THE TWAIN MEET, A DOUBLE CONCERTO FOR BANJO, SHAMISEN, AND ORCHESTRA: A COMPOSITION AND ANALYSIS

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF HAWAI‘I AT MĀNOA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN

MUSIC

MAY 2012

By

Wesley Johnson

Dissertation Committee:

Thomas Osborne, Chairperson
Donald Reid Womack
Frederick Lau
Katherine McQuiston
Peggy Gaither Adams

Keywords: banjo, shamisen, orchestra, concerto, Third Culture Kid
ABSTRACT

_The Twain Meet_, a double concerto for banjo, _shamisen_, and orchestra, draws on music from cultures across the globe to reflect the author’s integrated multicultural identity as a “Third Culture Kid.” A “Third Culture Kid,” or TCK, is a child who resides outside their country of citizenship. The child retains characteristics of his or her parents’ culture while absorbing characteristics of the surrounding culture, resulting in a separate culture, or “third” culture. Similarly, in _The Twain Meet_, the banjo, _shamisen_, and orchestra, each of which originates in a different culture, musically explore cultural interaction and integration inspired by the mixed culture of a TCK, resulting in “Third Culture Music,” a specific postmodern approach originating from the author’s background. “Third Culture Music” distinguishes itself from such ideas as exoticism because of a TCK’s firsthand familiarity with the cultures instead of an exploration from the outside.

The “Third Culture Music” in _The Twain Meet_ is an amalgamation of musical styles connected to the banjo, _shamisen_, and orchestra. The main sections of the piece explore musical genres related to the banjo’s and shamisen’s current idioms as well as music connected to the solo instruments’ lineages. The piece references music of the Perstian _setar_, West African _akonting_, Chinese _sanxian_, Dixieland-jazz banjo, _nagauta shamisen_, Irish tenor banjo, _Tsugaru jamisen_, and bluegrass banjo. The main sections vary in the portrayal of these musical cultures, ranging from depicting the music itself to using only concepts derived from the musical ideas. Additionally, _The Twain Meet_ integrates musical forms common in orchestra repertoire. While titled as a concerto, the piece also includes elements of a suite, but it is through composed as one continuous
movement. The music itself is not programmatic; rather, the piece is presented as a journey tracing the banjo’s and shamisen’s histories. Overall, “Third Culture Music” is revealed through the integration of the piece’s broad diversity, through the classical forms of the concerto and suite, into one large-scale composition.
TABLE OF CONTENTS

ABSTRACT .................................................................................................................. ii
LIST OF TABLES .......................................................................................................... vi
LIST OF FIGURES ....................................................................................................... vii
CHAPTER 1: “THIRD CULTURE” CONCEPTION OF THE PIECE ........................................ 1
  1.1 Introduction to “Third Culture Kid” and “Third Culture Music” ......................... 1
  1.2 “Third Culture Music” in comparison to its precedents ..................................... 5
  1.3 A brief introduction to the banjo and shamsen ..................................................... 12
CHAPTER 2: OVERVIEW OF THE TWAIN MEET .......................................................... 15
  2.1 Structure of the composition ............................................................................. 15
  2.2 “Third Culture” approaches to the analysis .................................................... 19
CHAPTER 3: “THIRD CULTURE” ANALYSIS OF THE OPENING, PERSIAN SECTION, AND TRANSITION 1 .................................................................................. 22
  3.1 Opening (mm. 1-20) ....................................................................................... 22
  3.2 Introduction to the Persian Section and Persian setar ....................................... 24
  3.3 “Third Culture” integration of Persian-Western timbre, drone, and meter ......... 27
  3.4 “Third Culture” Persian-Hindustani music in Transition 1 (mm. 132-158) ....... 30
CHAPTER 4: “THIRD CULTURE” ANALYSIS OF THE WEST AFRICAN SECTION AND TRANSITION 2 .......................................................................................... 33
  4.1 Introduction to the West African Section and akonting ................................... 33
  4.2 “Third Culture” akonting syncopation ............................................................ 35
  4.3 “Third Culture” Ewe drumming in Transition 2 (mm. 260-269) ..................... 39
CHAPTER 5: "THIRD CULTURE" ANALYSIS OF THE CHINESE SECTION AND TRANSITION 3 ............................................................................................................ 41
  5.1 Introduction to the Chinese Section ................................................................... 41
  5.2 “Third Culture” polymodal jia hua ................................................................. 45
  5.3 “Third Culture” Chinese-Dixieland in Transition 3 (mm. 323-335) ............... 49
CHAPTER 6: "THIRD CULTURE" ANALYSIS OF THE DIXIELAND SECTION AND TRANSITION 4 ............................................................................................................ 50
  6.1 Introduction to the Dixieland Section ............................................................... 50
  6.2 “Third Culture” ragtime, Dixieland, and jazz ............................................... 54
  6.3 “Third Culture” sanshin cadenza in Transition 4 (mm. 462-495) ................. 57
CHAPTER 7: "THIRD CULTURE" ANALYSIS OF THE NAGAUTA SECTION AND TRANSITION 5 .................................................................................................................. 60
  7.1 Introduction to the Nagauta Section ................................................................... 60
  7.2 “Third Culture” nagauta and Japanese scales .................................................. 62
  7.3 “Third Culture” Japanese-Irish harmonies in Transition 5, (mm. 531-539) .... 64
CHAPTER 8: “THIRD CULTURE” ANALYSIS OF THE IRISH SECTION AND TRANSITION 6 .................................................................................................................. 66
  8.1 Introduction to the Irish Section, jig, and tenor banjo ..................................... 66
  8.2 “Third Culture” jig ....................................................................................... 69
  8.3 “Third Culture” reel in Transition 6 ............................................................... 72
CHAPTER 9: "THIRD CULTURE" ANALYSIS OF THE TSUGARU SECTION AND TRANSITION 7 .............................................................................................................. 76
  9.1 Introduction to the Tsugaru Section and the Tsugaru jamisen ...................... 76
  9.2 “Third Culture” Tsugaru banjo and orchestra .............................................. 79
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Location of selected themes in the Opening featured in the main sections</td>
<td>23</td>
</tr>
<tr>
<td>2</td>
<td>Subsection comparisons in the Persian Section</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td>Pentatonic scales used in the Chinese Section</td>
<td>46</td>
</tr>
<tr>
<td>4</td>
<td>Reprises in the Ending Section</td>
<td>93</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

Figure 1. Diagram of a Third Culture Kid's home environment................................. 2
Figure 2. A sample model of the “International School” environment of a Third Culture Kid................................................................. 4
Figure 3. Top to bottom: banjo and shamisen (approximate relative size).................... 12
Figure 4. Five-string bluegrass banjo G-tuning (used throughout piece).................... 12
Figure 5. Shamisen honchōshi (used except when indicated) .................................. 12
Figure 6. A type of banjo tablature and notation from Earl Scruggs’ definitive bluegrass banjo book, Earl Scruggs and the 5-String Banjo, with chord outlines and right-hand fingering (T=thumb, M=middle, I=index) and techniques (P=pull off, SL=slide, H=hammer on)......................................................... 13
Figure 7. A horizontal shamisen tablature with mnemonic notation above the staff, and left-hand fingerings below the note .......................................................... 13
Figure 8. A diagram of the major sections ................................................................ 15
Figure 9. A geographic path of the main sections’ cultural inspirations (and transitions where applicable) ................................................................. 17
Figure 10. The TCK home model applied to “Third Culture Music” ............................. 19
Figure 11. "Third Culture Music" using the "international" model ............................... 20
Figure 12. A list of thematic material from each main section .................................. 22
Figure 13. Diagram of the Persian Section ............................................................... 24
Figure 14. Modern Persian setar ............................................................................. 25
Figure 15. Motif of the Persian Section .................................................................. 25
Figure 16. Banjo solo at the opening of Subsection 1, mm. 21-26 ............................... 26
Figure 17. Shamisen solo at the opening of Subsection 2, mm. 44-58 ....................... 26
Figure 18. "Third Culture" diagram of the Persian Section ...................................... 27
Figure 19. The shamisen’s ni-agari tuning for subsection 4 and Transition 1 .......... 28
Figure 20. The notation of the banjo melody found throughout subsection 4 (notated, played on second string) and remaining open strings, mm. 110-112 .......... 28
Figure 21. The “key change” between Subsections 1 and 2 in the strings, mm. 42-44 ................................................................ 29
Figure 22. Cello solo in Transition 1, mm. 144-147 ................................................. 31
Figure 23. Diagram of the West African Section ..................................................... 33
Figure 24. Daniel Laemouahuma Jatta with an akonting, in front of a painting of a banjo ............................................................... 33
Figure 25. "Third Culture" diagram of the West African Section .............................. 35
Figure 26. Pitch pairs of the rhythmic theme’s three phrases .................................. 35
Figure 27. Segment of first phrase of the rhythmic theme in banjo and shamisen, mm. 166-169 ................................................................. 35
Figure 28. Third phrase of the rhythmic theme with added bass line, mm. 245-248 ....... 36
Figure 29. Pitch pairs in subsection 5 ..................................................................... 36
Figure 30. Reduction of atonal rhythmic melody, mm. 250-254 ............................. 36
Figure 31. Sample polyrhythm from Ewe drumming by a gankogui (bell), axatse (rattle), kagan (highest pitched drum), and two kidi (larger drums) .......... 39
Figure 32. Repeated polyrhythm patterns in Transition 2 ........................................ 39
Figure 33. Diagram of the Chinese Section ............................................................ 41
Figure 34. A sanxian ............................................................................................. 42
Figure 35. A jiangnan sizhu ensemble, left to right: xiao (end-blown flute), sanxian, erhu (fiddle), pipa (lute), guban (percussion), erhu, dizi (transverse flute), yueqin (lute), xiao................................................................. 43

Figure 36. Jianpu notation common in jiangnan sizhu (with each number indicating a scale degree, underscores a single beat, and dots an octave above).............................. 43

Figure 37. The opening solo melody in the shamisen with notated flourishes, mm. 270-281.............................................................................................................. 44

Figure 38. The Chinese-like heterophony in the banjo and shamisen, mm. 300-304........... 45

Figure 39. "Third Culture" diagram of the Chinese Section.............................................. 45

Figure 40. Bimodal melodies in the shamisen and banjo, mm. 284-287............................. 46

Figure 41. Polymodal melodies in subsection 4, mm. 307-311......................................... 47

Figure 42. Diagram of the Dixieland Section.................................................................. 50

Figure 43. A jazz/Dixieland four-string banjo .................................................................. 50

Figure 44. A small Dixieland band, left to right: trumpet, clarinet, banjo, string bass, trombone .......................................................... 51

Figure 45. Main theme of the Dixieland Section in the shamisen, mm. 344-351 .......... 52

Figure 46. Excerpt from subsection 3 that closely resembles Dixieland jazz, mm. 397-400 .............................................................................................................. 52

Figure 47. Sample of texture inspired by a mainstream jazz band in subsection 5, mm. 452-455 .............................................................................................................. 53

Figure 48. "Third Culture" diagram of the Dixieland Section.............................................. 54

Figure 49. Banjo and shamisen passages illustrating shifting meter and shamisen accompaniment in Dixieland style, mm. 421-433 .................................................. 54

Figure 50. The percussion emulating a drum set, mm. 452-455..................................... 55

Figure 51. A sanshin ........................................................................................................... 57

Figure 52. The Ryūkyū scale .............................................................................................. 57

Figure 53. An excerpt from the unaccompanied segment of the shamisen’s mini-cadenza, mm. 486-491 .............................................................................................................. 58

Figure 54. Diagram of the Nagauta Section ...................................................................... 60

Figure 55. A nagauta ensemble, back to front, left to right: four singers, four shamisen, shime-daiko, ôisutsumi, two kotsutsumi, and nokan ......................................................... 60

Figure 56. D hirajōshi scale.............................................................................................. 61

Figure 57. "Third Culture" diagram of the Nagauta Section.............................................. 62

Figure 58. Opening melody of Nagauta Section, mm. 496-504..................................... 62

Figure 59. The banjo melody in the Nagauta Section, mm. 508-513.............................. 63

Figure 60. The G hirajōshi and yō scales combined......................................................... 63

Figure 61. The combined scales realized in the xylophone, piccolo, banjo, and shamisen, mm. 517-519 .............................................................................................................. 64

Figure 62. Diagram of the Irish Section ........................................................................... 66

Figure 63. An Irish tenor banjo ........................................................................................... 66

Figure 64. Main melody of Irish Section, mm. 540-553 .................................................. 67

Figure 65. "Third Culture" diagram of the Irish Section .................................................... 69

Figure 66. A reduction of the main melody and accompaniment in subsection 4, mm. 610-619 .............................................................................................................. 69

Figure 67. The interlocking rhythms of the banjo and shamisen, mm. 629-634 .......... 70

Figure 68. Diagram of Transition 6 .................................................................................. 72
Figure 99. Short double *cadenza*-like passage in the banjo and shamisen, with a fragment from the two-voice motif from Transition 8, mm. 1056-1062 ........................................... 94
1.1 Introduction to “Third Culture Kid” and “Third Culture Music”

*The Twain Meet*, a double concerto for banjo, *shamisen*, and orchestra, draws from music across the globe to reflect an integrated cultural identity. The banjo and *shamisen* are part of several modern musical cultures in Japan and the United States. Both instruments have an international history spanning from the Americas to East Asia. Similarly, the Western orchestra is an international ensemble consisting of instruments whose origins lay in various parts of Europe and the Middle East. The orchestra has spread globally, and its versatility and flexibility allows it to adapt to its surroundings.

My personal background as a “Third Culture Kid” inspired the approach to the piece. A cultural identity crisis arose because of my situation: I was a Caucasian in a region of Japan with few foreign residents, and I spoke exclusively English at home with my American parents. Adapting to Japan but retaining my parents’ culture (the United States) resulted in my integrated environment. American sociologist Ruth Hill Useem coined the term “Third Culture Kid” (TCK) in the 1950s to describe children raised in a cultural environment different than that of their parents. In 1993, she reflected on her studies and the origin of the term:

In summarizing that which we had observed in our cross-cultural encounters, we began to use the term "third culture" as a generic term to cover the styles of life created, shared, and learned by persons who are in the process of relating their societies, or sections thereof, to each other. The term "Third Culture Kids" or TCKs was coined to refer to the children who accompany their parents into another society.¹

TCKs primarily are children of expatriates, usually in missionary work, international business, or the military and are distinct from immigrants in that immigrants’ relocation is usually permanent, while a TCK’s is usually temporary and he or she is frequently repatriated as an adult. The family generally does not revoke their home country’s citizenship or passport. While TCKs were largely from American families when the studies began in the 1950s, the globalized economy and intercultural interaction resulted in the “TCK” label to expand to all countries. Useem’s research has become more relevant in today’s globalized society, as TCKs are growing in numbers.

Figure 1. Diagram of a Third Culture Kid's home environment

“Third Culture Music” is a term adapted in this study from “Third Culture Kid” to conceptualize the make up of The Twain Meet and to serve as a metaphor in the analysis

---

2 Much of Useem’s research on TCKs is also contained in the definitive book on the subject, David C. Pollock and Ruth E. Van Reken, Third Culture Kids: Growing up Among Worlds, rev. ed. (Boston: Nicholas Brealey Publishing, 2009).


4 Perhaps the most famous TCK is President Barack Obama, who was born in Hawaii and spent part of his childhood in Indonesia, all while having close relatives from Kansas and Kenya.
of the multicultural components of this piece. One of the major issues surrounding TCKs is the persistent idea of how they do not fully belong to a specific culture. Robert C. Pollock also discusses this feeling of absence in his definition of a “Third Culture Kid”:

The TCK frequently builds relationships to all of the cultures, while not having full ownership in any. Although elements from each culture may be assimilated into the TCK’s life experience, the sense of belonging is in relationship to others of similar background.  

As an American child in Japan, I could never be mistaken for a Japanese child, but because my upbringing differed from children raised in the United States, I did not share many of the characteristics of American children. The “Home” model in Fig. 1 illustrates this concept, as a “Third Culture Kid,” after becoming accustomed to the new culture (medium grey rounded square), is neither the shape of his or parents’ culture (dark grey square) nor the surrounding culture (light grey circle). Similarly, in The Twain Meet, when the banjo plays Japanese-inspired music, the banjo cannot be mistaken for a Japanese instrument. Additionally, when banjo plays Japanese-inspired music, the music is not fully American. Illustrating how a TCK and “Third Culture Music” do not fully adapt to one specific culture (as Pollock describes) accurately represents an inner struggle for an identity. However, instead of focusing on what the music is not, or how a TCK does not fully fit in, this analysis illustrates the intercultural components of the composition and how they relate to each other to reflect “Third Culture Music.”

