and traditional Western harmony.

Kosaku Yamada (1886-1965) was another great composer whose effort helped to improve music in Japan. He graduated from the Tokyo Academy of Music in 1908. He was a voice major and taught himself composition. A formal composition major was not yet established due to a lack of suitable professors. Even though his musical style became distinct from Western music later in life, he started his career as a composer by imitating Western music. Specifically, he studied and copied the structure of eighteenth and nineteenth century German compositions. In 1910, Yamada had an opportunity to study

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18 Tanabe, 48.
19 Garrett, 4.
20 Ibid., 8.
composition in Berlin with Max Bruch and Leopold Wolff.\textsuperscript{21} He mentions in his biography that he was frustrated because he was only allowed to copy the design of his teacher’s compositions for the first one and one-half years.\textsuperscript{22} In 1912 when he was in Berlin, he composed the first Japanese symphonic work. On the way back to Japan from Berlin, he stopped in Moscow, due to the WWI, where he heard the music of Alexander Scriabin who influenced him to stop imitating German music. He made a great contribution to the Japanese musical world by organizing the first Japanese symphony orchestra and founding the Japanese Opera Association. In addition, he became the first Japanese composer to acquire an international reputation. In 1918, he was the first Asian conductor at Carnegie Hall where he conducted the New York Philharmonic Orchestra. Yamada’s own works were performed at the concert.\textsuperscript{23}

\section*{Japanese Classical Music from 1900 to 1950}

In the first quarter of the twentieth century, vocal music was the main vehicle to develop Westernized Japanese music. Pianos were too expensive for the general public, therefore, vocal music was more widely accepted. In the beginning of the twentieth

\textsuperscript{21} Ibid., 13.
\textsuperscript{22} Ibid.
\textsuperscript{23} Kimiko Ito. \textit{The Character Pieces for Solo Piano by Kosaku Yamada (1886-1965).} (DMA diss., University of Georgia), 9.
century, some composers started to show interest in traditional Japanese music because they realized that national elements of music were important and they attempted to use these elements in their music. For example, Kiyomi Fujii (1899-1944) composed *Okayo* which contained many Japanese traditional elements. *Okayo* is a song accompanied by a Western instruments. The song is based on YoNa nuki Onkai and the sound of shakuhachi (Japanese traditional instrument, a vertical bamboo flute) is imitated in the flute part while Japanese drums are imitated in the piano part.24

During the Showa Period (1926-1989), Japanese composers became more ingenious, distinct, and varied with their use of Japanese traditional elements in combination with a German musical influence. Up until this point, German music had been the only strong influence. After 1918, Japanese composers had more opportunity to hear different types of foreign musicians through frequent visitation by famed musicians from the Western world. Examples of these musicians include Kreisler and Prokofiev from Russia.25 In addition to German music, French Impressionism came into the picture and influenced Japanese composers. Incorporating new ideas and styles with Japanese elements was common among Japanese composers. Tomojiro Ikenouchi (1906-1991), who was the first Japanese student to enter the Paris Conservatory, is a great example. After studying at the Paris Conservatory, Ikenouchi become fascinated by Japanese traditional culture such as Noh (traditional Japanese theatre in which songs,  

24 Garrett, 21.
25 Tanabe, 50-51.
dance, and mime are performed by people wearing masks) and Haiku (a poem with three lines and usually 17 syllables, written in a traditional Japanese style).\textsuperscript{26} During this period, a composition department at the Tokyo Academy of Music was established in 1932.\textsuperscript{27} Composers started to show their interest in composing instrumental and orchestral works as much as they had previously written vocal works.

In the World War II period, listening and performing works by foreign composers both old and new was forbidden by the government. Composers were also restricted by the government; they could only compose pieces that the government approved.\textsuperscript{28}

**Japanese Classical Music from 1950 to 1970**

Many piano pieces were composed after 1950 in Japan. From 1950 to 1970, composers in Japan were influenced by contemporary European composers such as Stravinsky, Bartok, Schoenberg, Berg and Webern. Many composers were fascinated by twelve-tone technique. Garrett suggests that, “It was very natural for the post-war generation to be drawn to twelve-tone music because it had relatively few audible connections with either Western traditional music or Japanese traditional music.”\textsuperscript{29} Along with twelve-tone music, avant-garde styles such as electronic music, graphic notation, and *musique concrète* were also experimented with by Japanese composers. At this time,

\textsuperscript{26} Garrett, 48.
\textsuperscript{28} Ibid., 5-6.
\textsuperscript{29} Garrett, 59-60.
many Japanese composers could afford to study abroad. Pianists who improved their
technique dramatically contributed to the growth of Japanese contemporary music. They
started to play Japanese contemporary music more actively and contemporary pieces by
foreign composers who employed new piano techniques and new notations. The new
foreign music introduced by pianists deeply influenced Japanese composers. Many styles of composers appeared at this time and this is when composers stopped imitating
pure Western music and began establishing their own style and language.

One of the best known and internationally recognized composers from this period
was Toru Takemitsu (1930-1996). In the 1960s, Takemitsu started to show interest in
the sounds of traditional Japanese instruments including Shakuhachi, Biwa (a four-
stringed Japanese lute), and Koto (a long Japanese zither with thirteen strings).
Takemitsu actively used these instruments in his music. One of his most performed
works, *November Steps* (1967), a commission for the New York Philharmonic Orchestra,
is a great example: Biwa and Shakuhachi are ingeniously blended with Western orchestral
instruments. In the 1960s, the sounds of Japanese traditional instruments captivated
many Japanese composers and using these instruments in compositions became popular.
Takemitsu’s new concept of “Stream of Sound”, the idea that the sounds surrounding us
in the world are all music, including noise, influenced many composers and encouraged
them to use unique compositional ideas. In addition, his treatment of silence as equally
important as notes distinguished his music from his Japanese contemporaries.

30 Ibid., 62.
Japanese Classical Music from 1970

In the 1970s, serialism and chance music were the main vehicles for Japanese composers along with electronic music, *musique concrète*, computer music, tone-clusters, and minimalism.\(^{31}\) Japanese contemporary music began to be known internationally especially after 1970; many Japanese ensembles had opportunities to perform contemporary Japanese music during their tours in many parts of the world. Also, many Japanese compositions started to be performed at international festivals.\(^{32}\) Many Japanese composers continued to be influenced not only by Japanese traditional instruments but also Japanese culture and arts such as Noh and Gagaku (Japanese ancient imperial court music and dances), Japanese landscapes, and the philosophies of Shintoism and Buddhism. After 1970, Japanese composers created various styles of music by incorporating Japanese traditional elements, Western classical music, various kinds of foreign music and influences of both Japanese and foreign cultures. The influences of leading Western composers continued to be the central to the growth of Japanese classical music.

Jazz History in Japan

Jazz was imported to Japan around the period when American jazz started being recorded in the 1920s. The first appearance of jazz in Japan is assumed to have been

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\(^{31}\) Ibid., 89.

\(^{32}\) Ibid., 90.
Jazz gained its popularity in smaller ports such as Kobe and Yokohama. After the Meiji Restoration, Japan developed dramatically with heavy influence from the foreign cultures. The country became prosperous and Western European/ American culture was embraced in Japan. Therefore, jazz was easily accepted in Japan. However, the Japanese government prohibited listening to any foreign works including jazz during WWII. Many jazz recordings were destroyed during this period, but some of the recordings were kept alive through remaining American sailors/soldiers and the younger Japanese generations. After WWII, jazz started to regain its popularity, especially by American sailor/soldiers who played jazz during their stays in Japan. Most of the influence at this time would have been recordings of popular big bands such as the Glen Miller orchestra and Count Basie’s band. Some Japanese classical composers started to be fascinated by jazz around this time period and they began to fuse jazz elements into their works.

