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UNIVERSITY OF CALIFORNIA SAN DIEGO

Searching for The Cosmic Principle,
Transcribing and Performing the Film Music of Teiji Ito

A dissertation submitted in partial satisfaction of the requirements for the degree
Doctor of Musical Arts

in

Contemporary Music Performance

by

Michiko Ogawa

Committee in charge:

Professor Anthony Burr, chair
Professor Erik Carlson
Professor Natacha Diels
Professor Lei Liang
Professor Daisuke Miyao

2019

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The dissertation of Michiko Ogawa is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California San Diego

2019

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VITA

- 2003 Bachelor of Music Performance – Toho Gakuen School of Music (Tokyo, Japan)
- 2004 Post Graduate school course of Clarinet – Toho Gakuen School of Music (Tokyo, Japan)
- 2008 Künstlerische Ausbildung (Master of Music Performance) – Hochschule für Musik (Freiburg, Germany)
- 2019 Doctor of Musical Arts - University of California San Diego (San Diego, U.S)

ABSTRACT OF THE DISSERTATION

Searching for The Cosmic Principle,
Transcribing and Performing the Film Music of Teiji Ito

by

Michiko Ogawa

Doctor of Musical Arts in Contemporary Music Performance

University of California San Diego, 2019

Professor Anthony Burr, chair

This dissertation is in two parts: a detailed examination of the life, working processes, and cultural influences of Teiji Ito, and the analysis of a live film soundtrack performance project aiming to recreate these works on-stage together with 16mm film projection. The information in this dissertation was drawn from, among other sources, an extensive series of interviews with Teiji Ito's surviving friends and family, and careful examination of the Teiji Ito Archives, which are housed at the New York Public Library.

Section 1

Chapter 1 Overview of Teiji Ito's Life and Music

1.1 Introduction

I became interested in experimental film sound-track work through the music of Teiji Ito. When I heard his music for the first time, I felt immediately attracted to his work and decided that for my second dissertation recital I would try to put together a live-soundtrack-performance project, which I achieved by transcribing his music from his original recordings. Since then, this project has been played at Brisbane International Film Festival 2018, and in the future, I am working with an organization called liquid architecture to have this project performed in other Australian cities, alongside cities in Japan, the USA, and Europe.

For this reason, the first part of this dissertation will focus on Teiji Ito's life, and the musical influences and historical background behind his music. Information used in this first section will be drawn from the Teiji Ito collection at the New York Public Library, and a collection of interviews conducted by me between the years 2015 and 2019 with Teiji's family, friends and colleagues.¹ Claude Levi-Strass' *The Savage Mind*² will help us understand Teiji Ito's working methods with reference to the idea of the "bricoleur;" Edward Said's *Orientalism*³ will help us to understand Teiji's relationship with a broad range of music styles from around the globe, together with his own self-identity as an Asian (or Asian-American) composer; and Benedict Anderson's *Imagined Communities* will further help us understand Ito's complex relationship to both global and local communities. Finally, additional information about the

¹ Full transcripts of these can be found in Appendix --

² Claude Levi-Strauss, *The Savage Mind*, trans. George Weindenfeld and Nicholson Ltd (Great Britain, 1966)

³ Edward W Said, *Orientalism*, trans. Noriko Imazawa (Japan, 1993)

community in which he worked will be drawn from Stan Brakhage's *Film at Wit's End: Eight Avant-Garde Filmmakers*.

Much of the background information in the first chapter was drawn directly from interviews with Teiji's surviving friends and family members. As yet, there is currently no biography of Ito published. However, he is also mentioned in a number of other books dealing with the works of his collaborators, so I will draw on these as a resource as well. That book includes: *Film at wit's end*.⁴

Another excellent resource is the series of albums released by John Zorn's *Tzadik* label. In total, there are 5 CDs available, each with extensive liner notes ; King Ubu(1998), Tenno(2007), Music for Maya(2007), Watermill(2008) and The shamanic principle (2008).

The second part will deal with the realization of a live-soundtrack performance project, in which I transcribed his soundtracks and collaborated with a group of performers to present the music alongside 16mm projection of the films. So far I have realized this project at the University of California (San Diego) in January 2016, and at the Gallery of Modern Art (GOMA) in Brisbane, as part of the Brisbane International Film Festival in October 2018. In this second section I will be mostly talking from my own personal experiences. These include sifting through the scores and sketch materials in the Teiji Ito collection (NYPL), and my work as a practicing artist realizing his works through transcription, notation, rehearsal, and performance.

⁴ Stan Brakhage, *Film at wit's end*, (New York, Documentext Macpherson & company, 1989)

1.2 Family history and personal life

Teiji Ito was born in Tokyo in 1935 as the first son of Yuji Ito and Teiko Ito. His family was a highly respected theatre family in Japan. His mother, Teiko Ono (Ito), was a professional dancer specializing in Japanese, Korean, and Thai dance with an international career.

His father Yuji Ito was a singer of the Metropolitan Opera and Radio City Music Hall (Rockettes). He designed and executed his wife's costumes, masks, headdresses, and also composed and arranged the musical accompaniment to her dances. Figures 1a and 1b below show a program for Teiko's performance at the Japanese American Society at Washington D.C. You can find Teiji and Yuji's names in the program as well, which shows us how frequently the family worked together and supported each other's projects.

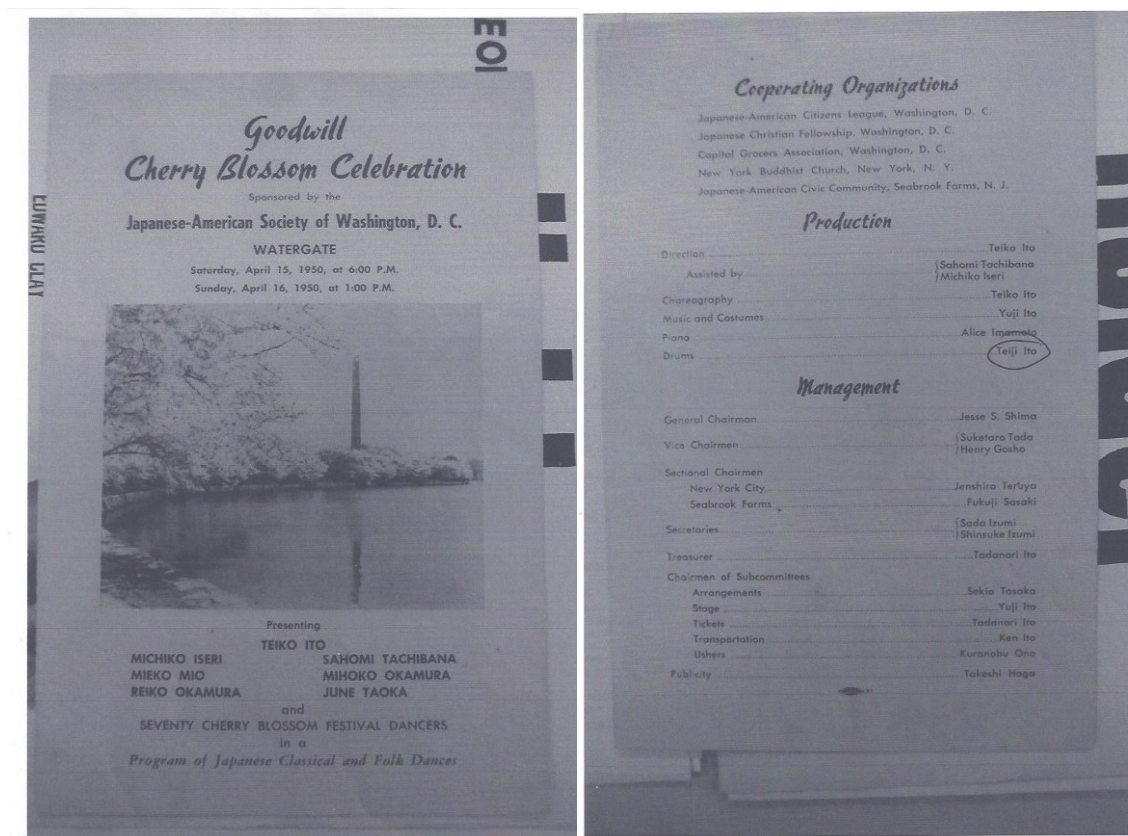


Figure 1.1a and 1b: *Concert program* from 1950, Teiji Ito Collection, NYPL

We can see that the environment which Teiji was raised in was an unusual one: a long-standing theatre family who frequently worked together in a variety of artistic forms; and an intercontinental environment that was something of a rarity for the first half of the 20th century. There were a number of people who had great careers in the theatrical scene amongst his relatives. For example, his uncle, Michio Ito was one of the most significant choreographers in the development of modern dance. He worked internationally through Germany, London and New York. It is also worth noting that Michio was originally educated as a musician. He started piano and Kabuki, before professionally training to be an opera singer. Yet he decided to learn dance in Germany, where he had originally planned to continue his career as an opera singer. Michio was most successful in the United States. He lived in the USA with his family and worked as one of the most successful choreographers in the United States and London for 25 years (in New York from 1916 - 1929, then Los Angeles 1929-1941) until he was sent to an internment camp. Michio's goal as a choreographer was to integrate both the western and eastern traditions in his life, which is something that we will also see concerned Teiji for much of his life as well. It is quite likely that Michio's connections in NYC made it possible for Teiji's family to pursue their artistic work there as well.

Figure 1.2 shows an article from the New York times in 1978 about Michio, in which Teiji's work is also mentioned. The Ito family had a very strong artistic/ theatrical background, as this article shows. Teiji's grandfather encouraged their sons to study abroad as he himself had done, and this tradition was carried on through later generations.

2.26.78
N.Y. Times

DANCE VIEW
ANNA KISSELGOFF

Teiji Ito's Uncle
(father's brother)

An All-But-Forgotten Pioneer Of American Modern Dance

"I saw him as the tragic image that stirred my imagination," William Butler Yeats wrote of Michio Ito. Elsewhere, Yeats described Ito this way: "He was able, as he rose from the floor where he had been sitting cross-legged, or as he threw out an arm, to recede from us into some more powerful life." Who was Michio Ito?

This question would have seemed laughable in the years between the two World Wars simply because Ito was one of the most celebrated dancers of that time in England and the United States. Best known to students of literature as an important influence upon Ezra Pound and Yeats—indeed, their collaborator—Ito also occupied a singular place in the history of American dance. Martha Graham, Pauline Koner, Lester Horton and the dance-mime, Angna Enters, all danced with him early in their own careers in the 1920's. In many respects, and this is Miss Koner's view, Michio Ito is the forgotten pioneer of American modern dance.

There is all the more reason, then, to welcome the appearance of "Michio Ito, The Dancer and His Dances" (University of California Press, Berkeley, \$14.95) by Helen Caldwell, a lecturer emerita in classics at U.C.L.A. and also a student and dancer of Ito's in Los Angeles from 1929 to 1941. Miss Caldwell's book is not bedtime reading. It is elliptical in tone and oddly structured, with an analysis of Ito's key dances preceding an introduction to his general aesthetic. It is also devoutly sympathetic to its subject. In this first biography and study of Ito, a seminal figure in American dance emerges with great interest.

One says seminal because although Ito left no school, it is hard to believe that those who studied with him and then went on to play prominent roles in modern dance were untouched by this experience. In a very recent conversation, Miss Koner went so far as to credit the path she took as a dancer to her encounter with Ito. As for the late Lester Horton, who was Alvin Ailey's teacher, it is difficult to imagine that Horton's own group pageants in California's open-air theaters did not owe much to Ito's own dance symphonies in the same Rose Bowl and Hollywood Bowl. Similarly, Horton's well-known interest in ethnic dance must have been fueled by Ito's assimilation of the dance of the East into a new dance of the West. Like Ruth St. Denis and Ted Shawn, Ito included performances of ethnic dances that were not meant to be authentic. Home grown exotica was the Denishawn specialty. The difference was that Ito was actually from the East. He had been born in Tokyo and although minimally trained in the Japanese theater, had seen enough to extract certain principles of classical theater there that would serve later in dances that had no ethnic flavor. Ito and Denishawn appear to have worked on similar themes from opposing directions. Denishawn had Americans imitating Japanese while Ito, a Japanese, attempted to give even his Japanese dance, a universal resonance that would not trade on folklore. Miss Caldwell's main reference to Denishawn relates only to St. Denis's own music visualizations and "synchoric" works as predecessors to Ito's chorused symphonies. Yet there is another point to be made. Jenie, who personalized her ethnic dances, took a subjective

approach. Ito's ethnic solos were more objective and did not rely upon the dancer's personality.

"In performance, Ito kept his face immobile so that personality was excluded and idea enhanced," Miss Caldwell writes. This style, she continues, derived from Ito's Noh influence. If Miss Caldwell quotes Ernest Fenolosa in this connection, it is with a reason. It was Ezra Pound who asked Ito to help him with Fenolosa's verse translations of Noh plays. Ito met Pound in London at a restaurant called The Cafe Royal. Born in 1892, the young would-be dancer had left Japan at 14 with the blessing of his father, Tansokichi Ito, an architect who knew Frank Lloyd Wright. Michio's six brothers were all to be active in the arts and architecture later. And Ito became a well-known theatrical designer and musician. He son, Teiji

Continued on Page 12



From "Michio Ito," by Helen Caldwell, University of California Press.

Michio Ito taught here in the 1920's.

Figure 1.2:
Kisselgoff, Anna. "Michio Ito, An All-But-Forgotten Pioneer on American Modern Dance." New York Times, February 26, 1978

In 1941, just one month before the bombing of Pearl harbor, Teiji moved to New York with his parents. The family already had a strong connection with the USA: alongside his uncle Michio's career, Teiji's mother Teiko was Japanese-American, and her grandfather owned properties in New York. A move to New York, where the Ito's had a number of acquaintances, friends, and family, must have seemed like the best possible way to avoid the rising militarism and repression of artistic expression (particularly Western styles) of the early Shōwa period.

They started to live on 86th street, in a large 6-8 room apartment off Columbus Avenue. Teiji was only 6 years old. As soon as World War Two started, all Japanese-Americans in the USA were forced to relocate to internment camps. Yet Teiji's family were an exception. According to Tavia Ito, Teiji's daughter, they changed their family name from Ito to Ko, so that they could pretend to be Korean. The idea came from Teiji's mother's name, Teiko. They split her name Tei and Ko, which also allowed her to continue using her name: Tei-Ko. It is hard to believe that this idea actually worked without any issue for four years. Probably, it was possible with support from the friends or acquaintances of the family. Also, it would have helped that they were not well known yet at that time, having only very recently moved over.

Teiji was then raised in New York City and was expected by his family to be a successful professional musician. Yet around 1950, when Teiji was 15-16 years old, he ran away from his parents' house and dropped out of high school. Perhaps it was more than familial expectations he was running away from: 10 years of Catholic schooling had left him feeling restricted and stifled by the dogma, and this frustration with Catholicism is a theme that we will see echo again later in his life. According to Teiji's daughter Tavia, Teiji felt that dropping out of high school was one of the best decisions of his life. Around that time, Teiji encountered Maya

Deren was already a highly established filmmaker in New York at that time, and who would later become his first wife. However, Maya and Teiji already knew each other through his parents, right from the time Maya first moved to New York around 1943-44. He started his career at the age of 17, working for Maya's last completed film as a musician, at the age of 17. Their life together and collaborative work will be discussed further on in this dissertation.

Teiji was married four times. After Maya Deren (1960-1961), he was married with Ilene (last name and years unknown), Gail Ryan (around 1962-1966?) with whom he had a daughter (Tavia Ito – 1963), and Cherel Winnet (around 1975-1982). Gail Ryan was an actress he worked with, and they lived in Teiji's parent's apartment until they divorced. Apparently, Gail wanted Teiji to become a "normal man," to get a stable income, and to raise Tavia up in a stable manner. Yet Teiji was never been able to be the typical "good husband," who could cope with following a stable routine his whole life. He could only live as an artist, and to do this required him to tour often to make money. Cherel was a photographer, and of their wedding party in 1975, Wendy Erdman wrote the following recollection:

The Open Eye company while on tour in California (1975?) attended their Beverly Hills wedding. It was an elaborate two-day affair, with a whole room devoted to decoratively arranged sushi and sashimi. For the ceremony, Teiji having converted to Judaism, took the name Adam and wore a yarmulke while Cherel was decked out in a kimono and an elaborate Japanese hairdo.

Several of us accompanied the newlyweds on a rollercoaster honeymoon trip down California's Hwy 1. Starting at Eugene Oregon, we drove through Drain, Oregon to the coast, and visited every tourist attraction en route to San Francisco: a cheese factory, a drive-through redwood tree, giant sand dunes, a Russian Fort. We spent one chilly night in Mendocino; thankfully there were working fireplaces in the bedrooms. As we approached San Francisco, Teiji insisted we take a romp through Muir Woods. It was the perfect antidote to three days in an airport van going up and down hills, with the fabulous cliffs going down to the Pacific on one side, and sheer rises on the other.

This was Teiji's playful side, and the one I like best to recall.

“Teiji Ito a memory” by Wendy Erdman⁵, 2018 (unpublished interview)⁶

Cherel and Teiji traveled together to many different places all over the world, and also worked together to complete Maya Deren’s final, unfinished film *Divine Horseman*⁷ (adding music and narration).

In 1982, Teiji had a sudden heart attack and passed away while on holiday in Haiti, at age 47. His funeral took place in Haiti and his body was buried there. According to Tavia Ito and Barbara Pollitt⁸, this was not in keeping with Teiji’s desires: he actually wanted to be cremated in the traditional voodoo way. Yet none of his family members or friends remembered at the time of his funeral. Barbara told me that she had been unable to do anything about it due to the political situation in Haiti, although she tried to bring his body to NY one year after his death to cremate it properly.

As a person, almost all recollections of Teiji paint the picture of a generous, big-hearted man, who enjoyed life and was a pleasure to spend time with. His friend and collaborator Guy Kulcevsek described his personality as follows:

Teiji was a beautiful soul. Thoughtful, generous, funny, fun to be around; loved people, loved food, loved life. He was the best friend you could ask for. I have one funny story about when I played in his band for “The Coach with Six Insides:” Teiji often described in images what he wanted in the music, but I was more of a straight-ahead classical musician, so Teiji would “translate” for me, like this: “Fumiko (violinist) and Paul (percussionist), this should sound

⁵ A friend and collaborator, who played violin in an early production of *The Coach with the Six Insides*.

⁶ Erdman -Surlea, Wendy. (Ethnomusicologist, singer, composer and violinist, Cousin of Jean Erdman), in discussion with the author. April 2018.

⁷ *Divine Horseman: The living God of Haiti*. Directed by Maya Deren, Cherel Ito and Teiji Ito, mirocinema international, 2006

⁸ Barbara Pollitt was a puppeteer, close friend of Teiji, and worked with him on the production *Savages* in 1982.

like waves coming in and going out. Guy: start soft, get louder, then get softer again.” Cracked me up first time he did that. Gradually, over time, I, too, learned to play from his images. He was a great teacher as well. He was a great craftsman as well. When he saw I wore a pocket watch, he came in one day and presented me with a beautiful watch fob he had made out of beads. He could fix as well as build instruments----

He was one of the beautiful human beings and finest musicians I ever knew and worked with.

I miss him every day of my life.

Email interview with Guy Kulcevsek, [April 16th, 2017]

Yet, Sometimes, he could be very intense and with a wild temperament. Wendy Erdman described him as follows:

There was a dark side to Teiji. He was manipulative, passive aggressive, often a bully, even physically abusive on occasion. I remember Cherel with a broken arm; Teiji once beat Dan with a shillelagh. Teiji nagged Jean into putting family members on the company payroll, sulking if he didn't get his way. He was narcissistic and controlling, frequently moody and uncooperative, occasionally frightening.

“Teiji Ito a memory” by Wendy Erdman, 2018 (unpublished interview)

Here we can see a hyper energetic figure, a magnetic person able to affect those around him in both positive and negative ways. Teiji was a man who dedicated his life and passion to his musical art. Of this, his daughter Tavia simply had the following to say: “he was born as music.”⁹

⁹ Michiko Ogawa, phone interview to Tavia Ito, April 24th, 2017.

1.3 Musical background

Teiji played multiple instruments including drums, guitar, clarinet, flute and shakuhachi, among numerous others. Apparently, he could learn any musical instrument very quickly, and was quickly able to interact with them in a deep and musical way. He was comfortable using a variety of instruments, and alongside those mentioned above, had a large collection of ethnic/folk instruments that he collected over his lifetime.

His first public performance was when he was 6 years old. He played Japanese and Korean drums in his mother's recital in New York Natural History Museum in 1941. Since his mother was a traditionally trained dancer, his drumming must also have been of a traditional style. To learn traditional Japanese music, you usually have to have personal lessons from the teacher, as the tradition is primarily an aural one, with notation serving only as a memory aid. To be at the level of public performance at the age of six, Teiji must have started his musical studies in Japanese drumming at an extremely young age. He seemed to have learnt the conventional Shakuhachi repertoire from a young age as well.¹⁰

About the piano and guitar, one can also assume that his first guitar lessons were given by his father Yuji, since Yuji was a skilled guitarist. Yuji sometimes composed and arranged his wife Teiko's music accompaniment, as I described before. Teiji also might have seen his parents' collaborative works as artists since he was a little boy, and that habit affected his life as well, as artistic collaboration was an important part of each of Teiji's marriages.

¹⁰ There is an LP released by a French label in 1978 of conventional shakuhachi repertoires (Yuzen, Kuzuhara, Teiji Ito (1978) *Le Koto De Yuzen Kuzuhara Et Le Shakuhachi De Teiji Itoh* [Vinyl], France, Disques Espérance.) At first, I doubted if the performer was him, as it seemed so out of keeping with everything else, he had made in his life, and because his surname had been spelled "Itoh" – with an extra "h". After asking around, I gained some more information from Barbara Pollitt, who stated that she had seen a photo of his mother and him holding Shakuhachi when he was little. There is also a biography of Teiji on the web site of the International Shakuhachi Association. I still, however, feel unable to say with 100% certainty that the performer on this release was indeed the Teiji Ito with whom this dissertation is concerned.

What becomes most clear from all of this, is that from a very young age Teiji was not only exposed to, but actively learning, music and art from a number of different traditions (eastern and western).