---

5 Pollock and Van Reken, 13.
6 At least, at the present moment, as the banjo has been adapted into different cultures’ music.
A secondary aspect of my upbringing as a TCK is the interaction in an international environment (represented in Fig. 2). While Japanese culture surrounded me, I attended English-speaking international schools with other students primarily from the United States and Japan, but it also included students from all over the globe who were either TCKs or children of mixed heritage. Each was in a situation similar to my own: trying to relate his or her parents’ culture to the surrounding Japanese culture. In the
international setting, the students’ cultures also influenced each other amid the setting of a Western-style school in Japan.

1.2 “Third Culture Music” in comparison to its precedents

My multifaceted identity and music is similar to those who crossed intercultural musical boundaries throughout history. Theoretically, each type of music was once “Third Culture Music” or intercultural music. Using the development of the shamisen as an example, some musician or musicians (likely players of the biwa, a Japanese lute that predates the shamisen) originally had the idea to adapt the sanshin (the Okinawan ancestor of the shamisen) to Japan. Not only did they adapt the timbre of the instrument to Japanese music, but they also adapted the physical aspects of the instrument itself to suit resources available in Japan (such as cat skin instead of snake skin for the drumhead, as it was more accessible). At first, the Japanese interpretation of sanshin music may have sounded like a hybrid of Japanese and Okinawan music. As the music developed its own style, and generations of people grew accustomed to the sound, the shamisen gradually became fully part of the Japanese culture. Jazz is a Western example of this theory, since it is comprised of European and African-American influences, and is now a distinctly American genre unto itself. At some point, African rhythms were merged with European harmony, and its dual identity likely sounded out of place at first.

Using more concrete examples, “Third Culture Music” has several precedents in popular music, classical music, and contemporary music—each of which has influenced my own arrangements and compositions, and ultimately, this composition. Each of these precedents has varying outcomes, and The Twain Meet explores many of these outcomes. The pop artist who initially influenced me in musical “cross pollination” is “Weird Al”
Yankovic. One track on each of his albums is a medley of contemporary popular songs arranged as a polka. While the final product resembles a polka, the music sounds out of place. The melody, harmonies, rhythms, or words of the original style frequently are not idiomatic to the style of the arrangement, such as hearing rap lyrics or rock-style chord progressions in the polka medley. The integration of these different musical styles is intended to be humorous because of the absurdity of combining popular music with polka. The polka, a style not in the popular mainstream, emphasizes brass, accordions, and the downbeats and off beats, while the popular music used is in styles in the mainstream, such as rock, R&B, and rap, which relies heavily on electronic instruments and heavier syncopation. Similarly, many of my arrangements have this humorous intention, such as the arranging of the bossa nova standard “The Girl From Ipanema” as a 1980s punk rock song. The easygoing nature of the original song interpreted with the angst of the punk genre was inspired by the same comical pairings of “Weird Al” Yankovic. In The Twain Meet, the Dixieland, Tsugaru, and Bluegrass Sections portray aspects of the humorous approach, though to a lesser extent than the Yankovic-inspired arrangements. The shamisen playing a banjo-like Dixieland accompaniment and approximating banjo finger patterns provides this “fish out of water” humor. When the banjo uses bluegrass-inspired techniques to interpret Tsugaru music, the outcome is similar.

---

7 The most recent is: Weird Al Yankovic, “Polka Face,” Alpocalypse, Volcano Records, CD, 2011.
8 One of the primary issues with the intention of a humorous result is that if the listener is unfamiliar with either genre referenced, the result is “not getting the joke.” This is true for both “Weird Al” Yankovic and my arrangements and compositions. For The Twain Meet, my hope is that if the listener is unfamiliar with the genres, the resulting music is still enjoyable with no or minimal explanation through program notes.
Another popular song similar in concept but with a less humorous result\textsuperscript{9} is Walter Murphy and the Big Apple Band’s “A Fifth of Beethoven,” a disco arrangement of first movement of Beethoven’s Fifth Symphony.\textsuperscript{10} While the contexts of Classical orchestra music and disco are far apart, the result is less absurd because of the shared instrumentation of the string instruments in both eras. My arrangement of “Like a Stone” by the band Audioslave in the style of a somber choral piece does not have a humorous result like Yankovic’s polka medleys or the punk arrangement of “Girl From Ipanema” because the minor key and dark undertones of the original song match the somber result of the choral arrangement. In Transition 6 of The Twain Meet, the shamisen adopts a Japanese-sounding scale to play a banjo-like reel, and the result is not humorous because the result is similar to the fast Tsugaru jamisen style that follows in the Tsugaru Section.

\textit{The Twain Meet} and “Third Culture Music” have several precedents in the Western\textsuperscript{11} classical tradition. A famous example is Mozart’s \textit{Piano Sonata No. 11, Alla Turca}. Mozart was reflecting a trend of adapting Turkish Janissary band music with Western harmony and form. Some pianos of the era would imitate the Janissary band with “Janissary stops,” or pedals on the piano that would strike the piano or percussion instruments.\textsuperscript{12} The result integrated traditional piano pieces with ideas from Turkish Janissary music. While the concept is similar to “Third Culture Music,” a major

\textsuperscript{9} As humor is a very subjective concept, a listener could interpret the shift in genre of “A Fifth of Beethoven” as humorous.

\textsuperscript{10} Walter Murphy, \textit{A Fifth Of Beethoven}, In \textit{Saturday Night Fever: The Original Movie Sound Track}, Private Stock Records, 1976, LP.

\textsuperscript{11} While “Western” and “Eastern” have certain connotations related to colonialism and exoticism, for the convenience of this analysis, “Western” is used to describe the European classical/art music tradition.

difference between the use of Turkish elements in the Classical era and recent intercultural music (and subsequently “Third Culture Music”) is the relation between the cultures. The idea of exoticism found in the older works has slowly faded, and the intercultural exchange slowly shifted from one of Western imperialism and colonialism to one of recognizing different cultures as legitimate counterparts. To a TCK, and in “Third Culture Music,” the concept of exoticism and is absent because of the TCK’s firsthand familiarity and integration of multiple cultures. In addition, the accessibility of music and research of numerous cultures’ music through modern technology lessens the concept of exoticism. This is not a substitute for being present or participating in the culture or its music, but it lessens the “otherworldliness” of the music.

An early twentieth century example related to “Third Culture Music” is George Gershwin’s Rhapsody in Blue, which combined the then emerging sound of jazz with a traditional orchestral arrangement. Similar to a TCK, Gershwin had firsthand experience with both genres. The music of Rhapsody integrated both popular and classical music into the same piece. More recently, an idea related to Rhapsody in Blue is Gunther Schuller’s “third stream,” a style he labeled that combines elements of Western art music and jazz. As the “Third Culture” and “third stream” were coined in the 1950s, they both seek to recognize the integration of different elements as a separate result. In popular music, progressive rock bands frequently integrate classical elements (and many times consist of a band member who is classically trained) into rock music. Many hip-hop artists will

sample pieces from classical music. From the opposite end, “Operatic pop” is comprised of classically trained singers performing more popular material such as folksongs and musical theatre. A famous example of this is the Three Tenors at the height of their popularity in the 1990s. I see the “crossover” genre as reconciling the chasm between “popular” and “classical,” similar to the gap between cultures a TCK frequently experiences. One composition of mine that illustrates the concept similar to Gershwin and the “crossover” genres is the *Haole Cycle* for ‘ukulele and baritone. The song cycle is a concert arrangement of pop songs I had previously written, transformed from the original to the concert setting. *Haole Cycle* integrates popular-style ukulele strumming with atonal clusters, consonant harmonies are integrated into asymmetrical time signatures, and the pop singing style is replaced with a classical singing style. The result is a hybrid piece with elements found both in the concert hall and the pop venue.

The most recent development in the contemporary classical tradition relevant to both “Third Culture Music” and *The Twain Meet* is postmodernism. *The Twain Meet* is founded in this idea of musical postmodernism but specifically applied to my intercultural background. This subdivision of an existing musical approach is similar to Arvo Pärt’s *tintinnabuli*, which is not a new style, but rather Pärt’s approach within a minimalism.\(^\text{14}\) Neither *tintinnabuli* nor “Third Culture Music” claim to be the invention of a new genre, but rather they represent an approach within a larger musical category.

Music theorist Jonathan Kramer assembled a list of characteristics of postmodern music derived from postmodern ideas posited by philosophy Jean François Lyotard and

\(^{14}\)It should be noted that the “minimalism” or “holy minimalism” label is not one endorsed by Pärt himself, but attributed to him by theorists.
author Umberto Eco. Among the characteristics he listed, *The Twain Meet* and the concept of “Third Culture Music” fit a majority of them. For example, Kramer lists that postmodern music “challenges barriers between 'high' and 'low' styles” and “questions the mutual exclusivity of elitist and populist values.” These “high” and “low” postmodern concepts are represented in *The Twain Meet* both in the choice of source music (to a degree) and the framework of the composition itself. The source music ranges from the “high” styles of Persian *setar* music and Hindustani *raga* to the “low” styles of *Tsugaru* and bluegrass music. The structure of the composition itself crosses the barrier between the “high” and “low” mixing the two solo instruments (“low” or “populist”) with the orchestra and the label of the concerto (“high” or “elitist”). “Third Culture Music” fits several of Kramer’s characteristics related to multiculturalism such as the idea that postmodern music “includes quotations of or references to music of many traditions and cultures” or “encompasses pluralism and eclecticism,” which comprises much of the makeup of the musical ideas in *The Twain Meet*.

Charles Ives and William Bolcom are two composers who also frequently fit these characteristics and inspired the composition approach of this piece. The second movement of Ives’ *Symphony No. 4* is saturated with popular band tunes (“low”) played by a Western orchestra in multiple tonalities and tempos (“high”). The second movement’s boisterous rendering of simultaneous band tunes also serves as a stark contrast to the third movement, which is an fugal arrangement of the hymn “Crown Him


With Many Crowns.” William Bolcom’s *Violin Sonata no. 2* is another example of this juxtaposition of “high” and “low” combining violinist Sergiu Luca’s classical performance with Luca’s (and Bolcom’s) interest in jazz. In the first and fourth movements particularly, the music oscillates between jazz elements and more angular, atonal elements.

Each of these examples share the idea of bringing together two or more musical categories to portray varying degrees of an integrated a style of music, which inspires the “Third Culture” approach to *The Twain Meet* and the analysis. The piece contains a wide range of results, fusing musical cultures and ideas from numerous sources in traditional classical music, contemporary music, popular music, and folk music. The integration of the composition ranges from a salad like composition, where different elements are recognized wholly, to a blender, where all elements are fully integrated into a more homogenous (but consisting of many cultural “ingredients”) texture. The goal for the listener is as wide as the influences, ranging from comedy to intrigue, from recognition of distinct influences to exploring the unfamiliar.

---

1.3 A brief introduction to the banjo and shamisen

Figure 3. *Top to bottom*: banjo and *shamisen* (approximate relative size)

Figure 4. Five-string bluegrass banjo G-tuning (used throughout piece)

Figure 5. Shamisen *honchōshi*\(^{18}\) (used except when indicated)

---

\(^{18}\) 本調子, literally, “Home/base tuning.”
Nearly three continents separate the banjo and *shamisen* (Fig. 3), but it is the instruments’ similarities that sparked my interest in writing this piece. In examining the appearance of the banjo and *shamisen*, the most obvious similarity is the body of both instruments. Both have a white skin stretched over it with a movable bridge. The banjo and *shamisen* are both associated with folk music in their respective countries. Both instruments’ music can be taught orally or through notation. The *shamisen*’s *honchōshi* based on D (Fig. 4) and banjo’s open G tuning (Fig. 5) share three notes. Banjo notation is usually in tablature (Fig. 6), occasionally accompanied by Western notation, and
*shamisen* notation combines horizontal\(^{19}\) Western tablature with mnemonic syllables (Fig. 7), with Western notation as an option for modern compositions.\(^{20}\)

\(^{19}\) The traditional notation for *shamisen* music is a vertical tablature consisting of Japanese-related characters. Different traditional *shamisen* schools developed different methods of notation, while the horizontal notation is more universal.

\(^{20}\) The piece is notated in score in traditional Western notation, but tablature versions for both the banjo and shamisen will be available to the soloists if they wish.
CHAPTER 2
OVERVIEW OF THE TWAIN MEET

2.1 Structure of the composition

Figure 8. A diagram of the major sections

The title, *The Twain Meet*, is inspired by an often-quoted poem of Rudyard Kipling:

```
OH, East is East, and West is West, and never the twain shall meet,
Till Earth and Sky stand presently at God’s great Judgment Seat;
But there is neither East nor West, Border, nor Breed, nor Birth,
When two strong men stand face to face, tho’ they come from the ends of the earth
```

Rudyard Kipling, “The Ballad of East and West”

The poem describes two soldiers on opposite sides of a border battle (specifically between the British Raj and Afghanistan) that come to mutually respect each other’s courage. In this piece, the shamisen and banjo meet, both literally and musically, while

---

the orchestra acts as a backdrop. The piece starts with a Middle Eastern inspired section and subsequently alternates in “westward” and “eastward” inspired sections, echoing the two instruments’ respective histories. The title also implies that the composition symbolically deconstructs the ideas of “East” and “West,” reflected both the integrated identity of TCKs and “Third Culture Music.”

*The Twain Meet* contains eight main sections inspired by source music related to the banjo or *shamisen*. The main sections reference the Persian *setar*, West African *akonting*, Chinese *sanxian*, Dixieland-jazz banjo, *nagauta shamisen*, Irish tenor banjo, *Tsugaru jamisen*, and bluegrass banjo. The main sections’ names are not intended to completely represent the region or genre contained in their titles. Rather, the titles reveal the source of inspiration. For example, the Chinese Section does not claim to represent the vast array of music found throughout China’s history in less than one hundred measures. Instead, the Chinese Section indicates that the source music (*sanxian* music) is from China.

The Opening foreshadows the main sections like an overture but with all the themes superimposed on each other, and the Ending Section recapitulates the main sections with reprises synthesized with new material. Short transitions link the main sections by combining musical ideas from surrounding main sections or introducing an idea conceptually between their cultures. The transitions function in any combination of three ways. One function is a contrast to the main sections. Transition 1, which follows

---

22 Taking into account the connotation, his terminology is used to describe the geographic and historic migration of the instruments (and the composition) using the Middle East as a point of reference.

23 “*Tsugaru jamisen*” (津軽三味線) is the term in Japanese, using the phonetic shifting of the “sh” sound to “j” sound found in Japanese compound words.
the fast Persian section, is in a slower tempo. The second function links the two main sections by blending themes of both sections. Transition 3 between the Chinese and Dixieland sections overlaps themes from both. The third function portrays music found in regions between two main sections. Transition 4 links the Chinese Section and Nagauta Section with Okinawan sanshin-inspired music.

Figure 9. A geographic path of the main sections’ cultural inspirations (and transitions where applicable)

Perhaps the most common musical element of traditional Western composition absent in *The Twain Meet* is an overarching theme. The piece is structured similar to a television series that combines self-contained individual episodes with an overarching plot. The self-contained episodes are the individual sections, with the cast of the banjo, shamisen, and orchestra, each of which has characteristics of a self-contained movement with an introduction, climax, and resolution. While the progression of the source music geographically follows an eastward and westward progression, the *Tsugaru* and
Bluegrass Sections are at the end of the piece for two reasons. Bluegrass music and *Tsugaru* music are both very lively and fast, providing a “double climax” in each section for the entire piece. The second reason is because *Tsugaru* and Bluegrass are both styles native to the instruments, and for practical reasons, are both styles with which a *shamisen* and banjo player would be very comfortable, allowing for music closer to an idiom with which they are familiar. Similar to a two-part season finale, I chose the Bluegrass Section as the final main section because the climax is more prominent than in the *Tsugaru* Section.

