EMANATION OF STONES: RECONCILIATION SYMPHONY
A COMPOSITION AND ANALYSIS

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ABSTRACT

Emanation of Stones: Reconciliation Symphony is scored for a Western orchestra with vocal soloists and chorus, as well as Japanese instruments such as the shakuhachi and stone sanukite, along with actual stones.

The concept expressed throughout the piece is one Christian perspective of reconciliation, which is regarded as one of the most fundamental visions in Christianity, emphasizing God, not human, as the agent of reconciliation. This theme is presented in two ways—by song text and stones. Comprised of two movements, the song text of the first movement was written by Rev. Yuko Uetake, pastor at Iwaki Christian church in Fukushima; the second movement by Chris Rice, director of the Center for Reconciliation at Duke Divinity School. My personal reaction to the physical and psychological brokenness emerging from the 2011 Tōhoku earthquake and tsunami was then connected to biblical stone imagery, which led me to use stones as a rhythmic instrument in both movements. The stones can be brought from areas that desperately seek reconciliation in order to reinforce the significance of place both visually and aurally.

For Japanese composers during the early twentieth century, the idea of incorporating Japanese musical resources into Western media was both a means for searching for a national identity as well as the rediscovery of Japanese musical culture during a period of enthusiastic fascination for Western music. However, along with Western music declining as the dominant aesthetic during the latter half of the century, the integration of Japanese musical resources has now become just one compositional approach alongside various other compositional methods. For Japanese composers, one
of the crucial issues is how to determine the distinct meaning of his or her intercultural work.

In this regard, *Emanation of Stones: Reconciliation Symphony* further explores the possibilities of intercultural composition. By making the most of a richer musical vocabulary along with the presence of a chorus, the symphony speaks to the story of reconciliation and its reality, and musically attempts to approach the fundamental vision of Christianity.
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PREFACE

This dissertation consists of two components: an original composition and an accompanying analysis of the work.

As is often the case for creative work, during the course of composing the piece, various changes from the original proposal were made. Most significantly, the original idea of three movements was revised in favor of a two-movement structure. The introductory part of the first movement was supposed to be an independent movement. However, it was eventually attached to the first movement so as to more effectively reinforce the content of the song text. Further, the initial idea of employing instrumentation in bipartite ensembles in the manner of a concerto grosso was likewise abandoned in order to achieve a more effective dynamic balance between the orchestra and chorus.

Romanization of Japanese words in the analysis paper as well as the song text in the first movement of the score follows the modified Hepburn system. A macron is applied to indicate a long vowel (e.g., Tōhoku) as well as doubled vowels (e.g., ōi). On the occasion of the performance of the first movement by singers who are non-Japanese speakers, further instructions for pronunciation are necessary.

Since the work combines Japanese instruments with orchestra and choir, the analysis paper addresses, in part, intercultural approaches to composition, focusing on that of several Japanese composers in relevance to the historical context that influenced this work. A more comprehensive survey of intercultural composition is beyond the scope of this paper, and thus not addressed.
CHAPTER 1
INTRODUCTION

At the beginning stages of Western music’s introduction into Japan during the late nineteenth century, one of the visions of the Japanese government was to create new music by blending Western and Japanese music together for a new education curriculum. I consider this the first public statement to represent the conceptualization of intercultural approaches to music composition in Japan. This vision was then carried out by Japanese composers in a variety of contexts. For these composers, incorporating Japanese musical resources into a Western format, or composing for Japanese instruments were ways to search for their identity and rediscover the essence of their own culture and aesthetics, while eagerly absorbing Western music during the course of rapid Westernization and afterwards. However, along with a declining enthusiasm for Western musical trends starting from the 1970s, it became no longer necessary to affirm one’s identity through the employment of Japanese musical resources; consequently this allowed Japanese composers to more freely access those resources in a more individualized manner.

In this present context, one of the most crucial issues for Japanese composers is how to discern the individual meaning of his or her intercultural works. In the discourse of the Japanese music scene in the early 1970s, Akimichi Takeda had already pointed out that “all things are accepted,”\textsuperscript{1} describing the freer situation that Japanese composers were experiencing. A wider range of musical elements and compositional techniques has become available. Integration of Japanese musical resources is now one compositional approach alongside various other compositional methods. With this situation, an

intercultural approach in and of itself cannot simply be a goal for composers. Instead, both its necessity and its efficacy should be thoroughly examined by the composer.

There are a variety of methods available in integrating non-Western and Western musical resources, depending upon one’s intent. In *Emanation of Stones: Reconciliation Symphony*, two Japanese instruments are combined with a Western orchestra, chorus, and vocal soloists. The piece consists of two movements, with a total duration of approximately 25 minutes. The first movement employs a *shakuhachi* (traditional Japanese bamboo flute) throughout the movement. Both the first and second movements also employ the *sanukite*, a Japanese percussion instrument made from stone exclusively produced in Kagawa. In terms of texture, with the exception of the *shakuhachi* at the introduction of the first movement, these Japanese instruments are fully interwoven together with the orchestra throughout most of the piece, rather than contrasting with the orchestra. In other words, they are conceived as an integral part of the orchestra, rather than separate musical or cultural elements.

*Reconciliation Symphony* further explores the possibilities of intercultural composition by incorporating a Christian understanding of reconciliation. The idea at the core of Christian reconciliation is that the agent of reconciliation is God, where God reconciled with human beings through Jesus’s offering of himself as a sacrifice on the cross. The use of stones reflects theological stone imagery, and instruments from different cultural or regional backgrounds are combined within the piece as well. As a result, together with the chorus and vocal soloists, the symphony musically tells two stories of reconciliation. Theologian John W. De Gruchy points out the significance as follows: “Story-telling is, in fact, the most appropriate genre for introducing the Christian
understanding of reconciliation.” Based on this idea, the symphony attempts to narrate a transformative process towards reconciliation by embracing distinctive tone colors produced by Japanese instruments and stones.

In addition to its intercultural elements, *Emanation of Stones: Reconciliation Symphony* exhibits another fundamentally important element, that of incorporating a chorus into the symphony. With its introduction of a vigorous choral power in symphonic form Beethoven’s Ninth Symphony considerably impacted subsequent composers. Through its use of both text and a collective of human voices, this genre has allowed composers to more directly address subjects relating to the human condition, a characteristic that influences my choice to use a chorus. In the first movement of *Reconciliation Symphony*, a four-part chorus consisting of soprano, tenor, alto, and bass is included as well as soprano and tenor soloists. The second movement includes the chorus without soloists.

As mentioned, the concept embedded throughout the piece is a Christian perspective of reconciliation. It is presented through two means: by song text and stones. I requested two church practitioners, Rev. Yuko Uetake and Chris Rice, to write the song texts on the theme of reconciliation. Rev. Uetake, who provided me with the text for the first movement, has served at Iwaki Christian Church and the neighboring communities located in Fukushima, Japan. As a pastor who has personally witnessed people’s struggles and pain, she focused on the lament resulting from the Fukushima nuclear plant explosions and its aftermath, caused by the 2011 Tōhoku earthquake and resulting

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3. Iwaki Church was founded in 1894. There are twenty-four members, which is an average number of Christian members in the northern part of Japan.
tsunami. The song text of the second movement was provided by Chris Rice, the director as well as co-founder of the Center for Reconciliation at Duke Divinity School. His text faithfully articulated a vision of reconciliation reflecting the stone imagery used in the Bible.

My personal reaction to the physical and psychological brokenness observed after the Tōhoku earthquake was then connected to the stone imagery, which led me to use stones as a rhythmic instrument in both movements. They are played both by instrumentalists and vocalists, evoking theological reflections on stone. In the first movement, the sound of stone evokes various aspects of intense emotion such as fear, confusion, and anger. However, the sound eventually achieves calm, and represents the sound of the tranquil sea at the end of the movement. This corresponds to the transformative process of reconciliation, a gradual shift from lament to hope, as a reflection on the text written by Rev. Uetake. In the second movement, the stones are beaten at a regular pulse; this represents the constancy of time in a long journey towards reconciliation. For both movements, real stones can be brought from the areas that desperately seek reconciliation and signify signs of hope in the midst of conflict; ideally, stones from Fukushima are used in the first movement. The stones used in the second movement can be brought from a particular region(s) so that they symbolically evoke the significance of place. When the work is performed, the audience should be informed about where the stones were brought.

In the course of planning and writing my dissertation, I conducted my research at the Center for Reconciliation at Duke Divinity School, located in Durham, North Carolina, in order to consider theological perspectives on reconciliation. In addition to
gaining experience at the first (2009) and fourth (2012) reconciliation summer institutes sponsored by the center, I was also privileged to audit a course offered by the Center and taught by Duke Divinity faculty, Edgardo Colón-Emeric, Emmanuel Katongole, Chris Rice, and Jonathan Wilson-Hartgrove, during the fall semesters of 2011 and 2012. Furthermore, my exposure to Durham’s historical background and regional environment during my residency also affected the construction of my dissertation, in terms of the choice of the pitch collection in the first movement and the manner of presenting the song text in the second movement.

With regards to writing for the sanukite and shakuhachi, I have been given various opportunities to compose for these instruments as well as other Japanese instruments since 2000 (see Appendix). Particularly, my working experience with Japanese traditional music groups such as the Pro Musica Nipponia, Aura-J, and Orchestra Asia Japan Ensemble has deepened my understanding of Japanese instruments. As well, studying and working with my mentor Minoru Miki (1930-2011) for more than fifteen years has played a significant role in developing my perspective on intercultural compositions. In recent years, my experiences of studying at the University of Hawai‘i at Mānoa and East-West Center have cultivated my perspective in situating Japanese music culture within a broader Asia-Pacific context.

Yet one of the most pressing issues while working on my dissertation was how deeply I would be able to access each of the topics. In other words, how faithfully can a journey of reconciliation accompanied by lament, cries, and various emotional conflicts

4. Miki contributed to the foundation of all these above-mentioned groups. He is known as one of the leading Japanese composers who created a significant number of intercultural works. More detailed explanation on Miki’s contributions will be provided in Chapter 3.
be transformed into a form of music without being a clichéd expression or idealization of a story? In particular, since the content of the first movement is directly related to ongoing events in Fukushima, which have embroiled the community in issues of radioactive contamination, I wondered if the sound of stone or even sanukite would be acceptable for the audience in Fukushima or if any particular musical expression would conjure unnecessary pain for those who have already experienced considerable sufferings. These were the challenges that I had to face throughout my dissertation project.

In terms of precedent works specifically characterized by a composer’s intent to represent a Christian perspective of reconciliation, there are not a large number of such works. However, there are a substantial number of orchestral works with or without chorus focusing on particular aspects of Christian reconciliation, e.g., Jesus’s sacrifice on the cross, lament, forgiveness, and spiritual journey towards hope. They often demonstrate a composer’s particular approach to music as generated by their religious beliefs. Among leading contemporary composers, Sofia Gubaidulina, Henryk Mikolaj Górecki, John Tavener, Arvo Pärt, and James MacMillan are notably recognized for their incorporation of Christian themes in their music. The following paragraphs briefly describe a few representative works by these respective composers.

Sofia Gubaidulina: As a Russian Orthodox believer, Gubaidulina’s compositional concepts are profoundly articulated through her religious perspective. For her, the act of composing music is in itself a religious act. Her *Violin Concerto Offertorium* (1980) borrows a principal theme from J.S. Bach’s *Musical Offerings*. Throughout the piece, the theme represents Jesus’s sacrifice on the cross.
Henryk Górecki: Górecki is another composer whose creativity has been definitively influenced by his religious belief in Catholicism. The song text used in the third movement of his Symphony No. 3, scored for orchestra and solo soprano, is taken from the fifteenth-century Polish text *Holy Cross Lament*, which expresses the Virgin Mary’s sorrow regarding her son’s death on the cross.

John Tavener: Tavener eventually converted to Orthodox Christianity after being influenced by Presbyterianism and Catholicism. In his later years, his explorations expanded into Islam and other religions as a way to find new sources of inspiration. His *Lament for Jerusalem* (2002), scored for vocal soloists, chorus and orchestra, is characterized by his use of lament texts from three different sources: Jewish (Psalms), Christian (Gospels), and Muslim traditions (the prologue of Masnavi by Jalaluddin Rumi).

Arvo Pärt: As a devout Orthodox believer, Pärt emphasizes that religion influences not only music but everything, when once asked for the role of religion in his music. One of his recent pieces, *Adam’s Lament* (2012), is scored for mixed chorus and string orchestra. The text written by Saint Silouan, an Orthodox monk, expresses the deep sufferings and despair of Adam’s sin in the Garden of Eden. The piece embraces more colorful and dramatic contrasts compared to Pärt’s preceding works which were often characterized by a diatonic-based musical language.

James MacMillan: In the case of MacMillan, his representative works which include *Veni, Veni, Emmanuel* (1992) for solo percussionist and orchestra and *Seven Last Words from the Cross* (1993) for mixed chorus and strings, are characteristically

narratival. They focus on particular biblical scenes ranging from Christ’s birth to crucifixion, which reflects his profound commitment to the Roman Catholic liturgical tradition. As seen in *Veni, Veni Emmanuel* based on the Advent plainchant of the same name, his compositional style tends to embrace a wide range of textures that allows a juxtaposition of conflicting styles within a context by layering; as he described, he has been “drawn to a theology of music which emphasis on a sense of conflict, a sense of unease...”

Through the ways in which they manipulate pre-existing musical materials, Gubaidulina and MacMillan provide the most significant influences on my own work. In their works, borrowed material is re-contextualized to create a dramatic effect that emerges both from the message of the original music and the tension of its new and unexpected context, thus resulting in a fresh perspective for the listener. This musical approach led me to quote a traditional Fukushima rice planting song at the beginning of the first movement, followed later by its negation as it tries to reemerge in the rest of the movement, with the intent of evoking the image of the contaminated land suffering severe pain and brokenness, as well as a sense of loss. However, unlike Górecki, Tavener, and Pärt, I chose not to use any pre-existing song texts, instead collaborating with two authors of original texts, with the aim of focusing on ongoing issues and challenges, as perceived through the lens of Christian reconciliation.

The subsequent chapters will present the relevant background on the various elements incorporated or addressed in my dissertation project, in addition to an analysis of the piece itself. A concise history of the integration of chorus into symphony will be

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presented in Chapter 2. In Chapter 3, the historical context of intercultural approaches to music composition by Japanese composers will be described. Chapter 4 will provide an overview of the general features of the *shakuhachi* and *sanukite*, as well as a theological interpretation of stones. Chapters 5 and 6 will present a section-by-section analysis of the first and second movements respectively.
CHAPTER 2
THE INTRODUCTION OF CHORUS INTO THE SYMPHONIC CONTEXT

Within the context of Western music history, Beethoven’s Ninth Symphony, Op.125 (1824) can be understood as one of the earliest and most important symphonic works that incorporates a chorus within a symphonic four-movement scheme. This chapter examines the historical context of the integration of chorus with a symphonic orchestra. Beginning with Beethoven’s Ninth Symphony, I will discuss its influence on subsequent composers by introducing several significant works.

2.1 Beethoven’s Ninth Symphony

Among nineteenth-century composers, Beethoven’s symphonic achievements exerted considerable impact on his contemporaries and later composers, to the extent that they had to face crises of artistic identity. Indeed, Beethoven’s extraordinary creativity that allowed him to go beyond the preconceived boundaries of the symphony gave subsequent composers both tremendous challenges as well as inspiration.

Even among Beethoven’s symphonies, the Ninth stands out as a landmark work within the symphonic literature. Beethoven exploited a wide range of musical elements and explored an innovative formal structure. One of the significant innovations in the Ninth symphony is a mixture of established genres: symphonic and choral music. The work follows the conventional four-movement symphonic structure, but the final movement employs four vocal soloists, soprano, alto, tenor, baritone, and a four-part chorus, providing a culmination in the choral finale.

The text of the fourth movement is based on a revised version of Friedrich Schiller’s An die Freude (Ode to Joy) published in 1803, along with Beethoven’s own text. Schiller’s poem consists of nine stanzas (eight lines each), and each stanza is
followed by a choral refrain (four lines each). The theme of the text is universal brotherhood, which is “realized within a harmonious holy family, shielded by protective maternal and paternal images.”¹ From Schiller’s poem, Beethoven chose the first three stanzas, followed by the fourth, first, and third choruses of the first statement.²

2.1.1 Fourth movement of Ninth Symphony

One of the most prominent melodies of the work, later known as the so-called “Freude” (Joy) theme, characterizes the fourth movement. It is cast in a theme and variation format, and shared by both orchestra and voice. From the allegro assai section (m. 92) to the end of allegro assai vivace section (m. 594), eight variations of the theme are presented. First, the theme and Variations 1 to 3 are presented instrumentally. The subsequent variations are sung by the vocal soloists and chorus, and the last variation exhibits vigorous choral power.

In the variations, each new entry of Schiller’s texts, except the last variation (Variation 8), is marked by the soloist(s) followed by the chorus. The chorus reinforces the solo singing or emphasizes particular phrases or words by means of repetition. In Variation 4, the baritone sings the entirety of stanza 1. Afterwards, the alto and male chorus sing the latter half of the stanza. In Variation 5, the entirety of stanza 2 is presented by the soloists, and then the full chorus sings the latter half of the stanza. Variation 6 (stanza 3) takes a similar pattern with Variation 5. Entire melodic lines are embellished. The chorus creates a climax by emphasizing the words “vor Gott ” (God)

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² Stanza 1 and Choruses 1 and 3 are repeatedly and partially used after the allegro energico section staring from m. 655.
with \textit{ff}. It is repeatedly sung with longer note values in the high register, particularly in mm. 326-330. The use of the high register is considered to musically symbolize God in the highest heaven. The chord of the last “Gott,” in m. 330 is a dominant in B\textsubscript{b} major, approached by a D major tonic chord via a chromatic median relationship. Here, the orchestra covers the most expanded range throughout the movement: five octaves and major thirds. Variation 7 (Chorus 4) is in B\textsubscript{b} major, 6/8, noted as an \textit{alla marcia} where “Turkish” instruments such as the triangle, cymbals, and bass drum are introduced. The expanded heavenly choral sound in the previous measure is sharply contrasted by the earthy low sounds of the two bassoons, contrabassoon, and bass drum in \textit{pp} presented as a march. First, the tenor solo enters, and while extending the word \textit{Bahn} (path), the male chorus joins, singing the latter part of the stanza with the soloist. Finally, Variation 8 (Stanza 1) begins with the full chorus singing for the first time; the soloists are not included. The “Freude” (Joy) theme is cast in a homo-rhythmic four-part harmonization, presenting massive choral power with \textit{f}.

After the eighth variation, neither the chorus nor soloists fully introduces the “Freude” theme in its original form. Instead, the theme is fragmented, and freely treated towards the end of the piece in the both the chorus and orchestra. For instance, in the \textit{allegro energico} section, the chorus presents two themes simultaneously; the restatement of Stanza 1 with the head motif of the “Freude” theme is juxtaposed with Chorus 1 of another theme, “Seid umschlungen” (Be embraced), which is presented in the form of a double fugue. The head motif is also applied to the orchestra at the beginning of the \textit{allegro ma non tanto} section in m. 763. The last \textit{prestissimo} section in m. 920 begins with the motif, leading to the culmination of the piece.
Throughout the movement, the chorus, not the soloists, plays a role to lead to powerful climax points. This is affirmed by the above-mentioned ending of Variation 6 and the full chorus of Variation 8. In addition, the chorus concludes the last passage of singing at the *prestissimo* section in m. 851.