Teiji took lessons in clarinet and Spanish guitar in New York. Although it's impossible to pinpoint the exact time when he started studying clarinet, we know that he took lessons for over 6 years, from a member of the Philadelphia symphony orchestra. Teiji was accepted to the High School of Art in New York, majoring in clarinet when he was 15 years old. Although he dropped out of the school pretty quickly, it seemed that he was classically trained there and had been expected to become a professional classical clarinet player for 6 years.

After running away from home and having his first big encounter with Maya Deren (more on that soon), Maya let Teiji live in her apartment. During this time, Maya (who was already deeply involved with voodoo, and had been initiated as a priestess) took Teiji to Haiti. In Haiti, Teiji studied Haitian drumming with a master drummer, drumming being one of the most important elements of any voodoo ceremony.

Teiji played a variety of musical styles with drums, flute, piano, guitar and clarinet, such as flamenco guitar, Portugese fado guitar, Brazilian guitar, Jazz drumming, various styles of Japanese flute music, and Irish flute among others. He was also renowned for his gorgeous voice, and later in life became interested in Native American singing. Many, but not all, of the above were self-taught from quite a young age. He was able to understand complicated poly-rhythms, nuances of intonation, harmony, scales and musical structures, all of which was brought to his

own music in a very original and elegant way. That was because he did have a very conventionally strict musical education from a young age, and of course a special gift for music. It is very rare that a teenager of only 15 years old already has their own clear vision of art, and Teiji was indeed a rare one. He knew what he wanted and what he didn't want already at this young age. Teiji told his daughter Tavia that dropping out of high school was the best decision of his life, and it seems that a chief driving reason for this was that he had already developed a musical maturity way beyond that of the usual high school student (and therefore felt suffocated by the environment). To illustrate Teiji's musical outlook through looking at his learning process, consider the following anecdote from his friend Guy Kulcevsek:

A good story about how he learned to play instruments: he asked me once if he could play my accordion. I said sure, and handed to him, and started to tell him how the buttons were arranged in the bass. "I don't want to know that," he said. He didn't learn like a classical musician, by mastering rudiments of scales, etc., he learned by feel, the way a child learns language. He wanted to make music, not learn technique.

Email interview with Guy Kulcevsek (April 16th, 2017)

1.4 Career

As I mentioned before, Teiji's career as a professional musician (outside the world of familial collaboration) started with "The very eye of night" by Maya Deren when he was 17 years old. From this work on, Teiji began to collaborate with other filmmakers who were very close to Maya Deren in New York at that time such as Marie Menken, Willard Mass, and others. Teiji received offers not only from New Yorkers but also from Japan. Though not all the projects were actually realized, there are 16 recordings for film released on the CD called "Teiji Ito: Music for Maya," which was released by John Zorn's Tzadik label in 2007. Those recordings were drawn from the Teiji Ito collection at New York Public Library, which was set up by

Cherel Ito, Teiji's 4th wife, and his close friend Guy Klucevsek. Those recordings for the films were mostly taken between the year 1959 and 1969. From this we can see that Teiji began his musical career as a film music composer/performer, but needless to say, he explored many more artistic forms than just film. During the 1960-61 season he also worked on theater music for Off-Broadway productions of "Three Modern Japanese Plays," Brecht's "In the Jungle of Cities" (for the Living Theater), and a cafe production of "King Ubu," for which he received an OBIE award.

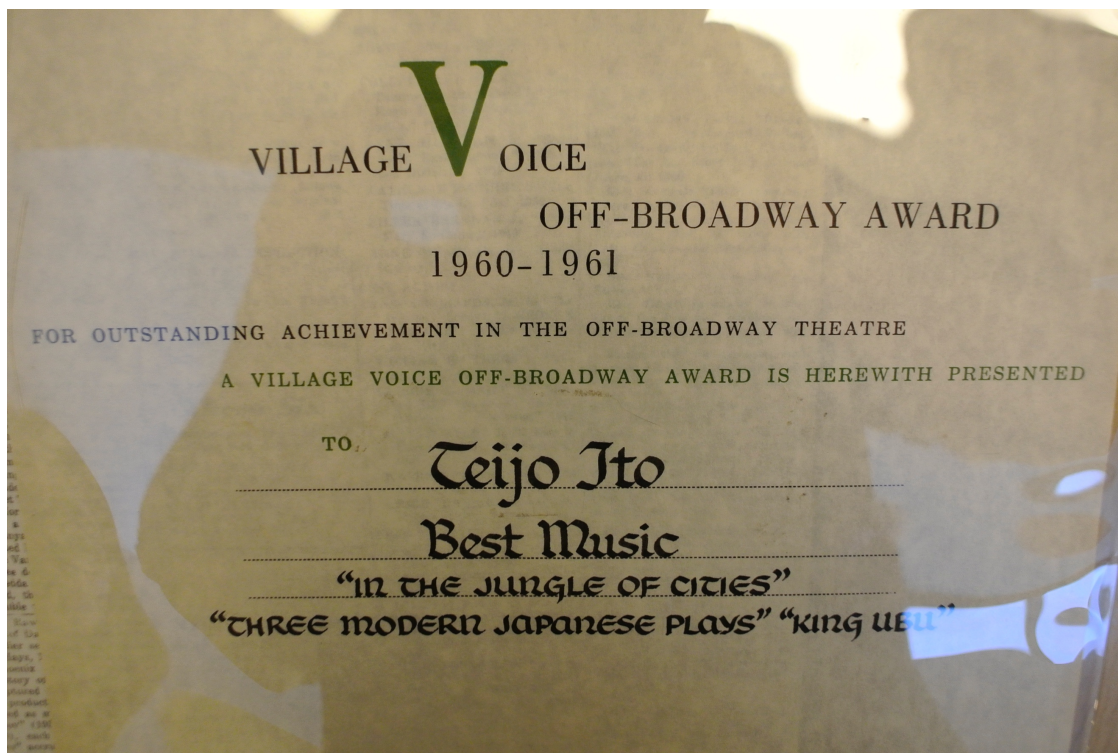


Figure 1.3: *Certificate of merit of OBIE award 1960-1961*, Teiji Ito Collection, NYPL

In 1962, he became the musical director of the musical drama *The Coach with the Six Insides* directed by Jean Erdman and based on James Joyce's *Finnegan's Wake*. This work won Teiji another OBIE award in 1963 and toured for 7 years all around the world, including Japan and Ireland. Teiji also worked for a few On-Broadway projects through 1936 to 1972 including *One Flew Over the Cuckoo's Nest* (1963) and *Voice* (1972). In 1971, he worked with New York

City Ballet on a project called *Watermill* directed by Jerome Robbins (the music for which is also available on a CD released by Tzadik). This work has since been revived several times, even after Teiji's sudden death in 1982 by his brother Genji. The most recent revival of this work was October in 2018 at BAM Fisher theater in Brooklyn as part of Next Wave Festival 2018.

Teiji successfully established his professional career as a musician in the theater scene in New York by working on more than 25 projects for 10 years. Teiji also sometimes gave drum/Haitian drum lectures at colleges, regular performances as a member of a Jazz band¹¹ and performed in several recording sessions throughout his whole life.

1.5 Instrumental collection

Teiji owned a great number of musical instruments. Those instruments all had different backgrounds, origins and stories around them. The following figure shows an inventory Teiji made of his collection in 1959:

¹¹ New York Jazz Quartet / New York Jazz Ensemble (Herbie Mann, flute, clarinet; Mat Mathews, accordion; Joe Puma, guitar; Whitey Mitchell, bass; + an overdub: Teiji Ito, Manuel Ramos, drums.)

DATE	INSTRUMENT CHECK LIST		SCORE
OUT BACK	INSTRUMENT	OUT BACK	INSTRUMENT
<u>A. WIND INSTRUMENTS</u>		<u>C. PERCUSSION</u>	
		<u>C/1 Metal Percussion</u>	
_____	1. CLARINET	_____	1. BELLS
_____	2. FLUTE	_____	2. CYMBALS, JAZZ
_____	3. FLUTE, Indc Chinese	_____	3. CYMBALS, TURKISH
_____	4. HARMONICA	_____	4. CYMBALS, TIBETIAN BRONZE
_____	5. OBOE	_____	5. CYMBALS, FINGER
_____	6. RECORNER	_____	6. CYMBALS, JAPANESE DISH
_____	7. SAXOPHONE	_____	7. GAMELON, 5 KEY BALI BRASS
_____	Neckstrap	_____	8. GAMELON, 14 KEY BALI BRASS
_____	8. SHAKUHACHI	_____	9. GONG, FLAT CHINESE
_____	9. SCHICKIRIKI	_____	10. GONG, CHINESE BOWL SHAPE
_____	10. TRUMPET	_____	11. JAV'S HARP
_____	Intc	_____	12. LUTUMI
_____	11. YACONES (c)	_____	13. MARIMBA
_____	12. WHISTLE- SLIDE	_____	14. OGAN (2)
_____		_____	15. STEEL DRUM
<u>Accessories</u>		<u>C/2 Skin Percussion</u>	
_____	TRIPLE STAND (Fl/Sax/Clar)	_____	1. AFRICAN BALKING DRUM
_____		_____	2. AFRICAN ELEPHANT EAR DRUM
<u>B. STRING INSTRUMENTS</u>		_____	3. AFRICAN SQUARE DRUMS (3)
_____	1. BANJO	_____	4. ALASKAN WALRUS BLAINDER DRUM
_____	2. CHINESE LUTE	_____	5. BONGOS
_____	3. GUITAR, ELECTRIC	_____	6. B-ITLAN ASSATOR
_____	AMPLIFIER	_____	7. HAITIAN OAK MARMAN
_____	NECK STRAP	_____	8. HAITIAN OGOUN SET (3)
_____	4. GUITAR, SPANISH	_____	9. HAITIAN PARA DRUM
_____	NECK STRAP	_____	10. HAITIAN CARNAVAL TAMBOURINE
_____	5. JAPANESE MAGOYA HARP	_____	11. JAPANESE BUKARI
_____	6. MERINGUE DRUM	_____	12. JAPANESE TAIKO
_____	7. PIANO	_____	13. JAPANESE OCHO
_____	8. ZITHER	_____	14. JAPANESE TSUZUMI
_____		_____	15. TABLAS (2)
_____		_____	16. TAMBOURINE
<u>Accessories</u>		<u>C/3 Wood Percussion</u>	
_____	GUITAR STANDS	_____	1. BLOCK, Chinese
_____	PICKS & MALLETS	_____	2. BLOCK, Japanese, Brown
_____		_____	3. BLOCK, Japanese, Black & Gold
<u>PERCUSSION ACCESSORIES</u>		_____	4. CLAVES
66 _____	CYMBAL STANDS	_____	5. CASTANETS
_____	JAZZ BRUSHES	_____	6. MARIMBA, Chromatic
_____	RUBBER TIPPED MALLETS	_____	7. MARIMBA, Javanese
_____	FELT & PADDED MALLETS	<u>C/4 X-tra. Misc. Percussion</u>	
_____	MARMAN MALLETS	_____	1. AFRICAN GOURD RATTLES
_____	SECOND STICKS	_____	2. AFRICAN METAL RATTLES
_____	WITT & STRAIGHT STICKS	_____	3. HAITIAN METAL RATTLES
_____		_____	4. MARACAS
_____		_____	5. QUIPRA
<u>MISC ACCESSORIES</u>			
_____	METRONOME	_____	M. Stand.
_____	SCORE	_____	SCRIPT
_____	FILM PRINT.	_____	SNOW GATE

Figure 1.4: Ito, Teiji, *Instrument check list*, Teiji Ito collection, NYPL

Some of his Japanese instruments were inherited from his family or ordered and brought back from Japan by himself, some Caribbean drums were brought by Maya from Haiti, some African and Indian instruments were given to him by friends, and some were discovered by diligent search or accident in obscure corners of pawn shops. Ito thought most of his instruments to be irreplaceable since most of the indigenous instruments were impossible to buy, and also even more standard western instruments had been carefully selected. So Teiji brought his instruments with him when he had tours. A very revealing point is that he almost never bought brand new instruments from strangers: he collected most of his instruments through family, relatives, friends, and sourced them second-hand, etc. He enjoyed getting to know each instrument whilst respecting its individual characteristics by spending long time with each one at home and felt that an instrument's history and story were an important part of its life. He even constructed a drum by himself from fresh deer skin he had been given by one of his friends who worked in a restaurant; it was used extensively in his last work *Axis Mundi*. Teiji believed that his spirit could dwell within the instrument by making it himself. Clearly, Teiji felt a deep bodily connection to the instruments that he played. At the same time, he connected to the world through instruments which had contacts with his family and friends whom he knew well. Teiji encountered each instrument through a personal connection, both physical and mental. Needless to say, his collection was himself and impossible to substitute easily since he had this very personal relationship with each instrument.

It is a significant fact that his unique and diverse collection made his music more original and complex. Teiji learned each new instrument by himself, researching its history and listening to the recordings that friends brought back together with these instruments. Yet when he took them for his actual work Teiji used those instruments with little reference to their traditional

context, relying on the personal feeling which was aroused by their sound. He mostly ignored the original forms or purposes of each indigenous instrument. Yet here is one of the most interesting sides of his music: for Teiji, the past tradition and history of each instrument in the end was just a thing he could guess or imagine. The only reality for him was its sound, and the feeling and musical intuition which he could get from its sound.

Chapter 2 Teiji Ito's working processes

2.1 Introduction

As discussed above, Teiji Ito's career began with his compositions for film. From very early on, Ito had meticulously planned out a working strategy for making a film score. The following figure shows a note, from 1953, in which he outlines this process:

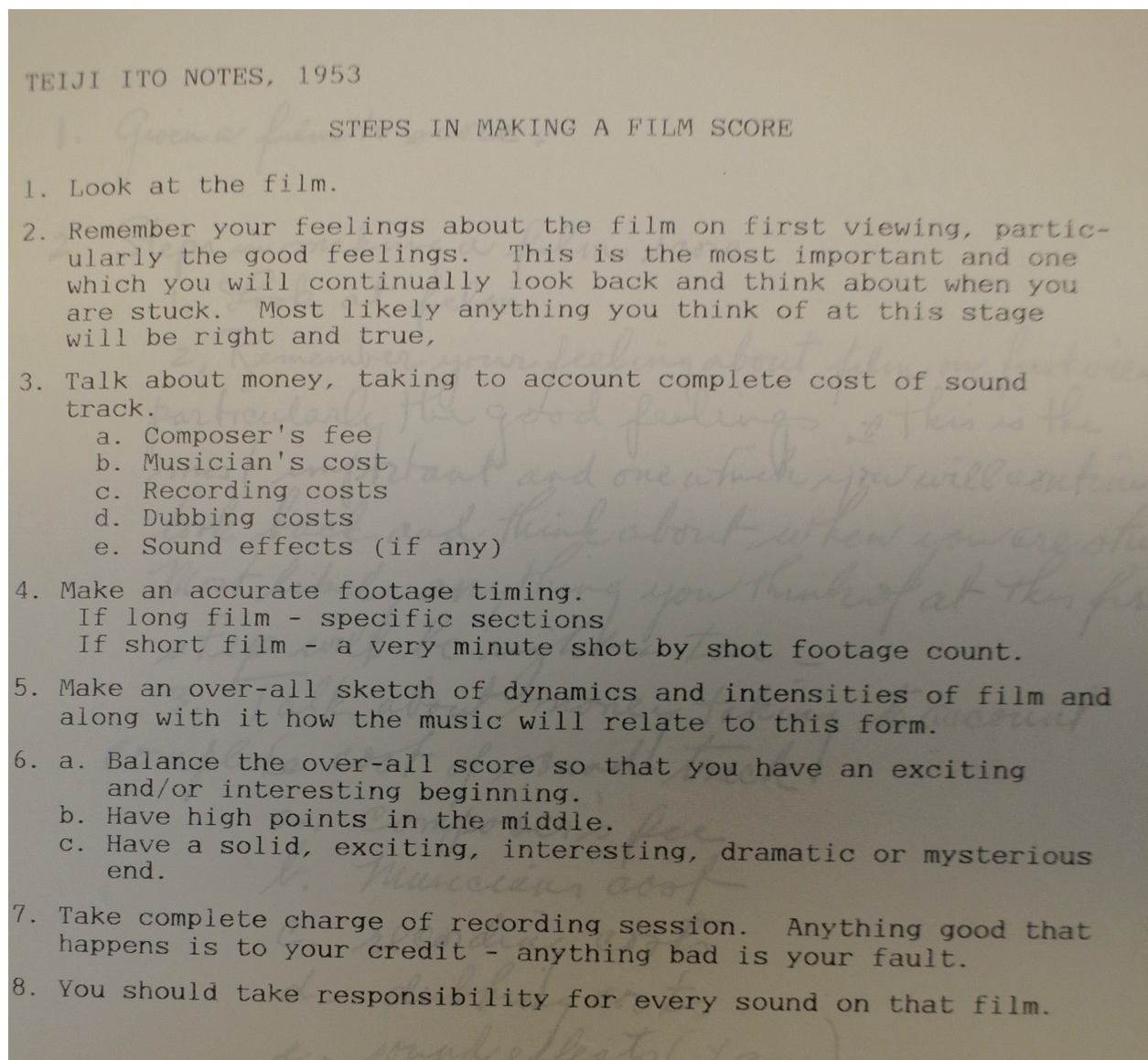


Figure 1.5: Ito, Teiji, *Notes*, 1953, Teiji Ito collection, NYPL

Although Teiji was only 17 years old at that time, he was very clear about this working process. This note shows two important aspects of his process: firstly, that he chose purposely to prioritize his subjective feelings. Secondly, that he was aware of pragmatic things such as the limitations of his budget. Although his family, particularly his mother's side in New York, were wealthy, Teiji could not rely on them since running away. He had to earn his money as a composer: it was not a hobby, and he had to be as efficient as possible.

2.2 Over dubbing technique

Teiji started recording at the studio of Bebe and Loui Barron, who were friends of Maya Deren. There, Teiji used a newly invented technique, the over-dubbing technique, layering recordings of himself playing to build up a full ensemble. This decision was natural for Teiji, who already could play multiple instruments at that time, as it allowed him to very carefully achieve the exact sounds that he wanted. It must also have been a pragmatic decision, a way to save money over hiring other musicians (whom he would then have to teach to play the music as he wanted, anyway). Teiji also owned two open-reel tape recorders at home as well. According to Guy K, Teiji possessed a coveted Nagra, which was at that time the top of the line for portable tape recorders. The Nagra machines available at that time were all single track, so it could not have been used as a multi-tracking device itself. In the early 1960s, Teiji had also begun making music for theater works, which were often comprised of several short pieces. It is likely that the Nagra was used as a playback device in those works, where at times short pieces would need to be played back.

2.3 Audio visual relationship

Teiji made the following note when preparing the soundtrack for *Meshes of the Afternoon* (directed by Maya Deren and Alexander Hammid), shown in figure 1.6:

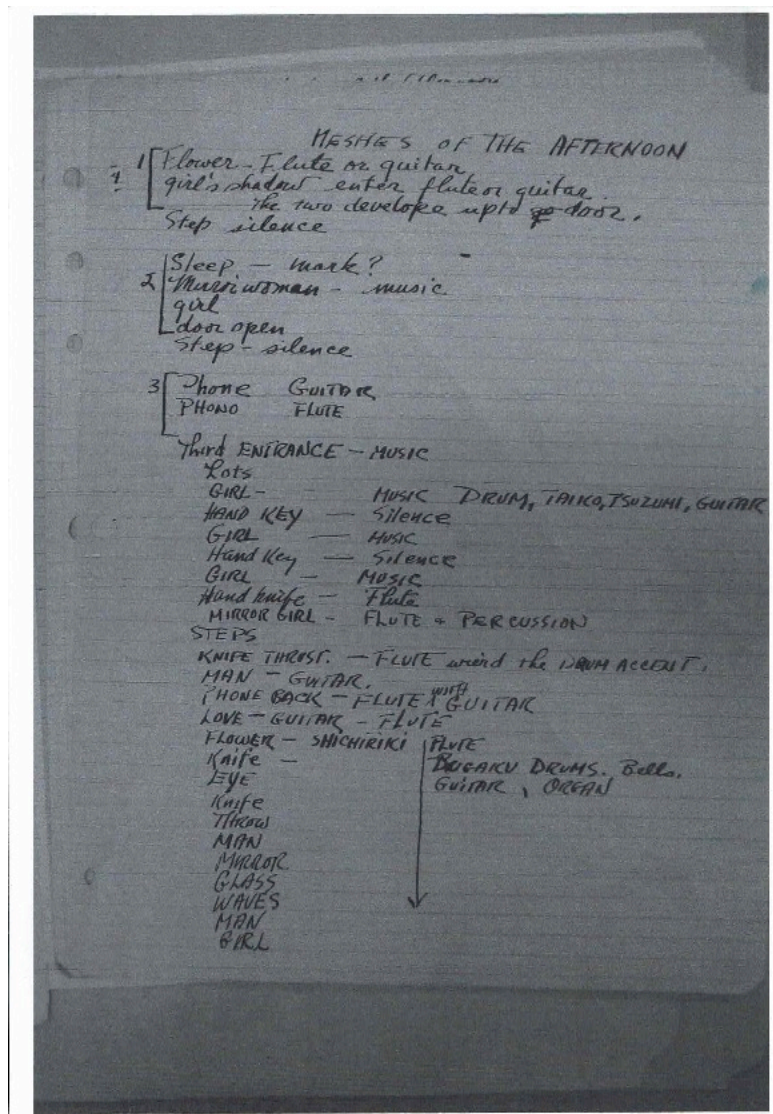


Figure 1.6: Ito Teiji, *Note*, Teiji Ito collection NYPL

This note contains a list of each visual motif, matched with music for each section. Yet this list was possibly made initially as a preliminary sketch, since there are many differences with the actual music featured in the film; for instance, neither “Phone- Guitar” nor “phono –

Flute” in section 3 happened in the film (both these sections are silent). Or Hand Key- Silence is actually Key- tenten (small drum). Many of these ideas are different from the finalized recording for the film. This shows that he deliberated and edited them several times.