While there are no common musical elements found between the sections in *The Twain Meet*, the “Third Culture Music,” integrated from a variety of cultures, unites the piece in concept. As stated by Pollock, TCKs frequently connect with each other more than they connect with people from a single culture. TCKs encompass a wide variety of cultural adaptation, and *The Twain Meet* encompasses a wide variety of musical cultures and varying degrees of musical adaptation, portraying “Third Culture Music.” While TCKs generally have little cultural background in common with each other, their integrated identities is what allows them to understand each other. In *The Twain Meet*, “Third Culture Music” relates the variety of cultures represented to each other through the banjo, shamisen, and orchestra.
2.2 “Third Culture” approaches to the analysis

Figure 10. The TCK home model applied to “Third Culture Music”

In this analysis, each part of *The Twain Meet* is examined with regards to “Third Culture Music.” Each chapter introduces a section’s source music and characteristics, followed by the primary “Third Culture” idea found in each section. Then, it concludes by discussing the result of the multiple music cultures’ integration. The analysis uses the “home” and “international” models of TCKs adapted to “Third Culture Music.” The “home” model adapted to “Third Culture Music” (Fig. 10) applies to the sections of the composition where the main interaction is between banjo and shamisen music. In *The Twain Meet*, the banjo interprets shamisen music in the Nagauta and Tsugaru Sections, and shamisen interprets banjo music in Dixieland, Irish, and Bluegrass Sections. Because of the solo instruments’ structures and background, they retain characteristics of their instrument while playing music inspire by the other instrument. The shape and color of the figures is different from the two environments, and this integrated result is where both a TCK and “Third Culture Music” find their originality.
The more complex layers of diversity in the international school model (Fig. 11) represent the “Third Culture Music” inspired by music other than the banjo and *shamisen* (the Persian, West African, Chinese, and Ending Sections) in *The Twain Meet*. The solo instruments are akin to two international students, the orchestra the international school, and the source music the surrounding culture. These layers of diversity mesh in varying degrees. For example, in the Persian Section, timbres of the banjo (American) and *shamisen* (Japanese) with the support of the Orchestra and traditional Western music concepts of theme and development (International/Euro-American-based) interpret musical concepts of the Persian *setar*, resulting in an amalgamation of four cultures into a single section. This is similar to two students from different countries sharing the common aspect of being in an international environment in a country to which neither are native.

The international musical characteristics of *The Twain Meet* portray the many factors of the relationships between individual students and their environment at an
international school. In my experience, these students developed an international identity but still identified themselves to some degree as their parents’ nationality. There were varying degrees of adaptation among students, ranging from those who would retain their national identity and adapt as little as possible to the international surroundings, to those who openly adapted to the international culture and immersed themselves in the multicultural variety of an international school. The Twain Meet follows a similar approach. There is a wide variety of interpretation with regards to the source music that inspires each section, ranging from attempts to recreate all characteristics of the original music, to freely adapting the music with all the orchestral resources available.

24 As I adapted to Japan, but not to degree of immersion of other Americans, if I were to assign a place for myself on this spectrum, it would be close to the center.
3.1 Opening (mm. 1-20)

Figure 12. A list of thematic material from each main section
Table 1. Location of selected themes in the Opening featured in the main sections

<table>
<thead>
<tr>
<th>Section</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persian</td>
<td>Clarinet 1 (m. 1), Contrabassoon (mm. 3-4), Piccolo (m. 4), Horn 4 (m. 11), Flute 1 (m. 18)</td>
</tr>
<tr>
<td>West African</td>
<td>Flutes (mm. 12-15)</td>
</tr>
<tr>
<td>Chinese</td>
<td>Bass Trombone (m. 10)</td>
</tr>
<tr>
<td>Dixieland</td>
<td>Horn 1 (m. 19)</td>
</tr>
<tr>
<td>Nagauta</td>
<td>Horn 1 (mm. 10-11)</td>
</tr>
<tr>
<td>Irish</td>
<td>Piccolo (m. 14)</td>
</tr>
<tr>
<td>Transition 6 (Reel)</td>
<td>Trumpet 1 (mm. 7-9)</td>
</tr>
<tr>
<td>Tsugaru</td>
<td>Bassoon (m. 11)</td>
</tr>
<tr>
<td>Bluegrass</td>
<td>Oboe 2, (mm. 9-10)</td>
</tr>
<tr>
<td>Transition 8</td>
<td>Oboe 2 and English Horn (mm. 4-5), Piccolo and Flute 1 (mm. 9-10)</td>
</tr>
</tbody>
</table>

The Opening offers a glimpse of future sections, with the orchestra (without the solo instruments) revealing fragments of themes from the eight main sections (themes notated Fig. 12 and examples in the Opening listed in Table 1). The main “Third Culture” element of the Opening is the superimposition of melodies from the following sections over an extended Western-style harmonic foundation. In the Opening, the strings play gradually shifting chords, and the rest of the orchestra plays sharp, tutti chords. Both types of chords are based around B, the primary drone at the start of the Persian Section. Because the melodic fragments have not been heard in the context of the following main sections, they take on a culturally ambiguous nature, reflecting the concept of “Third Culture Music.” Superimposing all the themes in the Opening provides a subconscious foreshowing of the themes to follow, leaving the listener aware of the material to follow, but unaware of its place in the piece, which will be revealed as each main section unfolds.
3.2 Introduction to the Persian Section and Persian setar

Figure 13. Diagram of the Persian Section

![Persian Section Diagram](image)

The Persian Section is inspired by the solo music of the Persian setar,²⁵ a possible distant ancestor to both the banjo and shamisen. The instruments featured, the drone pitches, and meter divisions (Table 2) distinguish the characteristics of each (Fig. 13) are divided. As the two solo instruments have evolved from this possible ancestor over distance and time, the musical difference between the setar and the banjo is similar to the difference between the setar and the shamisen. The two instruments share a common unfamiliarity by exploring a style foreign to both instruments, combining with the orchestra to form music that integrates drones and improvisational melodies from the

²⁵ Literally, “three strings.”
Persian setar with the timbre of the solo instruments and orchestra, which use Western harmonies and asymmetrical meters, to reflect “Third Culture Music.”

Figure 14. Modern Persian setar

The modern Persian setar (Fig. 14) shares characteristics with both the shamisen and banjo. The setar is tuned to G-c-g-c’, with three strings (the same intervals as the shamisen’s honchōshi, or primary tuning) that are fingered and a single, unfretted lowest string (added in the eighteenth century). The setar has frets, a feature similar to the banjo. The setar uses a single plectrum like the shamisen, but it is a finger plectrum, closer to that of the banjo. The connection of the setar and shamisen is more apparent, as “setar,” “sitar,” “sanxian,” “sanshin,” and “shaimsen” each mean “three strings.” The path from the setar to the banjo is less documented, as the setar likely spread and evolved through the expansion of Islam from the Middle East to Northern Africa, eventually migrating to West Africa and the Americas.

Figure 15. Motif of the Persian Section
The two basic concepts from solo setar music used in the Persian Section are drones and a melody derived from a motif. The setar’s open strings inspire the drones in this section. The banjo (Fig. 16) and shamisen (Fig. 17) solos imitate the setar by repeatedly striking their open strings as a setar would, and the orchestra uses both repeated and sustained notes to emulate the setar’s drones. The short, four-note motif (Fig. 15) provides the melodic and rhythmic basis for the entire Persian Section. The melody derives from the concept of the gūshe-hā, or short melodies found in the radīf, or the repertoire of traditional Persian music. Gūche-hā\textsuperscript{26} typically are flexible in mode and meter to suit poetic meter.\textsuperscript{27} In the Persian Section, only the idea of the gūche-hā is retained and not a specific mode or melody from the radīf. The Persian Section takes a

\textsuperscript{26}“gūche” is singular, “gūche-hā” is plural.

short motif and develops it through different meters and modes. The subsections of the Persian Section change meter and drone, as if each subsection were a different song or poem.

3.3 “Third Culture” integration of Persian-Western timbre, drone, and meter

Figure 18. "Third Culture" diagram of the Persian Section

“Third Culture Music” in the Persian Section is a result of the banjo, shamisen, and orchestra interpreting music inspired by the Persian setar (Fig. 18). Persian drones and improvised-sounding melodies mix with Western harmonies and asymmetrical meters. The timbre created by the soloists and orchestra is somewhat similar to Persian music and the setar, but the result is noticeably different. Because the shamisen does not have frets, each shamisen glissando has a distinct East Asian sound. The fret placement on the banjo and setar are different: the banjo’s frets are organized around the Western
equal temperament system, while the setar’s frets are arranged microtonally and are adjustable. In the orchestra, oboe 1 and English horn imitate the sound of a zurna, a double-reed instrument originating in the Middle East. The bongos are a reference to the tombak, a goblet drum, sometimes used to accompany setar music. The combination of orchestral instruments related to the instruments and ideas of Persian music blend the Persian and Western ideas of motif and development.

Figure 19. The shamisen’s ni-agari tuning for subsection 4 and Transition 1

The use of asymmetrical meters reflects a “Third Culture” combination of Western-style thematic development and Persian-style improvisation. The meter in traditional Persian setar is flexible and dependent upon the poetry it accompanies. The asymmetrical meter in the Persian Section is a compromise between a completely improvised and standard duple or triple meter. Persian-inspired drones, with Western scales and harmonies of the orchestra also reflect the “Third Culture” harmonic language of the Persian Section. In subsection 3, the banjo and shamisen (in ni-agari\textsuperscript{28} tuning, d-a-d’, Fig. 19) create a denser harmonic structure by increasing the number of drones. The banjo plays a melody on the B string, causing all other strings (either tuned to D or G,

\textsuperscript{28} \equiv \text{\textacuteslash} \text{\textacuteslash}, literally “raised second/two” representing the tuning of the second string.
illustrated in Fig. 20) to ring as drones, while the *shamisen’s* *ni-agari* tuning adds an A drone.

Figure 21. The “key change” between Subsections 1 and 2 in the strings, mm. 42-44

The introduction of Western cadences is another harmonic example of “Third Culture Music” in the Persian Section. The link from subsection 1’s B-based harmony to subsection 2’s G-based harmony uses a Western-style modulation in the strings, using a D to G V\(^{(5)}\)-I cadence (mm. 42-43, Fig. 21). The top line, played by the violins, ends the subsection with an F\# moving to G (leading tone to tonic) in the new subsection. This, combined with the bass line moving from D to G, resembles an authentic cadence leading into subsection 2. The orchestra's drone changes from G in subsection 2 to B\(^{b}\) in subsections 3 (mm. 89-91) using a similar cadence. The chord in the final note of subsection 2 (m. 90) is modified V6 of B\(^{b}\).

The orchestra supports the solo instruments in interpreting Persian music to form a “Third Culture” timbre. During the solos, various instruments in the orchestra double
either the drone or the melody; none of which are connected to a Persian instrument. The amount of doubling slowly increases throughout the section, until the orchestra overtakes the two solo instruments (m.131), boldly stating the main motif at the end of the Persian Section. This statement of the motif is the first instance of the full orchestra playing at full volume in this section, which acts as another interpretation of the melody. The gradual change in accompaniment is not specifically related to a Persian idea, but part of the general shape to the piece, building to a climax at the final measure of the section.

The Persian Section portrays “Third Culture Music” by representing the multicultural facets of a TCK through the banjo, *shamisen*, and orchestra relating to Persian musical concepts. The identity of a TCK in the Persian Section is a hypothetical portrayal of how a Japanese and American TCK would relate their cultural identities to each other and a surrounding Persian culture. This hypothetical TCK is inspired by my own experiences as a TCK and experiences with other TCKs, international students, and multicultural people I have known and related to as a TCK. The relation of the rhythm of Persian music applied by the timbre of the solo instruments and the usage of mixed-meter time signatures creates an energetic, integrated musical environment to set the multicultural tone for the composition and “Third Culture Music.”

3.4 “Third Culture” Persian-Hindustani music in Transition 1 (mm. 132-158)

Transition 1 is divided into two halves: the first uses music inspired by northern India, and the second combines melodic fragments from the Persian and West African Sections. The first half of Transition 1 (mm. 132-148) is inspired by a slow Hindustani raga because of India’s proximity in both location and style to traditional Persian music.
The primary “Third Culture” aspect of the first half is the combination of slower Persian, Hindustani, and Western music. In a Hindustani ālāp, the slow introductory section of a Hindustani raga, the tambura (an upright lute) provides repeated long tones, while a melodic instrument like the sitar improvises a melody. In Transition 1, the soloists play written material that sounds improvised to synchronize with the orchestra, similar to the rhythmic approach of Persian Section.

Western harmonies and Hindustani scales overlap in Transition 1. When the banjo enters at the beginning of Transition 1 (m. 132), the pitch material is based around a diminished Lydian (also known as “gypsy”) scale, which also resembles the todī scale in Hindustani music. The shamisen’s melody (m. 136) contains notes both in the dominant Phrygian scale (with a lowered leading tone), and the bhairav scale in Hindustani music.

Figure 22. Cello solo in Transition 1, mm. 144-147

Microtones, which can be found in Persian and Hindustani music, are featured in the first half of Transition 1. Both the sitar and Persian tar music have frets placed between Western notes. The banjo (mm. 133-134) and shamisen (mm. 137-139) solos in Transition 1 contain several quarter tones, though these are not found in traditional shamisen or banjo music (other than in glissandi or pitch bends). The shamisen plays the microtones by fingering in between the normal positions as it has no frets, while the

---


30 Arnold, ed., 78.
banjo player achieves this through pitch bending. The trombone and strings (orchestral instruments more easily capable of producing microtones) also produce quarter tones in the third and fourth phrases. The cello’s solo (Fig. 22) emphasizes a seventh scale degree lowered by a quarter step, which exists in Persian and Hindustani, scales. In the second half, “Third Culture Music” also is the product of integrating a Western harmonic background with melodies from the Persian and West African Section melodies. The strings play extended tertian chords while the wind instruments play small fragments of melodies from the preceding Persian Section and following West African section to match the harmonies of the strings (mm. 149-158).
CHAPTER 4
“THIRD CULTURE” ANALYSIS OF THE WEST AFRICAN SECTION AND TRANSITION 2

4.1 Introduction to the West African Section and *akonting*

Figure 23. Diagram of the West African Section

Figure 24. Daniel Laemouahuma Jatta with an *akonting*, in front of a painting of a banjo
The West African Section features the banjo, *shamisen*, and orchestra playing music inspired by the *akonting*, a West African (Senegal, the Gambia, and Guinea-Bissau) lute likely migrated from the Middle East and is a probable African ancestry to the banjo. The *akonting* has three strings: one is never fingered, and the other two are only fingered at one or two positions. Because of the instrument’s pitch limitations, an *akonting* player maintains interest by infusing the music with rhythmic complexity. In the West African Section of *The Twain Meet*, the soloists and orchestra directly reference the rhythmic elements and tempo of *akonting* music. Each of the section’s five subsections increase in tempo (Fig. 23), inspired by the gradual *accelerando* found in many *akonting* songs. The rhythmic theme, consisting of three short phrases corresponding with the syncopation found in *akonting* music, reveals the primary “Third Culture” nature of the West African Section: the solo instruments and orchestra’s interpretation of the *akonting’s* syncopated rhythms using tonal and atonal Western harmonies.

31 Alternatively spelled “ekonting” or “konting.”
32 This is largely based on observations by Daniel Laemouahuma Jatta (pictured in Fig. 24), a native of the Jola people in the Gambia, who did a comparative study in the late 1980s between the early gourd banjos brought by slaves to the Americas and the modern Jola *akonting* (an instrument both he and his father play) and related lutes from West Africa. The main finding is that the *akonting’s* down-stroke playing style and the older banjo styles of the nineteenth century are very similar. Research on the African origins of and connections to the American banjo is rather limited, and is currently being pursued by Jatta, American folk music performer Schlomo Pestcoe, and Swedish researcher and banjoist Ulf Jägfors. More information can be found at [http://www.shlomomusic.com/banjoancestors_jatta.htm](http://www.shlomomusic.com/banjoancestors_jatta.htm).