Despite Beethoven’s elaboration upon the concept, the introduction of a chorus into a symphony was not an entirely new idea. In early nineteenth-century Viennese concert life, the ingredients for a symphony with chorus were already present. In fact, symphonies were often programmed with choral works at the culmination of a concert. A large number of public concerts in Vienna at that time were occupied with choral repertory, and even a performance that featured symphonic works was required to conclude with choral works. There was an increased attention to the power of sound. Musicologist Nicholas Mathew gives an example of a concert on September 8, 1809, at the Theater an der Wien. The concert “opened with the Eroica Symphony and, after some Mozart and Cherubini, ended with the ‘Hallelujah’ chorus.” Even for another concert that focused on Beethoven’s works, this was not exceptional:

The notoriously grueling Akademie on 22 December 1808 featured the Fourth Piano Concerto, the Fifth and Sixth Symphonies, a solo piano improvisation, the Gloria and Sanctus from the Mass in C, and Choral Fantasy to end and ode to the power of music that, with its solo piano introduction, orchestral variations, and choral culmination, evidently sought to synthesize all the evening’s genres (and bring together all the evening’s performers) by way of a finale.

So, the idea of mixing genres and providing a weighty final in the Ninth Symphony would not surprise music critics and connoisseurs at its premiere. In fact, prior to the Ninth Symphony, other composers had already integrated vocal music into a symphony.

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4. Ibid., 128.
For example, the *Schlacht-Sinfonie* ("Battle Symphony") (1814), composed by Peter von Winter (1754-1825), uses a patriotic concluding chorus. Nevertheless, Beethoven’s extraordinary and innovative spirit in his approach to the symphonic genre, the grand scale of its entire formal design, the ethical messages embedded in the texts, along with Beethoven’s sheer compositional mastery and distinctly personal aesthetic make Beethoven’s Ninth the defining standard of symphony-with-chorus works.

2.2 *Beethoven’s influence on subsequent composers*

The unprecedented innovation of Beethoven’s Ninth consequently exerted a wide-ranging influence on subsequent composers from the nineteenth century on. The degree of influence is varied, from an implicit to more direct level. Even in symphonies that do not employ a chorus, a vocally conceived melody in the final movement can be regarded as influenced by Beethoven’s Ninth;\(^5\) for example the case of a chorale melody that is instrumentally played during the finale.\(^6\) Moreover, there are cases where the orchestra evokes the sound of the chorus,\(^7\) employs choral-like passages,\(^8\) or involves a specific song\(^9\) at the finale. Over time, a symphony that employs a chorus not only in the final movement but also in earlier movements emerged. The first use of a wordless chorus is

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5. Brahms’ First Symphony (1876) has been known to bear the brunt of criticism in terms of having a theme in the fourth movement. It resembles Beethoven’s “Ode to Joy” theme with its stepwise melodic contour, the timing of the entry of the theme, and Brahms’ choice of using strings at the first appearance of the theme.

6. Mendelssohn’s Symphony No.5, known as the “Reformation” Symphony (1830), employs Martin Luther’s chorale “Ein Feste Burg ist unser Gott” (A Mighty Fortress Is Our God) instrumentally.

7. For example, the *Allegro maestoso* section in the fourth movement of Mendelssohn’s Symphony No.3, known as the “Scottish” (1842).

8. For example, the finale of Bruckner’s Symphony No.5 (1876).

9. Joachim Raff’s First Symphony (1861) uses a patriotic setting, *Was ist des Deutschen Vaterland?*
found from the late nineteenth-century onward. Some composers attempted to continue their exploration within a conventional four-movement symphonic form. Others abandoned the four-movement form for the sake of the song text, as well as to highlight the drama in which the song text is involved. Below are descriptions of selected symphonies-with-chorus that clearly reflect characteristic approaches to this genre.

Berlioz’s *Romeo et Juliette* (1839) is scored for orchestra, soloists, and chorus, along with an inclusion of a choral finale as in the case of Beethoven’s Ninth. Berlioz is the first composer to define his piece as a “choral symphony” in his foreword: “Even though voices are often used, it is neither a concert opera nor a cantata, but a choral symphony.” Subtitled as a “symphonie dramatique,” or dramatic symphony, the entire musical context is structured by Shakespeare’s text, even where there are no words. Words lead the imagery of sound, as well as the instrumental part, and determine the context and form of the piece. The work consists of seven movements: Introduction, Capulets’ House, Balcony Scene, Queen Mab Scherzo, Funera, Cortege, Tomb Scene, and Finale. The traditional four-movement formal design was abandoned for the sake of the drama. Berlioz’s originality as presented in the piece through the embodiment of drama through symphony, gives a new direction to the symphonic genre.

The original version of Liszt’s *Faust* (1854) did not employ chorus. It consisted of three movements, each of which represented three main characters in the drama, that is, Faust, Gretchen (Faust’s lover), and Mephistopheles. In terms of the orchestral program

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10. The third movement *Sirènes* of Debussy’s *Nocturnes* (1899) employs a female chorus. Ravel uses a mixed chorus in his *Daphnis et Chloé* (1912).


12. One of the striking examples of this is the highlight of the story—a tomb scene at the Capulets is played by orchestra alone.
music, similar aesthetics are shared with his symphonic poems. When Liszt revised the work in 1857, a solo tenor and male chorus in unison were added at the ending section of the third movement, marked as *andante mistico*. For this reason, the piece could also end without the choral finale, as indicated in the score. The text uses the last eight lines from Goethe’s “Chorus mysticus” of *Faust*, Part II, which was published after Goethe’s death in 1832.

Mahler is one symphonist who directly and boldly attempted to respond to the influence of Beethoven’s Ninth. Julian Johnson points out that the “persistent interweaving of vocal and instrumental genres is one of the ways in which Mahler foregrounds the idea of the musical voice.” He sought vocally conceived musical expression with or without the human voice. His Eighth Symphony (1910) calls for gigantic instrumental and vocal resources. In addition to an expanded large orchestra, eight solo voices (three sopranos, two altos, tenor, baritone, bass), a double four-part SATB chorus, and boys’ choir are included. In contrast to his earlier symphonies (specifically, the second and third) as well as Beethoven’s Ninth, in Mahler’s eighth symphony, those vocal resources pervade throughout, except for a long prelude at the beginning of the second part. In terms of formal structure, it was originally planned as a four-movement work. However, it ended up a two-part structure, reflecting the contrasting characters of each text, sacred and secular.


14. The text of Part 1 is a medieval Latin Christian hymn about praising the Holy Spirit, “Veni, Creator Spiritus” (“Come, Creator Spirit”), attributed to Rabanus Maurus (c.780-856), while the text of the second part was taken from a final scene of Wolfgang von Goethe’s *Faust*, Part II (abridged by Mahler himself), describing redemption through “The Eternal Feminine.”
In the early twentieth century, American poet Walt Whitman became a new inspirational source for British composers, who pulled away from traditional Victorian strophic verse form. Namely, the text of Vaughan Williams’ first symphony, *Sea Symphony* (1910), was drawn from various poems written by Whitman. It is scored for orchestra, soprano and baritone soloists, and a mixed chorus. Vaughan Williams nonetheless strictly followed a conventional four-movement scheme. In terms of the balance between voice and orchestra, he explained in his program notes that both were treated equally. Michael Kennedy further elaborates, “The plan of the work is symphonic rather than narrative or dramatic, and this may be held to justify the frequent repetition of important words and phrases which occur in the poem. The words as well as the music are thus treated symphonically. It is also noticeable that the orchestra has an equal share with the chorus and soloists in carrying out the musical ideas.”

In the case of another British composer’s work, Britten’s *Spring Symphony* (1949) is scored for orchestra and soprano, alto, tenor soloists, mixed chorus, and boys’ choir. It uses a variety of texts from different authors, which reflect various aspects of the spring season and its transition into summer. Although it is based on a four-movement symphonic scheme, similar to Vaughan Williams’ *Sea Symphony*, the movements are subdivided into several sections according to the atmospheric themes that the text describes.

15. Stephen Banfield explains that “[Whitman’s] metrically free verse patterns, with their short, ejaculatory repetitions, were a gift to composers who wanted to make a rhetorical impact in their declamation.” Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early Twentieth Century* (Cambridge; New York: Cambridge University Press, 1985), 27.


17. Ibid., 444.
Stravinsky’s *Symphony of Psalms* (1930), composed to celebrate the Boston Symphony Orchestra’s fiftieth anniversary in 1930, is scored for mixed chorus (preferably children’s voices for soprano and alto parts, although female voices can be substituted) and an unconventional orchestra (without clarinet, violins and violas). The text is in Latin and taken from Psalms 38, 39, and 150 from the Latin Bible (known as the Vulgate). The elaborate double fugue that opens the second movement can be regarded as representative of his neoclassical approach. The three movements are played without break. What is noteworthy is that Stravinsky affirmed the equal importance of chorus and instruments for the purpose of contrapuntal development by saying that “the two elements should be on equal footing, neither of them outweighing the other.”\(^\text{18}\) In his letter to André Schaeffner, Stravinsky’s authorized biographer, Stravinsky wrote, “It is not a symphony in which I have included Psalms to be sung. On the contrary, it is the singing of the Psalms that I am symphonizing.”\(^\text{19}\)

In Russia, the rise of the civic choral society took place during the time period of social and educational reforms of the 1860s to the Communist Revolution of 1917. As a result, its rise allowed for the emergence and expansion of the repertory of large-scale, orchestral secular choral works that obviously had a lesser number of works in its repertory than that of sacred music.\(^\text{20}\) Rachmaninoff’s *The Bells* (1913) is a representative choral symphony composed during this period. Employing Edgar Allan Poe’s poem,


\[\text{19} \text{. Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (New York: Simon and Schuster, 1978), 297.}\]

“The Bells” (adapted by Konstantin Balmont for the Russian text), each of the four movements vividly portrays life stages, from a brilliant youth to sorrowful death.

Another Russian work, Shostakovich’s Thirteenth Symphony (*Babi Yar* [1963]) for bass soloist, bass chorus, and orchestra was composed during the period when he actively incorporated Jewish musical characteristics into his music. Babi Yar, located near Kiev, is known as a place where Nazis massacred Jews in 1941. Originally, Shostakovich conceived a single movement. However, after discovering other poems in the poet Yevgeny Yevtushenko’s collection, he revised the work to a five-movement form. Each movement uses poems by Yevtushenko: “Babi Yar,” “Humor,” “At the Store,” “Fears,” and “Career,” respectively. Beginning with a straightforward message to an anti-Semitic regime, the work contains covert criticisms of Soviet rule.

The incorporation of chorus into the symphony also inspired an avant-garde composer, Alfred Schnittke. Symphony No. 2, *St. Florian* (1979) drew upon his impression of a small choir singing the evening mass at a church in St. Florian. It consists of six sections derived from the liturgical text of the Catholic Mass. In terms of reflecting Christianity, Henryk Górecki’s Symphony No. 2, the “Copernican” (1972), was composed to celebrate the 500th anniversary of Nicolaus Copernicus, the Polish astronomer. The text uses Copernicus’s words from his book *De revolutionibus orbium coelestium* (On the Revolutions of the Heavenly Spheres) and praises God’s creation and its order. The symphony consists of two movements and is scored for soprano and baritone soloists, chorus, and orchestra. The use of diatonic harmonic language in the
contemplative second movement can be regarded as a foreshadowing of his third symphony, *Symphony of Sorrowful Songs* (1977).\(^{21}\)

John Adams’ *Harmonium* (1981) affirmed the composer’s growing reputation on a national scale.\(^{22}\) The work consists of three movements, and is scored for four-part chorus with divisi\(^{23}\) and large orchestra. Originally, Adams conceived a wordless choral piece. However, after encountering John Donne’s “Negative Love” and Emily Dickinson’s “Because I Could not Stop for Death” and “Wild Nights,” Adams decided to adapt those poems to *Harmonium*. Adams wrote in his preface as follows: “Thus the opening ‘Negative Love’ with its rippling waves of orchestral and choral sound sets in motion a musical structure that builds continuously and inexorably to a harmonic culmination point some ten minutes later.”\(^{24}\) The persistent repetition of a small motif or a single chord also allows a single word to be divided at the syllable level; a word or a short phrase is gradually constructed along with the instruments’ organic development.

### 2.3 Conclusion

Since Beethoven’s Ninth Symphony, the incorporation of a chorus into the symphony has influenced subsequent composers on various levels. To embody the song text, various new approaches to symphonic writing can be observed in the symphonies that incorporate a chorus. The presence of a chorus has led many composers to focus on

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23. For example, at one point in the first movement female voices is divided into two separate halves, each of which has three parts. The third movement opens with *tutti* chorus in an extremely high register, especially for the alto and bass parts.

the more humanitarian aspects of certain subjects. Dallas Kern Holoman writes, “Adding a chorus did not void the symphony at all: it loosed the shackles of genre and tyranny of the absolute—some would say the artificial. In the end bringing chorus to the orchestra made concert music more human.”

Of the works mentioned earlier, some were based on the composer’s ethical ideals, religious beliefs, personal responses to specific events, or poems that explored psychological matters. Some were written for particular situations, such as the celebration of achievements or commemoration of particular social events. Although each work exhibits the composer’s individualized approach to a theme presented in the texts, there is nonetheless always a dramatic narrative interwoven into the chorus and orchestra. The idea of integrating a symphony with chorus has appealed to many composers and expanded the ways in which the genre can express the realities of life and the human condition.

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CHAPTER 3
INTERCULTURAL APPROACHES TO MUSIC COMPOSITION
BY JAPANESE COMPOSERS

In *Emanation of Stones: Reconciliation Symphony*, two Japanese instruments, the *shakuhachi* and *sanukite*, are integrated with a Western orchestra. In order to provide background to my incorporation of these instruments, in this chapter I will discuss how several other Japanese composers have approached Japanese musical resources.

Japanese composers referred to in this chapter are those who primarily studied Western music, whether at an institute or self-taught. The works by those composers mentioned in this chapter include these three types as intercultural compositions: 1) works combining both Western and Japanese traditional instruments, 2) works for Japanese traditional instruments only, and 3) works written for Western instruments characterized by the use of Japanese or Asian aesthetics.

There are two main points that I will discuss in this chapter. One is the introduction of Western music to Japanese society. The idea of intercultural approaches to music composition was one of the objectives at the beginning stages of the introduction of Western music into Japan. The other is a major change in composers’ concepts of intercultural music. By presenting significant works and trends, I will describe how Japanese composers have dealt with the idea in historical context, most significantly from the early twentieth century to the present.

3.1 The introduction of Western music to Japan

Western music was introduced into Japanese society primarily through three channels: music education, the military, and the church. Although Western music reached Japan as early as the late sixteenth century, its integration into Japanese society began in
earnest through the implementation of the Japanese government’s policy on music education during the Meiji Reformation period in the latter part of the nineteenth century.¹ It was a process of rapid political, social, and educational reform unparalleled in Japanese history. The collapse of the feudal Edo shogunate in 1867 eventually led to the formation of a new Meiji government, aimed at the establishment of a civilized modern Japanese state based on capitalism. Although only limited exchanges between Japan and the West were previously allowed due to a foreign relation policy called sakoku during the Edo period (1600-1867), the Meiji government believed that modernization could be achieved by absorbing Western knowledge—the beginning of westernization in Japan. Consequently, rapid educational reform took place, modeling Western-style education but with a lack of substantial education policy.

In this context, Western music was considered to be a crucial factor for Westernization. Particularly in the field of music education, Western music was given a central role in the new curriculum designed by the Meiji government. Consequently, it exerted considerable influence not only on music education but also the music scene as a whole.

Shuji Isawa (1851-1917) was one of the key persons to introduce Westernization in music education. While a young principal of the Aichi Prefecture Normal School, he was sent to the United States in 1875 by the Ministry of Education. Through a personal encounter with a well-known music educator, Luther Whiting Mason (1828-1896) in Boston, Isawa was convinced of the effectiveness of Western music education for

¹ Shigeki Toyama explains that there are multiple perspectives on how to define the period of Meiji reformation, depending on one’s historical view. Complete Japanese Encyclopedia, s.v. “Meiji Ishin (Meiji Reformation),” accessed September 10, 2013, http://www.japanknowledge.com/contents/intro/cont_nipponica.html
children and its expected influences on a society. His enthusiastic proposal for future music education was affirmed by the establishment of the Ongaku Trishirabe Gakari (Music Investigation Committee) in 1879 by the Ministry of Educational Affairs. As soon as Isawa was appointed as goyō-gakari (a person in charge) of the committee, he submitted his concrete plan entitled Ongaku toshirabe ni tsuke mikomisho (“Document stating expected objectives for music investigation”) to the Minister of Education.

The first objective Isawa stated in the document was

“東西二洋の音楽を折衷して、新曲を作る事。”

2: meaning, create new music by blending together both Eastern and Western music. In Isawa’s view, Western children’s songs and Japanese children’s songs shared many characteristics. Therefore, as a first step, he explained that Japanese children’s songs should be collected and compared with Western children’s songs. Then, by blending both musical elements, new songs could be created for elementary school children. 3 The second objective was to educate musicians and music educators, and the third objective was to examine the newly created works at school to judge if they were suitable or not. Consequently, Isawa’s plan was steadily put into practice; three volumes of shōgaku shōka-shū (elementary school songs) were published in 1881, 1883 and 1884 by the Music Investigation Committee. However, despite the first objective mentioned above, many of the songs compiled in the shōgaku shōka-shū were quoted from Western music resources. According to Ury Eppstein’s data, approximately 91 percent of the first volume, 81.25 percent of the second volume, and 91 percent of the third volume were quoted from Western music resources.

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percent of the third volume were from Western sources.\textsuperscript{4} For the first volume, for instance, only about 9 percent (three songs) out of the entire thirty-three songs were based on scales used in gagaku (Japanese court music),\textsuperscript{5} which would be as unfamiliar as Western melodies to school children. Japanese song texts were examined and adopted to those Western tunes; translations of the original song texts were not used.\textsuperscript{6}

In this regard, the shōgaku shōka-shū did not completely fulfill Isawa’s vision— “creating new music by blending together both Eastern and Western music.” However, the seeds he planted gradually came to fruition outside the music education field; Japanese composers after the early twentieth-century carried out his vision at various levels. At the same time, it became controversial for these composers to take this vision into account in the midst of rapid Westernization and questions of what was “essential” to Japanese music were raised.

\textbf{3.2 Intercultural approaches by composers in the early twentieth century}

Kosaku Yamada (1886-1965), one of the earliest composers of this era, is considered to be the first Japanese composer\textsuperscript{7} to incorporate Japanese instruments into a Western orchestra. In his two pieces (described later), Japanese instruments are clearly contrasted with Western instruments, and Western and Japanese musical elements remain

\textsuperscript{4} Ury Eppstein, \textit{The Beginnings of Western Music in Meiji Era Japan} (Lewiston: Edwin Mellen Press, 1995), 93, 113-114.

\textsuperscript{5} Ibid., 104.


recognizably distinct. After graduating from Tokyo Music School\textsuperscript{8} in 1908, he was given an opportunity to study at the Staatliche Akademische Hochschule für Musik in Berlin from 1910 to 1913. This study experience contributed to the formation of his musical language by exposing him to Debussy’s Impressionism, Richard Strauss’s late Romanticism, and Scriabin. His symphony \textit{Meiji Shōka} (Meiji Anthem [1921]) was the first to use the \textit{hichiriki}, a double-reed wind instrument used in \textit{gagaku}, combined with a Western orchestra. In this piece, the \textit{hichiriki} is given a soloistic role to express sorrowful funeral music for the Meiji Emperor. His \textit{Nagauta Symphony Tsurukame} (1934) is a single-movement work scored for orchestra and \textit{nagauta}\textsuperscript{9} musicians, such as vocalists, \textit{shamisen}, and percussion players.