Kinoshita’s view of music history in Japan

Kinoshita expresses her thoughts about music history in Japan in her interview from 2008:

34 Sakamoto, 6.
36 Ibid., 7.
In the Meiji Restoration, a new law decided to teach students Western music and it resulted in a lack of teaching Japanese traditional music. I resent that fact. Japanese composers lost their identities somewhat at the point. The history of Japanese music is cut off about 100 years ago and that of western music in Japan abruptly began 100 years ago. [Author’s translation]

In the interview, Kinoshita also explained the condition of music when she grew up. She could listen to many kinds of music when she was young. She often heard people practicing Western classical music like Beethoven, Mozart and Clementi and was exposed to various sounds such as pop, jazz, folk music, and Japanese music in everyday life. She thinks that both Japanese music and Western music cannot stand by themselves as a mainstream music in Japan. Kinoshita believes that the fusion of many kinds of music is the substance of real Japanese music given the extremely wide variety of genres in existence in Japan. Kinoshita’s eclectic music environment could help explain the diverse musical styles including jazz present in her music. A great example is Prelude No.3 which can be played alongside a bebop jazz recording because it shares multiple rhythmic and melodic similarities.

37 Sudo, “Interview 11: Professor Makiko Kinoshita.”
38 Ibid.
CHAPTER III

Makiko Kinoshita’s Music and Musical Aesthetic

Genre of Music

Kinoshita composed a relatively small number of piano pieces in spite of the fact that she used to be a piano performance major in high school. She only published sixteen pieces for piano solo and six for piano duet out of about 100 publications. In the preface to her 9 Preludes, Kinoshita also stated why she composed for other genres rather than piano works:

When I was studying composition I used to like working with large ensembles and I composed nothing but works for orchestra, wind band and choir. My preference for thick textures, rhythms and rich bass sonorities rather than for chamber music textures was influenced strongly by my having specialized in piano performance until leaving senior high school. But despite this, I wrote almost no piano music, partially because I felt that I could write for the piano at any time, but also because I deliberately tried to remove myself from the piano since I found myself unable to get away from thinking in terms of the instrument when I composed for instrumental combinations of any kind. (Perhaps I should add that this didn’t affect my predilection for the piano as an instrument to accompany songs and choral music.) My attitude seems to have borne fruit to the extent that, even when I make sketches for an orchestral work these days, I am able to write immediately in full score and no longer think in terms of the piano. Today, now that the piano has ceased to be a special instrument for me, I feel that I am at last able to compose worthwhile music for the instrument.  

Orchestral pieces were a focus of her output while she was studying at the university. However, she gradually shifted her interest to vocal works especially choral

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music. In graduate school, composing *The Ark (1980)*, a commissioned work for a choir group at Tokyo University of Foreign Studies, opened Kinoshita’s eyes to the fascination of writing for choir. *The Ark* was highly praised and became acknowledged as an exceptional piece which led to international recognition of Kinoshita as a choral composer. Kinoshita composed sixty-eight pieces for choir among about one hundred total publications making this genre over half of her output. Therefore, she is widely known as a choral composer in Japan.

**Beautiful Sound over Avant-garde Technique**

Kinoshita is the type of composer who focuses on creating an orchestral-like rich and harmonically beautiful sound over writing avant-garde music. Kinoshita confessed that she was in a slump when she was writing orchestral pieces in graduate school. Unlike other types of ensembles, orchestra music is expensive to perform, therefore Kinoshita would write orchestra pieces for competitions which provided the performers. Since this type of beautiful sound was not a priority in competition, she focused on creating music with new techniques and showy effects. Kinoshita stated that this is when she had lost her path in composing music. Even outside of the competition world in the early 1980s, there were a lot of musical critics who insisted that music should be avant-garde. As a result, Kinoshita started showing her interest in choral works and found

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40 Nakayama, 12.
41 Sudo, “Interview 11: Professor Makiko Kinoshita.”
exactly what she was looking for in composing.

Vocal works, which more readily accepted a melodic-based, more traditional style became Kinoshita’s main vehicle to expose her talents. Kinoshita discusses her vocal works in an interview with the Japanese Piano Teacher Association which included a conversation with the pianist Takashi Obara who has recorded 7 CDs (6 CDs are collaboration with two singers and one CD is piano works for four hands) of Kinoshita’s music. According to Kinoshita, piano parts have a very important role in her vocal music and they are written like conversations between the singer and pianist which clearly shows her traditional balanced treatment of music.\textsuperscript{42} Kinoshita’s vocal music is usually tuneful and “her melodies, particularly in her songs, frequently follow the natural intonation of the Japanese language.”\textsuperscript{43} Obara expressed that her melodies are easy to sing, beautiful, touch people’s hearts, but are also unique. Obara believes that Kinoshita composes music that makes people want to sing after listening the first time. These impressions of her music show that her music contains a great deal of traditional writing.

\textbf{Importance of Tone Color and Resonance}

Most of Kinoshita’s instrumental music is atonal, but a number of choral and vocal works have lyrical melodies which are based on modes. To Kinoshita, it does not


\textsuperscript{43} Nakayama, 15.
matter if music is tonal or atonal. Rather she focuses on the quality of tone color and resonance. She tries to create resonances which have originality but still sound rich and full. She creates this through carefully placed voicings and harmonic motion. Kinoshita expresses that writing music with beautiful resonance involves a high risk in the contemporary music scene.\(^{44}\) The current preference among music critics was for a more avant-garde style. Critics wanted new techniques and new sounds and more subtle and traditional music was rejected by this audience.

**Harmony over Melody**

According to an interview with Kinoshita, harmony is a more important aspect than melody for her, and she thinks it may be because she was a piano major until graduating high school. She hardly ever composes music by creating melody first and then adding harmony, but instead creates a harmonic line and then adds melodies which rise to the surface. Therefore, Kinoshita expresses that playing her music requires a pianist with great ears that allow him to feel the resonances of harmonic change at every moment because a pianist cannot play a melodic line well without understanding the detailed harmonic changes.\(^{45}\) Pianist Takashi Obara thinks that Kinoshita’s treatment of harmony is the most important aspect of her idiomatic writing style: it contains sudden changes of harmony that surprise the performer. Takashi Obara also expressed that he

\(^{44}\) Sudo, “Interview 11: Professor Makiko Kinoshita.”

\(^{45}\) Taniguchi, “Special Interview: Talk by Mr. Takashi Obara and Ms. Makiko Kinoshita.”
“really enjoyed finding those unexpected harmonic changes” in her pieces.\textsuperscript{46}

\textbf{Orchestral Sound}

Kinoshita tends to be particular about creating orchestral sounds. Kinoshita does not consider any part of music as an “accompaniment part” even when writing for piano duo, trio, quartet and even the piano part of vocal music. She thinks the idea that dividing music between melody and accompaniment parts creates flat and boring music. For example, the piano duo \textit{Labyrinthine Piano} is a four-hands arrangement of some of Kinoshita’s early choral music. It would be easier to arrange for two pianos, but Kinoshita intentionally wrote for four-hands to create a thick density of resonance.\textsuperscript{47}

This again shows her thoughts about the importance of resonance. Kinoshita insisted that both the primo and secondo parts are equally important and it is similar to a two-people orchestra. Therefore, a steady change of tone color and sound quality like playing orchestral music is suggested for performers.\textsuperscript{48} In terms of solo piano music, Kinoshita believes that the left hand part is important even while the right hand part plays a tuneful melody.\textsuperscript{49} Kinoshita thinks that controlling every finger to produce its own tone colors and volumes freely can be realized at the piano: a one-person-orchestra. She suggested

\textsuperscript{46} Ibid.
\textsuperscript{47} Ibid.
\textsuperscript{48} Ibid.
\textsuperscript{49} Ibid.
pianists to be aware of it from early age when learning piano.\textsuperscript{50}

\textbf{General Characteristics}

Kinoshita has several characteristics that are consistent in her compositions. For example, most of her works have programmatic titles. In more depth, it can be seen that Kinoshita’s music can be divided into two broad styles: lyrical versus rhythmic.\textsuperscript{51} Kinoshita tends to use the first, lyrical style in vocal and chorale music. Kinoshita is more likely to use her rhythmic style in other kinds of compositions like piano works. Some of Kinoshita’s pieces contain only one style while others contain both styles in different sections or simultaneously. For example, in her chamber music, there is an alternation of both styles to create a set. Examples of this combination of styles can be found in the \textit{9 Preludes}.