4.2 “Third Culture” *akonting* syncopation

Figure 25. "Third Culture" diagram of the West African Section

![Diagram of Third Culture](image)

Figure 26. Pitch pairs of the rhythmic theme’s three phrases

![Pitch pairs of three phrases](image)

Figure 27. Segment of first phrase of the rhythmic theme in banjo and *shamisen*, mm. 166-169

![Segment of first phrase](image)

The main “Third Culture” aspect of the Western African Section combines the syncopation of the *akonting* with elements of Western intervals and chord progressions.
(Represented in Fig. 25). The two solo instruments play in two-part homophony (Fig. 26) to form the rhythmic theme (Fig. 27). The orchestra provides both a tonal and atonal interpretation of *akonting*-like rhythms. In Subsection 1, the banjo and *shamisen* play separate melodies, each influenced by the *akonting*, combining to form a Western-style homophony of thirds and sixths.

Figure 28. Third phrase of the rhythmic theme with added bass line, mm. 245-248

While the orchestra plays the rhythmic theme in subsections 2, 3, and 4, it also provides a near tonal background with the bass line. The contrabass *pizzicato* line combined with the note pairings in the solo instruments fit into a $B_b$ scale in the first phrase, D minor in the second phrase, and D major in the third. While the bass line fits a traditional Western tonality (such as a I-V-IV-V progression in the third phrase, Fig. 28), the resulting harmony is pandiatonic.

Figure 29. Pitch pairs in subsection 5

Figure 30. Reduction of atonal rhythmic melody, mm. 250-254
Subsection 5 combines syncopated rhythms inspired by the akonting with atonal harmonies in the solo instruments and orchestra. All of the pitch material and harmony from the previous four subsections is absent. Like previous subsections, the banjo and shamisen play separate melodic lines that combine to form thirds and sixths (Fig. 29), but neither the melody nor the harmonies fit into a scale or a traditional key signature (Fig. 30). Each instrument doubling the banjo or shamisen is also limited to the corresponding four notes, and a bass line is added to continue the texture of the previous subsections. When the full orchestra gradually enters in subsection 5, the only element from akonting music remaining is syncopation.

The integration of the orchestral timbre, the atonal harmonies, and the akonting-inspired rhythms played by the banjo, shamisen, and orchestra reflect the idea of “Third Culture Music.” The West African Section is a theoretical musical portrayal of a Japanese and American TCK in West Africa, derived from my experiences as a TCK and TCKs I have known from West Africa. One major issue is simply the possibility of TCKs integrating into African cultures considering the history of European colonization of the continent. For example, the parents of the TCKs from West Africa I knew were missionaries and were frequently connected with humanitarian work. While the intent was helping to improve the areas with poor living conditions, the connotation was frequently similar to European colonialism. The idea of outsiders as the saviors of the local culture could lead to the idea that the local culture is not self-sufficient. Similarly, in the West African Section, the use of Western harmonies to interpret the West African rhythms could be interpreted as Western harmony “improving” music from West Africa. However, a TCK can relate the cultures to each other, rather than asserting his or her
parents’ culture over the surrounding culture. The *akonting*-inspired rhythmic energy of
the banjo, *shamisen*, and orchestra convey a “Third Culture” integration of musical
aspects of West Africa, Europe, America, and Japan.
4.3 “Third Culture” Ewe drumming in Transition 2 (mm. 260-269)

Figure 31. Sample polyrhythm from Ewe drumming by a gankogui (bell), axatse (rattle), kagan (highest pitched drum), and two kidi (larger drums)\(^{34}\)

Figure 32. Repeated polyrhythm patterns in Transition 2

Transition 2 uses elements from Ewe drumming (found in a different part of West Africa than the *akonting*) to connect it to the previous section. The rhythmic patterns in Ewe drumming are frequently in a 12/8 meter and played by a variety of percussion instruments (a sample pattern Fig. 31), each of which plays a separate rhythmic pattern. The main “Third Culture” element in Transition 2 is the Ewe drumming polyrhythms interpreted by the orchestral percussion instruments (Fig. 32). Ewe drumming may also include “talking drums,” or drums that imitate speech patterns by adjusting the pitch on the drums, reflected in the timpani’s use of the pedal in Transition 2. Though not connected to the region of the *akonting*, the use of these patterns has a stronger connection to the percussion in later sections. West African drumming is considered an ancestor of much of the percussion music that followed the banjo to the Americas. The use of the Afro-Cuban claves and bongo drums combined with the more traditional orchestral timpani, snare drum, and bass drum interpreting the West African pattern portray an integrated “Third Culture” sound consisting of West African rhythms and European and American instruments.\(^{35}\)

---

\(^{35}\)Standard contemporary orchestral percussion contains a wide variety of instruments with multiple origins. Because the traditional percussion instruments are Turkish in origin, and recent additions are largely of African or American origin, contemporary orchestral percussion could itself be regarded as a “Third Culture”-like ensemble.
CHAPTER 5
"THIRD CULTURE" ANALYSIS OF THE CHINESE SECTION AND TRANSITION

5.1 Introduction to the Chinese Section

Figure 33. Diagram of the Chinese Section

<table>
<thead>
<tr>
<th>Subsection 1</th>
<th>Subsection 2</th>
<th>Subs. 3</th>
<th>Subsection 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>introduction of the main theme in shamisen (mm. 270-283, Rehearsal L to M)</td>
<td>shamisen and banjo counterpoint (mm. 284-299, Rehearsal M to N)</td>
<td>shamisen and banjo heterophony (mm. 300-306, Rehearsal N)</td>
<td>ensemble heterophony (mm. 307-322, to Rehearsal O)</td>
</tr>
</tbody>
</table>

The Chinese Section features music inspired by the sanxian (Fig. 34), a close Chinese ancestor to the shamisen. The musical material in this section is derived from two traditional uses of the sanxian. The first inspiration is from solo sanxian music (in subsections 1, 2, and 3, Fig. 33), and the second is from jiangnan sizhu (subsection 4) an ensemble (Fig. 35) that includes the sanxian and is linked primarily to the Shanghai region of China. The main characteristic of Chinese music referenced in this section is the embellishment of a basic theme, also known as jia hua, or “adding flowers,” a

---

36 The characters used to represent the two instruments, the Chinese 三弦 (“three strings”) and Japanese 三味線 (“three flavor strings/lines”), show the connection between the two instruments.

37 江南丝竹, “jiangnan” meaning south of the (Yangtze) river, and “sizhu” meaning silk and bamboo, representing the instruments that play the in the ensemble.

38 加花.
technique present both in traditional Chinese solo and ensemble music. In traditional Chinese ensemble music, each player is free to embellish the same melody (a sample basic melody given in Fig. 36) differently, resulting in heterophony. In the Chinese Section of this piece, the embellishments are written out rather than improvised. The main “Third Culture” element of this piece derives from the banjo, shamisen, and orchestra adding polymodality to the heterophony found in sanxian solo music and jiangnan sizhu ensemble music.

Figure 34. A sanxian
Figure 35. A jiangnan sizhu ensemble, left to right: xiao (end-blown flute), sanxian, erhu (fiddle), pipa (lute), guban (percussion), erhu, dizi (transverse flute), yueqin (lute), xiao.\(^{39}\)

Figure 36. Jianpu notation common in jiangnan sizhu (with each number indicating a scale degree, underscores a single beat, and dots an octave above)

\[
1=\ \{\ \ B \ 4/4
\]

\[
| \ 1 \ 1 \ 3 \ 5 \ 5 | \ 6 \ \cdot \ 6 \ 5 \ 5 |
\]

As a close ancestor, the sanxian shares many physical characteristics with the shamisen, but the two instruments’ playing styles differ from the sanxian. As the instrument has a longer neck, the tuning of the sanxian is generally lower than the shamisen. The sanxian also uses a finger plectrum as opposed to the shamisen’s handheld bachi. Traditionally, the sanxian was used to accompany songs (functioning

much like the *shamisen*) but has recently been developed into both a solo and ensemble instrument. In traditional Chinese music, many solo pieces consist of a basic melody (example in numbered notation in Fig. 36) with embellishments added by the player, or *jia hua*. Examples of embellishments include grace notes, *glissandi*, octave displacement, or slight rhythmic variations. As a result, each performer’s interpretation of the original melody will often vary. When several traditional instruments play the same melody at the same time, the different interpretations result in a specific heterophony common in traditional Chinese music. The heterophony still remains within the scale, and the original melody is still recognizable, but the various interpretations by the instruments give each performance of a piece a slightly different flavor.

Figure 37. The opening solo melody in the shamisen with notated flourishes, mm. 270-281

In the opening of the Chinese Section (Fig. 37), the *shamisen* utilizes several Chinese-style ornaments, such as a slide (m. 272), double grace note (m. 273), and single-note sixteenth repeated patterns. Subsection 3 contains the passage that most resembles Chinese heterophony (Fig. 38). The banjo and *shamisen* play notated passages, each sounding as if they were embellishing the same melody, sharing many common notes. The banjo-*shamisen* duet in this subsection acts as a focal point, upon which all the “Third Culture Music” in the Chinese section is based.
Figure 38. The Chinese-like heterophony in the banjo and shamisen, mm. 300-304

5.2 “Third Culture” polymodal *jia hua*

Figure 39. "Third Culture" diagram of the Chinese Section
Table 3. Pentatonic scales used in the Chinese Section

<table>
<thead>
<tr>
<th>mm.</th>
<th>Shamisen</th>
<th>Banjo</th>
<th>Piccolo</th>
<th>Violin</th>
</tr>
</thead>
<tbody>
<tr>
<td>270-278</td>
<td>G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>279-283</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>284-291</td>
<td>C</td>
<td>E♭</td>
<td></td>
<td></td>
</tr>
<tr>
<td>292-299</td>
<td>G</td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>300-306</td>
<td>G</td>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>307-316</td>
<td>F</td>
<td>B♭</td>
<td>C</td>
<td>E♭</td>
</tr>
<tr>
<td>317-322</td>
<td>G</td>
<td>F</td>
<td>D</td>
<td>C</td>
</tr>
</tbody>
</table>

The main “Third Culture” element of the Chinese Section results from Chinese-like melodies and ornaments (jia hua) relating to Western tonality and polymodality (represented in Fig. 39). The opening shamisen solo starts in a G anhemitonic pentatonic scale and shifts to a C anhemitonic pentatonic scale (m. 279, shown in Table 3). At the beginning of subsection 2 (m. 284, reh. M), the banjo enters with an E♭ pentatonic scale against the shamisen’s C pentatonic scale (Fig. 40). Both lines are derived from different melodies, resulting in polyphony.

Figure 40. Bimodal melodies in the shamisen and banjo, mm. 284-287
Figure 41. Polymodal melodies in subsection 4, mm. 307-311

Subsection 4, which is inspired by the *jiangnan sizhu* ensemble, expands the polymodality to include more melodic instruments and a denser harmonic background (Fig. 41). Western orchestral instruments featured in this subsection are related to those in the *jiangnan sizhu* ensemble. The banjo and *shamisen* parallel the *yueqin* and *sanxian*, the piccolo parallels the *dizi*, the solo violin parallels the *erhu*, the claves parallel the *guban*, and the instruments providing sustained tones parallel the traditional *sheng*.\(^\text{40}\)

Similar to the banjo and *shamisen* passages in subsections 2 and 3, the four melodies are in different keys and appear to be interpreting four separate melodies, each inspired by *jia hua*. The small ensemble plays a polymodal homophonic rendition of the opening *shamisen* solo to close out the Chinese Section (mm. 317-322).

The strings’ artificial harmonics (mm. 298-301) are also inspired by the *sheng*, a mouth organ that plays multiple pitches, typically in parallel fifth or fourths. In the Chinese Section, the *sheng* inspired texture is denser, encompassing all the notes of a pentatonic scale. The strings imitate the *sheng* with shifting chords based on anhemitonic pentatonic scales (mm. 305-314). The harmonic changes are based on the Western circle of fifths, differing from the *sheng*, which shifts primarily within a single scale.

\(^{40}\) Modern versions of the *sheng* exist which are capable of chromaticism.
resulting texture combines Chinese melodic components with a predominantly Western timbre.

The Chinese Section parallels the identity of another theoretical TCK. While this section is not directly inspired from my background, it surmises the multicultural identity of a Japanese and American TCK in an international environment in China based upon my experience as a TCK. The similarity between the sanxian and the shamisen sheds light on TCKs who are in cultures somewhat related to their parents’. While the Japanese and Chinese cultures are distinct, the two cultures are historically related through aspects such as the written language, philosophy, and religion. As a Japanese person can learn Chinese much more easily than English because of the closer relation, the shamisen can resemble sanxian music more closely than a banjo. However, just as a Japanese person will still have a Japanese accent speaking Chinese, the shamisen will still sound Japanese while interpreting sanxian music. When the closer relation of the shamisen and the sanxian is combined with the approach by the banjo and the orchestra’s polymodality, the result is “Third Culture Music.”
5.3 “Third Culture” Chinese-Dixieland in Transition 3 (mm. 323-335)

Transition 3 does not use any new source material, and its main “Third Culture” element is blending melodic fragments and textures of the Chinese and Dixieland Sections. Examples of these fragments are the horn 1 melody from the Chinese Section (m. 326) and a piccolo melody from the Dixieland Section (m. 324). Melodies from both sections enter more frequently, building to the start of the Dixieland Section (mm. 332-336). The strings’ thick textures shifting through the circle of fifths (continued from the Chinese Section) form the harmonic background at the end of Transition 3. The trumpets and tuba, both instruments featured in Dixieland music, serve as a lead in to the following section (m. 335).
6.1 Introduction to the Dixieland Section

Figure 42. Diagram of the Dixieland Section

The Dixieland Section explores the music related to the four-string banjo (Fig. 43), a standard instrument in a Dixieland jazz ensemble. The banjo’s role in Dixieland jazz is largely rhythmic, with an occasional melody or solo. The Dixieland Section’s source music is divided into three types of music. The beginning of the section takes its
inspiration from ragtime (subsections 1 and 2, Fig. 42), a precursor to Dixieland jazz; the middle of the section is a direct reference to Dixieland jazz (subsections 3 and 4); and the ending of the section takes inspiration from the mainstream jazz (subsection 5) that chronologically followed Dixieland jazz. The *shamisen* and orchestra relates to the musical styles of the Dixieland banjo and jazz to provide the “Third Culture” elements in this section. Over the course of the section, the *shamisen* alternates between melody and chordal accompaniment, both of which imitate an American style of music. Orchestral instruments not found in a Dixieland band provide different timbres than those found in Dixieland jazz.

Figure 44. A small Dixieland band, *left to right*: trumpet, clarinet, banjo, string bass, trombone
The Dixieland Section portrays characteristics from ragtime, Dixieland jazz, and mainstream jazz. Subsections 1 and 2 are inspired by ragtime, which preceded Dixieland jazz in the United States. Specifically, the first two subsections reference a slower form of ragtime, sometimes used for “slow drag” dances of the late nineteenth and early twentieth centuries. The main melody in the Dixieland Section (Fig. 45) is syncopated, a feature in ragtime that originally distinguished it from related music such as the march. Harmonically, a tuba line accents the root of chords on beats 1 and 3 in subsection 1, and the banjo provides chordal harmony on off beats. The I – vii°7/ii – ii – V progression used in this subsection (starting in m. 352) is also common to ragtime.
Subsections 3 and 4 directly reference Dixieland jazz, and the opening of subsection 3 is a very close recreation of the original style (mm. 389-404, excerpt in Fig. 46). Techniques common to Dixieland are the snare’s introduction (mm. 377-388), the trombone’s glissandi-filled solo (mm. 389-397), and the bass trombone’s loud glissando up to G (mm. 396-397). Traditionally, a Dixieland ensemble (an example shown in Fig. 44) consists of “winds” (trumpet, trombone, clarinet, tuba) and “rhythm” (string bass, banjo, drum set). Each of these instruments is available in the standard orchestra with the exception of the drum set. The ensemble of a clarinet, trumpet, trombone, tuba, banjo, and percussion then enters with a boisterous, lively rendition of the typical Dixieland sound.

Figure 47. Sample of texture inspired by a mainstream jazz band in subsection 5, mm. 452-455

“Third Culture Music” is also portrayed in subsection 5 through the exploration of mainstream jazz by instruments not normally found in jazz ensembles. Subsection 5 utilizes traditional jazz techniques, such as swing notation (retained from subsections 3 and 4), thick extended tertian chords, and syncopated accompaniment. During the last melody of the section, the trumpets and trombones play homophonic, syncopated mid-range harmonies as a rhythmic background (Fig. 50), similar to standard jazz ensembles.
The harmonies created are extended or altered chords; for example, the opening measure’s harmonies are Em\(^{11}\) and B\(_b\) maj\(^{9}\).