The original \textit{nagauta} piece, \textit{Tsurukame} (Crane and Tortoise), was composed in 1851 by Rokuzaemon Kineya, and known as a festive piece. In this piece, \textit{Tsurukame} was entirely quoted and remained intact.\textsuperscript{10} The orchestra mainly plays an accompanying role to \textit{Tsurukame} and leads the entire musical flow. Many of the pitches used in the orchestra are derived from the pitch collections used in \textit{Tsurukame}. In addition, rapid chromatic runs and dissonant harmonies evoking the late Romantic style are occasionally juxtaposed, and the chord at the very end of the piece is a C minor triad played as an orchestral \textit{tutti}.

\textsuperscript{8} Ongaku Trishirabe Gakari was renamed Tokyo Music School in 1887.

\textsuperscript{9} \textit{Nagauta}, formally Edo \textit{nagauta}, originally referred to accompaniment music for dance in Kabuki, which is a Japanese theatrical genre characterized by stylized music, dance, and movements performed by only male actors. Around the Bunsei period (1818-30), \textit{nagauta} also became a purely musical genre, played at an \textit{ozashiki} (entertaining room) in a mansion or luxurious restaurant. It is called \textit{ozashiki nagauta} in order to distinguish it from Edo \textit{nagauta}. Fumio Koizumi et al., \textit{Nihon no Ongaku} [Japanese Music] (Tokyo: National Theater Press, 1974), 62-3.

Other leading composers who enthusiastically approached Japanese musical resources were Shukichi Mitsukuri (1895-1971), Yasuji Kiyose (1900-1981), Yoritsune Matsudaira (1908-2001), Fumio Hayasaka (1914-1955), and Akira Ifukube (1914-2004). Here, I will briefly describe the characteristics of three composers, Kiyose, Hayasaka and Ifukube, as distinctive examples of contrasting approaches.

**Kiyose:** In the earliest period of his career, Kiyose was eager to absorb the styles of Beethoven, Schubert, and other composers of the Classical period. He attempted to write “profound music,” and revolted against Japanese music with which he had been familiar until he became a high school student. He realized, however, that he had subconsciously used the *Miyakobushi* scale when writing a piece in 1922, *Tabine* (Sleeping Away From Home) for voice and piano. To achieve mastery of Western music, the Japanese scale was exactly what he should have avoided. His perturbation was profound. At the same time, however, he noticed that he was living between East and West, and in the Japanese tradition; thus his awareness of himself as a Japanese person could actually help him grow as a composer.

Kiyose described his style as a simple texture. His pitch collection is largely derived from pentatonic scales, as seen in *Ryūkyū Buyō* (Ryukyu Dances [1936]) for solo

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12. This is one of the Japanese traditional pentatonic scales. Fumio Koizumi, Japanese ethnomusicologist, explains that those scales consist of two adjacent tetrachords, each of which has characteristically only one middle note instead of two. If the middle C is used as the first degree of the *Miyakobushi* scale, it should consist of a tetrachord C-F and another tetrachord G-C. In the case of the *Miyakobushi* scale, the interval between the first note and the middle note of a tetrachord is a half-step; thus, the *Miyakobushi* scale can be defined as C, D♭, F, G, A♭ C. It is largely used in music for *koto* and *shamisen* as well as folk songs.


14. Ibid.
piano that extensively uses the ryūkyū scale\textsuperscript{15} throughout. Harmonization of such pentatonic-scale-oriented melodies is another characteristic of his style. In addition to those Japanese scales, he admitted his use of Western modes such as the aeolian, phrygian, and lydian in his works.\textsuperscript{16} At the same time, there is no doubt that Japanese pentatonic scales were his primary inspirational resources for composing. He wrote, “I have tried to honestly compose what I felt. I have not composed particularly being conscious of ethnic music or Japanese scales.” He did not intend to represent Japanese sound by using those scales. He insisted that what he really sought after was “an art.”\textsuperscript{17}

\textbf{Hayasaka:} Takashi Funayama, Japanese musicologist, defines the first nationalistic period in Japanese music history as occurring from 1940 to 1945.\textsuperscript{18} Fumio Hayasaka, who called himself a “nationalistic composer,”\textsuperscript{19} attempted to develop a concept defined as “Pan-Asianism.”\textsuperscript{20} He sharply contrasted East from West, then emphasized the importance of having the East at the Center of his perspective in order to create new music.\textsuperscript{21} In his private composition notes written in 1942,\textsuperscript{22} Hayasaka

\textsuperscript{15} The Ryūkyū scale is exclusively used for music in Okinawa. Based on Koizumi’s theory (see footnote 12), the interval between the first note and the middle note of the ryūkyū “tetrachord” is a major third; thus, the ryūkyū scale can be defined as C, E, F, G, B, C\textsuperscript{1}.

\textsuperscript{16} Kiyose, “Nihon,” 25.

\textsuperscript{17} Ibid., 23.


\textsuperscript{21} Hayasaka did not deny Western elements in his conceptualization. Rather, he thought that those extraneous elements could help grow one’s artistic foundation and expression skills. However, he
mentioned that he was purely in pursuit of the essence of things Japanese. Pentatonic scales and folk music were used as source materials because he thought those involved true national characteristics, which he highly valued. With regards to Hayasaka’s style, unlike Kiyose, Hayasaka does not entirely use the raw materials as found in Japanese music. His representative orchestral piece, *Saho no Mai to Uho no Mai* (Ancient Dances on the Left and on the Right [1941]) was inspired by a *bugaku, gagaku* piece involving dance movements. Unlike Yamada’s *Meiji Shōka*, it does not involve any *gagaku* instruments. Instead, wind instruments often produce pitch inflections, which evoke those of *gagaku* instruments, by the extensive use of *portamento*. In the second rondo movement of his *Piano Concerto* (1948), the piano mainly uses a diatonic *yonanuki* scale\(^{23}\) for soloistic principal melodies, often juxtaposed with chromatic lines and harmonies in the orchestra and *tutti* sections. Japanese modality and Western tonality frequently switch back and forth. Despite his short-lived life, he kept challenging a Japanese music scene that recklessly promoted Westernization to seek the essence of Japanese music.

**Ifukube:** Akira Ifukube was born and raised in Hokkaido, where he deeply immersed himself in the distinctive music of the Ainu, one of the ethnic minorities of Japan. Interactions with the Ainu people and their culture influenced his career, along with other Japanese musical elements. As a scholar of Ainu music, he founded the Tokyo

\(^{22}\) Akiyama, “Hayasaka,” 59-60.

\(^{23}\) According to Fumio Koizumi, the *yonanuki* scale is not considered to be a Japanese traditional scale. However, it was applied to many of the trend songs and school songs after the Meiji period. The *yonanuki* scale is based on a major scale. If the note C is set as a tonic, the fourth degree and seventh degree of the C major scale are omitted; thus, the scale is defined as C, D, E, G, A, C\(^1\).
College of Music Institute of Ethnomusicology in 1975 for the purpose of researching Ainu music. His chamber orchestra piece, *Dozokuteki Sanrenga* (*Triptyque Aborigène* [1937]), consists of three movements, and particularly the third movement *Pakkai: cahnt d’Aino* demonstrates the direct influence of Ainu music. *Pakkai* means “to carry” in Ainu, and it is the title of an Ainu song with which Ifukube’s Ainu acquaintance sung and danced whenever he or she was intoxicated. In his program notes, Ifukube explained that the persistently repeated motifs, *ostinatos*, used in the song motivated him to create the piece, and those motifs were used as material in the third movement. He also used a descending figure consisting of four notes, C, B$_1$, A$_1$ and G#$_1$, which was directly quoted from the Ainu song. In this movement, however, Ainu musical elements as well as Japanese musical elements are juxtaposed, such as the pitch collections derived from Japanese scales and ornamental phrases often found in Japanese festive music. Moreover, extended techniques are applied to the strings to produce a Japanese percussive quality. He consistently drew his inspiration from Japanese music resources and embodied these sources through his colorful orchestration. The pitch collection derived from Japanese pentatonic scales, open fifth chord, drone, and the persistent use of *ostinatos* that evoke the Ainu particularly characterize his style.

### 3.3 Intercultural approaches in the latter half of the twentieth century

Post-war reconstruction and rapid economic growth, particularly after the 1950s, contributed to the revitalization of the entire Japanese music scene. The increased number

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of orchestras and concerts provided numerous opportunities for composers to present their music. Music journalism and the media introduced up-to-date musical trends and facilitated discussion on broader topics among composers, critics, performers, and musicologists. International exchanges through music festivals, concert series, seminars, as well as study experiences through government grants and arts patronage, allowed composers to absorb compositional techniques and perspectives from outside of Japan. At the same time, these experiences allowed composers to view Japanese musical resources with an objective eye. As well, the mutual collaboration between Japanese traditional instrumentalists and composers opened up new possibilities for idiomatic writing.

Composers born after World War II tended to more freely approach Japanese music resources, combining various musical trends, technology, and extra-musical ideas.

The time period ranging from the latter 1950s through the 1960s observes two innovative trends that attempted to break preexisting borders. One trend is that direct contact with European modernist elements, such as twelve-tone music, *musique concrète*, and electronic music, as well as American experimental music influenced Japanese composers at various levels. Leading composers who earnestly absorbed the compositional techniques used in modernism and experimental works frequently applied those techniques to their own intercultural works.

Above all, Toshiro Mayuzumi (1929-1997) is known as one of the central figures to introduce the techniques of European modernism to Japan upon his return from the Paris Conservatoire. For example, it is recognized that his *X·Y·Z* (1953) is the first *musique concrète* work in Japan, and the use of the prepared piano is found in his *Piece for Prepared Piano and Strings* (1959). However, along with acquiring European
compositional techniques, he also considered that “minzoku ishiki (ethnic consciousness)” was important for his compositional concept, which drove his creative enthusiasm. Eventually, he developed his style by combining Japanese musical resources with elements of European modernism, exploring new possibilities that reflect the essence of Japanese culture and Buddhist thought, while simultaneously demonstrating an awareness of and interest in contemporary Western musical thought. One of his pieces that best represents this tendency is his Nirvana Symphony (1958), which is scored for orchestra and male chorus and employs shōmyō (Buddhist chant). What makes this piece distinctive is his emphasis on the sonority of Japanese Buddhist bells through what he called the “campanology effect.” He collaborated with the NHK (Nihon Hōsō Kyōkai) Studio of Electronic Music and analyzed the spectrum of the sound of bells, then converted the data to certain pitches. Several chords based on those pitches are repeatedly used to reproduce the sonority of Buddhist bells in the orchestra.

Joji Yuasa is another composer who consistently pursues his own sonic expression through experimental approaches. His work Projection—Flower, Bird, Wind, Moon for 8 koto and orchestra (1967) exemplifies his emphasis on sonority. Atonal language is used almost exclusively in both the koto and orchestra, and tone clusters are


frequently used in the orchestra as well. About two-thirds of the entire score is in graphic notation, which is a style frequently applied in his subsequent works.\textsuperscript{30}

Toru Takemitsu, who had studied with the above-mentioned Yasuji Kiyose during the earliest period of his career, eventually started developing his style based on European modernism, as a member of Jikken kōbō (experimental workshop)\textsuperscript{31} with Yuasa. He was given a fresh perspective on Japanese traditional instruments by John Cage. Takemitsu wrote,

\begin{quote}
[F]or a long period I struggled to avoid being ‘Japanese,’ to avoid ‘Japanese’ qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition.\textsuperscript{32}
\end{quote}

In his \textit{November Steps for Biwa and Shakuhachi} (1967), Japanese instruments are sharply contrasted with Western instruments. Most of the Japanese instrumental parts are written in proportional rhythmic notation, producing a space which may refer to an immeasurable time or spatial sense called \textit{ma} in Japanese tradition. Takemitsu described \textit{ma} as follows: \textit{“Ma is the mother of sound and should be very vivid. Ma is living space, more than actual space.”}\textsuperscript{33} On the other hand, standard Western notation is used for the orchestra, which requires following a certain metrical sense. As a result, this juxtaposition helps to reveal the difference between the essential elements of each tradition. Takemitsu’s use of the \textit{shakuhachi} with that of his contemporaries, such as Ryohei Hirose and Makoto

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31. A group consisting of fourteen young artists from the fields of music, art, stage lighting, and literature led the post-war avant garde art movement in the 1950s.


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Moroi, consequently gave the instrument a prominent position, and helped lay the groundwork for the so-called “shakuhachi boom” of the 1960s.  

Matsudaira Yoritsune, also mentioned above, composed Theme and Variations for Piano and Orchestra (1951), which consists of a main theme and its six variations. The theme is quoted from Banshikicyō Etenraku, one of the representative pieces of gagaku. Since none of the gagaku instruments are incorporated into this piece, the entire orchestra faithfully reproduces the gagaku part; for example, wind instruments imitate the shō and hichiriki—not only the melodic lines, but also pitch inflections through the use of portamento. The strings imitate the shō (mouth organ) through sustained non-vibrato tones. In terms of the use of twelve-tone technique by a Japanese composer, Variation Three is regarded as the earliest example; one of the rows uses the first four pitches of Banshikicyō Etenraku. Variation Five is largely constructed according to a jazz idiom, which is another first attempt, that of combining jazz and gagaku.

The second innovative trend of the latter 1950s through the 1960s is the development of the collaboration between composers and Japanese traditional instrumentalists; as a result, the number of new works involving Japanese traditional instruments was gradually increased. The phrase Gendai hōgaku (“contemporary Japanese traditional music”) became a term to describe those new works created by modifying traditional idioms and forms. The creation in 1964 of Nihon Ongaku Shuudan, a group consisting of traditional instrumentalists and composers, which later


came to be called Pro Musica Nipponia in the West, helped start this trend. The earliest composers who contributed to the foundation of this group were Katsutoshi Nagasawa (1922-2008) and Minoru Miki (1930-2011). One of Miki’s concepts in the foundation of Pro Musica Nipponia was to include all Japanese traditional instruments for the writing of a large ensemble piece.37 *Kyu no Kyoku (Symphony for Two Worlds [1981])* is the first example of a large Japanese ensemble consisting of sixteen performers as combined with a Western orchestra. In particular, the improvement of the *koto* was initiated by Keiko Nosaka in collaboration with Miki in 1968, by increasing the number of strings from thirteen to twenty-one and later twenty-two to twenty-five. The 21-string *koto* covers a wider range, and its sonorous body enabled a wider range of dynamics. In his *Jo-no Kyoku (Prelude for Shakuhachi, Koto, Shamisen and Strings [1969]),* this 21-string *koto* was formally presented for the first time, combined with other Japanese instruments and a Western orchestra.

In 1966, the foundation of the National Theater of Japan contributed to this trend not only by promoting Japanese traditional music and theater arts but also by expanding the *gagaku* repertory; they commissioned composers to create works for the *gagaku* ensemble.38 Newly created *gagaku* music especially after the 1970s was called *gendai gagaku* (contemporary *gagaku*). Takemitsu’s *Shūteiga Ichigu* (*In an Autumn Garden* [1969]),39 written for twenty-nine *gagaku* musicians, became one of the most


38. The first piece commissioned by the national theater was Mayuzumi’s *Shōwa Tenpyōraku* (1970).

39. The first single-movement version of this piece *Shūteiga* (*In an Autumn Garden*), written for seventeen musicians, was premiered in 1973 by commission of the National Theater. Six years later, five more movements were added to the original version, and became the complete version of *Shūteiga Ichigu*. 
representative works of *gendai gagaku*.\(^{40}\) Takemitsu made the most of traditional *gagaku* idioms, but he also explored new sonorities through the *gagaku* ensemble. Reflecting on the writing of this piece, Takemitsu said:

> This was quite an experience for me because the *gagaku* ensemble is like an orchestra …. Perhaps *gagaku* is a link between Japanese traditional music and Western music. Of course, the textures are heterophonic and the rhythmic conception is very loose, but the ensemble plays together like a society.\(^{41}\)

In this piece, twenty-nine performers are arranged in four groups. A group called *shūtei* (autumn garden) consisting of nine single performers is placed at the center of the stage. Three other groups are arranged around the *shūtei*. The sound drifting among those four groups reflects a transitional time flow perceived in the Japanese garden.

In Japan, the 1970s marked the beginning of a declining enthusiasm for modernism and experimental music.\(^{42}\) Although those musical genres remained mainstream in music academia, some Japanese composers began to seek a more individualistic style, deviating from the mainstream. It was also a time of heightened awareness of the connection with music resources in other Asian countries. Akira Nishimura (b. 1953) is one of the leading composers who responded to this realization, particularly after the 1980s. He finds his inspiration from various Asian musical resources, particularly heterophony, which is interwoven in his music with a Western idiom that is influenced by modernism. In *Heterophony of Two Pianos and Orchestra* (1987), the two pianos play the role of a drone throughout the piece, while various

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\(^{40}\) As of August 17, 2011, the number of oversea performances is more than twenty times since its premiere, which is an unusual number for *gendai gagaku*. “Interview series: Gagaku Performer Sukeyasu Shiba, Shūteiga Ichigu,” National Theater Azekura-kai, last modified March 6, 2013, http://www.ntj.jac.go.jp/member/pertopics.


layered figures in the orchestra are set in a heterophonic manner. Despite its almost atonal context however, a sense of tonality momentarily exists, which evokes the style of New Romanticism.

Takashi Yoshimatsu (b. 1953), who rejected modernism and avant garde music, brought in a new musical current by his symphony, *Toki-ni Yoseru Aika* (Threnody to Toki [1980]). Clear melodic lines, the simultaneous existence of tonality and modality, and rock-influenced rhythmic material became a solid foundation to characterize his style, which can be also recognized in his works for Japanese instruments. *Yume-Awase, Yume-Tagae* (Within Dreams Without Dreams [1998]) is scored for 21-string *koto* as a soloist, *shō, fue, 2 shakuhachi, 13-string koto, 17-string koto* and percussion, and was premiered by the Pro Musica Nipponia. This five-movement work is characterized by idiomatic writing, clearly recognizable melodies derived from Japanese scales, and the consistent use of modal harmonies throughout the piece.

In contrast to Yoshimatsu, the musical language of Toshio Hosokawa (b. 1955) is profoundly influenced by the postwar German avant garde. Upon his return from Germany where he was active for ten years, he re-introduced European modernism, and educated young composers at the Akiyoshidai International Music Seminar and Festival from 1989 to 1998.43 His perspective on Japanese tradition is as follows:

I very much long for Europe … but at the same time I find I belong to the Japanese tradition, and I create my music on the basis of Japan’s long cultural tradition. That is where my intellectual and emotional roots lie.44

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One of the crucial concepts in his style is an association with Zen Buddhism. Long-held notes and silence in his piece embody the breathing method of Zen meditation as practiced by very slow breathing in and breathing out; a silence occurs in between the notes. For example, his *Unkei-Tsukiyo* (Cloudscapes-Moon Night [1998]) for *shō* and accordion clearly represents this characteristic by the extensive use of long-held tones for both instruments; each long tone begins in silence, gradually increasing in tension and volume, before beginning a *diminuendo* and returning to silence again. This pattern is used extensively with varied lengths, a technique that produces immeasurable space, *ma*, throughout the piece.

From the late twentieth century, intercultural approaches have been a common topic among Japanese composers. In contrast to the pre-war period, Westernization is no longer a government strategy, and the use of Japanese musical resources cannot be connected to a “nationalistic” sound. Moreover, the intercultural concept is not limited to Japanese resources, but extends to other Asian regions as well. Now, in a global age, information on Japanese traditional music can be easily accessed throughout the world via the internet. International workshops and seminars at the institutional level provide opportunities for composers outside Japan to quickly learn idiomatic writing for Japanese instruments. Incorporation of Japanese elements or aesthetics no longer identify a composer’s nationality.