\textbf{Piano Music}

Her piano pieces require various technical skills and musicality; some of them are written for pedagogical purposes and some of them are written for experts to play in their recitals. For example, \textit{9 preludes} are written for experienced adults, and \textit{A Circuit of Dreams} (1986) was written for professional pianists to display their superlative technique. \textit{Alice in Wonderland} (1993) was composed for children who reached an early

\textsuperscript{50} Ibid.
\textsuperscript{51} Nakayama, 14.
advanced level to show their transcendent skills. Some of her pieces are easy because they are composed for beginning students. Beside her works for piano solo, Kinoshita also composed six pieces for piano duet, two of which are cycles. Like her piano solo pieces, the duet pieces vary in their requirement of pianists’ technique and musicality. One of the cycles, *Gentle Rain* (2003), is a great pedagogical work; it consists of 10 pieces and was written to be played by students and their teacher or parent. Another cycle piece is *Ladyrinthine Piano* (2010). Based on her earlier choral pieces, it is categorized as a more complex piece and is great work for advanced pianists. In her blog, she expressed that when she writes piano pieces, they naturally tend to be complicated pieces which require a transcendental piano technique. She is often asked to write pieces for children, therefore, she has not had the chance to write pieces for adults at an intermediate level of piano technique. She stated that “maybe it is about time for me to begin writing those kind of pieces”.

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53 Nakayama, 19.
54 Kinoshita, “Music Composer, Daily Life of Kinoshita Makiko.”
CHAPTER IV

9 Preludes

(All musical examples of 9 Preludes included in this analysis are used with express permission from the Ongakuno-Tomo-Sha Corporation)

Origin of the Work

Kinoshita spent more than 16 years composing 9 Preludes before its publication in 2001. The compositional ideas of 9 Preludes are traceable to 1984 through 1985 when she was teaching piano to a high school student who wanted to pursue a degree in composition. Kinoshita helped by composing a new piece for each of this student’s lessons. Kinoshita conceived several compositional ideas for 9 Preludes from this process. Kinoshita composed five or six preludes between the years of 1984 and 1985. Later, some of these original preludes were revised and some of them were thrown away. Prelude No.1 is the only work that remains from these original preludes. Kinoshita later composed several new preludes to complete the published set.

Unlike her other piano compositions which have descriptive titles, Kinoshita’s 9 Preludes are set apart by the use of the non-programmatic title “Preludes” and the numbers employed to divide them. At first, Kinoshita planned to write twelve preludes like Bach and Chopin who wrote their preludes in twelve distinct keys. However, when

55 Nakayama, 21.
56 Ibid.
she finished writing the ninth prelude, she was satisfied and thought that the work was complete.\textsuperscript{57}

In the preface to her \textit{9 Preludes}, Kinoshita expresses the vision of her music, which is made evident by her stated compositional goals:

In the world of contemporary music, it is still perhaps customary for composers to write technically demanding music that can be played only by a small number of virtuoso performers and to search for sounds that no one has heard before. But I am not really interested in doing this myself. My aspiration is to create new music based on my own aesthetic sense by writing works which are both modern and beautiful, universal, and individualistic.\textsuperscript{58}

This statement clearly gives us a hint that Kinoshita’s \textit{9 Preludes} contains more modern scales and harmonies but with a traditional base. This makes her music more audience friendly and accessible to a greater number of performers than other contemporary works.

\textbf{Form}

Unlike many contemporary pieces, the forms of \textit{9 Preludes} are conventional; the simplicity of form helps the audience to appreciate the modern sound easily. Kinoshita uses a common form to unify the entire work: each individual prelude is in A B A ternary form except \textit{Prelude No.9}, which has a slightly different structure. Moreover, in \textit{Preludes Nos. 1-7}, the initial A section is immediately repeated prior to the B section, making it twice as long as the final A section. Double bar lines are employed to divide

\textsuperscript{57} Ibid., 22.

\textsuperscript{58} Makiko Kinoshita, \textit{9 Preludes} (Tokyo: Ongakuno-Tomo-Sha, 2001).
the different sections except in *Prelude No. 6*, which is the only prelude that does not contain any double bar lines. The end of *Prelude No. 7* contains a relatively long coda beginning in m. 121, wherein Kinoshita shows the distinctions between the different sections by employing changes in tempo, range, dynamic, and meter. *Prelude No. 8* is the only prelude that follows a true ABA form.

Kinoshita’s treatment of A B A form can be traced to character pieces by late Romantic composers such as Chopin and Schumann. Chopin’s character pieces are typically in A B A form, although the final A sections are typically shorter than the first A sections since the final A sections are often truncated. Many of Schumann’s small pieces within his cyclic works are in A B A form. For instance, his *Papillons Op. 2* and *Carnaval Op. 9* contain many small pieces which are in A B A form.

*Prelude No. 9* has the most complex form of the entire set of preludes. This writer feels that this movement is in A B C A form due to the composer’s use of double bar lines to divide sections in this movement, as she has done throughout the complete work. However, in Yuka Nakayama’s document on the composer, the argument is made that *Prelude No. 9* follows an A B B’ A arch form. Due to the differences in mode and atmosphere, which will be discussed in depth on p. 46, this paper will consider the inner sections as two different musical sections.

Another important fact in regard to the form of each prelude is that each section typically overlaps with the section that follows. This could be seen as one of Kinoshita’s

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59 Nakayama, 51.
unique stylistic features. All sections of Preludes Nos. 1, 2, 4, 5, 6, and 8 overlap with one another. Preludes Nos. 3, 7 and 9 do not contain sectional elisions as prominently as the other preludes, but there is at least one instance of this compositional trait still present in each. For example, in Prelude No. 9, the first A section overlaps into the B section, while the C and final A section are clearly divided with double bar lines preceded by rests.

Kinoshita’s treatment of metronome markings is another important element of her style and is of great use when analyzing form. In Preludes Nos. 2, 4, 5, 6, and 8, tempo changes are indicated with a new metronome marking when the B sections appear. Kinoshita employs the same tempo for the outer A sections in each prelude by using either the notation ‘a tempo’ and/or the same metronome marking. In these five preludes, the metronome markings at the B sections are always marked faster than the outer A sections. However, the B sections of the remaining preludes (Preludes Nos. 1, 3, 7, and 9) keep the same tempo as the initial A sections of the pieces. Kinoshita shows a tendency to use more metronome markings than tempo markings, providing very specific tempo instructions for the performer. It is interesting to point out that Kinoshita typically uses softer dynamics in the B sections. This further clarifies the division of the sections since it leads to a natural change of moods.