6.2 “Third Culture” ragtime, Dixieland, and jazz

Figure 48. "Third Culture" diagram of the Dixieland Section

Figure 49. Banjo and shamisen passages illustrating shifting meter and shamisen accompaniment in Dixieland style, mm. 421-433

In the Dixieland Section, the “Third Culture” elements arise from combining the ragtime, Dixieland jazz, and mainstream jazz with the shamisen and Western techniques provided by the orchestra (represented in Fig. 47). The opening shamisen melody mixes elements of ragtime with shamisen-friendly passages. D and G (the open strings) are
frequently part of the melody throughout the Dixieland Section, particularly in passages fitting in the chordal accompaniment (m. 346, in Fig. 45 as an example). A phrase found in both subsections 1 and 2 of the Dixieland Section adds shifting meters, varying metric groupings of four and seven (mm. 422-423 in Fig. 48, grouped in 4/4 +3/4), typically not found in Dixieland music. In subsection 4, the banjo and shamisen play a duet, and the full orchestra enters with fortissimo stings during the soloists’ rests (mm. 415-438), breaking the overall “Dixieland sound.”

Figure 50. The percussion emulating a drum set, mm. 452-455

Two timbral examples of “Third Culture” music include the shamisen acting as a rhythmic accompaniment (Fig. 48), and the percussion imitating a drum set (Fig. 49). The shamisen strums a Dixieland style accompaniment with heavy accents on the downbeats (mm. 381-404, mm. 421-438). The bass drum, snare drum, and crash cymbal play a Dixieland pattern to simulate their drum set counterparts. Because the orchestral and drum set instruments themselves differ slightly, the resulting “orchestral drum set” is not a traditional Dixieland sound.
The end of the Dixieland Section combines elements common and uncommon to jazz, orchestral music, and the two soloist instruments, revealing the “Third Culture” aspect at the end of this section. A horn, which is not a traditional instrument in jazz ensembles, reprises the opening melody to open subsection 5. The harmonies in subsection 5 passed to the flutes, double reeds, and clarinets (mm. 441-449) are standard tertian chords, and not the jazz-like extended harmonies found in the trumpets and trombones.

The Dixieland Section is the first section of the piece with the “home model” of “Third Culture Music. The integrated identity of the shamisen interpreting the Dixieland banjo is a theoretical portrayal of a Japanese TCK\textsuperscript{41} becoming accustomed to the United States while still retaining his or her parents’ Japanese culture. From my experience, this situation is similar (to a lesser degree) to some Japanese students who attended the English speaking international schools, exposed to the English language, American curriculum, and international students, displaying traits that Japanese children in Japanese school do not acquire. Musically, when the shamisen adapts to the melodic and chordal playing styles of Dixieland music, the timbre still retains characteristics of the Japanese instrument. The orchestra still retains the characteristics of an international environment, acting as an intermediary between the two instruments, and adding its own interpretation of Dixieland music.

\textsuperscript{41} While Japanese TCKs are not as common as American TCKs nor as common as Japanese Americans, they do exist and in Japanese are known as \textit{kikokushijō} (帰国子女), or “returnee children” which applies to their status upon return to Japan.
6.3 “Third Culture” *sanshin cadenza* in Transition 4 (mm. 462-495)

Figure 51. A *sanshin*

![Figure 51. A sanshin](image)

Figure 52. The Ryūkyū scale

![Figure 52. The Ryūkyū scale](image)

Transition 4 draws from Okinawan influences, specifically from the Okinawan *sanshin* (Fig. 51). The *sanshin* is related both to the *sanxian* and the *shamisen* and provides a connection between the Chinese and *Nagauta* Sections. The main “Third Culture” element of Transition 4 combines Okinawan *shanshin* music with the Western *cadenza*. Transition 4 begins with the orchestra and *shamisen* playing opposite each other and ends with an unaccompanied *shamisen* mini-*cadenza*. Because other scales in traditional Okinawan music overlap with Chinese and Japanese scales, the Ryūkyū scale (Fig. 52) is used in Transition 4 to endow it with a distinctly Okinawan sound. After a short orchestral introduction, the *shamisen* enters with a melody that fits within the Ryūkyū scale (mm. 472-485), while the strings play all the notes of the same scale. All

---

42 While Okinawa is now officially part of Japan, because of its proximity to China and its independent history, it has a unique musical heritage and is frequently referred to separately from Japanese traditional music.

43 三線, literally “three lines/strings”
instruments in the orchestra that enter from measure 472 adhere to the scale until reaching a small climax (m. 478, Reh. Y) at the beginning of the unaccompanied segment. The first half of Transition 4 is mostly in a 12/8 meter (mm. 462-485), which is similar to the compound meter found in some Okinawan folk songs.  

Figure 53. An excerpt from the unaccompanied segment of the shamisen’s mini-cadenza, mm. 486-491

The shamisen, initially playing sanshin-like passages, adds Western-style virtuosity to the mini-cadenza (Fig. 53). The cadenza consists of three parts: first, a measured Okinawan folk-like melody, second, a more virtuosic solo that departs from the Ryūkyū scale, and third, a short ritardando as a transition into the Nagauta Section. The shamisen’s unaccompanied segment of Transition 4 (mm. 478-495) combines the Ryūkyū scale and the style of a Western cadenza. In this second part, the shamisen plays in duple meter, and the harmonic material shifts away from the Ryūkyū to a freer style, displaying the soloist’s ability to play rapid passages. While these passages do not fit any scale in the traditional shamisen or sanshin repertoire, the techniques are idiomatic to the instrument itself as they repeat fingerings on different strings, a technique commonly found in rock guitar or flamenco passages. The combination of a Japanese instrument

CHAPTER 7
"THIRD CULTURE" ANALYSIS OF THE NAGAUTA SECTION AND TRANSITION

7.1 Introduction to the Nagauta Section

Figure 54. Diagram of the Nagauta Section

Nagauta Section (mm. 496-530)

- Subsection 1
  - Main theme in shamisen
  - (mm. 496-503, Rehearsal AA)
  - Tempo = 56

- Subsection 2
  - Banjo answer
  - (mm. 504-516, to Rehearsal BB)
  - Tempo = 72

- Subs. 3
  - Ensemble in mixed pentatonic scale
  - (mm. 517-523, from Rehearsal BB)
  - Tempo = 88

- Subs. 4
  - Faster shamisen solo
  - (mm. 524-530, to Rehearsal CC)
  - Tempo = 112

Figure 55. A nagauta ensemble, back to front, left to right: four singers, four shamisen, shime-daiko, ōtsutsumi, two kotsutsumi, and nokan

45 Photo © Jack Vartoogian 1986. Province, 672.
The Nagauta Section is inspired by nagauta,\textsuperscript{46} a traditional Japanese type of long-form song. The section features a slower shamisen (subsection 1, Fig. 54) and banjo (subsection 2) solo, then gradually accelerates in tempo and integrates the two soloists and orchestra (subsections 3 and 4). Nagauta is found in kabuki and noh theatre in Japan, and is also performed without the theatrical context in modern concert settings. Nagauta ensembles (Fig. 55) normally consist of one or more singers, several shamisen, several percussion instruments (shime-daiko, tsuzumi, and o-tsuzumi) and a flute (shinobue or nokan). The Nagauta Section largely makes use of the hirajōshi scale (Fig. 56), which is the one most commonly associated with nagauta and traditional Japanese music. With the exception of a few pitches, the shamisen in subsections 1, 2, and 4 (mm. 498-516, 524-530) follows a hirajōshi scale, giving it a native sound. The primary “Third Culture” element in the Nagauta Section mixes the Japanese scale with the Western aspects of the banjo and orchestra.

Figure 56. D hirajōshi scale\textsuperscript{47}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure56}
\caption{D hirajōshi scale}
\end{figure}

\textsuperscript{46} 長唄, literally “long song.”

\textsuperscript{47} Generally, scales in Japan do not have a “tonic” as in the Western tradition
7.2 “Third Culture” *nagauta* and Japanese scales

Figure 57. "Third Culture" diagram of the *Nagauta* Section

![Diagram of Third Culture and Nagauta Section]

Figure 58. Opening melody of *Nagauta* Section, mm. 496-504

![Opening Melody of Nagauta Section]

The main “Third Culture” aspect of the *Nagauta* Section is the interpretation of Japanese scales by the banjo and orchestra (represented in Fig. 57). While the melody in the *shamisen* starts in the *hirajōshi* scale (Fig. 58), a B♮ appears somewhat unexpectedly (m. 497) after the B♭ is established in the previous measure. While the B♮ does fit...
another traditional Japanese scale (*kumoi*), this pitch illustrates that the section does not strictly adhere to the *hirajōshi* scale. Also, within the *shamisen* passage, the root of the *hirajōshi* scale changes (using Fig. 56 to determine the root), switching from a G scale (m. 496), to F (m. 498-512).

Figure 59. The banjo melody in the *Nagauta* Section, mm. 508-513

![Banjo Melody](image)

The banjo shows a “Third Culture” aspect in subsection 2 by combining the *hirajōshi* scale with Western chords (Fig. 59). The notes fingered in the banjo solo in subsection 2 (mm. 508-512) match the same G *hirajōshi* scale as the *shamisen*, but the banjo occasionally strums open strings (a G major chord). The banjo’s open B♭ string clashes with the B♭ in the *hirajōshi* scale. Subsection 3’s (mm. 517-523) harmonic language combines two separate Japanese pentatonic scales: the *hirajōshi* and *minyō* or *yō* (Fig. 60). The pitch material in the orchestra and soloists follow this hybrid scale until subsection 4 (excerpt in Fig. 61).

Figure 60. The G *hirajōshi* and *yō* scales combined

![Scales Diagram](image)
The *Nagauta* Section is the first section that musically parallels my background as a TCK, particularly when the banjo and orchestra interpret music inspired by *nagauta*. The less energetic opening to both *nagauta* and the *Nagauta* section metaphorically relates to my initial experiences in Japan and the unfamiliarity and insecurity of living in a new, different culture. As the section progresses and gains tempo, the banjo and *shamisen* intertwine slightly more, relating to the adjustments a TCK makes after becoming accustomed to the new culture but still retaining characteristics of his or her parents’ culture. The gradual acclimation of a TCK to a new culture is portrayed as “Third Culture Music” through the banjo and orchestra acclimating to *nagauta*, resulting in music that integrates musical ideas from the banjo and orchestra with that of the *shamisen*.

7.3 “Third Culture” Japanese-Irish harmonies in Transition 5, (mm. 531-539)

The main “Third Culture” element in Transition 5 is the common harmonic language between the *Nagauta* and Irish Sections. Transition 5 begins with long notes in the strings and brass that form an Emaj\(^7\)\(^{#13}\) chord, which is also one possible Western
rendering of the five-note *hirajōshi* scale. This chord combines the Western harmony of the Irish Section while maintaining a connection to the *Nagauta* Section. Transition 5 also combines melodies of both sections within the harmony.
8.1 Introduction to the Irish Section, jig, and tenor banjo

Figure 62. Diagram of the Irish Section

<table>
<thead>
<tr>
<th>Subsection 1</th>
<th>Subsection 2</th>
<th>Subsection 3</th>
<th>Subsection 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main theme in banjo (mm. 540-561, Rehearsal DD to EE)</td>
<td>Main theme in shamisen (mm. 562-581, Rehearsal EE to FF)</td>
<td>Both soloists caccia, orchestra build-up (mm. 582-609, Rehearsal FF to GG)</td>
<td>Orchestral answer in mixed rhythms (mm. 610-641, Rehearsal GG to II)</td>
</tr>
</tbody>
</table>

Figure 63. An Irish tenor banjo

The Irish Section consists of music inspired by the Irish light jig, a quick, lively dance in 6/8 meter associated with traditional Irish step dancing that is accompanied by instrumental music. Both modern Irish folk music and the music in the Irish Section contain modes and rhythms of the traditional jig. The section first uses the modes and
rhythms of the jig as a base (largely in subsections 1 through 3, Fig. 62) before deviating both metrically and harmonically (subsection 4). The Irish tenor banjo (Fig. 63) is an instrument found in modern Irish musical ensembles that play this music. While the music for most jigs is standardized, the instrumentation is not, and jigs can be played by a number of different instruments. Traditionally, instruments that play the melodies accompany the dances. Originally, melodies were played by the Uilleann pipes, Irish flute, or Irish whistle, but recent additions include the banjo, mandolin, violin (fiddle), guitar, and piano. In modern renditions of Irish folk music, there is commonly a traditional Irish melody with accompaniment consisting of Western chords (frequently provided by a guitar). The main “Third Culture” element of this section is the music and rhythm of the Irish jig mixed with chromaticism and shifting meters not common in Irish folk music. In addition, the ending of the Irish Section contains interlocking rhythms inspired by Balinese gamelan.

Figure 64. Main melody of Irish Section, mm. 540-553

The elements in the Irish Section inspired by the Irish jig are the melody (in the banjo in Fig. 64), which uses modes and ornaments, and the drones and chords that
support the melody. Overall, the main melody is in D Dorian, a common mode found in Irish folk songs (the other are Mixolydian and Ionian/major). The melody also contains ornaments common to Irish music, such as the grace notes (m. 545), and the frequent *glissandi*. Drones and triads in Dorian mode form the two types of harmonies in the Irish Section. The solo instruments’ open strings and orchestral instruments’ long drones throughout the section reflect the nature of the Uilleann pipes. In subsection 3, the drones are discarded in favor of a chord progression: i-VII-III-v-i-IV-i-VII (m. 582-590). All the chords fit into Dorian mode and generally match the melody, similar to how Western chords fit a melody in modern Irish folk music.
8.2 “Third Culture” jig

Figure 65. "Third Culture" diagram of the Irish Section

Figure 66. A reduction of the main melody and accompaniment in subsection 4, mm. 610-619
“Third Culture Music” in the Irish Section is most evident in subsection 4, as the Irish jig combines with Western elements not commonly associated with modern Irish folk music (represented in Fig. 65). The subsection contains extended harmony, shifting meters, and interlocking rhythmic patterns. At the start of subsection 4, the time signature changes between 5/8 and 6/8 (m. 610-619, Fig. 66). The melody in the strings is shortened in the 5/8 measures, and the full orchestra plays short extended tertian chords on the downbeat of each measure. The progression of the chords is not functionally tonal. For example, the first chord is $B^\flat_9$ (m. 610), and the second is $A_m^{69}$. Following this polymetric restatement of the main theme, the meter changes back to 6/8. However, the rhythmic patterns of all the instruments create a constant flow of eighth notes similar to steady stream of eighth notes in both the orchestra (mm. 620-625, 627-628) and solo instruments (mm. 626-629, 631-633, Fig. 67). This idea is inspired by kotekan, an interlocking rhythmic technique in Balinese gamelan.