There are numerous ways to construct one’s music. In this historical context, one of the most challenging tasks for Japanese composers is to discern the efficacy and necessity of his or her intercultural approach to composition.
CHAPTER 4
JAPANESE INSTRUMENTS USED IN EMANATION OF STONES: RECONCILIATION SYMPHONY

Some background information on the shakuhachi and sanukite should prove useful in elucidating the significance of their use in the piece.

4.1 Shakuhachi

Since a detailed history of the shakuhachi is not germane to its use in the piece, a brief overview of the instrument and its repertory will be sufficient. The various techniques of the shakuhachi as used in the first movement will be explained in Chapter 5.

The shakuhachi is an end-blown flute made from the root of bamboo and its connecting stalk, and has seven nodes. The instrument’s name comes from a contraction of the words describing its length, which is approximately one shaku and eight sun or 54.5 centimeters, a length of tube that produces the D pitch.

After 1871 (during the Meiji period [1868-1912]), due to the abolishment of Fuke-shū, a derivative school of Zen Buddhism, the shakuhachi, which had been used for centuries as a religious instrument by the Fuke-shū, became more widely used as a secular instrument among common people. It also began to be played alongside a folk singer, and with other Japanese traditional string instruments such as the koto and shamisen. The trio of the shakuhachi, koto, and shamisen is known as sankyoku, which is one of the popular ensemble genres for traditional Japanese instruments.

1. The koto was brought by the T'ang Dynasty to Japan during the Nara Period in the eighth century. The original instrument called gakusō has been used in gagaku, Japanese court music. Yatsuhashi Kengyō (1614-1685) established the foundation of zokusō, which is known as koto music today. The standard koto has thirteen strings. In addition, the instrument that has seventeen, twenty-two, or twenty-five strings is largely used.
The general repertory of *shakuhachi* music can be explained as follows.

*Honkyoku* refers to music originally composed for the *shakuhachi*. Religious music is a mainstay of this genre, but it also includes non-religious pieces such as *Shika no Tōne* (Distant Cry of the Deer) and *Tsuru no Sugomori* (Nesting Crane). Those pieces are specified as *koten* (classical) *honkyoku*. On the other hand, the term *gaikyoku* is applied to music that was not originally conceived for the *shakuhachi*. In many cases, *gaikyoku* is music originally written for the *koto*, such as *Rokudan no Shirabe* (Music of Six Steps), and could be played with the *koto*, *shakuhachi*, and *shamisen*, in the form of a *sankyoku* ensemble. The term *minyo shakuhachi* is used either when the *shakuhachi* performer plays *minyo* (folk song), or when the *shakuhachi* accompanies a folk singer. *Shin shakuhachi ongaku* (new *shakuhachi* music) refers to music created in a relation to the early twentieth-century *shin nihon ongaku* movement led by Michio Miyagi (1894-1956), one of the leading *koto* masters in Japan. Prior to that time, when *shakuhachi* was played with *koto* or *shamisen*, it merely doubled either the *koto* or *shamisen* parts heterophonically. Miyagi was the first to compose an independent melodic line for the *shakuhachi* apart from the traditional heterophonic texture. *Haru no Umi* (Spring Sea) for *shakuhachi* and *koto* is a representative piece reflecting his innovative compositional style.

Along with the expansion of the *shakuhachi* repertory, a variety of different lengths of the *shakuhachi* have been developed, so as to allow for playing in a wider pitch range and broader harmonic contexts. The standard instrument whose length is

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2. It is thought that the *shamisen* was imported from China through Okinawa, the southernmost islands in Japan, around the mid-sixteenth century. The *shamisen* can be largely classified into three instruments, depending on the size of neck of the instrument: *hoso-zao*, *chū-zao*, and *futo-zao*. Each of those is used for a different type of music.
**isshaku-hassun**, is called **isshaku-hassun-kan**³ in Japanese, or simply or d-kan; the fundamental nuclear pitch, called **tsutsune**, is the note D when **isshaku-hassun-kan** is played in the normal manner with all its holes covered. The pitches from F to D² shown in Figure 1 are the basic pitches for the **isshaku hassun-kan**. A half-hole opening or a ¼ opening of a hole produces other pitches, which can also be produced by the techniques of **meri** and **kari**, which are executed by adjusting the angle of the chin towards the mouthpiece when playing a basic pitch: **meri** can lower a pitch up to a major second, and **kari** can raise a pitch up to a major second. For example, the lowest note of **isshaku-hassun-kan** can be reached by **meri** from **tsutsune**.

![Figure 4.1. Basic pitches and the lowest note of **isshaku-hassun-kan**](image)

The pitch range of **otsu-on** can produce a variety of tone colors, depending on the strength of blowing. The **kan-on** range provides a brilliant tone color that would not be blocked by other instruments. The **dai-kan** range could cover up to the note D³. However, since the sound of this range is very sharp, it would need special attention if one wished to use the notes above the note G². Other than the **isshaku-hassun-kan**, various lengths of the **shakuhachi** are also available, ranging from the **shakuhachi** whose **tsutsune** is a perfect fifth lower than the **isshaku-hassun-kan** (which is called **nishaku-gosun-kan** or **g-kan** ) to the **shakuhachi** whose **tsutsune** is a perfect fifth higher than the **isshaku-hassun-kan** (which is called **isshaku-issun-kan** or **a-kan**).

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³ The term **kan** refers to a wind instrument in Japanese.
In addition, shakuhachi makers have developed instruments with an increased number of holes in order to expand the shakuhachi repertory and open more possibilities for the instrument. The standard shakuhachi has only five holes—four on the top and one on the back. However, since the 1920s, a seven-holed shakuhachi has become available. It allows the performer to play chromatic notes more comfortably than on the standard instrument. It also encourages the playing of a greater variety of music, including contemporary music, pops, and jazz. In the first movement, three different lengths of shakuhachi are used: the isshaku-kyusun-kan or c♯-kan, the nishaku-kan or c-kan, and the above-mentioned isshaku-hassun-kan or d-kan, respectively. These particular lengths of shakuhachi were chosen since they can most effectively execute the pitch collections used in their particular sections.

4.2 Sanukite

Stone has a long history of being used as a chime or a melodic instrument, especially in Asian countries. As an idiophone, the sonorous stone called qing has been unearthed in the northern part of China, and is the oldest among surviving instruments made from resonant stone, dating back to 2000 BC. Bianqing is a set consisting of some qing, and several bianqing were discovered in ancient tombs dating from 400 BC. From the tomb of the Marquis Yi of Zheng, bianqing that has thirty-two stones and its bronze stand were discovered. Imported from China during the twelfth to fifteenth centuries, the Korean version of the stone chime has been known as pyeongyeong, a Korean court music instrument. It consists of sixteen L-shaped stones, each of which is suspended from a wooden stand. Since the 1950s, ancient lithophones or stone chimes consisting of

several pieces of sonorous stone have been unearthed in Vietnam. In the 1970s, in Odisha (formerly known as Orissa), India, a set of twenty rectangular slabs, dating from around 1000 BC, was discovered.

4.2.1 General description of sanukite in Kagawa

In Kagawa, located on the northeast corner of Shikoku island in Japan, local people have identified a sonorous stone commonly called kan-kan ishi or kan-kan stone. This vernacular name could be derived from an onomatopoeia that describes the transparent sound of the stone when struck with a hard stick.

The scientific name of the stone is sanukite, which mostly consists of vitreous, fine-grained, glassy groundmasses. In 1891, the German petrologist Ernst Weinschenk reported the black-color sonorous stone as sanukit, named after the old province name of Kagawa, Sanuki. Eventually, it became called by its English name, sanukite. Sanukite was produced as a result of volcanic activities in the Setouchi volcanic belt, when magma spilled out of on the earth’s surface and rapidly hardened. It can be found in limited areas in Kagawa, Goshikidai, Kanayama and Shiroyama in Sakaide-city, as well as in Nijoh-san lying across Osaka-fu and Nara prefecture. However, it is generally considered that sanukite with a good sound quality can only be found around the Kokubu area in Goshikidai. According to the official web site of Sakaide city in Kagawa, research excavation that took place in Kagawa found that more than 98% of stone implements excavated around Setonaikai (produced between 30,000 BC to 10,000 BC) utilized

5. Although detailed information has not been released, it is reported that these lithophones were associated with the culture of the Holocene period, c.10,000–2,000 BC.


sanukite as a material. It reveals that sanukite that has a sharp edge when split was suitable as an implement and had been largely used since the Stone Age era.

Since the Edo period (1603-1868), sanukite has been used as a Buddhist ritual implement, known as keiseki. It was not until the early twentieth century that Takeru Nagao, the chief priest of a Buddhist temple in Kokubu-eyo, made the first tuned instrument with slabs of sanukite. The instrument he made was called sekkin (stone slabs), and used to accompany Buddhist chant, called shōmyō. Nagao’s passion for instrument making by using sanukite was directly inherited by his daughter, Keiko Miyawaki. Through her consistent efforts, the sound of sanukite has become widely known. One of her remarkable achievements is that she developed the potential of the sanukite stone as a percussion instrument. In order to make a set of tuned sanukite slabs, detailed and delicate producing processes are required, from chipping sanukite, choosing slabs that have similar sound quality with less overtones, adjusting the length and thickness of the slabs, to arranging those slabs according to the pitch. Starting as an accompaniment instrument of Buddhist chant, the possibilities of sanukite as a percussion instrument developed and its range for practical use was expanded. It was used at the opening ceremonies of the Tokyo Olympics in 1964. Yuki no Naka no sanukite (Sanukite in the Snow), composed by Minoru Miki in 1969, would be the first contemporary piece for sanukite. Since the 1960s, it has been gradually taken up by Japanese composers and percussionists, and the distinctive sound of sanukite has attracted the interest of people from outside Kagawa.
4.2.2 Sanukite as a percussion instrument

The name of the instrument consisting of a set of the sanukite slabs is not standardized. For the purposes of this paper, I will simply call it sanukite, referencing the entry of the instrument in the book, *Composing for Japanese Instruments*, written by Minoru Miki. The most frequently used range of the instrument exceeds three octaves chromatically, from F_1 to C^3, as illustrated in Figure 2. Pitches from C_1 to F_1 are also possible to use. However, the sound of the low range tends to not be as clear due to the overtones produced. Likewise, the highest pitch, C#^3, cannot provide a clear sound.

![Figure 4.2. The range of sanukite](image)

Generally, each slab (Fig. 4.3) can be laid out on a stand, according to the pitch, from low (left) to high (right), similar to keyboard percussion instruments such as the marimba (Fig. 4.4). Each slab is fixed by a silkworm gut or a rubber band (Fig. 4.5). As seen in Figure 4.6, a performer marks the pitch on the surface of a slab so that he or she can identify the pitch easily. In this set shown in Figure 4.6, the lowest note is F_1. Since they are natural stones and each of which has a quite different shape, the surface of each slab is not always equally flat. Since the shape of each slab is unique, there are different space widths between the slabs (Fig. 4.7); thus it requires a special effort on the part of the performers to strike the correct position on each slab.
Instead of being placed on a stand, large, thick slabs can be suspended from a rack. In addition to tuned *sanukite*, untuned *sanukite* are commonly used, providing a distinctive tone color. Various mallets for percussion can be used to play the instrument.
However, according to Michiyo Usuki, one of the leading sanukite performers in Japan, hard mallets are the most commonly used. It is possible for trained performers to play fast passages, large leaps, four-part harmony, arpeggios, and even chords in tremolo by using four mallets, similar to the marimba or vibraphone.

4.3 Stone

In addition to the incorporation of sanukite, real stones play a significant role in both movements. Singers, percussionists, and other orchestral members apart from the sanukite player are required to play the stones in certain places. Detailed descriptions of each musical passage will be explained in Chapters 5 and 6. Here, I will elucidate the reason why I incorporated stone by introducing theological perspectives on stone.

4.3.1 Incorporation of stone

The incorporation of stones in a musical setting has already been executed in precedent compositions such as Minoru Miki’s Concerto Requiem (1981) and Tan Dun’s Ghost Opera (1994). These works have convinced me of the potential of the stones as a rhythmic instrument. However, what strongly motivated me to incorporate stone in the first movement was my personal reaction to the Great Tohoku Earthquake in the northern part of Japan in 2011. The tsunami was a major natural disaster that wiped out entire towns and villages as well as taking many thousands of people’s lives. What I saw of the aftermath in the videos, photos, and news was the wreckage of the buildings, which seemed to me like innumerable, gray-colored, broken stones. Since the buildings were so damaged, their original appearance was greatly distorted. The color of the forlorn ground looked grey from the debris. More important than the buildings were the people, especially those who experienced the loss of their family members, friends, and loved
ones, who were physically and emotional wounded, and suffered great despair and sorrow. Community members were scattered across different locales due to forced evacuation by the Japanese government; the solid foundation of people’s daily life collapsed on various levels, as if a hard stone had been broken into rubble.

The song text given for the first movement does not involve the word, stone. However, the text profoundly expresses the cries heard from the devastated areas, as based on the author’s theological perspective. I then started to consider if stone could be used as an instrument, in order to simultaneously represent the brokenness seen in the areas from above and the people’s cries, as represented in the text written by Rev. Uetake. Moreover, this idea led me to consider whether I could discern the theological significance of the “stones” on the forlorn ground of the devastated areas.

4.3.2 Theological reflections on stone

The word “stone” frequently appears in the Bible, both in the Old Testament and New Testament. It is used in a variety of different ways—sometimes metaphorically, sometimes referring to a real stone. For example, in Ezekiel 36:26, stone imagery is used as follows: “A new heart I will give you, and a new spirit I will put within you; and I will remove from your body the heart of stone and give you a heart of flesh.” On the other hand, Joshua 4:1-3 refers to real stones:

When the entire nation had finished crossing over the Jordan, the Lord said to Joshua: “Select twelve men from the people, one from each tribe, and command them, ‘Take twelve stones from here out of the middle of the Jordan, from the

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place where the priests’ feet stood, carry them over with you, and lay them down in the place where you camp tonight.’

Stoning is regarded as a punishment and executed on those who are transgressors of the law. It is described in various places in the Old Testament, including Lev. 24:14: “Take the blasphemer outside the camp; and let all who were within hearing lay their hands on his head, and let the whole congregation stone him.”

Similarly in the New Testament, stone is referenced in various places, including Matthew 4:3, Ephesians 2:20, and Revelation 2:17. Jesus himself used stone imagery in his words. In an exchange between the Pharisees and Jesus, we find the following in Luke 19:39-40: “Some of the Pharisees in the crowd said to him, ‘Teacher, order your disciples to stop.’ He answered, ‘I tell you, if these were silent, the stones would shout out.’” In Luke 24:1-6, the moment of the resurrection of Jesus is described as follows:

But on the first day of the week, at early dawn, they came to the tomb, taking the spices that they had prepared. They found the stone rolled away from the tomb, but when they went in, they did not find the body. While they were perplexed about this, suddenly two men in dazzling clothes stood beside them. The women were terrified and bowed their faces to the ground, but the men said to them, “Why do you look for the living among the dead? He is not here, but has risen.

In John 8:7, Jesus’s answer about the justification of stoning to a woman who committed adultery is described: “When they kept on questioning him, he straightened up and said to them, ‘Let anyone among you who is without sin be the first to throw a stone at her.’”

However, of all the texts connected to stone in the entire Bible, what became the

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9. Other books that include stoning are as follows: Numbers 14:10, 15:35; Leviticus 20:2; Exodus 19:13; Deuteronomy 22:21.
most powerful reference for me in terms of reflecting on the meaning of stone in the first movement was 1 Peter\textsuperscript{10} 2:4-5 in New Testament:

Come to him, a living stone, though rejected by mortals yet chosen and precious in God’s sight, and like living stones, let yourselves be built into a spiritual house, to be a holy priesthood, to offer spiritual sacrifices acceptable to God through Jesus Christ.

From my perspective, the image of building by stone as presented in the verses echoes the hope for rebuilding new communities from the scattered “stones” in the devastated areas and for reconstructing tight bonds between peoples in the midst of suffering and pain. The following is my own verse-by-verse interpretation.

Verse 4 begins with a metaphorical description of Christ as “a living stone.” Christ is not a real stone in the natural world or something like an inorganic stone-made monument, but a “living stone.” Jesus was once rejected by human beings. But in God’s eyes, Christ is a “chosen” and “precious” cornerstone for the foundation of the temple.\textsuperscript{11}

In verse 5, the stone imagery is now applied to the readers who are also called “living stone,” and “a spiritual house.” Peter H. Davids explains the building image embedded in the sentence as follows:

The Christians are not naturally ‘living stones,’ but become such as they are joined to Christ in conversion and baptism (cf. 2 Cor. 3:18), for it is only as they come to him that this building is possible. Nor are they pictured as individually stones, lying apart in a field or building site, but collectively as part of God’s great temple. It is God, of course, who is building them together into this edifice of the end times.\textsuperscript{12}

\textsuperscript{10} It is thought that 1 Peter was most likely written between 85 and 95 AD. The matter concerning authorship of this letter, whether it was written by the apostle Peter himself or someone other than Peter, is still controversial among theologians with various perspectives. In any case, 1 Peter clearly exhorts Christians to remember who they are in difficult situations. It reveals early Christian thoughts and traditions during a time when Christian communities faced conflicts with Roman neighbors.

\textsuperscript{11} The text alludes to Isa. 28:16: “Therefore thus says the Lord God, See, I am laying in Zion a foundation stone, a tested stone, a precious cornerstone, a sure foundation: ‘One who trusts will not panic.’”
“Spiritual house” refers to a non-physical temple whereby the readers are called to be “a holy priesthood.” In addition, they are expected to “offer spiritual sacrifices acceptable to God through Jesus Christ.” Here, the word “priesthood” is used in the singular because the recipients are gathered in order to form one priesthood; it does not mean that each of the individual recipients becomes a priest.  

The older covenant indicated in the Old Testament required animal sacrifice as an offering to God. On the other hand, the new covenant as fulfilled by Jesus’s redemption on the cross no longer required animal sacrifice but “spiritual sacrifice” such as praise, thanksgiving, worship, and submitting oneself to God.  

L.R. Donelson points out that sacrifice requires loss or even death. He writes, “The language of being ‘acceptable to God’ is what makes sacrifice not just a loss but a gain as well. Only a loss, a suffering, an offering, a sacrifice, acceptable to God can make anyone holy.”