Here is an excerpt from his score for Meshes of the afternoon:

Figure 1.7: Ito Teiji, *Score of meshes of the afternoon*, Teiji Ito collection, NYPL

This is very likely a clean copy since the end part is almost completely written with black ink. The first thing you might notice are probably the detailed illustrations of the film by Teiji

himself. He attached them to the full score, with full instrumentation. This shows that Teiji made sounds matched to each visual motif in the film. There is a direct connection between the visual and the aural. The way that musical motifs operate in cycles is reflective of the broader way in which time is portrayed in the film, and the movement of sound motifs is often (but not always) directly anchored to visual elements of the film. This reinforces this cyclical experience. In doing so, sound becomes more than simply background music, but instead an integral part of the film's unfolding. Each important visual motif such as the key, the knife, the woman (played by Maya Deren herself), or the woman in black with the mirror face, has a specific sound and instrument. In such a situation, good synchronization between visual and audio is essential.

As evidence of editing after finalizing the score, there are quite a few differences between the score Teiji created, and the recording for the film as well. You can find some unwritten sounds in the recording, and vice versa. In other words, Teiji added or erased some of the materials during the recording and editing process.

In addition to this, there are multiple differences between the recordings featured in the actual film, and those released on the Tzadik CD. To be specific, the music for the actual film has more silence compared to the recording on the CD. According to John Zorn, the founder of the label, the recordings he released all originated in the Teiji Ito Collection of the New York Public library. That is to say, both recordings are original, and a number of materials were edited and erased in between the completion of the recorded version, and the final release of the film. So far, I have not yet been able to ascertain if Maya and Teiji edited the music together or not. Even so, it shows that Teiji scrutinized each visual image, listened to himself and carefully examined the connection between sound and image to make music. For Teiji this connection was of the utmost importance.

2.4 Collaboration

Needless to say, you cannot use the multi-tracked overdubbing technique for live performance. Teiji also needed to find musicians to collaborate with for his theatre music. Teiji was a multi-instrumentalist as I mentioned in the previous chapter, and he also made sure he worked with other performers who were able to perform on multiple instruments as well. Fumiko Wellington, the violinist who performed with Teiji on *The Coach with the Six Insides*, described as follows her first meeting with Teiji in his apartment as follows:

I met Teiji at his tiny apartment in Greenwich Village with my violin. He never asked me to take the violin out. He said, I know you can play violin, I want to know what else you can do. He gave me a kalimba and a couple of drumsticks and told me to come back in a few days. I don't remember what happened in the second meeting, but in any case, he gave me the job to play in the show. The musicians were three - Teiji, Guy Klucevsek and myself. We played an assortment of some 40 instruments, including violin, accordion, drums and bass, plus an assortment of small percussion, flutes and other instruments from Teiji's collection that we arranged on a table.

Interview with Fumiko Wellington, (email, September 21st, 2018)

Apparently Teiji generally expected all the performers he worked with to be able to play music with multiple instruments, and it seems that this expectation was one of the most important things he took into account when choosing to work with someone.

2.5 In rehearsals

In rehearsals, Teiji completely took charge. Each decision; what, when, where and how to play was Teiji's idea. Fumiko Wallington described the rehearsal process in the following way:

As a classically trained musician, at the beginning I was terrified at the idea of improvising. The 'score' for the Coach was basically the lines that the actors spoke (loosely notated, as also they improvised), plus a few notes about the music. I remember a couple lines of musical notation for the opening jig, and the rest we worked out little by little as time went by. There was a video recording of Teiji's brother, Genji, playing the Chicken Dance, which I could never match. As time passed and the show developed, I became very proud of my role in the production and was gratified that people all over New York knew about the show.

The version of the Coach that I played was a second iteration - the original show ran I believe some time in the 70s and won several awards. The only two left from the original cast were Teiji and Jean. I played the show with Guy and Teiji off Broadway for two years, and then it closed and reopened for a year. I think when the show reopened, Guy was off doing something else, at least for part of the time.

To relaunch the production, we watched a few video clips of the original, and then had many meetings/rehearsals with Jean and her husband, Joseph Campbell at the theater (Theatre of the Open Eye, on E. 88th Street). What inspiring times - oh my goodness - I learned so much! And I learned to make my way through the show improvising and reacting to what was happening on the stage. After a while, we all left our scores at home and played the show 'from memory', although the show was different each day, 8 shows a week.

Interview with Fumiko Wellington, (email, September 21st, 2018)

Another important point of the rehearsal process that Fumiko mentions in the above statement, is the importance of “improvisation.”

In opposition to Fumiko, Guy Klucevsek described as follows the term “improvisation”.

I think that there's some confusion about terms: as you know, and have pointed out, Teiji's music did not fall easily into a category of “notated” vs. “structured improv.”

To answer, I think, one of your questions: Teiji's notation, in my experience, came after the fact, not before. That doesn't mean he developed it in rehearsal, but rather, let's say for one of the tunes in “The Coach...,” he first composed the tune on penny whistle or clarinet or other melody instrument; he then sketched (or, in some cases, fully wrote out) the tune, brought it into rehearsal,

and taught it to us; we learned it from a combination of reading the music and listening to the way he played it, e.g., with an Irish-like dance for “Coach...,” he wouldn’t notate all the ornaments, we’d learn those by listening to him playing the tune.

With the hichiricki tune, “Crone Dance,” he played it the same way for every performance (in that there was never any melodic variation or improv., of any kind), but the written material did not contain all the nuance of what he did, so the recording is a much more accurate representation of that tune than the notation, and anyone learning it should use that as the reference.

With other pieces for “Coach...,” he would time a scene which needed underscoring, and he’d compose a tune to fit exactly (to the second) that theatrical space, by, say, knowing how many measures he needed at a given tempo; in that regard, he was very much influenced by his vast experience scoring for films by that point.

There’s another scene in “Coach...,” a kind of slap-stick one, which Teiji accompanied on piano in the style of a silent movie, accenting the pratfalls, etc.; although he never notated that music, he played it the same way every performance.

So, at least from my experience with “Coach,” there was no “structured improv.” of any kind; i.e, the absence of a notated part did not indicate that we were improvising, only that we learned that section by ear. But the music was “set,” there was no improv., at all.

Email interview with Guy Klucevsek (September 22nd, 2018)

An interesting gap emerges here between the different ways Klucevsek and Wellington use the word “improvisation”. The boundary between improvisation and composition is still very vague, and it is a term that is often used in reference to vastly different things. In the interview, it’s clear that Klucevsek is referring to a type of improvisation that is free, unplanned, unstructured. Perhaps, Teiji composed most of parts instantly before or during the rehearsal, and sometimes noted them or sometimes not as Guy described, and this looked for Fumiko almost like improvisation. Or perhaps Teiji’s focus on the bigger picture, broader brush-strokes of the composition, left Fumiko feeling that it was the performers responsibility to fill in the fine-grained details “in the moment.” Regardless of whether or not we would like to call this working

method “improvisatory,” it is clear that the rehearsal process was very open and flexible, with the goal of reaching a fixed composition by the time of the performance.

Nonetheless, Teiji’s process changed around the late 70’s with *Axis Mundi*, his last completed work. Here is the excerpt of the score:

(THE COMPOSER IS MUSICIANA) AXIS MUNDI: CUE SHEET.

SECTION 1 TREE OF LIFE		TIME 0.00
MUSICIAN A	B	C
HORN RATTLE	HORN RATTLE	HORN RATTLE
BAMBOO TRUMPET BOAR TOOTH RATTLE	BAMBOO TRUMPET.	BAMBOO TRUMPET
EAGLEBONE FL. JADE STONES		
CRICKET WHISTLE	KOKORIKO + HAND DRUM (RUB)	
RASP + KOKORIKO		QUIKA
SECTION 2 INSECTS		5 min
RASP ON DRUM VOICE (ANT CHANT)	RASP	QUIKA
SECTION 3 FLIGHT OF PHOENIX		6 min
PERU FLUTE	KOKORIKO + DRUM QUENA FLUTE	SHAKUHACHI
DEER SKIN RATTLE	2 nd FLIGHT KOKORIKO + DR.	



(1)

Figure 1.8: Ito, Teiji, *Score of Axis Mundi*, Teiji Ito Collection, NYPL

The score shows no specific musical indications, particularly not for pitch and rhythm, but rather a set of sounds coupled with a single descriptive phrase for each section (section 1 ‘Tree of Life;’ section 2 ‘Insects;’ section 3 ‘Flight of Phoenix’), which recalls the instructions mentioned earlier by Guy Klucevsek (“like waves breaking”), that were image or feeling based, rather than aurally based. The original performers of this piece were Teiji, his brother Genji¹², and Dan Erkkila¹³. According to Barbara P, they seemed to be a group that stimulated each other, and there was no clear hierarchy amongst them. As I mentioned before, Teiji was an ardent admirer of Native American culture, and was affected by ideas of ancient animism. Of central importance to *Axis Mundi* was the idea of musical communication between players, with the performance happening as a session of guided improvisation. Since his first works, Teiji had prioritized the realization of his own musical ideas over all else, even when he worked with other performers; however in this piece the three players had an almost equal degree of freedom. Even the information that was included in this somewhat skeletal score was sometimes ignored: by listening to the private recording of *Axis Mundi* which Barbara P owned, I was able to ascertain some big deviations.

One explanation for this might lie in the nature of the work itself: this was Teiji’s first piece where music was the central, main event, around which other elements (namely choreography by Tamar Rogoff) were added. Previously, Teiji had always preferred to work as a composer of music that was in support of something larger: a film, a play, a dance piece, etc. *Axis Mundi*, by contrast, began life as a work concerned with musical communication / ritual.

¹² Teiji’s young brother Genji was also a very talented multi-instrumentalist.

¹³ Dan was a specialist in flute and shakuhachi, although he also played the other instruments.

From his first overdubbing pieces, to collaborative realizations of his own scores for theatre and dance, and finally this last work, which for the first-time placed music as its central concern, we can see a gradual shift in Teiji's output. Coupled with this shift, is a move towards an increasingly spiritual dimension to his work, in which we can also see the influence of the different musical traditions he experimented with throughout the 1960s and 70s.

2.6. The relationship between improvisation and score

There are a number of scores available for access in the Teiji Ito Collection of the New York Public Library. However, most of them are kind of "drafts." For me as a musician who is also classically trained, the bulk of these don't look performance ready, in that it would be impossible to pick them up off the shelf and play from them without doing a substantial amount of research and listening to "fill in the blanks." Only few scores of his initial period contain enough information to get the whole picture of the piece, and rest of them looked to be just a memorandum, a sketch, a set of notes.

Even the fully notated ones are not notated exactly like "full scores" for orchestra either. Teiji never planned that someone he had never physically met might play his music. This is significantly different from the idea of "composer" that exists in the classical music scene. His scores were only for him and the few other musicians he worked with, to function as a general guide or roadmap.

This fact gave me the impression that Teiji might like improvisation and be open about any instant ideas. Yet, this impression was radically changed after interviewing people who worked with Teiji closely. Although Teiji did compose with his instinct, he was not open to

including just any instant idea that might appear in the moment. He rather had very specific musical idea and knew what he wanted very clearly. Namely his musical idea was already completed in his head by the time he notated, but these ideas mainly existed on a more macro-scale (the fine grain of specifying exact pitches and rhythms being unnecessary to achieve his goal).

According to Guy Klucevsek, Teiji often provided his ideas as notes, or even if he didn't, he would play the music to the other performers and teach them aurally, his suggestions always being very clear and specific. He sometimes forced the other performers to play again and again until they got the right nuance and feeling. Teiji was particular about what he wanted to hear, having a clear vision of exactly how each piece should happen. This I believe is part of his charm, that by avoiding traditional notation and instead prioritizing aural transmission and direct collaboration (which is reminiscent of many of the folk styles with which he was engaged), he was able to avoid the homogenization process that can occur once an idea is filtered through notation (consider how there are so many musicians who don't know what they want, since it is possible to learn western music from someone without their own voice). Teiji was clearly a musician who always knew what he wanted to hear, and had his own voice from the beginning. Of course, he was trained conventionally until he became a teenager, and he also taught himself different kinds of traditional music. Nevertheless, Teiji never followed the forms or styles he learned. He digested different kinds of musical traditions himself and recreated them in his own way throughout his working process. This outstanding creativity was his gift as a musician.

Chapter 3 Cultural influence

3.1 Introduction

From here, I would like to talk about the diverse set of cultural influences audible in Teiji Ito's music. Although Teiji was trained as classical musician since he was a little boy, he was familiar with and excited by different kinds of ethnic music or folk music from all over the world. He researched and learned them by himself and brought aspects of all these different styles to his own music in a very unique manner. His most cherished musics were those of primitive or indigenous traditions far removed from western classicism. Some particularly significant influences include those associated with Japanese folk, Haitian voodoo, Native American, and Indigenous Australian ceremonial practices.

The influence from Japan for him likely came as much from his family (and his studies from a young age) as it did from a fascination with the musical culture per se, but his interest in Japan seems never to have had any connection with nationality, or definitions of nationhood, nationalism, or "Japanese-ness." He was familiar with Japanese traditional culture and art: from high-culture Noh theatre, to low culture Kabuki, and folk and religious musical styles as well. Teiji also studied the practice of Japanese sword fighting (Kendo). He was raised, in one way, with a very classical Japanese upbringing, but his family also had an unusually international perspective for that time (with various members frequently travelling, living, working overseas, and making art in decidedly non-Japanese forms). This must have made his family seem extremely peculiar at that time. In fact, in their having worked to present artistic forms and performances overseas since the 19th century, his family must have taken on a decidedly "oriental" role in the west. This fact must have affected his attitude as an artist. He might even

have felt that it was his mission to follow a similar path, and indeed in his music we can see a continuation of this process of adopting and blurring many cultural traditions in the creation of new forms.

Here, one of the most significant influences for Teiji was undoubtedly Haitian Voodoo. This encounter was deeply connected to the influence of Maya Deren, and I would now like to discuss how his relationship with Maya was formative on his musical work.

3.2 Maya Deren's influence

Maya Deren was born in Kiev, Ukraine (Russian republic) in 1917. Her family moved to New York when Maya was 7 years old. She went to an international high school in Geneva in Switzerland around 1930 to 1933. Her tertiary study was in NY, majoring in journalism and political science, and she became a female socialist. The first film she made, co-directed with her second husband Alexander Hammid, was called *Meshes of the afternoon* and is a landmark piece of experimental film making that would prove to be extremely influential. She was also a choreographer, dancer, film theorist, poet, lecturer, writer, and photographer.

When Maya and Teiji met, Teiji was only 15 years old, although they had previously known each other through his parents. Maya was about 20 years older than Teiji. In Stan Brakhage's *Film at Wit's End*, he recounts the story of their meeting:

By the time of the Holder wedding, Maya had fallen very much in love with Teiji Ito, who was to become her third husband. They met under peculiar circumstances. One night, she had gone to a movie, and when she left the theater, realizing that she had left her purse inside, she went back looking for it. In the empty theater, she found a fifteen-year-old Japanese boy sleeping under the seats. He was Teiji Ito. She was quite shocked to learn that the theater

was his home: he would wait until the place was cleared out, then he would go to streets, panhandling. Teiji had run away from a well-off but oppressive family, to be a musician. He had no training, however; he hadn't even had enough public-school education to qualify him for a music course at a junior high school level. But he had a natural talent, which Maya took on herself to bring out.

Maya, in her thirties then, took him in and fell in love with him. They lived together for many years and were beautiful lovers. They began listening to music together. They would listen to Mozart, for instance, then to Haitian Voodoo music, and Teiji came to realize from the music of these various cultures certain possibilities which he could integrate into a style that would become uniquely his. It is Teiji's music which was put on "At Land" after the film had run silently for many years. He both composed and performed.

Brakhage, Stan. " *Film at Wit's End: Eight Avant-Garde Filmmakers*", (New York, Documentext & Macpherson & Company, 1989), 106

As a result of this first encounter between the two, Teiji's career as a performer/composer was born. When Teiji was 17 years old, and Maya had just finalized her last completed film *The very Eye of Night*. Maya offered Teiji to make music for the film. There is the interview with Maya and Teiji talking about the moment as follows.

Maya Deren: You know, Teiji. I have the feeling that if ever you were approached by an inquiring reporter and asked for one or two of the most important or critical moments in your life. You certainly would have to mention that one where I ran into you outside of the five and ten—

Teiji Ito: When you asked me to do the score for your film.

Deren: Yes, and you remember how we were talking about something else. I don't know. About where you'd been for the weekend or something, and then I suddenly stopped in the middle of the sentence, I remember, and things went clickety-clack in my head, and I said, "You're the one." Remember? And you looked at me and you said, "What for?"

Ito: Yeah, I didn't have any idea what you wanted me to do.

Deren: And I said: "Yes, to do the score for my new film." I'd just finished the film, *The Very Eye of Night*, and I needed music for it. And you gave me a score that I think is absolutely perfect. It couldn't have been better. And then I know that you've gone on to do scores for other films and theater and ballet since then—

Teiji Ito, “*Interview to Teiji Ito*” interview by Maya Deren, Teiji Ito Collection at NYPL, August 25th 1956.

Teiji and Maya got married in 1960, but their marriage didn’t last long, as Maya suddenly died the following year. Of her death, Brakhage writes the following:

Teiji and Maya were married, finally, about a year before the death. Maya’s last film project, released in 1959, was “The Very Eye of Night.” It was financed by John Latouche, whom she had met when she was with Katharine Dunham in California. Latouche had been the lyricist for some of Dunham’s productions, and had since become famous for his work with musicals, including “The Golden Apples.” He had also become financially comfortable and wanted to help some of his artist friends. Maya was among them. He agreed to sponsor The Very Eye of Night.

It tooks Maya years to complete this film, and the money went way beyond what Latouche felt he could afford. At some point, she was outraged that Latouche would cut her off, and so she put a curse on him. It is said that Maya had gotten into the practices of putting Voodoun curses on people who displeased her in one way or another. At least she believed that she possessed this power. That is the story, anyway. But in the laws of magic and Vooduon, certain principals operate. An important one is that if one becomes possessed by a god, the gods are responsible for whatever action ensues, but provided the possession occurs for one’s own personal reasons, the gods are blasphemed and may retaliate.

The fact is that Latouche died of a heart attack shortly after Maya is said to have put a curse on him. And, so it is also said, Latouche had friends in a rival group of magicians who operated a curse against Maya Deren, stating when she would die. Maya Deren did die on a Friday, the thirteenth of October 1961, art age 44.

Brakhage, Stan. “*Film at Wit’s End: Eight Avant-Garde Filmmakers*”, (New York, Documentext & Macpherson & Company, 1989), 106

Teiji himself never discussed Maya’s voodoo curse with his friends, nor did he mention a curse having been placed on her. He told Fumiko Wallington, the violinist who played with Teiji,

that Maya died so early because she worked too much. He had always told her: “don’t work too much otherwise you will become my first wife.”¹⁴

3.3 Voodoo

Voodoo is considered by many to be a folk belief and not a religion, since it has never been centrally organized as a religious corporation. It is rooted in people’s life in West Africa, the Caribbean islands, and New Orleans. In Haiti, there is a proverb: “*Haiti is 70 percent Catholic, 30 percent Protestant, and 100 percent Voodoo*”.¹⁵ Voodoo was originally started as a secret set of beliefs by people transplanted from west Africa to Haiti as slaves of the French, who then ran away and lived in the mountains. The principal of Voodoo is based on primitive animism in a way that is strikingly similar to many Japanese animistic beliefs and practices. Yet there is a syncretic layer with the adoption of the virgin Mary and Catholic saints in Voodoo as well. Since the Catholic church suppressed voodoo as a heretical slave religion, this was a part of French colonial policy, people needed to pretend to be Catholic to protect their true beliefs. Therefore, religious folk beliefs exists everywhere and are a part of their history and identity of Haiti. Similar syncretic blends of West African animist traditions and Catholicism exist across New World African cultures.

As mentioned earlier, Teiji had suffered with the Catholic dogma he received throughout his education. It was one of the reasons why he ran away from his parents’ house and dropped out of high school. Amongst the materials in the Teiji Ito collection at the New York Public

¹⁴ From the email interview with Fumiko Wallington, September 21st, 2018

¹⁵ GUYNUP, S, (2004, JULY, 04) Haiti: Possessed by Voodoo Retrieved from <https://news.nationalgeographic.com/news/2004/07/haiti-ancient-traditions-voodoo/>

Library, I found the following note written by Teiji describing how sensational his first encounter with voodoo was:

After 10 years of Catholic Dogma through elementary and high school, I found myself unable to understand or relate to the world around me. At the age sixteen, I was biologically and soulful ready to find out “what is happening” because as far as I was concerned, it wasn’t happening at school, at home, on the way to both, nor on Saturday or Sunday, at church, movies, or on the street.

To me it was happening at the Waldorf cafeteria on Sixth Ave. and 8th St. Between the hours of 8PM and 5:30AM. There I met the Ghedes (Haitian Voodoo God of life and death) and the Legbas (Voodoo diety) that are around and one does meet if you are looking. The bum with the incredible sense of humor and survival. The old bums who you feel “really know” in the park-meeting and talking together, sharing the bottle of wine- and a “queen of the bums” elegantly offering cigarette butts from a battered Du Mauriere tin. And in the park, the young and penniless and not so penniless poets, painters, musicians and dancers, cops, quack doctors, teachers and spaced out handymen. Style - Honesty - Truth - Justice - search for love - freedom from boredom - meals - a place to sleep. It was all important. But, where does it fit? Where are they at? Why is it important?

Looking for rituals - protective talismans - initiations into adult life... I met a priest and was introduced to the first print Legba, Keeper of the Gates to the Underworld, the threshold to the other world. Through him the rituals will be performed.

Teiji Ito,
“*Teiji Ito - Random note*”, typed by C.Ito, Teiii Ito collections, (New York ,NYPL, Note-date unknown)

When Teiji met Maya, Maya was deeply initiated to Voodoo. In her apartment, there was a secret space where she could perform the rituals of Voodoo at home. Teiji’s encounter with Maya was as much an encounter with the voodoo religion, its practices and worldview, and one that was to have an immeasurable impact on Teiji’s life. Teiji and Maya travelled together to Haiti, where he experienced traditional voodoo rituals with drumming, and there he learned Haitian drums from the local master.