Transition sections play an important role in the creation of the form of each piece. Kinoshita is extremely consistent in using texture to designate the transitions. All transition sections of the work share the same type of texture: linear contrary motion. The first transition section of the work appears in mm. 23-26 of Prelude No. 1 (Figure 4.1).
The same kind of transitions are used before the B section and final A section. In the B section, this transition texture is used twice when the music moves through distantly-relayed keys, such as is found in mm. 64-67, when the transition connects a section based on the E minor seventh to a section of music based on an extended C major seventh chord (Figure 4. 2).
The use of the same kind of texture for all transition sections throughout the work is one of Kinoshita’s skillful, unique writing techniques. Kinoshita tends to use these transitions as a bridge between different sections or between passages in the same section. Transitions are especially clear in the even-numbered preludes (*Preludes Nos. 2, 4, 6, and 8*). The beginning of the B section in *Prelude No. 2* (mm. 21-24) clearly shows the emergence of a transition which sets up the B section material (Figure 4.3). The transition from the B section to the final A section in *Prelude No. 6* (mm. 48-50) is another great example (Figure 4.4).
Figure 4.3: Makiko Kinoshita, *9 Preludes*, Prelude 2, mm. 21-24

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Figure 4.4: Makiko Kinoshita, *9 Preludes*, Prelude 6, mm. 46-50

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Another aspect of traditional writing that has an important influence on Kinoshita’s music is the use of Classical and Baroque structures as seen in Preludes Nos. 4 and 7. Prelude No. 4 uses bar form construction at the first part of the B section (mm.17-28). Two one-measure basic ideas are followed by a four-measure continuation, and the pattern is repeated with a slight change of notes and different cadential notes.60

Nakayama also pointed out in her dissertation that Prelude No. 7 contains elements in the outer sections that resemble a fugue. The subject played by the right hand is followed by the counter subject in the left hand at m. 5, and the subject is restated at m. 10 and m. 14 in new tonal areas (C minor and D major, respectively).61

The final A section of Prelude No. 7 continues to resemble fugal writing, but adds other interesting aspects. Both subject and counter subject are presented simultaneously at the beginning of the final A section (m.93) in the original starting key of F minor. Then the subject is restated in the key of flat-II (G-flat) at m.101, which acts like a Neapolitan, and in the key of VI at m.106. These sections are where Kinoshita’s interesting writing skill is most evident. Kinoshita employs a traditional sequence technique from m. 107 to set up the climax of the piece, wherein the music returns to the starting key of F minor after visiting several other key areas. Interestingly, the strong beats of the right hand in mm.107-120 are an octatonic pitch collection. In fact, the pitches in mm.107-114 present an entire octatonic scale. The sequential writing

60 Nakayama, 34.

61 Ibid., 43.
represents traditional Baroque style, while the use of an octatonic scale and parallel open fifths in the left hand represent a more twentieth-century outlook on style (Figure 4.5).

Figure 4.5: Makiko Kinoshita, *9 Preludes*, Prelude 7 mm. 107-114

Another great example of Kinoshita’s use of traditional sequence technique is presented in *Prelude No. 8*. The outer sections are based on sequential passages. For example, mm. 1-5 (right hand extended trill leading to chromatic scale) is repeated six
times in a sequential manner. The left hand is playing a melancholy melody over a wide range which is also repeated sequentially. The traditional treatment of the sequence is updated in two ways: the two hands do not always change at the same time, and the repeated sections vary in length (Figure 4. 6). Although Kinoshita’s writing reflects traditional technique to some extent, the piece sounds contemporary because of its irregular phrasing, wide melodic range, and lack of a typical major/minor tonality.
Figure 4.6: Makiko Kinoshita, *9 Preludes*, Prelude 8, mm. 1-15

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Tonality

Kinoshita’s treatment of tonality in this work is extremely fascinating. Important aspects of the composer’s writing style can be found through a detailed analysis of the tonality. Kinoshita’s most unique and often-used tonal choice is the octatonic scale. It is hard to discuss her writing without discussing her ingenious use of this pitch collection. Compositional use of the octatonic scale can be traced back to the early twentieth century with composers such as Olivier Messiaen and Igor Stravinsky. All preludes except Preludes Nos. 1 and 4 contain at least one of the octatonic pitch collections listed in Table 4.1. The sections based on these octatonic scales have important roles in the pieces. For example, the transition section between the B section and the final A section in Prelude 6 at mm.48-50 are chosen exclusively from an octatonic pitch collection (Previous Figure 4. 4). Kinoshita has a tendency to use octatonic pitch collections specifically for B sections and transition sections. The last half of the B section in Prelude No. 3 (mm. 31-42) is purely based on an octatonic pitch collection (Figure 4. 7).

Figure 4.7: Makiko Kinoshita, *9 Preludes*, Prelude 3, mm. 31-42

m. 31

Octatonic Pitch Collection

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What makes Kinoshita’s use of octatonic pitch collections more interesting is her use of all three different combinations. The octatonic scale is based on an alternation of whole- and half-steps, and there are only three basic combinations: one that contains C and D, one that contains C and C-sharp, and one that contains C-sharp and D. Every octatonic scale consists of pitches from one specific combination shown in Table 4.1: the pitch collections of every octatonic scale can be categorized as either Combination 1, Combination 2, or Combination 3.

Table 4.1: The Three Octatonic Pitch Collections

<table>
<thead>
<tr>
<th>Octatonic Pitch Collection</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Combination 1</td>
<td>C, D, D#(Eb), F, F#(Gb), G#(Ab), A, B</td>
</tr>
<tr>
<td>Combination 2</td>
<td>C, C#(Db), D#(Eb), E, F#(Gb), G, A, A#(Bb)</td>
</tr>
<tr>
<td>Combination 3</td>
<td>C#(Db), D, E, F, G, G#(Ab), A#(Bb), B</td>
</tr>
</tbody>
</table>

Kinoshita’s skillful use of these octatonic pitch collections can be found in the B section in Prelude No. 5 in mm.36-42. The Combination 2 octatonic pitch collection is employed in the first two measures, followed by a three-measure passage based on the Combination 1 octatonic pitch collection with the addition of Bb. The Combination 3 octatonic pitch collection is utilized afterwards (Figure 4.8). The change of pitch collections within driving rhythmic figures in the same texture and register creates an ambiguous and unstable musical wave.
Contrastingly, the passage immediately following (mm.47-60) is purely based on the Combination 3 octatonic pitch collection, which provides the audience some sense of tonal stability (Figure 4.9).
Figure 4. 9: Makiko Kinoshita, *9 Preludes*, Prelude 5, mm.47-61

Combination 3 Octatonic Pitch Collection

m. 47

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Another great example of this technique is the transition section between the first A and B section in *Prelude No. 8* (mm.18-25). Most of this transition section is written as a tremolo, which is unique to this prelude. Despite the thicker sound created by the tremolos, Kinoshita’s typical transition texture (linear contrary motion) is still present in the larger picture. The first part of the section is based on the Combination 2 octatonic pitch collection and the second half is based on the Combination 1 octatonic collection. This section again exhibits Kinoshita’s tendency to switch pitch collections within the same rhythmic figure, texture, and register for a gradual and smooth shift (Figure 4.10).
The most extreme example of this technique is presented in the second half of the B section (mm. 49-66) of *Prelude No. 8*, which includes the transition section before the final A section. Kinoshita employs all three combinations of octatonic pitch collections here. The most important and curious element of this example is that Kinoshita sometimes presents one pitch that does not belong to the selected octatonic collection as a color tone. For example, in measure 49, the music is based on the Combination 2
octatonic pitch collection except for the color tone F. Measure 50 is based on the Combination 1 octatonic pitch collection except for the color tone E. Measure 51 is also based on the Combination 1 collection but contains G as a color tone. Measures 52-55 purely utilize Combination 1 pitches and are followed by a Combination 2-based passage with the color tone F in m. 56. Measure 57 uses only pitches from the Combination 3 collection, and mm.58-60 are based on Type 2. The transition area, entirely based on Combination 2, follows at m. 61 (Figure 4. 11). Kinoshita’s ingenious insertion of color tones creates a natural and smooth musical shift between pitch collections, since the color tones used in a previous passage usually belong to the next passages’ pitch collections, much like a harmonic anticipation in standard theory. This color tone effect creates a beautiful resonance that belies the typically distressing or jarring sound of the octatonic scale.
Figure 4. 11: Makiko Kinoshita, 9 Preludes, Prelude 8, mm. 49-68

Combination 2

m. 49

Combination 1

m. 53

Combination 2

m. 56

Combination 3

m. 60

Combination 2

m. 64

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Kinoshita’s inclination toward octatonic pitch collections in her B sections also helps support the musical form. The changing tonality in the B sections, allows the listener to readily identify this as a new musical idea. Debussy used a similar treatment of modern scales and form in his prelude *Voiles*. Debussy defines his A B A form of the piece by using a whole tone pitch collection in the A sections and a pentatonic scale in B section (Figure 4. 12).