As one who did not directly experience and suffer from the devastation in the affected areas, I am not able to lightly say that the sufferings of the people in Fukushima would lead them to become holy. In every difficult circumstance, it is always challenging to know how Christians can interpret tragic events without denying God’s presence. However, I was able to witness seeds of hope through the gradual rehabilitation in the affected areas, when visiting Fukushima in the summer of 2013. It is my intent for the


15. Donelson, 63.
sound of stone, both real stone and sanukite, to not only symbolize people’s suffering, but to also musically signify their hope of rebuilding their communities.
CHAPTER 5
ANALYSIS OF THE FIRST MOVEMENT

5.1 Song text

The text begins with a quotation from Isaiah 6:11 from the Old Testament. It is a cry to God with a deep sense of lament. It is then followed by Rev. Yuko Uetake’s personal lament for the previously beautiful land now contaminated by radiation. She repeatedly casts questions, *Naze?* (Why?), *Dare no tameni?* (For whom have we labored?), *Naze kono basho nanoka?* (Why this place?), and *Naze watashitachi nanoka?* (Why is it us?). These questions represent people’s sorrowful voices in the devastated areas. The text describes the disconsolate realities people in these communities have to endlessly face. However, towards the end of the text, Rev. Uetake’s vision shows a gradual shift from despair to hope, along with a prayer to God—*Hi ni somatta kono basho o shu yo shiroku shite kudasai* (Lord, though this land be dark as scarlet, make it white as snow). The final line of the text provides a moment of awakening: she tries to discern a path to hope, believing that God encounters people through struggles and has given a special vocation to them. The original Japanese text is as follows:

主よ、いつまでですか？
“主は答えられた
‘町々が崩れって、住む者もなく
家々には人影もなく
大地が荒廃して崩れ去るときまで’”
“主は人を遠くへ移される”
人の声はもう聞れない

なぜこの場所なのか？
金色にたわむ稲穂
ふくらむ赤い果実

Shu yo itsu made desuka?
“Shu wa kotaerareta
‘Machimachi ga kuzuresatte sumu mono mo naku
ieie niwa hitokage mo naku
Daichiga kōhaishite kuzure saru toki made’”
“Shu wa hito o tōku e utsusareru”
Hito no koe wa mō kikarenai

Naze kono basho nanoka?
Kin iro ni tawamu inaho
Fukuramu akai kajitsu

1. Isa. 6:11.
2. Isa. 6:12.
English translation by Yuko Uetake

How long, O Lord?
“The Lord answered.
‘Until cities lie waste
Without inhabitants,
And houses without people,
And the land is utterly desolate.’”  
“Until the Lord sends everyone far away”
No voice is heard.

Why this place?
Golden crops ready to harvest,
fruits ripened in crimson,

3. Isa. 6:11.
4. Isa. 6:12.
green forest, and the blue sky and the ocean,
humble life yet rich in color.
The utopia we longed for fell to dust.
The tar of our own greed choked us.
The utopia we labored for,
had no power to endure, for our burden was too heavy to bear.
We labored on our land,
we labored to make everything valuable in our eyes,
but for whom have we labored?

For whom, is what we ask in grave importance.

For whom have we labored,
utters the ground engulfed in darkness.
For whom have we labored
cries out the soil with much bloodshed.
Lord, though this land be dark as scarlet,
make it white, even in our darkness.
Lord, make us white.

Why this place?
Isn’t this the place the Lord incarnated?

Why is it us?
The Lord who appears to us
is the Lord who makes us walk in our vocations.

With regard to the text setting of Japanese words, I employed the standard accent rules applied to Tokyo Japanese. Since Japanese is regarded as a pitch-accent language, a high tone (H) and low tone (L) should be also musically reflected; basically in other words, a higher note should be applied to a high rather than low tone in order to correspond with the actual pronunciation of a word. Generally, this helps the listener to clearly and feasibly understand the meaning of the sung words. On the other hand, it could limit the composer’s creative freedom due to the necessity of following the accent pattern of each word; thus, a melodic contour can be largely determined by the locations of a high and low tone in each word.
In this movement, however, not all the words perfectly follow the standard accent rules for the sake of writing musically-oriented melodic lines. For example, in the case of a six-syllable word “watashitachio” (LHHLLL) in mm. 140-141, I purposely applied a higher note to the syllable “chi” than “ta,” resulting in LHHLHL. Following the accent rules is necessary, but depending on the composer’s intent, I think that bending the rules to a certain degree can be also an option, as long as a word makes sense when sung.

5.2 Structure of the movement

The duration of the first movement is approximately fourteen and a half minutes. It is divided into three sections. Sections 1 and 3 consist of a single part, while Section 2 involves six parts, distinguished by changes of emotional character.

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal number</th>
<th>Subtitle</th>
<th>Approximate time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to H</td>
<td>Lamentingly</td>
<td>6’20”</td>
</tr>
<tr>
<td></td>
<td>H to J</td>
<td>Interrogatively</td>
<td>0’42”</td>
</tr>
<tr>
<td></td>
<td>J to K</td>
<td>Wrathfully</td>
<td>0’35”</td>
</tr>
<tr>
<td></td>
<td>K to O</td>
<td>Lamentingly</td>
<td>2’21”</td>
</tr>
<tr>
<td></td>
<td>O to P</td>
<td>Interrogatively</td>
<td>0’42”</td>
</tr>
<tr>
<td></td>
<td>P to Q</td>
<td>Wrathfully</td>
<td>0’53”</td>
</tr>
<tr>
<td></td>
<td>Q to R</td>
<td>Lamentingly</td>
<td>0’32”</td>
</tr>
<tr>
<td>3</td>
<td>R to end</td>
<td>Convincingly</td>
<td>2’26”</td>
</tr>
</tbody>
</table>

Table 5.1. The sectional division of the first movement

In sections 1 and 2, the part subtitled “Lamentingly” appears three times, “Interrogatively” twice, and “Wrathfully” twice, respectively. Despite those recurrences, each part is composed quite independently. Even the parts that have the same subtitle do not share particular motifs; basically, the entire movement is through-composed without thematic repetition. One of the most significant structural characteristics is that the lengths of the lament parts become shorter as the music proceeds. In the first repetition, the length is about 6’20”, the second time in section 2 it is 2’21”, and finally 0’32” at the end of section 2. Emotive waves of lament recur. However, the diminishment of the
lament parts reflects a transformative process from despair to hope. Section 3 contains the climax point marked by the expanded sonority.

5.3 Section 1 (Lamentingly): Introduction

The introduction (mm. 1-28) opens up with the sound of untuned sanukite and stricken stones (Fig. 5.1). In this movement, the sound of untuned sanukite is used to express a negative or imbalanced emotional status such as anxiety, anger, despair, or sorrow. On the other hand, tuned sanukite is used to express a positive or well-balanced emotional status that can be connected to hope. The sound of tuned sanukite is also used to imply that things are beginning to move forward towards certain emotional statuses. Untuned and tuned sanukite are used simultaneously where both negative and positive emotional statuses are woven together in complex fashion.

From the beginning of the piece, two percussion players and all the singers are required to strike two stones as fast as possible. Here, about fifty stones sound independently, resulting in a trembling-like sound that could represent struggles, anxiety, fear, and uncertainty about the future. It could also evoke a cry of the ground in the devastated areas, covered by numerous broken houses, buildings, ships and contaminated soil.
Figure 5.1. The movement begins with the sound of stone.

The mode largely used throughout the introduction is the C#-aeolian mode (C#, D#, E, F#, G#, A, B), which is applied to the woodwind instruments\(^5\) (with the exception of the shakuhachi), harp, piano, singers, strings, and chorus. In the sonority of the C#-aeolian mode backdrop, the shakuhachi plays a melody drawn from a traditional rice-planting dance song in a minor pentatonic scale (C#, E, F#, G#, and B), with its central pitch corresponding to that of the C#-aeolian mode.

The title of the rice-planting dance song is Toyoka-bushi, which expresses a wish for a year of abundance. Although there is very little information available on the piece, it is known that Toyoka-bushi was sung around a town called Namie-machi, Futaba-gun, located in Fukushima; it is no longer performed with dancers, and instead has been transformed into a vocal piece.\(^6\)

Namie-machi has a land area of 223.10 km\(^2\) and is located on the west side of Fukushima, facing the Pacific Ocean. Due to the magnitude of the 9.0 earthquake and

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\(^5\) With the exception of the flute and oboe in m. 13 and m. 17, where the notes D, G and A\(^\#\) are used.

subsequent accidents at the Fukushima nuclear plants in 2011, as of June 2013, some parts of the town have been shut down or have strictly limited access. Many residents of the town have been forced to evacuate to safer places; consequently, the Namie-machi community has been scattered throughout the region and even outside of Fukushima. The possibility of future rice farming in Namie-machi is unknown. By incorporating the rice-planting dance song at the beginning of the movement, I wanted to symbolize the town’s agriculturally rich lands prior to the tragic event. Below is the transcription of Toyoka-bushi.

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Figure 5.2. Transcription of Toyoka-bushi
5.3.1 Section 1: Incorporation of Toyoka-bushi

In the introduction, I incorporated some parts of the transcribed melody of Toyoka-bushi, not the entire melody; the melodies in mm. 1-7 and m. 11 in the transcription are transposed an octave higher for mm. 5-22 in the introduction, along with various rhythmic modifications as well as extension of certain notes (Fig. 5.3).

One of the most significant characteristics of the melodic contour in the rice-planting dance song is the leap of a perfect fourth, immediately followed by a descending minor third, as seen in m. 2 and mm. 5-6 in the transcription. In the introduction of my piece, I emphasized a distinctive melodic contour with a quarter-note triplet with a crescendo to mezzo piano in m. 7 (Fig. 5.3), and with a crescendo to forte in mm. 14-15.

As for the articulation of the shakuhachi, I indicated only minimal articulation in the score such as suri in m. 5 and tate-yuri in m.10, so that the shakuhachi player may add improvisatorial folk-song-like nuances, as would be normal in performance. Suri and yuri are commonly-used pitch inflection techniques. Suri or portamento is executed by sliding one’s finger from one position to another. It may be described by using a slant line as seen in m. 5 in Figure 5.3. Tate-yuri is executed by quickly moving one’s chin up and down while one’s lip is attached to the mouthpiece (see m. 10 in Fig. 5.3). The end of
the incorporation of Toyoka-bushi is m. 22, and the rice-planting dance song is not played again in the subsequent sections.

5.3.2 Section 1: Rehearsal numbers B to D

*How long, O Lord?*

“The Lord answered.

‘Until cities lie waste without inhabitants,
houses without people,
the land is utterly desolate.’”

“Until the Lord sends everyone far away”

No voice is heard.

In the beginning of rehearsal number B, a transparent sound quality is produced by the use of harmonics by the strings and harp, and flute with non-vibrato, along with the use of metal percussion instruments such as the tam-tam and crotales. This part is continuously cast in C#-aeolian mode.  

The chorus starts singing from m. 29, repeating the phrase *Shu yo itsu made desuka?* (How long, O Lord?) The chorus purposely uses a narrow range for a concentrated sound quality and to express quiet, sorrowful emotion. For example, the interval between the lowest note C# in the lower alto and the highest note B in the upper soprano from m. 29 to the third beat in m. 33 is a minor seventh. Correspondingly, in the subsequent measures, the interval between the lowest and highest notes are within an octave, except the fourth beat in m. 36 where the note D# is used in the upper soprano. Then, the interval becomes narrower in mm. 38-42. This contrasts with rehearsal number S where the most expanded vocal range is used. The soprano and tenor soloists join from m. 35 by speaking phrases alternately. The vertical lines are used to indicate the timing of a start or the end of speaking. For example, a solid line in m. 35 refers to the exact start of

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8. With the exception of the note C introduced by the flute, piano, crotales and tuned *sanukite*. 

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speaking, while a dashed line refers to the approximate end of speaking. The soloists are required to speak with low voices and avoid being too emotive. Instead, the *shakuhachi* supports the soloists’ speaking by playing the phrases expressively in a high range, particularly from m. 35 to the second beat in m. 39. Those *shakuhachi* phrases represent emotional cries embedded in the spoken words, while other instrumental parts and the chorus remain calm as a backdrop. Towards the end of rehearsal number C, the musical flow gradually dies out. When the phrase, *Hito no koe wa mō kikarenai* (No voice is heard), is slowly spoken by the soprano alone, there is an accompanying silence.

5.3.3 Section 1: Rehearsal numbers D to F

*Why this place?*
*Golden crops ready to harvest,*
*fruits ripened in crimson,*
*green forest, and the blue sky and the ocean,*
*humble life yet rich in color.*
*The utopia we longed for fell to dust.*
*The tar of our own greed choked us.*

Rehearsal number D at m. 51 begins with sudden temporal and character changes. Although it is still a part of the lament, the sixteenth-note figure consistently played by the tuned *sanukite* gives the impression that things are beginning to move forward. In addition, the sudden mode shifts from C#-aeolian to E-aeolian in m. 51 produces a brighter sonority by a raised 3rd, and the chorus begins to use a more expanded vocal range than in the previous part. In mm. 52-64, the chorus sings the question, *Naze kono basho nanoka?* (Why this place?) In contrast, the soloists express their appreciation of the beautiful nature of Fukushima. Then the soprano solo sings, *Natsukashii kokyō wa morokumo kuzure satta* (The utopia we longed for fell to dust) in m. 68, and the mode suddenly changes to F-aeolian. The upward shift of a mode from C#-aeolian, E-aeolian,
to F-aeolian represents the increase of emotional tension expressed in the text. In mm. 69-71, the *shakuhachi* supports the emotive song melody through an airy sound effect called *sorane*. It is produced by blowing the mouthpiece violently, and notated with a cross notehead as seen in m. 70. The effect also contributes to emphasize the phrase *kuzure satta* (fell to dust). The tension further increases in mm. 74-75 when the tenor reaches the note A\(^b\) and remains at *fortissimo*.

**5.3.4 Section 1: Rehearsals numbers F to H**

*The utopia we labored for,*
*had no power to endure, for our burden was too heavy to bear.*
*We labored on our land,*
*we labored to make everything valuable in our eyes,*
*but for whom have we labored?*

Rehearsal number F at m. 76 begins with a sudden pause, immediately followed by a *muraiki* effect on the *shakuhachi*. *Muraiki* is a longer version of *sorane* and normally is applied to a longer-value note than *sorane*. Now the tempo is faster than previously, and the meter changes frequently, along with the use of irregular meters. Starting from m. 82, the syllabic text setting with short-value notes allows for explicit pronunciation, like a speaking voice. Bongo drums and tom-toms provide a clear articulation to follow.

In terms of the pitch collection, E-aeolian is used from m. 77, but increasingly more chromatic pitches outside the mode become involved; for example, the notes such as E\(^b\), A\(^b\) and C\(^\#\) are introduced for coloristic purposes (e.g., mm. 82-83). The note G\(^\#\) is introduced by the alto and clarinet in m. 84, the note A\(^\#\) by the second violin in m. 86, and so on. Together with frequent meter changes, this gradual corrupting of the pure E-aeolian by the pitches outside the mode represents the people’s perplexity and confusion.
in the communities as a result of the hard-to-accept realities in Fukushima. Finally, the tension culminates through the joining of all the instruments at forte or fortepiano in mm. 99-101. The phrase *Dare no tameni tsukuraretanoka* (For whom have we labored?) is emphasized by a homorhythmic accented eighth-note figure. Along with the sound of beating stones, the sanukite plays the note F#₂, and finally reaches the note G₃ at rehearsal number 8, which is the next-to-highest note in the sanukite used in the first movement.

5.4 Section 2: Rehearsal numbers H to J (Interrogatively)

*For whom, is what we ask in grave importance.*

*For whom have we labored,*

*utters the ground engulfed in darkness.*

*For whom have we labored*

*cries out the soil with much bloodshed.*

Differing from the previous lament section, Section 2 consists of six short parts, each of which presents contrasting emotional waves. The section begins with a question *Dare no tameni?* (For whom?) which is exclusively sung by two alternating soloists. The melodic contour is characterized by a triplet figure with large leaps, such as an ascending/descending major/minor seventh, or an even larger interval of a major ninth in m. 111 (soprano solo) (Fig. 5.4) and m. 114 (tenor solo).

Contrasting with the solo parts, the melodic contour of the chorus mainly uses adjacent pitches after m. 107. The triplet figure of the vocal parts is reinforced by the percussion instruments, as well as woodwinds, strings, and harp. Untuned sanukite in a low range and tam-tam add a dark sonority to the vocal parts. The pitch level of the chorus gradually rises from m. 110; it represents a strong emotion that starts to swell up toward the end of rehearsal number I. The soprano finally reaches the high note F in m.
116, then F# at the beginning of rehearsal number J. When the brass instruments are introduced from m. 114, there is a rapid increase in tension.

The text setting also provides tension between the vocal parts by mixing different phrases and alternating words in a manner of interlocking patterns. The two different phrases are overlapped between female voices and male voices in mm. 107-111. Male voices start singing the phrase Kuroku ōwareta tochi ga toikakeru (For whom have we labored, utters the ground engulfed in darkness), which is then overlapped with by a different phrase Chi o nagashita daichi ga (the soil with much bloodshed) by female voices. In mm. 110-111, the phrase is divided into words, and sung alternately between female voices; for example, the soprano sings Chi o (blood-), then the alto continues with nagashita (-shed), and the soprano responds with daichi ga (the soil) (Fig. 5.4). The same pattern is applied to the tenor and bass as seen in mm. 112-113. In mm. 114-116, the words daichi ga (the soil) are repeated by all the chorus parts in rhythmic unison, along
with a crescendo to fortissimo. The female and male voices are in a contrary motion. After the fifth repetition, they finally reach the $B^\text{Maj7}/A#$ chord at fortississimo at the beginning of rehearsal number J.

5.4.1 Section 2: Rehearsal number J to K (Wrathfully)

The beginning provides an impact with an explosive quality of sound, along with a sudden tempo change. While the woodwind instruments, singers, strings, and untuned sanukite and piano sustain the notes of the $B^\text{Maj7}/A#$ chord, timpani and tom-toms play different rhythmic figures with extreme contrasting dynamics such as fortissimo piano or a wide crescendo to fortissimo, expressing a wrathful intense emotion (Fig. 5.5).

![Figure 5.5. Excerpt from Timpani and Percussion 4, mm. 117-120](image)

In the midst of a violent sonority, the soprano solo sings sakebu (cries out), immediately repeated by the tenor solo. From m. 119, the wordless chorus represents hopeless cries of people in suffering, along with contrasting dynamics and wide crescendos. All the instruments are in the same manner, and the tension is greatly heightened by a homorhythmic texture. However, the intensified emotion does not last long. In m. 128, it loses energy drastically with a diminuendo and ritardando, then reaches the $E^\text{bM9}/G$ chord with piano in m. 129. The two soloists softly repeat the words Shu yo (Lord). The tuned sanukite and harp gently accompany the solo parts with triplet figures. The shakuhachi then joins in m. 131 to lead the entry of the chorus at the next part.
5.4.2 Section 2: Rehearsal numbers K to O (Lamentingly)

Lord, though this land be dark as scarlet,
make it white, even in our darkness.
Lord, make us white.

This is the second lament part, which is about four minutes shorter than the first one. Each vocal part sings a different phrase from the text; the chorus repeatedly sings Shu yo watashitachi o (Lord, make us). The soprano solo sings Shu yo, hi ni somatta kono basho o (Lord, though this land be dark as scarlet even in our darkness). The tenor solo sings Shu yo shiroku shite kudasai (Lord, make it white) and watashitachi o (make us).

In mm. 134-153 and mm. 159-173, the marimba plays G with a muted sound by using soft mallets, resulting in a muffled sound suggestive of quietly falling snow (Fig. 5.6).

Figure 5.6. Excerpt from percussion 3 and vocal soloists, mm. 134-138

This idea is drawn from a rhythmic pattern commonly used by a large traditional Japanese drum called ōdaiko (big drum) to evoke a snow-falling scene in the kabuki theater. A mallet called yukibai to which yarn balls are attached is used to produce the sound quality. An ōdaiko performer is required to slowly play a regular beat without an accent by using a yukibai mallet. The beating speed should be very slow. Although the word “snow” is not used in the text, I interpreted that the author of the text entreats God
to make the people and land white like snow so that the contaminated land is regenerated. Therefore, I applied a snow-like rhythmic pattern to the marimba and bass drum (mm. 158-167) while the tenor repeats the phrase *shiroku shite kudasai* (Make it white).