One of the reasons why voodoo must have seemed appealing to Teiji at this time may have been because of his complex cultural background. Japan is another one of the countries which has maintained different kinds of beliefs. There are different kinds of religions practiced in Japan including Shinto, Buddhism, various folk religions (such as shugen-dō and the Ryukyuan religion), and Christianity, without any conflicts. That is because underlying everything is a deep sense of animism. It is said that there are as many as 8 million gods from the ancient times in Japan. These gods have come from nature, non-existent creatures or figures in ancient myth, persons passed away, and animals such as fox or cow among others. In some places, such as Okinawa or the Tōhoku region, a primitive animism is still practiced today as the main belief. People in these places will still visit a shaman to ask questions, and sometimes try to hear the voice of someone who already passed away speaking through the shaman (a form of possession). The system of religious beliefs and life-styles in Japan are also deeply rooted in the strong tradition of indigenous religions, in which possession plays an important role, whilst maintaining a modern civilization. This, Japan has in common with Haiti.

Although Teiji spent his most impressionable years at the Catholic school in New York, he felt that he had got lost by the time he was 15 years old. Coming across voodoo and the people around it changed his life, in a way that significantly still incorporated certain elements of Catholicism, alongside primitive animism. Therefore, voodoo might have been the perfect catalyst for Teiji since he could see both side of Japan and America; East and West in Voodoo. This encounter opened his spirit up to the world and the cosmos.

3.4 Native American culture

Later in life, another significant cultural influence for Teiji came from Native American and indigenous Australian cultures. Teiji visited native Indian communities several times during 1978-1980. He experienced their ceremonies or rituals there and tried to learn about their culture very actively. There is his note about his experiences as a visitor:

This experience with the Indians on their land left me with very deep impressions. To experience living their traditions amongst them and their spirits is something I shall never forget. I feel their wisdom and power can serve to nourish others as well. At the moment I am studying the teaching of Black Elk, Lamé Deer, and other available material written, visiting the American Indian Museum in New York, making traditional instruments, etc. gathering resource material for a time when I pray that this project can happen.

Teiji Ito, "Sioux Indian Experience and Proposal", Teiji Ito Collection, (New York, NYPL, 1979)

Since Teiji was deeply impressed with his experience in North Dakota, he began devoting himself to making music as a ritualistic event, with the goal of integrating body and mind, around that time. His final work *Axis Mundi*, meaning center of the universe, was the result. He explained about this piece as follows:

This music is the result of my search for sounds and a stance from which to create a music that would blend spiritually and physically with the culture and traditions brought forward by stone age people existing today. It was a privilege to come in contact with Native American and the Aborigines of Australia. Their incredible spiritual life and harmony with the earth inspired me to try to make a bridge between myself a product of a "modern Technological society" and create a modern harmonious music which would be compatible with their sensibilities. They showed me that great power and sophistication is archived through the spirit. It was a revelation to me to see our highest human spiritual and emotional feelings translated into the character and dynamics of world around us. Our spirit rising to the heaven like the branches of a tree – our spirit descending into the earth like the roots; we are like the Tree of Life – the Axis Mundi.

Teiji Ito, “*Axis Mundi program note*”, Teiji Ito collections, (New York, NYPL,1981)

This piece was performed at El Bohio (New York) on November 29th and December 6th in 1981 with choreographer/ dancer Tamar Rogoff. As Teiji described above, he had a wish to heal our planet through music as a person living in modern technological society. He claimed that the philosophy and religious sensibilities of the native Indian culture and Japanese people are at their core very similar, and he felt a sense of familiarity with them. Perhaps Teiji had unstated apprehensions about how the world was changing so radically, and his feeling was probably the same one which was unconsciously shared by many other people living at that time: it is not difficult to detect within Teiji’s music a similar impulses to those driving the New Age movement, which peaked in popularity between the late 1960’s and early 1990’s in western society. The attempt to make music as a healing ritual within a difficult social climate is a move that has distinctly new-age overtones to it.

3.5 Teiji’s cosmic principle

A necessary condition for Teiji Ito to be able to successfully create a piece of music, was for him to be able to sense what he referred to as a “cosmic principle” within the work for which he was to create a score. He discussed this idea in an interview with Maya Deren:

Maya: I remember you were running into you later when you were working on the film about the works of Matisse and you were having a lot of trouble because it seemed that you couldn’t get a hold of the basic feeling there.

Teiji: The trouble there was in finding any cosmic principal in Matisse. Since I function in this way, I had a hard time with that score.

Maya: Yet the last score which you did “abloom”. Which dealt with Biblical characters and principles. you didn’t have any difficulties there.

Teiji: No. Because the principles are cosmic and therefore I was able to understand.

Deren: Well, the problem is to get a cosmic principle if you want to compose your score. Otherwise you are going to have a tough time getting the music out. Is there any way that you would say there is a difference between musics that are devoted to the personal principal?

Teiji: I think that the basis of these musics is that the music comes from a principal. It usually comes right through from the tradition. For instance, a flamenco singer. Just a child of 16- the sounds that were coming out of her and the phrasing or the music, were as if she were about 700 years old. It was inconceivable.”

Teiji Ito,” *Music and Film*” Interview by Maya Deren, Teiji Ito collections, (New York, NYPL, 1953.)

From this interview, we can understand Teiji Ito’s deep attraction to the religious, the mystical, the shamanic, etc. It is clear that he liked to see his music as part of a larger understanding of the world, and if he was unable to see how it might fit in with this, he struggled to compose. This idea was also evident in his work on stage as a performer, as well: several people, including Barbara Pollitt, have noted that he seemed to be in a trance-like state when on-stage.

Teiji Ito was working at the dawn of the New Age movement, through the 1960s and 1970s, and so his interest in a wide variety of religious and mystical practices, together with a belief that music must play a “healing” role in society, was very much consonant with the spirit of his time. From the interview cited above, together with my interviews with his collaborators, it is clear that Teiji’s insistence that he could only work properly if his music was part of something “larger” was about more than just an interest in collaboration (or in the creation of

large, multi-modal artworks). He needed it to have a deeper, “cosmic,” function, in harmony with the whole universe.

3.6 Teiji Ito as “bricoleur”

Early on, Teiji described his music as coming from his being raised in the “Oriental Tradition.” Consider the following transcript of an interview with Maya Deren:

Maya: So I’ve always wanted to ask you what is it you like about doing music?

Teiji: Well, the relationship that the music has with the film is something that is congenital to me, being brought up with Oriental tradition.

Maya: How do you mean that?

Teiji: The music is the Orient actually it is a part or a dance or play o something like that. Its’ within a theater.

Maya: Then you feel that the music as part of something: contributing it’s part to the total. Is that what you mean by the Oriental Tradition. And not this business or writing music to be heard all by itself?

Teiji: Yes. It’s mostly linked to the theater or the court dances. The object of working together of all these arts is trying to express a large principal which is bigger than any personal thing you might have. In order for different arts to function together. It’s necessary to have something outside of yourself to govern the situation. Since the oriental music and tradition are built on this : and since I was raised in this tradition. I find working with film is the best way I can function.

Maya: Wouldn’t theatre and dance also be very sympathetic to you?

Teiji: Yes it is. Music can be written alone to be listened to. But I think that what would be required would be a circumstance or situation that the music would be part of.

Teiji Ito,” *Music and Film*” Interview by Maya Deren, Teiii Ito collections, (New York, NYPL, 1953.)

Teiji used the word “oriental tradition” perhaps to mean the way customs or beliefs are passed on from one generation to the next. And the tradition is usually related to the ceremony or event happening within a community formed by people who share daily life. Even though the era in which Teiji lived was the dawn of the multimedia age, many “traditional practices” likely still existed in ways that they may not today. Teiji was craving those traditions, and he made music relying on his own inspiration which he understood to have been given by those traditions. His music was a sort of a collage of several traditions, and no one single tradition can be clearly identified in an unadulterated form within his music. Teiji might have felt that it was already meaningless to be obsessed with tradition in the conventional sense, since there is no limit of globalization. In the meantime, he brought the “oriental tradition” to his own music from a western perspective as a human from the “oriental” world.

In Claud Levi-Strauss’ *The Savage Mind*, he outlines the idea of “Bricolage.” Bricolage is the skill of using the materials at hand, and re-combining them to create something new. The materials at hand are never related to any kind of plan in the meantime; it is totally an accident. In the other words, those materials are useful in one circumstance, but not in another circumstance, or they could be useful in the different ways. Even the work created as a result in that way could be used as material in another circumstance. In opposition to the bricoleur, who does bricolage, Levi-Strauss gives the *ingénieur* who is the real craftsman with an entire plan. Namely, all material is part of the entire project for *ingénieur*. Levi-Strauss claimed the *ingénieur* as an example of the scientific, modern technological mind. That is to say that Bricolage by the bricoleur offers the potential for post modernism to take back authentic life and culture which has been lost these past 100 years.

Further, Levi-Strauss discusses “house society.” These are the small societies formed by people who know each other’s faces, societies based on direct relationship such as kinship, as an authentic society. These exist in contrast to societies connected by indirect methods of communication such as law, currency or media, which he called inauthentic societies. This argument could be related to Benedict Anderson’s “imagined communities,” in terms of the perspective of what factors might connect individuals. Namely, modern imagined communities as they arose in 19th Century alongside the ascendance of the nation state are inauthentic societies, since they are formed by comprehensive regulations such as language, policy, or historical arbitrary interpretations like ethnic history being equivalent to national history. On the other hand, there are other imagined communities formed from the bottom up through chains of individual relationships.

In his work, Teiji would integrate different musical cultures into his music in his original manner, in a beautiful collage of various musical traditions and sounds, brought together to form one big picture. However, Teiji also never ignored the cultural traditions of each instrument and musical style. Rather he treated each of them with pure interest and respect on a personal level, never using them as markers of whole countries or cultures. This might have been because most of his instruments came to him through his close network of family and friends. According to Fumiko Wallington, he treated his friends as his family. Even if the cultural origin of each instrument perhaps was something “foreign” for Teiji, the process by which each of them came to him could make them intimate for him. According to Tavia Ito, New York was always Teiji’s hometown. Japan was the place he was born, where many of his relations lived, but it was not his home. The reason he was attracted to Haitian Voodoo was possibly because of the way it so harmoniously draws together ideas from seemingly opposing cultures, in a way so similar to

Teiji's own relationship between East and West: defeated nation and victor; animism and Catholicism; etc. For all that, nationality was not an idea of great concern to Teiji, and his music is notable for its ability to include different cultural influences whilst avoiding questions of nationality and identity altogether.

The society we are living in nowadays is even more complex and difficult to categorize based on ideas of race, culture, or nationality, due to the radical expansion of the information-oriented society. I believe that we need to re-think what kind of communities could be authentic. Furthermore, we need to keep creativity by using the materials we have at hand as *bricolage* to be able to create living culture for living people. Teiji created his music by using the many instruments he already had or collected through his family and friends, to be performed either by Teiji himself or with a close-knit group of collaborators, and never to be performed by people with whom he had not had extensive contact / communication. His way of working was exactly the process of *bricolage* as described by Levi-Strauss, and I believe the secret to the vitality and originality of his music lies in this fact.

Section 2

Chapter 4:

Teiji Ito: Music for Film

4.1 Introduction

While Teiji Ito was a highly successful artist in his day, in more recent times his work has fallen into relative obscurity (although some resurgence of interest has come with the re-release of several of his recordings on NYC record label Tzadik). One aim of my research has been to reignite interest in Ito's music, both through the transcription and performance of a number of his works, and through researching and publishing information about his artistic contributions as a performer-composer. At this current stage of my research, I have had the opportunity to travel to New York City and spend several days examining the Teiji Ito Archive at the NY Public Library, and interviewed several key figures close to him (including his daughter, Tavia Ito, Guy Klucevsek, Ralph Samuelson, Yukio Tsuiji, Barbara Pollitt, Maureen Fleming, Mara Pauli, Fumiko Wellington, and Wendy Erdman). I have also transcribed all of the film scores he composed for his collaborator Maya Deren, presenting these in concert as a live soundtrack to a 16mm film projection twice, once in San Diego and once in Brisbane, with plans for further performances in the future. This section will deal with the process of transcribing, researching, preparing, and finally performing these works.

4.2 Teiji Ito collection at New York Public Library

The first step for this transcription project was to fly to Teiji's hometown, New York City, where a large collection of original documents (scores, pictures, interviews, reviews, programs and other ephemera, etc) are housed in the New York Public library. Though well

preserved, it wasn't entirely clear from the NYPL website how many scores the collection contained. In fact, as it felt clear to me that his work had been constructed in a very hands-on way through a process of improvisation, overdubbing, and tape-splicing, I was also not even sure if any scored material would exist at all. Happily, upon arriving at the library, I discovered a wide range of materials that included full scores, partial sketches, personal notes, etc.

The Teiji Ito collection contains many typed documents of his interviews, newspaper articles, instrument lists, his own hand-written notes, old flyers, his choreographies, photos, newspaper clippings, and some uncompleted draft scores. I was allowed to take photo of the documents, which I took advantage of, copying most of the collection. What made me particularly excited was that there were a number of scores of his original music for clarinet. I knew that Teiji had played clarinet for most of his life, but the existence of these scores of clarinet music made my project begin to feel more achievable. I found the following 14 "sketches" of his musical scores (in various stages of detail and completion) in the NYPL collection:

Table 2.1: List of scores of Teiji Ito Collection at NYPL

Title	Description	Instrumentation
Meshes of the afternoon	Music for Maya Deren and Alexander Hammid's classic masterpiece. (1943/1959)	Guitar, piccolo, hichiriki, shō, drums, voice, double bass (bass fiddle)
Axis Mundi	Teiji's last work, recorded at The Chapel, Center Stage, Baltimore, 1982. Quetzalcoatl recorded in rehearsal c.1980.	Flute, percussion (various instruments)
Dedication for Viola	Composed for Jean Erdman: E. E. Cummings's poems	Viola
Epilogue	Unknown	Unknown
Asura	Unknown	Percussions
Demon Dance	Unknown	Drums
The Very Eye of Night	Music for last completed film by Maya Deren(1952)	Clarinet, flute, bass clarinet, percussions.
Watermill	Original music composed in 1972 for the Jerome Robbins New York City Ballet, Watermill	Flute [bansuri], Oboe [hichiriki], ocarina, ryuteki, claves, gong, voice, zither, taiko [Drum], kalimba, steel drums, performer [ratchet], bells [snow], shakuhachi, koto, performer [mushi], voice, cymbal
Matisse	Music for a little-known documentary about Matisse. Note on the tape box reads: "Film by Walter Lewisohn, layer-on layer score for clarinet and guitar with/Jazz improv for trumpet and drums."	Clarinet, guitar, trumpet, drum

Table 2.1: List of scores of Teiji Ito Collection at NYPL

Title	Description	Instrumentation
Genjoaku	Ancient music from Gagaku(?)	Clarinet, flute, drums
Ancient Shrine Dance of the Goddess Usumei	Unknown	Unknown (maybe flute)
Jean Erdman: E. E. Cummings's poems	Twenty Poems (1960), a cycle of E. E. Cummings's poems for eight dancers and one actor with a commissioned score by Teiji Ito, performed in the round at the Circle in the Square Theatre in Greenwich Village and The Castle, an exploration of improvised and structured movement with jazz clarinetist-saxophonist Jimmy Giuffre at the Brooklyn Academy of Music (1970)	Improvised and structured movement with jazz clarinetist-saxophonist
Diesel Engine	Recorded 1956. For a documentary film commissioned by the Cummins Engine company. Also used in Alexander Hammid's film "power among men!"	Clarinet, drums and cymbal
Passage to Nirvana	unknown	clarinet

Chapter 5: Concert at UCSD

5.1 Programming the concert

Only a few of these scores have concretely notated pitch and rhythm. Many of them only hinted vaguely at instrumentation, and melodies were given only as short fragments (likely as a memory aid). None of them were ‘performance ready,’ unless they were to be performed by Teiji himself.

For my first concert, I needed to select enough music to fill one concert-length evening, so needed to decide the best scores from this list to present. I put together the program based on how much information I could find in the original draft score (to be sure that I could realize Teiji’s original idea as faithfully as possible), and also focused on the pieces using clarinet (since I am a clarinet player). Since the initial point of interest for me was Maya’s beautiful films, I also wanted to present as much of his music for Maya Deren as possible. So, I choose “Meshes of the afternoon” as well, which does not have a clarinet part. Meshes is scored for an ensemble of Japanese instruments, and I had had interest to begin playing the shō mouth organ for some time. I decided this concert would be a good opportunity for me to start working with this instrument, and so bought a new instrument and took lessons with a famous gagaku player in Tokyo (Ishikawa Ko – who is also noted for his collaboration with experimental and free jazz musicians). In the table below, I list the program from my second DMA recital, making special note of how “complete”¹⁶ the score had been when I found it in the New York Public Library:

¹⁶ I’m considering, in this case, that a ‘complete’ score would be one where all rhythms, pitches, dynamics etc were notated, and a performer unfamiliar with the work would be able to pick it up and prepare a successful performance with no extra information required.

Table 2.2: Level of completion of the score

title	original instrumentation according to his score	Percentage complete (estimate)	16mm Film
Passage to Nirvana(?)	Clarinet	Completed	None
The very eye of Night (1952-55/1959)	Clarinet, flute, bass clarinet, wooden gamelan, brass gamelan, bass drum	ca. 80% completed	“The very eye of Night” by Maya Deren
Work of Matisse (1959)	Clarinet, guitar, trumpet, drumkit	Only clarinet part, ca. 70% written.	None
Bagatelle for Willard Maas (1961)*	Clarinet, guitar, zither, drum, cymbal	No score	“Bagatelle for Willard Maas (1961)” by Marie Menken
Meshes of the Afternoon (1943/1959) *	Guitar, flute, tenten, voice, bass fiddle, taiko, koto, bugaku drum, hichirki, shō, bell	ca.30% completed (mainly the very beginning and the end)	“Meshes of the Afternoon (1943/1959) * by Maya Deren and Alexander Hammid

Michiko Ogawa DMA2 recital
Music by Teiji ITO
with 16mm Films by Maya DEREN
01/23/2017(Mon) 7pm
Conrad Prebys Music Center, Concert Hall

Program

Passage to Nirvana(?)
The very eye of Night(1952)*
Work of Matisse(1959)
Bagatelle for Willard Maas(1961)
Meshes of the Afternoon (1943/1959)*

Performers

Clarinet/ Sho : Michiko Ogawa
Bass clarinet/ Hichiriki/ Zither : Samuel Dunscombe
Flute/ Piccolo : Michael Matsuno
Contra Bass : Kyle Molt
Guitar : James Rushford
Koto : Kozue Matsumoto
Voice : Clinton McCullum
Percussion : Ryan Nestor
Percussion : Benjamin Rempel
Trumpet : Rachel Allen
16mm Film Production : Stefan Elnabli
Documentation : Kate Clark

Special Thanks:

Prof. Anthony Burr, Samuel Dunscombe, Michael Matsuno, James Rushford, Kozue Matsumoto, Ryan Nestor, Kyle Molt, Benjamin Rempel, Rachel Allen, Stefan Elnabli, Kate Clark, Jessica Flores, David Espiritu, Sindhu Thirumalaisamy, Celeste Oram, Kirsten Ashley Wiest, MM Serra, 3777 Hillcrest, Tavia Ito, Maya Deren Estate, Filmmaker's cooperative, UCSD Geisel Library and UCSD Music Department.

***16mm film projection will be provided**

Figure 2.1: *Concert program of Michiko Ogawa DMA 2*

5.2 Passage to Nirvana

Since the only completed musical score for clarinet was *Passage to Nirvana*, (Figure 2) a solo piece, I decided to open the concert with it. This piece is comprised of a very simple melody based on the major pentatonic scale (C, D, E, G, A, C) which is representative of old Japanese folk songs (so much so that it is now almost cliché). Yet the background of this piece is still a mystery: a note on the score reads “film,” in brackets next to the title, but there is no record of any film called *Passage to Nirvana* being made. Yet the title clearly suggests that the film must be related in some way to Buddhism. Although I’m not sure how well versed Teiji was in Buddhism, according to Tavia Ito, Teiji’s Daughter, he felt a deep connection to any primitive culture. The use of the pentatonic scale seems to be representative of the East Asian primitive musical tradition.

Clar. PASSAGE TO NIRVANA (film) Teiji Ito

The image shows a handwritten musical score for Clarinet. The title is "PASSAGE TO NIRVANA (film)" by Teiji Ito. The instrument is specified as "Clar.". The score consists of ten staves of music. It features various musical notations including notes, rests, slurs, and dynamic markings such as "p", "pp", and "mf". There are also performance instructions like "SLOW" and "Poco" written in the margins. The notation is in a single system with a key signature of one flat and a common time signature.

Figure 2.2: Ito, Teiji, score of passage to Nirvana, Teiji Ito collection, NYPL

5.3 The very eye of Night (1956)

The image shows a handwritten musical score for the piece "The very eye of Night" by Teiji Ito. The score is written on ten staves, including parts for Clarinet, Bassoon, Flute, Bass Clarinet, and Lute. It features a series of numbered measures (19-28) with corresponding stick-figure drawings illustrating actions like "NOCT. SEARCH", "GEM. away", "URANUS+URANIA", "NOCT. REACH", "URAN. BOW", and "NOCT. WALK". The score includes various musical notations such as notes, rests, and dynamic markings like "slow decres" and "FINE".

Figure 2.3: Ito, Teiji, score of the *Very eye of night* (excerpt), Teiji Ito collection, NYPL

The score to *The very eye of Night* was almost complete, but for the final few minutes. This score was the neatest and most scrupulously composed of his works.

It was clear that he composed the music with a specific reference to the visual elements of each scene, which he beautifully described with illustrations of key frames as can be seen in the figure above (Figure 2.3). This piece was composed when Teiji was 17 years old, as a commission from Maya Deren – it is the first time they collaborated and probably the first serious commission Teiji had, which provides a possible explanation as to why the score was so thoroughly made. *The Very Eye of Night* was Maya Deren's last completed film.