The Irish Section relates the rhythmic nature of the jig and Irish tenor banjo to the rhythmic capabilities in the shamisen and the orchestra. The rhythmic nature of the kotekan also relates to the rhythmic nature of the section. While the “home model” is the template of analysis for the Irish Section, the addition of the Balinese musical idea resembles the international environment. Because TCKs relate more closely with each other than children from their home or surrounding culture, they learn about the home
cultures of other TCKs. Theoretically, the Irish Section would represent a Japanese TCK in Ireland, who also relates to another TCK from Bali. The combination of Irish (and Balinese to a lesser degree) musical elements with the timbre of the shamisen and orchestra reflects the integrated identity of a TCK to portray “Third Culture Music.”
8.3 “Third Culture” reel in Transition 6

Figure 68. Diagram of Transition 6

<table>
<thead>
<tr>
<th>Tempo</th>
<th>Introduction</th>
<th>Banjo solo</th>
<th>Shamisen solo</th>
<th>Violin solo</th>
<th>Orchestral Finish</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rhythmic feel setup</td>
<td>Main melody</td>
<td>Melodic answer in shamisen-friendly key</td>
<td>Main melody with fiddle techniques</td>
<td>Orchestra finishes melody</td>
</tr>
<tr>
<td></td>
<td>(mm. 642-652, Rehearsal DD to EE)</td>
<td>(mm. 653-668, Rehearsal DD to EE)</td>
<td>(mm. 669-681, Rehearsal DD to EE)</td>
<td>(mm. 682-691, Rehearsal DD to EE)</td>
<td>(mm. 692-696, Rehearsal DD to EE)</td>
</tr>
</tbody>
</table>

Figure 69. A G-major scale tablature rendition of the cross-string techniques of the bluegrass banjo’s “melodic style” popularized by Bill Keith. The letters below the staff indicate the right hand.

\[ \text{Adapted from: Will Schmid, Mac Robertson and Robbie Clement, } Hal Leonard Banjo Method - Book 2: For 5-String Banjo (Winona, MN: Hal Leonard Corporation, 1980), 42. \]
Figure 70. The banjo reel melody, illustrating the “melodic style” and fiddle techniques in tablature form, mm. 653-660

Transition 6 is based on the melodic banjo reel, a specific type of five-string banjo playing of the reel, a duple meter dance popular in Irish step dancing. Transition 6 is similar in structure and concept to a main section and contains subsections (Fig. 68). In traditional Irish dance, a reel frequently follows a jig, similar to how Transition 6 follows the Irish Section. The two playing styles utilized in Transition 6 are the “melodic style” and a style adapted from fiddle playing, which utilizes one string for both a melody and drone. “Melodic style” banjo playing, a technique specific to the five-string banjo in bluegrass tuning, was invented (credited to banjo player Bill Keith in the late 1950s) as a
method for the banjo to play fast fiddle melodies seamlessly. The technique involves neighboring notes of a scale played on alternating strings (illustrated in tablature form in Figs. 69 as a scale and 70 in the piece), resulting in a dulcimer-like sound. The elements of the reel used in this section are the five-string melodic style banjo playing, duple meter, fiddle-like violin melody, and a Western chordal accompaniment. The shamisen’s adaptation and the orchestra’s interpretation of the reel melody reveal the main “Third Culture” aspect of Transition 6.

Figure 71. The shamisen’s interpretation of the reel melody, mm. 669-675

Figure 72. The shamisen’s san-sagari tuning in the Irish Section and Transition 6

While the banjo’s solo is close to the source music, the shamisen’s interpretation of the reel melody most reflects “Third Culture Music.” Because of the number of strings available, the shamisen’s solo (mm. 669-681, Fig. 71) differs from the banjo’s solo both in mode and technique. Melodic passages are altered to fit the shamisen’s tuning and fingerings. The shamisen passage emphasizes the open note and minor third on each

---

49 A sample of Bill Keith playing two standards of this style that were originally fiddle tunes, “Devil’s Dream” and “Sailors Hornpipe,” can be found at “Bill Keith Banjo Workshop - Part 4 of 9,” YouTube, http://www.youtube.com/watch?v=wrwfxd8FIO0 (accessed January 19, 2012).

50 三下り, literally “Three lowered” indicating the tuning down of the third string.
string in san-sagari tuning (Fig. 72), resulting in a D Phrygian mode interpretation of the solo. Because the “melodic style” technique is virtually impossible for the shamisen, the soloist plays the reel passage with hammer-ons and pull-offs on the same strings. The shamisen’s interpretation of the reel is analogous to a Japanese TCK in an American cultural setting. Similar to the Irish Section, the shamisen’s rhythmic capabilities and timbre result in a Japanese-American “Third Culture Reel.”
9.1 Introduction to the Tsugaru Section and the Tsugaru jamisen

Figure 73. Diagram of the Tsugaru Section

The Tsugaru Section is inspired by the music of the Tsugaru jamisen. The solos in this section contain musical ideas closely related to Tsugaru jamisen music, including tuning of the instrument’s open strings, virtuosic and extended techniques, and the use of the yō scale. This section features an extended shamisen solo (subsection 1, Fig. 73), followed by a banjo (subsection 2) and orchestral (subsection 3) interpretation of Tsugaru jamisen music. The Tsugaru jamisen instrument and style developed fairly recently compared to the history of the shamisen. The Tsugaru style was popularized in northern Japan in the early twentieth century by several blind musicians who combined the traditional songs (minyō) with improvisational, virtuosic passages, and many extended techniques not found in other traditional shamisen music. The Tsugaru jamisen’s strings

---

51 Tsugaru (津軽) is a region in Aomori prefecture.
are closer to the neck and bridge than other shamisen, allowing for faster left-hand techniques and the *tataku*\textsuperscript{52} effect of the *bachi* hitting the body of the instrument.\textsuperscript{53} The main “Third Culture” element of the section derives from the banjo and orchestra’s interpretation of *Tsugaru jamisen* music.

Figure 74. Tuning to open the *Tsugaru* Section, mm. 697-701

Figure 75. The *yō* scale used at the beginning of the *Tsugaru* Section (based on F)

Figure 76. A transcription of the first two measures of *Rokudan* (based on the C *yō* scale)

\textsuperscript{52} *叩*, meaning “to strike/hit”

Many *Tsugaru jamisen* pieces begin by having the performers tune the strings in tempo. At the beginning of the *Tsugaru* Section, the *shamisen* tunes to instruments in the orchestra (Fig. 74). While most other sections in the piece derive new thematic material from source music, the *Tsugaru* Section quotes the first two measures of the *Tsugaru jamisen* piece *Rokudan* (Fig. 76)\(^{54}\) as the starting point of the melody (mm. 701-703, Fig. 77).\(^{55}\) The scale used in the *shamisen* solo is the *yō* scale (Fig. 75) mentioned in the *Nagauta* Section. The banjo’s solo begins (m. 745-754) in a *yō* scale based on G, then shifts to one based on A (mm. 755-770). When the orchestra enters with the main melody, it is a *yō* scale based on C.

---

\(^{54}\)“Rokudan” (六段) is also the name of a famous *koto* and *shamisen* piece not related to the piece for *Tsugaru jamisen*. The name means “six steps.”

The major characteristic of *Tsugaru jamisen* playing that differs from other *shamisen* playing styles is that the performer shows off his or her playing ability with fast passages and extended techniques. Another major difference that is the *Tsugaru jamisen* is a solo instrument, while the other *shamisen* are part of an ensemble or used as an accompaniment to song. The *shamisen*’s extended techniques in the *Tsugaru* Section are centered on left-hand hammer-ons and pull-offs. The left hand strikes each string (hammer-on) twice for each time the *bachi* strikes the string (mm. 721-722, Fig. 78). The *shamisen* then uses hammer-ons and pull-offs with faster sixteenth-note passages (mm. 723-724).

9.2 “Third Culture” *Tsugaru* banjo and orchestra

Figure 79. "Third Culture" diagram of the *Tsugaru* Section
The main “Third Culture” element of the Tsugaru Section arises from the banjo solo and the orchestra interpreting the Tsugaru jamisen style (represented in Fig. 79). The banjo uses the same melody and techniques of the shamisen, but also adds quick passages related to finger patterns of the bluegrass banjo. The banjo solo begins by imitating some of the techniques of the shamisen solo, but rather than reproducing techniques idiomatic to the shamisen, the banjo employs techniques common to the banjo. The banjo’s sixteenth-note techniques are similar to the shamisen passage in Fig. 76, but the banjo uses pull-off techniques with two strings (mm. 761-762, Fig. 81). The last solo technique the banjo uses is a backward roll (mm. 764-767, Fig. 81)—a common bluegrass fingerpicking pattern (Fig. 80)—to show off rapid playing. While the
technique is familiar to the banjo, the use of the yō scale is less common, entwining
music from both bluegrass and Tsugaru music.

Figure 82. Reduction of the interlocking rhythm in the orchestra accompanying the
melody, mm. 763-764

Figure 83. Reduction of the orchestral climax of the Tsugaru Section, mm. 780-783

“Third Culture Music” is present in the orchestra’s usage of Western and non-
Western techniques to interpret Tsugaru jamisen music. When the orchestra restates
soloists’ phrases (mm. 725 and 728 in the shamisen solo, and m. 763, shown in Fig. 82,
in the banjo solo), the staccato passages and the percussion provide a constant stream of
sixteenth notes by combining the rhythms of the bongos and xylophone, a technique once
again inspired by the interlocking kotekan of Balinese gamelan. This technique allows
the orchestra a contrasting interpretation of the same harmonic material while still
maintaining the energetic nature of the Tsugaru Section. The orchestral climax of the Tsugaru Section echoes the liveliness of the two soloists by playing a rather tongue-in-cheek version of the Tsugaru jamisen melodies (Fig. 83). This statement of the melody resembles an upbeat polka (mm. 780-783), combining the shamisen melody with strong downbeats in the bass instruments and bass drum, adding offbeat accents in the mid-range instruments and snare drum.

Similar to the Nagauta Section, the Tsugaru Section closely resembles my situation as a TCK. If the Nagauta Section portrays my situation as a TCK when first adapting to a new culture, the Tsugaru Section depicts my situation when I had fully adapted to the new surroundings and considered it “home.” “Third Culture Music” is demonstrated when the banjo enters boldly with the backward roll but in the yō scale, it expresses a sense of comfortableness of the banjo integrating its style with Tsugaru jamisen music.

9.3 “Third Culture” banjo cadenza in Transition 7, mm. 796-804

Figure 84. Alternating thumb roll in bluegrass banjo with tablature
Figure 85. Atonal passage using the alternating thumb roll with tablature, mm. 801-804

The combination of atonal music and banjo techniques reveals “Third Culture Music” in Transition 7. This transition is a mini-cadenza for the banjo and serves as a prelude to the Bluegrass Section. Transition 7 is one of the few places in the entire piece that is neither tonal nor modal in inspiration. The end of the mini-cadenza is a passage utilizing the alternating thumb roll, a very common finger pattern in bluegrass banjo (801-804, Fig. 84). The “Third Culture” elements of the banjo mini-cadenza combine bluegrass finger patterns with atonal harmonies. The fingering in the left hand descends one half step after each roll is completed, creating various clashes with the open string, similar to the chromatic passages in the Tsugaru Section (mm. 709-710 in Fig. 85).

56 The other is the end of the West African Section.
CHAPTER 10
"THIRD CULTURE" ANALYSIS OF THE BLUEGRASS SECTION AND TRANSITION 8

10.1 Introduction to the Bluegrass Section and bluegrass music

Figure 86. Diagram of the Bluegrass Section

The Bluegrass Section is based on the modern three-finger bluegrass banjo style, popularized by Earl Scruggs in the 1950s and 60s. The typical bluegrass band consists of various stringed instruments—to the point where it is occasionally called a “string band”—such as a five-string banjo, guitar, mandolin, violin, and plucked string bass. While there are many variations within bluegrass music, the banjo largely plays arpeggiated passages over a chord structure, with emphasis in the bass on the root and fifth of the chord. Frequently, there is a vocal line over the accompaniment, but instrumental-only bluegrass is also common. This section, like several previous sections, begins with material closely related to the source music (from the Double Cadenza through subsection 1, Fig. 86), followed by a gradual integration of non-bluegrass musical material (subsections 2 through 7). The main “Third Culture” element in this
section combines bluegrass textures with harmonic and rhythmic material from Japanese music. The *shamisen* and orchestra interpret bluegrass music, and the banjo incorporates Japanese scales into a bluegrass texture.

Figure 87. Excerpt from “Dueling Banjos”\textsuperscript{57} as played in the film *Deliverance* (1972), for five-string banjo and guitar with tablature

\[ \text{Figure 88. Back and forth exchange between the banjo and shamisen, inspired by “Dueling Banjos”, mm. 815-824} \]

The opening double *cadenza* of the Bluegrass Section is a reference to “Dueling Banjos,” a composition by Arthur Smith for two banjos, made popular in the film *Deliverance* (1972). The original song was for a four-string and five-string banjo, but the film’s recording was for five-string banjo and guitar (excerpt in Fig. 87). In the double *cadenza*, as in “Dueling Banjos,” one soloist plays a short passage followed by the other soloist repeating the melody. The banjo plays several short bluegrass passages (for example, mm. 821-822 from Fig. 88), which the *shamisen* echoes (mm. 823-824). The *shamisen* also initiates passages (mm. 815-817, with pitch material close to a *hirajōshi* scale) that the banjo imitates (mm. 818-820). The two solo instruments lead into subsection 1 of the Bluegrass Section, which most closely resembles bluegrass music (Fig. 89). A fast lively bluegrass banjo solo plays over the *shamisen*’s guitar-like strumming and contrabass’ root-fifth bass line. With the addition of a violin solo, the banjo, *shamisen*, contrabass, and violin form a bluegrass-like “string band” to imitate the timbre of bluegrass music.
10.2 “Third Culture” orchestral and Japanese bluegrass

Figure 90. "Third Culture" diagram of the Bluegrass Section

Figure 91. Shamisen passage with bluegrass-style accompaniment, mm. 914-916, and a bluegrass-influenced solo, mm. 914-919

Figure 92. Banjo passage combining the alternating thumb roll and two hirajōshi scales, 922-925

The main “Third Culture” aspect of the Bluegrass Section results from adding Japanese elements to bluegrass music (represented in Fig. 90). The shamisen incorporates Japanese and Okinawan characteristics into the Bluegrass Section beginning in subsection 5. The guitar-like accompaniment (mm. 914-916) and the short solo (mm. 917-919, Fig. 91) both follow a Ryūkyū scale. The rhythm of the short solo is a 3+3+2
pattern, common in bluegrass, and the shape of the top notes in the shamisen resembles a banjo’s backward roll technique. The shamisen's interpretation of bluegrass sounds very different from the source music as bluegrass is not idiomatic to the shamisen. From the other perspective, the banjo plays an alternating thumb roll in the Ryūkyū (mm. 920-922, 926) and hirajōshi (mm. 923-925, Fig. 92) scales while alternating between a 4/4 and 7/8 meters in subsection 6. Because their textures and rhythms are in the bluegrass idiom, the banjo passages that incorporate Japanese elements could never be interpreted as Japanese music. Similarly, because of its use of Japanese scales, the banjo passage could never be interpreted as traditional bluegrass. The orchestra portrays “Third Culture Music” by combining bluegrass concepts with the timbres of the orchestra. When the full orchestra enters in subsection 4 (starting at m. 892, Fig. 93) with an approximation of the banjo theme from subsection 1 (seen in Fig. 89), the resulting sound is more like a circus march than bluegrass. The march-like percussion, soaring melodies in the piccolo and brass, and lack of constant sixteenth notes commonly found in banjo playing remove the traditional aspects of bluegrass music.
The Bluegrass Section portrays “Third Culture Music” through the integration of bluegrass and banjo textures, *shamisen*-related scales and textures, and the orchestral interpretation of both solo instruments’ cultures. Like the banjo in the *Nagauta* Section, the *shamisen* cautiously imitates the banjo’s sound at the beginning of the Bluegrass Section. Then, like the *Tsugaru* Section, the *shamisen* more confidently integrates Japanese scales into the music near the end of the Bluegrass Section. This corresponds to the process of a theoretical Japanese TCK slowly adapting and acclimating to American culture, but still retaining distinct Japanese characteristics, similar to how I blended my parents’ American background while comfortably acclimating to the drastically different culture. “Third Culture Music” is portrayed through ideas of integration and acclimation of bluegrass, orchestra, and the *shamisen* into a hybrid musical result.
10.3 “Third Culture Music” in Transition 8 (mm. 952-969)

Figure 94. The two-voice motif in the banjo and *shamisen* found throughout Transition 8 and in parts of the Ending Section

Transition 8 functions as a short interlude between the Bluegrass Section and the Ending Section. Here, the “Third Culture” element is the interlocking melodic and harmonic counterpoint in Japanese scales, similar to the ending of the Bluegrass Section. Throughout the transition, the banjo plays in a C♯ *yō* scale and *shamisen* plays in a G *hirajōshi* scale (mm. 953-969). The *pizzicato* strings and mallet percussion instruments also play slow interlocking rhythms (such as mm. 959-960) opposite the soloists in the same two scales. The banjo and *shamisen* establish a 4/4 + 3/4 two-voice motif (Fig. 94) in the two scales, ending the transition with an *accelerando* into the Ending Section.
CHAPTER 11
“THIRD CULTURE” ANALYSIS OF THE ENDING SECTION

11.1 Introduction to the Ending Section, drum and bass music, and the Yoshida Brothers

Figure 95. Diagram of the Ending Section

![Diagram of the Ending Section](image)

**Subsection 1**
Introduction of fast rhythms in 4/4 + 3/4
(mm. 970-991)

**Subsection 2**
Melodies on top of same rhythms
(mm. 992-1003)

**Subsection 3**
Reprises of previous sections part 1 (integrated with rhythm of the section)
(mm. 1004-1025)

**Subsection 4**
Reprises part 2 (in original tempo and meter)
(mm. 1026-1051)

**Coda**
Long note statements by the orchestra with a flashy short double-cadenza in the soloists in between.
(mm. 1052-1078)

Figure 96. "Third Culture" diagram of the Ending Section

!["Third Culture" diagram of the Ending Section](image)
The Ending Section serves as a lively conclusion to the piece, featuring new material (subsections 1 and 2 and the coda, Fig. 95) as well as reprises from previous sections (subsections 3 and 4). The “Third Culture Music” in this section derives musical ideas from previous sections, drum and bass music, and the Yoshida Brothers (represented in Fig. 96). Drum and bass is a specific type of popular music that combines elements of rock, hip-hop, reggae, and electronic music, similar in concept to “Third Culture Music,” except more established as a genre. The Yoshida Brothers are a duo of *Tsugaru jamisen* players who incorporate popular music into traditional styles. Because the Ending Section reprises material from previous sections, it reflects a second layer of “Third Culture Music.”