Figure 4. 12: Claude Debussy, *Voiles*, mm. 1-9

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Kinoshita’s Preludes Nos. 3 and 5 are great examples of how her music resembles the methods of Debussy’s formal plan in his Voiles. In Kinoshita’s Prelude No.3, the Combination 3 octatonic pitch collection makes up the entirety of the music of the latter half of the B section. The outer A sections of the piece are highly chromatic, and no specific pitch collection can be determined. The outer A sections in Prelude No. 5 are comprised of vertically stacked open fourths and fifths, whereas the B section is highly based on an octatonic pitch collection. Kinoshita’s treatment of parallel perfect fourths and fifths reflects Debussy’s writing technique; for instance, he makes frequent use of parallel perfect fourths and fifths in his Mouvement from the first book of Images. Kinoshita’s Prelude No. 8 essentially shows the same method of establishing formal structure. In the B section, the music is based on multiple octatonic pitch collections that use extra color tones for several measures, as mentioned previously. The outer A sections’ form is based on sequential motion without the use of any specific pitch collection; this statement supports the notion that Kinoshita’s use of octatonic pitch collections may be planned to divide the formal sections.

The last prelude, Prelude No. 9, further exemplifies Kinoshita’s use of octatonic pitch collections to separate the sections of her pieces, and supports the assertion that the prelude is in A B C A form. Kinoshita employs different pitch collections to emphasize the B and C sections. Both sections contain materials from the A section toward the end. However, Kinoshita’s use of different pitch collections provides a clear division in the structure. The beginning of the B section (mm.28-35) is based on a whole tone pitch collection except, E and C on the right hand, which are added for color. Then, completely new material is presented in descending chromatic thirds. This music is
uniquely written, with a combination of syncopation and quick progression of asymmetrical meters, such as in mm.36-41 (Figure 4. 13). While a whole tone pitch collection is already used in the A section in mm. 15-19, the use of extended jazz chords and an octatonic pitch collection, which occupy most of the A section, remain the dominant tonal focus here. Therefore, employment of the whole tone scale is one of the landmarks of the B section.
Figure 4. 13: Makiko Kinoshita, *9 Preludes*, Prelude 9, mm. 26-40

m. 26

B section

Whole Tone Pitch Collection with Color Tones E and C

m. 31

m. 35

Descending Chromatic 3rds

m. 38

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The C section in *Prelude 9* presents new material based on the church modes in mm.47-57. A five-finger pattern in D-flat Lydian mode emerges in the right hand in mm. 47-48 followed by a descending E Phrygian scale with a raised 6\textsuperscript{th} in mm.49-50. Then, the left hand presents a similar five-finger pattern in A Lydian mode in mm. 51-53. A G Dorian five-finger pattern is played by the left hand in mm. 54-56, and finally, the complete G Dorian scale appears in the left hand in m. 57 (Figure 4. 14). The first part of this church mode section is accompanied by an open fifth interval, which is one of Kinoshita’s most frequently recurring sonorities throughout the entire work.
The modal harmonies found in the C section of Prelude No. 9 are explicitly stated only in this section of the work; however, subtle modal threads run through Prelude No. 7 as well. This piece starts with a fugue-like subject in F minor, which is the prospective home key in the A section. The subject is then restated in C minor (key of minor V), which sounds unexpected, since this would be in C major in traditional music. The E-flat
which keeps this V section minor is a unifying note through the entire A section. E-flat, which is the unaltered 7th scale degree of F minor and the 3rd scale degree of C minor, creates a strong reference to the F Aeolian mode, or natural minor scale. If the section was constructed more traditionally, the listener could expect to hear raised E natural notes, which would present the more familiar sonority of F harmonic minor.

None of Kinoshita’s 9 preludes contain a key signature. This is probably because the musical segments do not remain within a single key long enough to justify a key signature. Prelude No. 3, for example, is arguably removed from any tonal focus to the extent that it cannot be attributed to any key. In the A section, the right hand plays unrelated triads while the left hand plays a driving chromatic pattern in sixteenth notes (Figure 4. 15). The groups of unrelated triads remain a constant driving force throughout this prelude. Interestingly, all chords used in Prelude No. 3 are major triads that lack traditional progression.
Similarly, Prelude Nos. 2, 4, and 6 are based on polychords that cannot be associated with a particular key signature. On the other hand, some of the preludes demonstrate conventional tonal motion on a large scale. For example, Prelude No. 5 begins with repeated open fifths on G and D on the strong beats in mm.1-4. Then the open fifth harmony changes to C to G open fifth in mm. 5-8, which proceed until the restatement of the A section at m. 9. At this point, the fifths return to G and D; this progression presents an overarching I-IV-I motion. This simple foundation is overlaid with busy melody that is littered with chromatic colors, effectively obscuring any functional harmonic sense that the open fifths would have lent in a simpler texture (Figure 4. 16). Kinoshita’s writing is fascinating in that she draws on traditional influences and camouflage with modern melodies and color tones.
In the B section of the same piece, the G and D open fifth figure is prolonged as an echo of the A section (m.22-24). It changes once again to become a C and G open fifth in mm. 25-26, followed by an F and C open fifth in mm.27-28. This motion can be interpreted as the traditional tonal progression G(V)-C(I)-F(IV) if the listener accepts that the music shifts key centers from G to C before the B section (Figure 4. 17). This could also be viewed as a linear version of the parallel perfect intervals mentioned on p. 46.
Another example that provides a traditional tonal reference is the A section of Prelude 9. The piece opens on a D minor chord with a major seventh and ninth added, and the music stays in the central key of D until the occurrence of an octatonic passage in mm. 5-8. Then, in m. 9, a C dominant eleventh chord appears, and the passage remains in C major until the F minor-major seventh chord in m. 13 (Figure 4. 18). Kinoshita’s chord choices can be viewed as follows: D minor (i) - tonal interruption (octatonic) - C major (V of new key F minor) – F minor (i). If F major were used instead of F minor, it would be more traditional; a modulation from D minor to F major is a relative key
modulation. Instead, Kinoshita changes the mode to make the music more exciting.
From m. 13 until the middle of the B section, the prospective tonal plan is once again
interrupted by music heavily based on the Combination 3 octatonic pitch collection
alternating with a whole tone collection.
Figure 4. 18: Makiko Kinoshita, *9 Preludes*, Prelude 9, mm. 1-15

m. 1  D minor (i)

m. 4  Combination 3 Octatonic Pitch Collection

m. 7  Combination 3 Octatonic Pitch Collection  C major (V of F minor)

m. 10

m. 13  F minor (i)

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Kinoshita displays skillful and playful tonal motion in *Prelude No. 1*. Unlike other preludes, this piece presents a clear tonal center in the A section. B minor is the central key of the section because it often appears at the beginning and ending of the phrases. Interestingly, the phrase-ending B minor chords are preceded almost every time by either C minor chord (flat-II), A minor chord (flat-vii), or a combination of C minor and A minor chords. In the B section, Kinoshita employs the keys of F major in mm. 83-86 and B-flat major in mm. 87-89, which are distantly related to the home key (flat-V and flat-I, respectively). The use of these chords, which defy traditional tonal progression, is meant to provide a color shift for the new section. This relates to the jazz technique of allowing harmony to function as color.