As a practical initial process to complete his musical score, I started to mark the specific timings for the music. Although this strategy would have to be modified later when I began to work with the 16mm film projection (as it is impossible to have a digital level of precision when it comes to analogue media, particularly film prints that have repeatedly broken and been respliced), the basic idea was to mark specific time information into the score so that the performers could follow the timing with a digital clock synched to the movie. After achieving this, the next step was transcribing the music by comparing his original score and his original recording. Since Teiji used overdubbing techniques with recording and performing by himself (he played multiple instruments including clarinet, drums, guitar, flute and shakuhachi as I described before), there are some differences between his score and the final recorded product. An example of this is the following part for flute and clarinet (Figure 2.4): while written as playing simultaneously in his original score, in the recording these two parts followed one after the other.

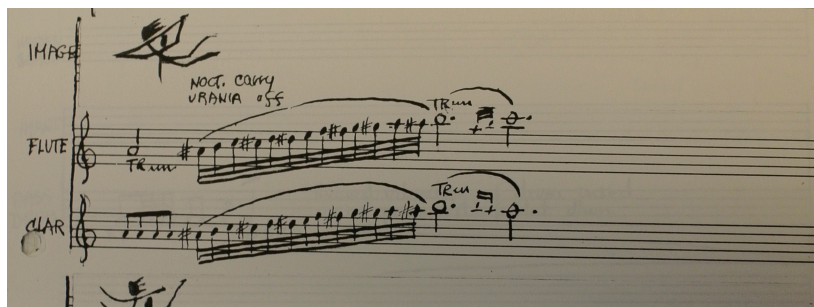


Figure 2.4: Ito, Teiji, *score of the Very eye of night* (excerpt), Teiji Ito collection, NYPL

There were a number of differences in pitch between his recording and the original score. Sometimes the flute and clarinet parts were completely switched, too. The decision as to whether I should follow the original score or try to recreate the recording was one of the trickiest issues I faced. In general, I prioritized the recordings (except the part above in figure __) at the first performance: as Teiji could play all of the instruments by himself, and the final published form of this music was the film and not the scores, I felt like this was the most faithful recreation of the composer's intention. At the second time this project was presented (at the 2018 Brisbane International Film Festival), I decided to follow his recording as much as possible, including these inconsistencies in the clarinet and flute parts. The reason for this was because I realized that Teiji edited again and again and decided the recording published together with the film was the best result. Thus, I wanted to respect that.

I also created special partial scores: one for flute, clarinet, and bass clarinet; and one for the two percussionists (number one: brass and wooden gamelan; number two: tenten and bugaku drum) to ensure that a good ensemble relationship was able to be maintained, whilst limiting the impractical nature of having too many page turns. Since Teiji created such beautiful illustrations of each scene in his original score (Figure 3,4 above), I also tried to retain as much of that visual information as possible, so that performers can easily understand the relationship between sound

and images. The music itself seems to have been composed with a direct one-to-one relationship between each character and an instrument of the ensemble, together with extensive use of musical motifs connected to the various movements and relationships enacted on screen. For instance, the clarinet is often played with Noctanburo's image; the flute is played with Urania; bass clarinet with Uranus; and drums are in a relationship with the male dancers.

Since it is really significant that the performers understand how each instrument, melodic figure, and rhythmic pattern is directly related to the context of the movie, I spent a long time describing his idea and the relationships between visual image and sound fragments in the rehearsal. The difficulty of performing this piece was that it was not easy to identify each character unless you watched the film multiple times. The entire film is projected in black and white photographic negative, to give the feeling that dancers shot in an all-white room are really floating in black space, and this can make identifying the different characters quite tricky. Therefore, I also included some text information in the score.

Musically, this piece is a mixture of classical tonal chamber trio by clarinet, flute and bass clarinet, with elements of traditional Balinese music (specifically, the gamelans and fast rhythms created between the wooden gamelan and flute reminded me of traditional dance music). The music performed by woodwind trio recalls polyphonic chamber dance music from before the classical era. This combination of music styles, combined with classical ballet performance in the film, is a uniquely complex mixture. This cultural complexity is one of the distinguishing characteristics of his works: it blends instruments and stylistic elements from different cultures.

I also needed to reconsider the instrumentation to realize the performance. The original instrumentation called for brass gamelans, wooden gamelans, clarinet, flute, bass clarinet, tenten and bugaku Drum. Yet I needed to choose different percussion instruments, since Teiji's collection was very unique and hard to realize even with UCSD's impressively stocked percussion studio. For instance, Brass gamelans was substituted with glockenspiel. Wooden gamelans were substituted with xylophone. Tenten and bugaku drum were substituted with other Asian drums with the help of two percussion players (Ryan Nestor and Benjamin Rampel) at UCSD percussion studio.

5.4 Work for Matisse

I could find only sketched fragments for the clarinet part of this piece in his collection (Figure 2.5). Ultimately, I transcribed mainly the guitar part and trumpet part from his original recording. The drum part and Trumpet part in the middle of the piece sounded clearly improvised in the recording: I initially tried to transcribe the drum part as well as the trumpet part (both play a very fast and complicated free jazz style) yet it was too complicated for me, so I decided to ask the performers to improvise in this free-jazz style instead. I decided it was more in keeping with the spirit of the music to leave this up to the performers, than it would be to make the players learn something so complicated. It would have required hours of practice for a short section – as in a piece of complex new music – and all else aside, I felt that this would destroy the spontaneous and joyful feeling of the original. Embodiment and intuition are two very important aspects of his music, and this section is an example of where precise notation would have actually prevented the performers from achieving the desired effect (which is a feeling of spontaneity, freedom, joy, and effortlessness). An interesting difference I noted, was that the pitch of the recorded version (as released on Tzadik CD “Music for Maya”, 2007) was almost a

whole step lower than what was notated in the score. Ultimately, I decided that this was most likely an issue with the tape transfer (or the original recording), as the notated pitch was actually pretty simple for B \flat clarinet and trumpet which is D major for clarinet and a minor for trumpet. This piece was composed for a documentary film, for which I continue to search but which I have not yet been able to find. So I performed only the music in my recital without projecting a film at all.

There is the following caption about this piece in the booklet accompanying the Tzadik release:

A rare recording for a little-known documentary about Matisse. Note on the tape box reads “film by Walter Lewisohn, layer-on layer score for clarinet and guitar with/Jazz improv for trumpet and drums.

Teiji, Ito (2007) 'Music for Maya', *1952-1961* [CD]. U.S A: TZADIK.

The basic musical structure of this piece is similar to rounded binary form: A B A'. Part A, performed by clarinet and guitar, sounds very similar to 16th century English recitativo music. Part B, performed by trumpet and drums, suddenly explodes in a burst of free Jazz improvisation. Finally, there is a partial A' part, with identical melody by clarinet and in addition, clarinet solo part as coda. Once again, in the complex mixture of styles audible in this piece, we can see Teiji's wide ranging interests and influences.

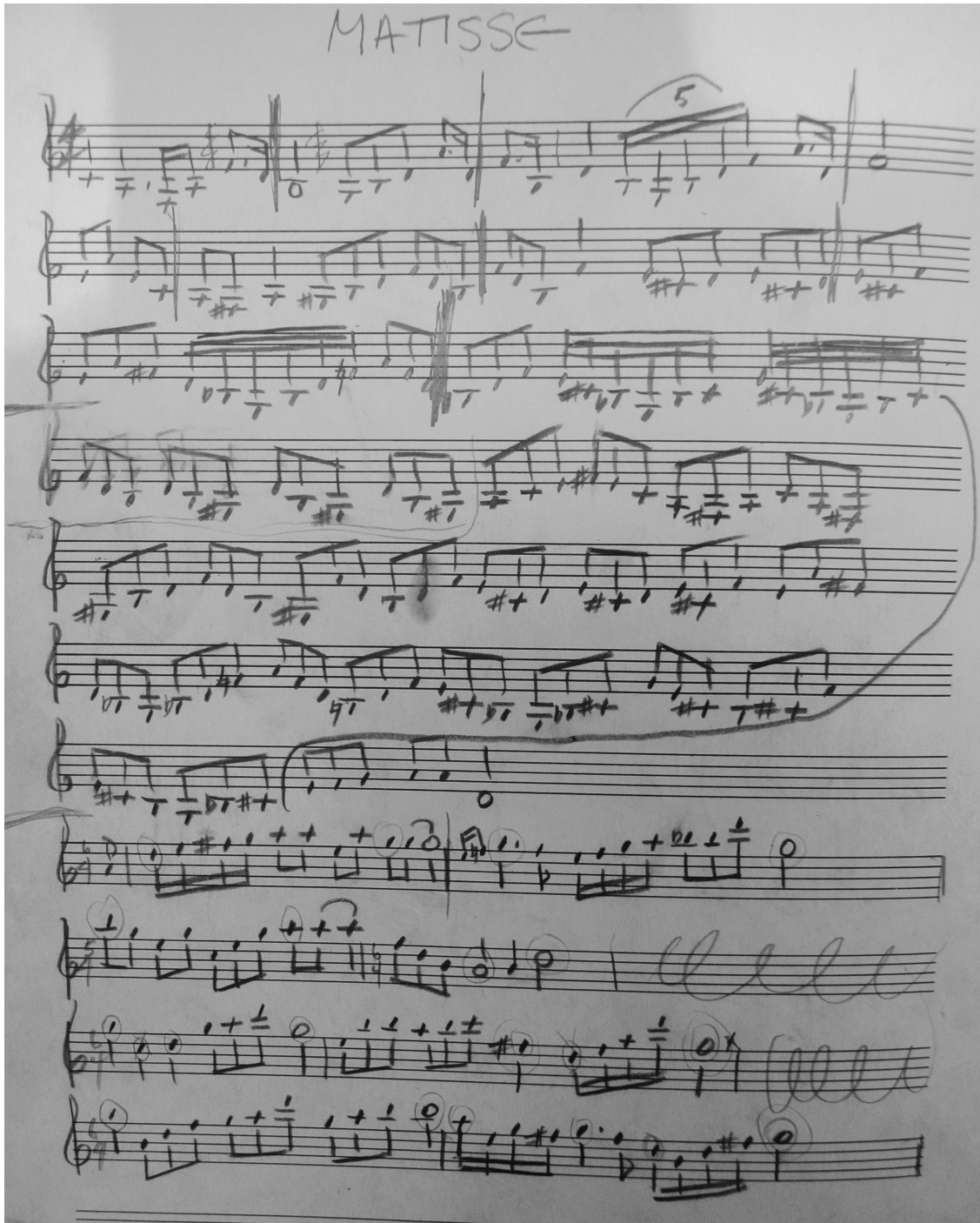


Figure 2.5: Ito, Teiji, *score of works of Matisse* (excerpt), Teiji Ito Collection, NYPL

5.5 Bagatelle for Willard Maas (1961)

This piece was composed for the experimental film “Bagatelle for Willard Mass” by Marie Menken, who alongside Maya Deren was one of the most significant experimental filmmakers of her era. Since there was not any score for this piece in his collection, I transcribed everything from his recording. This movie is only 5 minutes long, and the music plays from the start to the end without any break. Combined with the fact that unlike Maya Deren’s films which are available collected on DVD¹⁷, this film is not available in any other format than the 16mm original (which must be hired from the Film-Makers’ Coop in NYC), I could not to make a timeline for it. The original plan was to practice with the film, yet it had been mailed accidentally to a different department at UCSD (after being delayed by a snowstorm), which meant that I received this 16mm film on the day of the performance, at UCSD and saw it for the first time at the dress-rehearsal.

The movie starts with visual images of the Palace of Versailles and then moves about the gardens and returns back to the palace images. Then dramatic images of fountains come up at the very end. The only thing I could try to capture was the clear transition between garden images to palace images since the first theme of music must come back at the transition point. Yet, I could develop more in the performance in Brisbane since I could digitize the film in advance and look for the specific connection between the visuals and sound. What I figured out with the process was again that there is a very detailed connection of image and sound. Teiji’s music captured subtle changes of feeling inspired by the shifting of visual motifs. At first, I tried to write the time information on the score for each transition, but this didn’t work since the music plays the

¹⁷ *Experimental films*, DVD, directed by Maya Deren (New York: Mystic Fire Video, 2007).

whole time during the film, and a live performer is never able to instantly correct for timing problems. Needless to say, we couldn't play with metronome either, since that would ruin the essential musicality of the work. As a result, we decided to play whilst adjusting our timing based on a set of key images in the film. This proved a fascinating way to further understand just how precisely crafted Teiji's film scores really were, with split second accuracy in his timing.

On the Film Makers' Cooperative website, Charles Boultenhouse has the following to say about this film:

Returning from the Brussels fair, she shot this at Versailles and the Louvre. There is wit, irony and prophecy here (though perhaps not apparent to those who do not know Marie Menken and Willard Maas personally). She says only 'A more serious film than ARABESQUE, BAGATELLE attempts to synchronize into a lyric statement some observations on Versailles.' Marie Menken's fountains are the fountains of life. Marie Menken's Versailles is the Versailles of death. The beauty of this film is the alternation of the fountains and Versailles death.

Boultenhouse, Charles "*Marie Menken: Bagatelle for Willard Maas*", The film-maker's coop, <http://film-makerscoop.com/catalogue/marie-menken-bagatelle-for-willard-maas>

Marie Menken was originally a painter, and a good friend of Maya Deren. Maya respected her work as a painter. Later on, Menken started making a film on her partner Willard Maas' influence. The relationship between Marie and Willard was complex, and somewhat famous at the time: they got married in the usual fashion and soon Marie became pregnant. Yet after some time, Willard realised that he was actually homosexual, and shortly after this their baby was tragically stillborn. Even so they stayed living together, while Willard had many affairs with his boyfriends. They sometimes lived together as three, with Marie, Willard and his current boyfriend. Marie devoted her life to Willard. She had a day job for 30 years on top of her creative works to maintain their life. Apparently Teiji was very upset about her complex

relationship with Willard. Stan Brakhage criticized Teiji's soundtrack for *Bagatelle* on these grounds as follows:

People have often remarked that she was getting back at Willard with "Bagatelle." But that feeling is really the result of the soundtrack – Teiji Ito's heavy-handed annoyance with Willard. Teiji could hardly be regarded as a sympathizer of Willard's. In fact, he was turned off completely by the extravagance of Willard's gayness. His annoyance came through in the music he did for "Bagatelle," and that created an imbalance in the film in comparison to Marie's images.

Brakhage, Stan. "*Film at Wit's End: Eight Avant-Garde Filmmakers*", (New York, Documentext & Macpherson & Company, 1989), 45

Indeed, Teiji's music could be heard as the expression of annoyance in a way."

"Bagatelle" means musically a short, unpretentious instrumental composition which doesn't have any specific form. It's a title that is often used for small works, which are seen to not be of great significance, but also somehow too good to simply throw away. For example, Beethoven's *Six Bagatelles*, composed later in his life, were still pieces close to the composer's heart. I feel that it is something of an injustice to describe Teiji's music as simply an expression of annoyance, since one can find so many details that are precisely linked to each change of visual subject matter. For instance, the way the music suddenly becomes very peaceful and gentle when the scene changes to the leaves quivering in the flickering sunlight in the forest. I believe that Teiji understood the feeling and reason behind Menken's naming the film a "Bagatelle," which contains her complex emotion towards Willard.

The music follows a kind of sonata form, with extremely variegated development in the middle. The exposition and recapitulation sound again like 16th century western music for guitar and clarinet. The development starts with a very weird rolling drum, and the clarinet plays very

short sound fragments on top of it. After that the music suddenly change back to renaissance palace dance music. Then finally the first theme comes back, the tempo begins to increase, and the whole piece ends.

Since this music was composed for a movie about palace, gardens, and fountains in Versailles, the general mood of this music reminds me of the Bourbon dynasty. Despite this sense of grace, Teiji used several unusual chords for the guitar part (many of which sit rather uncomfortably under the player's fingers), and the use of extended sound effects such as quartertones or multi phonics in the clarinet, make this music sound more ironic.

The original instrumentation is clarinet, guitar, zither, drum and cymbal. Particularly, the use of cymbal is very unique. In the end of the movie, the visual image of the fountain is very impressive, and the cymbal's extreme crescendo and decrescendo is directly related to the fountain's movement (which is accentuated by dynamic camera-work).

5.6 Meshes of the Afternoon (1943/1959)

Meshes of the Afternoon is Maya Deren and Alexander Hammid's classic masterpiece of the New York underground. Teiji re-scored the music to this film in 1959. Of all Teiji's collaborations with film, this was the one I was most excited about performing the live soundtrack to. So, it was exciting for me when I found out that there were fragments of the score in his collection. (Figure 2.6) Yet many parts were empty, and some scored very different to the final recording that accompanies the film. So, I transcribed from this recording as well.

The New York Film Makers' Cooperative website describes the film as follows:

A large flower, the silhouette of a figure briskly walking away, a house key, a bread knife, a telephone receiver resting off the hook, and a spinning phonographic turntable define the shifting functional elements in *Meshes of the Afternoon* from which the film's evolving, malleable construct - the fragile and tenuously interconnected mesh of actual and perceived reality - is intriguingly (and ingenuously) mapped. – Maya Deren modulates the mise-en-scene of seemingly mundane objects to create overlapping, yet non-intersecting planes of existential reality, using permutations of recurring images - to represent variably interlocking narrative fragments of observation, inference, deduction, and memory. Unfolding with the narrative discontinuity characteristic of nouvelle roman literature (creating an idiosyncratically dissociative filmic language that also characterizes Alain Resnais' subsequent feature films, particularly *Last Year at Marienbad* and *Je t'aime, je t'aime*), the film posits a series of subtle structural, temporal, and logical mutations, creating a sublimely recursive, mind-bending meditation on the interaction between experience and memory, domestic banality and violence, imagination and causation.

Unknown, " *Maya Deren, Meshes of the afternoon* " The film-maker's coop, http://film-makerscoop.com/rentals-sales/search-results?fmc_author=189

Handwritten musical score for *Meshes of the afternoon* by Teiji Ito, featuring sketches and musical notation for various instruments.

Sketches and Musical Notation:

- 22:** Sketch of a person sitting. **BASS FIDDLE:** Musical notation with notes and rests.
- 23:** Sketch of an eye. **FLUTE:** Musical notation with notes and rests.
- 24:** Sketch of a road with a sign. **GUITAR:** Musical notation with notes and rests.
- 25:** Sketch of a hand holding a feather. **25:** Musical notation with notes and rests.
- 26:** Sketch of a road with a sign. **26:** Musical notation with notes and rests.
- 27:** Sketch of an eye with the text "EYE ASLEEP". **27:** Musical notation with notes and rests.
- 28:** Sketch of a tunnel with a sign "ROAD" and "TUNNEL". **28:** Musical notation with notes and rests.
- 29:** Sketch of a person with a sign "MURDER FOG". **29:** Musical notation with notes and rests.
- 30:** Sketch of a person with a sign. **30:** Musical notation with notes and rests.
- 31:** Sketch of a person with a sign. **31:** Musical notation with notes and rests.
- 32:** Sketch of a person with the text "RUN AFTER FIGURE". **32:** Musical notation with notes and rests.
- 33:** Sketch of a person with a sign. **33:** Musical notation with notes and rests.
- 34:** Sketch of a person with a sign. **34:** Musical notation with notes and rests.
- 35:** Sketch of a person with a sign. **35:** Musical notation with notes and rests.
- 36:** Sketch of a person with a sign. **36:** Musical notation with notes and rests.
- 37:** Sketch of a person with a sign "TIME FACE". **37:** Musical notation with notes and rests.
- 38:** Sketch of a person with a sign. **38:** Musical notation with notes and rests.
- 39:** Sketch of a person with a sign. **39:** Musical notation with notes and rests.
- 40:** Sketch of a person with a sign "UP STAIRS". **40:** Musical notation with notes and rests.
- 41:** Sketch of a person with a sign "SLOW MOTION UP STAIRS". **41:** Musical notation with notes and rests.
- 42:** Sketch of a person with a sign "LOOK AROUND CORNER" and "FALLS AWAY". **42:** Musical notation with notes and rests.
- 43:** Sketch of a person with a sign "THROUGH WINDOW". **43:** Musical notation with notes and rests.
- 44:** Sketch of a person with a sign "LOOKS AROUND". **44:** Musical notation with notes and rests.
- 44B:** Sketch of a person with a sign. **44B:** Musical notation with notes and rests.
- 45:** Sketch of a person with a sign. **45:** Musical notation with notes and rests.

Additional Annotations:

- 44:** TENTIAL BUBBLE VOICE (with a red arrow pointing to the musical notation).
- 44:** A (with a red arrow pointing to the musical notation).

Figure 2.6: Ito, Teiji, score of *Meshes of the afternoon* (excerpt), Teiji Ito collection, NYPL

Musically it is very hard to find a traditional western musical form or style in this piece since the instrumentation includes many Japanese gagaku instruments and there is a great deal of silence used as well. Rather this music sounds very clearly Japanese in taste: with the use of the classical minor pentatonic scale (C, D, Eb, G, Ab) in the guitar and flute melody at the beginning of the film, the rhythm pattern produced by Tenten (small drum) which is reminiscent of the clappers used at the opening and closing of a Kabuki stage curtain (*hyoushimaku*), or the voice part in the middle which recalls *Youkyoku* (songs of the *noh* theatre), to name just a few instances.

The process of transcribing this piece was almost the same as for *The Very Eye of Night*. I made a timeline first and transcribed the pitch and rhythm from his original recording, with much information being transcribed first as text in order to quickly note the relationship between visual image and sound figure.

There were some issues with instrumentation as well, since there were differences between the draft score from the archive and the final recording. Although he wrote a *koto* part in his score, there is no *koto* in the recording (the part is played by a nylon string guitar). This time I decided to use *koto* instead of guitar, which was one of the more drastic decisions I made. The instrumentation of this piece is also very distinguished since he chooses Japanese traditional *gagaku* instruments including *hichiriki* and *shō*. Actually, the whole ensemble can use Japanese traditional instruments, for instance substituting guitar with *koto* (as per the original score), and flute with *ryuteki* (it's unclear from the recording which flute he used – likely a piccolo – which has a similar range and timbre to the *ryuteki*). Particularly interesting is the way that a number of different Japanese traditional music genres such as *kabuki*, *noh*, and *gagaku* are included at the

same time, which could never happen in Japan, where these traditional scenes exist in separate worlds (with *kabuki* and *noh* being starkly contrasting low and high theatre traditions, and *gagaku* being a ceremonial music used on specific occasions in the court). As the melody line he composed sounded so directly referential of traditional Japanese musics for me, I assumed at the time that he actually wanted to use koto but had been unable to.