Figure 97. A typical Drum and bass pattern

Figure 98. The timpani and percussion patterns inspired by Drum and bass rhythmic patterns found throughout the Ending Section
Drum and bass, a type of popular electronic dance music, is the rhythmic source of inspiration in the Ending Section. The drum and bass sound developed in the 1990s electronic dance music scene in the United Kingdom, evolving from elements such as rock, reggae, and hip-hop, with a heavy focus on sampled loops. Typically, drum and bass is fast (around $\frac{\text{BPM}}{} = 140-160$ using Fig. 97), with a bass drum pattern emphasizing the downbeat, a very strong snare drum on the second and fourth beats, and syncopated patterns filling out the rest of the rhythmic texture to create a “wall of sound” effect. In the Ending Section, the bass drum and timpani provide the low range, and the snare drum accents the second and fourth beats (Fig. 98). The soloists and the remainder of the orchestra add layers of syncopation.

The traditional orchestral percussion interpreting the electronic texture of drum and bass resembles a TCK applying aspects of his or her parents’ culture in the surrounding culture. When a TCK is surrounded by a separate culture, he or she frequently provides a different perspective because of his or her mixed background. Similarly, “Third Culture” drum and bass sound is a result of the electronic drum pattern through the timbral perspective of orchestral percussion and through the rhythmic perspective of the 4/4 + 3/4 pattern. The resulting music provides a fast, energetic percussive frame for the fast-paced nature of the Ending Section and for the reprises of the previous main sections.
Table 4. Reprises in the Ending Section

<table>
<thead>
<tr>
<th>Reprise</th>
<th>mm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persian</td>
<td>1004 - 1007</td>
</tr>
<tr>
<td>West African</td>
<td>1008 - 1011</td>
</tr>
<tr>
<td>Chinese</td>
<td>1012 - 1017</td>
</tr>
<tr>
<td>Dixieland</td>
<td>1018 - 1021</td>
</tr>
<tr>
<td>Nagauta</td>
<td>1022 - 1025</td>
</tr>
<tr>
<td>Irish</td>
<td>1026 - 1035</td>
</tr>
<tr>
<td>Tsugaru</td>
<td>1036 - 1042</td>
</tr>
<tr>
<td>Bluegrass</td>
<td>1043 - 1050</td>
</tr>
</tbody>
</table>

Figure 99. Short double *cadenza*-like passage in the banjo and shamisen, with a fragment from the two-voice motif from Transition 8, mm. 1056-1062

Themes from all previous main sections are reprised in the Ending Section (Table 4). The melodies in the Ending Section are largely determined by “Third Culture” rhythmic and harmonic elements. The 4/4 + 3/4 meter is used as a backdrop for the reprises of the Persian Section, the West African Section, the Chinese Section, and the Dixieland Section. The reprises also are supported by the drum and bass pattern. In the
coda of the Ending Section, the two-voice motif from Transition 8 reappears, but the most significant melodic addition is a short double *cadenza*-like passage in the banjo and *shamisen* (mm. 1056-1060, Fig. 99). Each instrument follows repeated fingered patterns up the neck to the top of its range. The banjo uses the alternating thumb roll, also used in Bluegrass Section, and the *shamisen* plays a triplet pattern, similar to passages in the *Tsugaru* Section.

Figure 100. The Yoshida Brothers in concert at the El Ray Theatre in Los Angeles, August 14, 2010, *left*: Ryōichiro Yoshida; *center*: Ippiki Takemoto (percussion); *right*: Kenichi Yoshida\(^58\)

---

\(^58\) *Yoshida Brothers, U.S. Tour 2010* (2010), El Ray Theatre, JPEG file, http://sphotos.xx.fbcdn.net/hphotos-snc7/45741_459731581030_24965126030_6700036_2637888_n.jpg (accessed April 5, 2012). The photo alone reveals this mixture, as the Yoshida Brothers are playing their *shamisen* in traditional garb, but are in a rock concert setting complete with microphones and amplifiers. Also the percussionist is dressed casually and the Yoshida Brothers themselves have rock-style hairdos.
The last component of the Ending Section is inspired by the music of the Yoshida Brothers (Ryōichirō and Kenichi, pictured in concert Fig. 100), a shamisen duo who combine Tsugaru jamisen music with popular music. As their music integrated a traditional playing style with outside sources, the Yoshida Brothers music is similar to “Third Culture Music.” (They are fully Japanese and raised in Japan, and thus do not have the displaced “identity crisis” to be considered “Third Culture Music.”) Their song “Kodō,”\(^{59}\) written by Kenichi Yoshida, combines rock-style “power chords” and the yō scale, which is close to a blues scale also used frequently in rock. The tuning of the shamisen in “Kodō” is ni-agari, which is tuned the same as a guitar “power chord.” The Yoshida Brothers also have written and performed songs that integrate Tsugaru jamisen with rock and hip-hop, using the shamisen for both melodic and accompaniment purposes.

The Yoshida Brothers’ playing style usually alternates between unison and a melody/accompaniment division, which is referenced in the banjo and shamisen parts throughout the Ending Section. In subsections 1 and 2, the banjo and shamisen play a syncopated, energetic two-measure phrase in rhythmic unison (Fig. 101), while various instruments of the orchestra enter with short melodies. In subsection 3, the two solo instruments reprise themes from the previous sections, including an exchange of solos in the Persian Section reprise (mm. 1004-1007), a division in melody and accompaniment in the Dixieland Section reprise (mm. 1018-1021), and doubling in unison in the Nagauta Section reprise (mm. 1022-1025).

\(^{59}\) 鼓動, meaning “beat” or “pulse.” This song became popular because of its inclusion in an advertisement for the Nintendo Wii in 2006, which led to their international recognition.
11.2 “Third Culture” amalgamation in the Ending Section

The main “Third Culture” harmonic aspect combines polychords with syncopated rhythms. When not reprising melodies from previous sections, the harmonic material of the soloists and orchestra is polychordal. Throughout the Ending Section, the shamisen plays the syncopated pattern on open strings in honchōshi, which consists of the root and fifth of a G chord, while the banjo outlines the root and fifth of the E chord. The orchestra plays a G minor chord in the upper register and an E major chord in the lower register (found in m. 992 of Fig. 102), matching the harmony of the soloists. Between subsections 1 and 2, the harmony shifts in oblique motion, as the upper chord remains the same while the lower moves up half-steps: G minor/E major (mm. 982-985), G minor/F major (mm. 986-989), and G minor/G♭ major (mm. 990-993) in a Latin-style rhythm (mm. 990-991 in Fig. 102).

The Ending Section is a meta-example of “Third Culture Music.” The melodic material in previous sections that were examples of “Third Culture Music” is used as
source music during the reprises in subsections 3 and 4. The music of the Yoshida Brothers, which is similar to “Third Culture Music,” is treated as source music by combining the *shamisen* and banjo with other popular forms of music, such as drum and bass and Latin rhythms. By the end, all of the influences from around the world and from the within the piece have recognizable traces of the source music, each relating to each other over the backdrop of the material new in the Ending Section.

This second layer of “Third Culture Music,” while based on the international model, is also comparable to gatherings of TCKs. One example in my experience that relates to this concept was a retreat for all the “missionary kids” (MKs) returning to the United States entering college. At this retreat, there were people there from all across the globe with similar experiences and backgrounds, which made it very easy to relate to each other. Similarly, the reprises in the Ending Section encompass a wide variety of both source music, and “Third Culture Music” relates each reprise to each other through the background of the modified drum and bass inspiration. This mix of distinct musical sources that relate aspects of each source to each other over a common backdrop in the Ending Section is the essence of “Third Culture Music.”
CHAPTER 12
CONCLUSION AND THE FUTURE OF “THIRD CULTURE MUSIC”

*The Twain Meet* is a daring piece on many levels. It references music from around the world, but does not fully adhere to any of their forms and conventions. The inspirations encompass music associated with a wide range of social standings: from the highest rulers to the lowest worker. On a practical level, it demands virtuosity of the soloists in many styles not common to their instrument. The number of banjo and *shamisen* players willing and able to take on a composition of this magnitude are likely very few. The musicians capable of performing the piece must be open to interpreting music of different cultures; they would need a “Third Culture” mindset. The soloists would need to recognize that this musical interpretation would integrate their instruments’ traditions with other musical traditions.

“Third Culture Music” reflects globalization and cultural interchange due to factors such as the speed of travel, global trading, and the connectivity of the Internet. While there still exist distinct cultures, the borders between them are becoming more ambiguous and easily traversable. “Third Culture Music” finds its originality along conceptual borders and travels between musical cultures. I cannot easily give a specific answer to the common question, “Where are you from?” because there is no one place I spent the majority of my childhood. However, because of my background, I am able to adapt to many different living situations, making that adaptation a unique part of my personality. The potential of “Third Culture Music” also lies in its adaptability as situation and cultures change. “Third Culture Music” also provides an alternate perspective into each culture’s music, similar to how a “Third Culture Kid” has an
alternate perspective of the world than those who were raised in one culture, relating to many cultures across the globe.

*The Twain Meet* is the first composition that truly reflects aspects of not only my “Third Culture” upbringing but also my many approaches to composition. The piece connects traditional Western elements of the orchestra and atonality with folk and popular music from around the globe. The piece is both dramatic and humorous, contrasting the fun and liveliness in the *Tsugaru* and Bluegrass Sections with the seriousness of the *Nagauta* Section and slow Transitions. Even though Japan has been part of my identity since childhood, the incorporation of non-Western music into my composition is a much more recent development. My more recent compositions (from 2006 to the present) that encompass several cultures (listed in the Appendix) are chamber works that generally one or two facets of my multicultural outlook, such as classical, folk, popular music, humorous, and dramatic music. Combining all these factors into one piece results in a musical collage organized geographically, tied together through orchestration, and the multiple facets that make up a TCK’s identity.

*The Twain Meet* is a “child” of the multicultural approach used by noted composers such as Tan Dun, Chou Wen-chung, Colin McPhee, Lou Harrison, Bright Sheng, and Evan Ziporyn. While many of these composers were exposed to music not native to their cultures, each remained in his parents’ culture until adulthood. By contrast, a TCK is raised outside his or her parents’ home culture and has no choice about his or her cultural surrounding. A TCK does not have the single cultural foundation that his or her parents have. Similarly, “Third Culture Music” does not consist of a single musical
background. In essence, as a TCK is the child of parents who relocated to another culture, “Third Culture Music” is a “second generation” intercultural music.

This raises the question: what is the future of intercultural music? If intercultural music is the trend, will that eventually replace musical nationalism? I believe the answer is that intercultural music will continue to expand, and will complement nationalism instead of replacing it. Musical nationalism and intercultural music, while opposites, strive for the same goal, as both seek to establish an identity. “Third Culture Music” integrates aspects of different cultures to try to establish a single identity. Nationalism tries to establish a musical identity connected to a national identity, but, like “Third Culture Music,” the definition of “nationality” may not be clear. Even taking native populations into account, many nations are culturally diverse, and establishing a “national identity” might result in integrating or ignoring cultures within that nation. In addition, the source music, as previously mentioned, may have been started as a form of “Third Culture Music.” In order for “Third Culture Music” to exist, there must be source music. Theoretically, musical nationalism will likely continue because intercultural music and nationalist music enrich one another.

If nationalism continues, then “Third Culture Music” is nearly limitless in its potential. The sound of intercultural music is nearly impossible to predict in the long term because of the numerous possibilities. There are currently 196 countries in the world, and so there are 19,110 potential combinations of music from two different countries. Within each of those individual countries there are many types of possible source music. The speed of globalization has created more subcultures within cultures. Countries, music, cultures, and subcultures form, dissolve, and change over time.
Because of the near-infinite amount of past, present, and future source music from countries, cultures, and subcultures, as long as cultural interchange occurs, there will always be the possibility of “Third Culture Music.” In my experiences, I have never felt deprived because of exposure to different cultures and people from those cultures. Combining aspects from multiple cultures has enriched my experience of the world, and I believe that “Third Culture Music,” as a firsthand portrayal of multicultural music, can have the same enriching effect.
CHAPTER 13
REFLECTING ON THE TWAIN MEET'S COMPOSING PROCESS, ORIGINALITY, RECEPTION, AND STATUS

To my knowledge, *The Twain Meet* is the only composition for banjo, *shamisen*, and orchestra in existence to date. There are banjo concertos, *shamisen* concertos, and pieces that combine the banjo and *shamisen*, but nothing matches the instrumentation of *The Twain Meet*. So, at this stage, *The Twain Meet* is as much an experiment as it is a composition. In addition to its unique instrumentation, the work’s form is also experimental. While I chose to call the piece a concerto, I did not have a specific format or model of the concerto in mind when constructing this piece. The choices I made were not intentionally based on traditional concertos with which I was familiar. As a result, the piece has characteristics both common and uncommon to a concerto. The primary deviation from the concerto form is the structure of the piece. *The Twain Meet* is largely compartmentalized, which is a characteristic of postmodernism, but it also mirrors the separation of my “American” and “Japanese” sides. Very few people have known me both in the United States and Japan, but both places are integral parts of who I am. Only after I reached adulthood did I interact with other TCKs and international students in the United States with whom I had been acquainted in Japan. *The Twain Meet* shows this compartmentalization in the separation of the thematic material in the main sections, and the integration of all the themes the Ending Section. Although the composition is completed, it is still in an experimental and theoretical phase until a future performance. The three main issues to consider for a performance of this piece are: how it will be received by listeners, portraying the originality and creativity of the composition, and possible revisions needed for a practical performance and reception of this piece.
What would be the reception of a piece that infuses a wide variety of influences? Factors that could affect an audience’s reception of *The Twain Meet* include its cultural background, its knowledge of the source music, and its receptiveness and experience with multiculturalism. The cultural background of the audience is one aspect that should be considered for a future performance, particularly for a piece with strong multicultural elements such as *The Twain Meet*. If, for example, the piece is played in Guinea-Bissau, where the akonting is native, how will the audience receive the West African Section? Naturally, any purists will have strong objections, claiming that any deviation from the original music is lesser quality than the original. This is a concern for any interpretation of an established form of music. For portions of the piece such as the West African Section, there is also the risk that the piece could be interpreted as a continuation of musical colonialism or exoticism, particularly because the West African Section is not directly tied to my firsthand experience. It is likely that most listeners of the composition not from West Africa will be unfamiliar with the akonting, and my piece will be their first impression the instrument. A local audience could be afraid that the music of the West African section will limit listeners not familiar with the akonting’s music will derive characteristics, and at worst, stereotypes, from only two minutes of music played by European, American, and Japanese instruments.

The program notes would help solve the issues with the audience’s unfamiliarity with the source music, and my “Third Culture” interpretation of it. Similar to primary and secondary sources in research, I would inform the listeners that *The Twain Meet* is not a “primary representation” of the source music, but “secondary representation.” In fact, because *The Twain Meet* is the mixture of several interpretations of the source music,
it could be a “tertiary representation” of the original source music. As in a research paper, I would direct listeners to the source music if they would like a firsthand impression of it.