From m. 134 to m. 155, large leaps that have not been so frequently used earlier in this movement are introduced as an emotive expression. Contrary to the introspective vocal parts, the *shakuhachi* expresses a wrathful emotion carried over from the previous part. In particular, a large ascending leap with loud dynamics as seen in m.134 is repeatedly used in m. 136 and 142 (Fig. 5.7), and with *muraiki* in m. 139, 140, 144, 148 and 155. The striking sound of the *shakuhachi* often contrasts with or breaks the calm of the vocal part.

![Figure 5.7. Shakuhachi solo in high range with contrasting dynamics, mm. 134-138](image)

The soprano solo introduces a descending minor seventh in m. 140. This figure represents an emotional wave in the form of lament. It is imitated by the tenor solo, and then the chorus, whose entry is marked by imitative counterpoint at m. 141 (Fig. 5.8).
Figure 5.8. Imitative texture in the chorus, mm. 141-144

From m. 147, woodwind instruments, harp, low brass instruments, and untuned sanukite are added. Together with the violin and viola, they provide a shimmering sound quality, while the wordless chorus sustains the notes. An emotional cry by two soloists culminates when the soprano solo reaches the highest note C in m. 152, marked at fortissimo. In contrast, the tenor solo goes down to a low C in m. 154. The gap of three octaves between the soprano and tenor soloists represents people being torn asunder due to tragic conditions.

A quintuplet used in the soprano solo in m. 154 alludes to the unstable emotional state caused by realities that are difficult to accept. The figure is repeatedly used in the rest of the movement. After m. 154, the soprano solo repeats the phrase kono basho o (this land) six times. However, from m. 166, it is gradually interrupted with rests or rhythmic modifications. In m. 173, finally, the soprano solo is required to speak the words very softly (Fig. 5.9).

Figure 5.9. Excerpt from the soprano solo, mm. 166-177
In the quiet context provided by the soprano solo and sanukite, however, three percussionists suddenly beat the stones loudly at fortississimo in m. 177. It marks the end of the second lament with an unexpected outburst of inner emotion.

5.4.3 Section 2: Rehearsal number O to P (Interrogatively)

Why this place?
Isn't it the place the Lord incarnated?
Why is it us?

One of the most characteristic ideas commonly used in this and subsequent parts is brought about by the use of distinctive pitches within the collection. The pitch collection of this part is based on a G-major scale (G, A, B, C, D, E, F#) with a lowered third (B♭), fifth (D♭) and seventh (F) scale degrees, notes that are frequently used as blue notes in jazz and blues (Figure 5.10).

![Figure 5.10. The main pitch collection in rehearsal number O](image)

During my residency in Durham, North Carolina, I took the opportunity to expose myself to jazz and spirituals performed in various settings, including outdoor theater, on the street, in downtown jazz cafés, at church, and at Duke Divinity School. With regards to the pitch collection, they are characterized by the incorporation of neutral pitches between two adjacent pitches in a scale. Although I have listened to jazz and spirituals in the past, I was inspired in a different way when I listened to them in the town of Durham; the social tension between black and white, rich and poor that I experienced in Durham was connected to the tension between the Western scale system and those neutral pitches.
Moreover, as I composed this movement, I came to realize that this tension can overlap with the tension that permeates the devastated communities of Fukushima; that is, the tension between those who have begun a new life in hope and those who have abandoned themselves to despair, between those who could afford to leave Fukushima to live in a safer place and those who decided to remain in Fukushima regardless of the danger of radioactive contamination, between those who did not lose anything and those who lost their loved ones. Thus, I decided to use those lowered three notes symbolically to musically reflect those tensions from rehearsal numbers O to P.

Rehearsal number O quietly begins with a pattern of two alternating chords, G\textsuperscript{Maj7} and D\textsuperscript{m7}. In mm. 182-190, the chorus repeatedly casts a question \textit{Naze} (Why?). In m. 182, while the alto sings the note F#, the lower part of the soprano introduces the lowered seventh note, F, in the next measure. After m. 187, other lowered notes are introduced accordingly. For example, the lowered third, B\textsubscript{b}, is used in the tenor from m. 187.

While the chorus repeats the word \textit{Naze} (why?), the tenor solo sings another phrase, \textit{Kono basho ni shu wa juniku sarerunodewa naika} (Isn’t it the place the Lord incarnated?) in mm. 188-191. In m. 190, the note F goes up to G\# to give a strong impression to the phrase with the leap of an augmented second. The note G\# is also supported by the oboe and piano at \textit{forte}. In m. 191, the alto, tenor and bass sing \textit{Naze watashitachi nanoka?} (why is it us?) in a homorhythmic texture, providing a new musical flow that will become more energized at rehearsal number P. The note C\# (enharmonically D\textsubscript{b}), and the lowered fifth of the G major scale, is introduced by the soprano, flute, trumpet and piano. The lowered seventh note F and the underlying harmony are emphasized with a \textit{tenuto} followed by a \textit{portamento} to produce pitch
inflections, i.e., the third beat of the violin, viola, and violoncello in m. 191, similar to mm. 193-194. In the violin, the grace notes used in m. 191 and m. 194 also stand for making pitch inflections (Fig. 5.11).

Figure 5.11. Excerpt from the strings, mm. 191-194

5.4.4 Section 2: Rehearsal number P to Q (Wrathfully)

The beginning is directly connected to the previous part, but the tension is heightened by the increase of tempo, volume, and by a homorhythmic texture. The vocal parts continue to sing Naze watashitachi nanoka? (Why is it us?) throughout this passage with wrathful emotion. It is represented by dynamic contrasts, such as a sudden forte as seen in m. 192, a wide crescendo from piano to fortissimo, and subito piano in mm. 195-197 (Fig. 5.12).
In m. 196, a major change in the pitch collection occurs. The pitches used in mm. 196-199 are largely based on D♭ major with lowered third (E), fifth (G) and seventh (B) scale degrees: D♭, E♭, F, G♭, G, A♭, B♭, B, C (Fig. 5.13).

The note E appears in the soprano and violin in m. 197, then the soprano solo and violin in mm. 198-199. The note G is introduced by the bass and violoncello. The note B is used by the two soloists as well as the soprano, first violin, oboe, and piano in m. 196, and by the soprano until m. 199. It is emphasized by a *tenuto* or *portamento* in the trombone and bass trombone in mm. 198-199. It is also used in the triplet figure in the flute, oboe, clarinet bassoon, and double bass. In addition to those lowered pitches,
pitches outside the main pitch collection are used to add a different tone color. For example, the note D is introduced in the alto as well as in the clarinet and viola. The note A is frequently used by the bass and double bass as well as in the bassoon, horn, piano, and violoncello in mm. 196-199, providing a sonority of a diminished 4th with the note D♭. In m. 200, the level of the pitch collection suddenly goes up to F, resulting in F, G, G#, A, B♭, B, C, D♭, E♭, E (Fig. 5.14).

![Figure 5.14. Pitch collection in m. 200](image)

The note G# (enharmonically A♭) is used only by the bass trombone and harp, while the note B is used by the tenor solo, alto, tenor, trumpet, second violin, and viola. The note E♭ is used by the soprano solo, soprano, and first violin. Along with the bongo drums and tom-toms, the untuned sanukite articulates the triplet figure of the vocal parts.

In m. 201, the pitch collection returns to the previous D♭ level. Among the three lowered pitches, E, G, and B, the note E is emphasized by the soprano solo with an accent and tenuto in mm. 201-202. In m. 202, the note B in the soprano part with its underlying harmony in the alto, tenor and bass is emphasized with a tenuto. The note G appears in the bass, bassoon and horn parts in the same measure. The word Naze (Why?) is repeatedly sung by the vocal parts, and finally it reaches a climax point in m. 204, where the pitch collection suddenly shifts to that of the ascending d melodic minor scale (D, E, F, G, A, B, C#).

Suddenly, the entire volume quickly decreases toward m. 206. The soprano solo and chorus disappear while woodwind instruments and strings quietly sustain a G⁹/B chord. The harp slowly plays a polychord consisting of D minor and C♯ minor chords.
twice. The note C# is used as a common tone to become a fundamental pitch in the next part.

5.4.5 Section 2: Rehearsal number Q to R (Lamentingly)

The Lord who appears to us
is the Lord who makes us walk in our vocations.

This is the last and shortest lament part among the three lament parts in this movement. The text refers to a pivotal moment—a conversion from deep sorrow, despair, and wrath to hope. This part begins with a thin texture; from m. 209 to m. 216, the vocal parts are accompanied by only the central note C#, played by the tuned sanukite, violoncello, and double bass. It then gradually builds up towards next part, as if the clouds of sorrow will go away and the light of hope will come in.

In mm. 209-210, a two-measure phrase of the soprano is immediately imitated by the tenor solo, and then by the soprano solo in m. 211-212. The chorus joins in from m. 211, providing a backdrop with a soft vocal quality. From m. 213, particular words begin to be emphasized. For example, in regard with the soprano solo, the word Shu (Lord) is sung forte in a high range, while the chorus remains calm with pianissimo. In mm. 215-216, the words shimei o (vocations) are sung at forte. Here, a sharp melodic contour of a minor seventh leap creates a dramatic contrast to the chorus that has a more modest melodic contour. It is followed by a crescendo in m. 216, and the words owase rareru (makes us walk) are approached by a crescendo to fortissimo. Similarly, in m. 216, the tenor solo and the chorus also emphasize the word Shu (Lord) with a tenuto. In m. 217, the tenor solo the words shimei o (vocations) with accented eighth notes at forte. The chorus increases the volume with a crescendo, and the words deawareru shu (the Lord who appears to us) are sung at forte in m. 218.
Another significant aspect of this part is that the percussion players again play the stones. Differing from the beginning of the piece however, here, the sound of stones is more musically integrated with the vocal parts in two ways: first, the sound contributes to emphasize the word Shu (Lord) together with the soprano solo in m. 213, and similarly, the words shimei o (vocations) in m. 215-216. Second, it punctuates a phrase as seen in m. 211, m. 218, and mm. 219-220 in the next part (Fig. 5.15). The sound of stones is no longer the sound of trembling caused by anxiety or fear as in the case of Section 1. The meaning of the stone is converted, and now can be regarded as the sound of rebirth, of rebuilding homes, hope and life, and as I mentioned in Chapter 4—the building image found in 1 Peter 2:4-5.

5.5 Section 3: Rehearsal number R to end (Convincingly)

... the Lord who makes us walk in our vocations.

This is the last section of this piece, which includes the climax point and subsequent part characteristically constructed by the sound of beating stones played by more than 100 people; all of the instrumentalists are playing except the sanukite player (percussion 1), soloists, and chorus. At the beginning of the section, the words shimei o (vocations) are sung homorhythmically by the solo soprano and chorus, marked at forte (Fig. 5.15). The word is decisively repeated two times at fortissimo, then led to fortississimo in m. 223. The woodwind instruments and brass instruments join in from m. 221, and the trombone, bass trombone, and tuba articulate the bass line with the violoncello and double bass. In m. 224, the soprano solo repeats the words shimei o (vocations) twice, using large leaps such as a major seventh and major ninth. Finally, in m. 227, it reaches the note D, the highest note of the vocal part in this piece.
From m. 228 to m. 242, the chorus and strings are subdivided in order to create an extremely full texture. Each vocal part is subdivided into three parts. The first violin is divided into three, the second violin two, the viola three (m. 238), the violoncello two, and the double bass two, respectively. These subdivided parts gradually accumulate towards the climax point in m. 238. In mm. 228-237, the quintuplet figure is largely applied to both the instrumental and vocal parts. The phrase *owase rareru* (makes us walk) is convincingly and repeatedly sung towards the climax point. In previous sections, the quintuplet figure was used only in particular places to convey deep emotional conflicts of sorrow. In contrast, here the meaning of the figure is converted, as in the case of stone. Now, the upward quintuplet figure conveys the phrase *owase rareru* (makes us walk).
walk), illustrating that a transformative path to hope will be surely discerned beyond sorrow.

The climax point appears in m. 238, marked by the most expansive sonority in the piece; an F\(^{##}\)\(_{m}\) chord marked *triple forte* is approached by a *crescendo* and *molto ritardando*. The interval between the lowest note (double bass) and the highest note (piccolo) is five octaves and a perfect fourth. This expansion contrasts with the beginning part of the introduction, where the soprano, alto, and tenor sing in unison. While the woodwind, brass, timpani, and strings immediately decrease in volume, the two soloists, chorus and tuned *sanukite* take four measures to reduce the volume to *pianississimo*.

5.5.1 Section 3: Sound of stones

In m. 242, the sound of beating stones enters at *pianississimo*, while the vocal part still continues. From here to the end of the piece, all of the performers but the *sanukite* player are required to beat two stones. The expected resulting sound is the restless waves of the sea, achieved by overlapping a pattern of “*pianississimo crescendo fortississimo diminuendo pianississimo*. In mm. 242-247 (Fig. 5.16), all the parts except the *sanukite* and chorus are grouped into seven, evoking a scattered sound quality. Each group is marked by a staggered entrances and dynamic swells as shown in the reduction below.

Next, in mm. 248-259, all the parts except the *sanukite* are grouped into three as seen in the reduction (Fig. 5.17). Compared to the previous passage, this grouping provides a more concentrated stone sound, along with overlapping dynamics swells among three groups.
In m. 260, the chorus is required to beat the stones until the resulting sound synchronizes naturally, while other parts rest on a *fermata*. In other words, the randomly beaten, chaotic sound of stones becomes orderly at last, signifying the process of transformation, from disorder to order, through the sound of beating stones. This process musically symbolizes that the scattered communities near the Fukushima nuclear plants due to mandatory evacuation will be reconstructed; people will be allowed to return to their hometown and rebuild new communities there. At the point where the sound becomes synchronous, the conductor gives a cue to the *sanukite* player at m. 261. Then, all the performers except the *sanukite* player beat the stones three times at *fortississimo*.

At the ending of the piece, the *sanukite* increases in volume from *pianississimo* to *fortississimo*, leaving nothing but the resonance of the stone.
Figure 5.17. Assignment of each part and different dynamics in the three groups
The song text of the second movement, provided by Chris Rice, is a reflection on a theological perspective of reconciliation. The distinctiveness of a Christian perspective of reconciliation is the idea that God acts as the active agent, not human beings. It is believed that the heart of the ministry of reconciliation is Jesus’s sacrifice on the cross that brought about reconciliation between God and humanity. In 2 Corinthians 5:17-19, the apostle Paul wrote:

So if anyone is in Christ, there is a new creation: everything old has passed away; see, everything has become new! All this is from God, who reconciled us to himself through Christ, and has given us the ministry of reconciliation; that is, in Christ God was reconciling the world to himself, not counting their trespasses against them, and entrusting the message of reconciliation to us. (2 Corinthians 5:17-19)

Reconciliation can be a long, fragile, and costly process. It requires time to endure painful memories that lead to lament, discerning signs of hope in the midst of brokenness, and witnessing the transformation of old relationships to new ones. Chris Rice and Emmanuel Katongole, who co-founded the Center for Reconciliation, explained the process of reconciliation in their book *Reconciling All Things: A Christian Vision for Justice, Peace and Healing*:

Transformation as the deeper vision of enemies and strangers becoming friends—and of all becoming God’s companions—takes time. A long time. More time than we have. The work is never done in our lifetime. We never arrive. We never fix it all. God’s work of forming this new community of friendship in the world happens in this fragile ‘time between the times,’ between the resurrection of Jesus and his return.¹

Based on this theological interpretation, the song text cited below describes a profound vision on what a transformative process of reconciliation would bring about. Some of the words in the text are directly drawn from particular places in the Bible, as indicated in the footnotes.

“Stone, Rubble, Clay, Community: A Journey of Reconciliation”

A world of stone, walls of stone, weapons of stone, streams of stone, hearts of stone.2
But the stone was rolled away,3
God shattered the dividing wall of hostility,4
In Christ – new creation! Reconciling the world, all things, everything, not one thing not reconciled.

Come and see5 hearts of stone turned into hearts of flesh,
Come and see flesh formed into jars of clay,6
Come and see living waters7 of justice roll down,
Come and see communities of new creation at the borders of separation.

God has shattered now we must step over the rubble
Forgiven much to love much, to make a garden and home with the stranger.
For Christ’s love controls us,
The way things are is not the way things have to be.

2. Ezekiel 36:26: "I will give you a new heart and put a new spirit in you; I will remove from you your heart of stone and give you a heart of flesh.”

3. Luke 24:2: “They found the stone rolled away from the tomb.”

4. Ephesians 2:14: “For he himself is our peace, who has made the two one and has destroyed the barrier, the dividing wall of hostility.”

5. John 1:39: “‘Where are you staying?’ ‘Come,’ he replied, ‘and you will see’”; John 1:46: “‘Nazareth! Can anything good come from there?’ Nathanael asked. ‘Come and see,’ said Philip.”

6. Jeremiah 18:1-6; 2 Corinthians 4:7: “But we have this treasure in jars of clay to show that this all-surpassing power is from God and not from us.”

7. Amos 5:24: “But let justice roll on like a river, righteousness like a never-failing stream!”; John 7:38: “Whoever believes in me, as Scripture has said, rivers of living water will flow from within them.”
6.2 Structure of the movement

Compared to the first movement, the character of this movement is more energetic and accessible through the extensive use of contrasting textures and dynamics, conventional chords, and notably spoken texts inspired by rap music. The duration of the second movement is approximately ten minutes. Structurally, the movement is divided into eight sections without any repetition. The piece gradually builds up towards Section 2. After a reflective Section 3, it again starts building in tension and energy by incorporating spoken words and a percussive sound quality towards the culminating chorus at the beginning of Section 6. Subsequent sections, on the other hand, are characterized by a milder sonority and smooth melodic contour, which continues to the end of the piece.

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal number</th>
<th>Approximate time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A to D</td>
<td>1'09”</td>
</tr>
<tr>
<td>2</td>
<td>D to H</td>
<td>1’38”</td>
</tr>
<tr>
<td>3</td>
<td>H to J</td>
<td>0’37”</td>
</tr>
<tr>
<td>4</td>
<td>J to L</td>
<td>0’52”</td>
</tr>
<tr>
<td>5</td>
<td>L to N</td>
<td>0’33”</td>
</tr>
<tr>
<td>6</td>
<td>N to R</td>
<td>1’38”</td>
</tr>
<tr>
<td>7</td>
<td>R to S</td>
<td>1’11”</td>
</tr>
<tr>
<td>8</td>
<td>S to end</td>
<td>2’25”</td>
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</tbody>
</table>

Table 6.1. The sectional division of the second movement

One of the most significant characteristics of this movement is that both the beginning and ending sections are written heterophonically and marked with the sound of beating stones; in contrast to the first movement, where the use of beating stones was to evoke the landscape, the sound of beating stones is metaphorically used to describe the passage of time. The song text will be discussed and a section-by-section analysis given below.
Section 1 begins with the sound of beating stones. Four members of the chorus start beating two stones when they enter the stage with other members of the chorus. The conductor gives a cue to the orchestra when all the chorus members reach their positions on the stage. The regular pulse provided by the stones and tuned *sanukite* signifies the passage of time. In the context of the given text, it could be interpreted as the time for lament, hope, and conversion; that is, a long process towards reconciliation. The sound continues until m. 27 (Fig. 6.1).

The first line of the text uses stone imagery: “A world of stone, walls of stone, weapons of stone, streams of stone, hearts of stone.” In mm. 3-28, the first line is sung twice heterophonically: the first time, mm. 3-15, and the second time mm. 15-28. For the first time, it is sung by the upper soprano, and the upper alto joins after m. 8. Other vocal parts only sing a single word “stone” to emphasize the word. While the viola sustains the open fifth chord in mm. 2-27, the violin and cello reinforce the word “stone” with a triplet figure. In m. 11, the word is reinforced by the marimba, harp, violin, cello, and
double bass, as well as the sound of beating stones with an accented forte. In terms of the pitch collection, a limited number of pitches are used in both vocal and instrumental parts: E♭, G, B♭, D♭, and E♭ act as central pitches. The song melody of the upper soprano gradually expands the range; it begins with an alternation of two notes, D♭ and E♭.