Similarly, to his work on *The Very Eye of Night*, the specific instruments, sounds, and musical motifs of *Meshes of the Afternoon* related directly to specific visual subject or motifs in the film. Thus, we see a relationship between knife and drum, key and *tenten*. A duo of voice and contrabass are linked to uncertainty and a movement between worlds (or registers of consciousness), the *shō* is linked to alarm and a sense of shock, and the piccolo connects to a physical or sexual motif. I made sure to explore the relationship between sound and images also for this piece and shared this information with the ensemble.

Once again, I encountered difficulty caused by the difference between the projection timing of digital media and 16mm films. So after working out the timings for the digital version and creating a score based on this, I was then required to once again revise the timing information when the 16mm print arrived (this was true also for the later performance in Brisbane, where the film print was in particularly bad shape). Yet one advantage of *Meshses* was that the visual motifs are much easier for the performers to pick out, which meant that the performers were better able to play this soundtrack whilst primarily focusing on the film (not the clock), allowing for better synch. I was extremely happy with the level of precision the ensemble was able to achieve in the live performance. I'm sure that this process, playing directly to the images, is exactly how Teiji created the soundtrack in the first place. He deeply understood the

context of the film first (as outlined in the document “steps in making a film score” discussed in the previous section, figure 1.5), and tried to play by his inspiration from the images.

Chapter 6:

Performance at Brisbane International Film Festival (BIFF2018)

6.1 Programming

One of the differences between UCSD performance and BIFF performance was the program. I carried over three works with film from the first performance and kept *Passage to Nirvana* as an introduction to the show, played in darkness. *Dwightiana* was also added to this show. The program and the order were as follows:

1. *Passage to Nirvana* [solo clarinet - no film]
2. *Meshes of the Afternoon* [dir. Maya Deren]
3. *Bagatelle for Willard Maas* [dir. Marie Menken]
4. *Dwightiana* [dir. Marie Menken]
5. *The Very Eye of Night* [dir. Maya Deren]



Figure 2.7: *Official program of Brisbane International Film Festival 2018*

6.2 Technical differences with the performance at UCSD

The other difference was again 16mm film. From the previous experience at UCSD, I knew that there can be huge timing differences between prints of the 16mm film, as over a print's life deteriorations can occur which mean sections of the film must be cut out and re-spliced. For this reason, I made sure to digitize each of the prints so that I could note their specific timing idiosyncrasies. We were then able to rehearse with the 16mm projection on the day of the performance, and by this time I had managed to create new timings for everyone's score.

Another interesting issue that arose was with the amount of time given between each film. To ensure a seamless transition, the projectionist had connected the films together onto one large reel (so that there would not be any need to re-set between them). The projectionist had left approximately 3 seconds of space between each reel (although in reality, this at times proved to be close to 1 second), which was not enough time for us to switch instruments, prepare sheet music, or generally reset for the next soundtrack. Furthermore, this created a generally frenetic pace to the event, as starkly contrasting films followed hot on each other's heels. We then made the request that they increase the gap between films substantially, and in the end we had roughly 15 seconds between each to prepare for the next.

Another issue to arise came from the quality of the 16mm print of *Meshes of the Afternoon*. This film was sourced from the National Film and Sound Archive of Australia, where it is in fact the single most borrowed item in their whole catalogue (having been on the syllabus for almost all media studies courses in the country since the 1960s). The film was, by the projectionist's own description "ragged," with hundreds of splices and worn-out sprocket holes, and was generally in terrible condition (this was most evident when playing the magnetic tape soundtrack live—a good thing that we did not have to rely on that audio!). The film actually snapped multiple times in the dress rehearsal, and the projectionist had to make a decision to cut away a certain amount of the opening credits. This added a sense of anxiety to the performance that had not been there when we played at UCSD, and also further emphasized to us the need to be able to perform directly from the visuals on-screen without reference to the clock timer: if the film broke, we made a plan to continue directly from where the break had occurred, rather than try to risk it by going back to the beginning again—and it would have been difficult to regain synch between the clock and the film.

The most musical concern after the first experience at UCSD, was how to best balance the volume of each instrument. The volume balance of Teiji's original recording was equalized by himself, and furthermore instruments had been close-miced, which contributes to the very distinctive sound of the whole thing. As the cinema at GOMA was not designed for musical performances, but rather the projection of films, the acoustic is intentionally very dead, and the space eats up sound easily, making acoustic instruments sound quieter. To address these issues, I requested 13 microphones in advance so that we could amplify and balance the ensemble, which had the bonus effect of providing a close-miced sound quite similar to the original. The result was live recording sounds much closer to Teiji's original, retaining more of the atmosphere that I wanted than the live acoustic at UCSD had.

6.3 Dwightiana

Dwightiana is a stop-motion animation film by Marie Menken. This film was made to cheer up her friend, Dwight Repley, who was originally a boyfriend of her husband Willard. Stan Brakhage described the friendship between Marie and Dwight as follows:

... Dwight Repley [was] an old boyfriend of Willard's and a wealthy man. Dwight was an alcoholic who was forever having rich people's troubles – which are absolutely incurable – and he had become very dependent on Marie. She came to love him deeply, long after Willard was through with him, and they were great friends.

Brakhage, Stan. “*Film at Wit's End: Eight Avant-Garde Filmmakers*”, (New York, Documentext & Macpherson & Company, 1989), 43-44

Teiji created very fun, light-hearted music for this film. The instrumentation is tin-whistle, vocal scat, bongo, shell chime, box (or tea-chest) bass, steel pan, and guitar. There was no score at all for this film in his collection.

We did not perform this piece as part of my DMA recital—it was a new addition to the program for the Brisbane International Film Festival show. The score we performed from was entirely transcribed by me from his original recording. To realize this performance, I needed to find substitutes for some of the instruments that proved difficult to find, so instead of tin-whistle we used piccolo (although I owned a tin-whistle, we were unable to get a bright enough sound out of it), and shifted from box bass to double bass. We found ourselves unable to rent a steel pan in Brisbane (the percussion rental company kindly delivered us a set of steel brake-drums instead), and had not been able to use on in the rehearsals which took place in Melbourne, either. The only option was to substitute xylophone with very soft mallets, so that the sound would become as round and soft as possible. This was a substitution that proved necessary, as the theatre in which we performed in Brisbane did not have enough room on-stage to accommodate the addition of a steel pan even if we had been able to source one. I believe that this kind of substitution by economy or practicality is actually similar to Teiji's working process anyway. As example is, the koto-guitar substitution in Meshes. Teiji also already had that flexibility in his working process. So, it didn't feel too inappropriate.

Musically, it is possible to say that some sense of Caribbean tradition is present in this piece through the instruments of steel pan and box bass, and also the rhythms and reggae chords used by the guitar. There are other traditions mixed in there, too – jazz with the vocal scat, and rock groove with guitar in the end. So, the score is sort of a playful, light hearted exotica that was

quite popular at the time through the work of artists like Martin Denny¹⁸ and would later prove to be influential on artists like Haruomi Hosono. The vocal scatting in his original recording is very impressive and funny, too. In the performance, Samuel Dunscombe performed the vocal part to this piece.

A recurring theme with this project was the difficulty in synchronizing music with image live, as we were unable to know the timings until we got the actual print to be used in performance (which so far has only ever happened one or two days before the show). *Dwightiana* is only 3'27" long, and music plays the whole time without break. More so than any other of his overdubbed pieces, the edits in this soundtrack are extremely sudden, and the splice point can clearly be heard each time (there are no gradual transitions, or points of silence, between themes – development is achieved through hard cuts with each change of scene). In the rehearsal we were only able to practice each section using a clock timer, before the dress rehearsal (where we projected the film and were then able to split focus between the visual imagery and the digital clock). In the end, I took on the role of conductor, cuing each change of section in a manner that would feel roughly similar to the hard cuts of the tape-edits. This proved difficult to do, however, both due to the physically cramped conditions on stage, and the necessity for split second timing to achieve the same effect of “hard cuts.” For the most part, however, we achieved a successful realization of the film score, and evoked a positive response from the audience.

¹⁸ April 10, 1911 – March 2, 2005) was an American piano-player and composer best known as the "father of exotica.

Appendix A

Collection of interviews

Contained within this appendix

1. Phone interview with Tavia Ito
2. Interview with Guy Klucevsek
3. Interview with Ralph Samuelson
4. Interview with Yukio Tsuji
5. Interview with Barbara Pollitt
6. Interview with Maureen Fleming
7. Interview with Wendy Erdman
8. Interview with Mara Pauli
9. Interview with Fumiko Wellington

Phone interview with Tavia Ito

M: Thank you so much for giving your time to talk about your father...

T: My pleasure. My father passed away when I was 19. And my parents Gail Ryan and Teiji Ito were married but they divorced when I was very young like I was three years old. So I didn't really grow up with him that much. I was around him when he was doing "Watermill". One of my the greatest connections with him is the Ballet. The Ballet he did for Jerome Robbins. It was in 1972 when I was ten.

M Did you play with him in the show?

T: No, I didn't play in the show at that time. I played with him at home. He taught me playing the guitar and some drumming. But I got to play the ballet after he passed away since there was revival of the ballet. And I got to play one of the musicians who played it. I'm not sure when I was but I think It was 1990 what was brought back. It was pretty honor to play his music even though I didn't get to play with him.

M: right. Did his young bother Genji organized the revival?

T: Yes, He did.

M: Were you close to Genji as well?

T: Yes were very close.

M: Were you more closer with Genji than Teiji, you think?

T: No, It was just different time growing up, you know. Because Genji was big influence during the Ballet time we did together, and I was in my 20th ages. So It was kind of very exciting time growing up, you know. Ah the other thing is the las t kind of composition with was Axix mundi. Did you get to see the score? That was kind of charted in a very interesting way, I love that. My father has music is running though his veins. He really could take any any instruments. He could play shakuhachi, Clarinet, Flute, Guitar, Drums and even though like child xylophone. He would suddenly create whole thing surrounding just with the one scale. He was just genius.

M: Exactly, So did he create his music with very intuitive imagination?

T: Yes. There is a wonderful story a family in Japan told me. When he took the family piano, he put paper clips in all the strings so that the strings all buzz and he created composition around that.

M: Wow, How old was he at that time?

T: He was a young man.

M Do you think he was aware about the Avant-Garde Music in NY such as John Cage?

T: Somewhat. Because of the connection of Maya. And Maya was very involved with various scene in NY. So I think he was aware,

M: You told me about you family in Japan. I heard that they are highly respected theatrical family and there are so many artists.

T: Yes, Very. His Father Michiko Ito(Dancer), His father, Everybody went to different part of the world. His father used to design the costumes for the Rockettes at radio city.

M: And His mother Teiko was dancer,right?

T: Yes, She was american. So the fact made their travel to the states easier.

M: Did she look like Japanese?

T: She looked like Japanese. But was being under the name Tei-KO not Teiko ITO. Because Ko sounded more Korean. And So they hide out during the concentration camp or everything under the name of Ko.

M: That is very interesting fact. I kind of assumed about the reason why they decided to move to United states in the middle of the war that they needed freedom as artists and it was impossible in Japan at that time. What do you think about it?

T: I don't know what exactly the freedom there were looking forward was, but they though very important to study abroad and experience the art that way.

M: It seems like Teiji traveled a lot to collect the new instruments, to know new sound.

T: He was really cherish to old and primitive sound. That is about his Axix mundi piece that reaching back to primitive sound. He loved flamenco guitar, Brazilian music. He studied that and he could play guitar that way,too.

M: I feel so many different type of musical influence in his music such as Jazz or also classical education as well. Did he have any of it?

T: He trained clarinet classically. So there was great influence there.

M: He learn it in a academy?

T: Yeah, He went to High school of music and art in NY. But He dropped out. He was very proud to be dropped out. He always said that it was good move that he made.

M: I read in his collection that He ran out from his parents house when he was 15. You think it was same time when he dropped out the school?

T: I thinks so probably. And he became involved Maya Deren.

M: Do you know how they actually met?? I read in the document that Maya described their encounter very dramatic way like they just bumped up on the street and she decided to ask him to write a music for her latest film.

T: She knew his parents. He was sleeping on the bench in the park. And She came along and “ Teiji?? What are you doing here?? Come on , I have something for you to do”.that’s how the story goes. So It kind of just happened.

M: That’s very funny story. But they had known each other in advance. and She knows his musical talent.

T: Yes, Because He performed with his Mom when he was 5 years old. He performed his mother’s dance performance recital.

M: That’s really a genius story. He was just musician since he was a baby.

T: Yes, He was born as music.

M: Do you know about the family of Teiji’s mother?

T: I don’t know. She passed away before I was born.

M: I see.. How about your grand father?

T: I don’t remember if I was meeting him but He was there when my parents wedding. So I think He passed away just before I was born.

M: Do you remember the moment when Teiji Passed away? You were 19 years old, right?

T: Yes, He passed away in Haiti when he was 47 years old. He had re-married with Cheryl. So She called us from Haiti and Genji and I came down there and we took care of everything. Since Teiji had such a strong connection with Haiti, His wife decided to bury him in Haiti which was a crazy decision. But it was her decision to make.

M: Do you know if it was Teiji’s will?

T: No, He wanted to be cremated. But Nobody remembered until after. We made a mistake kind of things.

M: Where was “ Home” for him?

T: New York I think,

M: I heard that Maya’s ash is in Mt. Fuji, is that true? Do you know about it?

T: I don’t know, But Maybe true. He may have taken her there.

M: Have you ever been in Tokyo to see your family in Japan?

T: I got to go there 2 years ago. We went to the family’s grave and all it’s we got together for a reunion. and there were 40 of us. We were 5 of us came from america. It was incredible.

M: Were there still many artists in your family , I assume..

T: Yes, There are so many musicians, people who are working in the theater. I could't speak Japanese. So I was just smiling there but I was just incredible.

M : I'm sure Teiji was also very happy with that. Thank you so much for your time ... I really appreciate it.

Interview with Mr.Guy Klucevsek

-Do you know about detailed immigration process of him?At that time, (according to my research, it was 1941)It must be hard to travel oversea due to visas and political issues.

I have no idea, we never discussed it.

- Do you know what did Teiji think about his nationality and his personal identity?

I have no idea, we never discussed it.

- If you know about his subsequent marriage after Maya's death, and if you don't mind to tell me, Could you let me know?

Cherel Ito was his partner (wife) all the time I knew him. I don't know much about her. She was from southern California, a niece of Herb Alpert, the trumpeter/composer. I can't remember her maiden name.

-Do you know any connection with him and any other musicians like as you? I would like to know any other name of person if it's allowed.

The others I know have all long since passed away. Closest to him were his brother Genji (deceased) and Dan Erkkila (deceased). The writer, director, Julie Taymor (Lion King, etc.) knew him, but I have no contact information for her.

-Do you know if he used the multi dubbing technique for esthetic purposes or more practical reasons?

I think both. Although Teiji had little money, he invested in the latest microphone and tape recorders, because he saw them as musical instruments. Overdubbing was relatively new when he was doing it. Since he played just about every instrument under the sun, that medium cried out for his playing one instrument on top of another in layers. But, also, I'm sure the films and theatre scores he worked on had limited budgets, so it made sense economically as well. But, that being said, he was one of the few doing it at the time.

-Could you give me any comments about Teiji's personality, character, any small episode happened between you and him?It would be so grateful.

Teiji was a beautiful soul. Thoughtful, generous, funny, fun to be around; loved people, loved food, loved life. He was the best friend you could ask for. I have one funny story about when I played in his band for “The Coach with Six Insides.” Teiji often described in images what he wanted in the music, but I was more of a straight-ahead classical musician, so Teiji would “translate” for me, like this: “Fumiko (violinist) and Paul (percussionist), this should sound like waves coming in and going out. Guy: start soft, get louder, then get softer again.” Cracked me up first time he did that. Gradually, over time, I, too, learned to play from his images. He was a great teacher as well. He was a great craftsman as well. When he saw I wore a pocket watch, he came in one day and presented me with a beautiful watch fob he had made out of beads. He could fix as well as build instruments. A good story about how he learned to play instruments: he asked me once if he could play my accordion. I said sure, and handed to him, and started to tell him how the buttons were arranged in the bass. “I don’t want to know that,” he said. He didn’t learn like a classical musician, by mastering rudiments of scales, etc., he learned by feel, the way a child learns language. He wanted to make music, not learn technique. He was one of the beautiful human beings and finest musicians I ever knew and worked with. I miss him every day of my life. I hope this helps. Best wishes, Guy K.

Interview with Mr. Ralph Samuelson

Greetings Michiko,

Thank you for your email. I am very gratified to learn about your dissertation regarding Teiji Ito and his music. Of course you already know how special his music is, and I’m sure that you sense he was a special person as well. His music truly needs to be more widely known, so your work is important.

(By the way, I think you might know Chinary Ung at UCSD— he is a good friend of mine. Please say hello!)

I can’t say that I knew Teiji very well. I first met him in 1979 or 1980. Steve Gorn (bansuri player) took me to his apartment in the West Village, on Bedford Street. You probably know that I play shakuhachi, and the three of us played inspiring music together that day. Teiji had a small apartment and the bed was high off the ground, with something like a curtain or cover reaching down to the floor. He lifted up this cover and pulled out an array of musical instruments from different countries— percussion, winds, strings— from Africa, Asia, indigenous Americas. I still remember this image vividly.

We decided to have a concert together, and we performed this concert at the Alternative Museum, perhaps also 1980. The Alternative Museum was the forerunner of what later became the World Music Institute.

Trying to respond to some of your questions below, my memory is that Teiji did not present himself or think about himself specifically as a Japanese person, but as a citizen of the world. This is revealed in his music and his aura. He was a kind of global shaman, identifying closely with the spiritual, ritual, and healing aspects of music, certainly influenced a lot by his association and travels with Maya Deren. You can feel this in his score for the New York City Ballet's "Watermill", choreographed by Jerome Robbins and premiered in 1972. I was privileged to play this music live with the ballet performances in 1992 and 2008. I also worked with Teiji's brother Genji Ito on "Watermill" and some other projects.

I'm sure you know the recordings of Teiji's music on the Tzadik label, including the 2008 recording of "Watermill". The 6 musicians on this recording all have a direct connection to Teiji:

-Me, as described above

-Steve Gorn, bamboo flutes. He knew Teiji better than I.

-Yukio Tsuji, percussion, strings, shakuhachi. I believe he knew Teiji very well and has some of his instruments.

-Marla Purl, koto, etc. She knew Teiji extremely well. I don't have her contact; I believe she still lives in Southern California.

-Tavia Ito, percussion and various. She is Teiji's daughter; I'm not sure who her mother is. She lives in Massachusetts and the address I have for her is: 87 King St., Pittsfield, MA 01201 (but this might be outdated).

-Zishan Urgulu, sho. She is a theater director who was married to Genji. I don't think she ever met Teiji, but I believe she knows a lot about the family, and I think she might have some instruments that originally belonged to Teiji. You can reach her through LaMaMA Theater in New York.

I knew Teiji's 3rd or 4th wife Cherele, who played in earlier "Watermill" productions. But I lost track of her.

Teiji's music for Jean Erdman's Theater of the Open Eye was extraordinary. Maureen Fleming is a dancer who was in that group and worked with Teiji in that context—
maureen.fleming@fulbrightmail.org

You know that Teiji came from a family of talented and highly regarded artists in Japan. Among others, I was told that he was a nephew of Michio Ito, the legendary Japanese pioneer of modern dance, but I was never able to confirm that.

Well, I think that pretty much exhausts my limited knowledge about Teiji, but if I think of more I will let you know. I hope I can see your dissertation when it is complete.

Warm wishes,
Ralph

Interview with Mr. Yukio Tsuji

Hi, Michiko san, it is amazing to hear Teiji's name.

Late Genji Ito who was the younger brother of Teiji, was my body and mentor. We did so many productions together along with Teiji's compositions.

They are the sons of Michio Ito, who was the most famous contemporary dancer in New York, and we was the one established contemporary dance category for the first time.

He was the one used Kabuki paintings on his face for the first time in New York before world war 2. He got married to a n American person so Teiji and Genji are half Japanese and half American.

Teiji wrote so many theatrical music including dance pieces. The most famous one is "Watermill" directed by Jerome Robins and after Teiji died, we did revival by Jerome, and I was in it, too.

I answered your questions underneath, but if you really want to know about him, I can find my friend who was Genji's girlfriend back then, and she spent a lot of time with Teiji.

Please let me know.

Yukio Tsuji

-Do you know about detailed immigration process of him?At that time, (according to my research, it was 1941)It must be hard to travel oversea due to visas and political issues.

This you have to ask Tevia (Teiji's daughter) is this about Teiji ? Maybe he was born around that time -- 1941, in the US. Genji told me his father , Michio Ito went back to Japan because of the war.

- Do you know what did Teiji think about his nationality and his personal identity?

I don't know, but his in his music, I feel a lot of Japanese feelings in it, so He must felt Japanese blood in him strongly.

- If you know about his subsequent marrige after Maya's death, and if you don't mind to tell me, Could you let me know?

I don't know this person Maya at all.

-Do you know any connection with him and any other musicians like as you? I would like to know any other name of person if it's allowed.

Genji was his younger brother and died about 10 years ago, he playd shakuhachi and percussions, also Dan Erkiler was his flutist, they played as a trio usually for a long time.

-Do you know if he used multi dubbing technique as esthetic purpose or more practical reason?

I learned from Geinji, but I had to make some American Indian instruments myself before I played Teiji's music, so my spirits can come out through the instruments.

-Could you give me any comments about Teiji's personality, character, small episode happened between you and him?It would be so grateful.

I actually never met him. I met Teiji thru his music along with Genji. I met Genji 1980 right after Teiji died. Genji chose me because I had similar instruments as Teiji used, and I was just about started playing those instruments at Lamama theater.

Interview with Barbara Pollitt

I met Teiji in 1982. I was hired by Julie Taymor as lead dancer/puppeteer on Savages, a play by Christopher Hampton being produced by Center Stage Baltimore and directed by Jack Phippin. Teiji was engaged to compose and perform the music for the play performing with his brother Genji, and friend Dan Erkkila. Julie had been involved with Genji, and met Teiji and Dan during her production of "Way of Snow" for which Dan and Genji performed music. Cheryl, Dan and Genji are all gone now. The music for Savages was just exquisite. Maybe there is a recording of the play in Baltimore.