Another ingeniously planned and hidden surprise is found in the A section of *Prelude No.8*. As stated previously in this chapter, Kinoshita employs a sequence technique to form the A section; therefore, it appears to lack a tonal plan. The prolonged notes of the left hand melody which appear at the end of every phrase in mm. 1-13 form an E-flat major seventh chord (Figure 4. 19). Therefore, it is highly possible that E-flat is being treated as a central tonality. This statement is supported by the beginning of the B section, which commences with an E-flat major chord in m. 26 (Figure 4. 20).
Figure 4. 19: Makiko Kinoshita, *9 Preludes*, Prelude 8, mm. 1-15

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Kinoshita’s treatment of tonality consists of many different features, some of which demonstrate a traditional approach, and some of which display Kinoshita’s idiomatic language. Kinoshita’s intricate and unique compositional style is evidenced by the examples given in previous paragraphs, which continually focus on the composer’s masterful fusion of traditional and modern harmonies and styles. Most importantly, in spite of her employment of different and sometimes unfamiliar of pitch collections in succession, Kinoshita’s ability to provide extremely beautiful tone colors and harmonies which pervade listeners’ hearts is outstanding.

Harmony

In contrast to traditional harmonies such as major/minor triads and seventh chords, many of Kinoshita’s harmonies are composed of extended chords commonly found in jazz music. The B section of Prelude No. 1 provides a great example of this technique. The first passage in the section is created by an extended E minor seventh
chord with added ninth, eleventh, and thirteenth (mm.53-56) followed by an A major triad-based passage. An extended C major seventh chord with a ninth, raised eleventh, and thirteenth follows in mm. 58-59. Finally, a passage built upon an extended A minor seventh chord with a ninth, eleventh, and thirteenth is presented in mm. 60-62 (Figure 4.21). The raised eleventh is often added to major seventh and dominant seventh chords in jazz music to enhance the harmonic color. The majority of the B section of Prelude No.1 consists of passages based on extended major or minor seventh chords, and the eleventh is raised for all major chords.

Figure 4.21: Makiko Kinoshita, 9 Preludes, Prelude 1, mm. 51-61

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As Yuka Nakayama stated in her dissertation, *Prelude No. 2* also displays a jazz influence in a number of passages. The constant use of extended dominant seventh chords with a ninth, raised eleventh, and thirteenth is observed as one of the important characteristics of the piece. Moreover, it is interesting to mention that the first note of the bass (root of the chord) in almost every measure of the A section is a member of the Combination 1 octatonic pitch collection (Figure 4.22)

Figure 4.22: Makiko Kinoshita, *9 Preludes*, Prelude 2, mm. 1-8

One of Kinoshita’s characteristic harmonic treatments is the employment of chords which can be analyzed as both extended jazz harmonies and sets of polychords to create harmonic motion. For instance, *Prelude No. 6* is based on a successive

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64 Nakayama, 27.
presentation of jazz chords, sets of polychords, and chords which can be analyzed as both extended jazz harmonies and sets of polychords. To create this harmonic effect, the texture is extremely thick and all chords are rolled to add more density. The piece opens with an extended F major seventh chord with an added ninth, and is followed by a chord which can be looked at both ways: either as an extended C dominant seventh chord with a ninth and eleventh, or as a polychord comprised of a C major triad over a G minor seventh chord. The first half of m. 2 presents a polychord built by an A major triad over a whole tone chord (a chord created from a selection of pitches in a whole tone collection). Then the music shifts to another polychord, built by a C augmented chord over a B-flat dominant seventh chord (Figure 4. 23). Again, the context of these chords is ambiguous, and they can be viewed either as jazz chords or modern-style polychords depending upon the interpretation of the analyst or performer.

Figure 4. 23: Makiko Kinoshita, 9 Preludes, Prelude 6, mm. 1-2
Because Kinoshita treats thick chords with a rolled technique, they typically sound like extended chords even though they could be analyzed as polychords. The dissonance of the polychords is avoided since the pitches are not heard simultaneously at first. The thick chords that are presented in a close register for both hands, as seen in mm. 1-4, sound like extended jazz harmonies. The thick chords that are presented in a wide range, such as those found at the end (mm.60-63), sound like polychords (Figure 4. 24).

Figure 4. 24: Makiko Kinoshita, 9 Preludes, Prelude 6, mm. 60-63

The composer’s fresh treatment of chords is displayed in the A sections of Prelude No. 5. These sections are based on a constant presentation of perfect fourths and fifths. The left hand plays only open fifth harmonies, which shows Kinoshita’s humorous side; the number five is emphasized by the left hand’s constant open fifth to connect to its prelude number, No. 5. The right hand alternates between open fifths and fourths. When the open harmony of both hands meets vertically, it creates a unique harmony in two
ways. First, the majority of these harmonies can be analyzed as either some kind of seventh chord or extended seventh chord with missing pitches. For example, the last beat in m. 1 is a C dominant eleventh chord with a missing third, and ninth. The harmony in the second beat of m. 2 is a D diminished seventh chord. The last chord of m. 3 is a B-flat minor eleventh chord with missing fifth and ninth.

In addition, Kinoshita sometimes employs chords based on open fifths which contain three different pitches related by the interval of a fifth, one of which is doubled. When Kinoshita uses this kind of pitch collection, the doubled pitches are the center of the fifth relationship. For example, the first chord in Prelude No. 5 (m. 1) consists of B-flat, A-flat, and two E-flats in the outer parts. E-flat is the center of fifth relationship; a fifth above E-flat is B-flat, and a fifth below E-flat is A-flat. The same compositional technique is employed in m. 3, wherein the first harmony is based on E-flat, two B-flats, and F (Figure 4. 25). Other examples of this compositional technique are observed in mm. 7, 9, and 11. This can be analyzed as another example of Kinoshita’s use of parallel perfect fifths in a vertical format, in contrast with her simultaneous use of planing and linear realization of the perfect intervals, as previously discussed. Once again, Kinoshita’s unusual treatment of harmony emerges; most importantly, the repeated open fifth and fourth harmonies lend the piece a dark quality because they include dissonant pitches which are either a half step or whole step apart.
Kinoshita’s employment of linear bass motion appears in several preludes. For example, in the B section of *Prelude No. 2* (mm.29-36), the first note played by the left hand in each measure, which is the root of the chord, shows a linear bass motion (Figure 4. 26). Yuka Nakayama pointed out that this compositional technique seems to be the composer’s favorite technique. This compositional method was also found in the B section of *Prelude No.3*, as well as in some of Kinoshita’s other piano pieces such as *Hop, Hop*. 

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65 Ibid., 31.

66 Ibid.
This technique of linear bass motion can be traced back to Chopin’s works. For instance, a long linear bass line is found at the beginning of his Prelude Op. 28 No. 4 (Figure 4. 27). Chopin’s Preludes Op. 28 Nos. 6, 9 and 20 also display great examples of this technique.
Kinoshita uses linear bass motion again in the A section of Prelude No. 6 (mm. 4-7). The linear bass motion is presented like Chopin’s, but differs sue to the addition of twentieth century musical language; the bass notes create an ascending Combination 1 octatonic scale (Figure 4. 28).

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Another example of linear bass motion is displayed in *Prelude No. 9*. In the four measures before the final A section (mm. 81-84), the music becomes more intense as it nears the final climax. In the first measure of the final A section, a D minor extended chord is provided, hearkening back to the initial prospective key of the piece. Kinoshita uses linear bass motion in mm. 81-84 to reach the resolution chord of D minor.

Interestingly, a linear ascending soprano motion is employed at the same time to emphasize the passion and intensity of the music. The linear ascending soprano motion starts with D and climbs more than an octave, finally landing on the D-sharp which is repeated until the end of the section. The linear descending bass motion begins with D-flat and goes down until it hits the F a minor sixth below. In the middle of this divergent
motion, D-flat in the left hand and D-sharp in the right hand are retained as pedal tones in the last three and two measures before the final A section, respectively. Kinoshita emphasizes these important notes because they are tendency tones which should resolve back to the initial prospective key of D minor; the pitches, each a half-step apart from D, are highlighted to provide the sense of return to the home key at the final A section (Figure 4. 29).