Successively, G in m. 5, B♭ in m. 8, and B♭ in m. 10 are introduced.

The second time, the principal melody is in canon between the soprano and the alto. The soprano enters on the third beat in m. 15 and the alto on the second beat in m. 16. Although there are slight modifications, the melody of the tenor and bass is basically a retrograde of the principal melody, and it is also transposed to a perfect fourth below. Those two parts are also in canon from m. 16 to m. 27. Figure 6.2 shows how the melodic line of the tenor is constructed by using the lowered retrograde of the principal melody. The number of the soprano corresponds with that of the tenor. To assign longer value notes for the accented words, the rhythm is modified in nos. 9, 11 and 12. Then, the tenor and bass are in canon from m. 16 to m. 27.

Figure 6.2. Relation between the soprano and tenor
From m. 15, the musical flow becomes more rhythmically active towards the end of section 1. In order to reinforce the vocal lines and particularly the accented words, each of the vocal parts are paired with a different instrumental part: the soprano and flute, the alto and oboe, the tenor and clarinet, and the bass and bassoon, respectively. Figure 6.3 is an excerpt that shows how the flute supports the soprano. The flutes do not simply double the soprano but rather elaborate on the vocal line by introducing more notes heterophonically.

![Figure 6.3. Ornamental melodic lines of the flutes, mm. 15-19](image)

Measures 28-33 serve as a transition to Section 2. While the vocal parts sustain the word “stone,” the character of music begins to change, along with the increase of motion, volume and expansion of the pitch range. The ascending sixteenth-note figures played by the marimba and woodwinds rapidly build in tension toward the next section, involving more chromatic pitches after m. 30. In contrast to the beginning of the piece the stones are now stricken as fast as possible, rather than providing a regular, synchronized pulse.

6.4 Section 2: Rehearsal numbers D to H

In m. 34, Section 2 begins with the culmination of a D\(^{\text{add2}}\)/A chord reached by contrary motion. Ascending motion is provided by piccolo, flute, oboe, clarinet, marimba, violin and viola, while descending motion is provided by bassoon, trombones,
tuba, cello, and double bass. Here, the note D serves as a new central pitch, which is a half step lower than that of Section 1.

The vocal part begins with a striking phrase, “But the stone was rolled away,” that completely denies the previously mentioned stone imagery. The New Testament describes that after the crucifixion of Jesus on the cross, a rich man named Joseph took Jesus’ body and laid it in his own tomb: “He then rolled a great stone to the door of the tomb and went away” (Matthew 27:60). The stone supposedly covered the tomb. However, three days later it was “rolled away.” Remarkably, the three Gospels other than Luke\textsuperscript{8} similarly describe the scene of the stone removal from tomb as follows:

And suddenly there was a great earthquake; for an angel of the Lord, descending from heaven, came and rolled back the stone and sat on it. (Matt.28:2)

When they looked up, they saw that the stone, which was very large, had already been rolled back. (Mark 16:4)

Early on the first day of the week, while it was still dark, Mary Magdalene came to the tomb and saw that the stone had been removed from the tomb. (John 20:1)

The removal of the stone reveals that Jesus no longer lay in the tomb. Jesus subsequently appears physically in front of his disciples’ eyes, pointing to Jesus’ resurrection. In order to describe this pivotal moment reflected in the text, this section has an energetic musical character. Compared to the linear texture in Section 1, Section 2 emphasizes more vertical sonorities with a thicker texture. Each of the vocal parts uses expanded vocal ranges, larger leaps, more angular melodic contour, and a wider range of dynamics than the first section.

In mm. 36-44, the phrase “But the stone was rolled away,” is sung twice. For the first time, all the vocal parts start singing in unison at fortissimo. The word “stone” is

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8. See Footnote 2.
accented and sung in a relatively high register for the soprano and bass. The untuned sanukite and timpani use tremolos or rolls at the words, “rolled away,” in order to musically evoke a word painting.

The next phrase, “God shattered the dividing wall of hostility,” is likewise sung twice. Here, Rice cites Ephesians 2:14 as a reference, which continues as follows:

He has abolished the law with its commandments and ordinances, that he might create in himself one new humanity in place of the two, thus making peace, and might reconcile both groups to God in one body through the cross, thus putting to death that hostility through it. (Ephesians 2:15-16)

According to this passage, God allowed Jesus to offer himself as a living sacrifice for reconciliation, so as to shatter walls and break down barriers between opposing races and between God and human beings. To emphasize the word “shattered” in m. 45, it is sung at fortissimo subito by all the vocal parts, and is approached by large leaps such as an octave in soprano and minor seventh in bass. On the second beat of the same measure, the horns, trombone, bass trombone, tuba, timpani, and percussion respond strikingly, and the low strings with loud dynamics, as seen in the reduction below (Fig. 6.4).

9. See Footnote 3.
In m. 50, a higher register than m. 45 is applied to all the vocal parts in order to enhance the tension and focus on the word “shattered.” In addition, the motion of the orchestra suddenly stops on the third beat in m. 50, emphasizing the chorus holding the word “shattered” for the next three beats.

In the next phrase, “In Christ—New creation! Reconciling the world, all things, everything, not one thing not reconciled,” the phrase “new creation” is repeatedly sung six times in mm. 57-70 in order to emphasize its theological significance. The phrase is drawn from 2 Corinthians 5:17-19, where the theological basis of reconciliation is the most directly expressed from the entire Bible.

For the phrase, “new creation,” a transparent texture of simple chords is used in order to make the words easily understood. For example, the chords used in the chorus in mm. 57-62 are D (m. 57), D\(^{sus4}\) (m. 58), G\(^9\) (mm. 60-61), and G\(^{add2}\) (m. 62). The word “new” and the accented syllable “a” are both emphasized by an accent. The outer vocal parts are set in a contrary motion to expand the sonority at the accented syllable (Fig.
While the bassoon, horn, trombones, tuba, percussion and strings support the vocal parts, the quarter triplet figure played by the flute, oboe, clarinet, and trumpet provides another musical flow from m. 59 that continues up to m. 63. In mm. 63-70, “new creation” is repeated four times, and the same chord progression is applied to each time: Bb\textsuperscript{Maj9}, C\textsuperscript{9} (C\textsuperscript{11} in m. 67) and D\textsuperscript{7 add 4}. In m. 64, 66, and 68, the sextuplets played by flute, oboe, clarinet, and percussion, as well as the sixteenth-note figure played by the bass trombone, tuba and low strings (m. 66 and m. 68) contributes to create a vigorous flow toward the word “new.” After the entrance of a solo singer from the soprano, the entire volume starts to decrease to \textit{mezzo forte} in m. 69, then \textit{pianissimo} in m. 72.

6.5 Section 3: Rehearsal numbers H to J

Through a common tone F\# (enharmonically G\textsuperscript{b}), the D\textsuperscript{add 4} chord at the end of the Section 2 shifts to the C\textsuperscript{bMaj9/E\textsuperscript{b}} chord at the beginning of Section 3. Differing from the vigorous Section 2, this section evokes a calm, humble character. The steadfast statement, “Reconciling the world, all things, everything, not one thing not reconciled,” is mainly sung by the solo singer softly. The instruments gently accompany the solo singing. For example, the harp that accompanies the solo throughout constantly provides a regular
pulse. The ascending figure of the vibraphone consists of only two notes, B and D♭. The strings double the figure with the sustained notes, providing a pedal effect until the end of the section (Fig. 6.6). The soprano and alto from m. 84, and the tenor from m. 85, join the solo singing to provide a shadowy sonority with the phrase, “all things.”

Figure 6.6. Excerpt from the percussion and strings, mm. 76-79

6.6 Section 4: Rehearsal numbers J to L

Now all four vocal parts softly sing the four-measure phrase, “Reconciling the world, all things, everything, not one thing not reconciled” from the beginning of Section 4. While the chorus sings a repeated phrase throughout Section 4 without a break, the orchestration gradually increases in thickness and volume towards m. 105, where all the vocal parts finally reach forte. At the beginning of the section, only the violin, viola, cello, and vibraphone accompany the vocal parts. From m. 93, however, the flute, clarinet, and double bass are added. From m. 97, the bassoon, tuned sanukite, marimba, and harp are added, and the violin I shifts to a higher range.

One of the most significant elements in this section is the juxtaposition of the singing voice and spoken voice. In mm. 97-104, each vocal part is divided into two parts. While the lower part continuously sings the four-measure hymn-like phrase,
“Reconciling the world, all things, everything, not one thing not reconciled,” the upper part speaks the following phrases in the manner of rap music:

Come and see hearts of stone turned into hearts of flesh,
Come and see flesh formed into jars of clay,
Come and see living waters of justice roll down,
Come and see communities of new creation at the borders of separation.

At the 2012 summer institute sponsored by the Center for Reconciliation, I was privileged to attend Dr. Rev. Cheryl J. Sanders’ lecture at the 2012 summer institute offered by the Duke Center for Reconciliation. Dr. Sanders serves as a professor of Christian Ethics at Howard University School of Divinity. Her insightful lecture provided me with a new perspective on rap music.

Rap music emerged in the south Bronx in New York City in the late 1970s as a part of African-American subculture. Together with graffiti (visual art) and break dancing (physical expression), rap music represented a new current of street culture, known as hip-hop. The subject of the lyrics often represented struggles shared among the young African-American generations; that is, “racism, poverty, broken families, substandard housing, unemployment, violence, drugs, gangs, police brutality, arrests, incarceration, and short life expectancy.” With selected listening examples, Dr. Sanders explained how black musicians deeply express severe hardships and frequently present their theological interpretations through the lyrics of rap music. Then she insisted on the need to more actively listen to the messages presented in rap music without judgment; cries and lament are often embedded in those rap lyrics.

After the summer institute, I gradually began to internalize Dr. Sanders’ perspective through my experience of living in Durham. In contrast to the environment of Duke University, one of the most prestigious academic institutes in the United States, the city of Durham has faced severe problems and social issues beyond my imagination. In downtown Durham, there are some places marked as historical sites acknowledging the sit-in movement during the civil rights movement of the 1960s. Although more than fifty years have passed since then, I learned that the city still bears pain due to the disparity between races, as well as poverty and gun violence, particularly in the eastern part of Durham, where most of the shooting victims are young black men.

Inspired by Dr. Sanders’ perspective and the realities that I saw in Durham, I attempted to intentionally create an irreconcilable collision within the same vocal part in mm. 97-104. The irreconcilability is executed by superimposing the rap style on the four-measure hymn-like phrase, which has a completely different character from rap. I incorporated elements of rap music as a means of embodying cries found in the given phrases, each of which begins with “come and see.” My understanding is that “come and see” is the phrase uttered from the place where people have experienced sufferings and pains. “Come and see” is the phrase uttered from the place where lament and hope are intricately woven together. “Come and see” is the phrase uttered from the place where the transformation into a new relationship is about to happen. I believe the rap style of presenting words can underline those important messages in the given phrases. And, the

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11. On June 23, 1957, Rev. Dr. Douglas Moore executed a sit-in at the Royal Ice Cream Parlor at the corner of Roxboro Street and Dowd Street. On February 8, 1960, Rev. Dr. Moore led another sit-in at the Woolworth store located on the corner of Corcoran and Main Streets. Eight days after the sit-in, Rev. Dr. Martin Luther King, Jr. gave a speech at the White Rock Baptist Church at Fayetteville Street in Durham.

irreconcilable collision with the singing parts allows the rap vocal parts to be more conspicuous so as to leave an unforgettable impression on the listener.

The given text for the second movement does not intend to imitate rap lyrics: there is no significant use of rhymed couplets, which can be one distinctive characteristic of rap lyrics. Despite this, the repetition of the phrase, “come and see” four times at the beginning of each line, as well as the rhyming of “creation” and “separation” led me to consider if I could make use of the inflection of words in order to allude to the characteristics of rap music.

I attempted to incorporate two elements of rap music into this section. One is the displacement of syllabic stress. In general for English text settings, unlike with Japanese, a difference of tone (high or low) does not affect the meaning of a word. However, the placement of the stress is so important that it should be almost always put on strong beats, not weak beats. On the other hand, this is not the case in rap music. Cheryl L. Keyes explains, “MCs manipulate meaning in the text by accenting certain words or syllables in a melodic-rhythmic manner, thereby creating fluidity of a line.” In rap music, it is not necessary that a word’s stress be aligned with the metrical stress of music.

In this regard, as seen in Figure 6.7, I purposely squeeze the words together and set the stress on a weak beat rather than a strong one. For example, the word “come” is set on the up beat in m. 97, which is a weak beat. The word “see” in the same measure is set on the third note of the triplet, whose strong beat is the first note out of three. In the case of the word “communities” in m. 102, the accented syllable is also set on the up


beat. In addition, the same rhythm, a dotted eighth note followed by a sixteenth note, is applied to the accented syllables of both words “creation” in m. 103 and “separation” in m. 104 to emphasize the same rhyme.

![Figure 6.7. Displacement of accent against metrical accent, mm. 97-104](image)

The result is a disharmonious sound due to the juxtaposition of presenting words in different styles. The simultaneous use of different words among parts also produce frequent verbal collisions. My intent is for the resulting sound to allow the listener to remember the cries that can be heard arising from the poverty, struggles, and pain that exist in various communities. Rap music often focuses on the struggles of the black community; however, these struggles could be applicable to races, societies or cultures in other parts of the world as well.

On the other hand, the subsequent part of this section indicates that the musical collision does not end as it is. Approached by a *molto crescendo* in m. 104, now the upper “rap” parts join the lower parts from m. 105. They are combined and repeatedly sing the same text together, “everything, not one thing not reconciled.” The triplet figure played by the instrumental parts contribute to increase the entire motion and lively energy towards the end of the section, where is concluded with the E♭m11 chord.
6.7 Section 5: Rehearsal numbers L to N

In this section, all the vocal parts are now characterized by a rap-inspired presentation of words. The metal cabasa and tom-toms provide a solid rhythmic foundation throughout the section in order to execute the rap style.

Particular phrases and words such as “come and see” (m. 113), “stone” (m. 114), “flesh” (m. 115), “living water of justice” (mm. 117-118), and “new creation” (m. 121), “at the borders of separation” (mm. 121-122) are spoken in tutti. In other places, each word or phrase is assigned to certain vocal parts to create a hocketing effect. At the beginning of the section, the phrase “come and see” is repeated eight times in different vocal part combinations. The first and third times, the upper soprano, alto, tenor, and bass speak the phrase. The second time, female and male voices are in an interlocking pattern; the words “come” and “see” are spoken by the female voice, while the word “and” is spoken by the male voice. The fourth time, this pattern is reversed. The fifth time, it is spoken by the female voice. In contrast, for the sixth and seventh times, it is sung by the male voice. Lastly, all the parts speak in unison at forte in m. 113.

This section is also characterized by the percussive quality of the instruments. Strings play pizzicato, in many places plucking quintal chords, and sometimes strumming like a guitar, indicated with up-bow and down-bow marks, as seen in Figure 6.8.

![Figure 6.8. Example of percussive quality of the strings, mm. 113-115](image)

It is not necessary that each chord be articulated clearly. Rather, the players are encouraged to play these chords as vigorously as possible in order to support the energy
of the spoken parts. In m. 114, the finger on the board is required to quickly slide between positions to produce the glissando effect. Moreover, the motion of the string is reinforced by the chromatic ascending quintuplet played by oboe, clarinet, and bassoon, and the sixteenth-note figure played by trombone, bass trombone, and tuba. The instrumental parts stress specific words through various accenting effects. For example, the word “flesh” on the first beat in m. 115 is emphasized by an accented eighth note executed \textit{sforzando}, along with the harp’s thundering effect. A similar effect is applied to the words “clay” in m. 116 and “roll down” in mm. 118-119.

\textit{6.8 Section 6: Rehearsal numbers N to R}

This section is directly connected to the previous section without a break. However, the texture is dramatically changed; all the vocal parts homorhythmically sing the phrase “God has shattered now we must step over the rubble” \textit{fortissimo}. In m. 125, the word “rubble” is sung successively by the bass, tenor, alto, and soprano, building tension towards the \textit{fortissimo} in m. 127, where the same phrase “God has-” is sung again.

In m. 128, the meter changes from 4/4 to 6/8 in order to provide a more fluid and lighter musical flow than at the beginning of this section. Then, from m. 132, a phrase played by the tuned \textit{sanukite}, marimba, and glockenspiel with \textit{pianissimo} brings a new stream that leads to the smooth entry of the soprano in m. 135. In this calm musical atmosphere, a phrase, “Forgiven much to love much, to make a garden and home with the stranger” is sung \textit{piano} by the soprano in m. 135. Then, the following vocal parts are sung in imitative counterpoint. The alto enters a major second lower in m. 141. The
soprano again enters in m. 143, followed by the tenor. Finally, the bass enters an octave and perfect fourth lower in m. 144 (Fig. 6.9).

Figure 6.9. Imitative texture in the chorus, mm. 141-148

From m. 147 to m. 150, the words “with the stranger” are sung in a parallel motion in thirds by the soprano and alto, and in sixths by the alto and tenor. The parallel motion of the vocal parts provides a mild sonority and continues to m. 161, involving the bass, which sings a third below the tenor from m. 154. Here, the vocal parts are entirely doubled by the woodwind instruments. Brass instruments such as horns occasionally give a harmonic support to the vocal parts (m. 148), and trombone, bass trombone, and timpani serve to articulate the bass line (mm. 150-152).

At m. 153, the solo violin plays a fast passage while the strings sustain the $B^b_{\text{add}4}$ chord until the end of the section. From m. 158, two solo violins exchange sextuplet figures in a high register, leading toward the climax point. The wordless chorus again joins in m. 164, where the subsequent entries of the choral parts, from soprano to bass, are marked by an eighth-note delay. Then, along with a crescendo, both chorus and orchestra proceed to the climax point in m. 166, where the $C_{\text{m}11}$ chord is played fortississimo. The $E^b$ sustained by cello and double bass from m. 151 finally goes down to C, releasing the tension all at once. The vast sonority of the climax point quickly
descends to *pianississimo* in m. 170, and the $C_m^{11}$ chord is calmly carried over to the next section by the tuned *sanukite* and the strings.

**6.9 Section 7: Rehearsal number R to S**

In this section, the number three is significantly applied to both vocal and instrumental parts so as to musically symbolize the Trinity, the central Christian doctrine that explains God is one essence but also in the unity of three divine Persons: the Father, the Son, and the Holy Spirit. The given text by Chris Rice expresses that God and Christ are inseparable in the ministry of reconciliation: “God shattered the dividing wall of hostility” (third line), and a “new creation” (fourth line) was ushered in by Christ for “reconciling the world, all things, everything, not one thing not reconciled” (fourth line). In order to emphasize the theological bond between God and Christ and the Christian doctrine on which the entire text is profoundly based, I attempted to musically symbolize the three divine Persons at the words, “For Christ’s love controls us.”

Since the medieval era in Western music, the concept of the Trinity has fascinated composers. The number three, representing the Trinity, became an inspirational source for medieval composers. As Willem Elders points out, for example, it was represented in various forms: as a triad, consisting of a stack of thirds, three voices in canon, and so on.

In this section of the piece, the number three is reflected as a meter, interval, motion, triadic and extended chord, and the number of repeats. For example, meters with triple divisions are exclusively used throughout the section.