The audience’s experience in multiculturalism would be another factor that determines the reception of this piece. If the audience has experience with multiculturalism or diversity, they will likely understand this piece more than those who do not. For example, because Hawaii has a mixture of so many cultures that intertwine to form distinctly local characteristics, while still acknowledging the original cultures, I would posit that the local population of Hawaii would understand *The Twain Meet* more than a rural Mainland or Japanese population. They would understand the plurality present in the music because they understand the plurality present in their own culture.

Wherever this piece is performed, the chances are high that the audience would relate to at least one type of source music used in the piece. My hope is that they will enjoy both the music that references the source music closely and the “Third Culture” interpretations by the soloists and the orchestra. Ideally, the audience would also find security in the source music they know, and then explore through “Third Culture Music” the other main sections and the piece as a whole. While this idea of the “home source music” versus the “other source music” may imply exoticism, it is intended to broaden the audience’s overall musical scope, and ideally, pique their interest in music with which they are not familiar.

Considering these factors, there are two hypothetical reactions from an audience. What if the audience is completely unaware of the source music or is not familiar with cultures other than their own? Conversely, what if the audience is familiar with all the source music and understands the plurality of living in a multicultural society? Ideally,
The Twain Meet would be a piece suitable for both, which would then cover all those who are in between the two extremes of the spectrum. This range of appeal reminds me of the animated television show *Futurama*, which appeals a similar wide range of viewers. In a single episode, there is both obvious humor to the passing or first-time viewer, and subtle, specific humor that fans of the show or people in specific fields (such as mathematics or physics⁶⁰) would understand that passing viewers would not. My hope is that if an audience is not directly familiar with any of the musical styles referenced, they will still enjoy the variety of music they hear. If they are familiar with all the styles, they will be able to understand the details of how I used the source music to compose this piece.

Considering the use of source music in nearly every aspect of this piece, it raises the question: where is the creativity in *The Twain Meet*? How does one find creativity in music based closely on existing music? On a basic level, I believe that creativity begins where choices need to be made. For example, with the exception of one measure, I did not transcribe any of the original source music. I had to make choices on how the inspiration would fit into the composition while not being part of the repertoire, but at the same time, sound as if it could be. On the basic level, these choices are indicative of the creativity in this piece.

On a larger level, one of the struggles of the definition of both a TCK and “Third Culture Music” is the amount of originality present. In terms of combining existing concepts, am I unique as a TCK with multiple cultures influencing my character, or am I simply two existing cultures, and not unique at all? If one combines characteristics of

---

⁶⁰ For example, a writer of the show had to devise a mathematical formula to resolve the plot, and worked it into the script.
two types of music, is the result a new, creative type of music? I believe it is, and I compare this type of creativity in this piece with color. If each source music were a solid color, then *The Twain Meet* would be a swirl of many colors, still distinguishable, but collectively, they result in something that transcends their component colors. A basic example of this is the Korean *Sam-Taegeuk* (Fig. 103) which are three basic colors swirled in a circle to represent heaven (red), earth, (blue), and humanity (yellow). The colors are distinctly recognizable, but the result is more than simply three colors. *The Twain Meet* has several layers of this, found within each section (the source music and the interpretations) the overall piece’s different main sections. One could simply see it as completely disjointed sections, but when all are put together, the result is a symbol of “Third Culture Music.”

Figure 103. The Sam-Taegeuk, representing heaven (red), earth (blue), and humanity (yellow)

After discussing the issues of reception and originality in this piece, the next step is to ask what should be done to ensure a good performance that will be well received. Through composer revisions and performance interpretations, composition always has the
potential for evolution. Changes to the composition are inevitable as I continue to grow as a composer and if a performance of the composition occurs. Using my own musical development as an example, my largest work to date is a Broadway-style musical, which underwent many small- and large-scale revisions. Initially completed in 2003, I first revised it in 2006 as my Master’s Thesis. The most recent revision in 2009 was for the premiere of the musical. The experience of each situation necessitated a revision, and the learning experience led to further revisions. Similarly, a performance of The Twain Meet will necessitate minor revisions beforehand to adapt to the soloists and balance of the piece. Afterward, the experience will likely lead to more major revisions for the next possible performance. It is difficult to say what exactly the future revisions will entail from a creative standpoint (as opposed to the practical) because I cannot predict my own growth and development as a composer. Also, if the discarded ideas for this piece or new ideas are numerous, I would more likely use those ideas and the experience I gained in this composition in a new composition rather than continually revising The Twain Meet.

One of the major issues in this analysis was the initial approach of describing what the piece is not, what the music is not, and what the result is not, as opposed to what it is. This reflects the inner struggle of a TCK, because he or she does not feel fully part of a single culture. The initial approach of this paper took this negative approach, because I wanted to make it clear I was not claiming the music to be “fully” Persian, West African, Chinese, et cetera. I cannot claim to be Japanese despite having lived there most of my childhood. Because of its diversity, it is easier to be accepted in the U.S. than in Japan, but I still do not feel like a typical American. As a TCK I found myself excluded both from Japanese and American groups because I was not like them. All of
these factors contributed to this initial “neither this nor that” approach. Taking a cue from the creation of the “Third Culture” term, I shifted to describe what the composition is, instead of what it is not.

Looking back on *The Twain Meet* and the process of composing this piece, it is difficult to perform a self-critique. The ideas behind both composition and analysis are strongly tied to my background and personality. Because of this strong connection, I feared that if the composition as a whole does not succeed musically, my multicultural identity would be invalid. However, now that the piece and analysis is completed, the success of the piece does not determine the validity of my identity. The “Third Culture” identity has been well researched and well established, both as a separate culture and an important intermediary between cultures. Conversely, “Third Culture Music” is a concept in its infancy, and in the future, should continue to develop to the level of recognition in intercultural music that TCKs have in sociology. The potential of “Third Culture Music” lies in its flexibility and adaptability. While TCKs do find it difficult to establish an identity, they are “adaptable and relate easily to a diversity of people” and are “comfortable in a variety of settings, as indicated by interest in travel and living abroad.”

Because of this adaptability, the ideas behind “Third Culture Music” have the potential to adapt, and ideally, the potential to become as valid as the concepts and characteristics of TCKs. It is my hope that *The Twain Meet* is only the beginning of “Third Culture Music.”

---

APPENDIX: AN ANNOTATED LIST OF THE AUTHOR’S INTER-CULTURALLY-INSPIRED COMPOSITIONS AND ARRANGEMENTS

Original compositions

*Beneath the Serenity* for string orchestra, (2006)

This piece for an entirely Western ensemble drew upon my experiences in the Great Hanshin Earthquake on January 17th, 1995. I combined Japanese scales and subtle effects to recreate my feelings of anxiety of aftershocks following the earthquake.

*Distant Cousins* for banjo, shamisen, and cello (2008)

A first attempt at combining the banjo and *shamisen* and a Western instrument.

*Engrish Fork Songs* for soprano and piano (2008-2009)

Taken from various misspelled English signs and menus reminiscent of ones I saw while growing up in Japan, this piece captures the mistaken meaning through a traditional Western song cycle.

*Oendan* for concert band (2009)

This piece is based off the Japanese cheering sections found in Japanese baseball games. Divided into 9 movements (“innings”), the piece overviews some of the sounds and feelings one might hear if attending a Japanese baseball game.

*Hoden* for biwa, shinobue, and shime-daiko (2009-2010)

A piece composed for the ensemble Aura-J visiting the University of Hawaii at Manoa for a concert series. This piece combined the traditional Japanese instruments with many influences from rock and bluegrass music.

*Zui Hou Fen*, for trumpet and pipa (2010)

I had recently purchased a *pipa* and composed a piece for a jazz trumpet player and myself. The piece combined jazz improvisation with *pipa* accompaniment. Because I was inexperienced at the instrument, I applied banjo-playing techniques for the performance.
Clarinet Sonata for clarinet and piano (2010)

While a traditional recital piece, movement 1 draws heavily from Balinese gamelan and rock music. Movement 3 draws from various jazz and blues techniques.

Haole Cycle for Baritone (voice) and Ukulele (2008-2011)

This combines the traditional song cycle with short quirky pieces that are observations about living in Hawaii from an outside perspective. All songs were written in the years preceding in a more popular style and were arranged for a concert setting.

Spacious Density, for flute and banjo (2010)

Derived from a seminar of composing music that combines Western and East Asian influences, this piece used Western instruments to evoke a Japanese influence: the flute is similar to the shakuhachi, and the banjo the shamisen.

Arrangements

“Punk from Ipanema” (2008)
The bossa nova song “The Girl From Ipanema” by Antonio Carlos Jobim arranged as a 1980s-style punk rock song.

“Like A Stone” (2008)
“Like a Stone” by rock band Audioslave, arranged as a traditional choral piece

“Barbershop Star” (2008)
A barbershop quartet arrangement of “Rockstar” by Nickelback.

“Schoenberg Barbershop” (2009)
A tone row from Wind Quintet Op. 26 (1924), with barbershop quartet inspired harmonizations
BIBLIOGRAPHY


“Persian Setar - Ostad Alizadeh.”


"Sanxian - Madam Liu Qing 柳青娘." *YouTube.*

"Sanxian - Sighing from Boudoir 闺中怨." *YouTube.*


The Twain Meet

certeto for banjo, shamisen and orchestra

Wesley Johnson

duration: ~32 minutes
Program notes

Combining the banjo and *shamisen* has been of personal interest to me because of my background both in plucked string instruments and as American growing up in Japan, having never explored Japanese traditional instruments. Another point of interest was the fact that the banjo and *shamisen*, despite being several continents apart, have a number of similarities. Both are traditional folk instruments, both have a specific “twangy” timbre, and both have a similar structure.

The intention of this piece is to explore the traditional genres in each solo instrument’s history, then exploring genres native to the instrument in its present form today. The styles which inspired the sections of the piece are used as a point of inspiration and not a goal or reproduction.

This work is part of my dissertation at the University of Hawai‘i at Mānoa. Because composers frequently study ethnomusicology at UH, they are encouraged to explore ideas in their compositions ranging from non-Western concepts to the direct use of non-Western instruments.

Overall, the piece is a reflection of my intercultural upbringing: that of a “Third Culture Kid,” a child who is raised outside his or her home country. In both the composition and accompanying analysis paper, I explore the concept of “Third Culture Music” by integrating many musical cultures into a single composition.

Main Divisions

While the piece is continuous, there are distinct divisions moving in and out of the specific genres referenced. These areas of specific genres are somewhat self-contained and are referred to as “sections” and the material between are referred to as transitions.

Opening m. 1
A mesh of all the following sections themes foreshadowed.

Persian Section m. 21, Rehearsal A
Based from music of the Persian *setar*.

Transition 1 m. 132, Rehearsal E

West African Section m. 159, Rehearsal F
Combining inspiration of the West African *akonting* as well as various rhythms and instruments from the region

Transition 2 m. 260, Rehearsal K
Various Ewe drumming techniques found in parts of West Africa transition to the next section.

Chinese Section m. 270, Rehearsal L
A combination of inspiration of solo sanxian music and *jiangnan sizhu*, an ensemble which contains the sanxian.

Transition 3 m. 323, Rehearsal O

Dixieland Section m. 336, Rehearsal P
Based on several New Orleans jazz styles, this is the first section where the banjo is native, but largely plays an accompaniment role.

Transition 4 m. 462, Rehearsal X
A transition largely inspired by Okinawan *sanshin* music which contains a short *shamisen* cadenza.

Nagauta Section m. 496, Rehearsal AA
A long-form song in Japanese music that has *shamisen*, voice, and various Japanese percussion, it is the first overtly slow section in the piece.

Transition 5 m. 531, Rehearsal CC

Irish Section m. 540, Rehearsal DD
Based from the music that accompanies the light Jig in Irish step dancing, which can include the irish 4 string tenor banjo.

Transition 6 (Reel) m. 653, Rehearsal JJ
A continuation of the Irish theme with a “trans-Atlantic” American banjo reel (inspired by the Irish reel dance).

Tsugaru Section m. 697, Rehearsal MM
A type of solo *shamisen* playing native to northern Japan. This section evokes the faster pieces of the repertoire.

Transition 7 m. 796, banjo cadenza
A short solo cadenza in the banjo that combines bluegrass techniques with atonal passage.

Bluegrass Section m. 805, Rehearsal SS
Beginning with a double cadenza reminiscent of “Dueling Banjos” this is the fast, lively section, and the only one completely native to the five-string banjo

Transition 8 m. 952, Rehearsal BBB

Ending Section m. 970, Rehearsal CCC
A mesh of the previous sections, combined with small influences from popular music, gamelen, and Latin America.
Orchestration

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B♭
Bass Clarinet
2 Bassoons
Contrabassoon

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

Timpani (4)

4 Percussion
  1: marimba, crash cymbal, cowbell, claves
  2: glockenspiel, bongos, suspended cymbal, tambourine
  3: xylophone, snare drum, triangle, shaker
  4: chimes, bass drum, triangle, shaker

Banjo
Shamisen

Violin I
Violin II
Viola
Cello
Contrabass

Possible Percussion Arrangement
Performance Notes

Solo instruments
The banjo is a standard 5-string bluegrass banjo

The specific type of shamisen is more flexible, a Tsugaru jamisen may be the most adaptable to all the styles presented. If multiple shamisen are available by the performer to suit the genre (such as nagauta and Tsugaru), the performer is welcome to switch.

Shamisen tunings in this piece:
Honchōshi (lower tuning in Tsugaru Section)

Ni-agari (In Persian Section and Transition 1)

San-sagari (in Irish Section)

Other Techniques

a glissando in which the starting point is not exact.

finger note (on most convenient string) and strike all strings, used in both the banjo and shamisen, mostly in the Persian Section. This is used to reduce the clutter of the open strings mixed with the melody

glissando without slur: pluck the second note

arrows on accidental: a quarter tone below (in Transition 1 only)
# Index of Sections

<table>
<thead>
<tr>
<th>Section</th>
<th>pg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening</td>
<td>1</td>
</tr>
<tr>
<td>Persian Section</td>
<td>3</td>
</tr>
<tr>
<td>Transition 1</td>
<td>19</td>
</tr>
<tr>
<td>West African Section</td>
<td>21</td>
</tr>
<tr>
<td>Transition 2</td>
<td>27</td>
</tr>
<tr>
<td>Chinese Section</td>
<td>29</td>
</tr>
<tr>
<td>Transition 3</td>
<td>33</td>
</tr>
<tr>
<td>Dixieland Section</td>
<td>35</td>
</tr>
<tr>
<td>Transition 4</td>
<td>44</td>
</tr>
<tr>
<td>Nagauta Section</td>
<td>48</td>
</tr>
<tr>
<td>Transition 5</td>
<td>51</td>
</tr>
<tr>
<td>Irish Section</td>
<td>52</td>
</tr>
<tr>
<td>Transition 6 (Reel)</td>
<td>59</td>
</tr>
<tr>
<td>Tsugaru Section</td>
<td>66</td>
</tr>
<tr>
<td>Transition 7</td>
<td>76</td>
</tr>
<tr>
<td>Bluegrass Section</td>
<td>77</td>
</tr>
<tr>
<td>Transition 8</td>
<td>92</td>
</tr>
<tr>
<td>Ending Section</td>
<td>94</td>
</tr>
</tbody>
</table>
Persian Section

A Energetic $\frac{1}{4} = 144$

(3+3+3+2)

The Twain Meet - 3
The Twain Meet - 5
The Twain Meet - 9
The Twain Meet - 10
The Twain Meet - 11
The Twain Meet - 12
The Twain Meet - 13
The Twain Meet - 14
The Twain Meet - 15
Transition 1

Slower \( \frac{d}{q} = 56 \)

The Twain Meet - 16
The Twain Meet - 24
The Twain Meet - 25
The Twain Meet - 29
The Twain Meet - 31
The Twain Meet - 34
The Twain Meet - 42
Flashy, mini-cadenza $q = 88$
The Twain Meet - 48
The Twain Meet - 50
The Twain Meet - 53
The Twain Meet - 55
Transition 6 (Reel)

The Twain Meet - 59
The Twain Meet - 62
The Twain Meet - 63
The Twain Meet - 65
Tsugaru Section

695

The Twain Meet - 66
The Twain Meet - 71
Mini-cadenza $\frac{4}{4} = 108$ (Not conducted)
The Twain Meet - 84
The Twain Meet - 86
The Twain Meet - 89
The Twain Meet - 93
The Twain Meet - 97
The Twain Meet - 99
The Twain Meet - 105