They were working on Axis Mundi, the amazing piece I had the privilege of running the tape recorder during their session recording in the Chapel at Center Stage. This piece is part of the Shamanic voices recording available online.

I became involved romantically with Genji, and after the play was over, we returned to New York where Teiji, Genji and Dan were working on Axis Mundi with Maureen Fleming and Chris Odo, two dancers. Maureen went on to become a Butoh performer.

After a period of rehearsal, I went to Japan for a visit with my sister, summer of '82. Teiji and Cheryl went to Haiti, and there Teiji died. I learned of his death while visiting his family members in Tokyo.

I returned to New York, and the funeral had already happened in Haiti, which unfortunately was not what Teiji wanted, a wish remembered after the fact.

I was very involved with the family at this time, and witnessed a very spiritual "visit" from Teiji, which I can't write about. Perhaps a conversation sometime.

Genji became "house" musician at LaMama., and we eventually broke up. I remained very close friends to Tavia and to Dan Erkkila. Dan contracted AIDS, and I helped him through his illness and death. Genji was in and out of heavy drug use, had a marriage and children, then another relationship, and then died of cancer.

Teiji was married to Maya Deren, which of course you know.

Then to a woman named Aileen, then Tavia's mother Gail, and finally to Cheryl. Cheryl and Teiji edited and released the "Divine Horseman" film that Maya had started and put away after becoming initiated into Voodoo religion, feeling the work was exploitive.

Your questions:

-Do you know about detailed immigration process of him?At that time, (according to my research, it was 1941)It must be hard to travel oversea due to visas and political issues.

I know nothing of this early period, except that there are family pictures that may be with Tavia, showing Teiji as a child playing for his mother, and many studio portraits of her. He did speak of working with his mother, and his father's work in scenic design, making props of celastic, a material in use to make masks during my career. He played with his brother Genji also at this childhood time. I know he felt his brother's work on Shakuhachi was superior. The work on Pacific Overatures, and then on Watermill involved both Genji and Dan.

- Do you know what did Teiji think about his nationality and his personal identity?

As a Japanese person, Teiji was very serious. He traveled all over the world and collected instruments, and learned to play many of them. He was expert on Shakuhachi, Haitian drum, guitar, and many many other instruments. As classified by type, the drum, the reed/winds, the strings, Teiji felt music so quickly and deeply, he could improvise on anything, and paid close study to all the master musicians he played with. He was particularly talented with 'Fado', Portuguese guitar, Brazilian guitar, and flute. The work he did on Haitian drumming was amazing. He could take you into the netherworld in an instant. I think he was truly a "World" musician, and felt brotherhood with all music.

- If you know about his subsequent marriage after Maya's death, and if you don't mind to tell me, Could you let me know?

After Maya it was Aileen, and that only lasted a year. Then Gail, and he was living up on 86th street in his parent's flat, a large 6-8 room apartment off Columbus Avenue. In that apartment were costumes and a Noh mask from his mother's world. Gail and Teiji divorced but I don't know that date. I know she wanted him to be more normal, regular income, and stable at home life, with the raising of Tavia. This was not possible, and eventually the marriage ended. Gail may still be alive, and living up in Western Mass near Tavia. I'm sure she could answer better than I on some of your questions.

-Do you know if he used multi dubbing technique as esthetic purpose or more practical reason?

Regarding recording technique, I think Guy K might know better. In Baltimore, it was a small cassette tape recorder. I think 4 track recording was popular at this time, but I wasn't part of this work. I know he was applying for Meet the Composer or other music grants to produce his work.

-Could you give me any comments about Teiji's personality, character, small episode happened between you and him? It would be so grateful.

Although I knew him less than a year, we were friends on a very deep level. Because I read I Ching with Yarrow stalks, and had a deeply spiritual side, Teiji and I didn't have to explain much. He called me a 'witchlette'. Since I was involved with his brother during the show of Savages, and became close to his 19 year old daughter, I was in contact with him frequently. While in Baltimore, we would hang out in the after hours club at the theater, and listen to the juke box. One evening Teiji put on "The Tennessee Waltz" and danced with me. He made me very comfortable! And he respected me as his brother's girlfriend. He would also improvise music every night with his "brothers". He was definitely dominant in this case, and made the decisions. I know he had a violent temper too, from stories Dan told me. I never saw that. Hi painful advice to me regarding my relationship with his brother stayed with me.

As it happens, I ended up with the original cassette recordings of Axis Mundi and the radio interview. Also, I have Dan's Axis Mundi score. There are a few photographs from the Baltimore time.

But it all was so sad and dramatic. Genji was a recovering heroin addict, and fell back into using. Teiji warned me about this, and although I can't write about it, I could talk to you sometime.

I was intimately involved with all this family and friends, and recovering from Teiji's death was a very serious process. Yukio stepped into Teiji's part to perform Axis Mundi at La Mama, and became close to Dan and Genji, performing in the revival of Watermill too I believe, along with Steve Gorn, an Indian flute specialist who was also close friends with Teiji over the years.

Please let me know if you want to talk to me sometime, or if you have luck with getting a hold of Guy or Tavia or Gail.

Interview with Maureen Fleming

-Do you know about detailed immigration process of him?

At that time, (according to my research, it was 1941)

It must be hard to travel oversea due to visas and political issues.

I do not know about this period of Teiji's life. I imagine that he was quite young and was unaware of the difficulties his mother, father and uncle must have faced. Teiji never mentioned any experience of racism and was one of the happiest people I ever met.

- Do you know what did Teiji think about his nationality and his personal identity?

We never really spoke about this aspect. Teiji was very much a "citizen of the world."

- If you know about his subsequent marriage after Maya's death, and if you don't mind to tell me, Could you let me know?

I knew Cherel, his wife at the time that I knew him, and I had met Gayle who was I believe his wife before Cherel and his daughter Tavia. Cherel and Teiji were working on completing Maya's footage: 'Divine Horseman' when I knew them. In fact, we had scheduled a performance for Halloween weekend in my loft that Teiji named 'Spirit Walk' when he did not return from Haiti due to his death. This presentation became a memorial for Teiji and Dan Erkkila and Genji Ito performed the first version of 'Axis Mundi' without Teiji in this presentation.

However, a curious event happened before we knew that Teiji had so quickly passed away. A dragonfly at least 4 inches in diameter flew into our lower east side loft and died. The costume that dancer Chris Odo and I were wearing for this presentation we had shown to Teiji before his departure in fact looked very much like a dragonfly, hooded and hands and feet covered with

white spots on our hands. All of the events surrounding Teiji's death were so very mystical. It was as if he had planned it so his work 'Axis Mundi' would be performed after he was gone in this 'Spirit Walk' presentation on October 31. There were numerous subsequent presentation of 'Axis Mundi' following this presentations organized by Genji Ito.

-Do you know any connection with him and any other musicians like as you? I would like to know any other name of person if it's allowed.

I am a dancer/choreographer. Besides his brother Genji Ito and Dan Erkkila and Ralph Samuelson, I do not know any other musicians that worked with him except Guy Klucevsek.

-Do you know if he used multi-dubbing technique as esthetic purpose or more practical reason?

As you probably know, Teiji worked with Jean Erdman at the Theater of the Open Eye on numerous productions. You could contact composer/accordionist (gklucevsek@si.rr.co) Guy Klucevsek, who worked with Teiji at the Theater for the Open Eye on numerous productions about the techniques they used.

Teiji was working on his work 'Axis Mundi' when I met him. This work involved three musicians using "stone age" instruments. The sound that three musicians could achieve acoustically was one of the ideas that Teiji was exploring at the time, and this sound was astounding. As I mentioned before, the musicians (besides Teiji) were his brother Genji Ito and Dan Erkkila. One of the ideas within the music was to 'soften down' from metal and return to the sound of 'stone age' instruments involving 'wood' and other 'stone age' sounds.

I didn't realize it at the time, but I now see that Teiji was influenced by the work of anthropologist Joseph Campbell, Jean Erdman's husband. 'Stone age' sounds had a great deal to do with goddess cultures that predated the change to cultures predating the shift to the 'iron age' patriarchal societies. It was at the time that Teiji was developing 'Axis Mundi' that I met him.

We were both to be a part of a work by Henry Smith (recently passed away) and Solaris Dance Theater involving Native Americans. My husband, Chris Odo went with Teiji to the Rosebud reservation in South Dakota to research the rituals of the Lakota and experienced a 'sweat lodge' ceremony. This was life changing for all involved and this also began a beautiful relationship based on the values of 'stone age' culture.

However, there was a disagreement between the founder of Solaris and Teiji. I believe it had something to do with Henry taking the reins of fund raising when the initial idea for the collaboration with Native Americans belonged to Teiji. Teiji withdrew from the project. However, our friendship and collaboration continued after he left the project.

-Could you give me any comments about Teiji's personality, character, small episode happened between you and him? I would be so grateful.

Teiji was very nurturing, charismatic and enthusiastic both in personality and artistically but what I remember most is his mastery of creating music in our rehearsals. He had a way of creating music that both supported and propelled. It was always inspiring to dance to his music. I remember that he spoke about how the master drummer in Haitian ceremonies always knew when to change rhythm to help invoke a possession. He said that a rhythm could create a “foundation” and flow through the combination of 3/4 and 4/4 time and that if a change occurred at the right moment, it was like pulling the floor away, a sudden change of reality in much the same way as one might experience when someone close to you passes away. Your perception of time and values become altered and you are indelibly changed by the experience.

Appendix B

Transcription of scores

-The Very Eye of Night

-Works for Matisse

-Bagatelle for Willard Maas

-Meshes of the Afternoon

-Dwightiana

perc. 1

Brass

Gamelan

+ Woodw

to Gamelan (xylophon)

The Very Eye of Night

①

01'50

(cor ad liv.)



Musical staff with notes and rests.

Musical staff with notes and rests.

03'12 + cla



3'32 $\text{♩} = 72$

04'46

* 2 dancers (coming closer)

Musical staff with notes and rests.

Musical staff with notes and rests.

* cut off after cla

05'29

05'29 (+ cla)

(cl)

Gamelan

Musical staff with notes and rests.

slow decres



07'14 $\text{♩} = 84$

* female dancer is spinning

(fl)

Woodw
gamelan

Musical staff with notes and rests.

(fl)

w.g

Musical staff with notes and rests.

07'23

MusicFacingSevent.com



Perc II ①


The Very Eye of Night

** many dancers*

03:46 $\downarrow = 72$

Drum (Taan Tam)

(gamelans) (perc II)

5  CONSTELLATION

continuu →

04:13 **05:29** **05:35**

cl *accel*

Drum *Keep repeating until 05:35, out of with cla.*

07:59 $\downarrow = 72$ ** male dancers.*

Drum with wood sticks *mf*

gamelans ** male dancers coming*

08:38 $\downarrow = 72$

09:08 *mf* **09:35**

cl $\downarrow = 115$

Drum with wood stick $\downarrow = 60$

Keep repeating *with rit * dancers stop.*

11:58 $\downarrow = 72$

Drum with wood stick? *ff * 3 male dancers*

← picking the vibration of drum in piano with pedal down

** male dancers.*

MusicFacingLevent.com

perc II

2

12'33

* male dancers

Drum



13'15

ff ♩ = ♩2

F1

Bcl

Drum

14'45

fine.

keep repeating with slow decrescend.

F, c, B, c1a

** one dancer*

06'10



2

Handwritten musical notation for the first system, including staves for Clarinet (Cl), Flute (Fl), and Bassoon (Bcl). The notation includes notes, rests, and dynamic markings.

** pas du doux*

Handwritten musical notation for the second system, including staves for Clarinet (Cl), Flute (Fl), and Bassoon (Bcl). The notation includes notes, rests, and dynamic markings.

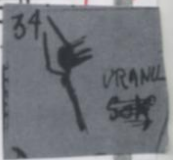
Handwritten musical notation for the third system, including staves for Clarinet (Cl), Flute (Fl), and Bassoon (Bcl). The notation includes notes, rests, and dynamic markings.

07'14

Handwritten musical notation for the fourth system, including staves for Clarinet (Cl), Flute (Fl), and Bassoon (Bcl). The notation includes notes, rests, and dynamic markings.

$\text{♩} = 84$

** seule
dancer
is spinning*



Musicloading.com

Handwritten musical score for a woodwind ensemble, featuring parts for Clarinet (Cl), Bass Clarinet (B.c.), Flute (Fl), and Bassoon (B.c.). The score includes time signatures, tempo markings, and performance instructions.

09:08 $\text{♩} = 115$ *hp. #0*
Cl ** male dances.*

09:17 *hp. #0*
Cl **09:35**
B.c. *6 * dancers stop* $\text{♩} = 72$
Cl ** female dancer spinning*

09:40 *57*
Fl *NOCT. + URANVS* *58* *sol*
B.c. *sol*

10:02 $\text{♩} = 56$
Cl ** pas du deux (duet)*
Fl ** pas du trois.*
B.c. *3*

NOCT. WALK
URANIA TO NOCTARIGULO

MusicForDingSevan.com

cl/FI/B.cI

10'25

(4)

Handwritten musical score for the first system, featuring three staves: Clarinet (cl), Flute (Fl), and Bass Clarinet (B.cI). The music is in 4/4 time. The Flute part includes a *rit.* marking and a *(short)* instruction. The Bass Clarinet part also includes a *(short)* instruction. A small graphic of a person is visible above the Flute staff.

Handwritten musical score for the second system, featuring three staves: Clarinet (cl), Flute (Fl), and Bass Clarinet (B.cI). The music continues in 4/4 time. The Flute part includes a *rit.* marking and a *(short)* instruction. The Bass Clarinet part also includes a *(short)* instruction. A small graphic of a person is visible above the Flute staff.

Handwritten musical score for the third system, featuring three staves: Clarinet (cl), Flute (Fl), and Bass Clarinet (B.cI). The music continues in 4/4 time. The Flute part includes a *poco accel* marking. A small graphic of a person is visible above the Flute staff.

Handwritten musical score for the fourth system, featuring two staves: Flute (Fl) and Clarinet (cl). The music continues in 4/4 time. The Flute part includes a *poco accel* marking and a *tr* marking. The Clarinet part includes a *tr* marking. A small graphic of a person is visible above the Flute staff.

Fl/c1/B.c1

11'27

Fl

C1

11'32

11'58

Fl

C1

Drum → perc. L

* Hit the inside of piano with the pedal sff

12'08

Fl

C1

B.c1

NOCT. FALL

* female

* falling

URANIA

VERBIT

* female

* falling

12'38

Fl

C1

B.c1

Drum (12'33)

(Drum) 1-22

* female

12'46

1-52

* falling

> #0

deciso!

cl/F1/Bcl

6

Handwritten musical score for Clarinet (Cl), Flute (Fl), and Bass Clarinet (Bcl). The score is divided into four systems, each with a time signature in a box:

- System 1:** Flute (Fl) and Bass Clarinet (Bcl). Time signature: 12'56". Tempo: ♩ = 57. Flute part includes a "female" marking and a blue star. Bass Clarinet part includes a "Duet" marking and a tempo change to ♩ = 82. A box with "x2" is present. A sticker reads "FINIA TO CRANUS".
- System 2:** Flute (Fl) and Bass Clarinet (Bcl). Time signature: 13'15". Tempo: ♩ = 82. Flute part includes a "f" marking and a blue star. Bass Clarinet part includes a "+Drum" marking and a "leggero" marking.
- System 3:** Clarinet (Cl) and Bass Clarinet (Bcl). Time signature: 13'40". Tempo: ♩ = 82. Clarinet part includes a "* falling" marking. Bass Clarinet part includes a "mf" marking and a "Five → gavetans" marking.
- System 4:** Clarinet (Cl) and Bass Clarinet (Bcl). Time signature: 14'52". Bass Clarinet part includes a "14'27" marking.

Below the systems are several empty musical staves.

Works for Matisse
1:50 Solo (Second time octave lower)

1

(Cinb)

EM Bm C G C b7 Dm

rubato

Dm G C

1:50 Solo

(1st time only)
Jazz Drums & Trumpet
↳ (2nd time to Coda.)

(g moll)

2

♩ = 208

ad live (a-moll)

Drum solo ad live.

5

6

3

tr

Drum solo

ff

Drum solo (2-3)

Drum solo (2-3)

Drum solo

152

The image shows a handwritten musical score on ten staves. The top staff is for guitar, indicated by a 'T' and a 'G' in a circle. The key signature is G minor (one flat) and the tempo is marked as quarter note = 208. The score includes a drum solo section with various rhythmic patterns, including triplets and sixteenth notes. There are several annotations such as 'ad live (a-moll)', 'Drum solo ad live.', '5', '6', '3', 'tr', 'Drum solo', 'ff', 'Drum solo (2-3)', and '152'. The notation includes chords, single notes, and complex rhythmic figures.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of chords and melodic lines. A circled number '3' is in the top right corner. Below the first staff, there are two notes with a slur underneath them, followed by a double bar line and the text 'D.C.'.

Eight empty musical staves for writing.

4

clab)

(second time guitar take out)

coda.

5

B♭cl

①

Bagatelle for Willard Maas

mus. Teiji Ito
transc. Michiko Ogawa

4

Moderato (♩=120)

d=d(4.75)

Drum

trun

trun

rit.

Tempo

MusicReadingLover.com

Bc)

2

Handwritten musical score for B♭ clarinet, page 2. The score consists of 12 staves of music. It features various musical notations including treble clefs, key signatures (one sharp), time signatures (3/4, 4/4), and dynamic markings such as 'p', 'f', 'tr', 'molto rit', and 'atempo'. The music includes complex rhythmic patterns, triplets, and trills. A watermark 'MusicFacingSevent.com' is visible at the bottom left of the page.

B♭Cl

3

Handwritten musical score for B♭ Clarinet. The score consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (B♭). It contains a complex melodic line with various note values, including eighth and sixteenth notes, and rests. A circled '3' is written above the staff. The second staff continues the melody with a 'b' dynamic marking. The third staff features a more rhythmic passage with many sixteenth notes. The fourth staff is marked 'Tutti' and contains a sequence of quarter notes. The fifth staff continues with quarter notes. The sixth staff has a '5' marking above it. The seventh staff consists of half notes. The eighth staff continues with half notes. The ninth staff has a 'Tr' marking above it. The tenth staff concludes the piece with a final note and a fermata.

Musicloadingsevent.com

B^b C1

4

Handwritten musical score for B^b Clarinet, page 4. The score consists of seven staves. The first two staves are for the main melody, with a dynamic marking of *mp*. The third staff contains a triplet of eighth notes. The fourth staff is for guitar, with a tempo marking $\text{♩} = 80$ and a *3* above a triplet. The fifth staff has a *4* above a group of notes. The sixth staff has *rit* and *accel* markings. The seventh staff ends with *fine.*

"Bagatelle For Willard Maas"

Mus. Teiji Ito
trns. Michiko Ogawa

①

Handwritten musical score for Clarinet (cl) and Guitar (gt). The score is in 3/4 time with a tempo marking of quarter note = 65. The key signature has two flats (B-flat and E-flat). The guitar part includes fret numbers and a capo position of 2. The piano accompaniment is written in two systems, with the right hand in treble clef and the left hand in bass clef. The first system includes the word "accel" and the second system includes "cresc.". The score consists of four measures of music.

B^bM

e

Handwritten musical score for a piece in E-flat major, 4/4 time. The score consists of 12 systems of staves. The first system includes a vocal line with a fermata and a piano accompaniment. The second system features a 'cresc.' marking and a 4/8 time signature change. The third system is marked 'meno mosso (♩ = 120)'. The fourth system includes a 'trun' marking. The score concludes with a final cadence. A watermark 'MusicFacingLevent.com' is visible at the bottom left of the page.

Handwritten musical score for a band. The score is written on a page with a grey border. It consists of several systems of staves. The instruments and parts are as follows:

- dr** (Drum): The top staff, featuring a 12/8 time signature and a key signature of two flats. It includes notes, rests, and a circled '3' with a 'rit.' marking above it.
- gt** (Guitar): The second system, with a treble and bass clef. It includes notes, rests, and 'rit' markings.
- Drum**: The third system, with a 2/4 time signature and a tempo marking of $\text{♩} = 70$. It features a large 'X' over the first two measures and rhythmic notation in the following measures.
- cl** (Clarinet): The fourth system, with a treble clef and a 2/4 time signature. It contains a large 'X' over the first two measures and rests for the remainder of the system.
- Drum**: The fifth system, with a 2/4 time signature and rhythmic notation.
- cl** (Clarinet): The sixth system, with a treble clef and a 2/4 time signature. It contains a large 'X' over the first two measures and rests for the remainder of the system.
- Drum**: The seventh system, with a 2/4 time signature and rhythmic notation.
- tr** (Trumpet): The eighth system, with a treble clef and a 2/4 time signature. It includes a 'tr' marking and a wavy line above the staff.
- Drum**: The ninth system, with a 2/4 time signature and rhythmic notation.

Additional markings include 'gt tacet' on the right side of the guitar staff and 'MusicFadingSeven.com' at the bottom left of the page.

4

cl

Drum
a. Tempo

cl

gt

cl

gt

Zither

gliss

Handwritten musical score for guitar (gt), drums (cl), and zither. The score is written on three systems of staves. The first system includes staves for cl, gt, and zither. The second system includes staves for gt, zither, and another zither staff. The third system includes staves for gt, zither, and another zither staff. The notation includes various rhythmic values, accidentals, and performance instructions such as 'gliss', 'tr', and 'p.'. A watermark 'MusicFoodingEvent.com' is visible at the bottom left of the page.