Figure 4. 29: Makiko Kinoshita, *9 Preludes*, Prelude 9, mm. 80-85

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Rhythm

Jazz influences are also inherent in the rhythmic structure of Kinoshita’s music. The unique rhythms which are often presented in jazz music are widely employed in the work. The following characteristics of rhythm are often used in Kinoshita’s music to create an ambiguous pulse and lack of bar lines which provides an important jazz element: a sense of improvisation. Kinoshita’s commonly used rhythmic features are listed in Table 4.2.

Table 4.2: Kinoshita’s rhythmic features

<table>
<thead>
<tr>
<th>Feature</th>
<th>Preludes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syncopations</td>
<td>1, 3, 5, 7, 9</td>
</tr>
<tr>
<td>Ties from weak beats to strong beats</td>
<td>3, 5, 7, 8, 9</td>
</tr>
<tr>
<td>Accent on the weak beat</td>
<td>3, 4, 5, 7, 9</td>
</tr>
<tr>
<td>Rest on strong beat</td>
<td>3, 5, 7, 9</td>
</tr>
<tr>
<td>Consistent use of rests to create syncopation/blur bar lines</td>
<td>3, 5, 7, 9</td>
</tr>
<tr>
<td>Frequent meter changes</td>
<td>1, 3, 5, 7, 8, 9</td>
</tr>
<tr>
<td>Asymmetrical meters</td>
<td>1, 5, 7, 8, 9</td>
</tr>
</tbody>
</table>
Kinoshita combines several of these characteristics of rhythm to create complex rhythms often found in odd numbered preludes: 1, 3, 5, 7, 9. The following passages exemplify Kinoshita’s complex treatment of rhythm (Figures 4.30 and 4.31).

Figure 4.30: Makiko Kinoshita, 9 Preludes, Prelude 7, mm. 19-26

Weak Beat Accent, Constant Strong Beat Rest

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Another prelude of great rhythmic interest is Prelude No. 3, which clearly shows the influence of bebop. Bebop is a specific jazz style which was prevalent in 1940s through the 1950s. The general characteristics of bebop are fast tempo; unison lines; use
of dissonance; and complex harmony, rhythm, and melody.\textsuperscript{68} Prelude No. 3 contains all characteristics mentioned above. In addition, the prelude employs the metric marking 4/4, which is the typical bebop meter.\textsuperscript{69} Since the piece showcases the virtuosity of bebop writing, it can be understood as a concert etude. As was stated previously, Prelude No. 3 consists only of major triads along with a complex rhythm of sixteenth notes. Kinoshita preserves a classically traditional harmonic practice by using simple major triads throughout the piece, providing the performer with a well-guided, seemingly improvised solo (Figures 4. 15 and 4. 32). These major triads represent ‘comping’ another element of jazz that typically helps define the pulse. Comping is defined as the accompaniment provided by another member of a jazz ensemble while a soloist is improvising. In addition to pulse, this also provides a harmonic base.


In addition to rhythm being a huge part of Kinoshita’s jazz influence, the rhythmic and metric content of the work also contribute to elements of form and overall unifying structure. In several of the preludes, a change of meter or sudden focus on syncopation helps clarify the start of a new section. For example, the outer sections of Prelude No. 5 are based on relatively easy rhythms with stable meter, while the middle section contains very complex rhythmic features previously listed in the table. Also, the transitions often have a different rhythmic quality than the surrounding music. The transition section (mm. 48-50) of Prelude No. 6 is a clear example, as it contains different rhythmic values than seen prior to this point (Figure 4. 4). Kinoshita also uses an
alternation of harmonic-based preludes and rhythm-based preludes to unify the piece, which will be discussed further in the next section.

Motivic Material

One of Kinoshita’s substantial compositional techniques to unify each piece is her adoption of rhythmic motives in different sections. This technique is widely seen in the rhythmically complex preludes (Preludes Nos. 3, 5, 7, and 9). For example, Prelude No. 7 contains intensely contrasting sections; however, the use of rhythmic motives keeps this piece cohesive. Two main rhythmic motives, which mainly shape the A section, are the rhythm of the first three notes in the right hand in m.1 and the left hand in m. 5 (Figure 4. 33). These rhythmic ideas appear together at the middle of the B section, beginning at m. 53 (Figure 4. 34).
Figure 4. 33: Makiko Kinoshita, 9 Preludes, Prelude 7, mm. 1-6

Rhythmic Motive 1

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Figure 4. 34: Makiko Kinoshita, 9 Preludes, Prelude 7, mm. 51-58

m. 51

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In the A sections, Kinoshita commonly uses two different motives in an alternating fashion at first, and then those same ideas are typically presented simultaneously in later sections. The best example of this technique is shown in Prelude No. 3. The A section of the piece is based on the alternate use of two different rhythmic motives: chromatic running sixteenth notes with unexpected sixteen rests, and a succession of major triads (Figure 4. 15). These two rhythmic motives simultaneously appear in the B sections (Figure 4. 32). In fact, the entire prelude is built around these two ideas. In spite of using only two motives throughout the piece, Kinoshita successfully creates different moods for each section by juxtaposing the motives.

Another great example of the same technique is found in Prelude No. 9. The A section is based on two different rhythmic motives presented alternately. The two rhythmic motives are presented in the first two measures. The first is a series of successive sixteenth notes, and the second is comprised of a combination of eighth and sixteenth notes with ties (Figure 4. 18). These rhythmic motives are simultaneously used in the B and C sections of the piece. In the beginning of the B section (mm. 26-30), presentation of both rhythmic motives opens the new section (Figure 4. 35). The combination of rhythmic motives is presented more clearly in the middle of the C section, starting at m. 72 (Figure 4. 36).

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70 Nakayama, 31.
Figure 4. 35: Makiko Kinoshita, *9 Preludes*, Prelude 9, mm. 26-30

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Figure 4. 36: Makiko Kinoshita, *9 Preludes*, Prelude 9, mm. 72-77

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A more complex example of this unique treatment of rhythmic motives can be found in *Prelude No. 5*. The A section is based on three rhythmic motives. The first rhythmic motive, presented in the right hand, is made up of four sixteenth notes tied to the following quarter note. The second rhythmic motive, presented in the left hand, is an eighth note followed by a sixteenth rest, and a sixteenth note tied to a quarter note. The third motive, presented in both hands, consists of a group of sixteenth notes which follows a strong beat rest (Figure 4. 37).

Figure 4. 37: Makiko Kinoshita, *9 Preludes*, Prelude 5, mm. 1-3

Interestingly, Kinoshita employs only the second and third rhythmic motives in the B section. When the second rhythmic motive appears in the B section, it is always paired with the third rhythmic motive. The combination of these rhythmic motives is prolific beginning at m. 35 (Figure 4. 38).
The most interesting and complex employment of rhythmic motives is observed in *Prelude No. 4*. The repetitive use of dotted rhythms presented in the right hand in m.1 is the signature rhythmic motive of the A section, since this rhythmic motive appears at the beginning of every phrase (Figure 4.39). The B section also contains its own signature rhythmic motive: a combination of one eighth note and four sixteenth notes (Figure 4.40). This rhythmic motive signifies a shift to the B section because it is a completely new rhythm and is used for the beginnings of phrases. These two rhythmic motives, which represent different sections, finally merge at the end of the B section as a transition when the meter changes to 9/8 in m. 29 (Figure 4.41).
Figure 4. 39: Makiko Kinoshita, 9 Preludes, Prelude 4, mm. 1-6

Figure 4. 40: Makiko Kinoshita, 9 Preludes, Prelude 4, mm. 16-19

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Kinoshita’s use of repetitive melodic cells often observed in Prelude Nos. 5 and 7, clearly shows one of the elements often found in jazz music. One of standard characteristics of jazz improvisation is repeating melodic patterns.\textsuperscript{71} Moreover, Kinoshita’s employment of rhythmic and melodic motives to unify pieces is one of her important writing styles which displays the European traditional influence. Using rhythmic and melodic motives to unify entire movement is significant to Classical composers like Haydn and Beethoven. For example, the first movement of Haydn’s Keyboard Sonata in A-flat major, Hob. XVI:43 are heavily based on rhythmic and melodic motives to create entire movement.

