

A Comparison of the Compositional Process between the *Nirvana Symphony* and the *Mandala Symphony*: An Analysis of the “Campanology Documents”

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This paper aims to compare the compositional process of the *Nirvana Symphony* (1958) with that of the *Mandala Symphony* (1960) by analyzing the “Campanology Documents (Campanology Shiryō)” and to discuss the position of these pieces among Toshiro Mayuzumi’s works.

Mayuzumi is known to have his pieces based on an analysis of sounds produced by Buddhist bells. The most famous pieces among them are the *Nirvana Symphony* and the *Mandala Symphony*. This study traces their compositional processes according to Mayuzumi’s sketches, named the “Campanology Documents.”

The “Campanology Documents” include eight documents (No. 1 to 8), which include seven autograph sketches (No. 1 to 3 and No. 5 to 8) and a copy of the page from a book (No. 4). My investigations demonstrate that these documents are clearly behind the compositional process of the *Nirvana Symphony* and the *Mandala Symphony* and several other pieces of electronic music. In the “Campanology Documents,” No. 3 to 5, and 8 are related to the *Nirvana Symphony*, and No. 3 to 5, and 7 are related to the *Mandala Symphony*.

This paper shows that both the *Nirvana Symphony* and the *Mandala Symphony* are based on the same overtone frequency data of bell sounds quoted from the paper called “Experimental Acoustics (Jikken-Onkyō-Gaku)” (1948), written by Japanese physicist Keiji Yamashita. However, the compositional processes of the fundamental chords are different between these pieces. The fundamental chords of the *Nirvana Symphony* are based directly on the intervals of each overtone in the temple bell sounds, and the fundamental chords of the *Mandala Symphony* are based on a tone row in conformity with the regularity of the temple bell’s overtones. According to these investigations, the compositional process of these works is regarded as the composer’s attempt to expand his compositional techniques by using sound materials, such as temple bells.