6

Handwritten musical score for three systems. The first system includes parts for Clarinet (cl), Guitar (gt), and Cymbal/Drum (cither). The second system is a piano accompaniment. The third system is another piano accompaniment. The score is in G major and 4/4 time. The first system is marked "Tempo I".

cl *tr* Tempo I

gt

cither

piano accompaniment system 2

piano accompaniment system 3

Musicofedgingheaven.com

Handwritten musical score for electric guitar (gt) and piano (p). The score is written in G major (one flat) and 4/4 time. It consists of several systems of staves. The guitar part is on the top staff of each system, and the piano part is on the bottom two staves. The score includes various musical notations such as notes, rests, and dynamic markings. A circled number '7' is in the top right corner. The text 'MusicFadingLeven.com' is visible at the bottom left of the page.

gt

tr

molt rit. (d.d.)

atempo

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8

Handwritten musical score for Clarinet (cl) and Saxophone (st) with piano accompaniment. The score is written on a page with a circled number '8' in the top right corner. The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score consists of several systems of staves. The first system includes staves for the Clarinet (cl) and Saxophone (st). The piano accompaniment is written in a grand staff (treble and bass clefs). The score features various musical notations, including notes, rests, accidentals, and dynamic markings such as 'p.' (piano). There are some corrections and annotations in the score, including a circled '3' above a note in the saxophone part and various accidentals and slurs throughout the piece.

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9

The image displays a handwritten musical score for Clarinet (cl) and Guitar (gt). The score is organized into two systems. The first system consists of two staves: the top staff is for the Clarinet and the bottom staff is for the Guitar. The second system also consists of two staves, with the top staff for the Clarinet and the bottom staff for the Guitar. A 'Tempo 2' marking is present above the second system. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p', 'pp', and '#p'. The score is written in a clear, legible hand.

MusicForDingSeven.com

cl

gt

gum

suspended with pair of soft sticks

pp

mf

p

mf

- accel -

Handwritten musical score for three instruments: trumpet (cl), guitar (gt), and cymbal (cym). The score is written on three systems of staves. The key signature has two flats (Bb and Eb). The first system includes a circled page number '11' in the top right corner. The second system features dynamic markings 'pp' and 'f'. The third system features dynamic markings 'ff' and 'mp'. The guitar part includes the word 'arpeg' and a dashed line indicating a specific technique. The cymbal part has various notes and rests. The score is framed by a hand-drawn border.

Handwritten musical score for a string quartet, consisting of four staves. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments are labeled on the left as 'cl' (clarinet), 'gt' (guitar), and 'cym' (cymbal). The score includes various musical notations such as notes, rests, and slurs. Dynamic markings are present throughout, including *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano). A circled number '12' is in the top right corner. The text 'MusicFadingSevent.com' is visible at the bottom left, and another 'pp' marking is at the bottom center.

13

Handwritten musical score for percussion instruments. The score is divided into three systems. The first system includes parts for Cl (Clarinete), Gt (Gong), and Cym (Cimbalom). The second system includes parts for Cl, Gt, and Cym, with a *pp* dynamic marking and a *f* dynamic marking. The third system includes parts for Cl, Gt, and Cym, with a *f* dynamic marking and a *G.P.* (Grande Pausa) marking. The score is written in a key signature of one flat and a 4/4 time signature. The Cl part consists of quarter notes and half notes. The Gt part consists of quarter notes and eighth notes. The Cym part consists of quarter notes and half notes. The score is written on a single page with a circled page number 13 in the top right corner.

♩ = 80

The musical score is handwritten and consists of three systems. The first system includes a vocal line (labeled 'd'), guitar (labeled 'gt'), and drums. The second system includes guitar and drums. The third system includes guitar and drums. The score features various musical notations such as notes, rests, and dynamic markings like 'p.' and 'p' accel...'.

Handwritten musical notation for the first system, including staves for Clarinet (cl), Saxophone (st), and Cello/Double Bass (cello/bass). The notation includes notes, rests, and a 'rit' marking.

Handwritten musical notation for the second system, including staves for Clarinet (cl), Saxophone (st), and Cello/Double Bass (cello/bass). The notation includes notes, rests, and a 'rit' marking. The system concludes with the word 'end.' written below the staves.

Four sets of empty musical staves, each consisting of five lines, provided for further notation.

Meshes of the Afternoon

Music: Teiji Ito
 trans: Michiko Ogawa
 ♩ = 54

00'14
 lower

①

00'16 * film start.

00'23 * the sun disappears) 0'23' * shadow

01'18 (slow to fast) **01'27** * woman comes into the door Niente!

01'28 * woman comes inside, ♩ = 50 **01'36** * door opened

02'23 * she stops record player, until →

Koto (guitar)
 piccolo
 Tenten

Koto
 piccolo
 Tenten

Koto
 piccolo
 Tenten

Koto
 Tenten

Koto
 Tenten

Koto
 Tenten

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Meshes of the afternoon / pic, perc, koto (or guitar), sho, shikiri ①

05'25 $\text{♩} = 54$

piccolo f * the ground is upside down - non decres.

Tenten

piccolo

Tenten

Drum

05'29

piccolo

Tenten

Drum

* maya looks at outside

Voice + C.B + Koto

06'35

06'55

Koto

Tenten

+ voice & c.b

* maya

* key fracture mouth.

silence * maya comes into the room

Koto

Tenten

* maya says something.

07'50

08'08

08'12

Koto

Tenten

* knife

(remain resonance) -> voice + C.B

* a female dressed black disappeared.

MusicFacingJapan.com

Mushu of the afternoon / pic, percs, koto (guitar), sho, shichiriki / 2

09'26 *Hand to face *write face*
 piccolo *non decress.*
 Tenten Drum
 09'33 *key
 09'35 *key
 09'43 *Hand to chest
 *key

10'53 10'01
 piccolo
 shochiriki
 sho
 Tenten
 10'11 *Woman with sunglasses
 Bugaku Drum
 Bell

MusicReadingSevent.com

Mesher of the afternoon/pic. perc, koto, shochiriki (3)

4

Handwritten musical score for the first system, featuring five staves:

- piccolo**: Treble clef, mostly rests.
- shichiriki**: Treble clef, melodic line with notes and accidentals.
- sho**: Treble clef, melodic line with notes and accidentals.
- Tenten**: Treble clef, rhythmic pattern of vertical strokes with 'x' marks above them. Includes the annotation "only sho remains." above the staff.
- Drums**: Treble clef, rhythmic pattern of vertical strokes with 'x' marks above them. Includes the annotation "molt decresc." above the staff.
- Bell**: Treble clef, rhythmic pattern of vertical strokes with 'x' marks above them.

Time signature: **10'55** (boxed). Annotations: "silence * awake." to the right of the sho staff.

Handwritten musical score for the second system, featuring four staves:

- picci**: Treble clef, melodic line starting with a **mp** dynamic marking. Includes the annotation "maya Lies down" above the staff.
- shichiriki**: Treble clef, melodic line with notes and accidentals. Includes the annotation "silence" above the staff.
- Tenten**: Treble clef, rhythmic pattern of vertical strokes with 'x' marks above them. Includes the annotation "Krite" above the staff.
- sho**: Treble clef, melodic line with notes and accidentals. Includes the annotation "ka" above the staff.

Time signature: **11'48** (boxed) above the picci staff, **12'24** (boxed) above the shichiriki staff, and **12'42** (boxed) above the sho staff.

MusicFacingSevent.com

Mashes of the afternoon / pic, pncs, koto, do, hichiriki / 4

voice + C, B

08'36 # Maya start looking at
art side from the window

08'47 **08'51** **09'00**

V

C, B

TenTen
Drum

09'05 **09'18** **09'25**

V

C, B

TenTen
Drum

11'18 **11'48** **11'51**

V

C, B

Drum

12'23

tacet

fine fine, z

MusicFadingLeaver.com

Mesher of the afternoon / voice + C, B

Dwightiana

1:104

Fl

0:281 with black inc. etc

Double Bass

1:48

gm

Dwightrana (2)

1'50" $\text{♩} = 136$

Cym (9 times) (2 times)

drum wood stick + wood blocks (2 times) (13 times) wood blocks

continue until voice comes in

01:15

voice chaka chu ku Ju Ju du du Ju Ju chu ku chaka cha ka (2 times)

Cym pencils?

Cym

Cym

138

steel drums hit (ad lib)

wood bells ~ until 01:57

Handwritten musical score for the first system, featuring three staves:

- V** (Violin): Treble clef, 4/4 time signature.
- Bongo w/ hand**: Treble clef, 4/4 time signature.
- OB** (Oboe): Treble clef, 4/4 time signature.

The OB staff contains a melodic line with eighth and sixteenth notes. A box containing "2.55" is located at the end of the OB staff.

Handwritten musical score for the second system, featuring three staves:

- V** (Violin): Treble clef, 4/4 time signature.
- Bⁿ** (Bassoon): Treble clef, 4/4 time signature.
- DB** (Double Bass): Treble clef, 4/4 time signature.

The DB staff contains a melodic line with eighth and sixteenth notes. A box containing "2.55" and a small circular symbol is located at the end of the DB staff.

Handwritten musical score for the third system, featuring three staves:

- V** (Violin): Treble clef, 4/4 time signature.
- g** (Guitar): Treble clef, 4/4 time signature.
- P** (Percussion): Treble clef, 4/4 time signature.

The V staff includes lyrics: "pa", "pa tikiti binbudidi", and "pa pa pa bi didin". The g staff contains rhythmic notation with chord symbols (D, C, D, C, D). The P staff contains rhythmic notation with an accent mark (~).

Handwritten musical score for the fourth system, featuring a single staff:

- V** (Violin): Treble clef, 4/4 time signature.

The V staff includes lyrics: "bigala", "dinin din", "adibid bi", and "adabe pa".

Handwritten musical score for the fifth system, featuring a single staff:

- V** (Violin): Treble clef, 4/4 time signature.

The V staff includes lyrics: "gufata alete pa kufata", "paraka pin", "pin pin parata bin", and "parate pin pak tikiti ka".

Handwritten musical score for the sixth system, featuring a single staff:

- V** (Violin): Treble clef, 4/4 time signature.

The V staff includes lyrics: "pa pa pa pa din", "parata din", "pa tikodindin", and "patita dibid bi".

Handwritten musical score for the seventh system, featuring a single staff:

- V** (Violin): Treble clef, 4/4 time signature.

The V staff includes lyrics: "dibididi", "adibid bi", and "dun papaton adibid bi".

Handwritten musical notation on a page with a perforated right edge. The notation consists of three staves:

- Staff 1 (V):** Treble clef. Contains a sequence of notes with accents (>) and a final measure with a double bar line and a circled "3" above it.
- Staff 2 (g):** Bass clef. Contains notes with accents (>) and a circled "D" above the first measure. The final measure has "B2 B2" written above it.
- Staff 3 (p):** Bass clef. Contains notes with accents (>) and a circled "D" above the first measure.

Appendix C

Listening Note

Title	year	length	Instrumentation	musicians	Musical influence	purposes	score	technique
The very Eye of Night	1952	13:07	Flute, clarinet, Bass clarinet, wooden gamelan, gamelan, drum	Teiji Ito	Balinese/classical	Film by Maya Deren	Almost completed score except ending part. All notated.	Over-dubbing
Operation Hourglass - Diesel Engine	1956	2:23	Cymbal, electronics (recorded sounds of car engine), flute, wooden gamelan (double speed), bell, noise,	Teiji Ito	Experimental/no genre	Documentary film commissioned by the Cummins Engine company / Power among Men by Alexander Hammid in 1958		
Meshehs of the afternoon	1943 /1959	12:54	Bugaku Drum, Tenten, shichiriki, sho, bell, koto(Guitar?), Japanese flute, voice, Bass fiddle	Teiji Ito	Japanese/Noh theater, gagaku, kabuki,	Film by Maya Deren and Alexander Hammid (made in 1943)	Score with illustrations . Barely notated/only sketch. Timing sheet	Over-dubbing

Light along the way- India	1959	5:07	Drums, Anvil, guitar, banjo, flutes, clarinet and gamelan	Teiji Ito	India	UN ?? Produced by World University Service	Over-dubbing
Light along the way- Java/Korea	1959	7:38	gamelan, flute, clarinet, drum, guitar, cymbal	Teiji Ito	Java (Indonesian), Korea	UN ?? Produced by World University Service	Over-dubbing
Lights along the way-China	1959	5:58	Xylophone, (wooden gamelan?) Chinese cymbal, woodblocks, clarinet, gong, guitar, flute, drum	Teiji Ito	Chinese theater Chinese/Kore an folk song	UN ?? Produced by World University Service	Over-dubbing
Dwightiana	1959	3:25	Voice, tin whistle, Guitar, drums, steal pan, shells, Bass fiddle?	Teiji Ito	Latin America, Jazz, Caribbean, Rock	Film by Marie Menken	Over-dubbing
Works for Matisse	1959	4:57	Clarinet, Guitar, Drum-set, Trumpet	Teiji Ito/unknow n trumpeter	Jazz Classic (Baroque)	Film by Walter Lewisohn (no film existed)	Ober-dubbing
Handwritten	1959	2:14	Percussion, Bass Fiddle?, Gong, Santur, Japanese Drum,	Teiji Ito	Iranian,	Animation by Ed Emshwiller	Ober-dubbing
Lifelines	1960	6:47	Bongo Drum, Congas, Talking Drum, temple blocks, Snare drums, clarinet, Thumb piano, Japanese flute, Suona,	Teiji Ito	African, Japan, Chinese,	Film by Ed Emshwiller	Ober-dubbing

Bagatelle for Willard Maas	1961	5:22	Clarinet, guitar, drum, cymbal, zither	Teiji Ito	English Baroque music, jazz experimental,	Film by Marie Menken	No score	Over-dubbing
Moon play	1961	4:13	Santur	Teiji Ito	Persian/ Iranian	Film by Marie Menken		Over-dubbing
Arabesque for Kenneth Anger	1961	4:51	Guitar, Castanet, hand percussion, ocarina, foot steps	Teiji Ito	Spanish Flamenco, Peruvian music	Film by Marie Menken	No score	Over-dubbing
Tenno (Japanese Emperor)	1964	I. 4:43 II. 11:57 III. 12:03 IV. 7:23 V. 6:31 VI. 9:35	Wooden flute, ryuteki, hichiriki, shakuhachi, koto, shamisen, taiko, tsutsumi, frame drum, tom toms, bass drum, kl, woodblocks, bells, rattle, gong, steel drum, thumb piano, marimba, log drum, timpani, cymbals, prayer bell, glass bowls, temple blocks, glass bottle, clapping, maracas, shaker, sticks, percussion, drum set, trumpet, horns, conch shells, sho, voice, sound effects, turn table, electronics	Teiji Ito,	Japanese (gagaku, noh theater), classical, Jazz, Iranian or middle eastern	Film about the emperor of Japan, offered by Asuka production, Tokyo (no real film existing,)	No score	Over-dubbing

Water Music Study	1967	6:39	Guitar, gamelan, steal pan, clarinet, wooden block, Bass fiddle, drums, kalimba, termin? cymbal, wooden gamelan, bells, glockenspiel,	Teiji Ito	Free Jazz, experimental, music concrete, Balinese, Brazilian guitar	Film by Yudel Kyler	Ober-dubbing
Orgia	1967	11:34	Saxophone, clarinet, drums, ocarina, snare drum, Bongo, piccolo, wooden drum (Polynesian?), cymbal, percussion,	Teiji Ito	Free Jazz, experimental, Polynesian	Film by Willard Mass	Ober-dubbing

Title	year	length	Musicians/ instrumentation	Musical influence	purposes	score	note
QUETZALCOATL 1. opening chant/ gemstones 2. Toltec flute medley 3. the story of QUETZALCOATL 4. travel song/a great white eagle	1980	30:15	Teiji Ito (voice, frame drum, couch shell, clarinet, flute, percussion, rattle horn? Diane (voice, narration, percussion) Two other musicians (possibly Genji Ito and someone) water drum, gamelan, framed drum, various hand drums, finger cymbals, bass drum, shakers, triangle, gongs, berimbau, xylophone, log drum, woodblocks, drum set, sleigh bells, bells, thumb piano, glockenspiel, miscellaneous percussion, flutes	South Indian, Aboriginal American Indian, Caribbean, classical	Working with Sioux for Pow wow (social gathering held by many different Native American communities) For ceremony/theater	Cue sheet /graphics	Sun Dance Theatrical (with narration)

Title	year	length	Instrumentation	musicians	Musical influence	purposes	score	technique	note
Axis Mundi (center of the universe)	1982	32:45	Horn rattle, boar tooth rattle, bamboo trumpet, cricket whistle, hand drums, bullroarers, conch shells, berimbau, shakers, duck call, kazoos, thumb piano, jaws harps, rasps, scrapers, Tibet cymbals, stones, kokoriko, double ocarina, quena flute, flute, Peruvian flute, shakuhachi, egalebone flute, whistling cuica, miscellaneous percussion and voice	Teiji Ito, Genji Ito, Dan Erkkila	Mimicking nature sounds such as creatures and insects and wind noise, Japanese, Middle eastern, Indian, African,	1.Dance (Tamar Heitier) 2.Oversized puppets and shadow (Julie Taymor Barbara Pollitt)	Cue sheet /graphics	Over-dubbing Live recording with 3 musicians	Stone-age Self-made Instruments To heal people and planet Last composition

<p>Axis Mundi (center of the universe)</p>	<p>1982</p>	<p>32:45</p>	<p>Horn rattle, boar tooth rattle, bamboo trumpet, cricket whistle, hand drums, bullroarers, conch shells, berimbau, shakers, duck call, kazoos, thumb piano, jaws harps, rasps, scrapers, Tibet cymbals, stones, kokoriko, double ocarina, quena flute, flute, Peruvian flute, shakuhachi, egalebone flute, whistling cuica, miscellaneous percussion and voice</p>	<p>Teiji Ito, Genji Ito, Dan Erkkila</p>	<p>Mimicking nature sounds such as insects and wind noise, Japanese, Middle eastern, Indian, African,</p>	<p>1. Dance (Tamar Heitier) 2. Oversized puppets and shadow (Julie Taymor Barbara Pollitt)</p>	<p>Cue sheet /graphics</p>	<p>Over-dubbing Live recording with 3 musicians</p>	<p>Stone-age Self-made Instruments To heal people and planet Last composition</p>
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Title	year	length	Musicians/ instrumentation	Musical influence	purposes	score	technique
Watermill 1. Prelude/Introduction 2. Spring 3. Running 4. Summer 5. Nightmare 6. Autmun 7. Winter/Epilogue	1972	14:46 3:37 3:30 13:19 3:52 8:09	Original ensemble Teiji Ito (gong, voice, zither, taiko drum, kalimba, steel drum, ratchet, snow bell, shakuhachi, ryuteki) Genji Ito (shakuhachi, ryuteki) Dan Erkillla (bunsri flute, hichiriki, ocarina, claves) Terry white (bugaku drum, puili(hawaian bamboo shakers), shakuhachi, marca Mara Paul (koto, mushi, voice, indian cymbal) Cherel Winnet(IIO) (sho, mushi cymbal) Revival (1990) Steve Gorn (bunsri flute, hichiriki, ocarina, claves) Tavia Ito bugaku drum, puili(hawaian bamboo shakers), shakuhachi, marca Mara Parl (koto, mushi, voice, indian cymbal) Ralph Samuelson (bunsri flute, hichiriki, ocarina, claves) Yukio Tsuji (gong, voice, zither, taiko drum, kalimba, steel drum, ratchet, snow bell shakuhachi, ryuteki) Zishan Ugurlu (sho, mushi cymbal) Revival (2018)	Japanese, Baroque (counter point#6)	NY City Ballet “Watermill” Directed by Jerome Robbins	Only cue sheet	Analogue live performance

Title	year	length	Instrumentation	musicians	Musical influence	purposes	score	technique
Voices	1972		Sound design			Broadway musical written by <u>RICHARD LORTZ</u>		
Leda had a little swan	1968					Broadway, Comedy drama (never officially opened)		
The Coach with the Six Insides	1962	47:31	Irish Flute, electric organ, shaker, drum, guiro, Steel Drum, Santur, Violin, Slide whistle, Accordion, snare drum, cymbal, Ryuteki, Wooden gamelan, gamelan, Bells, piano, xylophone, clarinet,	Teiji Ito, Genji Ito, Peter Berry/ Guy K, Fumiko Wellington,	Japanese, Irish folk, African, Caribbean, Balinese, Jazz	Jean Erdman's dance-drama(musical) "The Coach with the Six Insides" based on James Joyce's "Finnegans Wake" won an OBIE award,		Live performance
One Flew Over the Cuckoo's Nest	1963-64					Broadway musical		
Three Modern Japanese Plays	1960-61					Off Broadway		
In the Jungle of Cities," for the Living Theater	1960-61					Off Broadway Brecht's		

Title	year	length	Instrumentation	musicians	Musical influence	purposes	score	technique
King Ubu	1961							
I. Overture		I. 1:19	Alto sax, clarinet,	Teiji Ito	Jazz, classical,	Take 3 and	Yes	Over-dubbing
II. Fanfare		II. 0:18	hichiriki, orkon,		Haitian, Japanese,	Harlequin		
III. Japanese flute		III. 3:55	nohkan, voices,		Caribbean, African,	theater in		
IV. Death of Queen		IV. 4:10	whistling, electric		chin-don music,	NYC		
V. Steel drum		V. 1:44	chord organ,		military march,	a cafe		
VI. Mennon's song		VI. 3:50	electric and		blues,	production		
VII. Maya's song		VII. 0:54	acoustic guitars,					
VIII. Teiji's song		VIII. 2:39	ukulele, bells,					
IX. Debraining machine		IX. 2:43	bottles, castanets,					
X. Sarabande		X. 2:23	cymbal, congas,					
XI. Tsar's music		XI. 1:44	meringue, o-daiko,					
XII. Hurrah for war		XII. 1:08	undefined drums,					
XIII. Button song		XIII. 1:35	maracas,					
XIV. Congo		XIV. 2:09	marimbula, mbiras					
XV. Crypt/Congo		XV. 3:31	(thumb piano),					
XVI. Tea for two/ seduction		XVI. 1:53	metal springs, steel					
XVII. Bear music		XVII. 2:35	drum, tambourine,					
XVIII. Beer barrel		XVIII. 4:10	temple blocks,					
XIX. Music box		XIX. 5:02	vaccine, wood					
XX. Plotting		XX. 1:24	brooks, xylophone,					
XXI. Nightmare		XXI. 1:42	zither, magnetic					
XXII. Aloha		XXII. 5:00	tape manipulation					
XXIII. Mama Ubu's dance		XXIII. 1:28						
XXIV. Storm		XXIV. 1:13						
XXV. Polish anthem								

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