\textsuperscript{71} Gregory Eug Smith, \textit{Homer, Gregory, and Bill Evans? The theory of Formulaic Composition in the Context of Jazz Piano Improvisation.} (Ph. D diss., Harvard University, 1983), 142.
Unity in the 9 Preludes

While each prelude in this set can stand perfectly well on its own, analyzing all of the 9 Preludes together makes apparent the techniques used to combine them into a complete work. One of the most important aspects of Kinoshita’s method of unifying all nine preludes into a single work is form. They are all in ternary form except the final prelude, which provides the intensity of the climax of the entire work with an extended formal structure. The next important aspect of unifying the work is Kinoshita’s treatment of the transition sections throughout the work. As mentioned previously, almost all transition sections in the work share the same texture, which clearly brings a sense of unification. Another important aspect is that each prelude has its unique characteristics and this allows the audience to easily transition from one prelude to the next. These characteristics can be looked as different parts of a long story or novel, and the complete story is told by playing the entire work. In addition, Kinoshita’s alternate use of highly rhythmic-based preludes and lyrical, resonant preludes creates a unity throughout the work. Each prelude can be categorized as one of those types except Preludes Nos. 1 and 9 as Table 4. 3 shows:

72 Nakayama, 55.
Table 4. 3: Kinoshita’s 9 Preludes as seen in two basic styles

<table>
<thead>
<tr>
<th>Preludes</th>
<th>Rhythmic preludes</th>
<th>Lyrical preludes</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>No. 2</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>No. 3</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>No. 4</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>No. 5</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>No. 6</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>No. 7</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>No. 8</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>No. 9</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

It can be assumed that Kinoshita includes both characteristics in Prelude No. 1 to introduce to listener the both important aspects of the work and in Prelude No. 9 to express the intensity of the final preludes and summarize the entire piece. The alternate use of different elements of music helps to unify the pieces and keeps the audience’s attention through the entire work.
In addition to Kinoshita’s use of motivic material to unify the piece and the presentation of octatonic pitch collections in almost every prelude are other ways to achieve unity. Moreover, Kinoshita’s coherent use of octatonic pitch collections in either transition sections or the B sections creates a stronger organization of the pieces. Moreover, the composer’s preferred use of different compositional techniques and pitch collections to divide the formal sections also provides unity.

Furthermore, there is a consistent use of extended harmonies such as chords with an elevenths, discussed previously, that provide an overall jazz feel through the different emotions of each prelude. Kinoshita uses extended harmonies to produce this jazz feel in two ways. First, the A sections tend to use extended harmonies in a more patterned or progressive way. However, the B sections contain extended harmonies to add color and accentuate small harmonic shifts in music that sounds very improvised.
CHAPTER V

Conclusion

The purpose of this study, introducing Kinoshita’s 9 Preludes to non-Japanese performers and patrons, is demonstrated throughout the chapters with investigation into specific topics. The main part of this study, which offers an analysis of the work along with additional biographical and historical information, provides readers with a deeper understanding of Kinoshita’s musical concepts. This will hopefully inspire a new audience to explore the work.

Makiko Kinoshita’s 9 Preludes is one of the outstanding twenty-first century works for piano. The work displays many of Kinoshita’s ingenious ideas and passions for composition. The fusion of elements from the European tradition, American jazz, and modern writing is clearly demonstrated, and the interaction of these elements reflects an important aspect of her idiomatic language. The composer’s treatment of various musical aspects including form, tonality, harmony, rhythm, and motivic materials clearly indicates the depth of her musical ideas. In addition, Kinoshita’s method of unifying the pieces is a remarkable example of her outstanding talent.

Moreover, the composer’s special care in forming a unique harmonic language represents her personal style. In spite of using the octatonic pitch collection, the harmonies Kinoshita creates are absolutely beautiful and enhance the language she creates through masterful pitch choices. The further addition of color pitches which do not belong to these pitch collections provides another layer significant to Kinoshita’s ingenious writing technique.
Understanding not only the composer’s biography but also the context of Western music history in Japan helps non-Japanese readers to study music from that culture. Although Kinoshita’s experience does not include studying music in foreign countries, her adoption of Western traditional style is an important characteristic that defines her works. It is significant to point out that it has been only 143 years since the Meiji Restoration, when the country first completely opened the door for foreign cultures. In that short time, Japanese composers have developed their music education rapidly and are now on the same level as most European countries in their understanding and use of traditional Western composition technique. This effort is reflected in Kinoshita’s work, wherein the Western classical influences present virtuosic musical elements. The fact that Kinoshita grew up listening to a wide variety of music, including Japanese, jazz, pop, folk, and Western classical music, is an important circumstance that explains the multiple styles evident in Kinoshita’s 9 Preludes. For example, Preludes Nos. 1 and 2 show her jazz influence by presenting a number of extended chords with ninths, raised elevenths and thirteenths often utilized in Jazz music. In addition, Prelude No.3 contains elements of bebop, which is also a clear and significant jazz influence. In contrast, Preludes Nos. 4 and 7 make use of bar form and fugue-like writing, respectively; these preludes represent the composer’s traditional Western influence.

Kinoshita’s employment of traditional European writing style, including sequence technique, fugue-like writing, linear bass motion, and use of motivic elements, is highlighted in the work alongside the use of American jazz elements, such as syncopation and extended chords. Kinoshita’s combination of traditional compositional techniques with twentieth-century techniques is captivating. Music that relies on roots in
the bass for linear bass motion represents Chopin’s style, while octatonic scales created by the same bass motion lend themselves to a more modern writing technique. Kinoshita’s treatment of ternary form represents Romantic era tradition; Chopin and Schumann, for example, also made use of ternary form in their works. However, the manner of dividing the formal sections by utilizing different compositional techniques resembles Debussy’s twentieth-century writing technique.

Kinoshita revealed a key compositional goal in an interview; she desires to write “genuine music” that never loses its luster in spite of many performances. She wants to write music that people can play alongside with Western classical pieces. She believes that classical music will become established in Japan if people listen to, play, and love both Japanese classical music and Western classical music. Kinoshita hopes that she can write works to support this concept.73

Kinoshita’s 9 Preludes is an important work which supports the continuing growth of classical music in Japan. Kinoshita provides an approachable sound and technique throughout the work while employing twentieth-century tools such as octatonic scales and modality. For example, Prelude No. 6 is one of the most approachable preludes because it provides beautiful harmonies and simple rhythms. The reason why the piece provides an approachable sound despite using the twentieth-century technique such as polychords, extended chords, and octatonic scales, is that

73 Sudo, “Interview 11: Professor Makiko Kinoshita.”
Kinoshita strived to create beautiful harmonies. In this example, Kinoshita softens the dissonance of the polychord by utilizing the rolled chord technique.

In conclusion, *9 Preludes* is absolutely a work that supports Kinoshita’s desire to create a style that fuses many musical influences. This style results in music that can be performed in a classical setting for years to come. The work offers spectacular and beautiful harmonies which attract the audience, and Kinoshita keeps the work fresh and interesting with a complex combination of extended harmony, jazz rhythm, and modern writing techniques. These attributes highly recommend the work for both performance and analytical study.

Furthermore, the composition has a role to play in encouraging young composers to produce works of art that are audibly and technically approachable, rather than settling on writing only music in a cutting-edge style. Kinoshita has created a piece that has something to offer to all musical performers, from students to virtuosos, because it contains a great deal of substance generated by the fusion of multiple styles. The *9 Preludes* defy the expectation of contemporary works to be both audibly and technically demanding, and can therefore draw new listeners to the appreciation of contemporary music, along with the other genres that Kinoshita's piece encompasses. Finally, Kinoshita's work fosters a sense of national pride: as both a pedagogical resource and a concert piece, *9 Preludes* supports the growth of Japanese classical music.
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