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At the beginning of the section, the harp plays the B♭ major triad with the right hand. Oboes and the bassoon imitatively play the same triadic chord on the sixth beat in m. 173. Then, two oboes move in a parallel motion in thirds in mm. 174-175 (Figure 6.10).

![Figure 6.10. Example of symbolic use of the number 3, mm. 173-177](image)

Similarly, the piccolo and flute moves in a parallel motion in thirds in mm. 177-179, and bassoons in mm. 179 to 180. In m. 176 and m. 178, for the word “Christ,” tuned sanukite plays major thirds in order to reinforce the soprano (m. 176, See Figure 6.10) and the tenor (m. 178). In m. 181, the harp plays an extended chord, E♭9, consisting of stack of thirds.

In mm. 175-184, the words “For Christ’s love” are repeated three times; the first time, it is sung by the soprano in m. 175, the second time by the lower tenor in m. 177, and the third time by the lower alto in m. 182. The parallel third motion is applied both the first and second times. Similarly, the words “controls us” are also repeated three times; the first time, it is sung by the lower tenor and bass in mm. 180-182, the second time by tutti in mm. 185-187, and the third time by tutti in mm. 187-190.
6.10 Section 8: Rehearsal numbers S to end

This section is also characterized by the sound of beating stones. As in the case of the first section, four chorus members beat the stones. According to the precedent set by the previous section, the regular pulsation provided by a beating stone metaphorically represents a passage of time. The mode used in this section is D-dorian. The section begins with 4/4, and tuned sanukite provides the central note D with tremolo, which continues through m. 215, involving another note A from m. 207.

In mm. 195-200, the upper soprano sings a principal melody with the text, “The way things are is not the way things have to be.” Immediately, a countermelody is sung by the upper alto in mm. 196-199. In mm. 197-198, the tenor doubles the lower part of the soprano to reinforce the line. As in the case of vocal melodies in Section 1, each song melody consists of limited pitches; the principal melody is based on a D-pentatonic scale, D, E, G, A and C. The contour melody basically uses four pitches, D, F, G, C, and the note A is limitedly used only for the soprano in m. 212 and mm. 215-216.

In m. 201-206, a set of the soprano and alto and another set of the tenor and bass are in canon (Fig. 6.11).

Figure 6.11. The canonic procedure in the chorus, mm. 201-206
The principal melody is expressed by the soprano in m. 201, and the countermelody is sung by the alto in m. 202. Similarly, the tenor sings the principal melody with some modifications, and the countermelody is sung by the bass. From m. 206, the counter melody is sung by the alto, and becomes a principal melody, imitated by all other vocal parts in the same pitch level (Fig. 6.12).

However, during the repetition of the melody, each vocal part drops out successively before completing the text: the lower bass in m. 209, the upper bass in m. 212, the lower tenor in m. 212, the upper tenor in m. 213, the lower alto in m. 215, the upper alto in m. 218, and finally, the soprano in m. 219. None of the vocal parts finish singing the entire text. Even the soprano ends up singing, “The way things are is not.” The strings and tuned sanukite fade out during the singing, which still continues. Only the sound of beating stones remains at the end of the section. From m. 221 on, four members of the chorus leave the stage as beating stones, and stop beating only when they reach back stage.
As previously pointed out, what Rice emphasizes is that the process of reconciliation is ongoing. It requires active endurance to listen to the cries of lament and truth telling, to discern a new vision that can bring about transformation in the midst of painful segregation, and gaps and brokenness in the world. Despite those challenges and
difficulties during the long process, when one looks back the path one has walked with
companions, there are signs of hope. Katongole and Rice write,

You find that God has surprised you and your companions over and over with all
that you needed to go on, that you and others have somehow become new people
in the gaps. What we learn in all this, and proclaim through our living, is that
what matters for faithfulness in reconciliation is not the moment or the big splash
but who we become with other over the long haul and what we leave behind them.
And what is at the same time small and yet so very much to leave behind is this: a
footprint in a broken world that proclaims, ‘The way things are is not the way
things have to be.’

In responding to this vision, I decided to avoid writing a “completed” ending. Rather, I
chose to write an “incomplete” ending as expressed by the gradual fading of instrumental
and vocal sounds, with the intent of spurring the listener to imagine that the process of
reconciliation must continue, even after the music is over.

CONCLUSION

During the process of planning my dissertation, the words of Rev. Uetake encouraged me to keep moving forward with my idea of using stones as an instrument, which is unusual in musical works. As mentioned in the introductory chapter, one of my concerns was how the audience would react to the sound of stones. Before I had started writing the symphony, I had used the stones in a song for my church choir, my first attempt to combine the stones with a chorus. The stones were used in a similar manner as in the second movement of the symphony; two choir members beat the stones while the chorus sang. The song was played at the worship service in the Iwaki church, especially designed for the church’s preschool children and their parents, in order to commemorate the first anniversary of the 2011 Tōhoku earthquake. Later, the mother of a child told Rev. Uetake that the sound of the stones moved her child, who talked about the stones after coming back home from the service. Although it was a reaction from only one child, Rev. Uetake, who has known the challenges that these preschool children have had to face since the disaster, made a point of mentioning this in her email to me.¹ This became a steppingstone in the process of completing my dissertation, and convinced me of the necessity of adhering to my concept of combining stones with the chorus and orchestra and of constructing the symphony for the purpose of telling a story.

What then can the stones express or emanate in this symphony? For certain, the use of stones transcends the presence of a merely unusual tone to more profoundly express a sense of place. In the Christian understanding of reconciliation, the importance of naming places is often emphasized because at a particular place, the truth is confessed,

lament begins, small seeds of hope are witnessed, and a conversion that brings people into new relationships occurs with forgiveness.

As stones belong to the ground of a particular place, they tend to evoke that place—in this case Kagawa, where sanukite stone is exclusively produced. As mentioned in earlier chapters, the stones used in my piece should be taken from the specific places where people have sought a path towards reconciliation. This means that the stones themselves independently can symbolize a place that has endured through lament and witnessed a seed of hope in the process of reconciliation. When the stones are beaten or struck, the sound represents the place aurally. In the case of the first movement, the stones brought from Fukushima evoke the cries of the land suffering from radioactive contamination. In the second movement, numerous possibilities could be available, depending on the choice of stone. Unlike the first movement, stones from multiple locations could be juxtaposed. This means that each stone, representing a different path towards reconciliation, can coexist within a movement; they are from different places but connected by a common theme, reconciliation.

I believe that those stones can reinforce the envisioning of a story of reconciliation as represented in each song text. When the sounds of stones and words are combined together within a musical setting, the storytelling is expected to further impact the audience by bringing them deeper into the story. Ideally, the unusual sound of the stones could be perceived as having contamination, depending on the audience’s interpretation. However, the safety issues can be explained as follows: First, the stones that have high level of radioactive contamination cannot be used, since entry into highly radioactive areas is strictly restricted. Technically, it is almost impossible to obtain those stones. Second, not all the areas of Fukushima were contaminated. The stones used in the piece can be brought from non-contaminated areas. Third, the stones can be measured for their radiation levels to confirm safe usage. The stones can be washed by neutral detergents to detoxify them of radiation, if needed.
stones will provide a unique point of reference that makes the story resonate more deeply with the audience, just as it did with the child. Memories tend to fade as time passes, but such a deeper connection can help retain the memory. Although the Tōhoku earthquake happened only a few years ago, a common phrase often heard from people in the devastated areas is, “Do not forget us.” There are still many unresolved issues, and the ultimate outcome of these people’s situation is yet unknown. Nevertheless, the words themselves raise an awareness of the fact that people outside the devastated areas have already begun to forget not only the tragic events but also the ongoing inner conflicts experienced by those affected. Moreover, the same words can be heard from other places in the world where people have endured conflict situations.

Ideally in the future, my goal is to add more movements to the work, and to make a series of works on the theme of reconciliation my life-long project. As a composer, my hope is to help people recollect various reconciliation stories through music. Richard Hays, the dean of Duke Divinity School, wrote, “Reconciliation is the heart of Gospel message.” While there are diverse challenges to musically discerning a way to approach this vision, and embrace an inspiring but complex, costly and seemingly endless process, it is nonetheless a vision that is both crucial and profound.

During the course of working on my dissertation, I also came to realize that this is a vision to which intercultural music, by its very nature, can contribute. The involvement of culturally different musical resources within a piece brings a richer musical vocabulary and broader range of expression, as well as symbolic elements by which the story of reconciliation and its reality are effectively told. For example, in the first movement, the

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The tone color, articulation, and gesture of the shakuhachi are distinct from that of the orchestra. Technically, while shakuhachi melodies can be played by a Western instrument such as the flute, the sound of the shakuhachi brings another layer of authenticity into the introduction, as the instrument is used to accompany the dance song. Against the backdrop of the sound of stones, an aural landscape is created, depicting an abundant harvest on the land in Namie-machi; this is all the more poignant since this place is now lost.

The beginning and ending of each movement is marked by the sound of stone. I hope that Emanation of Stones: Reconciliation Symphony allows the audience to envision a continuing path towards reconciliation that has not been seen yet, but is hoped for. This is the most crucial thing the stones can emanate in the symphony.
APPENDIX
LIST OF AUTHOR’S SELECTED INTERCULTURAL WORKS

“Yuri” for sanukite, guitar, and percussion (2000)
This piece is my first attempt to write for the sanukite, and was commissioned by Michiyo Usuki who specializes in playing the instrument. It consists of three movements. While the outer movements are characterized by the use of particular rhythmic and melodic figures, the middle movement features the various tone colors of the sanukite by using both untuned and tuned sanukite.

“Rustling Leaves” for flute and 13-string koto (2002)
This is the first piece for a series of works for the flute and 13-string koto (the others are “Sky Poem” (2006), and “I Will Awaken the Dawn” (2008)). The two instruments are closely interwoven together rather than being contrasted.

“Ame no Uta” (A Poem of the Rain) for 21-string solo koto (2002)
A requiem written for Empress Myeongseong, assassinated during Japan’s colonization of Korea (1910-1945). The piece begins with a slow tempo, and gradually accelerates towards the end of the piece, marked by rapid sixteenth-note runs that evoke a rush of rain. In some places, pizzicato with a grace note(s) is used in order to evoke the Korean gayageum.

“Pipa Quintet” for pipa and koto quartet (2002)
Beginning with light rhythmic motifs, the piece emphasizes the mobility of the pipa. It features the pipa’s rapid chromatic passages, various percussive sounds, as well as improvisation. Towards the end of the piece, the texture of the pipa and koto are closely interwoven together, coming to a culmination in the finale.

“Snow Falling on the Heart” for shamisen, 13-string koto, and 17-string koto (2004)
This is the first piece of a series of works featuring the shamisen in collaboration with Tetsuya Nozawa, who specializes in cultivating new possibilities for the shamisen in the repertory of gendai hōgaku.

“Shadows” for shamisen and shakuhachi (2006)
This piece features active rhythmic exchanges between two instruments, large interval leaps, changing meters, and chromatic passages that evoke the elements found in jazz.

“Tsubasa (Wings)” for 13-string koto and shamisen (2006)
An ascending figure of koto serves as a primary motif throughout the piece, which portrays the soaring image of fluttering wings, along with the frequent use of changing meters.

“The Road” for shamisen solo (2007)
The piece is characterized by constantly shifting mixed meter passages, as well as the repetition of the same notes. Inspired by the dramatic and percussive quality
of the tsugaru-jamisen, the pieces attempts to explore the possibilities of hosozao-shamisen as a solo instrument.

“Inner Tide” for 21-string koto solo (2008)
This piece consists of various contrasting motifs and fast passages inspired by the action of a spontaneous tidal current. In the latter half of the piece, however, the phrases associated with what I call the “tide song” (inspired by the pitch collection often found in a Hawaiian traditional song) are inserted, providing a reflective atmosphere in slow tempo.

“Yakushin” (Rushing) for shamisen duo (2008)
Throughout the piece, the same phrase is played six times, and the tempo gradually speeds up each time. The tension increases towards the end of the piece through the energetic dialogue between two instruments.

“Callings” for shakuhachi and 21-string koto (2008)
Throughout the piece, two different approaches to musical time appear alternately: one is metrically free while the other is rhythmically metered. Proportional notation as applied to both parts allows the performers to freely produce a spacious sound that reflects their own sense of time. After an energetic dialogue between two instruments, the koto introduces delicate melodies near the end. The piece ends quietly in serene silence.

“Orion Suite” for hōgaku ensemble (2009)
This four-movement piece was composed for the 20th anniversary of the hōgaku ensemble group, Oriza. The first movement includes all the prominent motifs employed in subsequent movements. The energetic second movement begins with an improvisation by percussion instruments, while the third movement features lyrical melodies by the shakuhachi. The last movement features various rhythmic figures that make the most of the versatility of each instrument.

“Crossings” for shamisen and marimba (2010)
This piece is characterized by driving rhythms and interlocking patterns between two instruments. At the climax of the piece, each instrument simultaneously moves in opposite directions, from low to high register (marimba), and from high to low register (shamisen); visually, a diagonal cross line appears on the score.

“Oiwake Monogatari” for Japanese instruments and folk singers from Korea, Mongolia and Japan (2011)
This piece is scored for a large hōgaku ensemble, consisting of the fue, sho, shakuhachi, shamisen, biwa, 21-string koto, 17-string koto, and percussion. It features a well-known folk tune originating from Hokkaido, “Esashi Oiwake.” Various motifs derived from the folk tune are used throughout the piece. In the middle of the piece, a Japanese folk singer sings the first half of the folk tune in a free rhythm, and the latter half of the tune is sung by three singers in each
language near the end of the piece. The piece is led by the energetic rhythmic patterns of the ōdaiko, played by three percussionists.

“Transcending the Sky” for piri and janguu (2011)
This piece was inspired by “Etenraku,” the most well-known gagaku piece. It attempts to express a strong musical connection between Korea and Japan dating from antiquity by using fragments of the original Etenraku melody. As the piece progresses, these fragments are modified, twisted, and merged into a more personal musical language. The musical elements incorporated by the gagaku were brought to Japan from Korea and China more than 1500 years ago. This piece constructs a reverse imaginary trip to Korea in my mind, transcending the beautiful sky between Korea and Japan.

“Wind Trail” for solo pipa (2012)
The piece begins with a sound from the tapping the body of the pipa, which evokes the footsteps of the wind. Then, the main melodic lines are presented and developed throughout the piece, taking various shapes. The tapping sound momentarily comes back during the piece. At the end of the piece, the beginning part is reintroduced, then disappears into the silence as the wind trail dissolves into the air.

“Kaze no Michi (A Path of the Wind)” for shamisen, shakuhachi, and 13-string koto (2012)
This piece is inspired by the sound of the winds blowing in a pine tree forest. It begins with a section in a slow tempo featuring long tones by the shakuhachi, followed by a section using fast rhythmic passages by the koto and shamisen. These contrasting elements appear alternately throughout the piece in order to evoke the sudden changes of the wind and its spontaneity.
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Emanation of Stones: Reconciliation Symphony

for Orchestra, Soloists, Chorus, Shakuhachi, Sanukite and Stones

Composed by Yoko Sato
Text by Yuko Uetake and Chris Rice
**Instrumentation**

2 Flutes (2nd flute doubling Piccolo)
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

Timpani (4)

4 Percussion
- Percussion 1
  1st and 2nd movements: Tuned sanukite, Untuned sanukite

  Five different pitches of untuned sanukite are used in both movements. They are notated from the lowest pitch on the first line to the highest pitch on the fifth line, as shown below.

  ![Sanukite Notation](image)

- Percussion 2
  1st movement: Crotales, Bongo drums, Suspended cymbal, Tam-tam, Stones
  2nd movement: Marimba, Bongo drums, Triangle, Suspended cymbal, Crotales,

- Percussion 3
  1st movement: Stones, Tam-tam, Suspended cymbal, Glockenspiel, Snare drum, Marimba, Maracas, Metal cabasa
  2nd movement: Stones, Bongo drums, Tam-tam, Suspended cymbal, Vibraphone, Metal cabasa, Seed shaker, Glockenspiel, Maracas,

- Percussion 4
  1st movement: Stones, Triangle, Bass drum, 4 tom-toms
  2nd movement: Stones, Bass drum, 4 tom-toms, Seed shaker, Suspended cymbal, Tam-tam

Shakuhachi (1st mvt. only): c#-kan (1.9), d-kan (1.8)

Solo soprano and solo tenor (1st mvt. only)
SATB Chorus

Harp
Piano (1st mvt. only)

Strings

Note: In the 1st movement stones are played by all performers and singers, except Percussion 1. In the 2nd movement stones are played by 4 members of the chorus, as well as Percussion 3 and 4

Transposed score

Duration: ca. 25 minutes (first movement: 15’+ second movement: 10’
Text of the first movement
by Yuko Uetake

How long, O Lord?
“The Lord answered.
‘Until cities lie waste
Without inhabitants,
And houses without people,
And the land is utterly desolate.’”
“Until the Lord sends everyone far away”
No voice is heard.

Why this place?
Golden crops ready to harvest,
fruits ripened in crimson,
green forest, and the blue sky and the
ocean,
humble life yet rich in color.
The utopia we longed for fell to dust.
The utopia we labored for,
had no power to endure,
for our burden was too heavy to bear.
We labored on our land,
we labored to make everything valuable
in our eyes, but for whom have we
labored?

For whom, is what we ask in grave
importance.

For whom have we labored,
utters the ground engulfed in darkness.
For whom have we labored cries out the
soil with much bloodshed.
Lord, though this land be dark as scarlet,
make it white, even in our darkness.
Lord, make us white.

Why is it us?
The Lord who appears to us is the Lord
who makes us walk in our vocations.
**Text of the second movement**

by Chris Rice

“Stone, Rubble, Clay, Community: A Journey of Reconciliation”

A world of stone, walls of stone, weapons of stone, streams of stone, hearts of stone.
But the stone was rolled away,
God shattered the dividing wall of hostility,
In Christ – new creation! Reconciling the world, all things, everything, not one thing not reconciled.

Come and see hearts of stone turned into hearts of flesh,
Come and see flesh formed into jars of clay,
Come and see living waters of justice roll down,
Come and see communities of new creation at the borders of separation.

God has shattered now we must step over the rubble
Forgiven much to love much, to make a garden and home with the stranger.
For Christ's love controls us,
The way things are is not the way things have to be.

**Performance note**

1. Stones

For both movements, stones can be brought from areas that seek reconciliation and signify signs of hope in the midst of conflicts; ideally, stones from Fukushima are used in the first movement. The stones used in the second movement can be brought from a particular region(s) so that they symbolically evoke the significance of place. When the work is performed, the audience should be informed from where the stones were brought.

The size and pitch of the stones may be freely chosen. However, small stones should be chosen for chorus members, so that they can be put in a pocket or held in the hands when the stones are not being used.

2. Japanese pronunciation

**Vowels**

All of the vowels such as a, i, u, e and o, should be pronounced quickly with a crisp sound. “A” is similar to “a” as in “card.” “I” is similar to “i” as in “lily,” but must be pronounced using tighter throat muscles. The “u” is similar to “u” as in “fuse,” and pronounced with the throat muscles, while the lips muscles are loosened. “E” is similar to “e” as in “bend,” and “o” is similar to “o” in “open.”

**Consonants**

Most of the consonants correspond with that of English, except “f” and “r.” The “f” is similar to the “wh” sound as in “who.” The lips are pressed together to make the sound, similar to “p.” The sound of “r” is made by quickly flapping the tongue against the upper jaw.
O

= 60 Inter peuvently
TENORE

BARITONO

ALTO

BASSO